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FILES

HEART OF DARKNESS

REVISED ESTIMATING SCRIPT

NOVEMBER 30, 1939

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41

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HEART OF DARKNESS

41

REVISED ESTIMATING

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Received from

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RKO RADIO PICTURES, INC.

HEART OF DARKNESS

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INTRODUCTION

This has no direct connection with the motion picture itself. It is intended to instruct and acquaint the audience as amusingly as possible with the special technique used in "The Heart of Darkness."

INTRODUCTION

After regular RKO trademark title, followed by
Mercury title,

FADE OUT

DARK SCREEN

WELLES' VOICE

Ladies and Gentlemen, this is
Orson Welles. Don't worry.
There's just nothing to look at
for a while. You can close your
eyes, if you want to, but --
please open them when I tell you
to.....First of all, I am going
to divide this audience into two
parts -- you and everybody else
in the theatre. Now, then,
open your eyes.

IRIS INTO

INT. BIRD CAGE - (PROCESS)

- 1 SHOOTING FROM inside the bird cage, as it would appear
to a bird inside the cage, looking out. The cage fills
the entire screen. Beyond the bars can be seen chin
and mouth of Welles, tremendously magnified.

WELLES' VOICE

The big hole in the middle there
is my mouth. You play the part
of a canary. I'm asking you to
sing and you refuse. That's the
plot. I offer you an olive.

A couple of Gargantuan fingers appear from below cage
and thrust an enormous olive toward CAMERA, through bars
of the cage.

WELLES' VOICE (cont'd)

You don't want an olive. This
enrages me.

(CONTINUED)

1 (CONTINUED)

Welles' chin moves down and his nose and eyes are revealed. He is scowling fiercely.

WELLES' VOICE (cont'd)

Here is a bird's-eye view of
me being enraged. I threaten
you with a gun.

Now the muzzle of a pistol is stuck between the bars of
the cage. It looks like a Big Bertha.

WELLES' VOICE (cont'd)

That's the way a gun looks to a
canary. I give you to the
count of three to sing.

Welles' head moves up, showing his mouth on the words,
'One, two, three.' His voice is heard over echo
chambers and the narration is synchronized on the count
with the movement of his lips.

WELLES' (cont'd)

One --

(on normal level)

That's the way I sound to you,
you canary.

(on echo again)

Two ---- three.

(on normal level,
cheerfully)

You still don't want to sing
so I shoot you.

The gun goes off with a cloud of smoke and a shower of
brightly colored sparks. As this fades out,

WELLES' VOICE (cont'd)

That's the end of this picture.

FADE OUT

B

FADE IN

CREDIT TITLE

RKO Caption, THE END. Conclusive chords of music finishing off as we

FADE OUT

BLACK SCREEN

WELLES' VOICE

Now, of course, this movie isn't about a canary and I am not going to threaten you with firearms just because you don't feel like imitating birdcalls, but I do want you to understand that you're part of the story. In fact, you are the star. Of course, you're not going to see yourself on the screen but everything you see on the screen is going to be seen through your eyes and you're somebody else. Understand? --- No? --- Let's take a screen test: Close your eyes. Now, -- open up.

IRIS INTO

INT. PRISON CORRIDOR & DEATH CHAMBER

- 2 SHOT of prison bars. Welles appears on other side of bars. This time, what he says is synchronized.

WELLES

This isn't a bird's-eye view again. This is a convict's-eye view. You're in jail.

Welles puts on a Warden's cap.

WELLES (cont'd)

I'm the warden.

Welles unlocks cell door. Bars swing away from CAMERA. Welles moves in to CAMERA, staring directly into lens.

(CONTINUED)

2 (CONTINUED)

WELLES (cont'd)

(as Warden)

All right, it's time now.

Come on.

(pause; then
fiercely)Come on!

CAMERA TRUCKS thru doorway into corridor. Welles steps aside. CAMERA, on normal eye level, MOVES AROUND and confronts prison attendants and Chaplain who are moving toward CAMERA. Very legitimate. CAMERA STOPS.

WELLES' VOICE (cont'd)

Let's go.

Jailers turn directly away from CAMERA and start moving away.

WELLES' VOICE (cont'd)

Let's go.

Chaplain steps slightly aside to make way for CAMERA, still looking into it.

WELLES' VOICE (cont'd)

Come on, march!

CAMERA DOLLIES down corridor after guards and past Chaplain, who disappears from frame. Footsteps to match this action. After CAMERA MOVES several feet, a voice is heard.

PRISONER'S VOICE

Hey!

CAMERA CONTINUES moving forward, but somewhat slower.

PRISONER'S VOICE (cont'd)

Hey!

(louder)

Hey!

Guards turn around, look at CAMERA, then turn to their left in direction of the voice.

PRISONER'S VOICE (cont'd)

You!

2 (CONTINUED)

CAMERA PANS around and centers on a very murderous looking customer peering through the bars of a cell.

PRISONER (cont'd)

Yes, you.
(he smiles)
I'm next.

WELLES' VOICE

Shut up, Riley.

PRISONER

Yes, sir.

WELLES' VOICE

Keep marching, you.

CAMERA PANS back to corridor and TRUCKS FORWARD, the guards preceding it. After a while the prisoner's voice is heard in the distance.

PRISONER'S VOICE

Happy landings!

A colored baritone commences a typical spiritual routine. CAMERA CONTINUES moving forward. The guards in front of CAMERA come to a halt. One guard turns toward CAMERA, the other starts opening an iron door.

PRISONER'S VOICE (cont'd)

I'll be seeing you.

The baritone stops. The prisoner's wild laugh comes over on soundtrack.

CAMERA has STOPPED for a moment and now, as the door opens, it TRUCKS into death chamber, confronting more attendants and registering on the far wall, a large clock.

Sound of iron door closing cuts off sound of wild laughter. CAMERA PANS QUICKLY to the left, taking in gallery of grim-looking witnesses, and finishing on other side of the iron door which attendants have just closed.

CAMERA suddenly LISTS sharply to port and then starts toward floor.

(CONTINUED)

2 (CONTINUED)

WARDEN'S VOICE

Steady!

CAMERA'S PLUNGE to the floor is arrested by Warden's voice. CAMERA SLOWLY RIGHTS ITSELF, still holding on the door.

A clock is heard ticking ominously. CAMERA PANS SLOWLY past witnesses again to the clock, then PANS AROUND to other side of the death chamber to attendants and electrician seated beside his paraphernalia. Attendants, still looking at CAMERA, move aside and disclose electric chair.

The clock continues its ominous ticking. As CAMERA MOVES, we also hear footsteps to match. CAMERA TRUCKS SLOWLY to electric chair. When we are next to it and looking down at it, CAMERA STOPS.

WELLES' VOICE

Sit down!

CAMERA PANS AROUND taking in clock but not focusing on it, and confronts witnesses. Then LOWERS a couple of feet to height of sitting position.

WELLES' VOICE (cont'd)

Straps!

Attendants move into frame, make adjustments. They are very close to CAMERA. Sound of straps being fastened.

WELLES' VOICE (cont'd)

Feet!

More sound to match. Then Attendant rises slightly and looks above CAMERA, somewhat to the side.

FIRST ATTENDANT

Yes, sir.

First Attendant straightens and moves out of scene. Second Attendant rises and does the same.

WELLES' VOICE

Fasten the head cap!

Sound to match.

