

SPARTACUS

I know nothing. Nothing. I want to know - and I want - I want to know -

At some point in the scene, CAMERA has halted with our characters, delivering them to the place and position in which their love scene is to be played.

She draws his head back to her lap, crosses him. He stares up at the warm summer sky.

VARINIA

Know what?

SPARTACUS

(dreamily, yearningly)

Everything. Why a star falls and a bird doesn't. Where the sun goes at night. Why the moon changes shape.

(soft breeze flutters her hair; he touches the lock)

I want to know where the wind comes from.

VARINIA

(responding to his touch)

The wind begins in a cave.

(as if remembering)

Far to the north a young god sleeps in that cave. He dreams of a girl. And he sighs. And the night wind stirs with his breath.

SPARTACUS

I want to know why a man can love so much and hate at the same time. And I want to know about you. I want to know every part of you. Every curve and line. Every thought. Every beat of your heart.

VARINIA

(kissing his cheeks, his eyes, his throat)

Learn me. Memorize me...

She kisses his lips, and he hers: on this night, they conceive their child.

DISSOLVE TO

CLOSEUP - GLADIATOR - NIGHT

225

Actually he is mounted on a horse, riding full tilt. His face is pale, shocked. He SHOUTS as he goes:

MOUNTED GLADIATOR

Romans! Romans!

FULL TRUCKING SHOT - WITH THE HORSEMAN - NIGHT

226

He has just whipped his horse over the periphery of the redoubt, is now riding wildly through the encampment.

MOUNTED GLADIATOR

The Garrison of Rome! They're in the Valley!

FLASH SHOTS - GROUPS OF SLAVES AND INDIVIDUALS

227

They start up, panicked, grab children or possessions, and start running aimlessly in various directions.

CRIES

Romans! The Romans are here!
Etc.

MED. CLOSE SHOT - SPARTACUS AND VARINIA

228

Startled, they rise, as cries of "Romans!" come from the throats of a dozen other sentries on the periphery of the encampment. They start OFF at once.

CENTRAL AREA ENCAMPMENT - FULL SHOT - AROUND FIRE - NIGHT

229

O.s. CRIES redouble. All are leaping to their feet, talking excitedly, some rushing off, others from other areas running up.

FLASH SHOT - MAN RUNNING WILDLY THROUGH SLAVE COMMUNITY - NIGHT

230

His face is stark with terror.

MAN

(top of voice)

Romans! Run for your lives! Run!

231 CENTRAL AREA - FILLED WITH SLAVES AND GLADIATORS - NIGHT 231

Man of our previous shot rushes INTO SCENE, amidst growing signs of panic. He is still SHOUTING, and others begin to join. Crixus steps up swiftly, fells the man with one blow. Dionysius, Old Crone and many others are in scene.

CRIXUS

(raining kicks on
moaning figure)

You coward of a house slave!

Spartacus arrives IN SCENE, touches Crixus' arm.

SPARTACUS

(quietly)

Leave him alone.

By now the area is crowded, with new arrivals. They all watch Spartacus and Crixus. Spartacus reaches down, takes the man by the arm, helps him (not too gently) to rise.

SPARTACUS

Where do you think you'd run to?

232 CLOSE TRUCKING SHOT - A YOUNG GIRL CHILD 233

She has been terrified by the shouting, and now rushes through the group, running as hard as she can, and CRYING loudly, tears streaming down her frightened little face.

LITTLE GIRL

I want to go home! I want to go home!

233 FULL SHOT - GROUP - FAVORING SPARTACUS AND CHILD 233

Something about the urgent terror in the infant's voice produces a lull in the excited conversation. As the child crosses Spartacus' path, he bends down, sweeps her into his arms.

LITTLE GIRL

(sobbing)

I want to go home!

Spartacus lifts the child, holds it in front of his face, smiles into her wide, frightened, lonely eyes.

CONTINUED

SPARTACUS

(gently)
Shhh! Shhhhh!
(child quiets,
looks at him
curiously)
Now what is it?

LITTLE GIRL

(more coherently,
although dry sobs
still come)
I want to g-g-go h-home!

Spartacus draws her close to his shoulder, cuddles her there.

SPARTACUS

(tenderly)
We have no home. We're free.

The crowd is not completely silent. Still holding the child to his breast, Spartacus turns, faces Crixus, smiles.

SPARTACUS

Well, Crixus---you've been wanting to march on Rome. We don't have to now. Rome's come to us.

He hands the child to Varinia, who takes it lovingly.

SPARTACUS

(to all of them)
Now let's see what we can do about this army of theirs.

He starts off, others following quietly, confidently.

DISSOLVE TO

Creat?

The entire camp is in flames; CLAMOR of diminishing battle; hundreds of slave figures carrying torches, passing at a run through the destroyed Roman encampment.

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235 SHOTS OF BATTLEFIELD - BY FIRE AND TORCHLIGHT 235

Men, women and children are passing through a sea of dead Romans, searching the bodies, stacking arms, organizing looted supplies, hitching horses and mules to carts.

236 INT. GLABRUS HEADQUARTERS TENT - NIGHT 236

Present are Spartacus, David, Crixus, others. They are systematically going through chests, papers, etc.

SPARTACUS

(sniffing deep)

Place smells like a rose-garden.

(picks up
legate's wand)

What's this?

DAVID

The Commander's baton.

Spartacus makes a little face, thrusts it inside his belt.
Antoninus, bearing the stains and bruises of battle, ENTERS.

ANTONINUS

They're bringing in a prisoner.
The only one they could find alive.

CONTINUED

236 CONTINUED

SPARTACUS
I've been looking for you.

ANTONINUS
(defensively)
What did you expect me to do?

SPARTACUS
(grin)
What you did. You fought well, too.

Rising SHOUT from outside; all start for tent exit.

