

"RAIDERS OF THE LOST ARK"

Screenplay by  
Lawrence Kasdan  
Story by  
George Lucas

**FADE IN:**

**EXT. PERU - HIGH JUNGLE - DAY**

the  
Ragged,  
mists.

The dense, lush rain forests of the eastern slopes of  
Andes, the place known as "The Eyebrow of the Jungle".  
jutting canyon walls are half-hidden by the thick

The MAIN TITLE is followed by this:

**PERU  
1936**

group  
party is  
jacket,  
feather  
Peruvians,  
Yagua  
heavily-  
They  
who

A narrow trail across the green face of the canyon. A  
of men make their way along it. At the head of the  
an American, INDIANA JONES. He wears a short leather  
a flapped holster, and a brimmed felt hat with a weird  
stuck in the band. Behind him come two Spanish  
SATIPO and BARRANCA. Bringing up the rear are five  
INDIANS. They act as porters and are wrangling the two  
packed llamas. The Indians become increasingly nervous.  
speak to each other in bursts of Quechua. The American,  
is known to his friends as Indy, glances back at them.

**BARRANCA**

(irritated)

They're talking about the Curse again!

giving  
break in  
  
in  
vegetation-

He turns and yells at the Indians in Quechua, his anger an indication of his own fears. The party reaches a the canyon wall and takes the trail through it.

When they emerge, their destination is revealed to them the distance. Beyond a thick stand of trees is the enshrouded TEMPLE OF THE CHACHAPOYAN WARRIORS.

back  
  
yells  
starts  
muscular

The entire party is struck by the sight. The Indians, terrified now, chatter away. Suddenly the three at the turn and run, dropping their packs as they go. Barranca at the fleeing Indians and pulls his pistol out. He to raise his arm to aim but Indy restrains it in a grip.

**INDY**

No.

releases

Barranca looks evilly at Indy's hand upon him. Indy him and smiles in a friendly way.

**INDY**

We don't need them.

Satipo watches this confrontation with some concern.

**BARRANCA**

I do not carry supplies.

**INDY**

We'll leave them. Once we've got it, we'll be able to reach the plane by dusk.

remaining  
have a  
desire to  
"Be

He turns back to the trail. Satipo gets the two Indians moving behind Indy. Satipo and Barranca then fast, silent communication: Barranca indicates his slit Indy's throat; Satipo gives him a look that says patient, you idiot".

## THE APPROACH TO THE TEMPLE

entwined  
feet  
from

The party fans out to fight their way through the trees that guard the temple. Visibility is cut to five in the heavy mist. Satipo extracts a short, native dart from a tree and examines the point gingerly

### SATIPO

(showing Indy)

The Hovitos are near. The poison is still fresh... three days. They're following us, I tell you.

### INDY

If they knew we were here, they would have killed us already.

Barranca  
Indians

The two Indiana jabber in Quechua, near hysteria. is sweating profusely, eyes darting. He yells at the in Quechua to "shut up".

horrific  
so  
and

In the undergrowth, there is slithering movement. Indian #1 draws aside a branch and is faced with a stone sculpture of a Chachapoyan demon. The Indian is frightened no sound comes out when he screams. He turns runs silently away.

steps  
undergrowth,  
thing,

Indian #2 calls to his friend. Getting no response, he in that direction. A huge macaw, flushed from the screams and flies away. Indian #2 does exactly the same never to be seen again.

look  
Temple.

Indy, Satipo and Barranca, just clearing the trees, back in that direction. They all turn to face the

crevice,

It is dark and awesome. Vegetation curls from every

and over each elaborate frieze. The entrance - round, open black - has been designed to look like open jaws.

**INDY**

So this is where Forrestal cashed in.

**SATIPO**

A friend of yours?

**INDY**

Competitor. He was good, very good.

**BARRANCA**

(nervous)

No one has ever come out of there alive. Why should we put our faith in you?

From Indy takes the weird feather from the band of his hat. around its point, he slips a tightly rolled piece of parchment. Barranca and Satipo exchange a quick "So that's where is was!" look. They all kneel as Indy spreads out the parchment. On it is one-half of a crude floorplan of the Temple.

**INDY**

No one ever had what we have... partners.

produces a Indy fixes them with an expectant stare. Satipo the similar, but folded, piece of parchment. He lays it - regard other half of the floorplan - next to Indy's. They all Temple. it for a moment, then Indy stands and walks toward the floorplan Barranca's eyes are shining as they dart between the and Satipo.

**INDY**

(back turned)

Assuming that pillar there marks the corner and...

pistol.  
what  
Barranca.

totally  
his  
neatly  
Indy's  
its

the  
He

jerked  
the  
whip  
cocking it

around,  
his  
and

frightened.

Barranca is suddenly on his feet, quietly drawing his  
He raises it toward Indy as Satipo realizes with alarm  
he's doing. Too late. Indy's head turns and he sees

Indy's next move is amazing, graceful and fast, yet  
unhurried. His right hand slides up under the back of  
leather jacket and emerges grasping the handle of a  
curled bullwhip. With the same fluid move that brings  
body around to face the Peruvian, the whip uncoils to  
full ten foot length and flashes out.

The fall of the whip (the unplaited strip at the end of  
lash) wraps itself around Barranca's hand and pistol.  
He could not drop the gun now if he tried.

Indy gives the whip a short pull and Barranca's arm in  
down, where it involuntarily discharges the gun into  
dirt. Barranca is amazed, but feels some slack in the  
and immediately raises the gun toward Indy again,  
with his free hand.

Indy's face goes hard. And sad.

Indy sweeps his arm in a wide arc. Barranca spins  
enclosed in the whip, his gun hand stuck tight against  
body. Indy gives one more short jerk on the whip handle  
Barranca's gun fires. Barranca falls dead.

Indy looks quickly at Satipo, who is shocked and  
He raises his arms in supplication.

#### **SATIPO**

I knew nothing! He was crazy! Please!

Indy looks him over, then nods. He frees the whip from Barranca's body and picks up the man. His eyes sweep the surrounding woods.

**INDY**

Let's go.

**INT. TEMPLE - INCLINED PASSAGE - DAY**

Indy and Satipo, carrying a torch, walk up the slightly inclined, tubular passage from the main entrance. The interior is wet and dark, hanging with plant life and stalactites. Their echoing footsteps intermittently overpower the sounds of loud dripping, whistling air drafts and scampering claws.

**HALL OF SHADOWS**

Indy leads the way down a twisting hallway, Satipo's torch barely lighting his way from behind. Indy disappears in a shadow and when he reappears a moment later a huge black tarantula is crawling up the back of his jacket. Indy doesn't notice and disappears into another shadow, emerging with two more tarantulas on his back.

Satipo sees them and makes a frightened grunting sound. Indy looks at him, sees what he's pointing at and casually brushes all three spiders off with his rolled whip, as he would a fly. Satipo pirouettes for an inspection and Indy flicks one off the Peruvian's back.

Indy begins picking up little pocket-sized artifacts from the niches and ledges of the Temple. He continues to do this as the men penetrate the Temple. His collecting is quick and expert, evaluating the pieces in an instant, discarding some,

his stuffing others into his clothes, and never stopping forward progress.

#### **CHAMBER OF LIGHT**

ahead, The men reach an arch in the hall. The small chamber of which interrupts the hall, is brightly lit by a shaft of sunlight from high above. Indy stops, looks it over.

#### **SATIPO**

What's wrong? Are you lost?

of Indy picks up a stick and throws it through the shaft of light. Giant spikes spring together from the sides of the chamber with a ferocious CLANG! And impaled on the spikes are the remains of a white man, half-fleshed, half skeleton, in explorer-type grab. Indy reaches out and takes hold of the man's carcass. As the spikes slowly retract, Indy pulls it free and seats the remains gently on the floor.

#### **INDY**

Forrestal.

#### **SATIPO**

(gulps)

We can go no further.

#### **INDY**

Now, Satipo, we don't want to be discouraged by every little thing.

against Indy steps sideways into the chamber. His back pressed the very points of the retracted spikes, he moves along the side. edge of the light beam, and steps clear on the other side. Satipo grimaces and begins sweating his way through.

#### **STAIRWAY**

landing. Indy and Satipo come down stone stairs to a tight

dead

Framing the entry are a carefully strung network of vines, each somehow hooked into the wall, narrowing the opening even more.

**INDY**

(taking torch)

Let me see that.

landing  
another, all  
at  
which

He lowers the torch to the floor of the landing. The is carpeted with human skeletons, one on top of squashed flat as cardboard. Satipo gasps. Indy looks up the ceiling of the landing, then steps onto skeletons, make a cracking noise under his feet.

**INDY**

Try not to touch the vines.

**FOYER OF THE SANCTUARY**

The men are in a high, straight hallway 50 feet long. The door at the end is flooded with sunlight.

**SATIPO**

Señor, I think we are very close.

Indy stands still looking at the hall.

**SATIPO**

(impatient)

Let us hurry. There is nothing to fear here.

**INDY**

That's what scares me.

has  
down and  
Indy  
look

They begin walking down the hall side by side. Satipo inched a little ahead. Suddenly his lead foot comes through the floor! As Satipo begins to pitch forward, grabs him by the belt and pulls him back. They both look down at the "floor".

it  
black pit  
dust-  
down  
looks  
around  
swings  
the  
swings  
there is  
below -  
leaves

Indy swings his whip across the floor. Fifteen feet of cuts open beneath the lash, falling away to reveal as wide as the hall. The illusory floor was made of covered cobwebs. Satipo picks up a stone and drops it the pit. No sound. The two men exchange glances. Indy looks up at the high roof of the hall. He swings the whip up a support beam, tests its strength with a pull and over the pit on the whip. From the other side he swings whip back to Satipo, who throws Indy the torch. Satipo across. When they are both standing on solid floor a moment of quiet in which they hear, from far, far SPLASH! Indy wedges the whip handle into the wall and it strung to the beam for quick retreat.

#### **THE SANCTUARY**

their  
and  
Indy  
room  
tiny  
door.  
torch

A large, domed room. Ten evenly-spaced skylights send shafts of sunlight down to a unique tiled floor: white black tiles laid out in a lovely, intricate pattern. and Satipo stand at the door and look across the wide at the altar. There, in the supreme hallowed spot, is a jeweled figurine, Indy's real objective. Two torches, many years old, are in holders by the Indy takes one down and lights it. He gives the regular to Satipo.

#### **SATIPO**

There's plenty of light, amigo.

reach out

Indy kneels and uses the unlit end of the torch to

tile.  
torch.  
hole

and tap a white tile. It is solid. He taps a black  
There is a whizzing sound and a tiny dark sticks in the  
Satipo points to the wall nearby: there is a recessed  
there.

**SATIPO**

From that hole!

entire  
sees

Indy nods, stands and looks around the sanctuary. The  
room is honey-combed with the same kind of hole. Satipo  
it too and is properly impressed.

**INDY**

You wait here.

**SATIPO**

If you insist, señor.

appears  
he  
the  
kneels

Torch in hand, Indy begins his careful walk across the  
sanctuary. Stepping only on the white tiles, he almost  
to be doing a martial arts kata. Before each big move  
waves the torch in front of him head to toe, looking at  
flame. Halfway out, he sees something on the floor and  
to look at it.

significance  
waves  
current  
burn

A dead bird lies on one of the white tiles. Its body is  
riddled with little deadly darts. This has great  
to Indy and he stands with even greater caution. He  
the torch ahead of him and at waist height an air  
whips at the flame. Indy ducks under it and leaves a  
mark on the white tile beneath it.

Satipo watches, wide-eyed and mystified.

and  
Indy

Indy reaches the altar. The tiny idol looks both fierce  
beautiful. It rests on a pedestal of polished stone.

jacket  
filling  
has  
of  
with  
to do  
his  
the  
pedestal.  
stone  
AURAL  
huge  
temple.

looks the whole set-up over very carefully. From his  
he takes a small, canvas drawstring bag. He begins  
it with dirt from around the base of the altar. When he  
created a weight that he thinks approximates the weight  
the idol, he bounces it a couple times in his palm  
concentrating. It's clear he wants to replace the idol  
the bag as smoothly as possible. His hand seems ready  
that once, when he stops, takes a breath and loosens  
shoulder muscles. Now he sets himself again. And makes  
switch! The idol is now in his hand, the bag on the  
For a long moment it sits there, then the polished  
beneath the bag drops five inches. This sets off an  
CHAIN REACTION of steadily increasing volume as some  
mysterious mechanism rumbles into action deep in the

sanctuary at

Indy spins and starts his kata back across the  
four times the speed.

Satipo's eyes widen in terror. He turns and runs.

#### **THE RETREAT - INTERCUTTING INDY AND SATIPO**

to  
door, a  
tiles  
fills

The sanctuary has begun to rumble and shake in response  
the mysterious mechanism. Just as Indy goes out the  
rock shakes loose from the wall and rolls onto the  
floor. Immediately, a noisy torrent of poison darts  
the room.

#### **IN THE FOYER**

whip  
escape.

Satipo swings across the pit. He makes it just as the  
comes undone from the beam, leaving Indy without an

then  
of

Satipo, extremely nervous, regards the whip a moment  
turns back to face Indy, who has run up to the far side  
the pit.

**SATIPO**

No time to argue. Throw me the idol,  
I throw you the whip.

Indy hesitates, eyeing the rumbling walls.

**SATIPO**

You have no choice! Hurry!

across  
of  
the

Indy concurs with that assessment. He tosses the idol  
the pit to Satipo. Satipo stuffs it in the front pocket  
his jacket, gives Indy a look, then drops the whip on  
floor and runs.

**SATIPO**

Adios, amigo!

looks

Indy grimaces. He had a feeling this might happen. He  
around.

**AT THE VINED LANDING**

takes

Satipo flies through like a chubby ballet dancer and  
the steps five at a time.

**IN THE FOYER**

broad  
far  
Only  
stops  
edge,

Indy runs in full stride to the edge of the pit and  
jumps into space. He doesn't make it. His body hits the  
side of the pit and he begins to slide out of view.  
wild clawing with his fingers at the edge of the pit  
his descent. With just the tips of his fingers over the  
edge,  
he begins pulling himself up.

**AT THE CHAMBER OF LIGHT**

around

Satipo has slowed down. He begins to edge carefully the light shaft.

#### **AT THE VINED LANDING**

bottom

raises

Chamber

SATIPO'S

grows

Indy sails through sideways and rolls to a stop at the of the steps. His whip is grasped in his hand. As he himself, he hears, from above the giant spikes of the of Light CLANG! and an abrupt, sickening rendition of LAST SCREAM. Indy runs up the steps. The rumbling sound louder.

#### **AT THE CHAMBER OF LIGHT**

taking

with

with

spots in

Satipo's

Indy slides to a stop. The spikes have retracted, Satipo's body to one side. Indy edges into the chamber his back to the shaft of light. Soon he is face to face the dead Satipo; spikes protrude from several vital the Peruvian's body. Indy removes the idol from pocket and moves quickly out the other side.

#### **INDY**

Adios.

#### **THE INCLINED PASSAGE**

the

right

corner of

It

stalactites

of

immediately it

Indy shoots out of a cut-off hallway and turns toward exit. The rumbling is very loud and now we see why: behind Indy a huge boulder comes roaring around a the passage, perfectly form-fitted to the passageway. It obliterates everything before it, sending the shooting ahead like missiles. Indy dashes for the light the exit. His hat flies off his head. Almost

the  
entrance,

is crushed by the boulder. Indy dives out the end of  
passage as the boulder slams to a perfect fit at the  
sealing the Temple.

**EXT. FRONT OF THE TEMPLE - DAY**

falls

Indy lies on the ground, gasping for air. A shadow  
across him and he looks up.

**WHAT HE SEES**

WARRIORS

blow

He

outfit

face is

yet

of

Looming above him are three figures. Two are HOVITOS  
in full battle paint and loin cloths. They carry long  
guns. But the man in the center draws Indy's attention.  
is a tall, impressive white man, dressed in full safari  
including pith helmet. His name is EMILE BELLOQ. His  
thin, powerful; his eyes hypnotic; his smile charming,  
lethal. His heavily French-accented speech is deep,  
mellifluous, wonderful. Back beyond Belloq and his two  
escorts, thirty more Hovitos Warriors hover at the edge  
the trees.

**BELLOQ**

Dr. Jones, you choose the wrong  
friends. This time it will cost you.

produces the

hand,

his

Belloq extends his hand. Indy looks at it, then  
idol and hands it to Belloq. Belloq extends his other  
smiling. Indy hands over his gun. Belloq sticks it in  
jacket.

**BELLOQ**

And you thought I'd given up.

**INDY**

(eyeing the Hovitos)  
Too bad they don't know you like I  
do, Belloq.

**BELLOQ**

(smiles)

Yes, too bad. You could warn them...  
if only you spoke Hovitos.

high

Hovitos.

the

the

With that, Belloq turns dramatically and holds the idol  
for all the Hovitos to see and says something in  
There is a murmur of recognition and all the Indians,  
including Belloq's escorts, prostrate themselves upon  
ground, heads down.  
Indy is immediately up and running toward the edge of  
clearing.

**BELLOQ**

(in Hovitos)

Kill him!

**AT THE EDGE OF THE CLEARING**

leaves

Indy disappears into the foliage. An instant later, the  
are peppered with a rain of poison darts and spears.

**EXT. THE JUNGLE - INDY'S RUN - VARIOUS SHOTS - DAY**

And

spear

Indy runs like hell through steadily falling terrain.  
always close behind, a swift gang of angry Hovitos.  
Occasionally they get close enough to send a dart or  
whizzing past Indy's head.

**EXT. THE URUBAMBA RIVER - DUSK**

cliff.

breaks

the top

An amphibian plane sits in the water beneath a green  
Sitting on the wing is JOCK, the British pilot. Indy  
out of some distant brush and runs along the path at  
of the cliff.

**INDY**

(yelling)

Get it going! Get it going!

reaches  
jumps  
grabs a

Jock hops in and fires up the plane's engines. Indy  
a spot on the cliff above the place, glances back, then  
into the river. He comes up, swims to the plane and  
strut.

**INDY**

**GO!**

walks  
compartment.

Jock starts the plane moving across the water as Indy  
across the wing and falls into the passenger

**INT. JOCK'S PLANE - DUSK**

his  
jumps,  
boa  
seat.

Indy relaxes and lies across the seat, a big smile on  
face. One hand drops to the floor of the cabin and Indy  
hitting his head. On the floor of the cabin is a huge  
constrictor. Indy tries to get his whole body onto the  
Jock sees what's happening.

**JOCK**

Don't mind him. That's Reggie.  
Wouldn't hurt a soul.

**INDY**

I can't stand snakes.

**JOCK**

The world's full of them, you know.

**INDY**

I hate them.

**JOCK**

Come on now, Sport, show a little of  
the old backbone.

**EXT. JOCK'S PLANE - TWILIGHT**

It soars off over the dark jungle.

**INT. INDY'S OFFICE, SMALL EASTERN COLLEGE - DAY**

Indy's  
before the  
students

It's autumn and the pretty, New England campus out  
window reflects it in dazzling color. A few weeks  
start of classes. Activity just picking up. Some  
about.

quite  
slightly  
attention is  
print.  
maps,  
neat  
been

Indy is at a bookcase near the window and he looks  
different in this setting. His outfit is tweedy,  
rumpled in the professional style. Part of his  
focused in a book and he wears glasses to see the fine  
The office is cramped, absolutely inundated with books,  
etchings and archeological artifacts. In fact, the only  
spot in the room right now is Indy's desk, which has  
cleared off expressly for the benefit of -

**MARCUS BRODY**

Brody  
way  
jeweler's  
his  
Indy

The Curator of the National Museum in Washington, D.C.  
is examining the small artifacts Indy pocketed on his  
into the Peruvian Temple. He occasionally uses a  
eyepiece to get a closer look. But he is distracted,  
concerns elsewhere, and it is this that his old friend  
senses from across the room.

**BRODY**

Do you think the idol will ever show  
up?

