

FADE IN:

EXT. ABYSSINIAN COUNTRYSIDE - DAY

Pre-dawn. The last vestiges of the night's darkness gives way to the impending sunrise. The hills and mountains of the rugged Ethiopian countryside sprawls as far as the eye can see.

EXT. ITALIAN TROOP CAMP - DAY

Tents. Military tents. Lots of them set up inside a barbed wire stockade protected by machine-gun towers. Armored cars and light tanks sit parked to one side. A title appears:

ABYSSINIA

LATE 1935

The TRAMP OF MARCHING BOOTS can be heard.

THE TENT PATH

Inside the camp's confines a proud Italian officer, CAPTAIN FERCETTI, leads a squad of armed troops. They halt outside...

A SMALL SHACK

Two sentries stand guard and unlock its door while Fercetti waits silently with his men.

Through the widening doorway we see a PRISONER laying on a cot who wears a leather jacket, khaki shirt, and brown fedora covering his face. The Prisoner's head raises slightly at the sound of the opening door.

The guards extricate the Prisoner from his confines and bind his hands behind his back. The sentries perform an about-face, cross to Captain Fercetti, and then salute. Through the entire exchange the Prisoner's face remains unseen.

## THE TENT PATH

The dawn procession of Fercetti, troops and Prisoner pass: a water tower, armored cars and fuel dump, a fixed cannon emplacement, a soldier running the Italian colors up a flagpole, cooks smoking outside the mess tent, and sleepy camp slowly coming to life.

## EXECUTION WALL

The procession marches to an old wall that bears signs of generous past use. Bloodstains and bullet holes scar it everywhere. The soldiers and Prisoner march forward and halt. The troops do an about-face as the Prisoner leisurely turns.

He is none other than, INDIANA JONES. The squad marches away from the wall leaving Indy alone to stoically face his executioners.

Captain Fercetti aligns his men and brings them to attention to face their target. He lights a cigarette while waiting for the sun to finally rise.

When its golden light bathes the camp, the Captain flicks his cigarette to the ground, crushes it with his boot, and then crosses slowly to Indy. He stops before the archaeologist, places his hand inside his uniform jacket, and removes a document.

FERCETTI

(Italian accent)

Doctor Jones...

(reading the document)

You stand accused of crimes against the Italian state. Guilty of giving support to the enemy, and of stealing valuable antiquities... I hereby condemn you to death.

INDY

You'll never get away with this Fercetti. I'm an American citizen.

FERCETTI

Who is already believed to be dead by the outside world. No one will be the wiser that you met your demise here rather than inside some dingy cave... and...

(MORE)

FERCETTI (cont'd)  
...it will give me great pleasure  
to ride myself of you. You've been  
a nuisance ever since your arrival!

The Italian officer reaches to his belt, from which hangs  
Indy's bullwhip and a small pouch. He opens the pouch and  
extracts a smooth azure stone inscribed with weird  
hieroglyphics. Fercetti holds the piece before the  
archaeologist's eyes.

FERCETTI  
It will make a fine addition to Il  
Duce's private collection, this  
"Talisman of Harrar," no?  
(beat)  
Consider this my way of thanking  
you for your efforts in obtaining  
it.

INDY  
Just trying to do my part.

FERCETTI  
As I shall do mine! Let's see you  
escape from this, Doctor Jones.

The Captain leaves Indy and takes his place at the side of  
his troops. Jones glances past the firing squad to scan the  
far walls of the sleepy camp.

WHAT HE SEES. Shadowy figures, silhouettes against the now  
rising sun, appear outside the barbed wire. Some of them  
silently overpower the guards atop the machine gun towers.

Fercetti and his men are oblivious to the growing danger.

FERCETTI  
Pronto!

The firing squad snaps to.

FERCETTI (CONT'D)  
Mira!

The troops aim their rifles as one.

FERCETTI (CONT'D)  
Fuo-

A hail of gunfire erupts, tearing the firing squad to shreds.  
Fercetti hugs the ground. Indy dives to his right to escape  
the ricocheting bullets, and rolls across the dirt.

## EXT. OUTSIDE THE ITALIAN TROOP CAMP - DAY

Swarms of Ethiopian freedom fighters attack the camp. Gunfire and explosions abound. The camp springs to life, but the surprised Italians don't have a chance, they're cut down almost as soon as they exit their tents. Mass confusion and a deadly crossfire rules the new day.

## EXT. ITALIAN TROOP CAMP - DAY

Indiana Jones springs back to his feet -- hands still bound behind his back, and quickly scans his surroundings to see Fercetti escaping back into the base with the Talisman. Indy tears after the Captain through the whizzing bullets.

## ON THE TENT PATH

Indy hightails back through the camp staying one step ahead of the zinging bullets. While passing a tent, he slams into an emerging half-dressed Italian who was aiming a rifle. The infantryman sails back, discharging his weapon into a second soldier who had the Jones in his sights. The second man falls over dead, and Indy continues his escape.

The archaeologist sees Fercetti turn the corner of the next tent, and speeds after him. When Indy rounds the enclosure, however, he sees a column of Italians coming his way.

Spying a water supply wagon to his left, Jones hurries to it. The vehicle sits parked near one of the support legs of the water tower and our hero jump-kicks it into the beam.

The heavy wagon smashes the leg, and the water tower crashes down on top of the threatening troops as a cascade of water washes over them like a tidal wave.

Indy proceeds after Fercetti to his right, but a hail of bullets from a machine-gun nest sends him scurrying into a big tent to his rear.

## INT. THE MESS TENT - DAY

A prominent portrait of Mussolini hangs above a food serving counter. Long rows of wooden tables laden with still warm breakfasts fills the roomy interior. Sunlight streams in through the top central air flap of the canvas tent.

Indy dashes inside, takes quick stock of his surroundings, and notices another tent flap beckoning at the far side.

Before he can react, Italian regulars enter behind him in a headlong rush, firing their weapons.

Vaulting onto the nearest table, Jones leaps from table to table heading for the exit in the far end of the tent, bullets missing him by inches. The Italian troops fan out and give chase, shooting at his running figure.

When Indy reaches the last table, and apparent safety, more regulars enter through his intended exit, blocking off his escape route. Surrounded! He kicks the nearest soldier in the head, who falls back into his comrades, setting off a chain reaction of rifle fire.

Jones leaps back toward the center of the tent, bounding across tabletops as bullets continue to whip past him. He reaches the center support pole of the mess tent, and slams into it with his upper body.

The pole snaps. The canvas tent drops and falls down upon everyone -- except Indy, who slips through its open top air flap.

#### AT THE DOWNED MESS TENT

Our hero races across the fallen canvas tent atop the cursing, struggling men trapped beneath.

#### ON THE TENT PATH

Gunfire, shouts, and explosions abound. As Indiana Jones flies down the dusty path, a cloud of machine-gun fire erupts sending him diving and rolling onto the ground. When he somersaults, he brings his bound hands down and around his feet so that when he springs back up, they're now in front of his body.

Faced with the deadly crossfire of the machine-gun nest, Indy backs away. An Italian soldier charges behind him, and the archaeologist swings his arms, catching him across the throat. As the hapless man falls, he drops a grenade. Jones catches it in midair, and tosses it at...

#### THE MACHINE-GUN NEST

which explodes in a ball of flame. Indy darts past.

#### ON THE TENT PATH

Jones has lost sight of Fercetti, and pauses amidst the gunfire and confusion to get his bearings.

WHAT HE SEES. The Italian Captain flees towards the parked armored cars all the while shooting Ethiopians indiscriminately along his escape route.

An Italian infantryman appears before Jones. He carries a large cannister strapped across his back and holds a stubby gun in his hands. Long jets of fire shoot forth from the nozzle, taking the archaeologist by surprise and singeing his hat. Our hero dives to the ground to stay below the flames.

The Flamethrower sprays the area as Jones rolls back and forth to keep from its reach only to have his retreat blocked by an overturned motorcycle.

Indy spots the dead rider and yanks off the corpse's helmet. He inverts it, and when the Flamethrower stumbles toward him, leaps to his feet and charges. At the same moment the Flamethrower resumes its spitting torch, Indy thrusts the inverted helmet onto the gun's nozzle causing the flames to shoot back into its user. The man screams in pain as the fires catch onto his clothing and he crumples into a burning heap. Jones resumes his pursuit.

#### AT THE CAMP PERIMETER

Indy bolts across the dusty path past the last row of tents, and almost collides with a passing LIGHT TANK. He pivots to his left as the Tank clanks past toward his right. Its gun opens fire.

The shell explodes into a wall behind which squads of Ethiopian fighters had taken cover. The wall shatters. After the smoke clears, a dozen men lay dead while the survivors give ground before the steadily approaching Tank.

When the armor plated vehicle passes Jones, our hero spies a fixed cannon emplacement near the barbed wire fence. Five ARTILLERYMEN prepare the weapon for firing.

Indy heads for the cannon, dodging zinging bullets along the way.

#### AT THE FIXED CANNON EMPLACEMENT

The desert-tan field gun rests on a rotating fixed base beside a high, pyramid-shaped stack of shells. Three men load a projectile into the cannon while two others stand by ready for more.

Our hero scales the stack of shells and when he reaches its apex, kicks them to start an avalanche. The heavy projectiles tumble onto the two waiting Artillerists and knock them out.

The archaeologist then leaps upon two of the three remaining men, taking them all down into a heap. The last Artillerist begins to sight the gun barrel.

#### THE LIGHT TANK

clanks ever closer to the still retreating Ethiopians; its machine-gun takes a steady toll on the brave men. The tank fires again and its shell pulverizes what remained of the wall, making the space wide enough to allow passage.

#### AT THE FIXED CANNON EMPLACEMENT

During his melee with the two Artillerists, Indy pushes, pokes, and prods the cannon barrel away from its intended target. The frustrated Cannoneer delays his firing, and resights the barrel after each interruption.

#### AT THE ARMORED CAR DEPOT

Captain Fercetti reaches the line of armored cars and shoots down three charging Ethiopians while kicking away another as he climbs atop the steel plated vehicle. Beside the parked vehicles stand barrels of fuel and a fueling station.

#### AT THE FIXED CANNON EMPLACEMENT

Artillerist #1 restrains Indy while Artillerist #2 lays into him as if he were a bean bag.

The Cannoneer has finally realigned the gun barrel, and sighted his target.

Indy flips Artillerist #1 forward over his back onto his tormentor, and then in one continuous motion, dives over the fallen men to reach for the cannon barrel.

He clutches with both hands, swings his body forward and turns the gun barrel, dropping off just as the Cannoneer fires.

#### THE LIGHT TANK

has reaches the opening in the wall as its Gunner reloads.

#### AT THE CAMP PERIMETER

The cannon shell pierces the side of the light Tank which erupts in a great explosion. The impact jolts the Tank sideways as its gun fires one last time. The Tank's shell sails across a wide arc...

#### AT THE ARMORED CAR DEPOT

to explode in a fiery ball of flame amid the fuel dump.

#### AT THE CAMP PERIMETER

Indy runs past the burning Tank as the now surging Ethiopian fighters cheer his passing figure. He continues on to the exploding fuel depot.

#### AT THE ARMORED CAR DEPOT

Captain Fercetti escapes from his burning armored car, but before he can reach safety, a dusty, sweat-covered, hands still bound, Indiana Jones bars his way.

The Italian Captain pulls out his pistol and grins.

#### FERCETTI

We both knew it would eventually  
come to this.

(beat)

Ciao, Doctor Jones.

He aims and a shot rings out. The Officer falls to his knees with a look of stunned disbelief. He puts his hand to his chest, sees blood, and then slumps over. Jones looks past Fercetti's dead body.

#### INDY

What took you so long?



RICK BLAINE  
(Humphrey Bogart's voice)  
I thought I'd make a grand  
entrance.

Humphrey Bogart as RICK BLAINE, from *Casablanca* fame, clasps a smoking pistol.

RICK BLAINE (CONT'D)  
Now I suppose you'll want me to cut  
you loose?

Our hero gives him a knowing smile which changes to surprise as he spies something beyond Rick. He charges forward past his friend and barrels into an Italian soldier who was about to bayonet Rick in the back.

The trooper goes down, and suddenly, both Indy and Rick find themselves encircled by a patrol of Italian infantry.

A determined Officer slashes at Jones with a sword. The archaeologist takes the blow with his bonds, which cuts the cords in a flash. Indy overpowers the Lieutenant with a series of quick jabs to the face and the man falls over.

Ricks downs one soldier with another shot and dodges others to dash to Fercetti's body. He retrieves Indy's whip from the Captain's belt and throws it to his friend. Indiana Jones catches it, and swings it at a new foe.

The bullwhip wraps around a trooper's feet as Indy then pulls back hard, taking him down. The archaeologist then receives a running attacker by kneeling and throwing him over his shoulder.

Rick dispatches more soldiers with his gun as he yanks the pouch off of Fercetti's belt and tosses it to Indy.

Jones catches the pouch in his left hand as he cracks his whip several times before the last remaining soldier. The frightened man drops his rifle and flees.

The two friends stop to survey the carnage around them when the armored cars begin to explode. They run for cover.

#### AT THE CAMP PERIMETER

Dust and smoke fill the air. Explosions and scattered gunfire can still be heard. Horses trot aimlessly about while victorious Ethiopians scamper by, laden with spoils.

RICK BLAINE  
You owe me one, Indy.

Indiana Jones nods and opens Fercetti's pouch to inspect the Talisman.

RICK BLAINE (CONT'D)  
(mock seriousness)  
Now Doctor Jones, I think it's high time you left the premises. It's not good form to overstay one's welcome.

Indy climbs onto a wandering horse.

INDY  
Why don't you come back with me, Rick?

RICK BLAINE  
We both know that I can't... besides... I think Il Duce would miss me.

INDY  
Right... thanks Rick.

RICK BLAINE  
Here's looking at you, Indy.

Indiana Jones kicks the horse into a full gallop and rides out through the destroyed wall just as Ethiopians pull down the Italian colors from its place atop the flagpole, and raise up their own. They cheer his exit.

RICK BLAINE (CONT'D)  
Give my regards to New York!

EXT. MANHATTAN SKYLINE - DAY

1930's New York City never looked classier.

EXT. THE MUSEUM OF NATURAL HISTORY - DAY

The stately edifice basks in the sunlight. Just another beautiful day in New York City.

## INT. THE MUSEUM OF NATURAL HISTORY - DAY

Visitors and tourists meander through the impressive galleries.

## INT. CURATOR'S OFFICE - DAY

An orderly room lined with bookshelves. The "Talisman of Harrar" rests prominently in the center of a large desk filled with paperwork. A distinguished, elderly man, the CURATOR, sits behind the desk facing Indiana Jones.

INDY

Thank you again, you've been very generous.

CURATOR

Well, you certainly do not disappoint, Doctor Jones. We're most pleased with your results.

(beat)

I'm sure we'll be calling on you again in the future.

The two shake hands after which the Curator stands and crosses to the door, with Indy following suit.

CURATOR

Will you be staying in New York?

He opens the door, allowing Indy to exit.

INDY

No. I have to get back to the university, they're screaming for me.

## INT. MUSEUM CORRIDOR - DAY

The two men stride down a well-lit hallway, past artifact filled display cases.

CURATOR

That's too bad, I'd hoped you could stay to see our new exhibit. We're very excited about some of the finds supplied by Dr. Mecklenberg.

Indy halts, very impressed.

INDY

Heinrich?

The Curator sees he's gotten the desired effect.

CURATOR

The very same.

INDY

Maybe the university could wait a little longer.

INT. GALLERY OF ANCIENT GREECE - DAY

Greek statuary and columns, along with glass display cases holding urns, pottery, weapons and jewelry saturates the expansive room.

A crowd of expectant onlookers has gathered for the festivities, including a pretty young woman, EVE HOLLIDAY, and an old aristocratic gentleman, PROFESSOR ROMANOV.

Indy and the Curator enter, and the museum head crosses to the forefront of the crowd, while Indy remains at its rear. As the archaeologist surveys the room he notices four Slavic-looking, darkly clad BAD MEN eyeing one another suspiciously, and talking in whispers among themselves.

Jones crosses to the opposite side of the room to afford him a better view as the Bad Men make their way to a display case. The biggest of them, IVAN, points to an urn in the case.

WHAT HE SEES. The RED URN bears the confusing tangle of a grapevine painted upon it, with an inscription around the base. Figures of a man, a woman, and a large fanged serpent grace its neck.

When the Curator stands before the expectant gathering a hush overcomes the throng.

CURATOR

Ladies and gentlemen, as curator of the Museum of Natural History, I want to thank you all for coming today. We're especially excited to open our newest exhibit, "Treasures of the Aegean,"... and are very proud to bring you finds of the eminently distinguished archaeologist, Doctor Heinrich Mecklenberg.

A smattering of applause.

CURATOR (CONT'D)  
It is with great honor, therefore,  
that I hereby open... the  
"Treasures... of the Aegean."

The Curator takes a large pair of scissors from an Aide, and cuts a ceremonial yellow ribbon to more applause.

A GUNSHOT rings out, followed by screams. The Bad Men brandish ugly pistols. Ivan smashes open the display case and snatches up the red-hued Urn.

The second, IGOR, shoots dead a Security Guard before the man can draw his weapon. The third, OLEG, pistol whips the shocked Curator, who crumples in a heap.

Then they turn and run. Indy pushes his way through the frightened patrons, and kneels beside the bleeding Curator.

CURATOR  
Stop them!

Jones watches as the Men seize a young lady...

EVE  
No!

... and forcibly haul her away, exiting in haste. Indy gives chase.

EXT. THE MUSEUM OF NATURAL HISTORY - DAY

The Gang emerges from the museum, still with their hostage, and tears down the entrance stairway. Hurtling into traffic, they dodge across the busy street. Indy emerges a moment later and continues his fast pursuit.