237 EXT. GLABRUS HEADQUARTERS TENT - FULL SHOT - TORCHLIGHT - 237
NIGHT

A gladiator is just dragging Glabrus up the steps onto the platform. Glabrus is panting, and so many have kicked or struck out at him as the gladiator bore him through the crowd that he is understandably dazed. The gladiator delivers him onto the platform and Spartacus, David, Dionysius and the others EMERGE from the headquarters tent. Crowd in UPROAR of enthusiasm. Spartacus moves up to the captive, peers at him.

SPARTACUS
Put a light on him!

A torch is thrust full into Glabrus' face, in such a way that the audience will reasonably feel that he cannot clearly recognize the features around him because of the glare in his eyes. He stands in the glare, exhausted, panting, his head sunk.

SPARTACUS
Look at me, Roman! Should you hang
your head in the presence of slaves?

Glabrus raises his head, looks at Spartacus.

SPARTACUS
That's better. And stop shaking.
What's your name?

GLABRUS
(hideously ashamed)
Marcus Glabrus, Commander of the
Garrison of Rome.

HUBBUB from crowd that presses in on all sides, as far as
CAMERA extends.

GLADIATOR
(short laugh)
He was commanding it on his belly
when we found him. Playing dead.

CONTINUED

CONTINUED

237

Spartacus goes over to Glabrus, fingers the tunic he wears, looks at the golden bracelet on his wrist. Glabrus, out of fear and shame, wilts again.

SPARTACUS

Stand up! That's better. That's the way a noble Roman should stand before his master. Do you think we're going to kill you? Are you afraid of dying? You shouldn't be. Haven't you seen enough gladiators in the arena to learn how easy it is to die? Of course you have. Speak to me, Roman.

Crixus EMERGES, clad in plumed helmet, cloak and breastplate.

GLABRUS

What are you going to do to me?

CRIXUS

Let's have a matched pair---him and me!

CRIES of approval from the crowd.

SPARTACUS

(nodding)

That's a good idea.

(to Glabrus)

Shall we strip you down to your loincloth and give you a knife and find out for ourselves the color of Roman blood?

GLABRUS

(sullen pride)

I'll not fight like a gladiator.

YELLS of resentment from crowd.

SPARTACUS

Maybe you should have. And your men too. You might have won.

(pause)

You did fight tonight, didn't you?

LAUGHTER from the crowd.

Crixus draws his sword from the scabbard and advances toward Glabrus.

CONTINUED

CRIXUS

(fiercely)

There's only one thing to do with
a Roman -- kill him!

SPARTACUS

No, Crixus. Put your sword back.

Crixus reluctantly lowers his sword. The crowd, torn between disappointment and curiosity, quiets to see what will happen. Spartacus reaches into his belt, withdraws the ivory baton which he picked up while inside the tent.

SPARTACUS

(holding it close
to Glabrus' face)

Do you recognize this baton? You
should. The man who carries it
carries all the power of the senate,
all the power of Rome.

(breaks it, thrusts
it into Glabrus' belt)

Take it back to your senate. Tell
them you and that broken stick are
all that's left of the Garrison of
Rome. Tell them we don't want any-
thing except our freedom. Tell them
all we want is to get out of this
cursed country! Tell them we're
marching south to the sea, and we'll
smash every army they send against
us!

(to others)

Put him on a horse!

While the crowd HOWLS its delight, Glabrus is rushed OFF the platform and onto the back of a horse.

CROWD

Backward!

Tie him on backward!

To ROARS of LAUGHTER he is reversed. A sword smacks the horse's rump... The horse bolts forward, runs OUT of the scene pursued by HOWLS of LAUGHTER.

SPARTACUS

Now we can start for brundisium!

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98- E
thru
98-M
238

238 WIDER ANGLE - PORTION OF SLAVE COMMUNITY

waving their torches, SHOUTING, ad libbed ROARS:

AD LIBS

To the sea!
To the sea!

239 CLOSE ON SPARTACUS

239

His face is now filled with joy and exultation.

DISSOLVE TO

240
thru
247

OMITTED

240
thru
247

248 INT. ROMAN SENATE - DAY - FULL SHOT

248

The benches are full. Symmachus is at the podium. Standing beside the podium, erect, immaculately uniformed, and filled with shame, Glaebus is concluding his report of the catastrophe that befell his six cohorts of the Garrison.

GLAEBUS

He said their hatred of Rome was such that all they wished was to escape from her rule. If unopposed, he promised a peaceful march to the sea. If opposed, he threatens to ravage the countryside and destroy every legion sent against him.

SYMMACHUS

And once they get to the sea?

GLAEBUS

They plan to take ship with the Silician pirates and return to their homes.

SYMMACHUS

From which port do they propose to embark?

GLAEBUS

Brundisium. City garrisons can't stand up to them. If they're to be intercepted, it's work for the legions.

LAELIUS

(interrupting)

Intercepted! This Spartacus has already cost us a thousand million besertices! If now he wants to relieve us of his filthy presence, in the name of all the gods let him go!!

248-A ANOTHER ANGLE - FAVORING CAESAR, GRACCHUS

248-A

Caesar rises angrily. Gracchus, slumped well back in his seat, is apparently sleeping peacefully.

CAESAR

(responding hotly)

Impossible! Already they've infected half of Italy. If we permit them to escape their infection will spread through the whole world.

CONTINUED

248-A CONTINUED

248-A

SYMMACHUS

Before we discuss policy, let us continue with the report of Marcus Glabrus. Are there further questions to be put to him?

There is a STIR as Crassus rises. Gracchus' sleeping features twitch fretfully. Crassus' face is stern, his figure straight as a lance.

