

INDIANA JONES
AND
THE KINGDOM OF THE CRYSTAL SKULL

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Final Shooting Script

1 EXT DESERT DAY

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The Paramount logo dissolves into a mountain in the desert. But the mountain *moves*, it starts to crumble, and then --

-- a prairie dog pokes its head out of the mountaintop. In the distance, a CAR ENGINE whines, mid-50s rock 'n roll BLARES, it gets louder, fast, and the prairie dog bolts for its life.

A car tire FLATTENS the pile as a 1932 Chevy Roadster BLASTS past us, TWO TEENAGE BOYS and TWO PONY-TAILED GIRLS inside. The kids LAUGH and the music cranks as they barrel down the road, don't care where they're going, just want to get there fast.

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Up ahead, there are four military vehicles, a '51 Ford staff car, two jeeps, and a large panel truck. There are THREE U.S. SOLDIERS in the lead car, TWO MORE in each of the jeeps, and a DRIVER for the truck.

The hot rod pulls up close behind the convoy, then swerves into the passing lane and guns it, passing the truck and jeeps and pulling up even with the lead car.

The DRIVER of the lead car hits the gas too, not about to let these punks pass him -- drag race!

The cars drive flat out, nobody backing off. But then the ARMY COLONEL in the passenger seat of the lead car puts a hand on the Driver's arm and gestures to a road up ahead -- we go that way.

The military vehicles veer to the right, off the main road, and the Guys and Girls in the Chevy WHOOP in triumph as they barrel away down the road in a cloud of dust, the winners in this race.

But we follow the Army convoy, rising up behind them to get a look at where they're headed -- toward a remote military outpost in the distance. Very mysterious. A legend:

NEVADA, 1957

2 EXT MILITARY OUTPOST DAY

The convoy pulls up to twin guard shacks at the main entrance to the base, which must lie over the rise ahead of us. The gate is identified only by a plain sign hung on the barbed wire:

HANGAR 51

THREE MPS step forward; the SERGEANT signals the cars to stop.

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The Sergeant walks up to the Sedan and leans in. *

M.P. (SERGEANT) *

Sorry, gentlemen, this whole area's off limits for weapons testing for the next twenty-four hours, that includes all on-base personnel.

The Colonel steps out of the front passenger seat of the third car. He's huge, must go two-sixty, all muscle. He's either perpetually sneering or has a lipless smile, hard to tell which. A real son-of-a-bitch, good thing he's on our side. *

The MPs snap to attention. The Sergeant salutes the Colonel, but remains firm. The Colonel walks up to the Sergeant. *

M.P. (SERGEANT) (cont'd)

I'm afraid that goes for you too, Colonel, sir. The Pentagon sent out revised deployment oh-dark-thirty this a.m. *

The Colonel smiles, but doesn't speak. *

The Colonel gets down on one knee. *

-- THE SOLDIERS leap out of the panel truck, silencers screwed onto the ends of their automatic weapons, and before we know it they're BLASTING away at the outmanned and outgunned MPs, dropping them before they get their safeties off. *

The Colonel finishes tying his shoe, gets up, puts his hat back on and goes back to the car. *

The soldiers stash the dead bodies in the guard shack. *

The convoy drives past the checkpoint. *

SOLDIERS jump from the back of the truck. The invaders snap into action, silently, they've trained for this. Two of them slip the helmets and armbands off the MPs and put them on themselves. *

A CROWBAR SNAPS the lock off the gate and the fence is thrown open. With the fake MPs now standing guard at the gate, the convoy roars through and we rise up to see --

-- beyond the rise, where there's a huge airplane hangar and a smaller, adjoining building. A lone airstrip leads right up to the hangar and a set of train tracks run out of the other building and away across the desert.

3 EXT HANGAR 51 DAY

The convoy CRUNCHES to a stop in front of the giant main doors of the hangar. While two INVADING SOLDIERS set about hot-wiring the circuit box that leads to the door mechanism, the Colonel nods to two Soldiers from the truck, *

and they go to the trunk of the sedan.

They pop it open, reach inside --

-- and pull out a prisoner, GEORGE MCHALE ("Mac" to his friends), fiftyish, sharp eyes and the easy smile of your favorite bartender. He's had the hell beaten out of him.

The Russian Soldiers reach into the trunk . The soldier grabs a fedora hat and throws it to the ground. Both soldiers haul another bag of bones out, SLAMMING him down on his feet next to Mac. *

Indy gets up, grabs his hat off the floor and puts it on. *

One of the soldiers, #2 gets out of the sedan and starts to give orders in RUSSIAN- *

RUSSIAN 2 *

Gde INZENER. OTKPIT VOROTA. BISTRO!
BISTRO! BISTRO! (Where's the engineer?
Open the gates fast) *

Another soldier approaches. *

RUSSIAN 3 *

Za mnoy reebiata! BISTRO! Bistro! (Come
guys, come with me faster,
faster) DAVAYTE REEBIATA (C'MON GUYS"
BWISTREY, BWISTREY, BWISTREY! (Let's go,
let's go, let's go) K KAROBKYE (GET TO
THE CIRCUIT BOX!) *

He moves to the hangar door. *

INDY *

Russians. *

3A.

Mac squints, sizes up the heavily-armed Russians. He MUTTERS to Indy, with a British accent.

MAC
This ain't gonna be easy.

A soldier pushes Mac next to Indy.

INDY
Not as easy as it used to be.

MAC
We've been through worse.

INDY
Oh yeah? When?

MAC
Flensburg. There were twice as many.

INDY
We were younger.

MAC
I still am young.

Indy manages a smile--he likes this guy. He looks sideways, at one of the Russian soldiers, who has a bettered bullwhip hanging over the shoulder. Indy's whip.

INDY
(back to Mac) We had guns.

MAC
Details.

INDY
Put your hands down will ya. You're embarrassing yourself.

MAC
I bet you five hundred bucks we get out of this.

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The Russian Colonel (ANTONIN DOVCHENKO) sedan drives up and comes to a stop. Dovchenko steps up to them, nose to nose. He's huge.

MAC

Maybe we should make that a hundred. (make that a hundred) (why don't we make that a hundred, alright)

DOVCHENKO

(to Indy)

You recognize building, yes?

Indy looks back at the building. Then turns back to Dovchenko.

INDY

Drop dead.

CRACK! Dovchenko SMACKS INDY across the face and his legs go out from under him.

INDY (cont'd)

I mean drop dead, *Comrade*.

DOVCHENKO

DEPSICUTE EEWY PYKU ZA ENUNON (Hold his arms behind his back)

Dovchenko takes off his hat, hands it to one of the soldiers. He curls his meaty fist to CRACK him across the face again, but a VOICE stops him.

VOICE (O.S.)

Prasteete!

The back door of the sedan that just arrived a slender figure steps out, dressed as a U.S. Army soldier. DR. IRINA SPALKO is in her mid-thirties, tall, pale, jet black hair, bangs cut straight across. She is wearing dark glasses. She moves with a dancer's grace, a scabbard hanging at her side.

Dovchenko walks up to her, and salutes.

SPALKO

Where was he found?

DOVCHENKO

In Mexico, they were digging in the dirt. Looking for this junk.

He gets Indy's satchel from the trunk of the sedan and turns it upside down, empties it on the hard ground. Pieces of ancient pottery and figurines SHATTER.

Indy winces. That was seven weeks' work. A Spalko approaches:

INDY

You're not from around here. Are you? *

SPALKO

Where is it that you would imagine I am from, Dr. Jones? *

She takes her glasses off. *

INDY

The way you sink your teeth into those
Ws, I'd say the Eastern Ukraine.

SPALKO

Highest marks. *

(she takes off her glove and
holds out her hand)

Colonel Doctor Irina Spalko.

(Indy doesn't shake)

three times I have received Order of
Lenin, also medal of Hero of Socialist
Labor, and why? Because I know things.
I know them before anyone else, and what
I do not know, I find out. What I need
to know now --

She takes a step closer to Indy and taps a finger lightly on his forehead.

SPALKO

-- is in here.

She moves close to him, looks deeply into his eyes. Her gaze is intense, disquieting. He stares back at her. She's impressed.

SPALKO

You are a hard man to read, Dr. Jones.
So we will try this.. What's the
expression? The old-fashioned way. You
will tell us. You will help us find what
we seek. *

RUSSIAN SOLDIER *

Gatavo tovarisch palkovnik (IT'S READY,
COMRADE COLONEL.) *

Spalko moves towards the doors. She gives the order. *

SPALKO *

Davai! (do it!) *

5A.

A SPARK flies from the power box, a big wheel starts to turn, and the huge hangar doors start to RUMBLE open, splitting right between the "5" and the "1."

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4 INT HANGAR 51 DAY

Hangar 51 is a massive warehouse, an endless expanse of crates stacked to the eighty foot ceilings as far as the eye can see.

This place looks familiar to us, seems like the kind of place a paranoid government would stash its most secret objects.

Indy and Mac are prodded inside, at the end of the Russian gun barrels. Spalko gestures around.

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6.

SPALKO
This warehouse is where you and your
government have hidden all your secrets,
yes?

INDY
I've never been here before in my life.

She smiles at him -- nice try, but I don't believe your act.

SPALKO
Object we seek -- rectangular storage
container. Dimensions -- two meters by
one half a meter by 66 centimeters.
Contents of box mummified remains. This
is no doubt familiar to you?

Suddenly Indy knows exactly what she is talking about, but he
hesitates to volunteer anything.

INDY
What makes you think I have any idea what
box you're talking about?

SPALKO
Because ten years ago you were part of
the team that examined it.

INDY
Look even if I knew what you-

What a sudden *SSSSHHHHING!*, she draws a rapier and lunges forward
in a blindingly quick fencing move, pressing the tip of the blade
against Indy's jugular.

INDY (cont'd)
Were talking about....

SPALKO
YOU WILL. HELP US. *FIND IT!*

Indy looks at her coldly.

INDY
Killing me's not gonna solve your
problem.

SPALKO
"Not gonna solve my problem" You're
right.

She BARKS to the Soldiers in Russian .

6A.

SPALKO (cont'd)
VAZMITYE DRUBOVA!(take the other one)

*
*

Two Soldiers drag Mac across the pavement, drop him and kick him over in the gravel, right next to a truck. *

MAC
It's all gone pear shaped. *

Spalko moves forward puts on her glasses. Gives a signal. *

Indy looks on as two soldiers hold him. *

Dovchenko walks over Mac's body and gets in the truck, he starts the engine. *

--with a ROAR, drops the truck in gear, hits the gas, and begins to move slowly towards Mac's head, as the soldiers hold him down -- *

INDY
Okay, okay! Hey, hey, hey! *

MAC
He said okay for God's sake. Are you going to let me up? (4F)Okay , okay, he said okay- would you let me up? *

7A.

INT. HANGAR- DAY

INDY followed by the whole group, thinks like a wild man, looking around. There are rectangular storage containers everywhere.

He walks in and stops, turns to the group.

INDY
(mind racing)
Alright I need a compass. Compass?

The Soldiers look at each other, confused.

INDY (cont'd)
You know, north, south, east?

MAC
West.

INDY
No?

They don't seem to. Indy's eyes fall on Dovchenko's gun.. He walks up to him.

INDY (cont'd)
I need your bullets.

Dovchenko laughs.

DOVCHENKO
Oh-ho-chit mai-y pa-tro-neh.(he wants my
bullets)

Everyone laughs. Indy walks up to Spalko in something of a rage. Indy turns to the woman in charge.

INDY
The contents of that box are highly
magnetized. I need gunpowder. Do you
want my help or not

She turns, looks and --

5 MOMENTS LATER,

-- Dovchenko twists the top off one of the hand grenades dumping the gunpowder in Indy's left hand.

Spalko watches him, curious and impressed.

Indy moves towards the boxes and climbs to the top . Spalko, Mac and Dovchenko follow him curios.

SPALKO

What is the point? (V5D-don't toy with me Dr. Jones. What is the point of this?)

INDY

If it's still magnetic, the metal in this gunpowder should point the way.

He reaches the top of the boxes and opens his hand, letting the gunpowder flies up in a cloud. In mid-air it seems to *coalesce*, drawn together by an unseen force, and when it lands on the floor it's in the shape of a line, pointing down one of the aisles.

Spalko and the group follow Indy.

SPALKO

Zarim! (move)

6 PART II

Indy with Spalko, Mac, Dovchenko and the large group of soldiers come around a corner of boxes into an aisle(cul-de-sac area).

Indy gets an idea and grabs Dovchenko's hat from his head.

INDY

In here.

Two soldiers move forward and come to both sides of Indy and begin pouring the powder from two grenades.

They continue to move forward.

The group comes around another corner into the mouth of the aisle, it's jam-packed with crates, stacked to the ceiling. The soldiers pour for a second time from another two grenades. Indy comes to a stop following the original line, he lets the powder in the hat go free.

The group looks up as the powder as it flies up in the air and then comes down in a line and heads down another aisle between a row of boxes. Indy with the group follow the powder and turn into...

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*

Another corner. Again Pasha and the other soldier pour powder into the hat, but this time from four grenades, they continue walking.

*
*
*

Indy climbs up a set of boxes and lets the powder fly free from the hat.

*
*

Indy turns to the group down below, he sees the shotgun pointing at him.

*
*

INDY (cont'd)
Shells, give me shotgun shells.

*
*

He climbs down and starts to walk down the middle of the large aisle-

*
*

DOVCHENKO
Nyet, Hvatit ya emu neveru (No. Enough.
I don't believe him. I don't trust him)
to Spalko.

*
*
*
*

Spalko gives the order.

*

SPALKO
Give him the shells.

*

Another soldier moves up next to Indy and ejects shotgun shells.

*

The group follows Indy to a row of boxes.

*

INDY
Pliers.

*
*

*

*

One of the soldiers hands Indy a set of pliers. The group follow
 Indy across to a large set of boxes. Indy throws the hat back to
 Dovchenko. Dovchenko catches it and puts it back on. Indy climbs
 the boxes all the way to the top, a few of the soldiers with
 their rifles follow him. Indy turns and looks at the group.
 Spalko moves closer to the boxes. Indy using the pliers opens
 the shell and pours the pellets into his hand. He dumps the
 pellets on the boxes.

Spalko watches as the pellets roll down. She looks and sees that
 the pellets are going into the boxes. She gets more pellets and
 spreads them across the bottom of the boxes. The pellets reach
 the base of the stack of crates, roll up the side of it, and
 disappear through the crack. Spalko watches them disappear, she
 looks at Dovchenko. He gives the orders to bring down the boxes.

DOVCHENKO

In Russian(everybody come over. Start
 your cars-move quickly)

Indy, pacing, watches from the top as the soldiers with Dovchenko
 begin to move the boxes down. The soldiers toss aside several
 identical oblong wooden crates.

A group of army trucks pull into the area.

Spalko gives orders.

She watches as the soldiers continue to move the boxes. Mac
 mutters to himself.

DOVCHENKO (cont'd)

ETAT (that one) TEPYE ETAT(get that
 one. TASHITYE(grab It, pick it up)

They finally reach the box with the pellets. The soldiers pull
 the crate out. The crate's dimensions are as Spalko described,
 about the size of your average coffin, but a bit thinner.

SPALKO

Open it!

One of the soldiers wedges a crowbar into the slot at the side of
 the crate and starts to pry the lid open. The crowbar pulls away
 from his hand and it gets stuck on the top of the crate. The
 other soldiers also begin to pry the crate open. Finally the
 slats are pulled away, they reveal a stainless steel tank.

The soldiers lift it and move towards a vehicle.

The lights start to move toward the box. Indy watches and begins
 to climb down.

A dozen lights dangling above swing toward the coffin, drawn to it. Mac looks at the floor, as the steel parts from the broken crates begin to also move toward the coffin.

Spalko follows the coffin from behind a line of soldiers.

The others carry the coffin to the open truck. The dog tags from their necks are drawn to the magnetism. They are all struggling with their rifles, trying to keep them from being pulled away by the coffin.

Spalko moves to the box on the truck, she tries to feel it with her hand. Her sword rises towards the box. Spalko brings it down, she takes it off and hands it to Dovchenko.

Indy watches from the top of the boxes, he heads down and joins Mac on the floor.

One of the soldiers opens the lid, as he does this, his glasses are pulled off his face and get stuck on the cover. We catch a glimpse of the stencilling. It's obscured, but what we can make out reads--

ROSWELL, N.M. 7-9-47

Spalko climbs onto the truck, looking into the glass covering, she opens it. Inside, we see only a shape, wrapped in silvery metallic wrapping of some kind.

SPALKO
Fanari.(flashlights)

Indy is watching with Mac, Indy tries to move closer, the soldier carrying his whip steps in front of him. His rifle aimed at Indy.

Spalko gets a knife and begins to cut the bag down the middle.

As it breaks its seal, there is a HISS and a heavy gas escapes, swirling. Spalko leans forward, breathless, as at the end of a long quest. She peels the wrapping away from the top portion of the shape. The inside of the wrapping holds the shape of what it was wrapped around -- a humanoid head, somewhat elongated cranium, and the sygomatic arches of an oversized pair of eyes.

SPALKO (cont'd)
MOYO- ZOLOTSE(sunshine)

The Russian Soldiers lean forward, fascinated and distracted-- Indy looks at Mac, decides to seize the distraction as the soldier looks back. Indy hits him and GRABS HIS BULLWHIP, hanging over the shoulder of the Russian guarding him. He shoulder- blocks the Russian, who falls back. Spalko stands and looks at Indy.

The Soldier (FRANKLIN) guarding Mac spins his aim toward Indy,
but -- *

-- Indy's bullwhip CRACKS, the lash wraps around the Soldier's
tip of his gun-- *

-- the fallen Russian (KEVIN) swings *his* gun around, aiming it at
Indy -- *

-- Indy flicks his wrist, causing the 2nd Soldier (FRANKLIN) to
fire his gun, and the bullets -- *

-- SLAM INTO THE RUSSIAN ON THE GROUND, (Kevin) killing him. *

Indy flicks his arm again, causing Mac's guard to loose the gun,
Mac catches it-- *

-- Indy bends down and scoops up the dead Russian's weapon. *

The remaining Russian Soldiers spin their guns around, but too
late -- Indy is standing beside Mac, they're now back to back,
the old friends, both armed, holding the Russians at bay. Indy
still holding onto his whip under the gun. *

INDY

Drop the guns! *

(aiming at Spalko)

Or Colonel Doctor Spalko is dead. *

The Soldiers start to lower their weapons, but then something
funny happens. Dovchenko smiles. *

And the Soldiers raise their weapons again. Puzzled, Indy turns
and sees the last thing he ever expected --

The barrel of Mac's gun, pointing directly at Indy's head.

INDY (cont'd)

Why Mac? Why? *

MAC

What can I say, Jonsy, I'm a capitalist. *

And they paid. *

INDY

After all those years we spent *spying* on *

the Reds?! I thought we were friends *

Mac. *

*

Mac backs away from Indy, moving to the Russians side. *

MAC

(shrugs)

Had bad luck with the cards, mate. *
Awful. *Bloody* awful. Can't go home *
empty-handed no more. *

SPALKO

No defiant last words, Dr. Jones?

INDY

I like Ike.

Dovchenko steps forward, CLICKING the slide back on his automatic *
handgun. *

DOVCHENKO

But down gun. *

INDY

You got it, pal. *

He pitches the automatic weapon from a height. *

The gun hits the floor and fires off a round. The bullet SLAMS *
into the concrete, ripping right through --

-- A RUSSIAN SOLDIER'S RIGHT BOOT, blowing off two of his toes. *

As the Soldier SCREAMS, he inadvertently squeezes the trigger on *
his machine gun, sending a spray of bullets flying into the air, *
TINGING off trucks, CRUNCHING into crates.

Indy runs out. *

Spalko SHOUTS at the nearby Soldiers. *

SPALKO

Dograt Yevo.(go after him) *

Spalko closes the glass case, the soldier takes his glasses off *
the cover-Spalko SLAMS the lid of the coffin closed. *

One of the soldiers closes the weapons carrier. *

Spalko gets in the driver seat and drives off *

Spalko leaps behind the wheel, hits the gas, and takes off with *
it. *

7 ATOP THE CRATES,

Indy turns and runs down the alley, looking for some means of escape. The soldiers aim their weapons at him. The bullets miss him. There are stacks of packing crates in ever direction, different heights, different gaps between them. He comes to the end looks around, scampers up onto the pile of crates .

The soldiers emerge from the alley, they spot Indy on top. They fire, the top crate EXPLODES in a fusillade of gunfire, they barely missing him again.

Indy continues chasing Spalko, he CRACKS his whip --

-- it wraps around the light, and he swings out over the gap.

Indy soars over the crates, and catches up to the jeep.

We, almost. His feet are about to land on the back gate just as he starts his backward swing --

-- the tip of the bullwhip unravels --

-- and Indy falls backwards, CRASHING into the front seat of another jeep, following the first one, landing right between two Russian Soldiers. He GROANS in pain.

INDY

Damn, I thought that was closer.

Indy throws an elbow into the face of the Soldier on his right and a punch into the face of the Soldier behind the wheel, they fall out opposite sides of the jeep --

-- and Indy slides behind the wheel and ROARS away down the aisle of the warehouse, chasing Spalko. He catches up, gives the wheel a jerk, and SLAMS her jeep into a pile of crates.

He pushes Spalko's jeep all the way deep into the boxes, they disappears.

She goes flying out of the jeep as it comes to a sudden stop.

Indy leaps out of his own jeep and into Spalko's, the one carrying the box with his name on it.

The soldiers catch up and surround the area. Suddenly there's a huge explosion. The soldiers get thrown up in the air, debris is flying everywhere. Indy slides out driving the jeep,. He throws it in gear and takes off, as Spalko comes out and sees him leaving.

SPALKO
Sleyduityi zarim. (follow him!)

Dovchenko in the truck goes after Indy.

Spalko joins the other soldiers. As she walks away, we see: the contents of a smashed crate half-exposed on the floor. There's a glowing gold handle atop a bejewelled box , it's the Ark of the---

8 IN INDY'S JEEP,

he races up to an intersection in the giant warehouse, Dovechenko's truck is following him.

He looks back. The truck is gaining on him.

Indy looks ahead and finds himself now HEAD ON with a sedan.

Mac is in the sedan, carrying his rifle.

In the narrow aisle Indy has no other place to go--

Mac is getting closer.

MAC
Don't get clever Boris. No, no, no. You don't know him.

Indy looks up, and sees the hanging lamps, and the latticework of support beams up there.

Indy starts to climb up and reaches --

-- for one of the lamps-

-- Indy's body is *yanked out of the jeep with incredible force*. He flies into the air, and beneath him the brakes and Drivers of the two oncoming vehicles SCREAM --

-- and SMASH into Indy's jeep, front and back, crumpling it like a tin can and CRACKING OPEN the crates that were in the jeep.

Mac rolls out of the wreckage, he looks up. *

Indy is running on the rafters, getting away. *

The soldiers begin firing. *

BAM-BAM-BAM!!