2 (CONTINUED)

WELLES' VOICE (cont'd)

(quietly)

Prisoner doesn't want blindfold.

(raising his
voice)

Have you anything to say?

(pause)

All right, Joe, take it on the
minute.

CAMERA PANS to electrician, then PANS SHARPLY to clock
whose long hand is moving towards 12:00.

Ticking louder. Sound of witnesses moving forward in
their seats.

CAMERA PANS SHARPLY to their faces. They look into
lens, completing their move. One witness takes out a
watch, looks at it, looks at his left and towards the
clock. Witness next to him follows his eyes toward
clock. CAMERA FOLLOWS their move and PANS BACK to
clock.

Ticking still louder. The long hand gets to 12:00.

WELLES' VOICE (cont'd)

All right.

Sound of current being turned on. Screen goes into
blinding red stain. CAMERA BLURRING ITS FOCUS at the
same time, moves quickly to electrician whose outline
distorts terribly, melts into dirty violet, and sound
of current magnified into terrific metallic ring which
completes sound, dies as we

FADE OUT

FADE IN

BLACK SCREEN

WELLES' VOICE

Ladies and Gentlemen, there is no cause for alarm. This is only a motion picture. Of course, you haven't committed murder and believe me, I wouldn't electrocute you for the world. Give yourself your right name, again, please. It might help. All right, now, I think you see what I mean. You're not going to see this picture -- this picture is going to happen to you.

- 3 A moving picture camera appears, contrasted sharply against the original black of the screen.

WELLES' VOICE (cont'd)

That's you. You're the camera.
The camera is your eye.

A human eye appears, completely filling lens of camera on the screen. OUR CAMERA MOVES toward the eye until it completely fills the screen. As the eye is moving towards us, a sky full of clouds fades into the pupil of the eye. The outline of the eye, the lashes and then the pupil become too large for the screen. By this time all we see is the sky full of clouds.

WELLES' VOICE (cont'd)

You're looking at the sky, and
remember you're looking at it!

CAMERA PANS DOWN from the sky --

WIPE

EXT. GOLF COURSE

- 4 CONTINUATION OF PAN SHOT DOWN from the sky with clouds, showing the fairway of a golf course and a distant green. PAN QUICKLY DOWN to the ground immediately below, on CLOSEUP of a golf ball and a driver which are in the proper relation to each other under CAMERA. The club starts away from the ball. CAMERA FOLLOWS the club slightly, but is arrested by Welles' voice:

4 (CONTINUED)

WELLES' VOICE

Keep your eye on the ball!

CAMERA PANS BACK to the ball. Club goes up for another drive, moves out of the frame and into it, striking the ball. CAMERA PANS, following the ball as it sails back up into the sky and then descends into a very palpable rough.

WELLES' VOICE (cont'd)

Topped it, didn't you?

CAMERA PANS QUICKLY past fairway and AROUND to Welles' face. He is standing a few feet away, smiling, but as CAMERA settles on him he wipes smile off his face.

WELLES (cont'd)

I'm sorry. It was the wind.

Welles moves forward, stopping when he fills frame with MED. CLOSEUP of himself.

WELLES (cont'd)

(looking straight
into the lens)

Now, if you're doing this right,
this is what you ought to look
like to me.

DISSOLVE

INT. MOVING PICTURE THEATRE (PAINTING)

- 5 . SHOT of inside theatre as it would appear from the stage or rather from the center of the moving picture screen! Beginning on the projection booth, CAMERA PANS DOWN taking in the orchestra floor of the theatre, dimly lit by the reflected light from the screen. The audience is entirely made up of motion picture cameras. When this has registered:

WELLES' VOICE

I hope you get the idea.

FADE OUT

FADE IN

BLACK SCREEN

6 A human eye appears on left side of screen. Then an 'equal' sign appears next to it. The capital "I". Finally, the eye winks and we

DISSOLVE

7 OMITTED

(Here follows narration by Welles, as yet unwritten, CAMERA HOLDING on Welles during this. There is, however, a possibility that this sequence will involve use of an insert of a passport containing a photograph of Marlow. This is a straight insert shot, and if it is used would be cut in, either during Welles' speech or following it and before the commencement of the picture. Welles introduces 'The Heart of Darkness,' says a couple of words about it. On shot of Welles, we

FADE OUT

DISSOLVE IN

EXT. NEW YORK HARBOR - DUSK

- 1 LONG SHOT of the harbor of New York seen from the East River just at dusk. After the introduction of music, we hear Marlow's voice as the narrator.

MARLOW'S VOICE

The old river in its broad reach rests unruffled at the decline of day, after ages of good service done to the races that people its banks, spread out in the tranquil dignity of a waterway leading to the uttermost ends of the earth.

DISSOLVE

- 2- SERIES OF DISSOLVES showing the movement of traffic on
5 the river. The ferry boats brightly lit, hustling back and forth.

MARLOW'S VOICE

The traffic of the great city goes on in the deepening night, upon the sleepless river. The tidal current runs to and fro in its unceasing service, crowded with memories of men, and ships it had borne to the rest of home or to the battles of the sea. Hunters for gold and pursuers of fame. What greatness has not floated on the ebb of that river into the mystery of an unknown earth! The dreams of men, the seed of commonwealths, the germs of Empires.

DISSOLVE

- 6- OMITTED
7

EXT. MANHATTAN ISLAND - DUSK

8 LONG SHOT of Manhattan Island, almost a silhouette against the twilight sky.

MARLOW'S VOICE

Further West -- on the upper reaches -- the place of the monstrous town marked ominously on the sky, a brooding gloom in the sunshine, a lurid glare under the stars.

DISSOLVE

9- SERIES OF LAP DISSOLVES:
15

- (a) The great bridges of both rivers, just at the moment the lights are turned on.
- (b) The parkways seen at the instant of illumination.
- (c) The boulevards seen at the instant of illumination.
- (d) The skyscrapers seen at the instant of illumination.

As we move down the length of the Island, snatches of sound and music, the beginnings of life of the city at night, are heard on the sound track.

In Central Park, snatches of jazz music is heard from the radios in the moving taxicabs..

The sweet dinner music in the restaurants of the big hotels further West.

The throb of tom-toms foreshadow the jungle music of the story to come.

The lament of brasses, the gala noodling of big orchestras tuning up in concert halls and opera houses, and

Finally as the camera finds its way downtown below Broadway, the music freezes into an expression of the empty shopping district of the deserted Battery - the mournful muted clangor of the bell buoys out at sea, and the hoot of shipping.

The camera shows up again the hurrying crowd of ships large and small, in the river, and as we move out into the harbor, the luminous stretch of the sea reaches beyond.

DISSOLVE OUT

DISSOLVE IN

EXT. HARBOR - MARLOW'S BOAT - DUSK

- 15 a MED. LONG SHOT of a little star ship, dark on the harbor.
A man can be seen leaning against its single mast.

DISSOLVE

EXT. HARBOR - MARLOW'S BOAT - DUSK-(SET & PROCESS)

- 15 b MED. CLOSEUP of Marlow in his boat, leaning against its mast. He is lighting his pipe. He throws away the match, takes a breath of smoke, leans back against the mast and speaks, as CAMERA MOVES IN to a CLOSEUP.

MARLOW

And this also has been one of
the dark places on the earth.