CRASSUS

What sort of man is this slave who calls himself Spartacus? (X)

GLABRUS

(embarrassed)

I was blindfolded. I saw none of them. (X)

CRASSUS

After he finished talking to you -- what then happened? (X)

GLABRUS

(livid with shame)

I -- I was tied to a horse and lashed out of camp.

CRASSUS

How many of your command escaped?

GLABRUS

Fourteen have reported thus far. I myself was taken prisoner in my own command tent. The camp was thoroughly infiltrated before an alarm could be sounded.

CRASSUS

Did you surround your camp with moat and stockade?

GLABRUS

(after a long pause)

No. We arrived after sunset. Sentries were posted every ten paces. We had no reason to expect an attack by night. And then again, they ---

Glabrus breaks off, his eyes haunted, as if trying to grasp some incomprehensible idea.

CRASSUS

Continue.

GLABRUS

(softly)

They were slaves.

CONTINUED

For a long moment Crassus stares at his protege, his eyes icy with anger.

CRASSUS

(softly)

Ah. Slaves. Did they fight well?

GLABRUS

(note of horror)

They fought -- like no Bithynian or Silician you ever saw. The women beside them.

CRASSUS

(turns to senate
as a whole)

I submit that Publius Marcus Glabrus has disgraced the arms of Rome. Let the punishment of the senate be pronounced.

Glabrus squares his shoulders and manfully waits for the blow to fall. Crassus resumes his seat. Gracchus stirs, wakens, casts a sharp look at Glabrus, and then at Crassus. The eyes of the whole senate are now covertly watching Crassus, like the eyes of those at a funeral who peer incessantly at the chief mourner for signs of grief. Crassus' face reveals nothing. He might be sitting in the privacy of his own salon. Gracchus COUGHS, rises.

GRACCHUS

If we punished every commander who made a fool of himself we wouldn't have anyone left above the rank of centurion.

LAELIUS

But this is a case of criminal carelessness! Six cohorts have been slaughtered!

GRACCHUS

Crassus sponsored this young man. Let him pronounce sentence.

He sits down abruptly. All eyes go back to Crassus. Only a slight flicker of the eyebrows indicates his momentary surprise. He rises swiftly to the challenge, not casting so much as a glance at Gracchus.

CONTINUED

CRASSUS

(quietly)

The punishment is well known: let Glabrus be interdicted from fire, water, food and shelter for a distance of four hundred miles in all directions from the city of Rome.

There is a rising MURMUR of admiration that Crassus, who could have imposed a lesser sentence upon his protege, refused to do so. Glabrus' face goes white. Crassus continues standing.

CRASSUS

One thing more.

(instant silence)

Publius Marcus Glabrus is my friend. I will not dissociate myself from his disgrace. I now lay down my command of the legions of Italy and return to private life.

He looks straight at Glabrus, who raises his head and gazes into the proud face of his patron, judge, and friend. Glabrus bows stiffly to the senate, executes a smart right turn, starts for the senate exit. Crassus, from his position in the benches, turns and slowly advances to the exit, where he joins the waiting Glabrus, and they move into the vestibule together. They are followed by five or six other senators of Crassus' party. Their exit is carried out in silence, save for the stir of shifting bodies, the rustle of robes as the senators nod and gesticulate to each other, or softly whisper. As soon as the withdrawal is complete, the WHISPERS rise to a vague BABBLE. Cracchus remains standing. This exit should be intercut with a CLOSE up of Cracchus, watching the whole display with amusement, disgust, and scorn.

248-B MED. SHOT - FAVORING CRACCHUS

248-B

He rises slowly to his feet, looks about the room for a moment to attract their attention before beginning to speak.

CRACCHUS

We're engaged in two great wars --- one in Spain, the other in Asia. Pirates have cut off our Egyptian grain supply. Spartacus raids the commerce of all south Italy. Half the precincts of Rome are without bread. I suggest this is no time for a man of honor to withdraw from public affairs.

CONTINUED

248-B CONTINUED

248-E

CRASSUS' ADHERENTS

(while Crassus re-
mains immobile)

Shame! Sit down! For shame!

GRACCHUS

This sort of heroic public behaviour
is nothing new. I've seen it before,
as we all have, and I know the mean-
ing of it.

248-C INT. SENATE VESTIBULE - MED. SHOT - CRASSUS

248-C

His supporters in b.g. Crassus has frozen to attention as he
listens to the insulting words of an enemy he cannot and will
not answer in kind; but the look of cold anger in his eyes
is a threat of death itself.

A SENATOR'S VOICE

(o.s., from the
chamber)

Crassus acted on a point of honor!

248-D FULL SHOT - THE SENATE

248-D

GRACCHUS

Patrician honor. No matter how
noble it appears from the outside --
I don't like the color of it.

LAELIUS

Crassus is the only man in Rome
who hasn't yielded to Republican
corruption, and never will!

GRACCHUS

I'll take a little Republican
corruption along with a little
Republican freedom. But I won't
take the dictatorship of Crassus
and no freedom at all!

He is interrupted by a burst of CHEERS and APPLAUSE. He glow-
ers about the chamber till it subsides.

GRACCHUS

That's what he's out for, and that's
why he'll be back. And when he does
return, you'll cheer just as loudly
for him. In the meanwhile, if we

CONTINUED

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100-D

248-D CONTINUED

248-D

GRACCEUS (Cont'd)
can clean up this mess without running to him for help, he may regret this noble scene today. There are two things we must do immediately: confirm Caesar as permanent commander of the Garrison, and assign two legions to intercept and destroy Spartacus at the city of Luceria.

A rising ROAR of approval. Repetition of the word "Luceria" if practical.

DISSOLVE TO

248-E OMITTED

248-E

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249 MARCHING SHOTS

through town at the climax of which we SUPERIMPOSE the word:

LUCERIA

*followed by the word
to location
at Lucera*

DISSOLVE TO

250 FULL SHOT - SLAVE LEADERS

250

mounted, riding INTO CAMERA, triumphant.