**INDY**

I don't know. Just because Belloq  
had it doesn't mean he kept it.

takes  
door  
look in

Indy snaps the book closed and puts it on the shelf. He  
his glasses off and focuses on Brody. At the windowed  
to his office, two pretty Coeds pause for a moment,

at their sexy Archeology professor, giggle and disappear.

**INDY**

Getting it away from those Indians  
would be a neat trick  
(a hard look)  
I hope they got him.

ASSISTANT,  
A young male graduate student, Indy's TEACHING  
taps on the door and then pushes his way in with an  
armload  
of reference books. Indy helps him find a spot for  
them.

**TEACHING ASSISTANT**

I couldn't get the McNabe, Professor.  
Someone's got it checked out 'til  
next month when classes start.

**INDY**

That's all right, Phil. Thanks a  
lot.

**TEACHING ASSISTANT**

(eager to please)  
Will there be anything else?

**INDY**

No. I'll see you Thursday.

The Teaching Assistant leaves. Brody is scowling as he  
examines the last of the artifacts.

**INDY**

Hey, if you don't like them, I can  
always return them.

**BRODY**

No, they're beautiful. The Museum  
will buy them as usual. No questions  
asked.

**INDY**

Then what's wrong?

**BRODY**

I brought along some people today.

**INDY**

What kind of people?

**BRODY**

Government.

**INDY**

(concerned)

Government?

**BRODY**

Don't worry, it's not about your business.

(indicates the artifacts)

They're from the Army.

**INDY**

I've already served.

**BRODY**

Army Intelligence. They're looking for Abner.

**INT. INDY'S LECTURE HALL / CLASSROOM - DAY**

anthropology -  
desk  
line the  
Indy's course - a combination of archeology and  
is taught in this amphitheater-type lecture hall. His  
and lectern hold large reference books; blackboards  
wall. Bones, maps, charts festoon the walls.

EATON,  
classroom.  
Indy leans against his desk talking with Brody and two  
uniformed Army officers, COLONEL MUSGROVE and MAJOR  
who are situated around the first seats in the

**MUSGROVE**

But you did study under Professor  
Ravenwood at the University of  
Chicago?

**INDY**

(nods)

We haven't spoken in ten years. I'm  
afraid we had a bit of a falling  
out.

**EATON**

You know nothing of his whereabouts?

**INDY**

(negative)

Just rumors. Somewhere in Asia, last I heard.

disappointed. Musgrove and Eaton exchange a look; they're

**EATON**

(to Musgrove)

Maybe Dr. Jones can make sense of it.

deciding Again the military men have a silent communication, what to reveal.

**MUSGROVE**

Well... you must understand, Dr. Jones, this is all strictly confidential.

**INDY**

I understand.

**MUSGROVE**

Yesterday, one of our European sections intercepted a Nazi communiqué from Cairo to Berlin. We don't quite know what to make of it.

Musgrove takes a sheet from his briefcase.

**MUSGROVE**

Here it is - "Tanis development proceeding. Acquire headpiece, Staff of Ra, General Tengtu Hok, Shanghai. Locate Abner Ravenwood, U.S."

Brody is excited. He looks at Indy.

**BRODY**

Tanis. They must have discovered the lost ruins.

Indy contemplates this big news; he's impressed.

**INDY**

(to himself)

Tanis. Ain't that somethin'!

**EATON**

Frankly, we're a little suspicious...  
An American being mentioned so  
prominently in a secret Nazi cable.

**INDY**

Ah, Ravenwood's no Nazi.

**EATON**

Then what do they want him for?

**INDY**

They're looking for the headpiece to  
the Staff of Ra.

**MUSGROVE**

(indicates his sheet)

But it says here that's in China.

**INDY**

Only half of it. Ravenwood had the  
other half.

**EATON**

What would the Nazis want with this -  
this Staff of Ra?

**BRODY**

I can tell you that. Over the last  
two years the Nazis have had teams  
of archeologists running around the  
world looking for all kinds of  
religious artifacts.

**MUSGROVE**

That's right. Hitler's a nut on the  
subject. Crazy. He's obsessed with  
the occult.

**EATON**

What is this Staff of Ra, anyway?

**INDY**

It all has to do with the Ark of the  
Covenant.

(the Army guys look  
mystified)

The chest the Hebrews used to carry  
around the Ten Commandments.

Now it's the Army men who are impressed.

**INDY**

An Egyptian pharaoh stole the Ark from Jerusalem and took it back to the city of Tanis. A short time later, Tanis was consumed by the desert in a sandstorm that lasted a year. But before that, the Pharaoh had had the Ark hidden away in a secret chamber called the Well of the Souls. Which is where the Staff of Ra comes in.

Indy moves to the blackboard and makes a quick sketch to give a rough idea of the system as he describes it. (and we get a glimpse of what an interesting and enthusiastic teacher he must be).

**INDY**

Now this was rather clever. The Staff was really just a big stick - oh, I don't know, say like this -

(he indicates about six feet)

no one really knows for sure. Any way, it was capped by an elaborate headpiece with a carving of the sun at the top. What you had to do was take the Staff to a special map room in Tanis - it had the whole city laid out in miniature on the floor. When you placed the Staff in a certain spot in this room, at a certain time of day, the sun would shine through a hole here in the headpiece and then send a beam of light down here - to the map - giving you the location of the Well of the Souls...

**MUSGROVE**

...where the Ark of the Covenant was kept.

**INDY**

(nods)

Which is probably what the Nazis are after.

**EATON**

What's this Ark look like?

**INDY**

Look like? Why, it's right here...

lectern  
color

Indy pulls a big format book from the stack on his  
and flips through the pages until he finds a large  
print. The other men gather to look.

**THE PRINT**

Fills the screen.

vanquishing  
ranks,  
chest,  
touch  
wooden  
Ark.  
and  
picture  
from  
of

It shows a Biblical battle. The Israelite Army is  
an opposition force. At the forefront of the Israelite  
two men carry the Ark of the Covenant, a beautiful gold  
crowned by two sculptured gold angels. The men do not  
the Ark itself; rather they carry it by use of two long  
poles which pass through rings in the corners of the  
The painting is very dramatic, full of smoke, tumult  
sinewy dying men. But the most astounding thing in the  
is the brilliant jet of white light and flame issuing  
the wings of the angels. It pierces deep into the ranks  
the retreating enemy, wreaking devastation and terror.

**EATON**

Good God!

**INDY**

Yes. That's what the Hebrews thought.

**MUSGROVE**

What's that supposed to be coming  
out of there?

**INDY**

Who knows... lightning... fire...  
the power of God.

**EATON**

I'm beginning to understand Hitler's  
interest in this thing.

**INDY**

Oh yes. The Bible tells of it leveling mountains and wasting entire regions. Moses promised that when the Ark was with you, "your enemies will be scattered and your foes fell before you".

(pause)

An army which carries the Ark before it is invincible.

Eaton and Musgrove exchange worried looks.

**INDY**

Oh, there's one other thing that Hitler undoubtedly believes about the Ark...

(a long pregnant pause)

It's said that the Lost Ark will be recovered at the time of the coming of the True Messiah.

**MUSGROVE**

Dr. Jones, you've been very helpful. I hope we can call on you again if we have questions.

**INDY**

Most certainly.

Brody and Indy exchange a look as they all shake and starts to leave with the Army men.

Brody

**EXT. FRONT DOOR, INDY'S HOUSE - NIGHT**

Indy's English Tudor, upper middle class home. Quite well beyond the financial reach of an honest college professor. Marcus Brody has already rung the bell. Indy opens the door. He is dressed in a tuxedo.

tone;

opens

**BRODY**

I've got to talk to you.

**INDY**

This isn't really a good time.

**BRODY**

Indy, it's important.

**INDY**

All right. Come on in.

**INT. FOYER, INDY'S HOUSE**

marble.  
The lush tone continues here in Art Deco and shiny  
Indy motions Brody toward the study to one side.

**INDY**

I'll be in a minute.

room,  
As Brody passes the entrance to the expansive living  
he spots a beautiful, silk-gowned Harlow-type lounging  
on  
the sofa in front of a roaring fire. She is sipping  
champagne.

**INT. STUDY, INDY'S HOUSE**

paces for  
fireplace,  
The  
and  
smiles;  
the  
Brody enters the book-lined, dark-wooded study. He  
a moment before the fire which is dying in the  
then spots something and goes over to Indy's big desk.  
The  
surface is covered with open books, monographs, maps  
drawings - all about the Ark of the Covenant. Brody  
he knows his friend very well. Indy comes in, closing  
door behind him. Brody turns to him with a triumphant  
expression.

**BRODY**

They want you to go for it. And  
they'll pay.

**INDY**

(smiles)

Good work, Marcus. I had a feeling  
this would happen. And, of course,  
the Museum gets the Ark when we're  
done.

**BRODY**

(smiles)

Of course.

Indy's manner is vigorous, aggressive.

**INDY**

Okay, here's the way it's gonna be. First, I'll high-tail it to Shanghai and get the piece from General Hok. Then I think I know where I can find Ravenwood. If only I can get -

**BRODY**

General Hok's a tough customer. They don't call him the Wild Boar for nothing. And he's tied in with the Japanese.

**INDY**

I'll worry about that when the time comes. My only hope is to find the Well of the Souls before the Nazis do.

**WIPE TO:**

**EXT. IN THE AIR - DAY / NIGHT**

A Pan Am Clipper flies west over the Pacific.

**WIPE TO:**

**INT. KEHOE'S CAR (SHANGHAI AIRPORT) - DAY**

Ford as  
the  
crazily  
over

Indy is barely into the front seat of a dilapidated the driver, BUZZ KEHOE, is peeling out into traffic. In the back seat is a Chinese named BANG CHOW. Kehoe zigs through traffic with only his left hand as he reaches to shake with Indy.

**KEHOE**

Buzz Kehoe, Army Intelligence. You've met Bang Chow.

**INDY**

What's the hurry?

**KEHOE**

Some German agents got here two hours ago. Luckily, Bang was able to have

them detained at Customs. We'll have to hurry.

**EXT. HOK'S STREET - DAY**

Tengtu  
and  
suitcase  
Hok's  
an

Kehoe's car emerges from an alley. Down the block is Hok's modest, walled palace. Kehoe's car slows a bit Bang steps from the moving car with a small black suitcase in his hand. While he heads down the street toward place, Kehoe's car continues across the street and into an alley on the other side.

**EXT. HOK'S STREET - IN FRONT OF PALACE - DAY**

to a  
by a  
one

A Mercedes limousine appears round a corner and squeals stop at the front gate of the palace, which is manned by a sturdy Chinese Gateman. There are three Germans inside, one the driver.

**EXT. ALLEY BEHIND HOK'S MUSEUM - DAY**

into  
of  
removed.

Kehoe, alone now, pushes a trash container casually into position to hide a newly created hole in the rear wall of Hok's Museum where several stone blocks have been removed. He looks around and ambles back to the car.

**INT. HOK'S PALACE - ENTRY HALL**

foyer. A  
TENGTU  
robed  
robe.  
fact  
Hok

The three Germans wait impatiently in a magnificent foyer. A chime sounds and huge double doors open to reveal HOK, flanked by two uniformed Japanese Soldiers and a Chinese Advisor. He wears a fantastic gold ornamental robe. Despite the majesty, however, nothing can disguise the fact that Hok is basically a wild, fat barbarian; an animal.

long  
glances

and his escort group bow in what is the beginning of a  
welcoming ceremony. The Germans exchange impatient  
but decide they should play it as it comes. They bow.

**INT. HOK'S MUSEUM**

display of  
pieces  
odd  
steel  
the

No person in sight. Instead, we see a magnificent  
ancient artifacts. Glass cases hold the velvet-couched  
at random spots on the shining marble floor. We hear an  
sound. Near the floor on the rear wall of the museum, a  
ventilation grate moves. A hand slides it gently across  
marble. Indy sticks his head out and looks around.

**INT. HOK'S PALACE - TEA ROOM**

delicacies.  
When the  
his

The three Germans are being served tea and exotic  
A pleased Tengtu Hok watches from a throne-cushion.  
tray of tiny delicacies is presented to him, he takes a  
massive handful, crushing them together on their way to  
smiling mouth.

**INT. HOK'S MUSEUM**

suspended  
poised  
run  
display  
quick,

A huge golden gong, seven feet in diameter, is  
from the ceiling by a hook. An enormous hammer hangs  
above it, from which emanate myriad tiny threads which  
up and across the ceiling, then down to the various  
cases. Indy looks up at the gong, then continues his  
quiet foray among the cases. Beyond him, a high window.

**INT. HOK'S PALACE - TEA ROOM**

to

Hok and his visitors stand to go. The German's pleased  
expressions make it clear they're finally on their way  
the museum.

**INT. HOK'S MUSEUM**

gold  
a  
hollow  
behind  
  
down  
  
when  
backwards.  
sword  
out  
of  
  
the  
backs  
hand.  
and  
Samurai  
pure it

Indy arrives at his destination. The lovely, carved section of the headpiece is nested on purple velvet in a glass case. At the bottom of the piece is a round where the staff would fit. There is a grunting sound and he spins, already reaching for his revolver. A fierce Japanese Samurai is running at Indy full speed an aisle of display cases. His sword is raised over his shoulder ready to cut Indy in half. He's six feet away when Indy's gun levels and fires twice, blasting him backwards. Indy is still looking over his gun when another samurai comes down from the side and knocks the pistol brutally out of Indy's grip; his hand avoids amputation by a quarter of an inch.

An amazed Indy backs away from the crossing aisle as Second Samurai steps in to face him, sword raised. Indy backs away into an open space and his bullwhip appears in his hand. He gives it one savage CRACK! to announce its arrival and the Samurai slows down, eyeing it curiously. The Samurai does not look unhappy about this confrontation. How pure it is - The Sword versus The Whip.

**EXT. HOK'S PALACE - SECOND FLOOR WALKWAY - DAY**

something.  
  
which  
moat.

Tengtū Hok and the Germans have obviously heard something. They are hurrying along the walkway at the side of the building, Hok in the lead. Up ahead is the foot bridge which crosses from the palace to the museum entrance over a moat.

**EXT. STREET IN FRONT OF THE PALACE - DAY**

The Lovely Mercedes limousine blows up.

**EXT. HOK'S PALACE - SECOND FLOOR WALKWAY - DAY**

they run

The Germans spin toward the blast. Drawing weapons, back to investigate. Hok follows them, confused.

**INT. HOK'S MUSEUM**

breathing

Indy and the Samurai face each other. They're both hard from previous, no-contact passes at each other.

Now

Indy begins swinging the whip over his head again. It

whizzes

out toward the Samurai's face. The Samurai takes two

lightning-

quick cuts at the leather, but misses. Indy swings for

the

Samurai's feet; the Japanese jumps nimbly, slashing at

the

whip. Indy does it again. The Samurai hops it. Once

more.

The Samurai is concentrating on hopping it.

flashes up

Indy sees it. The split second he wants. The whip

the

from the floor and wraps solidly and irrevocably around

Samurai

Samurai's neck. Indy gives it a murderous pull and the

is dead on his feet.

**EXT. HOK'S PALACE - SECOND FLOOR WALKWAY - DAY**

flaming

Hok and the three Germans are looking down at the

Hok's

remains of the Mercedes. A look of concern crosses

face. He turns and runs back toward his beloved museum.

**INT. HOK'S MUSEUM**

smashes the

Indy is at the case containing the headpiece. He

piece.

glass with a samurai sword, reaches in and grabs the

sound

Immediately, behind him, the huge hammer falls and the

of the gong thunders through the museum.

**EXT. HOK'S PALACE - SECOND FLOOR WALKWAY - DAY**

halt  
two  
Thompson  
just  
behind him

At the sound of the gong, the running Hok skids to a halt with a crazed expression on his face. He disappears for seconds in an alcove and emerges holding a big, black Thompson Submachine Gun. He runs across the foot bridge and is just barely over it when it blows up. Hok, safe, looks behind him in amazement and then turns to the museum.

**INT. HOK'S MUSEUM**

Hok.  
off  
is

The double doors at the entrance slam open to reveal Indy is halfway along an unprotected wall back to his ventilation entry route. Hok opens up on him, cutting his retreat. Indy jumps behind a marble column, which is promptly blasted with machine gun fire.

Indy looks above him, sees the giant disk of the gong. Reaching up, pushing with tremendous effort, he maneuvers it off the hook. It bounces down to the floor on its side, chipping the marble with its monstrous weight. Indy steadies it and then puts his whole body into rolling it across the room toward the window. As it starts to roll, Indy slips behind it and runs across the room with it.

vicious  
reports  
very

Hok can see the rolling gong. He opens up on it. The cacophony of machine gun fire is joined by the musical reports of bullets hitting the gong and ricocheting away. Very, very noisy.

about  
stride  
window.

Behind the gong, Indy gauges his move. As the gong is about to be stopped by a marble bench, Indy takes a long stride onto the bench and dives through the glass of the high window.

Hok's bullets hit the wall.

**EXT. ROOF - DAY**

the  
immediately  
are  
takes off

Indy lands in a shower of glass on the jutting roof of museum's first floor. He rolls to a crouch and is being fired upon. The Germans, cut off from the museum, standing on the palace walkway firing at him. Indy fast for the rear of the museum.

**EXT. ALLEY BEHIND MUSEUM - DAY**

slowly  
seat.  
of  
roof of  
take  
interior,

Kehoe, craning to locate Indy, has the Ford rolling along the back of the museum. Bang scouts from the back seat. Indy appears on the roof at a run, gauges the movement of the car and jumps from the roof of the museum to the sedan. Unfortunately, the roof of the old car can't take it and Indy's legs knife right on through to the interior, where he scares the hell out of Kehoe.

**INT. KEHOE'S CAR - DAY**

Indy squirms his way down into the front seat.

**KEHOE**

Jesus! Are you all right!

**INDY**

(he's felt better)  
Great. Got it.

Kehoe guns it, throwing Indy back against the cushions.

**KEHOE**

What now?

**INDY**

I've got to get to Nepal.

**WIPE TO:**

**EXT. DC-3 IN THE AIR - DUSK**

The plane flies west into the sunset.

**INT. DC-3 - NIGHT**

journal

Under a meager seat light, Indy is pouring over a article by Abner Ravenwood and related map of Nepal.

European

A few rows back, across the aisle, a trenchcoated Spy eyes Indy.

**WIPE TO:**

**INT. "THE RAVEN" SALOON - PATAN, NEPAL - NIGHT**

behind

A huge stuffed raven, wings spread wide, is mounted the long bar in the noisy, crowded saloon. A lively mix

of

patrons is represented in the late hour tableau:

Nepalese

natives, fierce Sherpa mountain guides, sleazy

international

smugglers and fugitives, and, of course, mountain

climbers

from every corner of the earth. A tall Nepalese,

MAHDLO, is

the bartender.

suddenly

In a corner near the fireplace trouble breaks out

between the groups at two neighboring tables. Ferocious representatives from each table - one a wild-looking

SHERPA,

the other a muscular Australian CLIMBER - jump up to

face

each other. As the two contenders stand poised for

action,

their respective supporters shift in their places,

fondling

lethal ice axes and clubs.

**SHERPA**

Gmoiska! Shurga rintoik!

**CLIMBER**

Aye! That'll be your last word.

startling  
huge  
moves  
for  
  
when  
MARION  
hard-  
hurt.  
accusatory  
patrons

The bar has quieted ominously and so we hear with clarity when - a door behind the bar slams open with a BANG! and some Presence, too small to be seen as it through the forest of towering patrons, makes a beeline the troubled corner of the bar. A path clears for it. The Sherpa and the Climber are about to kill each other the Presence arrives directly between them: she is RAVENWOOD, twenty-five years old, beautiful, if a bit looking. At this moment, however, that look does not She is not intimidated by the combatants; she jabs fingers into their chests. She is angry as hell. The patrons shrink under her gaze.

