

THE OECIL B. DEMILLE PRODUCTION

OF

THE TEN COMMANDMENTS

Screenplay

By

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Based upon the Holy Scriptures

and other ancient and modern writings

Including "Prince of Egypt" by Dorothy Clarke Wilson,

"Pillar of Fire" by Rev. J. H. Ingraham,

and

"On Eagle's Wings" by Rev. A. E. Southon

FINAL SHOOTING SCRIPT
December 21, 1954

All these things are as I have
found them, in the Holy Scriptures,
the Glorious Koran, the ancient Hebrew
Writings, and in the annals of modern
discoveries.

Cecil B. deMille

12/21/54

THE TEN COMMANDMENTS

A-1

SEQUENCE "A"

FADE IN:

A-1 DARKNESS

A swirling sense of movement, even in blackness, as though we were gazing into an infinity of shifting mists, space beyond space. Through this blackness, a voice begins to speak.

NARRATOR'S VOICE

In the beginning, God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep... And God said, Let there be light!

(Genesis
1:1-2-3)

Now in the vast darkness of infinity, little tongues of fire come to life, swirling in predestined patterns of divine movement. Spawned by cosmic dust and forged in elemental fire, they multiply and are drawn into the spiraling nebulae, embodying all colors of the rainbow.

NARRATOR'S VOICE

And there was light... And from this light that shone in the darkness, God created all things...

(cf.
John' 1:5)

From the pillar of divine fire, the burning cosmic dust is thrown off to form small and large masses - planets - sun - and the great new cooling, darkening mass of our world, the earth.

NARRATOR'S VOICE

Day and night - sun and stars - heaven and earth created He them.

The CAMERA MOVES CLOSER to this new, great, dark sphere of earth. In the light of this blazing pillar, like the Finger of God, we see the cooling crust of the earth coagulate into mountains above the vast waters of mist-fed oceans.

NARRATOR'S VOICE

And He gathered the waters into seas...

(cf.
Genesis
1:10)

A-2 CAMERA MOVES CLOSER to where the finger of cosmic light strikes the SURGING OCEAN. Through it, we DISSOLVE INTO A STRANGE, PREHISTORIC UNDERSEAS WORLD.

In these still depths, the blazing Finger of God touches the sea bottom, and Life stirs in a first faint movement in the ooze.

NARRATOR'S VOICE

And in the seas, He formed
moving creatures that had life...

(cf.
Gen.
1:20)

Now the CAMERA STARTS TO MOVE UP the sloping bank to shore - as though it were the first living creature to crawl out of the deep. From this movement, we

DISSOLVE TO:

A-3 THE YOUNG, NEW WORLD IN THE DAWN OF TIME

A prehistoric vista of mountains and valleys clothed with primeval vegetation - the grass - the herbs - and the trees (cf. Gen. 1:11).

NARRATOR'S VOICE

And He made the earth to bring
forth growing things... each
after their kind...

(cf.
Gen.
1:24)

Through the above, we

DISSOLVE TO:

A-4 THE RIDGE OF THE GREEN WILDERNESS, EDEN

NARRATOR'S VOICE

And from the dust of the ground,
God formed Man in His own like-
ness, and breathed into his
nostrils the breath of life -
and Man became a living soul...

(Gen.
2:7)

Out of the shadow of the lush foliage, we see the first figure of Man in silhouette against the rising sun. Slowly, he stretches out his arms, and looks upon the wonder and glory of light. It is a sun such as man's eyes have never seen - the embodiment of the Pillar of Fire - 'the light that cometh into the world' (cf. John 1:9).

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A-3

A-4 (cont'd)

He remains for a moment transfixed, as though in mute recognition of the source of his being. His hands cover his eyes, and he bows his head to the earth. As the rays of the sun change in color, suggesting the Aurora Borealis, CAMERA PANS to follow one of the shimmering beams of light - to reveal Woman. She is a vague, shadowy figure, suffused in unearthly light - the fulfillment of man's first dream of beauty.

NARRATOR'S VOICE

And the Lord God made Woman
and brought her unto the Man...
that they might be ONE flesh...

(cf.
Gen.
2:22-24)

As the Woman's gaze slowly comes down from the light of the heavens, CAMERA PULLS BACK to quite a FULL SHOT, to include the Man. From his bowed position, he raises his head and shoulders, to meet her eyes. Her hand lifts lightly to part the unbound hair that veils her face.

DISSOLVE TO:

A-5

THE BLAZING FLAMBOYANCE OF A FULL-BLOOMING CORAL TREE, WITH BEAUTIFUL FLOWERING WILDERNESS BEYOND

NARRATOR'S VOICE

And they were given dominion
over all things upon the earth -
even over themselves... to know
the power of good...

(cf.
Gen.
1:26)

CAMERA PANS DOWN the lush blossoming boughs of the tree to REVEAL - amid the delicate patterns of flowers and ferns beneath it - the glittering coils of a deadly serpent - as the Narrator finishes:

NARRATOR'S VOICE

...and the power of evil...

(cf.
Gen.
3:22)

A-5A

AN UNDERLYING SHOT - (to be selected)

NARRATOR'S VOICE

Yet, when the children of Man
went forth into the world,
each sought to do his own will...
because he knew no law.

A-6

AN ALTAR

from which a blue streamer of smoke is rising. A very young man, his magnificent head and body reflecting golden light, is praying before it.

The light reddens slightly upon another young man emerging indistinctly, his handsome face showing the prideful strength of evil. He notes the ascending smoke from the stone altar.

NARRATOR'S VOICE

Brother rose up against brother...

He raises his arm bearing a weapon of gleaming white bone. CAMERA SWINGS TO the fire on the altar. It flares into a blood red, as the sound of a blow is heard, struck in the world's first murder.

NARRATOR'S VOICE

Cain killed Abel...

CAMERA PULLS BACK TO REVEAL the classical composition of 'Tragedy' (Dore painting). Vaguely seen, still bathed in the golden light, Abel lies dead below the altar - the evil figure of his brother cloaked in the red light of human sacrifice, stares down, weapon in hand.

NARRATOR'S VOICE

And peace was gone from the earth.

We PAN UP WITH the blackening smoke to the angry, STORM-TOSSED SKY. It is seared by pronged lightning, and rumbles with thunder like the rage of God.

NARRATOR'S VOICE

Tribe turned against tribe -
nation warred against nation...

DISSOLVE TO:

A-7

THE GIGANTIC STONE FIGURE OF RAMESES I

moving against a red-stained sky. The CAMERA STARTS TO BOOM BACK.

NARRATOR'S VOICE

Man took dominion over man -
the conquered were made to serve
the conqueror - the weak were
made to serve the strong...

(continued)

A-7 (cont'd)

The MOVING CAMERA REVEALS that the stone figure is being drawn on a huge sand sled by hundreds of taut lines of ropes.

NARRATOR'S VOICE

And freedom was gone from the world...

CAMERA CONTINUES BACK to show straining arms and shoulders of the children of Israel. They are toiling forward, drawing the huge colossus of their conqueror, bent low under the whips of taskmasters.

A-7A CLOSEUP - VERY YOUNG MAN

NARRATOR'S VOICE

So did the Egyptians cause the children of Israel to serve with rigor... and their lives were made bitter with hard bondage.

(cf.
Exodus
1:13-14)

A-7B CLOSEUP - VERY OLD MAN

Some of the faces about him lift to the skies in anguish.

NARRATOR'S VOICE

Until their cry came up unto God...
And God heard them - and cast into
Egypt the seed of a man...

(cf.
Ex.
2:23)

Through the above, we

DISSOLVE TO:

A-8 A SMALL REED WOVEN ARK IN YOCHABEL'S HOUSE

Indistinctly, by the flickering, reflected light from a cooking brazier, we see the hands of a woman placing the newborn infant Moses into the ark (there is no pitch on it). The child is wrapped in a worn red, white and black piece torn from his father's Levite robe.

NARRATOR'S VOICE

...upon whose mind and heart
would be written God's Law and
God's Commandments... one man
to stand alone against an Empire!

From this tiny, fragile bundle of newborn humanity,

DISSOLVE TO:

A-9 INT. COUNCIL ROOM - MEDIUM SHOT - RAMESES I, HIGH PRIEST, COMMANDER

RAMESES I, seated in a chair of state upon a low dais, is aged, his immobile hawk face chiseled into granite lines by time. Behind him stand the Fanbearer-at-the-King's-Right and a Captain of the Palace Guard. Below the chair, a scribe sits cross-legged on the steps, with writing materials upon his knees. To one side, below the dais, a Sardinian swordsman in horned helmet above narrow, savage eyes is on duty as a personal bodyguard.

The High Priest, with shaven head and the leopard skin of priestly authority draped over his white linen, is reporting a matter of importance to the Pharaoh.

HIGH PRIEST

Divine One, last night our
astrologers saw an evil star
enter into the House of Egypt.

The Pharaoh leans toward him, troubled.

PHARAOH

Meaning war?

The Commander of the Host, a sun-darkened veteran, takes a challenging step forward.

COMMANDER

(to Priest)

From the frontiers of Sinai and
Libya to the Cataracts of the
Nile, what nation would dare to
draw the sword against us!

HIGH PRIEST

The enemy to fear is in the heart
of Egypt...

(all look to him,
startled)

The Hebrew slaves in the Land of
Goshen.

The Pharaoh regards him with a snort of disgust.

PHARAOH

(contemptuously)

I number my enemies by their
swords, not by their chains,
High Priest.

(continued)

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A-9 (cont'd)

HIGH PRIEST

Chains have been forged into
swords before now, Divine One.

(ominously)

Among these slaves, there is the
prophecy of a Deliverer who will
lead them out of bondage.

(he pauses)

The star proclaims his birth.

A murmur and exchange of glances shows the seriousness
of this circumstance. The Commander reacts instantly.

COMMANDER

Then let the Hebrews die.

PHARAOH

(practically)

Our slaves are our wealth,
Commander. The more slaves,
the more bricks.

COMMANDER

I would still see fewer bricks
and fewer Hebrews in Goshen.
It is our Eastern gate.

HIGH PRIEST

Since this Deliverer is among
their newborn, only their new-
born need die.

PHARAOH

(nods approval)

Only their newborn males shall
die.

(to scribe)

So let it be written. So let
it be done.

HIGH PRIEST

(intoning)

So speaks Rameses the First.

The Pharaoh stretches out a hand to accept a papyrus
of the next business. The Commander's face registers
satisfaction.

DISSOLVE TO:

A-10 MEDIUM SHOT - WOMAN AND SOLDIER - EXT. OUTER STAIRWAY
OF A SLAVE'S HOUSE - (DAY)

A muffled scream, sobbing, and the sound of running feet are over scene. The woman is seated on a step of the stairs, with a broken, empty cradle beside her. She stares into space, motionless as marble, her face graven by agony (in a Medea effect). Nearby, a soldier wipes his sword blade with a cloth, and tosses it aside carelessly to fall across the woman's knees. She takes the small, blood-stained shift and draws it aimlessly between her hands, without lowering her eyes or knowing what she is doing... in a picture of hopeless tragedy.

DISSOLVE TO:

A-11 FULL LOW ANGLE SHOT - BULRUSHES IN THE NILE - (DAY)

The tall rushes are parted stealthily and YOCHABEL wades through the shallow water's edge of the Nile. The burden of much suffering has aged her beyond her years, but intensified the clear light of spiritual strength in her lined face. She is carrying the ark of woven reeds, now pitch-covered, suspended from her head, cautiously glancing about as she moves toward the CAMERA.

Close behind her, her seven year old daughter, the white-faced, large eyed MIRIAM, moves like a frightened doe, carefully closing the path of reeds behind her mother to prevent detection.

They come to a stop at the edge of the reeds, waist-deep in the water. Yochabel sets down her basket-ark. Carefully she removes the top. A gurgling, happy infant is revealed, wrapped in the Levite cloth. Yochabel lovingly rearranges it about the child - kisses one of his chubby hands, and raises her eyes to heaven.

YOCHABEL

God of Abraham, take my child
into Thy hands... that he may
live to Thy service.

Gently she replaces the cover of the ark. Little Miriam watches, deeply troubled.

MIRIAM

But, Mother, we have not even
given him a name!

(continued)

A-11 (cont'd)

Yochabel

God will give him a name...

CAMERA BOOMS BACK as Yochabel gently launches the ark. Bracing herself against the moving waters, Miriam takes up a stick of driftwood and steers the ark into the current. They watch apprehensively as it rocks dangerously in an eddy, then straightens and floats free.

A-12 Out

A-13 FULL SHOT - ARK - DRIFTING ALONE DOWNSTREAM

A-14 CLOSE SHOT - YOCHABEL - (FROM THE RIVER)

Her glance moves, following the voyage of the ark.

Yochabel

Follow it, Miriam. Watch
from the reeds...
(choking with emotion)
See where the Lord will lead
him.

A-15 MEDIUM FULL SHOT - ARK AND MIRIAM - (FROM YOCHABEL'S ANGLE)

As the little girl wades through the rushes skirting the river, she looks back at her mother and nods. The ark drifts farther and farther away, borne by the increasing force of the current. As Miriam follows, a burst of gay feminine laughter is heard simultaneously. With the movement of the basket,

WIPE TO:

A-16 FULL SHOT - EXT. ROYAL BATHING FLOAT ON THE NILE -
(SHOOTING TOWARD SHORE) - (DAY) (AD-515) (J-1608)

Graceful lotus columns rise from the water. Beyond them is the main stream of the Nile, tufted with bulrushes. White limestone steps lead down into the river. Upon these, four or five young Egyptian court beauties in clinging, diaphanous garments are disporting themselves - one bobbing a ball in the water; another trying to hit it with a water lily as it bobs up. Others give musical accompaniment on a harp and a lute.

(continued)

A-16 (cont'd)

MEMNET looks on, a royal robe over her arm. She is in her thirties. Her manner and bearing suggest the willful strength of a family retainer who considers herself an aristocrat among slaves. Her arm is branded with the cartouche of Rameses I.

Beyond them, the PRINCESS BITHIA stands by one of the columns, knee-deep in the water. One hand rests upon a cord running from a ring in the column to the float platform. Her other hand holds a lotus blossom. She is the lovely daughter of Rameses I. Dark hair frames aristocratic features, and gentle smiling eyes that are traced with a shadow of sadness. She calls to the girls.

BITHIA

Catch a lotus and you catch a wish!

She tosses it to the girls, who reach for it, laughing. TUYA, one of the prettiest girls, reaches gracefully up, catching the lotus.

1st GIRL

(teasing)

What will you wish for, Tuya -- gold or a man?

TUYA

(tucking flower in her unbound hair)

Gold, of course -- then I can have both!

All but Memnet join in the laughter.

2nd GIRL

Gold will never fill an empty heart.

Bithia has waded out beyond the camera line.

A-17 CLOSEUP - BITHIA - MOVING AWAY FROM CAMERA

She turns. A shadow of pain passes over her face as she glances toward the girls and moves away.

A-18 MEDIUM SHOT - MEMNET AND GIRLS - (FROM BITHIA'S ANGLE)

Memnet indicates the departing Bithia as she quiets the girls.

MEMNET

Be quiet, you chattering geese!

TUYA

Oh, Memnet, you're only happy when you're miserable.

MEMNET

(angrily)

You fools - to talk of empty hearts before the Pharaoh's daughter! What is there in her heart but the memory of a dead husband?

The girls grow quiet, glancing over toward Bithia to see if she has heard them. Tuya clasps a hand over her own mouth.

A-19 Out

A-20 Out

A-21 Out

A-21A MEDIUM SHOT - BITHIA - BULRUSHES IN BACKGROUND

The shot is on her back as she approaches the rushes and sees the ark drifting slowly along their outer edge.

BITHIA

(calling back)

Look - there is something here.

A baby's cooing is heard from the ark. Bithia parts the reeds and moves toward it.

A-22 Out

A-23 GROUP SHOT - MEMNET AND GIRLS

2nd GIRL

(calling)

Watch out for Sobek, the Crocodile God!

TUYA

(laughing)

Bithia could charm tears from a crocodile!

A-23A CLOSE SHOT - THE ARK DRIFTING CLOSER

A-23B CLOSE SHOT - BITHIA

Reaching out and drawing the ark toward her. The high bulrushes conceal it from the view of the others.

A-24 (now A-21A)

A-25 CLOSE SHOT - MIRIAM - IN REEDS

The little girl is watching excitedly.

A-26 MEDIUM CLOSE SHOT - BASKET ARK - BITHIA BESIDE IT

Curiously she lifts the top. Wonder floods her face as she sees what is inside. She half-turns to call back to the others, but a happy little gurgle from the basket draws her eyes back down. She stares at it for a brief moment, then slowly her face lights, transformed by a vast and deep fulfillment.

GIRL'S VOICE

What is it, Bithia? What did you find?

A growing wondrous idea is beginning to take form, as though for an instant her mind was as one with the Divine will.

BITHIA

(calling over shoulder)
Only a drifting basket.

A-27 GROUP SHOT - GIRLS AND MEMNET

1st GIRL

(laughing)

Is it empty as Tuya's head?

A-28 CLOSEUP - BITHIA - IN RUSHES

In her face is the inner light of the great decision which, unknown to her, will affect the lives of men for all time.

BITHIA

Memnet, send the girls away now.
I would rather be alone.

A-29 GROUP SHOT - GIRLS AND MEMNET

Memnet is only too glad to execute this command.

MEMNET

Now see what you've done!
Back to the Palace - all of
you! Musicians, too!

TUYA

(protesting)

Memnet, we wouldn't hurt Bithia...

MEMNET

Bithia's tired of you and so am I.
(bustling them off)
Off you go, you crowd of scatter-
brains - you've hurt her enough.

Half reluctantly the girls pick up robes, balls, instruments, and begin to disperse.

A-30 MEDIUM CLOSE SHOT - BITHIA

She watches carefully, keeping the basket still sheltered from view in the reeds; then, satisfied, she starts waist-deep in the water to guide it out.

A-31 CLOSE SHOT - MIRIAM

She peeks around the reeds, careful to make no sound - her great fawn's eyes large with concern as to the fate of her brother.

A-32 MEDIUM FULL SHOT - MEMNET - BITHIA PUSHING ARK TO FLOAT

Memnet lays Bithia's robe across the stone lion and kneels at the edge.

MEMNET

What have you found?

BITHIA

The answer to my prayers.

MEMNET

You prayed for a basket?

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A-33 CLOSE TWO SHOT - BITHIA AND MEMNET

They lift the basket between them to the steps.

BITHIA

No, I prayed for a son.

Memnet looks at her apprehensively.

MEMNET

Your husband is in the House
of the Dead!

Bithia draws the top off the basket.

BITHIA

And he has asked the Nile God
to send me this beautiful boy.

As Bithia turns to get her robe, CAMERA PANS DOWN TO
MEMNET whose almost elated face changes as she recog-
nizes the Levite cloth wrapping the child.

MEMNET

(ominously)

Do you know the pattern of
this cloth?

A-33A CLOSE SHOT - BITHIA

She turns back to Memnet with the robe in her hand.

BITHIA

(exultant)

If my son is wrapped in it, it
is a royal robe!

CAMERA MOVES BACK TO INCLUDE MEMNET.

MEMNET

(holding cloth)

Royal! It is the Levite cloth
of a Hebrew slave. This child
was put on the water to save its
life from your father's edict.

Bithia takes the child from the basket and wraps him
in her royal robe.

(continued)

A-33A (cont'd)

BITHIA

I am the Pharaoh's daughter -
and this is my son. He shall
be reared in my house as a
Prince of the Two Lands!

MEMNET

(rising - showing brand)

My mother and her mother before
her were branded to the Pharaoh's
service. I will not see you make
this son of slaves a Prince of
Egypt!

BITHIA

(holding the child close)

You will see it, Memnet! You
will see him walk with his head
among the eagles! And you will
serve him - as you serve me!
Fill the ark with water - sink
it into silence.

With a sullen expression, Memnet kneels to obey.

A-33B CLOSE SHOT - MIRIAM - IN RUSHES

Her face shows wonder and relief as she watches.

A-33C CLOSE SHOT - MEMNET AND ARK

She presses the ark below the surface of the water
until it has filled and sunk from view - but she has
kept the Levite cloth which she conceals in her bosom.

A-33D TWO SHOT (FULL FIGURE) - MEMNET AND BITHIA

BITHIA

Raise your hands, Memnet.

Memnet does so.

BITHIA

What you have buried in the Nile
shall remain buried in your
heart. Swear it.

(continued)

A-33D (cont'd)

Memnet's submission is contradicted by the smouldering resentment in her eyes.

MEMNET

I will be silent.

Reading the slave's reluctance, Bithia fixes her with a basilisk stare.

BITHIA

The day you break that oath
will be the last your eyes
shall ever see.

A-34 CLOSE SHOT - MIRIAM - IN THE BULRUSHES

Knowing now that the Lord has saved her baby brother, she turns to slip silent away among the reeds.

A-35 GROUP SHOT - BITHIA, MEMNET, AND INFANT MOSES

Bithia's full attention has come back to the child in her arms. She raises it up, as though in dedication, while Memnet rises and stands looking upon the child, her eyes filled with hatred.

BITHIA

(softly)

You will be the glory of Egypt,
my son... mighty in words and
deeds. Kings shall bow before
you. Your name will live when
the pyramids are dust. And...
because I drew you from the
water...

(Acts
7:22)

(cf.
Ex.
2:10)

(she turns toward
the river)

you shall be called Moses.

CAMERA PANS UP from Bithia to HOLD ON the graceful plumes of Egyptian palms against the sky. A wind is rising, and as it breathes through the fronds, it forms the low whisper - Moses... Moses... Moses...

And the voice of the wind rises higher, until the name grows to the acclaiming roar of a shouting city:
MOSES! MOSES! MOSES!

DISSOLVE TO:

A-36

Out

A-37 INT. SETHI'S ROBINING ROOM, MEMPHIS PALACE - MEDIUM SHOT -
PRINCE RAMESES. AT WINDOWS - (DAY)

Beyond these double square windows are the graceful buildings of Memphis. PRINCE RAMESES stands looking out at the street. Even with back to CAMERA, his powerful limbs and shaven head with its Lock of Youth suggest a vast strength of purpose and sense of destiny. Motionless, he listens to the rumbling triumphant roar from a hundred thousand throats - "MOSES! MOSES! MOSES!"

SETHI'S VOICE

(meaningly)

He proclaims his coming from
afar, does he not, my son?

Rameses turns, revealing rounded features and smouldering eyes.

RAMESES

Such favor with the people
can be dangerous, Great Sethi.

A-38 MEDIUM SHOT - SETHI THE FIRST, AND SLAVES-IN-WAITING

THE PHARAOH is seated in a comfortable chair with a cushioned foot-rest, as silent slaves array him for ceremony. He is middle-aged, middle-sized, but his keen twinkling eyes show a wise discernment of his world, and his son. The distant shouts continue over scene as a slave raises the royal foot to be sandaled.

SETHI

To whom, Rameses... to me -
or to you?

Rameses enters beside him.

RAMESES

It would not be the first time
that fame has turned a prince
against his pharaoh.

SETHI

Nor that envy has turned a
brother against his brother!

A slave has been putting a broad collar of gold and
gems about Sethi's throat.

SETHI

(to slave)

Too tight.

(continued)

A-38 (cont'd)

RAMESES

Envy is for the weak.

SETHI

Yes, yes - of course... and
beauty for the strong. Is that
what you have in mind?

RAMESES

If you mean Princess Nefretiri -
yes, my father.

A-39 CLOSEUP - SETHI

He fixes Rameses with a keen eye.

SETHI

Is it her beauty that attracts
you, Rameses...
(drily)
or the fact that she must marry
the man I choose to follow me
on the throne?

A-40 MEDIUM TWO SHOT - RAMESES AND SETHI

RAMESES

I am the son of your body.
Who else could be your heir?

Sethi rises for a slave to invest him with the pendant
of state.

SETHI

The man best able to rule Egypt
will follow me. I owe that
to my fathers - not to my sons.

RAMESES

Then I shall follow you.

SETHI

Shall you? Do not let ambition
shave your Prince's lock of hair.
(nodding toward window)
I sent Moses to destroy a city -
he returns in triumph. I sent
you to build a city - where is
it?

(continued)

A-40 (cont'd)

RAMESES

It will rise when I have put
fear into the stiff-necked
Hebrew slaves who build it.
(picking up crown)
But this I know, my father -
no pretended brother will ever
have your crown - or Nefretiri.

Sethi takes the crown from Rameses and hands it to the
slave.

SETHI

Indeed? Whoever I choose
shall have my crown -- and
Nefretiri.

The slave sets the scarlet and white Crown of the Two
Lands upon Sethi's head.

SETHI

Your arm?

Rameses extends his arm. Sethi lays his hand on it.
The two move off.

A-41

INT. NEFRETIRI'S APARTMENT IN PALACE - MEDIUM FULL SHOT -
NEFRETIRI - (BOOM)

NEFRETIRI, Princess of Thebes, stands on a balcony over-
looking the city. (At one side of its doorway is a gong
with a heavy carved ebony mallet on its stand, so that
it can be sounded from within or without the room.)
Her exquisite figure is adorned in a white chiton,
crossed over her breasts, wrapped to mould her figure
to the hips, and ending in a pleated skirt at mid-
thigh. Her legs and feet are sheathed in high anklets
and tiny sandals of silver. Elated, she watches the
procession moving below off scene, to the acclaiming
roar: "Moses! Moses!"

NEFRETIRI

(softly, echoing)

Moses... Moses... Listen,
Memnet, listen! The whole
city calls his name!

She turns, coming toward CAMERA, which MOVES BACK into
the room, disclosing Memnet.

(continued)

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A-41 (cont'd)

MEMNET

(growling)

I hear them, Nefretiri.

NEFRETIRI

I have never stopped hearing
it all the while he was away!

Memnet stands somewhat glumly by an inlaid table crowded with bottled perfumes and unguents. Thirty years older, Memnet has become dour with the keeping of the stern secret locked in her breast. Nefretiri's slave girl waits, holding an ibex diadem.

Nefretiri seats herself. Glancing into a silver mirror, she lightly polishes her teeth with a jeweled chew stick, her gesture casually graceful.

NEFRETIRI

Oh, make me beautiful, Memnet!
Give me the eyes of Isis to
blind him to all other women...

Memnet shakes her head with grumpy disapproval.

MEMNET

You're the same moonstruck
girl he left two years ago.

A-42 TWO SHOT - NEFRETIRI - MEMNET BEHIND HER SHOULDER

Nefretiri smiles over her shoulder to the glum old servant, as the slave girl steps in, placing the superb ibex diadem on Nefretiri's lovely head. (Plates 6 and 7 in 'The Treasure of Three Egyptian Princesses', Metropolitan Collection, photos #281-2.)

NEFRETIRI

Only less girl and more moon-
struck!

Memnet frowns slightly, handing Nefretiri an elaborate perfume flask.

NEFRETIRI

Not acacia! That's children's
perfume. Here.

Nefretiri reaches decisively for a golden flask of
attar of myrrh.

(continued)

A-42 (cont'd)

MEMNET

(darkly)

The game you play is not for children. You're trying to set the Pharaoh against Rameses.

Nefretiri sets the golden bottle down hard, sudden fire in her dancing eyes.

NEFRETIRI

You croaking old frog - why do you want to set Rameses above Moses?

Memnet lowers her eyes slightly to avoid Nefretiri's glance.

MEMNET

(stolidly)

The Gods forbid I ever need to tell you.

Nefretiri rises, spreading her arms for the slave women to robe her in a diaphanous white gown and jeweled girdle.

NEFRETIRI

You grumble when the whole day dances to the joy of his homecoming and the music of his name!

A great shout goes up from the street again.

NEFRETIRI

Listen to it! Moses!

She glances toward the window, drinking in the cries of "Moses! Moses!" from the street.

DISSOLVE TO:

A-43

INT. THRONE ROOM OF SETHI - MOVING BOOM SHOT - MOSES
(2 AD-A43)

Trumpeters on two sides of the entrance columns sound a fanfare as MOSES enters, magnificently uniformed and bearing the baton of an Egyptian general. He strides forward, leading a procession that includes the captive Ethiopian King and his dark-skinned Princess and their attendants. These are followed by PENTAUR, Moses'

(continued)

A-43 (cont'd)

great Captain of Chariots (later Commander of the Host), and other high-ranking Egyptian officers. As the flourish of trumpets ends, a Herald proclaims:

HERALD'S VOICE

The Lord Moses, Prince of Egypt,
son of the Pharaoh's Sister,
beloved of the Nile God, and
Commander of the Southern Host!

CAMERA BOOMS BACK with Moses' advance along the hall. It is lined with admiring courtiers, emissaries, ministers of state, and commanders of the land and seas. JANNES, THE HIGH PRIEST, robed in his leopard skin of supreme religious authority, follows a little behind on Moses' left, intoning:

JANNES

The blessings of the God Amon-
Ra upon you, Great Prince.
You have brought down the
pride of Ethiopia. You have
set your foot upon the Crown
of the South...

Some of the courtiers make obeisance as Moses passes. Court ladies crane for a look, exchanging whispers of admiration. Moses acknowledges the homage with gracious nods, but his eyes are fixed on the royal group on the dais.

A-44 MOVING BOOM SHOT - TOWARD GROUP ON DAIS - (FROM MOSES' ANGLE) (2 AD-A44)

Enthroned on the dais in all the sublime dignity of the greatest ruler on earth, is Sethi. The lovely Nefretiri is seated close on his left. Rameses stands like a pillar of bronze at his right. The Pharaoh is attended by his Fanbearer, Wazir, Scribe, and Captain of Guards. (Composition follows Matania painting.) Every eye is toward the approaching Moses. Nefretiri's fan flutters slightly and her eyes sparkle with excitement.

JANNES' VOICE

You have raised Egypt to her
greatest glory. Let your name
be exalted on earth, O Conqueror,
even as the sun is exalted in
the heavens!

(continued)

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THE TEN COMMANDMENTS

A-23

A-44 (cont'd)

CAMERA BOOMS IN TO HOLD CLOSE on Sethi and Nefretiri as he half-turns to her, whispering.

SETHI

The old windbag.

NEFRETIRI

(eyes on Moses)

I agree with him.

Sethi gives her a startled look.

SETHI

What?

(then following her
glance, smiles
knowingly)

Oh.

A-45

MEDIUM FULL MOVING SHOT - MOSES AND PROCESSION
(AD-1654) (Composition following Margaret Doraston's
painting #170)

Moses moves to the foot of the dais where the procession halts, CAMERA BOOMING WITH HIM to HOLD ON THREE-QUARTER ANGLE of the dais. Sethi holds out his arms to Moses, who passes his baton to the Captain of Chariots, mounts and kneels. They grasp each other's arms above the wrists in the Egyptian handclasp.

SETHI

(warmly)

Welcome to my sister's son.
We have heard how you took
ibis from the Nile to destroy
the venomous serpents used
against you when you laid siege
to the city of Saba.

There is another fanfare of trumpets.

MOSES

May my arm stay strong in
your service, Great Sethi.

As Moses speaks, his eyes turn toward Nefretiri.

A-46

CLOSEUP - NEFRETIRI

Her face shows the thrill of Moses' nearness.

(continued)

2/18/55

THE TEN COMMANDMENTS

A-24

A-46 (cont'd)

NEFRETIRI

(provocatively)

And the birds of the air fly
low to ask, Who is this fair
young God that has come into
the House of Pharaoh!

A-47 CLOSEUP - RAMESES

His eyes narrow slightly as he glances from the girl to
Moses.

RAMESES

No need to tell you how I
share her joy at your return.

(Note: The last three scenes may possibly be shot as
one for VistaVision - A-45-46-47.)

A-48 FULL SHOT - MOSES AND ETHIOPIANS - THREE-QUARTER ANGLE
OVER ROYAL GROUP (Photo #170)

Moses smiles at Rameses in perfect understanding.

MOSES

No need, my brother.

He turns to the Ethiopians with a gesture of invitation.

MOSES

(to Sethi)

Great One, I bring you Ethiopia.

The dark-skinned KING KIKANOS and his beautiful sister
THARBIS come forward, but only their attendants kneel
before the dais. Rameses, seeing this, steps down
between Moses and Sethi.

RAMESES

(pointing)

Command them to kneel before
Pharaoh.

Their eyes meet in the challenge that will one day
rock the world.

MOSES

Command what you have conquered,
my brother. I bring the
Ethiopian King and his sister
in friendship - as an ally and
guardian of our southern gates.

(continued)

A-48 (cont'd)

So saying, Moses conducts them up to the throne. Sethi extends his sceptre to the King, while Nefretiri appraises the majestic, brown-skinned Tharbis.

SETHI

My son has dealt wisely with you, Ethiopia... Welcome as a friend.

The Ethiopian monarch kneels and kisses the sceptre. His sister turns her gaze to Sethi. As she speaks, the CAMERA SWINGS CLOSER to Tharbis and Moses.

THARBIS

(to Sethi)

Great King, I will ask but one favor of your friendship...

(touching jewel
at her throat)

this green stone from our mountains...

Sethi nods with a gracious smile. The Princess removes it, turning to Moses.

THARBIS

...that I may give it to your Prince of Egypt - for he is kind as well as wise.

Moses takes it with a courteous gesture.

A-49 CLOSE SHOT - SETHI, NEFRETIRI, RAMESSES

Nefretiri leans forward on the arm of Sethi's chair, glancing from Tharbis to Moses with one slightly raised eyebrow.

SETHI

A man honored by his enemies is a sight pleasing to the Gods.

NEFRETIRI

(softly to Sethi)

And such a beautiful enemy!

Rameses glances at her with a little smile.

A-50 FULL SHOT - OVER ROYAL GROUP (same as A-48) (#170)

Moses, jewel in hand, quickly notes Sethi's smile and Rameses' cold appraisal of Nefretiri's quizzical glance.

SETHI
(to Wazir)
See to their comfort.

The Ethiopians bow and begin to back away to one side, as the Wazir indicates the way.

MOSES
(calling)
Bearers!

He takes a scroll from an attendant and tenders it to Sethi.

MOSES
Divine One, here is the full
count of Ethiopia's tribute.

The CAMERA MOVES TO INCLUDE a phalanx of heavily laden male and female bearers moving toward the dais. They carry great tusks of ivory - bales of leopard and lion skins - chains of beaten gold - baskets of jewels - carved caskets of powdered incenses - gold and silver ornaments - carved ebony - samples of all the arts and crafts of Ethiopia - colored tropical birds of rare plumage carried on two rings - rare apes - and a rug of ostrich feathers.

Gasps go up from spectators at the splendor of the display.

MOSES
(to Sethi)
Twenty full barges of such
wealth as you see here -- logs
of ebony and trees of myrrh --
I am sending down the Nile to
your new Treasure City.

A-50A MEDIUM SHOT - TOWARD ROYAL GROUP

SETHI
A handsome tribute, indeed,
Moses...
(looking at Rameses)
But unfortunately I have no new
Treasure City.

(continued)

A-50A (cont'd)

RAMESES

And you'll get none from the
stiff-necked slaves who die
more willingly than bend their
backs in your service.

Moses frowns, puzzled.

MOSES

Why?

RAMESES

They believe a Deliverer has
come to lead them from their
bondage.

Suddenly irritated, Sethi strikes the heel of his
sceptre against one of the carved sphinx arms of
his throne.

SETHI

Deliverer! Deliverer! He's
been foretold by every falling
star since my father's time...
(to Rameses)

Now you make him an excuse for
your failure to build my city!

RAMESES

I'm not one to make excuses.
If you doubt me, let Moses
build the city.

A-51 CLOSE SHOT - SETHI AND NEFRETIRI

Alarmed, she leans to the Pharaoh, whispering behind
her fan.

NEFRETIRI

No, no - he is only trying to
keep Moses away from you!

SETHI

Or you, perhaps? I think our
roosters will crow more softly
on another roof...

(sharply)

Stand before me - both of you!

(continued)

A-51 (cont'd)

CAMERA DRAWS BACK TO MEDIUM GROUP SHOT, THREE-QUARTER ANGLE. The two princes confront Sethi. His eyes go from one to the other, then - leaning forward - they hold on Moses.

SETHI

Would you please your Pharaoh,
Moses?

Rameses' head turns eagerly toward Moses.

MOSES

Your wish is my will.

SETHI

(leaning back)

Then you build the city.

The fan drops from Nefretiri's hand. Rameses' face lights with satisfaction.

RAMESES

(inclining slightly
toward the Pharaoh)

A wise decision.

(to Moses)

A noble task.

Sethi's eyes shift to him.

SETHI

(sardonically)

Rameses! Do you believe this
slave Deliverer is a myth?

RAMESES

What I believe is of no account.
What matters is, the slaves be-
lieve in him.

SETHI

Then you too shall go to Goshen.
Learn if this Deliverer is a
myth or a man. If a myth -
bring him to me in a bottle...
(voice hardening)
if a man - bring him to me in
chains.

RAMESES

So let it be written. So let it
be done.

(continued)

A-51 (cont'd)

As the Pharaoh steps down to inspect the treasure, Moses bows out of his presence. Sethi glances around. Catching Nefretiri's eye, he makes a slight motion with his head in Moses' direction. Nefretiri glides out, following Moses.

WIPE TO:

A-52 INT. PALACE CORRIDOR AND STAIRWAY - FULL SHOT - MOSES
(AD-A52 and 800)

The corridor opens through columns on a terrace garden. Moses is starting to mount the first step of the stairway. Nefretiri's hurrying feet and call are heard.

NEFRETIRI'S VOICE

Oh! Snake-charmer!

Moses turns on the bottom step as she hastens up to him.

NEFRETIRI

Are you running from your
enemies or your friends?

He smiles slightly, looking her over admiringly.

MOSES

Which are you?

NEFRETIRI

You can find out...
(after puckering
her lips)
by kissing me.

MOSES

There is one who comes before
you.

Nefretiri's face is changed by a quick flash of anger as she looks back toward the Throne Room.

NEFRETIRI

You mean...

MOSES

(with a smile)
My mother.

Nefretiri extends her arms, with palms wide open.

(continued)

A-52 (cont'd)

NEFRETIRI

Twenty barges of tribute and
I am empty-handed.

Moses takes the green jewel from his sword hilt and
holds it temptingly in front of her.

MOSES

You mean you want this?

She twirls it playfully for a moment, making it flash;
then turns her back, to snuggle against him so that
he can fasten it about her throat.

NEFRETIRI

I will keep it in memory of
your...

(giving him a
significant look)

Ethiopian conquest.

MOSES

It matches the jealousy in your
eyes.

NEFRETIRI

Does it make them more beautiful?

MOSES

(nods, smiling)

And more dangerous.

Moses starts up the stairs, but Nefretiri steps quickly
by him. One hand on the rail, she arches her back like
a cat; her eyes narrow slightly.

NEFRETIRI

It is better to grow more
dangerous than more stupid...
You let Rameses trap you into
building the city!

MOSES

Why should that disturb you?

Nefretiri swings around in front of him, one hand still
holding to the rail, the other hand encircling him.

NEFRETIRI

Because I love you... because
I have always loved you...

(closer)

Because I'm going to marry you
at any cost!

(continued)

A-52 (cont'd)

MOSES

What a sweet little spitting
cobra you are!

NEFRETIRI

Sethi just said you aren't
afraid of snakes.

MOSES

(crushing her to him)
Your fragrance is like the wine
of Babylon. I could hold you
here forever, but...
(putting her away
from him)
you are the Throne Princess.
By the Pharaoh's law, you can
marry only a Pharaoh.

NEFRETIRI

(her arms about
him again)
I shall marry a Pharaoh - you.

She kisses him passionately. After a moment, he dis-
entangles himself, gently but firmly moving the barri-
cading arms out of his way.

MOSES

Rameses might not agree with
that idea.

Moses steps past Nefretiri, but she catches hold of
him, turning him back - her whole mood changing to
serious intensity.

A-53 MEDIUM DOWN SHOT - NEFRETIRI - PAST MOSES

NEFRETIRI

But Sethi might!
(urgently)
While you were gone, I kept your
name on his lips - your praises
in his ears... But now, unless
you can succeed...
(shrugs)
you'll be prince of some desert
province and I'll be Rameses'
wife.
(almost fiercely)
Oh, Moses - build Sethi's city
and he will deny you nothing!

(continued)

A-53 (cont'd)

Moses searches her eyes, amazed at her intensity of purpose.

MOSES

I will build the city for love
of Sethi - not for the throne
of Egypt.

NEFRETIRI

(softly)

But I am Egypt...

She is close to him again, and his lips move toward hers.

A-54 MEDIUM FULL SHOT - BITHIA AND MEMNET

They come through the garden entrance and stop, watching.

MEMNET

Now the flame you lighted burns
close to the throne.

BITHIA

(quietly reproving)

Your tongue will dig your grave,
Memnet.

She starts forward.

A-54A FULL SHOT - STAIRWAY - MOSES AND NEFRETIRI EMBRACED -
BITHIA ENTERING

BITHIA

(smiling)

A conqueror, already conquered?

Moses swings around. His face lights up. He turns to
embrace Bithia warmly. Memnet remains in the background.

MOSES

Mother! The first face I looked
for is the last one I find!

He drops to his knees and kisses her hand.

BITHIA

I was thanking the Gods for
your safe return...
(looking at Nefretiri)
but I find you in grave danger
here.

(continued)

A-54A (cont'd)

MOSES
(rising)
Intoxicating danger, my mother.

BITHIA
Marry her if you can, my son...

Nefretiri's face brightens.

BITHIA
(smiling)
...but never fall in love with
her.

Nefretiri touches the green stone pendant at her throat.

NEFRETIRI
(to Bithia, lightly,
over a shoulder)
I'll be less trouble to him
than the Hebrew slaves of Goshen.

She exits without seeing Bithia start at the sound of
the word.

BITHIA
Goshen!

Moses glances at her questioningly.

NEFRETIRI'S VOICE
I'll be in the garden, Moses.

MOSES
Sethi asked me to finish his city.

Memnet has come down close to Bithia. Bithia's eyes
travel quickly to Memnet's for a moment.

MOSES
(noting her reaction)
What troubles you, mother?
Goshen is scarcely a step away.

BITHIA
(recovering herself)
A step seems longer to a mother
than to a son.
(more lightly)
But it will seem the length of
the world to Nefretiri... so go
to her, Moses.

(continued)

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THE TEN COMMANDMENTS

A-34

A-54A (cont'd)

Moses presses both of Bithia's hands and exits. She calls after him in affected lightness.

BITHIA

Toss her a lotus blossom to
make my wish come true.

As she speaks, the CAMERA MOVES CLOSER. The smile fades from her face, to be replaced by a haunting shadow. Her eyes meet Memnet's as her lips frame one word...

BITHIA

(apprehensively)
Goshen!

MEMNET

(tonelessly)
What you bury in the river...
will be found in the sea.

As Memnet speaks the word 'river', the CAMERA IS CLOSE TO BOTH WOMEN. The scene of the floating basket on the Nile DISSOLVES SLOWLY over their faces. Scarcely is the vision fully formed, when the mass slavery of Israel in bondage at the unfinished city

DISSOLVES
THROUGH

END OF SEQUENCE "A"

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THE TEN COMMANDMENTS

B-1
(35)

SEQUENCE "B"

DISSOLVE CONTINUES:

B-1 EXT. SECTION OF UNFINISHED CITY - FULL SHOT - ISRAEL IN BONDAGE

Against a background of partially completed scaffolded pylons, temples, walls and ramps, is a vast hive-like scene of construction. As far as the eye can range, the earth is dark with people. Hundreds of these draw two lines of sphinxes (on low carts). Others draw and push a giant block of stone toward its final position in the wall.

An endless file of slaves, yokes of brick weighing down their shoulders, moves toward the scene of construction. Gaunt, mud-stained, half-naked, some with whip-scarred backs, they are closely supervised by the taskmasters moving among them with coiled whips and rods. Their staccato orders and whistling whip-cracks supply the only sounds in all this vast world of toiling misery.

B-1A MEDIUM CLOSE SHOT - A MOVING FILE OF BRICK-CARRIERS BENT UNDER THEIR BURDENS

One starts to stagger. He swings his yoke out of line to permit the rest of the column to continue on, and sinks to one knee in complete exhaustion. LILIA - a young water-carrier of sweet, budding beauty - comes quickly to the weary slave, and gives him a drink from the waterskin slung over her shoulder. As he drinks thirstily, her gaze moves up to a masonry wall where stonecutters are carving out a section of giant bas-relief.

B-2 MEDIUM BOOM SHOT - JOSHUA - IN LIFT-BASKET - (FROM LILIA'S VIEWPOINT) (J-441)

A heavy rush basket reinforced with woven leather swings out from the masonry wall by ropes which enable its rider to raise or lower it as he works. Standing in the basket is JOSHUA - a sinewy, powerfully muscled young stonecutter, of leonine head above a torso streaked with sweat and rock dust.

BOOM UP TO HIM as he hammers mallet against chisel, shaping the sullen face of the stone. Turning to get a sharper chisel, he sees below:

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(36)

B-3 MEDIUM TWO SHOT - LILIA AND BRICK-BEARER - (JOSHUA'S VIEWPOINT)

She is tilting the spout to the weary man's lips.
An overseer steps in, growling:

OVERSEER

You've guzzled enough - swing
those bricks up and get on!
You...

(thrusting Lilia
on her way)

there's other swine to water.

He prods the Brick-bearer to rise and continue on in
the line. The overseer follows, jabbing with his whip.

B-4 MEDIUM CLOSE SHOT - JOSHUA - IN LIFT-BASKET

He has seen this exchange, and now his glance follows
Lilia as she approaches into earshot.

JOSHUA

(calling down)

Here - Water-lily!

B-5 MEDIUM DOWN SHOT - LILIA

She looks up at the sound of his voice.

LILIA

(smiling in recognition)

My name is Lilia!

B-6 MEDIUM CLOSE SHOT - JOSHUA (same as B-4)

JOSHUA

(chuckling)

To me you are a lily - and
I want water!

Reaching for the hand-rope, he swings over the side
and goes down agilely, hand-over-hand.

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B-3
(37)

B-7 MEDIUM SHOT - LILIA - AT FOOT OF WALL

Joshua drops in beside her. The minute his feet touch the ground, she moves eagerly toward him.

LILIA

Joshua!

JOSHUA

(affably)

Water before love, my girl!

She watches him with a pretense of exasperation as he takes the waterskin from her shoulder and tilts it to his mouth, backing into a little overseer's shelter of palm fronds.

LILIA

Does it take the whole Nile
to quench your thirst?

JOSHUA

(lowering waterskin)

No - just your lips.

Leaning over the waterskin, he starts to kiss her. She steps back, glancing around apprehensively.

LILIA

Be careful, my love - Dathan's
eyes can see through stone.

Joshua's fist clenches over the mallet hanging from his belt.

JOSHUA

Dathan is a jackal who feeds
on the flesh of his own people.

LILIA

When he looks at me, I am afraid...

JOSHUA

If he touches you, I'll strangle
him with his own whip.

LILIA

And bring death to a thousand
of us?

As she slings the waterskin over her shoulder, Joshua walks from the shelter, his eyes going to the line of

(continued)

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THE TEN COMMANDMENTS

B-4
(38)

B-7 (cont'd)

brick-bearing slaves passing beyond. He wraps the hand-rope around his wrist to go up.

JOSHUA

Is death better when it comes slower?

LILIA

(softly, detaining him)
We must have hope, Joshua. God will send us the Deliverer.

Joshua nods toward someone off scene that we do not see.

JOSHUA

(bitterly)
Hope! On the heels of every hope walks Dathan.

As Joshua starts to climb back, DATHAN crosses the scene slowly, stopping to look at Lilia. He raises his whipstock to tilt her chin, but glances upward at Joshua - and continues on his deliberate way. Dathan is a human vulture, feeding upon opportunity, with a servility which is but the mask for an insatiable ambition.

WIPE TO:

B-8

EXT. SECLUDED PALM GROVE NEAR CONSTRUCTION AREA -
MEDIUM BOOM SHOT - RAMESES - (DAY)

From his golden chariot, the Prince is watching the off scene Dathan's approach. As the latter enters:

RAMESES

You are Dathan - the Hebrew Overseer?

Dathan drops to his knees at a wheelside - raises his eyes to Rameses.

DATHAN

(correcting him)
Chief Hebrew Overseer... Mighty One.

Rameses regards the crouching Overseer with obvious contempt. Through what follows, he wraps the reins around the rail, draws a javelin from its quiver, steps to the ground, and leans against the car.

(continued)

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THE TEN COMMANDMENTS

B-5
(39)

B-8 (cont'd)

RAMESES

Baka the Master Builder has told
me that I can rely on you...

Dathan's answering glance is a masterpiece of dubious
obsequiousness.

DATHAN

I am warmed by his favor.

Rameses brings out a coil of ring-gold, slipping two
rings over the point of his javelin. Dathan's eyes
fasten upon it.

B-9 CLOSEUP - RAMESES

As he returns the remaining rings to his pouch.

RAMESES

...Rely on you to sell your
own mother, for a price.

B-9A CLOSEUP - DATHAN

DATHAN

(smoothly)

Who am I to deny the word of
the Master Builder?

B-9B MEDIUM TWO SHOT

RAMESES

Where is this would-be Deliverer
who would set the Hebrews free?

He moves the gold-bearing point of the javelin slightly
nearer Dathan.

DATHAN

(shrugs)

Who can say, Immortal Prince?
They do not confide in me.

Dathan reaches for the gold, but Rameses tilts it out
of reach.

DATHAN

But it is possible to learn.

(continued)

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THE TEN COMMANDMENTS

B-6
(40)

B-9B (cont'd)

RAMESES

No doubt...

(eyeing him)

You have rat's ears and a
ferret's nose...

Dathan smiles.

DATHAN

To use in your service, Son
of Pharaoh.

Rameses lowers the point of the javelin, letting the
ring-gold drop into Dathan's eager palms.

RAMESES

Add to them the eyes of a
weasel - and find me the
Deliverer.

As Rameses mounts into the chariot -

WIPE TO:

B-10

EXT. CONSTRUCTION AREA - FULL SHOT - HUGE STONE BLOCK
AND MASONRY WALL - (DAY) (J-432)

A great square of sandstone, big as a house, is being
simultaneously pushed and pulled by swarms of slaves
toward a wall of masonry. The slaves in front drag on
thick tow-hawsers. The slaves behind are harnessed to
great poles which shove the groaning stone forward.
Moving at the side and a little ahead of the striding,
pole-pushing slaves, another man heaves handfuls of
sand before their feet to prevent their slipping on
the greased path of the great stone.

An Architect's Assistant rides the stone, flag-signal-
ing the taskmasters who boss the hawser gangs that the
'key' of the stone moves to its centering hole.