DISSOLVE TO

251 EXT. SLAVE CAMP - DAY

251

Spartacus, Crixus, David, Dionysius and Antoninus are sprawled on the ground studying a group of maps. Behind them we see the general activity of the encampment.

DIONYSIUS

I can't read these maps and I don't believe they tell the truth. After three months, is this all the farther we've got?

DAVID

Don't forget our numbers have doubled.

CRIXUS

We have got to stop taking everybody that comes along.

SPARTACUS

We can't stop. How can we decide who to take and who to leave behind?

CRIXUS

But they'll hold us back.

DIONYSIUS

At this rate we could take a year getting to Brundisium.

CRIXUS

You can't train an army and fight Romans at the same time.

CONTINUED

251 CONTINUED

SPARTACUS

That's what we've been doing -
isn't it? The real problem is
when we do get to Brundisium there
won't be enough ships.

CRIXUS

When we made the deal with the
pirates we didn't have all those
women and old men.

DAVID

What can we do, Spartacus?

SPARTACUS

We'll get more ships!

CRIXUS

Who'll get more ships?

Spartacus looks at Antoninus.

SPARTACUS

(quietly)

Antoninus. You're familiar with
Brundisium, aren't you?

ANTONINUS

I used to work in fairs all around
there.

SPARTACUS

Do you still remember enough about
the country to find your way there?

ANTONINUS

Easily.

SPARTACUS

Good. Nobody ever suspects a
travelling juggler and magician.
Tell them we'll need twice as many
ships as we thought. And when we
get there we'll bring another
hundred thousand gold sesterces.

ANTONINUS

(realizing the
responsibility
he's being given)

I'll do my best.

Bad scene

CONTINUED

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251 CONTINUED 251

SPARTACUS

If you can make canaries come out
of chicken eggs - you'll find two
ships where there was only one.

DISSOLVE TO

252
thru
253 OMITTED 252
and
253

254 COUNTRYSIDE - OUTSKIRTS OF ENCAMPMENT - FROM LEDGE DOWNWARD 254
TO RIVER - BRIGHT SUNSHINE

In the river below children are bathing naked, women are wash-
ing their arms and legs, and some are washing clothes.

254-A ON LEDGE - ABOVE RIVER - SPARTACUS - DAY 254-A

He surveys the crowd below, as if looking for someone in par-
ticular. Then he continues along the ledge upstream.

DISSOLVE TO

255 ANOTHER PORTION OF RIVER AND LEDGE - SPARTACUS - DAY 255

He stops short as he discovers what he's been looking for:

256 REVERSE ANGLE - TOWARD RIVER - VARINIA - DAY 256

In a quiet backwater, protected by trees, she has taken off
her clothes, and is bathing, neck-deep in the cool waters. She
has no idea he is near. She starts to come out onto the bank.

257 CLOSE ON SPARTACUS - WATCHING VARINIA BELOW 257

257-A
thru
259 OMITTED 257-A
thru
259

260 REVERSE ANGLE - VARINIA BESIDE RIVER - FROM SPARTACUS' 260
POINT OF VIEW - DAY

When we last saw her she was emerging from the water. Now she
is seated on a log, back to camera, lazily allowing the current
to wash against her legs. A rock strikes nearby. She turns
her head quickly, scans the area. She sees nothing. Perhaps
the sound of the rock was imagination. Everything is motion-
less. She turns back to the water again.

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261 CLOSE ON SPARTACUS 261

Silently laughing, he tosses another stone.

262 LONG SHOT - REVERSE ON VARINIA - FROM SPARTACUS' POINT 262
VIEW - DAY

This time the rock hits within inches of her, spatters sand onto her body, and slices off into the water before her. Without even a backward glance Varinia instantly throws herself behind the protection of overhanging foliage, from which her head and shoulders cautiously emerge as she peers about for the aggressor.

262-A MED. CLOSE - SPARTACUS 262-A

He laughs out loud, moves from his concealed position, starts scrambling down the hill, producing a miniature avalanche in his haste.

262-B MED. CLOSE VARINIA - HEAD AND SHOULDERS - ABOVE FOLIAGE 262-B

Her eyes widen with outrage.

VARINIA
(indignantly)
Spartacus!

Instantly she disappears behind the foliage, reappears with large towel or sheet thrown over them.

262-C WIDE ANGLE - SPARTACUS AND VARINIA - DAY 262-C

As Spartacus completes his tumultuous descent, crosses a small interval of level ground, halts perhaps ten feet from where she still hides in the bushes.

VARINIA
You scared me!

SPARTACUS
That's what happens when people
run around without any clothes on.

VARINIA
(sputtering)
I wasn't running around. I was
bathing.

SPARTACUS
Same thing. Come here.

VARINIA
No, I won't. I want to get dressed.

SPARTACUS
(shrug)
Then get dressed.

VARINIA
(on her dignity)
Not till you go away.

SPARTACUS
(starting toward her)
I'll come and get you.

VARINIA
Don't you dare!

He continues steadily. She edges to one side. She slinks around the other side of the foliage. Now it is revealed she

CONTINUED

262-C CONTINUED

262-C

is completely swathed in the towel which she holds tightly clutched at the throat with one hand, below with the other. She is trying to evade his advance (which is teasingly deliberate) and at the same time to cut across to where she has laid her clothes.

VARINIA
 (as she manoeuvres)
 Spartacus! I'll hit you! You
 stay away from me!

With a laugh and a rush he is on her. She shrieks as he swings her into his arms, struggles as he lifts her clear off her feet.

VARINIA
 Stop it now! You just stop it!
 I hate being picked up! Spartacus!

262-D CLOSE ON SPARTACUS - VARINIA - DAY

262-D

She is struggling furiously in his arms, and he is laughing.