DISSOLVE

EXT. HARBOR - MARLOW'S BOAT - DUSK -(SET & PROCESS)

- 16 Marlow leaning against mast of his boat. Behind him can be seen Manhattan Island, its buildings lighting up in the deepening dusk. (The following dialogue will carry over the preceding dissolves.)

MARLOW

I was thinking of very old times when our fathers first came here, four hundred years ago -- the other day....Imagine the feelings of a skipper of a fine _____ or a _____, a civilized man, four hundred years ago, hove to off the Battery here -- at the very end of the world. Imagine the trip up this river. With death skulking in the air, in the water, in the bush. They must have been dying like flies here four hundred years ago. Land in a swamp, march through the woods, and in some inland post feel the savagery, the utter savagery, -- all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men. It has a fascination, too. (cont'd)

MARLOW (cont'd)

The abomination -- you know. Imagine the growing regrets, the longing to escape, the powerless disgust, the surrender, the hate. Maybe we wouldn't feel like that. I don't know. They were conquerors, of course, the men who first sailed into this harbor ---. They grabbed what they could get from the weak of what was to be got. It's not a pretty thing when you look into it too much, the conquest of the earth which mostly means the taking it away from those who have a different complexion, or slightly different shaped noses than ourselves. What tries to redeem it is the idea at the back of it. There was a man I once knew -- I'd like to tell you about him; and about the girl, too...the girl... Well, I won't bother you much with what happened to me personally. It's his story, but to understand everything you ought to know how I got out there, what I saw, and how I went up that river to the place where I first met the poor devil. I was over in Europe --

Marlow relights his pipe. As the match flares, we

DISSOLVE

EXT. SHOP WINDOW AND STREET - DAY - (SET - TRICK GLASS
SHOT AND BACKING)

- 17 Marlow lighting his pipe as seen reflected in the shop window. He is still pulling at his pipe, the match flaring into the bowl. We see the bowl itself, large in front of the frame. In the camera, the match lights a torch above it, but his voice - the voice of Marlow on the boat -- continues without respect to or without being synchronized with the ensuing action in the picture.

MARLOW

--loafing around one of the big port towns looking for a ship--
when I saw that map in a shop window.

(CONTINUED)

Through Marlow's reflection -- through the glass of the shop window, a map of the Dark Country can be seen. Marlow is studying it.

MARLOW (cont'd)

I've always had a passion for maps. When I was a child there were many blank spaces on the earth, and when I saw one that looked inviting -- I'd put my finger on it and say, "When I grow up I will go there.".... Well, I'd seen most of those places -- except one of them -- the biggest, the most blank --

CAMERA MOVES CLOSER to the window and the map. The river in it, especially, comes sharply into prominence.

MARLOW (cont'd)

There's a river in it, a big river you can see on the map. It looks like a snake, uncoiled, with its head in the sea and its tail lost in the depths of the land. And as I looked at that map of it in the shop window, it fascinated me as a snake would a bird -- a silly little bird.

As Marlow speaks these next lines we see his reflection in the window, expressing the birth of an idea, perhaps even to the extent of finger-snapping. It takes the pipe out of its mouth and it turns away up the street. CAMERA PANS with this movement across brick wall at side of shop window and we

FEATHER WIPE

EXT. STREET - DAY-(MINIATURE)

18 CONTINUATION OF PAN from map in shop window across brick wall to an empty business street in some Central European seaport town, a perspective of shop window and commercial houses and at the end of the street, the great company building, in the best Bismarck style. It is a cold, damp day in winter. A part of the gold lettering on the front of the building can be seen and there is a general impression, impersonal, magnificent, somewhat aged, but still capable of paying its bills.

18 (CONTINUED)

MARLOW'S VOICE

Then I remembered there was a big concern, a Company for trade on that river -- among other places -- a continental Company. Their offices were the biggest thing in town --

CAMERA PANS QUICKLY BACK toward the shop window, and as it PANS ACROSS brick wall, we

FEATHER WIPE

EXT. SHOP WINDOW AND STREET - DAY (SET - TRICK GLASS SHOT AND BACKING)

19 CONTINUATION OF PAN ACROSS brick wall to the shop window again registering the map, the river and Marlow's reflection.

MARLOW'S VOICE

I thought to myself, they can't trade on that river without some kind of a boat -- steamboats! Well, why shouldn't I try to get charge of one? The snake had charmed me.

As Marlow, as narrator, speaks the words, "The snake had charmed me," CAMERA MOVES IN toward the river on the map and at the same time we

DISSOLVE

EXT. COMPANY BUILDING - DAY-(MINIATURE)

20 MED. LONG SHOT of the building as we MOVE TOWARD IT, then

DISSOLVE

INT. COMPANY BUILDING - LOBBY AND STAIRWAY - DAY - (MINIATURE)

21 CRANE SHOT. CAMERA IS ANGLING UPWARD. IT STARTS MOVING UP great flights of bleak stairs. Then, during the next two sentences of narration, we have a few DISSOLVES of CRANE AND DOLLY SHOTS of the stairs, the frosted glass doors of the offices and finally the desk of the secretary.

21 (CONTINUED)

MARLOW'S VOICE

(over the above
DISSOLVES)

I got my appointment -- One of
their captains had been killed
in a scuffle with the natives.

DISSOLVE

INT. COMPANY BUILDING: CORRIDOR - SECRETARY'S DESK AND
DOCTOR'S OFFICE - DAY-(STEREOPTICAN)

22

CAMERA HOLDS on a MED. CLOSEUP of the secretary, then
PANS DOWN to an INSERT of the document which the
secretary is handing to Marlow, and which, during the
ensuing narration, Marlow's hand is seen to sign. Marlow
is seated.

MARLOW'S VOICE

They made me sign a document.
I believe I undertook amongst
other things not to disclose
any trade secrets. Well, I'm
not going to.

PAN UP from the document to the bare gray walls of the
hall at the head of the stairs and HOLD on an impression
of gloom and severity.

MARLOW'S VOICE (cont'd)

It was just as though I'd been
let into some conspiracy....
something not quite right.

PAN AND HOLD on the long perspective. The enormous hall
is seen beyond the secretary and over his shoulder.
Marlow is seated so the angle is from beneath the
secretary, looking up past him to the ceilings and walls
stretching out behind.

MARLOW'S VOICE (cont'd)

The whole place was as still as
a house in a city of the dead.

SECRETARY

Mr. Marlow --

CAMERA MOVES UPWARD as Marlow rises. The secretary,
also rising, fills the frame, blocking out the hall
behind him.

SECRETARY (cont'd)

There's yet a visit to the
doctor -- a simple formality.

The secretary backs away from the camera into the side,
indicating door to Doctor's office. CAMERA PANS TO door
and as it starts DOLLYING TOWARD it,

DISSOLVE

INT. DOCTOR'S OFFICE - DAY

23 The Doctor is seen at the far end of the room. He moves
rapidly towards f.g. until he fills the frame. CAMERA
HOLDS on a CLOSEUP of the Doctor. He has a glass eye.

DOCTOR

Mmm...Good... Good for there...
Good for where you're going.
Excuse me...

The Doctor turns quickly and rushes back to the far end
of the room, staying center in the frame. Then rushes
immediately back into CLOSEUP, brandishing an enormous
pair of calipers.

DOCTOR (cont'd)

Will you let me measure your
head?

MARLOW'S VOICE

What for?

DOCTOR

Thank you, sir. Excuse me...