In front of the huge sliding block, Yochabel and
another old woman grease the stone path for the giant
block to slip forward more easily.

B-11

HIGH SHOT - YOCHABEL AND WOMAN - ARCHITECT'S ASSISTANT
ABOVE THEM ON LEDGE OF STONE (J-439)

Yochabel and the other woman are arduously greasing
the path from basket-covered jars of animal fat slung

(continued)

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THE TEN COMMANDMENTS

B-7
(41)

B-11 (cont'd)

from their shoulders. The moving stone groans and rumbles close behind them.

ARCHITECT'S ASSISTANT
(bending down, shouts)
More grease under the center-
stone, old woman!

Yochabel moves to obey, bending dangerously near the protruding keystone of the great moving cliff of rock. An end of the sling rope - wound around her waist - becomes untied.

B-12 MEDIUM MOVING SHOT - YOCHABEL - (BOOM) (J-438)

The loose end of the sling rope is overrun by the advancing keystone. Its slack is slowly drawn under the moving stone, and Yochabel is pulled down. She clings to the stone to save herself from being pulled to the ground. With a scream of horror, the other woman runs out, calling for help.

WOMAN
(shouting)
Stop the stone!

B-12A FLASH - PUSH-POLE MEN AND REAR OF ROCK (J-440)

slowly moving forward. Men on far end with shovels throwing sand so push-pole men do not slip.

B-13 MEDIUM FULL SHOT - TOWARD GAP BETWEEN STONES - PAST SLAVES ON PULL-HAWSERS (J-433)

They are bending on the ropes, dragging with might and main. A husky CHIEF DRIVER (task captain) strides near, occasionally cracking his whip as the terrified woman fights her way between them to the Chief Driver, who has paused to get a drink from Lilia.

WOMAN
(pointing frantically)
Hold all! Yochabel is caught!
Stop the stone!

Some of the near slaves slack their efforts on the hawser ropes. The Chief Driver swings, cutting at them with his whipend.

(continued)

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THE TEN COMMANDMENTS

B-8
(42)

B-13 (cont'd)

CHIEF DRIVER

Don't stop, you dogs! Pull -
pull!

LILIA

(seizing his whip arm)
You'll kill her! Stop the stone!

The Chief Driver turns away impatiently.

CHIEF DRIVER

We don't stop a moving block
for an old woman.

(to Taskmaster)

Lay on the lash! Keep it moving!

Through this, Lilia runs toward Yochabel. The taskmasters redouble their efforts against the straining slaves. Lilia darts under the taut hawser lines.

B-14 MEDIUM BOOM SHOT - YOCHABEL - IN GAP BETWEEN STONES

The two walls of stone are seen drawing together like the jaws of a granite vise. Yochabel struggles to free herself, but the steadily moving mountain of stone traps her more and more hopelessly.

Now Lilia runs in beside the old woman. Wildly she struggles to free or break the sling rope that pins Yochabel to the vast groaning wall of rock, pressing her body slowly but steadily toward the black tomb of the centering hole in the masonry.

YOCHABEL

(crying out)

No - go back, Lilia - go back!
You can't help me!

Lilia tears at the rope with all of her young strength. But the encroaching rock is taking more and more of the sling rope, and Lilia and Yochabel are pressed nearer and nearer the doom of eternal darkness as the gap narrows.

CAMERA BOOMS UP to reveal the Architect's Assistant on the ledge above.

ARCHITECT'S ASSISTANT

(shouting down to Lilia)

Crawl out, y'little fool!

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THE TEN COMMANDMENTS

B-9
(43)

B-15 MEDIUM BOOM SHOT - JOSHUA - ON MASONRY WALL

He is continuing work with the other stonecutters, from the lift-baskets roped up on the masonry wall. The shout of the Architect's Assistant captures his attention above the groan of ropes and grinding of moving stone.

VOICES FROM BELOW

Get out - you can't help her!
Stop the stone - stop the stone!
No, keep it moving!
Pull, you cattle, pull!

Catching hold of one of the rope lines to the ground, he swings down with agile strength.

B-16 Out

B-17 Out

B-18 FULL SHOT (BOOM) - CHIEF DRIVER - NEAR GAP BETWEEN STONES

Joshua drops to the ground from the masonry wall behind. Running to the Chief Driver, who is whip-cracking the men on the hawser-ropes to drag the block and close the last few feet of gap. Joshua spins him around and drives a fist to his jaw. The force of the blow sends the Chief Driver crashing back into the narrowing cleft between rock and wall.

B-19 MEDIUM BOOM SHOT - ARCHITECT'S ASSISTANT - ON LEDGE OF STONE BLOCK

Staring down into the gap, he shouts an order.

ARCHITECT'S ASSISTANT

Hold - ALL! Hold on all ropes!

B-20 FULL GROUP SHOT - NEAR GAP BETWEEN STONES (same as B-18)

Taskmasters take up the cry. Reed whistles are blown. The slaves stop pulling, sinking to their knees at the unexpected respite. Hawsers fall limp to the ground. Other taskmasters close in fast on Joshua. He turns to meet them, but a blow of a whipstaff from the back brings him down. The taskmasters hurl themselves upon Joshua, pinioning his powerful arms. The Chief Driver emerges from the gap between the stones, wiping blood from his jaws.

(continued)

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THE TEN COMMANDMENTS

B-10

(44)

B-20 (cont'd)

CHIEF DRIVER

(hoarse with fury)

You'll die in the lime pits
with the flesh eaten off your
bones!

One of the taskmasters seizes a yoke from the shoulder of a slave. Freeing it from the cradles, he lays it across Joshua's back and forces the stonecutter's arms up, to be bound.

B-21 MEDIUM SHOT - YOCHABEL AND LILIA - IN GAP OF STONE

Lilia starts toward Joshua, calling his name - but Yochabel restrains her.

YOCHABEL

(whispering urgently)

Not to Joshua! Run to the
Prince and beg mercy!

LILIA

(hopelessly)

Mercy from Rameses?

YOCHABEL

No, the Prince Moses...

(pointing)

There -- on the Pavilion.

Lilia's eyes dart past the opening, then - seizing her opportunity, she dashes out of the gap between the stones.

B-21A FULL BOOM SHOT - NEAR GAP BETWEEN STONES (AD-B21A)

Lilia darts out and past the group binding Joshua. One of the taskmasters sees and tries to stop her. As she evades him, he starts in pursuit.

B-22 FULL SHOT - LILIA

Running swift as a hare, the young water-carrier dashes between the groups of crouching slaves, skirting blocks of granite, racing to the Pavilion that stands on a rise in the background. The Taskmaster dashes after her, close behind.

B-23 INT. PAVILION - MEDIUM SHOT - MOSES AND BAKA

The Pavilion is canopied on three sides. Architectural plans, drawings and implements are in evidence, as the pair stand over a table upon which rests a wooden model of the projected Treasure City. BAKA, the Pharaoh's Master Builder, is a powerful type whose elegance in dress and grace of movement suggest a love of luxury and sensuous self-indulgence.

BAKA

(protesting amiably)

Haste can capture a city, my dear Prince - but it cannot build one.

MOSES

(placing miniature ramp)

You are the Master Builder, but you'll save time with the ramp here.

BAKA

Time was made for slaves, Moses. Pleasure can be found even in Goshen.

MOSES

I am not here for pleasure, Baka.

LILIA'S VOICE

Mercy....!

Moses turns to the edge of the platform to see:

B-24 MEDIUM FULL SHOT - LILIA AND TASKMASTER - (CONSTRUCTION AREA IN BACKGROUND) (AD-B24)

A few steps in front of her pursuer, Lilia flings herself down in the sand at the edge of the Pavilion platform, calling up:

LILIA

Mercy, Prince Moses!

The Taskmaster is just reaching for her when he looks up, seeing Moses step to the edge of the platform. The Taskmaster steps back respectfully.

(continued)

2/19/55

THE TEN COMMANDMENTS

B-12
(46)

B-24 (cont'd)

MOSES

(to Lilia)

Mercy? What have you done?

LILIA

Not for myself, Lord Prince.

Mercy for a slave who saved
old Yochabel and me from death...

(pointing back)
between the granite blocks.

Baka comes forward, looking her over appreciatively.

BAKA

A delicate flower to be
pressed between walls of
stone... How were you saved?

TASKMASTER

A stonecutter struck the Overseer.

Baka glances at Moses.

BAKA

(matter-of-course)

Then there can be only one
punishment for the stonecutter.

MOSES

(grimly)

Blood makes poor mortar.

Signaling Lilia to rise, Moses strides out, followed
by Baka.

WIPE TO:

B-25

FULL GROUP SHOT (BOOM) - TOWARD STONE BLOCKS

The group falls back before Moses as he enters with
Lilia and Baka. His eyes swiftly appraise the scene -
Joshua, wrists bound over a yoke crossing his shoulders;
Yochabel in the background clinging to the keystone to
which she is still held immobile by the sling rope.
Moses' eyes fix on her and he indicates her to the
Chief Driver.

MOSES

Is this the old woman you would
bury alive in a tomb of rock?

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THE TEN COMMANDMENTS

B-13
(47)

B-26 MEDIUM CLOSE SHOT - YOCHABEL - (BOOM) (J-435)

Her eyes brim with tears at this first contact with her son.

YOCHABEL

My Noble One...

(choked with emotion)
the rope caught... I had not
the strength to free myself.

CAMERA PULLS BACK as Moses steps in beside her. Drawing his jeweled sheath blade, he cuts the rope, freeing her. She gratefully kisses the hem of his cloak.

MOSES

(gently)

Your shoulders should not bear
a rope, old woman...

Moses helps her up, toward the opening.

YOCHABEL

(looking at him)

The Lord has lightened my
burdens and renewed my
strength...

MOSES

He would have done better to
remove them.

B-27 FULL GROUP SHOT (BOOM)

CAMERA BOOMS BACK from the aperture between the stones as Lilia comes to Yochabel's side, assisting her. Baka nods toward Yochabel, explaining:

BAKA

They use the old ones to grease
the stones, Lord Prince.

(shrugging)

If they are killed, it's no loss.

MOSES

(angered)

Are you a Master Builder or a
master butcher?

The Chief Driver comes over to take Yochabel from Lilia.

(continued)

2/19/55

THE TEN COMMANDMENTS

B-14
(48)

B-27 (cont'd)

BAKA

If we stopped moving stone for
every grease-woman who falls,
the city would never rise!

He chuckles slightly in appreciation of his wit.
Yochabel's face lifts to Moses as the sun might after
a storm, but the Chief Driver says in quick defense:

CHIEF DRIVER

If slaves are not driven, they
will not work.

The CAMERA STOPS as they reach Joshua, who suddenly
spins from the grip of the taskmasters.

JOSHUA

If their work lags, it is
because they are not fed!

Moses looks Joshua up and down as taskmasters seize
him again.

MOSES

Your body is strong.

JOSHUA

I am a stonecutter.
(with a bitter smile)
The pharaohs like their images
cut deep.

The Taskmaster raises his whip with an exclamation.

MOSES

Hold your whip.

Moses takes the whip from him, then looks from it to
Joshua.

B-28 MEDIUM TWO SHOT - MOSES AND JOSHUA (J-778)

Moses studies the young stonecutter curiously.

MOSES

You know it is death to strike
an Egyptian?

JOSHUA

I know it.

(continued)

2/19/55

THE TEN COMMANDMENTS

B-15
(49)

B-28 (cont'd)

MOSES

Yet you struck him. Why?

JOSHUA

To save the old woman.

MOSES

(glancing at Yochabel)
What is she to you?

JOSHUA

An old woman.

PULL BACK TO INCLUDE the Chief Driver.

CHIEF DRIVER

Lord Prince, send him to his death.

MOSES

The man has courage.
(to Joshua)
You do not speak like a slave.

JOSHUA

God made men and men made slaves.

MOSES

(coiling the lash)
Which God?

Joshua's eyes hold Moses' glance unswervingly.

JOSHUA

The God of Abraham... the Almighty.

MOSES

(skeptically)
If your God is almighty, why does He leave you in bondage?

JOSHUA

(angrily)
He will choose the hour of our freedom - and the man who will deliver us.

CAMERA PULLS BACK as Baka steps in to them impatiently.

BAKA

This man speaks treason, Lord Prince.

(continued)

2/19/55

THE TEN COMMANDMENTS

B-16
(50)

B-28 (cont'd)

MOSES

Is it treason to want freedom?

He throws the whip back to the Taskmaster.

MOSES

Release him.

Lilia runs forward, and falling to her knees beside Moses, kisses his hand. As Joshua is released, Rameses' voice is heard.

RAMESES' VOICE

Difficulty with the slaves,
my brother?

Moses turns to see:

B-29 RAMESES - IN CHARIOT - (BRICK-FILES IN BACKGROUND)

He draws rein as a taskmaster moves to his horses' heads. Rameses surveys the scene with an amused glance. Moses enters, indicating emaciated slaves huddled before the hawser lines.

MOSES

None that could not be cured
by a ration of grain -- and
a day of rest.

RAMESES

A day of rest?

MOSES

(indicating horses)
When your horses hunger, they
are fed; when they tire, they
are rested.

RAMESES

(looking steadily
at Moses)
Slaves draw stone and brick.
My horses draw the next pharaoh.

MOSES

Is there no grain stored here
in Goshen?

Rameses smiles, his eyes holding Moses' with subtle challenge.

(continued)

2/19/55

THE TEN COMMANDMENTS

B-17
(51)

B-29 (cont'd)

RAMESES
(challengingly)
None that you would dare take,
my brother.

Joshua comes quickly to Moses.

JOSHUA
The Temple Granaries are full.

MOSES
(to Joshua)
Bring the push-pole men -- and
women with baskets.

Joshua is elated as he strides out toward the slaves
with push-poles at rear of the great stone.

RAMESES
(incitingly)
I warn you, Moses - the Temple
grain belongs to the Gods!

MOSES
(turning away)
What the Gods can digest will
not sour in the belly of a slave.

B-29A MEDIUM SHOT - REAR OF GREAT STONE

Push-pole men are swarming around Joshua. Their
taskmasters are protesting.

JOSHUA
I have the Prince's orders --
come on!
(to Lilia)
Bring a hundred women with
baskets!

Moses strides in, beckoning them to follow him.

MOSES
Follow me.

The men - led by Joshua - sweep the taskmasters aside
and follow Moses with their big poles.

2/19/55

THE TEN COMMANDMENTS

B-18
(52)

B-29B MEDIUM CLOSE SHOT - RAMESES' CHARIOT

Rameses' face is thoughtful and a little pleased as Baka comes up.

BAKA

The Temple grain will bring
him a harvest of priestly
hatred.

RAMESES

The anger of our Gods will not
hurt him as much as the love of
our slaves.

He wheels the horses to leave, as the slaves surge
past them.

WIPE TO:

B-30 FULL BOOM SHOT - INT. TEMPLE GRANARY COURT - HEAVY
WOODEN PORTALS - PAST PRIESTS AND TEMPLE GUARDS (J-614)

They are backing away from the portals that tremble
under the thundering blows of push-poles.

A final shudder and the gates fall in. A cloud of dust
and chaff arises. Slaves swarm inside over the fallen
gates. Moses and Joshua emerge through the dust at the
head of the mob. Lilia and the basket-women follow.

MOSES

Break open the sluice gates!

His words release a human stampede. Like a storming
tide, the hungry slaves engulf guards and priests in
their wild surge toward the storage bins. They reach
the great hive-shaped bins, thrust their poles into
the sluice gates. The gates burst open. Lilia and
the women raise their baskets beneath, to catch the
golden stream. But the cascading deluge of grain
sweeps down over them. Howls of joy arise amid the
outpouring deluge.

B-31 MOVING SHOT - SLAVES (J-785)

Half submerged by the streaming grain-fall, men and
women dig themselves out, filling baskets, shawls, clay
vessels.

LILIA

Fill your baskets - it's the
bread of life!

(continued)

3/1/55

THE TEN COMMANDMENTS

B-19
(53)

B-31 (cont'd)

CAMERA PANS ALONG the exuberant crowd of men and women as we hear:

SLAVE VOICES

Bread! Bread!
Life for our children!
No more empty bellies!
Save every grain!
The Lord heard us...
Hail, Moses!

A little boy runs after his mother, cupped hands trying to catch the trickle of grain from her shawl. A scarecrow old man dances in the downpour from a second sluice door. People sprawl over each other to gather up the golden flow that means life.

DISSOLVE TO:

B-32 INT. NEFRETIRI'S APARTMENT - CLOSE SHOT - ANIMAL-HEAD STICKS - (DAY) - (AD-535)

Nefretiri has just thrown dice sticks and is moving a dog-head piece into position, as the CAMERA PULLS BACK revealing her seated at a gaming box opposite Sethi. They are playing 'Hounds and Jackals'. The game is played on a four-legged box in which five jackal-headed pieces are maneuvered against five shorter dog-headed ones (similar to chess). Sethi takes up the four dice sticks and throws, in turn. A dish of sweets is beside them.

Like a foreboding storm, Jannes the High Priest enters, a silver papyrus case in his hand.

JANNES

Divine One...

Sethi puts up a hand to stop him, then triumphantly moves two sticks.

SETHI

There! My jackals have your hounds at bay.

Nefretiri half reclines upon a couch, leaning against beautifully covered pillows. She studies Sethi's move, observing it with a little smile.

NEFRETIRI

Dogs at bay are dangerous.

(continued)

3/1/55

THE TEN COMMANDMENTS

B-20
(54)

B-32 (cont'd)

JANNES

When they walk upright and feed
upon Temple grain!

Sethi looks up with a flash of impatience, while Nefretiri takes up the dice sticks.

SETHI

I know, I know - you have been
bringing petitions against
Moses for months. Well, the
city is being built and I'm
winning this game - so don't
interrupt us with trifles.

JANNES

(examining board
shrewdly)

Before the city is finished,
these trifles will surprise you.

Nefretiri flicks a glance at the High Priest and throws.
Then she picks up the stick to move it, when Sethi
observes slyly:

SETHI

Life is full of surprises...
(to Nefretiri)
and today I have one for you,
my kitten.

NEFRETIRI

(eagerly)
Moses?

SETHI

(watching her)
And Rameses.

NEFRETIRI

You crocodile!

Swiftly changing her plan, she moves the dog-sticks
decisively.

NEFRETIRI

There, you've lost... and I'll
never let you win another game!

Chuckling, he taps her chin with a dice stick.

(continued)

3/1/55

THE TEN COMMANDMENTS

B-21
(55)

B-32 (cont'd)

SETHI

You thought losing to me would
win for Moses, you little scorpion.
Crowns are sometimes lost by
smiles and dimples.

JANNES

(offering Sethi
the scroll)

And so is patience.

SETHI

(drily)

Yours? Are the plans for my
Jubilee complete?

JANNES

All but your proclamation for
the marriage of Prince Rameses
to Nefretiri.

Sethi takes the scroll. Nefretiri starts to rise
protestingly, but Sethi waves her back.

SETHI

(to Jannes)

Are you sure it will be Rameses?

JANNES

Who else could be your successor?

Nefretiri takes the scroll from Sethi, looking the
High Priest in the eye.

NEFRETIRI

Moses, of course.

Deliberately casual, she tosses the scroll on the
couch, then sets up the pieces for a new game.

JANNES

Because of Moses there is no
wheat in the Temple Granaries!

SETHI

(drily)

You don't seem any leaner.

(serene and smiling)

Both of you are very generous
with advice.

(continued)

3/1/55

THE TEN COMMANDMENTS

B-22
(56)

B-32 (cont'd)

JANNES

Will you take mine?

SETHI

(sharply).

No! I will choose my successor!

He raps the game board emphatically, breaking a game stick. The jackal-head snaps off, falling to the floor and spinning toward the stairway. As the CAMERA MOVES WITH IT, Rameses enters up the stairs, picks up the head; joining the group, he tosses it to Nefretiri.

RAMESES

Did you lose your head, my sweet?

SETHI

I sent you to Goshen to bring me the head the jackal who would free the slaves. Where is it?

RAMESES

The slaves don't need a deliverer now -- they have Moses.

NEFRETIRI

Is that a riddle?

RAMESES

(removing chariot gloves)

He gives them the priests' grain... and one day in seven to rest.

With a glance at Jannes, Rameses walks to seat himself by Nefretiri.

RAMESES

They call it 'the day of Moses'.

JANNES

(challenging)

This man makes himself a God!

3/1/55

THE TEN COMMANDMENTS

B-23
(57)

B-32A CLOSE SHOT - NEFRETIRI AND RAMESES

NEFRETIRI
(over a shoulder)
I prefer him as a man.

RAMESES
You would prefer him as Pharaoh.

NEFRETIRI
Are you afraid of Moses?

B-32B GROUP BOOM SHOT

RAMESES
Yes!
(sharply)
Because he now holds Ethiopia
in his left hand... Goshen in
his right... And you, my
Pharaoh, are in between them.

Sethi has calmly been looking from one to the other.

SETHI
Do you imply he would raise
the slaves against me? I've
been his father.

JANNES
Ambition knows no father.

NEFRETIRI
(dropping to her
knees beside
Sethi)
Moses could no more betray you
than I could!

Sethi pats her head, but his eyes are troubled.

SETHI
He can tell me that when he
arrives.

RAMESES
(reaching for
a sweet)
He will not be here, my father.

(continued)

3/1/55

THE TEN COMMANDMENTS

B-24
(58)

B-32B (cont'd)

SETHI

(blankly)

What?

(hardening)

I sent for both of you.

RAMESES

His word is that he cannot
attend you... being pressed
by other matters.

SETHI

(dazed - to
Nefretiri)

Did you hear that?

(rising angrily)

Other matters!

Nefretiri catches his arm, but he strides over to the
gong and strikes it resoundingly. A Sardinian Captain
appears instantly.

SETHI

My escort!

(to Rameses)

I shall ride with you, my
son, and see what rears itself
in Goshen - a city, or treason.

He exits down the steps, followed by Jannes.

B-33 MEDIUM TWO SHOT - RAMESES AND NEFRETIRI - (BOOM)

Rameses, who has risen with Sethi, glances in amuse-
ment at Nefretiri's smoldering rage, then turns to
follow the others.

NEFRETIRI

You lying adder...! You will
destroy yourself with your own
venom if you try to turn Sethi
against Moses.

The CAMERA COMES CLOSE as Rameses moves toward her.

RAMESES

You would turn Sethi against
me.

(continued)

3/1/55

THE TEN COMMANDMENTS

B-25
(59)

B-33 (cont'd)

RAMESES (cont'd)
(reaching her)
Remember, my sweet, that you
must be wife to the next
pharaoh... that you are going
to be mine - all mine - like
my dog or my horse or my falcon...
Only I shall love you more and
trust you less... You will never
do the things to me you would
have done to Moses.

He turns and starts out. Suddenly and surprisingly,
Nefretiri sweeps in front of him, blocking his way.
Then, with a fire equal to his own, she throws her
arms about him and kisses him full upon the lips.
Rameses is momentarily inflamed; then his lips leave
hers and he hurls her away.

RAMESES
I know you, my sweet - you're
a sharp-clawed, treacherous
little peacock... But you're
food for the Gods, and I'm
going to have you as I want
you... all of you.

Nefretiri laughs tauntingly.

NEFRETIRI
None of me, you fool! Do
you think my kiss was a promise
of what you will have?
(she laughs again)
No, my pompous one -- to let
you know what you will not
have!
(provocatively)
I could never love you.

RAMESES
(with a gentle
smile)
Does that matter? You will be
my wife. You will come to me
whenever I call you... and I
will enjoy that very much.
(he turns away)
Whether you enjoy it or not
is your own affair...
(over his shoulder)
But I think you will.

3/1/55

THE TEN COMMANDMENTS

B-26
(60)

B-34 CLOSEUP - NEFRETIRI

Watching him with blazing eyes, Nefretiri wipes off the kiss with the back of her hand.

Through this, we hear the trumpets below and the clatter of approaching horses' hoofs and chariot wheels.

DISSOLVE TO:

B-35 INT. PAVILION - MOSES AND BAKA - OBELISK IN BACKGROUND - (DAY)

The front (#1) curtain of the Pavilion is drawn half open, revealing a stone obelisk in the background mounted on a sled and reinforced by splints lashed to its sides. Its base protrudes over an open pit, half-filled with sand. Guy ropes from both ends restrain the obelisk from falling. These are lashed through snubbing posts and manned by an army of slaves.

A thick-woven controlling hawser restrains the main weight of the column. This is secured to a ratchet timber by wooden leg braces. These, when hammered out, release the hawser and drop the obelisk into the pit.

Moses is sighting toward the shaft through a bronze survey pole, while Baka stands behind him at a scale model of the obelisk and its ramps on a sand-table.

He tests the miniature shaft by tipping it into its model pit - and shakes his head...

BAKA
(worried)
That drop puts too much strain
on the stone... We need more
sand.

He picks up a handful of it and lets it dribble into the pit as Moses steps toward him.

(continued)

2/19/55

THE TEN COMMANDMENTS

B-27
(61)

B-35 (cont'd)

MOSES

I'm going to risk it, Baka.
(scooping out the
additional sand)
There's little time till the
Day of Jubilee...

BAKA

If the stone cracks, you may
crack with it.

MOSES

(calling off)
Ready - signals!

A Signalman steps into view on the platform beside a
rack of colored pennants.

MOSES

Blue pennant!

The Signalman slowly waves a short pole with blue
streamers in a triangular frame at its peak.

B-36 Out

B-37 FULL SHOT - EXT. RAMP - FOREMAN BY SLED AND TIP OF
OBELISK (J-784) (AD-B41)

The pointed nose of the huge granite needle is webbed
to the ground by a slanting forest of ropes, manned by
an army of slaves. The Foreman is looking toward the
Pavilion. To his left stands a large rough-hewn frame
holding a huge slab of bronze used as a gong. A slave
with a heavy mallet stands nearby.

FOREMAN

(shouting to slaves)
Snubbers - ready!

From the rack of colored pennants, he takes the blue,
and waves it toward the Pavilion.

B-37A INT. PAVILION - MEDIUM SHOT - MOSES, BAKA, SIGNALMAN
(same as B-35)

The Signalman turns toward Moses to report.

SIGNALMAN

Snubbers ready!

(continued)

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THE TEN COMMANDMENTS

B-28
(62)

B-37A (cont'd)

MOSES

Green pennant!

The Signalman takes from the rack a pole with green streamers and waves it. The sound of approaching chariot wheels is heard.

B-38 FULL SHOT - HEFTY PICKED SLAVES - AT RATCHET TIMBERS
BELOW OBELISK - FOREMAN (AD-B42)

FOREMAN (VOICE)

Ratchet-men - in place!

Four of them take up huge basalt hammers and step to the leg braces, ready to knock them free. The Foreman returns the signal with his own green pennant.

B-39 INT. PAVILION - SHOOTING TOWARD MOSES, SIGNALMAN AND
BAKA

SIGNALMAN

Ratchet-men ready!

As Moses sights before giving his all-important final order, the #2 curtain behind him is thrust aside by Rameses to permit Sethi's entrance, but Moses is too intently engaged to be aware of their arrival. Baka glances at Moses and - realizing he cannot interrupt him - bows before the Pharaoh. Sethi stands looking at Moses, then moves up to look over his shoulder with increasing irritation.

SETHI

You are not pleased to see me
here?

Moses swings around, surprised and annoyed by this interruption.

MOSES

I am, Great Pharaoh. But now
I have important things to do.
(to Signalman)
Red pennant - stand by!

Sethi glances at Rameses, whose face is inscrutable as he casually examines the position of the model obelisk.

SETHI

So Rameses tells me...

(continued)

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THE TEN COMMANDMENTS

B-29
(63)

B-39 (cont'd)

MOSES

Oh?

SETHI

(sternly)

More important things than obey-
ing my orders?

The Signalmán holds the red pennant in readiness as
Moses again sights through the survey pole.

MOSES

You ordered me to finish this
city. The strain on that stone
is too great. We cannot wait.
(barking to Signalmán)

RED PENNANT!

The Signalmán swirls the red pennant aloft and waves
it violently.

B-40 Out

B-41 EXT. SLED AND TIP OF OBELISK - FULL SHOT - FOREMAN
(J-786) (AD-B41)

Beyond him slaves are bracing themselves on the guy
ropes.

FOREMAN

(shouting)

There it is - red pennant!

As the Foreman seizes the answering red pennant, the
gong slave raises his mallet.

B-42 MEDIUM FULL UP-SHOT FROM GROUND LEVEL - SLAVES AT
RATCHET TIMBERS (AD-B42)

Their basalt sledges lift, poising above muscular
shoulders.

B-42A EXT. SLED AND TIP OF OBELISK (continues B-41) (J-783)

The Foreman circles his head once with the red pennant
and then strikes the ground with it.

FOREMAN

(shouting)

Strike!

(continued)

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THE TEN COMMANDMENTS

B-30
(64)

B-42A (cont'd)

The gong slave swings with all his might against the bronze slab. As the vibrant roar from the protesting metal rings out...

B-43 MEDIUM CLOSE SHOT - BRACES ON RATCHET TIMBERS (AD-B43)

The heavy basalt sledges swing down in unison and crash against the timbers, knocking them free. The loops of the restraining hawser fly loose from the ratchet timbers amid a groaning, grinding thunder, like a mountain starting to shift.

B-43A EXT. SLED AND TIP OF OBELISK (same as AD-B41)

The head of the giant shaft starts to move upward as ropes hiss and timbers creak. The basalt-hammer men jump back to avoid the straining ropes.

B-44 INT. PAVILION - MOSES, SETHI, RAMESES, BAKA

They strain forward, watching tensely, as the thunder rises.

SETHI

(tensely)

The stone will break!

MOSES

There are two thousand slaves
on the lines.

B-45 LOW ANGLE SHOT - SLAVES BEHIND STAKES - (AD-B47)

They strain, heels dug in, braced against the increasing pull of the lines. The ropes start to smoke as they feed out between the stakes.

B-46 FLASH CUT - WATER-BEARER (AD-B48)

Darting in, he pours water over the smoking ropes. A luckless slave beyond him is entangled and lifted, shrieking, into the air.

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THE TEN COMMANDMENTS

B-31
(65)

B-47 UP-SHOT - OBELISK HIGH IN AIR - FROM BASE OF GUY LINES
(AD-B46)

One of the taut lines snaps, writhing up into the sky like a tortured snake.

B-48 FULL SHOT - OBELISK - FROM ACROSS PIT (AD-B45)

The great towering stone shaft still rising. Its huge base shifts forward TOWARD THE CAMERA like a cliff of stone. Now the huge mass of stone swings faster, until it seems about to smash INTO THE CAMERA.

B-49 FULL SHOT - OBELISK AND BOTH RAMPS (J-616)

The great stone shaft strikes the sand bed with a terrific thud. The men to the right are dragged along the ramp by the ropes; the ones to the left with the slackened ropes, are running backward in an attempt to keep the rope taut. The great sled is disintegrating in the air and the timbers falling right and left, as men scatter, screaming, to avoid destruction. The obelisk settles deep into the sand, its point rising skyward. The splintering of the sled and wooden splints screams through a rising cloud of dust.

B-50 INT. PAVILION - MOSES, SETHI, RAMESES AND BAKA

Moses turns to Sethi, his forehead glowing with perspiration.

MOSES

(relief in his voice)

There is the obelisk of your Jubilee.

(to Baka

Put a thousand slaves to removing the sand - until the stone slides to its base!

Baka nods, moving off to give the order. Moses brings forward a chair for the Pharaoh, who ignores it as he continues to stare disbelievingly at the upright obelisk.

MOSES

(as he places chair)

The Pharaoh is pleased?

(continued)

B-50 (cont'd)

SETHI

With the obelisk, yes...

Sethi's face grows stern as he sits in the chair and motions Moses before him.

SETHI

But not with certain accusations made against you.

MOSES

(glancing at Rameses)

By whom?

SETHI

You raided the Temple Granaries?

MOSES

Yes.

Rameses half-seats himself on a table and casually drops a weight-ring on the Paymaster's scales.

SETHI

You gave the grain to the slaves?

MOSES

Yes.

There is the metallic click of Rameses' adding another weight-ring against Moses.

RAMESES

You gave them one day in seven to rest?

MOSES

Yes.

Rameses drops the final weight-ring of accusation on the scale as though the weight of guilt were established. Sethi studies Moses, deeply troubled.

SETHI

Did you do all this to gain their favor?

Moses picks up a sun-baked brick which had been used to weight down stretched papyrus rolls.

(continued)

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THE TEN COMMANDMENTS

B-33
(67)

B-50 (cont'd)

MOSES

A city is built of bricks.
The strong make many - the
starving make few - the dead
make none.

He puts brick on empty tray of scales, which goes down
instantly, outweighing the weights of accusation.

MOSES

So much for accusations.
(he moves toward
curtains)
Now judge the result.

B-51 FULL SHOT - INT. PAVILION - CLOSER TO CURTAINS

As Moses draws the #1 curtains farther back, a gleaming
panorama of magnificent structures dazzles the eye,
with pylons beyond and to the right of the obelisk.
Swarms of slaves are toiling below or dragging six
massive sphinxes on rollers.

MOSES

The pylons commemorate your
victory at Kadesh... where
you broke the Amorites.

As Moses speaks, Sethi enters and stands with his back
to CAMERA, viewing the whole city.

SETHI

Hmm... Are there any higher
in Egypt?

Moses crosses to join him.

MOSES

There are none higher in the
world.

B-52 MEDIUM SHOT - SETHI AND MOSES - (REVERSE: SHOOTING
INTO PAVILION)

Sethi's eyes move slowly to where the slave swarm is
toiling below. His expression changes to a question-
ing stare.

(continued)

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THE TEN COMMANDMENTS

B-34
(68)

B-52 (cont'd)

SETHI

(after a pause)
With so many slaves...
(looking at Moses)
you could build an army.

MOSES

But I have built a city...
Sixteen lions of Pharaoh will
guard its gates...
(gesturing off scene)
And it shall be the city of
Sethi's glory.

Sethi's eyes return to the slave mass, then come to
Moses.

SETHI

Are these slaves loyal to
Sethi's glory - or to you, Moses?

MOSES

(drily)
The slaves worship their God...
(looking Sethi
in the eyes)
and I serve only you.

Moses turns out of scene toward the #3 curtains.

B-53 Out

B-54 FULL SHOT - TOWARD #3 CURTAINS - (DOLLY)
(AD-890A is background)

Moses enters and opens the curtains. Beyond them is
the east end of the shining city, and - below the
Pavilion - the granite head and shoulders of the
Pharaoh's colossus moves forward on rollers, drawn by
a solid stream of slaves in rhythmic movement.

MOSES

Let your own image proclaim
my loyalty for a thousand years.

Sethi enters - draws a deep breath of exultation - looks
from his image to Moses - then steps out on the platform.

SETHI

Superb!
(calls)
Rameses!

(continued)

2/21/55

THE TEN COMMANDMENTS

B-35
(69)

B-54 (cont'd)

As Rameses steps to his side, Sethi indicates the whole city and the colossus below in a sweeping gesture.

SETHI

And this you call treason?

B-55 MEDIUM SHOT - TOWARD PAVILION - MOSES, SETHI, RAMESES -
(BOOM)

Staring toward the colossus, each with his own emotion - satisfaction, pride or determination - graven on his face. Sethi's eyes fix Rameses for a moment with a look of iron.

SETHI

Who would take a throne by
force that he has earned by
deeds?

(to Moses)

For this - and Ethiopia, your
name shall be carved on every
pylon beside mine.

(to Rameses in
final judgment)

Yours, Rameses, will be nowhere -
for in my judgment book, you
have accused your brother falsely.
Come with me, Moses.

With the justice of a true prince, Moses appeals to
Sethi.

MOSES

Great Pharaoh, Rameses is the
son of your body.

With all the pride of a three-thousand-year-old inheritance, Rameses speaks calmly.

RAMESES

I do not need help, Moses -
to hold what is mine.

SETHI

I decide what is yours, Rameses -
and I have decided.

(to Moses)

Come.

(continued)

2/21/55

THE TEN COMMANDMENTS

B-36
(70)

B-55 (cont'd)

As Moses and Sethi descend the Pavilion steps, the CAMERA RISES to Rameses. Baka enters, coming along the platform to the Prince's side, and both stand watching the departing pair.

BAKA

Will you lose a throne because
Moses builds a city?

RAMESES

(like a vow)

The city that he builds shall
bear my name... the woman that
he loves shall bear my child...
So it shall be written - and
so it shall be done.

As he speaks the last words,

DISSOLVE TO:

B-56

INT. ROOM AND BALCONY OF NEFRETIRI'S APARTMENT -
MEDIUM CLOSE SHOT - NEFRETIRI AND DARK SLAVE GIRL -
(NIGHT) (AD-B56) (AD-1087)

Moonlight floods the balcony. The room is lit by wicker-bound candles standing in golden sockets (Photo #137) and by tall bronze oil lamps on slender pedestals (Photo #363), and alabaster table lamps (Photo #366).

A beautiful slave girl, on one knee, holds a huge burnished copper mirror. Studying herself in its reflection, Nefretiri is trying exquisite textures of materials against her body - some worked with gold and silver, some transparent as mist, and all tinted in a rainbow choice of colors.

NEFRETIRI

(holding fabric
worked with
beaten gold)

This for the Temple ceremony...
(selecting a more
diaphanous material)
and this for my wedding night.

She holds it up appraisingly against the lamp, turning back and forth as she enjoys the rays of light filtering through the lovely weblike material.

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THE TEN COMMANDMENTS

B-37
(71)

B-56A CLOSEUP - NEFRETIRI

Her face shows, smiling, through the gauzy material.

MEMNET'S VOICE

You will never wear it.

The smile fades from Nefretiri's lips. Her expression changes as though a cloud had shut out the sunlight of her happiness. As she lowers the material, she speaks sharply.

NEFRETIRI

Why not?

B-57 MEDIUM SHOT (AD-B56-57-57A)

Memnet - emerging from the shadows of the balcony - comes down the steps, CAMERA MOVING BEFORE HER until it includes Nefretiri and the slave girl who has come to her side.

MEMNET

Because I have brought you a cloth more revealing.

(toward slave girl)

Send the girl away.

Nefretiri's eyebrows lift slightly.

NEFRETIRI

Go then...

As the girl leaves, Nefretiri turns back to the cloth of her choice.

NEFRETIRI

...while I hear what this puckered old persimmon has to say.

(to Memnet)

Well, what croakings of doom have you today?

MEMNET

You prepare for a marriage that will never be.

Nefretiri whirls on her in irritated amazement - then catches herself, and half smiling, sets down the material.

(continued)

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THE TEN COMMANDMENTS

B-38
(72)

B-57 (cont'd)

NEFRETIRI

Have you been drinking honey wine?

MEMNET

(ignoring the words)

I shall not see the Pharaoh and
Rameses betrayed.

Casually, Nefretiri drapes another fabric over her
shoulder in a gesture of dismissing the subject.

NEFRETIRI

Why should a slave care which
pharaoh rules?

The mask of servility has fallen from Memnet's face.
She speaks no longer as a slave but woman to woman.

MEMNET

For thirty years I have kept
silent. Now all the kings of
Egypt cry out to me from their
tombs...

(slowly and deliberately)

Let no Hebrew sit upon our throne!

Nefretiri's eyes rise to Memnet's face.

NEFRETIRI

(quietly)

What are you saying?

MEMNET

Rameses has the blood of many
kings.

NEFRETIRI

And Moses?

MEMNET

He is lower than the dust. Not
one drop of royal blood flows
in his veins. He is the son of
Hebrew slaves.

The cloth falls from Nefretiri's hands; otherwise she
does not move.

(continued)

B-57 (cont'd)

NEFRETIRI

I'll have you torn into so many
pieces that even the vultures
won't find them.

(violently)

Who hatched this lie - Rameses?

MEMNET

Rameses does not know -- yet.

Nefretiri now moves swiftly to the gong at the top of
the steps.

NEFRETIRI

You will repeat this to Bithia!

Nefretiri picks up the ebony mallet by the gong, ready
to strike it.

MEMNET

(relentlessly)

It was Bithia who drew a slave-
child from the Nile... called
him son and Prince of Egypt...
blinding herself to the truth
from the pain of an empty womb.

Through this, Nefretiri has stopped and is slowly lower-
ing the ebony mallet. Then she comes toward Memnet,
her eyes cold as a cobra's as she asks:

NEFRETIRI

Were you alone with Bithia?

Memnet moves away - circling Nefretiri - toward the
balcony.

MEMNET

A little girl led me to the
Hebrew woman Yochabel - that
the child might be suckled by
his true mother.

Nefretiri follows as Memnet backs up step by step
toward the balcony's parapet.

NEFRETIRI

Take care, old frog. You croak
too much against Moses.

MEMNET

Would you mingle the blood of
slaves with your own?

(continued)

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THE TEN COMMANDMENTS

B-40
(74)

B-57 (cont'd)

NEFRETIRI
(still advancing)
He will be my husband - for I
shall have no other.

Memnet stops on the top step. Drawing the Levite cloth from her garments, she holds it toward Nefretiri.

MEMNET
Then use this to wrap your
firstborn... torn from a
Levite's robe. It was Moses'
swaddling cloth!

Nefretiri takes it from her, glancing from it to Memnet.

NEFRETIRI
And your shroud!

She drops the fabric to the floor. The CAMERA PANS
SLOWLY DOWN, HOLDING ON IT.

NEFRETIRI'S VOICE
Do you think I care whose son
he is!

MEMNET'S VOICE
Rameses cares.

NEFRETIRI'S VOICE
You won't live to tell him.

A sharp, gasping cry is heard from Memnet (not the stock long-drawn out scream generally used) - then silence, broken by a knock on the door.

B-58 MEDIUM FULL SHOT - ENTRANCE DOOR OF NEFRETIRI'S
APARTMENT

The knock is repeated more persistently.

MOSES' VOICE
Nefretiri - have you closed
your door to make a beggar
of a prince?

Nefretiri enters, breathing heavily and arranging her garment. With a quick glance back at the balcony, she opens the door and stands back. There is a pause as they just look at each other.

(continued)

B-58 (cont'd)

NEFRETIRI

I am the beggar, Moses... begging
you to hold me in your arms.

He comes to her and she flings her arms about his neck.

NEFRETIRI

(intently)

Kiss me... just kiss me!

Moses kisses her, but Nefretiri's lips cling to his.
It is Moses who finally breaks off.

MOSES

(putting her arms down)

You are no beggar, my love...
you're a conqueror - and I am
your captive for life.

NEFRETIRI

One lifetime will not be half
enough!

(leading him to a chair)

You will be King of Egypt - and
I will be your footstool.

She drops to a cushion by his feet, cuddling against
his legs.

MOSES

The man stupid enough to use
you for a footstool would not
be wise enough to rule Egypt.

She comes to her knees, facing him - but is stopped by
a sharp knock on the door and the excited voice of the
slave girl calling:

SLAVE GIRL'S VOICE

Princess - the raven has
dropped a black feather at
your door!

MOSES

(rising toward door)

Who...?

NEFRETIRI

(stopping him)

No, Moses, no - leave the world
outside.

(continued)

2/22/55

THE TEN COMMANDMENTS

B-42
(76)

B-58 (cont'd)

But before Moses can go to the door, the slave girl enters fearfully and drops to her knees.

SLAVE GIRL
(breathless and
apologetic)
Pardon - pardon, Royal One!
The old nurse - Memnet...

NEFRETIRI
(rises and turns
her back)
Go away - I don't want to hear
anything!

The girl starts to obey. Moses speaks to her.

MOSES
What about Memnet?

SLAVE GIRL
(distraught)
She is dead.
(gesturing toward
balcony)
She must have fallen from the
balcony...

Moses' glance moves questioningly to Nefretiri.

NEFRETIRI
I will not hear unhappy things
tonight. Go away.

The girl leaves. Moses moves toward the balcony.

MOSES
Poor old Memnet... how could
she fall...

Nefretiri catches his arm as he gets to the steps.

NEFRETIRI
What is the death of one slave
to us?

Moses is puzzled by her manner.

(continued)

2/22/55

THE TEN COMMANDMENTS

B-43
(77)

B-58 (cont'd)

MOSES

She was a faithful servant to
you. Can one so rich in love
be so poor in pity?

(lightly)

What kind of woman holds me
captive?

NEFRETIRI

(passionately)

One who loves you - and will not
lose you. One who will be your
wife. Nothing in the world can
change that - nothing! Neither
Rameses' princely plots nor
Memnet's evil lies!

MOSES

(bewildered)

You've heard Memnet grumbling
all your life. Why should that
upset you now?

NEFRETIRI

Because she grumbled against you!
(quickly trying to
brush the subject
aside)

Oh, let her threats be buried
with her.

(starting to lead him
up steps to balcony)

Look - the night is a crown of
stars - and the darkness a robe
of forgetfulness. Come, my
Prince, and share them.

(softly)

We'll use the moon for a sceptre!

He has started to move with her when he stops suddenly
to pick up the Levite cloth.

MOSES

(puzzled)

A piece of Hebrew cloth?

NEFRETIRI

(nervously impatient)

Oh, Memnet may have dropped it.

(continued)

2/22/55

THE TEN COMMANDMENTS

B-44
(78)

B-58 (cont'd)

MOSES

(keeping hold of cloth)
Memnet was not Hebrew. Why
would she bring it here?

NEFRETIRI

I don't know.

Moses takes her squarely by the shoulders and makes
her face him.

MOSES

Yes you do! Tell me!

NEFRETIRI

(breaking)
She was taking it to Rameses
to destroy you.

This stops Moses.

MOSES

How could Rameses destroy me
with a piece of cloth?

NEFRETIRI

Moses - Moses - why do you
question me! Why do you care?
Yes, I killed her - what does
it matter. A hundred slaves
die every day. What's done is
forgotten.

Moses' voice hardens.

MOSES

It is not forgotten. What has
this cloth to do with me?
Tell me!

NEFRETIRI

(desperately)
It will make no difference
between us!

MOSES

How could it make a difference?

NEFRETIRI

(looking at cloth)
The child was wrapped in it.

(continued)

2/22/55

THE TEN COMMANDMENTS

B-45
(79)

B-58 (cont'd)

Moses releases her and steps back, looking at her curiously.

MOSES

What child?

NEFRETIRI

The one Bithia took from the river. Memnet was with her.

Moses feels the cloth between his fingers. It seems to bring him a sense of foreboding.

MOSES

Who was this child?

Nefretiri comes close to him, her hands covering the cloth in his.

NEFRETIRI

Memnet is dead. No one need know who you are. I love you. I've killed for you. I'll kill anyone that comes between us!

Moses again holds her in his strong, powerful grip and turns her to him.

MOSES

Why did you kill for me, Nefretiri? If you love me, do not lie. Who was the child?

Nefretiri takes his hands, and turning her back to him, holds herself in his embrace.

NEFRETIRI

Put your arms around me... hold me close.

(almost choking)

You were not born Prince of Egypt, Moses... but the son of Hebrew slaves.

Moses backs away, looking from her to the cloth in his hand, stunned by the words he has just heard. In themselves they are beyond belief, but there is something about Nefretiri that enforces a blood-chilling conviction in him.

(continued)

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THE TEN COMMANDMENTS

B-46
(80)

B-58 (cont'd)

MOSES

You believe that?

Nefretiri comes to his side, pleading.

NEFRETIRI

I believe anything you want me
to believe. Say you are not,
and I'll believe you are not!

MOSES

(showing the cloth,
with deep emotion)
Love cannot drown truth, Nefretiri.
You do believe it - or you
would not have killed Memnet.

Nefretiri puts her arms around him.

NEFRETIRI

I love you - that's all the
truth I know.

Moses gently sets her aside and thrusts the Levite
cloth in his belt.

MOSES

(ironically)
Did this child of the Nile
have a mother?

NEFRETIRI

Memnet called her Yochabel.

MOSES

I will ask Bithia.

She starts to go with him. He restrains her gently.

MOSES

Alone...
(after an instant)
my love.

DISSOLVE TO:

B-59

INT. BITHIA'S APARTMENT - CLOSE SHOT - BITHIA - PAST
MOSES - (NIGHT)

Bithia is at a table upon which is a U-shaped, stand-
ing form enclosed in an ebony frame. By means of it

(continued)

2/22/55

THE TEN COMMANDMENTS

B-47
(81)

B-59 (cont'd)

she is stringing brilliantly colored beads of various hues into the pattern of a partially completed neck-piece with a gorget of gold. It is a superb example of ancient Egyptian art. Moses sits at her feet.

BITHIA

(threading a bead)
How could you doubt me?
(smiling gently)
You didn't doubt me when I held
you as you took your first step.
(dismissing subject)
It's a wicked lie - spun by
Rameses.

CAMERA PULLS BACK as Moses takes the Levite cloth from his belt.

MOSES

But, Mother - did Rameses spin
this?

The bead between her fingers poises for an instant at the shock of seeing the cloth... then she threads it and turns away to select one of another color in an effort to evade his eyes.

BITHIA

The word of your mother...
against some piece of cloth
found by Memnet?

The name is another disturbing step toward the confirmation of his fears.

MOSES

(softly)
How did you know it was Memnet?

Her fingers again stop, poised above the form.

BITHIA

(after a moment)
Who else? Memnet nursed Rameses.
(threading the bead)
She shall pay for spreading his
lies!

MOSES

(closely watching her)
Memnet has paid.

(continued)

2/22/55

THE TEN COMMANDMENTS

B-48
(82)

B-59 (cont'd)

BITHIA
(dawning of hope)
She is dead?

Bithia's face lightens quickly in relief - which Moses does not miss.

MOSES
At the hand of Nefretiri.

Bithia's face lightens and her shoulders sink, in evidence of a relief which Moses does not fail to observe. It adds to his apprehension of a truth which he may demand but cannot welcome. So that when he next speaks, it is in an effort to reassure himself against its possibility... The CAMERA DRAWS BACK as Bithia rises.

BITHIA
(confidently)
Then put away any fears or
suspicions that may remain with
you, my son... for your will
shall be the law of Egypt when
you are crowned and sceptered
as her king.

Moses has watched Bithia's dissemblings closely.

MOSES
Memnet spoke of a Hebrew woman
called Yochabel. Did you ever
know her?

Bithia stands rigid at the impact of a name which destroys all her imagined security.

BITHIA
No.

But her drained, white face belies the word. Moses draws her into his arms tenderly.

MOSES
Yours is the face I saw above
my cradle - the only mother I
have ever known. Wherever I am
led - whatever I must do - I
will always love you... Bithia.

He kisses her and turns to exit. The CAMERA HOLDS on Bithia's frightened face. She realizes that only swift action can save Moses.