VARINIA
 I really will hurt you!

She begins furiously to beat a tattoo against his chest with her doubled fists. He gathers her closer and kisses her. She is still off the ground. She tries to avoid the kiss, but can't. When it is finished she is a little breathless.

VARINIA
 You should be more careful of me!
 You shouldn't be so rough!

SPARTACUS
 (burrowing in for
 another kiss)
 Why?

VARINIA
 (evading this second
 kiss)
 Because I'm pregnant, that's why!
 I'm going to have a baby! Now let
 me down!

262-E ANOTHER ANGLE - SPARTACUS

262-E

For a moment he simply stares at her, unable to speak, unable even to think. Then, very slowly, as if she were unbelievably

CONTINUED

262-E CONTINUED

262-E

fragile, he sets her onto the ground.

SPARTACUS

(awed, apologetic voice)
Oh, I'm sorry, Varinia. You should
---you should tell people. A thing
like that. Did I hurt you?

Varinia is pleased with the cowed look she has produced in place of his insolent, confident laughter. She decides to forgive him. But slowly.

VARINIA

Well---a little bit. You probably
bruised me. But I don't think
it was enough to hurt the baby.

SPARTACUS

(shaken)
Well I---I sure hope not.

VARINIA

(still teasing him)
Why don't you---kiss me, or some-
thing? This is the first time
I---I was ever going to have a baby.

SPARTACUS

(huskily, nodding
placatingly)

Sure.

He approaches her as carefully as if she would crumble at touch. Delicately one hand touches each of her shoulders. Gently he brushes his lips against her's. Then he releases her. She still stands, clutching her sheet about her. This kiss was simply disgusting. She is alarmed lest its sort characterize her entire pregnancy. She glances at his poncho---her glance directing his attention to it.

VARINIA

Let me in.

He looks down at his poncho, then at her. He smiles, lifts the poncho high, drapes it over her so that its throatline encircles both their throats, and they are both protected by the common garment.

VARINIA

(looking up into
his face soberly)
You don't kiss hard enough, Spartacus.

CONTINUED

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106-A

262-E CONTINUED

262-E

VARINIA (Cont'd)
(almost with fear)
I won't break. I'm the same as I
always was.
(her lips at his)
Kiss me like this---

He gladly surrenders to her wishes.

DISSOLVE TO

263 EXT. COUNTRYSIDE - FULL SHOT - VANGUARD OF THE SLAVE ARMY - 263
DAY

Spartacus and his leaders, mounted, ride from the MONTAGE toward the camera, pennons flying, vanguard of a victorious army.

263-A ANOTHER ANGLE - BAGGAGE WAGONS 263-A

Pass by camera, loaded with supplies, arms; loaded also with women, and particularly with children. CAMERA TRUCKS with:

263-B WAGON - FAVORING VARINIA 263-B

She is among the women and children riding atop the cargo. She is visibly pregnant.

263-C SPARTACUS AND LEADERS 263-C

Faint o.s. SHOUTS, CRIES. They slacken their pace, shade their eyes against the sunlight, look OFF to:

264 REVERSE ANGLE - THE HIGHWAY BEFORE THEM - A RABBLE OF ESCAPED 264
SLAVES - FROM SPARTACUS' POINT OF VIEW

A thin, scraggly line of men and women of all ages, and of children. They have caught sight of the advancing slave army, and are running toward it, almost dancing toward it, waving their arms, calling out their delight.

THEIR VOICES
(from a considerable
distance)

Spartacus!
Spartacus!
Spartacus!

#1888 - Changes 7/27/59

106-B
thru
106-L

CONTINUED

264

Nothing but that one magic word, rising and dying away as the wind shifts, and the slaves sweep forward. SUPERIMPOSED OVER SCENE:

M E T A P O N T U M

DISSOLVE TO

LONG SHOT - DAY - A COVE BY THE HARBOR OF BRUNDISIUM

264-A

The sea is filled with pirate ships anchored a few hundred yards from the shore. There are approximately four hundred ships in sight. (MATTE SHOT)

On the beach, a group of Cilesian pirates may be seen in various activities, which include the launching of two or three long-boats. Into the shot RIDES Antoninus. He stops for a moment, taking in the sight of the ships; then gallops down toward the group of pirates.

DISSOLVE TO

CONFIDENTIAL

S P A R T A C U S

JANUARY 16, 1959

BRYNA PRODUCTIONS INCORPORATED

REVISED 5/10/59
SHOOTING SCHEDULE

Bill Trachten

1

1888 TITLE SPARTACUS

DIRECTOR S. KUBRICK

ASST. DIR. M. GREEN

CAMERA DAYS

BUS. MGR. N. DEMING

DATE	DESCRIPTION OF SET OR LOCATION	ACTORS WORKING	WARD-ROBE CHANGE	SEQ	PAGE	LOCATION OR STUDIO	DAY OR NIGHT
9	<u>EXT. APPIAN GATE (RETAKE)</u> Sc. part 419, 420 Batiatus and Varinia pass through gate on wagon - stopped by centurion.	BATIATUS VARINIA CENTURION 6 PRAETORIANS 20 SOLDIERS WAGON HORSE			1/4	GAUSMAN GULCH	D
9 9 9	<u>EXT. APPIAN GATE</u> Sc. 361 thru 380 Spartacus and Antoninus talk - fight to death - Antoninus killed.	SPARTACUS ANTONINUS DBL CRASSUS DBL CAESAR 24 SOLDIERS 4 CAVALRY CRASSUS' HORSE			4	GAUSMAN GULCH	N
59	<u>INT. SPARTACUS' CELL</u> Sc. 119-C, 120 Varinia says goodbye to Spartacus.	SPARTACUS VARINIA			3- 1/8	STAGE 20	N
59 59 59	<u>EXT. SPARTACUS' CAMP AT VESUVIUS</u> Sc. 217 thru 223 Antoninus arrives - plays egg trick on Spartacus.	SPARTACUS ANTONINUS CRIXUS DAVID DIONYSIUS OLD CRONE CARPENTER 1st MAN 2nd MAN 250 SLAVES 20 CHILDREN 2 WELFARE WORKERS			4	FOX RANCH	D
	<u>EXT. SLAVE ENCAMPMENT</u> Sc. 226 Antoninus plays egg trick again - Spartacus.	SPARTACUS ANTONINUS VARINIA DIONYSIUS 150 SLAVES 20 CHILDREN 2 WELFARE WORKERS			1- 3/4	FOX RANCH	D