The Doctor repeats business as before, bearing back from
the far end of the room some extraordinary prop
essential to the measuring of human skulls. He extends
the calipers towards the camera like an enormous insect
threatening its victim with legs and antennae.

DOCTOR (cont'd)

I always ask leave, in the
interests of science, to
measure the crania of those
going out there.

MARLOW'S VOICE

And when they come back, too?

The Doctor hastily lowers his props.

DOCTOR

Oh, I never see them....

He pushes his face closer into the camera, his one good eye darting appraisingly in every direction. The other glass one remains fixed in the lens.

DOCTOR (cont'd)

Mmm...Good Nordic type...the superior races you know, very interesting the effect....
No, no, I never see them....
Besides, the changes take place inside...inside....

He taps his own skull with violence and intensity on the words, "inside....inside."

DOCTOR (cont'd)

So, you're going out there.
Very interesting...Ever have any madness in your family?

MARLOW'S VOICE

Is that question in the interests of science, too?

DOCTOR

It would be interesting to watch the changes of individuals on the spot... Nordics, you know, the superior types... But -

Doctor starts to move away but is stopped as Marlow speaks:

MARLOW'S VOICE

Are you an alienist?

DOCTOR

(turning back)

My dear sir, every doctor should be... a little... Excuse me...

(CONTINUED)

He rushes back to the far end of the room with his calipers.

DOCTOR (cont'd)

You see, sir, I have a little theory which you gentlemen who go out there must help me to prove.

Plunging back into camera he stops, forgets what he had to say and then remembers again.

DOCTOR (cont'd)

... ah... Yes, help me to prove. This is my share in the advantages which the Company shall reap from the interest in such a magnificent dependency... which my country shall reap when it regains its lost colonies...yes, sir... The mere wealth I leave to other... Pardon my questions, but you're the first American coming under my observation...

MARLOW'S VOICE

Well, I'm not a bit typical. If I were I wouldn't be talking to you like this.

DOCTOR

What you say is rather profound and probably erroneous... Yes, ha, ha... Avoid irritation more than exposure to the sun. Excuse me, goodbye... In the tropics one must, before everything, keep calm... That's what I tell them all... Even Mr. Kurtz.

MARLOW'S VOICE

Kurtz?

DOCTOR

Before everything...

MARLOW'S VOICE

Who's he?

(CONTINUED)

DOCTOR

Keep... Mr. Kurtz? Ha, ha...
of course you know... our next
leader.

MARLOW'S VOICE

I never heard of him.

DOCTOR

Mr. Kurtz is a very great man,
sir.

He walks around to the door and opens it, CAMERA
FOLLOWING him.

DOCTOR (cont'd)

He's in charge there. You know,
experience... When we get back
our colonies... A very great
man, sir...

CAMERA STOPS at door, close to Doctor's face. He peers
into the lens.

DOCTOR (cont'd)

Goodbye... Keep calm...

CAMERA STARTS to DOLLY through door, past the Doctor.

DOCTOR'S VOICE (cont'd)

Goodbye...

During this, we

DISSOLVE

INT. COMPANY BUILDING - LOBBY AND STAIRS - DAY
(MINIATURE & PROCESS)

24 CLOSE SHOT of doorway leading to the street.

DOCTOR'S VOICE

(from top
of stairs)

Goodbye.

(CONTINUED)

At the sound of the Doctor's voice, CAMERA PANS AROUND looking up the staircase. Standing at the head of the stairs is the Doctor. He is looking down at Marlow, grinning. Having registered this, CAMERA PANS BACK to the doorway and DOLLIES FORWARD toward the street.

EXT. STREET - DAY-(MINIATURE)

- 25 We DOLLY FORWARD into the street. Sound of the door closing behind us registers on sound track. CAMERA HOLDS on the street. At the end of it can be seen the shop window containing the map of the Dark Country. Beyond that, docks and shipping and the sea. CAMERA HOLDS on this without moving and without any action for the first part of the ensuing narration by Marlow.

MARLOW'S VOICE

(narrating)

You know, I'm used to clearing out for any port in the world with less thought than most men give to crossing a street. But now I felt as though instead of going to the center of a continent, I were about to set off for the center of the earth.

Very slowly across the image of the street and shipping activity in the distance, we SUPERIMPOSE

EXT. HARBOR - MARLOW'S BOAT - DUSK

25a The vague silhouette of Marlow, leaning against the mast of his little boat as he tells the story. This is SUPERIMPOSING itself over the preceding scene of the street. As the silhouette of Marlow completes itself, the street fades from the screen, leaving for a moment the simple outline of Marlow.

Behind and against Marlow's silhouette there now SUPERIMPOSES itself the first of the following dissolves:

EXT. COAST OF THE DARK COUNTRY - DAY

26- SERIES OF DISSOLVES of the moving coast line seen from
30 the steamer. The first of these shots SUPERIMPOSES itself behind and against the above silhouette of Marlow leaning against the mast of his little boat, narrating.

MARLOW'S VOICE

I left in a Company steamer
and we called in every port
along the way.

Marlow's image is fading from the frame, giving way to a clear view of the first shot of moving coast line, which dissolves, as his narration progresses into other shots of the moving coast line.

MARLOW'S VOICE (cont'd)

Places with names like Gran'
Bassam and Little Popo, a tin
shed and a flag-pole in the
wilderness where the merry
dance of death and trade goes
on in a still and earthy
atmosphere as of an
overheated catacomb.

Music is taken over and establishes itself under the narration, shimmering, formless music, sustained and without melody or line. The lap dissolves, continue deliberately and rhythmically as the steamer continues its way down the Coast towards the First Station of the trading company. (The last lap dissolve, made from a miniature, will be a front angle, cutting in, if possible, a portion of steamer's prow.)

(CONTINUED)

MARLOW'S VOICE (cont'd)

And every day it looked the same, as though we hadn't moved. The edge of a colossal jungle that seemed to glisten and drip with steam. Watching a coast as it slips by your ship, is like thinking about an enigma. There it is before you -- smiling, frowning, inviting, grand, mean, insipid or savage, and always mute with an air of whispering, 'Come and find out.' It was upward of thirty days before I saw the mouth of the big river.

PAN AWAY from miniature shot of coast and

DISSOLVE

EXT. FIRST STATION - DAY (SET AND PROCESS)

31 CONTINUATION OF PAN SHOT from miniature shot of coast, to a LONG SHOT of the First Station as seen from bridge of the steamer sailing toward it.
(NOTE: Part of prow of steamer is seen at bottom of key on process screen.)

(NOTE TO VERN WALKER: When making long shots of harbor and settlement from the miniature, suggest the following to give movement in the shots: a dredge working near the railroad track, dynamite explosions with accompanying dust and smoke, etc.)

CAPTAIN'S VOICE

There's your Station.

CAMERA PANS OVER SLIGHTLY to pick up Captain's face as he leaps into the frame. He is standing beside Marlow, leaning on the rail looking out across the water.

MARLOW'S VOICE

Yes.

CAPTAIN

And there's the river --
(he indicates)

CAMERA PANS full onto the process screen to register the long river which winds away from the Station and harbor to the right and is lost in the far-reaching jungle.
CAMERA HOLDS on this shot of the river.

CAPTAIN'S VOICE (cont'd)
You going up there?

MARLOW'S VOICE
Yes.