Eve has no time to put up a struggle as the Bad Men flee at top speed. The Men fire sporadic shots at their lone pursuer -- Indiana Jones.

The archaeologist dodges both their gunfire, and traffic, to keep pace.

EXT. SUBWAY ACCESS - DAY

The Gang plunges down the stairwell jerking Eve along with them...

EVE

Let me go!

... when the fourth, LECH, pauses to take potshots at Indy before descending below. A moment later Jones swoops down the stairs at breakneck speed.

INT. SUBWAY PLATFORM

The Bad Men yank Eve through the turnstiles, butt aside innocent bystanders, and then shove passengers out of their way as they stampede into a SUBWAY TRAIN stopped at the platform.

EVE

Where are you taking me!

Just as Indiana Jones races out onto the platform, the subway car's doors close, and the train begins to pull away. Indy gallops alongside looking for a handhold as the train rapidly accelerates and begins to outpace him.

Through the window he watches the Gangmen and their hostage moving up through the cars.

At the last moment, Jones dives from the platform onto the tail end of the last car and finds a hand-hold as he clutches desperately to a metal railing.

THE MOVING SUBWAY TRAIN

hurtles down the tracks into the dark bowels of the earth, taking Indy with it. Our hero hangs on precariously, but through sheer grit lifts himself over the rail onto the car. Without pause, he opens the rear door and enters...

THE REAR CAR

dashing up the center past the curious stares of its passengers. Reaching the far door Indy opens it and exits.

FORWARD SUBWAY CAR

With weapons concealed, and in a cold sweat, the Gang moves forward. The meanest looking of the bunch, Oleg, clenches Eve's arm and thrusts a pistol into her side, hidden by a draped coat.

As they hurry past indifferent New Yorkers, the four begin to converse in Russian. While this surprises Eve, she nevertheless listens keenly. We can understand nothing from their conversation save for the names: "Dmitrii," "Romanov," and "Olympus."

#### ANOTHER SUBWAY CAR

Indiana Jones hurries through at a quickened pace.

#### FORWARD SUBWAY CAR

The four conversing Bad Men cross to the far door with Eve in tow, when the near door opens and Indy rushes in.

EVE

No!

Igor produces his gun and fires. The passengers scream in panic.

The bullet takes out a window and then Indy is upon him, throwing Igor into a metal railing, and knocking him to the floor past frightened riders.

Lech dives into the fray, and clips Jones across the face, sending the archaeologist backwards into an empty seat. He stays on Indy, picks him up off the seat, and lands a flurry of hits on our hero.

Jones grabs an umbrella from a passenger and cracks it across Lech's head, sending him reeling.

Eve attempts to break free...

EVE

Let go you apes!

... but Oleg holds her fast. Ivan, still with The Urn, pivots and exits back out the door from which they had just entered. Oleg follows suit, dragging Eve with him. Igor gets back to his feet and flees as well.

The first fight between Indiana Jones and Lech continues as Indy uses the umbrella as a club, forcing his opponent to give ground before him until the Gangman has his back against the far exit door.

Indy swings to land his final blow, but Lech slides the door open behind them and both men tumble out...

## FORWARD SUBWAY CAR EXTERIOR LANDING

... and grapple with each other between cars as the train exits the tunnel and decelerates.

Lech finds an opening and grips the archaeologist's neck like a vise. With sheer muscle, he drives Indy gradually over the waist-high metal railing -- as the train slows to a stop.

## INT. ANOTHER SUBWAY PLATFORM

The subway train rests at the platform, and its door open. The three remaining Gangmen, hauling Eve with them, burst out and barrel their way through the departing passengers. They race across the platform and exit.

## FORWARD SUBWAY CAR EXTERIOR LANDING

Igor has our hero leaning precariously over the railing in a neck-choking grip. With his left hand holding the umbrella, Indy hooks the railing with its curved handle. Then, he stops resisting Igor's forward pressure and flips them both backwards over the rail.

The Gangman lands in a heap onto the subway tracks, while Indy, still gripping the umbrella, hangs from the train.

Lech stands to his feet, pulls out his pistol and limps forward. He grins, aims the gun at Jones, and shuffles onto the third rail as he squeezes the trigger.

Powerful arcs of electricity shoot through Lech's wildly jerking, twitching, spasmodic body as sparks fly everywhere. Momentarily, his smoking corpse flops to the ground and we see that his pistol has melted like putty.

Indy climbs back over the railing and leaps onto...

## INT. ANOTHER SUBWAY PLATFORM

where he presses his way through the boarding passengers and darts out the exit after the reminder of the escaping Bad Men.

## EXT. ANOTHER SUBWAY STATION - DAY

The now Gang of Three emerges into the light of day with Eve in tow, when she breaks free of Oleg's grasp.



The young woman shrieks as she dashes away at full speed, and it takes the Goons a full moment to recover and give chase.

Indy bounds out a moment later, hears Eve's screams, and sets off in her direction.

EXT. SKYSCRAPER CONSTRUCTION SITE - DAY

The frightened young woman races blindly around a corner and halts abruptly at the sight before her.

WHAT SHE SEES. The disorder and chaos of a full blown construction zone blocks her path. Construction Workers and heavy vehicles are everywhere amid piles of building material, with a steel exoskeleton soaring high above her.

Eve hesitates, as the Three Bad Men turn the corner.

EVE

Keep away!

The Men close in on and recapture the young woman as she attempts to dart past.

EVE (CONT'D)

Get your paws off me!

Indiana Jones rounds the corner.

INDY

Let her go!

The surprised Gangmen fire at Indy, then turn and plunge into the bedlam of the skyscraper construction, pulling a struggling Eve Holliday with them. Jones pauses momentarily to cast his eyes upwards.

WHAT HE SEES. The steel girder work of the future skyscraper soars high into the air. Elevators carry workers up and down. Derricks swing back and forth moving their loads. Thick steel cables lift and lower their heavy burdens of brick and steel. Our hero resumes his chase.

AT A GROUND LEVEL ELEVATOR

Construction Workers wait patiently before a descending elevator. When it reaches ground level its gate is raised and the men file in.

The three Bad Men, still with Eve in tow, crosses to the lift.

EVE

I'm not going in there!

They tug her along and barrel through the workmen, who flee at the sight of the guns. The Gangmen enter the empty elevator and close the gate.

Indiana Jones dashes into view as the lift begins to rise, and two of the Bad Men open fire. Indy dives for cover behind a pile of bricks, as his foes escape in the ascending elevator.

To his left Jones spies a thick cable lifting a pallet of bricks. The archaeologist tears off in its direction and with a running leap, he grasps the loose end of the cable.

#### THE ASCENDING LOAD OF BRICKS

continues upwards, with Indy now dangling below on the support cable. He pulls himself up and clambers onto the bricks as the pallet ascends the skyscraper.

#### THE ELEVATOR

holding the three Bad Men and Eve continues to rise. The Gang maintains steady gunfire at their dogged pursuer, but Indiana Jones finds easy cover behind the solid mass of bricks, and continues to follow.

The lift stops and the Gangmen haul open the gate.

#### A HEAVILY SCAFFOLDED FLOOR

Herding Eve out, they emerge from the elevator and scare the bejesus out of more Construction Workers who take off at the sight of their weapons. The Three Bad Men hurry across the scaffolded girders.

#### THE ASCENDING LOAD OF BRICKS

passes the stopped elevator, and Indiana Jones vaults from the still rising load of bricks to land onto the scaffolding.

#### A HEAVILY SCAFFOLDED FLOOR

Eve stumbles over a pair of miniature railroad tracks, and goes down, pulling Oleg with her.

EVE  
Get off ya big galoot!

She slaps the unlucky Gangman as he and Lech attempt to regain their hold on her. Ivan, still grasping The Urn, spies Indiana Jones through the steel girders, and opens fire.

Indy ducks behind some lattice girder work as the bullets ping harmlessly against the hard steel. To his right Jones sees a horizontally suspended steel beam. He drops to his knees, and out of sight and below the line-of-fire, crawls until he reaches THE STEEL BEAM hanging lazily in midair.

As the men peel Eve from the tracks, Indy springs to his feet, and shoves the beam forward with all his strength, causing it to swing in a great arc.

WHAM! Its far end crashes into Ivan's head, knocking him cold to the scaffolding floor. The Urn tumbles out of his hands only to land in the passing car of A MINI TRAIN filled with refuse and headed in the opposite direction. The train speeds away on tracks laid out on the partially completed floor.

Indy and Lech race after The Urn.

AT A CHUTE

the Mini Train comes to a stop and automatically dumps out its materials, including The Urn, which slides down to ...

THE EDGE OF ANOTHER HEAVILY SCAFFOLDED FLOOR

where it settles atop a large bin filled with waste material-- a bin that happens to be hanging from a cable suspended off the side of the skyscraper.

A HEAVILY SCAFFOLDED FLOOR

Indy grabs a rope and swings to the floor below, while Lech slides down a pole. Both arrive simultaneously on...

THE EDGE OF ANOTHER HEAVILY SCAFFOLDED FLOOR

where they trade blows as The Urn teeters on the brink. Indiana Jones leaves his back defenseless as he dives onto the swaying bin at the very moment The Urn begins to fall.

He saves the artifact from certain destruction, but Lech climbs onto his prostrate form and snatches it from his outstretched arms.

Hopping off the swaying bin, the Gangman lands squarely onto A PALLET OF STEEL BEAMS being hauled up by a thick cable.

Indy gets to his feet, and ignoring the great height, scrambles up the side of the skyscraper after Lech. The pallet of steel beams eventually lowers onto...

YET ANOTHER PARTIALLY SCAFFOLDED FLOOR

allowing Lech to alight. Through the steel work he can see Oleg and Eve, one level below.

LECH #1  
(Russian accent)  
Oleg!

ONE FLOOR BELOW

Oleg stops in his tracks and cocks his head. He sees his friend above, and Eve uses that moment to make another break. She bites Oleg's arm, pulls free, and runs like hell.

A pained Oleg is taken by surprise, and before he can recover, a huge cargo of wood swings before him, blocking his path.

Eve, meanwhile, blindly charges forward. She dashes ahead to put as much real estate between her and Oleg, when suddenly, she takes notice of her surroundings and her face goes white with terror.

WHAT SHE SEES. The scaffolding floor ends dead ahead with nothing but another set of mini train tracks paving the way beyond -- sixty floors above the ground.

Eve stops before falling over the edge, her eyes flushed with fright. She holds her breath for what seems like an eternity and... slowly... inches back from the precipice. Only when she's safely out of danger does she audibly exhale and turn away. A MOVING CRANE blindsides her from the right, knocking her down to the left.

She's tossed into a passing empty car of ANOTHER MINI-TRAIN which continues moving forward, back over the sixty story drop. Afterwards it takes her into the center of the skyscraper construction activity: flying rivets, swinging hammers, swaying beams, moving ropes and cables. She covers her eyes and shrieks.

## ON THE SAME FLOOR AS OLEG AND EVE

Lech descends a ladder and then crosses in the direction of Oleg, who now searches for Eve.

Indiana Jones climbs up off the side of the skyscraper and spots Lech moving away. Then he spies a massive BALL AND HOOK swinging his way. He swiftly clambers back onto the skyscraper and climbs higher to position himself above the solid metal orb. When it passes, he hops upon it and hangs on.

The BALL AND HOOK swings in an arc towards Lech. The Gangman aims his gun at Indy, but too late -- the Ball And Hook flattens him, and he goes down cold.

Jones reaches for The Urn, but his pants leg becomes caught in the hook, foiling the attempt. He struggles to free himself as The Ball And Hook veers out over the edge of the skyscraper, sixty stories above ground.

Then Indy loses his grip and becomes suspended solely by the leg of his pants, which begins to tear free of the hook.

Indy doubles up and re-establishes a hand hold just as the fabric completely tears, and the Ball And Hook continues to swing back around -- to collide for a second time into Lech who was just getting to his feet.

The Bad Man goes down yet again, and this time Indy alights from his perch and gains possession of his prize, the red-hued Urn. Just then Eve's piercing scream catches his ears and he cocks his head.

## EVE'S MINI-TRAIN

speeds across tracks laid out on the steel girders, dizzying death on either side. Eve sits precariously in one of its cars.

Straight ahead, where the tracks re-enter the scaffolding floor, awaits Oleg, the last Bad Man standing. Eve tries to fend him off when she passes, but Oleg wraps a rope around her neck, and hauls her from the car.

Indiana Jones runs in the direction of Eve's continuous shrieks.

AT A DERRICK ARM

Oleg drags Eve near the very edge of the steel-beam skyscraper, and up the arm of an unused derrick hanging out over the side. The dizzying drop silences Eve, and the wind whips around them.

Indy arrives on the scene in a run, but stops short as Oleg puts a pistol to Eve's head. Jones extends his arm and holds The Urn over the edge of the skyscraper -- just fingertips away from destruction.

INDY

Let her go!

OLEG

(Russian accent)

The urn!

INDY

Give me the girl!

Ivan shakes his head.

OLEG

The urn!

The archaeologist calculatingly considers the scenario before him, eyeing Oleg, Eve, and then The Urn. Finally, he tosses the artifact to Oleg who catches it and shoves Eve away.

She tumbles into Indy's arms, blocking any attempt he had at reaching the Gang Member. Oleg then vaults off the derrick arm.

Eve clings to Indy as he hurriedly peers down over the edge.

WHAT HE SEES. The Russian lands safely upon a quickly descending pile of materials being lowered by cable, making a clean getaway with the artifact. Anger and disappointment fill the archaeologist's face.

EVE

Doctor Jones!

(beat)

Doctor Jones!

Eve's words break his concentration and Indy releases her.

INDY

Do I know you?

EVE

Eve Holliday... I was a student of  
yours... Archaeology 101... 1931?

(beat)

You gave me a "C."

It's painfully obvious that she's very much attracted to her  
former professor.

INDY

Tell me about it on the way down.

INT. SKYSCAPER ELEVATOR - DAY

Indy and Eve ride the elevator down to the ground.

EVE

I'm a grad student now, a linguist  
really. I can speak ten languages,  
but what I want to do is specialize  
in ancient tongues. I was doing  
research when those goons grabbed  
me in the museum.

She eyes Jones more than gratefully.

EVE (CONT'D)

Anyway... I'm glad it was you who  
rescued me, Doctor Jones.

Amused, Indy grins and shakes his head as the elevator comes  
to a stop. He lifts the gate to allow them passage.

EXT. THE MUSEUM OF NATURAL HISTORY - DAY

Indy and Eve walk back in the direction of the museum's  
entrance. Amusement still occupies his face.

EVE

You really don't remember me, do  
you Doctor Jones?

INDY

I've taught a lot of students in my  
day. What matters now is that  
you're safe.

EVE

Oh, don't worry about me. I can  
take care of myself.

(MORE)

EVE (cont'd)  
(Brooklyn accent)  
I grew up in Brooklyn, ya know.

They both laugh.

INDY  
Now, will you answer me one  
question?

EVE  
Sure, Doctor Jones. Shoot.

INDY  
Why did you say "no" back in the  
subway when I tried to save you?

EVE  
I was listening in on those goons  
when you broke in at the good part.  
They were a bunch of Russkies and  
didn't know that I could understand  
them.

Indy halts on the stairway outside the entrance to the  
museum.

INDY  
Russians? Why would Russians  
bother to steal a Greek urn?

At that moment the museum doors open, and the aristocratic,  
Professor Romanov, emerges.

ROMANOV  
(Russian accent)  
To find the Golden Fleece.

INT. NEW YORK TENEMENT - DAY

Second-hand furniture, thick books, scattered notes and maps  
clutter the small flat. On one wall hangs an old framed  
photo of the late Tsar Nicholas II.

A mass of notes lays on a small table around which sit  
Indiana Jones, Eve and Professor Romanov. As he speaks the  
Professor illustrates his words via drawings from various  
books.

ROMANOV  
... from its beginnings the Fleece  
possessed a dual nature of life and  
death.

(MORE)



ROMANOV (cont'd)

The ram from which it sprang saved the life of the boy Phryxus, while killing that of his sister Helle in the journey east from Greece to Colchis.

INDY

Colchis was barbarian, wasn't it?

ROMANOV

Yes. There the Fleece was kept in a grove sacred to Ares, the war god, and protected by a great serpent.

Indy becomes somewhat uncomfortable at the mention of the word.

ROMANOV

(beat)

The beast was put to sleep with the aid of the sorceress Medea, daughter of Aeetes, king of Colchis, and the Fleece was stolen by Jason.

(beat)

Medea fell in love with Jason and together they escaped with the Fleece.

EVE

Then what happened?

ROMANOV

Then began the blood trail. Medea murdered her own brother, Absyrtus, and scattered his body parts into the sea in an effort to delay her pursuing father. After returning to Iolcus, Jason divorced Medea and married Glauce.

(beat)

Then Medea used her power to kill her rival, her rival's father, King Creon, and still not sated, she performed her most despicable act.

EVE

And what was that?

ROMANOV

She murdered her own two sons fathered by Jason.

(pause)

(MORE)

ROMANOV (cont'd)

The Iolcans saw the evil power of the Fleece, and fearful that they had transgressed Ares... buried it forever.

INDY

Jason and the Fleece is pure mythology, professor. Archaeology deals in facts, not make-believe.

ROMANOV

If you say.

INDY

I do say. And if you really are a professor of ancient history from Saint Petersburg, you oughta know it too.

Jones scowls at the old man while confusion clouds Eve's features. Romanov is silent while he mentally comes to a decision.

ROMANOV

(pause)

Allow me to give you my full name, Doctor Jones. Aleksandr Mikhailovich... Romanov.

EVE

Romanov? You mean the Romanovs?

ROMANOV

Second cousin to our late Tsar, Nicholas II...