Indy keeps running as gunshots RIP behind him. *

Dovchenko gets out of his truck, and begins firing with his gun.
He chases Indy. *

Indy runs to the end of the rafters, he jumps on the chains and
slides down. As he gets up, Dovchenko catches up to him and
tackles him..... *

The burst through a door. *

As they come out the other side they fall down into a room with
a glass dome. *

They fall on top and continue to fight. Indy manages to punch
Dovchenko, on the second punch Dovchenko loses his hat. . *

The glass begins to crack, it shatters. *

9 INT. BUNKER-DAY *

Dovchenko and Indy fall through the glass, and land on a platform
that is held by chains. *

They continue fighting, Indy is able to roll off and swing by the
chains. Dovchenko grabs onto one of the chains. *

Dovchenko is hanging by the chain. Indy flies in on another chain and kicks Dovchenko. *

Dovchenko goes flying into the control room, crashing through the glass window. *

He lands hard on a control panel, a red light flashes and a buzzer BUZZES. The clock starts the countdown. *

Dovchenko gets up, picks up the chain. *

Indy has dropped onto the deck of a railroad flat car, set at the end of the train tracks that run away into the distance, into an underground tunnel. There's a jet engine crudely bolted onto the deck of the flat car. *

Dovchenko tries to hit Indy with the chain. Indy rolls backwards off the platform. Dovchenko follows him, trying to hit him with the chain. Indy tries to get away, he climbs back onto the platform. *

A set of doors at the tunnel mouth RUMBLE open. *

The turbine on the rocket ship starts to spin. *

Dovchenko grabs Indy's right foot with the chain and pulls him down onto the steel grate. Indy tries to get up, Dovchenko punches him. Indy tries again, and again Dovchenko punches him. Indy tries again, Dovchenko takes the chain and wraps it around Indy's neck. *

Dovchenko hauls Indy up by the chain. He starts to punch Indy. *

Mac with a group of soldiers carrying their guns, approach from the end of an access tunnel behind the flat car. *

Indy manages to get his legs around Dovchenko's neck, he starts to choke him as hard as he can. Dov is losing his breath. *

Indy gets his right foot free and kicks Dovchenko down to the ground. Indy comes down *

The clock is reaching zero. *

The soldiers with Mac are just about to reach them *

-- and the jet engine ROARS to life, sending a blast of rippling white fire ERUPTING out of the back of the rocket sled (because that what this gizmo is), incinerating the Russian soldiers. *

Mac recoils from the blast and the engine fully engages -- boy, does it engage, SLAMMING Indy and Dovchenko flying into a cushioned blast shield near the back of the railroad car.

The rocket sled blasts away down the railroad tracks so fast it's just a streak of light and ZOOMS into the tunnel. *

10 IN THE TUNNEL, *

lights strobe by as the rocket sled picks up speed in the underground tunnel. Indy and Dovchenko are pinned to the rear blast shield by the intense thrust. *

11 EXT HANGAR 51 DUSK *

As dusk falls, we see the blurry fire of the rocket sled as it BLASTS out the mouth of the tunnel, moving like a shooting star down five miles of tracks, disappearing into the distance. *

11A INT GUARD SHACK DUSK *

An MP watching the rocket, he makes a call. *

GUARD *

I need to speak to the colonel. *

A second later, there's a sonic BOOM.

12 INT HANGAR 51 DUSK *

Back in the hangar, Russian Soldiers are picking up the coffin. Spalko SHOUTS to them in Russian, pointing out the open hangar door, go after them! *

SPALKO *

Shivilyties. (move) Poidyomte (let's go) *

Mac out of breath joins her. The soldiers load the coffin in the jeep. Spalko gets in the driver seat of the remaining jeep. Mac joins her in the passenger seat. *

SPALKO (cont'd) *

You did well. *

The drive off. *

13 EXT ROCKET SLED NIGHT

*

On the rocket sled, Indy and Dovchenko hold on for dear life as the G forces wrap their faces around the backs of their skulls.

The desert landscape flashes by; they cover miles in moments, and as abruptly as it started --

-- the booster engine shuts down. The rocket sled silently glides to a halt at the end of the five mile stretch of railroad tracks, coming to a stop with a soft little THUMP into a rubber bumper at the end, next to a small shack with lights on.

On the flat car, Indy and Dovchenko. Indy comes to, he pushes Dovchenko off the flat car.

*

*

Indy gets up, holding onto his whip, he tries to regain his balance, he grabs his hat and loses his footing, he falls off on the other side of the flat car.

*

*

*

In the distance, Indy spies a plume of dust from the Russian cars, which are pursuing him.

He takes off into the distance on wobbly lets, headed for a rocky rise that might provide some cover.

14 EXT HANGAR 51 DUSK

Outside the front entrance to Hangar 51, another truck, this one full of REAL U.S. MARINES, alerted by the noise of the rocket sled, SCREECHES to a halt. The marines leap out, drawing their weapons, and cautiously approach the entrance to the hangar.

15 INT HANGAR 51 DUSK *

Spalko and Mac take off out the rear of Hangar 51 just before the
Marines enter. *

CUT TO:

16 EXT DESERT NIGHT *

the jeep and sedan with the Russians inside SKID to a halt next to
the railroad flat car. *

Indy watches from behind the hill. *

Dovchenko, on the flat car, is just coming to. As the Soldiers
from the sedan tend to him, Dovchenko SHOUTS to the others,
gesturing in the direction Indy ran -- get him!

Three Russians jump back into the jeep and take off, further into
the desert.

Dovchenko limps into the sedan and it turns around, heading in
the opposite direction, back the way they came. *

DISSOLVE TO:

17 EXT DESERT TOWN DAWN *

Indy spots a small desert town on the horizon. He walks toward
it. *

18 EXT MAIN STREET DAY *

Indy walks into this perfect little American town--- *

--the three Russians in the American jeep cruise slowly around a *

corner, still searching for Indy. *

Indy jumps over a fence into the backyard of a prim house. *

19 EXT BACK YARDS DAY *

Indy plows right through somebody's laundry hanging on a line,
and heads for the back door of the house. *

INDY
Hello! Hello! *

20 INT SOMEBODY'S HOUSE DUSK *

Indy enters and finds himself in a perfect little kitchen,
appointed with all the latest appliances, including a heavy-duty
refrigerator. *

INDY
Hello?! Hello?! Anybody home?!

Indy grabs the phone, the phone line is broken. *

He hears faint MUSIC form the other room.

21 INT LIVING ROOM DUSK *

Indy races into the living room, where the music is louder. It's
the theme from the Howdy Doody Show. A family (MOM, DAD, and TWO
KIDS) is seated with their backs to him, watching Howdy on the
black and white TV set. *

INDY
Hey, hey, Russians(or on C) I
knocked. You guys got a telephone. *

Nobody moves. Nobody answers. They just stare at the screen.

INDY (cont'd)
Wait a minute. *

Hey, Dad isn't a dad at all and Mom isn't a mom and in fact these
aren't even real people! *They're MANNEQUINS.*

BUFFALO BOB
Why, Howdy, haven't you guessed yet?
It's an *imaginary* place!

Indy is stunned, trying to process what's happening. *

He goes to the front door and steps out-- *

*
*

22 EXT HOUSE DAY *

- and onto the front lawn. A MANNEQUIN MILKMAN is frozen at the front walkway, holding onto a milk crate. *

Indy walks to the sidewalk. A FROZEN newspaper boy on a bicycle. *

An AIR RAID SIREN starts to WAIL. Indy is startled he bumps into the bicycle, the boy falls. *

Indy turns something horrible coming together in his mind. *

INDY *

Oh, that can't be good. *

INDY looks at the frozen kids standing around the Ice Cream Truck. The MANNEQUIN ICE CREAM MAN handing out a popsicle. *

He turns and looks at the *

MANNEQUIN MAILMAN, delivering fake mail. Across the street, a MANNEQUIN PEDESTRIAN is frozen in stride, walking a FAKE DOG. *

He sees a group of frozen women hanging the laundry. *

A DEAFENING VOICE bellows from hidden loudspeakers. *

VOICE *

All personnel take final positions. *

Countdown to detonation commencing at t-minus one minute. *

INDY *

That can't be good at *all*. *

Indy looks down Main Street. *

Next to a sign, the kind that should say Welcome to Mayberry or something, but this one says -- *

DOOM TOWN *

U.S. Army Proving Ground CIVILIANS TURN *

BACK! *

23 EXT EDGE OF TOWN DUSK

-- the Russian Soldiers are walking down the street toward him,
with their guns drawn. *

VOICE (O.S.)
T-minus forty-five seconds. *

One of the Russians turns, seeing, *

There, a few hundred yards out of town stands a metal-frame tower
festooned with sirens and loudspeakers. Suspended beneath a
platform in the middle-- *

-- is a NUCLEAR BOMB. *

The Russian's eyes go wide and he SCREAMS at the Soldiers in the
jeep. *

SOLDIER
BOZBPOWANTECB! ZTO-SOMSA! OHA
B3APBETC!(GET BACK, IT'S A BOMB, IT WILL
EXPLODE!) *

They hit the gas, race past Indy, the Soldier leaps inside, and
they ROAR the hell out of Doom Town. *

INDY
SURE, DON'T WAIT FOR ME!! *

He races a few steps after them, then realizes it's pointless. *

VOICE (O.S.)
T-minus thirty seconds and counting. *

Indy makes a desperate decision. He turns and runs, but not out
of town; Indy heads back *into* the house. *

24 INT HOUSE DUSK *

Indy bursts into the same house as before, racing down the hallway, dogged by the cheery "Howdy Doody" theme music. *

VOICE (O.S.)
T-minus fifteen seconds and counting.

25 INT KITCHEN DUSK

Indy runs into the kitchen and throws open the old-style refrigerator.

VOICE (O.S.)
T-minus ten seconds and counting.

Indy yanks everything out of the fridge, shelves and all.

VOICE (O.S.) (cont'd)
T-minus five seconds and counting.

Indy jumps into the fridge and SLAMS the door --

VOICE (O.S.) (cont'd)
Four.

-- but the door bounces open, cans are blocking it -- *

VOICE (O.S.) (cont'd)
Three. *

-- he cleans the rest of the things out -- *

VOICE (O.S.) (cont'd)
Two. *

-- and SLAMS the door. As it closes a little metal plate on the corner of the door pops into focus, it reads -- *

VOICE (O.S.) (cont'd)
One. *

-- "LEAD-LINED FOR SUPERIOR INSULATION!" *

The screen turns white. *

26 IN THE INCREDIBLE GLARE,

*

mannequins fly apart in the blast-furnace, bodies ignite like matchheads, Kids are swept off their bikes, Mailman and Pedestrian turn to cinders in a split-second, the Buick and its waving Driver tumble down the street like a flaming toy.

Walls collapse, houses implode, roofs fly away.

27 EXT DESERT DUSK

A mile away, the Russian Soldiers are driving like madmen, getting out of town at eighty miles an hour, but it isn't fast enough, as a BLASTWAVE OF HEAT AND DEBRIS comes rocketing across the blast, turning sand to glass.

And in the instant before the blastwave consumes them, the last thing the Russians see is --

-- a *REFRIGERATOR* zipping past them, riding the blastwave.

And then the Russians are vaporized, their jeep melting into the desert sand. We are engulfed by dust.

DISSOLVE TO:

28 EXT DESERT DUSK

*

A couple miles from Doom Town, the dust billows away to reveal a scorched, half-melted refrigerator lying in a pile of debris. We hear THUMPING from within, the latch gives, and the door swings up with a heave. Indy emerges, unsteady on his feet. He staggers toward us,

*

*

A prairie dog is watching him

*

INDY

*

What are you looking at?

*

Indy gets up and grabs his whip from the refrigerator, he heads up the hill.

*

*

As he settles gazing up with horror and awe at --

*

A HUGE MUSHROOM CLOUD, rising up over the desert floor. Indy stands there, silhouetted against the billowing, seething cloud, and is it our imagination or, with its creepy, hollowed-out eye sockets, does that deadly cloud bear a strong resemblance --

-- to a human skull?

CUT TO:

29 INT DECONTAMINATION ROOM DAY *

Indy, exhausted, is in a decontamination room He's surrounded by FOUR SOLDIERS in medical gowns and goggles who are scrubbing him roughly with long-handled brushes.

Two shadowy men in dark suits and skinny ties, SMITH and TAYLOR, stand a short distance away, regarding him suspiciously. A SMALL MAN with a Geiger counter waves a metal wand across Indy's body. There are few, if any, CLICKS.

A SOLDIER IN UNIFORM enters and hands smith a paper. He enters the room. Indy is seated on a table, Taylor is standing on the other side. *

SMITH

Your story appears to check out. But I'm still mystified, Dr. Jones, as to why you were in the Russian car in the first place. *

INDY

I told you, I was knocked unconscious and kidnapped from a dig in Mexico. I woke up I was in the trunk of that car. *

SMITH

Along with your good friend George McHale?

INDY

I had no reason to believe Mac was a spy. He was MI6 when I was O.S.S., we did twenty or thirty missions together in Europe and the Pacific, we- *

TAYLOR

Don't wave your war record in our face, Colonel Jones, we all served.

INDY

No kidding? What side were you on? *

Smith starts to walk in back of Indy, as Taylor crosses in front. *

SMITH

I don't think you understand the gravity of your situation. You aided and abetted KGB operatives who broke into a (he sits) secret military installation, in the heart of the United States of America. My country. *

INDY *
What was in that steel box they took? *

TAYLOR (AS HE LEANS ON THE *
TABLE) *
You tell us. You've seen it before. *

INDY *
You mean that Air force fiasco in '47? I *
was tossed into a bus with blacked out *
windows and twenty people I wasn't *
allowed to speak(talk) to-- hauled out *
in the middle of the night to the middle *
of nowhere on some urgent recovery *
project and shown - what? Pieces of *
wreckage and an intensely magnetic *
shroud covering--(still unsure what it *
was)-- mutilated remains? None of us *
were every given the full picture and we *
were threatened with treason if we ever *
talked about it. So you tell me-- what *
was in the box? *

TAYLOR *
This process works best when we ask the *
question, Dr. Jones. *

INDY *
Mummified remains? *

SMITH *
Our records don't indicate anything of *
that nature was housed there. *

TAYLOR *
You must be confused, Dr. Jones. *

SMITH *
the only thing that facility stores is *
replacement parts for B series aircraft. *

The door BANGS open and a two-star Army General barrels into the room -- GENERAL ROSS. Around Indy's age, big man, big voice. *

GENERAL ROSS

Indy, thank God! Don't you know it's dangerous to climb into a refrigerator? Those things are death traps! *

Ross is smiling, he's kidding. Indy smiles back. *

INDY

Good to see you too, Bob.

GENERAL ROSS

(to Smith and Taylor)

Relax, boys, I can vouch for Dr. Jones.

INDY

(to Ross)

What the hell's going on? KGB on American soil? Who was that woman? *

TAYLOR

Describe her.

INDY

Tall, thin, mid-thirties. She carried a sword of some kind -- a rapier, I think. Knew how to use it, too. *

Smith and Taylor exchange a look -- they recognize that description. Taylor steps out of the room quickly. *

Through a glass panel, we see Taylor, outside the room, pick up a phone and make a call. *

Ross produces a file from his briefcase and flips it open, showing Indy a surveillance photograph of Spalko. Indy picks up the file and looks at it. *

INDY (cont'd) *
Yeah, that's her. *

SMITH
(to Indy)
You're sure she's here?

INDY
Here and gone. Who is she?

Smith doesn't answer Indy. But General Ross does. *

GENERAL ROSS *
Irina Spalko, Stalin's fair-haired girl. *
His favorite scientist, if you can call
psychic research science.

Smith steps in, trying to end this conversation. Indy looks through the file. *

SMITH
General Ross.

GENERAL ROSS *
She's leading teams from the Kremlin all
over the world, scooping up artifacts
she thinks might have paranormal *
military applications. She's-

SMITH
General Ross.

Smith takes the file from Indy and closes it. Ross turns, and Smith gives him an icy glare. *

GENERAL ROSS *
Back off, Paul. Not everyone in the *
Army is a Commie. And certainly not *
Indy. *

Ross sits at the head of the table. Indy also sits and puts his feet up. *

25.

INDY

What exactly am I being accused with,
besides surviving a nuclear blast?

*
*
*

Outside, Taylor hangs up the phone and re-enters the room.

SMITH

Nothing yet. But frankly, your
association with George McHale calls
into question all your activities,
including those during the war.

GENERAL ROSS

are you nuts? Do you have any idea how
many medals this son of a bitch has won?

*

SMITH

A great many, I'm sure. But does he
deserve them?

TAYLOR

Dr. Jones, let's just say for now that
you are of interest to the Bureau.

SMITH

Of great interest.

INDY

Look, you got any doubts about me, talk
to congressman Freleng. Or Abe Portman
in Army Intel. Hell, ask anybody, I've
got a lot of friends in Washington!

*
*
*

TAYLOR

I think, Professor, you'll find you
might be wrong about that.

CUT TO:

30 EXT UNIVERSITY CAMPUS DAY

A beautiful college campus. A big banner tells us Homecoming is
this Saturday. But OMINOUS FOOTSTEPS echo over the quad.

31 INT CAMPUS BUILDING DAY

a pair of dress shoes CLICK down a hallway in one of the buildings. DEAN CHARLES STANFORTH, sixtyish, stops at a door and looks

THROUGH THE WINDOW,

we see Indy, dressed in his tweedy professor's garb, teaching a class.

INDY

--a period of time distinguished with the use of Groove Ware and the beginnings of modern drainage practices, which we also see in Skara Brae, on the west coast of Scotland.

32 INSIDE THE CLASSROOM,

Stanforth slips quietly inside and leans against the wall.

INDY

Skara Brae dates back to 3100 B.C. And was continuously occupied for a period of about six hundred years until its apparent abandonment in 2500 B.C. There's no clear(solid) evidence as to why its-

He stops and looks at Stanforth. Stanforth looks grim. Indy stumbles, knows something's up.

INDY (cont'd)

Its inhabitants decided to abandon to, uh, leave a perfectly healthy settlement(environment) (to Stanforth) Yes?

STANFORTH

May I have a moment, Professor?

INDY

Yes of course.

Indy turns back in and addresses his class.

INDY (cont'd)

Uh, open up Michaelson, review chapter four. When I come back we'll discuss the difference between migration(emigration) and exodus.

He steps into the hall, closing the door behind him.

The STUDENTS lean forward to hear what's going on outside.

INDY (O.S.) (cont'd)

WHAT?!

The Students look up sharply. Indy and the Dean are visible through the glass; Indy looks like he's going to clobber him.

33 OUT IN THE HALLWAY,

Stanforth's trying to calm him.

STANFORTH

You have no idea the pressure coming from the Board of Regents. The FBI showed up this morning, they ransacked your office, searched all your files --

INDY

And you didn't stop them? You're the dean of this college, they have no right!

*

STANFORTH

They had every right! They weren't vandals, they were federal agents with search warrants. The University's not going to let itself be embroiled in that kind of controversy, not in this charged climate.

*

*

Indy leads Stanforth down the hallway.

*

INDY

So you're firing me?

STANFORTH

A leave of absence, is all. An indefinite leave of absence --

*

INDY

You are firing me!

STANFORTH

-- during which they have agreed to continue to pay your full salary for a period of-

INDY

I don't want their money. I'll tell you what they can do with their money.

*

*

27A.

STANFORTH

Please don't be foolish, you don't know
what I had to go through to get that for
you.

INDY

What *you* went through?(what you had to go
through?) What exactly did *you* have to
go through, Charlie?

*
*

STANFORTH

Henry. I resigned.

*

Indy just looks at him, dumbfounded.

CUT TO:

34 INT INDY'S HOUSE DAY

Indy is folding a shirt, he puts it in a suitcase that's on the bed in Indy's bedroom.

Stanforth is standing in the archway. They're halfway through a bottle of red wine, middle of the afternoon.

STANFORTH

Where will you go?

INDY

Train to New York, overnight to London, for starters. Might end up teaching in Leipzig, Heinrich owes me a favor.

Indy moves to the closet, opens up one of the drawers and takes out some clothes. He moves back to the bed.

INDY (cont'd)

I'll wire you when I get settled and you can send the rest of my things

He goes back to the closet and gets a couple of belts, he walks back to the packing.

STANFORTH

I suppose there's nothing to keep you here. I barely recognize this country anymore, the government's got us seeing communists in our soup. When the hysteria reaches academia, I guess it's time to call it a career.

Indy picks up his glass and moves to the living room.

INDY

How'd Deirdre take the news?

Stanforth follows.

STANFORTH

How does any wife take such things? The look on her face was a combination of pride and panic.

Stanforth finishes his drink. Indy moves to his desk and opens the drawers.

INDY

I never should have doubted you, my friend.

STANFORTH

We seem to be at the age where life stops giving us things and starts taking them away.

Pause. Wow, bummer. Then they both snap out of it at the same time, Indy bolting up to resume packing while Stanforth reaches for the wine.

STANFORTH (cont'd)

Maybe just another half a glass...

Indy goes to his desk and rifles through some papers, takes a few, including his passport, throws out some others.

STANFORTH (cont'd)

I wish you'd met someone like Deirdre, to help you through times like this. Or if you'd realized it when you *did* meet her...

INDY

Let's not tug on that thread right now, okay pal?

Stanforth holds his hands up in surrender, okay, I'll drop it.

He notices his watch.

STANFORTH

Good Lord, I've got to get home. Don and Maggie are driving *spousum et familia* up from the city for dinner. Emergency family council meeting.

INDY

(with a touch of envy)
They're good kids.

STANFORTH

Healthy and employed, I'll settle for that. I'm off.

(stands, sways from the wine)
And I believe I should walk.

INDY

Thank you for what you did, my friend.

STANFORTH

I cut quite the dramatic figure. The Regents were stunned into shamed silence. At least that's the way I'll tell it to the grandkids.

29A.

STANFORTH

Healthy and employed, I'll settle for that. I'm off.

(stands, sways from the wine)
And I believe I should walk.

INDY

Good idea.

Indy stands and moves to Stanforth. He fixes his jacket

INDY (cont'd)

Thank you my friend, for what you did.

STANFORTH

I cut quite the dramatic figure.

INDY

I bet you did.

They move towards the door.

STANFORTH

the Regents were stunned into shamed silence. At least that's the way I'll tell it to the grandchildren.

Indy opens the front door. Stanforth turns to Indy with one last thought.

STANFORTH (cont'd)

you know, when you're young you spend all your time thinking "Who will I be?" And for years you're busy shouting at the world "this is who I am!" But lately I've been wondering -- after I'm gone, who will they say I was?

Stanforth leaves. Indy looks for a moment.

INDY

Bye Charlie.

He closes the door.

35 EXT TRAIN STATION DAY

-- and we're at the train station, the sound is the train's WHISTLE as it gets ready to pull out. Indy gets out of a cab in the parking lot. *

A sedan arrives with DIMITRI and his two ASSOCIATES--all dressed in suits. When Dimitri looks to his associate in the back seat, the man give him the "go ahead." They pull away. *

As Indy hurries up the steps to the platform carrying his suitcase, a "Harley Davidson" MOTORCYCLE glides to a halt. *

Indy walks down the platform between two trains. Pausing on the step of his train car, he glances back to his city. And just as he steps into the car, two of the men in suits slip aboard at the other end of the train. They are following him. *

After Indy finds his seat, a MOTORCYCLE RIDER in a black leather jacket, jeans, boots, cap, and leather gloves cruises up the platform. He seems to be looking for someone. *

MUTT WILLIAMS is twenty, American, and impatient. As the TRAIN WHISTLE blows one last time, he spots Indy. *

Mutt whips the bike into a quick turn. *

36 ON THE PLATFORM

The train starts to pull out of the station. *

Mutt pulls even with Indy's train car, and SHOUTS to him. *

MUTT
Hey! Mister! Hey, buddy!
(louder)
Hey Professor!

Indy turns. *

MUTT (cont'd)
Are you Dr. Jones? *

Indy nods, then look sup ahead, at the end of the platform. *

INDY
You're running out of platform, kid.

He turns. Mutt SHOUTS:

*

MUTT

*

You're a friend of Dr. Oxley, right?

*

Indy turns back. He knows the name.