**MARION**

That does it! I've been patient with you no-goods long enough. I'm not open at 2 o'clock for myself, you know. It's all for you. And how do you repay me: Trouble and noise and blood on my floor! I won't have it. Everybody out! Out! Out! We're closed. Closed! Do your killing outside! And don't leave any bodies on the porch!

given  
from  
the  
behind  
  
the  
huddled

The place clears quickly. Stragglers and grumblers are special attention by Marion and Mahdlo, who has come behind the bar carrying a big axe handle. Mahdlo herds crows out the front door as Marion turns and walks the bar.

A scowl on her lovely face, she has just begun clearing bar of glasses when she notices one remaining Patron over a glass at the far end of the bar. Grimacing in exasperation, she heads that way like a locomotive.

**MARION**

Hey you, deaf one! I said out of my place. I don't mean next Easter, I mean now -

stops,  
She is almost on him when Indy looks up smiling. Marion stares, shocked.

**INDY**

Hello, Marion.

him off  
up at  
She hits him with a solid right to the jaw, knocking the barstool on the floor. He rubs his jaw and smiles her.

**INDY**

Nice to see you, too.

**MARION**

Get up and get out.

**INDY**

(getting up)  
Take it easy. I'm looking for your father.

**MARION**

(bitterly)  
Well you're two years too late.

is  
and  
to  
Indy's attitude changes instantly. This is sad news. He is silent for a long time. Mahdlo comes in the front door and hurries forward when he sees Indy with Marion. He looks to her for guidance, but she stays him with a gesture.

**MARION**

Go home, Mahdlo. I'll see you tomorrow.

and  
settles  
She'll  
Mahdlo is hesitant, but lays the axe handle on the bar goes out. Indy has been barely aware of him. Now he settles again on the barstool. Marion has a vindictive look. She'll let him stay, but she wants to inflict as much pain as

possible.

**INDY**

What happened?

**MARION**

Avalanche. Up there. He was digging. What else? He spent his whole life digging. Dragging me all over this rotten earth. For what?

**INDY**

Do you find him?

**MARION**

Hell no. He's buried where he was working. Probably preserved real good, too. In the snow.

tears  
takes  
pout

Suddenly the hardness cracks. She is on the verge of and does not want him to see them. She turns away and takes a whiskey bottle from the shelf, then turns back to herself a drink.

**INDY**

Not a bad way to go. Doing what he loved.

**MARION**

(vitriolic)

Don't give me that stuff! What do you know?

(she takes a drinks)

I'm the one that was left in a bad way. He didn't have a penny. Guess how I lived, Mister Jones. I worked here. And I wasn't the bartender.

(another swallow)

Finally the guy that owned the joint went crazy. Snow crazy. They took him away screaming. As they dragged him out, he said the place was all mine for life.

She looks around the saloon.

**MARION**

Can you imagine a more evil curse?  
(pause)

So far, it's working.

**INDY**

Why not leave? Go back to the States.

**MARION**

I'll go back. I'll get there. Not that there's a soul there who knows my name or cares. But I'll go. And when I do, they'll know me. 'Cause I'm going to go back in style. With money. A goddamn lady!

**INDY**

Where you gonna get it?

**MARION**

If I knew that, you think I'd still be running this dive?

blushes,  
glass  
Indy looks at her, thinking. Under his gaze, she  
for reasons only she understands. She looks into her  
and, for a moment, she softens.

**MARION**

I'll tell you something Indy. I've learned to hate you in the last ten years. But somehow, no matter how much I hated you, I always knew that someday you'd come through that door. I never doubted that. Something made is inevitable.

(hopefully)

Why are you here... now... tonight?

Indy takes a long time to answer.

**INDY**

I need one of the pieces your father collected.

right,  
stops her  
Marion's eyes go icy. She swings at him again with her  
but this time he catches her at the wrist. Then he  
left, which she has brought up to slap him.

**MARION**

You son-of-a-bitch! You know what you did to me, to my life? This is

your handiwork.

**INDY**

I never meant to hurt you.

**MARION**

I was a child!

**INDY**

You knew what you were doing.

**MARION**

I was in love.

**INDY**

I guess that depends on your definition.

**MARION**

It was wrong. You knew it.

Indy releases her arms.

**INDY**

Look, I did what I did. I don't expect you to be happy about it. But maybe we can do each other some good.

**MARION**

Why start now?

**INDY**

Shut up and listen for a second. I want that piece your father had. I've got money.

This stops her.

**MARION**

How much?

**INDY**

Enough to get you back to the States. Where are his things?

**MARION**

Gone. I sold it all. It was all junk. The junk he wasted his life on.

**INDY**

Everything?

Marion nods.

**INDY**

(giving up)  
That's too bad.

Indy feels tired, defeated. Marion is pleased.

**MARION**

You look disappointed. I like that.  
How's it feel?

Indy has to smile at her glee.

**MARION**

(nods at his empty  
glass)  
What are you drinking?

**INDY**

Seltzer.

**MARION**

(refilling his glass)  
Real man's drink. Me, I like scotch.  
And I like bourbon. And vodka and  
gin. I'm not much for brandy. I'm  
off that.

She pours herself another as Indy watches, amused.

**INDY**

You're a tough broad now, aren't  
you?

**MARION**

It's no act, pal. This ain't  
Schenectady.

**INDY**

I can only say I'm sorry so many  
times.

Marion looks at him thoughtfully, takes a drink.

**MARION**

You really have money? You don't  
look rich.  
(Indy nods)  
I may be able to locate some of his  
things. I know who's got them. What  
do you want?

**INDY**

A bronze piece, about this size. In the shape of the sun. Probably broken off at the bottom. Has a little hole in it, off-center. Does that sound familiar?

Marion thinks, nods slowly.

**INDY**

Do you know where it is?

**MARION**

Maybe. How much?

**INDY**

Three thousand. American.

**MARION**

(negative)

That'll get me back, but not in style. This doodad must be pretty important.

**INDY**

Maybe.

A huge smile lights up Marion's face.

**MARION**

I knew it would happen eventually. I knew it. Something had to go my way.

(pours herself another drink)

I've got to think this out. I'm used to bargaining with yaks.

**INDY**

Okay, five thousand. That's all I can give you now. I can get you more when you land in the States.

**MARION**

You word, huh?

(Indy nods)

Just like you said you'd be back last time? That was your word too.

**INDY**

I'm back, aren't I?

Marion sneers and they smile together.

**INDY**

You can trust me.

**MARION**

Come back tomorrow.

**INDY**

Why?

**MARION**

Because I said so, that's why. It's about time I called the shots in this relationship.

Indy nods, gets up to go.

**MARION**

Wait a minute. Leave the five thousand here.

(Indy hesitates)

You want trust, give some. I want to smell your money.

his  
grand  
Indy thinks about this a moment, then reaches inside shirt and pulls cash from a money belt. He lays five on the bar.

**INDY**

I trust you.

**MARION**

You're an idiot.

**INDY**

I've heard that.

She is  
getting high.  
Indy starts for the door. Marion takes another think.

**MARION**

Hold it. Come here.

**INDY**

(moving back)

Bossy, aren't you?

**MARION**

That's right. Give me a kiss.

kisses  
close.  
She  
Indy looks into her eyes, then leans over the bar and  
her deeply. When the kiss ends, their faces are very  
Marion is flushed. She liked it and would like more.  
raises her glass between them to discipline herself.

**MARION**

Get out of my place.

looking  
Indy smiles and walks to the front door. Then, without  
back -

**INDY**

Tomorrow.

a  
scarf  
revealing  
Hanging  
shaped  
lifts  
He's gone. Marion stares after him, thinking. She takes  
drink. Then slowly, her hand comes up to loosen the  
that is draped around her throat. It falls away,  
her graceful neck above the dipping top of her blouse.  
there on a gold chain against her white skin is a sun-  
golden medallion. The bottom looks broken off. Marion  
the medallion so she can see it in her hand, then looks  
thoughtfully after Indy.

**EXT. STREETS OUTSIDE "THE RAVEN" - NIGHT**

he  
Indy sits thinking at the wheel of an old car. Finally,  
puts the car in gear and drives away.

life. A  
is  
opposite  
Across the street, the shadow in a doorway comes to  
dark form steps out to look at Indy's departing car; it  
the European Spy from the DC-3. He hurries off in the  
direction.

**DISSOLVE TO:**

**INT. "THE RAVEN" - NIGHT**

thinking.  
slip  
the  
bottles and  
has  
the  
the  
reached  
the  
the  
closes  
toward  
and  
valuable  
either,

Marion stands before the fire that is shrinking in the fireplace. She jabs at it abstractedly with a poker, Suddenly tears well up in her eyes. She lets the poker from her hand, wipes away the tears. She walks across room to the end of the bar, still cluttered with glasses, and stops at the pile of American money Indy left. She takes the chain from around her neck and lets medallion slide off it into her hand. She places it on bar next to the pile of money, thinking. Then, having some decision, she picks up the pile of bills, walks up back of the bar and pulls a small wooden box from under bar. She flips open the top, puts the cash inside and the top. She leaves the box on the bar and starts back toward the medallion. The front door of the saloon bursts open and Four Bad Men come in. Marion, halfway between the possessions and not wishing to draw attention to stops where she is.

The Four Bad Men who advance on her are:

- in
- 1.) the obvious leader, a short, vile, sadistic German spectacles by the name of BELZIG.
  - 2.) a trenchcoated SECOND NAZI.
  - 3.) a ratty-looking NEPALESE and
  - 4.) a mean MONGOLIAN. The second NAZI and the MONGOLIAN
- both  
carry submachine guns.

**BELZIG**

Good evening, Fraulein.

**MARION**

The bar's closed.

**BELZIG**

We are not thirsty.

make

The Mongolian and the Nepalese poke around, checking to  
sure there's no one else there.

partially

Down at the end of the bar, the medallion lies  
hidden by surrounding glasses and bottles. The Second  
stops very near it, but turns his back to it to face  
and Marion.

Nazi

Belzig

**MARION**

What do you want?

**BELZIG**

The same thing your friend Dr. Jones  
wanted. Surely he told you there  
would be other interested parties.

Marion shakes her head.

**BELZIG**

Ah, the man is nefarious. I hope for  
your sake he has not yet acquired  
it.

**MARION**

Why, are you willing to offer more?

**BELZIG**

Almost certainly. Do you still have  
it?

**MARION**

No. But I know where it is.

sort.

the

very

moment

Belzig's smile fades at this news. He's not a patient  
Marion is chilled by the look. She turns and moves to  
shelf of bottles behind her, reaching high for one,  
near the large stuffed raven. He hand lingers there a  
and we see -

wing  
is  
as

From an angle behind the stuffed raven, that the left spread hides a Baretta automatic pistol. Marion's hand very near it, but withdraws with only a whiskey bottle the Mongolian walks toward her behind the bar.

Marion opens the bottle before Belzig, who watches her intently.

**MARION**

How 'bout a drink for you and your men?

gives

The Second Nazi lights up at this suggestion. Belzig him a withering look.

**BELZIG**

We will stick to the business at hand, Fraulein.

**MARION**

(tough)

Fine. Why don't you come back tomorrow when Jones is here and we'll have an auction?

toward  
Second  
pull.  
exposed.  
quickly  
when

Belzig gives her a cold look then turns and walks over the fireplace. As soon as his back is turned, the Nazi grabs the nearest whiskey bottle and takes a quick pull. In so doing, he leaves the medallion completely exposed. Marion is aware of this as she looks at him. But he quickly puts the bottle down again, obscuring the medallion, when Belzig speaks from the fireplace.

**BELZIG**

I'm afraid an auction is not possible.  
(pause)  
Your fire is dying here, Fraulein.  
(a beat, then  
threatening)  
Why don't you tell us where the piece is right now?

**MARION**

Listen, Herr Mac, I don't know who you're used to dealing with, but no one tells me what to do in my place.

his Belzig, still looking in the fire, sneers and shakes head.

**BELZIG**

Americans! You're all alike. Fraulein Ravenwood. I'll show you what I'm used to.

Marion He motions with his hand. The Mongolian moves up behind and lifts her roughly over the top of the bar, knocking over bottles and spilling liquor. He deposits her on the other side, where the Nepalese and the Second Nazi flank her and hold her cruelly, arms behind her back. Marion raises a ruckus.

poker, Belzig turns from the fireplace. In his hand is the stops its end glowing orange. He advances on Marion. Marion yelling, her eyes widen in terror.

**MARION**

Wait! I can be reasonable -

**BELZIG**

That time is passed.

room The glowing poker point moves inexorably across the toward Marion's face.

**MARION**

You don't need that. I'll tell you everything!

**BELZIG**

Yes, I know you will.

tip is Belzig has no intention of stopping now. The glowing savage approaching Marion's face. The Nepalese watches with

glee.

when  
wraps  
Belzig's  
the  
window.

The tip of the poker is five inches from Marion's nose there is a loud CRACK! and the fall of Indy's bullwhip around the middle of the poker and tears it out of hands. The poker sails high across the room, free of whip, and lands in the heavy curtains that cover one

The curtains immediately burst into flame.

entrance.

The four Bad Men look in surprise toward the front

Indy is poised there, the whip in his right hand, a .45 automatic raised toward them in his left.

**INDY**

Hello.

Now everything begins to happen very fast -

opposite  
of the

The Mongolian had just come around the bar at the end the medallion. He dives back to crouch behind the end bar, raising his submachine gun.

the  
Luger.

Belzig and the Second German dive behind tables near bar. The Nepalese is slower to leave Marion, he draws a Indy's .45 barks and the Nepalese dies spinning against the bar. Indy fires in the direction of the Mongolian.

at  
thud

Marion swings up over the top of her bar. Belzig fires her, but his bullets smash bottles behind the bar and into the raven.

bullets  
from  
length of

Marion flattens out on the floor behind the bar as hit above her. She reaches up, snatches the axe handle where Mahdlo left it, and begins crawling down the the bar toward -

fires  
The Mongolian, who sticks his submachine gun out and  
blindly in Indy's direction.

shot at  
Indy is in a crouch behind a table, trying to get a  
when the  
someone. He doesn't notice in the din and confusion  
almost  
door bursts open. An incredible, fearsome GIANT SHERPA,  
The  
seven feet tall, soars in and tackles Indy from behind.  
roll  
whip flies from Indy's hand as he and the Giant Sherpa  
across the floor, upsetting furniture.

Marion  
The Mongolian, seeing this, stands up confidently.  
axe  
rises behind him and bashes him over the head with the  
handle. He goes down and out.

working  
Fire has completely engulfed the curtains and is  
burning  
across the ceiling on decorative yak skin bunting. A  
lights  
fragment drops to the top of the bar, which immediately  
up, fueled by the spilled alcohol. Full whiskey bottles  
explode like Molotov cocktails.

fighting  
Rolling on the floor, Indy and the Giant Sherpa are  
to  
for control of Indy's .45. Belzig sees this and shouts  
submachine  
the Second Nazi, who is rising from cover with  
gun in hand.

**BELZIG**

Shoot them both!

**SECOND NAZI**

He's our man!

**BELZIG**

Do as I say!

Sherpa  
Both the Giant Sherpa and Indy hear this. The Giant  
swing  
exchanges an alarmed look with Indy and together they

blasts

the .45 around toward the surprised Second Nazi. Two  
blow him away.

Giant

That done, Indy brings a brass spittoon down on the  
Sherpa's wrist and the .45 slides away. Indy jumps up  
and kicks the Giant Sherpa, who barely seems to feel it. He  
grabs Indy and flips him effortlessly onto a table.

grabs

luger.

Belzig now has a clear shot at Indy. He raises his

the

Marion, at the end of the bar, finally gets the hand of  
Mongolian's submachine gun. It roars to life in the  
direction of the ceiling.

general

and

Belzig runs for cover as Marion gets control of the gun

opposite

levels it. Belzig dives around the end of the bar

edge

Marion. When he has set himself, he peeks up over the  
of the scorched bar. The alcohol fire has moved down  
and now, much to Belzig's surprise, he finds himself  
at the fire-blackened sun-shaped medallion!

the bar

staring

Without

His eyes widen. He cannot believe his good fortune.

Belzig's

hesitation he picks up the metal medallion, palming it.  
Immediately there is a sickening searing sound and

pain and

expression changes from joy to agony. He screams in

Marion

tries to shake the red-hot medallion from his skin.

Belzig.

opens up and the bar starts to splinter in front of

across

The medallion comes free of Belzig's hand and rolls  
the floor.

sees

Belzig has had enough. In excruciating pain, he turns,  
a window, runs and dives through the glass.

Giant  
by

An exhausted Indy uses his whole body to upend the  
Sherpa, who lands hard on his back. They are surrounded  
flames.

**EXT. "THE RAVEN" - SNOW BANK - NIGHT**

he  
like

Belzig has his burned hand stuck deep in the snow. Now  
withdraws it, steaming, and scurries off into the night  
a wounded animal.

**INT. "THE RAVEN" - NIGHT**

through  
box  
and

Marion throws down the empty submachine gun and moves  
the flames to the center of the bar where she left the  
with the five grand. She finds the remains of the box  
its contents: a shapeless pile of ash and charred wood.

**MARION**

Unbelievable!

life.  
and

At the end of the bar, the Mongolian has come back to  
He shakes out his head, then reaches inside his coat  
pulls out a Mauser pistol.

and

Indy smashes a chair over the head of the Giant Sherpa  
the huge creature goes down.

flame

The Mongolian points his Mauser through the smoke and  
at Indy. Suddenly, the Mongolian is shot dead.

Baretta.

Marion stands beneath her stuffed raven with the

scanning the  
hat.  
among

Indy moves quickly through the flames, his eyes  
floor. He picks up his bullwhip and his crumpled felt  
He peers through the smoke till he spots Marion moving  
the burning furniture.

**INDY**

Let's get out of here!

**MARION**

Not without that piece you want!

**INDY**

It's here?

burning  
him  
Marion nods, kicks aside a burning chair. Another beam falls from the roof. Indy pulls Marion close to protectively.

**INDY**

Forget it! I want you out of here.  
Now!

He begins dragging her out.

**MARION**

(pointing)  
There!

She breaks away from him, darts back and picks the hot medallion up in the loose cloth of her blouse.

**INDY**

Let's go!

**MARION**

(looking around)  
You burned down my place!

**INDY**

(figuratively)  
I owe you plenty!

**MARION**

(literally)  
You owe me plenty!

**INDY**

(smiles)  
You're something!

**MARION**

I am something. And I'll tell you exactly what -

She holds up the medallion possessively.

**MARION**

I'm your partner!

**EXT. CAIRO - VARIOUS SHOTS - DAY**

ancient  
streets,  
galabiyas,  
First we see the sprawl, the soaring minarets, the skyline. Then we're closer, in the narrow, exotic teeming with life: fierce-looking men in tattered black-gowned women with veiled faces, ragged, barefoot children.

**INT. DINING ROOM - SALLAH'S HOUSE (OLD CAIRO)**

forties  
the  
Indy and Marion have been welcomed like family into the crowded home of SALLAH, his wife FAYAH, and their NINE CHILDREN (ages 4 - 18). Fayah, a huge, imposing woman, appears, at first glance, to be the power in the house. Sallah, a small, cheerful, energetic fellow in his forties defers to his wife in all matters of little importance. Suddenly the general liveliness at the children's table escalates into pandemonium, attracting the attention of the adults.

**FAYAH**

Silence!

(there is silence)

Why do you forget yourselves?

their  
midst - a MONKEY. It is munching some flat Arab bread.

**FAYAH**

What is this? Who brought this animal in?

Monkey  
from the  
toward  
When  
deep,  
All the children chatter their innocence at once. The chatters too; it's an entertainer. The Monkey jumps children's table to the adults' and struts slowly up Marion, who thinks it's the cutest thing she ever saw. it reaches her, it takes off its turban and does a

into  
grand bow to her. She is delighted and takes the Monkey  
her arms. The Monkey kisses her cheek. The children  
laugh.

**MARION**

Why, thank you. I like you too.