REVISED 6/10/59
SHOOTING SCHEDULE

2

1888 TITLE SPARTACUS

DIRECTOR S. KUBERICK

ASST. DIR. M. GREEN

CAMERA DAYS

BUS. MGR. N. DEMING

DATE	DESCRIPTION OF SET OR LOCATION	ACTORS WORKING	WARD-ROBE CHANGE	SEQ	PAGE	LOCATION OR STUDIO	DAY OR NIGHT
9	<u>EXT. SLAVE ENCAMPMENT</u> Sc. part 224, 225 Antoninus sings.	ANTONINUS SPARTACUS VARINIA CRIXUS DAVID			2- 1/2	STAGE 12	N
9	<u>EXT. BEACH</u> Sc. 271, 271-B Spartacus and Antoninus look down and see pirate ships.	SPARTACUS ANTONINUS 12 RIDERS 14 HORSES			1- 1/2	SEQUIT POINT	D
9	<u>INT. SLAVE HDQTR. TENT</u> Sc. 272, A, B, C Spartacus decides to march on Rome instead of taking ships.	SPARTACUS VARINIA ANTONINUS CRIXUS DAVID DIONYSIUS OFFICER 50 SLAVE OFFICERS			3- 3/8	STAGE 12	N
9	<u>EXT. SQUARE</u> Sc. 254, 255 Antoninus brings Tigranes into camp.	ANTONINUS SPARTACUS TIGRANES 25 SLAVE ARMY			1	ST. CLAIR HOME	D
	<u>EXT. ROAD (RAIN)</u> Sc. 356 - I thru 256-I-3 Crucifying slaves in rain.	SPARTACUS ANTONINUS DAVID LEGIONARY 150 SLAVES 20 SOLDIERS CRIPPLE			1/2	BACK LOT	D

REVISED 6/10/59
SHOOTING SCHEDULE

3

1888 TITLE SPARTACUS

DIRECTOR S. KUBRICK

ASST. DIR. M. GREEN

CAMERA DAYS

BUS. MGR. N. DEMING

TE	DESCRIPTION OF SET OR LOCATION	ACTORS WORKING	WARD-ROBE CHANGE	SEQ	PAGE	LOCATION OR STUDIO	DAY OR NIGHT
9	<u>INT. HDQTRS. TENT</u> Sc. 256 Bargain with pirate over ships.	SPARTACUS ANTONINUS VARINIA CRIXUS DAVID DIONYSIUS TIGRANES 4 SLAVES			2	STAGE 12	N
9	<u>EXT. SUPPLY DEPOT</u> Sc. 258, A, B, C, D, E, G Spartacus catches Crixus stealing supplies.	CRIXUS SPARTACUS DAVID DIONYSIUS 150 SLAVES 4 WAGONS &	TEAMS		2- 1/2	CALIF. ST.	N
	<u>EXT. SLAVE CAMP - DEPOT</u> Sc. 259, A, B, C, D, E, F, G Spartacus hangs Crixus. ----- Reaction shots Tony	SPARTACUS CRIXUS ANTONINUS VARINIA DAVID DIONYSIUS 150 SLAVES 10 CHILDREN 2 WELFARE WORKERS 4 WAGONS & 2 MULES			2- 1/2	CALIF. ST.	DAWN
	<u>EXT. SLAVE CAMP #3</u> Sc. 290, 291 Spartacus discusses strategy - goes to tent. ----- Sc. 290, 291 Reaction shots of Tony.	SPARTACUS ANTONINUS CRIXUS DAVID 100 SLAVES			1	STAGE 12	N

REVISED 6/10/59
SHOOTING SCHEDULE

4

TITLE SPARTACUS

DIRECTOR S. KUBRICK

ASST. DIR. M. GREEN

CAMERA DAYS

BUS. MGR. N. DEMING

DESCRIPTION OF SET OR LOCATION	ACTORS WORKING	WARD-ROBE CHANGE	SEQ	PAGE	LOCATION OR STUDIO	DAY OR NIGHT
<p><u>AUTUMN CONTRYSIDE</u> 62, A,B,C,D,E,F, 263, B,C,D,E,F,G ay slaves want to join acus. He tells them s too many already.</p>	<p>SPARTACUS ANTONINUS SLAVE LEADER 3 AD LIBS 300 SLAVES 20 CHILDREN 2 WELFARE WORKERS 10 HORSES</p>			4	LOCAL LOCATION	D
<p><u>TOWN SQUARE</u> 63-E, 263-I, 263-J acus sees slave leader red - orders town d.</p>	<p>SPARTACUS ANTONINUS DAVID DIONYSIUS SLAVE LEADER 20 SLAVES (MOUNTED) 15 SLAVES - DEAD 1 WOMAN 2 CHILDREN WELFARE WORKER SPARTACUS' HORSE 23 HORSES RAIN</p>			5/8	MEXICAN STREET	D
<p><u>SPARTACUS CAMP - US</u> 17 thru 220 ag - Exercise & train- ave army.</p>	<p>SPARTACUS VARINIA CRIXUS DAVID DIONYSIUS 250 SLAVES 20 CHILDREN 2 WELFARE WORKERS 10 PACK MULES 6 HORSES 3 CARTS & HORSES</p>			2- 1/4	FOX RANCH	D
<p><u>SLAVE CAMP - 2nd NIGHT US</u> 19 thru 240 wants to go to Rome. warns that Romans ar - argue about g away - decide to</p>	<p>SPARTACUS VARINIA CRIXUS DAVID DIONYSIUS SENTRY Sc. 233 MAN Sc. 236 VOICE Sc. 237 MOTHER Sc. 237 150 SLAVES ACROBAT 15 CHILDREN</p>			5- 1/4	STAGE 12	N