*

INDY

*

Harold Oxley, the archaeologist?

*

MUTT

*

Yeah!

*

INDY

What about him?

*

MUTT

They're going to kill him.

Indy grabs his bag and gets off the train.

*

37 Omitted

*

CUT TO:

38 INT BERNIE'S DINER DAY

Saturday afternoon. Letter sweaters, saddle shoes, a juke box playing "Wake up Little Suzie" Mostly COLLEGE TYPES in the place, but a dozen GREASERS in the back drinking beer, looking for trouble.

A LETTERMEN walks up to the jukebox about to select a song. One of the GREASERS puts his hand on his head and spins around, the Lettermen walks back to his table

Indy and Mutt are in the diner, a waitress pours coffee at their table

Mutt turns his hat over and picks up a photograph hands it to Indy. CLOSE ON a photograph of Mutt, a few years younger, standing next to a BOOKISH MAN in his mid-fifties, more buttoned-down than the second floor of Brooks Brothers.

INDY (O.S.)

I haven't talked to Harold Oxley in twenty years. We lost touch. We had a falling out. He cut me off, angry about something or other. I never found out about what it was. Too bad, he's a brilliant guy. He could put you to sleep by talking though.

MUTT

when I was a kid, that's how I *did* get to sleep. The Ox was better than a glass of warm milk. (offers his hand) Name's Mutt Williams.

INDY

"Mutt?" What kind of name is that?

MUTT

It's the one I picked, you got a problem with that?

INDY

Take it easy. What was Oxley your uncle or something? (what was your relationship to Oxley?)

MUTT

Kind of. My dad died in the war and the Ox helped my mom raise me.

He pulls a comb from his back pocket and dips it in a glass of coke on the table next to him. He runs it through his carefully kept hair.

32A.

INDY

You said they were going to kill him.

Mutt puts his comb away and leans in closer to Indy.

MUTT

About six months ago my mom got a letter from the Ox. He was down in Peru. He said he found some kind of skull, crystal skull, like the one that guy Mitchell-Hodgkins, Mitchell-Hodgkins found.

He turns and grabs a bottle of beer off the tray of a WAITRESS serving the table next to them. (She doesn't see.)

INDY

The Ox and I were obsessed with the Mitchell-Hedges skull when we were in college. How do you know about it?

Indy takes the beer from Mutt and puts it back on the Waitress's tray. (She doesn't see that either.)

MUTT

You kidding? Ox could talk about that thing till the cows came home. That's all he talked about. What was it, like an idol?

INDY

It's a deity carving. Meso-American. There's a few crystal skulls in the world. I saw one in the British Museum. They're impressive craftsmanship, but that's about it.

MUTT

Oxley said the skull had psychic powers.

INDY

Like, "Stare into its eyes and it'll drive you crazy?"

MUTT

Laugh all you want, but Ox said he found it this time. This was real, and he was on his way to a place called Akator with it.

Indy sits forward -- now he's interested.

INDY

Akator?

MUTT

Akator.

INDY

He said that? Are you sure?

MUTT

Akator, that's what he said. (or)Yeah. What is it?

33A.

INDY

It's a mythical, a lost city in the Amazon. The Conquistadors called it El Dorado. Supposedly the Ugha tribe were chosen by the gods 7,000 years ago to build a great(giant) city out of solid gold.

(MORE)

INDY (cont'd)

With aqueducts, paved roads, technology that wouldn't be seen again for another five thousand years. Francesco de Orellana disappeared into the Amazon looking for it in 1546. I almost died(myself) of typhus(myself) looking for it. I don't think it exists.

MUTT

Why would Ox want to take the skull there?

INDY

The legend says that a crystal skull was stolen from Akator in the fifteenth or sixteenth century. That whoever returns this skull to the city's temple will be given control over its power.(powers)

MUTT

Power? (powers) (so there is some kind of power)What kind of power?

INDY

I don't know, kid. It's just a story.

MUTT

From his letter, my mom thought the Ox was off his rocker. (taps his head) Smog in the noggin'. Goes down to find him, only he had already been kidnapped, and now they've got her too. Ox hid(buried) the skull somewhere, and if my mom doesn't come up with it, they're gonna kill 'em both. She said you'd help me.

INDY

Me? What's your mom's name, again?

MUTT

Mary, Mary Williams. You remember her?

INDY

There were a lot of Mary's, kid.

Mutt slams the table and gets up.

MUTT

Shut up, man, your talking about my mother. That's my mother. Don't, alright, that's my mother!

34A.

INDY

Look, you don't have to get sore all the
time to prove how tough you are, okay?
Sit down, relax, please sit down. You
want my help or not?

MUTT

My mom said if anybody could find the skull it's you. Like you're some type of grave robber or something.

INDY

I'm a *teacher*. (*I'm a professor*) (*I'm a tenure professor*)

MUTT

You're a teacher. (perfect- just our luck, just my luck you're a teacher. You're a teacher that's a big help. That should be a big help. You're a teacher great I love teachers) She called me two weeks ago from South America, told me she escaped but they were after her. She said she'd just mailed me a letter from the Ox, and I was suppose to give it to you. Then the line went dead.

Mutt pulls an envelope from his jacket and gives it to Indy, who opens it and pulls out a single page.

MUTT (cont'd)

I opened it. It's pointless the thing's gibberish, though, it's not even English lettering.

INDY

Wait a minute.

He nods toward the soda counter-- the two bulky Guys from the train station have followed them here.

INDY (cont'd)

Those two bricks over at the counter. Are not here for the milkshakes.

He follows their gaze down to the letter he holds in his hand. They seem awfully interested in it, suddenly alert.

Indy folds the letter and slips it in his jacket pocket as the bulky Guys approach the table.

MUTT

who are they?

INDY

I don't know. Maybe FBI.

The Bulky Guys arrive at the table. They speak with Russian accents.

35A.

RUSSIAN 1
Come quietly, Dr. Jones.

36.

INDY
Make that KGB.

RUSSIAN 1
And bring letter with you.

INDY
(to the Russian)
Letter? What letter?

RUSSIAN 1
Letter Mr. Williams just give you.

MUTT
Do I *look* like a mailman?

RUSSIAN 2
We don't ask again. Come now or-

CLICK!

Mutt has popped open a switchblade, which he holds behind his folded arms, it's long nasty blade shining in the light.

MUTT
Or what?

INDY
Nice try, kid, but I think you brought a knife --

CLICK *CLICK!*

Both Russians take out their handguns pointing out from their jackets.

INDY (cont'd)
-- to a gunfight.

RUSSIAN 1
(gesturing)
Outside. Now.

Indy puts his hat on and grabs his briefcase. Mutt picks up his hat, and puts his knife away. They both start to move out.

The Russians lead them across the crowded diner, walking slowly behind them, their hands inside their coats menacingly.

Indy looks around, thinking wildly.

The pass A LETTERMEN standing, talking to a GIRL IN A POODLE
CUT TO (CUT TO)

36A.

Indy looks at them, and at Mutt.

INDY
(to Mutt) Punch that guy.

MUTT
Who?

INDY
(gesturing to the Letterman)
Joe College. Hit him. Hard.

Mutt gets it. He grins --

MUTT
Hold this.(motioning with his hat)

-- the guy turns, and Mutt SMASHES him in the face. There are SHOUTS and SCREAMS from around them as the Letterman goes down.

GIRL IN THE POODLE SKIRT (SASHA)
That's my boyfriend.

She punches Mutt, and then the Letterman punches Mutt.

Mutt lands next to the GREASERS, they take off their glasses and get ready.

Indy grabs the girl and pushes her aside, he hurls his suitcase pushes a table, it falls blocking the Russians.

The Russians see what's happening and try to move through the crowd, towards Indy, -- Indy sees them approaching, he puts his hat on one of the students and ducks.

2ND LETTERMAN
GET THAT GREASER!

THEY ALL LEAP into the fray, swinging chairs and fists. MAYHEM!

They leap into the fray, swinging chairs and fists. Mayhem!

Somebody's tossed into the jukebox; "Wake up Little Suzie changes over to "Shake, Rattle and Roll."

Mutt and Indy take off, headed for the front door.

The Russians fight to get to Indy and Mutt but it's chaos now and they can't get to them before they're out the door.

39 INT ALLEY DAY

Indy and Mutt race down the sidewalk, where Mutt's motorcycle is parked. Mutt, putting on his gloves, leaps on board, Indy thinks, fast:

INDY

Your mom didn't escape, they let her go.
So she could mail the letter, and you
could bring it to me and I could
translate it.

MUTT

(kicks it to life with a ROAR)
Get on Grumps, time to cut out!

Indy has no choice but to hop on the bike. Mutt hits the gas and the bike kicks a wheelie as it ROARS out of the alley.

The Russians finally make it out of the diner. A girl grabs hold of Russian #1's neck. He throws her off, they look around, see hem at the bikes.

They run down the sidewalk.

The Russian sedan's SCREECH around a corner and pull up to them. They get in, the cars roar out after them.

40 ON BOARD THE BIKE,

Indy clings to Mutt as the kid races through the used-to-be-peaceful American streets. They're putting distance between themselves and the Russian sedan, but now a --

-- SECOND SEDAN ROARS out of a side street and pulls up alongside them on the left. The sedan edges over toward Mutt, both driving at high speed.

DIMITRI
BLIZHEI! (closer)

*
*

Mutt's got no room to maneuver, they're squeezing him up alongside a speeding bus, they're getting crushed. RUSSIAN ARMS reach out the open back window of the sedan.

*
*

Indy turns and punches Dimitri, his hat flies off. The Russian grabs hold of Indy --

*
*

DIMITRI
SVOLOCH! (bastard) TEPER TRIMOI!(now
you're mine)

*
*
*

-- and drag him right off the motorcycle!

41 INT RUSSIAN CAR DAY

Indy gets hauled into the back seat of the Russian sedan, but he KICKS the driver, knocking off his hat, then turns and PUNCHES DIMITRI, until he knocks him out. Indy crawls, toward the open window on the other side of the seat.

*
*

THROUGH THE BACK WINDOW,

we can see Mutt drop behind the car, then gun the bike and speed up, approaching the left side of the sedan.

Indy gets a hold of the window frame and boosts himself out of the window--

*
*

42 EXT STREET DAY

-- and is hanging half out of the car when Mutt ROARS up alongside him.

Indy grabs onto the motorcycle but doesn't quite nail the landing. Hanging onto the bar on the back of the seat, he's dragged behind the motorcycle for a good fifty yards before Mutt sees what's going on --

*

-- TAPS the brakes --

-- and Indy sails up into the air, over the slowing motorcycle, SLAMS into Mutt's back, and lands hard on the seat behind him.

The bus and sedan continue down the street as the bike peels off across oncoming traffic and through an iron gate. The black sedan follows crashing through the closing iron gate, breaking off the gate on one side as it goes through. *

The bike and sedan#2 continue through the courtyard and the bike leads the sedan through an archway tunnel and into another open area. *

The sedan continues chasing the bike up to the point where the bike goes through a narrow passageway with a gothic arch. The passageway is too narrow and the sedan has to stop. The sedan then backs away from the passageway. *

The bike continues on through a series of archway passages as people jump out of the way. *

At the end of the last archway the bike enters the flow of traffic again. *

The sedan chases the bike again as it re-enters traffic until the bike turns off the road... *

Onto a smaller walkway, and then turns off the walkway and goes up the stairs into the library. *

The sedan stops and then backs out. *

44 EXT BUSY STREET DAY *

-- onto a busy street, where Mutt guns it. The #1 sedan his at the corner and sees them drive by. Dimitri yells at the driver to follow them. The sedan is immediately on them again giving chase as Mutt heads for: *

He drives through another archway and into an open field in the middle of the buildings. *

45 THE CENTER OF TOWN, *

where there's a demonstration going on, a SPEAKER, banners, placards. The motorcycle zips neatly through them, but the sedan isn't so nimble.

A STUDENT leaps out of the way of the sedan and his placard SLAPS across the windshield.

INSIDE THE SEDAN,

we can read the placards--*as they hit the windshield.*

Mutt gets the idea to run over the large "BETTER DEAD THAN RED"
SIGN. He runs the motorcycle through the pole, the sign falls on
the windshield. The car drives blindly, it tears apart.

46 OMITTED

47 OMITTED

*
*
*
*
*

48 The car SMASHES into the base of a statue of Marcus Brody. *

The crash causes the head of the statue to break off, it rolls *
down and crashes through the windshield. It lands on the driver's *
lap. *

Mutt and Indy watch. Mutt is happy with himself. The second sedan *
appears out of the nearby archway. Mutt takes off, the sedan *
chases after them. *

As Mutt ROARS AWAY, Dimitri and the driver get out of the car. *
The driver hands the head to Dimitri, he drops the head. *

40A.

43 INT LIBRARY DAY *

-- *the school library*. The bike ROARS into the main reading room, sending books and magazines flying into the air. STUDENTS dive out of the way, Indy SHOUTS . *

INDY *

This is the library, you're going too fast! *

MUTT *

Hey, hey! Split, split. Move, move, get out of the way! *

Students dive out of the way, one student carrying an armload of books is standing still, he screams. *

Mutt sees him and also screams, he turns, just missing the student. His wheels spin out from under him and the bike lays down, right in the middle of the reading room. *

Mutt and Indy slide across the room , crashing under the tables. They come to a stop, right in front of a seated student. *

STUDENT *

Excuse me, Dr. Jones. *

INDY *

Yes. *

STUDENT *

I've got a quick question about Hargrove's normative culture models -- *

Mutt gets up, Indy hops on the back of the bike. *

INDY *

Forget Hargrove. Read Vere Gordon Childe on diffusionism, he spent most of his life in the field. *

Mutt kicks the bike's starter and it ROARS back to life. *

INDY (cont'd) *

If you wanna be a good archaeologist you gotta -- *

Mutt guns it and the bike takes off, Indy SHOUTING back -- *

INDY (cont'd) *

-- GET OUT OF THE LIBRARY! *

The bike ROARS away *

49 EXT INDY'S HOUSE DUSK

*

Indy goes to the bookshelves. He pulls down a thick book, flips to a section in the middle. He moves to the couch. Mutt is looking around.

MUTT
is this your pad? It's the first place
they'll look for us, we should get out of
here!

INDY
Just give me a minute.

Indy sits and pulls Oxley's letter from his pocket and studies it. He pulls a pair of glasses from his pocket and slips them on. He compares the symbols there with the symbols in Oxley's letter. Mutt looks at himself in the mirror, he starts to comb his hair.

INDY (cont'd)
Just what I thought so. Koihoma.

MUTT
What's that?

INDY
An extinct Latin American language. (he
grabs a small journal and a pencil) Pre-
Columbian syllabary system. See these
diagonal stresses on the ideograms?
Definitely Koihoma.

MUTT
You speak it?

Mutt takes out a stick of gum and begins to chew.

INDY
Nobody speaks it, it hasn't been heard
out loud in three thousand years. Might
be able to read a little --

He flips to another page, further in the book, also covered with ancient symbols. He MUTTERS to himself, comparing the two pages and scribbling on the journal.

INDY (cont'd)
-- if I walk it through Mayan first.

42.

MUTT

You know, for an old man, you ain't bad in a fight.

INDY

Thanks a lot.

MUTT

So what are you, like eighty?

Still working, Indy laughs through the desire to punch Mutt in the face. Doesn't look at him.

INDY

Hard livin', kid. I am not recommending it.

He holds up the page he's written, reading from it.

INDY (cont'd)

"Follow the lines in the earth that only the gods can read which lead to Orellana's cradle, guarded by the living dead."

(an idea)

Only the *gods* can read.
He's talking about the Nazca Lines.

MUTT

What are those?

Indy stands and goes back to the book shelf.

INDY

Geoglyphs. Here we go.

He finds the book and walks back to Mutt, he flips through it, searching for a certain page.

INDY (cont'd)

Giant ancient drawings, scratched into the desert floor in Peru. From the ground they don't look like anything, but from the air (sky)-- ah!

He spins the book around to face Mutt, who bends over to examine it. Two whole pages are devoted to serial photographs of beautiful carvings in the Peruvian desert. One looks like a monkey, another like a spider, a hummingbird -- and a large-headed humanoid figure.

INDY (cont'd)

Only the *gods* can read them, because the gods --

(gesturing)

-- live up there. (this is before airplanes) Oxley's telling us the skull is in Nazca, Peru. And it's a good bet the Russians are the ones who have him. The Kremlin probably think the skull has some potential as a weapon, that's why they're after it.

MUTT

If it gets my mom back, they can have it. Let's go, and try not to slow me down.

Mutt starts to head for the door, but Indy is thinking

INDY

Akator. That would be the find of a lifetime.

Indy moves to the bedroom

INDY (cont'd)

Create a reputation no politician could touch.

50 INT INDY'S BEDROOM DUSK

BAM! Indy SMACKS open the closet door in his bedroom. His hat is still there, in the foreground, and the whip is curled on the top shelf, the handle sticking out.

43A.

RETAKE 8-31-07- INT. INDY'S HOUSE- DUSK

MUTT

So what are you , like, eighty?

Still working, Indy looks up holding the letter.

INDY

It's a riddle. Leave it to Oxley to write a riddle in a dead language. "Follow the lines in the earth that only the gods can read which led to Orellana's cradle, guarded by the living dead." (an Idea- he gets up) he's talking about the Nazca Lines.

Indy walks to back to the bookshelf.

MUTT

What are those? (what are they?)

Indy grabs a large book.

INDY

Here we go. Geoglyphs.

He walks back to Mutt, flips through it, finds the page. Two whole pages are devoted to aerial photographs of beautiful carvings in the Peruvian desert. One looks like a monkey, another like a spider, a hummingbird -- and a large headed humanoid figure.

INDY (cont'd)

Giant ancient drawings, carved into the desert floor in Nazca Peru. From the ground they don't look like much(anything) but from the sky-- (he takes his glasses off) Only the gods can read, because only gods- (gesturing) live up there. Oxley's telling us the skull is in Nazca, Peru. And it's a good bet the Russians have him. The Kremlin probably thinks the skull has some potential as a weapon, that's why they're after it.

MUTT

Look teach, if it gets my mom back, they can have whatever they want. Let's go(let's split)

Mutt starts to head for the door, but Indy is thinking and stops him.

43B.

INDY

Akator.

He moves to his bedroom.

INDY (cont'd)

Akator. It would be the find of a
lifetime.

He goes to the closet.

INDY (cont'd)

Create a reputation no politician could
touch.

Indy picks up his hat- CLOSE ON THE HAT!

51 BEGIN TRAVEL MONTAGE.

A series of dissolves takes place against a moving map with an animated red line. *

51A From the East Coast they make their way southwest to Mexico City, *
Mexico City airport *

Mutt's motorcycle is being carted towards the cargo hold of a *
'PANAGRA' plane. Mutt watches them, Indy tips one of the workers. *
Indy carries a rucksack. *

51B As the red line moves toward the desert coast of Peru, *

INT. PANAGRA PLANE-DAY *

Mutt is busy cleaning his bike, Indy watches him, he tries to get *
some sleep. *

The plane continues traveling *

Indy and Mutt are looking out the window, the plane makes a turn. *
Indy and Mutt move to the other side of the plane. There, *
scratched into the desert floor below, are the actual Nazca *
Lines. *

51C The red line reaches its end *

The Panagra plane takes off again, revealing Indy, the bike, and *
Mutt standing in a desert airstrip, with a few chickens running *
around. *

NAZCA, PERU *

CUT TO: *

52 EXT NAZCA DAY

*

The windswept desert city of Nazca is like Casablanca -- teeming, international, dangerous. And hot. Always, everywhere, *hot*.

Mutt's motorcycle is chained to a metal post outside a cantina at the edge of a town square. Mutt's at an outdoor table beside it, finishing a bottle of Coke, adding it to a pyramid of five others in front of him. Looks bored, he's been there a while.

Indy is nearby, speaking to a couple LOCALS in Spanish, getting an animated story from them. He finishes and rejoins Mutt.

INDY

Finally -- they saw him. Ox came wondering into town a few months ago, raving like a mad man. The police locked him up in a sanitarium. It's this way.

MUTT

Me motto.

He starts walking. Mutt falls into stride alongside him.

MUTT (CONT'D)

I took Spanish, man, I didn't understand a word of that. What was it?

INDY

Quechua. Local Incan dialect.

MUTT

Where's you learn *that* one?

INDY

Long story.

MUTT

I got time.

INDY

I rode with Pancho villa. A couple of his guys spoke it.

45.

MUTT

Bull-*shit*!

INDY

You asked.

MUTT

Pancho Villa?

INDY

Technically, I was kidnapped.

MUTT

By Pancho *Villa*?

INDY

It was the fight against Victoriano Huerta.

Indy SPITS on the ground at the mention of Huerta's name.

MUTT

How *old* were you ?

INDY

'bout your age.

MUTT

Your parents musta lost it, huh?.

INDY

things were -- a little tense at home.

MUTT

Things are a little tense between me and my mom right now.

INDY

Treat her right, kid, you only get one.

(muttered)

And sometimes not for long.

MUTT

It ain't my problem(my fault), it's hers. She got P.O.ed cause I quit school, like I'm some kind of goof or cause I quit school.

INDY

You quit school?

45A.

MUTT

Sure, tons of 'em. Fancy prep schools.
Teach you chess, debate, fencing: I'm
great with a blade. I just think it's a
waste of time.

INDY
You never finished?

MUTT
Nah, it's all useless skills and the wrong books. I mean, I love reading, Ox made me read all the time. Now I can pick 'em myself, you get me.

INDY
What do you do for money?

MUTT
Fix motorcycles.

INDY
Plan on doing that forever?

MUTT
Maybe I will, teach. You got a problem with that?

INDY
No, not if that's what you love doing, don't let anybody tell you any different.

As they head toward the hulking sanitarium at the end of the street, the brim of a Panama hat rises in the foreground.

Somebody's watching them. The head turns, and we get a good look at him as Indy and Mutt walk away.

It's Indy's old friend Mac.

CUT TO:

53 EXT SANITARIUM DAY

The looming facade of the sanitarium. Indy and Mutt walk toward it, and Indy reads the words carved over the door.

INDY
Saint Anthony de Padua.(this is it)-
(here we are)
(sees the irony)
The patron saint of lost things.

46A.

RETAKE 8-31-07 -A PERUVIAN NUN opens a gate, Indy and Mutt enter. She speaks in Spanish, Indy translates, while Mutt trails them. They head down the steps into a corridor in the sanitarium.

PERUVIAN NUN (IN SPANISH)

Ne se donde esta el, pero te voy a mostrar la celda. Vinieron hombres armados. Hombres malos y se lo llevaron. (I don't know where he is, I will take you to his cell. Armed men came. Bad men and they took him) Estaba obsesionado con la pintura, pintaba toda las paredes al borde de la locura. (he was obsessed with painting, he painted all the walls, he was crazy)

INDY

She says Ox, he's not here now(he isn't here)She's going to show us the cell. She doesn't know where he is(where he want) some men came and took him away, man with guns. She says Oxley was obsessed, deranged, drew pictures all over the wall of the cell.

Indy and the Nun continue down the corridor.

PERUVIAN NUN

Estaba obsesinado con la pintura. Pintaba todas las paredes. Lo Dejo hasta el borde de la locura.

INDY

She says he was obsessed, deranged, he drew pictures all over the walls of his cell.

MUTT looks into the cells, freaked out by the INMATES behind the bars on either side of the stone hallway.

CARLOS

El sabia que se me pegaba.(he knew it was sticking to me) y lo pique, lo pique, lo pique(and I stabbed him, and stabbed him , and stabbed him)

The Nun moves ahead to a certain cell and begins to open the lock. Indy takes out Oxley's letter. He and Mutt stand nearby .