**FAYAH**

Then it shall be welcome in our house.

**MARION**

Oh, no! You don't have to have it  
around if you don't want it -

**SALLAH**

(cheerfully)

All of Allah's creatures are welcome  
here. You please us by letting us  
please you.

**EXT. COURTYARD - SALLAH'S HOUSE - NIGHT**

Sallah  
and  
together.  
peruses  
cleaning

Indy and Sallah sit in the small, protected courtyard.  
holds the two sections of the headpiece, the medallion  
the base, and has for the first time fitted them  
together.  
They fit perfectly and complete the headpiece. He  
peruses  
the markings on the headpiece quizzically. Indy is  
cleaning  
and loading a .45 automatic.

**INDY**

I knew the Germans would hire you,  
Sallah. They couldn't have an  
excavation in the desert without the  
best digger in Egypt.

**SALLAH**

All Arabs look alike to them, Indy.

**INDY**

Tell me about the map room at Tanis.

**SALLAH**

We found it three days ago. I broke  
through myself.

**INDY**

Those Nazis are moving awfully fast.

**SALLAH**

The Frenchman is helping them.

Indy reacts.

**INDY**

Belloq. So he got away from the Indians. This is going to be more interesting than I thought.

**SALLAH**

I'm afraid this has put the Germans close to finding the Well of the Souls.

**INDY**

(indicates the headpiece)

Even Belloq won't be able to find it without that. Can you make anything of those markings? They're nothing I'm familiar with.

**SALLAH**

(shakes his head "no")

But I know someone who might. You can go to see him tomorrow.

(a worried expression)

Indy... something bothers me.

**INDY**

What is it, my friend?

his  
rush  
might

Sallah finds it hard to say. When he finally speaks, words are accompanied by a strange, eerie, foreboding of wind through the courtyard. Just a coincidence we suppose.

**SALLAH**

It is the Ark. If it is there, at Tanis... It is not something man was meant to disturb... Death has always surrounded it. It is not of this earth.

The wind dies down. Indy shakes off a chill and stares thoughtfully at his friend.

**EXT. HEAVILY TRAFFICKED CAIRO STREET - DAY**

Cairo's  
Monkey

Indy and Marion are briskly walking along one of busy bazaar streets. Vendors with fine cloth, pottery, baskets, jewelry, etc line the street. Marion has the from Sallah's house on her shoulder.

**INDY**

Do you really need that monkey?

**MARION**

I'm surprised at you, Indy. Talking that way about our baby. He's got your looks, too.

**INDY**

And your brains.

notice  
and

As Indy and Marion turn a corner, the Monkey seems to something and immediately jumps from Marion's shoulder hurries off at a frantic pace down the street.

**MARION**

(looking disappointed)  
Hey! Hey!... where're you going?

**INDY**

(dragging Marion on)  
He'll be OK. Come on. Come on.

**EXT. ANOTHER CAIRO STREET - DAY**

jumps  
like  
Man  
Man  
engage  
gets

The Monkey is seen running around another corner and into the waiting arms of MONKEY MAN, who appears to be a beggar with a dirty turban and an eye patch. Monkey immediately hurries down the street and passes into a building. In the building are two GERMAN AGENTS. Monkey and the Monkey both give the Heil Hitler salute and in quick talk.  
Monkey Man quickly leaves the two German Agents and

Marion.  
ducks

back to the street. He is obviously shadowing Indy and  
Indy and Marion are just now passing by the Monkey Man  
back behind some baskets.

**EXT. ANOTHER BUSY CAIRO STREET - DAY**

lone  
nods  
street.  
Man  
waves

Indy and Marion are passing under a balcony where a  
GERMAN AGENT stands watch. After they pass, the Agent  
to some BAD ARABS who are hiding in the shadows of the  
In a moment, Indy and Marion pass by the break. Monkey  
turns and looks up at a roof further down the alley. He  
with his hand. Someone up there waves back.

**EXT. A SMALL BAZAAR - DAY**

more  
Arabs  
immediately  
jacket.  
by  
Bad  
of

Indy and Marion have reached a tiny square, made even  
cramped by its use as a small bazaar. They have started  
working their way through the crowd when several Bad  
and a German Agent begin to converge on them. Indy  
sees what's happening and pulls the bull whip from his  
The first Bad Arab to reach them gets hit in the mouth  
the handle of the whip. Now all hell breaks loose, with  
Arabs, Innocent Shoppers, baskets of fruit and tables  
goods flying every which way in the constricted space.

**INDY**

(to Marion)

Run! Get out of here!

with  
Indy.

Indy catches a dagger-wielding Bad Arab around the legs  
the whip and flips him. Marion is reluctant to leave

**INDY**

Go, dammit! Go!

Arab  
edge of  
Marion goes. She runs off between two buildings. A Bad  
takes off after her. Monkey Man, now standing at the  
the square, points at Marion. The Monkey jumps off his  
shoulder and follows Marion.

**EXT. BETWEEN THE BUILDINGS - DAY**

a  
right on  
other  
ahead  
from an  
end  
German  
spot  
huge  
closes the  
Marion runs along the narrow space and soon encounters  
five foot wall. She flops over it. The Bad Arab is  
her heels. He reaches the wall and vaults over. On the  
side of the wall, the Bad Arab lands in a crouch, looks  
and doesn't see Marion. Immediately a heavy earthen pot  
smashes over his head, putting him out. Marion steps  
alcove and starts to run toward the street at the other  
of the walkway. Suddenly another Bad Arab and a new  
Agent appear in the street at that end. Before they can  
her, Marion retreats to the alcove again. There is a  
rattan basket sitting there. Marion climbs in and  
top above her.

fire  
The only witness: The Monkey, who is now perched on the  
foot wall.

**EXT. THE SMALL BAZAAR - DAY**

Bad  
Chaos. An entire booth of pots and pans collapses on a  
Arab and a German Agent as Indy whips away a support.

**EXT. BETWEEN THE BUILDINGS - DAY**

Arabs  
The chattering Monkey leads a German Agent and two Bad  
to Marion's hiding place, gesturing maniacally.

**EXT. THE SMALL BAZAAR - DAY**

sword  
Indy ducks under the swinging blade of a huge Arabian

and kicks the Bad Arab Swordsman in the groin.

**EXT. SIDE STREET - DAY**

The German Agent leads the way as the two Bad Arabs carry the huge basket above their heads. The basket top has been fastened closed, but Marion is making a fuss inside. At the place where the street cuts across the far side of the bazaar, Marion is able to wedge the top open one inch and screams -

**MARION**

Indy-y-y-y!

**EXT. THE SMALL BAZAAR - DAY**

Indy has heard her. He looks across the square as the basket and its escorts disappear beyond a building. One last Bad Arab rises before him. Indy's whip flashes and the Bad Arab's robe falls down to his ankles. Indy frantically pushes his way through the panicked mass of humanity in the direction the basket has gone.

**EXT. THE FOOT CHASE - INTERCUTTING INDY AND THE MOVING BASKET - DAY**

The Bad Guys move the basket as fast as they can through streets, alleys and passageways thick with people. Indy always seems to round a corner just in time to catch a glimpse of the basket before it disappears around a new corner. Indy must fight a flow of humanity as powerful as an ocean riptide. Finally, at the head of one particularly crowded alley, Indy leaps up onto a wall for a clearer view. Whatever he sees gives him an idea and he cuts between two buildings rather than following the basket.

**EXT. DESERTED ALLEY - DAY**

basket  
both  
his .45  
The  
onto  
on  
he

Two Bad Arabs come running down the Alley with the  
between them. Suddenly, Indy's whip flashes out sending  
Arabs and the basket tumbling. Indy steps into view,  
trained on the sprawled Arabs, and looks at the basket.  
The top has come flying off and the contents have clattered  
onto the cobblestone: inside is not Marion, but a load of  
contraband pistols, rifles and ammo. Indy is advancing  
the trembling Bad Arabs with an ugly look when suddenly  
he hears Marion scream around the corner.

**EXT. DESERTED SQUARE - DAY**

by  
intermittent  
Arabs are  
them,  
their  
Indy  
back

Indy rounds the corner and is immediately driven back  
machine gun fire. Taking cover, he gets quick,  
glimpses of this scene: At the far corner of the large,  
deserted square is a canvas-covered truck. Two Bad  
hurrying toward is with a large rattan basket between  
Marion screaming inside. A German Agent is covering  
retreat with a machine gun from the cab of the truck.  
Indy runs up to see the rattan basket being heaved into the  
back of the truck.

**EXT. BACK OF THE TRUCK - DAY**

ominous  
truck

What Indy cannot see is that the basket lands among an  
load of German munitions, dynamite and firearms. The  
immediately peels out.

**EXT. DESERTED SQUARE - DAY**

He

The German Agent has stopped firing in order to drive.

square.  
Agent's  
Agent  
speeding  
an  
ignite.

floors it, aiming for a street at the corner of the  
Indy uses the lull to take careful aim at the German  
profile and fire off three careful shots. The German  
is hit, blasted dead against the steering wheel. The  
truck swerves, hits a wall, rolls over and explodes in  
enormous, multi-leveled eruption as its contents  
Several surrounding buildings are leveled.

and  
Indy, blown back across the square, looks on, astounded  
horror-stricken.

**INDY**

Marion.

**INT. ARAB BAR - NIGHT**

almost  
the  
bourbon.  
queerly.

A dark, smoke-filled den on iniquity. The patrons,  
all fearsome Arabs, sit in small shadowy groups around  
room. Indy stands at the bar finishing off a fifth of  
He is drunk. The ARAB BARTENDER places a new bottle of  
expensive bourbon in front of him. Indy eyes is

**ARAB BARTENDER**

The gentleman in the corner sent it.  
He would like you to join him.

**INDY**

(doesn't even look)  
Too bad. I'm drinking alone.

tough  
the  
pockets.  
he's  
across

The Arab Bartender does a take, looking at the three,  
GERMAN HENCHMEN who have surrounded Indy from out of  
smoke, their hands stuffed in bulging trenchcoat  
Indy notices them now with a bleary glance. He decides  
in no shape to kill or be killed and moves with them

take

the room, taking his bottle with him. The Arab patrons  
this in and mind their own business.

He

The occupant of the smoke-shrouded corner table becomes  
visible only as Indy reaches there: it is Emile Belloq.  
is drinking wine.

**INDY**

Belloq.

**BELLOQ**

Good evening, Dr. Jones.

**INDY**

I ought to kill you right now.

**BELLOQ**

It was not I who brought the girl  
into this dirty business.

Indy knows its true; that's what's tearing him up.

**BELLOQ**

Sit down, please, before you fall  
down. We can behave as civilized  
people. I'm afraid it will be your  
last opportunity.

nearby,

Indy sits, glancing at the German Henchmen, who settle  
just out of earshot.

**INDY**

Not a very private place for a murder.

**BELLOQ**

(looking around)

These Arabs will not interfere in  
the white man's business. They do  
not care if we kill each other off.

(takes a sip of wine,  
refers to it)

Terribly difficult finding a decent  
vintage here. You were quite vigorous  
in Shanghai. Unfortunately, our friend  
the Wild Boar had taken the precaution  
of making several copies of the piece.

him

Indy registers this as he takes a drink. Belloq watches

with disdainful amusement.

**BELLOQ**

How odd that it should end this way for us, after so many... stimulating encounters. I almost regret it. Where shall I find a new adversary so close to my own level?

**INDY**

Try the local sewer.

**BELLOQ**

I know you despise me. We always hate in others that which we most fear in ourselves. And you and I are very much alike.

**INDY**

Now you're getting nasty.

**BELLOQ**

We have always done the same kind of work. Our methods have not differed as much as you pretend. I am a shadowy reflection of you. But it would have taken only a nudge to make you the same as me, to push you out of the light.

recognition  
it  
There's a certain amount of truth to this; the  
of it flickers across Indy's bleary eyes. Belloq sees  
there.

**BELLOQ**

You know it to be true! How nice.  
And how ironic the timing.

different.  
Belloq leans forward, eyes shining, voice suddenly

**BELLOQ**

Do you realize what the Ark is?  
(very intense)  
It's a transmitter. A radio for  
talking to God! And now it is within  
my grasp.

**INDY**

What about your boss, der Fuhrer? I

thought he was waiting to take possession.

Belloq glances into the gloom at the German Henchmen.

**BELLOQ**

(quieter)

When the time is right. When I am finished with it.

**INDY**

I hope your friends are patient. Dangerous work, Belloq.

**BELLOQ**

Yes. Very. You may consider yourself fortunate that your involvement concludes here.

**INDY**

Tell me, did you get away with the idol?

**BELLOQ**

(negative)

I was lucky to get away with my life. The Hovitos proved quite narrow-minded about the whole matter.

Indy takes a drink.

**INDY**

You know, if it's God you want to talk to, maybe I can arrange it.

**BELLOQ**

(smiles)

You have not changed. But, please, do not reach for your weapon until you are ready to die.

SALLAH'S  
of the  
The front door of the bar slams open and all nine of  
CHILDREN scamper in and over to a surprised Indy. Two  
smallest hop into his lap.

**LITTLE SON**

Uncle Indy, we have been looking for you.

**LITTLE DAUGHTER**

Come home now, Uncle. Hurry!

interest  
Suddenly the Arab patrons of the bar take an intense  
in the situation, shifting their weapons.

**INDY**

Yes. Yes, I'll come now.

eyes  
Indy stands up. The German Henchmen and poised. Belloq  
the Arab patrons and signals for the Henchmen to relax.

**BELLOQ**

Next time, Indiana Jones, it will  
take more than children to save you.

The children usher Indy out.

**INT. SALLAH'S TRUCK - IN FRONT OF ARAB BAR - NIGHT**

smiling  
out.  
Indy climbs into the cab of Sallah's truck with a  
Sallah as the children pile into the back. Sallah pulls

**SALLAH**

I thought we would find you there.  
(indicating the kids)  
Better than the United States Marines,  
eh?

**INDY**

(nods)  
Thanks you.  
(grave)  
Marion's dead.

**SALLAH**

Yes, I know. I am sorry.  
(pause)  
More reason than ever to beat the  
bastards.  
(he touches Indy)  
Life goes on, Indy.  
(indicates the kids  
again)  
There is the proof.

Indy looks back there, nods.

**SALLAH**

I have much to tell you, Indy.

**INT. SALLAH'S HOUSE**

table. The  
room,  
under  
hovering  
instead.

Fayah brings in a tray of food and puts it on the bowl of dates is in one corner. As Fayah leaves the the Monkey slips out of Sallah's lap and disappears the table. Indy leans over the food tray, his hand over the dates. But he chooses some cheese and bread

**INDY**

And they made the calculation in the map room?

**SALLAH**

(nods vigorously)

This morning. Belloq and the boss German, Shliemann. When they came out of the map room, we were given a new spot in which to dig... out away from the camp.

**INDY**

(resigned)

The Well of the Souls.

then  
date  
room  
air and  
and  
Fayah  
tray

Sallah nods, moves to the food. He picks up a date, changes his mind and drops it, taking a bunch of grapes instead. Indy picks up a chicken leg in one hand and a in the other, his mind distracted. Fayah enters the just in time to see Indy flip the date high into the try to catch it in his mouth. It bounces off his chin falls to the floor. Indy looks sheepishly at Fayah. picks up the fallen date and puts it in the dirty ash she is now removing. Amir speaks in a slow, raspy voice without looking up.

**AMIR**

Come. Look.

peeks  
picks  
to

The two men go and huddle over the old man. The Monkey  
up over the edge of the table at the array of food. He  
up a date and disappears below the table. Amir points  
some markings on the lower part of the headpiece.

**AMIR**

This is a warning... not to disturb  
the Ark of the Covenant.

**INDY**

Just want I need.

and

The Monkey's paw comes up over the edge of the table  
grabs another date.

**INDY**

How 'bout the height of the staff?  
Did Belloq get it off of there?

**AMIR**

Yes... it is here.

another  
grabs

Indy, nervous, goes back to the food tray, picks up  
date. When he turns back to the men, the Monkey's paw  
another date.

crooked  
section to

We see the headpiece in closeup on the table. Amir's  
fingers trace a line of markings along the bottom  
the break in the piece.

**AMIR**

It says it is... ten jamirs high...

**SALLAH**

About seventy-five inches.

**AMIR**

Wait! I am not finished...

continue

Amir's finger moves across the break as the markings  
on the sun medallion.

**AMIR**

(reading)  
"And one jamir to honor the Hebrew  
God whose Ark this is."

Indy, still holding the date, exchanges a long look  
with Sallah.

**INDY**

You said their top section was blank.  
Are you absolutely sure?

Sallah nods.

**INDY**

Belloq's staff is seven and a half  
inches short. They're digging in the  
wrong spot!

Sallah and Indy begin to laugh. Amir gives them a  
glance and returns to his wine. Sallah leans over and kisses the  
old man.

**SALLAH**

(to Amir)

A home run, my friend, grand slam!

(to Indy)

We have a saying - "A little luck is  
better than much smartness." Indy,  
pardner, you are very lucky fellow.

Indy hoots. Then he takes the date in his hand and  
flips it high in the air. He opens his mouth to catch it, but it  
a doesn't come down. He has inadvertently thrown it into  
harder. bowl of a hanging lamp. This makes the men laugh even

Indy goes over and picks up another date. He turns  
laughing to Sallah and doesn't see as the Monkey's paw comes up,  
Suddenly slowly, takes another date and begins to withdraw.  
goes the paw is stricken with palsy and the unseen Monkey  
hear a into its death throws. Sallah watches the paw as though  
hypnotized. Finally the paw slips from sight and we

table and  
of

solid THUMP! on the floor. Sallah walks around the  
looks at the floor. The Monkey lies dead among a mess  
date pits.

high  
it  
about to  
and

Indy is in a happy world of his own. He throws his date  
in the air. He positions himself under it and waits for  
to drop in. Here it comes. Right on target. As it's  
disappear into Indy's mouth, Sallah's hand flashes in  
grabs it. Indy looks mystified and disappointed. Sallah  
motions toward the dead Monkey.

**SALLAH**

Bad dates.

**EXT. DESERT ROAD - MORNING**

onto the

Two old trucks come down a narrow mountain road and  
flat surface of the desert.

Sallah's  
beside  
Indy,  
truck  
They  
Indy  
and  
in  
down the  
other

Further out into the desert, the one in the lead,  
truck, stops and the second one, Omar's truck, pulls up  
it. There are half dozen Arab Diggers in Omar's truck.  
dressed as an Arab, gets out of the cab of Sallah's  
and moves over to confer with OMAR, another old friend.  
point off into the desert and reach some conclusion.  
gives him a pat on the back; Omar turns off the road  
drives into the desert with his workers. Indy hops back  
the cab of Sallah's truck with Sallah. As they move  
road we see that the back of the truck holds three  
Arab Diggers.

**EXT. RISE ABOVE THE TANIS DIGS - MORNING**

at the

Indy and Sallah are lying in classic shouting fashion

behind  
Diggers.  
top of the rise looking down on the Tanis Digs. Down  
them, Sallah's truck is parked with the three Arab

**INDY**

My God! They aren't kidding!

**WHAT HE SEES**

Trucks,  
and  
deserted.  
created.  
with a  
The Tanis Digs are laid out below like a painting.  
bulldozers, Arab workers and German supervisors are  
everywhere. The excavations themselves are extensive  
somewhat random-holes have been dug and then abandoned,  
foundations and passageways unearthed and then  
Beyond the main digs, a crude airstrip has been  
Sallah points to what appears to be a mound of dirt  
hole in it near the center of the activity.

**SALLAH**

There! That is the map room!

**INDY**

What time does the sun hit the map?

**SALLAH**

Just after eight.

**INDY**

We haven't got much time. Where are  
the Germans digging for the Well of  
the Souls?

the  
out  
Several  
lumbering  
Sallah points out into the desert a short way beyond  
main area of activity. The desert turns to sand dunes  
there, the surface undulating into the distance.  
trucks and men are out there and a bulldozer is  
noisily toward it.

