

"THE EGYPTIAN"

Screenplay

by

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3rd Revised
Temporary Script
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"THE EGYPTIAN"

FADE IN

- 1 EXT. A DESOLATE SPOT ON THE WESTERN SHORE OF THE RED SEA -
LONG SHOT - EARLY MORNING (THE ERA IS THE 14TH CENTURY
B.C.)

The scene is introduced by the blowing of desert sand. When it clears we are on a very long shot toward the sea. On the shore of the sea there is a small and simple Egyptian house with a smaller outbuilding. There is the suggestion of movement there, as if there are people, but what this movement is can't be distinguished, for at this distance the house itself seems a tiny thing in the midst of a vast desolation. The brassy waters of the sea stretch endlessly. For the rest, there is only empty desert and a circle of dry, red hills. We hear the lonely howl of a jackal, then -

OLD SINUHE'S VOICE

On the surface of the earth there is
no more desolate spot than this.

- 2 EXT. HOUSE - MOVING SHOT TO OLD SINUHE ON PORCH - EARLY
MORNING

Camera goes along with a small whirlwind which, beginning out of nowhere, whirls past the house, where camera stops. It is a simple house, made of mud bricks, its formerly bright colors faded and weather-beaten. In the shade of a small entrance porch SINUHE is seated. He is 95 years old. He is writing on a scroll of papyrus which runs across his knees. It seems that he has written much and has little left to write, for the roll of completed manuscript on his left hand is large and the roll on his right hand is small. The passing of the small whirlwind disturbs him hardly at all as he bends over his scroll.

- 3 CLOSE SHOT - PORTION OF SINUHE AND PAPYRUS SCROLL - EARLY
MORNING

He writes in Egyptian hieroglyphics. The hands which make the marks are cramped and wrinkled; the marks they make are clear and incisive - the marks of a man whose thinking has crystallized into knowledge. As he writes -

OLD SINUHE

I - Sinuhe the Egyptian, write this -

- 4 FRONT ANGLE CLOSE SHOT - SINUHE - EARLY MORNING

as he continues -

(CONTINUED)

4 (Cont.)

OLD SINUHE
- the last chapter.

He stops writing for a moment, looks up, and we see his eyes. As a dying fire retains a heart of glowing coals, so does this man preserve in these eyes the fire of his dying life -- remarkable eyes, which are sometimes alert with intelligence, calm with resigned philosophy, sparkling with mature and ironic humor, or touched with pain. He looks at the desert, the hills, the sea; bends over to write.

5 EXT. SHORE OF THE RED SEA - MOOD SHOT - EARLY MORNING

Brassy water. Alkaline sand. Sparse vegetation.

OLD SINUHE'S VOICE
Before me stretch the brassy waters of
the Red Sea.

6 EXT. DESERT AND CIRCLE OF HILLS - MOOD SHOT - EARLY MORNING

An Egyptian monument of some sort, half crumbled into dust, shows in the distance.

OLD SINUHE'S VOICE
Around me are the ancient dry hills
and desert.

7 ANGLE PAST PORTION OF HOUSE TO OUTBUILDING - SOLDIERS - EARLY MORNING

Near the small outbuilding four Egyptian SOLDIERS are relieving their boredom by hurling spears at a post target. Midway between outbuilding and house are boundary stones.

OLD SINUHE'S VOICE
Boundary stones mark the limits of my
dwelling place. Those are my guards --
I am in exile.

8 EXT. PORCH OF HOUSE - OLD SINUHE AND SOLDIERS - EARLY MORNING

for a moment looks over to the guards, then, bending over his task again -

OLD SINUHE
How can it be that a man ends his life
in such a fashion? I, who am called
He Who Is Alone, am writing this --

9 EXT. SAND NEARBY - A PAIR OF LIZARDS - EARLY MORNING

are listening to the sound of Sinuhe's voice, their heads cocked, their shiny eyes blinking.

OLD SINUHE'S VOICE

- that some day it may be dug from
Egypt's sands and read.

10 OLD SINUHE - EARLY MORNING

He looks up from his work, considering the possibility of this last thought, half in hope, half in doubt. Then he sees the lizards, and his expression alters. He is not surprised to see them, and smiles at them as friends.

OLD SINUHE

But who knows what tomorrow will
bring? I am very old, and I may
never finish, eh?

11 LIZARDS - EARLY MORNING

The original pair, their heads cocked as they listen to Sinuhe. Two or three more run in.

12 OLD SINUHE - EARLY MORNING

For a moment leans back, wiping weariness from his eyes. Then, an idea striking him, he looks at the lizards again.

OLD SINUHE

I'll tell my story to you --

13 LIZARDS - EARLY MORNING

perk up. Their beady eyes give them an air of being raptly interested.

OLD SINUHE'S VOICE

- my only companions now.

14 OLD SINUHE - EARLY MORNING

smiles in a rather odd way -

OLD SINUHE

(with just a trace of
bitterness in humor)

You have learned not to shun me -- you
listen when I speak.

Then, warming to his idea, he begins to unroll the papyrus scroll slowly backward.

(CONTINUED)

14 (Cont.)

OLD SINUHE (Cont.)

I shall tell my story backward - the way a story should be told - for a man winds the years of his life on a scroll.

Then unrolling the scroll more rapidly, with wide sweeps of his arm -

Let the scroll unwind!

15 CLOSE SHOT - PAPYRUS SCROLL

being rapidly rolled backward.

OLD SINUHE'S VOICE

Half a century! - to a day when I was forty-five!

DISSOLVE TO:

16 EXT. THEBES - LONG ESTABLISHING SHOT - DAY

in f.g., to give perspective, is a shadoff (irrigation derrick) with which a bent, old FARM SLAVE buckets water from a small irrigation ditch into a smaller ditch. In b.g. is the city of Thebes on the Nile River, its many-pyloned temples contrasting with its mud hovels, its city of the living on the East bank, city of the dead (cemetery, etc.) on the West.

OLD SINUHE'S VOICE

I lived in Thebes - capital of Egypt, on the Nile -- and I shall tell you the kind of world in which I lived ---

DISSOLVE TO:

17 EXT. SECTION OF THEBES - AT A BUILDING UNDER CONSTRUCTION - WORKMEN, SLAVES, OVERSEERS, SINUHE - DAY

The building is being erected of great limestone blocks. We see ordinary WORKMEN who shape the stone with crude instruments and set the stones in place - but the focus of interest is a great sledge on which a huge block of stone is being transported. Forty SLAVES, hitched like oxen to the sledge, are trying to pull it up a wet-sanded ramp. OVERSEERS, who carry staffs as tall as themselves, do not hesitate to belabor the backs of the slaves. Sinuhe, dressed in the clothing of a physician, stands watching.

OLD SINUHE'S VOICE

For every free man there were a hundred in bondage.

17 (Cont.)

One of the slaves drops senseless to the ground, from starvation and exhaustion. Sinuhe walks to him.

18 CLOSER ANGLE - SINUHE, SLAVE AND GROUP - DAY

Sinuhe bends over the slave, examines him. He pushes back his eyelids, looks into dead eyes. He rises, shakes his head at those who have gathered around. There is no expression of horror on Sinuhe's face -- this is the daily life of these people, not an isolated incident. Camera pulls back to widen angle as an indifferent Overseer shrugs, whacks the harness of the dead slave free with the slash of a large knife. Another Overseer, raising his staff -

OVERSEER

(shouts command)

Ho!

- and Overseers' staffs whack down on the backs of the slaves, who struggle, pant and sweat again.

DISSOLVE TO:

19 EXT. PORTICO AND GARDEN OF A NOBLE - SINUHE, A NOBLE, HIS WIFE, A SYRIAN SLAVE MERCHANT, SLAVES FOR SALE, HOUSEHOLD SLAVES, ENTERTAINERS - DAY

(For a portion of general atmosphere see NAT'L. GEOGRAPHIC, Oct. 1941, p 464.) Under a portico facing a garden a NOBLE lies on a bed. He is fat and wealthy and his body glistens with oil. He has a swollen, gouty foot, which rests on a cushion on the floor. Sinuhe, kneeling there, is bleeding him, using the instrument of his time, of copper and stone. Nearby is the small, wooden, portable box in which he carries his instruments and medicines. Sinuhe also observes the scene. A SYRIAN SLAVE MERCHANT, unctuous and fawning, is offering for the inspection of the Noble a string of WOMEN SLAVES. These slaves are of all ages, countries, colors of skin - and the action of the selling goes like this: As the merchant brings the women and girls forward for inspection, they arrive in such a way that we see their faces, can judge their nationalities, beauty or lack of it, their ages. But as they are presented to the Noble their backs are to camera. Before the Noble, they lift aside their garments, so that he may inspect them as one would cattle. The Noble indicates with a gesture of his ivory-handled fly-whisk his decision. All who are presented at the opening of this scene the Noble waves away with indifference. Seated beside the Noble's bed in a chair is the NOBLE'S WIFE, a haughty, proud, indifferent woman, dressed in formal wig, much rich jewelry, the finest dress. If she

(CONTINUED)

19 (Cont.)

pays any attention at all to the business between her husband, the salve dealer and the women, it is no more than to give a momentary and indifferent glance. She cools herself with a revolving fan and her haughty look is directed for the most part to the garden, where some entertainment is being staged. There, two WRESTLERS, one black, one white, are engaged in a match. HOUSEHOLD SLAVES and HOUSEHOLD OFFICERS watch. Other ENTERTAINERS, including a group of semi-nude DANCING GIRLS wait their turn to attempt to relieve the lady's boredom.

OLD SINUHE'S VOICE

Though a man might have but one wife,
he could own as many women as he could
afford.

Camera moves forward to a tighter scene at the Noble's bed. The next slaves are hardly more than children, girls of no more than thirteen, fair of face and figure. As they display themselves before the Noble, his eyes at last glisten with interest and desire.

OLD SINUHE'S VOICE

There was no word in our language mean-
ing sin.

The Noble tosses some money - silver rings - on the floor. The Merchant scrambles for them greedily. The Noble motions the new slaves to come closer. Sinuhe, as if by accident, but not by accident, drops his medicine chest on the Noble's swollen foot. The Noble screams in pain and anger. But, as camera pulls back, Sinuhe, with a calm manner of indifference, picks up his case and walks away.

DISSOLVE TO:

20 EXT. "THE STREET TO THE DOCKS" - CROWDS - SINUHE - MOVING
SHOT - DAY

Scene begins on top a huddle of roof tops, all jammed together, no courtyards - homes of the very poor. Camera moves down into a narrow, dirty street, teeming with humanity. One can almost smell the stink in the heat and feel the bite of flies. Most of the people are of the poor WORKING CLASS, but there are FOREIGNERS too: A HITTITE, with a high pointed cap and heavy pointed boots; A SARDINIAN BODYGUARD, with ball and horns on helmet; A LIGYAN BOWMAN with two bright feathers in his leather skull cap; A MITANNI TRADER in his draped and fringed garb of Babylon, pushing through with a couple of loaded donkeys Nearly naked children play in the street, boys at four-times-around and girls at ball. They scatter,

(CONTINUED)

20 (Cont.)

press against the walls as a procession comes through - a tribute-bearing mission, en route from the docks to some temple or palace. These people are from the southern land of Kush, ebony black MOORS with incredibly thick lips and ostrich feathers in their caps, animal-eyed women with children carried in baskets on their backs. The men lead animals on chains: a couple of snarling panthers on chains, a baboon with a long mantle of grey hair, greyhounds. As this line of people clears, our moving camera is approaching a group of men who are gambling, throwing dice, squatted in the dirt. A woman who is preparing to fry fish on an open brazier before her hut, cleaning the fish, scatters the entrails wherever - some hit one of the gamblers, who is angry, but his companions laugh.

OLD SINUHE'S VOICE

For the great majority it was a world of dirt, of poverty, of disease and death.

Some of the fish guts hit against Sinuhe's robe as he passes the gambling group. Moving camera pulls back with him as he comes along, carrying his portable medicine case, on his way to pay a professional visit. He has to stop as a dead body is carried out of one of the huts, the body wrapped carelessly in a shroud, a stiff leg showing. Sinuhe observes this only as an everyday occurrence. A couple of steps later he has to stop again as a line of PRISONERS are led across this street from one side alley to another. They are guarded by SOLDIERS. Their elbows are bound behind their backs. They are alike in their poverty and in a symbol which all wear stitched onto their clothing. It is the ankh, or cross of life; something similar to the Christian cross, except that above the crossbar there is a loop: ♀. Sinuhe watches them as they are led away to slavery, or worse. His face hardens with anger.

DISSOLVE TO:

21 EXT. - SERIES OF REPRESENTATIONS OF THE ANCIENT GODS AND GODDESSES OF EGYPT - DAY

These deities can be presented as statues against sky or wall backing, as low-relief and painted sculptures on walls. They should be selected from the most grotesque, primitive and fearful - in their animal-headed representations - and might include: Bes, Set, Ipet, Sekhmet, Anpu, Tet, Thoth, Hapi, Bast, Sebek, Khonsu...

OLD SINUHE'S VOICE

It was a world of superstition - of fearful worship of a hundred ancient gods.

(CONTINUED)

21 (Cont.)

The last of these is the deity MONTU, the falcon-headed god of battle, on which we arrive during:

But the deity most feared and worshipped, the living god, was Pharaoh!

DISSOLVE TO:

22 INT. THRONE ROOM OF PHARAOH'S PALACE - MOVING SHOT -
PALACE ATTENDANTS - HOREMHEB AND BAKETAMON - DAY

Camera angle is slightly down, toward floor, and camera is advancing over a sea of backs of people who are prostrate on their faces before the throne of Pharaoh. We do not see the throne at first, nor Pharaoh. These people range from palace SLAVES to SOLDIERS, MILITARY OFFICERS, COURTIERS, OFFICIALS and ROYAL PRINCES AND PRINCESSES. All carry their proper insignia of office -- projecting above these backs are military weapons, staffs, and the tall ostrich fans of the most high, most near the throne. Arriving at the foot of the throne, camera stops. Tethered there is a lion, which lies on the floor. Camera pans slowly up, picks up the golden sandals of Pharaoh and his Queen, then their legs, then themselves. HOREMHEB is standing stiffly before his throne chair, impassively surveying the multitude. On his head is the double crown of Egypt, tall, hat-like, red and white - with the sacred snake-head, the Uraesus. His hands carry the lash and the crook, the black and white crook in ceremonial position, just underneath his jeweled collar. Many charms in the shape of stiff emblems and variously knotted and looped ribbons hang down from his hips. On the wall behind him there is a magnificent mural of a battle scene which shows Horemheb bloodily slaying Hittites. (The decorations of this room are all very military; the atmosphere of this court is predominantly military.) At 45 this warrior-King has not lost his military carriage; his physique is magnificent. His face, furrowed by battle, is also eroded by care and secret unhappiness -- his soul is sick. His queen, BAKETAMON, is already seated in her chair of their double throne. She, also, is bedecked with full ceremonial clothing, wig and jewelry. A little more than a year older than Horemheb, she is still a most beautiful woman, with finely chiseled, aristocratic features - showing the inbreeding decadence of a long line of royalty. She is completely impassive; her dark eyes have no sparkle but look ahead like the unseeing eyes of a statue of a goddess -- she is a woman who has totally withdrawn from life. Horemheb sits into his throne chair. Taking his time, he looks to his left and down at someone on the floor.

23 ANGLE PAST PAIR ON THRONE TO HIGH PRIEST EIE - DAY

Prostrate like the rest, he nevertheless has an eye on Horemheb. EIE is a very old man, tall, thin - with the look of an ascetic gone sour - a crafty look. A slight signal from Horemheb gets him to his feet -- he gets up painfully. With his staff of office he raps on the tiled floor.

24 LONG SHOT - ALL - DAY

as all rise - but silently, no buzz. Their faces toward the throne, we see them arrayed, all in their places according to their ranks. The highest nobles nearest, their ostrich fans now forming a canopy over Pharaoh and the Queen. Behind the right hand of the double throne are two youths, boys, sons of this pair, already warriors in character.

25 CLOSER TO THRONE - FEATURING HOREMHEB AND EIE - DAY

as a slight motion from Horemheb brings Eie to his side. Horemheb's look asks a question; Eie bows; Horemheb looks toward a side door to the room. On his face there comes a strange expression - there is anger, but lurking behind it a kind of indecision, as if he dreads what is coming. Then decision takes over and he gestures sharply. Eie turns toward the side door and his staff raps an order.

26 ANGLE TO SIDE DOOR - MOVING SHOT COMING TO THRONE -
SINUHE - MILITARY GUARDS AND OFFICER - OTHERS IN COURT -
DAY

Sinuhe is brought in. His elbows are bound behind his back. Four SOLDIERS guard him, led by an OFFICER who carries a whip of office. All watch as Sinuhe is brought toward the throne. Near throne the officer stops the soldiers and all prostrate themselves, leaving Sinuhe to come before the throne alone. On his clothing is sewed the emblem of the cross of life. He does not prostrate himself before Horemheb, but looks him in the face calmly.

EIE

(outraged)

You stand?

HOREMHEB

(sharply, out of
corner of mouth)

Leave off.

He is returning Sinuhe's look, for this is between the two of them. It is a flood of rising anger which Horemheb is trying to control now.

(CONTINUED)

26 (Cont.)

HOREMHEB

(after rather long pause,
as if in wonder)

Were you and I once friends?

For a moment there is a flicker between them as they each remember - but the flicker is all the response there is from Sinuhe -- the human connection between the two is cut off as if by a switch.

HOREMHEB

(as Pharaoh, struggling
against rising rage)

You are Pharaoh's friend no longer. I
have been patient with you, Sinuhe, but
I can be patient no longer!

He is shaking with rage. His hands grip the arms of his throne chair until his knuckles are white. He pulls himself to his feet.

27 LONG SHOT - ALL - DAY

As at this movement from Pharaoh all go on their knees, soundlessly, automatically, like mechanically operated figures. Only the Queen, seated on her throne chair, and Horemheb and Sinuhe, confronting each other on their feet, are on a higher level than the others.

28 CLOSER ANGLE AT THRONE - THREE - DAY

Horemheb comes down a step of his throne until he is near Sinuhe but still towering a step above him. He points accusingly at the emblem of the cross of life on Sinuhe's breast - then suddenly rips it off the garment, tearing part of the garment with it.

HOREMHEB

(insensate with rage)

I could strangle you with my own hands!

Sinuhe's only answer is a slight broadening of his ironic smile. Baketamon turns her head slowly toward them. For the moment the goddess-stare leaves her eyes and she is a woman looking at two men.

BAKETAMON

(with an edge of scorn)

Whatever Pharaoh will do, let him do it
quickly.

Both men look at her. Sinuhe's look is a rather odd one. It is colored with the irony that he has shown Horemheb.

(CONTINUED)

28 (Cont.)

But there is something else, too, which tells that these two have known each other as people, also. He almost imperceptibly inclines his head, the barest indication of a bow. Baketamon looks away from his look, looks straight ahead again, assumes the official look, the blank stare.

HOREMHEB

(blustering because
secretly abashed)

He is no more than a pebble between
my toes.

He sits on his throne chair again. Those in scene are seen to rise, indicative that all in court rise. Horemheb looks at Sinuhe again.

HOREMHEB

I banish you from Egypt. Never more
shall you see this land watered by
the Nile!

(with growing
rage again)

Live your days in loneliness! May
your grave be unknown and your name
forgotten!

(leans back exhausted)

Pharaoh has spoken!

SINUHE

(after a pause, still
with irony, still
with a smile)

So be it.

He turns and walks back in the way he entered.

29 ANGLE TOWARD SINUHE - DAY

as his guards fall in with him, taking him from the room.

30 ANGLE TO HOREMHEB AND BAKETAMON - DAY

in b.g. the Queen looks straight ahead, not moving.
Horemheb looks after Sinuhe - with rage - and with some-
thing else, which, strangely enough, seems to be shame.

DISSOLVE TO:

31 EXT. HOUSE ON DESERT - CLOSE SHOT OF SCROLL - DAY
 on which Sinuhe is setting down the cross of life.

OLD SINUHE'S VOICE
 Why did Horemheb not put me to death?
 Was it the memory of friendship?
 (shakes his head)
 What did he not dare say in the hearing
 of the people of his court?

During which -

32 CLOSE SHOT - SINUHE - DAY
 as for a moment he thinks, looking off, then looking at
 his "audience."

OLD SINUHE
 Let the scroll unwind again! -

With a sweep of his hand starts the scroll rolling back-
 ward.

33 CLOSE SHOT - SCROLL - DAY
 rolling swiftly backward.

OLD SINUHE'S VOICE
 - To a morning on the plains outside
 Thebes - when Horemheb and I were
 twenty-five!

We hear the sounds of the running horses and of chariot
 wheels, then -

DISSOLVE TO:

34 EXT. PLAINS AND HILLS OUTSIDE OF THEBES - SINUHE AND HOREMHEB - LONG MOVING SHOT - JUST BEFORE SUNRISE

going with a chariot in which Sinuhe and Horemheb are riding. The location is across the river from Thebes, some distance out from Thebes, and the city may be visible in far b.g. in this shot -- (or, if not in this shot, in some shot during the following sequence - one shot being sufficient for the purpose of establishing the location). The terrain is plain bordered by hills - lion country. The hills are punctuated by small canyons, notably one box canyon, which is important to the action to follow. The chariot is going at high speed, quartering toward camera. It is pulled by a TEAM OF HORSES at a gallop.

35 CLOSER ANGLE MOVING SHOT - SINUHE AND HOREMHEB IN CHARIOT - JUST BEFORE SUNRISE

Horemheb has the reins. Strapped to the chariot are quivers for arrows and for spears. Sinuhe and Horemheb are on a hunt. At 25 both are vigorously young, healthy, bursting with gay spirits.

36 LONG REVERSE ANGLE - JUST BEFORE DAWN

They are hunting lions. A pride of these animals can be seen between chariot and hills.

37 PRIDE OF LIONS - JUST BEFORE SUNRISE

comes into action at the approach of the chariot - scatters, running - a number of them toward the box canyon. This group is led by a large MALE LION who sports a great black mane.

38 IN CHARIOT - SINUHE AND HOREMHEB - JUST BEFORE SUNRISE

HOREMHEB
(points ahead)
The Black Mane!

SINUHE
Cut him off!

39 AT MOUTH OF BOX CANYON - JUST BEFORE SUNRISE

Chariot arrives too late. The black maned Male and some other lions make it through the narrow entrance to the box canyon. Horemheb, thwarted, momentum carrying the chariot beyond the mouth of the canyon, starts to swing around in a circle so as to head the chariot directly at the mouth of the canyon.

40 CLOSE ANGLE - SINUHE AND HOREMHEB - JUST BEFORE SUNRISE

as Sinuhe begins to show a little apprehension.

(CONTINUED)

40 (Cont.)

SINUHE

We follow him in there?

For answer Horemheb grins like a warrior in battle, whips the team.

41 EXT. INNER SECTION OF BOX CANYON - GENERAL SHOT - LIONS - JUST BEFORE SUNRISE

The entrance to this place is narrow. The canyon penetrates but a short distance into the hills, ending in a sac or amphitheater of cliffs, high rocks and caves. One might call it a lion's den for here in caves lions breed and live. The place swarms with them. There is a lioness with cubs, The black maned Male. All are in an uproar, increased by the sound of the approaching chariot. Some of the lions, including the black maned Male, leap up onto the great rocks, out of reach.

42 AT MOUTH OF CANYON - MOVING SHOT - JUST BEFORE SUNRISE

coming in with Sinuhe and Horemheb in chariot. Sinuhe seizes a spear in each hand. Horemheb, looping reins around his neck, takes his bow and a fistful of arrows. Almost immediately the team of horses has to pull itself up, rearing, pawing the air, as it arrives at a rock barrier.

43 AT CHARIOT - FAST CUTS - JUST BEFORE SUNRISE

A maelstrom of action. Roars, dust. Sinuhe and Horemheb whipped up to the apex of excitement.

A lion, leaps from a rock directly over Chariot. Sinuhe turns to look, having practically felt the lion as it went over. He hurls a spear, missing, the spear shattering on rock. The black maned Male leaps past, rushes out of the canyon.

Horemheb grabs the reins, seems to pull his team around by main strength, sets out in pursuit.

44 EXT. MOUTH OF BOX CANYON - FROM PLAINS - JUST BEFORE SUNRISE

The black maned Male leaps out, streaks across plains. Short interval. The chariot with Horemheb and Sinuhe emerges.

45 EXT. PLAINS - CHASE - BLACK MANED MALE LION AND CHARIOT - JUST BEFORE SUNRISE

streaking across the plains again. The lion disappears over a ridge Chariot after.

46 EXT. BEYOND RIDGE - MED. LONG SHOT - AKHNATON - JUST BEFORE SUNRISE

This is a peaceful spot. A small area of clean sand dunes. (If city of Thebes in distance has not been seen in the first shot of this sequence, this shot is suggested as an alternative.) Atop a hillock there is a piece of architecture which is obviously a shrine - a small shaft (of the kind we call Cleopatra's needle.) Kneeling at the base of this shaft is AKHNATON. Young (20's), frail, handsome to the point of prettiness, ascetic. He is almost in a trance of reverie. Sound, distant, of chariot approaching. Camera pans over. Coming up a defile directly toward Akhnaton is the lion. Then chariot appears behind, angling obliquely in pursuit.

47 LION - JUST BEFORE SUNRISE

raging, leaps past camera.