46B.

INDY

This riddle of Oxley's makes no sense"...follow the lines only the gods can read leads to Orellana's cradle." Cradle? Cradle? birth, Orellana wasn't born in Peru, he was born in Spain. He was a *Conquistador*, he came here for gold.

MUTT

What happened to him?

INDY

Disappeared along with six others. Their bodies were never found.

The nun unlocks the door--

Indy and Mutt enter the cell.

54 INT SANITARIUM DAY

Indy and Mutt walk down an endless corridor in the sanitarium, led by a PERUVIAN NUN.

She and Indy converse in whispered Spanish while Mutt trails them, freaked out by the INMATES behind the bars on either side of the stone hallway. SCRATCHY CLASSICAL MUSIC plays on an old record player.

NUN

Este hombre ha pasado todo el limite de la locura. Esta completamente obsesionado. La obsesion fue tan grande. que ha pasado el limite de la locura. Esta completamente obsesionado de la pintura. No Ha dejado una pared sin pintar. Todo parece loco. Obsesionado Hay Professor Jones esta completamente transtornado. Ha pintado todas las paredes. Es una obseion qui tiene con las pinturas. La obsesion de este hombre come esta transtornado no se puede explicar. Su mente esta totalmente transtornada. Esta obsesionado con las pinturas en las paredes. A pintado de dia y de noche. A dejado todo pintoado.

Indy takes out Oxley's letter and reads it.

Suddenly one of the inmates lunges forward and grabs Mutt by the jacket, he has his hands on Mutt, pulling him toward them until --

-- Indy's hand clamps down on Mutt's jacket and pulls him free.

The Inmate yells , in Spanish, it's as if he's speaking in tongues-- some clear some not.

INMATE

El venia pero you no podia v er y llegaba la sangre. Acercaba. Agarre y lo picaba y lo picaba y me queria matar y lo picaba y lo picaba. El caia ensima de mi.

The Nun moves quickly out of the way, Indy and Mutt follow her.

INDY

She says Oxley was deranged. Obsessed. He drew pictures all over the walls of his cell.

INDY (cont'd)
"...follow the lines only the gods can
read... leads to Orellana's
cradle."(musing to himself)

MUTT
What?

INDY
"...follow the lines only the gods can
read leads to Orellana's cradle."

Cradle? Makes no sense, Orellana wasn't
born in Peru, he was born in Spain. He
was a Conquistador, he came here looking
for gold.

MUTT
What happened to him?

INDY
Disappeared along with six others.
Their bodies were never found.

The nun stops at a certain cell, unlocks it --

55 INT CELL DAY

-- and swings the metal door wide open. Indy and Mutt step into
the room, which is about twenty feet square. Very spare, a cot, a
sink, two small windows, and a stone floor.

But what immediately catches their attention is the walls.

The lady wasn't kidding, Oxley was obsessed, and has indeed drawn
pictures on the stone walls of his cell.

Pictures of the Crystal Skull.

They're EVERYWHERE. Big versions, small ones, abstracts -- dozens and dozens of drawings of the skull, smothering the four walls. The far wall is one great big drawing, and Ox has used the small square windows for the skull's eyes.

MUTT

Ox, man, what happened to you?

Indy turns, notices the emotion on Mutt's face. He watches him for a moment, realizing the depth of his connection with Oxley. Mutt notices Indy noticing and turns away, embarrassed.

Indy looks back to the drawings, studying them. In the profile drawings, the back of the head is elongated.

INDY

This isn't anything like the Mitchell-Hedges skull. Look at the cranium-- the elongation.

There's something else written on the walls of the cell -- a series of words, but not different words, they're:

INDY (cont'd)

the same word, over and over, in different languages.

Mutt finds one in Spanish and translates:

MUTT

"Return." Return where?

INDY

Or "what."

MUTT
You mean the skull?

Indy gestures to the drawings, makes the understatement of the year.

INDY
Seemed to be on his mind.

MUTT
Where was he supposed to return it to?

He goes back down to his notes, studying the lines from the letter that he transcribed.

Indy looks down. At the floor. He notices something. Drops to his knees and runs his fingertips across the floor. He finds a groove there, something scratched in the floor.

He traces along the line, finds another, and another, somebody has carved lines into the soft stone floor!

56 BACK OUT IN THE HALLWAY,

Indy grabs a broom from the Janitor's cart.

57 BACK IN THE CELL,

BAM! The broom flies at Mutt, who catches it with one hand, right in front of his face.

INDY
Sweep.

Indy goes to the far wall and starts to climb it, hoisting himself up onto the window ledge, then climbing to the next ledge, getting higher and higher.

When Indy's a good ten feet off the ground, he turns back, looking at the area Mutt has swept clean.

INDY (cont'd)
Ox didn't mean Orellana's birthplace-cradle means more than one thing in Mayan, literally it's resting place, as in 'final' resting place. He meant his grave, and that ---drawing he scratched into the floor

Through the cloud of dust and dirt, we can see a drawing's been carved into the floor of the cell, but this elaborate rendering isn't a skull, it has the jagged peaks of burial temples and gravestones.

INDY (cont'd)
-- is the cemetery where he's buried.

MUTT
but you said Orellana vanished. Nobody
ever found his grave.

INDY
Looks like Harold Oxley did.

As we stare at this outline of a specific cemetery a FLASH OF
LIGHTNING --

MATCH DISSOLVE TO:

58 EXT CHAUCHILLA CEMETERY NIGHT

Mutt covers his motorcycle, in the moonlight. He is holding a backpack and a flashlight, he walks up the steps and joins Indy. *

Indy finds two shovels. *

A hand-painted sign on a gate CREAKS in the wind: *

MATAREMOS A LOS HUAQUEROS!

Mutt reads the sign: *

MUTT *

"Grave robbers will be shot!" *

Indy grins. *

INDY *

Good thing we're not grave robbers. *

He throws the one of the shovels to Mutt. *

Lightning CRACKS behind him. *

He turns and walks into the cemetery, as he goes through the archway. Mutt follows reluctantly. *

59 DEEPER IN THE CEMETERY, *

half the graves have been strip mined, pillaged over the years, revealing skeletons in bizarre burial postures. There are other skeletons strewn about, the place is in a state of disrepair. Two skeletons have been leaned up against grave markers, right out in the open. *

It's dark, Indy and Mutt lit only by the moon and the flickering glow from the flashlight. Dirt and sand blow everywhere. As they march against the wind. They walk in deeper into the cemetery. *

Chauchilla Cemetery is on a cliffside, partially eroded from below, leaving a promontory. It's nighttime, a thunderstorm blowing in. Lightning CRACKS, and in that flash we see the Nazca lines, lit up on the desert floor hundreds of feet below.. *

A SHADOWY FIGURE, which has blended into the branches, seems to materialize right out of the tree. Catlike in his grace but definitely human, he slinks across the tree branch, following Indy and Mutt into the cemetery. *

*

MUTT
What are we looking for?

INDY
I don't know yet. Something that
doesn't look right. Maybe an
antechamber off one of these open
barrows.

One of the skeleton creatures moves out of a hole, and starts
to follow them, he jumps into another hole and disappears.

Mutt flinches, whirling around to look behind him.

MUTT
Thought I saw somethin'.

INDY
You're jumping at shadows.

They've reached a cliff. Mutt drops his shovel into the opening,
and gets on a ladder.

MUTT
This way down.

As he is about to take a step down, the ladder disintegrates and
he falls flat on his back.

Indy looks at him for a beat, then he starts to climb down the
steps.

He reaches Mutt, and extends his hand.

INDY
This way up.

Mutt takes his hand and gets up.

SLAM!

Indy and Mutt are knocked to the ground by A SHADOW that drops out of the tree branches above. NITO kicks Indy down. Indy hits the wall and falls down a set of steps to a lower ground. Nito POUNDS Mutt, and immediately disappears back into a hole.

Mutt falls backwards, and suddenly the lone skeleton, (ERNIE) comes out of the hole from behind and pounces on him!

We see it's a real, living human being, dressed in a suit of bones to disguise itself.

Mutt whirls the figure around, they struggle.

Indy reacts and gets up, he grabs the shovel and runs to Mutt. Mutt ducks at the last moment, Indy hits the creature with the shovel.

The bones SHATTER, revealing a human face behind.

Before Indy can hit again, the figure slips away under Indy's legs and trips him. He runs into another hole.

Mutt gets the shovel and CLICKS open his switchblade, he starts to go after the figure into the hole. He hears something and turns...

NITO (the 2nd warrior) comes out of the hole with a blowdart gun, he raises it and aims at Mutt..

THWACK!

A BLOWDART hits Mutt's shovel handle. Mutt looks at it. Nito is about to fire again.

Mutt takes his knife flips it in his hand and hurls it--

-- and it grazes the Warrior's shoulder, drawing blood, and throwing off his aim. The Warrior drops the blowgun, and takes the knife out from his wound. He starts to stand and cocks his arm to hurl it a Mutt, but --

--KUH-RACK!

Indy's got his whip out. The lash wraps around Nito's wrist and wrenches the knife free. It THUMPS to the dirt, Nito jumps down and runs into the same hole that Ernie went in. Indy sees that Mutt is alright and follows Nito into the hole.

Mutt looks around frantically. He hits the skeleton next to him, still searches for anyone coming, suddenly he senses something and slowly turns to see:

Ernie comes out from one of the arches carrying the blowdart gun. He gets ready to shoot at Mutt. *

--Mutt winces, he's toast for sure-- *

-- but suddenly A HAND closes over the barrel of the blowgun --

-- INDY'S HAND! --

-- and he yanks the gun toward himself and BLOWS SAVAGELY into the wrong end of the barrel.

The Warrior GASPS, his eyes go wide as the poison dart flies back up the tube, JABS into the back of his throat, and kills him. *

Suddenly behind Mutt another WARRIOR, holding a bone, lunges toward him. Mutt is about ready to start the fight. *

-- Indy pulls his revolver, COCKS it -- *

-- and the Warrior changes his mind, scurrying up and out of the grave and disappearing into the darkness.

Mutt has been watching with wide eyes. He looks up and sees Indy standing there, whip in one hand, gun in the other, LIGHTNING and THUNDER CRACKING behind him. *

MUTT

You're a *teacher*?

INDY

Part-time. *

He UNCOCKS his gun. *

Mutt picks up his switchblade. He notices there's a smear of blood on the blade. *

MUTT

I never really used it before. *

INDY

You did good kid. *

Indy strips the hat and burial serape from one of the skeletons, wraps the poncho around the dead warrior that just attacked them, and shoves the hat down on his head. Sitting up against the wall of the gave, he looks exactly like the other corpses. *

INDY (cont'd)

That oughta keep him for a couple hundred years.

Indy sees a lantern

*

Indy and Mutt head down deeper into the cemetery. Mutt is carrying the lantern.

*

*

MUTT

Who were those things?

INDY

Nazca Indians.

*

(thinking)

Or their descendants. Sure didn't like us poking around.

*

(to himself)

What are(were) they protecting?

*

They reach the bottom and enter into

*

54A.

They're at a dead end, a stone wall dotted with various niches with skulls and bones, covered in cobwebs.

MUTT

Dead end.

INDY

Maybe.

Mutt takes out his comb and begins to comb his hair. Indy catches him.

INDY (cont'd)

What are you doing?

MUTT

What?

INDY

Put that thing away. Give me some light over here. (bring it over here)

Mutt moves closer to Indy.

Indy looks down, sees a couple sets of dusty footprints leading to and from the wall. One of the niches in the wall has a skull wedged in, and as Indy bends down for a closer look, he sees the cobwebs in the skull's nose and mouth are *moving*.

As if the skull is breathing -- or blown by circulating air. Indy's face lights up. He pulls the skull out by the eye sockets, and sees a looped rope inside the niche.

He pulls on the rope and the rocks CREAK open, revealing a narrow passageway.

Excited, Mutt lunges backwards --

And lands next to one of the skeletons, his arm on top the chest.

-- *and a dozen SCORPIONS stream out over his arms.*

The biggest one raises its stinger and sinks it into Mutt's right hand.

MUTT

GAAAAH!

Indy starts to go through the opening. Mutt is jumping around, brushing himself, frantic, trying to get the scorpions away from him.

54B.

INDY
Dance on our own dime, will ya.

*

MUTT
Scorpions! One of 'em *bit* me! I'm gonna
die!

*

*

INDY
How big?

*

MUTT
Huge!

INDY
Oh, good.

MUTT
GOOD?!

INDY
(turns back) When it comes to scorpions,
the bigger the better.
(another thought)
A small one bites you, don't keep it to
yourself.

*

*

*

And he's gone, into the tunnel.

MUTT
I'll keep it to myself.

*

*

INDY
C'mon.

*

*

Mutt follows.

*

CUT TO:

*

*

61 INT TUNNEL NIGHT *

Indy starts to go down a set of stairs, Mutt follows. *

He gets startled -- he is facing a skeleton, buried upright in
recess in the tunnel walls, their arms and legs bound across
their chests, their dead eyes staring at him. *

Indy, who was ahead, turns back *

INDY *

They're not going to bite you. Let's go. *

They continue down the stairs, Mutt looks at the skeletons. They
reach the bottom, Mutt walks up to one of them, holding up the
lantern up to the head. *

MUTT *

Their SKULLS! Look at their skulls man! *

Indy comes up next to him, he shines the flashlight on the head. *

The skull is bizarre. The back of the cranium is elongated, egg-
shaped. *

INDY *

Like the drawings in Oxley's cell. It
means we're getting closer. *

MUTT *

it's crazy. Why's it like that? *

INDY *

Nazca Indians used to bind their infants
head with rope to elongate their skull
like that. *

MUTT *

Why? *

INDY *

Honor the gods. *

Indy moves towards another opening. *

MUTT *

No, no. God's head is not like that,
man. *

INDY *

Depends on who your god is. *

Indy enters the opening. *

INT. TUNNEL/MAYAN CALENDAR-DISC-NIGHT *

Indy enters the opening he crawls onto a large Mayan Calendar, he moves across. *

INDY *
Calendar, typical early Mayan. *

As he does the disc begins to tilt up covering Mutt's view on the other end. Mutt is still holding onto the lantern in his left hand. *

MUTT *
This is(You're) going nowhere fast. *
Don't you think we should go the other *
way. Professor aren't we suppose to be *
looking for an exit. This is really a *
dead end. *

Indy reacts to the disc moving. He moves closer and looks out at the other opening. Indy, goes back to Mutt. The disc tilts down as he approaches Mutt opening the view. *

INDY *
That's it, c'mon genius. *

Indy starts to head back. *

INDY (cont'd) *
Bring the backpack, c'mon. *

Mutt starts to follow Indy. *

MUTT *
Where are we going? *

INT. TUNNEL CRAWL SPACE-NIGHT

Indy throws his backpack into the crawl space. He slides in, still carrying his flashlight. Mutt races to catch up to Indy in the narrow space. But as he scrambles forward on his hands and knees, the floor buckles and his right hand, falls deep into a hole.

He claws for a grip on the sides of the floor, he gets back up onto the firm ground.

Indy hurries back.

INDY

You alright?

Mutt nods.

INDY (cont'd)

The earth's (grounds) eroded out from underneath us. We're on a promontory.

Mutt, safe for the moment, catches his breath.

MUTT

That's good to know.

INDY

Be careful.

And he's gone again, crawling away into the tunnel, with his backpack.

MUTT

Be careful.(under his breath)

He starts to follow Indy.

Indy is staring out to the opening. Mutt comes up right next to him. Indy stops him.

INDY

Hold it.

They listen, then move out.

62 INT UNDERGROUND CHAMBER NIGHT

Indy clears away the cobwebs and heads in... *

The lantern light emerges from the darkness into an underground
burial chamber. *

Indy comes out and looks around in awe. Mutt comes out of the
tunnel behind him. *

INDY
This is incredible. *

MUTT
Unreal. *

Mutt starts to move forward, Indy puts out an arm to stop him
from trampling the place. *

INDY
Don't touch anything. *

He waves the flashlight, exposing two sets of footprints in the
dust. The footprints lead down the stairs and back out again.
Indy and Mutt squat to get a closer look. *

INDY (cont'd)
Somebody's been here. Recently. *

(studying the prints)

Two sets. *

Mutt looks at the tracks, measure them with his hand.

MUTT
Same size. Could have been the same
person, twice.

INDY
(impressed)
Not bad, kid.

Indy walks down the stairs, trying to walk in the existing
footprints. They lead to an object the size of a corpse, wrapped
in a strange, material. Indy starts to count them. *

*

*

*

INDY (cont'd) *
 One...two...(turns and walks across the *
 room)three (at a bottom one-lifts the *
 flashlight up to) four... five... six... *
 seven.

(gestures with the flashlight) *
 Orellana and his men. Might have made it *
 out of the jungle after all. *

Indy moves to one of the bodies and tries to open the material *
 in which it's wrapped. He tugs at it -- he puts his flashlight *
 away. *

INDY *
 Got a knife? *

Mutt takes out his knife and flips it in his hand. He hands it to *
 Indy. *

INDY (cont'd) *
 Give me the light. *

Indy starts to cut the body. He pulls the wrapping back, finds *
 another layer underneath, and pulls that back too. Indy reveals *
 the body of a SPANISH CONQUISTADOR, five hundred years old --

-- *and perfectly preserved.*

MUTT *
 It looks like he died *yesterday*.

Indeed it does -- his body is intact, his clothes, his weapons, *
 even his skin.

INDY *
 It's the wrappings, they've preserved *
 him.

The face begins to withered away to DUST! It shrivels and rots, *
 and within ten seconds it's a pile of dust. *

Indy and Mutt are amazed. *

MUTT *
 What just happened? *

INDY *
 It's been wrapped up for 500 years. Air *
 doesn't agree with him. *

Indy reaches inside the body. *

He pulls free a solid gold dagger with a jewel encrusted handle
and holds it up to the lantern light, admiring it. Indy hands
Mutt his switchblade back. *

Indy starts to put the dagger in his satchel but-- *

MUTT *

Hey! *

INDY *

I was going to put it back. I don't want
to keep borrowing yours all the time. *

MUTT *

Uh huh. *

Indy returns the dagger -- *

Mutt moves to the other side of the crypt. *

MUTT (cont'd) *

is this one open already? *

Indy joins Mutt. The cocoon is torn open. *

There is a golden mask over the face of this corpse. *

INDY *

It's him! It's Orellana himself. *

*

*

Indy gestures to the skeleton, festooned with gilded armor. *

INDY (cont'd) *
 they called him, the gilded Man. What an *
 incredible find. *

He stops himself, furrows his brow. Something's not right. He *
 points to the mask over Orellana's face. *

Indy reaches out to the mask, runs his hand along the edges. *

He closes his fingers around the mask and pulls it away slowly, *
 revealing the skull of Orellana himself, contorted in a horrible *
 death shriek. *

INDY (cont'd) *
 His lust for gold was legendary. This is *
 odd.. *

Indy crosses to the other side of Orellana, and squats by his *
 side. He picks some gold coins off the floor, studies the *
 impressions. *

INDY (cont'd) *
 Somebody already has been here and gone. *
 Left all this gold and (all)these *
 artifacts. What were they looking (Indy *
 starts to get up) *

The coins are pulled by a magnetic force. They get stuck to *
 Orellana's body. *

INDY (cont'd) *
 For.... *

Indy goes to the body, reaches down and lifts Orellana's head *
 and torso. He hands it to Mutt. *

INDY (cont'd) *
 Hold this. *

Mutt is eye to eye with the screaming, dead face. *

Indy looks beneath where the corpse was lying. He reaches down *
 and carefully lifts the a skull away from the corpse. *

MUTT puts the skeleton down. *

---- *THE CRYSTAL SKULL OF AKATOR.* *

Stunning. It was, indeed, cut from one piece of pure crystal, and is completely transparent, yet multi-faceted. *

Indy holds the Crystal Skull up to the lantern. The light prisms through it, especially the eyes -- they're lensed, the light focusing through the sockets in a penetrating gaze. There appears to be a second crystal, embedded in the brain cavity, opal in color, standing out against the skull's bluish tint. *

INDY (cont'd) *

Unbelievable. No tool marks... A single piece of seamless quartz. *

A coin gets stuck to the skull. Indy removes it. *

INDY (cont'd) *

Cut across the grain, no evidence of a lapidary wheel. It's not possible, even with today's technology. It would shatter. What is this thing? *

As Indy turns the skull, Mutt's eyes widen in surprise, because the back of the skull's head is egg-shaped, like the corpses outside. *

MUTT *

Look at the shape of the head. Maybe to the Nazca Indians...this was their god. Is this the one from... *

INDY *

Akator. (Indy begins to pace) Maybe the Spaniards find the skull along with all this other booty. They head to their ships along the coast. Maybe the Indians catch up with them, where they get to squabbling amongst themselves. The Indians wrap 'em up and buried them here. *

59A.

Indy looks at the skull, then down at the footprints again, thinking aloud, piecing it together. *

INDY (cont'd) *
Couple(500 centuries) hundred years *
later Oxley shows up, finds the skull, *
takes it away, maybe to Akator. Then he *
returns it here. *

MUTT *
"Return, return." Like he wrote on the *
walls of his cell. *

INDY *
He put it back where he found it. Why?

Mutt's switchblade flies out of his hand and CLINKS up against the skull, pulled by the metal's magnetic force. *

INDY (cont'd) *
Crystal is not magnetic. *

MUTT *
Neither is gold. *

Indy looks back at the skull, staring deeply into its eyes.

INDY *
What *is* this thing?

He gazes deeper, and deeper, and the skull seems to glow in response, or is it just reflecting light from the lantern?

Indy's eyes grow wider, he's transfixed, and it doesn't seem he could possibly tear his eyes away from the thing.

Even Mutt has noticed the hypnotic quality of the skull, and he steps forward to look at it, now right behind Indy --

-- *and the floor beneath them gives way!*

Mutt falls, but grabs hold of the leg of Orellana's skeleton as he goes down, through the floor -- *

*

63 OMIT

*

64 OMIT

*

*

65 EXT CEMETERY DAWN

As dawn breaks in the cemetery, Mutt and Indy climb out of the open grave. But Indy stops in his tracks, coming face to face with --

UNIFORMED RUSSIAN SOLDIERS on either side.

Mac, Indy's old friend, walks up to him.

MAC

Hello, Jonesy.

INDY

Hello, Mac.

CUT TO:

66 OMIT *

67 OMIT *

67A OMIT *

67B OMIT *

68 EXT IQUITOS NIGHT

Night has fallen on the outskirts of the jungle city of Iquitos, the last toehold of civilization before the Amazon. A SOVIET ARMY REGIMENT is amassed in a makeshift camp on the edge of the clawing jungle.

There are a dozen vehicles -- jeeps, trucks, one great big machine with a series of horizontal saw blades on the front, and FIFTY RED ARMY SOLDIERS.

The Russians are a celebratory bunch, some of them grouped around a bonfire where a CRAZY RUSSIAN dances wildly.

A small tent glows at the center of the camp, lit up by the lantern-light within. There are TWO GUARDS at the flap.

69 INT TENT NIGHT

Inside the tent, Indy is sitting in a chair to which he has been tied. Dovchenko is watching the tent. *

*

Mac enters, holding a bottle of liquor in one hand and a cigar in the other. He walks up to Indy, smiling his most winning smile.

MUTT

You're lucky I turned up Jonesey. Dovchenko wanted to blow your brains out. That's the three times I've saved your life, mate.

INDY

Unshackle me and I'll give you a big hug.

MAC

You had a Luger pointed at the base of your skull when we first met.