DISSOLVE TO:

B-60 INT. YOCHABEL'S HOUSE - CLOSE SHOT - YOCHABEL - (NIGHT)

Her face is cobwebbed with lines by the years of toil and sorrow. Old Yochabel is listening intently to the sound of hoofs and chariot wheels in the street outside. In her hand is a Levite cloak she has been patching as she rests on a pallet of straw.

CAMERA PULLS BACK, revealing the mud-walled dwelling in low lighting by crude oil lamps of clay. Scrupulously clean, it is crudely furnished with bare necessities - a rough-hewn table, sleeping mats, hung waterskin, clay bowls and vessels. Coarse hangings of sheep- and goatshair curtain the windows. There is an opening to the sky between the front door and the roof, over which is a rolled curtain of ragged but colorful cloth. ('Old Testament History' by William Hole, illustration page 27 - photo #340)

AARON is seated with writing materials and papyrus. MIRIAM is at a cooking oven (or brazier), flattening cakes of bread for baking.

MIRIAM

(in wonder)

A chariot - in Goshen?

We hear the chariot pull up.

B-61 MEDIUM SHOT - TOWARD DOOR

The door is opened by a guard. Behind it, Bithia's chariot. She enters the house, in a hooded cape, indicating guards and driver to remain outside. She comes forward, the guard closing the door behind her.

BITHIA

You know who I am?

B-62 / GROUP SHOT (as in B-60)

The little family is looking toward Bithia in surprised wonder.

YOCHABEL

It has been many years, Great One.

Bithia enters scene and looks toward Miriam and Aaron. She throws back her hooded cape to reveal the splendor of royal raiment.

(continued)

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B-62 (cont'd)

BITHIA

Who are they?

YOCHABEL

All that remain of my children.

BITHIA

I will speak to you alone.

Yochabel nods to Aaron and Miriam. Miriam, wiping her hands on her apron, leaves, followed by Aaron.

B-63 TWO SHOT - YOCHABEL AND BITHIA

Yochabel looks up to Bithia, politely gesturing her to a bench.

YOCHABEL

Why have you come here?

Bithia remains standing, anxiety in her face.

BITHIA

Because Moses will come here.

YOCHABEL

(in pleased wonder)

My son...

BITHIA

(sharply)

No - my son! And that is all he must know.

YOCHABEL

(softly)

My lips might deny him, Great One - but my eyes never could.

BITHIA

(urgently)

You shall leave Goshen -- you and your family - tonight!

Yochabel raises the robe in both her hands to exhibit it.

YOCHABEL

(a touch of pride)

We are Levites - appointed shepherds of Israel. We cannot leave our people.

(continued)

B-63 (cont'd)

BITHIA

(with urgent impatience)

Would you take from Moses all
I have given him? Would you
undo all I have done for him?

Yochabel sways from side to side, moaning almost in-
audibly, as she realizes the situation she must face.
Bithia continues.

BITHIA

(taking a step nearer)

I have put the throne of Egypt
within his reach. What can you
give him in its place? What
have you ever given him?

YOCHABEL

I gave him life.

BITHIA

I gave him love. Was it your
hand that dried his tears?
And when he was troubled, was
it your heart that ached for him?

YOCHABEL

Yes, my heart ached for him...
And my arms ached to hold him,
but I dared not even touch the
hem of his garment.

(bitterly)

His heritage from me could only
have been misery, poverty, and
the lash. I will not take from
him the glory and riches you have
given him.

BITHIA

For this, you shall be well
cared for. You and your family
will be taken from Goshen tonight.

YOCHABEL

(with a strange
deep confidence)

No matter where you send me -
if the God of Abraham has a
purpose for my son, he will
come to know it, and fulfill
it!

(continued)

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THE TEN COMMANDMENTS

B-52
(86)

B-63 (cont'd)

Yochabel's raised voice brings Miriam and Aaron to the door.

BITHIA

(to Aaron and Miriam)

Gather your things - quickly -
quickly! I'll see that you
want for nothing.

(to Yochabel)

You and your children will be
given freedom.

As they turn to obey, they are stopped by:

MOSES' VOICE

Has my mother forgotten - only
the Pharaoh can free a slave.

Their eyes turn toward the sound of his voice.

B-64 Out

B-65 Out

B-66 FULL SHOT - TOWARD DOOR - MOSES ENTERING

Moses closes the door. Bithia moves anxiously toward him as though to bar his entrance.

BITHIA

Moses - do not enter. There
is only sorrow here.

MOSES

Are you comforting it, my mother?
(looking around)
I followed you to find this
woman Yocha....

He stops speaking, his eyes on Yochabel. CAMERA MOVES
WITH MOSES as he advances into the room, looking from
Aaron and Miriam to Yochabel.

MOSES

You are the one who was caught
between the stones...

Yochabel sinks back on the pallet, looking up at him.

YCHABEL

Until you came.

(continued)

B-66 (cont'd)

Bithia comes swiftly to Moses, imploring:

BITHIA

My son, if you love me...

MOSES

(breaking in)

I love you, my mother - but am

I your son?

(looks to Yochabel)

Or yours?

Yochabel raises herself on the pallet. Her eyes fixed on Moses with deep and burning intensity.

YOCHABEL

No, you are not my son -- if you believe that men and women are cattle, to be driven under the lash -- if you can bow before idols of stone and golden images of beasts, you are not my son.

(surveying his princely magnificence from head to foot)

My son would be a slave...

(touching his hand)

His hands would be gnarled and broken from the brickpits. His back would be scarred from the taskmaster's whip. But in his heart would burn the spirit of the Living God!

MOSES

Does this God demand a scarred back and gnarled hands as the price of His favor?

Before Yochabel can answer, Bithia comes between them, urging Moses toward the door.

BITHIA

This desert God is the hope of the hopeless. Your place is in the palace halls. You have mounted to the sun on golden wings. You belong to me - to Nefretiri - to Sethi - to all those who love you!

(continued)

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(88)

B-66 (cont'd)

MOSES

(puts Bithia
gently aside)

Do they love less who have no
hope?

(faces Yochabel)

Will you swear by the Name of
this God that I am not your son?

YOCHABEL

(a last evading plea)

We do not even know His name.

MOSES

(kneeling beside her)

Then look into my eyes and tell
me you are not my mother.

She looks at him in indecision, then sinks to the floor
sobbing, and kisses his feet.

YOCHABEL

Oh, Moses - Moses - I cannot!

Moses looks down at her. Then realizing that Aaron's
and Miriam's eyes are upon him, he straightens - his
glance meeting Aaron's.

AARON

I am your brother Aaron.

Without speaking, Moses turns toward Miriam.

MIRIAM

I am Miriam, your sister.

Moses' hands clench, and his head lifts as with a great
and deep resolve.

MOSES

I am your brother Moses.

A new warmth comes into their faces as Miriam and Aaron
move to Yochabel and lift her to the pallet.

BITHIA

(coming down quickly)

No, no - get ready to leave!
Hurry! They are going away,
Moses. The secret will go with
them. No one need ever know
this shame I brought upon you.

(continued)

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THE TEN COMMANDMENTS

B-55
(89)

B-66 (cont'd)

Yochabel raises her head - Miriam and Aaron, who have taken some belongings from the wall, stiffen slightly as they all look wonderingly at Moses - something of the pride of the ages in their faces.

MOSES

What shame?

He slowly looks down at his arms banded in Egyptian gold, and at his hands.

MOSES

What change is there in me?
Egyptian or Hebrew, I am still
Moses.

(extending his hands)
These are the same hands - the
same arms and face that were
mine a moment ago.

YCHABEL

A moment ago you were her son -
the strength of Egypt... Now
you are mine - a slave of Egypt.
(almost unbelievably)
You find no shame in this?

MOSES

If there is no shame in me,
how can I feel shame for the
woman who bore me - or the race
that bred me?

YCHABEL

(awed)
God of my fathers!

BITHIA

(fearfully)
Moses - what will you do?

Moses draws the piece of Levite cloth from his belt
and lays it upon the Levite garment beside Yochabel.

MOSES

Here is the tie that binds...
and here I will stay...
(a stifled exclamation escapes Bithia)
to learn the meaning of what I
am - and why a Hebrew or any
man -- must be a slave.

(continued)

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THE TEN COMMANDMENTS

B-56
(90)

B-66 (cont'd)

His words come to Bithia like a sentence of death. A single sob escapes her lips.

MOSES
(to Miriam and Aaron)
Replace your things. You are
not leaving.

As Aaron and Miriam obey, Bithia steps forward to Moses, taking hold of his arms.

BITHIA
(her voice breaking)
Moses, has she done more for
you than I? Will the life she
gave you be more useful in the
black pits of slavery? Cannot
justice and truth be served
better upon a throne - where all
men may benefit from your good-
ness and strength?

MOSES
I do not know what power shapes
my way - but my feet are set
upon a road that I must follow.
(humbly)
Forgive me, Bithia...

Gently, Moses guides her toward the door and the chariot waiting beyond it. CAMERA MOVES IN TO YOCHABEL who sinks to her knees.

YOCHABEL
(triumphantly)
God of our fathers, Who has
appointed an end to the bondage
of Israel - blessed am I among
all mothers in the land - for
my eyes have beheld Thy Deliverer!

The weak glow of the oil lamp shows her face alight with fulfillment.

FADE OUT

END OF SEQUENCE "B"

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THE TEN COMMANDMENTS

C-1
(91)

SEQUENCE "C"

FADE IN:

C-1 EXT. NILE EMBANKMENT, GOSHEN - FULL SHOT - SLAVES
AND OXEN - (DAY)

A slow-treading team of oxen is driven round and round, threshing the corn beneath their hoofs. All about them, slaves are winnowing grain, chopping the heads off stalks of wheat, going and coming from the Nile boats.

NARRATOR'S VOICE

'Thou shalt not muzzle the ox
that treadeth out the corn' --
making straw for the bricks of
Egypt...

(Deut.
25:4)

C-1A MEDIUM SHOT - SLAVES WINNOWING GRAIN

Sun-blackened slaves are tossing the grain in the air that the chaff will be blown from the wheat.

NARRATOR'S VOICE

Nor spare the arms that endless-
ly winnow the grain in the wind -
to separate the wheat from the
chaff...

(cf.
Psalms
1:4)

C-1B LONG SHOT - GRAIN-SHIP AND SLAVES

A grain-ship with high reed prow is tied up at the embankment, its decks stacked high with golden wheat. Slaves are lifting and throwing the sheaves over the side to carriers, who pass in a never-ending file from ship to shore.

NARRATOR'S VOICE

Wheat borne stolidly on the
backs of countless slaves -
from the heavily laden Nile
boats to the teeming shore...

C-1C FULL SHOT - GRAIN-SHIPS AND SLAVES

Passing back and forth from the two Nile ships, the continuous stream of men slave carriers moves empty-handed, reloads, and returns to the shore.

NARRATOR'S VOICE

Endlessly they plod beneath the
sheaves of wheat - and endlessly
return for more...

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THE TEN COMMANDMENTS

C-2
(92)

C-1D LONG SHOT - STRAW-CARRYING WOMEN AND WINNOWER

The discarded straw is raked together with crude wooden rakes and bound into bundles. These are loaded on the backs of a long, plodding column of women slaves who scarcely pause to receive their burdens.

The separated grain from the chaff is spaded into brightly colored sacks and packed on donkeys, to be carried off for storing.

NARRATOR'S VOICE

A golden harvest to the threshers --
the grain saved to feed the masters -
bitterness to feed the slaves - and
straw to feed the brickpits, carried
on the bowed backs of women...

C-2 FULL SHOT - WOMEN STRAW-BEARERS - ON RIDGE OF BRICKPITS

Strong-bodied young women, mixed with stiff-moving old crones, descend into the vast brickpits.

Beyond them, a valley of mud stretches as far as the eye can see, bristling with shaduf poles. Its slopes are cleft by trails trampled by thousands of feet. From this abyss of crawling, dejected humanity rises a stark symphony of labor and pain, punctuated by the whipcracks of striding taskmasters.

NARRATOR'S VOICE

Down into the never-ending valley
of toil and agony - stretching
mile after mile...

C-2A FULL SHOT - BRICKPITS

The floor of the pit is dotted with mud-holes. At their edges, the flashing bronze blades of the choppers cut the straw into lengths for mixing. In the holes themselves, the treaders' mud-splashed limbs dance the straw and clay into the mixture.

CAMERA PANS, revealing the mattock-men rhythmically swinging their crude implements to supply dry clay to the pits.

NARRATOR'S VOICE

An inferno of mud-soaked bodies -
where the treaders' feet churn
clay and straw into the mixture
for the Pharaoh's bricks...

(continued)

C-2A (cont'd)

NARRATOR'S VOICE

And everywhere the lash of watchful taskmasters, ready to sting the backs of the weary... Blades chopping straw - mattocks chopping clay in a ceaseless cycle of unending drudgery...

C-2B MEDIUM SHOT - SLAVES AT BRICK-MOLDS

A woman dumps a tray of the wet mixture on the mixing table where a clay-splashed molder scoops it into the brick-molds. The filled molds are borne off to be placed on trays suspended from yokes for delivery to the drying stacks.

NARRATOR'S VOICE

From the mixing feet of slaves to the pouring hands of brick-molders moves the constant stream of mud - the seed of cities - day after day, year after year...

C-2C FULL SHOT - WOMEN STRAW-BEARERS

Bending a little further to the ground under their loads, they trudge slowly up the well-packed footpath toward the crown of the ridge, then descend out of view on the other side.

NARRATOR'S VOICE

Bondage without rest - toil without reward... These are the children of misery - the afflicted, the oppressed...

C-2D CLOSE SHOT - MOSES - AMONG MATTOCK-MEN

Now in the muddy rags of slavery, Moses' glance travels over the toil and misery about him, while his baskets are filled with dry clay.

NARRATOR'S VOICE

And he went out unto his brethren and looked on their burdens...

(Ex.
2:11)

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C-4
(94)

C-2E FULL SHOT - LINE OF WOMEN STRAW-CARRIERS

The column of women descends to the floor of the pit where they separate, bearing their loads of yellow straw to the many mud-holes.

C-2F MEDIUM SHOT - MOSES AND MATTOCK-MEN (AD-C2A)

The column of men brings dry clay from the mattock-men in great woven palm-leaf baskets. Among them is Moses, bearing clay to the treaders.

C-3 BRICKPITS - MEDIUM SHOT - CLAY-CARRIERS - FAVORING
MOSES (2 AD-C3)

The baskets of dry clay swing from his broad muscular shoulders. He is mud-splashed, his face stubbled with beard, but his eyes reveal the dogged will to taste the full meaning of this bread of bondage.

As Moses bends to empty his baskets, his eyes go to one of the treaders - SIMON - an ancient elder whose scrawny body is topped by the head of a prophet.

MOSES

That's a hard dance you do,
old man.

Without stopping his weary treading, Simon looks up to meet Moses' glance.

SIMON

We've been dancing it for four
hundred years...
(a whipcrack and a cry)
to grim music.

As MERED, a tall, muscular slave, empties his basket, he nods toward approaching taskmaster.

MERED

And the only deliverer that has
come to us is death.

A whiplash cracks above their backs.

TASKMASTER

Back to work, you braying mules!

Moses turns back to clay bank with stolid obedience.

C-4 FULL SHOT - CLAY BANK AND MATTOCK-MEN (2 AD-C4)

Their mattocks chop into the dry clay, and sweat streaks their muscular shoulders. Beyond them, a score of other slaves work the shaduf poles, bringing water into the troughs that empty into the mixing pits.

Lilia, the water-girl, is threading her way forward, giving drink from the little cup tied to the bottom of her waterskin to the weary choppers. Moses enters in the line of clay-carriers, and lowers his big baskets to be refilled. Finishing giving water to one of the near men, Lilia moves to Moses. He has straightened, while HUR BEN CALEB, a stocky slave, scoops clay into his baskets. Lilia glances at Moses curiously as she offers him the cup.

LILIA

You are strange to the pits...

Moses whirls around, startled.

LILIA

Your back is unscarred.

Moses is relieved as he takes the cup.

MOSES

You bring a warm smile with
your cooling water.

LILIA

(pouring into cup)
My smile is for a stonecutter -
the water is for you.

Moses drinks. Lilia has been studying him more and more curiously.

LILIA

Your voice is not strange...
You are...

MOSES

(quickly)
One of many that thirst.

He starts to turn away when Baka's voice suddenly rings from the other side.

BAKA'S VOICE

You there - come here!

(continued)

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C-6
(96)

C-4 (cont'd)

They both stop, fearful.

LILIA

That's Baka, the Master Builder!

Moses' eyes narrow; he lowers his head.

MOSES

Does he call me or you?

C-5 EXT. EDGE OF DRYING FIELDS (SEEN IN BACKGROUND) -
MEDIUM FULL SHOT - BAKA AND DATHAN (AD-C5)

In the background, thousands of slaves are seen bringing in the brick molds, setting them down to dry. Other slaves, on the other side of the field, remove the wet bricks from the molds, put them on yoke-trays, bearing them on still farther to the right off scene.

Baka is seated in a carrying-chair borne by four servants. Another holds a huge fan to protect his master from the sun. As the Master Builder looks toward Lilia, he flicks his shoulders with casual elegance, using a jewel-encrusted horsehair flyswitch. Dathan, the Chief Hebrew Overseer, stands close beside him.

BAKA

(calling again)

You - water-girl! I'm thirsty.

C-6 MEDIUM SHOT - CLAY BANK - MOSES AND LILIA

LILIA

(mounting fear)

He does not thirst for water.

As Lilia obediently starts down the slope, Moses - knowing that he has escaped discovery - shoulders the now filled baskets. Hur mutters in low-voiced anger as he nods after Lilia.

HUR

Beauty is only a curse to our women.

Moses grimly starts back toward the treading pit - then stops to look after Lilia as though seeing one more aspect of the dark evil all around him and knowing himself powerless to change it. Moses starts to go.

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(97)

C-7 EDGE OF DRYING FIELDS - MEDIUM FULL SHOT - BAKA AND DATHAN

Baka's full attention is focused upon the frightened Lilia who is entering.

BAKA
(to litter-bearers)
Lower the chair.

The litter-bearers kneel, bringing him to a level only slightly above Lilia. She averts her eyes from his appraising glance.

LILIA
(offering cup)
Water, Noble One?

BAKA
(smiling)
No, wine -- the wine of beauty.

LILIA
What beauty can my Lord find
in these mud pits?

Baka lifts her head with the jewelled handle of his flyswitch.

BAKA
A lotus flower blooms in the
Nile's grey mud.

Covering her growing terror, Lilia draws back from the touch of the flyswitch with a show of defiance.

BAKA
Dathan - she will do well as
a house slave.

LILIA
(desperately)
Do not take me from my people.
There would be danger.

Intrigued, Baka glances at her hands.

BAKA
Danger? from such lovely hands?

LILIA
There are other hands -- strong
enough to kill!

(continued)

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THE TEN COMMANDMENTS

C-8
(98)

C-7 (cont'd)

The amusement in Baka's face turns slightly quizzical.

BAKA
(to Dathan)
Our mud-flower has a thorn.

LILIA
I beg you, my Lord Baka...

Lilia sees all hope vanishing. Tears come to her eyes.
Baka cups her chin with his perfumed glove.

BAKA
Tears?
(smiling)
When you have been bathed in
scented water... when your
limbs have been caressed by
sweet oils... your hair combed
with sandalwood...
(confidently)
there will be no time for tears.

Dathan looks at Lilia, whose head is buried in her hands.

DATHAN
She is not worthy of your mag-
nificence. Let my eyes find...

Baka's anger flashes sudden as a knife from a velvet
sheath.

BAKA
Your eyes had best find the
Deliverer, Dathan - or you'll
have no eyes! Bring the girl.

Baka signals his bearers to move on. Fear and chagrin
show in Dathan's face as he reluctantly nudges Lilia on
to follow the litter.

DATHAN
(to Lilia)
You'd have done better with me.

He glances back toward the resentful group in the
treading pit.

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THE TEN COMMANDMENTS

C-9
(99)

C-8 GROUP SHOT - AT TREADING PIT

Moses has paused in the act of emptying his palm-leaf basket of clay into the pit. With the others, he is watching the movement of Lilia, Dathan and Baka off scene.

A PIT SLAVE
(bitterly)
May the hand of God strike him!

Noticing the slaves' idleness, the Pit Master cracks his whip above their heads.

PIT MASTER
Dance, you mud-turtles - dance!

Old Simon, smoldering with the pent-up anger of a lifetime, straightens erect.

SIMON
(denouncing)
You rot our bodies - steal hope
from our souls! Must you also
shame and defile our women!

The Pit Master turns angrily on Simon.

PIT MASTER
Dance, you squealing goat!

Simon is erect, shoulders back, face glowing with defiance.

SIMON
We are not animals - we are men,
made in the image of God!

C-9 CLOSE SHOT - PIT MASTER

Seizing a mattock from a passing slave, he raises it overhead.

PIT MASTER
This will change your image!

He hurls it hard. It is heard to strike - followed by a gasp and a cry.

C-10 MEDIUM SHOT - TREADING PIT - (BOOM)

The blade of the mattock has pierced Simon's side. Clutching the shaft, he frees it - then, holding his bleeding side, starts sinking into the mud. Moses jumps down into the pit in time to catch his body from being submerged.

One of the passing women-carriers has dropped a bundle of straw at the edge of the pit in shocked reaction to the tragedy. As Moses drags the mortally wounded Simon toward the pit rim, another treader warns:

ELDERLY TREADER

(low-voiced)

Leave him or you'll be murdered
with him.

MOSES

I will not leave a man to die in
the mud.

Moses raises Simon against the bank, laying his head on the bundle of straw - then, taking a handful of the straw, he holds it over the old man's wound.

SIMON

(weakly)

Thank you, my son - but death
is better than bondage... for
my days are ended - and my
prayer unanswered.

MOSES

What prayer, old man?

Simon looks sadly and deeply into Moses' eyes.

SIMON

That before death closed my eyes,
I might behold God's Messenger
who will lead all men to freedom.

His eyes do close for the last time. The words echo and re-echo in Moses' mind. He looks about him at the sweating, whip-scarred bodies of the slaves. It is as though a strange, disturbing chord has sounded from the past. Though the old man can no longer hear, Moses speaks to him.

MOSES

What Deliverer could break the
power of Pharaoh?

(continued)

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THE TEN COMMANDMENTS

C-11
(101)

C-10 (cont'd)

As though in answer, the searing blow of a lash cracks across Moses' back. CAMERA MOVES BACK to include the Pit Master standing above him.

PIT MASTER
(ordering other slaves)
Throw this carrion to the
vultures.
(indicating Moses)
You - take his place. Now dance
this straw into the mud, you dogs!

He kicks a pile of chopped straw into the pit, as Moses and the others start the grim, rhythmic treading dance of slavery, mixing the straw into the mud. CAMERA MOVES DOWN TO THEIR FEET.

C-11 CLOSE SHOT - SHEAVES OF YELLOW STRAW - TREADING PIT

The bronze blades of the choppers flash in the same rhythm as the churning feet, cutting the straw into lengths.

CAMERA SWINGS BACK to the feet of the treaders. The golden straw falls upon the grey clay mud. The mud-splashed legs of the treaders stamp it, stir it, mix it.

Then suddenly, a burst of woman's liquid laughter sounds in the pit like the tinkle of a silver bell in the lowest depths of hell. As the CAMERA DRAWS BACK, all movement stops. It is the first time human laughter has ever been heard in the mud pits of Goshen.

As the treaders look up in dull wonder, CAMERA FOLLOWS their look to reveal Nefretiri - half-reclining on the graceful frame of an exquisite litter. Cool, diaphanous garments mold her body. One little pink foot dangles over the side. A half-quizzical smile upon her face, she glances down into the pit. A great feathered fan sweeps the air above her head. Giant glistening bearers stand holding her chair aloft.

In response to a movement of her hand, the Pit Master steps instantly beside the litter.

NEFRETIRI
I need another oarsman on my
barge - a strong slave.

CAMERA IS MOVING BACK as the Pit Master bows.

(continued)

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THE TEN COMMANDMENTS

C-12
(102)

C-11 (cont'd)

PIT MASTER

Your word is our will, Great Lady.

NEFRETIRI

(indicating)

The large one -- there.

The Pit Master points to a big slave.

PIT MASTER

You - come up here!

NEFRETIRI

No, no - not that one...

(pointing)

the very dirty one... there.

C-11A CLOSEUP - MOSES

His eyes on Nefretiri.

C-11B CLOSE SHOT - NEFRETIRI AND PIT MASTER

Her eyes are on Moses; a quizzical little smile plays about the corners of her mouth.

NEFRETIRI

(as Pit Master
points to Moses)

Yes - that one. He may serve
my purpose.

C-11C FULL SHOT - BRICKPITS

PIT MASTER

(to Moses)

Out of the pit, you!

Moses hesitates for a moment under Nefretiri's mocking eyes, then begins to emerge from the mud as she motions the litter-bearers to move on.

DISSOLVE TO:

C-12 INT. CANOPIED DECK OF ROYAL BARGE - FULL SHOT -
NEFRETIRI AND MOSES - (SUNSET) - (BOOM)

Beyond the gauze-like curtains, the Nile is golden in

(continued)

C-12 (cont'd)

the fading light of sunset. Nefretiri's ebony couch is cushioned with rare animal skins. Small tables bear trays of fruit and sweetmeats; wine jars wreathed in grape clusters stand above a rug of ostrich feathers. Beyond a furled opening to the deck, graceful slave girls play softly upon musical instruments.

Nefretiri is lightly circling the towering, mud-caked Moses, tapping her palm with her fan as she drily lists his titles.

NEFRETIRI

First Friend of the Pharaoh -
Keeper of the Royal Seal -
Prince of On - Prince of Memphis -
Prince of Thebes - Beloved of
the Nile God - Conqueror of
Ethiopia - General of Generals -
Commander of the Egyptian Host...

(laughing)

A man of mud!

(holding her beautiful
white arm beside his
mud-caked arm)

Is this what you want? To be a
slave!

She walks to the couch, seating herself.

NEFRETIRI

Then why aren't you kneeling...
(she kicks off her sandal,
holding out her foot to
him)
at the feet of a Princess?

MOSES

(smiling)

I am afraid the mud pits have
stiffened my knees, Royal One.

NEFRETIRI

(draws the foot
back quickly)

Shall I call back the guards?

MOSES

Do you think they could bend them?

NEFRETIRI

Moses, Moses...

(continued)

2/25/55

THE TEN COMMANDMENTS

C-14
(104)

C-12 (cont'd)

NEFRETIRI
(stretching out
her hands)
You stubborn, splendid, adorable
fool.

Moses comes to her.

C-13 CLOSE SHOT - MOSES AND NEFRETIRI

Moses kneels at her feet.

MOSES
I am not kneeling to a Princess.

NEFRETIRI
No, you're kneeling to a woman -
who's worried about you day
and night since you disappeared.
(takes his face
in her hands)
What is there in the mud of these
slave pits that could keep you
from my arms?

MOSES
My people.

NEFRETIRI
They may be your people, but do
you have to wallow with them...
(she reaches for the
perfume and sprinkles
a little around him
and herself)
smell like them?

MOSES
If they are stained, it is with
the mud of slavery - and if they
reek, it is with the stench of
injustice.

NEFRETIRI
If you want to help your people,
come back to the palace.

MOSES
(rises)
And hide the truth from Sethi -
that I am Hebrew - and a slave?

(continued)

2/28/55

THE TEN COMMANDMENTS

C-15
(105)

C-13 (cont'd)

NEFRETIRI

The truth would break his dear old heart - and send Bithia to exile or death.

(going to him)

Think of us -- and stop hearing the cries of your people.

MOSES

Their God does not hear their cry.

NEFRETIRI

Will Rameses hear it if he is pharaoh? He would grind them into the clay they mold... double their labors.

(she changes)

And what about me?

(Moses starts to take her)

Think of me as his wife.

(holding him off)

Do you want to see me in Rameses' arms?

MOSES

Only my arms will hold you.
(takes her in his arms)

NEFRETIRI

Then come back with me. The Gods fashioned you for greatness. The splendor of your name will last beyond the pyramids. When you are pharaoh, you can free your people - worship whatever Gods you please... so long as I may worship you.

Moses looks into Nefretiri's eager eyes and kisses her.

MOSES

(quietly)

I will come to you at the palace on the day of Sethi's Jubilee.

NEFRETIRI

Come with me now.

MOSES

No, my love.

(his voice hardens)

I have a call to make - on the Master Builder.

At the last two words, start the

DISSOLVE TO:

C-14 EXT. ARBOR AND GARDEN OF BAKA'S HOUSE - CLOSE SHOT -
BAKA - (NIGHT) (AD-520; AD-1653)

The arbor is pillared, vine-draped, and protrudes into the court fronting the house. The court is centered by a lotus pool, and upon its edge, two slave girl musicians recline against pillows as they strum their harps. Baka stands beside a table of fruit, sweets and floating flowers. The flyswitch dangles from his wrist as he fills a wine cup, then looks off critically.

BAKA

Yes, yes - the sammur is a more
revealing petal for this rose...

Picking up the wine cup and a blue flower, he crosses to Lilia, CAMERA MOVING WITH HIM.

Two slave girls are dressing Lilia in a robe of sheer golden fabric like silk. Her hair has been cut and curled into ringlets, amid which a red flower is set. There are silver sandals on her feet. Dathan stands nearby with other robes across his arm, attentively watching every detail of the preparation like an eager and envious student. Baka inspects the wincing girl more closely.

BAKA

(shaking his head)
No, no, my jewel - not red
with the sammur gown.

DATHAN

Not red - no!

Baka hands the blue flower to one of the girls, who substitutes it for the red one in Lilia's hair. While she is thus engaged, Baka uses the flyswitch casually to undulate the flow of her gown.

BAKA

Did you know, my dear, that
this golden web is spun from
the beards of shellfish?

Sniffing the aroma of the wine, he scrutinizes her with final approval. Embarrassed under his gaze, she draws back a little.

LILIA

(very low)
Please let me go to my home.

(continued)

2/28/55

THE TEN COMMANDMENTS

C-17
(107)

C-14 (cont'd)

BAKA
(smiling)
You are at home.
(offering her cup)
Taste this. It is the blood of
Thracian grapes... the wine of
love.

LILIA
(shaking her head)
No wine can change my love.

BAKA
Then your love shall be my wine.

He takes her by the hand and draws her toward the table.

C-15 EXT. A WOODEN CHARIOT SHED - FULL SHOT - STRAW PILE
AND PARKED CHARIOT - TREE OVERHANGING GARDEN WALL NEARBY

An unrecognizable man enters, carrying a small fire-pot.
He moves stealthily to the straw and empties the glow-
ing coals and charcoal upon it. As he blows to stimu-
late combustion, flames spring up to light his face
and reveal him as Joshua.

JOSHUA
(rising and shouting)
There's fire in the chariot house!

CAMERA PANS as he runs to the tree and swarms up among
its branches, to be lost from view.

C-16 EXT. ARBOR AND GARDEN - FULL SHOT - BAKA, LILIA, DATHAN,
GIRLS, AND TWO GUARDS

BAKA
(shouting)
The chariot! Dathan - take charge!
With him, guards! You women -
take water to the roof!

The guards exit at a run toward the gate, while Dathan
goes, somewhat reluctantly. The girls hurry toward
the house. Lilia attempts to follow them but Baka
draws her back.

BAKA
No, no - your wings must not be
singed, my dove... At least not
by that fire.

His expression changes as he sees:

3/1/55

THE TEN COMMANDMENTS

C-18
(108)

C-16A MEDIUM SHOT - TREE NEAR WALL

Joshua swings down from the overhanging branch of the tree.

C-16B MEDIUM SHOT - BAKA AND LILIA

She sees Joshua, and tearing herself free from Baka's grasp, runs toward Joshua.

LILIA
(a cry of joy)
Joshua!

CAMERA PANS WITH HER. As she reaches Joshua, he puts her quickly behind him.

JOSHUA
Run, Lilia, run - the way is
clear!
(grimly)
The Master Builder will not
follow.

Lilia is reluctant to leave Joshua but obeys, running to the gates. The CAMERA DRAWS BACK as Baka enters.

BAKA
And neither will you, Stone-
cutter.

Baka draws his long dagger from its golden sheath and moves toward Joshua.

JOSHUA
Bones break easier than stone.

Seizing a pillow from the edge of the pool where the musicians had been reclining, Joshua uses it to take the thrust of Baka's dagger. Then quickly raising the cushion with the dagger embedded in it, he strikes Baka a body blow, knocking him to the ground.

Slipping the dagger out of the cushion, Joshua holds it before him as he backs away to the gate. As Baka rises, the guards appear behind Joshua and overwhelm him.

BAKA
(to guards)
Bind him between the columns.

Baka moves to the table.

3/1/55

THE TEN COMMANDMENTS

C-19
(109)

C-17 CLOSE SHOT - ARBOR - BAKA ENTERING

He jerks free the tasseled curtain cord, tossing it to a guard.

BAKA

See that his arms are stretched tightly.

He picks up a fine linen napkin and dusts off his clothing. Then taking up the cup of wine, he empties the goblet, sets it down - and looking toward Joshua, picks up a coiled whip.

C-18 Out

C-19 FULL SHOT - GUARDS BINDING JOSHUA BETWEEN COLUMNS

With the curtain cord, they tie Joshua's outspread arms between two of the arbor's posts, and hobble his legs. Leisurely, Baka goes to Joshua and gently hangs the whip about Joshua's neck.

BAKA

You foolish, stupid man...
(removing his short
tunic to free his
arms)

I would have kept her only a short time... She would have returned to you --- shall we say - more worthy?

Joshua stares at Baka with a deep and burning hatred as the guards complete the binding.

BAKA

(to guards)
Now go after the girl.

They exit. Baka lays aside the tunic in the careful preparation of one to whom pain, like love, is a fine art.

BAKA

(almost sadly)
Now to whom shall I return
Lilia? You will not be there,
Joshua.

(pointedly)
You've seen me drive my chariot.
(voice hardening)
You've seen me use my whip...

3/1/55

THE TEN COMMANDMENTS

C-20
(110)

C-20 CLOSEUP - JOSHUA - WHIP AROUND HIS NECK

Joshua's face is inscrutable as the stone he carves - showing no fear.

BAKA'S VOICE

(continuing coolly)

I can flick a fly from my horse's ear without breaking the rhythm of his stride.

Baka's hand comes in, grasping the whip handle, gently starting to pull it.

C-21 MEDIUM CLOSE SHOT - BAKA

He is holding the whip handle lightly as he watches Joshua's expression off scene.

BAKA

I am pleased to find you without fear, Joshua. With all your strength and courage...

Suddenly he jerks down on the whip handle and we hear the whistle and bite of the whip, and Joshua's suppressed gasp as it wraps around his throat, off scene.

C-22 Out

C-23 TWO SHOT - JOSHUA AND BAKA

Joshua's throat is red where the whip cut in.

BAKA

(finishing)

...you make no outcry, Joshua, but you will. You will cry for the mercy of death.

JOSHUA

One day you will listen to the cry of slaves.

BAKA

This is not that day, Joshua.

Baka smiles as he frees his whip and draws it back.

3/1/55

THE TEN COMMANDMENTS

C-21
(111)

C-24 EXT. ROAD OUTSIDE BAKA'S GARDEN - MEDIUM SHOT - MOSES

He has washed away the mud of the brickpits. He moves swiftly beside the garden wall toward the gate. The sound of lashes and suppressed gasps is heard from within.

C-25 FULL SHOT - BAKA AND JOSHUA (REVERSE ANGLE, TOWARD WALL)

Baka pauses, to hold the lash end in one hand. Joshua's head has tilted down on his chest. His body is criss-crossed from the expert use of the lash, but his lips still set in grim determination.

BAKA

You hold your tongue almost
as well as I hold my temper.
It's a pity to kill so strong
a stonecutter.

He draws back the whip again. As he starts to bring the lash forward, it grows tight behind him and the movement is halted. He whirls as the CAMERA FOLLOWS THE LASH BACK, disclosing Moses - with the lash wrapped around his arm, his eyes on Baka.

MOSES

Death will bring death, Baka.

(cf.
Ex.
21:12)

BAKA

Who are you?

MOSES

One who asks what right you
have to kill a slave.

(cf.
Ex.
21:20)

With a violent movement, Moses jerks the whip from Baka's hand.

BAKA

(drawing his knife)

The right of a master to kill
you - or any slave.

MOSES

Then kill me - Master Butcher!

Terror and surprise strike Baka's face as Moses blocks his thrust and runs him against the column.

BAKA

Moses...

(continued)

3/1/55

THE TEN COMMANDMENTS

C-22
(112)

C-25 (cont'd)

Moses' arm locks around the column (J-794). As Baka is bent backward, CAMERA SWINGS TO HOLD ON CLOSEUP OF JOSHUA.

He stares off scene at Moses with incredulous recognition. Even the sound of Baka's gasp as his back breaks around the column does not take Joshua's eyes from Moses.

C-26 MEDIUM SHOT - MOSES AND BAKA

Baka's body sags in Moses' arms. As Moses raises his head, looking toward Joshua, the CAMERA PULLS BACK to reveal their eyes meeting (J-795).

JOSHUA

Why have you done this?

Moses realizes for the first time that he has killed a master to save a slave. He glances quickly this way and that, then lowers the body - picks up the dagger, glancing about. (Ex. 2:12)

MOSES

Where is the girl Lilia?

JOSHUA

(nods toward gate)

Gone.

Moses moves to Joshua to cut the cords that bind him.

JOSHUA

But why are you dressed as a slave? Why does a Prince of Egypt kill the Pharaoh's Master Builder to save a Hebrew?

Moses stops, realizing the killing of Baka has set his foot upon a path from which he may never return.

MOSES

I am Hebrew.

C-27 CLOSEUP - JOSHUA

Looking at Moses almost in awe.

JOSHUA

(a whisper)

God of Abraham! Four hundred years we have waited...

(continued)

3/1/55

THE TEN COMMANDMENTS

C-23
(113)

C-27 (cont'd)

CAMERA PULLS BACK to include Moses as he ignores Joshua's words and starts cutting the cords.

MOSES

The guards won't wait so long!

JOSHUA

(exultantly)

The Almighty has heard our cries
from bondage. You are the chosen
one!

(cf.
Ex.
3:7)

Moses' knife becomes motionless as he looks at Joshua. The prophecy of his mother's words and old Simon's prayer echoing back in his mind...

MOSES

I know nothing of your God.

He starts to bend to cut the foot ropes. Joshua stops him.

JOSHUA

He knows you, Moses. He has
brought you to us. You can-
not turn your back upon us.

MOSES

I will not raise my hand against
Sethi.

He bends again to cut the ropes.

JOSHUA

(pointing to Baka)

You have raised it. You have
been flung into the furnace of
God's fury, Moses - forged as
His Sword of Deliverance!

Moses straightens up and looks Joshua squarely in the face.

MOSES

I did not strike for your
deliverance - I struck for
justice. From the palace, I
can bring you both.

(continued)

3/1/55

THE TEN COMMANDMENTS

C-24
(114)

C-27 (cont'd)

JOSHUA

(again indicating
the body)

When Baka's body is found, a
thousand of our men will die
for what you have done.

MOSES

Then they shall not find it.
I will bury it in the sand.

(cf.
Ex.
2:12)

Moses bends, cutting the last ropes that bind Joshua's
feet.

JOSHUA

You can never bury what you
have done, Moses. You will
deliver us. The Finger of God
points the way to you.

Joshua gestures with his hand in emphasis of the words
spoken as though in divine revelation. CAMERA MOVES
AWAY from the two men, FOLLOWING the movement of the
hand, up the wall - until it reveals the crouching
form of Dathan upon the roof.

His face glows with triumph. For him, the curtain has
risen upon the world's great secret. Within the hand
of this overseer of slaves is the power to make or
break a Pharaoh of Egypt! His eyes already count the
treasures that can be his.

DISSOLVE TO:

C-28 Out

C-29 EXT. GARDEN OF BAKA'S HOUSE - CLOSE SHOT - RAMESES -
(DAY)

His face is stern and puzzled.

RAMESES

Where was his body found?

CAMERA PULLS BACK to reveal that he is inspecting the
site of the murder, on the terrace near one of its
columns. With Rameses is an Egyptian Captain, two
other officers - and in the background, Dathan.

EGYPTIAN CAPTAIN

Buried in the sand, Royal One.

(continued)

3/1/55

THE TEN COMMANDMENTS

C-25
(115)

C-29 (cont'd)

Rameses picks up Baka's whip from the ground and touches the rope that bound Joshua.

RAMESES

Baka was a powerful man. It would take strong hands to break him.

GUARD

The slave Joshua is a stone-cutter.

With an enigmatic smile, Dathan adds softly from the background:

DATHAN

But Joshua's strength did not kill the Master Builder.

Rameses turns toward Dathan, and the others draw aside.

RAMESES

Now speaks the rat that would be my ears.

Coming forward, Dathan looks around the group.

DATHAN

Too many ears tie a rat's tongue.

Rameses waves the others away, and they exit obediently. The CAMERA MOVES IN as Dathan approaches the Prince.

RAMESES

Well - who killed him?

DATHAN

What I have to tell us unbelievable.

His patience growing more and more short, Rameses starts coiling the whip.

RAMESES

That would be unfortunate for you.

DATHAN

(with open palms)

I am a poor man, Generous One.
What I bring is worth much.

(continued)

3/1/55

THE TEN COMMANDMENTS

C-26
(116)

C-29 (cont'd)

RAMESES
(raises the whipstock)
I have paid you much...
(as Dathan snatches
back his hands)
and you have brought me nothing.

DATHAN
Now I bring you the world...
(significantly)
True Son of Pharaoh.

Not missing the word, Rameses' eyes narrow.

RAMESES
By Bast! you offer me the world
when you cannot even bring me
the Deliverer.
(he tosses Dathan a
small ring of gold)
Who killed Baka?

Dathan does not bend as expected, but merely shoves
the coin with his foot.

DATHAN
(calmly)
The Deliverer.

RAMESES
Would you play at words with me?

DATHAN
No, Lord Prince.

RAMESES
And this murderer has now fled
to some distant land?

DATHAN
No, Lord Prince.

RAMESES
Name him!

DATHAN
One who made himself a prince
and judge over us...
(tapping pillar)
and if he knew I were here,
he would kill me as he killed
the Egyptian.

(cf.
Ex.
2:14)

(continued)

3/1/55

THE TEN COMMANDMENTS

C-27
(117)

C-29 (cont'd)

RAMESES

I will hang you myself if you
tire me further!

Rameses touches the rope-end hanging from the column.

DATHAN

(ignoring the threat)

There are those who would pay
well for what my eyes have seen.

Rameses turns on him.

RAMESES

Do you haggle with me - like a
seller of melons in the market-
place?

Dathan reaches down and takes up the money ring, re-
turning it to Rameses.

DATHAN

I will not haggle, Great Prince.
Here is your money.

Rameses strikes it from his hand.

DATHAN

But for ten talents of fine
gold, I will give you the
wealth of Egypt.

Give me my freedom and I will
give you the sceptre.

(picks up Baka's whip,
holding it like sceptre)

Give me the water-girl Lilia,
and I will give you the Princess
of your heart's desire.

(touches Rameses' heart
with handle of whip)

Give me this house - I will give
you the throne. Give me all
I ask...

(with a slight bow
concealing a snarl)
or give me leave to go.

RAMESES

I'll give you more than leave
to go - I'll send you where you
belong.

(continued)

3/1/55

THE TEN COMMANDMENTS

C-28
(118)

C-29 (cont'd)

He draws his sword. Dathan drops to his knees with a slight smile on his face.

DATHAN

I belong in your service,
Glorious One!

Rameses puts the sword at Dathan's throat.

RAMESES

Very well, I will bargain with you. If what you have to say pleases me, I will give you your price - all of it. If not - I will give you the point of this blade through your lying throat. Agreed?

Dathan looks at him with a gentle smile.

DATHAN

(softly)
Agreed.

Then with a perfectly bland expression, he says slowly and simply:

DATHAN

The Deliverer - is Moses.

A flash of light goes through Rameses' face - then the darkness of disbelief replaces it.

RAMESES

Draw one more breath to tell me how Moses - or any other Egyptian - could deliver the Hebrews.

DATHAN

Moses is not Egyptian... he is Hebrew... the son of slaves.

Rameses slowly lowers the point from Dathan's throat. In his face is a great brightening sense of power as he envisions the rising sun of his own magnificence and the triumphant fulfillment of the heritage of his forefathers.

RAMESES

(simply)
I will pay your price.

DISSOLVE TO:

3/1/55

THE TEN COMMANDMENTS

C-29
(119)

C-30 INT. PALACE HALL OF AUDIENCE - FULL SHOT - FIRE DANCERS
AND NOBLES OF EGYPT - (DAY)

The locale is the Inner Court of Audience, as in the Doraston picture #170. Two girls in diaphanous white robes, bearing shallow basins of flaming oil overhead, are dancing in angular but rhythmic cadences to the jingling music of sistra. About them, the nobles of Egypt stand watching in their robes of state.

TRUCK WITH THE DANCERS until a small group of courtiers (men and women) comes into FULL SHOT range. HOLD ON THEM.

FIRST LADY

Imagine poor Nefretiri - not
knowing in which bed she will
sleep tonight!

SECOND LADY

I could be happy in either!
(looking off scene)
But where is Moses?

C-31 MEDIUM CLOSE SHOT - RAMESES, SETHI AND NEFRETIRI -
BITHIA IN BACKGROUND - THRONE DAIS

Rameses is smiling provocatively at Nefretiri. With them are Jannes, the Fanbearer, and Pentaur (Captain of Chariots) - as in the Matania picture (#622).

RAMESES

I am told, my tiger lily, they
are wagering against me two
gold debens to one.

NEFRETIRI

Yes. I wagered five, myself.

SETHI

(in dry humor)
You will lose your debens if
Moses keeps me waiting any longer.

A burst of applause draws their attention to the performers.

C-32 FULL SHOT - THE FIRE DANCERS

In the climax of their dance. Then bowing low to the Pharaoh, they withdraw.

3/1/55

THE TEN COMMANDMENTS

C-30
(120)

C-33 FULL GROUP SHOT - THE THRONE DAIS

RAMESES

(to all)

While you wait to honor Moses,
I shall honor Sethi's Jubilee -
with a gift.

Rameses presents Sethi with an unstoppered opaque glass
bottle.

SETHI

(examining it
curiously)

A strange gift...

RAMESES

You said if the Deliverer were
a myth - bring him in a bottle.

SETHI

(looks up intrigued)
The bottle is empty?

RAMESES

Because he is not a myth!

SETHI

You have found such a man?

RAMESES

Yes, Divine One... in the midst
of treachery and treason - with
the blood of your Master Builder
red upon his hands.

He pauses, letting the astonished murmur of the crowd
subside.

RAMESES

Shall I summon him before the
Pharaoh's justice?

Nefretiri looks up in sudden apprehension.

SETHI

(grimly)
Summon him.

RAMESES

(calling)
Bring the Hebrew in.

A babble of voices arises over scene, amid which the
word 'Deliverer... Deliverer...' is recognizable.

3/1/55

THE TEN COMMANDMENTS

C-31
(121)

C-34 MEDIUM LONG SHOT - MOSES - BETWEEN TWO EGYPTIAN GUARDS
ENTERING NEAR THE DAIS

Led by a rope about his neck, Moses' arms are bound by a forked wooden bow across his shoulders, which gives the effect of a position of strength and serves as handcuffs. A chain about his waist fetters him from hips to ankles. He is clothed in the muddy rags of slavery.

The babble is cut off by a gasped silence.

C-35 GROUP SHOT - TOWARD THRONE DAIS

Nefretiri is rising in a terror of apprehension. Bithia clutches at the back of the chair. Sethi sits forward, unbelieving - until with angry indignation, he glares at Rameses. As Moses and the guards enter, Rameses descends the steps of the dais.

C-36 FULL SHOT - SHOOTING DOWN PAST SETHI - MOSES AND GUARDS,
RAMESES

Moses straightens himself in his chains. Voices arise again, dominated by the words 'Prince Moses... Prince Moses...'

MOSES
(quietly)
Great Pharaoh, I stand in the
shadow of your justice.

Sethi grasps the sceptre in both hands, as though he would break it.

SETHI
(grimly)
Whose work is this?

RAMESES
I warned you of his treason,
my father. Judge now if I
spoke truly.
(pointing to Moses)
The evil star foretold him as
the Destroyer of Egypt and
Deliverer of slaves.

CAMERA MOVES TO FAVOR THRONE GROUP.

(continued)

C-36 (cont'd)

SETHI

It is not possible - a Prince
of Egypt?

RAMESES

He is not a Prince of Egypt...
he is not the son of Bithia
your sister... He is the son
of Hebrew slaves.

Sethi's hands clutch the arms of his throne. Nefretiri
turns toward him in a last effort to avert the calamity.

NEFRETIRI

Could the son of slaves lead
your armies and strike down
your enemies... build your
cities... gain the love and
favor of your heart?

Sethi does not answer, but raises his hands for complete
silence.

SETHI

(to Moses)

Speak... my son.

C-37 CLOSE SHOT - MOSES

Love for Sethi is in his eyes, but no shame in what he
must say.

MOSES

I am the son of Amram and
Yochabel... Hebrew slaves.

There is a sharp gasp and buzz of murmurs through the
room.

C-38 GROUP SHOT - ROYAL DAIS

In this instant, Sethi seems to wilt, becoming an old
man - his dream of a new age dawning in Egypt com-
pletely shattered. Rameses' lips tighten as his dream
of becoming the supreme power in the world is realized.
But for Nefretiri, it is more than the end of a dream -
it is as though her whole life ends. And Bithia's
mother's dream has brought death to the one she loves
most. She crosses quickly to Sethi, kneeling before him.

(continued)

C-38 (cont'd)

BITHIA

Oh, my brother - it was I who
deceived you - not Moses! He
was only a little child.

She collapses into choked sobbing. Sethi answers her
without seeing her.

SETHI

Leave me. I shall not see
your face again.

Sethi rises and starts down the steps toward Moses,
CAMERA MOVING TO FULL SHOT.

SETHI

(to Moses)

I do not care who you are or
what you are. I do not care
what they say about you. But
I want to hear from your own
lips that you are not a traitor...
that you would not lead these
people in revolt against me.

(he pauses, in appeal)

Tell me, Moses... and I will
believe you.

MOSES

(simply)

I am not this Deliverer you
fear. It would take more than
a man to lead the slaves from
bondage - it would take a God.

(straightening)

But if I could free them, I would.

Sethi slowly descends to the final step of the dais.
The CAMERA PANS to show them face to face, with Sethi
on his slightly higher level.

SETHI

(imploringly)

What has turned you against me?
From the time my sister brought
you to the court, I loved you -
I reared you - set you before
my own son - because I saw in
you a worth and greatness above
other men.