CAPTAIN'S VOICE
No -- you're not English.
That's right. You belong to
the Company. Something to do
with Mr. Kurtz, aren't you?

CAMERA AGAIN PANS SLIGHTLY OVER to include Captain's
face, HOLDS on it long enough to register and then PANS
BACK onto process screen for LONG SHOT of the
approaching Station.

CAPTAIN'S VOICE (cont'd)
Not really interested in
ivory...So...Yes, it's funny
what some men will do for a
few dollars a month.

MARLOW'S VOICE
I guess I'll find out.

CAPTAIN'S VOICE
Don't be too sure. I took a
man here who hanged himself on
the road. Why? Who knows?
The sun was too much for him,
maybe, or the country... I
will send your things up for
you, Mr. Marlow... Four boxes,
did you say?

CAMERA PANS OVER SLIGHTLY to include Captain's face again.

CAPTAIN (cont'd)
So. Farewell.

DISSOLVE

EXT. BRIDGE OF STEAMER - DAY (SET AND PROCESS)

32 SHOT of Captain waving farewell.

DISSOLVE OUT

DISSOLVE IN

EXT. WHARF - DAY (PROCESS)

33 LONG SHOT - of the Captain on Steamer bridge, seen from the wharf. The boat is docked and the Captain is still leaning on the rail, looking down at Marlow who has gotten off. This shot bears reference to the last shot of the Doctor, seen from foot of the staircase.

CAPTAIN'S VOICE
(from the distance)
Farewell.

He raises his arm in gesture of farewell ---

STITZER'S VOICE
Mr. Marlow?

At the sound of Stitzer's voice, CAMERA PANS AWAY FROM The Captain, and we

FEATHER WIPE

EXT. WHARF - DAY (DOUBLE PROCESS)

34 CONTINUATION OF PAN from Captain on bridge of steamer to MED. SHOT of Stitzer, Butz and Strunz - all company men - their hands filled with documents and ledgers, standing in front of the warehouse.

(NOTE: There will be two process screens - one showing the hill and settlement - the other showing the river and the wrecked boat across the river. We will PAN to the screens as action calls for it.)

MARLOW'S VOICE
That's right.

STITZER
My name is Ernest Stitzer. I have some authority here, but Mr. Blauer is the head of this Station....

BUTZ
The Central Station.

The Company men keep crowding into each other in an effort to stay in Marlow's focus.

(CONTINUED)

STRUNZ

Mr. Stitzer is his Assistant.
I'm under him.

STITZER

Mr. Chlodowig Strunz.

MARLOW'S VOICE

How do you do.

STITZER

Mr. Kurtz, of course, is over
us all.

Marlow looks beyond them a little and CAMERA PANS onto
Process Screen, to include the river beyond.

BUTZ

But he's up the river.

STITZER

But first you must get the
boat working.

As Marlow looks across the river, CAMERA PANS farther
onto the same Process Screen and registers the
broken-down river boat in the distance on opposite bank
of the river.

MARLOW'S VOICE

Is that the boat?

BUTZ

Yes, that's the boat.

STITZER

Very regrettable, of course.

CAMERA PANS away from Process Screen, back to the front
of warehouse to include the Company men who are
monopolizing the camera frame again.

STITZER (cont'd)

Nothing irregular, you
understand.

(CONTINUED)

STRUNZ

Oh, no. Everything very
efficient. Very well organized.

STITZER

But the boat, as you see...

BUTZ

Yes, the boat...

STRUNZ

And no word from Mr. Kurtz all
these months --

BUTZ

And the young lady...

STITZER

You'll find your quarters up
there on the hill, Mr. Marlow--

The men give back into the side, indicating the hill
behind them and the settlement above. CAMERA PANS to
other Process Screen to show hill, and settlement on top
of it, as seen by Marlow. Then CAMERA PANS DOWN and OFF
the Process Screen and returns to the Company Men in
front of warehouse.

STRUNZ

Mr. Garriton, the English
representative, will direct you.

STITZER

Good day, Mr. Marlow.

CAMERA STARTS TRUCKING FORWARD past the men, on its way
from the dock toward the hill.

MARLOW'S VOICE

Good day.

STRUNZ

Good day, Mr. Marlow --

BUTZ' VOICE

(heard from
behind Marlow)

Good day.

34 (CONTINUED)

CAMERA PANS onto Process Screen which registers the hill and settlement. Now the key is moving, bringing the hill and settlement toward us, getting over the fact that Marlow is walking toward the hill.

DISSOLVE

EXT. HARBOR AND WHARF - DAY (MINIATURE)

- 35 LONG SHOT, SEEN FROM MIDWAY UP THE HILL, getting over that Marlow has completed part of his walk up to the settlement and has turned to look back at the harbor. A native is heard singing a mournful lament. The Company men have disappeared into the warehouse. One of them is seen standing in the doorway.

Now, as Marlow turns to resume his journey up the hill, CAMERA PANS AROUND (past the river) AND UP toward the settlement. As it PASSES a broken cart in f.g. we

FEATHER WIPE

EXT. HILL - PATH AND EXCAVATION - DAY (SET)

- 36 CONTINUATION OF PAN SHOT away from the harbor, past broken cart, to road leading up the hill. The native's mournful lament is still heard.

CAMERA MOVES FORWARD. The pad of feet on the soft earth and the jingle of chains announces, before camera registers it, the approach of a chain-gang of thirty natives, headed by _____ (one of the Company men.) The natives are carrying enormous stone drainage pipes. As this procession passes Marlow, the Company man straightens his rifle on his shoulder and grins in a nasty, familiar way at the camera. The procession continues past camera on its way down the hill. We PAN AROUND on mud bank and

FEATHER WIPE

EXT. HILL AND EXCAVATION - DAY (SET)

- 37 CONTINUATION of PAN SHOT from the mud bank to the hill as Marlow continues walking up toward the settlement, CAMERA STILL MOVING FORWARD. We hear the footsteps of the natives and the clank of their chains fading behind us. The lament of a single native is louder. We come to a CLOSE SHOT of a broken-down car (or tool-shed) and PAN AWAY for a

FEATHER WIPE OUT

EXT. HILL AND EXCAVATION - DAY - (SET)

- 38 CONTINUATION of PAN SHOT from broken-down cart (or tool-shed) - CAMERA MOVING FORWARD - to the excavation. This is a big, ridiculous hole in the face of the mud bank. In it, frying in the sun, are about thirty-five dying savages and a lot of broken drain-pipes. Into some of these pipes the natives have crawled, the better to expire. The whole picture is one of terrible desolation and despair. As Marlow looks down to the singer, who is one of this number and who is lying on a little ledge, CAMERA PANS DOWN for a moment, registering a MED. CLOSEUP of a negro face, the eyes staring up into the lens. Then CAMERA PANS UP AND AWAY, past tool-shed toward river and we

FEATHER WIPE

EXT. RIVER AND JUNGLE - DAY-(MINIATURE)

- 39 CONTINUATION OF PAN SHOT past tool-shed toward the river and jungle as Marlow turns to look at it. (The sorrowful voice of the singer is still heard.) HOLD on this long enough to register; then, as Marlow turns to continue up the hill to the settlement, CAMERA PANS accordingly past the same tool-shed as at start of this scene, and we

FEATHER WIPE

EXT. HILL AND SETTLEMENT - LATE DAY-(MINIATURE)

- 40 CONTINUATION OF PAN SHOT back up the hill to LONG SHOT of the settlement, registering again the reed fence of the compound. Within the fence is a group of corrugated iron buildings - a row to the left and a row to the right.