SPARTACUS

W. T. ...

PRODUCTION #1888

DIRECTOR: A. MANN

CAST LIST

<u>NAME</u>	<u>CHARACTER</u>	<u>HOME PHONE</u>
Kirk Douglas	Spartacus	BR. 25598
Sir Laurence Olivier	Crassus	OL. 29700
Tony Curtis	Antoninus	CR. 50141
Charles Laughton	Gracchus	OL. 46153
Peter Ustinov	Batiatus	BR. 03293
Sabine Bethmann	Varinia	OL. 60, 33
John Gavin	Caesar	CR. 64164
John Dall	Glabrus	CR. 19263
Paul Lambert	Gannicus	OL. 43163
Harold J. Stone	David	CR. 13767
John Ireland	Crixus	CR. 56544
		BR. 28066
Charles McGraw	Marcellus	PO. 66437
Peter Brocco	Ramon	OL. 42932
Woodrow Strode	Draba	AN. 30767
Nina Foch	Helena	CR. 55151
		(ans.)
	Claudia	
	Old Crone	
	Paribian	
	Major-domo	
Nick Dennis	Gladiator	PO. 36859
Bob Wilkie	Guard Captain	PO. 64971
		PO. 11411
Charles Horvath	Stunt	HO. 22301
Loren James	"	HO. 54359
		HO. 22301
Saul Gorss	"	TE. 05423
		HO. 22301
Bill Williams	"	PO. 34391
Gil Perkins	"	HO. 22301
Aaron Saxon	"	HO. 92961
Dick Farnsworth	"	HO. 28073

"SPARTACUS"

Mel Tucker

PROD. #1888

DIR.: A. MANN

STAFF LIST

<u>NAME</u>	<u>TITLE</u>	<u>PHONE</u>
EDWARD LEWIS	PRODUCER	GR 2-1330
TONY MANN	DIRECTOR	CR 4-3009
STAN MARGULIES	BRYNA PUBLICITY DIR.	ST 0-8306
NORMAN DEMING	UNIT MANAGER	WE 1-9403
MARSHALL GREEN	ASST. DIR.	SY 7-2701
POSTER PHINNEY	2ND ASST.	OL 4-9373
WIMMIE WELCH	2ND ASST.	ST 7-7888
DOUG GREEN	2ND ASST.	LI 8-1380
BOB FORREST	SCRIPT SUPV.	OL 2-7522
LES URBACH	DIALOGUE DIR.	HO 2-2301
ALEX GOLITZEN	ART DIR.	ST 4-3660
RUSS METTY	CAMERA MAN	ST 4-3864
ED PYLE	CAM. OPER.	HO 2-4174
LEDGER HADDOW	CAM. TECH.	PO 2-4490
GEORGE DYE	CAM. TECH.	HO 3-5944
PHAS. COWIE	KEY GRIP	PO 2-8773
HEM ALLISON	2ND GRIP	PO 5-5674
MAX NIPPEL	GAFFER	PO 2-5881
VIRGIL PROCTER	BEST BOY	PO 5-2711
BILL NUNLEY	PROP MASTER	PO 2-9213
RAY FRAME	ASST. PROP	CI 1-5221
JOE LAPIS	MIXER	EM 2-2600
DON CUNLIFFE	RECORDER	PO 2-3476
GLENN ANDERSON	BOOM MAN	DI 7-3345
DONALD BOLGER	CABLE MAN	PO 2-2411
FRUMAN ELI	WARD. MAN	PO 2-0721
CLAIRE CRAMER	WARD. MAN	HO 9-9749
MARIE OSBORNE	WARD. GIRL	OL 2-7639
LEONA FOREMAN	WARD. GIRL	HO 9-0243
MARRY MARET	M.U. MAN	ST 9-8644
MARK RIEDALL	M.U. MAN	PO 1-3203
LAVAUGHN SPEER	HAIRDRESSER	ST 4-2787
RAY FORMAN	HAIRDRESSER	ST 9-6607
MOLLY LANE	STILL MAN	PO 5-1778
RICHARD C. MYER	FILM EDITOR	PO 3-5344
VIM PHILLIPS	WRANGLER	PO 2-8569
LULIA HERON	SET DRESSER	TE 0-1462
VINO NOVARESE	TECHNICAL ADVISOR	OL 7-0892
ROGER FURSE	PROD. DESIGNER	OL 2-9700
JOHN DAHEIM	ACTION CO-ORDINATOR	DI 4-2228
ERIC ORBOM	ART. DIR.	PO 2-1653
PHAS. BAQUETA	CO-ORDINATOR	EM 5-6002