**INDY**

Okay. Let's go.

**EXT. THE TANIS DIGS - MORNING**

and  
truck  
side,  
Sallah's truck drives through the camp, one of the Arab Diggers at the wheel. Indy and Sallah are in the back look just like the other two Arab Diggers. Sallah's does behind a tent and when it appears on the other side, Indy and Sallah are gone.

**EXT. AMONG THE TENTS - MORNING**

carries  
entrance to  
actually  
a  
walks  
Sallah  
Indy  
the  
no  
Indy and Sallah move stealthily among the tents. Indy carries a smooth wooden staff almost seven feet tall. They stop between two tents and look across a path at the the map room. What appeared to be a mound of dirt is the roof on the ancient building. The hole/entrance is a five-foot square skylight. Indy looks around, then casually to the edge of the hole and looks inside. Sallah joins him, producing a length of rope from his robes. Indy drops the staff into the unseen map room as Sallah ties the rope around on oil drum. When it's secure, Indy wastes no time disappearing down it into the map room.

**INT. MAP ROOM**

in  
pulled  
The  
frescoes,  
from  
end,  
floor  
ancient  
Indy is down the twenty feet to the floor of the room seconds. He tugs on the rope and it immediately gets up. Indy looks around with real wonder and excitement. The room is lovely, with elaborate wall carvings and all lit by the bright stream of sunlight flooding in above. This beam of light leads Indy's eye to the far end and the room's truly remarkable feature: built into the floor in meticulous relief is a miniature stone model of the

down  
city.  
an  
evenly  
of a  
the  
- and

city of Tanis. Already, the sunlight has worked its way  
the far wall and is edging onto the miniature of the  
On the floor, to the skylight side of the miniature, is  
an elaborate line created by embedded mosaic tiles. The  
spaced slots in the line, each accompanied by a symbol  
time of year, are for the base of the staff. Indy pulls  
headpiece from his robes - it has been welded together  
reaches for the staff.

**EXT. ABOVE THE MAP ROOM - DAY**

his  
toward  
on

An extremely nervous Sallah has the gathered rope in  
hands and is trying to appear casual as he inches back  
the oil drum. There is now a good bit of activity going  
up here.

**JEEP GERMAN (O.S.)**

Hey! You, the skinny one!

standing

Sallah jumps about three feet. The JEEP GERMAN is  
in an open space ten yards away looking at Sallah.

**JEEP GERMAN**

Yes, you. What are you doing there?

Sallah gestures his innocence.

**JEEP GERMAN**

Well bring that rope over here, you  
cur.

his  
Arab  
German  
nothing  
room, be

The Jeep German starts back toward his major concern:  
jeep is stuck in some sand beyond the next tent. Some  
Workers are trying in vain to budge it. Now another  
has backed his truck up to it. Sallah can think of  
to do expect obey. With a worried glance at the map

begins untying the rope from the oil drum.

**INT. THE MAP ROOM**

Indy is examining the results of Belloq's work. Red paint marks one of the miniature buildings in the layout and a white calibrated tape has been strung from that building back to a miniature of the map room. Now Indy begins examining the mosaic base line for the staff. Sunlight has moves further down across the miniature.

**EXT. IN THE CAMP - DAY**

Sallah watches nervously as his precious rope is pulled taut between the pulling truck and the stuck jeep. He doesn't notice that he has chosen to stand next to a large, steaming kettle of food until -

**HUNGRY GERMAN (O.S.)**

Bring us some of that!

He points to the kettle. Sallah looks frantically from the rope, back to the skylight of the map room, to the kettle of food.

**HUNGRY GERMAN**

Now, idiot!

Sallah picks up some serving pieces and gets to work.

**INT. THE MAP ROOM**

The moment has arrived. Even the tension of the circumstances cannot distract Indy from the purity of what he is about to do. All his calculations are adjustments complete, Indy takes the Staff of Ra and places it - CLINK! - in the right depression on the base line. This is as active and exciting

heart,  
very  
inch

a moment as any archeologist can dream of and, at that is exactly what Indy is. The sunlight catches the top of the headpiece and moves within a fraction of an of the tiny hole in its sun.

city is  
settled on.  
an

The edge of the sunlight moving across the miniature still a good two feet beyond the spot Belloq has And now that line of light is broken by the shadow of ornate sun at the top of the staff.

immense

Indy's face reflects his concentration. And then his pleasure. He sees what he came for.

lit  
of  
this  
others.  
building  
other  
beyond

Out of the miniature city, one small building is being by a tiny beam of sunlight in the center of the shadow the metal sun. And by some trick of ancient artistry, one building responds to the sunlight like none of the others. The golden light permeates it: it seems to glow. The is in a direct line with Belloq's - all the Frenchman's calculations were right - but it is a foot and a half it.

**EXT. IN THE CAMP - DAY**

line of  
kettle

Sallah, sweating profusely, has finished serving the Breakfasting Germans and now heads back to replace the and get away.

**HUNGRY GERMAN**

Water. Bring us water.

**INT. MAP ROOM**

tape

Indy is on his knees at the miniature city, a special

Belloq's  
reading,  
quickly  
behind

measure in his hand. Indy has the tape strung from  
mistaken spot to his own correct spot. He gets his  
leaps up and crosses to the erect staff. He pulls the  
headpiece off the staff and hides it in his robes. He  
breaks the wooden staff in two and throws the pieces  
a pile of debris. Then he moves quickly to beneath the  
skylight.

**INDY**

(stage whisper)

Sallah.

(he waits, then louder)

Sallah!

alternative  
up at

More waiting. Nothing. Indy looks around for some  
means of escape. The room doesn't offer any. He looks  
the skylight again.

**INDY**

(loudest)

Sallah!

rope.  
robes,  
first  
Indy

A long pause. Then something comes down. A makeshift  
Really just a bunch of clothing tied together - tunics,  
pants. But what we see first and most prominently, the  
section of Indy's escape rope, is a bright Nazi flag.  
beams and climbs.

**EXT. ABOVE THE MAP ROOM - DAY**

and  
drum,  
Sallah  
waking

Indy sticks his head out the skylight, sees it clear  
flops his body out. Sallah, crouching behind the oil  
immediately starts pulling in the makeshift rope.  
stuffs the rope in the oil drum and the two men begin  
toward some tents.

**HUNGRY GERMAN (O.S.)**

Hey, you! More water over here!

direction. Sallah glances at Indy, Then hurries back in that

The Hungry German focuses on Indy.

**HUNGRY GERMAN**

Why aren't you at the digs? Come here!

opposite Indy bows in wild subservience and hurries off in the direction.

**HUNGRY GERMAN**

(yelling after him, irritated)  
No, dummkopf, I said come!

**EXT. BETWEEN TWO TENTS - DAY**

Officers Indy hustles between the tents. Up ahead, two German side of stop to talk, blocking his exit. He moves along the inside. one of the tents until he finds an opening and slips

**INT. THE TENT**

comfortable Indy finds himself in a tent set up for rather loud, living. He has just started to cross it when he hears a corner, excited grunting. He turns toward the sound. In the her, tied to a chair and gagged is Marion. Indy rushes to kiss, snatches the gag from her mouth and embraces her. They deep and long.

**INDY**

I though you were dead.

**MARION**

They were throwing me around like a rag doll.

**INDY**

They must have switched baskets. Thank god for that! Bless those bastards. Have they hurt you?

**MARION**

No. Not since I got here. They just asked about you - what you knew. The Frenchman's got the hot's for me. I've been playing that along. Oh, Indy, get me out of here.

Indy pulls out a knife and then stops suddenly, thinking.

**MARION**

What's wrong?

**INDY**

(putting the knife away)

I have to leave you here for a little while. I know where the Ark is. If I take you out of here they'll start combing the place for us.

**MARION**

(louder)

Cut me loose!

**INDY**

Keep your voice down.

**MARION**

(screaming)

I said get me out of -

Indy pops the gag back in her mouth. Her eyes widen in fury and she grunts obscenities at him.

**INDY**

Look, you don't know how glad I am to see you. And I don't like doing this. But the whole thing will be shot if you don't just sit here quietly. They haven't hurt you in the last twenty-four hours, they aren't going to start now. I'll be back to get you in no time.

He kisses her forehead, jumps up and hurries out of the tent.

**EXT. SAND DUNE OUTSIDE DIGS - DAY**

the  
the far  
waiting.

With the digs behind them, Indy and Sallah run up to  
ridge of the dune and over the top. At the bottom of  
side, Omar's truck is parked. Omar and his men are

**EXT. DIFFERENT DUNE - DAY**

whole  
reading -

This new spot gives Indy a higher, better view of the  
scene. Indy is using a surveyor's instrument to take a

**WHAT HE SEES**

the  
in the  
virgin

Looking through the instrument, Indy gets a line from  
map room through the site where the Nazis are digging  
dunes to a spot several dunes over. We focus on that  
spot of well-hidden sand as -

**INDY**

There!

**EXT. INDY'S DIG - DAY**

afar.  
posted  
Sallah,  
the

Omar's truck is parked at the spot just viewed from  
Dunes rise on either side. One of Omar's men has been  
as a lookout up on a ridge. Everybody else - Indy,  
Omar, and his men - have begun digging for the Wells of  
Souls.

**DISSOLVE TO:**

**SAME SCENE - NIGHT**

sweat.  
work.

They continue to dig furiously, all of them drenched in  
The hole has grown but this is slow, back-breaking

**INT. COMMAND TENT - TANIS DIGS - NIGHT**

Aide,  
maps,  
The  
are  
his  
and  
he is  
himself a

Belloq, SHLIEMANN the ranking Nazi, and Shliemann's  
GOBLER, come into the tent, which is full of charts and  
drawings of the Ark, radio equipment, liquor and food.  
The  
men have been out digging for the Well all day. They  
are  
tired, discouraged, testy. In all matters, Gobler shows  
his  
alliance with Shliemann against Belloq with small looks  
and  
body language. The Frenchman has disappointed them and  
he is  
feeling the isolation of a scapegoat. Belloq gets  
himself a  
drink as Shliemann towels off his face.

**BELLOQ**

I cautioned you about being premature  
with that communiqué to Berlin.  
Archeology is not an exact science.  
It does not adhere to time schedules.

**SHLIEMANN**

The Fuhrer is not a patient man. He  
demands constant reports and he  
expects progress. You led me to  
believe -

**BELLOQ**

Nothing. I have made no promises. I  
said only that it looked very  
favorable. Perhaps the Ark will still  
be found in an adjoining chamber.  
Based on the information in our  
possession, my calculations were  
correct. Perhaps some bit of evidence  
still eludes us. Perhaps

**GOBLER**

Perhaps the girl can help us.

Belloq shoots him an angry look.

**SHLIEMANN**

My feeling exactly. She was in  
possession of the original piece for  
years. She may know much.  
(really evil)  
If properly motivated...

**BELLOQ**

I tell you, she knows nothing useful.

**SHLIEMANN**

I'm surprised to find you squeamish. That is not your reputation. But it needn't concern you. I have the perfect man for this kind of work.

moment,  
at the  
villainy.  
crisp  
time,  
Shliemann signals Gobler, who steps outside the tent a  
calls someone and then reappears. Belloq looks warily  
entrance. After a moment Belzig enters, reeking  
When his eyes find Shliemann, his superior, he snaps a  
"Heil, Hitler!" at him, holding his palm rigid a long  
exposing a burned scar in the perfect shape of the sun  
medallion.

**EXT. INDY'S DIG - NIGHT**

Indy  
there,  
entry  
are  
tools,  
foot  
completely  
In the eerie conjunction of moonlight and torchlight,  
and the other men step back in awe of their discovery:  
flush with the bottom of their pit, is a heavy stone  
door to an underground chamber. Special prying tools  
produced. With two men assigned to each of the two long  
they work in unison to open the vault. They open it a  
and the other men rush in to flop the heavy door  
open. Down inside, only blackness.

the  
and  
The men quickly prostrate themselves around the edge of  
entry to look inside. Indy and Sallah each take a torch  
hold them down the hole.

**WHAT THEY SEE**

deep.  
The  
The Well of the Souls is a spooky chamber thirty feet  
The walls are covered with hieroglyphics and carvings.

closest  
Well is  
more and  
chamber  
on  
enough  
of  
floor  
carpet of

roof is supported intermittently by stone pillars, the  
of which hits the roof very near the entry hole. The  
quite large; as Indy and Sallah wave their torches,  
more of the room is revealed. Now the far end of the  
comes into view. There is a stone altar down there and  
this elaborated carved platform is a stone chest, big  
to enclose the Lost Ark and protect it from the ravages  
time. This altar appears to be the only place on the  
of the Well that is not covered by a strange, dark  
some kind.

**INDY**

The Ark must be in that stone case.  
What's that gray stuff all over the  
floor -

He breaks off realizing exactly what that carpet is. He  
blanches. Indiana Jones blanches.

Indy drops his torch to the floor of the Well. This is  
answered by the most horrific HISSING imaginable.

**WHAT HE SEES**

thousands  
asps.  
flow  
by

That think dark carpet is moving. It's alive. It's  
and thousands of deadly poisonous snakes - Egyptian

And the only thing that seems capable of avoiding this  
venomous groundcover is the altar. The snakes ebb and  
near it, but never encroach on it, as though repelled  
some invisible force.

Indy shakes his head and talks to himself.

**INDY**

Why snakes? Why did it have to be  
snakes? Anything else.

and

After a moment of this, he stops. He gathers his energy

resolve and gets back to the task.

**SALLAH**

Asps. Very dangerous.

Where Indy's torch had landed is a circle of snake-free floor.  
The snakes hate the flame; they stay away.

**INDY**

Lots of torches. And oil. I want a landing strip down there.

**INT. THE WELL OF THE SOULS**

Fifteen torches have been dropped to the floor of the chamber, combining to make a good-sized clear zone. Smoke begins to fill the room. Several canisters of oil have been lowered into this space. Now, a large wooden crate is lowered slowly by rope. Rope handles are attached to each end of the crate.

Up at the hole, Indy gives Sallah a reassuring pat, takes a breath, and swings carefully onto a rope hanging from the hole. Despite his care, he swings a bit and his feet hit the stone pillar which is so near the entry. Surprisingly, the pillar actually moves a bit, showering a light rain of crumbled stone to the floor below.

Indy lands on the floor of the Well. He looks at the altar over a sea of undulating death. He picks up an oil canister and splashes two parallel lines of oil and lights them. A path six feet wide begins to open to the altar. Behind Indy, Sallah comes quickly down the rope.

We begin to INTERCUT all the action in the Well from here on with insert shots of the snakes outside the flames.  
Snakes

inches  
hatching

and snakes. We see: snakes piled and entwined six  
deep; mother snakes laying snake eggs; snake eggs  
little snakes; snakes cannibalizing other snakes.

**INT. MARION'S TENT**

has  
Caught

Belloq has been talking to the still-bound Marion. He  
removed her gag. He is impatient, angry, uncomfortable.  
between two forces.

**BELLOQ**

Believe me, you made a mistake. If  
you would just give me something to  
placate them. Some bit of information.

**MARION**

I swear to you, I know nothing more.  
I have no loyalty to Jones. He's  
brought me only trouble.

He wants to believe her.

**BELLOQ**

I cannot control them.

entrance of  
Gobler  
steps

Marion's frightened look shifts suddenly to the  
the tent. There are new arrivals there - Shliemann,  
and Belzig. Belzig carries a black leather case. He  
forward and smiles at Marion.

**BELZIG**

We meet again, Fraulein.

**EXT. INDY'S DIG - JUST BEFORE DAWN**

the  
smoke  
are

The sky is just beginning to lighten over the dunes to  
east, making dangerously obvious the thin column of  
rising from the entrance to the Well. Omar and his men  
peering through the smoke down into the Well.

**INT. THE WELL OF THE SOULS**

all  
chest  
wary  
Ark  
to  
like a  
further

Indy and Sallah are on the altar. Pushing together with their strength, the heavy stone top of the protective begins to slide away. Indy and Sallah exchange slightly but very excited looks, then continue to push. As the begins to be exposed, the air seems to almost vibrate, become electrostatically charged. We hear what sounds like a low HUM. The sea of snakes around the altar draws back from this presence.

and  
COVENANT.  
2.5

As the top of the stone chest is pushed completely off slams down beside it, we see THE LOST ARK OF THE It is awesomely beautiful, breathtaking. 4 feet long, 2.5 feet wide and 2.5 feet high. It's height, however, is increased by the two sculptured gold angels mounted facing each other on the top. Though the body of the Ark is acacia wood, it has been overlaid with gold. An elaborate gold crown surrounds the top edge and gold carrying rings are attached to each corner.

facing  
acacia  
crown  
attached

reach

Sallah is mesmerized by the sight. His hand starts to out and touch one of the angels, but Indy grabs it.

**INDY**

Don't touch it! Never touch it!

Now  
begins  
some  
lift  
crate.  
stick

The wooden crate stands open next to the stone chest. Indy extracts the wooden poles from its rings and fitting them through the rings in the Ark. This takes maneuvering by the two men, but soon they are able to lift the Ark clear of the stone chest and into the wooden crate. They extract the poles, fasten the top of the crate and

start

the poles through the rings of the wooden crate. They  
back toward the space under the hole.

the

The fire strips have begun to dwindle, as have some of  
torches. The snakes move slowly in toward the clear

spaces.

Indy and Sallah eye them nervously as they hurry along  
their heavy load. Under the hole, they hurriedly attach

with

ropes

to the wooden crate and it is pulled up. Indy's  
is on the tide of snakes.

concentration

**INDY**

Hurry up! Why did it have to be  
snakes?

the

Sallah takes the next rope and climbs quickly out of  
Well. Indy has picked up a torch and now throws it at a

pool

of snakes who are too close for his comfort. He turns  
takes hold of the exit rope. He gives it a first tug

and

and it

falls down into the Well, landing partly beyond the  
fire where is instantly disappears in a tangle of

ring of

angry,

hissing asps. Indy looks up at the hole.

**INDY**

What the -

Smiling down at him from the perimeter of the entry are  
Belloq, Shliemann and Goble.

**BELLOQ**

Why, Dr. Jones, whatever are you  
doing in such a nasty place?

Belloq and the Germans laugh.

**INDY**

Why don't you fellows come down here?  
I'll show you.

**BELLOQ**

No thank you, my friend.

(he glances around  
him)  
I think we are all very comfortable  
up here.

**EXT. INDY'S DIG - DAWN**

men  
crate  
gagged

Sunlight is flooding this tableau: Sallah, Omar and his  
are being held at bay by ten armed Nazis. The wooden  
sits safely nearby. Belzig and another Nazi have the  
Marion held in their rough grasp.

**BELLOQ**

(down to Indy)  
After all these years, it is most  
considerate of you to aid me in this  
way.

Belzig.

As Belloq speaks, Shliemann exchanges a look with  
Belzig smiles and takes the gag from Marion's mouth.

**INT. WELLS OF THE SOULS**

Shliemann smiles down at Indy.

**SHLIEMANN**

I'm afraid we must be going now, Dr.  
Jones. Our prize is awaited in Berlin.  
But I do not wish to leave you down  
in that awful place...  
(he give a sign)  
...all alone.

Belloq's  
screaming.  
weight  
looks  
as he

Belzig and the Nazi move Marion to the hole and, to  
surprise, push her in. Marion falls thirty feet  
Indy drops his torch, braces, and catches her! Her  
knocks him to the ground, almost into the snakes. She  
around at the snakes, clinging to him more desperately  
struggles to his feet trying to unload her.

**MARION**

Don't put me down!

Up at the hole, there's plenty of dissension.

**BELLOQ**

The girl was mine!

**SHLIEMANN**

She is of no use to us. Only our mission for the Fuhrer matters.