CAMERA STARTS MOVING FORWARD toward the fence opening. The voice of the singer is fading behind us. CAMERA comes to a STOP on FULL SHOT of fence opening.

FEATHER WIPE

EXT. SETTLEMENT - LATE DAY-(SET ON STAGE)

- 41 FULL SHOT of fence opening. CAMERA STARTS TO MOVE FORWARD through the gate. Our destination is the dining hall (the first building on the left).

Sound of the native's voice blends gradually into the tinkle of a piano which comes from the dining hall.

(CONTINUED)

The moment CAMERA WIPES off the fence, we see a young girl come out of the last building on the left. She walks toward CAMERA which is MOVING SLOWLY up the avenue toward her. As she comes closer and closer we see she is very beautiful. There is a look of recognition on her face. Finally she comes face to face with CAMERA. Both stop. She fills the frame, looking directly at the lens. The look of recognition on her face fades and changes to one of slight embarrassment.

ELSA

I'm sorry.

She moves past CAMERA and out of the frame. As Marlow turns to watch her, CAMERA PANS AROUND and as it passes front of dining hall we

FEATHER WIPE

EXT. SETTLEMENT - LATE DAY-(SET AND BACKING)

42

CONTINUATION OF PAN SHOT across front of dining hall toward fence gate. Through the opening we glimpse sky and sea in the distance. CAMERA PICKS UP Elsa's retreating figure. She walks out the gate, turns to the right and disappears down the hill. Sound of piano continues over this. CAMERA PANS BACK to front of dining hall and we

FEATHER WIPE

EXT. AND INT. DINING HALL - LATE DAY-(SET)

43

CONTINUATION OF PAN SHOT from fence to front of dining hall. Piano music is still heard. Over the door is a curtain of mosquito netting but it is fastened back to permit free movement of camera through the door.

CAMERA TRUCKS SLOWLY toward and through door and we achieve interior of the dining hall which is a combined dining room and club room for the Company men. To the rear is the large round dining-table with a dozen chairs around it. In front a small table with a few chairs, and a little upright piano against the wall. An open electric bulb hangs from the ceiling. Beside the door is a picture of Justice, painted by Kurtz.

Eddie is in full occupation. With champagne bottles in a fire bucket near him, he sits at the piano, playing listlessly.

(CONTINUED)

The CAMERA MOVES to the center of the room and holds on a MED. CLOSEUP of his back. The shadow of Marlow, standing, appears on the wall.

EDDIE

(continues
playing and
sneaks without
turning)

Steamer got in yet?... Ta de
da... Mmm?...

(he turns to
look at
Marlow)

How's the new river pilot?

By about the word "river" he sees Marlow and registers him for what he is.

EDDIE (cont'd)

Hello! You gave me a start.
You're it, aren't you?...

(half pointing)

... Pilot for the riverboat?

MARLOW'S VOICE

My name's Marlow.

EDDIE

Mine's Edward Launce-Carriton.
How do you do. I say, you
aren't... I mean... you're an
American. Good luck! I'm
what's known as the English
Representative. About the same
job as the keeper of an
automatic light-house...but
lonelier.

As Marlow sits down, his shadow on the wall likewise assumes a sitting position. At the same time, CAMERA LOWERS, ANGLING toward Eddie at the piano from Marlow's seated position.

Eddie gets up. CAMERA PANS, indicating Marlow watches him as he goes over to the fire-bucket on the floor where he keeps champagne.

EDDIE (cont'd)

Where's your luggage?

MARLOW'S VOICE

They're sending it up.

EDDIE

They're probably all busy
searching it.

MARLOW'S VOICE

Searching it?

During the above dialogue Eddie has lifted the champagne
bottle out of the bucket. He holds it out toward Marlow.

EDDIE

Medical comforts?

MARLOW'S VOICE

No thanks.

EDDIE

Bribery --- shhh.

(he lowers
bottle with
a shrug)

I don't know what for. So's
the piano... My job's to keep
my eyes open and theirs is to
keep my mouth shut.

MARLOW'S VOICE

(almost
interrupting)

Why should they search my luggage?
What are they looking for?

EDDIE

Oh, seditious literature,
inflammatory pamphlets from
the corrupt democracies...they
don't know... something radical
like a Declaration of
Independence. Books to burn...
What are your politics?

MARLOW'S VOICE

I have no sympathies one way
or another. I'm just here to
run a boat.

(CONTINUED)

EDDIE

You're an American... you believe in Free Speech and the equality of man... If you don't you will when you get out of here. These boys'll drive you to it.

There is sound of an explosion. It shakes the building.

EDDIE (cont'd)

They're blasting --- I don't know what for.

Another explosion. It knocks a picture down from the wall onto the floor. As Marlow looks down at the picture on the floor, CAMERA PANS DOWN, HOLDS for a moment, and then MOVES DOWNWARD toward the picture, (indicating that Marlow is bending over to pick up the picture.) Marlow's hand comes into scene from below camera, and as it picks up the picture, CAMERA MOVES UPWARD, HOLDING on the picture.

EDDIE'S VOICE (cont'd)

(over above
action)

They can't do a thing without Kurtz... That's his picture by the way...

Marlow is still staring at it.

EDDIE'S VOICE (cont'd)

...Justice, or something....

Eddie's hand enters scene and takes the picture out of Marlow's hand. Marlow's hand drops out of the shot. Eddie, holding a glass of champagne in the one hand and the picture in the other, comes into view as he walks toward the wall and hangs the picture up.

MARLOW'S VOICE

Kurtz? He must be a wonderful man...

EDDIE

Yes...He must be...if he's still alive --

Sound of explosion.

(CONTINUED)

EDDIE (cont'd)

Oh, shut up out there!

Eddie starts back toward the piano. CAMERA PANS with him. Then as Marlow returns to the table, CAMERA MOVES to position in center of room, HOLDING on Eddie and piano. Marlow's shadow appears on wall.

EDDIE (cont'd)

Sorry, Marlow, it's the tropics,
dear old boy ...

Explosion on the word "cut". Eddie sits down at the piano.

EDDIE (cont'd)

Besides, you get fed up with
all that manifest destiny.
They'd like to own the country
I guess. It's ours, you know...
England's. That's why I'm here.
To keep my eyes open. Never can
tell, you know, when they might
take a plebiscite among the
cannibals...It also explains
the presence of a celebrity
like Mr. Kurtz...

Eddie starts to sing what he is playing. There is
another explosion, and Eddie sings louder.

MARLOW'S VOICE

Garriton....

Eddie stops singing and half turns his head to Marlow.

MARLOW'S VOICE (cont'd)

There's a girl here in the
station...

After the word "girl" Eddie has stopped playing.

EDDIE

You mean Elsa.

He starts to play again...very softly.

MARLOW'S VOICE

I don't know her name.

EDDIE

There's only one girl.

MARLOW'S VOICE

(speaking
slowly)She came up to me as though she
knew me...

Eddie goes on playing.

MARLOW'S VOICE (cont'd)

...She's very beautiful...

Eddie stops playing.

MARLOW'S VOICE (cont'd)

... Who is she?