(blesses himself)

... God rest his soul.

INDY

I was in Saint Petersburg when the Bolsheviks failed in their first attempt at taking power.

Romanov's eyes glean, and he places his hand on Indy's arm.

ROMANOV

Then you know the truth of what I am about to reveal! After the revolution I was thrown into the gulag by the Bolsheviks where I slaved for fifteen years.

(beat)

Myself...

(MORE)

ROMANOV (cont'd)  
...a Romanov, and learned scholar  
of Ancient History, working as a  
common pack animal. Life was  
brutal. There were many times when  
I could not go on, but...

INDY  
I'm sorry.

A moment of silence.

ROMANOV  
Is over now. There is nothing you  
or anyone else could have done.  
Months ago our labor detail drilled  
for oil near the Black Sea.

He becomes excited as he continues.

ROMANOV (CONT'D)  
By chance we tunneled into an  
ancient cavern where I found  
strange script carved into stone.

Eve picks up a crudely penciled sheet of paper with weird  
Greek-like markings on it.

EVE  
This?

ROMANOV  
Yes, yes!

He takes the paper.

INDY  
What did it say?

ROMANOV  
It was only a fragment of an  
arch... from Colchis.

He runs his finger along the writing.

ROMANOV (CONT'D)  
"Ares, father of war... return your  
beloved Fleece... we shall regain  
the power... and once again lift up  
our fallen warriors as of old."

EVE  
Lift up our fallen warriors?

ROMANOV

The Fleece has the power to restore life.

An uneasy moment of silence.

INDY

Who else knew about this?

ROMANOV

Only myself, and the head of our labor detail, Dmitrii Zinoviev.

INDY

And he couldn't be trusted.

Romanov shakes his head.

ROMANOV

Little did I suspect that he was informer for NKVD.

EVE

What's that?

INDY

The Soviet secret police.

ROMANOV

Our "escape" was assured. After we left Russia, I began my efforts at locating the Fleece.

INDY

When did Dmitrii make his move?

ROMANOV

Not until we had stumbled upon the ancient cave network deep below the city of Volos.

EVE

What happened?

ROMANOV

He seized my work and tried to kill me. Fortunately, I escaped with my life and fled to America where I have spent last weeks reconstructing my findings... but now, I fear, is too late.

INDY

Why? Why is time so critical?

ROMANOV

Once Dmitrii and NKVD have the Fleece in their possession, Stalin will use its power to resurrect the "Father of the Revolution." Lenin will become the new Christ who will lead the world, mired in Great Depression, into Communist paradise.

INDY

The Fleece is only a myth,  
Professor.

ROMANOV

No! No, it is real! Its power is ancient... spawned from a barbaric land steeped in ritualistic magic, and sacrifices of rebirth and rejuvenation. All who came into contact with the Fleece met a bloody end, save for she who tapped its power... Medea.

(beat)

Its force is waiting to be  
unleashed.

INDY

What does all this have to do with  
the urn?

The Professor indicates some papers, and Eve shifts through them to find a rough sketch of the Greek artifact.

ROMANOV

Is reason I came to America, why  
Dmitrii sent his men. Upon it is  
map, painted as grapes upon a vine.

Romanov indicates the sketch.

WHAT THEY SEE. A pencil drawing of the urn shows the tangled grapevine pattern, and figures of Jason, Medea, and fanged serpent that are painted upon it.

Romanov continues his story and illustrates his points by referring to the sketch.

ROMANOV

Each, I believe, represents a cave in a network below the Greek city of Volos, modern site of ancient Iolchus --

EVE

Where Jason returned with the Fleece.

ROMANOV

Correct. The Iolcans sealed the Fleece inside a cave in a network constructed to collapse and flood should the wrong one be unsealed.

(beat)

There are dozens of such caves. Using the urn, Dmitrii can locate the resting place of the Fleece, and with it, usher in a reign of terror and blood.

Dread fills the old professor.

EVE

Then we're too late.

ROMANOV

Perhaps not... Dmitrii cannot read the urn. He has stolen it to lure me back.

Indy rises.

INDY

Then don't go.

ROMANOV

I must... there remains possibility he will find it on his own.

(beat)

Dmitrii must be stopped.

INDY

Look the museum wants me to retrieve the urn, so I'm willing to go with you that far --

Eve gets to her feet.

EVE

But we've got to stop Dmitrii! I can --!

INDY

Who said anything about you going along? This isn't some college research project. This is dangerous.

EVE

And running up a half-built skyscraper wasn't? You forget, I'm from Brooklyn. I can handle myself in a fight. Besides... you need me.

INDY

Oh? And why's that?

EVE

I overheard those gorillas. I know where to find Dmitrii.

INDY

Where?

A look of defiance overcomes the young woman.

EVE

Not unless I go with you, Doctor Jones.

INDY

Eve!

A pause during which Romanov smiles at the young woman's determination and cleverness while Indiana Jones realizes the depth of his former student's stubbornness.

INDY (CONT'D)

(to Romanov)

Whose side are you on, anyway?

ROMANOV

Whichever one enables me to stop Dmitrii... and right now, appears to be one with brash young woman leading fight.

Jones holds Eve in his eyes while he considers his decision.

EVE

Come on, Doctor Jones. We'll make a great team together.

(beat)

Whattaya say?

With a big sigh Indy gives in.

INDY

I know I'm going to regret this.

Eve beams and laughs with glee as she hugs her former instructor. Jones extricates himself from her embrace.

INDY (CONT'D)

Just remember, you do things my  
way, got it?

EVE I

Of course, Doctor Jones!

INDY

And another thing... lay off the  
"Doctor Jones" bit, will you?

EXT. IN THE AIR - DAY

A DC-3 flies through the air over a SUPERIMPOSED map that shows the flight course from New York City to London, then on to Paris, Rome, Athens, and finally, Volos, Greece.

EXT. VOLOS AIRPORT - DAY

The Greek mountains rise above the horizon beyond the airport. Aircraft land and take off from the second-rate facility.

EXT. VOLOS AIR TERMINAL - DAY

Airport employees, visitors and tourists mill about the facility. Wending their way through the traffic, Indiana Jones and Eve carry light luggage while Professor Romanov sports a walking cane.

INDY

We'll get settled in at the hotel,  
and then start to look around.

ROMANOV

You realize, they must know we are  
here.

EVE

Who?



INDY  
NKVD's probably watching us right  
now.

Eve impulsively and quite obviously begins to scan the area.

EVE  
Really? You think its that greasy  
looking guy over there? I bet --

INDY  
Eve!

Indy grasps his former student and spins her around to face  
him.

INDY (CONT'D)  
I think it's about time you told us  
what you know. Where's Dmitrii?

EVE  
Only if you promise to take me with  
you.

INDY  
I'm not in the mood for more of  
your little games.

EVE  
And I didn't come this far to be  
left out of the action.

Romanov cannot stifle a smile.

ROMANOV  
A determined young woman is force  
to be reckoned with.  
(beat)  
Some more advice from learned old  
man... is always better to have  
such force as an ally.

Jones sees he's outnumbered and from his body language we can  
see he's resigned to accepting Eve's demand.

INDY  
Where's Dmitrii?

She enjoys giving her response.

EVE  
Mount Olympus.

INDY

Olympus? Mount Olympus is nowhere  
near Volos, it's northwest of here.  
We -

EVE

Not the mountain...

She grins triumphantly and relishes revealing the answer even more.

EVE (CONT'D)

... the casino.

EXT. THE CITY OF VOLOS - NIGHT

The town shines in the darkness, illuminated by night lights. Sailboats sway at the docks. A wide boulevard parallels the bay.

In the narrow, twisting side streets plenty of traffic and nightlife seekers abound. A sedan pulls up, driven by Indy, with Eve beside him and Romanov in the rear.

INT. SEDAN (THE CITY OF VOLOS) - NIGHT

Jones and Romanov are dressed in fine suits, while Eve looks positively stunning in a silk evening gown and stole. Indy keeps one eye on the road to navigate through traffic, but also steals glances with the other at the surprising beauty beside him.

INDY

Remember, we do this exactly as I  
planned or not at all... got it?

EVE

Yes, yes, yes. Go in... create a  
diversion at the tables, while you  
make your way to the back --

INDY

And find the urn. You're sure you  
know how to create a diversion?

EVE

'Eh, I was da best card player in  
d'ol naybahood. Ya got nuttin' t'  
worry 'bout.

INDY  
That's what I'm worried about.

ROMANOV  
And to play you shall need this.

The Professor produces a money clip from inside his jacket from which he removes a stack of Greek money.

ROMANOV (CONT'D)  
Should be enough to get you noticed.

He hands a thick wad to Eve, whose eyes grow wide. She takes the money.

EVE  
Jeez... first the dress, and now this.

Indy smiles.

ROMANOV  
We Romanovs still have our uses. I trust you will use it for worthy cause.

Eve stuffs the money into her purse.

EVE  
The best.

INDY  
There it is.

EXT. MOUNT OLYMPUS CASINO - NIGHT

A brightly lit, gaudy marquee advertises the casino's presence. Patrons pass in and out through its busy doors.

INT. SEDAN (THE CITY OF VOLOS) - NIGHT

Indy, Eve and Romanov view the casino through the windshield of the car.

ROMANOV  
The epitome of Western decadence and greed. Naturally, a haven for Communists.

INDY

When the cat's away the mice will play. Anyway this place is probably the safest and most discreet in town. Most likely they have connections we don't want to know about.

ROMANOV

Is probable that elements opposed to newly restored Greek monarchy are involved.

INDY

Like I said, we don't want to know.  
(to Eve)  
Ready for your big production?

Eve nods her head, but without the bravado she possessed earlier.

EXT. DARK ALLEY - NIGHT

Indy parks the sedan across the street from the casino. Then he, Eve and Romanov emerge from the vehicle. Jones holds the driver door open for the elderly professor.

INDY

We may be leaving in an awful hurry, so if you don't mind...

Romanov nods and before climbing into the driver's seat:

ROMANOV

Do not let down your guard.  
Dmitrii is quite unpredictable.

INDY

So am I.

Jones turns to Eve and graciously extends his arm.

INDY

Shall we, Miss Holliday?

Eve places her arm into his.

EVE

Let's, Doctor Jones.

The two stroll across the street to the casino as Romanov climbs into the driver seat and closes the door.

EVE

You really don't remember me, do  
you Doctor Jones?

INDY

Stop with the "Doctor Jones"  
already, will you?

Professor Romanov watches them with satisfied pleasure.

EXT. MOUNT OLYMPUS CASINO ENTRANCE - NIGHT

Indy and Eve saunter arm in arm to the open doors, but a  
husky Bouncer stops them. He frisks Jones, but finds nothing  
and allows them both inside.

INDY

(to Eve)

They mean business.

INT. MOUNT OLYMPUS CASINO

The strains of live jazz fill the air. Mock Classical Greek  
Revival is the order of the day. Two rows of plaster Ionic  
columns divide the gambling floor into thirds. Statues of  
the Olympian gods line the outer walls, with an enthroned  
Zeus easily dominating.

The father of the gods holds a mighty thunderbolt in his  
outstretched arm, and directly opposite him on the far side  
of the room stands Poseidon with his trident. Resting in  
niches in the upper walls between the statues are decorative  
Greek vases, urns and busts.

Slot machines occupy the right third of the roomy gaming  
area, craps and roulette tables the left, and card tables  
fill the center.

An elaborate chandelier with decorative chains radiating from  
its center hangs from the ceiling, and winding its way around  
the gaming room, just above the lighting, is a shadowy  
overhead walkway.

Floor-watching THUGS roam the walkway with their eyes riveted  
onto the well dressed game-playing patrons below.

Immediately inside the casino's entrance to the right is a  
bar, which stretches farther into the nightclub -- the source  
of the jazz.

Indy and Eve enter this scene of opulence, and casually take in their surroundings while strolling over to the bar.

#### THE CASINO BAR

A statue of Dionysus reclines on an upper shelf above rows and rows of liquor bottles. The couple enters, takes seats, and orders drinks from the Bartender. Indy leans over to Eve and speaks without raising his voice.

INDY

There's got to be a safe in the  
back somewhere. Dmitrii wouldn't  
just leave the urn right out in the  
open.

He cases the gambling room over.

INDY (CONT'D)

I'll work my way over to the far  
end, and you start your diversion.  
If I can get up there...

He indicates the overhead walkway.

INDY (CONT'D)

... and through that door...

He nods toward a door on the overhead walkway guarded by Thug #1.

INDY (CONT'D)

... then we might have a chance.

The Bartender returns with their drinks. Indy pays him. Without drawing attention to herself Eve removes something from her stole and slips it to Indy. The archaeologist takes his coiled bullwhip, and stuffs it into his jacket. Then he downs his drink.

INDY (CONT'D)

You're on.

Jones leaves the bar and passes the throne of Zeus, losing himself in the crowd. Just above Zeus's outstretched arm, and sitting in a niche in plain view is -- THE URN.

#### THE CASINO BAR

Eve picks up her drink and crosses to...

## THE CASHIER WINDOW

where she hands her money to a Cashier who slides her multiple stacks of chips which she places in her purse.

Leaving the window, Eve tugs on her dress to expose more cleavage, adopts a suggestive posture and gait, and saunters away.

## AT A ROULETTE TABLE

The young woman sets her eyes on a circle of well dressed, wealthy looking patrons and sweeps over to them. A snappily attired ENGLISHMAN rolls a set of dice while an Attractive Lady by his side looks on eagerly. Eve inflicts herself upon the gamblers with a loud brassy voice.

EVE

Archie! Why I haven't seen you since Monaco. Where have you been hiding yourself, darling?

She places her arms around the astonished Englishman, "ARCHIE."

EVE (CONT'D)

Oh you must introduce us. You didn't go and get married now, did you? You naughty boy.

She shakes the hand of the equally astonished Attractive Lady.

EVE (CONT'D)

I'm ever so pleased to meet you, my girl. Anyone that can keep old Archie on the straight and narrow is tops in my book.

Eve whispers loudly.

EVE (CONT'D)

Just don't let him near the showgirls, and you'll be all right. You know what happened to him in Paris last summer.

She returns to "Archie" and clings to him like cellophane.

EVE (CONT'D)

Now, you naughty old man, you promised me that next time we met you'd treat me to a night on the town I'd never forget. Well this is the night...

(to "Mrs. Archie")

... do forgive us dear, and don't worry. I promise to keep my hands to myself as long as he keeps the drinks coming, isn't that right, darling? I'm having White Russians tonight, thank you.

Eve laughs and guides "Archie" away, leaving the circle of people totally flabbergasted.

#### THE FAR WALL OF THE CASINO

Indiana Jones bides his time while keeping his eyes on the crowd and the five floor-watching Thugs. When he sees that Eve has attracted a lot of attention, he slides into a shadowy recess behind Poseidon's statue.

#### AT A CARD TABLE

Eve, "Archie," and three other CARD PLAYERS are seated as a small throng of Onlookers gathers around them. The Dealer passes cards to Eve and her opponents, one of whom puffs on a cigar.

EVE

Archie, be a dear and do ask that nice man to put out his cigar, the smoke is simply dreadful. I haven't seen so much since the boiler backed up on the Lusitania in 1913.

The embarrassed man puts out his cigar.

EVE (CONT'D)

Really, how ever is one expected to concentrate? Now lets do play cards gentlemen, shall we?



## THE FAR WALL OF THE CASINO

Jones notes the steadily increasing number of people gathering around Eve's table as her loud voice carries throughout the room.

Then he scans the shadowy overhead walkway and sees that all five Thugs are also enjoying the proceedings there.

Remaining hidden behind Poseidon, the archaeologist gains a secure handhold on the statue, and cautiously pulls himself up. He looks across the room.

WHAT HE SEES. Eve eyes him, and almost imperceptibly, nods her head.

The plucky former student takes that as a cue to raise her act to the next level.

EVE (CONT'D)

I'll see your hundred, and raise  
you one thousand! Hell, make it  
two thousand! I'm feeling lucky  
tonight.

She pushes forward a big stack of chips. Card Player #1 scrutinizes his hand, scowls, and then folds. Our heroine rakes in the now sizable mound and then shows her cards.

EVE (CONT'D)

Royal garbage! I do love a good  
game of poker, it thins the blood.

The Card Players react with disgust, while "Archie" and the sizeable number of Onlookers are loving every minute. Eve glances up.

WHAT SHE SEES. Indy has almost reached the walkway while Floorwatching Thug #1 paces dangerously close to the archaeologist.

Eve stands.

EVE (CONT'D)

Drinks around for everyone!

The crowd cheers.

EVE (CONT'D)

You... up there!  
(waves to Thug #1)  
Yoo-hoo!

"Archie" tries to seat her.

ARCHIE

Daphne!

EVE

Oh shush Archie, don't spoil my  
fun. Yoo-hoo!

ON THE OVERHEAD WALKWAY

Thug #1, a big beefy Greek, crosses forward into the light,  
putting some distance between he and Indy.

AT THE CARD TABLE

Eve continues with her diversion.

EVE (CONT'D)

There you are, isn't that much  
better? Here!

She tosses the Floorwatcher a chip.

ON THE OVERHEAD WALKWAY

The Thug catches it. Indiana Jones climbs silently onto the  
walkway, hidden in the shadows.

AT THE CARD TABLE

Eve doesn't miss a beat.

EVE (CONT'D)

You remind me of my first husband  
Bruno...

(to the crowd)

... he liked to watch too.

Everyone laughs.

ON THE OVERHEAD WALKWAY

Indy observes something across the room which freezes him in  
his tracks.

WHAT HE SEES. In a niche just above the outstretched arm of  
Zeus, resting in open view, sits -- THE URN.

Indy attracts Eve's attention and points across the room at his discovery.