(continued)

3/1/55

THE TEN COMMANDMENTS

C-34
(124)

C-38 (cont'd)

MOSES

No son could have more love for
you than I.

SETHI

Then why are you forcing me to
destroy you?

(agonizing)

What evil has done this to you?

MOSES

The evil that men should turn
their brothers into beasts of
burden... to slave and suffer
in dumb anguish... to be stripped
of spirit, hope and faith -
only because they are of another
race... another creed. If there
is a God, He did not mean this
to be so.

(with dim understanding)

What I have done, I was compelled
to do.

These final words mark his first personal approach to
the Infinite Spirit.

SETHI

So be it. What I do now, I am
compelled to do.

CAMERA DRAWS BACK to include Nefretiri and Rameses.
Sethi turns, takes one step up the dais. Nefretiri
comes to him imploringly.

NEFRETIRI

No!

SETHI

(takes her hand)

Rameses...

Rameses comes to Sethi, who places Nefretiri's hand
in Rameses'.

SETHI

Egypt shall be yours.

The blast of a trumpet fanfare sounds.

3/1/55

THE TEN COMMANDMENTS

C-35
(125)

C-39 CLOSE SHOT - MOSES

Moses looks toward Nefretiri - in his eyes, the terrible pain of realization that he has lost her forever.

C-40 CLOSE SHOT - NEFRETIRI

As her face turns away from Rameses toward Moses.

C-41 CLOSE SHOT - RAMESES

His face shows the confident acceptance of his destiny..

C-42 GROUP SHOT - ON ROYAL DAIS - FAVORING SETHI

As Sethi takes up his sceptre and faces the court.

SETHI

Hear what I say, Rameses...
that when I cross the River of
Death, you may be a pharaoh in
Egypt. Harden yourself against
subordinates. Put no faith in
a brother - have no friend...

(banishes Bithia
with a movement
of his sceptre)

and trust no woman. I protected
the helpless - I nourished the
orphan...

(comes down a step
or two toward Moses,
his voice choking)

but he who ate my bread and
called me father would make
rebellion against me.

He stands silent and grief-smitten, unable to proceed.

RAMESES

What manner of death do you
decree for him?

SETHI

(overcome)

I cannot speak it. Let it be
as you will.

He turns up to the throne. Nefretiri gives a cry and
runs toward Moses out of scene.

3/1/55

THE TEN COMMANDMENTS

C-36
(126)

C-43 FULL SHOT - MOSES - GUARDS IN REAR

Nefretiri runs into the shot and throws herself before Moses, embracing his knees.

NEFRETIRI

I will not live if you must die.

Moses instinctively attempts to raise her, but is prevented by his chains. As he stands helpless, with the girl's arms about his knees, Rameses enters - more troubled than his cold disapproval reveals.

RAMESES

(deadly quiet)

The feet of a Hebrew slave is
not the place for the next
Queen of Egypt.

He raises her and motions to the guards.

RAMESES

Take him away.

The guards lead Moses toward the portals...

C-44 FULL SHOT - SETHI ON DAIS - NEFRETIRI AND RAMESES IN FOREGROUND

Sethi - an old and broken man - slowly rises to watch the departing Moses. Nefretiri's eyes are full of bleak despair, while Rameses watches - in his heart burning the tragic portent of what he must do.

SETHI

(heartbroken)

Let the name of Moses be
stricken from every book and
tablet... stricken from all
pylons and obelisks... stricken
from all the monuments of Egypt.

C-45 MEDIUM LONG SHOT - MOSES AND GUARDS - GOING AWAY FROM THE CAMERA

Moses stops for an instant, his head high. He turns slightly, then goes on.

3/1/55

THE TEN COMMANDMENTS

C-37
(127)

C-46 MEDIUM CLOSE SHOT - SETHI

SETHI

(voice faltering)

Let the name of Moses be
unheard and unspoken...
erased from the memory of men
for all time.

He sinks back - grasps the arms of his golden chair.
His tortured eyes follow Moses' departure... until
they close.

DISSOLVE TO:

C-47 INT. A PRISON CELL - FULL SHOT - MOSES

The cell and stairway are barely visible in the faint
light of an unseen, overhead, barred window. This
narrow, curved stone stairway is the only means of
entrance. Moses is chained by his right wrist to a
ring in the stone above his head.

The off scene sound of bolts being drawn is heard.
The cell and stairway lighten and darken successively
from the spiraling descent of Rameses, bearing a flam-
ing torch, down the circular stairway.

MOSES

You come in person, Rameses,
to bring me death?

RAMESES

You misjudge the hardness of
my heart.

He indicates Nefretiri who is descending the stairs
behind him. She is revealed when Rameses sets the
torch in a wall ring. Moses stares at her in disbelief.

NEFRETIRI

Moses...

RAMESES

Have you forgotten, my love -
it is forbidden to speak his
name?

Ignoring the warning, Nefretiri crosses to Moses.

NEFRETIRI

Moses... Moses...

(continued)

C-47 (cont'd)

MOSES

Forget my name, Nefretiri.
Bury it with the pain I have
brought you. But for the sake
of our lost dream, care for
Bithia. She will need your
comfort.

RAMESES

Bithia has been exiled to the
Temple of Karnak.
(to Moses)
But you will go much farther...

MOSES

(gently, to Nefretiri)
Where I go, you may not follow.

NEFRETIRI

I love you... I will always
love you.

MOSES

(fixing her beauty
in his memory)
My last memory will be of the
loveliness I look on now.

NEFRETIRI

They may kill you, but you will
not die... you will live always,
locked in my heart...
(defiantly, to Rameses)
where all the power of Pharaoh
cannot touch you...
(pressing his hand
to her heart)
until I find your hand again...
within the House of Darkness.

Moses' only answer is to bring Nefretiri's hands to
his lips. Rameses draws her from him.

RAMESES

No, Moses. It is I who will
possess her... all of her!
(to Nefretiri, as he
holds her close)
Do you think when you are in
my arms, it will be his face -
not mine - that you will see?

(continued)

3/1/55

THE TEN COMMANDMENTS

C-39
(129)

C-47 (cont'd)

NEFRETIRI

Yes. Only his face!

With a half smile, Rameses releases her and speaks with quiet confidence to Moses.

RAMESES

I defeated you in life. You shall not defeat me by your death.

(veiled prediction)

The dead are not scorched in the desert of desire. They do not suffer from the thirst of passion - or stagger blindly toward some mirage of lost love.

(grimly)

But you, Hebrew - will suffer all these things -- by living!

Nefretiri turns to him, swept by new hope - takes his arms.

NEFRETIRI

You will let him live?

RAMESES

(too quietly)

I will not make him a martyr for you to cherish. No phantom will come between you and me in the night.

(he draws Nefretiri to him again)

Yes, my sweet - I will let him live. Dead - only you could possess him. From where I send him, there is no returning - and you will never know if he has found forgetfulness within another woman's arms.

(he turns her toward Moses)

Now look upon each other for the last time.

They do... in silence... and with eyes that speak more than words.

DISSOLVE TO:

C-48 EXT. ARBOR IN THE GARDEN OF BAKA'S HOUSE - MEDIUM
CLOSE SHOT - DATHAN - (NIGHT)

Dathan is a completely changed man. The jackal has become a peacock, as he stands with arms elegantly extended.

CAMERA PULLS BACK to reveal ABIRAM - Dathan's brother - (Numbers 16:12) - an attentive follower, hovering at his side, adding final touches of jewelry to the magnificence of Egyptian cloak, tunic and kilt. Dathan is the emulation of Baka in dress, manner and speech. A kneeling slave girl fastens the strings of his sandals. Tables close at hand bear trays of sweets and fruits, alabaster wine jugs, and a small model of Mnevis, the Golden Calf.

DATHAN

Now look for the first time,
Abiram, upon the Governor of
Goshen.

(as Abiram starts to
put ring on his
upraised finger)

No, no! On the other finger,
you fool!

(taps Abiram's knuckles
with flyswitch)

You'll make my hand too heavy
to seal documents!

ABIRAM

(impressed)

Dathan my brother, you have
the favor of the Lord.

DATHAN

(drily)

I prefer the gratitude of the
Prince.

His glance goes to Lilia, who is being led in from the house by a slave girl. She is beautiful but sad in the golden sammur gown. She averts her eyes from Dathan's appraising glance.

DATHAN

(signaling slave girl)

Nearer.

(as Lilia is led closer)

Yes - very lovely.

(pointing at Lilia's hair)

But that flower covers too much
of the hair.

(continued)

C-48 (cont'd)

The slave girl quickly removes it.

DATHAN

(nodding)

Yes, that's better.

(stepping to Lilia)

A flower should not hide behind
a flower.

(chuckling self-
appreciation)

Leave us - all of you.

(as Abiram lingers)

Yes, you too, my brother.

He walks around her with exploring eyes, as Abiram and the slave girls withdraw. Then he stops before the frozen girl, one hand moving up to straighten a necklace at her throat. His touch brings her eyes, pleading, to him.

LILIA

(softly)

Dathan - if you love God,
let me go.

DATHAN

I am here, girl, because I put
no trust in a desert God and
His mud pit prophet. I prospered
because I bowed lower than my
brothers before the Egyptians.
Now the Egyptians bow low before
me.

(stroking her arm
with flyswitch)

Joshua wanted you... Baka wanted
you... but you belong to me -
a gift from Pharaoh to his
Excellency.

(touching his chest
with handle of
flyswitch)

Lilia's head sinks with the realization of Dathan's
power over her.

LILIA

I will bow before you, Dathan.
I will work my hands raw for
you, but please - please,
Dathan...

(sinking to her knees)

do not shame me before the Lord!

(continued)

3/1/55

THE TEN COMMANDMENTS

C-42
(132)

C-48 (cont'd)

Dathan takes up a hand mirror and looks at himself.

DATHAN

Your Lord is the Governor of
Goshen!

LILIA

(hopelessly)

What difference to my shame?

Dathan sets down the mirror.

DATHAN

No difference to you, my dove
of Canaan.

(smiling)

But to a condemned slave --
like Joshua...

(Lilia looks up)

it could make the difference
between death on the spikes...

(sitting)

or life -- in the copper mines
of Sinai. What would you do
to influence his Excellency's
clemency?

At the mention of Joshua's name, Lilia has become tense,
and as Dathan finishes, she comes to him on her knees.
She speaks very low through suppressed tears.

LILIA

Anything, Dathan - anything.

Dathan leans back, completely satisfied.

DATHAN

Joshua will always be grateful
to you...

(selecting a sweet)

my little mud-flower.

She bends low, with her face in her hands, in tragic
misery.

DATHAN

His fate is better than the
one that waits for Moses...

He smiles in concupiscent assurance.

DISSOLVE TO:

3/1/55

THE TEN COMMANDMENTS

C-43
(133)

C-49 EXT. EGYPTIAN BORDER - FULL SHOT - STELE - TOWARD
EGYPT - (DAY) (AD-C49)

The stele is a stone monument about the height of a man, used to mark a frontier. It is graven with the arms of Egypt - the lotus and the papyrus plants intertwined.

A group of Egyptian soldiers and the Captain of Chariots have halted at the boundary line at the edge of the desert. Moses, wearing the same rags of slavery, stands near the stele. The Captain and others are loosing the chains and cords that bind him. Rameses is seated on the rail of his chariot, watching, a Levite robe beside him.

RAMESES

The slave who would be king...
(tossing robe)

Captain - a robe of state! His
Hebrew mother brought it to the
prison before she died.

The Captain moves to pick up the robe. Rameses glances toward the donkey cart.

RAMESES

And he will have need of a
sceptre.

(steps down toward
donkey cart)
Give me the pack-pole from
that donkey cart.

C-49A STELE - MOSES AND CAPTAIN OF CHARIOTS - SHOOTING TOWARD
DESERT (AD-C49B)

Moses reacts to the news of Yochabel's death. The Captain places the robe over Moses' shoulders.

CAPTAIN OF CHARIOTS

I'd rather this were your armor.

Moses nods his appreciation. Rameses enters, carrying the pack-pole. He stands for a moment against the stele, his back to CAMERA, looking at the endless, trackless desert... then turns to Moses.

RAMESES

Here is the king's sceptre.

(continued)

3/1/55

THE TEN COMMANDMENTS

C-44
(134)

C-49A (cont'd)

Resting one end of the pole on the sand, he lets it fall toward Moses, who catches it. A strange sense of authority comes upon him as he holds the rod. This is the rod that eventually is thrown down before the Burning Bush - that brings the Plagues on Egypt - and parts the Red Sea. This is the rod that symbolizes the Finger of God.

RAMESES

(pointing)

And here is your kingdom...
with the scorpion, the cobra,
and the lizard for subjects.
Free them if you will. Leave
the Hebrews to me.

(calling off to
donkey driver)

Give this Prince of Israel a
day's ration of bread and water.

He walks out toward the chariot.

CAPTAIN OF CHARIOTS

(in astonishment)

A day's ration! It would take
many days to cross this wilder-
ness - if he can cross at all!

The donkey driver enters, holding out small waterskin
and little pouch of bread to Captain.

C-50 REVERSE SHOT TOWARD EGYPT - RAMESES

Mounting chariot and taking up the reins.

RAMESES

I commend you to your Hebrew
God who has no name.

C-50A MEDIUM SHOT - MOSES AND CAPTAIN OF CHARIOTS

RAMESES' VOICE

If you die, it is by His hand -
not by mine.

Moses has the bread pouch in his hand and is looking
toward Rameses. The Captain turns and leaves. Then
Moses, staff in hand, crosses to the stele. His hand
lingers on it for a moment, and he starts into the
trackless waste of sand.

3/1/55

THE TEN COMMANDMENTS

C-45
(135)

C-50B CLOSE SHOT - RAMESES

watching him go.

RAMESES
(calling after Moses)
Farewell, my one-time brother!

C-50C EXT. DESERT PAST STELE - MOSES

A small figure, walking into the distance.

C-50D MEDIUM SHOT - RAMESES AND CAPTAIN OF CHARIOTS

Rameses turns and wheels his chariot, leaving the Captain to watch after Moses' receding figure a moment longer. Then he too goes.

C-51 EXTREME LONG SHOT PAST STELE

The figure of Moses disappearing on the desert horizon.

DISSOLVE TO:

C-52 FULL SHOT - MOSES - IN DESERT - (DAY)

He is walking across the sand toward a range of naked mountains, topped by a bone-white peak against the sky.

NARRATOR'S VOICE
The man who walked with kings
now walks alone... into the
blistering Wilderness of Shur...

DISSOLVE TO:

C-52A MEDIUM LONG SHOT - MOSES - DESCENDING SAND DUNE

His long shadow falls across the golden flank of the sand as he descends, glancing around, unknowing of direction.

NARRATOR'S VOICE
Torn from the pinnacle of
royal power - stripped of all
rank and earthly wealth...
a wanderer upon a sea of
golden waste - swept by the
shifting currents of the wind
into new valleys of despair...

DISSOLVE TO:

3/1/55

THE TEN COMMANDMENTS

C-46
(136)

C-52B MEDIUM CLOSE SHOT - LION'S SKULL ON DESERT

Sand is blowing and whirling across the bleached skull and half-protruding bones in the desert. The rising voice of the wind is a prediction of the brewing storm.

C-52C LONG SHOT - MOSES IN SWIRLING SANDSTORM

The wind rises with the music as he emerges through the spiralling storm. His robe whipped about him by the biting blast, Moses shields his face with his cloak against the stinging sand.

NARRATOR'S VOICE

Through blinding sand and
choking dust - struggling
onward -- driven forward by
a God unknown toward a land
unseen...

C-52D CLOSEUP - MOSES

His stubbled beard is caked with sand. He tries to brush it from eyes near blinded. He looks about, searching a direction. Then to protect himself against the storm, he tears a piece of cloth from his garment to cover his head.

NARRATOR'S VOICE

Lashed by the blasting storm,
his sand-burned eyes search for
some sign of life - some path
to follow - through the red haze
that hides his destiny...

DISSOLVE TO:

C-52E FULL SHOT - MOUNTAINS IN WILDERNESS OF SIN - (DAY)

Gaunt battlements of bristling rock against the sky - terrible and beautiful.

NARRATOR'S VOICE

Into the molten Wilderness of
Sin - where granite sentinels
rise like tombs of living death
to bar his way...

DISSOLVE TO:

3/1/55

THE TEN COMMANDMENTS

C-47
(137)

C-52F CLOSE SHOT - MOSES - BY ROCK - (NIGHT)

Moses sinks in weary exhaustion against a great stone.

NARRATOR'S VOICE

...where in the darkness of
each night...

C-52G CLOSEUP - MOSES - BY ROCK - (NIGHT)

He pours the last drops of water into his hand, drinking thirstily - then looks up as he hears - faintly at first - no more than a stirring - the voices of the wind whispering a rising call.

NARRATOR'S VOICE

...he hears the echoing voices
of the lonely wind...

VOICES OF THE WIND

(wind-sound effect)

Moses... Moses... Moses...

Then, as though the voices were urging him on, he rises.

C-52H LONG SHOT - MOUNTAINOUS DESERT - MOSES - (NIGHT)

Forcing his weary body onward, he trudges across the wasteland.

NARRATOR'S VOICE

His tortured mind wondering if
they cry the memory of past
triumphs - or wail, foreboding,
of disasters yet to come -- or
whether the hot breath of the
desert has melted reason into
madness...

DISSOLVE TO:

C-53 CLOSE SHOT - MOSES - BY SQUARE ROCK - (DAY)

Seared and dried by sun and wind, Moses wrings the waterskin for any possible drop of moisture that might be left. Finding it empty, he lets it fall to his side.

NARRATOR'S VOICE

Dreading each day that brings
the torment of thirst...

3/1/55

THE TEN COMMANDMENTS

C-48
(138)

C-53A EFFECT SHOT - BLAZING SUN

NARRATOR'S VOICE
...the scorching fury of the
sun...

C-53B LONG SHOT - MOSES LEAVING ROCK

He struggles up, and CAMERA PANS WITH HIM as he plods
onward amid the bald broken faces of the burning stone.

NARRATOR'S VOICE
He drags his aching body on-
ward - deeper and deeper into
the trackless wilderness...

DISSOLVE TO:

C-53C MEDIUM SHOT - MOSES - MOUNTAIN RANGE IN BACKGROUND -
(DAY)

Trudging wearily forward, he pauses to take from his
bread pouch the last crumb of nourishment.

NARRATOR'S VOICE
With the last morsel of bread
goes the last hope of life...

Bracing himself for the trial ahead, he again starts
forward.

DISSOLVE TO:

C-54 MEDIUM LONG SHOT - MOSES - AMID RED ROCKS - (DAY)

Beaten to his knees by exhaustion, he sights something -
rises and weakly hurries toward a single plant revealed
by the movement of the camera.

NARRATOR'S VOICE
Tested to the limit of endur-
ance - learning it can be more
terrible to live than to die...

C-54A CLOSE SHOT - MOSES - AT PLANT

He digs frantically, uprooting it, hoping to find water
beneath the stark earth. Only sand pours through his
eager fingers.

3/1/55

THE TEN COMMANDMENTS

C-49
(139)

C-54B LONG SHOT - MOSES - ROCKY TERRAIN

With the help of his staff, he pulls himself to his feet, and dragging his cloak, he stumbles up over the bank and on into the merciless dead land.

NARRATOR'S VOICE

Driven always onward through
the burning crucible of desert,
where holy men and prophets
are cleansed and purged for
God's great purpose...

DISSOLVE TO:

C-54C MEDIUM CLOSE SHOT - SANDY WADI - (DAY)

A shadow falls across the rippling sand. Moses stumbles after it, then drops full length, his face against the scorching desert. Yet once again he pulls himself to his knees, crawling onward like a wounded animal.

NARRATOR'S VOICE

Beaten into the dust from
which he came -- until at the
end of human strength, the steel
is ready for the Maker's hand...

DISSOLVE TO:

C-55 CLOSE SHOT - MOSES - CRAWLING ALONG BANK - (NIGHT)

Moses is dragging himself along the ground, still clutching the staff. His head sinks down against the sand - all strength nearly drained from him.

NARRATOR'S VOICE

At the very gates of death,
the still, small voice speaks
in mysterious ways...

Out of the darkness, he hears a faint ringing tinkle. Raising his head, he listens.

C-55A CLOSE SHOT - LEAD RAM - (NIGHT)

As it stirs restlessly, the metal discs which hang about its neck, ring together.

3/1/55

THE TEN COMMANDMENTS

C-50
(140)

C-55B CLOSEUP - MOSES

Becoming conscious of the sound, he drags himself to his knees and sees something which fills his bloodshot eyes with wonder. He starts to stagger to his feet.

NARRATOR'S VOICE
...whispering God's message
of the miracle of Life...

C-56 MEDIUM SHOT - MOSES

In a surge of newfound hope, he rises - CAMERA PANNING UP to reveal -- a single palm tree of an oasis against the sky.

NARRATOR'S VOICE
One single palm tree opens the
gates of salvation to all men!

As Moses breaks into a stumbling run, falling, pulling himself up - hastening on toward the palm tree,

FADE OUT

END OF SEQUENCE "C"

3/2/55

THE TEN COMMANDMENTS

D-1
(141)

SEQUENCE "D"

FADE IN:

D-1 EXT. MIDIAN WELL - MEDIUM SHOT - WATER POURING INTO SKIN TROUGH - (DAY)

As water pours into one of several skin troughs, amid chatter and laughter of girls, CAMERA DRAWS BACK revealing trees and shrubbery of the oasis (site of Matania painting). Seven young women, the DAUGHTERS OF JETHRO, in distinctive Bedouin costumes, are busily occupied with watering their flock of sheep at the Midian Well (Ex. 2:16, 17). Three or four of the girls are singing a gay little pastoral song.

GIRLS' VOICES

(chattering)

(Saada) If only sheep were men!
(Lulua) Unmarried men.
(Iyda) Can you think of nothing else?
(Lulua) I don't know - I've never tried.
(Nura) I wish sheep could learn to
water themselves!

One little girl is on the shaduf rope, another stretches the skin trough, while others herd the sheep forward toward the troughs, gaily laughing and chattering as they work.

IYDA

(unhooking skin bucket)

You needn't have painted your
nails, Lulua.

(passing her well rope)

There isn't a man from here to
Horeb.

Pretty LULUA, the youngest, looks at her henna-stained nails disconsolately before hooking on the well rope.

LULUA

(sighing)

No, we won't see the young men
till shearing time.

The tall, clear-skinned SEPHORA, oldest of the sisters, is herding the flock in toward the water when she sees something in the underbrush that arrests her attention.

IYDA

What do you see, Sephora?

3/2/55

THE TEN COMMANDMENTS

D-2
(142)

D-1A WELL OF MIDIAN - NEAR A SINGLE PALM TREE - CLOSEUP -
SEPHORA'S FACE

Puzzled by what she feels as she watches the ragged,
sleeping figure of Moses.

SEPHORA

(after a pause)

A man.

D-1B GROUP AT WELL

They look at each other in disbelief.

LULUA

A man?

With squeals of delight, they rush toward Sephora.

GIRLS

(Nura) A man!
(Iyda) What kind of man?
(Nassura) A young man?

D-2 MEDIUM FULL SHOT - SLEEPING MOSES - PAST SEPHORA AND
GIRLS ENTERING

Their heads bob in around Sephora, staring at Moses.

GIRLS

(Saada) Look at his sandals!
(Dhira) Egyptian!
(Iyda) His robe is not Egyptian.

LULUA

Who cares? He's a man!

D-3 GROUP SHOT - SEPHORA AND GIRLS - FROM MOSES' ANGLE

Their eager young faces - except for Sephora's which is
calm - are devouring him with glances.

GIRLS

(Nura) Could he be dangerous?
(Saada) Are you sure he's alive?
(Iyda) I hope so.
(Lulua) Do you think he's married?

Sephora, who has remained vigilant during the above,
now suddenly spots a disturbance off scene.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-3
(143)

D-3 (cont'd)

SEPHORA

Look! There's real trouble.
(warning)
Amalekites!

D-4 MEDIUM LONG SHOT - FOUR AMALEKITE HERDERS WITH GOATS

They have rounded an edge of the oasis and are driving their goats toward the CAMERA. A bleating of sheep rises over scene.

D-5 MEDIUM FULL SHOT - GIRLS (same as D-3)

With cries of alarm, they rush back toward the well.

GIRLS

(Nura) Get stones!
(Iyda) They'll scatter the flocks!
(Dhira) Desert thieves!
(Lulua) Jackals!

D-6 FULL SHOT - GIRLS AND AMALEKITES - SHEEP AND GOATS

The Amalekites drive their goats into the sheep with herdsmen's shouts, and several of the girls run to check the scattering flock. But Sephora steps to plant herself between the intruders and the troughs.

SEPHORA

(with cool courage)
This is the well of Jethro, our
father. You have no right here.

The Amalekites laugh in unison, and the largest of them points to the goats, who are now swarming to the trough.

AMALEKITE

Our goats don't know your father.

SEPHORA

(pointing)
His mark is on the well.

AMALEKITE

They can't read either.

SEPHORA

(standing her ground)
He is the Sheik of Midian.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-4
(144)

D-6 (cont'd)

AMALEKITE

Then let him breed sons to
guard it - not daughters!

He moves toward her, pushing her back roughly with the staff in his hands. She grabs it, struggling against him.

D-7 MEDIUM TWO SHOT

The Amalekite throws Sephora to the ground. In the same moment, he is flattened by a staff blow on the back of his neck. Moses enters.

CAMERA DRAWS BACK as the other three Amalekites rush Moses with goad, club and knife. He turns to meet the first with an upswing stroke - the second with a straight driven butt smash - and the third with a slashing downswing. (These are the three conventional 'points' in close bayonet fighting, not quarterstaff play.)

With rocks in their hands, the girls stop and stare at Moses in admiring astonishment, as the cowed Amalekites pick themselves up.

MOSES

(to Amalekites)

Let them be first whose hands
have drawn the water.

Sephora looks toward Moses with interest and gratitude.

SEPHORA

The stranger is wise...
(glances at goatherds)
and strong.

Gripping his staff, Moses turns to the Amalekites, who promptly start backing away.

MOSES

Drive back your goats until
the sheep are watered.

As they move to obey, muttering among themselves, Moses turns to draw a bucket of water.

3/2/55

THE TEN COMMANDMENTS

D-5
(145)

D-8 MEDIUM CLOSEUP - SEPHORA AND MOSES - SAADA AND SOME
OF THE GIRLS BEHIND THEM

Sephora watches Moses for a moment, then speaks quietly,
indicating the well.

SEPHORA

We should draw water for you -
and wash the desert dust from
your feet.

CAMERA DRAWS BACK as Saada takes the rope from Moses
and finishes drawing up the bucket. Nura comes forward
to him, taking a pitcher from her shoulder.

NURA

Here is fresh water.

Saada, holding the drawn bucket, looks a little taken
aback.

SAADA

But I...

Iyda, taking soapweed from a belt pouch, starts toward
him with calculating eyes.

IYDA

I have soapweed.

LULUA

Let me first remove your sandals.

She drops on her knees, flashing her eyes and display-
ing her henna-tinted nails. Moses is forced to seat
himself on the edge of the well.

MOSES

(resignedly, as
he sits)

Never did a lost sheep have so
many shepherds.

NASSURA

(looking about)

We have no towel.

LULUA

(glancing up from
removing his sandals)

My veil will serve.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-6
(146)

D-8 (cont'd)

Saada starts to pour the water from her bucket, but Nura moves her pitcher in the way and pours.

SAADA

But I...

NURA

I'll pour the water!

As both girls try to pour at once, with some splashing, Moses smiles wryly.

MOSES

Am I to be bathed or drowned?

The girls all laugh. Lulua is drying his foot with her veil - very slowly - to make the attention last as long as possible, giving him the full repertoire of her eyes.

LULUA

Is it true that Egyptian girls paint their eyes?

MOSES

Yes - but very few have eyes as beautiful as yours.

Lulua fairly wriggles with delight.

LULUA

They will have crow's-feet by the time it's my turn to marry. I'm the youngest.

She drops her eyes modestly as she dries his other foot. Saada holds the bucket for Moses while Iyda rubs a little soapweed on his hands.

IYDA

The stranger has already guessed that!

LULUA

(undeterred)

But, of course, if someone were to ask my father for me by name...

(brightly)

I'm Lulua.

MOSES

(looking off)

And who is the brave one who stood against the Amalekites?

(continued)

3/2/55

THE TEN COMMANDMENTS

D-7
(147)

D-8 (cont'd)

SAADA

Oh, that's Sephora - the oldest.

(Note that the name is pronounced SEFRA.)

D-9 MEDIUM SHOT - FAVORING SEPHORA - FROM MOSES' ANGLE

She moves toward them, smiling. CAMERA DRAWS BACK to include group.

SEPHORA

The sheep are watering. And since you have already divided the stranger among you, I will ask a welcome for him in our father's tent.

Without awaiting an answer, she turns and exits.

WIPE TO:

D-10 INT. JETHRO'S TENT - FULL SHOT - THE SHEIK OF MIDIAN

JETHRO is seated upon a pile of sheepskins, with a camel saddle for a back rest. A blanket of colored stripes is on the ground before him. Weapons and cloaks hang on a nearby tent pole. The tent is large and pretentious, divided by carpet hangings into three sections: kitchen, women's quarters, and the Sheik's sanctum - each of which has its own entry.

JETHRO

(with Moslem salutation)

Strength to you, stranger.

D-11 MEDIUM FULL SHOT - TOWARD ENTRANCE - MOSES AND GIRLS

The girls are passing reluctantly behind Moses toward the entrance to their quarters, as Moses replies to Jethro.

MOSES

I am Moses, son of Amram and Yochabel.

(making Egyptian salutation, hands extended palms up)

Health, prosperity, life to you, Jethro of Midian.

3/2/55

THE TEN COMMANDMENTS

D-8
(148)

D-11A FULL SHOT - JETHRO AND SEPHORA (same as D-10)

She has entered, carrying a tray of bread and olive oil.
Jethro motions Moses to another pile of sheepskins.

JETHRO

Sephora has told me of your
kindness. Let us break bread
while my daughters prepare food.

Moses enters, seating himself. Sephora sets the tray
of bread and olive oil on a low table between them.

JETHRO

(a wise glance)

You have come far.

He breaks a piece of bread and offers it to Moses, to
imply that the person of a guest is sacred in his house.

MOSES

From Egypt.

Moses dips the bread into the dish of olive oil and
eats. Jethro stops, astonished, in the midst of break-
ing bread for himself.

JETHRO

Across the desert? On foot?
(looking up)

He-Who-Has-No-Name surely guided
your steps.

D-12 CLOSE SHOT - SEPHORA

She pauses at the entrance to the women's quarters,
with a glance back at Moses.

MOSES' VOICE

(startled)

No-Name...! You Bedouins know
the God of Abraham?

Sephora opens the curtains, revealing her six younger
sisters crowded to look and listen. Sheepishly, they
make way for her to pass through.

JETHRO'S VOICE

Abraham is the father of many
nations. We are the Children
of Ishmael, his firstborn.

(cf.
Gen.
17:5)

3/2/55

THE TEN COMMANDMENTS

D-9
(149)

D-13 TWO SHOT - MOSES AND JETHRO

JETHRO

(in some pride)

We are the *Obedient of God.

(*Islam)

He dips another piece of bread, eats. Moses sits silent for a time in growing conviction before he answers.

MOSES

My people looked to Him for deliverance. But they are still in bondage.

Jethro raises his eyes with a penetrating glance at his guest.

D-14 INT. WOMEN'S COMPARTMENT OF TENT - TIGHT GROUP SHOT - SIX OF JETHRO'S DAUGHTERS

They are still crowded together, eagerly eavesdropping through a parting of the curtain wall - Lulua in the best spot.

JETHRO'S VOICE

Tomorrow we leave for the high pastures beneath God's Holy Mountain. My tent will be favored if you join us.

This causes a flutter and excited exchange of looks in the dovecote. The girls all nod in approval. Lulua drops a sandal from an upraised foot.

D-15 MEDIUM SHOT - JETHRO AND MOSES

Sephora enters from the kitchen compartment, bearing a large platter of seethed kid and lentils.

MOSES

I am a stranger in a strange land. I have no wealth. I have no skill as a shepherd. And it is death to give sanctuary to a runaway slave.

(Ex.
2:22)

Jethro looks up at Sephora whose face shows sympathy; then his eyes come to Moses, and he says with the dignity of a son of Ishmael:

(continued)

3/2/55

THE TEN COMMANDMENTS

D-10
(150)

D-15 (cont'd)

JETHRO

You have wisdom. You need
nothing more. And there are
seven here to teach you the
tasks of a shepherd.

D-15A GROUP SHOT - THE SIX DAUGHTERS OF JETHRO

They are listening in a rapture of anticipation.

JETHRO'S VOICE

Sephora is the eldest...

Some of the rapture fades from the six faces.

JETHRO'S VOICE

You can learn best from her.

Six faces fall in consternation.

D-15B MEDIUM SHOT - JETHRO, MOSES, SEPHORA

Sephora is looking at Moses, concealing any emotion or
hope she might feel. Moses puts his hand on Jethro's.

MOSES

I will dwell in this land.

(cf.
Ex.
2:21)

Sephora turns her head away to hide her satisfaction.

D-16 GROUP SHOT - THE SIX DAUGHTERS OF JETHRO

Great expectations revive in six pairs of eyes.

DISSOLVE TO:

D-17 LONG SHOT - EXT. MOUNT SINAI - PAST MOSES - (DAY)

The Mountain of God, with a brooding smoke cloud cover-
ing its peak. Even as seen in the bright sunlight,
the towering reddish rock of Mount Sinai conveys a
sense of the unknown, of mysterious foreboding in its
deep shadowed crevasses and steep naked slopes where
no human foot has ever trodden.

Moses is standing against an outcropping of limestone
rock from which a trickle of water flows into a pasture
of grazing sheep. Staff in hand, he is looking toward

(continued)

3/2/55

THE TEN COMMANDMENTS

D-11
(151)

D-17 (cont'd)

the Mountain. Sephora enters, bearing a basket on her head. It contains his day's ration of bread, flat cheese and dates. But Moses does not see her approach until she speaks from behind him.

SEPHORA

Today He sleeps.

Moses, surprised at the sound of her voice, turns and looks at her.

MOSES

Who sleeps?

Sephora sets down the basket and nods toward the Mountain.

SEPHORA

He-Who-Has-No-Name.

Moses glances back toward the summit of Sinai.

MOSES

Does your God live on this mountain?

SEPHORA

(with deep,
simple faith)

Sinai is His High Place... His
Temple...

She seats herself, removing the cloth from the basket.
CAMERA MOVES IN TO CLOSE SHOT - eliminating the top of
the Mountain.

Moses sits down, leaning his staff against the rock.
In his face is the searching quest for Truth. Through
the following, Moses takes the bread from the basket,
breaks it in half and hands her part of it.

MOSES

If this God is God - He would
live on every mountain...

(indicating other
mountains around)

in every valley.

(reaches for bread)

He would not be the God of just
Israel or Ishmael alone, but of
all men...

(breaks bread, hands
her half of it)

(continued)

3/2/55

THE TEN COMMANDMENTS

D-12
(152)

D-17 (cont'd)

MOSES (cont'd)
(recalling
Joshua's words)
...for it is said that He created
all men in His image - and so
He would dwell in every heart -
in every mind - in every soul.

These words bring a vast wonder to Sephora, who shakes
her head slowly.

SEPHORA
I do not know about such things.
(looking toward Sinai)
But I do know that the Mountain
rumbles when God is there - and
the earth trembles - and the
cloud is red with fire.

Moses follows her steady glance, a slight smile on his
face.

D-18 CLOSER INSERT - THE MOUNTAIN ALONE

With its brooding, sombre, moving smoky cloud.

D-19 CLOSE SHOT - MOSES AND SEPHORA - (SHOOTING AWAY FROM
THE MOUNTAIN, AT THEM)

MOSES
At such a time, has any man
ever gone to see Him face to
face?

Fear crosses Sephora's face.

SEPHORA
No man has ever set foot on
the forbidden slopes of Sinai.
(apprehensively)
Why do you want to see Him, Moses?

MOSES
(feeling some
inner challenge)
To know that He is - and if He
is... to know why He has not
heard the cry of slaves in
bondage.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-13
(153)

D-19 (cont'd)

She rests a fearful hand upon his arm.

SEPHORA

Moses, it would be death to
look upon His face!

Moses turns, speaking almost to the Mountain.

MOSES

(bitterly)

How many of my people have died
because He has turned away His
face.

SEPHORA

Can a man judge God? No, Moses.
We cannot see His whole purpose.
Even Ishmael did not know that
God drove him into the desert
to be the father of a nation.

She takes leaf-covered dates from the basket and un-
wraps them.

SEPHORA

Is it not enough to know that
He has saved you from the
Pharaoh's anger?

MOSES

How do you know that?

SEPHORA

You walk like a prince - and
fight like a warrior...
(pauses)
and there is word in the
caravans of a great one who
was driven out of Egypt.

Moses' face relaxes into a smile as he shows her his
staff.

MOSES

This is not the sceptre of a
prince - but the staff of a
wanderer on the face of the
earth.

Sephora puts her hand upon the staff, leaning toward
him.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-14
(154)

D-19 (cont'd)

SEPHORA

Then rest from wandering. My
father has many flocks and no
son to tend them. There will
be peace of spirit for you,
Moses, in our tents beneath the
Holy Mountain.

Moses' head turns to look toward the peak.

D-20 Out

D-21 LONG SHOT - SINAI - PAST MOSES AND SEPHORA

Sephora rises, standing with her back to the Mountain,
looking only at Moses, who turns to meet her eyes.

MOSES

You have strong faith in this
God, Sephora. But for me,
there is no peace of spirit
until I hear the Word of God...
(turns to Mountain)
from God Himself.

Deeply troubled, Sephora touches his hand. But he
gives no sign of feeling it - his eyes are upon the
darkening cloud on Sinai's peak.

DISSOLVE TO:

D-22 INT. WOMEN'S COMPARTMENT OF JETHRO'S TENT - FULL SHOT -
SIX MULTI-COLORED DRESSES - (NIGHT)

They are laid out in a row on the carpeted floor of the
tent.

LULUA'S VOICE

I wish every day was a shear-
ing festival!

CAMERA PULLS BACK to reveal six of Jethro's daughters.
All are down to their thaubs - the low cut, flowing
undergarment of an Arab girl - painting each other's
finger- and toe-nails with henna; scenting and binding
up their long tresses with white fillets.

IYDA

I know - and nine men following
you like sheep to be sheared.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-15
(155)

D-22 (cont'd)

Saada raises her foot, critically inspecting her henna'd toenails.

SAADA

One would be quite enough for me!

NURA

If he were Moses!

LULUA

(to Saada)

In seven moons, he hasn't asked for Sephora. Why should he choose you?

(beaming hopefully)

He must prefer younger girls.

They start to laugh but Nura quiets them quickly as Sephora enters from the kitchen compartment. She is wearing her customary costume and headdress, bringing them some silver bangles.

NASSURA

Why are you dressed like that?
Aren't you going to dance with us before the sheiks?

SEPHORA

No, I am not going to dance before the sheiks...

(giving them bangles)

Here... and I'm not going to be displayed like a caravan's wares before Moses or any other man! Tonight I herd the sheep.

With a flash of spirit, Sephora throws the rest of the bangles to the girls who catch them. She draws back the side entrance curtain and goes out. When she has gone, Lulua and Nura laugh.

IYDA

(turning on them)

You needn't laugh. Moses may not choose you either.

She tosses her brilliant skirt overhead to slip it on, and the whole tent swirls with colors as the others follow suit.

3/2/55

THE TEN COMMANDMENTS

D-16
(156)

D-23 INT. JETHRO'S COMPARTMENT - GROUP SHOT - JETHRO, THREE SHEIKS, ZEBUL AND MOSES

The four bearded chiefs are seated at a low table upon which is a heap of the gold rings that serve for money, and are counted by means of a notched stick. Moses stands to one side with a papyrus in his hand, as Jethro drops a stick-load of the gold into the open leather pouch of the Sheik of Ezion.

SHEIK OF EZION

Never before, my brothers, has our wool brought so rich a payment.

Jethro proceeds to rack up the final stick-load.

JETHRO

(nodding)

Because Moses sold the whole shearing of all the tribes in one piece, at one price...

(indicating Merchant)
to Zebul here.

He dumps the jingling stick-load into the open pouch of the Sheik of Rephidim.

ZEBUL

His words are truth and his trading is just.

SHEIK OF REPHIDIM

(tightening strings of pouch and weighing it)

When he entered our tents, wisdom was his shadow.

The other sheiks murmur in agreement: "Your hospitality is well repaid." "Who serves us wisely is our friend."

JETHRO

He must no longer be a stranger among us...

The sheiks again nod and murmur in assent: "We should give him of our flocks."

JETHRO

I will give him choice of my seven daughters for wife.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-17
(157)

D-23 (cont'd)

They all look at Moses with congratulatory smiles and words of approval. Moses looks at them, considerably startled.

SHEIKS

Seven to choose from!
A happy union.
A strong son...

MOSES

The shadow of my wisdom has
fled. Can a man choose between
the stars of the sky?

JETHRO

(reassuringly)
You need not choose in haste,
Moses. Consider them as they
dance.

D-24 FULL SHOT - TOWARD CURTAINS - (FROM SHEIKS' ANGLE)

As Jethro claps his hands, three or four swarthy barbaric desert musicians - equipped with pipes, drum, viol and cymbals - enter through the main opening and squat against the wall of the tent. As the first wild notes sound, the curtains to the women's compartment are opened, revealing the girls - dressed in long abas, grouped in a composition.

At the call of a shepherd's pipe, they whirl the long black cloaks overhead in an answering blaze of the colored skirts below them. To the rhythms of drum thumps and cymbals, they then break into the opening figure of the Shearing Dance. During it, they untie the white fillets which bind their hair, and hold them tautly, to flirt with their eyes, above and below them.

Then, in a tight-packed inward circle, they step and swing their waist-long tresses in slow rhythmic waves. Finally they all hurl their hair forward, to be unseen within the circle. Then as they go into a slow movement...

Through this, there are closeup cuts of Moses and the sheiks.

3/2/55

THE TEN COMMANDMENTS

D-18
(158)

D-25 GROUP SHOT - JETHRO, SHEIKS, MOSES - GIRLS DANCING
 SLOWLY PAST

The girls are dancing in a slow pattern of movement.

SHEIK OF HAZERATH

It is a garden of many flowers,
Moses. I wish you had my years,
and I had your choice.

Moses finds himself in what is indeed a difficult situation - since the offer of a wife is in reality the offer of blood brotherhood with his hosts.

JETHRO

Make your choice, Moses.

The girls beam expectantly toward him.

MOSES

(embarrassed)

In the tent of Jethro is
dignity, freedom and honor...
all that a man can ask of life.

(shaking his head)

But my heart is still a prisoner
of the past. I cannot choose now.

(with Arab salutation)

Strength to you, Sheiks of Sinai.

JETHRO

May God guide your heart.

Moses exits, followed by Zebul. The girls stop dancing, their eyes following him in shocked surprise. Then they look at each other in blank consternation. Lulua instinctively starts to follow. Jethro - to avert the disgrace of a stampede before his guests - claps his hands, reminding them sharply:

JETHRO

His departure has not emptied
my tent.

The dance proceeds with sadder faces and modest decorum, and the music follows.

D-26 EXT. JETHRO'S TENT - MEDIUM FULL SHOT - MOSES, ZEBUL -
 (NIGHT)

As Moses emerges, Zebul draws him aside.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-19
(159)

D-26 (cont'd)

ZEBUL

Noble Sheik, I have pure copper-
ware from the mines of Geber...
(holding up a
turquoise fillet)
Turquoise and silver, out of
Babylon. Amber beads from Egypt...
(he smiles)
where I first saw your face.

Without any change of expression, Moses takes the fillet.

MOSES

How many lambskins?

ZEBUL

Five -- Prince Moses.

MOSES

(without a flicker)
They will be sent to your fire.

He exits into the moonlight.

DISSOLVE TO:

D-27 LONG SHOT - MOUNT SINAI - (NIGHT) (AD-D27, 27A) (F-866)

The clouds embracing its peak reflect the deep orange
and crimson tones of the Mountain's inner fire.

CAMERA PANS DOWN to reveal Sephora seated on a great
flat rock, lighted by the silver moonlight but back-
lighted by the glow of Sinai. Her shepherd's crook
rests by her hand. She is looking at the Mountain.
Sheep - sleeping and grazing - dot the pastureland
about her. Moses enters behind her and pauses. The
red glow of Sinai plays over his face.

MOSES

Tonight He is awake.

She starts to turn, then determinedly keeps her eyes
on the Mountain, and after a long moment, answers.

SEPHORA

Which of my sisters did you
choose?

MOSES

I have made no choice, Sephora.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-20
(160)

D-27 (cont'd)

Sephora turns, and her eyes look deep into his heart.
CAMERA MOVES IN CLOSER as she speaks.

SEPHORA

She was very beautiful, wasn't
she?

After a moment's pause, Moses turns from her.

SEPHORA

This woman of Egypt who left
her scar upon your heart.

Without replying, Moses sits with his back half to her.

SEPHORA

Her skin was white as curd?
Her eyes were green as the
cedars of Lebanon? Her lips
tamarisk honey? Like the
breast of a dove, her arms
were soft? And the wine of
desire was in her veins.

Moses' hands tighten on his staff; his voice is low.

MOSES

Yes, she was beautiful -- as
a jewel.

SEPHORA

A jewel has brilliant fire, but
it gives no warmth... Our hands
are not so soft, but they can
serve... our bodies not so white,
but they are strong. Our lips
are not perfumed, but they speak
the truth. Love is not an art
to us - it is life to us. We
are not dressed in gold and fine
linen - strength and honor are
our clothing.

(cf.
Prov.
31:25)

Moses turns to her, as a desert traveler seeing the
spring water of an oasis.

SEPHORA

Our tents are not the columned
halls of Egypt, but our children
play happily before them.

(simply)

We can offer you little - but
we offer all we have.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-21
(161)

D-27 (cont'd)

MOSES

I have not little, Sephora --
I have nothing.

SEPHORA

(gently)

Nothing from some is more than
gold from others.

MOSES

You are a sweet soul, Sephora.
You would fill the emptiness
of my heart?

SEPHORA

I do not ask for all your heart,
Moses. I am not jealous of a
phantom.

As he winds the fillet around her hand...

D-27A FULL SHOT - THE MOUNTAIN - PAST MOSES AND SEPHORA

The glow and rumble of the Mountain attracts them. As
they look toward it, the glow of the fire brightens,
and through this, we

DISSOLVE TO:

D-28 INT. PALACE COURT OF AUDIENCE - FULL SHOT - THE EMPTY
THRONE OF EGYPT - (DAY)

DISSOLVE THROUGH:

D-29 INT. SETHI'S BEDCHAMBER - FULL SHOT - SETHI, RAMESES,
NEFRETIRI - PRIESTS AND PRIESTESSES IN BACKGROUND -
(DAY) (J-1033)

From the shadowed columns in the background, a low
funeral death chant rises softly from a row of prostrate
priests, each with a tiny lamp before him (Alma Tadema's
'The Firstborn are Slain', #196). To one side, the High
Priest Jannes kneels before a miniature shrine, incens-
ing its idol with a rod-like, cup-headed censer
(Normand's 'Death of Pharaoh's Firstborn', #110). Their
low-murmured incantation continues throughout the scene:

PRIESTS

(chanting)

By Amon-Ra beloved... By Osiris
beloved... By Isis beloved...
Beloved of Horus...

(continued)

D-29 (cont'd)

JANNES

(chanting)

May the Gods bless you as you
go to join them in the Land
of the Dead.

CAMERA MOVES CLOSER TO HOLD ON Sethi, Rameses and Nefretiri. The dying Sethi lies upon his ceremonial bed. Nefretiri kneels beside it. Rameses stands on the far side of the bed, arms folded, eyes upon his father.

Taking the empty vial from Sethi's hand, the Royal Physician moves away. One attendant follows him bearing an open herb box, and another, a wooden tray holding a pestle, mortar and flasks.

Sethi inclines his head weakly toward Nefretiri, whose eyes are full of tears as she holds his hand to her cheek.

SETHI

The old windbag. What an
infernial fuss.

(patting her hand)

After all, dying is only a
part of living.

NEFRETIRI

(trying to smile)

You won't die, old crocodile.
You'll cheat death the way
you used to cheat me at Hounds
and Jackals.

SETHI

I'm afraid he won't let me
cheat - the way you did.

He flicks her chin with his finger, and lifts himself on one elbow to study Rameses more closely. He picks up the sceptre from the pillow beside him.

SETHI

You will be pharaoh by sunset,
Rameses.

(giving him sceptre)

I hope you're content... at last.

RAMESES

I am content to be your son.
You have restored Egypt to her
greatness. I shall make her
greatness feared among nations.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-23
(163)

D-29 (cont'd)

SETHI

No doubt, no doubt. You can
overcome anything - but your
own arrogance.

He sinks down on the pillow in exhaustion. Nefretiri
takes a cloth, wiping his forehead.

NEFRETIRI

Do not exhaust yourself, Great
One...

(with deep feeling)
dear Great One...

SETHI

Why not, Kitten? You are the
only thing I regret leaving.
You have been my joy.

Nefretiri takes his hand, trying to warm it.

NEFRETIRI

And you, my only love.

SETHI

Now you're cheating!
(softly)
There was another.

NEFRETIRI

(broken voice)
Yes.

SETHI

I know... I love him too...
and with my own last breath
I'll break my law... to speak
the name of... Moses... Moses...
M...

He sinks back on the pillows. Sobbing very softly,
her head goes down beside him. Rameses leans over
and crosses the old man's hands upon his chest.
Still holding the hands, he says quietly:

RAMESES

The Royal Falcon has flown
into the sun.

CAMERA DRAWS SLOWLY BACK TO FULL SHOT.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-24
(164)

D-29 (cont'd)

JANNES

He has entered the House of
the Gods.

Rameses for the first time addresses Nefretiri.

RAMESES

Do not grieve for Pharaoh...
for Pharaoh lives.
(a faint smile
to Nefretiri)
And you are his queen.

DISSOLVE TO:

D-29A SUNSET BETWEEN TWO SPHINXES

The rays of the dying sun piercing the clouds suggest
the effect of great wings in the sky. The chant of
the priests is still faintly heard. This blends into
the rumble of Sinai.

DISSOLVE TO:

D-30 LONG SHOT - MOUNT SINAI - (DAY)

Majestic and mysterious in its cloud-capped summit.