ELSA'S VOICE

Hello--

Eddie turns his head to look toward the door. Marlow
follows his look, and as CAMERA PANS toward door we

FEATHER WIPE

INT. DINING HALL - LATE DAY

43a Continuation of PAN SHOT toward the door. Elsa is
standing there. She walks toward Marlow. Marlow
rises. CAMERA MOVES UPWARD to the level of his standing
position.

EDDIE'S VOICE

Miss Gruner....Mr. Marlow.

ELSA

Don't get up, Eddie...Go on
playing.(she is looking
at Marlow)It's astonishing...
(a quick smile)You must excuse me again, Mr.
Marlow... I can't help remarking
a certain resemblance...Do you
see it, Eddie?...But of course,
you don't know him.

EDDIE'S VOICE

I know Mr. Marlow, old dear.
He doesn't remind me of anybody
around here, thank God.

(he plays again)

Pretty obvious way of getting
acquainted, I must say.

Elsa laughs and goes over to Eddie. CAMERA PANS with her and PICKS UP Eddie sitting at the piano, his back to us, looking over his shoulder at her. CAMERA also PICKS UP Marlow's shadow on the wall. Elsa rumples Eddie's hair a little as she passes him, going around to the other side of the piano so she can see his face as he plays. CAMERA LOWERS as Marlow sits down.

ELSA

Remember, the first day I was
here you claimed to have met me
in Florence.

EDDIE

I claimed to have seen you in
Venice. We stoped at the same
hotel.

He breaks into a fruity Italian street song.

ELSA

What hotel?

EDDIE

The Palazzo Grande. You had
the royal suite. I was somebody's
guest.

ELSA

(answering the
first sentence)

That's too easy.

EDDIE

You were closely guarded, I
remember, by a gargoyle with
blue hair.

ELSA

It isn't blue, exactly...

EDDIE

A crowned head whatever the
colour.

Eddie has now plunged into a catchy popular tune of a couple of years ago. Elsa moves forward and sits down at the table across from Marlow. She is in MED. CLOSE SHOT. Eddie is still seen at the piano in b.g. So is Marlow's shadow. Elsa is looking at Marlow.

EDDIE (cont'd)
What's she say to all this?

ELSA
(without
turning)
Mmm?

EDDIE
(he is joking)
The old Countess your mother,
dear girl --

ELSA
(with a face)
Grandmother. Besides, she isn't
a Countess.

EDDIE
I mean to say, two months in a
tin shed with bad service and a --

ELSA
Eddie!

Eddie stops. CAMERA PANS AWAY from Eddie and centers on Elsa as Marlow looks up at her -- a long look. CAMERA STAYS on Elsa for Marlow's long look, then PANS OVER and INCLUDES Eddie in the SHOT.

ELSA (cont'd)
You weren't lying!

EDDIE
I hate lies.
(he is serious -
he goes back
to his popular
tune)
Don't you Marlow?

MARLOW'S VOICE
Yes, I do.

ELSA

I can't forgive a lie. Eddie,
you were in Venice! I danced
to that.

EDDIE

(playing)

Everybody danced to that.

ELSA

The Excelsior -- did you go
there?

EDDIE

Everybody went there...

ELSA

And Martinis --

EDDIE

Everybody...

ELSA

Everybody -- I suppose so...
You too, Mr. Marlow?

MARLOW

Afraid not. I've spent most of
my time in places like this,
you know, the ends of the earth.

EDDIE

The odds and ends....

(he starts:)

"Ship me somewhere's East of
Suez...

Where the best is like the worst
Where there ain't no Ten Commandments
And a man can raise a thirst!"

STITZER'S VOICE (o.s.)

Have you seen the new pilot?

ELSA

He's in here.

The sound of Stitzer's voice attracts Marlow's attention
to the door. CAMERA PANS in that direction and as it
PANS across wall we

INT. DINING HALL - LATE DAY

44

CONTINUATION OF PAN from Eddie at piano, to the door. Ernest Stitzer, assistant to the Station Manager, and Adalbert Melchers, Bureaucrat Number 4, have entered.

EDDIE'S VOICE

Find anything in his luggage?

CAMERA PANS with Melchers and Stitzer as they come into the room, and PICKS UP Eddie at piano.

(NOTE: During the course of the following scenes, CAMERA REMAINS roughly at the small table near piano. When Marlow is seated, it ANGLES on the faces of those standing, accordingly RISING as Marlow rises, TURNING to the door as people come in, TURNING to their faces as they speak when they are not already in the frame.)

EDDIE (cont'd)

Mr. Marlow's waiting for his things.

STITZER

Mr. Marlow's luggage will be sent up to him.

MELCHERS

At (This is not Mr. Marlow's
the (quarters.
same (

time (

EDDIE

(What are you doing with it now?

STITZER

(almost overlapping
the last word of
Eddie's speech)

I beg your pardon....

MELCHERS

(looking at
Eddie and
cutting
above speech
immediately
after Stitzer
says, "I")

I'm not the porter.

STITZER
(speaking over
the above
speech, ignoring
Melchers'
interruption)
...The Manager...

EDDIE'S VOICE
You boys making a survey of his
neckties?

STITZER
(looking at
Marlow -
overlapping
the last word
of Eddie's
speech)
Mr. Marlow --

EDDIE
(coming over
directly
after the
word "Marlow")
Who's in charge of the committee
to investigate and report on
Marlow's shaving cream -- who's
got that job?

STITZER
(interrupting
on the word
"that"; to
Marlow)
The Manager of the Station --

EDDIE
The Manager no less!

STITZER
(to Marlow)
I beg your pardon.

EDDIE
(continuing
his above
speech without
a break, as
though Stitzer
had not
interrupted)
You see, Marlow, you're getting
more attention

STITZER

(still to
Marlow,
cutting in
on Eddie's
last word)

The manager of the Station, Mr.
Blauer, will see you now, Mr.
Marlow --

MELCHERS

(still staring
at Eddie and
cutting in on
the word "now"
in the preceding
speech)

What are you talking about?

STITZER

(continuing his
own speech as
though Melchers
hadn't spoken)

He is waiting in his office --

EDDIE

Seen your boat, Captain?

MARLOW'S VOICE

From the distance.

EDDIE

It's better that way.

MARLOW'S VOICE

Pretty bad, is it?

EDDIE

Oh, it's got everything you
could wish for but a bottom...
The Manager tore that out of
her last week.

STITZER

Come, Melchers.

(CONTINUED)

The boys got restless and decided not to wait for you. They were going to rescue Kurtz so they took your boat over to the South bank and ran it on the rocks. Very simple.

Bombs !

(Come, Melchers.
(he starts out)

MELCHERS

Bombs! Marlow's an anarchist!
He's blown up the Manager.

STITZER'S VOICE

(calling from
outside)

Melchers!

Sound of another explosion.

That's the new drain system --
it's dynamite!

Melchers hurries to the door and out, CAMERA PANNING with him and PICKING UP Stitzer out on the road. Over this, Eddie's next speech is heard and CAMERA PANS BACK to him.

The new drain system!
Everything's new here!
Everything's system!

44 (CONTINUED)

STITZER'S VOICE

(from outside)

The Manager is waiting, Mr.
Marlow --

Marlow rises. CAMERA ALSO RISES. Then, as Marlow turns to door, CAMERA PANS toward door and as it crosses wall, we

FEATHER WIPE

INT. & EXT. DINING HALL - LATE DAY

45 CONTINUATION OF PAN across wall to doorway. At the same time, CAMERA STARTS DOLLYING toward the door. Stitzer and Melchers are still outside.