#### AT THE CARD TABLE

Eve glances over and spies the urn. Thug #1, "Bruno," begins to turn away, so Eve hurriedly tosses another chip.

EVE (CONT'D)  
For good luck!

#### ON THE OVERHEAD WALKWAY

"Bruno" reaches to catch the second chip, but misses and it takes a bad bounce -- toward Indy. As "Bruno" moves after it, he sees Indy edging out of the shadows. The Thug pulls a pistol from his shoulder holster.

BRUNO  
Don't move!

He fires at Jones, but our hero is already one step ahead and the shot misses its mark. The archaeologist bounds onto the rail and dives off, grabbing hold of one of the chandelier chains.

Indiana Jones swings across the room over the heads of the surprised patrons below and lands upon...

#### THE STATUE OF ZEUS

where he clings to its shoulder and outstretched arm. He uncoils his bullwhip as Thug #2 above him on the overhead walkway aims a pistol. Indy cracks his whip around the man's weapon arm, and pulls downward. Thug #2 sails over the rail, and crashes unconscious to the floor below.

The archaeologist climbs Zeus' outstretched arm, leans on the thunderbolt, and strains to reach The Urn. Suddenly, he's jerked back down by Thug #3, who has also scaled the statue.

Indy slides back down Zeus' arm, and he and the Thug tumble and wrestle all over the statue and throne. The bruiser gains the upper hand with a terrific stranglehold on the archaeologist

Jones gasps, but try as he might, cannot pry loose his assailant's fingers from around his neck. Stretching out his left arm, Indy reaches his hand toward Zeus' thunderbolt.

When his fingers grasp the metal javelin, he grabs hold. Yanking it from Zeus' hand, he spears his foe in the back.

Pain shoots through Thug #3, who involuntarily releases Indy, and rolls back. Jones kicks him off the statue, then resumes his ascent up Zeus' arm.

#### ACROSS THE GAMING FLOOR

Employees and Patrons scurry in frightened panic and confusion. The Bouncer enters and aims a tommygun at Indy.

EVE

Doctor Jones! Look out!

Eve hurls handfuls of poker chips at the Bouncer, and a mob of eager patrons dives for them, jostling and burying the Gunman, who cannot get off a shot.

#### AT THE STATUE OF ZEUS

From his precarious position atop Zeus' arm, Indy again reaches forward and this time takes possession of The Urn. Bullets suddenly ping around him, chipping the fake marble statue.

#### AT THE FAR SIDE OF THE CASINO

Thug #4 stands on the other side of the room firing at Indy. Eve spies him, and darts to one side of the mock plaster columns. She pushes hard against it, and the heavy ornament tips over, and then topples onto its neighbor causing a domino effect down the line.

The Gunman sees the tumbling columns and steps out of the way as they crash down behind him. He smirks, and aims to fire his pistol again.

The last column crashes onto the base of the statue Hera, which teeters and then topples over onto Thug #4 just as he squeezes the trigger -- another Thug knocked cold to the floor.

#### AT THE STATUE OF ZEUS

With The Urn safely in his possession, Jones begins his descent, but an impressively muscular forearm reaches down from above to take hold of him, and then lifts him up off the statue.

## ON THE OVERHEAD WALKWAY

Thug #5, the biggest and hairiest of the bunch, clutches Jones by his shirt collar. The Hairy Man chortles at Indy's predicament. The archaeologist's attempts at landing punches fall far short -- his arms cannot reach their intended target. The huge Thug lays into Indy indiscriminately.

Our hero endures the thrashing as he takes out his whip, and cracks it to his right. The bullwhip wraps around one of the chandelier's chains, and Indy wrenches back on it with all of his might.

Indy and Thug #5 fall over the rail and swing back over the casino floor, with Jones grasping the whip and the huge Thug gripping Indy. Their bodies rotate position as they swing across the room over Eve's head...

EVE (CONT'D)

Doctor Jones!

and head straight into...

## THE STATUE OF POSEIDON

whose outstretched trident spears the bad guy cleanly in the back. The skewered Thug releases Indy. Jones swings back out over the casino floor and drops onto a craps table as Eve comes to his side.

INDY

I told you to call me Indiana!

SHOTS ring out. A new group of Bruisers enters the casino floor from the nightclub.

Eve flings more chips across the room, causing still more patrons to herd, dive, and block passage of the approaching men. Indy and Eve exit, leaving behind a shambles that was once a casino, leaving rapidly through the open doors.

## EXT. MOUNT OLYMPUS CASINO - NIGHT

Jones, clasping The Urn, and Eve emerge arm in arm and in high spirits, as they scurry across the street. Casino patrons stream out behind them.

INDY

Daphne? Where'd you come up with that?

EVE

Did you see the look on his face  
when I --

They stop short. What they see ahead of them extinguishes  
their laughter and merriment.

EXT. DARK ALLEY - NIGHT

Professor Romanov stands beside the sedan, surrounded by  
SOVIET SOLDIERS armed with submachine guns.

Two men emerge from the shadows. One, a tall sinister NKVD  
Officer with the warmth of a ten hour corpse, TIMISHENKO, and  
the other, a squat, ugly boil of a man, DMITRII ZINOVIEV.  
Dmitrii takes a drag from his cigarette, and grins, exposing  
yellowed teeth.

DMITRII

(Russian accent)

Spakoinya noche. Please to  
introduce your comrades, Professor.

A line of armed Soviet troops appears behind Indy and Eve,  
covering them with their submachine guns. Timishenko strides  
forward, and removes The Urn and bullwhip from Indy's  
possession.

EXT. A STREET IN VOLOS - NIGHT

A black limousine followed by two military trucks drive  
through the darkness.

INT. LIMOUSINE SEDAN (THE STREETS OF VOLOS) - NIGHT

During the ride, Jones, Eve and Professor Romanov sit facing  
Timishenko and the chain-smoking Dmitrii, while two armed  
soldiers keep their weapons trained on the prisoners.

INDY

What do you want with us?

DMITRII

To kill you. But first, we find  
Zolotoe Runo... Golden Fleece.

INDY

I'm not here for the Fleece, I came  
for the urn.

DMITRII  
Pity for you, Doctor Jones.

INDY  
Then leave the girl out of this,  
she's not involved.

TIMISHENKO  
(Russian accent)  
She here, she involved.

ROMANOV  
Don't do this Dmitrii! You do not  
know the power you will unleash.  
No one can control it.

Dmitrii blows smoke into Romanov's face.

DMITRII  
Senile old man. The Fleece here.  
We find it. You will help.

INDY  
And if we don't?

The NKVD Officer plays with Eve's hair.

TIMISHENKO  
Pretty young woman become ugly  
young woman.

Eve yanks her hair from his grasp.

EVE  
Just try it pal.

INDY  
What's in it for you, Dmitrii? You  
can't believe they're...  
(indicates Timishenko)  
... going to let you live after all  
this is over. Can't you see  
they're using you?

Dmitrii becomes livid and grabs Indy by the collar.

DMITRII  
Bourgeois swine! I am patriot of  
Revolution!

TIMISHENKO

Comrade Zinoviev will breathe life  
into our father, Vladimir Ilyich  
Lenin... then Party faithful who  
have fallen shall arise... and  
world will fall before us.

DMITRII

Zolotoe Runo shall make me  
unstoppable.

ROMANOV

No! The Fleece is death... death  
to all who touch it.

DMITRII

For your sake, imperialist pig, I  
hope you are wrong.

EXT. A DESERTED PIER - NIGHT

The limousine and military trucks halt at a run-down pier,  
and troops fall out into formation. The drivers emerge and  
hold open the limo's doors. Professor Romanov, Eve and Jones  
climb out, followed by Dmitrii and Timishenko.

TIMISHENKO

(to his men)

Get boats!

The soldiers snap to attention and rush across the dock to  
two waiting motorboats.

INDY

(to Dmitrii)

Where are we going?

DMITRII

On little cruise. Tell him, oh  
great and learned Professor.

ROMANOV

The caves beneath the city can only  
be reached when the tide is out.

INDY

Sorry, but we're not dressed for  
the occasion.

Timishenko snaps his fingers and two infantrymen fling sets  
of clothing at Eve and Indy -- including Indy's beloved  
fedora.



DMITRII  
Room service.

EXT. VOLOS HARBOR - NIGHT

The two motorboats glide along the still water. Jones, Eve, Romanov, Dmitrii, Timishenko and a few soldiers occupy the first boat, while the second holds more Soviet troops.

The watercraft sail away from the city's lights and approach the dark shore. A thick mist hangs above the water. Somewhere ahead a small cave opening becomes visible.

The first motorboat sails ahead with Indy and Eve, now dressed more comfortably, and sitting opposite Romanov and the chain-smoking Dmitrii. Troopers with submachine guns encircle them, while Timishenko occupies the rear with the pilot. The NKVD Officer points directly ahead.

TIMISHENKO  
Vot pishchera!

Indy, Eve and Romanov exchange worried glances.

EXT. TUNNEL ENTRANCE - NIGHT

The two motorboats approach land and glide through a crevice in the mountainside.

INT. TUNNEL - NIGHT

The ceiling almost grazes their heads. Military lamps held by the servicemen suddenly illuminate the claustrophobic, damp and dank interior. The tunnel stretches ahead into the distance.

In the first motorboat Dmitrii presents The Urn.

DMITRII  
Only few hours before daylight,  
before tide comes. Get to work.

INDY  
What makes you think we won't  
deliberately choose the wrong cave?

DMITRII  
Do that, and you send us to watery  
grave... including charming young  
lady.

He caresses Eve's cheek and she turns her face in disgust.

ROMANOV

Dmitrii is correct. If we open the wrong cave, the entire network will collapse. We will all drown.

EVE

Don't worry about me, I know how to swim. We can't let them get the Fleece!

INDY

It's too late for that!

EVE

But if they get the Fleece they --!

INDY

Are you ready to die for the likes of them?

He indicates Dmitrii and Timishenko. This silences Eve. A pause.

INDY

Well I'm not.

Her determination evaporates.

INDY

(to Romanov)

I'm sorry.

TIMISHEKO

A wise decision, Doctor.

Indy scowls at the general.

INDY

If the Fleece is here... we'll find it.

A look of mystery, wonder and danger crosses Indy's features as for the first time he seriously considers that they might actually find the Golden Fleece.

Dmitrii hands The Urn to Indiana Jones.

DMITRII

Choose wisely, Doctor Jones.

The archaeologist brings The Urn into the lamp light for a closer look.

IN A WINDING TUNNEL (HOURS LATER)

The two motorboats float through the cramped tunnels as Jones, Romanov and Eve attempt to decipher the secret of the map under the watchful and impatient eyes of Dmitrii and Timishenko.

The watercraft pass a great stone lodged against the left wall and resting above the water's surface on an earthen shelf.

TIMISHENKO

This one?

Indy shakes his head. Timishenko curses in Russian.

DMITRII

No games! We have been down here for hours!

INDY

You want the Fleece? Go ahead...  
(indicates the stone)  
... open it.

Dmitrii and Timishenko glare. Eve, who can barely stay awake, leans her head on Indy's shoulder.

EVE

I'm tired, Doctor Jones.

INDY

I know.

ROMANOV

You see the vine pattern...

The Professor carefully handles The Urn.

ROMANOV (CONT'D)

... how it appears smaller here...

He runs his finger along the corresponding vine pattern.

ROMANOV (CONT'D)

... and almost disappears beyond here? May indicate most inaccessible of the caves.

(MORE)

ROMANOV (CONT'D)

The Iolchans did wish to keep the  
Fleece buried forever.

This rouses Eve, who leans forward to make her point.

EVE

But doesn't it say...

(reads the inscription  
around the base)

... Ares will be appeased? They  
wouldn't appease a Greek god by  
burying his artifact in the lowest,  
most remote place, would they?

DMITRII

You read Greek, my little dear.

EVE

I can do a lot of things you'll  
never live to find out, bub.

The two motorboats arrive at a fork in the tunnel and proceed  
to the right.

INDY

Appease Ares... appease Ares...  
you're right!

Jones has a flash of inspiration.

INDY (CONT'D)

We've been looking at this all  
wrong. Ares was the god of war,  
and everything associated with it.

ROMANOV

Yes, the blood lust of battle, the  
unbridled destruction, the chaos --

INDY

He was always in the thick of  
things, always at the head of  
battle...

Indiana Jones becomes excited.

INDY (CONT'D)

... the Greeks knew this, and would  
never do anything to offend him.  
So where would you hide one of the  
war god's most sacred artifacts?

EVE

In the center of chaos and  
confusion?

INDY

Exactly. They laid out this whole  
network to confuse. Its pattern is  
chaotic...

Indy holds up The Urn and rotates it in his hand in the lamp  
light while moving his finger along the intricate  
crisscrossing grapevine pattern.

INDY (CONT'D)

... to appease Ares. They built  
this whole network to confuse and  
kill anyone who chose unwisely.

(beat)

So Ares should be at its center...  
here.

His finger stops at a set of grapes which, when looking  
directly at the front of The Urn, appears in its dead center.

TIMISHENKO

If you wrong?

Jones' eyes lock with Eve's.

INDY

Two dozen more sacrifices to Ares.

IN A WIDER TUNNEL

The cramped tunnel opens up higher and wider to accommodate a  
mammoth stone which rests on an earthen ledge barely above  
the water level. Their lamp lights illuminate the area as  
the two motorboats glide along the water's surface.

TIMISHENKO

Tam!

Both boats moor alongside the ledge, and the soldiers spring  
from the second boat to swarm around the massive stone.

TIMISHENKO

Otkroiite eta!

The servicemen produce rope, spikes, hammers, shovels and  
picks and proceed to begin the task of rolling back the  
stone.

DMITRII

How does it feel to be present at  
moment when Golden Fleece leaves  
children's fantasy and enters  
Twentieth Century?

Indy, Eve and Romanov watch the proceedings with a  
combination of excitement, curiosity and dread.

The men hastily attach a series of ropes and levers to the  
huge rock in an attempt to haul it from its position. They  
strain to their limit, but the giant stone remains unmovable.

TIMISHENKO

Skoree! Water rising!

Slowly... the thing gives way, and the sound of STONE GRATING  
AGAINST STONE echoes throughout the tunnel. A great RUMBLING  
begins as the very walls shake around them.

Then, a loud CRACK reverberates and the stone rolls clear,  
leaving the way open beyond. The tunnel CREAKS and GROANS,  
but otherwise holds. Followed by silence.

EVE

We did it!

TIMISHENKO

Inside!

ROMANOV

Dmitrii! I beg you, stop now! The  
Fleece was not meant to be found!

DMITRII

Quiet old man! Out of boat!

Dmitrii angrily wrenches the Professor from his seat and  
Jones jumps between them. The guards intervene and restrain  
him.

INDY

Let him go!

DMITRII

Brave archaeologist... you go  
first.

Indy, Eve and Romanov exit the motorboat and cross to the  
earthen ledge.

INDY  
(to Romanov)  
Are you all right?

ROMANOV  
Da.

INDY  
(to Eve)  
Stay close to me.

They are followed by Dmitrii and Timishenko, with the armed guards bringing up the rear.

#### IN THE FLEECE TUNNEL

Indiana Jones leads everyone through the dark, dank, moldy tunnel, with bugs and worms crawling everywhere.

#### IN THE FLEECE CHAMBER

The reflected glow of the lamps illuminates a tiled chamber bedecked in martial splendor. Ancient shields, helmets and weaponry adorn a room whose walls contain a frieze that depicts the terrible story of the Golden Fleece.

An inscription in ancient Greek fills the wall by the entrance.

In the center of the chamber two crossed spears stand impaled in the ground, with their tips pointing outwards. Between them hangs -- THE GOLDEN FLEECE.

Indy, Eve, Romanov, Dmitrii and Timishenko enter and halt before the inscription.

EVE  
(reading the Greek)  
Oh great and powerful Ares, accept  
these gifts as atonement --

INDY  
For the theft of your sacred  
Fleece.

Indy, Eve and Romanov move in to the right, guarded by a line of Soviet troops while Dmitrii and Timishenko cross just inside. Everyone stands in awe of the artifact before them.

INDY  
There it is.

EVE  
It's beautiful.

ROMANOV  
The legends are true.

Dmitrii takes a lamp and crosses to The Fleece. He shines the light before the gleaming relic, his yellow teeth exposed in a wicked grin.

DMITRII  
The power of the Ancients!

He places the lamp aside and reaches for The Fleece...

ROMANOV  
Dmitrii, no!

... and grasps some of the golden fibers in his fingers. Then his countenance visibly changes -- an evil bloodthirsty war lust overcomes him.

INDY  
You have the Fleece Dmitrii, now  
give me the urn!

The Russian faces the archaeologist.

DMITRII  
Nyet, Doctor Jones.

The ugly man nods to Timishenko who aims his pistol at Romanov and cold-bloodedly shoots the Professor in the heart. Eve shrieks in terror. The old man crumples to the floor.

Jones rushes to Romanov's side as the soldiers seize Eve.

EVE  
No!

She breaks free and flies toward Indy, but her assailants regain their hold and drag her away. The former student finds herself clutching Indy's fedora -- somehow she acquired it during the melee.

Dmitrii backs away with The Fleece, to stand at Timishenko's side. Jones leans over the dying Professor.

INDY  
Professor Romanov!

Indy raises the old man's head and shoulders from the ground, and Romanov starts to cough up blood.



ROMANOV

The blood trails begins.

He closes his eyes and dies. A fire ignites inside Jones, who leaps to his feet and lunges for Dmitrii, only to be stopped short by the threat of a dozen submachine guns.

INDY

I'll hunt you down, Dmitrii!

Timishenko holds a powerless Eve in his viselike grip.

DMITRII

That will be difficult. Now please to forgive for leaving so abruptly, but we have plane to catch for pressing engagement at Colchis.