Nazis. Shliemann glances meaningfully around at the other

**SHLIEMANN**

I wonder sometimes, Monsieur, if you have that clearly in mind.

survival. He Belloq feels how much he is the outsider, his own vulnerability. He backs down with the wisdom of gallant. He turns to look down at Indy and Marion. His manner is

**BELLOQ**

Goodbye, mademoiselle.  
(a pause, then with respect)  
Indiana Jones... adieu!

unseen Belloq and the others step back from the hole and  
screams. Nazis slam the heavy stone door into place. Marion  
Her scream is accompanied by -  
sealed. A huge WHOOSH! as air is sucked out and the chamber is  
sound. The Half of the torches still burning go out with the  
snakes remaining torches continue to extinguish at punctuating  
puts intervals throughout the following action and the  
hands immediately flood into the newly-darkened spaces. Indy  
Marion down and snatches up two burning torches. He  
one to Marion.

**INDY**

Don't panic. There's plenty of time for that later. Wave that at anything that slithers.

slow 0-  
inch

Indy holds his torch out like a lantern and begins a  
turn, his eyes peering into the gloom, examining every  
of wall and ceiling.

**MARION**

What are you doing?

**INDY**

Just watch the floor.

torch  
Indy

Reminded of the encroaching snakes, Marion waves her  
at the nearest edge of their circle. She looks faint.  
continues his slow turn.

**MARION**

Whatever you're doing, do it faster.

**INDY**

(he spots something)

There!

the  
chosen  
lights

His head whips around, looking at the pillars around  
room. He sees what he wants. He grabs one of the oil  
canisters, looks back to the spot on the wall he's  
and splashes oil on the floor in that direction, then  
it. A path opens toward that wall.

**INDY**

Come on!

He  
and  
remaining  
there.

Marion is frozen in her spot. Indy drags her after him.  
splashes oil the rest of the way to the wall. It lights  
Indy pulls Marion over to the wall. He pours the  
oil in a circle around them, creating a safe zone

**INDY**

Stay here!

**MARION**

(grabbing him)

Where are you going?

**INDY**

I'll be back in a minute. We're going through this wall.

Marion looks at the wall, which looks like all the rest to her. She thinks he's crazy.

**INDY**

Just keep your eyes open and get ready to run. No matter what happens to me.

**MARION**

(panicked)

What do you mean?

Too late. Indy runs back through the path of flames to the center of the room. Snakes strike as his flying heels. Indy reaches the base of the pillar which he touched briefly on his original descent. He uses his torch to clear away the scattered snakes climbing on it, then pulls out his whip. He draws it back, then wraps it solidly around the pillar 15 feet up. With the torch in his mouth, he begins climbing the pillar. It moves ominously under his weight.

The last two torches still burning on the floor go out. Now the only light in the chamber is provided by the torches held by Indy and Marion and the dwindling oil flames. Snakes move in and surround the base of Indy's pillar. The path between Marion and the center of the room is overrun. The circle of flame around Marion is dying down. She looks beyond it with terror-widened eyes, then up through the increasing smoke at the distant Indy.

Near the top of the pillar, Indy's hands strain along his

into  
turns  
snake  
works  
away  
looks at  
swings  
and

taut whip, which he has moves higher. A snake slithers  
view there, inches from Indy's straining face. Indy  
his head so the torch in his mouth can burn it. The  
falls from the pillar. Indy's torch is dwindling. Indy  
his body around so that he is on the side of the pillar  
from Marion. The pillar moves, showering dust. Indy  
the chamber wall five feet away, takes a breath and  
his legs up against it. He is now braced between pillar  
wall.

**MARION (O.S.)**

(screaming)

Where are you?!

all  
ceiling,  
spot  
Indy  
of his

Snakes are moving in force up the pillar toward Indy's  
dwindling torch. Indy grasps the pillar for dear life,  
grimaces with exertion and pushes against the wall with  
he's got. The pillar begins to break loose of the  
then stops. Indy's eyes are on the torch. It is just a  
of flame now. Snakes are sliding up toward his hands.  
again pushes against the wall and the torch falls out  
mouth.

a  
hits  
through  
darkness.

The pillar goes! In the dim light, we see it fall like  
tree directly at Marion. Indy rides it down. The top  
the wall three feet from a cringing Marion and smashes  
to a black chamber beyond. Indy flies off into the  
Gone. Marion clutches her torch at the black hole.

**MARION**

Indy! Where are you?! Please Lord!

appears

There is a moment that seems an eternity, then Indy  
like an apparition out of the void.

**INDY**

Come on!

He grabs her and helps her over the remains of the wall  
into -

**INT. THE CATACOMBS**

The winding string of connected chambers is revealed to  
them  
only a few feet at a time as their torch lights the  
way.

**MARION**

The snakes... are they here?

**INDY**

I guess not. I think I'd be dead.

**MARION**

Do you know where you're going?

**INDY**

Absolutely.

**MARION**

Thank god. Where?

**INDY**

Out.

They round a corner and flush a covey of bats. Marion  
screams.

**INDY**

Don't do that. It scares me.

Marion gives him a look. They round a corner and begin  
a  
walk through a maze of chambers that present for their  
inspection: moldering mummies and stacked sarcophagi; a  
room  
decorated with a thousand human skulls; a wall crawling  
with  
huge scarabaeid beetles. Marion is quite naturally a  
nervous  
wreck; she jumps when Indy grabs her suddenly and  
points.

**INDY**

Look!

**WHAT THEY SEE**

next  
There, coming through the crack in the corner of the chamber, is white blessed sunlight.

**EXT. THE TANIS DIGS - NEAR AIRSTRIP - DAY**

shadows of  
supply  
German  
there  
preparation  
Indy and Marion peek out into the light from the an abandoned excavation. Before them is the improvised airstrip serving the digs: a crude runway, a tent depot, two fuel tank trucks. Down by the fuel trucks a German Mechanic is looking skyward. Now Indy and Marion look too, drawn by the roaring sound of -  
A Flying Wing, which is circling over the digs in preparation to landing.

Gobler;  
Now a new figure approaches the German Mechanic. It is he yells to the mechanic, indicating the plane.

**GOBLER**

Get is gassed immediately! It has an important cargo to take out!

the  
which  
him go.  
In the distance, the Flying Wing lands and rolls toward men. Gobler spins and heads back toward the main camp, is hidden from view by a rise. Indy and Marion watch

**INDY**

When the Ark gets loaded, we're already going to be on that plane.

trucks.  
tires  
The Flying Wing rolls up into the space near the fuel The German Mechanic puts blue blocks in front of the as the engines continue to roar.

to  
Indy and Marion run in a crouch to a hiding spot closer

German  
they  
wrench at  
tumble out  
fast

the plane, near the supply tent. Suddenly, a Second  
Mechanic appears behind them. He is as surprised as  
are, but recovers quickly and swings a big monkey  
Indy. Indy grabs the swinging arm and the two men  
into the open, wrestling. Marion remains hidden, moving  
among the crates.

hose  
and  
when  
left -  
German  
Flying

The first German Mechanic, who is just pulling the fuel  
from the tank truck to the plane, sees the combatants  
runs to help his countryman. He is almost upon them  
Indy puts the Second German away with a devastating  
right - left combination. He turns to find the first  
Mechanic flying at him. The roll toward the rear of the  
Wing and its lethally spinning reversed propellers.

fiddling  
Now

In the cockpit of the Flying Wing, the Pilot has been  
with his gauges just prior to shutting off his engines.  
he notices the fight going on outside.

taken  
fighting  
the  
of

The fistfight between Indy and the German Mechanic has  
on a new stomach-tightening dimension. The men are  
and flailing in and out between the spinning props at  
back of the plane's wings. Each man comes within inches  
becoming instant mincemeat.

up.  
for a  
from  
appears  
bashes

The Pilot slides away the top of his cockpit and stands  
He pulls a Luger from his side and points it, waiting  
clear shot at Indy. The German Mechanic kicks Indy away  
him and the Pilot aims his pistol. Suddenly, Marion  
behind the Pilot, standing on the opposite wing, and

holding  
body  
revving  
still-  
keep  
cockpit,  
luck.  
top

him over the head with one of the blue blocks that was  
the tires. The Pilot drops down into the cockpit, his  
falling on the throttle. The engines roar louder,  
up. The plane begins to roll, rotating around its one  
blocked set of tires. Marion grabs onto the cockpit to  
from slipping into the props. She bends into the  
trying to pull the Pilot's body off the throttle. No  
She grimaces and climbs inside. Her shoulder bumps the  
of the cockpit; it slides tightly shut above her.

rightcross  
toward  
demise  
toward

Under the moving wing, Indy delivers a knockout  
to the German Mechanic which sends him staggering back  
a roaring propeller. Indy's grimace registers the man's  
and a fine mist of blood wafts toward him. Indy spins  
the sound of crumpling metal and sees -

truck.  
plane,  
is

The other prop of the Flying Wing slice into a tank  
The airplane fuel inside floods out onto the pavement,  
surrounding the plane. Indy backpedals away from the  
his eyes searching the scene for Marion. Suddenly, he  
shocked to see her in the cockpit. He runs toward her,  
skidding through the gasoline.

**INDY**

Get out! Get out!

can't

Marion is struggling with the top of the cockpit. She  
budge it. She's trapped.

**EXT. THE COMMAND TENT - DAY**

activity

Three Armed Nazis stand guard around the wooden crate  
containing the Ark. It is sitting near the flopped-open  
entrance to the Command Tent and there is furious

assorted  
in

going on here. Belloq, Shliemann, Gobler, Belzig and Aides are packing up all the papers and personal items in preparation for a hasty departure.

the  
is  
explosion.  
huge  
running  
Nazis.

A large crowd of Arab Diggers is milling about among tents. They all want to get a look at the Ark. Sallah among them. All at once, there is a earthshaking explosion. All eyes turn toward the rise that hides the airstrip. A huge fireball floats into view over there. Everyone starts running toward it. Shliemann yells at Belzig and the Armed Nazis.

**SHLIEMANN**

Stay with the Ark!

**EXT. THE RISE ABOVE AIRSTRIP - DAY**

congregated  
Flying  
fuel  
observers  
alarm.

Almost all the Arabs and Germans in the digs have here and are staring at the burning remains of the Wing. Belloq and Shliemann arrive just as the second fuel truck blows up. The concussion knocks many of the observers flat. Belloq, Shliemann and Gobler watch the scene in alarm.

**SHLIEMANN**

Sabotage!

**BELLOQ**

We must get the Ark away from this place immediately!

**SHLIEMANN**

(to Gobler)

Have it put on the truck. We'll fly out of Cairo.

Gobler snaps his heels, turns to go.

**SHLIEMANN**

And Gobler -

(Gobler stops)

I want plenty of protection.

camp.  
wreckage  
leaves,  
Sallah  
for  
tents to  
someone  
all  
culprit.  
face.  
hiding in  
three

Gobler nods and runs off. Shliemann heads back toward  
Belloq hesitates a long moment, studying the burning  
with an odd, suspicious look. Finally, he turns and  
passing a nearby stack of barrels. When he has passed,  
appears from among the barrels. He searches the crowd  
his people and starts a broken field run along some  
avoid a group of Germans and is running flat-out when  
sticks out a leg and sends him flipping. Sallah, dust  
over his face, looks angrily toward the concealed  
At once, a flashing white grin splits his darkened  
Indy and Marion, splotted with soot and oil, are  
the flap of a tent. Sallah runs into their arms and the  
embrace warmly. When they break -

**SALLAH**

Holy smoke, my friends! I am so  
pleased you are not dead.

**MARION**

Us too.

**SALLAH**

(suddenly remembering)  
The Ark! They're taking it on a truck  
to Cairo.

**INDY**

Where is it?

stealthily  
Sallah gestures to follow and all three run off  
through the mostly deserted camp.

**EXT. AMONG THE TENTS - DAY**

some  
Sallah, Indy and Marion run into a hiding spot behind

this water barrels near the Command Tent. They peek out at activity -

open In the big space near the Command Tent is parked an German staff car; inside is a Blond Driver and an Armed Guard. Directly behind it is a canvas-topped troop truck. At this moment, Belloq and Shliemann are supervising the careful placement of the crated Ark in the back of the truck. When it is securely placed inside, we hear an ominous marching sound and Nine Armed Nazis appear at a trot from between some tents and climb into the back of the truck with the Ark.

hapless Behind the water barrels, Sallah and Marion exchange looks, But Indy just concentrates on -

to The scene by the truck: Belloq and Shliemann are about out climb into the front staff car when they pause to check behind the final component of the convoy. Rolling into place special - the truck is another open staff car. But this one is by a mounted in the back is a big, black machine gun, manned him Gunner. At the wheel of the car is Gobler and next to sits Belzig.

climb Sallah and Marion look at Indy. Belloq and Shliemann out. in the back seat of the front car and the caravan pulls Indy watches it go, thinking hard.

**INDY**

You two get back to Cairo quick and get us transportation to England - a plane, a ship, anything.

**MARION**

What about you?

**INDY**

I'm going to get that truck. I'll meet you at Omar's. Be ready for me.

jumps

Sallah nods. Marion looks at him like he's nuts. Indy up, looks around desperately.

**MARION**

How are you going to get that truck?

**INDY**

(still searching)

I don't know. I'm making this up as I go.

He runs away between two tents.

**EXT. AT THE EDGE OF THE DIGS - DAY**

happily

gallops off

From among the tents, Indy suddenly bursts into view, astride a magnificent white Arabian stallion. He across the desert.

**EXT. THE DESERT (VARIOUS SHOTS) - DAY**

has

slopes.

along

train.

Indy cuts cross-country avoiding the road the convoy taken. He leaps gullies, climbs dunes, slides down Soon the convoy comes into view far below him. He tears a parallel ridge, like an Indian shadowing a wagon

**EXT. DESERT ROAD - DAY**

mountain

the

between

Nazis

canvas

The convoy is entering rougher country. The narrow road we've seen earlier ascends ahead. To the side of road are tall boulders. Suddenly, Indy shoots out from two rocks and rides directly for the truck. The Armed in the back of the truck can see nothing because the

the  
and  
sand

hides their view. But Gobler, Belzig and the Gunner in rear staff car have a brief line on him. Belzig points the Gunner fires away and Indy, the bullets kicking up near Indy's horse.

see  
he  
he  
into  
Truck  
away  
and

The Armed Guard in the cab of the truck leans out to see what's happening. Indy has been riding alongside. Now stands on the horse and leaps to the cab. In a second, he has flipped the Armed Guard out of the truck. He slides into the cab and begins grappling with the Truck Driver. The Truck Driver tries to hit the brakes, but Indy kicks his foot away and floors the gas pedal. The truck doubles its speed and shoots onto the steep mountain road.

**EXT. MOUNTAIN ROAD - DAY**

move  
to  
begins  
road.  
around a

The Blond Driver of the front staff car sees the truck up on him in the rearview mirror and speeds up. Belloq, Shliemann and the Armed Guard in the car twist around to look at the struggle in the truck. The Blond Driver begins what will be a continuing preview of the twists in the road. He turns his wheel sharply and takes the lead car around a bend.

their  
wheel.

In the cab of the truck, Indy and the Truck Driver stop fight temporarily and cooperate in turning the steering wheel. The truck barely stays on the road.

ride.  
mountainside, the

A full view reveals the incredible geography of this ride. The convoy in tiny against the spectacular cliffs drop hundreds of feet.

the  
perched  
Gobler  
all

At the wheel of the rear car, Gobler swerves to stay on road and accidentally sideswipes a boulder. The Gunner in the back is flipped head over heels out of the car. and Belzig are having trouble seeing the road through the dust the convoy is kicking up.

barely  
blow  
rail

The lead staff car reaches the summit of the road and makes the hairpin turn there, delivering a destructive blow to the guard rail that has been placed there. The guard rail is now bent.

again  
negotiate the  
guard  
however,

In the cab of the truck, Indy and the Truck Driver stop trying to choke each other long enough to turn together. The bumper of the truck hits the broken guard rail and sends it flying off the cliff. The truck, however, holds the road.

through  
completely.  
has  
flying to

In the rear car, Gobler and Belzig are trying to see through the thick clouds of dust. Suddenly it clears completely. Unfortunately for them, this happens because their car has shot out into space at the hairpin turn. They are flying to their final reward. Belzig, eyes wide behind his evil spectacles, screams as he goes.

by  
and he

In the cab of the truck, the Truck Driver is distracted by the sight of the flying staff car. Indy plasters him and he tumbles out.

rocks.

Far, far below, Belzig's staff car explodes on the rocks.

command of  
for

In the back of the truck, a TOUGH SERGEANT takes command of the situation. He picks out six Armed Nazis and motions for

to  
that  
submachine  
Shliemann

them to start climbing around the outside of the truck  
the cab. With some trepidation the lucky ones begin  
maneuver. The truck is swerving like crazy.  
In the front staff car, the Armed Guard aims his  
guns back at Indy, alone now in the truck's cab.  
knocks the barrel roughly away.

**SHLIEMANN**

(yelling)

If anything happens to that Ark,  
we're all dead men ! The Fuhrer will  
see to it!

putting

Indy sees this from the cab and reacts by speeding up,  
even more pressure on the Blond Driver.

toward  
rounds  
through a

Along the back of the truck, Armed Nazis are edging up  
the cab, three on each side. They hang on as the truck  
a corner and goes into a straightaway that leads  
short tunnel.

staff  
the  
quick  
truck  
his  
the

In the cab, Indy has been concentrating on the lead  
car. Now, just before entering the tunnel, he looks in  
side view mirror and sees the Nazis on his side. A  
glance to the other mirror reveals the others. As the  
sweeps into the tunnel, we see Indy just start to turn  
steering wheel - he is going to sideswipe the walls of  
tunnel

two  
lead  
sides

At the other end of the tunnel, we hear the roar of the  
engine and two long, screeching, scraping sounds. The  
staff car shoots out of the tunnel, then the truck, its  
cleaned of Nazis.

with  
two  
up

In the rear of the truck, the Tough Sergeant is looking distaste back at the tunnel. There remains only him and Armed Nazis with the Ark. He sends these two climbing over the top of the truck.

by  
Suddenly  
Nazis  
starts  
stupidity.

In the lead car, the Blond Driver is being pressed hard Indy, who now edges up to bump them from the rear. the Armed Guard next to the Driver sees the two Armed appear on the top of the truck. Without thinking, he to point them out to Shliemann, then realizes his

mystified. He  
slams  
truck  
truck,  
hits the  
weapons,

In the cab, Indy has seen this and is at first checks his sideview mirrors. Then he figures it out and on his brakes. The brakes lock, the wheels burn and the skids to a dusty halt. The two Armed Nazis fly off the over the cab to the road in front. Indy immediately gas again. The two Armed Nazis, just aiming their get wiped out.

all  
his  
doing.

In the rear of the truck, the crated Ark is bouncing alone, no one in sight, because -

The Tough Sergeant is on the top of the truck, making way steadily forward. This guy clearly knows what he's A submachine gun is slung across his back.

curves.  
Sergeant

The truck and the staff car race through a series of S- In the staff car, Belloq and Shliemann spot the Tough as he reaches the front of the truck's top and begins

to  
Shliemann

lower his submachine gun barrel toward the cab. Indy is unaware. Belloq and Shliemann exchange looks. Then

yells to the Armed Guard in the front seat.

gun.  
The Tough Sergeant has a line on Indy. He points his

Sergeant

The Armed Guard blasts away at the truck. The Tough  
dies in a hail of bullets and flies off.

when

Indy, who has ducked at the gunfire, is confused. But  
he sees the Armed Guard up front lower his gun, Indy  
floors it and begins bumping the staff car in earnest.

again

The road is almost down to a level now. In the distance

-

reaching

Cairo. The road takes a little dogleg just before

make

level ground again. Just as the staff car is about to

flies

the turn, Indy smashes them from behind. The staff car

takes

off the road and down a twenty foot embankment. Indy

the truck speeding down the road and off toward Cairo.

the

In the staff car, the occupants are bruised but safe.  
Shliemann points at the departing truck and yells at

resting

Blond Driver. The staff car fishtails out of its sandy  
place and takes off after the truck.