48 AT SHRINE - AKHNATON - JUST BEFORE SUNRISE

pays absolutely no heed. From the ground he takes an armful of waterlilies which he has brought with him to the shrine, lays them at the base of the shaft.

49 GENERAL SHOT - JUST BEFORE SUNRISE

It is apparent that Akhnaton is in great danger, for the lion, in his frenzy to escape, can easily tear him to pieces.

50 IN CHARIOT - SINUHE AND HOREMHEB

Horemheb whips the team in an effort to intervene between the lion and Akhnaton. Sinuhe, with bow and arrow, is trying to get a shot at the lion over the backs of the horses, but can't.

51 AT SHRINE - AKHNATON

looks around - but only with an air of being somewhat troubled at being disturbed, and showing no trace of fear.

52 GENERAL SHOT FROM PERSPECTIVE OF SHRINE - JUST BEFORE SUNRISE

The chariot arrives just in time - lion veers off - but the chariot is overturned, spilling Sinuhe and Horemheb out into the sand.

53 AT SHRINE - AKHNATON - JUST BEFORE SUNRISE

watches them, through the film of sand and dust thrown up by the smashup. Then he returns to his reveries, looks to the east with tense expectancy.

54 AT SHRINE - AKHNATON, SINUHE AND HOREMHEB - SUNRISE

Sinuhe and Horemheb pick themselves up from the sand, both very angry.

HOREMHEB
(yells over)
Idiot!

He rushes to quiet the team of horses and right the chariot. Sinuhe, equally angry, comes to Akhnaton.

SINUHE
Don't you know you could have been killed!

Akhnaton looks at him, his eyes burning with such intensity, that they seem almost mad. In a voice which has a strange, delicate, almost feminine quality, and given an added strangeness by the choked intensity of his emotions, he says:

AKHNATON
The god is coming.
(looks eastward)

As Sinuhe reacts with astonishment, Horemheb strides over.

HOREMHEB
What did the fool say?

SINUHE
(his astonishment being replaced by amused disgust)
He said the god is coming.

AKHNATON
(an intense whisper staring toward the east)
The god is coming!

Sinuhe and Horemheb also look eastward.

55 LONG SHOT TO THE EAST - SUNRISE

The rim of the sun is just beginning to show over the horizon, flooding the world with golden light.

56 THREE AT SHRINE - SUNRISE

SINUHE
His god is Aton, the sun. He is a sun worshipper.

(CONTINUED)

AKHNATON

(bows his head for
prayer - simply but
with intense emotion)

Rise. Shine with splendor. Fill the
world with your beauty so that we may
rejoice. God, our father, creator of
all things, great and small --

Overcome with the intensity of his emotion, Akhnaton pitches
forward onto his face and lies on the sand quivering.

HOREMHEB

Now what ails him?

SINUHE

He has the holy sickness.
(goes to Akhnaton)

Bring water.

After a look Horemheb goes to the chariot. Sinuhe stoops
down by Akhnaton and rolls him over onto his back. The
young man is unconscious.

SINUHE

(still rather amused)

At least I can see that he doesn't
swallow his tongue.

He tears a strip of linen from his clothing, rolls it and
inserts it into Akhnaton's mouth. At the same time
Horemheb returns from the chariot bringing a small stone
flask of water bound with reeds, which he uncorks and
hands to Sinuhe. Sinuhe dampens another strip of linen
with water and washes the young man's forehead.

HOREMHEB

(with amused scorn)

Look at him shiver!

But at the same time he removes his cloak and spreads it
over Akhnaton.

HOREMHEB

Even such a fool can't be left to die.
Let's get him to the chariot.

He stoops down to pick up the frail figure of the uncon-
scious young man. At this instant -

EIE'S VOICE

(from nearby offscene -
outraged)

Hold!

Startled, Sinuhe and Horemheb look over.

57 ANGLE PAST GROUP TO EIE - SUNRISE

Eie stands on the crest of a nearby hillock. At fifty-odd he is a tall, thin, stern man. He carries a staff and wears a costume ornamented with leopard skin, which denotes that he is a priest of very high rank. In a rage he strides down toward them, camera coming with him.

EIE

(accusingly)

You laid hands on him!

(arrives)

Both of you!

SINUHE

(in explanation, astonished
and angry)

I am a physician --

HOREMHEB

(angry)

Who is this loon? He cost us a lion!

From nearby o.s. the brassy notes of a trumpet split the air. All look.

58 PAST GROUP - TOWARD HILLOCK - SUNRISE

From just beyond the rise the sound of the trumpet is heard again, then over the rise there begins to appear a detachment of SOLDIERS carrying lances - a small detachment, there will be ten of them in all. Sinuhe and Horemheb look at each other in even greater astonishment.

SINUHE

What now?

Horemheb sees that his team is threatening to bolt, runs to them.

59 AT CHARIOT - SUNRISE

Horemheb seizes the bridles of his team of plunging horses and at the same time looks around at -

60 HILLOCK - A SMALL PROCESSION - SUNRISE

Following the detachment of soldiers comes a carrying-chair transported on the shoulders of six SLAVES. The chair is accompanied by a couple of PRIESTS of a lower rank than Eie and by a small group of COURTIERS of obviously high rank who carry ostrich fans with which they shield the occupant of the chair, who is Baketamon, at this time not yet Queen, but Princess.

61 CLOSE MOVING SHOT - BAKETAMON - SUNRISE

At twenty-six, the Princess is a vision of beauty, but already cold and aloof. As she takes in the scene -

62 AT CHARIOT - SUNRISE

Still holding his restive horses, Horemheb gapes at Baketamon with thunderstruck admiration. Sinuhe enters scene, almost as astonished as Horemheb.

HOREMHEB

Who is she?

63 ENTIRE GROUP - SUNRISE

As the procession stops near the shrine and Eie hurries to the Princess, the latter first looks down at the prostrate form of Akhnaton, then at Eie.

BAKETAMON

(to Eie, severely)

Is this how you watch over my brother?

(barest turning of her

head indicates she takes

in pair at chariot)

Who are these clods of dirt?

64 AT CHARIOT - SUNRISE

Sinuhe and Horemheb are both staring, Horemheb agape with admiration, Sinuhe worried.

EIE'S VOICE

(accusingly)

They have laid their hands on him!

65 CLOSE SHOT - BAKETAMON - SUNRISE

Her only reaction is to survey the pair at the chariot coldly.

BAKETAMON

(sharply)

Seize them!

66 AT CHARIOT - SUNRISE

on the sand in front of Horemheb's team, a volley of lances plunk into the ground - a half dozen of them in rapid succession. The heads and thrashing forefeet of Horemheb's team are to be seen as the horses rear. The horses neigh with fright.

DISSOLVE TO:

67 INT. PHARAOH'S PALACE - THRONE ROOM - PORTION OF A
CEREMONIAL PROCESSION - TEMPLE MAIDENS - DAY

Before we are made aware of the nature of the procession or even of the locale of this scene, we see these girls. The purpose of this opening scene is that of contrast from the violence of the ending of the previous scene to an atmosphere of gentle sweetness. These girls are dressed in flowing garments of virginal white, unornamented except for thin girdles of stones. On bare feet they move with steps which are practically movements of a dance. On their fingers they wear little cymbals which they make reverberate with sweet music.

68 EXTREMELY LONG SHOT - ENTIRE COURT ROOM - DAY

We have seen this room before, but not as it appears now, for while in the other instance the decorations were all warlike and violent, they are now gentle, with flowers and water fowl the prevailing motifs.

The procession is at the far end of the room, too far for us to see to identify its participants, but we guess correctly that it is the entrance of Pharaoh, his family, and principal courtiers to the throne. There is a throng in the court room, all of whom are bowed to the floor.

69 CLOSER ANGLE - PROCESSION - DAY

Following the maidens, come some priests, including Eie, and courtiers, who carry fans to make a canopy over Pharaoh. We see that Pharaoh is none other than Akhnaton. Beside him walks his queen NEFERTITI, a young woman as beautiful and frail as he. They walk with their arms around each other's waist. Directly behind them walks the Princess Baketamon. At her side is Baketamon's mother, THE QUEEN MOTHER TAIA, a swarthy-complexioned, evil and interesting old woman. In turn, come princes and princesses of the royal household.

Akhnaton carries the emblems of his office carelessly in his free hand and with them, with quiet reproof, he is gesturing those in the court room to get to their feet.

AKHNATON

Will you never learn that we are all
friends here?

70 NEAR SIDE OF ROOM IN MIDST OF CROWD - SINUHE AND HOREMHEB
WITH MILITARY GUARD - DAY

At the sound of Akhnaton's voice, Sinuhe raises his head sharply, but those who are getting to their feet all around him block his view of the speaker.

(CONTINUED)

70 (Cont.)

SINUHE
 (startled)
 Horemheb! That voice!

Horemheb is also staring with the intention of getting to his feet.

A MILITARY GUARD
 (roughly)
 On your faces!

There are four soldiers guarding Sinuhe and Horemheb with an under-officer whose rank would compare with that of a sergeant. It takes a prod of the sergeant's lance between his shoulder blades to get Horemheb to the floor. Sinuhe is already there but is alive with excitement and apprehension at what he fears he has discovered.

71 AT THRONE - DAY

Akhnaton and Nefertiti take their places on the double throne - she putting her arm about him and laying her face against his shoulder. As the royal family, including Baketamon and Taia, take their places to one side and slightly behind the throne, as courtiers, priests and officials take their places according to their rank -

72 ANGLE SIDE DOOR - PAN TO THRONE - THREE CHILDREN - DAY

rush into the room, DAUGHTERS OF PHARAOH, the eldest seven, ranging down; one with a pet monkey, one leading a pet gazelle, the tiniest with a doll; accompanied by a tumbling DWARF, followed by a distracted NURSEMAID; rush to their parents.

CHILD
 (screaming with joy)
 Great mama! Look!

NEFERTITI
 (as any mother to
 child)
 Peace, peace - papa is occupied.

AKHNATON
 (laughing)
 Let them play.
 (to child)
 Show me!

73 IN MIDST OF CROWD - CLOSE SHOT - SINUHE AND HOREMHEB - DAY

Again Sinuhe reacts at the sound of Akhnaton's voice. He doesn't raise his head this time but prods Horemheb with excitement and apprehension.

SINUHE

(whispers)

Horemheb! The one we called an idiot
is Pharaoh!

HOREMHEB

(amazed)

Then she is Pharaoh's sister?!

Sound of laughter from direction of throne.

SINUHE

Forget her and think of us!

HOREMHEB

(in continuing amazement)

Pharaoh's sister!

SINUHE

Don't you know the law? We touched
him! We'll lose our heads for it!

74 NEAR THRONE - EIE - DAY

Over the laughter of those around him, he raps sharply on the floor with his staff.

EIE

(ringing command)

The young man called Sinuhe will step
forward!

75 SINUHE AND HOREMHEB - DAY

Prodded by the Sergeant's lance, Sinuhe gets to his feet.

SINUHE

(succinctly)

Farewell, my friend.

Camera pans with him as he starts forward, the court laughing at something at the throne, parting to let him through.

76 AT THRONE - AKHNATON AND QUEEN - CHILDREN, FAMILY, ETC. - DAY

Now the source of the laughter is revealed. A daughter of Pharaoh is making her monkey do tricks. The Dwarf, in turn, is imitating everything the monkey does. Akhnaton, engrossed in this play, is laughing aloud. His queen is

(CONTINUED)

76 (Cont.)

smiling. His courtiers follow Pharaoh's lead, laughing also. The entrance of Sinuhe into scene is hardly noticed and seemingly not noticed at all by Akhnaton. Sinuhe throws himself on his face before the throne and intones the customary salutation.

SINUHE

Mighty Pharaoh, King of Upper and
Lower Egypt, Living Forever and
Ever ...

Akhnaton turns his attention to him, lifts a hand which stops instantly the childish game and brings silence in the court.

SINUHE

(continuing)

Divine God --

AKHNATON

(in a tone neither friend-
ly nor unfriendly)

You have feet, Sinuhe -- stand on them.

Sinuhe looks up in astonishment. He scrambles to his feet but immediately bows his head contritely and respectfully.

AKHNATON

And look at me.

Sinuhe raises his head and looks at him.

77 CLOSE SHOT - AKHNATON - DAY

His strange eyes seem to bore into Sinuhe.

78 CLOSE SHOT - SINUHE - DAY

He starts to open his mouth as if to say something - to make some defense - but remains silent.

79 WIDER ANGLE - GROUP - AKHNATON - DAY

AKHNATON

(his tone still im-
personal)

You are the son of Senmut, who is
called The Just, who lives near the
river docks and is a physician to
the poor?

SINUHE

His foster son.

(CONTINUED)

79 (Cont.)

AKHNATON
Foster? What mean you?

SINUHE
That I was born an orphan.

AKHNATON
So? Relate this.
(leans forward)

SINUHE
I know only the little that I have myself been told. On the day of my birth, I was cast adrift on the Nile, as is the custom with unwanted children - in a boat no larger than a cradle, made of reeds, daubed with pitch, and tied with fowler's knots.

80 IN SECTION OF ROYAL FAMILY - QUEEN MOTHER TAIA AND BAKETAMON - DAY

The old lady gives a start. She leans forward, her eyes glistening with a strange excitement. With an unconscious gesture she grips Baketamon's wrist, whose usual aloofness is enough disturbed that she looks at her mother with curiosity.

SINUHE'S VOICE
(continuing from o.s.)
My parentage is unknown. The woman I have learned to call my mother saw me floating past when she was at the river washing clothes and pulled me from the water. Because she was childless, she thanked the gods and carried me home - and she and Senmut have raised me as their own.

TAIA
(harshly)
In what year?

81 ANGLE FAVORING AKHNATON AND SINUHE - DAY

Akhnaton turns to look at his mother in surprise. Others also, including Sinuhe.

82 ANGLE FAVORING TAIA AND BAKETAMON - DAY

TAIA
In what year were you born, to survive this river voyage?

(CONTINUED)

82 (Cont.)

SINUHE

In the same year as Pharaoh - so
I've been told.

TAIA

In what season of that year?

AKHNATON

Is there any point to these questions,
Mama?

TAIA

(veiling her eyes)
Curiosity only.

She seems to relax.

AKHNATON

(to Eie)
Proceed. Call the other.

EIE

(raps with staff -
commands sharply)
The young man called Horemheb!

83 TAIA AND BAKETAMON - DAY

Though the queen mother has seemed to relax, in actuality she hasn't at all but continues to study Sinuhe. Unconsciously she still retains her grip on Baketamon's wrist and the latter has to forcibly remove her hand. Then Baketamon looks off in the direction from which she hears a buzz of excitement.

84 LONG SHOT - FROM BAKETAMON'S PERSPECTIVE - DAY

Horemheb is walking sturdily toward the throne. His bearing, his magnificent physique, cause a stir of interest, and especially from the women.

85 CLOSE MOVING SHOT - HOREMHEB - DAY

He walks like a soldier. At first his eyes are obviously directed toward the throne, then his look shifts in such a manner that we know he is looking at Baketamon.

86 TAIA AND BAKETAMON - DAY

Baketamon is well aware of Horemheb's look and her eyes brighten with an answering fire. Taia plucks at her sleeve.

TAIA

This young man they call Sinuhe --

86 (Cont.)

It is with a bit of a start that Baketamon comes enough to herself to look at her mother.

TAIA

Note his features!

Baketamon glances toward Sinuhe at the throne but then immediately looks toward Horemheb again.

87 GENERAL ANGLE OF THRONE - DAY

As Horemheb arrives before the throne, he is still looking at Baketamon. Slowly he transfers his look from her to Akhnaton. He does not make the usual reverence but only looks steadily at the monarch. There is a buzz of excitement at this audacity.

88 SINUHE AND HOREMHEB - DAY

Sinuhe grows afraid for him - tries to signal him to make the reverence, but Horemheb doesn't see.

HOREMHEB

Pharaoh is both god and man. May I speak to the man?

89 GENERAL SHOT - DAY

There is an additional buzz at this additional impertinence. If Akhnaton is surprised his inscrutable face doesn't show it.

AKHNATON

(after a pause, with a slight smile)

Speak.

Although Akhnaton is smiling, it is by no means a friendly smile; lurking in his amusement there seems to be also danger to Horemheb.

HOREMHEB

I am a graduate of the Military School and it is my wish to enter Pharaoh's service as a warrior. On the day of my birth a god in the form of the sacred Falcon perched on our roof, foretelling my destiny - that I would one day rule over a great army and a great woman!

(he looks over toward Baketamon)

There are actual gasps at this audacity.

90 CLOSE SHOT - BAKETAMON - DAY

She stares intrigued at Horemheb.

91 AT THRONE - DAY

Akhnaton looks over toward Baketamon, back to Horemheb.
As Sinuhe watches, nervous for Horemheb -

AKHNATON

(with deceptive mildness)

I have never heard of you until this day, Horemheb. Who are your parents? Was your father perhaps a commander for my father?

The shot tells. Horemheb is suddenly possessed of great embarrassment.

HOREMHEB

My parents ---

He glances at Baketamon, back again - remains silent.

AKHNATON

(with a dangerous smile)

You were bold enough in speech before -- speak now.

HOREMHEB

My parents were makers of cheese.

There is a roar of laughter from all around. But Akhnaton doesn't laugh. Nor Horemheb, Sinuhe or Baketamon.

92 HOREMHEB - DAY

He turns his face toward Baketamon, no longer so proudly but with an appeal.

93 BAKETAMON - DAY

turns her face away from him, her interest in him dead, her pride insulted.

94 GENERAL SHOT OF THE THRONE - DAY

Akhnaton glances from Baketamon to Horemheb once more.

EIE

(with as much impatience as his respect for Akhnaton permits)

May I proceed?

(CONTINUED)

94 (Cont.)

AKHNATON

Do.

EIE

Then first Sinuhe - step forward!

Sinuhe takes a step or two forward. Eie impressively unrolls a large leather scroll.

EIE

All know the law. The sentence is death.

Eie turns and signals into background.

95 PAN SHOT FROM BACKGROUND TO THRONE - DAY

An EXECUTIONER, a brawny fellow who carries a long sword, followed by AN ASSISTANT EXECUTIONER, who carries a large copper bowl, comes forward, takes his place near Sinuhe, the assistant placing the bowl on the floor in front of the throne. Onlookers are tense with suspense.

EIE

(announcing generally)

And all have knowledge of the tradition --- only in the sacred will of Pharaoh is it known whether the sword will fall with the edge --

He makes a gesture with his hand, holding it out perpendicularly, with fingers and thumb in a line.

-- or the flat.

He changes his hand to a horizontal position.

96 SINUHE AND HOREMHEB - DAY

Sinuhe turns, tries to smile at him bravely, Horemheb, reassuringly. Then Sinuhe looks openly at Akhnaton.

SINUHE

So let it be.

97 AKHNATON - DAY

studies Sinuhe, his look inscrutable.

98 GENERAL SHOT - DAY

Sinuhe kneels, bows his head forward over the bowl.

99 TAIA AND BAKETAMON - DAY

Again the Queen Mother is possessed with intense excitement, leaning forward, eyes glistening, again unconsciously seizing Baketamon's wrist. The latter looks at her, wondering what possesses her.

100 GENERAL SHOT - DAY

Akhnaton nods at Executioner. The latter swings his sword high in an arc, eyes on Pharaoh. Only at the moment that the sword begins its descent does Akhnaton extend his hand - horizontally. The Executioner checks the momentum of the sword, which comes to rest with the flat lightly touching Sinuhe's neck. There is an audible sound of approval from the onlookers.

101 SINUHE - DAY

looks up at Akhnaton as one delivered from the dead.

102 GENERAL SHOT - DAY

Akhnaton smiles, In b.g., Taia relaxes her grip on Baketamon's wrist, smilingly also, but strangely.

AKHNATON

As Sinuhe you are dead. Rise as a newborn man.

Sinuhe gets to his feet, his face alight. Looking always at Akhnaton he extends a hand behind him - Horemheb grasps it.

AKHNATON

With your new life I give you a new name which shall be written in Pharaoh's Golden Book, which shall be "He Who Is Alone," in consequence of your orphan birth and journey down the river.

He tosses down to Sinuhe an "honor" in the form of a jeweled "chain" (necklace), which Sinuhe in his intense excitement almost fails to catch. Akhnaton is now smiling openly, even with affection, at Sinuhe. He speaks again, and with each phrase tosses down another jeweled, golden honor, in the form of a necklace, a bracelet, a scarab --

AKHNATON

Never will I forget that you laid your hands on me in healing. I make you physician to my household - and may God prosper you.

(CONTINUED)

102 (Cont.)

- until Sinuhe, overwhelmed, cannot believe his good fortune. There is a scene of joy and approval from all. The Dwarf and the monkey are cutting capers. Even Eie is smiling, until -

EIE

(cutting through)

Horemheb! Stand forward!

Instantly all sound ceases. Sinuhe's joy is quenched, as he realizes that in his personal joy he has forgotten his friend.

103 SINUHE AND HOREMHEB - DAY

as Sinuhe looks at him, asking pardon.

HOREMHEB

(smiles a touch wryly)

I fear that this sword and my neck
will have a passing acquaintance.

104 GENERAL SHOT - DAY

as Horemheb steps forward, having decided at any event to die like a soldier should.

EIE

(routinely)

All know the law - the sentence is
death - in the will of Pharaoh --

AKHNATON

(interrupts)

One moment, High Priest.

All look with surprise toward the throne.

AKHNATON

In this case I wish the will of my
sister Baketamon to guide the sword.

He looks rather impishly at Baketamon. All gasp and look toward her.

105 BAKETAMON - DAY

at first looks only very startled at Akhnaton.

106 INTERCUTS BETWEEN HOREMHEB AND BAKETAMON - DAY

He looks with hope toward her. She looks slowly from Akhnaton to Horemheb. Slowly a look of haughty pride, of disdain, even a smile of derision shows on her face. Horemheb reads what is so obviously her decision. As he starts to kneel -

107 GENERAL SHOT - DAY

as Horemheb, kneeling, extends his neck, there is a buzz in courtroom and -

A VOICE
(heard from crowd,
unidentified)

Pity him.

Sinuhe is tense, afraid. The Executioner moves into a position from which he can watch for Baketamon's signal. She is smiling cruelly. She nods. The Executioner swings high the sword and at the same time Baketamon extends her hand - vertical. Only as the Executioner is about to start his downward swing does she change her mind and make the gesture horizontal. There is a sound from the crowd - excitement only as the flat of sword comes to rest lightly on Horemheb's neck.

108 SINUHE - DAY

Sinuhe breathes a deep breath of relief.

109 AKHNATON - DAY

looks curiously toward Baketamon, clearly greatly surprised.

110 HOREMHEB - DAY

raises his head slowly to look at Baketamon, not so much in gratitude as in a sort of triumph.

111 BAKETAMON - DAY

lowers her hand, which until this moment she has held in the gesture of clemency. But there's no clemency in her expression. There is still only derision.

112 GENERAL SHOT - DAY

Horemheb gets to his feet, unbidden by Pharaoh. He continues to look only at Baketamon during all that follows. Akhnaton looks at Horemheb. There's no liking in his look. He shrugs.

AKHNATON

My sister having shown the way, Pharaoh
but can follow -- I grant you your wish,
Horemheb - appoint you an officer in the
Palace Guard.

He tosses down a jeweled collar which strikes against Horemheb and falls unheeded by him to the floor. Sinuhe, startled, rushes to pick it up. Akhnaton smiles.

(CONTINUED)

112 (Cont.)

AKHNATON

I remember that though you thought
me a fool you spread your cloak on
me when I shivered.

He tosses down several more honors but with the manner
of tossing them away rather than bestowing. These like
the first fall unheeded to the floor. There is conster-
nation in the courtroom and Sinuhe frantically gathers
the honors to which Horemheb pays no heed.

AKENATON

God has commanded me to love all men
and so I will try to love you.

113 BAKETAMON AND TAIA - DAY

Baketamon turns to Taia, her derisive expression altered
only by a more derisive smile.

BAKETAMON

A cheese maker!

DISSOLVE TO:

114

EXT. "THE STREET TO THE DOCKS" - MOVING SHOT - SINUHE
AND HOREMHEB - PASSERSBY - NIGHT

There are a number of drinking places along this part of the street and the atmosphere is rather gay. Light shines from a tall column of a street lamp, an open flame. Music comes from some interior - probably Syrian music. Some soldiers with girls - a mixed crowd -- someone passing in a carrying chair with runners going ahead shouting, "Make way!" ...

Sinuhe and Horemheb are slanting across the street toward an inn above the entrance gate of which is displayed a huge dried crocodile which gives the place its name, "The Crocodile's Tail." Wearing all the honors which Akhnaton has this day bestowed on them they have set out to make a night of it - but only Sinuhe is in the mood, Horemheb being rather glum.

HOREMHEB

She commanded our arrest! She gave
the signal which saved my life! When
I tried to thank her, she all but spat
at me! Who can understand a woman!

SINUHE

(laughs)

If we could understand them, we might
not love them.

HOREMHEB

(with a trace of
bitterness)

Easy enough for you to talk - your aim
is on a tavern girl.

SINUHE

How little you know her. Half my
trouble comes from being half in love.
When a man gives his heart he gives
his power - a woman is taken in com-
pletely only by a man who does not
believe a word he tells her.

HOREMHEB

(scoffing, but lighten-
ing to better humor)

Listen to him who has yet to seduce
his first slave girl!

Sinuhe laughs, agreeing; hugs Horemheb's arm.

SINUHE

But tonight will be another story.
The sweet little one says no to a
poor physician -

(CONTINUED)

114 (Cont.)