DEPARTMENT HEADS

DEPARTMENT	NAME	EXT.	HOME PHONE
CONTRACT CASTING	BILL BATLINER	566	ST. 9-3863
EXTRA CASTING	JONNIE RENWICK	284	PO. 1-0375 PO. 3-0557
ART	ALEX GOLITZEN	246	ST. 4-3660
CAMERA	SID LUND	797	GL. 6-6000
TECHNICAL	VIRGIL SUMMERS FRED KNOTH	553 553	CI. 1-6875 TH. 6-1684
ELECTRICAL	CECIL BARTON HOWARD TODD RALPH McCLURE	251 251 250	ST. 5-0188 PO. 2-8926 DI. 8-7748
MAKEUP & HAIRDRESSING	BUD WESTMORE LARRY GERMAINE	794 794	ST. 9-9335 GR. 2-7458
WARDROBE	MANNY SPACK	237	CR. 1-9854
SOUND	LES CAREY	502	ST. 4-7252
PROPERTY	RUSS GAUSMAN FLOYD FARRINGTON	761 761	EX. 5-5776 DI. 3-6855
PROCESS	CLIFF STINE KENT KELLEY	291 291	GR. 2-1624 ST. 4-1492
MUSIC	JOSEPH GERSHENSON	235	PO. 2-3878
EDITORIAL	GEORGE SWINK	600	ST. 6-6951
STILL	GLENN ADAMS	224	PO. 2-8011
HOSPITAL	MARGARET GAARDER	400	VE. 8-0874
EMERGENCY	DR. HEARN	Office & Exch. (Office (Residence	PO. 2-1175 PO. 1-2481 PO. 1-5400
SAFE	HANS MEYER	414	GR. 8-4646
OPERATIONS DESK		604	
TRANSPORTATION	CARL BERINGER	271	ST. 5-7268

PHONETICS BASED ON U.S. USAGE

- SPARTACUS - SPÄR'ta.kus
 LUCIUS POLYBIUS PETRONIUS - LÖ'shus Pō.LIB'1.us Pē TRÖ'ni.us
 MARCUS LICINIUS CRASSUS - MÄR'kus Li.SIN'1.us KRAS'us
 SEPTIMUS PUBLIUS - SEP'ti.mus PUB'li.us
 LIVIA DRUSILLA - LIV'1.ä Drö.SIL'ä
 GANNICUS - GAN'1.kus
 BRUCULLUS - Brö.KUL'us
 LENTULUS BATIATUS - LEN'tū.lus Bä.TI'ä.tus
 LUCANO - LÖ.KAN'ō
 CRIXUS - KRIX'us
 CAIUS - KÄ'us
 SEPTIMUS - SEP'ti.mus
 MARCELLUS - Mär.SEL'us
 RAMON - Ra.MÖN'
 VARINIA - Va.RI'ni.ä.
 DRABA - DRÄ'ba or DRA'ba
 VARINIUS GLABRUS - Va.RI'ni.us GLÄ'brus
 HELENA GLABRA - HEL'e.na GLÄ'brä
 CLAUDIA MARIA - KLÖ'di.a MÄR'i.a
 SEPTIMUS CAIUS MARIUS - SEP'ti.mus KÄ'us MÄR'i.us
 ANTATAXES - An.ta.TAKS'ēs
 ANTONINUS - An.tō NĪ'nus
 LENTULUS GRACCHUS - LEN'tū.lus GRAK'us
 PUBLIUS VARIUS - PUB'li.us VÄR'1.us
 CAIUS METALLIUS - KÄ'us Me.TAL'1.us
 PARIBIAN - Pa.RIB'1.an
 PATROCULUS FABIUS - Pa.TRÖ'kul.us FÄ'bi.us
 PRAETORIAN (ARMY) - Prē.TÖ'ri.an
 VELLEIUS HECTOR COMMODIUS - Ve.LĒ'us HEK'tor Kom.ō'dē.us
 PATULUS - PA'tū.lus
 PARABUS - PÄ'ra.bus
 LUCULLUS - LÖ.KUL'us

PHONETICS BASED ON U.S. USAGE

CAPUA	-	KAP'ū.ä
METAPONTUM	-	Met.ä-PON'tum
COMMIDIUS	-	KOM'ō-dus
LUCERIA	-	Lō-SER'i.ä
DECIUS CAIUS MARIUS	-	DESH'us KÄ'us MÄR'i.us
PUBLIUS MARCUS	-	PUB'li.us MÄR'kus
CAPITOLINE HILL	-	KAP'i-to-līne Hill
CIRCUS MAXIMUS	-	SĒR'kus MAK'si.mus
NOLA	-	NŌ'lä
CORA	-	KŌ'rä
TARRANTINE BAY	-	TAR'än.tīn Bay
BRUNDISIUM	-	Brun DŪ'zhi.um
PUBLIUS FABIUS CORNELIUS	-	PUB'li.us FÄ'bi.us Kôr.NĒL'yus
PICENUM	-	PĪ-SĒ'num
QUINTUS FABIUS OPTIMIUS	-	KWIN'tus FÄ'bi.us Op-TĪM'i.us
ONAEUS POMPEIUS MAGNUS	-	O-NĒ'us Pom-PĒ'us MAG'nus
LANISTA	-	lan. IS'ta
TREBINUM	-	trē-BĪ'num
CIS-ALPINE	-	Sis.AL'pīne

PHONETIC KEY

A	as in	fat
\bar{A}	" "	fate
$\overset{\cdot}{A}$	" "	far
\tilde{A}	" "	bear
$\underset{\cdot\cdot}{A}$		a-sound is obscured, as in rural
E	as in	net
\bar{E}	" "	meet
$\underset{\cdot\cdot}{E}$		e-sound is obscured, as in towel
I	as in	pin
\bar{I}	" "	pine
O	as in	dog
\bar{O}	" "	note
\ddot{O}	" "	spoon
\hat{O}	" "	song
$\underset{\cdot\cdot}{O}$		o-sound is obscured, as in actor
U	as in	up
\bar{U}	" "	mute
/		denotes syllable having primary accent
.		denotes division between syllables.

#1888 - Name Change 6/5/59

N O T E

The name PHABUS or PHABRUS has been changed to

DIONYSIUS - DĪ ō NISH' 1 us

S P A R T A C U S

Revised Final Screenplay