**EXT. OUTSKIRTS OF CAIRO (VARIOUS SHOTS) - DAY**

the

Indy has an ever-decreasing lead on the staff car as

animals

race thunders into the narrow streets. People and

there

leap out of the way; carts and barrels go flying helter  
skelter. Indy takes the truck down a street so narrow

into

are only inches to spare on each side. Pedestrians jump  
doorways.

**EXT. OMAR'S SQUARE - DAY**

small

When the truck clears the narrow street, it is in a

side.

square. Omar's garage is gaping open on the opposite

square  
tenting  
Arabs,  
and  
the  
their  
street.  
Blond  
other

Indy hits the brakes and the truck skids across the  
and into the garage. The garage door slams shut and  
drops from the building to hide the door. Various  
friends of Omar, rush out with fruit carts and baskets  
set up a mini-bazaar in seconds. Two Arab Boys sweep  
tracks of the truck into oblivion. They throw aside  
brooms just as the staff car appears from the narrow  
Belloq and Shliemann look around desperately as the  
Driver steers the car through the square and out the  
side.

**EXT. CAIRO DOCKS - NIGHT**

the  
African  
its  
with  
handsome,  
rail,

The waterfront is dark and misty. An old tramp steamer,  
BANTU WIND, sits by the pier. Several fierce Black  
Pirates, the crewmembers, are taking on final stores.  
A small light illuminates the top of the gangplank. In  
circle, Indy and Marion exchange long, warm embraces  
Sallah. A short distance away the ship's Captain, a  
powerful black named SIMON KATANGA, watches from the  
smoking a pipe.

**DISSOLVE TO:**

**EXT. OPEN SEA - THE MEDITERRANEAN - NIGHT**

even

The Bantu Wind is bathed in moonlight as it cuts across  
seas.

**INT. INDY'S CABIN - NIGHT**

holster.

Indy comes in, takes off his hat, jacket, whip and

and  
liquor,  
necked  
innocent.  
model's

The door which connects this cabin to the next opens  
Marion appears. She is carrying a half-full glass of  
but what you notice is the long, snow-white, high-  
necked nightgown she is wearing. It is very prim. Very  
innocent. And very sexy. Marion does a slightly embarrassed  
turn for Indy.

**MARION**

I have a feeling I'm not the first  
woman to travel with these pirates.  
There's a whole wardrobe in there.

**INDY**

It's lovely.

back  
bed,  
her

Indy sits on the cot, takes off his boots. He leans  
against the wall and rubs his eyes. Marion sits on the  
bed, leans back against the wall with him and looks down at  
her white nightgown. She chuckles.

**MARION**

I feel like a virgin bride in this.

**INDY**

That's what you look like.

**MARION**

(takes a drink)  
There are some things you can  
recapture in this life, but that  
isn't one of them.

**INDY**

What would you like to recapture?

**MARION**

(after a long pause)  
Nothing. That is the way it is.

it

He watches her closely as she drains her glass and puts  
down.

**INDY**

Did I ever say I was sorry I burned  
down your tavern?

She turns so their lips are very close.

**MARION**

No. Then again, I burned up that  
plane.

**INDY**

You saved my life.

**MARION**

And you saved mine.

**INDY**

Seems things have worked out kind of  
even.

**MARION**

That's the way I like them.

**INDY**

Maybe we should consider all past  
accounts closed.

Marion thinks about this a long time.

**MARION**

No. Not yet.

**INDY**

What else?

his. She looks into his eyes. A smile jumps from her lips to  
He kisses her and they sink slowly to the cot.

**INT. IN THE HOLD**

at The ship's rats are agitated. They tremble and chatter  
center the edges of the compartment, darting about. Out in the  
HUM-M- of the hold, sitting all by itself, is the crated Ark.

**M-M.**

**INT. INDY'S CABIN - DAY**

Something's Marion awakes with a start, alone in the cot.

holster.

wrong. The ship is quiet. Indy is strapping on his  
He pulls his ship and jacket from a hook.

**MARION**

What is it?

**INDY**

The engines have shut down.

**MARION**

Why?

**INDY**

I'm going to find out.

**EXT. LOWER DECK - DAY**

at a  
flies  
himself,

Indy runs toward the bow, then climbs some steps four  
time. A MESSENGER PIRATE is hurrying to get him, but  
by him on the steps. By the time the Pirate stops  
Indy is gone.

**MESSENGER PIRATE**

Mister Jones! The Captain he say -

**EXT. THE BRIDGE - DAY**

ship.

Captain Katanga is looking with concern ahead of the  
Indy appears behind him.

**INDY**

What's wrong?

**KATANGA**

You have most important friends.

Indy  
are ten  
manned  
heavily-  
the

Katanga turns quickly, pointing with a sweeping hand.  
looks. Arrayed in a rough semicircle around the ship  
German Wolf Submarines. All of their deck guns are  
and trained on the Bantu Wind. Worse, at least five  
armed boarding parties in rafts are closing quickly on  
ship.

**INDY**

Holy shit.

**KATANGA**

(fast)

I sent my man for you. You and the girl must disappear. We have a place in the hold. Go, my friend!

**EXT. UPPER DECK - DAY**

Indy tears along the deck. He looks over the rail and sees two Nazi rafts already next to the ship.

**EXT. LOWER DECK - DAY**

Indy flies down some stairs and starts to round a corner. Suddenly he throws himself backwards, out of view. Three uniformed Nazis are clustered near a cabin door holding the Messenger Pirate. Now two more come out of the cabin trying to maintain their grasp on a kicking, yelling Marion. She is still wearing her white nightgown. More Nazis clamber onto the deck and head toward Indy, slamming open doors, rousting Pirates, spouting racial epithets. Indy steps backwards and fades into the maze of the ship.

**EXT. / INT. THE BANTU WINDS (VARIOUS SHOTS) - DAY**

The ship is swarming with Nazis. The Black Pirates are herded forward, subjected to rough physical and verbal abuse by the Aryan Supermen. The Pirates are clearly under orders not to resist, but not one of these strong men likes it. They'd gladly give their lives to rip the throat out of a few Krauts. In the hold, the door slams open and Nazis pour in; they smile at the sight of the crated Ark.

**EXT. THE BRIDGE - DAY**

circle  
by  
holding  
deck  
Belloq's

Captain Katanga watches as his crew is crowded into a  
of Nazis on the wide deck below him. He is surrounded  
Belloq, Shliemann, and several Nazis, two of whom are  
Marion. Now the Nazis from the hold appear on the lower  
carrying the crated Ark by means of the long poles.  
eyes shine at the sight.

**SHLIEMANN**

Take it aboard the Wurrfler!

**BELLOQ**

And be very careful!

The Ark is taken away.

**SHLIEMANN**

(to a Sergeant below)

What about Jones?

**SERGEANT**

Not a trace yet, sir!

**KATANGA**

Jones is dead.

Belloq and Shliemann regard him suspiciously.

**KATANGA**

We killed him. He was of no use to  
us. The girl, however, has certain  
value where we are headed. She will  
bring a very good price. If that  
cargo you have taken was your goal,  
then go in peace with it. But leave  
us the girl. It will reduce our loss  
on this trip.

**SHLIEMANN**

Savage. You are not in a position to  
ask for anything. We will take what  
we wish and then decide whether or  
not to blow your ship from the water.

Marion's  
Belloq steps forward and puts a proprietary hand on

arm, fixing Shliemann with a steady look.

**BELLOQ**

That girl goes with me. It will be part of my compensation. I'm sure the Fuhrer would approve.

Shliemann considers.

**BELLOQ**

If she fails to please me, you can do with her as you wish.

agreement  
This appeals to Shliemann's nature. He signals his  
with a gesture. Belloq ushers Marion away with her two  
keepers.

**DISSOLVE TO:**

**EXT. "THE WURRFLER" - CONNING TOWER - DAY**

the  
Aides.  
The Nazis have returned to their subs. Shliemann is on  
bridge with the WURRFLER'S CAPTAIN and the Captain's  
The Captain is an honorable career Navy man.

**THE WURRFLER'S CAPTAIN**

Colonel Shliemann, all torpedoes are loaded.

Wind, as  
the  
proud  
Wurrfler's  
Shliemann nods and continues to stare at the Bantu  
does the Captain. The Pirate crew is all lined across  
bow. Towering above the others, standing on the rail,  
and defiant, is Katanga. Shliemann looks at the  
Captain a moment.

**SHLIEMANN**

What do you think, Captain?

**THE WURRFLER'S CAPTAIN**

(earnestly)

I think not, Colonel. Nothing is to be gained. We are not at war.

Shliemann mulls this, then turns to the hatch.

**SHLIEMANN**

...yet. Let the vermin live. We must  
be on our way.

very  
follows  
other  
alone on

Shliemann disappears down the hatch. The Captain is  
pleased. A Radioman speaks into his headset, then  
the other Aides down the hatch. In the distance the  
subs begin to move away from the ship. The Captain,  
the bridge, looks once more at Katanga.

for

On the Bantu Wind, Katanga executes what might be taken  
a salute.

goes  
Wurrfler  
aft  
and a

The Wurrfler's Captain smiles, salutes crisply, then  
below, pulling the hatch closed. Immediately, the  
begins to move. And as it does, we see the rail at the  
of the main deck. From nowhere, a wet sleeve appears  
hand grabs the rail!

He  
that, his  
water

Indy pulls his dripping body onto the sub's main deck.  
has lost his felt hat once and for all. Other than  
outfit is the same as always, just wetter. Suddenly,  
is washing over his feet; the Wurrfler is beginning to  
submerge. Indy runs through quickly deepening water

toward  
and  
light  
feet  
conning

the haven of the conning tower. Halfway there, he slips  
goes down. Only by grabbing the base of the aftmast  
does he keep from being swept away. He struggles to his  
and sloshes through knee-deep water to the base of the  
tower.

tower  
Indy

Indy climbs the ladder to the bridge of the conning  
and looks down. The water is rising toward his fast.

himself  
and  
him.  
mast  
the  
under.  
above.

climbs the ladder to the top of the turret and braces  
between the two uprights there - the 7 foot radio mast  
the 20 foot periscope. Still the ocean comes up to meet  
Soon the top of the turret is under water and the radio  
is disappearing. Indy shifts his grip to the periscope,  
working his way up it and hanging on for dear life as  
ocean whips at his body. The periscope is quickly going  
Indy hangs on to the top three feet, all that remains

Indy's  
smile,  
bullwhip

The forward movement of the sub continues, but, to  
slowly dawning delight, the dive stops. No more of the  
periscope goes under. Indy smiles; it's a pretty good  
too, given the circumstances. Indy pulls out his  
and begins tying himself to the periscope.

**EXT. THE PERISCOPE - AFTERNOON**

to  
isn't  
might

The sun warms that part of his body Indy has contrived  
keep out of the water. The rest floats out behind. Indy  
comfortable, but all in all, it's not as terrible as he  
have feared.

**DISSOLVE TO:**

wasted.  
is  
from

**EXT. THE PERISCOPE - DUSK**

It's as terrible as Indy might have feared. He looks  
Waterlogged and exhausted. The wet leather of the whip  
contracting and he must struggle constantly to keep it  
cutting into his skin.

**DISSOLVE TO:**

**EXT. THE OCEAN - NIGHT**

disappearing

Several shark fins cut the surface, appearing and  
in the bright moonlight. They are shadowing -

**EXT. THE PERISCOPE - NIGHT**

running

Indy looks through barely open eyes at the sharks  
alongside. There is nothing to be done. His eyes close.

**FADE**

**OUT:**

**FADE IN:**

**EXT. THE PERISCOPE - NIGHT**

is  
tries  
body.  
Some  
his  
only  
rubs  
To

The submarine has stopped. The water is calm. The moon  
bright. A gentle swell splashes Indy awake. He blinks,  
to regain his senses. He makes an inventory of his  
Surprised to find himself intact, his spirits lift.  
hidden reserve of energy flows through him. He frees  
aching arms from the wet leather of his whip, leaving  
one loop around his waist to hold him to the sub. He  
his hands and stretches. Once again, he has survived.  
fight again. He looks around.

**WHAT HE SEES**

by  
again.  
Indy  
close,

A lovely island. No sign of man's presence. The sub has  
stopped at the mouth of a wide cove completely ringed  
tall white rock cliffs. Suddenly the sub begins to move  
It is headed directly toward the center of the cliffs.  
holds on, mystified, alert. When the cliffs are very  
the sub begins to dive.

**INDY**

Damn!

Indy  
jacket  
as he

He thinks hard. Inspiration hits just before the water.  
flips his leather jacket up over his head and holds the  
out in front of him. His head is hidden by the jacket  
goes under water.

**INT. THE UNDERWATER TUNNEL - NIGHT**

into the  
legs  
it's

The sub enters an underwater tunnel that penetrates  
cliffs. Indy is held to the periscope by his crossed  
and the whip. His impromptu air bubble is working, but  
a struggle to maintain it.

Each  
leather  
leather out  
hangs  
on,

The sub begins to cut through thick marine vegetation.  
dangling growth pulls at Indy's body and slaps at his  
bubble. Now a clump of entwined seaweed rips the  
of his hands and his bubble of air rises away. Indy  
on, holding his breath, but the vegetation gets denser.  
Finally, it pulls him off the periscope. The sub moves  
disappearing ahead.

head hit  
rock.

Indy rises desperately through the dark water, his hand  
outstretched. Then, almost simultaneously, hand and  
solid rock. But no air. Indy feels along the ceiling of  
Nothing. It's all submerged.

himself. His  
last  
pocket.

Indy dives, stroking deep into the tunnel. When he has  
descended 15 feet, he grabs a vine and steadies  
eyes search the dim roof of the tunnel. He sees his  
hope in the distance - a small blue circle, an air  
He swims for it.

smashes  
air.

In the air pocket, Indy's head breaks the surface and  
into rock again. The pocket is only six inches deep. No  
matter. Indy loves it. He'd like to move in. He gulps

**INT. THE SUB BASE - DOCKING BAY**

in  
the  
cavern, it

The Wurrfler has arrived at an extraordinary base built  
the hollow interior of the island. This chamber, with  
docking bay, is almost all water. A huge natural  
has been reinforced and enlarged by the Germans.

been  
Marion  
from  
nightgown

The Wurrfler sits surfaced at the dock. The Ark has  
unloaded and placed on a cart. Shliemann, Belloq and  
have just disembarked and been met by a Nazi contingent  
the base. Marion looks worse for the trip. Her white  
is now ripped and smudged.

Shliemann  
behind  
activity,  
pass  
it in

One of the greeting Nazis, a TALL CAPTAIN, salutes  
and Belloq. As he speaks to them, we notice that right  
this group, just above a great deal of sub unloading  
Indy's whip hangs from the periscope. Working Nazis  
within feet of it unaware; the Tall Captain would see  
a moment if he were not so focused on the new arrivals.

**TALL CAPTAIN**

(to Belloq)

The tents have been arranged in  
accordance with your radioed  
instructions, sir.

**BELLOQ**

Good. We must take the Ark there  
now.

but  
a

Shliemann looks a little unhappy about this exchange,  
says nothing. The group moves swiftly toward the end of  
mine train arrangement. The train, consisting of small,  
separate, electric-powered cars, sits on a track which  
disappears into a tunnel cut in the rock.

lights  
then  
leans  
Indy's  
order  
matter. We  
hand

On the turret of the Wurrfler, the Wurrfler's Captain a cigarette as he watches the mine train disappear, returns his attention to the activity on the dock. He idly against the periscope, his head two feet below dangling whip. Something catches his eye, he yells an and climbs down from the turret to deal with the hold on the whip for a long moment, until its owner's appears and quickly reclaims it.

**INT. TRAIN TUNNEL**

tight  
The  
It's  
of  
is  
those  
the  
excited,

The Ark and its entourage are moving slowly up the dark tunnel, their way lit by intermittent lanterns. The tunnel is irregular, but generally about 7 feet wide. Its height varies from an average of about 7 feet to a low only about 4.5 feet at the points (every 40 feet) where support beams cross the track. The result is that there only about a foot of clearance above the mine cars at those points; passengers must duck to keep from being hit in the head. Shliemann, looking worried, and Belloq, very are focused on the Ark in the car ahead.

**SHLIEMANN**

I am uncomfortable with the thought of this -  
(spitting it out)  
Jewish ritual. Are you sure it's necessary?

**BELLOQ**

(playing him)  
Let me ask you this - Would you be more comfortable opening the Ark in Berlin - for the Fuhrer - and finding out only then if the sacred pieces of the Covenant are inside? Knowing, only then, whether you have

accomplished your mission and obtained  
the one, true Ark?

looks at  
bright

Shliemann doesn't like any of his alternatives. He  
Belloq with some suspicion as the train comes into  
light.

**INT. COMMAND CENTER**

has  
three-  
court.  
supplies  
far  
the

A second natural cavern, even bigger than the first,  
been worked over by the Germans into a rectangular,  
story high supply center around a huge, open, center  
Uniformed Nazi Soldiers are everywhere, wrangling  
and ammunition, monitoring electronic equipment. At the  
end of the court, a second train tunnel disappears into  
rock.

large,  
of  
a

Across the open court, Belloq sees his destination: a  
brilliant white silk tent has been erected in the midst  
all this hardware. It looks incongruous, and more than  
a little eerie. It is the Tabernacle.

**INT. TRAIN TUNNEL**

coming  
passes

Indy is making his way up the tunnel. He hears cars  
from up ahead and steps into the shadows. A mine car  
with several laughing Nazis. Indy continues on his way.

**INT. THE TABERNACLE**

The  
which  
at its  
watches

The light in here is lovely, unearthly. Oil lamps burn.  
Tabernacle is really several concentric, silk tents,  
creates a flowing maze effect. The innermost tent has  
center a 3-foot high, tapestry-covered altar. Belloq

lift the  
The  
strange  
to be

with gleaming, obsessed eyes as two Nazis carefully  
actual Ark out of its crate by means of the long poles.  
Ark dazzles the eye, seeming to glow gold in this  
light. The two Nazis place it carefully on the altar.  
Shliemann and some Aides hang back. Marion is nowhere  
seen.

**INT. COMMAND CENTER - END OF TUNNEL**

to  
the

Indy makes a fast break from the shadows of the tunnel  
the protection of a high stack of supplies. He climbs  
back of the stack, peeks over and surveys the area.

**WHAT HE SEES**

one  
German:

In addition to the Tabernacle, the second train tunnel  
entrance, and all the activity, Indy's glance rests  
momentarily on a large, heavy metal door halfway down  
wall toward the Tabernacle. It bears the words, in

**"DANGER - MUNITIONS"**

Indy continues to scan the scene.

**INT. THE TABERNACLE**

other  
discomfort.

In the central area with the Ark, Shliemann and the  
Nazis wait impatiently, eyeing the Ark with some  
Belloq is not visible, because at the moment he is -

scene  
Belloq  
robe  
wooden  
long,

In the folds of the Tabernacle, the silk of the tents  
undulating around him. The light is even stranger, the  
almost dreamlike. With the help of the Tall Captain,  
lets an extraordinary, gold-embroidered, ceremonial  
fall over his head and onto his body. Belloq looks  
transported, possessed. The Tall Captain unlatches a  
case and takes from it a sturdy ivory rod about 5 feet

and  
the  
elaborately engraved. Belloq takes it from him, turns  
slips back through the silk. The Tall Captain stays in  
folds.

are  
exchange  
"Juden"  
there  
Back in the central area, Shliemann and the other Nazis  
taken aback by Belloq's appearance in the robe. They  
looks. From one knot of men there is muttering about  
and such, but when Belloq turns a fiery gaze on them  
is immediate silence. Shliemann looks uncertain in this  
presence.

and  
moments  
ivory  
of  
bazooka  
Belloq approaches the Ark. He stops a few feet from it  
begins murmuring an invocation in Hebrew. After a few  
of this he advances a step and is about to place the  
rod in a notch under the lid of the Ark itself. The end  
the rod is an inch from the notch when -  
Indy steps into the Tabernacle. On his shoulder is a  
and it is aimed directly at the Ark.