(beat)

Do svedanya, Doctor Jones.

Dmitrii exits, followed by Timishenko who hauls poor Eve with him. She frees a hand, pulls Indy's bullwhip from the NKVD officer's belt and tosses it back into the cave.

EVE

Indy!

The archaeologist catches his bullwhip as the soldiers spray submachine gunfire into the cave. Jones dives to safety behind a fallen column, as the bullets rip into the far wall.

Sprays of water burst forth from the bullet holes and swiftly begin to fill the room. The wall crumbles and cracks, allowing more water to pour forth, which in turn causes more deterioration until soon, water gushes into the chamber through many orifices.

IN THE FLEECE TUNNEL

The massive stone is rolled back into place just as Indy enters. He attempts to push it back, and failing that, returns to...

THE FLEECE CHAMBER

which is now almost thigh deep in water. Jones scans the room and spies some loose tiles in the upper left side of the far wall. More importantly, he notices that no water enters through the small space. The archaeologist wades across the chamber in the direction of the tiles.

Our hero attempts to enlarge the small opening, but the tiles hold fast. He rapidly cases the contents of the soon-to-be submerged vault and sets his eyes on an old crossbow siege weapon in a far corner.

Indy dives into the now waist deep water and swims against its rising force over to the two crossed spears impaled in the center of the floor. He grasps one of weapons with both hands and pulls back with every ounce of his strength.

Nothing happens. He takes a deep breath and dives into the still rising waters.

#### UNDER THE WATER

Indiana Jones attempts to dislodge the spear from its base in the floor, but again, the steadfast weapon refuses to budge. He searches along the floor bottom and spots an old sword. Quickly he seizes the blade and hacks away at the base of the great lance until finally, it comes loose.

He surfaces with both the spear and the sword.

#### IN THE FLEECE CHAMBER

Jones wades against the gushing water over to...

#### THE SIEGE CROSSBOW

where he places the great spear into position. He aims the crossbow in the direction of the loose tiles, pulls back hard on the bowstring and locks it into place. Then, using the old sword, he hacks the trigger cable.

The SPEAR shoots across the room. WHAM! It knocks out a large hole among the loose tiles. The crossbow then collapses from the strain of use.

Indy swims to his new escape route as the force of the now escaping water splits the breach even wider. The water cascades outwards like a gushing river, carrying Jones along with it.

#### INT. WHIRLPOOL CAVE

Indy rides the raging rapids as the water pours forth. He gropes for a handhold as he's swept away by the current, the contents of the Fleece chamber sailing past him.

A great whirlpool begins as the water disgorges through the only available exit -- a cleft in the floor. Jones keeps his head above water while staying clear of the moving debris and crashing rocks.

As he sinks deeper into the looming whirlpool, he sights a overturned, wooden shield floating by. He nabs and overturns it just in time before being sucked through the opening to...

#### THE UNDERGROUND WATERFALL

Which he rides using the shield, and drops over the edge to plunge into...

#### THE UNDERGROUND RIVER

He loses possession of the shield in the fall. After he swims to the surface and catches his breath, he spies the shield floating nearby and swims to overtake it.

Once he regains possession, Jones floats with the current atop the shield, and is carried swiftly downstream. He's tossed and turned by the force of the water but maintains his hold and rides through the wild blackwater rapids.

#### EXT. TUNNEL ENTRANCE - DAY

The golden rays of the rising sun fill the blue sky as the first motorboat speeds through the cave entrance. Inside lay Eve, Dmitrii, Timishenko, some soldiers and The Fleece.

They sit upright after the craft clears the cave entrance, and Timishenko looks to their rear.

TIMISHENKO

Skoree!

#### INT. TUNNEL ENTRANCE - DAY

The second boat, laden with prone Soviet troops, rapidly speeds towards the fast disappearing entrance as the water level rises.

The motorboat looks as if it just might clear...

## EXT. TUNNEL ENTRANCE - DAY

... but smashes to pieces as it tries to slide through an exit that is now too low to allow passage. The unlucky troopers and their wrecked motorboat fly in all directions.

TIMISHENKO

Leave them! To airport!

## INT. THE UNDERGROUND RIVER

Indy continues his flight downstream in the darkness and hears a great CRASHING OF WATER ahead.

Jagged rocks tear up loose debris amid turbulent waters. Just before the liquid maelstrom sits a rock outcropping, and to its left, protruding into the water from the tunnel wall, is the end of a oversized metal pipe.

Indiana Jones, rides the shield toward the rock outcropping as he's pulled swiftly downstream by the rapidly accelerating water. He hits the rock with a THUD, and pushes himself off the shield to desperately grasp the ledge.

From his new vantage point Indy pauses to catch his breath. He lays opposite the protruding pipe, while between him and its relative safety pours the raging water.

The archaeologist prepares himself and dives from the rock. He sails over the crashing water and slides into the gaping pipe.

## INT. METAL PIPE

Indiana Jones, carried along by the still swift current, slides down the slick tube. The pipe twists and turns, taking Indy along for a fast ride through the water flume.

Suddenly, Jones sees daylight at the end of the tunnel, and braces himself as he shoots out the tube.

## EXT. STONE FOUNTAIN - DAY

The archaeologist propels through the mouth of an oversized stone fish, to land with a splash in a fairly large, Hellenistic-style fountain. Indy comes to the surface and hauls himself up the side where he gazes into the rapidly bluing sky.

WHAT HE SEES. The archaeologist finds himself face-to-face with a GREEK HOPLITE in full battle armor and helmet, who holds a javelin on him.

Jones grips the spearhead and yanks the Hoplite into the pool. Then he springs from the fountain only to find himself surrounded by ANCIENT GREEKS garbed in robes and sandals. He does a double-take.

DEMILLE (O.S.)

Cut! Cut!

PULL BACK TO REVEAL

EXT. EPIC GREEK MOVIE SET - DAY

Cameramen, technicians and crew all stand by with movie cameras, lights, reflectors and equipment to film the scene before them. An angry CECIL B. DEMILLE sits in his folding chair holding a megaphone.

DEMILLE

Who the hell is that?

ASSISTANT

Sorry, Mr. DeMille!

DEMILLE

You've ruined the shot!

Beyond the rage of cameras, equipment and crew, Indy spies a SILVER GHOST ROLLS-ROYCE with its top down.

DEMILLE (CONT'D)

Get him out of there!

Jones doesn't wait and spurs into action, dodging the Actors and angry Heavies who try to catch him.

DEMILLE (CONT'D)

It's ruined! Ruined! Now I have to wait an entire day for the sun to rise again!

Indy sprints to the Rolls-Royce and shoves its CHAUFFEUR clear. The archaeologist jumps into the driver's seat and fires up the sleek vehicle. The gleaming car responds instantly, and Indy floors it. The Rolls peels out and away from the scrambling Heavies.

CHAUFFUER  
Miss Colbert!

Indy steers the speeding car leaving the crew behind in his dust. A loud HIGH PITCHED SHRIEK emanates from the back seat. Jones glances to his rear and beholds a beautiful young actress, CLAUDETTE COLBERT, seated there, garbed in flowing Greek gown. She holds on for dear life.

CLAUDETTE  
Who are you?! Where are you taking  
me?!

INDY  
Sit down and shut up!

He pulls hard on the wheel and the Rolls-Royce drives around the fountain. The Actors dive out of the way to avoid being run over, and the Hoplite who had fallen into the fountain and climbed out, now leaps back in.

The Silver Ghost roars ahead and in-between two rows of movie lights. As the car flies past, it knocks over their tripod legs and they tumble over one after another. The Gaffers curse and run.

CLAUDETTE  
What are you, crazy?!

INDY  
Yes!

After clearing the lights the Silver Ghost plunges ahead into A THRONG OF EXTRAS dressed in full hoplite battle armor. The phalanx formation disappears as everyone tries to escape the path of the speeding vehicle.

The Rolls-Royce turns left and right through the multitude, missing people by the barest of millimeters.

CLAUDETTE  
Say, you're pretty good at this!

INDY  
I've had lots of practice!

Indy spins the wheel hard to the right, and the car responds missing a terrified Man who stood frozen in his path. Jones' driving skills impress the young actress, who begins to enjoy herself.

CLAUDETTE

Didn't I see you do stunt work in a picture last year?

INDY

You must have me confused with somebody else!

He turns hard to avoid a catering truck.

CLAUDETTE

You're not working for C. B., are you?

(beat)

This is his way of getting back at me for that stunt I pulled last week, isn't it?

The Silver Ghost plows through the last gap of soldier extras, and Indy and Miss Colbert eye one another in apparent triumph. When they turn back ahead, however, sheer terror overcomes them.

CLAUDETTE (CONT'D)

Look out!

INDY

Son-of-a--!

WHAT THEY SEE. Directly ahead are the ruins of a partially intact ancient Greek temple complex. One portion of the temple has collapsed to the point that its stone roof lays invitingly like a ramp. The Silver Ghost, with nowhere to turn, drives up without missing a beat.

CLAUDETTE

Oh God!

EXT. GREEK TEMPLE RUINS ROOF - DAY

The Rolls-Royce now drives across the top of the partially ruined temple complex, with gaping holes and blocks of marble to the left, right and center.

CLAUDETTE (CONT'D)

Slow down before you get us both killed!

INDY

I have a plane to catch sweetheart!

Indy pulls the wheel hard to the left to avoid a gaping hole.

CLAUDETTE  
Get us out of here!

INDY  
Whattaya think I'm doing?!

The vehicle speeds across the wrecked temple roof towards the far edge.

CLAUDETTE  
Oh no.

THE GREEK TEMPLE RUINS FAR EDGE

As the Silver Ghost speeds toward the edge, and certain death, Indy glimpses the top of a semi-trailer truck and jerks the wheel to the right, while hitting the accelerator.

The Rolls-Royce speeds off the edge of the temple roof and lands without a hitch...

ON TOP OF THE SEMI-TRAILER TRUCK

and keep going.

CLAUDETTE  
You're terrific!

INDY  
Stick around! You ain't seen nothing yet.

Before the Silver Ghost flies off the other end of the trailer truck, Jones pulls the wheel hard to the left. The car makes an almost right angle turn, while tipping over on two wheels, and rides off the roof of the semi-trailer...

CLAUDETTE  
Oh God, I can't look!

... to land onto the partially completed...

ROOF OF THE GREEK MOVIE TEMPLE SET

being constructed on the other side. The vehicle drives across the half-completed roofs as Workmen leap out the way.

CLAUDETTE  
How do we get down from here?



Looking over the right side of the car the actress and Indy can see a sheer drop below.

WHAT THEY SEE. At the bottom of the steep canyon, sets a massive, hollow Greek Colossus Statue being hoisted into position by a series of cranes, operated by Crewmen and Workers.

The hollow Statue, which is tall enough (when standing in place on the canyon floor) to tower above the Greek temple set, is presently angled at forty-five degrees and becoming more vertical by the second.

The Statue's head rests on the ground awaiting attachment, while its open neck is lifted steadily higher into the air. Its legs lean on the pedestal set in the canyon, ready to be affixed to its feet once it's hoisted into position.

Indy steers the Rolls-Royce through wood, plaster, bricks and bodies, driving relentlessly toward the far edge of the temple set roof, once again heading for imminent disaster.

The Colossus Statue rises into view, its open neck an inviting tunnel. Jones turns the wheel and floors it.

CLAUDETTE

Oh my God! You can't be serious?!

INDY

You said you wanted to get down!

The Silver Ghost Rolls-Royce dives off the Greek Temple Set roof and into...

INT. COLOSSUS STATUE - DAY

where it bumps and slides down the slippery interior.

CLAUDETTE

I'll get you for this, C. B.!

Indy steers over and around crevices as they speed down the length of the statue.

EXT. COLOSSUS STATUE BASE - DAY

The Rolls roars out through the open left leg, landing on the waiting pedestal. Jones slams on the brakes as Workers and Crewmen run for dear life.

The archaeologist gets his bearings, waves at the incredulous men and hits the accelerator. The vehicle roars off with the young actress laughing in relief.

EXT. VOLOS AIRPORT HANGAR - DAY

Military trucks screech to a halt and Soviet troops fall out on the double. Timishenko is next, followed by Dmitrii who brings Eve. More troops lower a steel case from the rear of one of the trucks.

TIMISHENKO

Skoree!

EXT. VOLOS ROAD - DAY

The Silver Ghost speeds down the dusty road, Claudette Colbert still laughing with glee.

CLAUDETTE

You were great back there! I think  
I'm falling in love!

INDY

I'm just getting warmed up.

The Rolls passes two police cars parked along a fork in the road whose Officers converse with members of the movie production crew.

The Chauffeur sees the Rolls-Royce zoom past and becomes highly agitated. The Policemen hop into their squad cars and give chase.

CLAUDETTE

C. B. thinks of everything.

The two police cars, with sirens wailing, follow closely behind the Silver Ghost as the three vehicles race down the winding, dusty road.

EXT. AIRPORT ROAD - DAY

The Silver Ghost continues its competition with the two squad cars as the airport looms ahead.

EXT. AIRPORT ENTRY GATE - DAY

Several Security Guards loiter at a small guardhouse adjacent to the entry gate of the airport. Two motorcycles sit parked along the inside of the fence.

The Rolls approaches at top speed and the Security Guards wave it down. When it becomes apparent that the vehicle isn't slowing, the Men dive for safety.

The Rolls-Royce crashes through the gate, followed by the two squad cars with sirens blaring. Two of the Security Guards jump onto the motorcycles and add their numbers to the "motorcade."

EXT. VOLOS TERMINAL - DAY

Indy drives the Silver Ghost around a corner with police cars and motorcycles in hot pursuit. He steers straight for the metal fence bordering the runway.

INDY

Hang on!

Claudette screams as the Rolls rams through the fence, followed closely by the motorcycles and police cars.

EXT. VOLOS RUNWAY - DAY

A variety of aircraft sit in or near the hangars. Taxiing onto the main airstrip is a monstrous, long-range Soviet bomber, its four engines revving. The ugly, angular plane, covered with corrugated metal sheets, lumbers into position for takeoff.

The Silver Ghost Rolls-Royce roars onto the runway and heads towards the huge bomber, followed almost immediately by the motorcycles and squad cars.

INDY

Here! Take the wheel!

CLAUDETTE

What?!

INDY

I said take the wheel!

The actress squeals in delight.

CLAUDETTE

This gets better all the time!

Claudette climbs from the back seat to the steering wheel as Jones moves to the passenger side.

INDY

Drive toward that plane!

Miss Colbert takes the wheel with gusto.

CLAUDETTE

Try to scare me, will you? Nuts to you C. B.!

Indy climbs out of the passenger seat onto...

THE HOOD OF THE ROLLS

where he grips the windshield and steadies himself while uncoiling his bullwhip.

The Soviet bomber accelerates down the runway and the Silver Ghost roars to intersect, still with "motorcade" accompaniment.

Both aft and ventral gun turrets on the bomber aim for the approaching cars, and their machine guns open fire. A hail of bullets rips the ground. Claudette wildly swerves the Rolls into both motorcyclists, causing them to lose balance and crash; Indy hangs on for dear life.

The machine guns tear into the two police cars and they explode on the runway.

INDY

Get back to that plane!

CLAUDETTE

Back?

INDY

Keep driving!

Indy steadies himself while Claudette accelerates and steers the Rolls back toward the oncoming behemoth as the plane gains speed.

CLAUDETTE

Oh God!

The huge Soviet bomber finally takes to the air just above the Silver Ghost. Indiana Jones cracks his whip overhead and leaps!

EXT. IN THE AIR ABOVE THE VOLOS AIRPORT - DAY

Indy's whip catches around the port wheel landing gear of the now airborne Soviet bomber, located just under the number two engine, and sweeps the archaeologist upwards.

EXT. VOLOS RUNWAY - DAY

The Silver Ghost Rolls-Royce slows to a stop near the end of the runway. In the distance both police squad cars continue to burn and disaster crews stream onto the tarmac to battle the blaze.

Claudette Colbert gazes admiringly at the ascending bomber.

CLAUDETTE

When C. B. pulls off a stunt, he  
pulls off a stunt.

EXT. IN THE AIR ABOVE THE VOLOS AIRPORT - DAY

The lumbering gargantuan bomber climbs slowly. Indy pulls himself up under the port underwing and grasps the landing wheel and strut. Then the landing gear begins to retract, threatening to crush him. He hooks his whip onto his belt and maneuvers himself out of the niche by climbing into an empty, exterior bomb rack to his right.

He inches forward, pulling himself through the bomb rack until he reach the forward edge of the wing. Then he hauls himself up...

ON THE PORT WING

which puts him perilously close to the spinning propeller of the number two engine.

INT. SOVIET BOMBER COCKPIT (IN THE AIR ABOVE VOLOS) - DAY

The Pilot and Co-Pilot sit at the controls. Behind them are Dmitrii, Timishenko and a despondent Eve. The former student glances to her left and her eyes grow wide with excitement. She pounds the window.

EVE  
Doctor Jones!

WHAT THEY SEE. Indiana Jones positions himself on the port wing.

Dmitrii and Timishenko react with alarm. Timishenko speaks into a cumbersome microphone.

TIMISHENKO  
Intruder on port wing... shoot him.

EXT. IN THE AIR ABOVE THE VOLOS AIRPORT - DAY

The long-range Soviet bomber continues to climb. Its forward and aft dorsal machine gun turrets rotate to bring Indy into their lines of fire. Their guns blast away.

ON THE PORT WING

bullets whiz above Indiana Jones who has begun to advance onto the wing. He falls to his face and presses his body down flat, staying in position by grasping the corrugated metal skin of the wing.

The slugs sail over Indy who inches his way to the number two engine, which he utilizes for cover. The machine guns cease firing to avoid hitting the engine. Reaching up, Jones opens a panel on the engine and then rips out all manner of wires and lines, causing a small shower of electrical sparks.