SINUHE (Cont.)
 (jestingly displaying
 jewelry)
 - but who can resist the glories of
Pharaoh's physician?

Laughing, they go through gate.

115 INT. PASSAGE LEADING TO INN - SINUHE AND HOREMHEB - TWO
 MERCHANTS - KAPTAH - NIGHT

This is a corridor - (could be a small courtyard) - which leads to the principal room of the Inn. There may be wine jugs stored here. Two MERCHANTS are leaving the Inn en route to street, followed by Kaptah, a slave, dressed in rags, possessed of one good eye and one blind eye, over the socket of which he wears a dirty patch - and who is making a fervent "pitch" to sell himself

KAPTAH
 Great merchants, buy me at a bargain!
 Feed me on crusts of bread and water!
 Beat me whenever it pleases you!

Failing with them as they go out into street, Kaptah sees Sinuhe and Horemheb, who have entered, reverses himself, follows them, attaches himself to Sinuhe.

KAPTAH
 Noble lord, beloved of Pharaoh, let
 me be your slave and dog!

Paying no heed to Kaptah -

SINUHE
 (to Horemheb, hiding
 Pharaoh's jewelry in
 cloak)
 Hide our glitter until she comes to
 the table - take her by surprise!

Horemheb hides his jewelry, like Sinuhe; they go in; Kaptah follows.

116 INT. "THE CROCODILE'S TAIL" - SINUHE, HOREMHEB, KAPTAH -
 CUSTOMERS AND SERVING GIRLS - MOVING SHOT - NIGHT

It is a tavern for the middle classes, fairly well patronized, customers being served by girls. Walls are decorated with trophies from far places, including savages' weapons. As Sinuhe and Horemheb come in, Sinuhe, looking for someone he does not yet see, Kaptah attached to Sinuhe like a leech -

(CONTINUED)

116 (Cont.)

KAPTAH

Take note that I have only one eye,
Physician! A blemish? - nay! - with
it I shall make your fortune when I
go into the streets proclaiming that
formerly I was totally blind until
your skill restored half my sight!

Conscious of Kaptah only as a vague disturbance, Sinhue tosses back to him a few coppers, alms for a beggar, to get rid of him. Kaptah scrambles for them.

117 ACROSS ROOM - ANGLE TO MERIT - NIGHT

a serving girl, who turns from something she is doing, looks across the room at -

118 FROM MERIT'S PERSPECTIVE - SINUHE, HOREMHEB, KAPTAH - NIGHT

The two friends take their places at a secluded table.

119 CLOSE SHOT - MERIT - NIGHT

MERIT is a girl of about Sinuhe's age. She wears a simple linen dress, a linen headpiece, a silver ring in one ear, silver bangles on her wrists. By character she is self-possessed, honest, frank, possessed of a sharp tongue, whether used for humor or seriousness. Her face is comely, her eyes warm and living, and always have a mingling of a smile and sorrow in them. Just now - as she looks over at Sinuhe - it seems that it is the sorrow which becomes accentuated.

120 FROM MERIT'S PERSPECTIVE AT TABLE - SINUHE, HOREMHEB, KAPTAH - NIGHT

The slave, having gathered the last of the coppers, sits on floor near Sinuhe, attached even more firmly to him - an act which Horemheb notes, but not Sinuhe, who has just caught sight of Merit.

121 WIDER ANGLE - MERIT - NIGHT

Seeing Sinuhe's eyes on her, she turns away, places a wine jug and two drinking bowls on a copper platter, goes out of scene toward table with them.

122 AT TABLE - SINUHE, HOREMHEB, KAPTAH - THEN MERIT - NIGHT

Seeing Merit coming, Sinuhe, taking even more care to hide Pharaoh's jewelry, smiles with eager anticipation. Horemheb, because of his own unhappiness, shares only part of Sinuhe's feelings. The slave watches with his one eye on Sinuhe. When Merit enters scene, Sinuhe's expression

122 (Cont.)

changes to astonishment - for she doesn't so much as look at him, nor at Horemheb, but approaches the table as to strangers, her eyes on the tray, her mind apparently only on what she is doing. In this manner she begins to serve the wine. Sinuhe stares at her. Deciding that this must be some game she has invented out of caprice, he opens his cloak with a gesture which he thinks she cannot miss, displaying Pharaoh's honors. Horemheb, alerted, sensing something, does the same. Not a reaction from Merit, her eyes on table and what she is doing. In consternation, sure now that this is a deliberate caprice, Sinuhe is put to the necessity of offering -

SINUHE

Happy is the loveliness of the night.

No response. In consternation Sinuhe throws a glance at Horemheb. Merit, finished with her business with the wine, in a tone which plainly says that it is only the customary phrase of every serving girl to any customer -

MERIT

May it benefit you.

- turns to go. Bewildered, Sinuhe can do nothing except finally to reach out and grab her skirt to stop her.

SINUHE

Merit!

She stops, nothing more, refusing to resist the pressure of his hold on her clothing, but not making a move to turn.

SINUHE

What foolishness is this?

MERIT

Foolishness? It is your usual wine, my lord. If you are not pleased --

SINUHE

Merit! Stop it! I've come to bring the most wonderful tidings -
(getting angry)
- which you could see if you were not blind!

MERIT

(interrupting, a touch sharply)
Your fame has arrived before you, physician to the King of Egypt.

(CONTINUED)

122 (Cont.1)

He stares at her with mouth open. Horemheb is becoming amused at Sinuhe's discomfiture - misery loving company. Kaptah's single eye is alertly taking in everything between the girl and his chosen master.

SINUHE

Is that all you have to say?

MERIT

No. I also have to say that as you sit there clutching my skirt, you have the manners of a green boy who wishes to approach a serving girl.

He drops her skirt like a live coal, throws a look at Horemheb. Horemheb laughs. Sinuhe is stung. He looks back, sees that Merit has gone. He jumps up and, camera moving with him, follows her, grabs her, whirls her around, camera putting them alone in close shot.

SINUHE

Is this some game?

MERIT

(seriously)

No, Sinuhe, I am not playing.

SINUHE

(holding her shoulders,
even shaking her)

For years have we not said that some day the hand of fortune might reach down, lift me from poverty and bring us our dreams?

MERIT

(smiles, but sadly)

For you I am happy. For myself --- why should I be happy for something which will separate us?

SINUHE

Separate? --

MERIT

(with bitterness)

The stairway in Pharaoh's palace does not lead to the servants' quarters, my lord.

Sinuhe stares at her a moment, then bursts into laughter.

SINUHE

Stop it, Merit -- take off your apron --

122 (Cont.2)

SINUHE (Cont.)

(tries to remove it;
she stops him)A boat waits on the river with wine
and music.

MERIT

(stubbornly)

No.

SINUHE

(stares again)

I cannot understand you.

MERIT

Can't you?

(cuttingly)

My name is Merit, and this is a
decent tavern, and I am not so far
from being innocent - as you should
know!

SINUHE

(takes her in his
arms, caresses)

But surely you know how I feel -- ?

MERIT

(for the first
time furious)

Exactly.

(twists out of
his arms)

And what you want of me!

(slaps his face)

And for what you want, I recommend that
you go elsewhere!

123 WIDER ANGLE TOWARD TABLE - NIGHT

from which Horemheb and Kaptah have been taking it all in.

KAPTAH

(jumps up eagerly)

I know just the place, Master! There
is a wondrous party tonight - right
next door to the Temple of the Goddess
of Love!

MERIT

(now thoroughly angry)

Why don't you go!

(with sarcasm)

I'm sure that Pharaoh's physician
would be most welcome!

123 (Cont.)

HOREMHEB

(laughs)
Sounds ideal.

MERIT

And take your friend with you!

HOREMHEB

Why not?

SINUHE

(goaded from both
sides, agrees)
Yes! Why not?
(with angry humor)
She is a better physician than I am
-- as a cure for one woman she pre-
scribes another!

MERIT

(in such a fury she
is near tears)
Just go there! - and then dare ever
to come back to me!

KAPTAH

(eagerly)
Shall I hire a carrying chair for my
lord?

SINUHE

(to Horemheb)
Who is he?

HOREMHEB

(laughs)
Your slave -- you bought him.

SINUHE

Did I?
(to Kaptah, accepting
him, too)
Hire a chair!

Kaptah scoots out toward door. Horemheb gets up, all
ready. Sinuhe turns back for a last thing to Merit.

SINUHE

And may your precious virtue warm
you like a woolen blanket on cold
winter nights!

As she watches -

124 FROM MERIT'S PERSPECTIVE - SINUHE AND HOREMHEB - NIGHT
march toward the door.

125 CLOSE SHOT - MERIT - NIGHT

looks after Sinuhe. Her anger turns to regret. Tears
fill her eyes.

DISSOLVE TO:

126 INT. NEFER'S HOUSE - CENTRAL HALL - LOW ANGLE CLOSE SHOT -
A CAT - NEFER'S LEGS - SOME DANCING GIRLS IN B.G. - NIGHT

General description of setting: We are in a smart city house in which a party is in progress (see illustration NAT'L GEOGRAPHIC Oct. 1941 p 505). There is food, a buffet table heaped with it, with fruits and flowers. There are flowers everywhere -- tubs of growing plants and baskets arranged cleverly with flowers, fruits and vegetables. All of the guests wear flowers, garlands around their necks and single blossoms in their head-dresses -- many of the guests carry single blossoms in their hands. Slaves carry around wine vases draped with flowers - and even the tall pink columns which support the ceiling of this two-storied hall terminate with carvings representing opening lotus blooms. All of this is general description which is to be fully disclosed only as we go along, for scene opens on a close shot of Nefer's CAT.

The cat wears a colored collar which is studded with gems and it is tethered to the leg of an armchair, which chair is on a slightly raised dais and is decorated with symbols of the cat-headed goddess, Bast. There is a woman seated in the chair but of her we see only a pair of beautiful legs beneath a sheer linen garment with jeweled anklets above jeweled sandals. The cat is rubbing against the legs. In direct b.g., we have a more or less clear suggestion of some DANCING GIRLS who move with sensuous, feline grace to o.s. music of harp, lyre, guitar, tambourine, pipes and flutes.

As the cat looks o.s., its attention apparently arrested by something -

127 MED. LONG SHOT TOWARD DOUBLE ENTRANCE DOOR TO HALL -
SINUHE AND HOREMHEB - NIGHT

Again the scene contains the suggestion of the dancing girls along one side of screen, and we may also see at least a portion of the ORCHESTRA the members of which, like the dancing girls, are slave girls - but the focus of attention is the door through which Sinuhe and Horemheb enter. They come in like strangers arriving in unfamiliar surroundings. By entrance slave SERVANTS, both men and women, enter to them, stoop, remove their sandals and begin to wash their feet in rich bowls.

128 CLOSE ANGLE - SINUHE AND HOREMHEB - NIGHT

look around and then look at each other as if to say, "This is not so bad." Of the two Horemheb is the more at ease, for Sinuhe still is uncomfortable as a result of his quarrel with Merit.

129 THE CAT - NEFER - NIGHT

Almost immediately a pair of arms decked with jewelry reach down into scene, take up the cat, and we see NEFER. She is very beautiful, with an experienced look about her. Her hair is dyed blue, and is sprinkled with gold and silver powder. She wears much red jewelry. Her eyebrows are blackened and beneath her eyes is painted a green shadow. But greener than all green are her eyes themselves. Holding the cat on her lap, stroking it, she looks off at -

130 SAME MED. LONG SHOT TOWARD DOOR AS BEFORE - SINUHE AND HOREMHEB - TWO LADIES - NIGHT

The slaves have completed washing the guests' feet and as they replace their sandals and rise a LADY enters scene. She is very attractive, wears a garland around her neck and carries another. This she puts around the neck of Horemheb who is nearest her and -

LADY

(smiling invitingly)

Come?

She offers her left hand. Horemheb grins back at Sinuhe, takes the lady's hand and allows himself to be led o.s. Sinuhe smiles after him until he feels a garland of flowers slipped around his own neck, turns and sees that a 2ND LADY is smiling at him and offering her hand.

2ND LADY

Come?

Suddenly Sinuhe finds himself embarrassed and realizes that the impulse which has brought him here with Horemheb will not necessarily carry him farther.

SINUHE

(mutters, shaking his head)

You will pardon ...

He manages to convey with some gestures that he has some business with someone over there, moves away, edging along the wall.

131 NEFER - NIGHT

watches him, her interest piqued. Then with a gesture of her hand she summons TWO NEGROES, great black giants who stand guard behind her chair. They spring forward. One of them carries an ebony box. Nefer looks away from Sinuhe long enough to open the box, select a modest piece of jewelry which she tosses off to -

132 PAST DANCING GIRLS TO NEFER - NIGHT

The leader of the girls catches the bauble. Instantly the dancing and the music stop. The leader bows and the dancers run away. Nefer turns to look back at Sinuhe.

133 MOVING SHOT GOING WITH SINUHE - NIGHT

He moves among the merrymakers trying to look as inconspicuous as possible. Two slaves enter scene from the opposite direction carrying an image of the god, Osiris, a small mummy-image on a decorated bier, accompanied by a BUTLER who is saying to one and all, and to Sinuhe, the customary -

BUTLER

Eat, drink and be joyful - for no one knows what tomorrow will bring.

The image is followed by girl slaves who bear cakes and others who bear wine.

A GIRL SLAVE

(to Sinuhe)

Honey cakes, my lord?

Painfully aware of being an uninvited guest, Sinuhe nevertheless takes a honey cake.

SLAVE GIRL

Wine, my lord?

Thus pressed, Sinuhe takes a glass of wine and, with the goblet in his hand, chances to look up and see -

134 FROM SINUHE'S PERSPECTIVE - NEFER - NIGHT

is looking directly at him.

135 SINUHE - NIGHT

is struck by two things simultaneously: a feeling that this is the most beautiful woman he has ever beheld, and a sharp guilt that he is uninvited here. He turns away, drinks the wine at a gulp, puts the goblet on the tray of the slave who is just going away and with this same movement slips out of sight behind some guests.

136 NEFER - NIGHT

smiles. She boosts the cat off her lap. Turns and signals to a HARPIST in b.g.

137 CLOSE ANGLE - HARPIST - NIGHT

who strums his instrument and begins to play.

138 AT A SIDE WALL NEAR NEFER - SINUHE - NIGHT

is pretending to be interested in a mural on the wall. It is a rather remarkable mural, Cretan in origin, which shows the use of trained cats for stalking game. Sinuhe feels something rubbing against his leg and looks down.

139 LOW ANGLE - NEFER'S CAT AND SINUHE - NIGHT

The cat is rubbing against Sinuhe's leg. Sinuhe stoops down into scene, strokes the cat, glad to have something to do. Then, when he sees that the cat's leash is being tightened and that the cat is being pulled away, he looks up.

140 PAST SINUHE TO NEFER - NIGHT

As he stares at her, he feels that although she is not smiling at all, her business of drawing the cat toward her conveys an invitation.

141 SINUHE AND NEFER - NIGHT

as he follows the cat, as if drawn by a magnet, to her.

SINUHE

(somewhat awkwardly)

Is this your home?

NEFER

This is my home and these are my guests.

SINUHE

Then it is to you I must apologize --

NEFER

Oh?

SINUHE

- for being here. I came because of my friend - who is miserable in love ...

(starts to remove
garland of flowers)

I'll leave.

She reaches out and takes one of his hands to prevent his taking off the flowers. At the same time -

NEFER

That officer?

She slowly turns her head and looks across the room.

142 ACROSS ROOM - HOREMHEB AND LADY - NIGHT

are seated together drinking wine. From her garland the Lady takes a blossom, hands it to Horemheb.

143 SINUHE AND NEFER - NIGHT

She turns to him, finds that he is looking at her in a manner which plainly says that he has not taken his eyes off her. Her hand is still resting on his in the gesture she used to prevent his removing the garland of flowers. After a long pause -

NEFER

(with a light jest)

Have you never seen a woman?

SINUHE

Hundreds -- in the state the gods created them -- I am a doctor.

She slowly takes away her hand.

SINUHE

But I have never seen a woman like you.

NEFER

(pleased)

Oh?

SINUHE

Your eyes are greener than the Nile in summer -- what are you called?

NEFER

In their foolishness men give me the name which means beautiful.

SINUHE

Nefer.

(after a pause)

Goodnight.

(starts away)

NEFER

Why do you go?

He stops and looks at her frankly.

SINUHE

Because men bring you rich gifts for as little as a smile and I am only a poor physician. Because ... you will laugh at me ... I have never looked at any woman except with the eyes of a doctor.

(CONTINUED)

143 (Cont.)

NEFER

(her eyes flicker,
she smiles)

Can this be true?

SINUHE

(shakes his head)

In the Temple School it was forbidden.
Since ...

Her eyes have a different look, are glistening with a veiled but deep excitement.

NEFER

Of all the gifts that a man can bring to a woman which is the only one which is above all price?

SINUHE

I cannot say.

NEFER

His innocence, of course - which he can give only once.

(after a long pause)

Late at night my garden is beautiful by the lotus pool.

As he makes a move she turns away - to greet a guest who enters -- a man who obviously is a RICH MERCHANT, to whom she extends both her hands, not looking any more at Sinuhe.

144 SINUHE - NIGHT

looks at her, his pulses pounding.

DISSOLVE TO:

145 EXT. NEFER'S GARDEN - THE LOTUS POOL - NEFER AND SINUHE - NIGHT

Shot begins on her. Lying on a couch of mats by the lotus pool, she plays with her cat. As camera pulls back to include Sinuhe, seated by her, hypnotized -

NEFER

(lightly)

Do you know why the goddess of love is portrayed as a cat?

(CONTINUED)

145 (Cont.)

SINUHE

(shakes his head)

Nor do I care.

(earnestly)

Nefer - listen!

(hands go to Pharaoh's
chains around his neck)All of value I possess was given me
by Pharaoh, which is not right I give
away --

(is taking off chains)

NEFER

(puts her hand on
his to stop him)What you must think of me! I have
asked for nothing.(rests his hand, in her
hand, on her stomach as
if by accident)But first you shall hear why a passion
is like a cat and why a woman, too, is
like a cat - for both have claws which
can rip and tear into your heart, and
both can torment their prey. I tell
you this because I would be honest with
you. Leave me now -

(lightly)

- or you may live to forever regret it.

SINUHE

You know I can't leave!

She sighs a little as if weary of the game.

NEFER

So be it then.

As she pushes the cat, makes it run away -

DISSOLVE TO:

146

EXT. NEFER'S HOUSE - LONG SHOT - SINUHE - DAWN

The street is deserted. Sinuhe comes out of Nefer's
gate - walks away.

DISSOLVE TO:

147 INT. INN "THE CROCODILE'S TAIL" - MERIT AND KAPTAH - DAY

At first we see only Merit. She is sweeping the floor with a rush broom. Actually she is using the broom more as a weapon than a cleaning instrument, for she is very angry, and is saying -

MERIT

What business is it of mine where he spends his time!

As camera movement discloses Kaptah who, very distressed, is pleading with her.

KAPTAH

This morning he bade me send away all his patients to other doctors! When I tried to talk with him, he beat me! He sent for a barber and had himself anointed with sweet-smelling oils! He ordered a chair, so that he would arrive at her house with his feet unsoiled with dust! He is maddened!

148 CLOSE SHOT - MERIT - DAY

struggling with herself, about to make another sharp retort, suddenly goes bleak.

MERIT

(quietly)

Bring him to me if you can.

DISSOLVE TO:

149 INT. NEFER'S BATH AND ANOINTING ROOMS - CLOSE SHOT - NEFER - DAY

She is being given a bath by a SLAVE MAID - partially visible - who pours buckets of warm water over her. The water is washing the blue dye out of her hair, showing its natural color. Somewhere in the house muted music is to be heard, to which Nefer is humming - until she looks over and is reminded of the presence of someone o.s., and little thought wrinkles cross her brow.

150 NEAR BATH - SINUHE - DAY

Seated on a stool, is looking toward her, devouring her hungrily with his eyes. He is distracted by the passing of a WOMAN SLAVE.

151 GENERAL SCENE - TIGHT SHOT - GROUP - DAY

Bathing is no private function with Nefer. In addition to Sinuhe and the slave maid there are present her customary

151 (Cont.)

Negro guards, one holding her ever present jewelry box, and a pet dwarf, who is teasing Nefer's cat. On two sides of her bath trough there is an L-shaped partition - almost shoulder-high - which blocks a complete view of her to both camera and Sinuhe. The woman slave who has entered carries a small scroll, some message, which she hands to Nefer. Nefer unrolls it, begins to read.

152 INSERT - MESSAGE - DAY

In Egyptian hieroglyphics - a short message. Water from Nefer's bath, colored blue from her hair dye, is washing away the ink on the papyrus, making the message disappear.

153 CLOSE SHOT AS POSSIBLE HOLDING NEFER AND SINUHE - DAY

Her eyes flicker with secret satisfaction before she tosses away the parchment. She looks toward Sinuhe and -

NEFER

(carefully light)

Is it malice or stupidity that brings you here today, Sinuhe?

He is greatly surprised.

NEFER

What do you want?

His eyes flicker.

NEFER

Was I not generous with you? But yesterday was yesterday and today is today. I am a woman who lives alone and must see to the future -

(with mockery)

- when your love will have cooled and only wolves are at my door --

(with careless

frankness)

- and today a merchant has arrived from Babylon --

Sinuhe reacts with a start of anger, listens incredulously to -

NEFER

- with an anklet of wondrous rubies red as blood - which I think tomorrow can be mine.

Sinuhe's face flushes and hardens with anger.

(CONTINUED)

153 (Cont.)

NEFER

(with a bite)

Now be off.

He stubbornly looks at her. She gives him time to think about it; with her manner of light coldness orders her maid by gesture to cease pouring water and wrap her nakedness in linen.

154 SINUHE - DAY

still looks stubborn. Slowly he comes to a decision. He gestures to someone off and the Negro with the ebony box enters scene, his face a cynical mask. Hating to do it, Sinuhe strips his person of the honors Akhnaton gave him and begins dropping them one by one into the box.

155 NEFER - DAY

notes this - not showing him that she notes it - and with a secret expression which is a small part satisfaction and most part cynical amusement.

156 SINUHE - DAY

looks at her as if to say that this is his answer to the merchant with the ruby anklet, for this is his all.

157 PAN SHOT - DAY

Nefer walks lightly to him. Her linen wrapper clings to her wet body. She smiles at him. For a moment she rests her hand on his hair. He smiles, thinking all is well.

NEFER

Why must all men be such liars and deceivers?

As his look changes to astonishment she turns away and walks lightly to her anointing room. At the door she stops, turns.

NEFER

Confess that you are not altogether as poor as you pretend. I believe you have a house, a slave and valuable instruments of fine copper and stone.

SINUHE

(in violent protest)

I need these! I am a doctor!

She shrugs, goes into the anointing room as if she has dropped the subject. She puts aside her linen wrapper and lies on a table - partially out of view. A slave maid already waits in there for her and is seen to begin to anoint her body with oil.

158 SINUHE - DAY

is a victim of a struggle between anger, resentment and desire.

159 THE ANOINTING TABLE - NEFER AND HER SERVANT MAID - DAY

exchange for a moment a secret knowing look, before -

NEFER

(carelessly calling
out to Sinuhe)

I ask for nothing.

DISSOLVE TO:

160 EXT. COURTYARD OF SINUHE'S HOME - PULLING BACK FROM SOME
OF SINUHE'S DOCTOR'S INSTRUMENTS TO GROUP OF DOCTORS,
STUDENTS, KAPTAH - DAY

Sinuhe is speaking as scene opens.

SINUHE

Fellow physicians and students of the House of Life, rejoice that we are Egyptians, foremost in the world in the science of healing. We know the skill of curing blindness with a needle - the use of splints for broken bones - of salves to prevent wounds from festering - of drugs to induce false sleep so that men do not feel pain.

Camera has pulled back to include the whole scene. Sinuhe is about to give a demonstration before fellow physicians and students. He is being assisted by another PHYSICIAN. Kaptah squats on the ground near him, eyeing his master with anxious distress. Sinuhe's thoughts are not with what he is saying; his thoughts are with Nefer.

SINUHE

(proceeding with
difficulty)

Honored am I to have been asked to demonstrate my specialty, the unique art of boring skulls.

Sitting in a chair with a linen sheet draped around him is the PATIENT on whom the demonstration is to be given. He is rolling his head and moaning with pain.

SINUHE

This man suffers with evil spirits in the head.

(to patient)

Where does it pain most?

160 (Cont.)

PATIENT

(groans)

Everywhere!

SINUHE

(to assisting physician -
holding out hand)

My instrument -

(with sudden unconscious
outburst)

I cannot do without my instruments!

At the shocked look from assisting physician Sinuhe realizes what he has said. He hesitates.

SINUHE

(murmurs)

You will pardon -

He goes to the patient and with a small hammer which he has taken from the assisting physician he taps the patient's head in various places. When he hits a certain spot the man screams.

SINUHE

(continuing with
difficulty)In this spot beneath the skull there
is an ugly growth.(to patient, hand-
ing him cup)Drink this and in a moment you will
be without pain.

Sinuhe is beginning to hear music, on sound track, the same he heard when last with Nefer. With a hand which trembles he takes a boring instrument from the assisting physician.

SINUHE

(continuing with
greater difficulty)I shall cut away a piece of bone from
this man's skull, remove the growth,
replace the bone with a disc of silver --(suddenly to assistant
physician)

Finish for me!