DISSOLVE TO:

D-31 EXT. VALLEY BENEATH SINAI - CLOSE SHOT - MOSES AND
GERSHOM - (DAY)

Moses and GERSHOM, his five-year-old son, are seated
outside a crude tent-like shelter. The sound of sheep
and goats is heard about them. Gershom braces the
large end of a small ram's horn which Moses is fashion-
ing for him into a shofar, using a bronze drill.

GERSHOM

(with boy's persistence)
Did the little boy die in the
desert, my father?

MOSES

No. Little Ishmael and his
mother Hagar prayed - and God
brought them both into a good
land.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-25
(165)

D-31 (cont'd)

Gershom's glance lifts to the Mountain off scene.

GERSHOM

The same God who lives on the
Mountain?

MOSES

Yes, Gershom - the same God.

At this moment, the distant, excited barking of sheep
dogs is heard, and Sephora's voice calls:

SEPHORA'S VOICE

Moses! Moses!

Moses and Gershom look off toward:

D-31A LONG SHOT - SEPHORA - (FROM THEIR ANGLE)

Shepherd's crook in hand, she is running toward a rocky
rise.

D-31B CLOSE SHOT - SEPHORA - AT ROCK

SEPHORA

(calling)

Moses! There is a man among
the sheep!

D-31C CLOSE SHOT - MOSES AND GERSHOM

Seizing the unfinished ram's horn, the little boy jumps
up on a rock, trying to blow the alarm. Moses speaks
as he takes up his staff.

MOSES

(amused)

Keep sounding the alarm, Gershom -
but stay here till your mother
comes.

D-31D LONG SHOT - EXT. TENT

Moses leaves the tent, moving quickly toward Sephora,
who is seen in the background running toward him.

3/2/55

THE TEN COMMANDMENTS

D-26
(166)

D-31E CLOSE SHOT - GERSHOM

Trying to blow the unfinished shofar, his cheeks puffed out - and succeeding only in bringing a funny squeak from the horn.

D-32 MEDIUM CLOSE SHOT - SEPHORA AND MOSES

SEPHORA

(pointing)

In the cleft behind the rock.

MOSES

(a quick smile)

Your eyes are sharp as they are beautiful.

He glances in the direction indicated and hurries out.

D-32A MEDIUM SHOT - AT TOP OF ROCKY RISE

Moses comes in to the rock, putting a sheep out of his way. With a quick glance back toward his tent, he stands with staff ready as he calls:

MOSES

What does a stranger want here?

Without waiting for a reply, Moses moves out of scene.

D-33 MEDIUM SHOT - JOSHUA (AD-D33)

Backed into a crevice between two rocks - held at bay by the dogs - he is tattered, dust-stained and emaciated. Moses enters, staff ready for attack.

MOSES

(sharply)

Come out!

(to dogs)

Back Khataf - Turfa, back!

Near the end of his strength, Joshua sinks to his knees and crawls over to Moses. He seizes Moses' hand and brings it almost reverently to his forehead.

JOSHUA

Praise God, I have found you...

(continued)

3/2/55

THE TEN COMMANDMENTS

D-27
(167)

D-33 (cont'd)

MOSES

(recognizes him)

Joshua! We thought you dead.

JOSHUA

In the copper mines of Geber,
the living are dead.

MOSES

(calling)

Sephora, bring water!

(to Joshua)

How did you find me?

JOSHUA

A merchant buying copper saw
you in the tent of Jethro.

MOSES

(reassuringly)

You too will find peace here,
Joshua.

Moses starts to lead Joshua to rest on a stone. Weary
though he is, Joshua comes to his feet.

JOSHUA

How can you find peace - or
want it - when Rameses builds
cities mortared with the blood
of our people!

(intensely)

You must lead them out of Egypt!

Sephora enters and stands watching.

MOSES

God made a covenant with Abraham
that He would deliver them. Am
I the Hand of God? Sephora,
give him water. The desert has
set fire to his mind.

Sephora looks at Joshua in puzzled wonder as she un-
slings the waterskin.

JOSHUA

(to Sephora)

Water - bless you - water...

He drinks thirstily, the water running down the sides
of his lips.

(continued)

D-33 (cont'd)

MOSES

(answering Sephora's
look)His name is Joshua. I killed
once - that he might live.Joshua lowers the dripping waterskin, his eyes fixed
on Moses.

JOSHUA

They told me you were condemned,
but I knew that you could never
die - because you are chosen to
take the sword of God into your
hand!

MOSES

I am not the man. I am a
shepherd with a flock to...(breaks off, suddenly
pointing with his staff)The light on the mountainside --
do you see that strange fire?

Their eyes follow the direction of his staff.

D-34 EXT. MOUNTAINSIDE - LONG UP-SHOT - BURNING BUSHSeen in a rocky cleft some distance up the Mountain,
a single thornbush is in the midst of fire and yet
does not burn. (Ex. 3:2)

D-35 GROUP SHOT - MOSES, JOSHUA, SEPHORA

Their eyes come back to him as though they had observed
no remarkable quality in the Burning Bush (Midrash RE-
E III-2).

JOSHUA

A bush that burns?

MOSES

(never moving his
eyes from it)It is on fire but the bush
does not burn. Take him,
Sephora - serve him food at
our tent.(his eyes still on
the mountainside)I will turn aside and see this
great sight...(cf.
Ex.
3:2)(cf.
Ex.
3:3)

(continued)

3/2/55

THE TEN COMMANDMENTS

D-29
(169)

D-35 (cont'd)

He starts away from them, drawn almost as though by a power beyond himself.

WIPE TO:

D-36 EXT. SLOPE OF SINAI - FULL SHOT - MOSES

He is moving up the barren slope strewn with rock rubble; silent, stark and mysterious (Slide #193; #194).

DISSOLVE TO:

D-36A ADDITIONAL SHOTS OF MOSES CLIMBING THE ACTUAL JEBEL MOUSSA IN THE SINAI RANGE

DISSOLVE TO:

D-37 MEDIUM SHOT - MOSES

He is mounting higher toward a great protruding barren crag (Slide #198; #200). He hesitates with some deep instinctive sense of dread of the unknown in the core of his soul. But as though drawn by a power greater than all fear - stronger than life - Moses rounds the crag - and stops.

D-38 MEDIUM CLOSE SHOT - MOSES - AT CRAG'S EDGE

His expression is of awe, mixed with fear and wonder, as his eyes see what no man's have ever seen before. The reflected multi-hued light of the Burning Bush pulsates upon his face.

D-39 THE BURNING BUSH - (FROM MOSES' ANGLE)

Its vibrating fire stems from a golden core in a corona of spectrum rays that seems the very purest essence of light itself. It mantles the Bush in a miraculous aura that glows without consuming.

D-40 MEDIUM SHOT - MOSES - AGAINST ROCKY CLEFT

He presses back against it, his face stamped with a vast wonderment, transported beyond all reality of the earthly senses. He looks around suddenly as though he heard a voice calling his name. Finding no possible source for the sound, his eyes come back to the Bush.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-30
(170)

D-40 (cont'd)

THE VOICE
(still and small)
Moses...

(I Kings
19:12
Ex.3:4)

Bewildered, he looks around again. The call is repeated - unearthly, as though some divine chord had been struck within his mind.

THE VOICE
Moses...

His eyes fix back upon the Bush in awful realization that the voice has come from it. He starts toward it, his steps moving from no volition of their own, his being frozen in the grasp of a miracle.

D-40A CLOSEUP - MOSES

MOSES
I am here.

(cf.
Ex.3:4)

D-41 FULL SHOT - BURNING BUSH - PAST MOSES

Slowly, apprehensively, he approaches the phenomenon.

THE VOICE
(louder)
PUT OFF THY SHOES FROM OFF
THY FEET...

(Ex.
3:5)

Moses comes to a dead stop, rooted to the ground in terror.

THE VOICE
FOR THE PLACE WHEREON THOU
STANDEST IS HOLY GROUND...

(Ex.
3:5)

Moses makes a subconscious move to comply with the order, but his awe-smitten eyes do not look down, and beads of sweat start from his brow. The scene suffuses with a light of unearthly, vibrant quality.

D-42 FULL SHOT - THE BURNING BUSH

From within the corona of flame, spectrum rays are pulsating like an aurora borealis.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-31
(171)

D-42 (cont'd)

THE VOICE
(in words of
Divine Harmony)
*I AM THE GOD OF THY FATHER,
THE GOD OF ABRAHAM, THE GOD OF
ISAAC, AND THE GOD OF JACOB...

(Ex.
3:6)

(*Also New Testament, Mark 12:26.)

D-43 CLOSE SHOT - MOSES

He sinks to his knees, with unshod feet, and - with a corner of his cloak, Moses hides his face because he is afraid to look upon God (Ex. 3:6).

MOSES
(in humble appeal)
Lord, Lord, why do You not
hear the cry of their children
in the bondage of Egypt?

D-43A FULL SHOT - THE BURNING BUSH - PAST MOSES

THE VOICE
I HAVE SURELY SEEN THE AFFLIC-
TION OF MY PEOPLE WHICH ARE IN
EGYPT, AND I HAVE HEARD THEIR
CRY BY REASON OF THEIR TASK-
MASTERS; FOR I KNOW THEIR
SORROWS... THEREFORE I WILL
SEND THEE, MOSES, UNTO PHARAOH,
THAT THOU MAYEST BRING MY PEOPLE
OUT OF EGYPT.

(Ex.
3:7)

(Ex.
3:10)

D-44 MEDIUM CLOSE SHOT - MOSES

The cloak drops from before his eyes, as the pattern of all his past and the impossibility of this task overwhelms him.

MOSES
Lord, Lord, who am I that You
should send me?
(shielding his eyes from
the glory of the Presence)
How can I lead this people out
of bondage? What words can I
speak that they will heed?

(cf.
Ex.
3:11)

(cf.
Ex.
4:1)

(continued)

3/2/55

THE TEN COMMANDMENTS

D-32
(172)

D-44 (cont'd)

THE VOICE
I WILL TEACH THEE WHAT THOU WILT
SAY... WHEN THOU HAST BROUGHT
FORTH THE PEOPLE, THEY SHALL
SERVE ME UPON THIS MOUNTAIN...
*I WILL PUT MY LAWS INTO THEIR
HEARTS, AND IN THEIR MINDS WILL
I WRITE THEM... NOW, THEREFORE,
GO! AND I WILL BE WITH THEE.

(cf.
Ex.
4:12)
(cf.
Ex.
3:12)
(Ex. 4:12)
(Ex. 3:12)

(*cf. Old Testament: Jer. 31:33 - and New Testament:
Heb. 10:16).

MOSES
But if I say to Your children
that the God of their Fathers
has sent me, they will ask:
What is His Name? - and how
shall I answer them?

(cf.
Ex.
3:13)

THE VOICE
(in a diapason chord
of flaming sound)
I AM -- THAT I AM. THOU SHALT
SAY I AM HATH SENT ME UNTO YOU.

(Ex.
3:14)

The sound is as though the earth trembles amid a
thundering crash as it first hears the Name of God.
Moses drops prostrate to the ground.

DISSOLVE TO:

D-45

EXT. VALLEY BENEATH SINAI - CLOSE SHOT - SEPHORA AND
JOSHUA (same as D-31)

The remnants of a meal are in evidence. They look
toward the Mountain, from where a low intermittent
rumble is heard.

JOSHUA
Is the Holy Mountain forbidden
to men?

SEPHORA
Yes - and I am afraid for him.

A vast relief and exaltation surge into Joshua's face
as he sees the small figure of Moses approaching.
They rise.

JOSHUA
Then he is more than man - for
look!

3/2/55

THE TEN COMMANDMENTS

D-33
(173)

D-46 Out

D-46A LONG SHOT - MOSES - WALKING DOWN MOUNTAIN PATH

He is bareheaded and without sandals. He is not returning as a shepherd, but as a Prophet come down from the Mountain.

D-47 CLOSE SHOT - MOSES

His eyes shine with Divine Light - his hair and beard are streaked with grey, in a transfiguration.

D-48 CLOSE TWO SHOT - JOSHUA AND SEPHORA

Their own faces reflect the awe of his appearance.

JOSHUA

Look at his face...

SEPHORA

He has seen God.

D-49 FULL SHOT - SEPHORA AT TENT

Without taking her eyes from this new Moses, Sephora steps to the corner of the tent as Moses approaches. Without seeming to see her - for his mind is still held in the mystery of the miracle he has seen - he is about to walk past her. Sephora lays her hand on his arm, detaining him.

D-49A MEDIUM SHOT - SEPHORA AND MOSES

SEPHORA

Moses - your sandals!

MOSES

I stood upon Holy Ground.

CAMERA DRAWS BACK to include Joshua as he enters to them.

JOSHUA

Can you tell us, Moses...?

MOSES

(out of the wonder
within himself)

My eyes could not look upon Him.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-34
(174)

D-49A (cont'd)

JOSHUA

Did He speak?

MOSES

He revealed His Word to my mind...
and the Word was God.

JOSHUA

Did He speak as a man?

MOSES

He is not flesh, but spirit...
the light of Eternal Mind...
I know that His light is in
every man.

JOSHUA

Did He ask something of you?

MOSES

(looks slowly
at Joshua)

That I go to Egypt.

This is the culmination of Joshua's prayer. He turns to Moses, gripping him by the arms and looking directly into his eyes.

JOSHUA

He has set the day of
deliverance! You are God's
Messenger!

(turning quickly)

I will get water and bread
that we may leave at once.

He moves to get one of the waterskins slung on a tent pole. Moses stands as though scarcely having heard, his face still rapt, his mind in the grip of the miracle. The word 'Egypt' has struck terror into Sephora. She comes to Moses, touching his arm.

SEPHORA

But Egypt holds death for you!

MOSES

(quietly)

If it be His will.

Joshua, the waterskin slung over his shoulder, starts collecting bread and goat cheese into a pouch from the remnants of their meal.

(continued)

3/2/55

THE TEN COMMANDMENTS

D-35
(175)

D-49A (cont'd)

SEPHORA

(to Moses)

Where He sends you, I shall go.
Your God is my God.

For the first time since his return, Moses appears to be conscious of her. He puts a gentle hand on her shoulder. Joshua rejoins them, slinging the food pouch beside the waterskin.

JOSHUA

I will lead men against the
armory at Migdol and get swords
for the people!

MOSES

It is not by the sword that He
will deliver His people... but
by the staff of a shepherd.

Sephora and Joshua look at him in wonder.

FADE OUT

END OF SEQUENCE "D"

3/3/55

THE TEN COMMANDMENTS

E-1
(176)

SEQUENCE "E"

FADE IN:

E-1 INT. PALACE HALL OF AUDIENCE - FULL SHOT - RAMESES,
NEFRETIRI ENTHRONED - (DAY) (AD-1662)

The throne is different from Sethi's, as it is a double one with twin seats at equal levels, set on an isolated dais with steps before and to each side. Rameses' son THE YOUNG PRINCE OF EGYPT - a boy of five or six - stands to the right of his father's chair, carrying a little gold fan. In the rear, the sovereigns are attended by the Royal Fanbearer, Jannes, and the Captain of Chariots now promoted to COMMANDER OF THE HOST. A heap of gifts - caskets of jewels, furs, silver, ivory, plumes, etc. is by the dais.

FANBEARER

Let the Ambassador from Priam,
King of Troy, approach the
Pharaoh.

The CAMERA MOVES BACK to reveal the Trojan Ambassador, other envoys, Egyptian nobles, officers, priests, guards and scribes in background. There is a dazzling array of costumes from many lands, but the Trojan stands out among all as he mounts the dais in bronze greaves, breastplate, helmet and horsehair plume - to spread before the Pharaoh a gleaming roll of fabric.

TROJAN AMBASSADOR

Great Pharaoh - the gift of
Troy is a fabulous fabric from
the Land of the Five Rivers.*

(*The Land of the Five Rivers' was the ancient name for the Punjab - Webster's Geographical Dictionary.)

There is a murmur of admiration from all the court.

VOICES

Wonderful!
See how it shines!
We have never seen such cloth.
What is it?

RAMESES

Our thanks to Priam. It is
indeed fabulous.

NEFRETIRI

It shimmers like the Nile.
What is it?

(continued)

3/3/55

THE TEN COMMANDMENTS

E-2
(177)

E-1 (cont'd)

RAMESES

How is it made?

TROJAN AMBASSADOR

No one knows, Great Pharaoh.
It is spun on the looms of the
Gods.

(to Nefretiri)

They call it silk.*

(*Encyclopaedia Britannica, from ancient Sanskrit
manuscript on Silk; also Ezek. 16:10)

E-2 MEDIUM SHOT - TOWARD ENTRANCE - MOSES AND AARON -
AMBASSADORS, COURTIER

With the calm, stern face of a prophet - staff in hand
and wearing Bedouin robe and headdress - Moses comes
through the entrance, with Aaron a pace behind him.
The white-robed Wazir moves to bar their way.

WAZIR

What kingdom has sent you?

MOSES

(striding past him)

The Kingdom of the Most High.

The Wazir looks bewildered but makes no further effort
to detain their approach to the dais.

E-3 MEDIUM SHOT - RAMESES, NEFRETIRI AND FANBEARER -
ON DAIS (AD-1662)

Watching the approach of the off scene strangers.

FANBEARER

(whispering)

These must be ambassadors from
Midian, Divine One.

RAMESES

Oh - Bedouins.

The CAMERA DRAWS BACK AND PANS as Moses and Aaron enter,
stopping before the dais. Rameses looks at the
shepherds with some curiosity. Nefretiri's eyes narrow
questioningly.

(continued)

3/3/55

THE TEN COMMANDMENTS

E-3
(178)

E-3 (cont'd)

FANBEARER

What gifts do you bring?

MOSES

We bring you the Word of God.

E-4 TWO SHOT - NEFRETIRI AND RAMESES

At the sound of Moses' voice, Nefretiri leans forward, staring - clutching at the arms of her throne. Rameses, puzzled, tries to recall some association with the voice, and turns toward her. His features harden - then change into a grim smile. Rameses is prepared to be amused.

RAMESES

(casually)

What is this word?

E-5 GROUP SHOT - FAVORING MOSES AND AARON

MOSES

Thus saith the Lord God of
Israel: Let my people go!

(Ex.
5:1)

RAMESES

The slaves are mine... their
lives are mine... all that they
have is mine. I do not know
your God - neither will I let
Israel go.

(Ex.
5:2)

MOSES

Who are you to make their lives
bitter in hard bondage?

(angrily)

Men shall be ruled by Law...
not by the will of other men.

(cf.
Ex.
1:13-14)

RAMESES

Who is this God that I should
let your people go?

(cf.
Ex.
5:2)

Moses hands Aaron the staff.

MOSES

Aaron, cast down my staff before
Pharaoh that he may see the power
of God.

(cf.
Ex.
7:9)

(continued)

3/3/55

THE TEN COMMANDMENTS

E-4
(179)

E-5 (cont'd)

AARON
(taking staff)
In this you shall know that
the Lord is God.

(cf.
Ex.
7:17)

Aaron throws down the staff, which clatters on the polished floor.

E-6 INSERT: THE STAFF TRANSFORMING ITSELF INTO A SERPENT

The snake - a large cobra - rears itself high, with distended hood.

E-7 CLOSE SHOT - NEFRETIRI, YOUNG PRINCE

Coming from behind Rameses' chair, he moves behind his mother's, peering out - fascinated but alarmed.

YOUNG PRINCE
Mother! He turned his staff
into a cobra!

NEFRETIRI
Nothing of his will harm you,
my son.

E-8 FULL SHOT - AMBASSADORS AND COURTIER

As all nearby withdraw from the serpent, with murmurs of apprehension.

E-9 MEDIUM SHOT - RAMESES, NEFRETIRI, YOUNG PRINCE, MOSES AND AARON

RAMESES
(beckoning priests)
The power of your God is a
cheap magician's trick.

The two priests enter, bearing their rods. Rameses indicates the serpent on the floor, and the priests cast down their rods.

E-10 INSERT

The two rods change into serpents, and all three rear for battle.

3/3/55

THE TEN COMMANDMENTS

E-5
(180)

E-11 CLOSE SHOT - NEFRETIRI AND YOUNG PRINCE

The boy climbs up on the chair beside her, watching the snakes, fascinated.

YOUNG PRINCE
Mother - look!

Nefretiri is watching with some revulsion.

E-11A INSERT: COBRAS

Moses' cobra opens its jaws and seizes one of the priests' snakes.

E-11B CLOSE SHOT - NEFRETIRI AND YOUNG PRINCE

NEFRETIRI
Moses' serpent swallows up
the others...

(cf.
Ex.
7:12)

E-12 GROUP SHOT - TWO PRIESTS AND RAMESES

The priests, watching with displeasure, glance at each other in astonishment. Rameses' contemptuous smile shows that he is not impressed.

E-13 GROUP SHOT - AMBASSADORS AND COURTIER (same as E-8)

Impressed, as they watch the performance of these wonders.

E-14 MEDIUM LONG SHOT - MOSES AND SNAKE - SHOOTING PAST RAMESES' THRONE

Only one cobra remains. Moses picks it up by the tail, draws its body through his hands - to become a staff again. Holding it out before him, he mounts the dais.

MOSES
You gave me this staff to rule
over scorpions and serpents -
but God has made it a rod to
rule over kings. Hear His Word,
Rameses, and obey!

3/3/55

THE TEN COMMANDMENTS

E-6
(181)

E-15 MEDIUM SHOT - MOSES, RAMESES, NEFRETIRI AND YOUNG PRINCE

Nefretiri's eyes are riveted on the gaunt figure before her.

RAMESES

Obey?

(smiling)

Moses, Moses, are there no
magicians in Egypt that you
have come back to make serpents
out of sticks... or cause
rabbits to appear?

Hearing his father's laughter, the Young Prince crosses
from Nefretiri's side, touches the staff gingerly -
grins in triumph - and returns to his place behind
Rameses' throne. Rameses smiles at him and taps Moses'
staff with the Flail.

RAMESES

I will give your staff a greater
wonder to perform. Bear it
before your idle people and
bid them - make bricks without
straw!

(cf.
Ex.
5:7)

A murmur of amused approval runs through the crowd -
but Aaron's face becomes almost terrified as he looks
from Moses to Pharaoh.

AARON

(in panic)

How can people make bricks
without straw?

RAMESES

(softly)

Let his staff provide straw
for them. Or let them glean it
in the fields for themselves.

(sharply)

But their tally of bricks
shall not diminish.

(rising - to scribe)

So let it be written. So let
it be done.

(cf.
Ex.
5:8)

He walks away between Moses and Nefretiri, leaving
them with their eyes meeting for a moment. As Nefretiri
is about to speak, Moses turns away from her and strides
out amid the laughter and murmur of the crowd.

(continued)

3/3/55

THE TEN COMMANDMENTS

E-7
(182)

E-15 (cont'd)

CAMERA HOLDS on Nefretiri's face, as the cry of 'Moses! Moses! Moses!' begins to swell over scene.

DISSOLVE TO:

E-16 EXT. WELL OF STRANGERS - FULL SHOT - SLAVES AND MOSES -
(NIGHT)

The well is wide, circular, and topped by a low stone parapet.

The call of 'Moses! Moses! Moses!' now rings in the thunder of a thousand throats. Moses comes forward, followed by Aaron - his face grim, in contrast to the happy, hopeful torchlighted people pressing in around him.

ROAR
MOSES! MOSES! MOSES!

Surrounding him, some fall to their knees with upraised arms.

SHOUTS
The God of Israel bless you!
The Lord has remembered us!
You will lead us out of Egypt!
When will we leave?

Moses shakes his head as Aaron stretches out his hand to silence them.

AARON
We do not leave Egypt.

There is a gasp - and then dead silence.

MOSES
I have brought more evil upon you. God forgive my weak use of His strength.

AARON
It is Pharaoh's order that you will be given no straw to make your tally of bricks.

Their stunned silence erupts into a roar of fury. Cutting through this, a single voice shouts:

A VOICE
How can we make bricks without straw?

(continued)

3/3/55

THE TEN COMMANDMENTS

E-8
(183)

E-16 (cont'd)

Dathan breaks in, forcing his way, followed by Abiram and a taskmaster.

DATHAN

You will glean the stubble of
the fields by night. Yes - and
your women and your children, too!

Another burst of rage answers him. And then a slave
picks up his mattock - threatening Moses.

SLAVE

(shouting)

Moses, you have brought the
anger of Pharaoh upon us!

(cf.
Ex.
5:21)

ANOTHER SLAVE

You put a sword in their hands
to kill us!

(cf.
Ex.
5:21)

Urged by Dathan, Abiram shouts:

ABIRAM

Stone him! Stone him!

As the angry swarm of slaves starts to gather up stones
and sticks, Miriam faces them.

MIRIAM

No - no! Have faith in Moses!

MOSES

Do what you will to me - but
keep your faith in God!

VOICES

Stone him! Stone him!
Kill him!
False prophet!
Betrayer!

As the slaves surge toward the well, a phalanx of
Egyptian soldiers comes into view past the CAMERA.
Deploying around the well, spears dropped to the point,
they drive the slaves back before them, isolating the
lone figure of Moses.

CAPTAIN

(commanding Moses)

Come!

(continued)

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E-16 (cont'd)

Moses looks at the Captain for an instant - uncertain of his fate - then silently obeys. As he is led off, the people stand back sullenly until Dathan takes control.

DATHAN

There goes your Deliverer.
Now go find your straw. But
remember, the tally must be
the same - not one brick less!

The people look at each other helplessly as they start to drift away.

DISSOLVE TO:

E-17 EXT. CANOPY DECK OF ROYAL BARGE - MEDIUM SHOT -
TWO EGYPTIAN SOLDIERS - (NIGHT)

They are at sentry posts to each side of the state cabin door. Moses is brought up a gangplank by the Captain of the Phalanx and a guard, and thrust through the door - the curtain drawn behind him.

E-18 INT. STATE CABIN - MEDIUM SHOT - NEFRETIRI, MOSES

The cabin is sumptuously furnished, lit by pendant silver lamps, and more silver moonlight from the open aft end, where a railed balcony overhangs the river. Nefretiri stands at the rail, looking out at the Nile - her figure outlined in the moonlight.

Moses enters, glancing around for an instant. He starts toward her. She half-turns her head.

NEFRETIRI

I cursed you.

(turning back into
the cabin, to face him)

Each time Rameses took me into
his arms, I cursed you - not him -
because I love you.

MOSES

The Moses who loved you was
another man.

NEFRETIRI

No, he was not!

(continued)

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THE TEN COMMANDMENTS

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E-18 (cont'd)

NEFRETIRI (cont'd)
(coming close to him)
You believe you have changed -
but you haven't! You call
yourself a prophet - a man of
God - but I know better!

She turns, moving to balcony, and draws the drapes.

NEFRETIRI
Too many memories chain you
to the past... that night on
the river when a white swarm
of ibis flew into the sunset...
Can I believe that only the
thunder of a mountain stirs
your heart - as you stir mine?

MOSES
Nefretiri, I have stood in the
burning light of God's own
Presence.

NEFRETIRI
It was not He who saved you
just now -- I did that.
(a little laugh)
Oh, Moses, Moses - why, of all
men, did I have to fall in love
with the Prince of Fools! But
I'll believe anything you tell
me...
(close to him)
when I'm in your arms.

The CAMERA MOVES CLOSER as her arms begin to encircle
his shoulders.

NEFRETIRI
Why must you deny me... and
yourself?

Moses lowers her hands, but holds them.

MOSES
(quietly)
Because I am bound to a God...
to a people... and to a shepherd
girl.

Nefretiri's face undergoes a complete change as her

(continued)

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THE TEN COMMANDMENTS

E-11
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E-18 (cont'd)

mind flashes back to Rameses' prophecy in the dungeon: this is the realization that there can be another woman in Moses' life. She frees herself, studying him quizzically.

NEFRETIRI

A shepherd girl! What can she be to you...

(whirling away)

unless the desert sun has dulled your senses.

(starts back)

Does she grate garlic on her skin...

(touching him with her arm)

or is it soft as mine?

(tilting her head)

Are her lips chafed and dry from the desert sun...

(standing on her toes to reach his lips)

or moist and red as a pomegranate?

(turning around and leaning against him so her hair brushes his face)

Is it the fragrance of myrrh that scents her hair...

(drily - looking up at him)

or is it the odor of sheep?

She laughs merrily at him.

E-19 CLOSEUP - MOSES

In spite of all her provocative charm, Nefretiri has defeated herself by conjuring up a vision of Sephora's true worth.

MOSES

There is a beauty beyond the senses, Nefretiri. A beauty like the quietness of green valleys and still waters. A beauty of the spirit that you cannot even understand.

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THE TEN COMMANDMENTS

E-12
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E-20 TWO SHOT - NEFRETIRI AND MOSES

She is amazed at the idea of any possible comparison.

NEFRETIRI

Perhaps not.

(sweetly)

But beauty of the spirit cannot
free your people, Moses.

(significantly)

You will come to me, or they
will never leave Egypt.

MOSES

The fate of Israel is not in
your hands, Nefretiri.

NEFRETIRI

Oh, isn't it? Who else can
soften Pharaoh's heart - or
harden it?

She steps to the curtain and opens it. Moses - leaving,
stops beside her in the entrance.

MOSES

You may be the lovely dust
through which God will work
this wonder.

As he leaves, she speaks after him:

NEFRETIRI

I shall be waiting, Moses.

DISSOLVE TO:

E-21 EXT. THE WELL OF STRANGERS, GOSHEN - FULL SHOT (BOOM) -
MIRIAM AND WOMEN AT WELL - (DAY) (J-436)

Two or three women are filling jugs and jars, while
others come and go. Miriam comes through them, bearing
a jar on her shoulder. Joshua is seen coming along the
street, searching for someone among the women. He is
carrying two or three waterskins by a thong.

MIRIAM

(to women)

Fill every jar in your house
with water. Tell the others
for seven days there will be
none to drink.

(continued)

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THE TEN COMMANDMENTS

E-13
(188)

E-21 (cont'd)

This brings astonished exclamations.

A WOMAN

Whose word is that?

MIRIAM

One who knows. So fill your
jars or go thirsty.

There is a quick scramble to obey. Miriam notices
Joshua and guesses the reason that has brought him.

MIRIAM

Yes, Joshua - she comes to the
well every day.

(with grim pity)

Wait, and you'll see her.

Joshua senses something strange in her voice and watches
her as she leaves the well. The CAMERA, MOVING WITH HER,
discovers Lilia coming forward with her two Nubian slave
girls. She is richly robed, with gold chains at her
throat and wrists. Her slaves carry a large water jar
between them.

MIRIAM

(as Lilia passes)

It is wise of Dathan to send
you along, Lilia - or likely
he'd find his water poisoned.

Miriam looks toward Joshua at the well, then leaves.
Lilia follows the direction of Miriam's glance.

E-22 CLOSE SHOT - JOSHUA

His joy at sight of Lilia changes to hardness at mention
of Dathan. He steps toward her.

E-23 MEDIUM SHOT - LILIA AND NUBIANS

Lilia's eyes are holding on Joshua. The two Nubian
women cross behind her to the well. Joshua enters
slowly, and the CAMERA MOVES CLOSER TO THEM. Lilia is
unconscious of all else as he approaches. She is
filled with wondrous joy as their eyes meet like an
embrace across the distance of a world... Joshua not
daring to believe that this richly robed beauty is the
same 'water-lily' he had loved and lost.

(continued)

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THE TEN COMMANDMENTS

E-14
(189)

E-23 (cont'd)

JOSHUA

They told me you were dead.

A shadow comes into her eyes as Joshua looks her up and down, appraising the richness of her raiment. As if in answer to his look, she says:

LILIA

To all I loved, Joshua, I am
dead.

Lilia turns away. He follows, stopping her, looking deep into her eyes.

JOSHUA

Dathan?

LILIA

(her eyes lower)
Yes... Dathan.

JOSHUA

Of your own free will?

She raises her head.

LILIA

Of my own free will.

A little wistful smile touches the corners of her mouth to tell of her pride in what she has accomplished - for here he is, alive and strong. But Joshua's eyes go to her jewels and golden ornaments as he releases her. He touches the golden slave emblem hanging from her arm-band.

JOSHUA

You are no man's slave. The
hour of deliverance has come!

Gently she puts his hand away.

LILIA

Not for me... Joshua.

For a tortured moment, their eyes hold in a glance they know must be farewell. Then Lilia goes toward the well. CAMERA MOVES IN CLOSER to show the bitter tragedy in Joshua's face.

(continued)

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THE TEN COMMANDMENTS

E-15
(190)

E-23 (cont'd)

As Joshua stands watching, from every doorway up and down the street comes a clatter and chatter of gathering women, bearing every shape of vase, pitcher, and waterskin.

VOICES

Why must we save water?
Will the well go dry?
Seven days - Miriam said.
There's water enough in the Nile!

DISSOLVE TO:

E-24

EXT. SHRINE OF THE RIVER GOD - FULL SHOT (BOOM) -
PROCESSION DESCENDING HANGING BRIDGEWAY FROM MOORED
ROYAL BARGE - (DAY) (AD-1803)

To the sound of chanting and sistra, a religious procession is moving down to the water. It consists of youthful priestesses bearing alabaster jars, followed by Rameses walking between Jannes the High Priest and the Commander of the Host.

On the deck of the barge is a formation of chanting priests and priestesses. At the top and foot of the bridge stand four guardsmen with spears. In the center of the shrine towers the figure of the River God Num. Water flows from a pool at his feet, down four steps into the Nile.

JANNES

(over chanters)

Hail to thee,
O God of the Nile,
whose life-giving waters
are the blood of Egypt!
Hail to thee,
O Maker of barley,
Feeder of cattle,
Carrier of ships -
Praised of all Gods...

Through these last lines, Moses and Aaron have entered from the column at the side. As they move toward the Pharaoh, the CAMERA BOOMS CLOSER.

MOSES

(thundering)

Let my people go!

(Ex.
7:16)

The procession halts. The chant breaks off into a

(continued)

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THE TEN COMMANDMENTS

E-16
(191)

E-24 (cont'd)

shocked murmur. All stare toward Moses, whose eyes are raised to Rameses as he challenges:

MOSES
Pharaoh of Egypt - you have not
yet obeyed the Lord!

(cf.
Ex.
7:15-16)

E-25 Out

E-26 CLOSE GROUP SHOT (BOOM) - FAVORING RAMESES AND JANNES

The outraged High Priest seizes a javelin from a guard.

JANNES
The point of a spear shall end
your...

Simultaneously, Rameses puts a restraining hand on his arm. He moves down the bridgeway to Moses and Aaron,
CAMERA BOOMING WITH HIM.

RAMESES
(as he goes)
Let him rave on - that men
shall know him mad.

Jannes and the others descend, grouping behind Rameses. Beyond them stretches the blue surface of the Nile.

AARON
(almost threatening)
Obey the Lord or He will raise
His hand against the waters of
the river.

Rameses lifts his hand to stop the group, and gestures a priestess forward.

RAMESES
I have come to bless the waters -
you have come to curse them.
(taking jar from
priestess)
We will learn if a God of
shepherds is stronger than the
Gods of Pharaoh.

Ceremoniously, Rameses passes the jar beneath the statue of the River God, while he pours the fresh water at the feet of the statue. Moses descends the four steps to the river's edge.

(continued)

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THE TEN COMMANDMENTS

E-17
(192)

E-26 (cont'd)

RAMESES

Water of Life - give drink to
the desert and make green the
meadow...

Moses hands his staff to Aaron.

MOSES

Aaron, stretch out my staff
against the waters.

(cf.
Ex.
7:19)

Aaron reaches out, striking the water. All eyes follow
the movement. Where the staff strikes the water,
circles spread on the surface. Gradually they stain
the water red, spiraling wider into circles of blood.
Reaching the descending stream at the steps, the blood
flows up, climbing the steps.

COMMANDER OF THE HOST

There, where he struck the
river - it bleeds!

E-27 Out

E-28 CLOSE SHOT - RAMESES

His face is stamped with incredulity. The wonder slowly
changes to awe - then hardens into anger.

VOICES

The water turns to blood!
The river is plagued!
This God is strong...

Rameses' face begins to reflect the dismay of the
voices as he sees the reddening river.

E-29 FULL SHOT - THE REDDENING NILE - PAST MOSES AND AARON

The great flow is seen turning to blood over a widening
area. Stern-faced, Moses takes the rod from Aaron and
turns toward Pharaoh.

MOSES

That you may know the power of
the Lord -- for seven days
Egypt will thirst.

(cf.
Ex.
7:25)

These words bring a quick gasp and murmurs of fear
and speculation.

(continued)

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THE TEN COMMANDMENTS

E-18
(193)

E-29 (cont'd)

VOICES

Seven days without water!
Fill every jar and jug!
Too late! It's too late!

E-29A FULL SHOT - STEPS OF SHRINE - MOSES, AARON, RAMESES,
JANNES, COMMANDER OF THE HOST AND GROUP

A woman takes a jug to try and fill it with water. The
Commander of the Host stops her.

COMMANDER OF THE HOST

No - it would be death to drink!

Moses and Aaron start to move away.

RAMESES

(calling after Moses)
Were it seven times seven days,
no magician's trick will set
your people free!

(cf.
Ex.
7:22)

Rameses takes a second jar from the priestess and con-
tinues the ceremony of blessing the river.

RAMESES

(starting to pour)
Sacred water - make pure the
flood from which you came...

He breaks off, staring in horror. Even the water pour-
ing from his jar is blood. Aghast, he drops the jug
which shatters, splashing blood over his golden sandals.

E-30 CLOSEUP - RAMESES

His eyes lift to the departing Moses and Aaron - for
the first time, fear stamped on his face.

DISSOLVE TO:

E-31 EXT. RIVER'S EDGE - FULL SHOT - REEDS - (NIGHT)

Dimly seen amid the reeds and mud, there is a stirring
of formless reptiles. Though they are frogs, they more
resemble the indistinct shapes of a nightmare. Their
hoarse voices blend into a symphony of sound and music
as they ooze up by hundreds out of the murky slime.

(continued)

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THE TEN COMMANDMENTS

E-19
(194)

E-31 (cont'd)

NARRATOR'S VOICE

After the seven days were fulfilled, Pharaoh's heart had not softened. Then was the river caused to bring forth frogs in great number...

(cf.
Ex.
7:25)

(cf.
Ex.
8:3)

With the movement of the frogs,

WIPE TO:

E-32

INT. NEFRETIRI'S BEDCHAMBER - MEDIUM SHOT - NEFRETIRI
(NIGHT) (AD-519)

She is sleeping. The blend of music and croaking heard on the riverbank now is growing in volume to fill the chamber. Nefretiri, awakened, sits up - pressing back in terror from what she sees, coverlet clutched to her throat.

CAMERA PULLS BACK to reveal the swarm of dimly seen frogs invading the bedchamber. Some are even slithering up between the ibex bedposts of Nefretiri's couch. Her maidservant cowers against the wall, frozen with horror.

NARRATOR'S VOICE

(continuing)

...And the frogs came up into the house of Pharaoh, and into the bedchambers and upon the beds, and into the house of his servants and upon his people...

(cf.
Ex.
8:3)

As Nefretiri leans back further against the bed curtains,

DISSOLVE TO:

E-33 Out

E-34 EXT. PALACE BALCONY - MEDIUM SHOT - RAMESES - (DAY)
(J-1009) (AD-1658)

He stands by the edge of the balcony, looking down at the unseen crowd. Behind him is a couch of state, covered by a canopy; baskets of scrolls on a low table. In mixed anger and contempt, Rameses hears the rumble of crowd voices rising.

(continued)

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THE TEN COMMANDMENTS

E-20
(195)

E-34 (cont'd)

CROWD VOICES

How long shall the God of Moses
torment us?
Will you see Egypt destroyed?
Royal Pharaoh, let his people go!
Send them out of Egypt!
Rid us of their curse!
Let them go, Mighty Pharaoh!

The High Priest and Moses are seen entering behind
Rameses. Jannes comes to the Pharaoh.

JANNES

You hear the cry of Egypt?

RAMESES

They would cry louder if they
had to make the bricks.

JANNES

(pointing below)

They have been plagued by
thirst... plagued by frogs...
by lice... by flies... sickness
and boils. They can endure no
more.

(cf.
Ex.
10:7)

From below comes another cry of protest. Rameses turns
away from the railing.

RAMESES

(indicating Moses)

Why do you bring this worker
of evil before me?

JANNES

The people desert the temples
and turn from the Gods.

RAMESES

(sharply to both)

What Gods? You prophets and
priests make the Gods... that
you may prey upon the fears of
men!

He turns on his heel, striding with controlled anger
to the royal couch. Picking up a scroll from the basket,
he unrolls it, holding it toward them.

(continued)

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THE TEN COMMANDMENTS

E-21
(196)

E-34 (cont'd)

RAMESES

When the Nile ran red, I too
was afraid... until word came
of a mountain beyond the
Cataracts which spewed red mud
and poisoned the river.

Rameses indicates Moses' staff with the scroll.

RAMESES

Was it the staff I gave you
that caused this? Was it a
wonder of your God that fish
should die and frogs should
leave the waters? Was it a
miracle that lice and flies
should bloat upon their carrion
and spread disease in both man
and beast?

(sitting on couch)

These things were ordered by
themselves - and not by any God!

(contemptuously)

Now, go!

As Rameses thrusts the scroll into the basket, Moses
steps closer, towering above the Pharaoh.

MOSES

That you may know these things
are done of God, you shall see
hail fall from a cloudless sky,
to burn as fire upon the ground.
You shall see darkness cover
Egypt when the sun climbs high
to noon. You shall know that
God is God, and bow down to His
will.

(cf.
Ex.
9:23)

(cf.
Ex.
10:23)

RAMESES

Nothing of this earth can make
me bow to you, Moses.

Moses holds his staff toward the skyline, over which
the hail has started to descend.

MOSES

Behold - the hail comes.
(as he moves toward
the door)

When darkness has covered Egypt
for three days, your ministers
will send for me.

(cf.
Ex.
10:7,22)

(continued)

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THE TEN COMMANDMENTS

E-22
(197)

E-34 (cont'd)

Jannes draws back in superstitious fear as Moses exits past him. The Pharaoh stares after Moses, unrelenting. Then he hears again the cries from below, but his attention is suddenly drawn by the sound of a pattering hail on the canopy above him. Stepping from beneath it, he glances up into an increasing avalanche of glittering crystals descending about him.

E-35 SPD INSERT - THE HAIL

SHOOTING UPWARD through its crystals toward the sun (which will probably produce a spectrum color effect).

E-36 MEDIUM SHOT - RAMESES

Standing with clenched hands amid the beating hail which turns to rippling blue flames as it strikes about his feet. The cries of the crowd change from violent supplication to awed fear. Tearing the coverlet from his couch, Rameses holds it to protect his face as he backs toward the Council Chamber entrance.

E-37 Out

E-38 Out

DISSOLVE TO:

E-39 INT. PALACE HALL OF AUDIENCE - MEDIUM SHOT - RAMESES -
(DAY) (BOOM)

Enthroned and attended only by the Commander of the Host and nine Councillors, the Pharaoh sits with a scowling face and brooding eyes. After a time...

RAMESES

In the three days of darkness,
you have whined like frightened
children in the night.

CAMERA PULLS BACK to reveal the nine Councillors of State, who are grouped before the dais. A scribe squats at one side of the steps, recording. The only guards in view are out of earshot at the far end of the hall.

JANNES

Moses said the sun would shine
in three days, and it is true.
Oh, Great One, let his people go -
or all Egypt will be barren from
the Cataracts to the sea!

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THE TEN COMMANDMENTS

E-23
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E-40 MEDIUM SHOT - NEFRETIRI AND YOUNG PRINCE

Listening beside a pillar to one side of the dais.

VOICE OF THE SCRIBE
OF THE TREASURY

Your very throne is shaken!
Can taxes be collected from
dead cattle and blighted harvests?

YOUNG PRINCE

Will my father free the slaves?

Nefretiri shakes her head with a slight smile.

NEFRETIRI

No, my son.

E-41 FULL SHOT - RAMESES AND COUNCIL

Rameses rises and moves toward them.

RAMESES

Does fear rule Egypt or do I?

The Commander of the Host steps forward.

COMMANDER OF THE HOST

We fear no army of the earth,
but we cannot fight plagues
with swords.

Rameses stands like bronze for a moment - then:

RAMESES

It is not Pharaoh who yields
to this slave, but his
Councillors. I have summoned
Moses at your request.
(turns away)
So let it be written. So let
it...

A murmur of relief and gratitude from the Council is interrupted by a ripple of laughter as Nefretiri enters with the Young Prince, along the dais between the Pharaoh and his startled Councillors. She indicates the empty throne.

NEFRETIRI

Does the world bow to an empty
throne?

(continued)

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THE TEN COMMANDMENTS

E-24
(199)

E-41 (cont'd)

RAMESES

Empty?

NEFRETIRI

Does a pharaoh harden his heart
against his son? If you let the
Hebrews go, who will build his
cities?

Rameses' jaws tighten - but he has no defense. Some of
the Councillors exchange whispers.

NEFRETIRI

You told Moses to make bricks
without straw. Now he tells you
to make cities without bricks.

(she laughs)

Who is the slave and who is the
Pharaoh?

(pausing as though
listening)

Do you hear laughter, Rameses?
The laughter of kings... in
Babylon, in Canaan, in Troy...
as Egypt surrenders to the God
of slaves.

Only his eyes betray the rage within Rameses. As the
CAMERA MOVES CLOSER, a slight smile touches his face
without changing the hardness of his eyes.

RAMESES

(to Captain)

Bring Moses, the Hebrew.

The Captain exits promptly, as Nefretiri makes assurance
doubly sure...

NEFRETIRI

(to the boy)

Go into the gardens. It is not
good for the son of Pharaoh to
see his father humbled by the
son of slaves.

RAMESES

(to the boy, sharply)

My son!

(quietly)

Stand beside me.

(continued)

3/3/55

THE TEN COMMANDMENTS

E-25
(200)

E-41 (cont'd)

The Prince looks at Nefretiri, then crosses to his place by the throne.

CAPTAIN'S VOICE

Moses, the Hebrew prophet!

E-42 FULL SHOT - THE COUNCILLORS, RAMESES AND NEFRETIRI -
MOSES AND AARON ENTERING

The shot is made on them past Nefretiri to show the Council backing away at Moses' approach. There is no staff in his hand, and in stopping, he makes no gesture of reverence to the Pharaoh. Aaron remains some distance behind him.

MOSES

Have the days of darkness made
you see the light, Rameses?
Will you now free my people?

The Commander of the Host moves forward toward the scribe.

COMMANDER OF THE HOST

Great One, bid the scribe read
the order.

Rameses strides toward the scribe.

RAMESES

Give me the writing.

The scribe passes him the papyrus. Rameses throws it to the floor and puts his foot upon it. There is a gasp of astonished dismay from the Councillors.

A COUNCILLOR

Sublime Pharaoh, you cannot
resist the power of his God!

RAMESES

I know not this God. Neither
will I let His people go!

(cf.
Ex.
5:2)

E-43 CLOSEUP - NEFRETIRI

A tiny smile of triumph lights Nefretiri's face.

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THE TEN COMMANDMENTS

E-26
(201)

E-44 MEDIUM SHOT - MOSES, RAMESES AND GROUP

There is an expression of sadness on Moses' face.

MOSES

(shaking his head)
How long will you refuse to
humble yourself before God?

(cf.
Ex.
10:3)

RAMESES

And who are you that claim to
work these wonders? If you
bring another plague upon us,
it is not your God, but I, who
will turn the Nile red with
blood.

The sadness on Moses' face passes into sternness. And
the Councillors behind him crowd together with excited,
troubled murmurs.

MOSES

As your father's father turned
the streets of Goshen red with
the blood of our male children!
If there is one more plague on
Egypt, it is by your word that
God will bring it. There shall
be so great a cry throughout
the land that you will surely
let the people go.

(cf.
Ex.
11:1)
(Ex.
11:6)

On the last word, he turns and moves toward the doors,
the Councillors making way for him apprehensively.

RAMESES

(livid)

Come to me no more, Moses!
For on the day you see my face
again, you will surely die.

(cf.
Ex.
10:28)

Moses stops in the doorway.

E-45 CLOSEUP - MOSES

He half turns, speaking over his shoulder.

MOSES

So let it be written.

Aaron joins him and they leave together.

3/3/55

THE TEN COMMANDMENTS

E-27
(202)

E-46 GROUP SHOT - NEFRETIRI AND RAMESES - COUNCILLORS

Nefretiri is still looking toward the departing Moses.

RAMESES
(to Council)

I will give this spawn of
slaves and his God an answer
that the world will not forget!

The Councillors close in on the steps of the dais as
he continues.

RAMESES
Commander of the Host - call in
the chariots from Tanis. There
shall be one more plague, but it
will come upon the slaves of
Goshen. The firstborn of each
house shall die... beginning
with the son of Moses.

(cf.
Koran:
Sura 7:
127)

There is a gasp from the Council at the enormity of
this reprisal. Its members look at one another - some
in approval, some in fear, some in doubt. They draw
back in silence as Rameses strides down from the dais
and passes through them to the exit. Then murmurs arise
as the CAMERA CLOSES IN ON NEFRETIRI, who stands shocked
at the realization of how far she has overshot her pur-
pose, which was only to keep Moses within her reach.

COUNCILLORS
They brought this on themselves.
It is not wise.
They need a strong hand.
I fear this God of Moses!

Nefretiri's expression changes. Rameses' action has
given her an opportunity to remove the greatest barrier
between herself and Moses, and put him under the deepest
obligation of gratitude toward her. But the need for
action is instant. She glances to make sure that
Rameses has departed - draws the mantelet of her robe
close about her shoulders - and exits in an opposite
direction to the Pharaoh.

WIPE TO:

E-47 INT. MOSES' HOUSE - MEDIUM SHOT - SEPHORA - GERSHOM
ASLEEP - (TWILIGHT)

Sephora is carding wool with a wooden comb. The carded

(continued)

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THE TEN COMMANDMENTS

E-28
(203)

E-47 (cont'd)

wool is fed into one basket, for threading on the distaff beside it. The discard is pulled from the comb and dropped into another basket on a stool beside her. On the table where she works stands an unlighted lamp.

By the glow of a brazier, Gershom is seen asleep on a pallet of skins nearby - the little shofar Moses had made lying near his hand.

The sound of a chariot is heard outside, followed by the step of armed guards*, and opening of door. Sephora looks up with some apprehension.

(*Sardinians were used as guards by members of the royal household.)

E-48 MEDIUM SHOT - TWO GUARDS IN DOORWAY - CHARIOT IN BACKGROUND

Nefretiri passes between them. She motions the guards to depart. The door closes behind her and she comes forward.

E-49 MEDIUM SHOT - SEPHORA AND SLEEPING GERSHOM

Sephora rises, eyes fixed upon the resplendent figure of the Queen, half in awe and half in admiration. Nefretiri enters, speaking with the flicker of a smile.