The sparks ignite aviation fuel which spews forth from a loose line as the engine sputters. A fire begins. The propeller stops spinning as the engine becomes engulfed in thick black smoke.

EXT. IN THE AIR ABOVE THE VOLOS AIRPORT - DAY

The Soviet bomber lurches, listing immediately to port and begins to rapidly lose altitude.

ON THE PORT WING

Indy loses his balance and begins to slide down the wing of the listing bomber.

INT. SOVIET BOMBER COCKPIT - DAY

Panic sets in. The Pilot and Co-Pilot try frantically to bring the bomber under control while enduring a blistering tongue-lashing by Timishenko. Dmitrii and Eve hang on.

TIMISHENKO  
(into the microphone)  
Cease fire! Cease fire!

EXT. IN THE AIR ABOVE THE VOLOS AIRPORT - DAY

The four engine beast, leaning to port, begins to pull out of its descent.

ON THE PORT WING

Indiana Jones grasps the engine hump of the number two engine to prevent himself from sliding off the airplane.

Despite the belching smoke spewing into his face, Indy claws his way up the tilting corrugated wing towards the fuselage.

INT. SOVIET BOMBER COCKPIT - DAY

Eve's face is glued to the window in fright.

TIMISHENKO  
(to the pilot)  
Bank left!

Eve reacts with horror as the Pilot moves the stick.

EXT. IN THE AIR - DAY

The bomber responds as the list becomes more pronounced. The plane drops out of the sky, coming dangerously close to the ground below.

ON THE PORT WING

Indy has just reached the fuselage but before he can reach the cockpit door he loses his hold and rolls back down the wing as its slant becomes steeper.

Desperately he grasps and clutches at anything and everything to stop his slide.

At the very last moment our hero grips the wing flaps which are in the "up" position, and hangs on.

EXT. IN THE AIR - DAY

The unwieldy plane maintains a perilously low height as a range of mountains appears ahead.

INT. SOVIET BOMBER COCKPIT - DAY

The airmen strain to keep the bomber under control. A tense Eve and a satisfied Timishenko focus their attention out of the port window, as Dmitrii glances ahead.

He sits frozen with fear.

WHAT HE SEES. Mountaintops loom before them.

DMITRII  
Pull up! Pull up!

Dmitrii moves forward and grabs the Pilot's stick and pulls up hard. The aircraft lurches and everyone falls over.

EXT. IN THE AIR ABOVE THE MOUNTAINS - DAY

The heavy bomber pulls up sharply. The list almost disappears and the port wing barely misses the jagged mountaintops.

ON THE PORT WING

Indy, still face down, maintains his steadfast grip of the wing flaps.

EXT. IN THE AIR ABOVE THE MOUNTAINS - DAY

The huge airplane flies over the mountain range, and once it's safely past, lists once again to port. It stays barely above the tree line of the Greek countryside streaming by below.

ON THE PORT WING

Jones begins to slip when the bomber slants back to port.



INT. SOVIET BOMBER COCKPIT - DAY

Dmitrii holds his position behind the Pilot.

DMITRII  
(to the Pilot)  
Back to airport!

TIMISHENKO  
What?

DMITRII  
Back to airport!

The Pilot obeys.

TIMISHENKO  
Nyet!

The Pilot stops.

DMITRII  
Da! He kill us all! We land and  
finish him on ground!

The NKVD Officer hesitates and then grimly nods his head.

TIMISHENKO  
As you wish.  
(to the Pilot)  
Back to airport! Fleece must  
arrive intact.

The airmen turn their sticks and the bomber sluggishly responds.

EXT. IN THE AIR ABOVE THE MOUNTAINS - DAY

The tilting bomber gradually banks to port, occasionally skimming the tops of the trees below.

ON THE PORT WING

Indiana Jones watches the aft dorsal turret gun spinning in his direction. He crouches low and looks out over the edge of the wing to see the tail twenty feet away beyond a chasm of air.

Jones jumps up, and with a quick running start, leaps off the wing.

## EXT. IN THE AIR ABOVE THE MOUNTAINS - DAY

Indy sails across the expanse between the port wing and the port tail as machine gun bullets, from the aft dorsal machine gun turret, flash behind him.

During Indy's jump the bomber skids across the tops of more trees, slowing it down, giving him the extra edge he needs to reach...

## THE PORT TAIL

He slams into it at full speed. It hits him across the chest, knocking the air out of his lungs. He loses his grip and slips, but at last manages to grasp the under-struts and hangs on.

His legs graze the tops of passing trees as the bomber continues to fly low over the ground. The aft ventral machine gun, now with a clear shot, opens fire.

Indy quickly clambers back up where he crouches low, wedging himself in against the rudder. Taking a moment to collect his bearings, a spark seems to ignite inside our hero. Once he's secure, he reaches out and gains a hold on the side of the corrugated skinned bomber and begins to pull his way forward.

## ON THE PORT FUSELAGE

Jones makes his way along the length of the angular plane, hugging the fuselage by the corrugated metal sheets, and when he arrives at a point past the aft dorsal machine gun turret, he cracks his bullwhip across the roof of the bomber.

The whip wraps around an antenna and holds. Indy scales up onto the roof where he clutches the antenna and presses down, finding himself positioned midway between the forward and aft dorsal machine gun turrets.

Both guns begin to rotate toward the archaeologist, who springs to his feet and sprints to...

## THE AFT DORSAL MACHINE GUN TURRET

where he dives onto the glass bubble canopy and hangs on. The turret continues to spin and its gun opens fire. A stinging hail of bullets blasts into...

## THE FORWARD DORSAL MACHINE GUN TURRET

which is chewed to pieces by the friendly fire. The blood of Gunner #1, sprays everywhere and his bullet-ridden body slumps onto his own gun, causing it to fire involuntarily.

## THE AFT DORSAL MACHINE GUN TURRET

still rotates, carrying Indy away from the direct line-of-fire of the Forward Dorsal machine gun. The stray gunfire hits the Aft Dorsal Turret, cracking and shattering the canopy.

Indy smashes through the damaged turret, grabs the hatch lock and opens it. He pulls up the damaged canopy, reaches in and jerks the now frightened Gunner #2 upward. Both men grapple inside the tight compartment.

## EXT. IN THE AIR ABOVE THE MOUNTAINS - DAY

The still lumbering aircraft passes back over the range of mountains, and this time the listing port wing comes down hard and scrapes the treetops. A shower of sparks and a consequent explosion engulfs the number one engine as the trees tear it apart and shatter the propeller.

The huge bomber quickly lurches even more sharply to port.

## THE AFT DORSAL MACHINE GUN TURRET

The sudden change in the center of gravity causes Gunner #2 to lose his balance. He falls out of the turret and saves himself from certain death by hanging on to the edge of the turret. Indy, now in sole possession of the turret, slams the canopy down hard onto the man's fingers. With a final scream, Gunner #2 loses his grip and drops off.

Enter Gunner #3, who climbs up through floor of the turret, and shoots Indy in the arm. Jones kicks the pistol from the airman's grasp, but the Soviet tugs Indy down, and then seizes the archaeologist's head.

Indy struggles to resist, but Gunner #3 is too strong and slowly drives his captive's head towards the protruding razor-sharp glass shards of the turret.

Before being impaled, Jones reaches over and yanks hard on the machine gun, jamming it into his opponent's stomach.

With a gasp, Gunner #3 releases his hold, and Indy takes the airman by the collar and drills his face with a relentless succession of punches that finally draw blood. The dazed Gunner leans back and Indy shoves him out through the smashed canopy.

Jones descends into the bomber through the floor of the turret.

INT. SOVIET BOMBER - AFT FUSELAGE - DAY

He lands on his feet only to be clobbered by Gunner #4 who was lying in wait. Indy falls back into the arms of Gunner #5.

Gunner #4 produces a pistol and aims, but before he can fire, Jones elbows his new captor in the midsection, doubling him over.

INT. SOVIET BOMBER - FORWARD FUSELAGE - DAY

Under the shot-up forward dorsal machine gun turret Timishenko addresses a fully armed squad of Soviet troops who stand amidst crates and the secure steel Fleece case.

TIMISHENKO  
Shoot to kill.

The soldiers snap to attention and Timishenko leads them rapidly aft.

INT. SOVIET BOMBER - AFT FUSELAGE - DAY

Indy flips Gunner #5 into Gunner #4, but the armed man steps aside, causing #5 to land headfirst into several crates.

The Airman resets his aim. Indy yanks a hydraulic line from the side of the plane, tearing it loose and causing cannisters to pop off the wall into the armed Gunner. The man loses his balance and takes his eyes off of Jones.

Indy capitalizes on his opportunity and cracks his whip at the armed man. Or tries to, as Gunner #4, who has regained his footing, clutches at Indy's whip from behind, foiling the archaeologist's attack.

INT. SOVIET BOMBER - MAIN FUSELAGE - DAY

Timishenko leads his armed troops toward the rear of the plane, past stacks of crates.

INT. SOVIET BOMBER - AFT FUSELAGE - DAY

The fourth Gunner pulls back on Indy's whip, causing the archaeologist to lose his balance just as the fifth Gunner fires his pistol.

The bullet misses Indy, and RICOCHETS down the length of the fuselage.

INT. SOVIET BOMBER - MAIN FUSELAGE - DAY

The Ricocheting Bullet ZINGS AND PINGS around Timishenko and his men who halt and watch the projectile's progress. Finally, it hits the last soldier in line who crumples, and lands on the EMERGENCY MANUAL BOMB BAY RELEASE LEVER.

Timishenko and his men panic, but before they can react, the bomb bay doors drop open. With no floor beneath them, Timishenko, his soldiers, and a load of crates, tumble out of the plane.

EXT. IN THE AIR ABOVE THE VOLOS AIRPORT - DAY

The four-engine bomber nears the Volos airport as the unfortunate men plummet to the earth below.

INT. SOVIET BOMBER - AFT FUSELAGE - DAY

The two Gunners battling Indy momentarily cease their efforts to gaze behind at the recent turn of events. All three men then share a nervous laugh of relief that they were spared the consequences. Then Indy quickly lands two well-placed jabs, knocking both Gunners backwards and out through the open bomb bay doors.

EXT. IN THE AIR ABOVE THE VOLOS AIRPORT - DAY

The heavily listing bomber is almost back upon the Volos airport.

INT. SOVIET BOMBER - AFT FUSELAGE - DAY

Indy scrambles around the open bomb bay doors, improvising hand and foot holds of various pieces of equipment strapped to the walls, and makes his way forward.

INT. SOVIET BOMBER - FORWARD FUSELAGE - DAY

Eve emerges from the cockpit, followed by Dmitrii who holds her by the throat. Jones quickens his pace.

DMITRII

Come no closer, Doctor Jones.

Dmitrii puts a gun to Eve's head, and Indy halts with the open bomb bay doors behind him. Dmitrii and Eve stand under the shot-up forward dorsal machine gun turret. Its lifeless Gunner hangs down amidst a tangle of oil leaks and spurting hydraulic fuel lines. The steel case holding the Fleece lays securely to their right.

EVE

(to Indy)

Isn't this where we left off?

Dmitrii squeezes her neck and Eve gasps.

INDY

Let her go, Dmitrii. She's nothing to you.

DMITRII

There are you wrong, Dr. Jones. Circumstances change. I need translator of ancient languages.

(beat)

She much prettier than previous one.

Eve moves her left hand slowly toward a spurting hydraulic line. Indy sees her, but pretends nothing is amiss.

INDY

Its over, Dmitrii.

DMITRII

Nyet! We return to airport. I get new plane... this one... unserviceable.

(pause)

You cannot stop me.

Eve's fingertips are almost upon the hydraulic line.

INDY

You have the Fleece... let Eve go.

DMITRII

AFTER I finish with her.

Eve grabs the hydraulic line.

EVE

Finish this!

She yanks the line clear, and shoves it into Dmitrii's face. The fluid spurts and squirts into his eyes, blinding him. Indiana Jones cracks his whip and it catches around Dmitrii's gun arm.

The archaeologist pulls back hard, and Dmitrii tumbles past him, and out the open bomb bay doors. Indy and Eve fall into one another's arms.

EVE

I told you I was good in a fight.

EXT. IN THE AIR ABOVE THE VOLOS AIRPORT - DAY

The Soviet bomber flies over the Volos runway on which can be seen the Silver Ghost Rolls-Royce, the two no-longer-burning police cars, several more squad cars, fire trucks and a swarm of Rescue Workers.

Dmitrii drops from the plane and lands into the back seat of the Rolls-Royce.

INT. SOVIET BOMBER - FORWARD FUSELAGE - DAY

Indy and Eve are still in one another's embrace during an awkward moment of silence as both become aware of their sudden intimacy. Eve "notices" Indy's bleeding arm.

EVE

You're hurt.

INDY

Field work... somebody's got to do it.

The young woman smiles.

EVE

In that case, I have something for you.

INDY

Better not be another Greek urn.

She shakes her head.

EVE

Close your eyes.

After a moment's hesitation, Indy follows suit. Eve produces his fedora from behind the Fleece case.

INDY

(still with eyes closed)

Are you trying to brown nose the teacher?

She places the hat gently on his head as Indy then opens his eyes.

EVE

I saved it just for you, Doctor Jones.

INDY

Indy... call me Indy.

He pulls her close and she responds willingly.

EVE

Indy.

INDY

That's better.

(beat)

And remind me later... to change your grade.

He leans in to kiss her, but they're suddenly jolted apart as the bomber shudders and shakes. Jones takes Eve and leads her forward to the cockpit.

EXT. VOLOS RUNWAY - DAY

The four-engine behemoth brutally slams onto the runway, and skids down the tarmac.



## INT. SOVIET BOMBER COCKPIT - DAY

The Pilot and Co-Pilot wrestle to land the aircraft as Indy and Eve enter. The archaeologist finds a flare gun and aims it at the Pilot's head.

INDY

Take this crate to Istanbul.

## EXT. VOLOS RUNWAY - DAY

The giant plane takes off and heads back into the air.

## EXT. IN THE AIR - DAY

The bomber, still listing heavily to port, flies through the clouds. A SUPERIMPOSED MAP shows the course of flight from Volos to Istanbul, skirting the Aegean all the way.

## EXT. ISTANBUL - DAY

The minarets rising above the Old City are silhouetted against the setting sun.

## EXT. ISTANBUL RUNWAY - DAY

The main airstrip lays clear of traffic. A dark shape in the air becomes visible in the distance and grows larger. The shape becomes the Soviet bomber and limps in for a troubled landing.

## INT. SOVIET BOMBER COCKPIT - DAY

Indy and Eve sit tensely behind the sweating Pilot and Co-Pilot. All of them watch the looming runway.

INDY

Hang on!

They brace for impact.

## EXT. ISTANBUL RUNWAY - DAY

The aircraft seems to drop out of the sky, but levels off enough to touch ground without crashing.

It hits the tarmac several times before at last settling down on its landing gear and sailing down the runway.

The bomber slows down and taxis across the runway in the direction of the hangars. The blackened port engines display signs of great damage.

INT. SOVIET BOMBER COCKPIT - DAY

The Pilot and Co-Pilot are fully occupied with post-flight landing routines. Indy and Eve get to their feet and exit through the rear.

INDY

First thing we'll do is get to the embassy.

INT. SOVIET BOMBER - FORWARD FUSELAGE - DAY

They continue past the steel case holding the Golden Fleece and stop before the door hatch.

INDY (CONT'D)

And from there, I'll contact Salah.

Jones opens the door hatch.

INDY (CONT'D)

Then --

Fading sunlight streams in. Indy and Eve peer out and dread fills their faces.

EXT. ISTANBUL OPEN HANGAR - DAY

Several Soviet military trucks sit parked inside the hangar, as well as a long-range twin-engine Soviet fighter plane. More squads of armed soldiers emerge from the hangar and run double-time into position around the disabled bomber, guns at the ready.

Indy and Eve descend from the bomber and a squad of troops encircles them. A second squad hurriedly makes its way into the plane.

The soldiers lead the couple to the twin-engine fighter where a man smoking a cigarette emerges from the shadows to stand before them. It is Dmitrii.

EVE

You fell out of the plane!

DMITRII  
Reports of my death... greatly  
exaggerated. Your concern for my  
safety... touching.

EVE  
But how?

Jones nods towards the long-range fighter.

INDY  
He followed us.

DMITRII  
Easy matter to radio ahead and  
arrange for suitable reception.

INDY  
You've got the Fleece, Dmitrii.  
Why don't you just kill us?

DMITRII  
Would give me great pleasure,  
Doctor Jones. But...

Troops haul the steel Fleece case before the chain-smoking  
Russian.

DMITRII (CONT'D)  
... we have hit snag in Colchis  
excavation. Your "expertise"  
required.

INDY  
My luck just keeps getting better  
and better.

Dmitrii snaps open the case to inspect the Fleece.

DMITRII  
Luck?

He starts to laugh.

DMITRII (CONT'D)  
Luck?

The infantrymen lead Indy and Eve away.

DMITRII (CONT'D)  
Luck!

Dmitrii's maniacal laughter echoes throughout the open hangar.

EXT. THE RUGGED TURKISH COUNTRYSIDE - DAY

A troop train speeds eastward along the rails. A SUPERIMPOSED MAP shows the route from Istanbul across Turkey to just inside the Soviet border, where it stops near the southeast coast of the Black Sea.

EXT. OIL FIELD - NIGHT

The harsh glare of searchlights illuminates the rising derricks and machinery of a major oil field. Heavy construction equipment is visible including trucks, cranes and drills of all sizes. Mounds of dirt and rock are evidence of a major excavation under way.