To the astonishment of all he rushes away and out of the courtyard.

DISSOLVE TO:

161 EXT. NEFER'S WALL AND GATE - MOVING SHOT - SINUHE AND
KAPTAH - NIGHT

Sinuhe is hurrying toward the gate carrying a scroll.

KAPTAH
(desperately pleading)
Do not cast me off, master!

SINUHE
(very angry)
I am no longer your master!

KAPTAH
(seizes Sinuhe's
clothing)
Come with me to the Inn! I beg you!

Sinuhe stops and with great anger raises his arm to strike the slave, but seeing that Kaptah patiently awaits the blow, changes his mind and lowers his arm. About to go on toward gate he stops again when he sees -

162 FROM SINUHE'S PERSPECTIVE TOWARD GATE - NIGHT

A rich carrying chair awaits before the gate, attended by SLAVES and RUNNERS. Out of Nefer's gate, with all the air of a man who is satisfied, comes an obviously wealthy BABYLONIAN MERCHANT. It is to be noted - for future reference - that in his headdress he wears a marvelous diamond. As he allows his servants to help him into the chair -

163 MOVING SHOT - SINUHE - NIGHT

guessing at the implication, becomes at once angry and desperate, runs to the gate. Nefer's GATEMAN is just closing the gate. Sinuhe squeezes through.

164 EXT. NEFER'S GARDEN - LONG SHOT - SINUHE - NIGHT

runs through the garden past the lotus pool to house.

165 EXT. ENTRANCE DOORS TO NEFER'S GREAT HALL - SINUHE - NIGHT

rushes through just as another SERVANT is closing the doors.

166 INT. NEFER'S GREAT HALL - SINUHE - NIGHT

looks wildly about, presently sees -

167 ANGLE TOWARD ADJOINING ROOM - NIGHT

within which lights are being extinguished.

168 MOVING SHOT - SINUHE - NIGHT

runs into adjoining room.

169 INT. ANTEROOM TO NEFER'S BEDROOM - SINUHE AND A WOMAN
SERVANT - NIGHT

The SERVANT is extinguishing the lights, possibly has all except one extinguished. She looks with surprise to Sinuhe as Sinuhe stops and looks about.

SERVANT

(with a smile therefore
with impertinence)

Late is the night, young master.

NEFER'S VOICE

(from adjoining room)

Who is it?

SINUHE

Sinuhe!

170 INT. NEFER'S BEDROOM - NIGHT

She is being prepared for bed by her slave maid.

NEFER

Why do you come at this hour?
You have left me alone this long
day and now I am tired.

171 INT. ANTEROOM TO NEFER'S BEDROOM - SINUHE AND WOMAN
SERVANT - THEN, NEFER, NEFER'S MAID - NIGHT

Sinuhe looks to the door through which he has entered, thinking of the merchant he saw leaving Nefer's gate. His expression is touched with cynicism for a moment. In scene behind him, the woman servant titters, holding her hand over her mouth. Sinuhe looks back toward the doorway to Nefer's bedroom. After a pause -

SINUHE

I have brought the deed.

He watches her door. After a moment the curtains part and Nefer appears in doorway. She is smiling.

NEFER

Will you not come in and say
goodnight to me?

She turns and disappears into her bedroom. Sinuhe goes toward her doorway. Nefer's maid appears in doorway carrying Nefer's ebony box. She opens the lid and in passing Sinuhe drops the deed into the box.

172 INT. NEFER'S BEDROOM - CLOSE SHOT AT NEFER'S BED - NEFER
AND SINUHE - NIGHT

She is laying herself down on her couch. Sinuhe appears in doorway and comes to her. The room is almost in darkness. He looks down at her, a victim of regret and of desire.

SINUHE

Now you possess all that I once owned
- my house, my slave, my instruments
of a physician - even the clothes I
wear.

She reaches her arms up to him. He takes her hands, kneels beside the bed. With one hand she brings his head to rest against her breast.

173 SHOT OF NEFER'S BED - CLOSE SHOT NEFER'S CAT - NIGHT

Into scene drops Nefer's arm and her fingers stroke the cat. After a moment -

SINUHE'S VOICE

In my dreams I say your name - over
and over - Nefernefernefer.

NEFER'S VOICE

Sinuhe ... why have you chosen to
conceal from me that your father owns
a house near the docks ... ?

SINUHE'S VOICE

(harshly)

I cannot give you what is not mine!

Nefer's hand is seen to stiffen, then slowly relax and stroke the cat again.

NEFER'S VOICE

(softly)

It is your inheritance, as well you
know. --- Goodnight, Sinuhe.

DISSOLVE TO:

174 INT. COURTYARD OF ARMY BARRACKS - LONG SHOT - HOREMHEB
AND SOLDIERS - DAY

As much of the courtyard as we see is filled with soldiers. They are engaged in a violent, lusty game exercise - using spears as staves they duel, beating each other, yelling with delight.

175 CLOSE SHOT - HOREMHEB - DAY

participates - stripped to the waist, enjoying himself hugely as he almost kills a hapless opponent.

176 PAN SHOT FROM GATE OF BARRACKS TO HOREMHEB - SINUHE - DAY

enters. He is tired. He has come expecting a disagreeable interview. He stops by Horemheb who doesn't see him until -

SINUHE

You sent for me?

Horemheb stops and looks at him. He is breathing hard from his violent exercise. He looks with anger at Sinuhe.

HOREMHEB

I ought to drive this spear through your head! Are you mad?

SINUHE

(after pause)

Yes.

HOREMHEB

Pharaoh's daughter is ill! Every hour Akhnaton asks for you.

SINUHE

(after a pause, beaten)

I no longer practice medicine.

As Horemheb reacts with great shock and astonishment, Sinuhe turns away and walks back toward the gate.

DISSOLVE TO:

177 EXT. "STREET TO THE DOCKS" - SINUHE - NIGHT

comes alone down street - slowly, dejectedly. It is very late; the street is deserted. He stops at his modest gateway beside which hangs a signboard on which is painted the symbol of a physician - (use Babylonian symbol akin to modern caduceus). Sinuhe looks at it a moment, takes it down, carries it with him as he goes through gate, across small, dark courtyard into his small house.

178 INT. ROOM IN SINUHE'S HOUSE - SINUHE AND MERIT - NIGHT

This is a single room which serves as living quarters, kitchen and doctor's surgery; equipped with a narrow sleeping cot, a hearth, and a corner where there are stools, a low table, and where Sinuhe's physician tools and medicines are kept. It is very dark in here, only a feeble glow from night sky filters in through some windows high in the wall. Sinuhe makes his way to a lamp. He does not see that Merit is seated on his sleeping cot, where she has been waiting for his arrival.

179 CLOSE SHOT - MERIT - NIGHT

Her eyes follow him. Probably she is frightened inside herself, but her expression shows also a determined resolution.

180 CLOSE SHOT - SINUHE - NIGHT

Even when he gets the lamp lighted he doesn't immediately see her. He looks again at the sign he has brought inside with him, his face bleak for a moment before he tosses the sign aside. His eyes are caught by some surgical instruments, of stone and copper, lying on the table. He reaches for a bag and begins to pack them away.

181 CLOSE SHOT - MERIT - NIGHT

The sight is too much for Merit.

MERIT

(distressed)

Sinuhe!

182 TWO SHOT - NIGHT

Startled, he drops the instruments, whirls around. For a long moment they look at each other across the room before -

MERIT

(frankly, determined)

I have been waiting --

SINUHE

(interrupting, harshly)

If it is a doctor's advice you seek,
see him who will occupy this house
tomorrow!

She shakes her head violently to stop him. Understanding that this is not the purpose of her visit, he studies her. He walks across the room slowly to her. She meets his look for a long time before -

182 (Cont.)

MERIT

You were a fine doctor. Your life was rising like the sun. Will you let this woman -- ?

SINUHE

(again interrupting, harshly)

Did Kaptah send you?!

Of course he is driving against her out of contempt for himself, out of guilt, out of a despair which he will not acknowledge.

MERIT

(quietly, controlling herself)

I need no one to tell me what to do.

His look acknowledges that he knows how true this is. He refuses to acknowledge anything more and -

SINUHE

(harshly)

Then why did you come?

Her eyes drop away. Her breathing comes more rapidly. As her fright increases, but as her determination increases also -

MERIT

(quietly)

For many nights you have been absent from the Inn. For many nights - alone on my sleeping mat - I have thought of you.

SINUHE

(deliberately perverse, sarcastic)

What are you trying to say, sweet Merit?

(of course he knows)

MERIT

(with an uncontrollable outburst)

What it should not be necessary for me to say when you come home at this hour and find me waiting for you!

She has said it - it is out. She looks at him openly. She is still frightened at what she has decided, but

(CONTINUED)

182 (Cont.1)

it has been decided. For a long moment he looks at her. Deep in his heart he has feelings which he will not acknowledge.

SINUHE

(in the anger of despair)

You are a little late! If you would take her place, change your eyes from brown to green -- change your name to that one which means beautiful so that I shall repeat it over and over! Sprinkle your hair with gold, paint your mouth red -- change your heart to evil -- !

(stops himself)

Seeing that her eyes flood with tears, he drives with harsher cruelty.

SINUHE

You wish to help me? Then do!

(produces a scroll)

With this I deed her my inheritance --

MERIT

(rises with horror)

No, Sinuhe!

SINUHE

The home in which my aged parents live - the tomb they have prepared for their eternal rest -- !

MERIT

You cannot do this!

SINUHE

It needs the signature of witnesses -- be the first to sign!

He holds it out to her. She strikes it from his hand.

MERIT

The gods take pity!

Breaking into sobs she runs out. Sinuhe looks after her. Then slowly, without spirit, he stoops to pick up the document.

DISSOLVE TO:

183 EXT. NEFER'S GARDEN - ANGLE TO GATE - SINUHE AND GATEMAN - DAY

Gate is being opened and Sinuhe is being let in. He walks as if half drugged, as if he has slept too long under the narcotic of shame. From ahead of him he hears the sound of some soft music, stops momentarily to look at -

184 FROM SINUHE'S PERSPECTIVE - AT POOLSIDE - NEFER - GIRL-SLAVE ORCHESTRA - DAY

Lying on a couch of mats Nefer is idly picking at some fruits and dates, while three of four members of her GIRL-SLAVE ORCHESTRA entertain her. Today her hair is dyed red - her jewelry is green to match her eyes, except for a magnificent diamond she wears in her headpiece - which stone we have seen previously in the headpiece of the Babylonian Merchant when he came out of her gate. She sees Sinuhe, watches him a moment then -

NEFER

(pleasantly complaining)

How late you are.

185 MOVING SHOT - DAY

bringing Sinuhe to her, slowly, eyes on ground.

SINUHE

(lifelessly)

I have deeded to you the home of my parents.

NEFER

(as before)

I had begun to think that I had grown old and ugly in your eyes.

He fumbles in his belt, takes out the document, holds it. She smiles, but makes no move to take it.

NEFER

Today you shall know my heart's gratitude.

He hesitates, hands her document. In the last second he almost withholds it as he sees the diamond. Not knowing the reason for his hesitation, Nefer, after she has the document -

NEFER

(lightly)

Or tomorrow.

SINUHE

(with a quietness which she doesn't yet realize as deadly)

That diamond is new?

She hesitates a moment, waiting to see if there is anything more to it than a simple question; when he says nothing more -

(CONTINUED)

185 (Cont.)

NEFER

(lightly)

It was once a queen's I am told.

She turns away, finding her ebony box, on tiles beside her couch, opens lid of box.

SINUHE

(as before)

I have seen it before.

She stops all movement, alerted, but not looking at him.

SINUHE

On the headdress of a Babylonian merchant.

186 CLOSE SHOT - NEFER - DAY

She throws a look at him, hesitates, makes the cynical decision that he from whom she has taken everything so easily, is easily handled - turns away again, her look completely away from him, deposits the deed in her ebony box during -

NEFER

Do not be vexed, Sinuhe. I deceived him. He was a paunchy man, as fat as a pig --

(turning back, stops abruptly, fright widening her eyes)

Sinuhe.

(a second later, in terror)

Sinuhe!!

187 CLOSE SHOT PAST NEFER TO SINUHE - DAY

With a sound that is half groan, half yell, he grabs her throat with his two hands, gives a jerk and with one heave throws her into the pool in b.g.

188 ORCHESTRA - DAY

as girls scream, drop their instruments with a jangle, run, scattering, screaming.

189 IN POOL - SINUHE AND NEFER - DAY

He actually means to drown her - is holding her head under as she struggles. The dye from her hair is staining the water blood red.

190 ANGLE TO HOUSE - SERVANTS - DAY

rush out into garden - mostly women, screaming - but also Nefer's two giant Negroes, who rush forward toward pool.

191 IN POOL - SINUHE AND NEFER - TWO NEGROES - DAY

He is holding her under -- we are close on them -- we can see the bubbles of her expiring breath rising out of the red water, Sinuhe's contorted face. As a Negro hurls himself into the pool on top of Sinuhe it is mostly an impression of something coming past camera to make a great splash on the water.

192 WIDER ANGLE - FIGHT - DAY

The Negro who has come in after Sinuhe heaves him to pool's edge, where he is seized by second Negro, pulled up like a toy, smashed in the face into the trunk of a tree, at the foot of which Sinuhe falls down, half insensible. Second Negro out of pool, a rushing blot past camera.

193 MOVING SHOT - SINUHE, TWO NEGROES - FIGHT - DAY

One Negro picks up Sinuhe, hits him, sending him spinning against Second Negro, who picks him up in his two hands, high into the air over his head, hurls him toward garden gate onto ground. First Negro instantly on him, picks him up, high over head, hurls him toward gate. These giants handle him like a sack of grain.

194 IN POOL - NEFER AND SERVANTS - DAY

as she is being helped out, as she recovers some breath.

195 EXT. STREET BEFORE NEFER'S HOUSE - ANGLE TO GATE - GATEMAN, TWO NEGROES, SINUHE - DAY

Gate is opened; Sinuhe, with a great heave, is thrown into foreground, into the street; gate is slammed shut.

196 PAN SHOT - SINUHE - KAPTAH - DAY

On the ground - dirty, bloody, unconscious - Sinuhe makes an effort to rise - only a slight, convulsive movement - stiffens into the dirt. After a moment camera pans away slightly. Peering cautiously around the corner of a wall comes the one eye of Kaptah.

DISSOLVE TO:

197

INT. A BEDROOM IN PHARAOH'S PALACE - TIGHT GROUP SHOT -
AKHNATON, QUEEN NEFERTITI, A CHILD, AN EGYPTIAN DOCTOR -
NIGHT

It is a simple room - (see illustration NAT'L GEOGRAPHIC, Oct. 1941, p. 486) - a domestic scene which could happen in any home. The child is sick - youngest of Pharaoh's daughters. The mother sits on the bed, cradling the child in her arms. The father paces nervously. The DOCTOR is an old man, who sits on a chair beside the bed. On a table in front of him is his medical chest. For a moment he consults a papyrus scroll, looks toward the child, obviously unsure of himself.

AKHNATON

(impatiently)

Make haste!

The old man looks piteously at Pharaoh.

DOCTOR

Punish me!

PHARAOH

(brushing this aside)

Tell me what's wrong with my child!

DOCTOR

My eyes are old -- I am of the old school.

Akhnaton makes an impatient gesture.

DOCTOR

Not many days ago I was present at a demonstration in the courtyard of a young physician called Sinuhe, He Who Is Alone -

AKHNATON

(interrupting - with
anguish - as if to
himself)

Where is Sinuhe!

DOCTOR

I believe that this child suffers from a growth beneath the skull such as he described and that only this young man can save her.

At the sound of footsteps approaching, Akhnaton whirls toward doorway.

198 ANGLE TOWARD DOORWAY FROM CORRIDOR - GROUP AS BEFORE -
HOREMHEB - THE BAKETAMON - NIGHT

As Horemheb appears in doorway, makes obeisance, Akhnaton impatiently gestures him to come in.

AKHNATON

You have come alone?

HOREMHEB

(sadly)

With bad news.

(comes to Akhnaton)

His house has been sold --

AKHNATON

(impatiently)

I know, I know.

HOREMHEB

I went this afternoon to the home of his parents. I found that his parents are dead.

AKHNATON

(even in this moment sympathetic)

Oh...?

HOREMHEB

He was not there -- Only a crowd of grieving neighbors and some officers of the law, who were trying to take possession, for this house, too, has been sold.

Behind him in doorway Baketamon appears. Horemheb does not at first see her as she enters and walks toward bed.

HOREMHEB

From there I went to the residence of a certain woman -

(voice alters as he catches sight of Baketamon)

- with whom he is enamored --

He is searching Baketamon's face, hoping for some sign of recognition from her. But she gives him none, only sitting on the bed beside the Queen to comfort her.

HOREMHEB

- but this woman denied any knowledge of his whereabouts...

DISSOLVE TO:

199 INT. ROOM IN THE HOUSE OF SINUHE'S PARENTS - SINUHE AND
KAPTAH - DAY

This is the principal, all-purpose room of a middle-class home. Sinuhe stands looking about him, horror-stricken. His face and body show the effects of the beating he was given by Nefer's Negroes. Kaptah is beside him, almost weeping. On the bed lie the two shroud-wrapped bodies of Sinuhe's parents. The smoke from the fireplace, by which they have ended their lives, still clouds the ceiling and drifts out through door and high windows into the courtyard.

SINUHE

(dead tone)

How did my parents die?

KAPTAH

(emotionally)

By their own hands, my lord. Smothered with smoke from the hearth.

Sinuhe looks about, suffering, looks toward ceiling at --

200 ANGLE TOWARD CEILING - CLOSE SHOT - CRADLE BOAT - DAY

which is suspended from the ceiling. It is made with reeds, tied with fowler's knots, daubed with pitch - and begrimed with many years of smoke from the hearth.

201 CLOSE SHOT - SINUHE AND KAPTAH - DAY

SINUHE

There is the boat in which I drifted down the Nile.

(bitterly)

In their simplicity they said I was a gift from the gods -- not knowing what evil the gift would bring them.

KAPTAH

(after pause)

Your father left you a letter which he dictated to a scribe.

SINUHE

Read it.

KAPTAH

Master, you know I cannot read.

Sinuhe takes the papyrus roll which Kaptah hands him, unrolls it, and begins to read.

(CONTINUED)

201 (Cont.)

SINUHE

I, Senmut, and his wife Kipa send greetings to our son Sinuhe. Throughout your life you have brought us only joy, and great has been our pride in you. We are grieved for your sake because you have met with reverses, and we believe that in all you did you could not help yourself. Do not grieve that you were required to sell our tomb, for all existence is vanity -- we are old, and death comes to us as welcome as sleep to the weary.

202 CLOSE SHOT - SINUHE - DAY

as he continues reading only with greatest difficulty.

SINUHE

(reading with emotion)

Remember always that we blessed you before we left. May all the gods of Egypt protect you from danger, may your heart be shielded from sorrow --- such is the desire of your father and your mother.

DISSOLVE TO:

203 INT. "THE HOUSE OF DEATH" - SINUHE - WORKERS - FOREMAN - NIGHT

Introduce scene by camera coming through vapor from great vats of copper and/or stone. Horror should not at any time be emphasized nor revolting details shown in this place where the bodies of the dead are mummified. However, well in b.g. of scene, almost completely shrouded in vapor, there might be indications of the mechanics by which bodies are carried up to vats on ramps, divested of their shrouds and thrown into the liquid chemicals. But predominantly the effect should be only mystic and weird, a kind of inferno - hell on earth. Possibly a green light cast over scene would be effective. Just before scene is disclosed, we hear -

SINUHE

I am Sinuhe - called He Who Is Alone -

As scene is disclosed -

- and my name is written in the Book of Life of the Physicians.

(CONTINUED)

203 (Cont.)

We see that Sinuhe has already laid down the shroud-wrapped body of his father and is just laying down that of his mother. A group of curious workers gather around. These are of the lowest order of human beings, ragged, unkempt, filthy. A big fellow, whose only slightly better appearance identifies him as the FOREMAN, approaches Sinuhe as the latter straightens.

SINUHE

Into this House of Death I have brought the bodies of a man and a woman to be preserved by your art that they may enjoy eternal life in the hereafter.

A WORKER

(with evil eagerness)

Is the woman young?

(stoops to lift shroud)

2ND WORKER

(angrily leaping to intercept him)

By lot this one belongs to me!

The first worker had peeped beneath the shroud, reacts with distaste.

1ST WORKER

Take her! She's an old hag!

With one blow, Sinuhe knocks them both aside. The Foreman seizes hold of Sinuhe to prevent further violence.

204 CLOSE SHOT - SINUHE AND FOREMAN - NIGHT

as Sinuhe subsides.

FOREMAN

(wheedling - avaricious.)

Are you a noble lord? Have you gold?

SINUHE

The pennies to pay for having my parents transported here were loaned me by my former slave.

(as Foreman reacts)

In truth I have nothing --

FOREMAN

(off to workers; carelessly)

Throw these bodies in the river.

(CONTINUED)

204 (Cont.)

SINUHE

(seizing him desperately)

I will work for you to pay!

The Foreman looks at him as if he can't credit his ears.

205 GROUP OF WORKERS - NIGHT

who also in their animal way look at Sinuhe as if he is crazy - demented.

SINUHE'S VOICE

I will serve you in this House of Death
for as long as is needed!

206 CLOSE SHOT - SINUHE AND FOREMAN - NIGHT

FOREMAN

Only the accursed of the gods or
criminals take service here.

SINUHE

There is no man here who is not better
than I!

As camera goes away through vapor again:

DISSOLVE TO:

207 EXT. "THE VALLEY OF THE KINGS" - LONG SHOT, INCLUDING
RIVER NILE - NIGHTIt is a winding narrow valley in the desert with red and
purple cliffs and hills. Bathed in moonlight, it is a
beautiful and peaceful sight.

DISSOLVE TO:

208 AT A ROYAL TOMB - SINUHE - KAPTAH - A GRAVE ROBBER -
NIGHTBuilt into the face of a hill is the white portico and
entrance to a royal tomb. (See illustration NAT'L GEO-
GRAPHIC Oct. 1941 p.503.) The GRAVE ROBBER is a former
criminal, as his mutilated ears testify. But he has a
good heart. The three men are smoothing flat the sand
over the graves which they have dug for Sinuhe's parents
rather near the doorway to the tomb.

GRAVE ROBBER

Do you not know that it is forbidden
for any but people of royal blood to
be buried in the Valley of the Kings?

(CONTINUED)

208 (Cont.)

KAPTAH
(in bad humor)
Every child knows this!

GRAVE ROBBER
I marvel that you dare to lay the
spirits of your parents of common
birth near this tomb of a sacred Queen.

SINUHE
(quietly)
My parents had very little in their
earthly life.
(after a pause)
You can go now, Kaptah. I can give
you nothing but my gratitude.
(turns to grave
robber)
And you -- you're a kind man though
a grave robber.
(a rueful half laugh)
Tomorrow I may join you in your trade --
(to Kaptah)
Some day I may see you.

KAPTAH
The future is hidden, Master.

As the two of them start to leave Sinuhe -

DISSOLVE TO:

209 THE GRAVE - SINUHE - NIGHT

is seated mourning alone for his parents. After a moment
or two he hears a sound down the valley, looks around.

210 MED. LONG SHOT - SINUHE AND MERIT - NIGHT

Merit is walking up the valley, walking past a half-
completed tomb on which work has been abandoned for the
night, toward Sinuhe. Sinuhe peers, not yet able to
identify who is coming.

211 CLOSER ANGLE - MOVING SHOT - MERIT - NIGHT

bringing her toward Sinuhe. She carries a woven basket
of provisions and a rolled-up mat of the type used for
sleeping.

212 SINUHE - NIGHT

He sees that it is Merit, jumps to his feet.

(CONTINUED)

212 (Cont.)

SINUHE

Stay away! For forty days and nights
I have labored in the House of Death.

213 MOVING SHOT AS BEFORE - BRINGING MERIT TO SINUHE - NIGHT

Merit comes along. She is completely self-possessed, sure of herself - but is nowise offensively so - only with the beautiful simplicity which in every way implies that yesterday is dead yesterday and tonight is new.

MERIT

(quietly)

Kaptah told me I would find you here.

SINUHE

The odor of death is on me.

She steps near him, at what might be termed a respectful distance, fearing that to come further without his consent might offend him.

MERIT

I have brought wine and honey cakes.

SINUHE

I have joined a cast which is shunned
by every living being!

Merit finds a spot close by where the sand is smooth, sets down her burdens, seats herself and opens her basket. He watches her, dumbfounded.

214 CLOSE SHOT - MERIT - NIGHT

She looks up at him. With simplicity, with the slightest kind of gesture, indicates an invitation to come sit beside her.

215 CLOSE MOVING SHOT - NIGHT

bringing Sinuhe to her. He looks down at her for a long time, understanding why she has come but not quite yet believing. Merit smiles.

MERIT

It's very simple, Sinuhe -- almost too
simple to need words - what I give, I
give only from the heart.

He stoops swiftly and gathers her into his arms. Camera pans away and up, during which movement -

DISSOLVE TO:

216 EXT. SKY - EFFECTS SHOT - NIGHT TO DAY

At first we see only the clear night sky, stars, one star brighter than all the rest. Then the sky brightens into dawn and the stars pale out as predawn light glows. An eagle is heard to scream in the sky.