INDY

I had the situation under control.

MAC

Do you remember the amnesia darts I pulled out of your neck in Jakarta?

INDY

Amnesia darts?

MAC

See, you don't remember! Take my word for it, you owe me.

Mac sits down, where a reel-to-reel tape recorder is turning on a table, recording every word.

INDY

What about them? What do you owe them? After the war, when you turned -- how many names did you give the Reds? How many good men died because of you?

MAC

I don't think you see the big picture, mate.

INDY

Eventually they're going to let me out of this chair, comrade, and when they do I'm going to (bust)break your nose.

Mac puts the bottle down and picks up the microphone.

63A.

MAC

"Comrade?" You think this is about
flags? This is about uniforms? It's
about lines on a map?

*
*
*

INDY

it's just about money, isn't it?

*

MAC

No, not "only money," (he drops the microphone gets up and goes to Indy)) a *gigantic* pile of money! Don't worry about what the Russians will pay us, it's nothing compared to what's at Akator. An entire city of gold, it's what the Conquistadors were after (looking, searching), for Dog's sake Jonesey! We could be richer, richer than Howard Hughes.

*
*
*
*
*
*
*

INDY

Blood money. Every nickle of it.

*
*

Mac leans in and lowers his voice. It's stilted, as if Mac's trying to tell Indy something.

*

MAC

I need you to see the angle here, mate, to be smart and do the right thing. Like in-

*
*
*
*

Before he can finish, the lantern light flickers as someone pushes open the tent flap, letting in a breeze from outside. A shadow falls across them both.

Indy looks up. Irina Spalko stands behind Mac, dressed in Russian military fatigues.

*

Mac doesn't need to turn around, he knows perfectly well who it is. He finishes what he was saying to Indy, voice low --

MAC (cont'd)

Like in Berlin. Get me? Just like Berlin.

*
*

Mac heads out and walks past Spalko and Dovchenko.

*

MAC (cont'd)

You want me to jiggle out of here, or should I sing a song. Paddling Madeline. (he starts to sing) I love this girl called Madeline. I know she loves me too, cause every night the moon shines bright she rides in my canoe at midnight.

*
*
*
*
*
*
*

-- and beats it out of the tent. Spalko sizes up Indy.

64A.

SPALKO

How fortunate our failure to kill you,
Dr. Jones. You survive to be of service
to us once again.

*

She walks towards the recorder

*

INDY

You know me, anything I can do to help.

SPALKO

*"Now I am become Death, the Destroyer of
Worlds."* You recognize those words? It
was your own Dr. Oppenheimer, after he
created the atomic bomb.

She turns off one of the switches and continues to move around
Indy.

*

*

INDY

He was quoting the Hindu Bible.

EXT. TENT-NIGHT

*

Mac steps near the fire still singing his song(Paddling Madeline
Home)

*

*

MAC

I love this girl called Madelin. I know
she loves me too cause every night the
moon shines bright she rides in my canoe
at midnight.

*

*

*

*

*

He is no longer drunk, he looks back at Indy's tent.

*

SPALKO

It was nuclear intimidation. But now
this next level of weapon is ours to have
-- yours to fear.

INDY

Weapon? What weapon?

Spalko moves to the front and faces Indy, she leans on the chair
with her leg. *

SPALKO

A mind weapon. A new frontier of psychic
warfare; that was Stalin's dream. *

Indy looks at her like she's nuts.

INDY

Now I know why Oxley put the skull back
where he found it. He knows you were
after it. *

SPALKO

That skull is no mere deity carving.
Surely you knew the moment you laid eyes
on it -- it was not made by human hands. *

She leans forward and puts her hands on Indy's legs. *

INDY

Who made it then?
(off her look)
C'mon. *

She looks across the tent and moves. *

SPALKO

that body we found in New Mexico was not
the first. *

Spalko walks across the tent into a side tent. There is a *body*
covered on a table. She starts to clean her hands with a cloth. *

SPALKO (cont'd)

We'd already dissected two others from
similar crash sites in Soviet Union. *

INDY

Saucer-men from Mars? *

SPALKO

The legends about Akator are all true.
Early man couldn't have *conceived* it,
much less built it. It was a city of
supreme beings, with technologies and
paranormal abilities.

*
*
*
*

She moves to the head of the table, Dovchenko standing next to
her with a flashlight.

*
*

INDY

You gotta be kidding me.

*

SPALKO

Why do you disbelief your own eyes.(Why
Do you choose not to believe your own
eyes?

*
*
*

She uncovers the body and reveals the alien form. Spalko moves
the head and opens the brain,exposing the crystal skull.

*
*

SPALKO (cont'd)

The New Mexico specimen gave us hope.
Unlike the others we'd found, (this)its
skeleton was pure crystal. A distant
cousin, perhaps? Maybe they too were
sent to find Akator. Perhaps we're all
searching for the same thing. There's no
other explanations

*
*
*
*
*
*
*
*

INDY

There's always another explanation.

*
*

Spalko washes her hands.

*

SPALKO

The skull was stolen from Akator in the
15th century.

*
*
*

She walks back to Indy's tent.

*

SPALKO (cont'd)

Whoever returns it --

*
*

70 EXT- RUSSIAN CAMP NIGHT

The Crazy Guy is still dancing around it like a madman. He's dressed in an old, battered suit, the arms and legs shredded. His hair is long and wild, and he's flinging his body around the campfire with mad abandon while the Russians laugh and clap, mocking him.

A couple of the soldiers approach Oxley, grab him and take him to the tent.

INT. TENT-NIGHT

PROFESSOR HAROLD OXLEY looks nothing like the conservative archeology professor we saw in the photo. He's got wild, red-rimmed eyes, his cheeks are sunken and his clothes hang from his skeletal form. He starts to dance with a musical pole.

INDY

Ox? Ox! It's me, Indy.
(ox)You're faking it, right pal?

Oxley won't even look at Indy. His eyes are wild, they never rest, never make eye contact. Oxley dances towards Indy.

OXLEY

Through eyes that last I saw in tears...

Indy pulls Oxley close, lowers his voice.

INDY

(Ox)Listen to me pal, your name is Harold Oxley, you were born in Leeds, England. You and I went to school together at the University of Chicago, and you were never this interesting! My name is Indi-
(though it pains him)
My name is *Henry Jones Junior*.

But Oxley just spins away and he's off again, dancing around him and, MUTTERING unintelligibly. Indy whirls on Mac and Spalko.

INDY (cont'd)

What have you done to him?!

MAC

We ain't done a thing, it's the bloody skull.

66A.

SPALKO

He is a divining nod that will lead us to
Akator. But we need someone to interpret
him for us. His mind, it seems, is
quite weak. Let's hope yours is
stronger.

*
*
*
*
*
*

CUT TO:

*

71 INT LARGER TENT NIGHT

Dovchenko catches Indy's hat. Spalko moves to a table, Indy's backpack is resting on it.

Spalko opens the backpack and pulls the CRYSTAL SKULL, she takes it in her arms and walks towards Indy. The lamps all move towards the skull.

Indy is in the chair still strapped, he is now wearing a strap across his head, attached to electrodes to his temples and frontal lobe.

SPALKO

The skull's crystal stimulates an undeveloped part of the human brain, opening a psychic channel.

Spalko turns the skull to face Indy. The lensed eye sockets catch the light and glow intensely. Spalko sits it down facing Indy.

SPALKO (cont'd)
Oxley lost control of his mind by staring too long into its eyes.

Spalko walk to Indy.

SPALKO (cont'd)
We believe you can get through to him after yo have done the same.

She puts a hand on Indy's cheek, stroking it, trying gently to turn him toward the skull.

INDY
I got a better idea. You look at it.

SPALKO
The skull does not speak to everyone, it seems.

Spalko walks back to the skull.

SPALKO (cont'd)
Surely you're not afraid, Dr. Jones? You've spent your entire life searching for answer, think of the truth behind those eyes.

She puts her hands around the skull.

Spalko walks to the side of the tent.

There is a Scientist seated at a table with a EEG monitor, she walks up to the table.

SPALKO (cont'd)
there maybe be hundreds of these skulls at Akator, perhaps thousands. Whoever finds them will control the greatest natural force the world has ever known. (she picks up a stopwatch-and turns to Indy) *Power over the mind of man.*

INDY
Be careful. You might get exactly what you ask for.

SPALKO
I usually do.

68A.

Spalko starts her stopwatch.

*

Indy smiles.

*

A strange pulsing emanates from the center of the skull, brighter in its eyes. Indy can't help it, he's drawn to it --

*

*

Indy looks deeply into the skull's eyes. Immediately, the needles on the EEG graph spike.

*

*

The light in the eyes of the skull grows brighter and Indy's stare more intense. The EEG readings increase in density.

*

*

Spalko takes note.

*

SPALKO (cont'd)

Imagine -- to peer across the world and
know the enemy's secrets. To place our
thoughts in the minds of your leaders --
(she moves towards Indy)-- make your
teachers teach the *true* version of
history, your soldiers attack on our
orders.

*
*
*
*

Indy couldn't look away from the skull now if he wanted to.
Spalko walks around Indy.

*
*

SPALKO (cont'd)

We'll be everywhere at once, as powerful
as a whisper, invading your dreams,
thinking your thoughts for you while you
sleep.

*
*

Spalko walks back to the stand where the skull is.

*

The veins in Indy's temples swell; his heartbeat's visible in
them. He can't speak, he's caught in the gaze of the skull.

*
*

The EEG needle is going batshit now, jumping all over the place,
scribbling a line so dense it's almost one solid block of ink on
the paper.

*
*
*

SPALKO (cont'd)

we will change you, Dr. Jones, all of
you, from the inside. We will turn YOU
into US.

*
*
*
*

Indy's face is trembling now, red and flushed, and bright red
capillaries pop out in the whites of his eyes.

*
*

SPALKO (cont'd)

and the best part? You won't even know
it's happening.

*
*
*

Indy still stares into the skull's eyes, and he starts to mutter
now, directly to the skull.

INDY

Return.

72 EXT BY THE CAMPFIRE NIGHT

And just as Indy says the word "return," we cut abruptly out to the campfire, where Oxley is sitting by the campfire, as if hearing the word from Indy's lips, but of course he's too far away. But he repeats it:

*

OXLEY

Return.

73 OMITTED

*

74 EXT BY THE CAMPFIRE NIGHT

And Oxley continues to stare out.

*

OXLEY

Henry?

*

*

75 INT TENT NIGHT *

Back in the tent, the veins in Indy's temples throb. Mac steps forward. *

MAC
That's enough! For God's sake if he dies we can't get there! *

Just when it seems Indy can't take anymore --

SPALKO
Cover it. *

She stops the stopwatch. *

Dovchenko darts in and pull a hood over the skull, breaking Indy's gaze. Mac gets close to Indy and study his blank expression. *

MAC
Jonesey, you alright? *

Indy looks up at him. His eyes focus and he shakes his head, his mind clearing. *

Mac unties Indy's arm. The second Indy's arm is free -- *

-- *HE PUNCHES MAC IN THE FACE.*

MAC (cont'd) *
You broke my nose!

INDY *
I Told you.

Indy takes off the head gear, Dovchenko grabs Indy and pulls him away. Spalko steps up to him, eye to eye. *

SPALKO
Enough. You will speak to Oxley and lead us to Akator. Yes? *

INDY
Nyet. *

Expecting that response, she immediately BARKS an order. *

SPALKO *
Take him outside. *

Two soldiers leapt to attention and -- *

76 EXT RUSSIAN CAMP NIGHT

Spalko comes out of the tent, followed by Dovchenko ,and Indy--
Dovchenko throws Indy his hat.. they drag Mutt out of a nearby
tent. They shove him roughly up alongside Indy.

INDY
You alright, kid?

MUTT
They left my bike in that cemetery!

INDY
(you don't understand)
Yeah but are you alright?

MUTT
(you don't understand)
They left my *bike!*

One of the Russian Soldiers holds a polished cherry wood case,
two feet wide, four feet long, with a molded velvet interior. In
the case there are several sabers and foils.

She selects a wicked-looking one and approaches Mutt with it,
clearly a threat.

MUTT (cont'd)
Wait! Don't! Stop!

Geez, the kid panics easily. But Mutt fools us -- he pulls his
comb from his back pocket and runs it through his hair, gets it
just right. And then, to Spalko, utterly fearless:

MUTT (cont'd)
I'm ready.
(to Indy)
don't give these pigs a thing.

Indy smiles. Gotta love the kid's attitude. He looks back at
Spalko defiantly.

INDY
You heard him.

SPALKO
Clearly, I have chosen the wrong pressure
point.

71A.

SPALKO (cont'd)

Perhaps I can find a more sensitive one.

(to two Soldiers)

Privedite zhenshchinu! (bring in the
woman)

*
*

We hear the soldiers grab hold of someone uncooperative, in a nearby tent. We hear her VOICE before we see her. *

VOICE (O.S.)
Get your hands off me, you rotten
Russkie son of a bitch- *

Indy's eyes widen, he recognizes that voice, and the soldiers reappear, dragging their struggling captive along with them.

She's in her late forties, she's a knockout, and she's smarter than you. She used to be the girl next door you had a crush on; now she's the woman next door you've always been in love with.

She's MARION RAVENWOOD.

INDY
Marion!

MARION
Indiana Jones. 'Bout time you showed up. *

Indy walks to Marion. *

MUTT
Mom!

Marion noticing Mutt for the first time, walks past Indy towards Mutt. *

INDY
Mom? *

MARION
Sweetheart! What are you doing here? *

MUTT
(to Marion)
forget about me, are you all right?

INDY
(to Mutt)
Mom *

MARION
I *specifically* told you -- *

INDY
(to Marion)
Marion is your-- *mother*? *

MARION
-- not to come down here yourself!

72A.

MUTT

You never wrote in your letter...phone
calls....

*
*
*

INDY

Marion *Ravenwood* is your mother?

MARION

For God's sake, Indy, it's not that hard.

INDY

Yeah, I know I just, I never thought
that -

MARION

That I have a life after you left?

INDY

That's not what I meant-

MARION

A damn good life.

INDY

Well That's good(nice)(I'm glad), I just-

MARION

A *damn* good life.(a damn good really
good damn life)(a damn good, great, good
life)

INDY

So have I.

MARION

Yeah? Still leaving a trail of human
wreckage, or have you retired?

INDY

Why, are you looking for a date?

MARION

With anyone(anybody) but you.

INDY

What are you mad at me for? (why are you
so mad at me?)

MARION

How much time have you got?

Spalko joins them.

SPALKO

So, Dr. Jones. You will help us? A simple yes will do.

INDY

Aw, Marion. You had to go and get yourself kidnapped.

MARION

Not like you did any better.

INDY

Same old same old.

Indy notices Mac is staring at Marion approvingly.

INDY (cont'd)

What are you looking at?

CUT TO:

77 EXT BY THE CAMPFIRE NIGHT

Harold Oxley sits, staring off into the distance intently.

Mac is standing nearby, he turns to the Russians with him he e lowers his voice.

MAC

I'm giving three to one the Yank figures him out. Who wants some.

The Russian nods, takes the bet. Mac takes money out of his pocket.

Indy sits across from Oxley, who's staring at him openly now, his entire face lit up in a smile, as if he's seeing Indy for the first time.

OXLEY

Henry Jones Junior! Henry Jones Junior!

Indy looks at him, amazed. It worked.

Spalko presses forward to hear, she is right next to Indy.

INDY

That's right, Ox. That's right, Ox. Now listen to me-

74A.

He grabs Indy, intently, trying to communicate something.

OXLEY

*"To lay their just hands on that Golden
Key... That ope's the Palace of
Eternity."*

*

INDY

The palace of -- ?

Spalko steps in.

SPALKO

It's from Milton, he's said it before.
Why?

*

*

Indy has no idea. He looks back at Oxley, notices his right hand is trembling, as if with palsy.

INDY

ox. I you gotta tell us how to get to
Akator, or they're going to kill Marion.

*

OXLEY

*"Through eyes that last I saw in
tears... here in death's dream
kingdom..."*

Indy reaches out to still Oxley's twitching right hand.

INDY

Harold they're gonna kill Abner's little
girl,! You remember Abner, don't you?

*

*

Oxley urgency grows, he's *trying* to get through but can't.

OXLEY

"eyes! That last I saw in- tears--"

*

INDY

(getting frustrated)
You gotta tell us how we get there(to
Akator) I need specifics.

*

*

Indy notices Oxley's right hand is moving faster now, detailed motions not just tremors. And his fingers are pinched together, as if holding something.

INDY (CONT'D)

(to the Russians)
Yeah, get me paper and something to
write with.!

*

*

MAC

Get some paper.

*

*

75A.

Paper... MUTT

*
*

A MOMENT LATER,

A notebook is hurriedly passed to Indy, who flips it open to a blank page. He takes Oxley's right hand and clamps the pen between his friend's fingers, then shoves the paper under it.

And Oxley starts writing. He's drawing something, a picture, and it's detailed. *

SPALKO
He's auto-writing. Of course, I should have seen this. *

OXLEY
(still staring at Indy)
Henry Jones Junior! *

But he's not looking at the paper, he's staring at Indy the whole time.

INDY
That's right Ox. *

OXLEY
(confidentially, to Indy)
three times it drops. *

INDY
Three times. *

Indy looks at the page. Oxley's drawn a crude sketch of ocean waves. Oxley's writing continues -- this time it's a pair of closed eyes. *

Spalko and the others press in closely, to take a look. Spalko looks at Indy admiringly. *

Oxley's not slowing down. Three more sketches -- the sun with an arc across a sky, a snake with a flicking tongue, and what looks like a horizon. *

SPALKO
Pictographs? *

INDY
Ideograms! Keep going Ox. *

Indy takes the book from Oxley, stands and walks to the fire pit, Spalko joins him. *

76A.

Mutt comes forward to Oxley, he sits across from him. He tries to look him in the eye. *

MUTT *

Ox? *

But Oxley won't look at hi, might not even be aware that he's there. Certainly doesn't recognize him, his eyes darting all over the place. *

MUTT (cont'd) *

C'mon, Ox, it's me. It's Mutt. *

But Oxley won't. Or can't. There are tears in Mutt's eyes. *

MUTT (cont'd) *

Please? *

Indy looks at the sketches, decoding them as he speaks *

*

INDY

I think I got it. The wavy lines, means of course water, a closed eye means sleep -- the sun with the arc over the sky stands for "time," duration, the word now is "until." The horizon and the snake they're close together, means one thought (the horizon and the snake means one thought, they're close together) -- the horizon (stood for) was the world, but it didn't mean the earth, it meant big, "great."

Indy thinks like crazy, looking at the page back and forth.

INDY (cont'd)

"the water sleeps, until the Great Snake." These aren't just drawings, they're *directions*.

(to a Russian)

Give me a map!

Spalko gives the order in Russian.

78 MOMENTS LATER

A table is brought out and a map of the Amazon is unfurled. As Indy bends over the map, Mac collects a wad of cash from the Russian Soldier he made the bet with.

INDY (O.S.)

The Great snake is the Amazon, of course but "sleeps," what river sleeps?

Indy studies the map for a name, a clue, something, then stops suddenly and jabs his finger down.

SPALKO

Here. The Sono. The Portuguese word for sleep.

Everyone bends down to see, and Mac presses in close beside Marion.

Indy bends over the map, fascinated now.

INDY

Yes! Good, exactly, very good!

Mutt watches Indy and Spalko studying the map together. *

INDY (cont'd) *

He wants us to follow this curve of the
Sono down to where it meets the Amazon,
on the southeast. After that, I'm not
sure. a dream kingdom, eyes in tears --
I have no idea know what he means. *

Mutt, who's been peering slides further forward, as Indy studies
the map. *

INDY (cont'd)

But his route could be right, it's a
completely unexplored part of the canopy.

Spalko bends down closer to the map --

INDY (cont'd)

See, the mapmaker only sketched in a few
rough lines- *

-- *AND MUTT Punches one of the soldiers and OVERTURNS THE TABLE.* *

It hits Spalko in the face, knocking her and Dovchenko back on
their asses.

MUTT

RUN!

Mutt heads towards the tent. Indy has no choice but to follow
Marion, Oxley and Indy all go into the tent. *

The group runs away, Mutt comes back and grabs one of the lamps
and throws it on the ground. A fire starts, stopping Spalko and
the solders from coming through. *

*

79 EXT JUNGLE DAWN

*

Mutt, Marion, Indy, and Oxley race through the jungle as the sun rises, the foliage slapping and cutting at them.

INDY

KID? WHAT THE HELL ARE WE DOING, KID?!

MUTT

They were gonna kill us!

INDY

Well, *maybe!*

MUTT

Somebody had to do something!

INDY

Something *else* would have been good!

MUTT

At least I *got* a plan! Let's go!

INDY
This is intolerable!

Oxley's looking back over his shoulder, trying to watch the skull as he moves further away from it, reaching out for it.

INDY (cont'd)
Harold, for God's sake, keep up!

Mutt turns sharply and leads them down a narrow ravine, through a thick copse of trees, and into a tiny clearing.

They stand there, safe for a moment, trying not to make a sound as the Russian Soldiers race past them, deeper into the jungle.

Mutt and Oxley stand at the edge of the trees, peering through, and Indy and Marion are behind them.

MUTT
Shhh!--

*

He stops. Indy and Marion are gone.

Actually, they're not gone, they're just two feet lower than they were the last time he saw them.

And they're up to their knees in sand.

MUTT (cont'd)
Mom?

He takes a step forward, but --

INDY
Stop!

MARION
Keep back!

Mutt stops where he is, confused. And Indy and Marion sink even lower, now up to their thighs.

INDY
Don't move, honey! Moving makes space,
space will make you sink!

*

*

MARION
(pulling hard at her leg)
I think I can get -- out if --

INDY
STOP IT! You're pulling against a
vacuum, it's like trying to lift a car!
Just stay calm!

MARION

Okay, I'm calm.
(sinking)

*

MUTT

What is it, quicksand?!

INDY

(there's always time to teach)
It's a dry sandpit.

*

MARION

I'm calm. I'm sinking, but I'm calm.

*

*

INDY

Quicksand is a viscous mix of mud, clay,
and water, (sand, clay and water) and
depending of the fluidity it's not as
dangerous as you might-

*

*

*

*

MARION

(thrashing again)
JONES FOR PETE'S SAKE, WE'RE NOT IN
SCHOOL!

*

INDY

you're right! Stay calm! There's nothing
to worry about, unless there's a-

*

KA-PHOOM!!

A huge geyser of sand suddenly spits up between them, ten feet into the air, and in the resulting settling of the pit, Indy and Marion sink all the way up to their chests.

INDY (cont'd)

Void collapse.

MUTT

I'll get something to pull you out!

INDY

Keep your arms up high.

*

*

He looks around, can't find anything handy, and moves off into the jungle, frantic. But Oxley only stares at them, bemused.

*

*

	INDY	*
Ox, don't just stand there, go, get <i>help!</i>		*
	OXLEY	*
"Help."		
	INDY	*
Help.		*
	OXLEY	*
Help.		*
	INDY	*
Help		*
	OXLEY	*
Help.		*
	INDY	*
Yes, go.		*
	OXLEY	*
Help.		*

And without another word, he turns and walks away. Indy and Marion are alone, up to their chests in sand. Marion looks at him, feeling responsible.

MARION
Mutt can be a little impetuous.

INDY
Not the worst quality in the wor-

KA-PHOOM!

Another geyser of sand erupts between them, and they drop further, up to their necks now. Their arms are starting to slip beneath the surface of the sand, and they try valiantly to keep them up. But they're dropping deeper by the second.