The sweeping lights fall on armed Soviet troops who guard a cave entrance. A bear-sized man with bulging eyes, GENERAL TORMAZOV, stands with a line of grim Party Hacks dressed in ill-fitting suits. They watch the darkness and then catch sight of a military convoy.

Motorcycles pave the way for a black staff car followed by a column of Soviet army trucks. The vehicles stop before the cave entrance. Armed troops stream from the trucks and fall into formation.

A detail of soldiers open the staff car doors and stand at attention. Indy, Eve and Dmitrii emerge from the vehicle and cross to the cave entrance as General Tormazov approaches.

Dmitrii puts out his cigarette and salutes the General who does not return the favor.

DMITRII  
Comrade General Tormazov.

TORMAZOV  
Where is comrade Timishenko?

Dmitrii glares at Indiana Jones before answering.

DMITRII  
He fell defending Party from  
decadent, imperialist American.

TORMAZOV

(to Indy)

You must be the renowned Doctor Jones. Your reputation precedes you.

EVE

More than you'll ever know, big eyes.

Dmitrii pulls hard on Eve's arm, making her wince, and bringing a swift reaction from Jones. The armed guards immediately restrain the archaeologist and hold him fast.

DMITRII

Save your strength. You will have opportunity enough to kill yourself.

INDY

Not before I take you with me.

TORMAZOV

Enough!

(beat)

I see you have all become well acquainted during your recent travels together.

He sneers.

TORMAZOV (CONT'D)

Now let US become acquainted. As commanding officer of this region I have lost a dozen workers digging this forsaken hole, and a then another forty in the cave after it was completed! Workers who can no longer fulfill their quotas in the Five Year Plan. Every minute spent here by the men and equipment around you is a minute lost to me and my quota!

(beat)

Comrade Stalin...

He indicates the Party Hacks.

TORMAZOV (CONT'D)

... wishes this project brought to completion. If it is not you will be shot! Do you understand me?

(MORE)

TORMAZOV (CONT'D)

(beat)

Now move!

Everyone snaps to attention and a blizzard of activity begins. Indy and Eve are prodded forward, followed by Dmitrii, Tormazov and a column of armed troops. The soldiers carrying the steel Fleece case bring up the rear.

As the entire procession nears the cave, the path becomes illuminated by the military-issue lamps of the troops.

INT. EXCAVATED CAVERN - NIGHT

The light beams bounce off the walls and make visible the dark interior. Evidence of recent excavation abounds: rubble, timbers for roof support, wagons, abandoned drills, picks and shovels lay strewn across the ground.

The Fleece and its entourage moves through the cavern, crossing to its darkest far corner.

AT THE SHAFT ENTRANCE

A portion of an ancient frieze and fragment of a Greek-like column become visible. The procession halts before a jagged opening in the rocky ground that's been carved out of solid rock.

INDY

Why are we stopping?

Dmitrii points to the frieze where part of an inscription in a long-dead language remains visible.

DMITRII

This where Romanov found stone.

Eve examines the inscription.

EVE

Its similar to ancient Greek...  
 (reads the script)  
 ... Colchis prays to our lord and  
 powerful Ares, father of war...  
 return your beloved Fleece... and  
 we shall again make offerings...  
 the Fleece will once more lift up  
 our fallen warriors as in days of  
 old.

Jones point to the looming gash in the bedrock.

INDY  
What's down there?

TORMAZOV  
We do not know. Labor details  
never returned, nor did search  
teams. But... we could hear their  
screams.

Dmitrii faces Indiana Jones and motions with his hand.

DMITRII  
After you... Doctor Jones.

A greatly worried Eve eyes Indy who reassures her with a nod  
before they descend the crudely carved stairway leading into  
the black, gaping hole.

#### IN THE COLCHIS TUNNEL SHAFT

Light beams pierce the inky blackness. Jones and Eve are  
closely followed by a squad of infantrymen with everyone on  
alert. Behind them pass Dmitrii, Tormazov, the Fleece, and  
more men.

Eve screams and everyone halts.

Indy embraces the frightened young woman as the lamp lights  
reveal the upper half of a corpse laying on the steps. The  
soldiers become agitated. A bloody trail leads from the body  
further down into the darkness.

EVE  
I stepped on him.

INDY  
He crawled up here on his hands.

Dmitrii and Tormazov come forward to see why they've stopped.

INDY (CONT'D)  
Something attacked him down there.

EVE  
Romanov spoke of a serpent which  
guarded the Fleece in the Grove of  
Ares.

DMITRII  
Is awake now... and waiting for  
Fleece.

Jones pauses while a look of dread crosses his features.

INDY

Snakes.

His reaction does not go unnoticed.

DMITRII

Great American archaeologist...  
afraid of snakes!

TORMAZOV

Enough! We are wasting time!

The infantrymen prod Indy with their rifles, and the archaeologist reluctantly resumes the descent into the tunnel. They begin to follow the trail of blood.

#### IN THE GROVE OF ARES ACCESS CAVE

The narrow stairway opens into a partially excavated cave whose size cannot be determined in the darkness. Waist-high boulders form a perimeter around the area as the bloody trail leads over the rocks and down into the inky blackness. A lone column stands by the entry way, upon which more of the ancient Greek-like script is inscribed.

The Fleece entourage enters and the light beams illuminate the column. Eve steps forward and gazes upon it.

EVE

The... grove... of... Ares.

A RUSTLING SOUND reverberates throughout the cave, and the soldiers react with fear as they take positions behind the boulders. Indy and Eve stand before Dmitrii and Tormazov as the men who carry the Fleece case enter.

DMITRII

You have honor, Doctor Jones, of  
being first to discover what lies  
beyond.

EVE

Doctor Jones!

INDY

You'll never get away with this,  
Dmitrii.



DMITRII

Nyet, brave American. Is you who  
will not get away.

With a quick motion Indy pulls his bullwhip from the repulsive man's belt. Troops rush to position themselves between the two men and hold their weapons on the archaeologist.

INDY

(to Dmitrii)

I'll come back for you.

He coils the whip onto his belt.

EVE

Be careful...

Eve crosses to Indy's side and kisses him.

EVE (CONT'D)

Indy.

Tormazov snaps his fingers and the soldiers take defensive positions. Jones steps onto the rocks and begins his descent.

A SLITHERING SOUND echoes ominously throughout the cavern, and Indy hesitates for a moment before descending into the eerie blackness.

#### THE FIELD OF BOULDERS

Jones makes his way down the hill of rocks, his way illuminated by the lamp lights from above. The archaeologist trips over a stone and falls to his knees -- coming face to face with another dead worker. The SLITHERING SOUND repeats, and this time it seems closer.

Indy gets his bearings, stands to his feet, and resumes his descent.

#### THE GROVE OF ARES

A row of crumbling Hellenistic columns line the outskirts of the expansive cave, stretching into the darkness. The remains of an arch stands before dozens of weird, spindly, grotesque figures whose many arms extend out in exaggerated, threatening patterns.

Jones ventures forth from the rock field and carefully makes his way ahead. He pauses before one of the multi-armed stick figures -- a petrified tree.

INDY  
The Grove of Ares.

There is another SLITHERING SOUND, this time it seems to come from his rear. Indy whirls around, and removes his bullwhip.

When he sees nothing, he continues forward and passes more petrified trees; then he hears a HISSING SOUND. He looks to both his right and left, but spies no movement and presses on through the partially illuminated darkness.

Reflections from the lamp light reveal brown bones protruding from the ground. Indy cautiously steps forward to investigate and discovers two nearly complete skeletons of what were once immense bulls.

Then he hears more HISSING and SLITHERING SOUNDS, this time almost on top of him. He dives and rolls to his right, to come face to face with a skull, dangling from one of the trees.

Indy pauses, his tension relieved, but is unaware of THE HUGE SERPENT rising behind him.

The monstrous snake, halfway resembling a cobra and a python, sports a crest, a three-forked tongue and great curved fangs. It HISSES wickedly before striking down at Indy, who at the last moment, dives to his left and rolls, just barely avoiding the snake's deadly lunge.

Our hero finds his footing and flees as the snake recovers, and slithers after his rapidly retreating figure.

IN THE GROVE OF ARES ACCESS CAVE

The ECHOES of Indy's encounter with the serpent are heard by Eve, Tormazov and the soldiers. They strain to see what's happening below.

TORMAZOV  
(to his troops)  
Bring more light!

A squad of troops salute and dash back up the tunnel stairway.

EVE  
Indy! Behind you!

Dmitrii clasps Eve's face with his nicotine stained fingers.

DMITRII

Save your breath. I will soon give  
you reason enough to scream.

#### IN THE GROVE OF ARES

Indiana Jones runs for his life as the giant reptile follows at his heels. Indy stumbles and falls to his right as the snake thrusts its head forward. Jones scrambles behind a petrified tree, and while on his back, kicks madly.

The tree topples over and shatters atop the serpent's head. The blow stuns the Serpent, giving Indy the opportunity to grasp a nearby petrified tree limb, jump to his feet, and swing at the monster. The stone cracks against the snake's head, but the creature just shakes it off and HISSES all the more loudly.

Indy drops his crude weapon and makes a hurried retreat, falling atop...

#### THE FIELD OF BOULDERS

The Serpent follows and snaps at his prone figure, but its aim fails and instead it snatches a large rock. While Jones presses to his rear, the monstrous reptile crushes the rock in its jaws, sending a shower of pebbles over our hero.

#### IN THE GROVE OF ARES ACCESS CAVE

The fearful Soviet troops open up with a burst of indiscriminate rifle fire from behind their defensive positions.

EVE

No!

(beat)

Indy!

The frantic young woman must be contained by Dmitrii.

#### ON THE BOULDERS

The hail of GUNFIRE zings and pings all around Indy and the great Serpent. The creature arches back and HISSES. Jones has reached the spot where he encountered the corpse of a dead worker, and looks to his rear to gauge the rifle fire.

The Serpent lunges again, and Indy rolls to his left. The beast attacks the corpse while Jones sprints behind it and uses the creature's bulk to shield himself from the continuous GUNFIRE.

#### IN THE GROVE OF ARES

Indiana Jones dashes forward while the Serpent recovers and quickly follows in his footsteps. Presently, when the huge creature closes the distance between them, Indy swings around to face it head on. The Serpent becomes confused and stops short.

Indy pulls out his bullwhip. Ignoring the harmless rifle fire from its rear, the Serpent snaps at the archaeologist again and again, but Jones keeps it at bay with the stinging CRACK of his whip. Streaks of red blood appear on the monster's head and it rears up, flares its hood and HISSES.

The enormous reptile spits at Indy, who dodges to the left. A milky-yellow goo sprays the ground and burns like acid. The serpent's tail whips out and trips up the archaeologist, who lands on his face and rolls further to his left. Coming to his feet, Jones finds himself trapped with his back against a row of crumbling columns.

The great Serpent presses its attack, and Indiana Jones deliberately tumbles backwards behind a fallen column to avoid its snapping fangs. The thing lunges for him and instead clamps its jaws on the column, lifting it from the ground.

Indy lays exposed as the snake rises before him. Peering off to this right he sees pick axes and shovels scattered among the remains of a Soviet work crew.

He charges to his right as the huge reptile's powerful jaws snap shut on the solid rock, shattering it to dust.

Indy reaches the bodies and grabs a pick axe. In one mighty swing he's upon the Serpent and impales the axe into the tip of the snake's barbed tail. The thing HISSES and SQUEALS in pain, then wheels around and moves angrily toward Jones.

Our hero arms himself with a shovel and tears away as the monstrous creature HISSES and spits more of the gooey fluid, splattering the ground near his feet. The Serpent gains on Indy who speeds in the direction of the inky blackness, out of range of the feeble lamp light.

Before Indy reaches the safety of darkness, however, he loses his footing and crumples to the ground.

The Serpent lunges for his now defenseless prey, but it cannot reach -- the impaled pick axe stops it cold. The great reptile writhes and wriggles furiously, HISSING, SCREECHING and spitting in rage.

Jones gets to his knees and backs away into the dim shadows.

The snake whirls back around, clenches the offending pick axe in its mighty jaws, and tears it out. In a quick motion it crushes the tool in its teeth, HISSES again, and then slithers after the escaping archaeologist.

#### IN THE GROVE OF ARES ACCESS CAVE

Eve, Dmitrii and Tormazov continue to try and catch sight of the unfolding battle below.

TORMAZOV  
Hurry with the lights!

#### SOMEWHERE IN THE DARKNESS

The shadows are long, the blackness oppressive, and the petrified trees seem dim spectres. Indiana Jones is engaged in a game of cat-and-mouse, darting from tree to tree, ears cocked to note any sound.

The zigzagging Serpent follows, gliding on the ground, continually flicking its three-pronged tongue.

Occasionally Jones hears a SLITHERING SOUND and snaps his head in its direction to catch sight of its origin... but sees nothing.

Pursuer and pursued stalk one another amid the eerie setting, with neither able to flush out the other or gain the upper hand.

#### IN THE GROVE OF ARES ACCESS CAVE

The soldiers arrive hauling bulky anti-aircraft searchlights into place. Immediately they begin to ready them for use.

TORMAZOV (CONT'D)  
Faster! Faster!

DMITRII  
(to Eve)  
I wager one thousand rubles on  
snake.

She glares in defiance.

EVE

Yeah? Well I bet ten thousand  
bucks you'll never live to spend  
it!

Dmitrii lights another cigarette and blows smoke into her  
face, causing her to cough and wheeze.

SOMEWHERE IN THE DARKNESS

Indiana Jones makes his way stealthily through the darkness  
when a PLOPPING SOUND stops him. He drops to his knees and  
examines the area by reaching out with his hand and bringing  
up some kind of blackened substance on his fingertips.

He sniffs it.

INDY

Oil... ?

Sniffs again and tastes it to verify.

INDY (CONT'D)

Oil.

A flash of insight crosses his features.

INDY (CONT'D)

The fumes...

He realizes the implications of his discovery.

INDY (CONT'D)

...cancel out its ability to  
smell.

With renewed purpose Indy slathers handfuls of the oil across  
his clothing, arms and face, then straightens and continues  
moving.

The cat-and-mouse game continues. Gloomy darkness. Half-  
seen images. Slithering snake. Strange noises.

Finally, he catches sight of the Serpent's bleeding tail and  
furtively stalks forward, clutching the shovel tightly in his  
hands. He comes from behind and nears the creature's crested  
head as the beast pauses, flicking out its forked tongue in  
all directions.

Indy slams the shovel across the unsuspecting Serpent's head. The giant beast SCREECHES in pain, and Indy swings again, hitting its body and knocking it off balance.

It SCREECHES a second time and zigzags into the darkness, while its barbed tail flails around and slaps Indy to the ground.

Jones watches the thing disappear into the shadows and follows after it.

#### IN THE GROVE OF ARES ACCESS CAVE

The searchlights are ready. A soldier salutes General Tormazov.

SOVIET SOLDIER  
Proshektori gotori tovaish general!

TORMAZOV  
Da. Turn them on.

The trooper salutes again as his comrades complete the job, and the spotlights go on.

#### THE IMMENSE CAVERN

becomes flooded with white light as the entire Grove of Ares becomes visible. Black pools of oil are scattered throughout a forest of petrified trees, which is itself surrounded by a wall of Greek columns in various states of ruin. At the rear of the cavern stands the remains of a large Greek temple which can be reached by a marble stairway. An impressive petrified tree rises directly before the temple.

#### IN THE GROVE OF ARES ACCESS CAVE (SPOTLIGHTS ON)

Everyone gazes in awe at the spectacle revealed before them.

EVE  
It's beautiful.

#### IN THE GROVE OF ARES (SPOTLIGHTS ON)

The inky blackness suddenly gives way to light, and Jones finds himself face to face with the glistening Serpent which strikes him down. The shovel slips from our hero's hands.

The great snake winds itself around Indy, and begins to squeeze. Jones struggles to loose himself and manages to free his right arm, but cannot overcome the beast's strength. The creature squeezes tighter.

Indy desperately attempts to pull apart the tightening coils as the great snake lowers its head to face its trapped prey. The monstrous creature, sensing complete victory, opens its jaws, extends its curved fangs, HISSES wickedly, and unfurls its cobra-like hood.

IN THE GROVE OF ARES ACCESS CAVE (SPOTLIGHTS ON)

Eve, Dmitrii, Tormazov and the soldiers react to the battle unfolding before them below.

IN THE GROVE OF ARES (SPOTLIGHTS ON)

Jones stares at death itself, then reaches out his right arm and flings a handful of thick, gooey oil into the Serpent's eyes. The huge reptile HISSES and SQUEALS. Violently thrashing its large head, the thing relaxes its grip on Indy affording the archaeologist the opportunity to slip from its grasp.

IN THE GROVE OF ARES ACCESS CAVE (SPOTLIGHTS ON)

Eve cannot be restrained.

EVE  
Run Indy! Run!

IN THE GROVE OF ARES (SPOTLIGHTS ON)

Indiana Jones hurtles past tree after petrified tree, bounding over pools of bubbling oil. The enraged Serpent shakes its head clear and darts after its escaping prey.

The snake's slithering body cuts a swath through the forest of petrified trees as it gains on Indy, who heads for...

THE MARBLE STAIRWAY (SPOTLIGHTS ON)

Indy arrives at the steps and strides them three at a time when the Serpent lunges and catches his leather jacket, pulling him back down.



The beast tosses Indy to the ground, and our hero lands with a THUD in the vicinity of discarded ancient weaponry and armor. With its intended victim prostrate before it, the Serpent strikes again.

Indy rolls back and takes hold of a Greek shield within his reach. The snake's head slams into the shield causing it to rear back and SCREECH wickedly in pain. Jones scrambles backwards up the stairs.

The beast thrusts again and again, but Indy protects himself with the shield as their battle continues back up the stairway. Each blow by the monster sends Indy reeling and transforms the shield into a mass of mangled metal.