217 EXT. "VALLEY OF THE KINGS" - NEAR GRAVE OF SINUHE'S PARENTS - CLOSE SHOT - SINUHE - DAY

awakens with a start. His arms are in a position as if he had held someone in them. By first impulse he looks beside him -- Merit is gone -- there is only the print of her sleeping mat in the sand. Then he hears a noise in the valley below him -- looks.

218 LONG SHOT - FROM SINUHE'S PERSPECTIVE - DAY

Someone is driving a chariot rapidly up the valley.

219 MOVING SHOT - CHARIOT - HOREMHEB - DAY

He is driving his team at furious pace.

220 NEAR TOMB OF SINUHE'S PARENTS - DAY

Sinuhe recognizes Horemheb - rises.

221 HOREMHEB - CHARIOT - DAY

Horses rearing and pawing the air as Horemheb pulls them to an abrupt stop - dust rising in clouds as Horemheb jumps out.

222 CLOSE ANGLE - HOREMHEB AND SINUHE - DAY

There is an air of calmness about Sinuhe of accepting fate whatever it may be, which contrasts with Horemheb's violence, a kind of friendly anger.

HOREMHEB

The daughter of Pharaoh is dead - for lack of the medical help which you could have provided! You are being searched for everywhere!

SINUHE

(calmly, resigned)

Since you have found me and you are the captain of Pharaoh's palace guard --

HOREMHEB

(violently)

Is this the way you think I interpret friendship? Get in!

(CONTINUED)

222 (Cont.)

He grabs hold of Sinuhe's clothing at the shoulder, practically throws him into the chariot, jumps in after him, applies whip to team.

223 LONGER ANGLE - CHARIOT - DAY

as chariot is driven away in the direction from which it came, at the rapid speed with which it came.

DISSOLVE TO:

224 EXT. STREET IN THEBES - AT A CORNER - LOW ANGLE SHOT - CHARIOT - HOREMHEB AND SINUHE - DAY

Chariot comes around corner at a furious pace, almost directly at camera. Horses paw the air as Horemheb pulls them to a stop. He pushes Sinuhe out of chariot, throws something after him.

HOREMHEB

(rapidly, incisively)

This is as far as I dare take you.
Here's a purse - there's silver in it -
all I have!

SINUHE

Horemheb --

HOREMHEB

A ship sails down the river this morning!
Take it! Your life is forfeit in Egypt --
never dare to return!

He applies whip to team.

225 CLOSE SHOT - SINUHE - DAY

Stands looking after him, holding the purse, gratitude for Horemheb's friendship, many other things passing through his mind. Turning, he sees -

226 SINUHE'S PERSPECTIVE - DOWN STREET - SQUADRON OF SOLDIERS - DAY

are approaching.

227 SINUHE - DAY

looks around, wondering where to hide. Over his shoulder he sees:

228 EXT. "STREET TO THE DOCKS" FROM SINUHE'S PERSPECTIVE - DAY

The entrance to the Inn, "The Crocodile's Tail."

229 ANGLE FROM NEAR GATEWAY TO THE INN - SINUHE - DAY

runs toward the Inn. As he arrives at the gateway to the Inn he sees another squadron of soldiers beginning to come out of the Inn. He runs past, gets past just in time, ducks into another doorway. Camera movement makes a close shot of him there. He watches the soldiers, looks around, wondering where he will be safe. Presently he hears -

KAPTAH'S VOICE

(from o.s., distant calling,
syllables drawn out)

He Who Is Alone!

Sinuhe looks in that direction.

230 ANGLE DOWN STREET FROM SINUHE'S PERSPECTIVE - KAPTAH - DAY

rather far away, hiding in a doorway, is frantically signaling to Sinuhe. Well beyond Kaptah at the end of the street we see the suggestion of a river ship, its sails being hoisted.

231 COMPREHENSIVE SHOT - DAY

Sinuhe comes out of his hiding place, goes down the street in direction of Kaptah and the ship. First he walks, then he runs.

232 GATEWAY TO INN, "THE CROCODILE'S TAIL" - MED. SHOT - SOLDIERS - MERIT - DAY

Soldiers are posted at the gateway as if they intend to remain there. Merit comes out of the gateway. She looks nervously at the soldiers. She looks up and down the street.

233 CLOSE SHOT - MERIT - DAY

Of course she has not seen Sinuhe - but it is as if some intuition has told her that he has been near. She is afraid.

DISSOLVE TO:

234 EXT. RED SEA - MOVING SHOT - BRASSY WATER UNDER HOT SKY - DAY

over which we hear:

OLD SINUHE'S VOICE

And so I shook the black mud of Egypt
off my feet.

DISSOLVE TO:

235 EXT. THE HOUSE ON DESERT - OLD SINUHE - DAY

For a moment he muses rather sadly.

OLD SINUHE

As many as the sands of this desert
were the follies of my youth. Heavy
was my punishment -- then, as now,
I was an exile from my home.

He raises his head. His tone changes as he begins
another story.

OLD SINUHE

I saw the whole world. I saw the rulers
and the people. I saw the gods the
people worshipped.

DISSOLVE TO:

236 SHORT SERIES OF REPRESENTATIONS OF THE GODS OF MANY LANDS -
DAY

which include: Jehu of the Khabiri (Hebrews); the bull-
headed Minotauros of the Cretans and others; many-breasted
Astarte; fire-belching Baal.

DISSOLVE TO:

237 EXT. A STREET IN SMYRNA - MOVING SHOT - PASSERS-BY -
SINUHE AND KAPTAH - DAY

Camera slowly crosses narrow street. We get enough of the
color to realize that we are in a land foreign from Egypt.
There are Syrians, Hittites, Mitanni, Hebrews. There
is the suggestion of a camel caravan.

OLD SINUHE'S VOICE

Life gave me no delight -- my heart
cried for my home. He who has once
drunk of Nile water will forever yearn
to be by the Nile again -- his thirst
cannot be quenched by the waters of
any other land!

Camera arrives at Sinuhe and Kaptah. They are the only
ones who wear Egyptian clothes. A definite suggestion of
weariness in Sinuhe suggests that a considerable time has
elapsed since he left Egypt - as much as a couple of years.

His clothing and Kaptah's are rather seedy. As Kaptah
watches him with his gimlet single eye, Sinuhe is looking
around him in a manner which plainly says that he is an
alien in a strange land. Seeing Kaptah's eye on him, he
returns the slave's look for a long moment before -

(CONTINUED)

237 (Cont.)

SINUHE

Kaptah, is there no means by which we
can ever return to Egypt?

KAPTAH

Only one, master. By means of the only
thing in which every man believes -
whatever his color.

(after a pause)

Gold.

SINUHE

(entertaining the idea,
half question, half
statement)

Gold.

KAPTAH

Which can buy anything.

SINUHE

(with a smile, but not at
all dismissing the idea)

You are a cynic, slave.

KAPTAH

(half mischievous,
half serious)

You are a cynic also, master - without
yet knowing it.

DISSOLVE TO:

238 EFFECTS SHOT - MONEY - DAY

of many lands and sorts - rings of metal, jewels, crude
coins, clay tablets on which sums are written in Assyrian
cuneiforms.

DISSOLVE TO:

239 INT. AN AMURRU TENT - GROUP - KING AZIRU, HIS CHIEFTAINS,
A SICK BOY - SINUHE AND KAPTAH - NIGHT

It is a wild and barbaric setting lit with flickering
torchlight. KING AZIRU is a giant savage king with a
curled, blue-black beard. He is sitting on a camp stool
by a bed on which his SON of about twelve years of age lies
tossing feverishly. Aziru's CHIEFTAINS are almost as bar-
baric looking as he. With Kaptah standing by, Sinuhe rises
beside him after having examined the sick boy. Aziru
follows Sinuhe with his eyes and we see that tears are
running like rivulets from his eyes into his beard.

(CONTINUED)

239 (Cont.)

AZIRU

Save my son, gifted Egyptian, and I
will give you one-tenth of all my
wealth, as I am King!

SINUHE

(gravely)

Your son's spirit is drifting close
to the shores of the Western Land
from which none has returned.

(whispers to Kaptah)

A simple infection.

(to Aziru)

Two-tenths of your wealth, King.

DISSOLVE TO:

240 INT. PORTION OF THRONE ROOM OF THE KING OF BABYLON -
TIGHT SHOT - KING, DOCTORS - SINUHE AND KAPTAH - DAY

Get the suggestion of bigness out of impression and detail
- Babylonian drawings, highly colored, on a wall - impres-
sive throne. KING BURNABURIASH of Babylon sits on the
throne -- a nasty, beardless boy. One of his jaws is
swollen out to the size of an orange. Two of his DOCTORS
stand by dressed in the weirdly feather-like garment of
their calling. There may be a suggestion of others. On
their faces on the floor in front of the throne are Sinuhe
and Kaptah. Their clothing is now rich and they are both
loaded down with ornaments of gold and precious stones.

KING BURNABURIASH

(in a petulant tone)

Egyptian, your fame has traveled ahead
of you, but from where I sit I can see
nothing remarkable about you.

KAPTAH

My master can cure the blind, bring the
dead to life -- !

KING BURNABURIASH

Silence! Another word and a live slave
will be dead.

(looks at Sinuhe,
waits)

SINUHE

I perceive that your Majesty is possessed
of the nastiest devils I have ever encoun-
tered.

(CONTINUED)

240 (Cont.)

After the King of Babylon looks with fear at his doctors -

SINUHE

(whispers with amuse-
ment to Kaptah)

A toothache.

Sinuhe gets to his feet, looks at the King boldly. Kaptah starts to get to his feet, thinks better of it and goes down again.

BURNABURIASH

(craftily)

What price do you beg for to cast out
these devils?

SINUHE

My fee - like my skill - will amaze you.

DISSOLVE TO:

241 A REPRESENTATION OF THE GODS OF THE HITTITES - A CHIMERA - DAY

which is a fearful beast made with two heads - man and animal - the body of a lion, wings, a serpent for tail.

OLD SINUHE'S VOICE

I came to the land of the Hittites.

DISSOLVE TO:

242 INT. A TENT OF THE HITTITES - GROUP - PRINCE SHUBBILULIUMA, HITTITE COMMANDER - SINUHE AND KAPTAH - DAY

This tent is a military tent, severe. Its walls are hung with military maps. The tent is of medium size and is connected to an adjoining tent by means of a tented passageway. Although we do not see the inside of this second tent, the sounds of ringing metal which come from it suggest that it is a big field armorers' shop. Sitting on a camp chair is PRINCE SHUBBILULIUMA. He is a man of middle age who, though he wears a military uniform, suggests a diplomat more than a commander. The group of his COMMANDERS who are around him, however, look like just what they are - and transplanted to the modern world would be Nazis or Soviets. The Prince is wearing a bandage slant-wise across an injured eye. Sinuhe is carefully examining this eye, using a glass which magnifies. Kaptah is standing nearby looking around, his interest on the maps. There is silence until Sinuhe completes his examination. As he straightens up -

PRINCE SHUBB.

Can you make my eye whole again?

SINUHE

Between a serious question and an answer there should be an interval of thought.

He has perceived the direction of Kaptah's look. He, too, looks at the military maps on the wall.

243 INSERT - MILITARY MAP - DAY

It shows the land of the Hittites, Syria and Egypt. Two colored lines plainly indicate military routes, one leading across the sea past Crete to the Nile, another landward through Syria to the Nile, the lines converging at the delta.

244 BACK TO SCENE - DAY

The commanders are looking uneasily at each other. The Prince seems completely unruffled.

(CONTINUED)

244 (Cont.)

PRINCE SHUBB.

Do you see something in that map more interesting than in my eye?

SINUHE

At least stranger to me, Prince, for I am not a military man. If my name were Horemheb I think I should conclude that you Hittites are planning an invasion against the land of Egypt.

There is an appreciable start from the commanders at this. The Prince looks around at them unruffled and smiling.

PRINCE SHUBB.

It matters not what this man sees. In our land he is an honored guest whom we like so much we are going to keep here for life.

(to Sinuhe)

Shall we agree on your fee?

(laughs)

Do not demand more than half the Kingdom.

SINUHE

I shall astonish you. My fee shall be exactly of the size of the foreign particle which has lodged in your princely eye.

The Prince laughs and Sinuhe laughs with him. He bends forward to business. He has one of the Commanders hold open the Prince's eye. From a portable medicine kit he takes a small copper instrument like a tweezer, another like a minute knife. Kaptah begins to walk around the tent. This makes the commanders nervous, especially when Kaptah gets near the passageway leading to the tent of the armorers.

245 CLOSE SHOT - SINUHE - DAY

takes from the Prince's eye a small sliver of metal which he hides in his clothing. He straightens up.

SINUHE

Done.

246 WIDER ANGLE - GROUP - DAY

PRINCE SHUBB.

(to Sinuhe)

Thank you.

246 (Cont.)

PRINCE SHUBB. (Cont.)

(to the others)

My gratitude shall be expressed as follows: this man and his companion are to be allowed to see what they wish in this land, hear what they wish, travel anywhere - except across the border.

The commanders smile and laugh with appreciation of the Prince's humor. Sinuhe bows. He walks away, picks up Kaptah and they go together through the passageway leading into the big tent.

247 INT. BIG ARMORERS TENT - GENERAL SHOT - DAY

In this place weapons of all sorts are made - spears, scythes for chariots, knives... It is the close of the day and many of the armorers are leaving their tasks and going out of the tent, but some still hammer at their forges.

248 CLOSE ANGLE MOVING SHOT - SINUHE AND KAPTAH - A HITTITE ARMORER - DAY

Sinuhe and Kaptah come along looking about at what they can see. Sinuhe seems to be increasingly possessed of an almost unbearably great inner excitement. Presently they come upon the forge of AN ARMORER. Obviously he knows Sinuhe for he smiles and nods a greeting to him.

SINUHE

My friend, --

(from out of clothing
takes particle removed
from Prince's eye)

- from the eye of your Prince I have removed a small sliver of a metal with which you Hittites make your weapons. What is it called?

ARMORER

I cannot answer.

SINUHE

I think this new metal will change the history of the world. What is it called?

ARMORER

I cannot answer.

He freezes at something offscene.

249 ANGLE TO INCLUDE SEVERAL OF THE COMMANDERS - DAY

who were in the Prince's tent and who are now coming by. Beyond them we see that the last of the armorers are quitting work and that in a moment or two this particular armorer will be the last. The commanders are in very good spirits.

A COMMANDER

(to armorer)

Tell this guest anything he wants to know.

He and his companions laugh at the joke as they pass along to go out of the tent.

250 ANOTHER ANGLE - SINUHE, KAPTAH, ARMORER - DAY

The armorer goes to a rack on which are kept many weapons of various sorts including some copper and some of the new metal. He picks up a spear with a copper head. He drives it against his stone anvil. The spearhead bends double.

ARMORER

(with contempt)

Egyptian copper!

He picks up another, drives it against the anvil. It, too, bends double.

ARMORER

(with contempt)

Egyptian bronze!
(tosses it aside)

He picks up a third, of the new metal. He drives it against the stone anvil. The weapon chips a piece from the stone.

ARMORER

Iron.

SINUHE

(repeats)

Iron.

(then)

Sell me a spearhead of this metal.

ARMORER

This I cannot do!

Simuhe doesn't bargain with him - not with words. He takes a richly jeweled bracelet off his arm, tosses it at the armorer's feet. The armorer's eyes glitter but

(CONTINUED)

250 (Cont.)

his face sets and he stubbornly shakes his head. One by one Sinuhe divests himself of every jewel and ornament he wears, until the armorer is in a sweat. Kaptah is looking on in horror.

KAPTAH

(cries out)

Master, have you taken leave of your senses!

Sinuhe begins on Kaptah, taking off from him every piece of value.

KAPTAH

(almost in tears)

Take my life but not these!

When all is on the ground in front of the armorer Sinuhe looks at him. The armorer walks to the rack, takes a spearhead, without handle, brings it surreptitiously and hands it to Sinuhe. With a look of joy Sinuhe takes it and hides it in his clothing. As armorer goes to pick up the wealth camera moves to close shot of Sinuhe and Kaptah who, during this latter part of the scene, has been rendered speechless in his anguish.

KAPTAH

You have given all your wealth for one spearhead of iron?

SINUHE

(with excitement and joy)

With this passport I will dare return to Egypt! Soon we will go -

DIRECT CUT TO:

251 EXT. THE HOUSE IN DESERT - OLD SINUHE - MIDAFTERNOON

Begin on close shot. On Old Sinuhe's face there is exactly the same expression we have seen on Sinuhe's face in the land of the Hittites, and in direct continuation of the speech in the preceding scene -

OLD SINUHE

- home!

Camera pulls slowly back.

OLD SINUHE

We escaped to a ship, on which we took passage as two merchants of Syria. It was prudent that we enter Egypt in

(CONTINUED)

251 (Cont.)

OLD SINUHE (Cont.)
 disguise for I was under sentence of
 death, and my only chance lay in
 getting to Horemheb with my great
 secret.

He pauses, his tone changes.

OLD SINUHE
 How my heart leaped when from the
 horizon rose the sight of the delta
 of the Nile.

DISSOLVE TO:

252 EXT. BANK OF NILE - REEDS - DAWN

OLD SINUHE'S VOICE
 Again I would hear the whispering of
 the reeds at sunrise!

DISSOLVE TO:

253 CLOSE SHOT - LOTUS FLOWERS IN BLOOM - DAY

OLD SINUHE'S VOICE
 See the lotus flowers unfolding on
 the shore!

DISSOLVE TO:

254 EXT. PROW OF EGYPTIAN SHIP - SINUHE AND KAPTAH - DAY

The ship is moving slowly up the Nile. In b.g. we see the Sphinx and the three great pyramids past which the ship is moving -- but the Sphinx and the pyramids as they were in those days - not crumbled away, but white with limestone and decorated with bright colors. Sinuhe and Kaptah are in scene, looking about and looking ahead. Both are in disguise, shrouded in the long enveloping gowns and headpieces of Syrian merchants.

OLD SINUHE'S VOICE
 At last I sailed past the majestic
 pyramids. Up my green valley watered
 by the Nile!
 (a pause, then ominously)
 But what did I find?

DISSOLVE TO:

255 EXT. MONTAGE OF SHOTS - DAY

to show disaster: PARCHED EARTH, veined with DEEP

(CONTINUED)

255 (Cont.)

FISSURES - WATER WHEELS and a SHADOFF (water derrick) standing still and useless - CROPS, burning with drought - the WATER OF THE NILE, dirty, dead bodies drifting among crocodiles...

OLD SINUHE'S VOICE

I found Egypt in ruins -- swept by drought, famine, sickness and death!

256

EXT. A STREET IN THEBES - NEAR ROYAL GRANARIES - MOVING SHOT - SINUHE AND KAPTAH - A BEGGAR WOMAN AND CHILD - PASSERS-BY - DAY

Sinuhe and Kaptah are coming along, obviously having just arrived, for Kaptah is burdened with their traveling bags. They move cautiously, alert for any signs of danger, and Kaptah is very frightened.

KAPTAH

Better we had not come here, where if they do not hang us, we'll surely starve!

SINUHE

We will soon be at the barracks.

He reassures himself by feeling the Hittites spearhead which is concealed in his clothing. Propped against a wall is a BEGGAR WOMAN, starving, clothing in rags, with a small CHILD in her lap, tugging at the woman's empty breasts.

WOMAN

Alms, alms -- in the name of the gods!

Sinuhe stops, stops Kaptah.

SINUHE

Give this woman alms, Merchant of Syria.

KAPTAH

(sotto voce, protesting)
Our last coppers?

SINUHE

(to woman)
You shall have alms for answers to some questions.

The woman holds up her scrawny hands, piteously.

SINUHE

In Syria we think of Egypt as the most

256 (Cont.)

SINUHE (Cont.)

prosperous nation on earth -- yet here
we find nothing but misery and famine.
From what cause?

BEGGAR WOMAN

The wicked Pharaoh, cursed be his name!

SINUHE

(genuinely surprised)
You dare speak of your sacred King
Akhnaton in this way?

BEGGAR WOMAN

(venomously)
He has forbidden to worship with the
ancient gods! He has decreed that the
people must worship only his god Aton.
The ancient gods are angry and punish
us with drought and famine! Curses
rain upon Pharaoh!

Sinuhe takes the coppers out of Kaptah's reluctant hand
and tosses them into the hand of the beggar woman.

BEGGAR WOMAN

The ancient gods bless you!

Sinuhe and Kaptah move along, the camera moving with them.

SINUHE

Can this be our Egypt - brought to the
verge of civil war by a petty squabble
over gods?

Ahead of them they hear the growing sound of many people
and stop, look.

257 EXT. STREET BEFORE ROYAL GRANARIES - LONG SHOT - MOB OF
PEOPLE - EGYPTIAN SOLDIERS - DAY

The granaries are separated from the street by a high
wall and strong gates. Above the wall project the high
domes of the structures in which grain is stored. A
large and curious mob of people tries to get to the gates
to break into the granaries. The gates are being defen-
ded by a not large detachment of Egyptian foot soldiers.

258 ANGLE OF THE PEOPLE - DAY

somewhere on their costumes the symbol of the Cross of
Life. Others wear symbol of the Horns. They fight
against the soldiers with anything they can lay their
hands on -- stones and sticks.

259 ANGLE TO THE SOLDIERS - DAY

They are all armed only with spears - spears of wood, and these they do not use as weapons but hold them in a lateral position trying to form a sort of "chain" with which to hold the people back.

260 ON STREET - SINUHE AND KAPTAN - DAY

Kaptan, frightened, would turn back, but Sinuhe takes hold of him.

SINUHE

This is our way to the barracks. ,

He pulls Kaptan forward.

261 EXT. STREET IN FRONT OF GRANARIES - SEVERAL CLOSER ANGLES - DAY

to develop the course of the fighting. It is obvious that the mob will win for their weight against the wooden spears is causing them to break - snap like matches.

DISSOLVE TO:

262 EXT. STREET AT GATE TO ARMY BARRACKS - GENERAL SHOT - AN EGYPTIAN LIEUTENANT, OTHER OFFICERS - A DETACHMENT OF FOOT SOLDIERS - SINUHE AND KAPTAN - DAY

At opening of scene a small detachment of FOOT SOLDIERS is being dispatched on its way, apparently to help quiet the riot before the granary. They pass by in f.g. and when they have gone disclose Sinuhe and Kaptan, who are approaching the gateway of the barracks. Kaptan is staunching the flow of blood from his wounded face. We see in f.g. the Egyptian LIEUTENANT who has dispatched the troops. We have seen this man before, before he was a lieutenant, when he was the sergeant who brought Sinuhe and Horemheb to Akhnaton's throne room. Beside him are a couple of other officers and beyond him, in the courtyard of the barracks, can be seen a few other soldiers.

LIEUTENANT

(in disgust to the
other officers)

Of what use to send troops who are
forbidden to fight!

He goes through gateway into courtyard of barracks. At the same time Sinuhe and Kaptan arrive at gateway and start through. They are held back by a sentry and his spear.

SENTRY

None enter here.

263 EXT. COURTYARD OF BARRACKS - ANGLE TOWARD GATE -
LIEUTENANT, OTHER OFFICERS - SENTRY - SINUHE AND KAPTAH -
DAY

The Lieutenant turns to see what is happening.

LIEUTENANT

What do you want?

SINUHE

To see Horemheb.

With a gesture the Lieutenant orders the sentry to let Sinuhe and Kaptah enter. They come to the Lieutenant and other officers. Kaptah is holding back, nervous at being so close to the armed authority. His manner is enough to incite suspicion.

LIEUTENANT

What can a Syrian merchant want with the Commander?

SINUHE

I have something of great value for him.

LIEUTENANT

Horemheb is not here. I am in command. Give it to me.

SINUHE

(stubbornly)

It is for Horemheb alone.

The Lieutenant is studying Sinuhe, not only with suspicion but with the birth of recognition. He goes closer to him. Sinuhe, sensing danger, averts his face.

264 CLOSE SHOT - LIEUTENANT, SINUHE, KAPTAH IN B.G. - DAY

Kaptah is extremely nervous. The Lieutenant reaches out and grabs hold of Sinuhe's chin, jerks him around so Sinuhe's face is fully disclosed to him. Sinuhe tries to remain calm.

LIEUTENANT

You're no Syrian - and I'm beginning to remember you.

Sinuhe makes a break.

265 WIDER ANGLE - GROUP - DAY

Sinuhe tries to get to the gate, but the officers who were with the Lieutenant grab hold of him and other soldiers rush up to help. At the same time, Kaptah makes a break and in the excitement he manages to get away,

265 (Cont.)

through the gate to the street, where he disappears from sight.

266 AT SINUHE - OFFICERS AND SOLDIERS - DAY

In the struggle the Hittite spearhead, which Sinuhe carries in his clothing, is loosened and falls with a clang to the paving stones.

267 CLOSE SHOT - THE SPEARHEAD - DAY

As Sinuhe, restrained by the soldiers, tries to pick up the spearhead, the Lieutenant's foot steps on it.

268 WIDER ANGLE - CLOSE SHOT - LIEUTENANT, SINUHE, OFFICERS, SOLDIERS - DAY

Lieutenant picks up the spearhead and examines it.

LIEUTENANT

(as a man whose suspicions are confirmed)

For Horemheb?

(holds spearhead like a dagger)

SINUHE

(hotly protesting)

If you recognize me, you know I am his friend! Take me to him!

LIEUTENANT

(to others)

This man is under sentence of death -- put him in chains...