**INDY**

Hold it.  
(the Nazi react)  
One move from anybody and I blow  
that box back to Moses.

is to  
Shliemann makes it clear to the other Nazis that Indy  
be obeyed.

**BELLOQ**

Jones, your persistence surprises  
even me. You are going to give  
mercenaries a bad name.

**INDY**

What about you? Talked to God yet?  
(Belloq's eyes flash)  
Where's the girl?

**SHLIEMANN**

Doctor Jones, surely you don't think you can escape from this base.

**INDY**

That depends on how reasonable we're all willing to be. All I want is the girl. We'll keep possession of the Ark only till we've got safe transport to England. Then it's all yours.

**SHLIEMANN**

If we refuse?

**INDY**

Then the Ark and some of us are going up in a big bang. I don't think Hitler would like that a bit. Now I don't want to talk about this anymore. Show me that girl in five seconds or -

down  
floor as  
Indy's  
grasp.

The Tall Captain flies out of the silk and takes Indy by the neck. The bazooka clatters across the cement two other Nazis help subdue Indy. The three Nazis take pistol from his holster and raise him roughly in their grasp.

**SHLIEMANN**

Jones, this is the second time I have seen you looking very foolish.

**INDY**

It's a bad habit. I'm trying to break it.

Shliemann draws his Luger.

**SHLIEMANN**

I'll help you. This time I'll kill you myself.

Shliemann raises the pistol.

**BELLOQ**

No! Not in the presence of the Ark! Take him outside.

pistol,

Shliemann eyes Belloq, then the Ark. He lowers the

They

motions for the Nazis to take Indy out ahead of him.  
stop a moment only when Belloq speaks.

**BELLOQ**

Indiana Jones, I salute you. I am  
even a little sorry you will miss  
this moment.

**INDY**

Thanks. If you talk to Him, tell Him  
I'm on my way up.

back to

Shliemann motions them out and follows. Belloq turns  
the Ark, raising the ivory rod.

**INT. COMMAND CENTER**

holding  
nearby  
the

Shliemann, the Tall Captain, Indy and the two Nazis  
him emerge from the Tabernacle. Shliemann points to a  
wall and the group starts that way with Shliemann and  
Tall Captain slightly ahead.

**INT. THE TABERNACLE**

the lid  
begins to  
begins  
weight  
feet.

Belloq has the ivory rod inserted in the notch under  
of the Ark. He utters a short phrase in Hebrew and  
press down on his end of the rod. The lid of the Ark  
to lift. It's difficult work. Belloq puts his whole  
into one big press on his end and the lid opens two

of  
charge  
compare to  
waiting  
fast,

Inside the Ark of the Covenant is a preview of the end  
the world. A light so bright, a power so fearsome, a  
so jolting, that there is nothing in our world to  
it. It's as though this magnificent golden box has been  
gathering electric energy for three thousand years,  
for just this crack of the lid to release it all in one  
cleansing explosion of pure force.

white  
takes  
volt  
then  
our  
chaos,  
Belloq,  
kind  
can  
incandescent  
accompanied  
and  
it

Blinding arcs of light shoot out across the Tabernacle instantly killing all the Nazis inside and turning the silk to flame. But it is Belloq in his obsession who takes the full blast. His whole body seems lit by a million volt current and, for a moment, his complete form is white, blue, then maybe green, but it is hard to tell because our eyes are blinded now too. Two aspects of this ghastly, beautiful display are somehow communicated in the chaos, although the communication is subliminal. First, that Belloq, in the instant of his destruction, has experienced some kind of sublime, transcendental knowledge. If a death's-head can smile and look satisfied, that is how Belloq's incandescent face would be described. Secondly, this event is accompanied by a sound like no other. A sound so intense and so odd and so haunting that the suggestible among us might imagine it were the whisper of God.

**INT. COMMAND CENTER**

temporarily  
short  
together.  
of his  
put  
the  
fires

Chaos. Shliemann and the Tall Captain have been temporarily blinded by the light from the Tabernacle. Indy makes short work of his two escorts. He bashes their heads together. When only one goes down at this, Indy uses the handle of his bullwhip, which has appeared instantly in his hand, to put the second one down. Shliemann, hand on his eyes, aims his Luger blindly at the scuffle. Indy pushes the Tall Captain at Shliemann, who fires on impact, killing the Tall Captain. Indy knocks out Shliemann.

Ark  
the  
side.  
burning  
only to  
shoots  
of  
flaming

Behind Indy, the brilliant light and weird noise of the  
have suddenly ceased, but the Tabernacle is ablaze and  
fire has quickly spread to stacks of supplies on either  
Smoke is already starting to fill the cavern. Nazis are  
running around, yelling for firefighting water. A  
crate at the side of the Tabernacle is pushed over,  
knock over a drum of heavy black oil. A river of flame  
across the cement.  
Indy grabs a rifle with bayonet from the prostrate body  
one of his former escorts and runs back into the  
Tabernacle.

**INT. THE TABERNACLE**

of  
Ark.  
gold  
pile  
continues

Indy jumps through the flames into what is now a tent  
fire. He looks around at the dead bodies, then at the  
The lid has slammed down shut again and the Ark shines  
in the flames. Before it, where Belloq once stood, is a  
of ash and charred debris. Indy registers this, then  
to scan the scene.

**INDY**

Marion! Marion, can you hear me?

Suddenly, Indy looks as -

posts.  
is  
flaming  
has

The far side of the Tabernacle burns completely away,  
revealing Marion, tied spread-eagle between two upright  
Her nightgown is now in tatters, black with soot. She  
gagged, but her eyes are screaming, focused on the  
river of black oil which is about to engulf her feet.  
Indy rushes toward her, unaware of a uniformed Nazi who

and  
motions  
the  
Indy

appeared from the flames. Marion looks up to see Indy  
the Nazi leveling his submachine gun at Indy. She  
desperately with her eyes. Indy dives and rolls through  
flames just as the Nazi opens fire. From the floor,  
blasts the Nazi.

bayonet  
flames  
sides  
backwards,  
Indy

The river of burning oil is only a foot from Marion.  
Indy jumps up and runs toward the bound Marion, his  
aimed directly at her. Her wide eyes flash between the  
and the shining blade. Expertly, Indy slashes down both  
at Marion, cutting all four bindings. Marion falls  
away from the flames, but before she hits the ground,  
is there, catching her in his arms.  
They embrace. They kiss. They break.

**INDY**

Hi.

**MARION**

Oh, Indy! Thank god you're here.

**INDY**

Glad I could make it.

burning  
completely  
and a

Indy rises, pulling her up with him. The Tabernacle is  
away so fast that soon Indy and Marion will be  
exposed. Indy rushes over and grabs the submachine gun  
Luger from the dead Nazi.

**INDY**

Let's get out of here.

**MARION**

What about the Ark?

considering

Indy stops, startled by her spunky attitude. He's  
their changes.

**INDY**

Are you game?

**MARION**

Hell yes! We've made it this far.

**INDY**

(grins at her)

Okay. Let's do it.

They approach the altar through the dying flames, Indy  
carrying slinging the submachine gun over his back. The long  
poles are still in place.

**INDY**

Whatever you do, don't touch it.

Let's put it on the floor.

Marion nods. Each taking an end with the poles, they  
lift the Ark from the altar and lower it to the floor.  
Marion grunts under the weight. Indy registers this, hands her  
the submachine gun. He pulls out his whip, motions her  
back, and sweeps the whip tightly around the body of the Ark. The  
whip wraps snugly around the plaiting and Indy ties it off.  
The Ark is now harnessed to the whip handle. Indy gives it  
an experimental pull and the Ark slides across the smooth  
cement.  
Indy indicates the direction of the second train  
tunnel.

**INDY**

We'll go down that side. Shoot anyone  
who looks at us crosseyed.

**INT. COMMAND CENTER**

Two huge stacks of goods are ablaze and the Nazis are  
having trouble getting water to them. The Nazis main concern  
at this point is an enormous, neat stack of wooden  
cartridge

already  
Nervous  
they  
close.

boxes which are piled down the wall from one of the  
blazing, and now teetering, stacks of general goods.  
Nazis are moving the heavy cartridge boxes as fast as  
can, but it's slow work and the threatening fire is

center  
Ark.  
them  
just

Indy and Marion make their way along the side of the  
court, Indy grimacing with the strain of pulling the  
One Nazi stops directly in front of them, looking at  
queerly. Indy knocks him out with the butt of his Luger  
as Marion is about to fire.

Now  
He  
empty  
bound.

Out in the court, Shliemann has regained his eyesight.  
he crouches, scanning the scene desperately for Indy.  
looks into the remains of the Tabernacle and spots the  
altar. Beyond it, the unoccupied posts where Marion was

Marion  
the  
heavily  
attention  
and  
in  
flips  
Nazis.

At the entrance to the second train tunnel, Indy and  
struggle to lift the Ark into a mine car. Marion has  
submachine gun slung over her back. The Ark drops  
into the bottom of the car. The noise attracts the  
of five water-carrying Nazis. They see what's going on  
reach for their side-arms. Indy grabs Marion, pulls her  
front of him - as though to use her as a shield - and  
the submachine gun, still on her back, toward the

five

He opens fire, turning Marion's body so he can mow all  
down.

entrance. He

Shliemann spins around and looks at the tunnel

the points at Indy and Marion, who have just hopped into mine car with the Ark.

**SHLIEMANN**

Stop them! Kill them!

just A dozen Nazis spin and look at the mine car. Marion is  
throttle leveling the submachine gun. Indy pushes forward the  
speed. and the mine car moves toward the tunnel, picking up  
both As the Nazis raise their guns to fire, Marion and Indy  
is open up, peppering the area with lead. As the mine car  
about to disappear into the tunnel -

**INDY**

(to Marion)

Get down!

into As the car disappears, bullets pock the entrance of the  
tunnel. Shliemann runs up with three Nazis. They jump  
the next mine car and take off, disappearing into the

fire- Over at the burning stack of goods, some terrified  
goods fighters scurry away as the burning pile of general  
wooden falls over onto the stack of cartridge boxes. The  
want boxes immediately start burning. Many of the Nazis just  
OFFICERS to get out of there, but a couple of disciplined  
far are trying to salvage the situation. They point to the  
drums. side of the court, the walls are lined with oil and gas

**OFFICER**

We must cover the drums! Protect  
them from the bullets!

**INTERCUTTING INDY AND MARION WITH SHLIEMANN AND THE  
NAZIS**

We see a most extraordinary pursuit. This tunnel is of

early  
summit  
alternately  
the  
Indy  
the  
in  
The  
rock, and  
fires  
throttle,

identical design to the first, except more twisty. This section goes slightly uphill, as though headed for the of a rollercoaster. The low cross beams and the higher sections in between are causing the Nazis to stand and duck in their efforts to get a clear shot at lead car. One German times it wrong and gets whacked. in unhappy with the speed of his car and he's right, Nazis are moving faster and gaining. When both cars are the same high section, the Nazis blast away at them. The noise is deafening, with barking guns, splintering twanging ricochets contributing to the din. As Marion a return volley low over the Ark, Indy kicks at the throttle, convinced it is jammed.

**INT. COMMAND CENTER**

moveable  
food,  
cast  
boxes  
at the  
cartridges  
Hot  
big

The Officers are directing the placement of every item in front of the oil drums. Desks, crates, chairs, all are heaped in front of the fuel. All the workers frequent nervous glances back at the burning cartridge across the court. Suddenly the worst begins to happen cartridge boxes. Hundreds of thousands of live begin exploding, flying around the court like shrapnel. lead begins to zing off the exposed fuel drums, leaving dents.

**INT. TRAIN TUNNEL - LONG STRAIGHTAWAY**

compared  
into an

The car with Indy and Marion looks almost sluggish to the pursuing Nazi car as they both make their way usually long straightaway. Marion discards her empty

a  
submachine gun as Indy kicks at his throttle and casts  
worried look back at Shliemann.

takes  
reach  
the  
Shliemann, sensing victory, smiles evilly and carefully  
aim. Indy and Marion will be easy targets until they  
that approaching low cross beam, which is the crest of  
rising tunnel.

**INT. COMMAND CENTER - CLOSE ON FUEL DRUM**

penetrated  
flame.  
A fuel drum, already pocked by bullets is finally  
by high velocity hot lead. It explodes in a ball of  
And then its neighbor. Then all is exploding flame.

**INT. TRAIN TUNNEL - LONG STRAIGHTAWAY**

them  
and look back that way.  
Shliemann and his cohorts hear the explosions behind

Their car  
at the  
Indy kicks the throttle one more time and it goes!  
doubles its speed and shoots under the low cross beam  
same instant as -

tunnel  
Shliemann  
burying  
A huge dragon of all-consuming fire shoots up the  
behind the Nazis, catches their car and incinerates  
and his men. The tunnel collapses in this section,  
the fried Nazis forever.

**INT. TRAIN TUNNEL**

last  
falling  
is  
section of  
Indy and Marion look back at the low cross beam as the  
tongue of flame makes it there and then is doused by  
rock and dirt. They look at each other, then turn their  
attention back to their own predicament. Their mine car  
going incredible fast as it moves into a downward  
wildly twisting tunnel.

**MARION**

Slow it down!

The  
ahead,  
tunnel!  
and  
to

Indy is already pulling the throttle. It moves easily. Unfortunately, it is no longer attached to the motor. mine car is out of control. After several moments, far appears a circle of bright daylight - the end of the tunnel! It approaches at a frightening rate. Indy reaches out and grasps Marion's hand. They exchange looks and then turn to look ahead.

**THEIR POV**

familiar  
sunlight

We're taking this last stretch with them. It's a familiar nightmare. It has to do with a rollercoaster that ends suddenly and disastrously. The shocking brightness of sunlight rushes up to engulf us, blinding us in its glare.

**EXT. THE ISLAND - END OF TRACKS, DOCK**

mine  
toward a  
Greek  
a  
on a  
the  
toward  
machine  
approaching  
with

High up on the slope of the island, Indy and Marion's mine car shoots out of the black tunnel and roars down toward a little dock at the end of the tracks. A small Nazi transport launch, carefully disguised as a Greek fishing boat, sits bobbing by the dock. The only human: a Nazi Sentry dressed as a Greek peasant. He is perched on a pile of seed bags which are stacked at the very end of the train tracks. As the mine car barrels noisily down toward him, he throws away some burlap to reveal a mounted machine gun which he spins quickly around toward the approaching mine car. He opens fire. In the out-of-control mine car, Indy pulls Marion down with

contact  
outside of  
forced

him. They are squashed into the corner trying to avoid  
with the bouncing Ark. Bullets clang against the  
the car and whiz inches overhead. Indy and Marion are  
into a tighter and tighter embrace of life.

firing  
realizes

At the machine gun post, the Nazi Sentry has been  
like crazy, but now there is terror in his eyes. He  
the car is not going to stop. He lacks faith in his  
stronghold. Too late.

right on  
bursting  
hurtling  
then  
water.

The mine car smashes into the seed bag bunker. And  
through. The Nazi Sentry, his machine gun and a dozen  
seed bags are slammed into the ocean in a wild,  
mass. The mine car jumps, bounces and spins around,  
slides to a stop in a cloud of seed at the edge of the

#### **INT. COMMAND CENTER**

doorway,  
Hanging by  
heavy

Fire. Everywhere. No sign of life. A large gaping  
flames ringing it, blazing into the room beyond.  
one hinge there, its metal blasted and jagged, is a  
door with the signed lettering, in German, "DANGER -  
**MUNITIONS**".

what's  
almost  
chain

The first explosion happens. It's a baby compared to  
coming yet it rocks the earth. It's terrible. And then,  
immediately, another. The long, irregular, ever larger  
of explosions begins.

#### **EXT. THE ISLAND - VARIOUS SHOTS - DAY**

natural  
Still

The island rumbles and shakes. From fissures and small  
caves, dirt and rock shoot out like spraying water.

falls  
afraid

the explosion continue. A huge chunk of white cliff  
away into the turbulent sea. Birds scream and soar,  
to land.

which  
the  
Greek  
far

Finally, we settle on a full shot of the island. We can  
recognize that the small opening high on the slope from  
a cloud of smoke and dust is billowing is the end of  
mine tunnel. And there below it, quite small from this  
distance is the dock. And the boat that looks like a  
fishing boat. There can be no mistake even from this  
away - the boat is chugging out to sea.

**INT. THE PENTAGON - DAY**

seated in  
through  
Potomac.  
three  
Col.  
Bureaucrat.  
obscured by  
you  
at

Indy, Brody, and Marion, looking very stylish, are  
Colonel Musgrove's huge office. Sun pours in a window,  
which Washington can be seen sparkling across the  
Everything is neat and clean and regular. Including the  
men who are arrayed around the office. Two we know -  
Musgrove and Maj. Eaton. The third is an unnamed  
He hangs back, smiling and genial, his features  
the glare of the window. He doesn't say anything, yet  
have a sense that the others defer to him in the matter  
hand. He is the essence of all that is Byzantine and  
inscrutable in our scrubbed government machine.

Indy and Brody are dissatisfied with the way the  
meeting has  
gone. Marion, on the other hand, is very happy and  
eager to  
cheery.

get out of there. Eaton's manner is irritatingly

**MUSGROVE**

You've done your country a great  
service.

**EATON**

And we trust you found the settlement satisfactory?

**MARION**

Quite.

**EATON**

Good, good.  
(glances around at  
the others)  
Then I guess that about does it.

**BRODY**

When can we have the Ark?

Bureaucrat,  
Eaton's glance flicks over to the mysterious  
then back to Brody.

**EATON**

I thought we answered that. It's  
someplace very safe -

**INDY**

(heated)  
That's a powerful force. Research  
should be done -

**EATON**

Oh, it will be, Dr. Jones, I assure  
you. We have top men working on it  
right now.

**INDY**

Who?

**EATON**

Top men.

Indy exchanges a look with Brody.

**INDY**

We may be able to help.

**EATON**

We appreciate that. And we won't  
hesitate to call on you.

**MUSGROVE**

(dismissing them)  
Thank you all. Thank you again.

Indy looks them over coldly. He gets up, sullen.

**EXT. PENTAGON STEPS - DAY**

bids  
Marion  
way,

Indy, Brody and Marion emerge from the building. Brody  
them farewell and moves off in another direction.  
clings to Indy's arm in an energetic, very feminine  
scolding him.

**MARION**

Well they aren't going to tell you,  
so why don't you just forget it. I'd  
think you'd had enough of that damn  
Ark. Just put your mind on something  
else.

occupied.  
Indy stops, looking across the river, his mind

**INDY**

Yeah, like what?

and  
while.  
Marion makes a face, then puts her arms around his neck  
plants a humdinger of a kiss on his mouth. It goes on a  
Finally they break.

**INDY**

It's not the Ark... but it'll have  
to do.

They move down the steps, smiling.

**INT. GOVERNMENT WAREHOUSE**

wooden lid  
nailed

The Ark of the Covenant sits in a wooden crate. A  
comes down and hides it from view. The lid is solidly  
to the crate as we read the stenciled message on top -

**TOP SECRET**  
**ARMY INTEL. #9906753**  
**DO NOT OPEN!**

crate  
The hammering is completed and hands shift the heavy

onto a dolly.

**THE END CREDITS ROLL AS WE SEE -**

crated  
by  
sizes,  
the  
message  
enough  
that  
is  
gathering

A Little Old Government Warehouseman begins pushing the Ark down as aisle. Soon we see that the aisle is formed huge stacks or crates. They come in many shapes and but when it comes right down to it, they all look like one that holds the Ark. All have markings like the we've just seen. Pretty soon we're far enough and high away from the Little Old Government Warehouseman to see this is one of the biggest rooms in the world. And it full. Crates and crates. All looking alike. All dust.

turned

And then we notice that the Little Old Government Warehouseman, pushing his new crate ahead of him, has into another aisle and disappeared from view.

**FADE**

**OUT:**

**THE END**