NEFRETIRI

You are the shepherd girl that
Moses married?

SEPHORA

(staring)

The Queen of Egypt is beautiful
as he told me.

Sephora notices Nefretiri's glance take in the plain and humble room and come to rest on the sleeping boy.

SEPHORA

My husband is not here.

NEFRETIRI

(moving toward Gershom)

Is this Moses' son?

SEPHORA

Yes. This is our son.

She moves protectively beside the sleeping boy.

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THE TEN COMMANDMENTS

E-29
(204)

E-50 CLOSE TWO SHOT - NEFRETIRI AND SEPHORA

SEPHORA

What do you want of us?

NEFRETIRI

(disarmingly)

You need have no fear of me.

SEPHORA

I feared only his memory of you.

NEFRETIRI

(raising an eyebrow)

You have been able to erase it?

Sephora takes a taper of straw, lights it at the brazier, then carries the flame to the oil lamp. The glow reflects on the faces of the two women as each lamp is lighted.

SEPHORA

He has forgotten both of us.
You lost him when he went to
seek his God. I lost him
when he found his God.

Nefretiri realizes for the first time that Sephora has not held him either. She turns back to the child's pallet.

NEFRETIRI

At least he has left you a son
to cherish.

(in a changed tone)

I am here to save his son.

SEPHORA

(going to Gershom)

From what?

NEFRETIRI

The Pharaoh's decree that the
firstborn of Israel must die.

SEPHORA

Die!

Quickly she places herself between the child and the Queen.

(continued)

3/3/55

THE TEN COMMANDMENTS

E-30
(205)

E-50 (cont'd)

SEPHORA

God of Abraham, don't let him
do this - not to the children!

NEFRETIRI

A caravan for Midian is waiting
for you and your son. My chariot
will bring you to it.

SEPHORA

What of the others?

NEFRETIRI

(almost commanding)

Like Moses' mother, you can save
only your own son.

In a conflict of fear and indecision, Sephora shakes
her head.

SEPHORA

I go where Moses tells me.

Nefretiri steps past Sephora to Gershom's pallet and
throws back the sheepskin coverlet, indicating the
sleeping child.

NEFRETIRI

Will this prophet of Israel
save only his son out of all
the firstborn?

E-51 CLOSE SHOT - GERSHOM

He has awakened and instinctively clutching the small
shofar, puts his arms around his mother.

CAMERA PANS UP to Sephora's face, full of the awful
realization that Moses would have no choice but to
sacrifice their son.

SEPHORA

My son's blood shall not be
upon his father. I will go.

DISSOLVE TO:

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THE TEN COMMANDMENTS

E-31
(206)

E-52 INT. MOSES' HOUSE - MEDIUM SHOT - (NIGHT)

The shot is angled to reveal the door and a portion of the room. Moses enters from the dark of night. The Levite robe is worn on his left shoulder, with the right side tucked through his belt. Slung over his free shoulder, on a knotted cord, is a cloth roll containing grain and sacrificial wine. He stops suddenly at what he sees.

E-53 MEDIUM CLOSEUP - NEFRETIRI'S SILVER SANDALS

She is seated, indolently swinging one silver sandaled foot bound with golden strings.

CAMERA PANS to reveal her in full. She glances up casually, idly flicking a silver-handled flyswitch as she speaks.

NEFRETIRI

I'm surprised you notice me.
You didn't at the palace this
morning, you know. Why? Were
you afraid to look at me?

CAMERA DRAWS BACK FURTHER as Moses enters the scene. He crosses to the table and swings the roll from his shoulder.

MOSES

What do you want, Nefretiri?

Nefretiri rises, moving to him.

NEFRETIRI

You, Moses.

He turns away but she stops him.

NEFRETIRI

(passionately)

Everything about us is coming
to an end. You will destroy
Egypt, or Egypt will destroy
you!

(throwing her
arms about him)

I belong to you, Moses!

Moses looks into her eyes for a moment before lowering her arms and turning her toward the door. But seeing

(continued)

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THE TEN COMMANDMENTS

E-32
(207)

E-53 (cont'd)

Sephora's carding comb and wool baskets on the table,
he stops, glancing about.

MOSES

Where is Sephora?

NEFRETIRI

(almost exultantly)

Gone... with your son... to Midian.

Moses turns quickly toward the boy's bed, then back to
Nefretiri, sharply.

MOSES

Why should she leave? What
devil's trick have you planned?

NEFRETIRI

She knew you would try to save
the other children -- before
your own son.

MOSES

Save the other children?
(mystified)
From what?

NEFRETIRI

Pharaoh is massing the Lybian
axemen - the chariots - the
Sardinian swordsmen...

Moses interrupts, grasping her by the shoulders in an
iron clutch, turning her violently to him.

MOSES

Why? Tell me why!

Nefretiri is startled by his sudden violence.

NEFRETIRI

(reluctantly)

To destroy the firstborn of
Israel.

Moses drops her arms and turns away. Almost daring to
challenge divine justice, he brings his clenched hands
to his head.

MOSES

My God, my God - must this be
done?

(continued)

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THE TEN COMMANDMENTS

E-33
(208)

E-53 (cont'd)

Nefretiri, not understanding, now believes victory within her grasp.

NEFRETIRI

But I have saved your son, Moses.

There is a moan almost of anguish as he lowers his hands, turning to her.

MOSES

It is not my son who will die.
It is the firstborn of Egypt.
It is your son, Nefretiri.

The exultation dies from her face as she begins to comprehend the significance of his words.

NEFRETIRI

You would not dare strike
Pharaoh's son.

A prophetic power seems to bring Moses to his full height as he speaks.

MOSES

In the hardness of his heart,
Pharaoh has mocked God - and
brings death to his own son.

There is a gasp from Nefretiri as she realizes what she has done in the hardening of Pharaoh's heart. She clutches Moses' robe, her face close to his.

NEFRETIRI

But it is my son, Moses. You
would not harm my son.

MOSES

By myself, I am nothing. It
is the power of God which uses
me to work His will.

NEFRETIRI

(with the dawn of panic)
Your God listens to you, Moses!
You will not let Him do this to
me. I saved your son.

(continued)

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THE TEN COMMANDMENTS

E-34
(209)

E-53 (cont'd)

MOSES

I cannot save yours, Nefretiri.
About midnight, the Destroyer
will come into the midst of
Egypt and all their firstborn
shall die - from the firstborn
of Pharaoh to the firstborn of
his servants.

(Ex.
11:4-5)
(Ex.
12:23)

Desperately she clings to him, gradually sinking to her knees.

NEFRETIRI

When you were a Prince of Egypt,
you held me in your arms - and
when you were a condemned slave,
I clung to your feet before the
court of Pharaoh... because I
loved you, Moses.

Moses raises her gently, the sympathy of his heart in his voice.

MOSES

It is the Lord who executes
judgment, Nefretiri - not I.
Go back to your son.

(cf.
Ex.
12:12)

Loving the man, yet fearing the prophet, she backs toward the door.

NEFRETIRI

Your love for me is stronger
than the power of any God.
You will not kill my son.

She exits into the night. Moses covers his face with his hands.

DISSOLVE TO:

E-54

EXT. DATHAN'S HOUSE AND GARDEN - MEDIUM SHOT - LILIA
IN WINDOW -- (NIGHT)

The garden is deserted in the eerie silence of this fateful night. Joshua approaches the door of the house, carrying a bowl of lamb's blood and hyssop. Lilia's face glows with emotion as she sees him.

LILIA

(whispers)

Joshua!

(continued)

3/3/55

THE TEN COMMANDMENTS

E-35
(210)

E-54 (cont'd)

Joshua stops for a startled second, and comes toward her. CAMERA MOVES IN CLOSER.

LILIA

You risk your life in coming here. You are firstborn.

JOSHUA

And so are you. I bring lamb's blood to mark the doorposts and lintel, that the Angel of Death may pass over you.

(cf.
Ex.
12:7,
12:13)

Joshua dips the hyssop in the bowl.

LILIA

Oh, Joshua -- it is enough that you have come to me. I am out-cast among our people. Don't save me from death, Joshua -- save me from life!

JOSHUA

Tomorrow will bring a new world for us, Lilia.

Before she can answer, Dathan's face appears behind her.

DATHAN

There will be no new world - and no blood on this door.

JOSHUA

It will save her life, Dathan. Moses has God's promise.

DATHAN

Moses has words - Pharaoh has spears.

(takes Lilia away)

Of her own free will, Joshua, she is mine.

He slams the lattice shut. CAMERA MOVES TO CLOSE SHOT OF JOSHUA. Even though he realizes he is saving her for Dathan, he dips the hyssop into the bowl and starts to sprinkle the doorposts and lintel. The mark is seen indistinctly in the dim moonlight. He turns to look up as a shadow obscures the moon and a strange music begins to rise.

DISSOLVE TO:

E-55 Out

3/3/55

THE TEN COMMANDMENTS

E-36
(211)

E-56 EXTERIOR - SHOOTING TOWARD THE SKY

A primeval, shifting, formless vapor is drifting downward from the east, partially obscuring the moon and stars like a curtain falling from the sky. The music sounds eerily in the minor motif of the Angel of Death.

DISSOLVE TO:

E-57 THE FIRST PASSOVER - INT. MOSES' HOUSE - MEDIUM SHOT -
MOSES AND OTHERS OF FAMILY GROUP - (NIGHT)

The room is dimly lighted by flickering lamps for the paschal meal. Huddled around Moses like sheep on a night of terror, are a small group of people, dressed and girded for swift departure. The table before Moses is set with the lamb, the bitter herbs, the unleavened bread, which will become the traditional meal of the Passover.

Beside Aaron is his wife ELISHEBA and their son ELEAZAR, and an aged neighbor couple. Moses' sister Miriam is seated on the floor, flattening more unleavened bread upon the heated oven (plate #14, 'Passover in Egypt', Old Testament History, William Hole). Mered and Hur ben Caleb (now Miriam's husband) are clearing the room of all movable furnishings, binding bundles and stacking them for travel.

Outside, a deathly stillness surrounds the house, but within - through the following, Hur starts quietly to pray in song.

MOSES

(raising cup of wine)

Though we stand in the shadow
of death, the Lord is our God -
the Lord is One.

The solemn, fear-haunted little company softly repeats the last phrase: "The Lord is our God - the Lord is One."

There is a strained tenseness in the manner of all, as people who await the falling of a sword of destruction. Only Moses has the calmness of a deep inner confidence as he passes his cup to Aaron.

AARON

(lifting cup)

Shield us through this night
of terror, O King of the Universe...

(continued)

3/3/55

THE TEN COMMANDMENTS

E-37
(212)

E-57 (cont'd)

He breaks off as the swift movement of several feet walking in unison is heard approaching. All exchange uneasy glances.

ELEAZAR
(to Moses)

Why is everyone afraid? Why
is this night different from
all others?

(cf.
Ex.
12:26)

MOSES
Because this night, the Lord
our God will deliver us from
the bondage of Egypt.

(cf.
Ex.
13:14)

The steps of the men moving in unison come to a stop in front of the house. There is a quick, sharp knock at the door. Worried glances move to Moses, who crosses to the door.

MIRIAM
The Pharaoh's soldiers!

ELISHEBA
(low-voiced)
Or worse.

E-58 MEDIUM SHOT - AT DOOR

Moses opens it to reveal Princess Bithia in royal Egyptian robes before her litter and Nubian bearers.

MOSES
(in surprise)
Bithia!

BITHIA
May a stranger enter?

Moses stretches out his hands to her.

MOSES
There are no strangers among
those who seek God's mercy.

BITHIA
(indicating Nubians)
My bearers?

(continued)

3/3/55

THE TEN COMMANDMENTS

E-38
(213)

E-58 (cont'd)

MOSES

(gesturing them in)

All who thirst for freedom may
come with us.

Gratefully, the Nubians enter behind Bithia, as Moses
leads her toward the others, CAMERA MOVING BACK BEFORE
THEM.

MOSES

The darkness of death will
pass over us tonight, and
tomorrow the light of freedom
will shine upon us as we go
forth from Egypt.

BITHIA

I shall go with you, Moses.

(cf.
I Chron.
4:18)

These words, from a Princess Royal of Egypt, bring
quick murmurs of astonishment from the group around
the table.

VOICES

(murmuring)

(Elisheba) A Princess of Egypt...?
(Hur) ...the House of Pharaoh?

Bithia and Moses stop, looking toward group.

E-59 FULL SHOT - GROUP AROUND TABLE

VOICES

(murmuring louder)

(Aaron) She follows Egypt's gods.
(Miriam) An idol-worshipper...

Through these murmurs, Moses leads Bithia to the head
of the table. His stern glance silences them as he says:

MOSES

This woman drew me from the
Nile and set my feet upon
the path of knowledge. Mered*,
bring a chair to our table for
the daughter and the sister of
Pharaoh.

(*I Chronicles 4:18 records that Mered took Bithia, the
daughter of Pharaoh, to wife and that she bore him
many sons.)

(continued)

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THE TEN COMMANDMENTS

E-39
(214)

E-59 (cont'd)

Mered turns to obey, while Bithia studies Moses' face, awed by what she sees.

BITHIA

There is a great light shines
from your face, Moses. Perhaps
some day I shall come to under-
stand it.

Mered places the chair for Bithia. She turns and looks at him with a warm smile.

MERED

He is God's Messenger, Princess.

Scarcely has he finished speaking when a distant death-call pierces the surrounding night. Every face in the room turns to the door.

E-60 EXT. THE WELL OF STRANGERS - FULL SHOT - JOSHUA
(AD-1797)

Joshua comes along the street at the far right. He too has heard the cry. In the dim light filtering from door-cracks and windows, we see the crawling fog of pestilence and death approaching down the center street. It drifts around a corner and seeps in under the crack of a door that bears no mark of blood. From within, there is another death-cry, which strangles into a sob, followed by the thud of a falling body. Muffled voices grow in shock and terror.

VOICES

Look - look at him!
Go and get help!
Too late - there is no help.
It is some deadly thing...
What shall we do?

Even during these words, the seeping mist creeps on to the next door.. This one bears the mark of blood on post and lintel. The mist draws back as though controlled by some gentle wind, then passes on, oozing forward toward the awe-filled Joshua.

He moves to the blood-marked door of Moses' house, CAMERA MOVING WITH HIM. Seeing the fog of death approaching low along the street, he draws the lower part of his head-cloth across his mouth.

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THE TEN COMMANDMENTS

E-40
(215)

E-60A CLOSE SHOT - JOSHUA - IN DOORWAY

He watches the deadly fumes - then, without knocking, flings the door open. We see the tableau of tense faces looking toward him from the table. Some of them still hold bitter herbs which they have been dipping in salt water.

JOSHUA

If it is not forbidden to
look upon the Breath of
Pestilence, then see - for
it is here!

(cf.
Ps.
91:6)

Half-turning, he indicates the death mist approaching their door.

E-61 MEDIUM GROUP SHOT - FAVORING MOSES - AT TABLE

Little Eleazar starts to the door, but Moses stops him.

MOSES

Do not look, Eleazar.

(to Joshua)

Close the door, Joshua, and
let death pass.

From across the street comes a woman's cry of mortal terror - "No no - not my boy! He's only..." The words are muffled by the door being closed off scene by Joshua.

ELISHEBA

(drawing her son
to her side)

Will it pass, Moses - will it
pass?

MOSES

That is God's promise.

They wait, tense with suspense -- where will it strike next? With calm and rock-like faith, Moses is taking up the unleavened bread.

As Joshua comes to the table, we hear the sound of a door opening and a man calling into the street:
"Enena - Enena! Will no one help my wife?" Another voice: "There is no help." The man's voice drops to inarticulate moans, lost in the running of feet. Hur pauses in his singing prayer. All eyes shift to the door.

(continued)

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THE TEN COMMANDMENTS

E-41
(216)

E-61 (cont'd)

MOSES

(breaking bread)

Blessed art Thou, O Lord our
God, who bringeth forth bread
from the earth...

Again the mixed voices of terror penetrate the little room of hope from the night of fear: "Look - it's coming under the door!" "Close up the cracks and keep it out!" "Save yourselves. Run - run!"

All look anxiously toward the door and Hur again hesitates in his chant. Only Moses pays no heed to the sounds of the night as he passes a piece of the bread to Aaron, who echoes:

AARON

Blessed be His Name.

MIRIAM

There shall no evil befall you
nor any plagues come near you.

(Ps.
91:10)

ELEAZAR

Why do we eat unleavened bread
and bitter herbs, my uncle?

(cf.
Ex.
12:15)

Before Moses can reply, there is a ringing clatter of hoofs and chariot wheels, and the fear-crazed shout of the driver: "Faster - faster!" Other voices in the street: "It's there - it's there! Take the other road!" "It's all about - it's everywhere!" "Turn back - back!" We hear the horse reined to a violent stop and turned with a whinny of fright, followed by a crash and another whinny.

Some of the people at the table half-rise nervously, but Moses calms them with his answer to Eleazar.

MOSES

The herbs remind us of the
bitterness of our captivity,
Eleazar...

A terrified voice near in the street is heard to cry:
"Hold the baby high - keep him above it!"

MOSES

(handing piece of
bread to boy)
And here is the bread of haste,

(cf.
Ex.
12:11,

(continued)

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THE TEN COMMANDMENTS

E-42
(217)

E-61 (cont'd)

MOSES (cont'd)
that you will remember this
night from generation to
generation, forever.

(Ex.
12:42)

The broken bread is being passed around the table.
Bithia hesitates to accept it. Looking toward the
street sounds, she says in a low voice:

BITHIA
They are my people.

Mered presses the bread into her hand, looking into her
eyes.

MERED
All are God's people.

Now the individual sporadic cries of shock, horror,
fear and grief start to blend into a lamentation for
the dead. It rises from one section, then another -
and sometimes from many places at once - even from the
fields, in the troubled lowing of oxen, the howling of
dogs, the scream of a cat - as their firstborn too are
struck down by the Destroyer. (Ex. 11:5, Ex. 12:29)

The chilling symphony of death and desolation makes the
little group huddle closer.

MIRIAM
(nerves breaking
under the strain)
Death is all around us!

Joshua quiets her with a comforting gesture.

JOSHUA
But it passes those who have
obeyed the Lord.

Moses draws Eleazar toward him.

MOSES
Always remember, Eleazar -
He passed over your house.

(cf.
Ex.
12:27)

As he starts giving each a sprig of the herbs,

DISSOLVE TO:

E-62 Out

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THE TEN COMMANDMENTS

E-43
(218)

E-63 EXT. PALACE BALCONY - GROUP SHOT (SPD) - RAMESES -
COMMANDER OF THE HOST - YOUNG AIDE, HIS SON - CAPTAIN
OF SARDINIAN SWORDSMEN - CAPTAIN OF LYBIAN AXEMEN -
A CAPTAIN OF CHARIOTS - A SCRIBE - AN ELDERLY COUNCILLOR
(NIGHT)

The veiled moonlight is tinted by orange light from oil lamps within the doorway and a brazier's red glow. Rameses stands at the rail with the Commander of the Host. Two of the Captains press back near the lower steps of the royal couch. The scribe is seated on the upper steps, writing materials on his knees. The old Councillor huddles near the brazier for warmth. A Sardinian guard is posted by the door. The Young Aide stands back of the Commander of the Host. All are looking into the gardens below as wailing cries rise from the city. The Captains exchange uneasy glances.

RAMESES

Are the Captains of Egypt afraid
of a night mist?

OLD COUNCILLOR

The death cry is everywhere...

SARDINIAN CAPTAIN

(pointing)

Some devil's curse - look!

E-64 EXT. PALACE GARDEN - FROM RAMESES' VIEWPOINT - THE
BREATH OF PESTILENCE

Coiling along the ground, writhing up walls and steps.

E-65 GROUP SHOT - RAMESES AND CAPTAINS

The Captains draw back from the low-pillared parapet through which tendrils of the vapor are beginning to curl. A nearer cry of grief rises over the scene.

COMMANDER OF THE HOST

I have known battle for thirty
years, Pharaoh... but I have
not known fear until tonight.

Seeing his Commanders shaken, Rameses orders sharply:

RAMESES

Aide - have the Captains join
their men. With the coming of
dawn, our armies will strike.
No firstborn Hebrew shall live.

(continued)

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THE TEN COMMANDMENTS

E-44
(219)

E-65 (cont'd)

The Aide starts to obey, then stops - swaying for a moment as the vapor encircles his feet and legs.

AIDE

Let the Hebrews go, Great One,
or we are all dead men!

(Ex.
12:30,
12:33)

He crumples slowly to the floor. There is a gasp from the soldiers. Even Rameses draws back. The Commander of the Host kneels by the prostrate youth.

E-66 MEDIUM SHOT - COMMANDER OF THE HOST, AIDE

The old soldier raises the young Aide's head and shoulders gently - then looks up to Rameses - sorrow hardening into bitter accusation. As the CAMERA FOLLOWS his look, it DRAWS BACK to include Rameses, who hesitates for a stricken instant.

RAMESES

He was your son...

COMMANDER OF THE HOST

My firstborn.

A wail comes from within the palace itself. Fear grows in Rameses' eyes with the realization that this could mean his own son.

Quickly he starts toward the entrance, brushing the Captains aside. They stand frozen, looking from him to the dead Aide. Only the Captain of Chariots moves to follow.

E-67 INT. NEFRETIRI'S BEDROOM - GROUP SHOT - AT BED -
NEFRETIRI, YOUNG PRINCE, JANNES, LESSER PRIESTS AND
ROYAL PHYSICIAN

The scene is a composite one from the detail of Alma-Tadema's picture 'The Firstborn are Slain' (#196), and Normand's 'Death of the Pharaoh's Firstborn' (#110).

Nefretiri is seated on the bed with the Prince's head upon her lap. In her face is fear and despair as she watches the Royal Physician, who stands looking down helplessly at the semi-conscious boy. On the floor in the foreground are prostrate, praying priests, each with a tiny lamp before him (A-T). To one side, the High Priest is kneeling before a miniature shrine,

(continued)

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THE TEN COMMANDMENTS

E-45
(220)

E-67 (cont'd)

incensing its idol by means of a rod-like, cup-headed censer (N). There is a continuous low murmur of prayers and incantations. Thin wisps of vapor coil below the bedside.

PHYSICIAN

There is no magic cure - no spell to use.

NEFRETIRI

This is the firstborn of Pharaoh!

Distant cries are heard over scene and a noise of hurrying feet.

PHYSICIAN

(helplessly)

We have no skill before this pestilence.

The door is flung open and the Pharaoh strides quickly into the room. The Captain of Chariots waits at the entrance. Rameses sees the tragic picture before him, and speaks almost in a low moan.

RAMESES

My son...

He pushes the Physician aside and looks down at the boy. Nefretiri lifts her eyes to Rameses.

NEFRETIRI

Your own curse is on him.

RAMESES

Where did you hear this?

NEFRETIRI

From Moses.

RAMESES

You harlot! I would not let his people go because your serpent's tongue hardened my heart. You thought to keep Moses here -- you cared nothing for my throne, or my son!

(cf.
Ex.
10:27)

NEFRETIRI

(looking up at him again)
I asked Moses for his life.

(continued)

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THE TEN COMMANDMENTS

E-46
(221)

E-67 (cont'd)

RAMESES
(pointing to the boy)
The shadow of death is on his
face.

NEFRETIRI
(with complete confi-
dence in Moses)
He will not die.

Rameses turns quickly to the doorway.

E-68 MEDIUM SHOT - RAMESES, CAPTAIN OF CHARIOTS - IN DOORWAY

RAMESES (cf.
Take your fastest chariot -- Ex.
bring Moses to me! 12:31)

The Captain's face shows both fear and pity as he sees
his sovereign humbled to the dust in defeat.

CAPTAIN OF CHARIOTS
I will bring him to you,
Mighty Pharaoh.

He salutes and exits. Rameses looks back toward his
son - tragic desperation in his face.

RAMESES
He is my only son.

DISSOLVE TO:

E-69 INT. HALL OF AUDIENCE - FULL SHOT - RAMESES ENTHRONED
(NIGHT)

The great room is empty but for Moses, who stands
quietly before the throne - and the Captain of Chariots
who stands to the rear. With Nefretiri's empty chair
beside him, Rameses is seated, tasting the bitter gall
and wormwood of humiliation and despair. From the dis-
tance, the sounds of the stricken city are heard.

For a time, the two great protagonists of temporal pride
and spiritual power face each other in silence. Then
Rameses' lips move with great effort.

RAMESES
You have conquered, Moses.
The foot of a slave is on the

(continued)

3/3/55

THE TEN COMMANDMENTS

E-47
(222)

E-69 (cont'd)

RAMESES (cont'd)

neck of Egypt. You were saved
from the Nile to be a curse on
me. Your shadow fell between
me and my father... between me
and my fame... between me and
my queen. Now your shadow fills
all things with death...

(rising with a cry)

Go out from among us - you and
your people - I set you free!

(cf.
Ex.
12:31)

It is a total surrender, but one not without pride.

MOSES

It is not by your word or by
my hand that we are free,
Pharaoh. The power of God has
freed us.

RAMESES

(in the anger
of humiliation)

Enough of your words! Take
your people, your cattle,
your God and your pestilence -
take what spoils from Egypt
you will... but go!

(cf.
Ex.
12:31,
12:32)

Moses strides toward the door with uplifted head - face
transfixed, and eyes that look into a new world.

MOSES

(ringing voice)

O Lord God, with a strong
hand Thou dost bring us out
of bitter bondage! Tomorrow
we go forth a free nation,
where every man shall reap
what he has sown - and bow no
knee except in prayer!

(cf.
Ex.
9:13)

As Moses leaves, followed by the Captain of Chariots,
Rameses sinks to the throne with bowed head.

HOLD ON his bitter face until a sound - the sound of
a wail and stifled sob - comes from the adjoining cor-
ridor. The Pharaoh stiffens, his hands grasp the arms
of the throne - his head turns slowly.

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THE TEN COMMANDMENTS

E-48
(223)

E-70 MEDIUM LONG SHOT - NEFRETIRI AND DEAD PRINCE

She moves forward, her face a death mask - the Prince's pathetic body in her arms - the little fan dangling from his wrist. Like an automaton, she approaches the steps of the dais and stops.

NEFRETIRI

(tonelessly)

He is dead.

Rameses has risen. He descends the steps and takes the body from her, moving with it toward the altar. Nefretiri sinks down in complete shock before the empty throne, her eyes staring unseeingly into space.

E-71 SIDE ANGLE SHOT - THE ALTAR AND IDOL OF THE FALCON-HEADED SOKAR, LORD OF THE UNDERWORLD

The shrine is in a large alcove at the end of the hall. In the green and orange glow from the altar braziers, Rameses enters with slow steps and a grief-graven face, to lay the body of his son upon the altar. With upstretched arms and breaking voice, he speaks.

RAMESES

Sokar, Great Lord of the Lower World -- I, who have denied the Gods of Egypt, bow before you now. Show that you have power above the God of Israel - and restore the life that He has taken from my son. Guide back his soul across the Lake of Death into the place of living men - and I will raise a temple to you mightier than the pyramids. Hear me, Dread Lord of Darkness.

He takes a handful of incense from a vessel and drops it into an altar brazier, which flares with a colored corona of flame and scented smoke that beclouds the hawk-headed idol.

FADE OUT

END OF SEQUENCE "E"

3/5/55

THE TEN COMMANDMENTS

F-1
(224)

SEQUENCE "F"

FADE IN:

F-1 SERIES OF SHOFAR TRUMPETERS - (DAWN)

Man sounding shofar at the foot of Rameses' colossi - followed in rapid succession by three other men sounding ram's horns between the paws of different sphinxes, in the reddening glow of sunrise.

DISSOLVE TO:

F-2 FULL SHOT - SHOFAR SOUNDING OVER VILLAGE - (DAWN)

The shofar trumpeter stands on a rooftop - his shofar at his lips - a heroic figure, symbolic of all man's yearning for freedom. Aaron's figure appears in the dim light beside him. As the sound echoes through the streets and over the empty rooftops, Aaron raises his arms toward the village, crying in a ringing voice:

AARON

Arise, O Israel - behold the
dawn of freedom!

From the moment of Aaron's call, a sound - at first like thunder within the earth - grows into the deep rumble of the movement of a people - the Gathering Exodus.

DISSOLVE TO:

F-3 EXT. VILLAGE STREET - BOOM SHOT - (DAWN)

From the reed parapets of the roofs - from lattices above doors - and from windows - people are throwing down possessions tied into colorful bundles of skins and rolls of matting. Others are tossing down bunches of leeks; passing jars and household utensils through windows - everything that will mean sustenance, protection and survival.

On the center roof, a big man is lowering a roll of bedding to his wife, who stands on the ledge over the doorway.

BIG MAN

This day the sun shines brighter!

CAMERA FOLLOWS the roll of bedding as she eases it down to her eldest son who stands atop an already loaded cart.

(continued)

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THE TEN COMMANDMENTS

F-2
(225)

F-3 (cont'd)

WOMAN

It's shining on freedom!
(to her son)
Don't break those dishes!

SON

Will we have food to fill them?

WOMAN

The Lord will provide!

(Gen.
22:8)

As CAMERA STARTS TO BOOM BACK ALONG THE STREET, another wagon is revealed. A little child, standing with her arms out, is calling:

CHILD

Throw down Rebecca! Throw down
Rebecca!

A man leans out of the window, tossing out a small wooden doll which falls end over end into the child's outstretched arms.

FATHER

There's Rebecca.

The child hugs the doll maternally in perfect contentment. CAMERA BOOMS BACK FURTHER to reveal swarming confusion and more excited people passing their valuables through windows, out of doorways, packing sand-sleds and donkeys, yokes and brick-carriers.

Among them, a man is passing a kneading trough to a woman packing a hand cart.

MAN

Bind the kneading trough in
your clothes and carry it on
your shoulders!

(Ex.
12:34)

Tying it in her shawl, she swings it to her shoulders.

WOMAN'S VOICE

Don't forget oil for the lamps!

VOICES IN CROWD

- 1) That's too heavy - I'll take it.
- 2) No load is too heavy today!
- 3) Grandfather can't walk.
- 4) We can carry him!

(continued)

3/4/55

THE TEN COMMANDMENTS

F-3
(226)

F-3. (cont'd)

A towering, whip-scarred brick-carrier passes through, flourishing a tied collection of Egyptian ornaments including a gold collar, headband, bracelets, belt and pouch. In a doorway on the far left, an Egyptian overseer and his wife stand motionless, watching this resentfully.

BRICK-CARRIER

(laughing)

Look what our Egyptian overseer gave to get rid of me!

ANSWERING VOICE

Lud saw wagonloads of Egyptian gold!

VOICES IN THE CROWD

- 1) Ben, can we take the cattle?
- 2) They're moving to the gates - horn and hoof!
- 3) Look happy - you're carrying your own load now!
- 4) Pass me down that brick-yoke.
- 5) If our son had lived to see this day...!
- 6) Four hundred years of waiting and it's come!
- 7) You can't fit that loom on a donkey, Mother!
- 8) Here's the unleavened dough, Sarah. Pack it where the sand won't reach it.

CAMERA PASSES an uncomplaining donkey laden high by a young husband, wife and child. The father pulls the donkey's ear affectionately as it moves off.

YOUNG FATHER

(to donkey)

In Canaan, the carrots are big as your ears!

CAMERA MOVES ON past the next doorway, where saddle-packs are being set on the back of a kneeling camel -- TO A THIRD DOORWAY at which an old woman stands amid her few pitiable possessions. An Egyptian patrol

(continued)

F-3 (cont'd)

behind its Corporal, has been swinging through the crowd. The Corporal pauses by the old woman.

CORPORAL

Have you no people?

OLD WOMAN

Only my dead who sleep in Egypt.

CORPORAL

On your way, old woman.

As the patrol continues down the street, it is momentarily halted by a recalcitrant camel. While the Corporal orders it moved out of the way, CAMERA CONTINUES BOOMING BACK BEFORE IT until it reveals the WELL OF STRANGERS (J-436) (AD-1796).

Three main groups merge in the moving crowd around the well. In the left foreground, strong-bodied women fill their jars and skins from several buckets on ropes and hang them from four stakes set in the corners of the donkey-cart drawn up beside the well. The ever-changing tide of the Exodus flows around them.

At the center, other women and children fill their skins and jars from the bucket of the shaduf pole and the several ropes at the rim of the well. A little boy and girl stagger from the well carrying a skin as large as themselves - the little boy scarcely able to support his end - the little girl laughing at him.

In the right middle background, an oxcart supports two huge wine jars. A man is pouring water into one of two great wine containers, while another man is binding a leather covering about the mouth of the other jar.

A Large Woman finishes lowering a huge skin into the donkey-cart in left foreground, and starts yoking herself beside the donkey in the traces.

A Small Woman is dipping water from a trough with an earthenware jar and pours the water into a gourd spout in the open mouth of a waterskin held by a Young Woman.

SMALL WOMAN (1)

Where are we going, Naomi?

YOUNG WOMAN (2)

(putting stopper in bag)

Some land flowing with milk
and honey.

(continued)

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THE TEN COMMANDMENTS

F-5
(228)

F-3 (cont'd)

LARGE WOMAN (3)
(fastening harness
over her shoulders)
I never tasted honey. Anybody
know the way?

The 4th Woman is raising water by bucket and emptying
it into the trough.

4th WOMAN
It's away from the whip!

The 5th Woman raises the leather bucket, pinching it
to spout water into a skin held by still another woman.
In the background, the patrol is working its way toward
them.

LARGE WOMAN (3)
Freedom won't wet your throat
in the desert. Fill your water-
skin!

5th WOMAN
How do we get to this good land?

4th WOMAN
Who knows?

CORPORAL
(passing)
Without water, you'll never get
there. Fill your jars and get
on!

YOUNG WOMAN (2)
(calling after Corporal)
Moses will lead us there!

She has passed her waterskin to the woman loading in
the cart. As she gets it up, the stopper bursts out,
splashing the other women. The Large Woman prods the
donkey and the cart moves off. With the Corporal's exit,

WIPE TO:

F-4 EXT. DATHAN'S HOUSE - MEDIUM SHOT

The patrol enters. The Corporal kicks open the door.

CORPORAL
(shouting)
Out! Out - all of you!

(continued)

3/4/55

THE TEN COMMANDMENTS

F-6
(229)

F-4 (cont'd)

An indignant Dathan comes to the threshold, followed by Lilia, Abiram and a slave.

DATHAN

Why do soldiers come here?
I put no blood on my door.

The Corporal points to lintel and doorpost.

CORPORAL

Then wood bleeds!

Dathan steps out and turns toward the doorpost - crying out at what he sees upon it. The CAMERA MOVES CLOSER TO DATHAN AND LILIA.

DATHAN

(turning on Lilia,
in panic)

Your stonecutter did that!

CAMERA COMES IN TO LARGE CLOSEUP OF LILIA. She looks from the door to Dathan, replying with spirit.

LILIA

All your gold can't wipe that
mark from your door, Dathan...
(barely audible)
or from my heart.

F-4A MEDIUM SHOT - DATHAN AND CORPORAL

DATHAN

(to Corporal)
I am Dathan - the Pharaoh's
Governor. I have his favor!

CORPORAL

I have his order. Take your
favors and go.

Dathan begins to realize that he has lost his power and might lose all his possessions.

DATHAN

Yes, yes - my gold! My...

CAMERA DRAWS BACK TO INCLUDE THE OTHERS.

(continued)

3/4/55

THE TEN COMMANDMENTS

F-7
(230)

F-4A (cont'd)

DATHAN

Abiram! Get carts - wagons!
My treasure chests! The gold
bars!

(to Corporal)

Never trust a woman or a camel.

(to servant)

Don't forget the silver... the
fabrics... everything...

The two servants scurry to obey. Dathan starts inside,
but at the door, he turns, snapping at Lilia.

DATHAN

Get your jewels, you ungrateful
mud-hen!

LILIA

I'll wear your slave-chains,
Dathan - even on this day of
freedom.

Dathan pushes her toward the door, shouting angrily:

DATHAN

For that you'll walk - all the
way to.. to... Where are we
going?

(turning to Corporal)

Do you know where we're going?

CORPORAL

To hell, I hope.

Dathan is stopped for a moment, but quickly recovers
himself, whirling on Lilia.

DATHAN

Wherever it is, you'll walk!

WIPE TO:

F-5

EXT. SPHINX BEFORE THE GATES OF PER-RAMESES - FULL SHOT -
JOSHUA. (J-434)

A date-loaded wagon moves PAST CAMERA to reveal Joshua
in Egyptian helmet and metal-studded corselet, standing
below the head of a sphinx. As the standard-bearers
gather below, he is calling to a messenger.

(continued)

3/4/55

THE TEN COMMANDMENTS

F-8
(231)

F-5 (cont'd)

JOSHUA

Gather all fire-bearers and
bring them to me!

Acknowledging the order, the messenger lifts his left
hand.

MESSENGER'S VOICE

I will, Joshua.

1st STANDARD-BEARER'S VOICE

Can you bring order to this
multitude, Joshua?

F-5A CLOSE SHOT - JOSHUA

JOSHUA

(to standard-bearers)

Set the standard of each tribe
for the people to see. Levites
in the center - Judah to the
right - Ephraim to the left.

They lift their standards with a new-found pride.

1st STANDARD-BEARER

The Lord is not far from us,
Joshua!

2nd STANDARD-BEARER

He saved us from the mouth of
the lion.

F-5B LONG SHOT - STANDARD-BEARERS AND CROWD

They disperse, moving in their appointed directions,
with shouts and orders to their followers as they go.
Among them can be heard a single shout of "Hallelujah!".

A moment later, one of the standard-bearers gets tangled
up with a flock of geese amid hisses and squawks and the
scolding of the Goose Girl: "You - keep your big feet
out of my geese!" He turns and pats her shoulder, say-
ing: "Forgive me, Goose mother, but I must carry the
standard..." "Carry it where you please, but keep out
of my geese!"

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THE TEN COMMANDMENTS

F-9
(232)

F-6 FULL SHOT - GATES OF PER-RAMESES - GATHERING OF EXODUS

Between the sphinx and the columns, a welter of humanity, animals, carts and household equipment is moving amid excited shouting, laughter, the exultation of the joyous, the grunts of the heavily laden -- a symphony of living sound, as this multitude of humanity stirs out of its long bitter sleep of slavery into the awakening of freedom.

Exodus! Old people hobble past on crutches. Strong, proud-faced girls and young men bear bundles on shoulders and backs. Children swing from brick-yokes or carrying-poles, or toddle along, clinging to the skirts of their mothers.

A dozen men enter the foreground, drawing a crude wagon laden with sacks, chanting as they pit their muscles against the traces - the women who ride on it clapping their hands in rhythm.

Donkey carts, camel carts, ox sleds and carts pulled only by the strength of people, press forward in a vast tide of every color, age, shape and burden of humanity.

F-7 EXT. GREAT GATE - GROUP SHOT - COMMANDER OF THE HOST, SERGEANT AND SOLDIERS

This small group of Egyptian soldiers is formed in a rank across the gates - the Commander of the Host in his chariot before them.

VETERAN SERGEANT

They spill out of slavery like
the flood of the Nile!

COMMANDER OF THE HOST

(bitterly)
And their firstborn march with
them.

VETERAN SERGEANT

(in wonder)
Saved by the blood of a lamb...

DISSOLVE TO:

F-8 LONG SHOT - EXT. PLAIN - AVENUE OF SPHINXES - FLOCKS OF GOATS AND SHEEP - FLOCKS OF FOWL

In the background, two pyramids are dimly seen. The

(continued)

F-8 (cont'd)

animals are being herded together by young women and children armed with crooks, amid whistled signals, barking dogs, bleatings and baa-ings.

F-9 LONG SHOT - EXT. GATES OF PER-RAMESES - GATHERING OF HERDS OF CATTLE

In the background are seen two or more sphinxes - pyramid in the distance - and a moving stream of carts and people. Groups of cattle are being driven into one vast herd by young, powerful lariat-swinging herdsman.

F-10 EXT. GREAT GATE OF PER-RAMESES - BOOM SHOT - THE GATHERING EXODUS (J-804)

Among this vast, titanic movement of massing, sweating humanity, laden with its highest hopes and meager possessions, are the passing vignettes of personal drama, like tossed straws upon a tidal wave of history.

A family group - the tall father with a child on his shoulders, drags a laden cart upon which the Grandmother rides, spinning industriously by means of a hand distaff (photo #743). The mother carries a brick-yoke with a swinging basket in which a little child dangles, looking out. From the other end of the yoke swing her household effects.

A laden Hebrew carries a pole high on his shoulder from which are suspended two large clusters of dates. He is followed unsuspectingly by a camel that helps itself to a mouthful of the fruit at every bobbing step.

F-11 GROUP SHOT - OLD BLIND MAN, GRANDSON AND GRANDDAUGHTER - BY THE BASE OF A SPHINX (J-1111)

The children are repacking their grandfather's bundle which has broken open, leaning it on the wheel of an abandoned cart. The little girl is on a leash held by the old blind man. The boy pauses, watching the passing throng of the Exodus with wide-eyed excitement, as the first faint chant of the Song of Joseph is heard amid the tumult of the gathering masses of people and beasts off scene.

BOY

I wish you could see all the wonders of this day, Grandfather!

(continued)

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THE TEN COMMANDMENTS

F-11
(234)

F-11 (cont'd)

BLIND MAN

I shall see through your eyes...
(curiously)
Who sings the Song of Joseph?

The old man takes up the song.

F-12 FULL SHOT - ELDERS OF ISRAEL ESCORTING BODY OF JOSEPH -
PYLON AND SPHINX IN BACKGROUND

A distinctively wrapped mummy is borne aloft on a litter,
preceded and flanked by chanting Elders in the robes of
their tribes, headed by Aaron. The people make way
respectfully.

SONG OF JOSEPH

Joseph was a fruitful bough,
The arms of his hands were strong;
For he was the kindly shepherd -
The stone of Israel.

(cf.
Gen.
49:22-
24)

And Joseph dwelt in Egypt
And the years of his life were long;
And Joseph said to his brethren,
God will bring you from this land
And ye shall carry up my bones
By the power of His hand!

(cf.
Gen.
50:24-
25)

F-13 GROUP SHOT - BY SPHINX (same as F-11)

BOY

It's Aaron and the Elders.
They carry a shrouded body,
Grandfather.

The old man raises his hands and bows reverently.

BLIND MAN

They bear the bones of Joseph
to rest in his own land.

The little girl and little boy raise their hands and
start to bow also, but the little girl's eye catches
something approaching. Excitedly she jumps up and
down and points.

LITTLE GIRL

Nubians, Grandfather!

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THE TEN COMMANDMENTS

F-12
(235)

F-14 FULL SHOT - NUBIANS IN CROWD

These tall straight men and women are conspicuous in their gaudy dress and flashing dark skins. Behind the leader, several men carry a long light jungle boat of brightly painted striped rhino-skin. It forms an excellent improvised carry-all for their exotic possessions including packs of leopard skins, tusks, food and greens, waterskins, and a pet dog-headed baboon. Several women behind carry baskets slung from their heads, holding their small children (National Geographic, Oct. 1941, p. 462).

F-15 GROUP SHOT - BLIND MAN, BOY, LITTLE GIRL - BY SPHINX

LITTLE GIRL
(peeking out from
behind the old man)
Will they go with us?

BLIND MAN
(smiling and patting her)
God is One for all men, little
Pigeon.

People crane interestedly forward to see the approach of a line of creaking wagons off scene. They watch with shouts of delight:

VOICES
Egyptian gold!
Golden treasure!
Three wagons full!

BOY
Here come treasure wagons!

BLIND MAN
The spoils of Egypt.

F-16 FULL SHOT - TREASURE WAGON AMID CROWD - (FROM LITTLE BOY'S ANGLE) - AS IT MOVES DIRECTLY OPPOSITE THEM

The three creaking wagons are escorted by men armed with mattocks and straw-choppers. The Treasure Guard (Michael) on the first cart has clusters of gold money-rings strung on his arms to exhibit to the people.

(continued)

F-16 (cont'd)

MICHAEL
(shouting down)
Here's the Pharaoh's gold --
wages for a hundred years of
sweat!

CROWD VOICES
Well, give us some!
Throw it down!
Share it, Michael!

A second guard holds up two golden idols in the form
of Mnevis for all to see.

F-17 GROUP SHOT - BY SPHINX (same as F-15)

BOY
(calling)
Why do you bring idols?

F-18 CLOSER SHOT - TREASURE WAGON AMID CROWD

MICHAEL
Payment for the whip!

There is a yell from the crowd, and he turns, exhibit-
ing scars on his bare back.

MICHAEL
All who shared the lash will
share the gold!
(to boy)
Here, boy - for the old one!

He tosses a little idol to the boy off scene. There is
another roar from the crowd.

F-19 GROUP SHOT - BY SPHINX (same as F-17)

The boy catches the small idol, clutching it excitedly.

BOY
It's a little golden calf,
Grandfather - with horns!

BLIND MAN
It is an idol, for idol
worshippers.

(continued)

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THE TEN COMMANDMENTS

F-14
(237)

F-19 (cont'd)

A fire-bearer carrying his smoking cresset-brazier on a long pole, hurries between the CAMERA and the old man toward Joshua off scene.

F-20 FULL SHOT - JOSHUA - ON SPHINX

Several fire-bearers are entering in the foreground. Partially armed couriers come and go below Joshua's improvised headquarters, dispatching his orders and bringing reports.

F-20A CLOSE SHOT - JOSHUA

JOSHUA
(to fire-bearers)
At dusk you will plant your fires
beside the tribal standards where
all may come to light their torches.

As the fire-bearers move off to execute his command, Joshua turns, calling down to two of the couriers:

JOSHUA
Let the cattle men keep their
herds to the east -- and the
shepherds keep their flocks
to the west!

F-20B CLOSE SHOT - MIRIAM

At the base of the sphinx, she is calling up to get Joshua's attention.

MIRIAM
Joshua! Joshua!

F-20C LONG SHOT - JOSHUA ON SPHINX - MIRIAM BELOW

Joshua hears her voice and turns as Miriam runs up to the base of the sphinx.

F-20D CLOSE SHOT - MIRIAM AND JOSHUA

MIRIAM
I have wagons for the midwives
and physicians. In this endless
caravan, where shall they be placed?

(continued)

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THE TEN COMMANDMENTS

F-15
(238)

F-20D (cont'd)

JOSHUA

Five thousand cubits one from
the other. And, Mered...

As Mered steps up, Joshua is about to give an instruction but stops as his attention is drawn by the sudden outburst of an angry disturbance toward the main gate.

F-21 EXT. NEAR GATE - MEDIUM SHOT - DATHAN IN CART - LILIA WALKING - OTHER CARTS BEHIND - GROUP OF EGYPTIAN SOLDIERS IN FAR BACKGROUND OF SURGING CROWD

Dathan is seated on a handsome chair in his cart, amid other rich furnishings. Its oxen are led by an armed man. Lilia, heavily burdened, walks by the ex-Governor's side. Two other wagons loaded high with goods follow. Dathan's cortege is trying to force its way through the gathering, threatening crowd.

CROWD VOICES

Where's your whip, Dathan?
I'll pay you back every lash
you gave me!
Two for one!

Laughter and growled threats greet this.

F-22 MEDIUM SHOT - JOSHUA, MIRIAM, MERED

Joshua's face darkens with anger as he sees Lilia walking. He calls down to Mered but keeps his eyes on Dathan.

JOSHUA

Mered, have empty carts follow
us for those who fall by the
way.

F-22A LONG SHOT - PAST SPHINX TOWARD DATHAN'S WAGON

Joshua jumps down and hurries toward Dathan's wagon. The gesticulating, angry crowd is pressing in about the ex-Governor.

VOICES

A blow for a blow!
I'll pluck his Egyptian feathers!
Give him a taste of rawhide!

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THE TEN COMMANDMENTS

F-16
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F-23 GROUP SHOT - AROUND DATHAN'S WAGON - DATHAN, LILIA

The lumbering cavalcade is held up by the antagonism of the surrounding crowd.

CROWD VOICES

The Pharaoh's lamb has the
Pharaoh's gold!
I'll help shear him!
Nail his pelt to the gates!

DATHAN

Now, is this a day for us to
have hard feelings?

CROWD VOICES

I felt your whip!
Yes - every day!

Joshua strides through and yanks Dathan off the wagon, sprawling him to the ground. The crowd roars with delight.

JOSHUA

You can carry your own carcass.
Let her ride.

Joshua helps Lilia up into the wagon.

LILIA

Joshua - you do the most
wonderfully wrong things.

DATHAN

I know why you do this, Stone-
cutter!

JOSHUA

(facing him)

Don't say it, Dathan - or you'll
pull the wagon.

Dathan looks at him a moment. Abiram comes rushing in and helps him up. Dathan turns away.

DATHAN

So now, my brother - we have
new taskmasters.

Glancing at Joshua, Dathan backs away. Joshua sees a frail little old woman trudging wearily by, her worldly possessions on her back. He lifts her into the seat beside Lilia.

(continued)

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THE TEN COMMANDMENTS

F-17
(240)

F-23 (cont'd)

JOSHUA
Here, old woman.

F-23A MEDIUM SHOT - AT BACK OF DATHAN'S WAGON

Dathan scurries around the back of his wagon, threading his way swiftly through the crowd toward the Commander of the Host's chariot near the gates.

F-24 EXT. GREAT GATES - GROUP SHOT - COMMANDER OF THE HOST AND EGYPTIAN GUARDS (J-548)

Dathan enters, crossing to the Commander in his chariot.

DATHAN
Do you know who I am?

COMMANDER OF THE HOST
I know who you were, Lord Governor.

CAMERA MOVES INTO CLOSEUP.

DATHAN
I go to serve the Pharaoh. But tell Rameses I will come back to my house.
(points toward crowd)
That rabble may follow Moses into the desert today - but when their eyes are seared red by the sun... when their cracked lips bleed from thirst... when their stomachs cramp with hunger... they will curse the name of Moses and his God. Then I - Dathan - will lead them back to Pharaoh... and the brickpits.

He bows in the Egyptian manner, then exits. The Commander nods, impressed with Dathan's statement.

WIPE TO:

F-25 MEDIUM SHOT - BY THE FURTHERMOST SPHINX - THE DESERT BEYOND - MOSES (BACK TO CAMERA)

His great shoulders seem to sag under the crushing

(continued)

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F-25 (cont'd)

weight of loneliness and responsibility which only a leader can know. He is thinking aloud, and his spoken thought becomes a prayer of anguish.

MOSES

(as he turns)

There are so many... so many.

His deeply graven face reflects the inner turmoil of his search for strength, as he looks toward the vast mixed multitude off scene.