DISSOLVE TO:

269 INT. PRISON CELL - SINUHE - DAY

It is almost like night in here, though it is day. A little early morning light comes through a very high, very small window. Sinuhe is in chains. Unable to walk on account of the chains, he sits on the dirty floor, his back propped against a stone wall - a victim of apprehension and despair. There is some unspeakably unappetizing food in a bowl on the floor nearby which he has not touched. He is unshaven, his clothing and hair are matted with the dirty straw on which he has slept -- all indications are that he has been in prison for at least forty-eight hours. Presently he hears, as a source of even greater apprehension, the sound of marching feet, obviously military, approaching.

270 INT. CORRIDOR OUTSIDE SINUHE'S CELL - FEET AND LEGS OF A SQUADRON OF SOLDIERS - DAY

marching past. Through some doorway in b.g., we see an indication of a street and daylight.

271 INT. SINUHE'S CELL - CLOSE SHOT SINUHE - DAY

He can interpret what he hears in only one way - that the hour of his execution is at hand. He looks toward the cell door.

272 FROM SINUHE'S PERSPECTIVE TO CELL DOOR - SOLDIERS, LIEUTENANT - DAY

Soldiers appear first, stop outside the door. Then the Lieutenant, who unlocks the door.

273 CLOSE SHOT - SINUHE - DAY

is now sure that his fears are well grounded. Then abruptly his expression alters tremendously into amazement as he sees:

274 WIDER ANGLE - SINUHE, SOLDIERS, LIEUTENANT, PRINCESS BAKETAMON - DAY

Dressed in a flowing gown of white linen, immaculate, wearing ornaments of her rank, Baketamon appears like a vision in the cell doorway. Sinuhe tries to move, manages despite his chains to prostrate himself on the cell floor.

SINUHE

Sister of Pharaoh!

For a moment the Princess looks down at Sinuhe's figure, her expression completely enigmatic. Then she turns to the Lieutenant, who is fawning and apologetic.

(CONTINUED)

274 (Cont.)

BAKETAMON

(peremptorily)

Strike this man's chains. Have him bathed and dressed in the finest linen. Bring him to my chariot that I may take him to the Golden House.

She turns and walks out of sight down corridor.

275 CLOSE SHOT - SINUHE - DAY

raises his head to look after her in pure amazement.

DISSOLVE TO:

276 INT. PRIVATE APARTMENT OF QUEEN MOTHER TAIA IN THE PALACE - SINUHE AND TAIA - TWO NUBIANS - DAY

Scene begins on a close shot of Sinuhe in the same attitude as the previous scene, that is prostrate on the floor. He has been bathed and dressed in fine linen. The floor, made of tiles, is decorated with gold and semiprecious stones.

QUEEN TAIA'S VOICE

Arise, Sinuhe - I have much to say to you.

Camera pulls back. This room gives out onto the courtyard of the House of Women in which a pleasant fountain plays in the bright sunlight. In the Queen Mother's room are a great number of birds which twitter in cages. The old Queen is sitting cross-legged on a rich mat. She is a curious mixture of royalty and peasantry. On her peasant's hands she wears rich rings. She is drinking ale. Present in the room are the two NUBIANS who are waiting on her. It is obvious also from the fact that they both have drinking cups near at hand, that they have been drinking with her. They are interesting, if somewhat sinister fellows, of a race which has pointed heads as a result of having them shaped when infants; and who wear ivory pins through their noses. The Queen has set aside some work she has been doing, a mat of reeds she has been weaving. Sinuhe gets to his feet. He is astonished at what is happening to him, and bewildered.

SINUHE

I am here to serve you, Great Queen Mother. Are you ill?

TAIA

Egypt is ill.

(chuckles)

And I am Egypt, Sinuhe, in spite of that puny son of mine who sits on the throne. Do you believe me?

276 (Cont.)

SINUHE

(carefully)

I will believe what the Great Queen
Mother tells me to believe.

TAIA

You will be wise to do so.

(then lightly)

Drink ale with me.

(to Nubian)

Serve him.

(to 2nd Nubian)

Hand me my work.

(to Sinuhe)

Do you like my Nubians? Murderous
fellows - I adore them --

(to both Nubians)

Run away - but not too far - I may
need you.

As the Nubians, having done the Queen's bidding, go out -
as Sinuhe wonders what he has gotten into -

TAIA

Sit with me, Sinuhe, I command you.

277 CLOSER ANGLE - SINUHE AND TAIA - DAY

Sinuhe sits down near her thinking that now at last some
key to the mystery will be given him. But for a space
Taia only weaves on her mat, and then -

TAIA

Don't you admire the way a Queen can
weave a mat of reeds?

Sinuhe looks with surprise at the mat, watching the flying
fingers of the Queen. Then something about the mat strikes
him very forcibly. The Queen looks at him and he at her.

SINUHE

(carefully)

Are those fowler's knots?

TAIA

(lightly)

Was I not born a bird-catcher's daughter?
Tell me, Sinuhe, -- you said you were
born in the same year as Akhnaton. In
exactly what season of that year were
you born and abandoned to the Nile in
a little boat made of reeds and tied
with knots like these?

(CONTINUED)

277 (Cont.)

For a moment Sinuhe entertains a chilling thought. Then he abandons it as being ridiculous.

SINUHE

I am told that Pharaoh was born in the spring in the sowing season. I came the previous autumn when the floods stood at their highest.

TAIA

I thought I could not have been mistaken.

SINUHE

(startled)

What do you mean?

TAIA

(as if changing the subject, but actually not)

I will tell you about my own youth. I was only fourteen when I came to this Golden House - to a real Pharaoh. In his House of Women were three hundred wives - and I. The others despised me for my dusky skin and broad feet, but I knew the way to charm Pharaoh -- don't laugh -- I had the beauty of a young body and knew how to use it.

SINUHE

I am not laughing.

TAIA

It was my resolve that no other wife should bear a son and bring him alive to Pharaoh until I had done so.

For some reason Sinuhe's look is drawn to her fingers again.

TAIA

But when I deemed it time for breeding I bore, to my horror, a girl - the proud Baketamon. I have not married her off -- she still remains an arrow in my quiver. Then I bore this son - this puny Akhnaton - but my son whom I placed on the throne -- born in the same year as you - born six months after you ---

She stops. There is a breathless tensity between the two.

278 CLOSE ANGLE FEATURING TAIJA'S FINGERS - DAY

weaving the mat.

279 CLOSE SHOT SINUHE - DAY

Into his mind there comes an image -- which is superimposed on screen beside his head -- of a little reed boat, tied with fowler's knots, swinging from the ceiling of his parents' home. He shakes his head, shakes away the image.

280 CLOSE SHOT - SINUHE AND TAIJA - DAY

She is smiling at him.

TAIJA

(pleasantly)

Egypt is dying, Sinuhe. Egypt is dying because of Akhnaton. Do you not think that it is time that his skull were opened and the physician let his knife slip?

The atmosphere between them is extremely tense. Sinuhe sweats. After a long pause he takes a stand.

SINUHE

As a physician, Great Queen Mother, it is my opinion that you have drunk too much ale.

281 SLIGHTLY WIDER ANGLE - TWO - DAY

As Sinuhe gets up -

SINUHE

Is it your divine will that I may leave?

For a moment she studies him, her head cocked, her eyes flashing lightning. Then she giggles, as old women do when tipsy.

TAIJA

You amuse me greatly, Sihune - you amuse me greatly.

With a wagging motion of her fingers she gives him permission to go. He backs away and out the door.

282 EXT. COURTYARD OUTSIDE TAIJA'S DOOR - SINUHE - DAY

stops for a moment to shake away a bad dream. Then he is startled by -

OFFICER'S VOICE

You - Sinuhe.

283 WIDER ANGLE - SINUHE, OFFICER, SOLDIERS - DAY

Confronting Sinuhe is an EGYPTIAN OFFICER whom he has never seen before. With him a squadron of SOLDIERS. In b.g. is to be seen a chariot, the team of horses held by another SOLDIER.

OFFICER

You are to come with me.

SINUHE

(amazed)

Where now?

But the Officer turns on his heel and walks toward chariot without a further word. As Sinuhe begins to follow and soldiers form to escort him -

DISSOLVE TO:

284 INT. THRONE ROOM OF PHARAOH'S PALACE - TIGHT SHOT AT THRONE - AKHNATON, QUEEN, EIE, PRINCE SHUBBILULIUMA, COURTIERS AND SOLDIERS - THEN HOREMHEB - DAY

Our concentration is on a table before the throne on which slaves of the Hittite Prince are heaping presents for Pharaoh.

Let us pause to set down some general details which will be picked up as the scene progresses. Some changes have taken place in Akhnaton's court since the last time we saw it. Though the Queen sits on the double throne with him, she doesn't sit with her arm draped about him as before, but aloof and estranged. The children are no longer present. The happy atmosphere is gone. In Akhnaton a marked change is to be noted. He looks positively ill. There are black shadows under his eyes put there by suffering. It is as if the spirit inside him is consuming the body of the man. Decorations of the throne room have been changed -- behind Pharaoh's throne on a wall is to be seen a very large representation of the Cross of Life. It is the single decoration in the room.

Now let us return to scene - the table being heaped with rich presents for Pharaoh. And Prince Shubbiluliuma in the capacity of Hittite Ambassador is saying -

PRINCE SHUBB.

(with oily unctuousness)

Accept these few poor gifts, Divine Pharaoh, as evidence of the great love that we Hittites bear for Egypt. Our King, like you, loves only peace --

(CONTINUED)

284 (Cont.)

Onto the table, into the midst of gifts, is hurled the Hittite spearhead, having been thrown in such a fashion that it strikes the table point-first and actually sings with reverberation. All eyes go to the spearhead. Prince Shubbiluliuma blanches. Horemheb steps into scene.

HOREMHEB

This Hittite lies!

(points to spearhead)

There is the evidence of treachery!
With a metal called iron the Hittites
make weapons with which they plan the
conquest of Egypt!

285 WIDER ANGLE - DAY

There is general consternation. We see that Sinuhe has been brought to the throne room by Horemheb, but has been left in the crowd out of view of the throne.

286 ANOTHER TIGHT ANGLE AT THRONE - DAY

The Hittite Prince, after his start of surprise, contrives a smile.

AKHNATON

(with patient chiding)

Horemheb, Horemheb - when will you
learn? Suspicion breeds only sus-
picion, and hatred, hatred.

(patiently, firmly,
turning to Eie)

Teach this man, High Priest, that blood
breeds only blood until we would drown
in it.

EIE

(after hesitant pause)

At the Royal Granaries your troops
were stoned by your people. I must
counsel Pharaoh to make concessions
to the Priests of the old gods before
this kingdom is lost.

For a moment Pharaoh stares at Eie in surprise. Then -

AKHNATON

(stubbornly)

I forgive the people for they know
not what they do.

Horemheb can stand no more, turns on his heel and appar-
ently walks away.

287 WIDER ANGLE - DAY

But Horemheb does not mean to leave the room. He parts crowd, seizes hold of Sinuhe and drags him to the throne.

288 TIGHT SHOT AT THRONE - DAY

Sinuhe throws himself on the floor before the throne. Akhnaton leans forward, staring when he sees who it is.

SINUHE

My crime was great and great must be my punishment.

AKHNATON

(after a pause)

All of you go. Leave me alone with this man.

His tone is enigmatic - it is impossible to tell whether or not it contains a threat to Sinuhe.

DISSOLVE TO:

289 THRONE ROOM - VERY LONG SHOT - DAY

As the last of the people leave, Akhnaton and Sinuhe are left alone, Akhnaton on his throne and Sinuhe on the floor in front of him - small figures.

290 AT THRONE - CLOSE SHOT - AKHNATON AND SINUHE - DAY

AKHNATON

(gently)

Come close to me, Sinuhe.

Sinuhe looks up in wonder, sees warmth shining in Akhnaton's weary, sick face.

SINUHE

You are not angry?

AKHNATON

Is the shepherd angry at the stray lamb which returns to the fold?

(anxiously)

Have you returned to me, Sinuhe?

Looking at him in wonder, Sinuhe gets to his feet. On the way to the throne he plucks the Hittite spearhead out of the table and takes it with him, and supposing that Akhnaton has caused them to be alone so that he can hear the truth as Sinuhe knows it -

(CONTINUED)

290 (Cont.)

SINUHE

The things that Horemheb said about
the Hittites --

AKHNATON

(interrupting, with
unexpected violence)

Keep that thing from my face! It is
an abomination! Weapons are useless!

Sinuhe stops, greatly surprised.

AKHNATON

(gently again, appeal-
ingly)

Sit here with me. Counsel me if you
have any love for me.

SINUHE

(with amazement)

Is this the tone with which Pharaoh
addresses a subject?

AKHNATON

I speak to you as one man to another.

Sinuhe sits down on the base of the throne, keeping the
spearhead out of Akhnaton's sight.

AKHNATON

(continues)

You have traveled all over the world
and you must have gained great wisdom.
I have never been able to leave Egypt
-- share your wisdom with me.

SINUHE

(with a wry smile)

The things I learned in the world.

AKHNATON

(eagerly)

What things?

SINUHE

I saw the people and the rulers.
I learned that whoever rules, it is
always the meek and the poor who
suffer. I saw the gods and found
them all evil.

(CONTINUED)

290 (Cont.1)

AKHNATON

God is not evil. Believe me, as I sit here -- he is my father in heaven and he has spoken to me, his son. He is a god of love. He commands all men to live as brothers and to love most of all our enemies. To him all men are precious. There is no difference between rich and poor, noble or slave, colored or white. I have proclaimed God's kingdom on earth but some of my people will not believe me. Some call me evil. Some call me mad. My own mother calls me mad.

Sinuhe has a chilling memory of his interview with the Queen Mother.

AKHNATON

(suffering)

Is a man mad, is he evil, when his only madness, his only evil, is in loving the world?

SINUHE

(very disturbed)

It would be very wonderful if the world could be as Pharaoh imagines it - but it is not.

AKHNATON

It was meant to be! Will you be my friend and help me, Sinuhe? I am so very weak.

SINUHE

Pharaoh is weak?

AKHNATON

The weakest of all men -- with the biggest task - the biggest burden -- Will you help me?

SINUHE

(very troubled)

I am a physician. I can heal bodies, I have even cured the blind. But I know nothing of bringing light to men's souls. When Pharaoh speaks something moves me which I do not understand -- but I do not know your god.

(CONTINUED)

290 (Cont.2)

AKHNATON

He is a greater god than you suppose --
 He may be in you, without your knowl-
 edge.

Exhausted from the emotion he has expended, Akhnaton lies back in his throne, weak, almost fainting. Sinuhe rises and looks at him with worry.

SINUHE

You are ill!
 (calls off with a
 strong voice)
 Steward! Attend the King!

DISSOLVE TO:

291 EXT. PALACE GROUNDS AT GATEWAY - MOVING SHOT SINUHE -
 THEN KAPTAH - DAY

This is immediately after Sinuhe's scene with Akhnaton. He walks toward the gateway, still troubled. He is carrying the Hittite spearhead, now hides it in his belt beneath his clothing. As he comes out of the gate there is a beggar squatted there, with his hands held up for alms. He does not at once recognize the beggar as Kaptah, nor does Kaptah at once recognize Sinuhe.

KAPTAH

Alms, alms, for the love of the gods!

Sinuhe stops, automatically reaching in belt for purse. At the same instant he recognizes Kaptah, and Kaptah recognizes him. Sinuhe begins to smile. Kaptah jumps to his feet.

KAPTAH

Master, is it you or your spirit?

SINUHE

(after all that has
 happened to him)
 I almost wonder myself.

KAPTAH

For three days I have been without
 food! I was sure they had lopped
 off your head!

DISSOLVE TO:

292 EXT. "THE STREET TO THE DOCKS" - MOVING SHOT - SINUHE
AND KAPTAH - DAY

are approaching the Inn - "The Crocodile's Tail." Having apparently been told Sinuhe's news, Kaptah is very much more cheerful.

KAPTAH

Since you are in favor with Pharaoh once more, we may make a fortune even in this starving land. I suggest speculation in grain ---!

During the very last part of this, Sinuhe, without a word, has gone through the gateway into the Inn. Kaptah, caught unawares, goes past gateway, sees that he has lost his master, runs after him.

293 INT. INN, "THE CROCODILE'S TAIL" - AT DOOR TO PRINCIPAL
ROOM - SINUHE AND SERVING GIRL - KAPTAH - DAY

By the time we reach this scene, Sinuhe has already asked a question of the SERVING GIRL and is being answered -

SERVING GIRL

Merit, she's no longer here. Probably you'll find her at Pharaoh's Temple!
(practically spits
the name)

Kaptah hurries into scene just in time to find Sinuhe leaving.

DISSOLVE TO:

EXT. INNER COURTYARD OF THE TEMPLE OF ATON - LONG SHOT - DAY

This temple, unlike the temples of the old gods of Egypt, is not roofed, but open to the clear air and the sun. In general pattern, it is an open courtyard surrounded by a high wall with a pyloned gate. There are no dark and mysterious places in this temple. There are no idols, no representations of the fearful gods. Akhnaton's god is represented by two pure symbols. One of these is a rather large Cross of Life, the other is a column of the type we saw when he worshipped on the plains outside Thebes - the type of shaft we call "Cleopatra's Needle." On the walls there are pictorial decorations. Some of these show the fuller representations of the symbol of Akhnaton's god. In these, god is represented as the disc of the sun from the lower perimeter of which hands reach down in an attitude of benediction, some of these hands holding the Cross of Life. Sometimes scenes of Pharaoh and his Queen and Pharaoh and his whole family are shown with this symbol. There are altars at the bases of the shaft and of the cross.

There is a religious ceremony in progress, and worshipers, most of whom are of the middle and lower classes, and all of whom wear the Cross of Life, are bringing offerings to the altars - such offerings being chiefly fruits and flowers. The ceremony is being supervised by priests, who are mostly rather young men and are not the fat and oily fellows of the priesthood of the old gods. The worshipers are singing a hymn - one composed by Akhnaton himself. Although this music continues over several succeeding shots, the complete lyrics are given here for convenience:

Thy dawning is beautiful in the
 horizon of heaven,
 Oh, living Aton, beginning of life!
 When Thou risest in the eastern
 horizon of heaven,
 Thou fillest every land with Thy
 beauty
 The two lands of Egypt are in daily
 festivity,
 Awake and standing on their feet,
 For Thou hast raised them up!
 The birds flutter in their marshes,
 Their wings uplifted in adoration
 to Thee,
 All the sheep dance upon their feet,
 All the winged things fly,
 They live when Thou hast shone upon
 them.
 The fish in the river leap up before
 Thee,

(CONTINUED)

294 (Cont.)

And Thy rays are in the midst of the
 great sea!
 O Thou sole God, whose powers no
 other possesseth,
 How manifold are all Thy works!
 Thou didst create the earth accord-
 ing to Thy desire,
 Men, all animals large and small,
 All that are upon the earth!
 Thou settest every man in his place.
 Their tongues are different in speech,
 Their forms likewise and their skins,
 But Thou bindest them all by Thy love!

295 MED. SHOT - ALTAR AT BASE OF SHAFT - DAY

to show the people bringing their offerings, the people
 singing.

296 EXT. WALL IN COURTYARD OF TEMPLE - MED. SHOT - SINUHE
AND KAPTAH - DAY

At first we see only one of the pictorial decorations.
 Then into scene, walk Sinuhe and Kaptah, looking about
 with curiosity.

KAPTAH

This is a temple? Where are all the
 dark and mysterious places?

297 EXT. SHRINE AT BASE OF CROSS OF LIFE - MED. SHOT - DAY

to show the people bringing their offerings, singing.
 Among these we see Merit.

298 CLOSE SHOT - MERIT - DAY

as she lays an offering of flowers at the altar. She
 seems a subtly different person than we knew years ago -
 but only in that she has acquired maturity which has
 given her calmness and more quietness.

299 EXT. COURTYARD OF TEMPLE AMONG WORSHIPPING - MOVING SHOT -
SINUHE, KAPTAH - DAY

are walking toward the altars. Sinuhe is looking for
 Merit. It is clear he has not yet seen her. They come
 upon a YOUNG PRIEST. As Sinuhe and Kaptah stop and
 Sinuhe looks around, Kaptah engages the Priest in con-
 versation.

KAPTAH

Are you a priest? I thought all
 priests were fat and oily.

The priest smiles.

300 CLOSE SHOT - MERIT - DAY

turns quickly, having heard Kaptah's voice. Her face lights up with joy and she moves swiftly out of scene.

301 SINUHE AND KAPTAH - PRIEST - MERIT - DAY

KAPTAH

What sort of offerings are these to bring to a god? No slaughtered rams or oxen dripping with rich blood?

During this, Merit has entered scene.

MERIT

(with wonder and joy)
Sinuhe, is it you?

302 ANGLE PAST MERIT TO SINUHE - DAY

At the sound of her voice he turns. When he looks at her there is that slight hesitation which reveals that he has not instantly recognized her.

SINUHE

Merit ... ?

303 ANGLE OF THE TWO - DAY

The smile is wiped off her face. At first she is more chagrined than angry.

MERIT

(with no more than formality)
Happy is the day that sees my lord safely returned.

She turns away, walking toward the temple gate. Sinuhe reacts, goes after her.

304 EXT. GROUNDS OF TEMPLE, TO GATE - SINUHE AND MERIT - KAPTAH, WORSHIPERS - DAY

Sinuhe quickly catches Merit. Sinuhe is rather pleased that she is piqued at him -- it shows that she has missed him. His pleasure shows in kind of a secret smile he has behind everything he says.

SINUHE

I looked for you at the Inn. I didn't guess I'd find you here.

(touches cross on her clothing)

Have you taken to religion?

(CONTINUED)

304 (Cont.)

Merit stops and looks at him levelly.

MERIT

(now a bit angry -
with a bite)

If you imagine I've done so to cure
a wounded heart, you're mistaken!

She pulls free and walks away. Camera moving with them,
Sinuhe chases cheerfully after her.

SINUHE

Where are you going?

MERIT

To my home.

SINUHE

May I walk with you?

MERIT

(ironically - with
a bite)

My lord's will is mine, as he well
knows.

SINUHE

(conciliatory)

Don't be angry with me.

MERIT

Should I be sweet as honey to someone
who left me without a word?

She disappears out of sight through the gateway.

SINUHE

(now slightly alarmed,
though serious)

There is an explanation -- !

He disappears through gates. For a moment we hold on the
people entering through and leaving through the gate, then
we see Kaptah, who hurries through the gate after Sinuhe
and Merit, bent on hearing every word they say, already
enjoying himself.

DISSOLVE TO:

305

EXT. A STREET IN THEBES - MOVING SHOT - SINUHE AND MERIT -
KAPTAH - A FEW PASSERSBY - DAY

Camera is going ahead of Sinuhe and Merit as they walk in
the direction which will take them to "The Street to the
Docks." Kaptah walks a couple of paces behind them, taking

(CONTINUED)

305 (Cont.)

it all in. Apparently Sinuhe has just concluded a description of his travels, and apparently the two have not yet become reconciled for -

MERIT

(still with a sting)

The world as you describe it is very large -- and without doubt filled with many fair women. As a physician did you use your talents conscientiously on their behalf?

Sinuhe looks at her wondering how to get around her. He laughs and -

SINUHE

(with exaggeration which amounts to comedy)

Will it please you if I say that not one day has passed but what I have whispered your name to the winds? I sent my greetings to you with the swallows which flew up the Nile.

MERIT

(suspiciously)

I see you have become a man of the world and learned that a pretty lie can be sweeter to a woman than a plain truth.

(bantering, seeming to answer him in kind but actually hiding a truth)

Then why shouldn't I confess that I have yearned for you when I have laid alone on my mat? When any man has offered friendship I have remembered only you.

He looks at her, laughing. She laughs in return. Then suddenly he grows more serious, reaches for her hand. Seeing this, she reaches for his. Behind them Kaptah smiles beatifically like a fat duenna.

MERIT

(simply)

I am happy you are here, Sinuhe.

SINUHE

So am I -- even if it is a mad world where the only thing that hasn't changed is a woman with a sharp tongue.

(CONTINUED)

305 (Cont.1)

MERIT

(stoutly)

Akhnaton is not mad!

He looks at her seriously - looks at the Cross of Life
sewn on her clothing - perhaps touches it.

SINUHE

Do you really believe so much?

MERIT

With all my heart. In this world of
a thousand gods, only he has divined
the truth -- he is the first in all
times to know it -- that there is but
one God, who loves us all.

For a moment Sinuhe is impressed by the depth of her con-
viction.

MERIT

One day you, too, will believe.

SINUHE

(shaking his head -
cynically)

I am afraid I have seen too much of
too many gods to believe in anything
or any one of them. You know, in
Syria the priests sacrifice young
girls to goats ---

He stops abruptly, stops walking, astonished at something,

306 ANGLE AT CORNER OF "THE STREET TO THE DOCKS" - SINUHE,
MERIT, KAPTAH - DAY

It is the fact that she has turned into this street which
has stopped him with astonishment.

SINUHE

Do you live on this street?

She hesitates a fraction of a second, seems to be conceal-
ing something embarrassing, seems to be concealing it with -

MERIT

Why shouldn't I?

SINUHE

This is the same street where I grew
up as a child!

MERIT

Many people live on this street.

306 (Cont.)

She walks ahead, out of scene. Sinuhe throws a surprised look at Kaptah, follows. Kaptah follows.

307 EXT. "THE STREET TO THE DOCKS" - ANGLE SLANTING BACK TO CORNER - SINUHE, MERIT AND KAPTAH - DAY

She is marching resolutely ahead, looking straight ahead, Sinuhe catches her, his curiosity greatly aroused. Kaptah tags along.