They speak, but the constriction from the sandpit pressing in on their chests makes it hard to find breath.

INDY (cont'd)
... keep you ... arms above surface...
the kid comes back, grab on...

Marion turns and looks at him, her eyes filling with tenderness.

MARION
... Indy, his...

INDY
... he's a good kid, Marion... you
should get off his back about school... *

MARION
... Mutt, I mean...

INDY
... not everybody's... cut out for it...

MARION
... his... his name is Henry.

And even through he's up to his neck in a deadly dray sandpit, Indy *
manages to turn his head to Marion and look into her eyes.

INDY
Henry? Good name. *

MARION
He's your son. *

INDY
My son?

MARION
Henry Jones, the third.

Indy looks away, thinking, all the repercussions sinking in --

and then he turns back to Marion, furious

INDY
Why the HELL didn't you make him finish
school?!

Before she can answer, something long and heavy comes WHIZZING through the air and SMACKS into the sand between them.

Mutt stands at the edge of the pit, holding the other end of whatever it is, but it's dark and we can't tell.

MUTT
MOM! GRAB ON!

*

Marion, who is slightly ahead of Indy, throws her arms over the think, roundish shape.

Indy, slightly deeper in the sand, wrenches his arms free and reaches for the end of the thing --

-- when it turns and HISSES at him. The "thing" is very long, very thick SNAKE.

INDY
Are you crazy?!

MARION
Just grab on, Indy!

INDY
It's a SNAKE!

MUTT
It's a rat snake!

*

INDY
Rat snakes aren't that big!

MUTT
Well, this one is! It's not poisonous!
Now just grab on!

*

*

INDY
Go get something else!

MUTT
LIKE WHAT?!

INDY
some rope or something!

MUTT
THERE'S NO SEARS AND ROEBUCK HERE, JUST
GRAB A HOLD!

*

INDY

Maybe I can touch the bottom!

MARION

There is no bottom, now grab it!

INDY

I think I can feel it with my feet!

MUTT

Grab the snake

*
*

INDY

Stop calling it that!

*
*

MUTT

What do you want me to call it? It's a snake, grab it!

*
*
*

INDY

Say rope!

*
*

MUTT

What?

*
*

INDY

Say grab the rope!!!

*
*

They look at each other.

*

MARION & MUTT

Grab the rope!!!

*
*

finally, Indy relents, reaches out, closes his eyes, and grabs hold of the snake, just as --

-- KA-PHOOM!!

The biggest sand geyser of all erupts in the pit, and in the momentary space created around them, Mutt pulls as hard as he can on the other end of the black snake.

Indy and Marion are released from the pit and go flying to its edge, collapsing in a heap on top of Mutt, arms and legs entangled.

*

INDY

Get rid of that, son.

*
*

MUTT

You are one crazy old man. Afraid of snakes!

*
*
*

TWO PAIRS OF BLACK BOOTS step into frame. Harold Oxley is standing between Spalko, Mac, and two Russian Soldiers.

*

MAC

(sadly)

Why do you wanna do everything the hard way, Jonesy?

*

But Oxley's proud.

*

INDY

Nice, work Ox. thanks.

*

OXLEY

"Help!"

*

*

CUT TO:

*

80 OMITTED

*

81 OMITTED

*

82 IN THE BACK OF THE TRUCK,

The Crystal Skull is now in a burlap bag, cinched at the top. *

Irina Spalko opens the bag and pulls it down, revealing the eyes of the skull. She bends down in front of it and focuses her bright blue eyes on its crystal sockets. *

But it has no reaction. No glow. No nothing.

Oxley, sitting in the back of the truck, muttering to himself, watching the light dance through the trees. *

She turns back to the skull, desperate. Why him and not me? She lays her hands on either side of its face, leans even closer. but nothing.

Oxley tries to reach for the skull, Spalko raises her hand to stop him. *

MAC (O.S.)
Skull's go a mind of its own, eh?

Spalko turns, startled. Mac is grinning. *

MAC (cont'd)
Very choosy about who it talks to. *

Spalko cinches the bag shut. *

83 IN THE FRONT, *

MAC

A lot of old cockswalop. People stare
into that thing, work themselves up in a
frenzy -- self-hypnosis, maybe something
like that, ESP? I don't think so.

*
*
*
*

SPALKO

Telepathy already exists in man, in a
lesser developed form.

*

MAC

are you kidding? You think everybody is
psychic?

*
*

SPALKO

You're a gambler. Have you never played
a hung that proved correct?

*

MAC

It's just luck. I should now mine's
usually bad.

*
*
*

She turns to face Mac.

*

SPALKO

We sent a submarine under the surface
with a mother rabbit's new litter on
board. She remained on shore while one by
one, the young rabbits were exterminated.

*
*
*
*
*

MAC

Lady, you need a new hobby.

*
*

SPALKO

(ignoring that) Miles away, the mother's
EEG readings showed reaction at the very
instant of death. There is without a
question an organic mind-body link shared
by all living creatures; we must control
that collective link--

*
*
*
*
*
*
*

She turns back.

*

MAC

alright, (he touches her shoulder) then
you show me. I bet you double or nothing
on my fee-

*
*
*
*

(looks into her eyes)

-- what am I thinking right now?

He's leering.

85A.

SPALKO

Much too easy.

MAC

Besides that. C'mon, amuse me. I'm
thinking of a question. What's the
answer?

*

Spalko turns, raises her hand and looks him in the eye. He looks
back at her, his usual leer at first, but as the stare goes on, it
fades.

*

Spalko's eyes are intense, hypnotic. Beautiful eyes, but so cold
they're nearly white. Impossible to look away from.

Finally, after a long moment;

*

SPALKO

The answer to your question is, "If I
feel the slightest need."

She makes a movement with her hand under his neck, like a sword
cutting his throat. Mac looks truly frightened, he sits back,
silent.

*

*

Spalko turns around again, looking out the windshield. Oxley,
who's been following the conversation, looks back at Mac,
wondering what the hell he asked. But Mac is rattled, in a way we
haven't seen before.

*

*

Suddenly, a voice BOOMS over the jungle:

MUTT (O.S.)

YOU GOTTA BE *KIDDING* ME!!!

84 EXT/INT TRUCK DAY

Indy is in the back of the rear vehicle, hands tied behind his back, as are Mutt and Marion. They bounce through the jungle, guarded by the scowling Dovchenko. There are crates with Cyrillic lettering piled all around them.

MARION

Damn it! Damn it! Damn it! I don't know how to say this. (I didn't want to tell you) (I am just going to say it) Indy's first name is Henry just like yours(Colin wasn't your father-ng line for the rest of the dialogue -indy's response)Indy's your father

MUTT

WHAT? YOU GOTTA BE KIDDING ME!!!RIGHT?

Mutt is outraged with Marion; he's just been told the news.

MUTT (cont'd)

No, no, he was British, he was an RAF pilot, my dad was a *war hero*, not some *school* teacher!

MARION

No, sweetie. Colin was your step-father.(step-dad) We started dating when you were three months old. He was a good man, but he wasn't your father.

INDY

Wait a minute, "Colin," as in Colin Williams? You *married* him? I introduced you!

Dovchenko rolls his eyes -- he doesn't understand all of what they're saying, but he knows he's sick of hearing it.

MARION

I think you gave up your vote on who I marry when you decide to break it off a week before our wedding.

INDY

It wasn't going to work, Marion, we both knew that. (or) We both knew that it wasn't going to work, Marion.

MARION

You didn't know that, why didn't you just talk to me? (or) why didn't you just try talking to me?

INDY

Because we(or) I never had an argument that I won.

MARION

Ha! It's not my fault if you can't keep up.

INDY

I didn't want to hurt you.

MARION

You failed. Didn't you ever wonder years ago why Ox stopped talking to you?(years ago) He hated that you ran away.

MUTT

Stop. Would you two stop ?

INDY

Yeah, Marion, let's not make the kid listen to Mom and Dad fight.(or) let's not have the kid hear mom and Dad fight.(or) Let's not let him see Mom and Dad fight.

DOVCHENKO

For the love of God, shut in hell up!

MUTT

You're *not* my *dad*!

INDY

You bet I am, and I've got news for you, you're going to go back and finish school.

Dovchenko's had it. CURSING A BLUE STREAK in Russian, he BANGS his gun down on the floor and picks up a rag, spins it into a tight line to use as a gag.

MUTT

Am I ? What?! What happened to "there's not a dam(ng) thing wrong with it and don't let anybody tell you any different?! speech. You don't remember that?

87A.

INDY

That was before I was your father.

MUTT

You're not my father!

MARION

Oh yes he is!

Dovchenko enters & puts the gag on*

DOVCHENKO

For the love of God, shut the hell up!

INDY

You should have told me about the kid,
Marion. I had a right to know.

Dovchenko enters & puts the gag on*

MARION

You vanished after that.

INDY

I wrote.

MARION

A year later. By then Mutt was born and
I was married.

INDY

So why'd you bother telling me now?

Dovchenko enters & puts gag on *

MARION

I *thought* we were gonna die!

Dovchenko is bending over Marion, as he finishes with the gag in
Marion's mouth. The angle gives Indy the perfect opportunity to--

INDY

Not yet!

--KICK HIM on his back.

With both feet, no less. Dovchenko falls against the side of the
truck, he loses his hat. He sits up and spins around, dazed, and
ends up in perfect striking range for Indy, He kicks him in the
face.

Dovchenko spins to Mutt's side, Mutt lands a kick.

This sends Dovchenko back to Indy again. Indy kicks him again back to Mutt.

Mutt kicks him again towards Indy.

Indy is about to kick him. Dovchenko slumps to the floor, unconscious.

Mutt grins and kicks the switchblade out of his boot, where he's hidden it. It THUNKS open on the floor of the truck.

Mutt grabs it with his two feet and throws it to Indy.

MUTT

You got it?

Indy doesn't answer.

MUTT (cont'd)

Oh shit!.

Finally Indy gets his rope cut, he moves to them to get them free.

85 MOMENTS LATER,

Indy removes the gag from Marion's mouth, then starts to untie her hands.

Marion looks away from Indy, grumpy. Doesn't want to ask this, but she can't help herself:

MARION

I'm sure I wasn't the only one who moved on with my life. There must of been plenty of women for you over the years.

INDY

There were a few. But, they all had the same problem.

The rope breaks and her hands pop free.

Indy moves to the center of the truck he looks around for a way out of the truck. He looks up, at the canvas roof overhead. He uses the knife to cut an opening .

MARION

yeah, what was that?

INDY

they weren't you, honey.

Well, that just melts her. She looks at Indy.

Mutt's knife blade RIPS through the canvas a d tears a hole big enough for Indy to wriggle through. He pulls himself up and onto the top of the truck.

86 OMIT

*
*
*

87 INSIDE THE TRUCK,

*

Mutt and Marion are staring up at Indy's silhouette, visible through the canvas as he stands atop the truck.

*

*

They watch the silhouette move toward the front of the truck, leap into the air --

*

The truck swerves and SMASHES into a tree, throwing Mutt and Marion forward violently.

88 IN THE CAB OF THE TRUCK, *

Indy throws the Driver out, and slides behind the wheel. *

89 WITH THE CONVOY,

we THUNDER through the jungle, the jungle-cutter SHRIEKING and GASHING its way through the foliage.

90 INT TRUCK DAY

Indy's now driving the truck , he slides open the window to the back of the truck. Marion slides out and joins him. She smiles at him. *

INDY

We have to get Oxley back, get our hands on that skull, and get to Akator before they do. *

(to Marion)

Grab the wheel. *

And like that, he's gone, clambering into the back of the truck as Marion slides over into the driver's seat.

Mutt slides out and joins her. *

MUTT

What's he gonna do now? *

MARION

I don't think he plans that far ahead. *

A LARGE BAZOOKA emerges from the back of the truck and pokes into the front seat between them, warhead first. *

MUTT *

GAH!

Indy leans out the opening, hoisting the bazooka up on his shoulder. *

INDY

(to Mutt)

Scooch over, son? *

MUTT

Don't call me son. *

But Mutt flattens himself against the seat as Indy swings the head of the bazooka around, pointing out the passenger window.

Up ahead, the convoy is rounding a bend in the river, which means there's an open expanse of water between the lead vehicle, the one with the saw blades, and the rear vehicle, the one Indy and the others are in.

Indy sights over the barrel of the bazooka --

INDY

Might wanna cover your-

-- "ears" is what he means to say, but before anybody can --- *

91 ON THE RIVER,

the explosive head of the bazooka BLASTS out the passenger window of the rear truck, SCREAMS across the open water, SLAMS into the lead truck --

-- and the truck EXPLODES, turning a cartwheel. Its whirling saw blades are blown free, ripping through the jungle like runaway airplane propellers.

92 THE SECOND TRUCK,

swerves, narrowly missing the wreckage. Spalko and the others duck as ONE OF THE WHIRRING SAW BLADES SCREAMS over their heads, missing them by inches.

They come to a stop. Spalko stands and grabs the sack with the skull.

*
*

93 HALF THE CONVOY

SMASHES into itself, a chain reaction pile-up. The WHIRRING SAW BLADE slices through the air over the top of the convoy, headed toward the back, where --

94 IN THE REAR TRUCK,

-- Marion, Indy and Mutt duck, there is the horrible SHRIEKING sound of tearing metal, and when they sit up --

-- *THE TRUCK'S ROOF IS GONE.*

95 IN THE SECOND VEHICLE,

Spalko holding the sack with the skull, looks back and sees the contrail still hanging in the air from the rear vehicle, where Indy shot the bazooka. *

OXLEY
Henry Jones Junior. *

She SHOUTS to the Driver of the jeep, who pushes the accelerator to the floor. *

SPALKO
Vawn atsuda! (go, go, go) *

As the jeep barrels through the jungle, Spalko chases it and hands the sack to Mac. *

SPALKO (cont'd)
ZASHCHISHCHAITE CHERIP(Protect the skull!) *

-- She leaps onto the jeep just behind her. *

SPALKO (cont'd)
Slyeduiti za nimi (Follow them!) *

The Russian Soldier at the wheel keeps driving as she climbs in and grabs an automatic weapon from one of the soldiers. *

One of the soldiers (Pasha) yells after her *

PASHA
Who caused this? *

SPALKO
Jones! *

96 IN THE REAR OF THE TRUCK,

Indy lands in the front seat of the cab, he SHOUTS to Marion, who's still driving the truck, pointing at the vehicle in front of them. It's a duck (half truck half boat) with two Russian Soldiers in it. *

INDY
Pull up alongside that duck!

Marion hits the gas and the truck gains on the duck.

They drive by Pasha, he gets his rifle and fires at them. *

She pulls right up next to it, the Russians on board open fire --

-- and Indy leaps through the air, landing in the front of the Russians' duck, fighting with the Driver and the Shooter.

97 IN THE BACK OF THE TRUCK,

Dovchenko regains consciousness and sees the Driver and the Shooter as they're hurled out of the duck and land in the jungle foliage.

He turns and sees the duck through the torn side of the truck, and now Indy's at the wheel, beckoning to Mutt and Marion to jump aboard.

Mutt jumps, Marion legs go of the wheel and jumps --

-- and Dovchenko leaps into the front seat of the truck, taking over the wheel before the truck crashes.

98 IN THE DUCK,

Indy hits the gas and passes the truck, quickly catching up to the racing jeep with Spalko in it.

Spalko sees Indy approaching. She points with her right hand. *

SPALKO (TO THE DRIVER) *
Idiot! On Yedit! (he's coming) *

But Spalko's on her feet, and armed. She swings her weapon around and opens fire.

99 IN INDY'S DUCK,

Marion sees it coming.

MARION
GET DOWN!

She grabs Indy. Mutt jumps up from the back, covers Marion and pulls them down a split-second before the windshield SHATTERS. *

Spalko keeps firing and Indy slows down, which means her weapon's BLASTING right at the jeep with Mac and Oxley and the Russian soldiers. The bullets miss them. *

Mac takes off his hat and checks to make sure he is alright. *

MAC *
Bloody Russians (he taps the driver in *
the shoulder) No disrespect comrade. *

100 IN INDY'S DUCK,

Indy's caught up to the lead vehicle, the jeep which has Oxley, Mac, and the skull in it.

INDY
(to Marion)
Ox has the skull. Marion take the wheel!

Marion takes over and they pull up alongside the jeep.

Indy starts to get up.

MUTT
That's not fair, she drove the truck.

INDY
Don't be a child. Find something to fight with.

Indy goes to the side of the duck ready to jump.

Mutt begins to look around.

Indy waits till the soldiers are blinded by intervening foliage --
-- and he leaps aboard the jeep, barreling into the Soldiers .

One of the soldiers falls out of the duck.

Indy starts to get up, Mac stands up, and is promptly re-introduced to Indy's fist. Mac collapses against the windshield.

Indy turns and hits the soldier on his back-(dennis) then turns & hits the soldier next to him. (justin)

Indy turns front passenger soldier(andy) is about to hit him ,
Indy ducks- the soldier hits the soldier behind Indy.(justin)
Indy hits the soldier in the front(andy)-

The gunner soldier (kenny) is about to grab Indy- Indy grabs him and throws him to the back-

Indy turns & grabs the driver's head smashes into the steering wheel knocking him out- Indy grabs hold of Mac and puts his arm around his throat.

MAC
Indy, Indy. you broke my nose again!

Indy grabs the wheel with one hand -

95B.

Indy looks up ahead, sees a fallen tree on the jungle floor
ahead. He swerves the jeep --

*
*

Marion and Mutt have been watching the fight.

*

MARION

*

He hasn't forgotten how to show a girl a
good time eh?

*
*

MUTT

*

Mom can't you just think that type of
stuff ha? (don't say it there's no reason
for it)(don't say it alright)

*
*
*

101 IN THE JUNGLE, *

-- which drives directly over the fallen tree --

102 IN THE JEEP,

-- and the jeep bounces high into the air, sending the remaining Russian Soldiers flying out of it.

The bag containing the Crystal skull flies into the air too, and is about to go sailing out of the jeep --

-- when Harold Oxley, who's in the back seat, reaches up and catches it like a football.

But behind him, a Russian Soldier has held on to the racing jeep, and is climbing back on board.

103 IN SPALKO'S JEEP,

she fires her gun again, but it's empty.

SPALKO

Shurt! (shit)

*
*

She tosses it aside and draws her rapier.

104 IN INDY'S JEEP,

Indy drives with his left hand and has Mac in a head lock.

*

MAC

Indy!

*
*

INDY

Shut up!

*
*

MAC

Indy!

*
*

INDY

Shut up!

*
*

MAC

INDY, YOU STUPID SON OF A BITCH, I'M CIA! I practically shouted it at you in the ten, I said "Like in Berlin!" What were we in Berlin, mate?!

*
*
*

INDY & MAC

Double agents, yeah?

*
*

Behind them, unseen, the Russian soldier(andy) who was clinging to the back of the jeep finally hauls himself aboard.

*
*
*

105 INT THE DUCK,

Marion drives while Mutt, in the back, opens up a long rosewood case, searching for a weapon, any weapon.

He finds a box of swords and grabs one. Looking up, he sees Spalko's jeep pull up alongside Indy's, where --

*
*

106 IN SPALKO'S JEEP

Spalko drives up to the duck, she SCREAMS at the soldier in Indy's jeep, in English.

*
*
*

 SPALKO
 Throw me the skull!

*
*

107 OMIT *

108 IN INDY'S JEEP,

the Soldier hears her and turns, sees the skull, in its burlap bag, still in Oxley's lap. He grabs it and tosses it to Spalko.

Mac immediately grabs the Soldier, PUNCHES him in the face, and tosses him out of the jeep.

He turns goes back to Indy still pleading his case. *

MAC *

You think General Ross just happened to
turn up in Nevada to bail you out? I sent
him, he's my control agent! *

He looks at Indy -- see?! *

INDY

(to Mac)

Why didn't you say so before?! *

MAC

What do you want me to do, paint it on my
ass?! *

Oxley looks back sees Spalko with the sack. *

Spalko opens the bag looks in, she cinches the bag. *

Indy tries to catch up. *

Spalko holds the bag up with her left hand and shows it to Indy with a smile.-- *

-- but she senses something behind her and as she turns, she hears a HISSING sound in the air -- *

She looks to see Mutt, standing on the edge of the rampaging duck, holding her at rapier point. *

Mutt swings again, and she counters the blow. Now, from their standing positions atop the bouncing vehicles, they swing at each other, wild vicious, barely controlled.

But clearly, both of them know how to handle a sword.

Indy keeps up with them, edging over closer to Spalko's jeep, where the skull is.

INDY

Mutt get out of there! Marion turn off!
Watch out!

*
*
*

Oxley starts to get up, Mac pushes him down.

*

MAC

Who does he think he is Errol
Flynn.(greaser thinks he's Errol Flynn)

*
*
*

INDY

Marion break off. (don't take her on)
(not with her)

*
*
*

Mutt lunges at Spalko with a furious combination of lunges and attacks, but she parries them easily.

SPALKO

You fight like a young man -- eager to
begin, quick to finish.

Mutt attacks, one foot on each vehicle, and they start to move apart. He's clinging to both vehicles, splitting in half like a wishbone. Spalko finds it amusing.

*

Indy drives his duck towards Spalko's jeep.

*

The jeeps come together again and Spalko lunges, Mutt parries and they spin around, falling backwards into each others' vehicles.

109 IN SPALKO'S JEEP,

Mutt looks down and sees the skull in the burlap bag. He grabs it, turns hits the driver. Mutt gets up and shows the bag to Indy approaching in his duck. Mutt starts to swing it around his head.

*
*

MAC
Hey!(on 109A) hey I got it!

*
*

INDY
Throw me the bag!

*
*

MAC
Throw me the bag!

*
*

But the Russian Soldier at the wheel takes out his gun.

*

INDY
He's got a gun, watch the gun!

*
*

Mutt SMASHES the driver with the bag holding the skull, drops the bag and the sword and they start to wrestle for the gun.

110 IN MARION'S DUCK

A sword RIPS through next to Marion as Spalko attacks her from behind.

*

Marion STOMPS on the brakes and Spalko flies out of the duck, but manages to grab hold of the machine gun mounted on the front of the vehicle.

The gun spins around, BLASTING shots through the windshield, narrowly missing Marion.

As Spalko fires indiscriminately, Marion hits the gas, catching up to --

111 SPALKO'S JEEP,

-- where Mutt continues wrestling with the driver. Shots go off from the gun. Marion's duck RAMS into the back end of the jeep and Spalko flies back landing at Mutt's jeep and --

-- *THE FIGHT RESUMES.*

Spalko turns and hits Mutt with her left, then her right, then her left and another right. Quick jabs.

Mutt is able to grab her and throw her against the windshield. He grabs the bag with the skull, and punches the driver again.

Spalko with her back to Mutt kicks him with her right foot right on his nose.

Blood flows down his nose, Mutt is stunned.

He gets up, she kicks him on the chest, then she kicks him lower.

She puts all her strength into one last kick, he is at the back end of the jeep.

He falls backwards, out of the jeep --

-- and onto the hood of INDY'S JEEP, which Indy has just driven up behind them.

MAC

Give me the bag!

But as he falls, the burlap bag that holds the skull flies off Mutt's hand and into Spalko's hand.

She catches it and smiles back at Mutt.

99A.

Marion is driving through the jungle, trying to catch up. She
crashes into a ditch.

*
*

She gets out and sees that her wheel is spinning, she gets a log
places it under the tire and a rock.

*
*

112 IN INDY'S JEEP,

Mutt climbs to his feet, ready again. *

MUTT

(to Indy)

What are you lookin at, daddy-o?. C'mon
she's getting away. *
*

Indy hits the gas, Mutt turns, ready to leap onto Spalko's jeep,
but they're in an area with a lot of low-hanging vines now and --

-- MUTT IS SCOOPED UP INTO THE AIR!