At the top of the stairway the archaeologist heaves the now useless load of dead weight at his attacker as the Serpent lunges toward him one more time.

CRACK! The metallic projectile wallops the snake square between the eyes. It SCREECHES hideously.

Indy rushes for...

#### THE FLEECE TREE (SPOTLIGHTS ON)

which towers impressively before the temple entrance. He positions himself behind it keeping the temple to his rear. Catching his breath, Jones uncoils his bullwhip.

The infuriated creature rises up to its fullest height and slithers in a mad rush towards the Fleece Tree where it halts. The sight of the Fleece Tree causes the Serpent to pause -- it is reluctant to attack the tree upon which once hung the Golden Fleece.

A temporary standoff begins with both Indy and the huge reptile each looking for an opening while feinting and dodging to either side. The archaeologist's stinging bullwhip keeps the Serpent at arm's length.

Finally, the snake's hood flares as it HISSES and spits, and lunges forward. The acid burns the petrified limbs as Indy retreats into the temple. The monstrous beast plows through the Fleece Tree, shattering it to pieces.

#### IN THE GROVE OF ARES ACCESS CAVE (SPOTLIGHTS ON)

Eve reacts with great fear.

EVE  
He's trapped in the temple!

Dmitrii grins with pleasure.

EVE (CONT'D)  
Indy!

He roughly clamps his nicotine stained fingers over Eve's mouth to silence her, then shoves a pistol into her ribcage to ensure her obedience.

IN THE OUTER TEMPLE OF ARES (SPOTLIGHTS ON)

Eve's scream reverberates until it's drowned out by the loud HISSING of the Serpent. The tall temple columns allow great shafts of light to penetrate into the gloomy interior.

Dust and dirt cover the dilapidated ruins. A line of warrior statues surrounds the walls.

A variety of shields, spears and swords decorate the interior with a path down the center of the temple formed by two lines of interior columns, one of which has already collapsed.

Indiana Jones enters and pulls a shortsword off the wall as the snake barrels after him. They dodge and parry throughout the chamber with Indy keeping the monster at bay with bullwhip and sword.

IN THE GROVE OF ARES ACCESS CAVE (SPOTLIGHTS ON)

Despite the gun pointed at her, Eve shoves Dmitrii's hand from her mouth.

EVE  
We've got to help him!

The ugly Russian slaps her.

DMITRII  
Zatknees to priidurok!

Tormazov looks on approvingly.

INT. OUTER TEMPLE OF ARES (SPOTLIGHTS ON)

The Serpent attacks relentlessly, forcing Jones back into the temple as the archaeologist slowly gives ground before him.

He's finally backed into a column in the far left corner, but the creature keeps coming on, SNAPPING and HISSING until it knocks Indy's sword away. Jones grabs for another one on the adjacent wall, but that's knocked away as well, again and again until all of the weapons fall out of reach with each lunge of the snake.

Out of desperation Indy takes hold of the Serpent's head and hangs on, choking it by wrapping his whip around its "neck," and pulling tight.

The monster responds by attempting to shake Indy off its back, slithering wildly throughout the chamber, taking the archaeologist for a wild ride.

The two of them tumble and roll, overturning statues, striking columns, and sending up clouds of dust, but still Indy's grip holds.

IN THE GROVE OF ARES ACCESS CAVE (SPOTLIGHTS ON)

The SOUNDS OF BATTLE raging inside the temple can be heard. Eve is frantic. Looking to her left and right, she sees everyone's attention focused on the Grove below, including Dmitrii.

Slowly, but deliberately, she moves her hands into position before Dmitrii's gun hand. Then she checks to ensure that no eyes are upon her -- and knees Dmitrii into the groin.

The ugly Russian cries out in pain. The young woman twists his gun hand away so that when he involuntarily fires a shot, the bullet misses her cleanly. Eve tears from his clutches, climbs onto the boulders, and takes off in the direction of the Grove as fast as her legs can carry her.

TORMAZOV

The girl!  
(to Dmitrii)  
You idiot!

He slaps him across the back of his head.

TORMAZOV (CONT'D)

(to his troops)  
Za neea!

The infantrymen gaze at their general and look back to the Grove, fear inscribed in their faces.

TORMAZOV (CONT'D)

Za neea!

Then they clamber up and over the rocks, descending after Eve. Tormazov steps before Dmitrii.

TORMAZOV (CONT'D)  
She must not be harmed! Not until  
we have what we need from her!

The angry general clenches Dmitrii's wrist, holding the repulsive man's cigarette hand.

TORMAZOV (CONT'D)  
I will hold you personally  
responsible if she cannot fulfill  
her function...

He twists Dmitrii's hand, and the Russian grimaces. Then Tormazov forces Dmitrii to burn himself in the cheek with his own cigarette.

TORMAZOV (CONT'D)  
... "comrade."

Dmitrii winces in pain and glares. Then with a motion of his head signals his men to follow. Dmitrii makes his way over the boulders, followed by the men carrying the Fleece case with Tormazov bringing up the rear.

IN THE OUTER TEMPLE OF ARES (SPOTLIGHTS ON)

Indy still clings to the Serpent. The monster whips itself around and knocks him violently against a marble column in an attempt to throw him off. After the third such blow Indy's grip fails him and he drops to the floor while the column becomes loosened from its position.

The creature rears back and snaps at Jones, who grabs a long javelin and jabs it into the thing's face. Back and forth it tries to find an opening, but Indy is too quick with the spear.

The great snake flares its cobra-like hood, opens its jaws, and spits, catching Indy in the upper body.

The battling archaeologist rams the javelin into the beast, and the action snaps the spear shaft in half. The Serpent writhes in agony, SCREECHING and HISSING, all the while snapping at the embedded spear which has drawn blood.

With hands to his oil-smeared face, Indiana Jones wipes off the gooey yellow acidic fluid. Though his eyes remain shut tight, he is in great pain. He holds the broken spear shaft and stumbles backwards, temporarily blinded by the poison.

He feels his way to the loosened support column where he stands on an adjacent block of marble and uncoils his bullwhip. He whips it up and around a top cross pillar and then begins to scale blindly up the support column.

The enraged Serpent finally snaps off the tormenting spear, and then slithers angrily after its blinded prey.

At the top of the column, Indy plunges the broken spear shaft into a crack in the marble and uses it as an anchor to haul himself onto the cross pillar.

The huge beast snaps at his quickly disappearing legs, but from his position atop the pillar, Indy is out of reach. The monster attempts to find an opening, but Indy hunkers down and the serpent retreats.

Indy grimaces painfully and squints through swollen eyes.

WHAT HE SEES. With blurred vision the great reptile slithers slowly toward the support column and begins to curl itself around it.

Jones wipes his eyes again and examines the broken spear shaft that's wedged into a gap between the marble stone of the support column and the marble cross pillar -- a gap caused by the repeated body blows from the snake.

As the slithering creature winds its way up the support column, the half-blind archaeologist begins to exert pressure on the spear, using it as a lever against the support column.

The gap between the marble stones increases.

The Serpent nears the top of the column.

Indiana Jones strains and sweats while pushing with all his strength as the snake curls upwards. The column begins to tilt and shift as the creature reaches the top.

The great beast rises to face Indy, extends its fangs and flares its hood. It HISSES before it lunges at Jones, low on his back, kicks up at the monster with his legs.

The impact of Indy's kick, and the pressure exerted on the spear shaft is enough to finally tilt the column off center. The marble shaft, with the Serpent wrapped around it, falls back, crashing through the wall of the inner temple. It lands on top of the Serpent, slamming the beast's head against an angular piece of marble on the floor.

Stone and rubble fall, dust and dirt fly, burying the hideous reptile beneath a mound of solid rock.

The Serpent's barbed tail twitches in its death throes. The HISSES cease. Finally... the tail goes limp.

When the dust clears, a huge gash has been created leading into the inner temple.

IN THE GROVE OF ARES (SPOTLIGHTS ON)

Eve tears up the stairway and hurries into the temple.

IN THE OUTER TEMPLE OF ARES (SPOTLIGHTS ON)

Indiana Jones drops painfully to the floor. Eve meets the bloody, bruised, sweat-covered, oil-splattered archaeologist and rushes to his side to embrace him.

EVE

Indy... are you all right?

INDY

Compared to what?

A clattering of boots is followed by a throng of Soviet troops who surround the pair. The two look up to see Dmitrii and Tormazov enter, followed by those carrying the Fleece case.

TORMAZOV

I must congratulate you on your  
victory, Doctor Jones. How  
unfortunate that it is your last.  
(to his soldiers)  
Bring them!

The troops pull Indy and Eve roughly to their feet.

EVE

Indy wh--

INDY

Do what they say.

The infantrymen lead them to the large opening made by the now dead Serpent. They climb atop the rubble, and with the light of their lamps, illuminate the blackness beyond.

Indy and Eve follow, then Dmitrii and Tormazov, with the Fleece case bringing up the rear.

## IN THE INNER TEMPLE OF ARES

The light beams expose: a wall frieze upon which countless battle scenes are depicted; freakish statues standing in each of the four corners of the room; a bubbling pool of oil near the center; a raised dais upon which sits a golden bed; and an awesome bronze statue of Ares in full battle armor.

The Fleece entourage enters the inner temple, stepping over the rubble and the dead serpent, whose body lies halfway into the room with blood pooled at its head.

Eve covers her nose.

EVE

What's that smell?

Indy points to the black pool.

INDY

Oil.

They cross to the dais located directly before the impressive statue and halt as the scene before them inspires a moment of wonder and awe.

DMITRII

Bring her.

Armed troopers take Eve from Indy's side and the archaeologist can do nothing to stop them. They bring her to Dmitrii, who shoves her before one of the grotesque statues.

DMITRII (CONT'D)

Read!

Ancient script etched into the marble base has eroded with time, but is still visible.

DMITRII (CONT'D)

Read!

Eve glances at Indy, who nods, and then hesitantly, she reads from the four corner statues.

EVE

That's Fear... Panic... Fury... and Death.

DMITRII

This! Read!

He shoves her again, this time to the floor. Jones pushes forward but the Soviet infantrymen restrain him.

INDY

Eve!

EVE

I'm all right.

She glares at Dmitrii, who then drags her up the dais to kneel beside the golden bed which gleams in the lamp light. More of the ancient script decorates the bed.

DMITRII

Read.

Eve eyes Indy and again hesitates. Tormazov holds a pistol at Indiana Jones.

TORMAZOV

Read, or I shoot.

Eve is near tears.

INDY

Do what he says, Eve.

The terrified young woman gingerly runs her finger along the ancient writing as she reads.

EVE

Oh great Ares... accept your fallen warrior... faithful in battle... and true to your spirit... fulfill your promise... and raise him anew on this...

(pause)

... your sacred Fleece... so it was in days of old... so it shall be now... praise your name forever.

Dmitrii's face lights up with triumph.

DMITRII

Is true!

Tormazov mounts the dais followed by those carrying the steel case. Troopers lead Eve back to Indy's side and the two cling together.

Dmitrii opens the case and his face once again becomes overcome with blood lust. He reaches in and removes the gleaming, glistening Fleece.



WAR DRUMS like thunder begin to sound.

EVE  
What's that noise?

INDY  
The sound of battle.

EVE  
Indy... I'm scared.

Dmitrii lays the Fleece upon the golden bed and the DRUMMING SOUND continues.

DMITRII  
Whosoever is laid upon Fleece shall  
be restored to life!

TORMAZOV  
We will test it... on girl!

Tormazov point to Eve. His men pull her away from Jones and drag her forward.

Indy uses that as his cue and overpowers his captors. He knocks down one of the men holding Eve as she breaks away and flees.

Jones springs to the dais and attacks Tormazov. Dmitrii cowers at the feet of Ares. Seeing an opening, Indy takes hold of the Fleece and flings it away to his right.

The Golden Fleece sails through the air and lands upon the dead Serpent.

The Soviet troops recapture Eve and haul her, kicking and screaming, back to the dais. Dmitrii crosses to them and points a gun once more to the young woman's head.

DMITRII  
Doctor Jones!

Indy glances over, and upon seeing Eve being held captive, immediately ceases his efforts. The armed soldiers reestablish their control over the archaeologist. Tormazov motions his men to retrieve the Fleece.

DMITRII (CONT'D)  
(to Eve)  
Once again we have our little tete-a-tete.

INDY

Let her go! She's nothing to you.

DMITRII

But she something to you.

The infantrymen climb the dais and hand the Fleece to Tormazov, who places it upon the golden bed. The WAR DRUMS grow in intensity.

EVE

Indy --

TORMAZOV

Shoot her.

Dmitrii smiles demonically, exposing his ugly yellow teeth, and aims his pistol. As he squeezes the trigger a great shadow appears behind him and the huge resurrected Serpent strikes down and grabs him by the head.

The ugly man wails in unearthly pain as the snake picks up his flailing body and chews off his head.

Indy slugs his captor across the face and the Soviet troops panic. Tormazov aims his pistol at the great reptile and fires. The monstrous creature flings aside Dmitrii's headless body and lunges for the general, swallowing him whole.

Jones takes Eve's hand and together they bolt from the temple. The snake zigzags after the escaping infantrymen who fire wildly at the attacking beast.

Ricocheting bullets and fallen lamps ignite the pool of bubbling oil, and the temple goes up in a ball of flame.

IN THE GROVE OF ARES (SPOTLIGHTS ON)

Indy and Eve dash from the fiery temple and hurdle down the stairway, followed by terror stricken troopers who throw down their weapons.

One unlucky soldier pauses to look behind only to have the huge snake slither out and seize him in its great jaws. The man's death screams ring out across the immense cavern.

The Serpent then swings its tail across an escaping squad of troops, mowing them down where they stand. One soldier manages to survive the assault, but the giant reptile comes down hard on him, nailing the poor trooper into the earth with its barbed tail.

When the beast retrieves its barbs from the newly made fissure, a geyser of oil springs forth and shoots high into the cavern.

The temple tumbles down and the cavern ceiling begins to crack and crumble.

Indy and Eve continue to run without pause through the petrified forest as the pools of oil begin to catch fire around them. Rocky debris starts to fall from above.

As the cavern and temple collapse in fire and smoke around it, the monstrous Serpent rears up to its fullest height and HISSES and SCREECHES in defiance. Flames engulf the newly created geyser of oil, spreading the fiery conflagration outwards.

IN THE FIELD OF BOULDERS (SPOTLIGHTS ON)

Indy assists Eve across the boulders while the cavern rapidly disintegrates around them.

INDY

Hurry!

They dodge falling rocks.

INDY (CONT'D)

Once that fire hits a main it's gonna get a lot hotter in here!

They scale up the rocky slope.

IN THE GROVE OF ARES ACCESS CAVE (SPOTLIGHTS ON)

The now unmanned anti-aircraft searchlights continue to shine their beams into the collapsing cavern. Indy guides Eve over the boulders and the two take one last look at the inferno below.

WHAT THEY SEE. Walls of fire have spread across the cavern. Falling rock and debris continue their endless cascade. The inferno swallows the wailing Serpent which is lost amidst the crushing rubble and fire.

Falling debris now begins to demolish the searchlights. The cave ceiling starts to crack.

INDY (CONT'D)

Come on!

Indy and Eve turn and exit.

## IN THE COLCHIS TUNNEL SHAFT

The couple moves rapidly back through the carved tunnel as the ground trembles and shakes around them. They're almost through it when a terrific RUMBLE knocks them to their feet.

Everything disintegrates. The earth shakes wildly and rocks crash down everywhere.

Presently, the dust clears revealing their previous tunnel passage to be blocked. Indy peers through the dark chaos and spies a new passageway opened up to their right.

INDY (CONT'D)

That way!

EVE

I'm trapped! I'll never make it!

A mound of rocks and boulders has almost buried the young woman.

INDY

Like hell you won't!

The archaeologist, with renewed vigor, behaves like a demon on fire and clears the way for her. Taking Eve's hand, he assists her through the fissure, rocks tumbling and dust choking the air around them.

## INT. NARROW CREVICE - DAY

Indy and Eve claw their way up the narrow opening when they notice feeble shafts of light streaming in from ahead.

INDY (CONT'D)

We're almost there!

## EXT. NARROW CREVICE - DAY

Dawn illuminates a jagged cleft in the rocky earth. Indy's head appears and he studies the perimeter. Satisfied that he is unseen, he clambers up and then assists Eve in reaching the surface.

Once they're safe, the grimy, disheveled pair embrace and kiss. Indy leads her forward until he finds a spot where they both recline on the ground and enjoy the warm sunlight.

A long pause while they lay beside one another and catch their breath.

EVE  
I never knew archaeology could be  
so... so...

INDY  
Exhilarating?

EVE  
... exhausting.

INDY  
You think that was bad? Just wait  
until finals.

EVE  
Finals?

Indy leans over.

INDY  
Finals.

He kisses her and they embrace. The distant sound of THUNDEROUS EXPLOSIONS fill the air. The two interrupt their kiss to scan the still gray horizon where plumes of black smoke rise above a fiery glow.

Their eyes meet again and they kiss deeply.

EXT. TURKISH COUNTRYSIDE - DAY

The sun rises higher into the air above the Turkish mountains as Indiana Jones and Eve Holliday walk arm in arm toward the western horizon.

EVE  
I sat in the front row. I can't  
believe you still don't remember  
me.

INDY  
Wait. Were you the one who wrote  
me that love letter in Farsi?

EVE  
Love letter? I --

She spies distant figures ahead.

EVE (CONT'D)  
Look Doctor Jones... people!

She tugs Indy by the hand and dashes ahead.

EVE (CONT'D)  
Come on!

INDY  
Call me Indy.

Eve waves her free hand.

EVE  
(in Turkish)  
Hey! Hey! Over here! We're  
Americans!

They continue toward the western horizon.

FADE OUT.