SINUHE

How long have you lived here?

At this moment, before she is required to answer -

THOTH'S VOICE

(approaching, nearby)

Mother!

Sinuhe reacts with great astonishment.

MERIT

Thoth!

SINUHE

Mother?

308 PAN SHOT - THOTH TO GROUP - DAY

as he runs to Merit she stoops down putting her hands on his shoulder, distressed at what she sees. THOTH is dirty and bloody, but proud of his wounds. He is a fine-looking boy of about seven years of age, who also wears the Cross of Life sewn on his torn clothing.

MERIT

(greatly agitated)

What have you done?

THOTH

(proud)

There was a fight at school. Some of the horns tried to rip off my cross!

MERIT

(agitated)

Thoth, Thoth .. you are all over blood!

SINUHE

(studying them)

Shall I have a look at him?

Merit looks up at him gratefully, all else momentarily forgotten in her concern for the boy.

MERIT

Will you? Our house is just there.

(to Thoth)

Quickly.

308 (Cont.)

She takes the boy out in a hurry. Sinuhe looks an astonished question at Kaptah. Kaptah opens wide his single eye.

309 EXT. GATEWAY TO THE COURTYARD OF HOME OF SINUHE'S PARENTS - MERIT AND THOTH - THEN SINUHE AND KAPTAH - DAY

As Merit hurries the boy into scene through the gateway into courtyard -

THOTH

Who is he?

MERIT

The lord Sinuhe -- a very fine doctor.

In the courtyard she stops at a little fish pond, whips off her headdress, dampens it in the water and begins to wipe the blood off Thoth's face. At the same time Sinuhe and Kaptah enter scene. Sinuhe stares at the gateway, throws a look at Kaptah, then looks through gateway at Merit.

SINUHE

(almost angrily)

This is your house?

Goes through gateway, Kaptah follows.

310 EXT. COURTYARD OF HOME OF SINUHE'S PARENTS - MERIT AND THOTH - SINUHE AND KAPTAH - DAY

as the latter two come through the gateway. The angle includes both the gateway and the doorway to the house. Merit is very glad that she is so occupied with attending to Thoth and can avoid looking at Sinuhe.

MERIT

I bought it several years ago.

SINUHE

Knowing that it was once the home of my parents?

MERIT

It was a good house. For sale at a modest price.

(turning to him with
seeming exasperation)

Are you going to help this child?

SINUHE

I am.

MERIT

You will find things in the house.

(CONTINUED)

310 (Cont.)

THOTH

I'll show you, my lord!

The lad runs into the house. Sinuhe throws her a penetrating look, which flusters her, follows Thoth into the house. Merit looks after them with some agitation. Kaptah studies her with his gimlet eye.

311 INT. ROOM IN HOME OF SINUHE'S PARENTS - SINUHE AND THOTH - DAY

As Sinuhe comes in he looks about him, remembering much, and seeing that very little is changed except in detail. Thoth has run to a corner where, in Sinuhe's old traveling kit, there are instruments of a physician - Sinuhe's instruments. With an air of efficiency the boy is laying out the tools on the table.

THOTH

When I grow I will be a physician
also.

Sinuhe comes to the table. He recognizes the instruments as his own, and this recognition gives him not so much surprise now as a very deep pleasure. He fingers one of the instruments.

SINUHE

(quietly)

So I see.

312 EXT. COURTYARD - MERIT AND KAPTAH - DAY

She is waiting nervously, no doubt expecting comment from Sinuhe at finding his instruments. It does not help her to see that Kaptah is beginning to grin at her. She turns away from him, goes to the porch, prepares to make supper at the brazier, getting fish from a cooling jar to set to fry.

313 INT. ROOM IN HOME OF SINUHE'S PARENTS - SINUHE AND THOTH - DAY

He is attending to the boy, finding that his wounds are superficial. He can guess that Merit must be waiting for him to make some comment about finding his instruments and finally -

SINUHE

(calls to outside)

When you purchased these instruments
were you innocent that they were once
mine?

314 EXT. COURTYARD - MERIT AND KAPTAH - DAY

She can hear the humor in his voice and smiles to herself.

MERIT

How strange life can be!

315 INT. ROOM IN HOME OF SINUHE'S PARENTS - SINUHE AND THOTH - DAY

Sinuhe smiles.

SINUHE

(to THOTH)

This will hurt.

THOTH

(not flinching)

Were you truly physician to Pharaoh?

SINUHE

Yes.

(adds)

I hope you will use these instruments
with more credit than I did.

(then calls out)

You are to be congratulated!

316 EXT. COURTYARD - MERIT AND KAPTAH - DAY

She is keeping busy frying the fish, avoiding Kaptah's look as much as possible. Something in Sinuhe's tone this time makes her nervous.

MERIT

(tense)

Why?

SINUHE'S VOICE

(from inside house)

To have such a boy call you 'mother.'

This is the subject that Merit has waited for and feared. In spite of herself she flinches.

317 INT. ROOM IN HOME OF SINUHE'S PARENTS - SINUHE AND THOTH - DAY

SINUHE

But you lied to me -- Obviously you
have married someone while I was gone.

If Merit could see him at this moment she would not be nervous for his thought is as innocent of any hidden meaning as is his tone - and his attention is on what he is doing.

318 EXT. COURTYARD - CLOSE SHOT - MERIT - DAY

She has waited for this and her answer is ready.

MERIT

You are mistaken. He is the child of
a friend of mine ... a friend now dead
... he is an orphan.

319 INT. ROOM IN THE HOME OF SINUHE'S PARENTS - SINUHE AND
THOTH - DAY

Sinuhe has stopped for a moment to listen to her.

MERIT

(continuing)

'Mother' is only an expression he has
learned.

THOTH

(seriously)

This is true.

Obviously believing, Sinuhe smiles. He takes out the
Hittite spearhead, hands it to Thoth, whose eyes sparkle.

SINUHE

A small present ... one orphan to
another.

320 EXT. COURTYARD - MERIT AND KAPTAH - DAY

She is relieved that she has apparently satisfied Sinuhe -
but in turning she sees Kaptah's face very close to hers.
He is leering at her.

MERIT

(very quietly, fiercely)

You think you see too much with your
one eye!

KAPTAH

(grinning)

More than my lord Sinuhe sees with
his two!

321 WIDE ANGLE - THE FOUR - DAY

Sinuhe comes out of the house with Thoth, giving the boy
a friendly push ahead of him.

SINUHE

A good lad.

He wanders over to see her cooking, sniffs the frying
fish with pleasure.

(CONTINUED)

321 (Cont.)

MERIT

Would you like to stay to supper with us? There is only fish and our wine is common.

Sinuhe smiles. He walks into the center of the courtyard by the fish pond. He looks around. He sees Thoth watching him.

SINUHE

That's the sycamore tree that I learned to climb when I was younger than you are. I used to stand right here with my father when he saw his patients.

322 MERIT - DAY

smiles.

323 AT FISH POND - SINUHE AND THOTH - DAY

The lad runs in with a mat for Sinuhe. Sinuhe sits down by the fish pond in the shadow of the sycamore. He looks back at Merit.

SINUHE

For the first time I have the feeling of being home.

324 MERIT AND KAPTAH - DAY

Her eyes fill with happy tears. When she sees Kaptah's eye on her -

MERIT

(says in excuse,
blinking her eyes)

Smoke.

DISSOLVE TO:

325 EXT. SKY - THEN EXT. INNER COURTYARD OF TEMPLE OF ATON -
AFTERNOON

Shot begins on sky where there are dark clouds of an advancing storm. A few spirals of smoke from some fires in the city drift up to sky. Camera pans down to disclose a long shot of the temple inner courtyard. The temple is no longer used exclusively for worship. Refugees have set up their tents inside the grounds. The sick and the wounded take refuge in this haven.

326 EXT. OF TEMPLE GROUNDS NEAR CROSS OF LIFE - SINUHE AND
THOTH - A QUEUE OF PATIENTS - KAPTAH - AFTERNOON

A portion of the temple grounds has been set aside for Simuhe, where he treats the wounded injured in riots and the sick of the followers of the Cross. A queue of patients wait their turn to see him. He is attending to a WOMAN who carries in her arms a sick CHILD. The Woman wears the Cross of Life. Beside Simuhe, Thoth works as an "assistant" with great soberness. Between the lad and Simuhe a bond of affection is evident. To one side sits Kaptah, watching. That some time has elapsed is evident by a remarkable change which has taken place in Kaptah's appearance. He is sitting in a carrying chair, which rests on the ground, while slaves attend ready to pick up the chair and carry it away at their master's command. Kaptah wears rich clothes of the finest quality and a jeweled patch over his blind eye. He is watching the scene with amused disapproval. From an examination of the sick child Sinuhe looks at Thoth.

SINUHE

Your diagnosis?

Thoth, sober and worried, waggles his finger and when Sinuhe bends down, whispers in his ear. Whatever it is he says meets with Sinuhe's approval. The Woman is un-knotting a dirty rag which serves as purse.

WOMAN

(nervously)

I have only a few coppers .. the
child's father was killed in a riot ...

SINUHE

(hands her money from
his purse)

Buy this child milk.

The Mother, with tears of gratitude in her eyes, tries to seize and kiss Sinuhe's hand but he evades her, signals for next patient.

(CONTINUED)

326 (Cont.)

WOMAN

May our Father in heaven who loves
the poor reward you!

327 KAPTAH - AFTERNOON

laughs.

KAPTAH

I will run about the streets and
proclaim to the people: 'Hurry to
the temple, where my former master
heals the sick without payment and
gives his wealth to the penniless!'

328 ANGLE PAST KAPTAH TO SINUHE - THOTH AND PATIENT - AFTER-
NOON

who is a MAN of the poor who has been wounded in a riot.
Sinuhe smiles mildly toward Kaptah.

PATIENT

(mutter)

Brother against brother -- father
against son - that's what this
trouble has become!

329 CLOSE SHOT KAPTAH - AFTERNOON

KAPTAH

Do as I do.

(he pulls aside one side
of his cloak revealing
emblem of Cross of Life
sewn on his clothing)

Wear the Cross in Akhnaton's temple.

(closes this side of his
cloak, opens the other,
revealing the symbol of
the Horns sewn on cloth-
ing)

Wear the Horns of the old gods in the
market place -- and prosper!

330 CLOSE SHOT SINUHE - AFTERNOON

He laughs, but the look in his eyes is deeply serious.

SINUHE

My mind agrees with you -- but
something in me - wishes.

He turns around at the sound of an approaching chariot.

331 MOVING SHOT - HOREMHEB IN CHARIOT - AFTERNOON

He has driven his team right into the temple grounds.
He stops near Sinuhe. Sinuhe comes over to him. Camera
moves up on them during -

HOREMHEB

(sternly)

I sent for you to come to the palace!

SINUHE

I have been busy.

HOREMHEB

(displeased)

Why do you waste your time here?
You don't belong here -- you belong
at the palace where important issues
will soon have to be decided. I can-
not talk to you here.

SINUHE

Akhnaton has also sent for me. If I
make him wait I can make you.

HOREMHEB

In the meantime, if you love your
woman and her adopted son, send them
out of the city.

SINUHE

Will it be as bad as that?

HOREMHEB

The Priests of the old gods are
importing troops, which Akhnaton
has forbidden me to oppose!

As he puts whip to team -

332 THE QUEUE OF PATIENTS - THOTH AND WOMAN PATIENT - SINUHE -
AFTERNOON

Sinuhe walks into scene to renew his work with the pa-
tients. Thoth puts his hand in Sinuhe's - a gesture
which means that whatever happens the lad wishes to stay
with him. Sinuhe smiles, looks at the next patient.
What seems to be an old woman, gaunt and crippled with
a veil covering her face, extends an arm for Sinuhe's
inspection. The arm is shrunken and twisted as if
paralyzed. He examines the arm with care and gravity.
He looks at the woman, sees the veil held across her
lowered face.

SINUHE

Raise your head and open your eyes.

333 ANGLE PAST SINUHE TO WOMAN - AFTERNOON

The woman raises her head but makes no move to lower the veil. Sinuhe does this for her - and finds himself looking into a pair of very green eyes.

SINUHE

Nefer ... !

She looks at him piteously.

334 ANGLE PAST NEFER TO SINUHE - AFTERNOON

Remembrances flood over him and his face sets with hatred, with a kind of triumph to see her in this condition. He starts to turn away - hesitates.

335 CLOSE ANGLE TWO - AFTERNOON

She continues to look at him with piteous appeal.

NEFER

(with sadness and
bitterness)

Will I live?

Sinuhe doesn't answer. The conflict in him is very great. He finds, unaccountably, that he is beginning to feel pity and compassion and that these feelings are overwhelming anything else.

NEFER

Better if I died.

She moves to go away.

SINUHE

Wait.

She stops.

SINUHE

(gently)

I will undertake your cure.

Picking up a scrap of papyrus he begins to scribble on it. Tears come into her eyes. Her lips tremble - she cannot speak.

SINUHE

Get these medicines at an apothecaries!
Come again tomorrow.

DISSOLVE TO:

336

EXT. COVERED ROOF TOP OF PHAROAH'S PALACE - SINUHE AND
AKHNATON - SUNSET

Akhnaton, very ill, cheeks sunken, eyes black-shadowed, is lying on a cot. Sitting beside him on a stool, Sinuhe is placing a cold cloth on his head. Seen through some pillars which support the roof is a terrible sight of the city of Thebes. Fires burn here and there and black columns of smoke rise up into the sky, reddened by the setting sun.

AKHNATON

(in despair)

Can it be that I am mad and my visions
are lies? If so, then life is hideous
and the world is ruled by evil.

SINUHE

(after a pause,
shakes his head)

Who can say for sure where truth lies -
out there, in bloodshed and famine - or
here in the sweet dreams of Pharaoh?

AKHNATON

Where are my friends? Did you know
that my wife has deserted me?

(feverishly)

Yes, yes, - she's gone. She has taken
my children. Mama is dead -- murdered
by the High Priest Eie, I do believe --
I don't know -- no one tells me -- they
only plot against me ... Even God has
forsaken me!

Footsteps are heard.

337

ANGLE TO INCLUDE HOREMHEB AND EIE - SUNSET

who have come up out of the well of a stairway and are walking purposely toward Akhnaton. For a moment Akhnaton watches them approach, then turns to Sinuhe with a pathetic smile.

AKHNATON

Crime and violence -- my followers
now!

When Horemheb and Eie stand before Akhnaton there is nothing but cold determination on their faces.

HOREMHEB

A courier has arrived from Memphis.
Jerusalem has fallen. Only the fortress at Gaza still stands. I demand that you give me leave to raise an army and unite the people before the Hittites annihilate us!

337 (Cont.)

Without answering, Akhnaton turns his eyes away from Horemheb to Eie.

AKHNATON

(dryly)

And you?

EIE

I bring you an ultimatum from the Priests. Prostrate yourself before the ancient gods or the armies of the priests will lay your temple in ruins!

AKHNATON

Have you both spoken?

Eie bows.

AKHNATON

Then out of my sight! Both of you!

(sinks back weakly)

Pharaoh has spoken.

With cold deliberation Eie spits on the tiles of the floor, grinds the spittle with the sole of his sandal, turns and walks away. Akhnaton turns from watching him to look with blazing eyes at Horemheb, who lingers, uncomfortable.

HOREMHEB

I have been your friend in spite of your madness. Perhaps even because of your madness. But I can't love you and Egypt too.

Camera pans with him a moment as he turns away and follows after Eie.

338 CLOSE SHOT - AKHNATON AND SINUHE - SUNSET

Akhnaton's eyes come to rest wearily on Sinuhe.

AKHNATON

If you are my friend, surely you know what you must do.

Sinuhe shakes his head.

(CONTINUED)

338 (Cont.)

AKHNATON

Men show pity on a sick animal and
dispatch it with a club, and a spear
brings release to a wounded lion -
but to a man no one will show mercy!
If you love me, you know what you
have to do!

He closes his eyes with great suffering. Simuhe looks
at him with pity. He says nothing at the moment, only
wrings out a fresh cold cloth and places it on Akhnaton's
head.

SINUHE

Try to rest.

Camera pans with him as he walks away, going down stairway
where the others have gone.

DISSOLVE TO:

339 INT. A ROOM IN THE PALACE - STAIRWAY - SINUHE - SUNDOWN

comes down from the roof intending to go to a doorway which leads to a courtyard, when he hears -

HOREMHEB'S VOICE

Sinuhe ...!

340 CORNER OF ROOM - HOREMHEB AND EIE - SUNDOWN

are huddled together like black shadows. They have been waiting for him.

HOREMHEB

Where are you going?

341 ANGLE OF THREE - SUNDOWN

Sinuhe cannot miss the fact that the atmosphere about this pair is that of conspiracy. He would like to avoid them.

SINUHE

(assuming a light,
jesting tone)

This is my day of popularity in the palace -- the Princess Baketamon has also sent for me.

HOREMHEB

(cutting through)

We have need of you.

Sinuhe comes over.

342 CLOSER ANGLE THREE - SUNDOWN

It is clear that the two have already talked and arrived at some course of action. Sinuhe is on his guard.

EIE

(unctuously)

As a friend we bear Akhnaton only the best will and feel pity for him. But illness has made him hopelessly mad.

(feeling him out)

As a physician, don't you think it would be an act of mercy to give him a medicine that would cure his headaches so that he would never again feel pain?

SINUHE

(carefully)

Only the dead never feel pain.

(CONTINUED)

342 (Cont.)

EIE

You have expressed our intention.

HOREMHEB

As a physician he trusts you. From
your hand he would take --

SINUHE

Ha!

His irony rings out.

EIE

(turns angrily on
Horemheb)

I warned you!

SINUHE

Forgive me - but just now Akhnaton
begged me --- but let that pass.

HOREMHEB

(to Eie)

Sinuhe will consent. He has a weak
and tender heart but he is an intel-
ligent man.

(adds)

And he is our witness now - he is
bound to us.

SINUHE

(with a smile of irony)

Horemheb is my friend and puts his
threat in a loving tone.

EIE

(resolving to be con-
ciliatory)

Horemheb means no threat. We confess
our need. The fate of Egypt is in
your hands.

SINUHE

(after a pause, rather
astonished)

How very strange.
(thinking, "but true")

EIE

(urgently)

Do this necessary thing, Sinuhe, and
your name will be blessed.

(CONTINUED)

342 (Cont.1)

Sinuhe looks from one to the other.

SINUHE

I take it that an agreement has been reached with the Priests of the old gods.

EIE

Naturally.

SINUHE

And who would rule Egypt?

There is a hesitation between the two.

EIE

(maintaining his conciliatory tone)

That need not be your affair.

SINUHE

Only murder is my affair.

He turns on his heels and, camera panning with him, goes toward the doorway to courtyard.

343 HOREMHEB AND EIE - SUNDOWN

There is a quick exchange of looks between them.

HOREMHEB

Wait!

344 SINUHE - SUNDOWN

stops, looks back.

345 THREE - SUNDOWN

As the other two come to Sinuhe, Eie first -

EIE

I can promise you great wealth and position.

SINUHE

I asked you who would rule Egypt.

EIE

Only the Army can save us and Horemheb holds the Army.

(CONTINUED)

345 (Cont.)

SINUHE
 (with great astonishment)
 Horemheb - Pharaoh?

HOREMHEB
 (angrily, striding
 forward)
 Baketamon will place the crown on my
 head!

SINUHE
 (thoroughly astounded)
 What marvel is this?

EIE
 I myself will marry them and as man
 and wife they will jointly rule.

SINUHE
 (with amazed irony)
 Did she send for me to tell me her
 great joy?

EIE
 (darkly)
 It is unwise for you to see her.

HOREMHEB
 Let him.
 (to Sinuhe)
 She doesn't yet know. Be my friend --
 speak to her on my behalf, without
 telling her this plan.
 (strongly)
 I will have her whether she consents
 or not.
 (with a smile)
 But a warrior prefers to mount a will-
 ing horse.

SINUHE
 (wryly amused)
 Curiosity speeds my feet!

He hurries out toward doorway to courtyard.

EIE
 (calls out to him)
 You haven't answered.
 (demands)
 Do you agree?

346 AT DOORWAY TO COURTYARD - SINUHE - SUNDOWN

smiles back.

SINUHE

I agree to see Baketamon.

He goes.

347 EXT. COURTYARD OF "HOUSE OF WOMEN" - LONG SHOT - SINUHE -
A DWARF - BAKETAMON - AFTER SUNDOWN

As Sinuhe crosses the courtyard past the fountain toward the apartments of the women, he sees that a DWARF scurries out of one of the apartments and runs away. The door to this apartment remains open and by the time Sinuhe arrives, Baketamon is waiting for him in doorway.

348 AT DOORWAY TO BAKETAMON'S APARTMENT - SINUHE AND BAKETAMON -
AFTER SUNDOWN

He looks at her as he approaches, sees that though her manner is that of her usual calm coldness, she is holding back feelings only with the greatest effort - but the nature of her feelings he can't guess.

SINUHE

Gracious lady, I was delayed --

BAKETAMON

With the Army and the High Priest!

She moves back from the doorway, her invitation for him to enter. He goes in.

349 INT. BAKETAMON'S APARTMENT IN "HOUSE OF WOMEN" - SINUHE
AND BAKETAMON - AFTER SUNDOWN

Some faint red from the afterglow of the sun still stains portions of the walls of this room; there are lamps lit also. This room has a little lotus fountain-pool and a wonderful sleeping couch; it is filled with the most feminine adornments; it is smoky with sweet incense - revealing of the passionate nature beneath the cool aloofness of Baketamon.

SINUHE

(in answer to her speech
in previous scene)

The Princess has eyes in the walls.

BAKETAMON

(coldly)

Kill Akhnaton -- it is necessary.

(CONTINUED)

349 (Cont.)

SINUHE

(carefully)

The Princess has ears as well.

BAKETAMON

(barely able to restrain
herself)

They told you that Horemheb is to rule.

SINUHE

By your side.

BAKETAMON

With this cheesemaker?

He is astounded at the ferocity of her passion.

SINUHE

(carefully)

Horemheb is a mighty man.

BAKETAMON

Born with dung between his toes!

SINUHE

For what reason do you preserve your-
self, may I ask?

Shocked, she whirls and looks at him.

SINUHE

If maidenhood has gone to your head,
a good marriage might cure you.
(rather enjoying his
role)No tree ought to bloom forever - it
should also bear.

BAKETAMON

Your words repulse me!

SINUHE

(with a wise smile)

Or can it be, as people say, that you
are made of frozen blocks of Nile water?She looks at him quite differently than ever before, and
then, for answer takes his head in her hands and kisses
him with fire and passion.

350

CLOSE TWO SHOT - AFTER SUNDOWN

As Baketamon releases him and whirls away out of scene.
Sinuhe stares after her with bewilderment.

351 WIDER ANGLE TWO - AFTER SUNDOWN

She has returned instantly to her passionate anger, is walking about.

BAKETAMON

Eie caused my mother to be murdered because she opposed Horemheb, but myself he has preserved for their plans! Did they tell you how they hope to dirty the throne?

SINUHE

(trying to regain
his composure)

They did not ...

BAKETAMON

(raging)

Tonight the old priests are to take me to the temple dressed as Sekhmet, the Goddess of War. It will be a sign that the old gods are back in power - and a sign to begin Horemheb's Holy War.

SINUHE

You have agreed?

BAKETAMON

In the dead of night Horemheb will come, and the temple gates will be shut behind him! Alone with me, he thinks to have his way with me by force, and by this become a god, fit to rule by my side!

SINUHE

(impressed with neat-
ness of the plan)

Horemheb is to be envied.

BAKETAMON

Not by Sinuhe.

As he looks at her with intense surprise she grasps hold of his hands and, sitting on her couch, looks up at him with blazing eyes.

BAKETAMON

(intensely)

If it is Sinuhe who comes to the temple, I will gladly swing the doors shut with my own hands - submit willingly - happily climb the throne to rule with you!

(CONTINUED)

351 (Cont.)

SINUHE

(staring down at her,
overwhelmed with the
enormity of the idea,
bewildered)

How is this possible?

BAKETAMON

The hand which slays Pharaoh can slay
the cheesemaker as well. It is only
a question of numbers -- one, or two.
--- Is it possible that you did not
understand my mother?

SINUE

(bewildered by con-
flicting thoughts and
feelings)

The Queen Mother spoke through her
ale.

Holding his hands she pulls him down on the couch to sit
beside her. She continues to hold his hands, and with
an air of soft intimacy which is surprising in her -

BAKETAMON

You are my half-brother - and the
rightful heir to the throne.

A conviction that she is speaking the truth begins to grow
in Sinuhe. It is by no means an altogether welcome thought
- it is a frightening thought - but one which fascinates
him.

BAKETAMON

While my mother awaited the birth of
Akhnaton there was another child born
in the palace. For once the black
arts of my mother's Nubians had failed.
When the mother cried out to see her
son, that she might present him to
Pharaoh, they showed her a dead girl
baby. With her own hands my mother
wove the basket in which you were cast
adrift on the River. If you doubt me,
go to the ruined temple which is near
Akhnaton's temple. There you will
find a statue of the little Queen
whose face is the image of your own.