Indy, Mac and Oxley lookup for Mutt. *

113 UP IN THE TREETOPS,

Mutt's swept right up into the treetops, and lands, out of breath
and off balance, on a thick branch. He watches in panic as,
below, the jeeps race away without him. He turns --

-- AND SEES FIFTY MONKEYS ARE STARING AT HIM.

The monkeys one by one leap onto the vines, swinging away from
Mutt. *

Mutt grabs hold of a vine -- *

-- and swings away.

With the monkeys ahead of and behind him, Mutt swings on a vine
after vine, closing in on the convoy below.

114 DOWN BELOW,

Spalko's jeep chases Indy in the truck, and now they're running along the edge of a sheer cliff that drops five hundred feet straight down to the raging Amazon.

Spalko SHOUTS at the Driver in Russian and slides over, taking the wheel.

SPALKO
Shivilyiteves! (move!)

*
*

She catches up quickly and starts RAMMING into the side of Indy's jeep, to knock him off the cliff.

They veer perilously close.

MAC
Leave off!

*
*

A Russian Soldier in Indy's jeep, previously unconscious, awakens, sees they're about to go off the cliff, and bails out.

Mac follows him about to do the same changes his mind. Spalko rams into the side again.

*
*

MAC (cont'd)
Will you please stop!

*
*

115 UP IN THE TREES,

Mutt is still swinging, chasing the convoy. He grabs one last vine, swings all the way to the end of its sweep --

116 IN THE JEEP,

-- Spalko is closing in for the final push, to knock Indy and the others off the cliff --

SPALKO
DAZVIDANYA DR. JONES! (goodbye Dr. Jones)

*
*

-- and Mutt swings around and lands with a CRASH in her front seat!

He knocks Spalko into the passenger seat and grabs the bag with the skull in it. *

Monkeys pour into the jeep, Mutt leaps over the windshield, onto the hood, the Russian Soldier grabs the wheel as Mutt jumps --

117 IN INDY'S JEEP,

-- into the back of Indy's jeep. He drops the bag onto.... *

Oxley's lap. He grabs the burlap bag, opens it and smiles. He cinches the bag and hugs it. *

Mutt on his back right next to Indy, giving him that hungry-for-praise look Indy's given so often. *

MUTT *

Whoa. *

Indy gives him a half-smile back -- not bad, kid.

INDY *

Whoa? *

118 OMITTED *

119 OMITTED *

120 BEHIND THEM,

Spalko, enraged, grabs a monkey and hurls it off the cliff in frustration.

121 FURTHER BACK, IN THE JUNGLE,

Dovchenko is still driving the damaged truck, picking up stray Russian Soldiers. They head for the cliff edge with the others.

122 IN INDY'S JEEP,

Indy's eyes widen as he sees a huge dirt pile up ahead, blocking their way completely.

INDY *

Whoaaaaa! *

Spalko sees the dirt pile approaching. *

The jeep goes airborne and SLAMS into the side of the soft dirt mound.

A moment later, there's a ROAR as Spalko's jeep flies into the air above them, SLAMS down on top, and RUMBLES past them, coming to rest near the top of the strange dirt pile.

Spalko pulls a gun from the holster of one of the Russian Soldiers. *

Indy and his group come to and start to move out, they see *

Spalko with the gun aimed at them -- *

-- and AN ANT, at least five inches long, crawls out onto her hand!

The ant sinks its pincers into the soft webbing between her fingers. *

She takes her left hand and swats the ant, blood pours out. *

Suddenly DOZENS OF ANTS pour into the Russian vehicle, through the air vents, out from around the pedals, materializing from everywhere. *

A THOUSAND MORE ANTS pour from the soft mount -- which is an ant hill, we now realize, for red army ants, ferocious and huge. *

INDY (cont'd) *
SIAFU! GET OUT OF HERE!

As TENS OF THOUSANDS OF SIAFU stream out of the ant hill, Oxley grabs the burlap bag, Mac grabs Oxley, Indy grabs Mutt, and the four of them take off downhill. *

Spalko and her driver (Lee) chase them *

but the Russian truck driven by Dovchenko ROARS out of the jungle. Dovchenko leaps out of the truck and tackles Indy. *

Dov lifts Indy off the ground, *

Indy yells to the others to keep going. *

INDY (cont'd) *
Go! Get to the river! Go! *

They start to fight. *

123 ON THE GROUND, *

Oxley stumbles and falls in the mayhem. *

Mac and Mutt barrel toward the river, but the Russians in the truck pull even with them and raise their weapons. Mac and Mutt are dead for sure, but just as the Russians open fire -- *

-- A RAMPAGING DUCK ROARS up in front of the Russians with Marion at the wheel! *

124 IN THE DUCK, *

Marion ducks as the Russian GUNFIRE SCREECHES off the metal sides of the duck. *

But it allows Mutt and Mac to jump in from the other side, keeping low. *

Marion hits the gas and they take off toward the river. But they soon reach a short cliff. *

Marion stomps on the brakes and looks over the edge. She sees they're only about twenty or thirty feet above the river, and there's a large tree halfway down. *

She turns the duck around, but she's thinking something. *

125 BACK UPHILL,

Indy and Dovchenko are in a fistfight for the ages, and Indy's getting his ass kicked.

Indy rams into Dov, they fall to the ground. Indy punches him while he is on top of him. Dov pouts his left hand on Indy's face and pushes him off. Dov stands and grabs Indy by the ear- Indy gets up and punches Dov, once, twice, on the third one Dov ducks, Indy misses, Dov punches Indy on the side- Indy falls back to the ground- Dov takes Indy's hat off and pulls him by the hair with his left hand, he punches Indy back to the ground again.

Worse the river of ants is heading right toward them. Just as the ants are about to swarm over all of them, Oxley, who's still on the ground nearby, holds the Crystal Skull, he slowly removes the covering, the light gleams off it --

-- and the ants immediately divide into two columns and go right around them and the skull.

126 NEARBY,

Spalko, on foot now with a Russian Soldier, is racing toward where the fistfight's going on.

But the ants overtake them. They swarm over the Soldier, dragging him down. Spalko moves up on a tree trunk, backing up away from the ants. The ants continue to move towards her, Spalko sees a vine, she jumps up and grabs it. She is hanging above the ants. The ants start to make a ladder by climbing on each other, trying to reach Spalko's feet. Spalko climbs higher on the vine. One ant has managed to get on her leg, Spalko snaps her legs together and squashes the ant.

SPALKO
Idisuda!(ee-dee-soo-DAH)

127 BACK AT THE FIGHT,

Indy is now bleeding in his nose and mouth. Indy on his back barely turns around and starts to crawl towards his hat, he is about to pick it up but instead he picks up a large tree stick with his right hand. Indy turns quickly and hits Dov with the stick, and then punches him four times, Dovchenko lands flat on his back --

-- in the middle of the sea of ants. They immediately overcome him, going in his ears, his mouth, his nostrils -- and then start biting to make holes of their own.

Dovchenko's body starts to move, horizontally along the ground, floating six inches above the jungle floor.

The Russian SCREAMS as the army ants carry him away to another dirt mound and drag him down into it, to devour him in peace.

Indy's hat is also being carried by the ants into the anthill. Indy walks up holding the skull, the ants move away, he picks up his hat puts it on and moves towards Oxley

128 THE RUSSIAN TRUCK,

now fleeing the army ants like everybody else, reaches the edge of the cliff Marion saw earlier.

The Soldiers pour out, carrying ropes and gear to rappel down the cliff, anything to escape the ants.

Spalko gets out looks back, gets her rope and starts to head down.

SPALKO

Da vai, da vai, (DUHvye, DUH VYE) GO GO
NOW!

129 IN MARION'S DUCK, *

she sees Indy coming toward her, now *carrying* Oxley, who's
carrying the skull, and as long as he is, there is a halo of clear
space around them where the ants will not go. *

Marion cranks the wheel, pulls up alongside them, and they leap
in. Marion hits the wipers to clear a swarm of ants from the
windshield and hits the gas. Indy sees she's headed straight for
the cliff edge. *

MAC *

Slow down! *

MUTT *

Slow down Mom *

INDY *

Honey, you gotta stop or we'll go off
the cliff! *

MARION *

That's the idea! *

INDY *

BAD idea!! Give me the wheel! *

Marion turns to him and smiles an Indy smile. *

MARION *

Trust me. *

The duck barrels straight off the edge of the cliff. *

130 IN MID-AIR *

the duck plummets for a few seconds and

131-133 *CRUNCH!* *

lands in a tree, slamming to a stop in the branches. Indy turns,
sees the Russians still rappelling down the cliff face. The
ants aren't far behind, pouring over the side of the cliff in
pursuit *

Marion hits the gas and the truck lurches, wheels spinning in the
branches, the trees GROANING forward with the shifting weight,
finally bending *all the way* over, to ground level. *

*

The Russian Soldiers continue to climb down just as -- *

-- Marion's duck *breaks free* and roars off, releasing the tree *
and causing it to snap back all the way in the *other* direction -- *

-- and SWAT three or four of the Russian soldiers on the wall like *
a giant fly swatter. *

134 EXT AMAZON RIVER DAY

-- the Amazon river as A HUGE VEHICLE SPLASHES into it.

135 IN THE DUCK,

Marion cranks the wheel, trying to drive the thing in the raging *
current. She turns to Indy, a huge grin on her face. Indy *
shrugs, grumpily impressed. *

INDY *
Don't ever do that again! *

MARION *
Yes, dear. *

But the duck nearly goes under in a set of rapids. *

136 UNDERWATER,

the duck's wheels rotate flat, for flotation, and a set of
propellers at the rear SPIN to life, churning river water.

137 IN THE DUCK,

for a moment, the duck comes under control. Indy turns to Mutt, *
grinning as they churn down river. *

INDY *
You learn to fence like that in prep *
school? *

MUTT *
Just one more useless experience. *

INDY *
I'm not sure I'd call that one *
useless.(that's one that turned out not *
to be useless.) *

MARION *
He was fencing champ two years in a row, *
but he got kicked out for betting on the *
matches *

MUTT

It was smart. I bet on myself to win. I made a fortune.

*

Mac grins and SMACKS Mutt on the back.

MAC

Good boy.(that's good son)
(low, to Mutt)

*

Always have a little bet on the downside, in case you wanna throw one.

*

*

INDY

*

Outrageous!

*

The rapids are getting heavier.

*

Mutt, SCREAMS. He yanks his hand out of the water, and here's a small, rainbow-bellied fish clamped down firmly onto one finger.

*

*

MUTT

*

PIRANHA!

*

The others all start SCREAMING too. Mutt shakes the fish off violently.

*

*

Just ahead of them. Oxley SHOUTS excitedly.

*

OXLEY

*

three times it drops!

*

They all look, and start SCREAMING

*

138 THE HUGE WATERFALL

*

It's gut-churning moment of free fall, everybody SCREAMING .
The duck splashes into the water and pops right back out.. they are back in the rapids .

*

*

*

*

139 RAPIDS

Mutt and Indy fell out of the duck, they climb back and settle in.

OXLEY

The way down!(he points to land)

MUTT

He means by land, he came by land.

INDY

"Three times it drops?"

OXLEY

Three times it drops!

He's pointing toward the shoreline, where they can see Spalko and the others, pursuing them from a pathway alongside the river that parallels the river.

MARION

What's he talking about?

INDY

He means. (he points behind them)One!
(Then moves forward and points forward)
Two!!

And they look ahead, and we realize that there's a

A SECOND WATERFALL

And they go airborne again. More screaming freefall.

140 They emerge below into the rapids again. This time Mac, Indy and Mutt fell off the duck. They quickly climb back in.

The duck races down the river towards the THIRD FALL.

INDY (cont'd)

Three!

Oxley takes the noose from the burlap bag and puts it around his neck.

Mean Girl and the soldiers see them from a ledge. Mean girl watches the duck and hero crew.

The duck races toward the waterfall edge.

Indy takes off his hat, they are all still.

THE THIRD WATERFALL,

Really makes the other two look lame.

There's no hope of keeping the duck upright, the falls point straight down, tossing every body out into open space.

They sail through the air, mercifully clear of the duck, and all five of them PLUNGE into the waters of the Amazon.

But finally, some good news-- the river has mellowed out at this point, and all five heads pop back up above the surface.

141 EXT RIVER BANK DAY

One by one, Indy, Marion, Mac, Mutt, and Oxley drag themselves onto the riverbank and lie there, GASPING.

Indy helps Oxley to dry ground.

He walks over to Marion and turns her toward him, making sure she's all right. She's soaked and breathless, but she's fine.

INDY

Honey you alright? You okay?

He grabs the wheel and yanks it off her hands.

Indy looks at her, deep into her eyes for the first time in a long time. He looks exhausted.

Oxley sits, facing away. He takes the burlap bag and places it in front of him, rotating it to face in the direction he's looking. *

A low-end vibration starts, barely audible at first, coming from the skull. Tiny pebbles and bits of dirt on the ground around it are jumping lightly into the air.

Indy walks over to Oxley and follows his gaze. There, towering above them, A GREAT STONE HEAD is carved into the cliffs on the shores of the river.

OXLEY

Through eyes that last I saw in tears...

Mutt looks up suddenly, recognizing those words.

MUTT

(finishing the quote)

"the golden vision reappears!" It's T.S. Eliot! You made me read it. *

(to the others) *

"Through eyes that last I saw in tears, here in death's dream kingdom, *the golden vision reappears!*"

MAC

gold?! I'm in. *

Mutt's still thinking, looking up at the cliff. He sees that a waterfall runs out of the left eye of the carved face.

MUTT

Through eyes in tears, we go through the waterfall!

Indy looks at him, impressed, then looks back up at the cliffs.

INDY

This skull has to be returned. I'll do
it. Nobody else has to come.

*
*

MUTT

Who cares? That thing's brought us
nothing but trouble. (points at Oxley)
Look what it did to him.

*
*
*

INDY

I have to return it.

*
*

MARION

Why you?

*
*

INDY

Because ti told(asked) me to.

*
*

MUTT

It asked(told) you to? A hunk of dead
rock?

*
*
*

INDY

(matter-of-fact)

What makes you think it's dead?

*

Slowly, they all turn and look at the skull. We move in close on
it, and as we draw in --

DISSOLVE TO:

142 EXT CLIFFS OF AKATOR DAY

-- dissolve to that same face, only huge, and carved in rock.
Indy and the others have made their way up the steep face and are
just beside the waterfall that spills out of the giant eye.

*

143 OMIT

*

144 EXT RIVER'S EDGE DAY

The wreckage of the duck that Indy and the others rode over the falls is washed up on the shore of the river. Irina Spalko and the few remaining Russian Soldiers, their arms and necks inflamed by the pincer marks of the army ants, have just hacked their way through the jungle at the river's edge. They're still carrying the ropes and other gear they used to rappel down the cliff face at the river.

Spalko picks up one of the diode from the floor, she glances down at it. She looks out across the water and sees-- *

--the Giant Face carved into the cliffs of Akator. *

She suddenly weakens, overcome by a powerful feeling. *

SPALKO
Into the water. *

110A.

145 INT CAVE DAY

Indy helps Oxley get up into the cave, Marion holds onto his arm. Indy leads them into the cave- Mac is holding a flashlight. They are struck by a cave painting in front of them. CLOSE ON the cave walls as Indy gently touches the first painting, a depiction of a group of squat human figures, hands stretched aloft to the sun.

INDY
(feeling the materials)
Ochre... iron oxide....charcoal...

MAC
How old is this?

INDY
Four, five thousand years, old as the
pyramids. Sun worshippers like the
Egyptians.

While Indy studies the painting, Mutt notices there are a series of torch-holders in the walls. There are smears of black residue above them, and Mutt runs his fingers over them. The residue comes off on his skin.

MUTT
these are fresh. These were just used.

But the others are too distracted by the paintings to pay attention.

They move to the next panel. The group of humans are looking up at the sky as a figure is lowering from the heavens -- humanoid, but taller, thinner, glowing.

MARION

More worshippers.

INDY

That's not the sun they're worshipping though.

INDY (cont'd)

Someone came.

They keep moving. There are more alien figures now, and they're moving among the human figures, building, farming.

INDY (cont'd)

Taught the Ugha -- farming, irrigation --

Oxley holding onto the burlap bag with the skull, moves into another room he sees---

The next drawing a more detailed version of the visitor, just its torso and cranium, in profile.

Oxley reaches into his bag, pulls out the Crystal Skull.

Indy and the rest of the group enter the room.

MARION

Ox, what is it?

Indy hands the torch to Mutt and approaches Oxley, he reaches for the skull. Oxley is hesitant to give it up.

INDY

I understand.

Indy takes it and moves closer to the wall

CHANGED THE ACTION: new action

Oxley and the rest of the group enter the room. Marion moves to Oxley she puts her hand on his shoulder.

MARION

Ox, what is it?

Indy hands the torch to Mutt and moves in front of Oxley.

111A.

INDY

I think I understand Ox. Someone came.

Indy looks at the painting, mesmerized. Oxley takes the skull and raises it with his right hand, creating a shadow

He holds it up against the painting --

-- *and it's an exact match.*

MARION

is this the same as that? (or) Are they the same?

Indy has been looking at another painting behind them.

INDY

It's not the only one. (or) there were more, look in a circle.

He moves to the next picture, a group of shots of a circle of the taller figures, all grouped around a central area.

Oxley moves ahead of them, Indy joins him.

INDY (cont'd)

Show us the way, Ox.

Oxley moves slowly at first, then starts to pick up speed. They move ahead, into a darker antechamber. It's harder to make out the paintings here, but the scale is massive.

They pass through the cave and into --

146 INT CAVE ROTUNDA DAY

-- a large rotunda area. Above them, there are thirteen skulls carved into the ceiling. As they pass underneath, one of the skulls *OPENS ITS EYES*.

The eyes follow the humans passing below, and then the thin rock starts to chip away as a form presses into it from above.

It's a REAL Ugha warrior.

Now *all* the skulls start to open their eyes and we realize these are surveillance perches, there's a whole system of tunnels up above them.

The UGHA WARRIORS SWARM DOWN FROM THE CEILING, they start to follow Oxley and the group

Indy, Mac, Marion and Mutt stop they hear something.

Oxley up ahead stops, listens.

OXLEY
"to lay their just hands on that golden
Key...that ope's the Palace of
Eternity."

He repeats is several times.

Marion joins him.

MARION
Shhh, listen.

They stop.

Indy realizes what is happening.

INDY
Let's go. Go, go, go....

They all take off, barreling through the rotunda toward the sliver of light at the far end.

-- *The SHRIEKING UGHA WARRIORS ARE FLYING OWN TOWARD THE GROUP!*

The Warrior whirls a BOLA BELT over its head (so that was the whirling helicopter blade image)

112A.

--UGHA WARRIORS SWARM DOWN FROM THE CEILING, jumping, swinging, climbing down on vines.

Indy rips the bola from around Mutt's neck, drags him to his feet, and they all take off, barreling through the rotunda toward the sliver of light at the far end.

147 EXT CAVE ENTRANCE DAY

Mayhem spills out of the mouth of the cave -- Indy, Mac, Marion, and Mutt, pursued by a dozen SHRIEKING WARRIORS and WHIRLING bolas.

Oxley takes off down a set of carved steps toward --

148 -- AKATOR.

The ruins of the city are set in a hollow depression in the center of the plateau-atop-a-plateau, rimmed by clouds, with a huge, man-made reservoir carved into the hilltop above it.

Though the jungle has grown up around it, we can see its spiral design radiates out from a Great Stone Temple. The pathways are smooth and straight, bordered by aqueducts which carry the water, flowing from the reservoir above, throughout the city, and plunging down into the base of the temple itself.

Indy is running with Oxley, suddenly they are knocked to the ground by the bolas.

Mac falls.

Marion falls. One of the holes WHAPS through the air, wraps around Mutt's neck--

-and SLAMS him to the floor.

The warriors surround Marion and Mutt. Mutt takes his knife and cuts the bolas off his neck. He moves next to Marion trying to protect her.

MARION

Indy!!!

Mac sees the Warriors around him and he also yells.

MAC

JONESEY!!!

Indy looks around, knows they're not going to win this fight. He SHOUTS to Oxley, desperate:

INDY

Oxley! You were here before, how did you get past 'em!

The warriors move in closer with their spears, suddenly they stop

Oxley gets up with the skull in his hands --

-- *and holds it over his head.*

The skull catches the light of the sun and refracts out through the lensed eyes in brilliant beams. The light streams out everywhere, through the ears, the nose, the mouth, and the low HUM we heard before gets louder, the skull vibrating madly, actually BLURRING in Oxley's hands as he holds it over his head.

To a man, the Ugha warriors freeze in their tracks, starting at the skull in terrified fascination.

Indy grabs onto Oxley as the Ughas shrink back.

INDY (cont'd)
Oxley, Marion.

Indy pulls Oxley along, they make their way towards Mac. The Ugha are afraid to follow them.

INDY (cont'd)
C'mon Mac.

Mac crawls towards Marion and Mutt.

OXLEY
"To lay their just hands on that golden
Key...that ope's the Palace of Eternity."

INDY
You did good Ox.

They reach Marion and Mutt.

They take off, toward the temple in the distance.

They reach the temple and scamper up its terraced sides. The Ugha do not follow.

149 ON TOP OF THE STONE TEMPLE,

the group staggers onto the flat top of the temple. There's a large square box filled with sand, and a fifteen foot stone obelisk lying on its side. One end of the obelisk is supported by a cut-out chunk of hillside, the heavier and lying in the center of the stone box. *

Mac looks around. *

MAC *

The city of gold, so where's the gold? *

He throws a piece of artifact on the ground in disgust. *

MAC (cont'd) *

Look at the state of this place! *

What a stupid legend. What a waste of my time. *

Indy is standing by the top of the steps with Oxley. Oxley goes down the steps. Indy follows him. *

Mutt squats down watching them, Marion stands next to him. *

INDY *

Ox was here before, but he couldn't get into the temple, so he put the skull back to he cemetery where he found it. *

Oxley bends down and picks up a handful of sand, he pours it into Indy's hand. *

OXLEY

"To lay their just hands on that Golden Key... that ope's the Palace of Eternity."

Indy grins and turns to Oxley, pointing at the obelisk.

INDY *

Golden key, right? *

(to the others)

This obelisk, is the key to getting into the temple. *

Indy leans on the obelisk. *

OXLEY
To lay their just hands on that golden
key...

Oxley starts to walk around the obelisk.

INDY
That's it, that's it!

Indy follows Oxley around the obelisk.

OXLEY
That ope's the Palace of Eternity.
Through eyes that last I saw in
tears....Here In death's dream
kingdom....gold vision Reappears

INDY
What are you doing Ox? What are you
looking for?

Oxley stops in front of one of the stone heads. A small trickle of
sand is running out from around the edges of a plug of some kind,
one of a series of such plugs.

INDY (cont'd)
You figured(worked) this out in your
cell didn't you Professor? Well done.

He gets an idea, goes to pick up a stone.

Mac moves in to look at the plugs.

MAC
Excuse me Professor.

As Mac looks at the stone, Indy, holding a huge chunk of rock
over his head, moves forward toward Mac, ROARING with effort.

INDY
Move please. (Just move please Mac)

Mac turns and reacts.

MAC
Don't kill me!

Mutt's face lights up, he gets it, he also goes to get a rock.

Mac lunges out of the way as Indy SLAMS the rock down on the
square stone plug at the base of the stone box. Thee plug gets
loose and a stream of sand flows out of the hole.