MOSES

How shall I find Thy road
through the wilderness?
Lord, Lord - how shall I find
water in the desert for this
multitude?

(appealing)

Strengthen my faith, O Lord...
to hear Your Word...

CAMERA DRAWS BACK as Joshua enters.

JOSHUA

(quietly)

The people are assembled, Moses.

As though this word from Joshua were the Lord's answer, Moses straightens, staff in hand, shouldering the weight of his leadership.

F-25A CLOSE SHOT - JOSHUA, MOSES

Moses enters to Joshua, putting a hand on his shoulder.

MOSES

Then let us go forth...

Joshua turns, striding into the Avenue of Sphinxes.

MOSES

(calling after him)

...praising His Mighty Name!

F-25B MEDIUM SHOT - AT BASE OF SPHINX - MERED, HUR BEN CALEB
AND WAITING GROUP

Mered and Hur are waiting. Like Joshua, they wear the

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F-25B (cont'd)

improvised armament of desert soldiers. Hur is helping Mered pierce a green cloth on the point of a javelin for use as a signal.

Behind them, an ancient matriarch is seated in a sack resting on top of baggage boxes. She is industriously spinning while she waits - her hands never stopping throughout the scene. Her two sons are resting their shoulders from the carrying-pole as they squat near her munching unleavened bread and goat's cheese.

Joshua hastens past, ordering:

JOSHUA

Mered - Hur ben Caleb - the
word is given! Let the trumpets
sound!

As Joshua continues on, Mered lifts his javelin, waving the green signal cloth. Muttering excitedly, the two sons are lifting up the matriarch between them. Her face brightens but her hands miss not a turn of the spindle.

F-26 MEDIUM FULL SHOT - COLOSSI OF RAMESES - TRUMPETERS

Five trumpeters - three with shofars and two with copper trumpets - raise their instruments. A great clarion burst rings out the call that will echo through the ages - Man's Exodus from Slavery.

F-27 Out

F-28 CLOSE SHOT - MOSES - AT THE LAST SPHINX - DESERT BEYOND

As the last ringing call of the trumpets dies to silence, Moses turns his face toward the multitude.

MOSES

Hear, O Israel! Remember this
day when the strong hand of the
Lord leads you out of bondage!*

(cf.
Ex.
13:3)

(*The words of Moses on the day of Exodus.)

There is a second blast from the trumpets.

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F-28A LONG SHOT - MULTITUDE IN AVENUE OF SPHINXES

Arms and faces uplifted, they 'cry with a loud voice':

CROWD

The Lord is our God - the Lord
is One!

(cf.
Deut.
6:4)

F-28B MEDIUM SHOT - BITHIA AND BEARERS AMID EXULTANT GROUP -
AT FOOT OF COLOSSI

She is seated in her litter held on the shoulders of her bearers, two carriers behind her with chests. All about her, young and old, weak and strong, male and female, are raising their arms to heaven, echoing the cry of faith.

CROWD

The Lord is our God - the Lord
is One!

The ever-regal Bithia looks about in wonder but, feeling herself a stranger, can take no part. Among the exulting people are vignettied a stolid woman in a camel howdah, raising one arm, while the other holds the basket she has been weaving; a dark-bearded man - himself weighted with a pack - helping to adjust a heavy pack on the shoulders of his friend; a woman with one arm gracefully supporting a bundle on her uplifted head as she shouts in gladness (3 J-1860).

F-28C MEDIUM SHOT - DATHAN, LILIA, OLD WOMAN - AMID ANOTHER GROUP

Seated on the wagon, Lilia and the old woman are uplifting their arms as they join their voices in the shout:

CROWD

The Lord is our God - the Lord
is One!

Instinctively, Dathan starts to join with them, but catches himself, looking around almost sheepishly toward the Commander of the Host off scene. Near Dathan, a woman in another wagon is joyously lifting her child with a great shout, while the woman beside her kneels. Below them, her husband, overcome by emotion, covers his eyes, lifting his other hand high (J-1883).

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F-28D FULL SHOT - THE EXODUS

In a forest of lifted arms, the cry - suppressed in their hearts through centuries of slavery - bursts from 600,000 throats.

CROWD

The Lord is our God - the Lord
is One!

F-28E CLOSE SHOT - MOSES - AT LAST SPHINX - DESERT BEYOND

MOSES

Bear us out of Egypt, O Lord -
as an eagle bears its young
upon its wings.

(cf.
Deut.
32:11;
Ex.
19:4)

Moses raises his staff. There is another trumpet blast as he signals the Exodus forward. He is answered by a roar of shouts, commands, cheers, and the grinding of wheels, the bleating and braying of animals, the rumble of hoofs.

F-28F MEDIUM SHOT - JOSHUA AND GROUP OF STRONG YOUNG MEN ABOUT WAGON

Amid the exploding roar of voices, Joshua swings up on an Egyptian chariot horse, calling to a group of muscular young men poised at the frame of a heavily laden wagon that has bogged down in the sand (J-1861).

JOSHUA

You own it - push it! Get
your shoulders to the wheel.

Laughing, the men obey - pushing, dragging, heaving the wagon forward. All about, yokes are being lifted to shoulders, sacks swung up on backs. Joy sings in every heart, as though the black pall of centuries is lifting to reveal the first light of freedom.

F-29 MASS OF THE EXODUS MOVING FORWARD - BETWEEN THE AVENUE OF SPHINXES - FULL SHOT - STANDARD-BEARERS, CROWDS, CONVEYANCES, HERDS AND HERDSMEN, FLOCKS AND SHEPHERDS, MOSES ADVANCING ALONE IN FOREGROUND (J-801)

By hundreds, then by thousands, the great uneven ranks of the Exodus, of old and young, weak and strong, swell

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F-29 (cont'd)

forward, out of the long Avenue of Sphinxes. With them walk the bare-footed in ragged breech-cloths, their slave tools, mattocks and yokes supporting their meager possessions... The Elders in their bearded dignity of office escorting the wrapped body of Joseph, thanking God with every step toward freedom. The strong young planters of new vineyards, drawing carts and driving the oxen that will pull their plows. Little milling flocks of ducks and geese swarm under the feet of man and beast - darting under the hoofs of donkeys, dodging the heavy pads of camels - lost, confused, and creating confusion.

Every conveyance that can move men and possessions - high-laden donkeys led by women - ox-drawn sleds - high-wheeled carts - crude wagons - goat-carts - improvised camel palanquins - water carts - treasure wagons -- all are harnessed in the thrust of a nation across the vast sea-like expanse of the desert.

And always the flow of people moves unceasing, swelling in numbers, as tribe after tribe, with their standards and fire-bearers - Judah, Dan, Ephraim, Levi, burdened with possessions, sacramental lamps and censers, join the flood.

Heroes and martyrs, rogues and craftsmen... even a Princess of Egypt... In short, Mankind -- marching with its cities to be built and its fields to be sown.

In this whole vast living spectrum, the CAMERA SINGLES OUT the individual incidents of laughter and tears, toil and romance, singing and weeping, birth and death, courage and fear -- for the awful series of trials that await these sons and daughters of man in the desolate wilderness...

- F-29A Two men with a long pole on their shoulders from which an old woman is suspended in a cloth sack (photo #759).
- F-29B In the midst of the moving tide about them, two muscular men strain at the wheels of an oxcart to get it started. A boy is desperately trying to drag the bullock forward.
- F-29C A camel and ox are yoked to a cart carrying an anvil piled high with household goods. Lashed on top are a crucible, a bellows and tongs. It is led by a large man whose muscled arms proclaim him a smith. With him, his slim and beautiful young daughter sings a psalm of praise to a sistrum.

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- F-29D A barefooted little girl with a broken doll wanders pathetically lost and precariously near a mass of turning wheels and camels' legs and human feet. Suddenly a strong arm whisks her to safety out from beneath the plodding feet of camels. (J-1862)
- F-29E A group of young men, mattocks over their shoulders, tramp by, singing a spirited marching song. A pretty little insolent girl on the back of a donkey, leans forward on clasped hands over the donkey's neck, eyeing them provocatively. They notice her. (J-1881)
- F-29F A man with a carrying-pole which has a semi-circular basket at each of its ends. In one of them is a child; and in the other, household utensils.
- F-29G A herd of cattle move forward amid lowings, with drovers between them and the CAMERA. One of the steers tries to break free toward the lens, but a herdsman in the foreground, although afoot, swings his lariat and ropes the maverick, just as they do today.
- F-29H Women driving and herding sheep and goats, past the sphinxes.
- F-29I CLOSE SHOT - OLD MAN (F-1206)
- In the passing throng of camels, carts, flocks, heavily laden men and women, jostling children - an old man, overcome by the emotion of this day, drops to his knees, lifting eyes and arms to God in gratitude. His staff, water bottle and bundle are beside him. A ragged lovely young maiden with unbound hair 'goes past with timbrels and with dance' (cf. Ex. 15:20) in a poem of joyous rhythm.
- In the background, a very little girl - knowing not why - imitates the big girl's dance. A small boy riding his father's shoulder claps his hands in rhythm of the music.
- F-29J Various cuts of moving Exodus - as shot.
- F-29K MEDIUM SHOT - BOY AND STUBBORN MULE - IN EXODUS (J-1122)
- A harrassed boy is dragging at the halter of a loaded, balking mule. Other lads try to push from behind and drag at the pack saddle. A merry giant in the passing crowd observes good-naturedly:

MAN

Four hundred years in bondage
and today he won't move!

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F-29L MOVING SHOT - DATHAN, LILIA, OLD WOMAN

A disgruntled Dathan, trying to hold the rich hem of his robes above the sand, trudges beside the wagon, casting baleful glances at Lilia riding with the old woman just above him. Surreptitiously, he reaches to move her over to make room for himself, but withdraws his hand as Joshua rides by. Dathan trudges on, muttering:

DATHAN

(bitterly)

What a day - rulers walk and
beggars ride!

F-29M Various cuts of moving Exodus - as shot.

F-29N MEDIUM SHOT - FROM BASE OF SPHINX, SHOOTING UP

A feeble old man has dragged himself out of the moving stream of the Exodus to die. Slung over his bony shoulder is a sack containing a young fig tree. Moving figures are passing above him before his dying eyes. Among them, Bithia's litter comes into view, carried by the strong Nubians. Seeing the old one, she stops them, then signals to be set down. Bithia gets out, moving toward the old man.

BITHIA

My litter will carry you on,
old one.

The old man shakes his head weakly.

OLD MAN

No, I am poured out like water -
my strength is dried up into
the dust of death...

(cf.
Psalms
22)

Weakly he tries to draw the fig tree from his shoulder. Bithia kneels quickly, helping him.

OLD MAN

Plant this fig tree for me...
in the new land...

Bithia takes the little fig tree as the old man crumples, dying.

BITHIA

(gently)

The children will eat of its
fruit.

(continued)

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F-29N (cont'd)

Mered steps in, holding out his hands for the plant.

MERED

Let my hands plant it for you,
Princess.

As she turns to give him the plant, their eyes meet in
sympathetic understanding.

F-29P MOVING SHOT - SHOOTING DOWN AT LYING-IN WAGON AMID
EXODUS

A tall young man with a yoke upon his shoulders is
anxiously following the wagon. Suddenly the sound of
a newborn baby's cry from within fills him with excite-
ment. He grabs a man walking near him, exclaiming:

YOUNG FATHER

(pointing)

Do you hear that! Do you hear
that!

Miriam parts the curtains, calling down:

MIRIAM

You have a strong new son.

YOUNG FATHER

My wife...?

MIRIAM

She asks how you will name him.

YOUNG FATHER

(excitedly)

He shall be called Hosea - for
he comes with freedom!

F-30 EXTREME LONG SHOT - THE HUMAN MASS OF THE EXODUS MOVING
BEHIND MOSES AGAINST THE FULL VISTA OF CITY WALL AND
GATES AND AVENUE OF SPHINXES

Like a great body with thousands of arms and legs, and
Moses as the head and brain and heart and purpose - so
the great surging, living nation moves on, engulfing
the CAMERA.

DISSOLVE TO:

F-31 through F-38 - Out

F-39 EXT. DESERT - EXTREME LONG SHOT - THE GREAT WINDING
COLUMN OF THE EXODUS MOVING TOWARD DISTANT HILLS
(Budra)

Now there is no more shouting and singing - only the endless, steady passage through the desert. The skins in the water-cart flap more leanly. The medical carts move more slowly, overladen with sick and aged. A tribal standard is passed from the hand of a wearying bearer to a fresher man behind him. Children, now foot-sore, cling to carts, sleds, ropes slung down from camels. And the Exodus moves on, while unleavened bread, leeks and dried herbs are distributed even as the people plod forward. One of the treasure carts is having difficulty crossing the rock-strewn rubble. A long rope has been attached between the weary oxen, and men strain upon it as they once toiled in the traces of a monolith.

DISSOLVE TO:

F-40 INT. THE SHRINE OF SOKAR - FULL BOOM SHOT - RAMESES
BEFORE THE IDOL - DEAD PRINCE ON ALTAR - (NIGHT) (AD-1663)

Rameses is so exhausted physically and emotionally that he clings to the edge of the altar, with head bowed before the idol. The scene is lighted by two incense braziers - one with an amber flame, the other blue-green, which rise at intervals to illuminate the faces of Rameses and the hawk-headed god.

Nefretiri - her eyes haunted as one who emerges from a nightmare, her spectre-like face drained of all emotions - approaches him with the deep-burning intensity of a Lady Macbeth. The gift of Troy, the blood-red silk, drags carelessly from her arm. Reaching the altar, she looks from Rameses to the face of her dead son, then to the beaked image of the idol amid the weirdly changing lights.

NEFRETIRI

Two nights... two days you have
prayed.

(looks up at god)

Does he hear you?

Rameses raises a grief-stricken face without turning toward the Queen.

RAMESES

Dread Lord of Darkness, are you
not greater than the God of Moses?

(continued)

F-40 (cont'd)

RAMESES (cont'd)

I have raised my voice to you -
yet life is not come to the
body of my son.

(crying out)

Hear me!

NEFRETIRI

He cannot hear you. He is only
a piece of stone with the head
of a bird.

Rameses looks from her to the god.

F-41 CLOSEUP - STONE FACE OF SOKAR

The carved face is soulless and unhearing in the play
of changing, colored light and shadow - man's feeble
attempt to create God in the image of his own fear.

F-42 TWO SHOT - FAVORING NEFRETIRI

RAMESES

(despairing)

He will hear me. I am Egypt.

NEFRETIRI

(quietly)

Egypt...? You are nothing!

You let Moses kill my son!

No god can bring him back!

(eagerly)

What have you done to Moses?

How did he die? Did he cry

for mercy when you tortured

him? Bring me to his body.

I want to see it, Rameses!

I want to see it!

The death of her son and the disillusionment it in-
volves have transferred Nefretiri's blazing passion
for Moses into an equally searing hate that can now
be slaked only by the sight of pain. But overborne
by grief, Rameses seems not to have heard her.

RAMESES

This is my son. He would have
been Pharaoh. He would have
ruled the world... Who mourns
him now?

(continued)

F-42 (cont'd)

RAMESES (cont'd)
(to Nefretiri)
Not even you. All you can
think of is Moses.

Nefretiri's face is immobile, with eyes like a Medusa
that can turn men to stone.

NEFRETIRI
What have you done with his body?
Show it to me!

Rameses is an utterly defeated man, exhausted in
strength and spirit, but he still makes an effort to
save face before the Queen.

RAMESES
You will not see his body,
Nefretiri. I drove him out
of Egypt with his slave rabble.

Nefretiri draws back from him like a rearing cobra.
Her blinding eyes seek his, eyes into which the strong-
est man might fear to look. He turns from her, remov-
ing the last of his adornments of rank.

RAMESES
I cannot fight the power of
his God.

At these words, the realization comes to Nefretiri
that not only has Moses escaped - but triumphed over
her. Instantly her hate turns toward his destruction.
To accomplish it, she must goad Rameses into a frenzy
that will overwhelm all other emotion within him. She
must, for the last time, harden his heart.

NEFRETIRI
(slowly)
His God? The priests say that
Pharaoh is a god... But you are
not a god - you are not even a
man!

(approaching)
Listen to me, Rameses. You
called me a harlot because I
went to Moses. And you were
right!

(smiling into his face)
Shall I tell you what happened,
Rameses?

(continued)

F-42 (cont'd)

He tries to turn away but she restrains him.

NEFRETIRI

He spurned me like a strumpet
of the street - I, Nefretiri,
Queen of Egypt. All that you
wanted from me he would not
even take.

(jeeringly)

Do you hear laughter, Pharaoh?
Not the laughter of kings...
but the laughter of slaves in
the desert.

F-43 TWO SHOT - FAVORING RAMESES

Throughout Nefretiri's speech, the face of Rameses registers conflicting emotions - humiliation, lust, anger and jealousy - that all but strangle him. He steps to the gong by the altar, taking up the heavy sounding mallet, murder in his eyes. It is with an effort that his lips now part to speak.

RAMESES

Laughter!

(strikes gong violently)

My son - I shall build your
tomb upon their crushed bodies.
And if any escape me, their seed
shall be scattered and accursed
forever...

(shouting to Guard who
appears in entrance)

My armor! The war crown!

(coming down to Nefretiri)

Laughter! Grief may have
weakened my heart, but your
shame has hardened it to stone...
I will turn the laughter of
these slaves into walls of
torment.

(strikes gong again)

They shall remember the name of
Moses...

(tosses mallet away)

only that he died under my
chariot wheels!

Nefretiri moves to Rameses, a half smile playing upon
her lips.

(continued)

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F-43 (cont'd)

NEFRETIRI

(almost in a whisper)

Kill him with your own hands...

Kill his people... Kill his

God... What god can live with-

out worshippers...

Lust and loathing in his eyes, Ramses throws her from him and turns toward the entrance.

F-44

INT. COLUMNED ENTRANCE - FULL SHOT - COMMANDER OF THE HOST, RAMESSES' CHARIOTEER

Appearing in the entrance and running toward Ramses for orders. As the Pharaoh enters, they start to make obeisance, but he stops them with a quick gesture and sharp commands.

RAMESSES

(to Commander)

Let the trumpets sound!

Assemble all chariots at the

City Gate!

COMMANDER OF THE HOST

(leaving)

I obey!

RAMESSES

(to Charioteer)

Nura and Thebes will draw my chariot.

The Charioteer follows the Commander. Ramses walks toward the steps of the throne, where he is met by the armor-bearers holding the blue war crown, a magnificent gold-overlaid corselet and weapons in position to be placed upon the Pharaoh.

F-45

MEDIUM SHOT - NEFRETIRI - AT ALTAR

Nefretiri steps down from the altar and draws the royal sword being carried by sword-bearer passing on his way to Ramses. The bearer gives her a startled look but continues on. Nefretiri turns to the body of the boy, laying the blade for a moment upon it - then turns toward Ramses.

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F-46 GROUP SHOT - RAMESES AND ARMOR-BEARERS - AT THRONE STEPS

Two of them are behind Rameses to help him into the corselet and latch its wingtips into the shoulder clips. The sword-bearer finishes hooking the scabbard to his belt. Rameses has just placed the helmet-like crown upon his head.

Nefretiri enters and extends the blade to him across her hands.

NEFRETIRI

Bring it back to me stained
with his blood.

RAMESES

(grimly)
I will...
(takes sword)
to be mingled with your own.

She holds his glance with a challenging smile. As he sheathes the sword, a trumpet sounds the quick staccato notes of the Assembly. Other calls are heard.

F-47-48 Out

DISSOLVE TO:

F-48A MEDIUM FULL SHOT - TWO EGYPTIAN TRUMPETERS BETWEEN
THE FEET OF THE COLOSSI - (DAY)

They are sounding the Chariot Assembly call.

F-49 Out

F-50 LONG HIGH ANGLE SHOT - GREAT GATES OF PER-RAMESES -
FLANKED BY COLOSSI - CHARIOTS

Two long parallel lines of chariots are dashing out of the gate. At a short distance in front of the gate, the right line pivots - turning to the right; and the left line pivots - turning to the left. This movement sends a high galloping line of single chariots right and left down the base of the great walls of Per-Rameses.

CAPTAINS' VOICES

Spread-wing to the east!
Spread-wing to the west!

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F-51 FULL SHOT, THREE-QUARTER ANGLE - TOWARD CITY WALL -
LINE OF CHARIOTS MOVING TO RIGHT (AD-F52)

The speeding chariots that were seen emerging from the gate on the right, continue dashing along the great base of the wall in the background.

CAPTAIN'S VOICES

Left - ho!
Right - ho!

But now a new line of chariots races into the foreground from the left, led by the Commander of the Host. Its royal troop standard and high plumes dance above the glossy necks of the horses.

At the blast of a trumpet, the chariots pull up in a whirling turn to a stop. The other chariots of his company follow the same movement of wheeling into position.

At the main gate, which can now be seen in the background, chariots are still speeding to the right along the base of the wall.

F-52 FULL SHOT - FLANKED BY LEFT SIDE OF WALL - TWO LINES
OF MOVING CHARIOTS (AD-F53)

The line following the base of the wall is galloping away from the camera. The second line, headed by its officer's chariot, is dashing in swift counter movement toward the camera.

CAPTAINS' VOICES

Left - ho!
Circle in - ho!

F-53 FULL HIGH ANGLE SHOT - TO INCLUDE CHARIOTS TO RIGHT AND
LEFT OF THE GREAT GATES

The foreground line of chariots have wheeled into position facing the sphinxes. The last chariots emerging from the gate wheel to complete the formation.

CAPTAINS' VOICES

Stand - ho!

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F-54 INT. COLUMNED COURTYARD, RAMESES' PALACE - FULL SHOT - PHARAOH'S CHARIOT

The golden war chariot of Pharaoh waits before the columned entrance. Horse-holders stand at the heads of the magnificent shining pair of black Arab stallions. The Royal Charioteer comes to attention as a single trumpet announces Rameses' arrival.

Rameses, in glistening golden armor, steps into the chariot, the Charioteer swinging up behind him. The horse-holders jump back and the unrestrained chargers leap forward.

F-55 FULL SHOT - TOWARD GREAT GATES, FRAMED BY HEAD AND PAWS OF SPHINX

Both lines of chariots are in formation right and left of the space before the gate. The officers' chariots now raise their trumpets in unison. A ringing blast announces the completion of the formation.

And now, out of the shadowed tunnel of the gate, dashes the Pharaoh's chariot. It glitters like a bolt of light - the black Arabians gleaming with purple and gold. Rameses' appearance brings a roar of acclaim. Warriors raise their javelins as war trumpets sound the Pharaoh's battle cry.

CHARIOT ARMY

(shouting)

Hail, Divine Falcon! Divine
Falcon! Falcon! Falcon!

The repeated words come as the echoing thunder of drumbeats from the outer distance - Falcon! Falcon! Falcon!

F-56 MEDIUM CLOSE SHOT - RAMESES AND HIS CHARIOTEER

As the shout echoes against the city walls, the royal chariot pulls to a halt. Rameses raises his javelin overhead, as though returning the salute of his army. Silence falls. His face shows no pride - only the bleak hatred of dedicated destruction. For an instant his eyes survey the golden host spread out to right and left. Then he speaks.

RAMESES

(in ringing tones)

Remember your firstborn!

(continued)

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F-56 (cont'd)

RAMESES (cont'd)

Death to the slaves! Death to
their God!

He swings around to the front.

RAMESES

Forward!

The black stallions leap forward at the command of his voice. Down the Avenue of Sphinxes the royal chariot streaks like a golden comet.

F-57 FULL BOOM SHOT - WITH RAMESES' CHARIOT

CAMERA BOOMS WITH the galloping dash of Rameses' chariot. Behind him the double lines to the right and the left wheel into the Avenue of Sphinxes, converging four chariots abreast. CAMERA CONTINUES BOOMING down the entire length of the Avenue as the Pharaoh leads the forest of tossing plumes and dancing javelins amid the rattling thunder of wheels and hoofs.

F-58 LONG HIGH ANGLE SHOT - ENTIRE AVENUE OF SPHINXES

In the far background, glittering lines of chariots pour into the Avenue of Sphinxes like streams feeding a torrent of magnificence and might.

F-59 EXT. BALCONY - CLOSE SHOT - NEFRETIRI

Her smoldering eyes enigmatically watch the departure of Pharaoh's chariots on their mission of vengeance.

F-60 HIGH SHOT - CHARIOTS - PAST NEFRETIRI

Packing the Avenue of Sphinxes, its vanguard already into the open desert, its unending stream of men and horses flowing into the foreground.

DISSOLVE TO:

F-61 EXT. HEAD OF DEFILE - LONG SHOT - CAMP OF THE EXODUS
EDGING THE RED SEA - PAST JOSHUA AT TENT IN FOREGROUND -
(MORNING)

Joshua is seated in front of a shelter. As a lookout,

(continued)

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F-61 (cont'd)

he can see the desert on one side, and watch the peaceful camp with its flocks and herds and resting people far below. Close by, his tethered horse crops at sparse vegetation. In the sky above, a black mass of cloud is coming from the west and a copper-colored thunderhead draws toward it from the east.

Hur ben Caleb emerges from the lean-to, bringing Joshua a clay dish of dried figs and dates. Joshua scarcely notices as he listens to a sound more felt than heard.

JOSHUA

(puzzled)

Do you hear thunder?

HUR BEN CALEB

Yes - over the Red Sea.

JOSHUA

No, it comes from the desert.
That's the thunder of horses -
look!

Joshua indicates the desert, Hur following the direction.

F-62-63-64-65 Out

F-66 EXTREME LONG SHOT - A LINE OF DUST TRAVELING ACROSS
THE SKYLINE - (FROM JOSHUA'S ANGLE)

Through it, sun-glints on metal can be seen - until the outlines of chariots begin to take form.

F-67 FULL SHOT - JOSHUA AND HUR BEN CALEB (same as F-61)

JOSHUA

They're Pharaoh's chariots!

Joshua untethers his horse, mounting swiftly.

JOSHUA

(as he mounts)

Our backs are to the Red Sea!
Hur ben Caleb, warn the east
tents!

Hur dashes to obey. Joshua reaches to the side of his horse and brings the shofar to his lips, blowing a warning blast as he gallops toward the defile.

F-67A MEDIUM SHOT - LILIA - AT DATHAN'S TENT NEAR WAGON

Lilia has looked up from grinding grain in a hand mortar. The horn rings again over the scene. One or two passing people stop, listening, wondering what it can mean.

LILIA

That's Joshua's horn.

Dathan gets up from his ornate chair and comes forward.

DATHAN

If it's Joshua, it's trouble.

F-67B EXTREME LONG SHOT - LINE OF TRAVELING DUST

Chariots moving rapidly through spiralling dust.

F-68 EXT. SLAVE CAMP - FULL SHOT - STREET OF SHELTERS - SHOOTING TOWARD RED SEA

The distant figure of Joshua rides in, shouting:

JOSHUA

Arm yourselves! Get your
mattocks!

DISTANT VOICES

(excitedly)

What is it?

What is the matter?

Without pausing, Joshua gallops out - another blast ringing from his horn.

F-69 EXT. SEA EDGE - GROUP SHOT - MOSES, AARON AND ELDERS
(SIDE ANGLE AT JUTTING CRAG)

The staccato notes of the distant shofar sounding the alarm come over scene, bringing all to attention. Moses, who has been working on a map drawn on the sand, quickly climbs up the crag for a better view of the camp off scene.

F-69A FULL SHOT - TOWARD HILL - EXT. SLAVE CAMP

Joshua gallops into the scene, slowing slightly as he goes, shouting to the gathering people.

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F-69A (cont'd)

JOSHUA

Arm yourselves! All men to
the pass!

He rides out of scene. In the swift reaction of fear and spreading alarm, people swarm in confusion to gather weapons and collect their children. Shofar calls are heard rising from different parts of the encampment.

F-69B MEDIUM LONG SHOT - SECTION OF STREET - GROUP

Men and women are pouring out, scrambling over each other in a milling torrent as Joshua pulls up his horse.

F-70 MEDIUM CLOSE SHOT - JOSHUA - NEAR WAGON AND DATHAN'S TENT - LILIA AND DATHAN IN DOORWAY

Joshua is shouting to the crowd:

JOSHUA

Pharaoh's chariots! Block the
pass with carts! Women and
children toward the sea!

With a hasty glance at Lilia, he rides out. CAMERA PULLS BACK to include men with mattocks and dolorite pounders beginning to swarm past as Dathan steps up on the hub of the wagon wheel. One woman clings to a man, imploring him not to go. Others bring mattocks and choppers tied on poles, in the general swirl of confusion and staccato shouts and orders.

Dathan seizes a mattock from a passing woman's hand as he shouts to the crowd.

DATHAN

(holding up mattock)
Can mattocks defeat arrows?

Men in the act of dragging a cart past stop and look at him.

DATHAN

Will your little carts stop
Pharaoh's chariots?
(getting attention now)
You women - do you want to see
your men killed?

More and more men and women are stopping to listen.

F-71 Out

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F-72 MEDIUM SHOT - MOSES - ON CRAG AGAINST SKY - (SHOOTING TOWARD SEA)

The two clouds are seen approaching closer behind Moses' head. Joshua rides into the scene, dismounts, and runs up beside him.

JOSHUA

We are trapped by Pharaoh's chariots!

(pointing off)

I've ordered men to block the pass.

A mounting wail of "Pharaoh...! Chariots!" arises from the hearers below.

MOSES

Order the men to move back.

JOSHUA

(shocked)

Move back? Where? Into the sea?

MOSES

(looking at him)

Into the hand of God, Joshua.

Joshua looks at Moses, his faith tested to the limit.

JOSHUA

So be it.

He hastens down the crag.

F-73 EXT. DATHAN'S TENT AND WAGON - FULL GROUP SHOT -
DATHAN, ABIRAM, LILIA - (SHOOTING TOWARD DEFILE)

Dathan still on the wheel of the cart, to be heard by the crowd about him.

DATHAN

Deliverer! He has delivered you to death! He is no man of God... he is a magician who will turn these sands red with your blood!

Dathan is answered by a jumble of panicked voices:

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F-73 (cont'd)

Man: Who can fight Pharaoh?
Abiram: We are not an army!
2nd Man: Moses will save us!
Abiram: Can he fight Pharaoh?

Lilia forces her way into the foreground.

LILIA

Do not lose your faith in Moses.
He has brought us out from...

DATHAN

(contemptuously)
The harlots defend the fools!
(pointing off and
shouting above
the others)
Look! Look! Pharaoh's chariots!

All eyes turn to:

F-74

EXTREME LONG SHOT - CHARIOTS ON TABLELAND - (FROM CROWD'S ANGLE)

Dark and foreboding, the sky is shadowed by the black and copper clouds that have blotted out the sun - only a ribbon of thin, clear sky silhouettes the line of chariots as they gallop along the top of the defile. A cry of fear goes up from the whole camp, mingled with shouts and orders.

F-74A

EXT. DATHAN'S TENT AND WAGON - GROUP SHOT

Panicked with terror, the crowd breaks, surging toward Moses with cries of alarm.

VOICES

The war chariots!
There is death!
Where can we hide?
An evil day!

Dathan jumps down from the hub of the wagon, brushing aside several cowering people who are turning to him for help.

DATHAN

Blame Moses for this!

(continued)

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F-74A (cont'd)

ABIRAM
(following close
behind Dathan)
Moses brings death!

ANOTHER MAN
Deliver him to Pharaoh!

F-75 TOP OF DEFILE - MEDIUM CLOSEUP - RAMESES IN CHARIOT
WITH UPRAISED JAVELIN, SIGNALING HALT

The Royal Charioteer reins in the horses. Other chariots stop behind him. Rameses' spearpoint indicates the camp below.

F-76 EXTREME LONG SHOT - CAMP ON PLAIN - RED SEA IN BACK-
GROUND (AD-F76)

The shot is the same as F-61 save that the camp is in turmoil. Above the sea, the two clouds are rolling closer together. Distantly seen, men and women are scurrying about like confused ants.

F-76A CLOSE SHOT - CHILD - OVER NECK OF CAMEL

Wide-eyed in uncomprehending fear, a little child's face peers over the curve of a camel's neck.

F-77 CLOSEUP - RAMESES AND CHARIOTEER

A cold smile chisels Pharaoh's granite features as he sees that the Hebrews have no avenue of escape.

RAMESES
(to Charioteer)
The God of Moses is a poor
general to leave him no retreat.

The other chariots begin to close up behind him.

F-78 JUTTING CRAG - DOWN SHOT TOWARD THE DEFILE - MOSES AND
PANIC-STRICKEN MOB (AD-F78)

SHOOTING PAST MOSES on the terrified, menacing crowd below, some with rocks in their hands. They are like a lynch mob at the point of detonating into action.

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F-78 (cont'd)

Aaron comes through the crowd in a confusion of doubt, looking from the chariots to Moses, torn between faith and fear. Not far from him, Dathan and Abiram force their way toward Moses. Hur ben Caleb comes from the side and takes a position facing the crowd, to defend Moses.

SHOUTS

Make peace with Pharaoh!
Look - look, death rides with them!
Do you want to see our blood!
Where can we go?
Moses - kill him! Stone him!

F-79 REVERSE (FULL FIGURE) SHOT - MOSES - TOWARD THE SEA
(AD-F79)

SHOOTING UPWARD on him from amid the crowd over the backs of some of the people. His voice rings above all others.

MOSES

Ten times you have seen the
miracles of the Lord and still
you have no faith!

F-80 REVERSE BOOM SHOT - DATHAN, ABIRAM AND CROWD

Amid the cyclone of terror, Dathan seizes the authority of a leader as the crowd makes way for him.

DATHAN

He is a false prophet, who
delivers you to death!

CROWD VOICES

Stone him - stone him!

Miriam and Elisheba attempt to hold back the crowd.

SHOUTS

False prophet!
Lead us, Dathan!
Elisheba: No - no!
Miriam: Listen to Moses - he speaks
God's will!

The CAMERA DRAWS BACK as Dathan mounts the rock. Aaron and Hur back toward Moses before the advancing crowd.

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F-80 (cont'd)

The sudden peal of trumpets stops the surge. Dathan, alarmed and uncertain, knows there is no discrimination in a charging chariot.

F-81 CLOSE SHOT - RAMESES - HEAD OF DEFILE

With the last notes of the call still ringing, he raises the javelin, signaling the charge.

RAMESES

Remember your firstborn!

The horses spring forward.

F-82 HEAD OF DEFILE - MEDIUM SHOT - CHARIOTS

The column starts down the defile at full gallop. Trumpeters are sounding, and the warcry 'Falcon! Falcon!' rises.

F-82A EXT. BITHIA'S TENT - GROUP SHOT - BITHIA, MERED, LITTER-BEARERS

Mered is helping the litter-bearers throw together a crude barricade, using the litter and what rubble they can lay hands on, to protect their mistress. Bithia's eyes are toward the chariots descending the defile.

BITHIA

They will stop for me.

With sudden resolution, she starts forward. Mered, realizing her brave purpose, puts an arm around her, drawing her back against him.

MERED

A charging chariot knows no rank.

He turns her so they are both looking toward:

F-83 EXT. JUTTING CRAG - MEDIUM SHOT - DATHAN AND MOSES ABOVE THE CROWD - RED SEA IN BACKGROUND (AD-F83 - BS)

Amid an eruption of terrified shouts and protestations, Dathan turns to Moses.

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F-83 (cont'd)

DATHAN

Was it because there were no
graves in Egypt that you took
us away to die in the wilderness?

(cf.
Ex.
14:11)

Moses holds his staff high and calls:

MOSES

Fear not... Stand still and
see the salvation of the Lord!

(Ex.
14:13)

F-84 LONG SHOT - THE CHARIOT CHARGE (J-737-738)

The shot is made from the entrance to the defile, as the pounding horses swing down in a wide serpentine course. The sound of their coming is a rattling, crashing roar.

But now, in the foreground, at the narrow mouth of the defile, glinting particles of dust begin to swirl counter-clockwise about a common center. Other glinting particles throughout the atmosphere are sucked in and downward, toward the vortex, turning to orange-greenish hues.

F-85 MEDIUM SHOT - TOWARD MOSES AND GROUP (AD-F85 but longer)

Fear of the chariots in their faces is being replaced by a puzzled wonder at the fiery phenomenon shaping before their eyes.

VOICES

Look - it's fire! It's fire!

Dathan looks from the Pillar of Fire to Moses, starting to edge away from him. Aaron hastens in, his face ecstatic.

AARON

It is the breath of God!

(Isaiah
30:33)

VOICES

The Pillar of Fire!
The Pillar of Fire!

F-85A The wide startled eyes of a toddling child peer around its mother's skirts.

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F-86 EXT. PASS - FULL SHOT - HEAD OF THE CHARIOT COLUMN -
THROUGH THE FAST-FORMING, WHIRLING PILLAR OF FIRE
(J-740)

Rameses' horses rear to a frenzied stop before the swirling Pillar of flame which bars the narrow exit of the defile. Up the long serpentine line behind, charioteers desperately pull their frenzied teams to a halt. The Commander of the Host jumps down and runs toward Rameses.

F-87 MEDIUM SHOT - RAMESES AND CHARIOTEER (AD-F87 but a little longer)

Rameses' chariot pulls up violently, horses rearing.

CAMERA BOOMS CLOSER as the Commander runs in beside Rameses' chariot. Rameses' face is flushed by flames and the lust of battle.

RAMESES
(to Charioteer)
Through it, man! Through it!
Drive on!

The Charioteer draws back in awe as he restrains the rearing, plunging horses. Pharaoh snatches a whip from him and cracks it furiously above the horses. The Commander catches the lash of the whip.

COMMANDER OF THE HOST
(imploring)
No, Great One! You cannot
breach the fire of God!

Rameses lowers the whip, grim but helpless before the fiery barrier between him and his vengeance.

F-87A FULL SHOT - THE PILLAR OF FIRE - (FROM RAMESES' ANGLE)

Shooting toward the storm-blackening sky, the raging tongues of divine flame whirl upward to the ominous heavens.

F-88 LONG SHOT - MOSES AND ENTIRE CAMP, FULL PILLAR OF FIRE
(J-739) (FROM BEHIND MOSES)

The shot is made over the heads of the people toward the mouth of the defile. The Pillar of Fire is in the

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F-88 (cont'd)

form of a flaming spiral nebulae, rotating so as to block the chariots completely. Its swirling top is expanding into the suggestion of a mushroom shape. Awe-stricken, the crowd bursts forth in a mixed jumble of cries:

VOICES

A sword of flame!
The Pillar of Fire...
Like a stream of brimstone!
A miracle of God!
Divine fire!

Even the voice of Moses is swallowed in the mingled surging cries and shouts of praise and relief, wonder and awe.

MOSES

The Lord is our shield and
our strength.

(Ps.
28:7)

F-88A EXT. NEAR DATHAN'S TENT AND WAGON - CLOSE SHOT -
JOSHUA AND SMALL GROUP

Joshua stands at the head of his horse, a small group about him. Lilia runs to the protection of his arms.

JOSHUA

(quietly to her)
The Lord is mighty in battle.

(Ps.
24:8)

F-89 EXT. JUTTING CRAG - FULL GROUP SHOT - MOSES, DATHAN,
AARON AND CROWD - SHOOTING TOWARD SEA - (WIND) (AD-F89)

Above their heads, the black and copper clouds are approaching each other like two giant wrestlers in the sky, about to lock in combat. The nervous voices of all the winds are gathering. An unearthly shadowed light veils the sky and the troubled waters beyond the crowd and Moses. Many are still looking in the direction of the defile. Others have turned their eyes to Moses in questioning reverence. Dathan, now forgotten, is shrewdly watching as the mingled voices of the crowd rise up.

VOICES

Moses! Moses! Moses!

AARON

His staff is the Finger of God!

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F-89 (cont'd)

VOICE

Praise the glory of the Lord!

MOSES

(above the crowd)

Gather your families and your
flocks. We must go with all
speed!

AARON

(in bewilderment)

Go where?

DATHAN

(seizing his chance)

To drown in the sea? How long
will the fire hold Pharaoh back?

The crowd is torn against itself, some holding to their
faith in Moses - others swayed by Dathan's playing on
their fear.

MOSES

(to people)

After this day you shall see
his chariots no more.

(cf.
Ex.
14:13)

DATHAN

No, you'll be dead under them!

MOSES

The Lord of Hosts will do battle
for you.

(cf.
Ex.
14:14)

F-89A KNEE FIGURE SHOT - MOSES ON CRAG, SILHOUETTED AGAINST
CLIFFS AND SKY (AD-F89A)

As the black and copper thunderheads grapple in the
darkening sky, Moses raises his staff and turns to the
turbulent sea. He stretches his rod over the waters,
the Voice of God speaking through him.

MOSES

Behold His Mighty Hand!

F-90 LONGER SHOT AGAINST SKY (WIND) (AD-F90)

From the darkening sky comes the rumbling howl of a
hurricane that strains the robe against Moses' body.

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F-90 (cont'd)

A second seething rush of air screams over the surface of the waters. The two cloudbanks collide with a thundercrash in a titanic impact that fuses them for instants before detonating downward in a maelstrom's swirl.

F-91 FULL SHOT - THE MULTITUDE, PILLAR OF FIRE IN BACKGROUND

Awed by the divine fire and terrified by the storming miracle of the sea, the wind-blasted multitude stand between two holocausts. Some with upraised arms, some shielding their eyes with their garments against the displayed might of God. Some on their knees in prayer, their voices unheard amid the cosmic chaos. Lilia, with Joshua leading his horse, slowly makes a path through the crowd.

F-92 LONG SHOT - CLOUDS AND WATER - SHOOTING PAST MOSES ON CRAG - CROWD AROUND BASE OF CRAG

The sea churns into tossing acres of billowing, high-flung foam against the descending embattled cloud masses. Moses, with upraised staff, strains against the typhoon as though he himself were a mighty combatant in the struggle.

F-93 CLOSEUP - MOSES (same as F-89)

Holding the staff against spray and wind.

F-93A CLOSEUP - BITHIA AND MERED - NEAR BITHIA'S TENT

Filled with wonder and awe, they look toward the heroic figure of Moses outlined against the unleashed violence of nature.

BITHIA

(shaken)

The son of the Nile God...!

MERED

The servant of the true God.

F-94 HIGH ANGLE FULL SHOT (SPD) - THE PARTING WATERS OF THE RED SEA - MOSES ON ROCK - PEOPLE IN FOREGROUND, MIRIAM ON HER KNEES AT MOSES' FEET (AD-812A)

The counter-moving, mingled cloud masses (cyclone and anti-cyclone) have descended as though to join battle with the sea. Its surface heaves in answering wrath, until a mighty cleft begins to delve itself under the boring, parting pressures from above. Twin walls of upward-rising waters mount aloft, until they overtower the scene, exposing portions of the rocky bottom.

F-95 FULL FIGURE SHOT - MOSES - TOWARD DEFILE

All are seen in a baleful, shadowed light - Moses against the vast awed crowd, and the Pillar of Fire and chariots in the distant defile. Joshua struggles toward him amid the roaring winds.

JOSHUA

What is the will of God?

MOSES

(as though echoing
Divine command)

Lead them through the midst of
the sea.

(Ex.
14:16)

Joshua looks down at the sea for an instant, then answers. From below the rock, voices rise up in cries of alarm, terror and uncertainty.

JOSHUA

I have seen this wonder --
we shall do His will.

He starts down the crag toward Lilia and his horse.

F-95A CLOSEUP - DATHAN

He is looking into the canyon formed by the walls of water - worry and doubt on his face. For a moment it is almost as though he believes - then he looks toward the Pharaoh blocked behind the Pillar of Fire.

F-96 EXT. THROAT OF DEFILE - MEDIUM SHOT - RAMESES AND
COMMANDER OF THE HOST

They are seen in the flickering light of the Pillar of Fire, as they stare through the unseen curtain of flame.

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F-96 (cont'd)

COMMANDER OF THE HOST
(overwhelmed)
He opens the waters before them...
and He bars our way with fire.
Let us go from this place. Men
cannot fight against a God!

Rameses continues to stare without answering. His face
is the stone sphinx of Egypt itself. His lips move
but his unconquerable eyes do not.

RAMESES
Better to die in battle with
a God than live in shame.
There is no going back.

F-97 FULL SIDE ANGLE SHOT - MULTITUDE POURING AFTER JOSHUA
OVER THE BANK DOWN INTO THE CORRIDOR - MOSES ON CRAG
IN BACKGROUND (AD-F97 and Egyptian angle)

Led by Joshua, the mass of people, like a river burst-
ing its banks, flows down toward the sea bottom - some
in fear, others in exultant joy and wonder - young and
old, strong and weak. Where a step falters, there is
an arm to support - where there is a cry of fear, there
is a reassuring word. In faith, in courage, in terror,
they set their faces toward the awe-filled corridor of
God! But, in the great movement, CAMERA STOPS for a
moment at little groups being carried along like float-
ing chips on the rushing current, such as:

F-97A An old couple, holding hands as two who walk into the
jaws of death - their possessions riding heavy across
both their shoulders, until a strong young giant, him-
self loaded, helps lift the weight. (AD-F97A)

F-97B A tall Hebrew - child riding on his back - starts down
with his heavy-laden cart, while his wife attempts to
check its momentum by a hold-rope from behind. (AD-F97B)
(Plate FF-97BX-4 or 5)

F-97C MEDIUM SHOT - DATHAN'S TENT AND WAGON - ABIRAM

Amid the people hurrying by, Abiram - in a frenzy -
stands clasping and unclasping his hands, looking from
the walls of water off scene to the empty yoke of
Dathan's wagon. Dathan runs in, drawing Lilia by the
wrist.

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F-97C (cont'd)

DATHAN

His power's from heaven or hell -
but I hope the water holds till
we pass through!

(starts to mount wagon
but notices there are
no oxen)

Abiram, the oxen - where are they?

ABIRAM

I don't know! They're...

DATHAN

(moving to the traces)

We'll pull it ourselves! You,
Lilia - into the traces with me.
Abiram - everybody - pull!

Before anyone can reply, Dathan takes hold of the
traces and all begin to pull.

F-97D MEDIUM SHOT - AT BITHIA'S TENT - BITHIA, MERED AND GROUP

Bithia and Mered are hastily loading her litter with
children, aged, cripples - assisted by the four Nubians.
When it is crowded until old people even ride the
carrying-poles, the bearers lift it; Mered takes up the
little fig tree, and the oddly assorted procession
starts out.

F-97E MEDIUM CLOSE SHOT - CHILD IN CROWD

Amid the legs and wheels of the moving Exodus, a tiny
girl drops her doll. She reaches to retrieve it, but
a mother's arm pulls her back as a heavy wheel passes
over the doll.

F-98 EXT. SHORE AND JUTTING CRAG - LONG HIGH ANGLE SHOT -
PEOPLE STREAMING PAST MOSES INTO THE CORRIDOR (AD-F98)

The great mass movement of the Exodus streams down past
Moses on the crag. Thousands of people, conveyances of
every kind - ox wagons, goat carts, donkey sleds, camel
palanquins - the trudging aged, the striding young, the
running children, the milling herds of cattle, flocks
of sheep, camels, geese, ducks -- all pour over the
edge of the sharp decline. But out in the sea-bottom
corridor, between the cliffs of towering water, held by
the wind of God, the myriad multitudes stretch like a
serpent winding toward the eastern shore.

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F-99 Out

F-99A CLOSE SHOT - NEAR PILE OF GEAR - THREE SMALL CHILDREN

They are looking toward the yawning cleft in the waters in awe and terror, afraid to descend.

F-99B CLOSEUP - MOSES (WIND)

He turns from watching the descent of the people. Noticing the three children, the tense lines of his face relax a little. He starts out toward them.

F-99C MEDIUM SHOT - MOSES

He comes forward (TOWARD CAMERA) through descending groups of people. An old man carried on the clasped hands of his brawny sons, passes Moses and reaches out a frail hand as though to bless him.

F-99D MEDIUM SHOT - THREE SMALL CHILDREN (AD-F99A)

Moses enters to them, takes the smallest in his arms; the other two hang onto his robe, and they descend between the walls of water.

F-100 FULL SHOT - JOSHUA AND PEOPLE WITHIN THE CORRIDOR
(AD-F100)

They are approaching between the walls of up-driven water in the eerie light. All within it fight their way against the howling winds - garments straining against their bodies. An oxcart has overturned. Men are striving desperately to right it. Joshua rides up and calls to another group of passing men:

JOSHUA

Give help here! The way must
not be blocked!

The latter group rushes in and helps to lift the cart.

F-100A MEDIUM CLOSE SHOT - WALLS OF WATER - BLIND MAN BETWEEN
MAN AND WOMAN

The three are approaching CAMERA. The man and the woman are looking up at the crest of the wave, terrified. The sightless man - in contrast to the others - gropes his way forward, serene amid the dangers he cannot see.

F-101 MEDIUM GROUP SHOT (SPD) - LADEN PEOPLE CLOSE TO
CORRIDOR WALL OF WATER - SIDE ANGLE TOWARD CORRIDOR
WALL (AD-F101)

Their heads are bowed low against the wind as they
stumble on in an unceasing stream. Behind them rises
the green, translucent wall of water, terrifying be-
cause it seems about to burst down upon them at every
step.

F-101A MEDIUM SHOT - DATHAN, LILIA, ABIRAM - (CLOSE TO WALL
OF WATER)

They are dragging the wagon along the sea-bottom -
Dathan glancing constantly toward the threatening crest
of the waters. He speaks to Lilia, who is calmly toil-
ing beside him.

DATHAN

Do you think it will hold?
(shouting to
men behind him)
Pull - pull for your life!

LILIA

Is your life worth so much?

Dathan gives her an exasperated look as they plod on.

F-102 Out

F-102A MEDIUM SHOT - MERED, BITHIA, GROUP - (CLOSE TO WALL OF
WATER)

Among the crowd, Mered and Bithia are on each side of
the litter, supporting some of the aged upon the carry-
ing-poles. Mered still has the young fig tree in one
arm; the other helps bear the litter.

F-102B MEDIUM SHOT - AARON AND GROUP BEARING WRAPPED BODY OF
JOSEPH - (CLOSE TO WALL OF WATER)

Through the weird light, Aaron leads the bearers and
patriarchs carrying the revered bones, as they chant
The Song of Joseph.

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F-103 EXT. CORRIDOR MID-PASSAGE - EXTREME LONG HIGH ANGLE SHOT (SPD) - THE MOVING MASSES - (SHOOTING TOWARD THEIR BACKS) (AD-F103)

It is as though the long column moves through a green hell miles long - thousands of animals with them. The shot is made from above the surface level upon a mass of the Exodus which fills another curving section of the corridor, far below the foaming edges of the up-banked sea.