DISSOLVE TO:

352 EXT. GROUNDS OF RUINED TEMPLE - CLOSE SHOT AT STATUE -
SINUHE - NIGHT

In the bright moonlight breaking through storm clouds Sinuhe is examining the features of the statue of a delicate, small, young woman. He searches the cold stone, deeply moved with emotion as he tries to find in it the personality of the child Queen whom he is convinced may have been his mother. After a time -

353 AT BREAK IN WALL OF TEMPLE - MERIT - NIGHT

appears. She enters the temple grounds, stops when she sees -

354 FROM MERIT'S PERSPECTIVE - SINUHE - NIGHT

at the statue.

355 MOVING SHOT - TWO - NIGHT

brings Merit to Sinuhe. When she is quite near her foot happens to disturb a stone, the sound causing him to turn his head and see her.

MERIT

(worried)

Sinuhe ... ?

SINUHE

(intensely)

How many times I've played here as a child - at war games with Horemheb! How many times I've climbed up this stone - gripped this face with my small boy's grimy hands!

MERIT

(staring)

There are wounded waiting in the temple.

He comes to her and for a moment grips her shoulders roughly.

SINUHE

I have a terrible secret.

He goes instantly back to the statue.

MERIT

I have a secret also, Sinuhe, which it is time I told you. Concerning the boy --

(CONTINUED)

355 (Cont.)

SINUHE

(before this registers)

This is my mother.

MERIT

Mother --- ?

SINUHE

So I have been led to believe. And if this is true then I, Sinuhe, have the blood of the Pharaohs and I, not Akhnaton, might have sat on the throne. This much I know for sure -- tomorrow I can take the throne.

(shows her his palm)

As easily -

(closes his palm)

Can you believe this?

MERIT

(shaken)

All things are possible ...

356 CLOSE SHOT - TWO - NIGHT

as he takes her by the shoulders again, very moved and very much at a loss.

SINUHE

What shall I do, Merit? The palace reeks with crime - it rots with intrigue -- but what is a man's birth-right -- !

(suddenly, rapidly)

We will go away! You and I. Come with me. You and I and the boy -- you started to say something about him? -- There must be some place beyond the reach of all this evil!

She feels the force of his appeal as he waits for her answer. After a struggle with herself -

MERIT

(in a quiet, rather strange, calm decided way)

You must take Thoth with you when you take your place at the palace.

(as he starts to protest)

You believed yourself to be an orphan child -- kind people took you in -- do this for him.

356 (Cont.)

SINUHE

But you? I cannot live without you!

MERIT

(more firmly)

It is not fitting for a man to run away, nor can he escape his destiny. Sinuhe -- you will always have the love of your serving girl -- her mat will always be waiting -- forget all else as if it were a dream, and I also will forget.

THOTH'S VOICE

(approaching, yelling)

Mother! -

As they turn -

357 ANGLE TO THOTH - NIGHT

He comes running toward them, wildly excited, gesticulating toward Akhnaton's temple. In his hand, like a dagger, he carries the Hittite spearhead.

THOTH

They are attacking the temple!

358 AT SINUHE AND MERIT - NIGHT

Sinuhe is climbing onto a heap of ruined wall as Thoth runs in.

359 FROM SINUHE'S PERSPECTIVE ON RUINED WALL - LONG SHOT TO AKHNATON'S TEMPLE OF ATON - NIGHT

This is a comprehensive view which will set up the whole pattern of the attack on Akhnaton's temple. Along the broad ways before the temple, several columns of foot-soldiers are converging for the attack. They carry torches, by which this movement can be discerned - there is a horde. At the head of each column is being dragged along a great battering ram. The ram of the central column of troops is being taken toward the main gates of the temple; those of the other columns toward positions along the temple walls.

360 EXT. RUINED TEMPLE - SINUHE, MERIT AND THOTH - NIGHT

as Sinuhe scrambles down from the heap of ruined wall.

SINUHE

We can get in through the side gate.

(CONTINUED)

360 (Cont.)

MERIT

Thoth! Go home!

THOTH

No!

361 EXT. OUTSIDE OF AKHNATON'S TEMPLE OF ATON - ANGLE TOWARD MAIN GATES OF TEMPLE - A BATTERING RAM - PRIESTS, SLAVES AND SOLDIERS OF THE OLD GODS - DEFENDERS OF TEMPLE - NIGHT

The angle is from almost directly behind the battering ram. It is being pulled along, on sledges by SLAVES harnessed to it, and by SOLDIERS. PRIESTS OF THE OLD GODS, most of whom are old and fat, shaven, glistening with oil, and who carry torches, urge on those who pull the ram. We may have an indication of the SOLDIERS who follow after the ram. They are armed with spears of copper and bronze, bows and arrows, stone-tipped war clubs. In b.g. is the wide, wood-and-copper principal gates of the temple - the objective of this ram. On either side of the gates can be seen the tops of some ladders which have been raised from the temple grounds inside. Some DEFENDERS have climbed up onto the walls, are waving such weapons as they have, including staves and farm tools, are shouting their defiance.

362 EXT. TEMPLE GROUNDS - LONG SHOT - NIGHT

The general scene is one of greatest confusion. Some ladders are being thrown up against the walls; some are climbing the ladders; but chiefly it is a scene of disorder, of wild running to and fro, of fright. There are many women and children in here - even more of them than there are men.

363 AT A SMALL SIDE GATE - MED. LONG SHOT - DEFENDERS - SINUHE, MERIT AND THOTH - NIGHT

are being let in. Bars are thrown across the gate again. Sinuhe goes off in one direction, a definite destination in mind. Thoth runs off in another as Merit tries to stop him. Knocked off balance by someone who is running through -

MERIT

(calls)

Thoth!

Runs out after him.

364 AT SECTION OF TEMPLE GROUNDS - MOVING SHOT - SINUHE - NIGHT

makes his way to the place where previously he has been seen treating the sick and injured. Already there are many who need his services, and a badly injured man who is lying on the ground clutches at his legs.

364 (Cont.)

WOUNDED MAN

Help, in God's name!

SINUHE

In your turn. Make a line, here!

Getting to his instruments, he stops as he sees Kaptah.

365 CLOSER ANGLE - SINUHE AND KAPTAH - NIGHT

Sinuhe reacts, especially when he sees that Kaptah is bruised and his fine clothing is torn - signs that he has been fighting.

SINUHE

Aren't you on the wrong side of the wall?

KAPTAH

(sheepishly)

I followed my master all over the earth -- now I follow him to destruction.

SINUHE

Help me make order.
(to all)

Each in your turn!

366 EXT. TEMPLE - SLANTING ANGLE AT MAIN GATE - BATTERING RAM - PRIESTS AND SOLDIERS OF THE OLD GODS - NIGHT

The ram has been moved to the main gate. Its great arms swing back and then forward with a first shattering impact against the gates, which makes the gates quiver. From the walls up above, a shower of sticks, stones, etc., shower down - a pitiful attempt at answer. Along f.g. a line of soldiers, BOWMEN, can be seen, kneeling, their weapons poised. They let fly a swarm of arrows up toward the top of the wall. The ram arm swings back, forward again with another booming blow.

367 EXT. TEMPLE GROUNDS - MOVING SHOT WITH MERIT - NIGHT

is helping other women carry wine to the ladders of the fighters - and looking worriedly for Thoth.

MERIT

Have you seen Thoth?

368 EXT. TEMPLE - SLANTING ANGLE AT A SECTION OF WALL -
BATTERING RAM - PRIESTS AND SOLDIERS OF THE OLD GODS -
NIGHT

In its generalities this scene is a duplicate of that at the main gates. The battering ram is smacking into the wall, which already is showing the signs of previous blows. We see a line of SOLDIERS who, commanded by a PRIEST, kneel to aim their bows and arrows.

369 EXT. ATOP TEMPLE WALL - SLANTING SHOT DOWN LINE OF
DEFENDERS - SKY BACKING - THOTH IN F.G. - NIGHT

The defenders - pitiful in their defense - hurl down a few stones - some roll off large stones. Thoth, his eyes alight, waits, holding in his hands the Hittite spearhead. A swarm of arrows flies up into scene. One of them pierces Thoth. He topples backward.

370 EXT. TEMPLE GROUNDS AT LADDER AT BASE OF WALL - THOTH -
GROUP OF WOMEN - NIGHT

Thoth falls off the wall to temple grounds, arrow breaking, leaving stub in his chest. He falls into the midst of a group of women.

371 NEARBY - CLOSE SHOT - MERIT - NIGHT

turns at what she sees; a silent scream freezes in her throat.

372 EXT. TEMPLE GROUNDS AT SINUHE'S POST - WIDE ANGLE -
SINUHE, KAPTAH, WOUNDED - MERIT AND THOTH - NIGHT

Sinuhe is working as quickly as he can; there are many wounded. Kaptah is the first to see Merit coming, turns to watch her as she carries Thoth through f.g.

373 CLOSE MOVING SHOT - NIGHT

bring Merit, with Thoth, to Sinuhe and Kaptah. The butt of the arrow projecting through the boy's chest tells part of the story; Merit's agony tells the rest. Kaptah plucks at Sinuhe's sleeve. Annoyed to be interrupted, Sinuhe turns, sees Merit with Thoth.

MERIT

Save him!

SINUHE

(after a struggle)

Wait your turn!

He turns and works feverishly on the wounded man who has been receiving his attention.

(CONTINUED)

373 (Cont.)

MERIT

He is your son!

Sinuhe whirls and looks at her and the boy again.

SINUHE

(after a terrible
struggle, manages
to say -)

In line.

He turns back and works furiously. Kaptah comes to Merit. He gently forces her back, camera panning with them away from Sinuhe. He helps her lay the boy on the ground. Her frantic eyes plead with him. But Kaptah can do nothing.

374 EXT. TEMPLE - CLOSE SHOT AT MAIN GATES - BATTERING RAM - NIGHT

In its might is symbolized all the inequality of the struggle. Its great arm swings back, forward with a crash which begins to shatter the gates. There is a roar from the soldiers. The great arm swings back again.

375 EXT. TEMPLE GROUNDS CLOSE SHOT AT MAIN GATES - DEFENDERS - NIGHT

Defenders, many of them women, press with their hands and their bodies against the gates, trying with their main strength to reinforce the timbers and copper. Ram is heard to crash against the gates - knocks many of the defenders backward off their feet. A crack is opened in the gates. A roar is heard from the soldiers outside.

376 EXT. TEMPLE GROUNDS - AT SINUHE'S POST - SINUHE - MERIT, THOTH AND KAPTAH - MOVING SHOT - NIGHT

Finished with the wounded man, Sinuhe hurries to Thoth. Merit watches him with dull eyes as he stoops down to the boy - for she already knows what Sinuhe with a short examination discovers - that the boy has bled to death. He looks up at her with pleading eyes. She turns her back and walks away.

377 EXT. TEMPLE GROUNDS - MED. SHOT AT MAIN GATES - DEFENDERS - ATTACKING SOLDIERS AND PRIESTS - NIGHT

With a great blow of the ram the gates are knocked in. Defenders are swept aside and fall beneath the weight of the timbers. The army sweeps in, yelling, weapons waving - a flood of destruction.

378 EXT. TEMPLE GROUNDS - MED. SHOT AT SECTION OF WALL -
DEFENDERS - ATTACKING SOLDIERS AND PRIESTS - NIGHT

The wall crumbles as a great hole is knocked in it by a blow of this ram. Those who are on top of the wall come down with the stones. A horde of destruction sweeps through like that at the main gates.

DISSOLVE TO:

379 EXT. TEMPLE GROUNDS - LONG SHOT - NIGHT

It is an hour later. The battle is over. Silence. Now only the dead.

380 EXT. TEMPLE GROUNDS NEAR CROSS OF LIFE - MOVING SHOT -
SINUHE - MERIT - THOTH - NIGHT

Sinuhe is moving among the dead. Presently he comes upon that for which he searches - finds the body of Merit among a pile of dead. He picks her up, carries her to the altar at the foot of the Cross of Life, lays her down next to the body of Thoth.

381 CLOSE MOVING SHOT - SINUHE - A DYING WOMAN - NIGHT

With a torn fragment of altar cloth he covers them. He is bitter, broken. Hatred begins to set the lines of his face. He rises and, camera retreating ahead of him, begins to walk away. The arms of a faintly alive woman reach up into scene, trying to clutch at him.

WOMAN

Help me!

SINUHE

Help yourself!

As he walks past her his face sets with bitter anger and determination.

DISSOLVE TO:

382 INT. THRONE ROOM OF PHARAOH'S PALACE - OUTSIDE DOORWAY
TO PHARAOH'S BEDROOM - WIDE ANGLE - HOREMHEB AND EIE -
TWO SOLDIERS - NIGHT

A pair of Horemheb's soldiers guard the entrance to Pharaoh's bedroom. Horemheb and Eie are walking silently together, their backs to camera. They turn as they hear the sound of approaching footsteps.

383 MOVING SHOT - SINUHE - HOREMHEB AND EIE - NIGHT

bringing him to them. On his face is seen the bitterness which was there when he walked out of the temple. They hurry into scene to him. Sinuhe stops and looks at them.

EIE

Does this mean you consent?

SINUHE

It does. I've had my fill of Akhnaton's kingdom on earth.

He unfolds his right hand, shows that he carries a small stone vial.

HOREMHEB

(excited)

Akhnaton is alone in his chamber. My own soldiers are on guard. How will it be given?

SINUHE

In a cup of wine -
(wry smiles)
- when you and I drink with him.

HOREMHEB

(startled)

I?

SINUHE

We are bound together - as you said.
(then getting to business)
Spare me one of your guards -- I want a pantry cleared so I can work privately.
(going away)
Don't fret, Horemheb -- what is needed will be in Pharaoh's cup.

He walks out through a door into a corridor. Horemheb, worried, has nothing to do but -

HOREMHEB

(to soldier)

Go with him.

- 384 INT. PALACE CORRIDOR - SINUHE FOLLOWED BY SOLDIER - NIGHT
Sinuhe walks up corridor toward camera. The soldier follows well behind. Sinuhe comes to an opening which leads to a private room and, happening to glance inside, stops.
- 385 INT. CORRIDOR AND PRIVATE ROOM - PAST SINUHE TO ROOM - BAKETAMON, PRIESTS, HANDMAIDENS - NIGHT
Supervised by Priests of the old gods, Baketamon is being arrayed by HANDMAIDENS in the red robe and jeweled accouterments and helmet of the goddess Sekhmet.
- 386 INT. PRIVATE ROOM - BAKETAMON - NIGHT
sees Sinuhe. Unable to speak because of those present she throws him a look which is at once both an entreaty and a question.
- 387 FROM BAKETAMON'S PERSPECTIVE - SINUHE - NIGHT
bows, goes along.
- 388 BAKETAMON - NIGHT
Smiles with anticipated triumph. Sinuhe's footsteps are heard going down the corridor.
- 389 INT. SECTION OF PALACE PANTRY - ANGLE TO CORRIDOR DOOR - SINUHE - NIGHT
enters, closing door so guard will remain outside. He selects a bottle of wine, three goblets; opens wine. Into the first of the goblets he pours a small quantity of liquid from the stone vial - hesitates a moment - into second goblet pours a like quantity. Then into the third goblet he pours a like amount. This latter action is completely inexplicable until we see his next: He picks up a big jar of olive oil, pours a large quantity of oil into a larger drinking vessel, begins to drink it.
- 390 INT. THRONE ROOM - LONG SHOT - BAKETAMON AND PROCESSION OF PRIESTS - HOREMHEB AND EIE - NIGHT
The procession to the temple of Sekhmet is passing through to leave the palace - Baketamon, accompanied by Priests, in glory.
- 391 ANGLE TO HOREMHEB - NIGHT
looks hungrily at her.
- 392 FROM HOREMHEB'S PERSPECTIVE - BAKETAMON - NIGHT
looks neither to right nor left. There is a smile on her face.

393 HOREMHEB AND EIE - THEN SINUHE - NIGHT

For the first time Baketamon's ignoring of him does not bother Horemheb - sure as he is of what will follow this night. He throws a look of amusement at Eie, then both go to meet Sinuhe as the latter comes in, carrying a tray on which are three drinking cups of wine. Sinuhe hands the tray to Horemheb with a rather strange smile.

SINUHE

So let it be.

HOREMHEB

Which is his?

SINUHE

The one he will take.

He goes to Akhnaton's doorway, where he waits. Horemheb summons his nerve, goes through into the room. Sinuhe follows.

394 INT. AKHNATON'S ROOM - FULL SHOT - SINUHE, HOREMHEB, AKHNATON - NIGHT

Only dim lights - semidarkness. This room is rather simple. It's principal decoration is painted on the wall behind the head of Akhnaton's sleeping couch -- the full symbol of his god -- the sun's disc with hands in benediction holding the Cross of Life. On a table by the sleeping couch rests the crown, the crook and other symbols of kingship. Akhnaton lies very still on the couch, his head on the headrest. Sinuhe and Horemheb approach him quietly.

395 CLOSE SHOT PAST AKHNATON ON COUCH TO SINUHE AND HOREMHEB - NIGHT

For a moment they look down at him, thinking that Akhnaton is asleep, but then he opens his eyes.

AKHNATON

(as if he has expected them)

Ah.

HOREMHEB

(with friendly cordiality)

We beg leave to drink wine with you, Akhnaton, in token of friendship. I regret my words on the roof top and believe that tomorrow the prospects for Egypt will be brighter.

Akhnaton gives him an odd, twisted smile, his eyes shift to Sinuhe.

AKHNATON

Do you bring me peace, Sinuhe?

(CONTINUED)

395 (Cont.)

He reaches out and takes one of the goblets. Horemheb, nervous, makes sure that Akhnaton is looking at the goblet, shifts his eyes quickly to Sinuhe in question. Sinuhe nods. Satisfied, Horemheb sets the tray with the other two goblets on a small table by the couch. Akhnaton looks at them and with a gesture invites them to be seated.

HOREMHEB

(cheerfully)

Like old times. Do you remember when we three met on the dessert - young men --- ?

AKHNATON

(disregarding him, to Sinuhe)

If you bring me peace, it will be sweeter than the scent of myrrh.

With a sudden, surprisingly swift motion, he drains the goblet. A half-gesture from Sinuhe is too late. As Horemheb watches with great suspense, Akhnaton sighs, lets the goblet roll from his hand and lays his head back onto the headrest.

HOREMHEB

(with satisfaction)

Much brighter, tomorrow.

396

VERY TIGHT SHOT - THREE - NIGHT

AKHNATON

(fervently)

Sinuhe! Harken to me! God has not forsaken me. When you left me on the roof top - as darkness descended - I saw the true light. All things I have spoken I had from God! I die, not because I tried to deceive the world, but because I tried to make it noble. -- With what difficulty does God try to reveal Himself - for we, His children, are blind and stupid. For ages, through the great circle of time, He has tried -- He tried with me -- I was frail and weak but He has shown me His love, permitting me to die in His cause. I tell you - I was the shadow of One Who will come -- the Mighty One -- a King of Kings!

(weakening)

I was a shadow to walk before Him ...

He stops talking, and Horemheb and Sinuhe, looking at him, understand that he is dead. For a long moment they are silent, then -

(CONTINUED)

396 (Cont.)

SINUHE

(more to himself than
Horemheb)

Why have I done this? Was it for the good of Egypt? Was it because he asked me, and I loved him -- did I hate him, because of Merit and Thoth? Or is it written that a man must live his life until his cup be full to overflowing?

397 WIDER ANGLE - SINUHE AND HOREMHEB - NIGHT

Horemheb rises and looks down at Akhnaton. He takes off his cloak and, as he did in the desert, spreads it over the still, frail form. He straightens, rises to his full height, seems to expand.

HOREMHEB

This is the hour I have awaited all my life.

(with a kind of awe)

I am Egypt now!

He picks up his goblet, raises it.

SINUHE

(fascinated, quietly)

Horemheb ...

HOREMHEB

And I will do such deeds for her glory -- !

SINUHE

Don't drink it.

Horemheb looks an astonished question at him.

SINUHE

Or you will not be Egypt - or any - thing.

Slowly comprehension dawns on Horemheb. The hand which holds the goblet begins to tremble; he drops the goblet which rings on the floor, and wine splashes everywhere.

SINUHE

Go to the temple, Horemheb --

HOREMHEB

(fright growing into anger)

You dared - ?

SINUHE

Baketamon waits.

(CONTINUED)

397 (Cont.)

SINUHE (Cont.)

(walking away into room)

She will be greatly surprised, for it is not you she expects, and no doubt the claws of the lioness goddess will rip into you - but you can prevail.

(on the other side of cot,
looks at crown, etc. on
table)

Go to the temple, climb the throne -
(throws crown more at
him than to him)

- receive your crown and bless my name,
for I, an insignificant physician, have
made you Pharaoh!

HOREMHEB

You really dared.

SINUHE

Yes, I dared and dare now, had not
Akhnaton's last words saved us both.
Wear the dirty crown! --

HOREMHEB

This was treason! I will --

SINUHE

(with scorn)

You will, will, what you will! You will go to war and win a battle? You will conquer and not know that it is defeat? You will raise Egypt to glory, and watch her die? Horemheb, the crown is heavy, and you will wear it with sorrow. We live in the twilight of Egypt, and you will be her sunset. Nations rise, only to fall - races die out - kings build mighty monuments, only to have them crumble into dust - glory flees like a shadow -- all these things are earthly, and have the seed of death in them. Only a thought can live - only a great truth can grow and flourish, and a truth cannot be killed. It passes in secret from one man's heart to another - it is given in a mother's milk to her child -- How many upheavals must occur, how many people be swept from the face of the earth before the truth shines in glory, but it will, it will ...

398 ANGLE TO HOREMHEB - NIGHT

Horemheb has recovered his composure, has measured his strength against Sinuhe's with satisfaction.

(CONTINUED)

398 (Cont.)

HOREMHEB

(with amused scorn)

Are you trying to tell me that you will fight against me, Sinuhe?

399 ANGLE TO SINUHE - NIGHT

SINUHE

Oh, you will win that too - you will silence me. But not for a long time, for we are bound together, you and I -- the knowledge of a mutual crime forms bonds even stronger than those of friendship - and until you do silence me ---

400 ANGLE TO HOREMHEB - NIGHT

HOREMHEB

(with amused scorn)

Yes - and what will you do, physician?

401 ANGLE TO SINUHE - NIGHT

with camera moving very slowly to him during -

SINUHE

(simply, but with increasing, calm fervor)

I will go amongst the people and speak of the God who loves us all. I will wear the clothes of slaves and kick the sandals off my feet and speak to the wives as they fry their fish before their mud huts by the river - to the porters on the docks - to the smiths at their bellows - to the merchants who mix sand with flour - to the mill owners who gag their slaves that they might not eat the corn they grind - to the judges who give wrong judgments for bribes - to the nobles who will set their dogs on me -- and I will say:

DIRECT CUT TO:

402 EXT. HOUSE IN DESERT - CLOSE SHOT - OLD SINUHE - SUNSET
as he continues directly -

OLD SINUHE

There is no difference between one man and another, for all are born naked into the

(CONTINUED)

402 (Cont.)

OLD SINUHE (Cont.)

world. A man cannot be measured by the color of his skin, or by his speech, or by his clothes and jewels, but only by his heart. A good man is better than a bad man, and justice is better than injustice. I have spent the days of my life in seeking knowledge -- and that is all I know.

A swift, wide motion of his hand sets the scroll rolling backward.

403 CLOSE SHOT - SCROLL - SUNSET

Just a flash - scroll rolling backward.

DIRECT CUT TO:

404 EXT. THEBES - LONG SHOT TOWARD THE ENTRANCE OF THE TEMPLE SCHOOL "THE HOUSE OF LIFE" - A GROUP OF STUDENTS - BRIGHT DAY

burst out of the building - about twenty-five of them - they literally tumble out of the building. Each holds in his hand a papyrus roll tied with ribbon, a symbol of graduation.

405 CLOSE ANGLE STUDENTS - SINUHE AND HOREMHEB AT SEVENTEEN YEARS OF AGE - BRIGHT DAY

They pause, out of breath.

HOREMHEB

(gay and carefree)

Well, here we are - our lessons learned, our duties to the temple done. Now you go to the higher temple to study and I to the barracks to become a soldier ---

He stops as he sees someone o.s. across the street, nudges Sinuhe and points. Sinuhe looks in that direction.

406 FROM THEIR PERSPECTIVE - ACROSS STREET - MERIT AT SEVENTEEN - BRIGHT DAY

stands waiting, smiling.

407 WIDE ANGLE - BRIGHT DAY

Sinuhe and Horemheb part. Their shouts of goodbye are practically lost in the shouting of all the other students. Sinuhe runs across the street to Merit.

408 CLOSE MOVING SHOT - SINUHE AND MERIT - BRIGHT DAY

as he rushes to her.

SINUHE

(showing papyrus roll)

I've got it!

MERIT

I am proud! So proud!

They link arms, come along the street, camera retreating ahead of them. Suddenly Sinuhe slows down; Merit adjusts her pace to his. Then he stops altogether. She looks at him - sees that there is a faraway look in his eyes - a thoughtful look on his face.

MERIT

What are you thinking about?

With a slight start, Sinuhe comes out of his absorption. He glances at the diploma in his hand, then looks at Merit.

SINUHE

(eager, alive)

I wonder what this life holds in store
for me

Then, lightheartedly they start to walk again, coming directly toward camera, their faces alive with hope and expectation for the future.

DIRECT CUT TO:

409 EXT. DESERT OUTSIDE CAIRO - THE PYRAMIDS OF EGYPT - DAY

as they are today, eroded by time, crumbling into dust.
And these words:

The events of this story happened
almost fourteen hundred years be-
fore the birth of Jesus Christ.

FADE OUT

THE END