115A.

Indy turns and gives the rock to Mac to hold. Indy removes the stone head, and more sand flows out. He gets his rock back from Mac.

*
*
*

INDY
Go get one of your own.

*
*

Mutt enters with a rock and SLAMS it into another plug. More sand flows out.

*
*

Now Indy and Mutt move quickly from plug to plug, SMASHING them with rocks, KICKING the plugs out, sand rushing onto the ground.

*

Now Mac and Marion pitch in, kicking plugs out, shoving the rocks away to let the sand flow freely out of the pit.

*
*

Oxley is seated nearby watching them with a smile. He looks up.

*

150 EXT THE STONE BOX DAY *

Indy hits the last stone off the base. As the level of sand goes down, the base of the obelisk, which was resting on that sand also goes down. *

Indy hears the rumble, he stand and looks to see, ten tons of stone- aided only by gravity, slowly move to vertical. *

As the base goes down, the four horizontal pillars, start to rise into the air. Indy and the others watch. The four obelisk pieces click together. *

The floor of the pit starts to RUMBLE and GROAN *

The rest of the sand falls away quickly from below the group, they fall through with the sand onto -- *

A SET OF STAIRS in a darkened area. *

Indy sits up. *

INDY *

Listen you hear that? *

They all sit up. *

INDY (cont'd) *

It's not over! *

116A.

151 INT TEMPLE DAY

A mechanism trips and the steps start to retract, into the walls.

The group gets up and starts to descend the stairs. Oxley is in front, he is holding the skull in his arms wrapped under his serape. Indy is behind him. They leap as they race down, trying to get to the bottom before the steps disappear completely.

INDY

Let's go , move faster. Move, move. This is not good. Move Ox, move. Faster Ox.

Indy looks back and sees that Marion is falling behind.

INDY (cont'd)

Go back(get) and help your mother.

Mutt stops and waits for Marion

MUTT

Ma!

MARION

Don't stop for me, keep going.

Marion catches up, Mutt gives her his hand, they continue down.

As the group heads down, we drop down to their feet, to their footprints, the stairs getting smaller.

Indy puts his back against the wall, the other follow, the stairs keep retracting.

Indy falls, one by one they all fall.

The group has landed on water. Marion is coughing.

Mutt sees that Oxley has lost the skull.

They begin their search.

Mac looks around for gold.

MAC

where's your gold mate?

He finds a coin, puts it away.

Indy helps Marion.

116B.

INDY

Are you alright? (You okay?)

MARION

Yeah.

Marion embraces Indy, they have a moment and look at each other. Suddenly Mutt comes up with a soldier skeleton and hands it to Indy.

MUTT

Here hold this.

He continues to search for the skull in the water. He finds it and hands it to Oxley.

MUTT (cont'd)

Ox, here.

Oxley takes it and embraces it.

OXLEY

The golden visionary reappears.

He covers it.

Mutt starts to walk away, stops.

MUTT

Let's go.

He walks further away, stops and looks at Indy.

MUTT (cont'd)

This way?

Indy heads out the others follow.

CUT TO:

152 EXT CLIFFS OVER AKATOR DAY

Ugha Warriors lie on the ground riddled with bullets. *

Irina Spalko walks towards the temple. *

At the stone steps that lead to Akator, she picks up an
identical DIODE flashing. *

She looks at a tracking device in her hand. *

She gestures and starts to go up the steps of the temple, the
soldiers follow her. *

CUT TO: *

153 INT TEMPLE BASE DAY *

Indy and the others move around the obelisk, they reach the other
side. *

Indy finds a torch. *

INDY
Mac gives us a light. *

Mac lights it with his lighter. They move into an opening. *

They go through the tunnel and continue to move deeper into the
temple base. *

As the group moves on, we drop down to their feet-- *

--and to the small FLASHING DIODE that one of them (MAC) has just
dropped in their tracks. *

*

153A INT CORRIDOR DAY

A hundred feet below ground level, Indy, Marion, Oxley, Mutt and Mac enter a corridor, away from the sunlight above. But the light seems to follow them, streaming through strategically placed fissures in the temple walls and bouncing off smoothly polished areas on the stone surfaces.

As they move on, they notice precious jewels, set in ornate silver settings and hung upon the walls. Mac CHIPS one out of the wall, drops it in his pocket, grinning to himself as he studies the dozens ahead.

Indy leads them to a large opening, in the middle of the corridor are large quartz shapes hanging in the ceiling. Mutt moves closer and touches one of them.

MUTT

What is it?

INDY

I have no idea. (you're asking me?)

Indy moves on, they all follow.

154 INT ANTECHAMBER DAY *

The group come down the stairs into an opening. Indy puts the torch down and heads down, the group follows him *

The room is very different, it is full of things. *

Mac studies the room, but it's the bracelets and rings that he's interested in. *

MAC *

That's more like it! *

They walk cross further into the room. *

There are niches all over the wall, crammed with antiquities from every era imaginable. Indy marvels at them: *

INDY *

Artifacts, from every era of mankind(early history).
Macedonian...Sumerian... *

MUTT *

This place is the mother lode. *

INDY *

Struscan...Babylonian... *

MAC *

there's not a museum on earth(in the world) wouldn't sell its soul for this lot. *

INDY *

Early Egyptian. *

MAC *

A dozen museums, a hundred of them, Jonesy! *

Mac walks away. *

INDY *

Collectors. (a grin) They were archaeologists. (he realizes that Ox is not next to him) Ox? , Ox? *

Oxley walked over to the side of the chamber, there are two giant doors, seemingly carved from a single giant block of iron ore. *

He uncovers the skull, the skull starts to vibrate. *

Mac walks around the room and begins to fill his pockets with coins, jewelry and precious stones. *

Marion walks over the touches the skull, she takes her hand away. Mutt joins them and also touches the vibrating skull, Indy joins them. *

MUTT
How do we open it? *

Indy looks and sees the recess that is over the head of the door. And it's empty. *

Indy sizes it up, thinking. *

He turns to Oxley and reaches for the skull. Oxley hesitates, but Indy puts his hands gently on the skull. *

INDY
I'll give it back, Harold. *

Reluctantly, Oxley lets it go. *

INDY (cont'd)
I promise. *

Indy moves to the door and shoves the Crystal Skull into the recess above the door. It fits perfectly, as if the recess was a mold. *

Immediately, the skull glows, brighter than it ever had, and all at once-- *

Indy steps back to the group. *

Mac joins them, he is now loaded with bracelets and rings in his pockets and around his neck. *

The doors begin to GROAN, the arrows comes down pushing the balls down, the zig zag door opens. They RUMBLE open slowly, and SLAM all the way to he bottom, revealing-- *

155 INT TEMPLE HEART DAY

-- a blindingly lit room.

Indy pulls the skull free from the recess, hops back to the ground, and hands it back to Oxley. They all come inside, blinking at the room's radiance.

It's round, built in the style of the time, along the lines of a throne room. Carved totems fill every nook and cranny. *

And there, seated upright in a circle atop a massive circular altar are THIRTEEN FLAWLESS CRYSTAL SKELETONS, nearly seven feet tall each. *

Oxley sees one in particular--because it has no skull atop its shoulders. Oxley still holding the skull, starts to walk forward, toward the altar that holds the headless body-- *

OXLEY
(softly, to the skull)
No more forever waiting soon now. *

Oxley uncovers the skull and aims it towards the altar. *

They all stare transfixed -- *

-- and Indy hears a CLICK behind him. *

He turns around.

Mac is pointing a gun at them.

MAC
Sorry, old son(Jonesy) *

INDY
Why don't you make up your mind, which
side our on? *

MARION
I'm getting REALLY tired of this guy.

MAC
(calling out)
Ya evo poimal!(got him) *

And now, from the entrance to the final chamber --

-- the four Russian Soldier step into the room. *

Indy looks back at Mac, more irritated than anything.

INDY
So you're what? A *triple* agent? *

MAC
Nah, I just lied about being a double.
(to Marion)
Don't worry, you can come with us.

MARION
HAH! Fat chance. *

Spalko enters the room, a rush runs through her body, and she looks up at the others, eyes shining. *

SPALKO

Look at them.

She comes up the steps . *

SPALKO (cont'd) *

Still waiting. For the return of the one who was lost. *

She looks around the room at the twelve others. *

SPALKO (cont'd)

They're a hive mind, one being, physically separate, but with a collective consciousness. More powerful together than they could ever be apart.

She walks up to Oxley and gently takes the Crystal Skull from Oxley's hands and regards it, alas-poor-Yorick style. *

SPALKO (cont'd)

Imagine what they'll tell us.

She walks toward the altar that contains the headless body. *

INDY

I can't imagine. *

(she turns, looks at him)

Neither could the humans who built this temple, and neither can you.

She starts to climb the altar, toward the mummy. *

SPALKO

Belief, Dr. Jones, is a gift you have yet to receive. My sympathies. *

INDY

Oh, I believe, sister. That's why I'm down here. *

Atop the altar now, she raises the skull toward the mummy. A magnetic field grabs it out of her hand, pulling it forward --

-- and sucking it into place atop the mummy's shoulders.

A RUMBLING rises up in the room, the bodies themselves begin to vibrate.

Viscous fluids flow through the stone, these were living things, and they're coming back to life. The main skeleton, the one to which the Crystal skull was returned, blurs and its flesh returns, soft, living flesh once again, eyes that see, hands that move.

Spalko backs up back to the group.

Oxley, who is staring at the skeleton, transfixed, moves towards the altar and begins to speak, low and rapid. But it isn't English, it's--

Indy and Spalko move next to Oxley

INDY (cont'd)
Mayan. He's speaking Mayan.

SPALKO
What does he say?

Oxley's lips moving rapidly, strange, ancient sounds coming out of his mouth.

Indy listens, Oxley, is still talking. Indy tries to decipher.

INDY
He says he's grateful, he wants--
(correcting himself, he means the skeleton)--

Indy turns and looks at the skeleton.

INDY (cont'd)
--it wants to give us a gift.

The Being seems to look right back at him. Spalko moves closer to the altar.

INDY (cont'd)
A big gift.

Spalko is speaking to the figure on the altar, low, fervent, almost a prayer.

SPALKO
Tell me-- everything you know, I want it
all, I want to know --

The skeleton sees her and seems to respond.

Something has begun. Indy moves back next to Mutt. *

INDY *
I've got a bad feeling about this. *

Spalko is transfixed. She locks eyes with the Main skeleton. *

Marion is amazed too staring at them. *

MARION *
Indy, their eyes! *

-- the RUMBLING grows louder, and the stone walls of the room *
crack and crumble. *

Mac knows a bad situation when he sees it. He takes off out of *
the opening is starting to move away, he ducks out into the *
tunnel that leads to the antechamber. *

The sides of the room start to spin, slowly at first, but gaining *
speed, like a centrifuge. *

MUTT *
What are they, space-men?! *

Harold Oxley is suddenly and completely restored to his normal *
self. *

OXLEY *
Inter-dimensional beings, in point of *
fact. *

INDY *
(surprised) Welcome back, Ox. *

A swirling black sinkhole forms in the center of the whirling *
room. *

MARION *
What the hell is that? *

OXLEY *
A portal! A pathway! *

INDY *
I don't think we want to go that way. *

Indy moves Oxley and Marion and pushes them out the exit. *

Indy and Mutt wait for the room to make another circle , and then *
they bolt for the exit. *

The soldiers chase after them, they are sucked up into the ceiling by the spinning walls. Spalko's face glows in the brilliant light of the Skull's eyes. The walls of the room are a blur of motion now. The skeletons surround her.

*
*
*
*

But Spalko remains, still staring into the eyes again.

*

SPALKO

*

I want to know! I want to know! I can
see, I can see. Cover it.

*
*
*

A157 INT. TEMPLE HEART-DAY

*

In the throne room, the walls are spinning faster now, Spalko continues to stare, eyes wide, temples throbbing. This is what she came for.

*
*
*

A158 INT. TEMPLE HEART-DAY

*

More Spalko

*

156 INT ANTECHAMBER DAY *

Mac comes out of the tunnel and starts to head up the stairs. He stops and heads back down, he starts to pick up more loot. *

Oxley with Marion come through the tunnel. Marion wants to go back, Oxley stops her. *

OXLEY *

Don't even think about it. *

Indy with Mutt enter the antechamber through the tunnel. Marion makes sure that Mutt is alright. *

MUTT *

I am fine. *

Marion goes to Indy, they embrace. *

Mutt goes to Oxley. *

MUTT (cont'd) *

Ox? Do you know who I am? *

OXLEY *

Multiple dimensions! Fascinating to ponder Mutt! Mignon Thorne wrote an interesting perspective, teased out the notion of changeable physics -- *

Indy realizes that something is happening. *

INDY *

NOT A GOOD TIME FOR THIS, OX! *

He pushes them up the stairs. Indy stops, Mac comes up from behind the artifacts. *

MAC *

I winked(I always winked). *

Indy puts his finger up. *

INDY *

Nyet. *

The look at each other. Indy joins the group and they head out. Mac goes back to gathering more loot. *

OXLEY *

Changeable physics a bit like eddy in water, what with hot and cold spots, see what I'm getting at? *

Indy stops at the top of the stairs, he turns and calls Mac. *

INDY
Mac come on! Mac! *

Mac keeps picking up more stuff. Indy goes down closer to Mac. *

INDY (cont'd)
Mac! Now! *

Mac looks at him, but he moves to another area and keeps picking up things. *

INDY (cont'd)
Mac! Damn it! *

Behind Mac, the black sinkhole is coming forward. Mac turns and moves towards Indy, he's pulled to the ground. *

The sinkhole is advancing toward Mac, and the denseness of its gravity is pulling him and everything else toward it-- *

Mac looks up at Indy, knows he's in a serious jam. *

Indy takes out his whip and throws the handle to Mac. Mac grabs onto it. Mac continues to be drawn toward the pit *

INDY (cont'd)
Come on Mac, use your feet (legs). I
can't do it alone. *

Mac's face falls, there's no way out of this. *

MAC
Jonesy I'm gonna be alright. *

He winks. He lets go of the whip, his body is immediately sucked, into the void. *

Indy falls back onto the stairs, takes one last look stands and heads out with the rest of the group. The stairs right behind them are behind sucked away. *

C158 INT. TEMPLE HEART-DAY

the sides of the temple room whirl faster and faster, just a blur
now, and Spalko tears her away from the gaze of the bodies
they're facing, but when she turns around--

--ONE OF THE BODIES IS STANDING RIGHT BEHIND HER.

It seems impossible that it got there so quickly, but there are
its eyes, shining even BRIGHTER, so she turns again--

--and THERE'S TWO MORE OF THEM on the other side of her, right
there, eyes beaming righter still.

SPALKO
COVER IT! COVER IT!

*

*

*

*

*

*

*

*

*

*

*

*

*

*

But there's no one left to cover it and she's in the center of a circle, so everywhere she turns, there is a body standing right there, its eyes burning like laser beams.

*
*
*

Spalko starts to BABBLE in that alien language the body spoke, otherworldly sounds coming out of her, *fast*, and now she SCREAMS as it all pours into her, too much, far too much, the veins in her temples throb and swell --

*
*
*

-- her eyes drip blood, but she doesn't collapse, she stays on her feet.

*

Smoke curls up from her eyes, her eyeballs flutter and bounce, as if her brain is boiling water and they're floating on top of it, she SCREAMS --

*
*
*

SPALKO (cont'd)

I can still see!!!

*
*

-- *GEYSERS OF FLAME burst from her eyes.*

It flairs up, hollowing out her eye sockets, and whatever was left of her eyes burns out and drips down her face, dark, black matter --

-- and her arms drop to her sides, lifeless, revealing two oversized, black, hollow eye sockets, just like the corpses outside the door.

She falls to the ground, dead.

And at that very moment, the Thirteen Crystal Skeletons begin to vanish, one by one. They don't disappear, or get in a ship and fly away, it's more that they *slip* away, turning sideways and sliding into thin air, or another dimension, or someplace we cannot grasp.

*

The sinkhole in the center of the room both implodes and explodes at the same time, sucking everything into it and expanding at the same time.

*
*
*

157 INT TEMPLE CORRIDOR DAY *

Indy and the others race into the corridor with the quartz hangings from the ceiling. Everything continues to get sucked back into the sinkhole. Oxley's still making his point. *

OXLEY *
Migno Thorne called them, "Post-inflation bubbles," assuming universal expansion-- *

Indy runs to one end of the hallways, the walls are EXPLODING with rocks blocking the way out. Indy runs back to another corridor. *

OXLEY (cont'd) *
--and therefore random pockets of extrinsic physics-- *

INDY *
Ox! *

OXLEY *
What? *

INDY *
Ox shut up! *

Indy takes off, they all follow. *

C158 INT. TEMPLE CORRIDOR DAY *

Indy and the group come out to an opening. *

OXLEY *
(finishing)-- different realities could reside in the same space at the same time, completely unaware of one another. *

They see a huge set of sets, with huge turbines on both sides. The group heads up. The turbines crashing behind them, water pouring everywhere. *

They reach the top and go around another set of turbines. *

The group continue to run. Just then, with a great CRACK, the walls around them split and water races towards them. *

158 INT TEMPLE - ASCENDING TUNNEL DAY *

They race through an ascending tunnel. Its walls are made of quartz, and through it they can see thousands of tons of water flowing around them. *

They reach a dead end. They look up and see an opening. RUMBLING of water gets louder towards them. *

Water cascades into the quartz tunnel, ROARING up behind them. It overtakes them, sweeping them along, the tunnel fills up- and a whirlpool begins- forcing them upward --they swirl all the way up -- *

159 EXT AKATOR DUSK

-- and EXPLODING out the top of the tunnel, some distance away from the temple itself. They land on the side of the cliffs that surround Akator, a short distance from the top.

Behind them, the Great Stone Temple is crumbling, collapsing into its center area, debris of all kinds whirling as if in a gigantic centrifuge.

160 EXT PLATEAU - ABOVE AKATOR DUSK

The four survivors scramble up a small incline as behind them, the Great Stone Temple completely flattens with a gigantic BOOM, devastating the entire plateau as its great weight drops all at once, filling the space created by the giant sinkhole.

The four survivors duck for cover, behind the rocks. *

The huge cloud of whirling debris still spins around a glowing orb in the center, it's the base of the temple, the spinning, shining, silvery walls that surrounded the temple room.

But now the orb itself turns sideways and vanishes, and as it does, the giant cloud of debris is sucked onto the tiny dot into which the orb disappeared, leaving not a speck of dust behind as evidence. When this last bit of support is yanked from the landscape, the cliffs around it collapse and, with a sound like a bedsheet RIPPING in half -- *

-- the great reservoir on the hillside across from them CRACKS in half, sending its ocean of water cascading down over the ruins of the city, flowing over the rubble and filling up the space, like the Red Sea flowing back into place. *

Indy, Marion, Mutt, and Oxley collapsed on the hillside as the churning waters settle, turning what was once the greatest city of all time into a peaceful mountain lake .

Indy stands and looks out.

INDY
Did you see that?

OXLEY
Like a broom to their footprints...

It's dusk now, and the first stars are coming out. Slowly, the sounds of the jungle return.

INDY
Where did they go?
(looks up)
Space?

OXLEY
Not into space. Into the space --
-- *between* spaces.

Indy looks at his frail, scholarly old friend in wonder.

MUTT
(looking down at the ruins)
I don't get it. The legend said it was
suppose to be a city of gold.

INDY
The Ugha word for gold translates as
"treasure." But the treasure wasn't
gold, it was knowledge. Knowledge was
their treasure.

Marion walks up to Mutt and touches his face near the wide gash that has re-opened down his right cheek.

MARION
Oh, honey, you're going to have a nasty
scar.

MUTT
I know.

Indy moves back and leans against a rock, everything hurts everywhere. He motions for Marion to join him, she sits next to him. They look at each other and embrace.

It's getting dark. *

MUTT (cont'd) *
what, we're just gonna sit here? *

INDY *
Night falls quick in the jungle, kid. *
You don't want to climb down the *
mountain in the dark. *

MUTT *
No, I can. Who's coming with me? *

He heads down the steps. *

INDY *
Why don't you stick around, Junior? *

Mutt stops, turns and looks at Indy. *

MUTT *
I don't know, why didn't you, *Dad*? *

Oxley turns and looks at them, sweetly puzzled again. *

OXLEY *
"Dad?" (looking at Indy, then turns and *
looks at Mutt) Dad? *

Indy pushes back his hat and looks up. *

INDY *
Somewhere an old man is laughing.(or - *
somewhere your grandpa is laughing) *

CUT TO: *

A161 INT CAMPUS BUILDING DAY

Dean Stanforth, the dean of Indy's college, hurries down a corridor in the college building. He's dressed in his Sunday best, seems terribly late for something.

But he stops for a moment outside the door to an office. A PAINTER is standing in front of a certain door, adding to the stencilled name on its frosted glass panel.

On the top line it says "PROFESSOR HENRY JONES JR." But on the line just below it, the Painter is adding two words:

ASSOCIATE DEAN

The Painter is just finishing the last N. Stanforth hesitates, smiling. The Painter looks over his shoulder, am I doing something wrong?

STANFORTH

Marvelous, perfect. Make the letters bigger, much bigger.

The Painter returns to his work as Stanforth hurries down the hall again, ducking into his own office--

B161 INT. STANFORTH'S OFFICE-DAY

--where he runs in and heads for his desk. Opens the drawer and finds a certain book and pulls it out.

It's a tattered old Bible, the kind that's been in a family for years. From the Bible in Stanforth's hands, we--

161 OMITTED

162 INT CHAPEL DAY

--cut the same Bible, now held in the hands of a SERIOUS MINISTER, standing at the front of an impressive church.

Indy, dressed in a suit and bow tie, stands before him, and Marion's next to him, looking radiant in a simple white suit. Mutt's just beside Indy, in a sharp suit and tie.

MINISTER

Henry Jones, Jr. and Marion Ravenwood, in so much as the two of you have agreed to live together in Holy Matrimony, have promised your love for each other by these vows, the joining of your hands and the giving of these rings, I now declare you to be Husband and Wife. Whom God hath joined together, let no one put asunder.

Stanforth sits in the first row, smiling happily, his WIFE beside him. Harold Oxley is next to them, washed and brushed up and looking fine.

OXLEY

Ahh, "how much of human life is lost in waiting."

Up front, the Serious Minister drones on.

MINISTER

Congratulations, you may kiss your bride.

Marion hands her flowers to the Minister and impulsively hugs and kisses Indy.

The small crowd CLAPS and Oxley leaps to his feet, cheering.

The couple with Mutt head down to meet the crowd.

OXLEY

Well done, Henry!

At the sound of their shared name, Indy and Mutt both turn. They grin and speak at the same time.

INDY

Thanks, Ox!

MUTT

Thanks, Ox!

The Serious Minister wraps it up.

Mutt moves to one of the pews and grabs his camera, gets ready to take a photo. *

The front doors of the church blow open. A breeze rushes in. A familiar fedora blows right off its hook and rolls down the center aisle, coming to rest at the toes of a pair of scuffed-up motorcycle boots. *

Mutt picks up the hat, dusts it off, and looks at it. He hesitates for a moment, then raises it to his own head, maybe just to see if it fits, he's got it halfway there but -- *

-- A *HAND* reaches in. Indy snatches the hat away from Mutt, gives him a look, and puts the battered old fedora back, the only place it belongs, on his own head. *

Indiana Jones holds his arm out for Marion, she takes it, and they walk out through the open doors that lead to anywhere.

The crowd follows, leaving Mutt standing alone. He takes his leather jacket and camera and heads out. *

FADE OUT.