DISSOLVE TO:

F-104 Out

F-105 EXT. EASTERN SHORE - FULL SHOT - STEEP BANK AND ROCK LEDGE - PEOPLE STREAMING UP TO SHORE (AD-F105)

A group of weary, bedraggled but desperately struggling people, led by Joshua, mount to the rock ledge. Behind them, the main stream of the Exodus is struggling up to dry land, urging their animals, pushing the wheels of their carts up the slope. Mothers with babies - old people carried on shoulders - a mass of humanity struggling to reach the shore and life.

F-105A CLOSE SHOT - JOSHUA - BENEATH THE ROCK

Joshua arrives at the rock - urging the exhausted masses to keep moving so as not to block the way for the thousands yet to come.

F-106 EXT. THROAT OF THE DEFILE - MEDIUM SHOT (SPD) - RAMESSES, COMMANDER OF THE HOST - CHARIOTEERS AND CHARIOTS (THROUGH PILLAR OF FIRE) (same as F-86) (AD-F106)

Rameses and the Commander are seen through the diminishing swirl of flame.

A SHOUT

Look - the fires die!

The swaying flames grow thin and circle slowly clockwise. From the center, glinting particles detach themselves to spread upward and outwise in an uncoiling nebulae - so that here the prior phenomenon is reversed, to suggest that the entire process has been in accordance with some natural physical law.

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F-106A CLOSER SHOT - RAMESES AND COMMANDER OF THE HOST
(AD-F106A Alternate)

RAMESES
(to Commander)
Sound the pursuit!

The Commander turns out of scene to swing into his own chariot as we hear the trumpets speak.

F-107 MEDIUM LONG SHOT - RAMESES AND CHARIOTS

As the fire barrier dissolves, the flickering lights die upon their faces, and Rameses, like a hound straining at a leash, shouts:

RAMESES
Remember your firstborn!

His chariot bounds forward. The Commander and others rush to mount.

F-108 EXT. THROAT OF DEFILE - FULL SHOT - CHARGE OF THE CHARIOTS (same as F-106)

In a roaring rattle, the first chariots plunge through the throat of the defile. The whole vast, winding serpentine column of chariots surges forward in a great rush of waving plumes and flashing metal. Over the continuing trumpet call of the attack, a hundred voices echo and re-echo: "Falcon! Falcon! Falcon!"

F-109 EAST BANK - FULL SHOT - MOSES, JOSHUA AND CROWD
(similar to AD-F109)

Moses is struggling up the steep bank, with the children still about him. He is urging the scrambling mass of people and animals to hurry. His words are lost in the wind and jumble of shouts and cries. Joshua, dismounted, below the rock, is dragging, pushing and pulling the sweating, swearing, seething mass of man and beast up the steep, slippery sea floor to dry sand.

Just ahead of Moses, Elisheba, Miriam and others are pushing the lying-in wagon. Miriam looks up quickly at the sound of a baby's cry from within. Seeing the clenched hand of the woman inside, Miriam clasps it in a firm grip of comfort.

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F-109A MEDIUM SHOT - BELOW HIGH ROCK

The lying-in wagon is pushed past the rock. Elisheba and another woman sink down, exhausted. Moses enters with the children, and giving them into Elisheba's care, continues on out of scene.

F-109B FULL SHOT - TOWARD ROCK

Moses mounts the rock, above the streaming people eddying by on both sides.

F-110 EXT. SHORE - FULL SHOT - JUTTING CRAG - (FROM SHORE LEVEL) (AD-F110)

Rameses' chariot drives up the crag and stops on its tilted surface amid the over scene roar of the winds and clatter of chariots, which pull up beneath him - the men staring at the menacing walls of water off scene before them. Even the horses shy away from it. Rameses' Charioteer goes to the horses' heads.

F-111 CLOSER SHOT - RAMESES (AD-F111A)

The Commander of the Host drives in and pulls up beneath Rameses. The Pharaoh's face is hard and contemptuous.

RAMESES

This is work for a butcher -
not a Pharaoh.

(to Commander)

Destroy them all - but bring
Moses to me alive!

CAMERA DRAWS BACK as the Commander raises his whip in acknowledgement of the order but delays in complying with it.

RAMESES

(noting this)

Do you fear his God?

COMMANDER OF THE HOST

Yes, but I serve Pharaoh.

F-111A FULL SHOT - COMMANDER AND CHARIOTS (AD-F111B)
(DOWN SHOT AT SLOPE LEADING INTO CORRIDOR)

COMMANDER OF THE HOST

Draw spears! Forward!

(continued)

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F-111A (cont'd)

Horses and chariots plunge forward, down into the divided sea.

F-111B LONGER SHOT - CHARIOTS (AD-F111C)

F-112 EXT. SHORE AND JUTTING CRAG - EXTREME LONG (HIGH ANGLE)
SHOT - CHARIOTS ENTERING THE VALLEY OF DEATH (AD-F112)
(same as F-98)

The shot is made downward, past Rameses in his chariot on the crag, to the leading chariots galloping between the towering walls of water. Other chariots in mass are disappearing below him into the gorge.

F-113 SERIES OF CUTS - EXT. EAST BANK OF RED SEA

The mass of the Exodus is clambering up the shore in a vast welter of animals, people and possessions - relief and the sense of safety shining from their faces.

F-113A EXT. EAST BANK - (SHOOTING IN OPPOSITE DIRECTION)
(AD-F113A)

Among the crowd are the strong young men helping to push up the ox carts - young women helping mothers with their children or lightening the load of shoulder yokes.

F-113B EXT. EAST BANK - MEDIUM SHOT - BITHIA, MERED AND CROWDED LITTER

They struggle up amid swarming people. An exhausted, overloaded woman sinks to her knees in the path of the litter. Bithia runs forward, swinging the load from the woman's back to her own, enabling the woman to rise and clear the way for the litter.

F-113C MEDIUM SHOT - BRAWNY SONS CARRYING OLD MAN ON CLASPED HANDS

Their father has an arm about each of the son's necks as they struggle up the slope.

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F-113D CLOSE SHOT - TEAR-STAINED FACE OF FRIGHTENED CHILD
AMID WHEELS AND LEGS OF MEN AND BEASTS - MOVING
TOWARD CAMERA

Her face breaks into a smile as she sees daylight ahead,
speaking to the pet lamb nestled in her arms:

LITTLE GIRL
See, the water didn't hurt you!

F-113E MEDIUM LONG SHOT - DATHAN, LILIA, ABIRAM AND OTHERS
(Plate FF-113BXA-2 or FF-113BXA-1)

Dragging the wagon up the bank, they turn off to Moses' left, disappearing from view around the rock.

F-114 INT. CORRIDOR - MEDIUM SHOT - RACING CHARIOTS SEEN
AGAINST WATER WALL (AD-F114)

They pass the CAMERA at a gallop, three or four abreast, rocketing and bumping over the uneven sea bottom, amid clouds of flying spray.

F-115 INT. CORRIDOR - EXTREME LONG (HIGH ANGLE) SHOT -
PURSUING CHARIOTS (AD-F115) (Plate FF-113BX-1, 62 ft.)

The shot is made over the long pursuing column of chariots between the towering, roaring walls of water.

F-116 INT. CORRIDOR - GROUP SHOT - AMID THE MASS IN REAR OF
EXODUS (AD-F116) (Plate FF-116AX-2)

The shot is ground level between the walls of water over a large mass of people near the rear of the Exodus. From somewhere among the crowd, the shout rises:
"Chariots! Chariots!"

The people turn to see their pursuers. Panic sweeps through them as they stampede, stumbling over each other in a frenzy to escape.

SHOUTS
Save yourselves!
Run... run!

Bundles are dropped in panic as all turn to run. In the foreground, the Blind Man, little boy and tethered girl appear overwhelmed by the surrounding confused terror.

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F-116 (cont'd)

LITTLE BOY
(tugging at Blind
man's hand)
Run, Grandfather - run!

The Blind Man picks the girl up in his arms, and led
by the boy, starts off, hurrying as best he can.

F-117-118 Out

F-119 INT. CORRIDOR - MEDIUM DOLLYING SHOT - COMMANDER AND
TWO OTHER CHARIOTS

Seen against a wall of water, the spearmen with poised
javelins in position - the charioteers urging their
horses on.

F-120 EXT. EAST BANK - FULL SHOT - MOSES ON ROCK - JOSHUA AT
FOOT OF ROCK - OTHERS GROUPED AROUND AT FOOT OF ROCK

The composition here is a pyramid effect in the manner
of Carl Schorn's celebrated painting (#492).

Moses, upon his rock, is like an island as the sea of
people swirl past him on both sides, some even clinging
to the lower edge of the rock itself. Their faces, as
they look back, reveal exhaustion, hopelessness, terror
and resignation after the soul-shattering ordeal they
have just endured. But Moses remains immobile, staring
toward the corridor as they swarm around him, beyond
wailings and shouts of grief.

VOICES
Save us! Save us!

DATHAN
(calling)
Better we served the Egyptians
than to die here!

(cf.
Ex.
14:12)

F-120A MEDIUM CLOSEUP - MOSES - (SHOOTING TOWARD PEOPLE)

There is a great sadness on the face of Moses, who once
had led chariots himself - as he raises his staff slowly
and points it toward the sea.

MOSES
Who shall withstand the power
of God?

(continued)

F-120A (cont'd)

The raging wind grows still, sighing into complete silence. There is a moment of unearthly quiet, with no gasp from sea or sky. Only the dull pounding of the horses' hoofs in the wet sand is heard.

F-121 LONG SHOT - CHARIOTS - PAST MOSES

Down the deep alley between the waters, the full might of Pharaoh's chariots roars like a seacomber of tossing plumes and glinting javelins. Then, on the very surface of the gathered waters of the Red Sea, two titanic rims of curling foam seethe forward like great tidal waves of a typhoon. As they reach the middle of the corridor, the force of their meeting starts to collapse the entire walls of water. The roaring thunder of the falling water panics men and horses. Some attempt to reach the shore - others, in their fear, wheel back into the deluge itself. The cries of men and horses are drowned in the thundering advance of the water down the length of the collapsing corridor.

F-122 CLOSE SHOT - COMMANDER OF THE HOST - COLLAPSING WATER WALLS OVERHEAD

He is looking helplessly upward as the avalanche of water descends upon him.

F-123 LONG SHOT - SEA AND CORRIDOR - PAST RAMESES (J-954)

The long column of the chariot army is disintegrated as the great rolling crests of the two waves of annihilation crash down upon the might of Pharaoh. Horses are out of control, chariots attempting to reverse themselves beneath the collapsing walls of water that already inundate the middle of the column.

F-123A CLOSE SHOT - GROUP OF CHARIOTS

Engulfed, as the water strikes.

F-124 INT. CORRIDOR - LONG SHOT (SPD) - CHARIOTS IN COLLAPSING WALLS OF WATER (AD-F124)

Thousands of tons of water plunge downward from each side to meet and engulf the corridor. Dimly seen, men

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F-124 (cont'd)

and chariots are being hurled through the water like straws in a whirlpool. (The shot is made from a level which will convey an illusion that the audience itself is being engulfed.)

F-125 EXT. SURFACE OF THE SEA - FULL SHOT - SEETHING WATERS AND DEBRIS (AD-F125)

This shot is made in a trough-like depression as the two churning walls recoil to normal surface level. Struggling men, horses and debris of chariots are being swirled around in boiling eddies everywhere.

F-126 EXT. EAST BANK OF RED SEA - FULL SHOT - MOSES AND PEOPLE AT ROCK (J-811) (AD-F126)

The last of the multitude has reached the safety of the bank and are clustered around the rock of Moses. Other masses crowd the shore - awed, dazed, terrified, as though they had seen the very fires of hell close on the Day of Final Judgment. The surging waters lap up to their feet. Moses covers his eyes and bows his head.

F-127 Out

F-128 EXT. SHORE AND JUTTING CRAG (SPD) - RAMESES IN CHARIOT ON CRAG

He is standing erect in the chariot. Rushing waters swirl around the rock. The Pharaoh's face is tragic. He has seen a sight that he will never erase from his mind as long as he lives. He covers his eyes with one hand and turns his back to the sea.

F-129 EXT. EAST BANK OF RED SEA - MEDIUM FULL SHOT - MOSES ON ROCK, CROWD (492)

As the surging waters swirl up to lap about their feet, a great roaring shout breaks from the crowd - relief, fulfillment and salvation ringing in every heart. Leaning upon his staff, Moses looks out upon the tragic victory he has just beheld.

Other people are streaming past him, away from the sea, helping one another, joyful over their deliverance. Bithia, Lilia, Joshua, Miriam, Aaron, Elisheba, Mered, Hur and some others are gathered about and below him. Dathan and Abiram are apart, watching Moses with

(continued)

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F-129 (cont'd)

mingled awe and resentment. The mass of the children of Israel are gathered on the hill behind him, as far as the eye can see.

Moses raises his arms and staff toward heaven, with a cry that is half exultation and half anguish.

MOSES

Thou didst blow with Thy wind
and the sea covered them.
Who is like unto Thee, O Lord!
From everlasting to everlasting,
THOU ART GOD!

(Ex.
15:10)
(cf.
Ex.
15:11)

F-130 EXT. EAST BANK - FULL SHOT - WHOLE NATION ON THE MOUNTAIN SIDE

Some are lifting their arms to the clearing skies - others are falling to their knees in prayer. Miriam, Lilia and several of the younger women break into a spontaneous dance of thanksgiving.

CROWD

(shouting)

The Lord is our God - the Lord
is One!

F-131-132 Out

DISSOLVE TO:

F-133 INT. HALL OF AUDIENCE - MEDIUM FULL SHOT - NEFRETIRI (NIGHT)

Enthroned alone, one single dark thin garment drapes her body and flows down the steps of the dais. It is no longer a queen who sits upon the throne of Egypt but a woman who has seen all the things she loved destroyed, and now awaits only her own destruction.

Footsteps sound on the flagged floor. As she raises her head, the CAMERA SLOWLY FOLLOWS her smoldering eyes to the figure of Rameses who comes toward her like a dead man walking.

As he sees her on the throne, he stops, and drawing his sword from its sheathe, comes quickly toward her up the steps of the dais. He draws his sword arm back, but she does not move.

(continued)

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F-133 (cont'd)

NEFRETIRI

Before you strike, show me his
blood on your sword.

Rameses' eyes leave hers - his hand lowers to his side,
the sword falling to the floor as he sinks onto the
throne. She looks from the fallen sword to his face.

NEFRETIRI

You could not even kill him.

Rameses is staring ahead as though once again seeing
the Red Sea engulfing his army.

RAMESES

(very quietly)

His God - is God.

As Nefretiri slowly turns her head from him, there is
a faint rumble, and the scene begins to flush behind
them - in slowly growing tones of smoke and flame - so
that their faces seem to be in hell.

The effect intensifies, and the rumbling grows louder
as the scene DISSOLVES to the topmost thundering fire-
crest of the Holy Mountain - Sinai.

DISSOLVE CONTINUES
TO SEQUENCE "G"

END OF SEQUENCE "F"

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G-1
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SEQUENCE "G"

DISSOLVE CONTINUES TO:

G-1 EXT. MOUNT SINAI - FULL SHOT (SPD) - CLOUDCAP AND
FLAMING TOP OF THE HOLY MOUNTAIN - (DAY)

With quaking, pulsing rumblings over scene; the shot is made from a high level to include the summit - revealing the flaming peak piercing through the clouds that obscure it from the camp below.

DISSOLVE INTO:

G-2 EXTREME LONG SHOT (SPD) - EXT. SPRAWLING CAMP OF THE
EXODUS AT THE FOOT OF MOUNT SINAI (AD-G2)

Seen from below the summit cloud. The lower slopes are burnt orange in color, incised by black shadows from the overhanging ridges. On the plain at the base of the mountain is the camp of the Exodus, ranged into tribal sections after four months' experience of migration. (For locale, see Hole's 'History of the Old Testament, Plate 17, photo #771). BOOM IN toward the camp.

DISSOLVE TO:

G-3 THE CAMP OF THE EXODUS - AT BASE OF SINAI (AD-G3)

Upon a pile of rock, which evidently has been used as an altar, stands Dathan - a mass of faces turned to him. Apart, near Aaron's tent, stand a little group of the faithful: Bithia, Sephora, Lilia, Mered, Hur and elders. Immediately below Dathan are Aaron, Miriam and Elisheba.

DATHAN

I tell you Moses is dead.
Joshua is dead. Great leaders,
yes - but dead leaders. Ask
Aaron - could any man live on
that fiery summit for forty days
and forty nights?

Aaron's eyes go toward the Mountain.

AARON

Yes - by the will of God.

DATHAN

(quickly)

Who knows the will of God? Do
you? Do I?

(continued)

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G-1
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SEQUENCE "G"

DISSOLVE CONTINUES TO:

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Joshua is dead. Great leaders,
yes - but dead leaders. Ask
Aaron - could any man live on
that fiery summit for forty days
and forty nights?

Aaron's eyes go toward the Mountain.

AARON

Yes - by the will of God.

DATHAN

(quickly)
Who knows the will of God? Do
you? Do I?

(continued)

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G-2
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G-3 (cont'd)

DATHAN (cont'd)
(without waiting
for an answer)
Or you, Sephora, his grieving wife?
(to crowd)
She came back among us to find her
husband - but he is dead. Even
she cannot hope that he lives.

SEPHORA
Moses went up into the forbidden
ground to receive God's Law!

DATHAN
And has not returned. We share
your pain. We sympathize. But
sympathy will not lead us to the
land flowing with milk and honey.

ABIRAM
Now we have no leader.

CAMERA MOVES to the little group of the faithful.
Bithia comes forward.

BITHIA
Would a God who has shown you
such wonders let Moses die
before his work is done?

G-4-5 Out

G-6 CLOSEUP - DATHAN

Dathan descends part way to the crowd, shrugging as
though Bithia's words are only to be expected.

DATHAN
(indicating Bithia)
His mother...
(almost bowing to
such fortitude)
So beautiful is the hope of a
mother.
(now sharp and strong)
But there are other mothers
among you. What will become
of their children?

CAMERA MOVES BACK as a murmur of fear runs through the
crowd.

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G-3
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G-6 (cont'd)

AARON
(to the crowd)
We must have faith!

DATHAN
Faith in what? You, Aaron?
Can you lead us to this land
of promise? Do you know where
it is?

AARON
(shaking his head)
Across the wilderness.

DATHAN
(to crowd)
And who is to lead us?

KORAH
You, Dathan!

There are shouts from the crowd of "Yes, yes! Dathan
is wise." "Moses is dead." "Lead us, Dathan!"

DATHAN
Would I know where to bring
you - except to Egypt...

There are murmurs of alarm from the people.

DATHAN
...where there is food.

AARON
Pharaoh would kill all of us!

DATHAN
Not if a God of Egypt went
before us. You could make one
for us, Aaron.

(Ex.
32:1)

Abiram comes in swiftly behind Dathan.

ABIRAM
Aaron knows the arts of the temple.

AARON
I will not!

Amid the angry muttering in the crowd, Korah steps

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G-4
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G-6 (cont'd)

quickly to Dathan and takes the small golden idol from his pouch, handing it to Dathan.

DATHAN

He will not! He would rather
see our flesh rot in the
wilderness.

(angry rumble
from the people)

You will make us a god we can see,
Aaron...

(holding up idol)
a god of gold - a golden calf!

This brings an enthusiastic surge of agreement from many. Dathan, taking quick advantage, indicates several women with baskets.

DATHAN

(beckoning)

You with the baskets --

As the women come forward, Dathan breaks off Abiram's gold necklace and tosses it into the first basket.

DATHAN

(to crowd)

Break off your earrings - your
bracelets - your necklaces!

(cf.
Ex.
32:2)

MIRIAM

(mounting the first
step and pointing)

Bring the golden spoils we took
from Egypt!

DATHAN

We will make of them a Golden
Calf!

Amid excited shouts, people start to divest themselves of their jewels, and the scene becomes a swirling pattern of mounting enthusiasm.

SHOUTS

Give your gold!
We'll make a god!
A Golden Calf!

DATHAN

And Korah shall be High Priest!

(Num.
16:24)

(continued)

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(290)

G-6 (cont'd)

SHOUTS

A God we can see!
I'll bow down to gold!

As they surge about Dathan, a hilarious shout goes up from the crowd: "Dathan! Korah! Abiram!"

G-6A MEDIUM SHOT - TREASURE WAGONS

People are swarming upon the heavily loaded wagons. Young men fling down small Egyptian idols of gold, money, rings, vases, chains, etc. Men and women catch them excitedly while others swirl out a length of bright orange cloth to collect the golden downpour. In the background, girls are unrolling bolts of brilliant cloth and seizing temple instruments from among the treasure.

DISSOLVE TO:

G-7 EXT. SLOPE NEAR SUMMIT OF SINAI - MEDIUM SHOT - MOSES ON LEDGE (AD-G7)

Moses stands upon a ledge of the precipice that seems suspended between earth and heaven. In the flickering red and golden light of the fires of Sinai, Moses' face shows the strain of his forty day vigil. He holds his arms wide in final supplication.

MOSES

From the Burning Bush, O Lord,
You charged me to bring the
people to this Holy Mountain -
to behold Your glory and re-
ceive Your Law.

(cf.
Ex.
33:18,
24:12)

(a cry from the soul)

What have I left undone?

G-8 FULL SHOT - THE PILLAR OF FIRE FORMING - (FROM MOSES' VIEWPOINT) (AD-G8)

As if in answer to his cry, in the deep abyss beyond the cleft, glinting particles of light are again evolving the flaming, spiraling nebulae of the Pillar of Fire. Through this, like the earth-shaking tone of a great organ, comes the same music heard at the Burning Bush and the first forming of the Pillar of Fire. And the music itself shapes the Divine Voice.

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G-8 (cont'd)

THE VOICE

I AM -- I am the Lord thy God.

(cf.
Ex.
20:2)

From the golden vortex of the now formed flaming
nebulae, the orange-greenish pure flame of the Finger
of God stabs into the rock.

G-9 FULL SHOT - THE PILLAR OF FIRE AND MOSES (AD-G9)

Blinded by the pure essence of the Divine light of the
striking Finger of God, Moses presses back against the
rough side of the ledge, illuminated by a play of
colors like the sunlight through the stained-glass
window of some gigantic cathedral. As the Finger of
God burns the First Commandment into the living rock,
molten lava streams down to the foot of the ledge.

("Two tables of testimony, tables of stone, written
with the Finger of God" - Ex. 31:18; Deut. 9:10.
"And the tables were the work of God, and the writing
was the writing of God, graven upon the tables" -
Ex. 32:16.)

THE VOICE

(I) THOU SHALT HAVE NO OTHER GODS
BEFORE ME.

(Ex.
20:3)

Where the Finger has struck appears a line of black
Proto-Sinaitic lettering.

(Professor Marcus, Oriental Institute, University of
Chicago, refers to this as "South Canaanite" - the
writing in use in Southern Palestine in the Late
Bronze Age.)

G-9A CLOSE SHOT - MOSES (AD-G9A)

As he shields his face and works his way along the rock
closer to the Divine lettering.

G-9B FULL SHOT - MOSES AND PILLAR OF FIRE (J-1077)

The flame thrusts again, carving in fire the Divine
Truth as the Voice speaks through great symphonic chords.

THE VOICE

(II) THOU SHALT NOT MAKE UNTO THEE
ANY GRAVEN IMAGE.

(Ex.
20:4)

DISSOLVE TO:

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(292)

G-10 EXT. SECTION OF CAMP - CLOSE SHOT - HEAD OF GOLDEN CALF - (NIGHT) (AD-G10)

A girl is polishing the gleaming surface of the finished head of the idol with her unbound hair.

CAMERA BOOMS BACK to reveal Aaron hammering thin sheets of gold about the wooden form of the stylized Egyptian calf -- then a large bellows and forge come into view, where the sheets of gold are being pounded thin. Four brawny men pull the ropes of the bellows. Its constant breathing throws a changing, pulsating light over the preparations for the bacchanale. Miriam passes the sheets of gold from the forge to Aaron.

The last of the women are stripping themselves of their golden ornaments, tossing them into the row of cauldrons set upon wood fires stoked by young men with gleaming bodies. Others are opening chests and bundles of fine linens and fabrics - the spoils of Egypt - tossing them out in multi-colored streamers to the eager hands of the joy-hungry crowd. Men are bringing in wineskins on yokes, and steaming giant roasts. Still others bear fat purple clusters of grapes, blood red pomegranates - lengths of shittim wood for the altar. Women weave garlands of the yellow acacias that bloom on Sinai - and braid leaves for the altar decorations.

Dathan, the supreme figure amid the profane preparations, mounts the steps of the altar and shouts to the crowd:

DATHAN
We shall eat, drink, and then
rise up to play. We shall give
ourselves and our women to the
Golden Calf - and worship him
in joy.

(cf.
Ex.
32:6)
(cf.
Ex.
32:5,8)

There is a roar of response from the people.

DISSOLVE TO:

G-11 SUMMIT OF SINAI - FULL SHOT

The whirling Pillar of Fire in the foreground. Through it is seen the indistinct form of Moses pressed against the rock cleft. Again the flaming Finger of God, in orange-greenish hues, reaches from the spiraling top of the nebulae, striking the rock. The melting stone drips from the contact which forms the words.

(continued)

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THE TEN COMMANDMENTS

G-8
(293)

G-11 (cont'd)

THE VOICE

(music-sound effect)

(III) THOU SHALT NOT TAKE THE NAME
OF THE LORD THY GOD IN VAIN.

(Ex.
20:7)

Now striking from the center of the Pillar of Fire darts a blue-white flame, searing the rock as the Divine Words come forth from the living column.

THE VOICE

(IV) REMEMBER THE SABBATH DAY TO
KEEP IT HOLY.

(Ex.
20:8)

Then, from the whirling vortex, the orange-greenish point of flame etches the next Commandment in the left tablet.

THE VOICE

(V) HONOR THY FATHER AND THY
MOTHER.

(Ex.
20:12)

Barely have the letters cooled from white heat to glowing orange, when - like a flaming sword - a red lower flame thrusts from the bottom of the Divine Spiral.

THE VOICE

(VI) THOU SHALT NOT KILL.

(Ex.
20:13)

G-11A CLOSEUP - MOSES

In awe and wonder, through the above.

DISSOLVE TO:

G-12 EXT. CAMP - FULL SHOT - WORSHIP OF THE GOLDEN CALF

The cauldrons are gone, and in their place are great spits where men and women are roasting and basting an ox as well as lamb and fowl. From the turning spits, the fires illuminate the scene with a strange and varying play of light.

An air of tense expectancy is upon the crowd now, dressed in the gay colored fabrics of Egypt and Midian. Horn goblets, clay bowls, alabaster containers are ready to be filled from wineskins.

At a signal from Dathan, ten young men with gleaming torsos thrust the Golden Calf high into the air. There is a great shout of triumph from the crowd: "Hallel! Praise to the Golden Calf!"

(continued)

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THE TEN COMMANDMENTS

G-9
(294)

G-12 (cont'd)

The light from the coals in the receptacle beneath the stomach of the golden god filters through the grille work, suffusing the idol's underside with a flickering evil glare.

Drumbeats mingle with the clash of cymbals and the blowing of pipes and horns, and strumming of lutes.

As the Calf starts to move in a great circle around the camp, a spontaneous Saturnalia bursts forth. Aaron - swinging a golden censer - and Miriam, dancing with a timbrel - move before the golden idol, giving praise. Elisheba circles the Calf, waving a second, smaller censer toward the idol. A dancing girl with incense weaves through the procession. Another girl, dancing before the god, dips an ivory-mounted horsetail into a bowl she is carrying, flicking perfume first upon the god and then upon the people.

A girl riding high upon a man's shoulders, arches her tawny body to hang a garland of acacias upon a horn of the god. Still other women are borne aloft to deck the idol with their ropes of jewels and silver chains.

The CAMERA MOVES BEFORE THE CALF which is borne through the exulting multitude.

In complete abandonment to pleasure, men and women mingle in wild Dionysian dance, whirling around the idol and before it, throwing wine and flowers at the god.

Thinly clad girls dance with clashing timbrels, now and again seized by a man who rips away a scarf, flinging it into the litter of the god where the fire curls it in devouring flame. It is an eruption of pleasure without pattern, without form, the joyous release of centuries of bondage. A dozen or more girls with harps rhythmically swing beside the idol, filling the air with sensuous harmony.

G-12A GROUP SHOT - MERED, HUR, SOME OF THE ELDERS, AND OTHERS LOYAL TO MOSES

They are guarded by several of Dathan's armed spearmen. Each is bound by one arm to another, and they watch the festivities with smoldering, helpless anger.

3/5/55

THE TEN COMMANDMENTS

G-10
(295)

G-13 GROUP SHOT - SEPHORA, BITHIA, LILIA, OTHER WOMEN OF
THE FAITHFUL - FRAMED BY ROCK AND AARON'S TENT (AD-G13,
G13A)

They are herded together, in the charge of Abiram.
The faces of the little group of mourners are turned
away from the scene of idolatry.

ABIRAM

Are you mourners of Moses
afraid to face the god which
brought you out of Egypt?

(cf.
Ex.
32:4)

BITHIA

(to Abiram)

I saw the sea part, but I saw
no golden calf.

Dathan enters with Korah.

DATHAN

Are their necks too stiff to
lift their heads?

SEPHORA

(to Dathan)

For this sin, the Lord will
blot you from His book.

(cf.
Ex.
32:33)

Dathan walks through them to Lilia.

DATHAN

His eyes are blind - His book
is closed.

(puts his hands on
each side of Lilia's
head)

Lilia, my love...

(pushes back her
headcloth)

a new bridegroom awaits you...

(tightening both ends
of the headcloth
around her throat)

Come...

Indicating the Golden Calf, he leads her away toward it.

LILIA

(as she is taken away)

No, Dathan - not that -- please
don't make me worship him!

3/5/55

THE TEN COMMANDMENTS

G-11
(296)

G-14 FULL SHOT - GOLDEN CALF AND REVELERS (AD-G14)

It is being borne forward amid the dancers as Dathan enters, drawing Lilia after him. Helped by others, he raises Lilia up to the litter at the golden feet of the Calf. A wild cheer rings from the nearby dancers and revelers.

Another man running beside the idol, tosses a garland of flowers about Lilia's shoulders - while women splash wine and perfume up at the shamed girl. The drums and timbrels crash louder as the pleasure-drunk throng continues its winding course beneath the glittering golden idol.

DISSOLVE TO:

G-15 EXT. SINAI SUMMIT CREST - MEDIUM SHOT - FACE OF THE CLIFF (AD-G15)

The Proto-Sinaitic lettering of the Seventh Commandment still glows with the molten lava as the white and blue Divine Flame draws back.

THE VOICE

(music-sound effect)

(VII) THOU SHALT NOT COMMIT ADULTERY.

(Ex.
20:14)

G-16 CLOSE SHOT - MOSES (AD-G16)

His hand is partially shielding his face from the searing Light of Truth. His hair and beard have whitened. His eyes are smitten with the Holy Light - the only mortal eyes to have seen God and lived.

There is a sudden surge of brilliant light reflected upon his face, and over it is heard The Voice.

THE VOICE

(VIII) THOU SHALT NOT STEAL.

(Ex.
20:15)

Again the flush of light, and the sound forms The Voice.

THE VOICE

(IX) THOU SHALT NOT BEAR FALSE
WITNESS AGAINST THY NEIGHBOR.

(Ex.
20:16)

G-17 FULL SHOT - MOSES AND PILLAR OF FIRE (AD-G17)

The searing Finger of God in red flame stabs from the

(continued)

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THE TEN COMMANDMENTS

G-12
(297)

G-17 (cont'd)

nebulae to carve the final great Commandment, as The Voice of awe-filling majesty speaks.

THE VOICE

(music-sound effect)

(X) THOU SHALT NOT COVET.

(Ex.
20:17)

The now completed Ten Commandments are seen fused into the rock. The Mountain rumbles. Moses covers his face with his cloak as the three points of fire - orange and green from the top, blue and white from the middle, and red from the bottom - merge together in hissing spectroscopic fire that envelops the face of the cliff. There is the sound of rending stone. The fires withdraw from the blackened, seared cliff, leaving the outline of two tablets upon Sinai's living rock.

G-18 MEDIUM SHOT - MOSES AND TABLETS IN CLIFF

Moses approaches the tablets, which are still glowing from the sacred fire, and pulls them loose from the rock. He turns, with a tablet in each arm, to face the Light of God. His hair is streaked with white, his face radiant in the beams* of glory that adorn it.

MOSES

(transfigured)

HOLINESS TO THE LORD!

(Ex.
28:36)

(*Mistranslated as 'horns' in the Vulgate, which accounts for the horns on Michaelangelo's statue of Moses.)

G-19 FULL SHOT - DISSOLVING PILLAR OF FIRE - (FROM MOSES' ANGLE)

The rotating, flaming nebulae spirals farther away as the glinting particles of fire detach themselves, spreading outward and upward in the reverse order in which they were formed. The Voice is heard more faintly now through music.

THE VOICE

Go get thee down, for thy people
have corrupted themselves.

(Ex.
32:7)

DISSOLVE TO:

3/5/55

THE TEN COMMANDMENTS

G-13
(298)

G-20

EXT. BASE OF MOUNT SINAI - FULL HIGH ANGLE SHOT -
SATURNALIA OF THE GOLDEN CALF - PEOPLE AND IDOL -
(NIGHT) (AD-G20, G20A) (Matania-133; Matania-617)
(Friberg-666)

Brazier lights illuminate the Golden Calf which has now been set up on the high place of the altar (same as G-3). Behind the altar is a deep cleft in the rocky slope of Sinai over which isolated revelers are swarming, passing wineskins to the people up above lying upon the ledges.

Here and everywhere amid the tents and fires are a mass of revelers, singing and dancing to the music of harps, the clashing of timbrels, and the wild beat of drums.

Lilia lies upon the steps leading up to the idol's high place where she has been thrown, her face buried in her arms. A young woman, like a pagan priestess, is embracing the Calf, pouring wine into the snout-like mouth.

A whirl of dancers moves beneath the Calf, tossing their unbound hair from their bare shoulders over their faces as they beat tambourines in an ever-increasing tempo. In a final climactic gesture, the dancers fling golden grain before the feet of the idol.

As though in answer, the girl twined about the Calf flings the wine left in her cup in a spray of purple mist upon the throng. The rain of wine ignites the whole camp into a frenzied explosion of abandon. A wild orgy of whirling, undisciplined dance - thousands of arms writhe up in the firelight like snakes in the flames of hell.

Dancers, with white and colored balls of cloth tied to their braided hair, kick skyward toward the idol in rhythmic abandon. ('Girls Performing Acrobatic Dances', plate 9, Mastaba of the Vizier Mehou, in 'Egypt, Paintings from Tombs and Temples, published by New York Graphic Society, 1954 - a Unesco World Art Series.)

Timbrels flash and shudder. Men raise women to their shoulders - wine splashes from the cups in the women's hands. Others sweep girls out of the dance, bearing them off to the shadows. In this evil hour, the Golden Calf reigns supreme - and the rites of his worshippers are the seven deadly sins -- Gluttony, Avarice, Pride, Lust and Envy rule the night.

DISSOLVE TO:

3/5/55

THE TEN COMMANDMENTS

G-14
(299)

G-21 EXT. SINAI SLOPE - FULL FIGURE SHOT - MOSES (AD-G21)

Dimly seen at first, he approaches through the cloud-cap of Sinai. The Mountain rumbles like distant thunder. Crimson and yellow lights flush the darkness behind him. He emerges from the vapor a transfigured man - his beard now white, his face translucent. He bears in each arm a stone Tablet of the Law.

Out of the darkness of the rocks, Joshua emerges to meet the transfigured Prophet.

JOSHUA
(kneeling)
The light of God shines from
you, Moses.

MOSES
Do not kneel to me, Joshua.

JOSHUA
(rising)
These tablets of living stone...?

MOSES
The writing of God... His Ten
Commandments.

(Ex.
32:16)

G-21A CLOSE SHOT (AD-G21A)

There is a rumble from within the cloud. When its noise has died away, Moses becomes aware of other sounds from far below - the faint and distant echo of revelry.

JOSHUA
(anxiously)
There is a noise of war in
the camp.

(Ex.
32:17)

MOSES
(grimly)
It is not the noise of war,
but the noise of song and
revelry.

(cf.
Ex.
32:18)

He begins to lead the way downhill.

WIPE TO:

3/5/55

THE TEN COMMANDMENTS

G-15
(300)

G-22 EXT. BASE OF MOUNT SINAI - FULL SHOT - SATURNALIA OF
THE GOLDEN CALF - (NIGHT) (AD-G22, G22A, G22B, G22C,
G22D)

The revelers, now more dimly seen, abandon themselves to the final excesses of drunken pleasure. Spotted in the glow of a burning fire or the embers of a brazier, vignettes of debauchery are indistinctly glimpsed.

A man and a girl dance in the leopard robes of the Egyptian priesthood, but with the animal heads above their faces. A partially dressed girl with a wineskin over her shoulder is leaning over a seated man, directing a purple jet into his open mouth. Other sprawling revelers laugh and applaud until he chokes and sputters. Amid another group, a girl is clutched in a man's embrace, with an empty wine cup in her outstretched hand. Nearby a man is playing a stringed musical instrument to a girl who is beyond the sound of music. Two men bear a woman into the deeper shadows. A tambourine dangles from one of her hands and a wine cup from the other. A burly bestial man is oblivious to all about him as he gnaws at a lamb on a spit, turning it under his teeth. A woman bent back over a rock is kissing one man while another man drinks wine from the cup in her hand.

Everywhere Satan strums his harp of sin - but the payment will be death.

Dathan, attended by Abiram, has mounted to the top step of the golden idol. He crushes Lilia to him - then forces her to kneel before the Golden Calf, raising her arms about its gleaming neck.

The shattering blast of a shofar sounds over scene. Startled, Dathan releases Lilia, who drops on the steps, her body arched downward.

All dancing and music stop as the horn-blast silences the camp. A harp trails off on the note of a last long chord. The clash of a tambourine dies in the air. The revelers turn and look up to the Mountain, some pointing, as they see the figures of Moses and Joshua above them. At first heard as a low gasp, the startled cries of "Moses - Moses - Moses" grow and spread through the crowd, sounding in fear, in joy, and in defiance.

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THE TEN COMMANDMENTS

G-16
(301)

G-22A CLOSE SHOT - SEPHORA AND BITHIA - AMONG THE FAITHFUL

Their faces are uplifted with wonder, awe and hope.

SEPHORA
(crying out in joy)
Moses! Moses!

BITHIA
My son!

G-22B GROUP AT GOLDEN CALF ALTAR

From Lilia's lips breaks the cry:

LILIA
Joshua!

Unnoticed by Dathan and Abiram whose eyes are upon Moses in angry amazement, Lilia breaks free and runs down the steps.

G-22C MEDIUM SHOT - MOSES AND JOSHUA - ABOVE ENCAMPMENT

They appear, outlined against the sky, at the turn of the path above the cleft. Moses' eyes blaze with wrath above the tablets which he holds. His voice is like the thunder of Sinai itself.

MOSES
You have sinned a great sin
and become abhorrent in the
sight of God! You are not
worthy to receive these Ten
Commandments! (cf.
Ex.
32:30)

G-22D CLOSE SHOT - AARON, ELISHEBA AND SEVERAL DOUBTERS

They look from Dathan to Moses in troubled indecision. Then Aaron and Elisheba move guiltily toward Moses, followed by some of the others. Another group of revelers in the disarray of the bacchanalian worship move toward Dathan.

G-23 FULL SHOT - (FROM MOSES' ANGLE) - DATHAN AT THE GOLDEN CALF, SURROUNDED BY REVELERS (AD-G23)

Some, with troubled murmurs, start backing away from the

(continued)

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THE TEN COMMANDMENTS

G-17
(302)

G-23 (cont'd)

Golden Calf. Others, in defiance of Moses' words, gather closer to the idol. Dathan, realizing this is final struggle for leadership of the people, now answers Moses in defiance... these two symbolizing the eternal strife between good and evil for the possession of men's souls.

DATHAN

(shouting)

We are gathered against you,
Moses. You take too much upon
yourself!

(Num.
16:3)

(there is a protesting
rumble from the people)

We will not live by your command-
ments. We are free!

On Dathan's words, some of the frightened and confused people who had started to move toward Moses, are swung back to Dathan. They cluster on the steps of the Golden Calf with uneasy mutters and growing threat.

CAMERA PULLS BACK UNTIL IT IS SHOOTING PAST MOSES. He raises the tablets which are silhouetted against the people massed about Dathan and the Golden Calf below.

MOSES

There is no freedom without
the law!

G-23A MEDIUM SHOT - DATHAN AND GROUP ABOUT HIM (same as G-23)

Their eyes are raised to Moses - some in defiance, some in fear.

DATHAN

Whose law, Moses? Yours?
Did you carve those tablets
to become a prince over us?

(Num.
16:13)

The people are torn by uncertainty between these two poles of power.

G-24 FULL FIGURE SHOT - MOSES - SHOOTING UP AT HIM FROM
THE PEOPLE'S ANGLE

The military figure of Joshua stands a little behind him like a protective shadow of temporal strength.

(continued)

3/5/55

THE TEN COMMANDMENTS

G-18
(303)

G-24 (cont'd)

Moses' burning glance sweeps over the crowd.

MOSES

Who is on the Lord's side,
let him come to me!

(Ex.
32:26)

G-24A MEDIUM SHOT - MERED, HUR AND MEN LOYAL TO MOSES

Aaron enters, cutting them free of each other, for the guards have left now. As the loyal men tear the bindings from their arms...

G-24B GROUP SHOT - SEPHORA, BITHIA AND OTHER WOMEN OF THE FAITHFUL

Elisheba enters to the little group who have stood firm. She is followed by other women-revelers, now repentant. Some are fixing the disarray of their clothing; some covering themselves with the cascades of dishevelled hair; some with tear-stained cheeks; some dazed, lips muttering prayers for forgiveness.

G-25 MEDIUM FULL SHOT - DATHAN - CROWD IN FOREGROUND

It is as though the words of Moses again separate a troubled sea. The wind of Truth drives some toward Moses, and the breath of evil lashes others backward toward Dathan and the Golden Calf. Dathan, having collected the hard, rebellious core of the godless and the lawless, now seizes the opportunity to demoralize Moses' followers by his final defiant challenge.

DATHAN

(to crowd)

He showed you no land of milk
and honey. I show you a god
of gold! Follow me to the land
of plenty!

Through the shouts and mutters of the people, CAMERA MOVES DOWN TO MIRIAM seated by the flank of the Calf. She has been polishing the golden surface with her hands. Beyond her is seen the dividing people - some moving toward Dathan, some toward Moses.

Miriam suddenly notices that her hands have turned a mottled white. With a gasp of horror, she draws back from the Golden Calf, crying to Aaron:

(continued)

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THE TEN COMMANDMENTS

G-19
(304)

G-25 (cont'd)

MIRIAM

Aaron - I am leprous! I am
unclean!

(cf.
Num.
12:10)

She jumps down and runs through the crowd - CAMERA
DRAWING BACK to reveal the parting of the righteous
and the sinners, as though on the final Day of Judgment.
The smaller mass swirls about the Golden Calf beneath
Dathan - the repentant join the band of faithful, now
beneath Moses, who has moved along the path toward the
head of the cleft.

G-26 FULL FIGURE SHOT - MOSES - HEAD OF THE CLEFT

His face is suffused with a prophetic light, as though
he saw the history of all mankind in its freedom of
choice between good and evil spread out before him.

MOSES

For this you shall drink
bitter waters.

(cf.
Ex.
32:20)

(showing first one

Tablet, then the other)

God has set before you this day
His Laws of Life - and Good -
and Death and Evil.

(Deut.
30:15)

He holds them high above his head in the heroic classical
pose forever engraved in the conscience of mankind.

MOSES

Those who will not live by the
Law -- shall die by the Law!

He hurls the tablets down into the cleft below.

G-27 MEDIUM SHOT - IDOLATORS - DATHAN AT GOLDEN CALF (AD-G27)

The people run in terror as the Tablets strike upon the
corner of the altar and shatter. From the fragments,
the Pillar of Fire quickly forms, as though the Law
were resolving itself into the Divine Elements of its
substance.

It swirls like a tornado of multi-colored flames with
the Golden Calf at its core. Dathan crouches beneath
it, his defiance turning to cringing terror, while his
followers flee God's sword of destruction, scattering
away in all directions like the fragments of an explod-
ing bomb.

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THE TEN COMMANDMENTS

G-20
(305)

G-27A CLOSER SHOT - TOWARD THE GOLDEN CALF (AD-G27A)

As the Golden Calf starts to disintegrate in the devouring tongues of 'the fire that came out from the Lord' (Num. 16:35), the earth yawns, gaping open at the very base of the idol.

G-27B FROM BELOW THE LEVEL OF THE GROUND (AD-G27B)

The Pillar of Fire swirls above the open grave of idolatry, and all the flames of its dancing nebulae gleam blood red in God's righteous wrath. Through it, the disintegrating Golden Calf topples into the bottomless abyss. Dathan, Korah and Abiram, scratching and clawing the air, are sucked after it. 'The earth opened her mouth and swallowed them up' (Num. 16:32).

Over the scene are heard the screams of terror-smitten idolators running in panic - the prayers for forgiveness - the appeals for mercy - snatches of voices raised in distress, torment, triumph and glory. Through this,

G-28 Out DISSOLVE TO:

G-29 EXT. SLOPE OF MOUNT NEBO - CLOSE SHOT - MOSES' FACE
(TOWARD EVENING) (AD-G29, G29A)

Though very old, 'his eyes have not dimmed, nor has his natural force abated' (Deut. 30:7). Wisdom, majesty and sadness dwell upon the face of Moses, now the white-maned, snow-bearded patriarch.

Rising like a distant surf, comes the acclaiming roar of the multitude amid triumphant ram's horn and trumpet blasts - heard intermittently throughout the following.

MOSES

(indicating people below)

The Lord was angry with me for
your sake and said unto me:
Behold it with thine eyes, for
thou shalt not cross over this
Jordan.

(Deut.
3:27)

Through this, the CAMERA DRAWS BACK SLOWLY, disclosing Joshua, streaked with grey but in the prime of his power. Lilia, many years older but still lovely, is behind him. On the other side stands Sephora, now very old but serene of face and still beautiful. Beyond them,

(continued)

3/5/55

THE TEN COMMANDMENTS

G-21
(306)

G-29 (cont'd)

and a little apart, stand Bithia and Mered, now husband and wife (I Chron. 4:18).

Moses' words bring a sad low murmured realization from the others that the moment of parting has come. Sephora comes to him, taking his hand in hers - presses it to her bosom.

SEPHORA

(looking up into
his face)

Then I will stay.

MOSES

(touching her white hair)

I am called by the Lord, Sephora.
I go alone.

SEPHORA

Look, Moses - the people cross
over Jordan...

G-30

EXT. THE BARREN LAND OF MOAB - LONG SHOT - EXODUS PASS-
ING IN THE VALLEY BELOW - BEYOND LIES THE GREEN LAND
OF CANAAN (AD-G30)

Even at this distance, excitement shows through the column at being in sight of their final destination.

SEPHORA'S VOICE

In the Ark, they carry the Law
you brought them. You taught
them not to live by bread alone.
You are God's torch that lights
the way to freedom...

G-31

GROUP ON MOUNT NEBO

SEPHORA

(simply, as she
holds to his hand)

I love you.

A little smile lights his face as he looks into her eyes - then turns to Joshua, removing his mantle.

MOSES

Joshua.

(continued)

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THE TEN COMMANDMENTS

G-22
(307)

G-31 (cont'd)

Joshua kneels before Moses, who puts his mantle over the warrior's shoulders, and lays consecrating hands upon his head - thereby establishing the custom of spiritual ordination through the laying-on-of-hands (Num. 27:18, Deut. 34:9; Jewish Encyclopaedia, Vol. 6, page 211).

MOSES

Joshua, I charge you and
strengthen you...

(Deut.
3:28)

(pointing to the
people below)
for you shall go over Jordan
to lead the people.

JOSHUA

(looks up into Moses' eyes)
As for me and my house, we shall
serve the Lord.

(Josh.
24:15)

MOSES

(holding out his hand)
Mered - give me the books.

Mered unslings from his shoulder the pouch containing five papyri. He hands it to Moses, who offers it to Joshua.

MOSES

Take these five books and put
them in the Ark of the Covenant
beside the Ten Commandments,
which the Lord restored to us...

(cf.
Deut.
31:26)

Joshua rises, putting the sling over his shoulder. Moses turns, and with the dignity of the ages, walks up the mountain away from them. As he goes, the shouts and trumpets from the valley ring louder. Joshua takes Lilia and they start down the slope.

G-32 EXT. VALLEY - LONG SHOT - THE ENDLESS LINE OF THE EXODUS,
INCLUDING ARK

Now seen from below, silhouetted against a skyline, the Ark is seen only in outline without recognizable detail, as in the Dore painting of its return from Philistia (photo #722). In the foreground are the descending figures of Joshua and Lilia - Mered and Bithia.

G-33 Out

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THE TEN COMMANDMENTS

G-23
(308)

A-34 MEDIUM SHOT - MOSES ASCENDING THE MOUNTAIN

Pausing, he turns and speaks in a clarion voice as though to the thousands of people far below him.

MOSES

Go - proclaim liberty through-
out all the lands, unto all
the inhabitants thereof.

(Levit.
25:10)

A-35 Out

G-36 EXT. BROWN COUNTRYSIDE OF MOAB - EXTREME LONG (HIGH)
SHOT (SPD) - EXODUS ENTERING THE GREEN LAND OF CANAAN
(AS SEEN BY MOSES)

Its great winding column is entering a fair land of green pastures through which the River Jordan flows, lit by a sunset sky. The small figures of Joshua, Lilia, Mered and Bithia are seen far below on the rock, turning to look back at Moses. Sephora is in the medium foreground to the right.

G-37 CLOSEUP - SEPHORA

Watching Moses with a lifetime of love, pride and sorrow in her faithful eyes.

G-38 EXT. MOUNT NEBO - MEDIUM LONG SHOT - MOSES

He turns to continue the ascent. Wisps of the Divine Light begin to form in the air about him. They increase in a gentle swirling caress, mantling his body in the radiance of tiny tongues of flame, like that Pillar of Fire which had stayed the might of Pharaoh's chariots. Moses continues on, ever upward...

NARRATOR'S VOICE

Thus he ascended into immortality,
summoned by the Father, Who
transmuted his earthly being
into a single unity of Mind and
Spirit, pure as the sunlight -
radiant as Truth.

(cf.
Philo
593:6)

...until the eternal light of the Glory of God blinds him from the eyes of men!

FADE OUT

THE END