EDDIE'S VOICE

You haven't met Mr. Blauer, our
good manager?

At sound of Eddie's voice, CAMERA PANS AROUND to Eddie who has risen and moved toward CAMERA. The dining hall and Elsa are seen behind him.

EDDIE (cont'd)

This is his dining hall. The other agents were always fighting about precedence at dinner, so he made the table round. Where he sits is the first place. The rest is nowhere. Except for that, he isn't very bright but he doesn't get sick. The rest of us do, and eventually we go home or drop dead. But not the Manager. His one talent is his ability to keep alive.

At this, Marlow hears behind him sound of high-pitched yammering in native dialect. He turns, CAMERA PANNING to take in doorway and the road outside. As CAMERA PANS across wall, we

FEATHER WIPE OUT

FEATHER WIPE IN

INT. & EXT. DINING HALL - LATE DAY

45a

CONTINUATION OF PAN across wall to doorway and road outside. In the road a small crowd of Company men is gathered around a very frightened-looking native. The native chatters and is shut up by a look from Strunz. He now turns toward camera, looking left of it and beyond, to Eddie who is standing behind Marlow.

STRUNZ

He broke an iron wheel.

Elsa comes into frame from camera right. She moves down the steps and into roadway.

ELSA

By accident? Carbs, ask if it was by accident.

Carbs comes into picture from camera left, walking up to native and joining in conversation. CAMERA DOLLIES through door and down steps and HOLDS ON composition of Company men and native. During this and over conversation in native dialect by Carbs, the others speak.

BUTZ

What kind of a wheel?

STRUNZ

A locomotive wheel.

Strunz joins the conversation in native dialect. In the following dialogue, CAMERA FAVORS the native; the speakers are not featured.

ELSA

The railroad's abandoned --
rusting --

STITZER

(starting to
speak after
word

"abandoned")

The home country needs the scrap
iron.

EDDIE

Then who cares if the wheel's

45a (CONTINUED)

STRUNZ
(interrupting
his conversation
with the native
and Carbs)
It was a new locomotive wheel.

EDDIE
What in heaven are you
bringing locomotive wheels
here for now?

MELCHERS
(overlapping
on the
word "for")
Mr. Kurtz ordered it.

STITZER
(overlapping
on the word
"ordered")
A very regrettable mistake.

CARBS
He says it was too heavy for
him.

ELSA
Then he couldn't help it --

STRUNZ
It's the principle, Miss Gruner.

EDDIE
(interrupts
after the
word
"principle")
Principle!

MELCHERS
The principle.

STRUNZ
We've had trouble with this one
before.

STITZER
There must be made examples --

45a (CONTINUED)

EDDIE'S VOICE

I absolutely forbid you to beat
this boy for dropping something
useless that was too big for him.

The native starts to chatter again to Carbs who answers
him. Stitzer, Strunz, Butz and Melchers join in.

STITZER

I shall have to make a report
out --

EDDIE'S VOICE

Well, go make it. But don't
touch that boy!

During this, Stitzer has stepped up on the steps of
Manager's Building. Now he calls across group to Marlow.

STITZER'S VOICE

Mr. Marlow, the Manager's
waiting in his office --

Marlow turns from the group to Manager's building, CAMERA
PANNING, and as it PANS ACROSS wall of building, we

FEATHER WIPE

EXT. SETTLEMENT - MANAGER'S BUILDING - LATE DAY

46

CONTINUATION OF PAN from group in roadway across wall,
to Manager's Building. At the same time, CAMERA TRUCKS
FORWARD to doorway, where Stitzer is waiting for Marlow.
A light glares through the doorway. We hear the groans
of the dying man, mingled with the sound of the
generator working in the harbor below.

CAMERA MOVES UP the steps, and when it is on the top
step HALTS and, indicating that Marlow is turning to
look down into the harbor, PANS AWAY from the door,
across outside wall of building for

FEATHER WIPE OUT

EXT. HARBOR - LATE DAY - (MINIATURE)

- 47 CONTINUATION OF PAN SHOT across wall of Manager's Building to LONG SHOT of the harbor below, seen from Marlow's position on top step of the building. The steamer at the dock is feverishly loading ivory, its funnel smoking black. Lights go on by the loading cranes. The generator is loud in the night. CAMERA PANS BACK UP to wall of Manager's building and across it, and we

FEATHER WIPE

EXT. & INT. MANAGER'S BUILDING - LATE DAY

- 48 CONTINUATION OF PAN across wall of building, to doorway where Stitzer is waiting for Marlow to enter. We hear another sound over the generator and groans of the dying man; Eddie has begun to play again. This causes Marlow to look toward Eddie's quarters. CAMERA PANS in that direction. Eddie's door glows brightly -- the light is on.

BLAUER'S VOICE

(calling from
inner office)

Mr. Marlow?

CAMERA PANS BACK to doorway and TRUCKS FORWARD as Marlow goes through the door, past Stitzer. The light in the room is harsh, blinding.

STITZER'S VOICE

(from behind)

Look out!

CAMERA STOPS SUDDENLY and PANS DOWN. Almost at Marlow's feet, on a mattress, is the dying man. His face is wet with sweat. He looks up at Marlow.

STITZER'S VOICE (cont'd)

Mr. Brandenburg -- Mr. Marlow.

MARLOW'S VOICE

Hello.

Brandenburg just looks.

48 (CONTINUED)

STITZER'S VOICE

Right in there.

As Marlow looks up, CAMERA PANS away from the dying man, across floor and we

FEATHER WIPE

INT. MANAGER'S BUILDING - LATE DAY - (MINIATURE PROJECTION)

49

CONTINUATION OF PAN across floor and UP to door leading to Blauer's office. CAMERA TRUCKS FORWARD and through the door. Blauer is seated behind a desk in the far corner of the room, very busy filling out some report. We hear the sound of his busy pen as we approach him. Behind him are two windows -- one, in the left wall, looks out onto the fence; the other, in the right wall, gives us a view (on process screen) of the wrecked boat on far bank of the river.

CAMERA STOPS its forward movement when Blauer is in a MED. CLOSEUP. Brandenburg is heard to groan. Blauer stops writing at this, but does not look up.

BLAUER

(after a moment)

Close the door, will you, Mr. Stitzer?

STITZER'S VOICE

Yes, Mr. Blauer.

Marlow hears the door close behind him. Mr. Blauer has waited motionless and still without looking up.

BLAUER

The groans of the dying man make it difficult to work.

Now he begins again, scratching deliberate patterns across the paper.

fs

(CONTINUED)

BLAUER (cont'd)

A man who comes out here should have no entrails.

(suddenly he looks up)

Mr. Marlow, you've been a long time coming. The situation is serious. The up-river Stations must be relieved. There have been already so many delays. We do not know yet who's dead and who's alive.

During the above, Mr. Blauer has put his report in an envelope and has picked up a stick of sealing wax. On the word "alive" it breaks in his fingers. This appears to confound him absolutely. He stares at it for a while before he resumes speech.

BLAUER (cont'd)

Yes, -- and we cannot think what has happened to Mr. Kurtz.

(a quick look into Marlow's face - then back to the sealing wax)

He was warned. We all warned him. Yes, Stitzer?

STITZER'S VOICE

Oh, yes, we all warned him, Mr. Marlow -- but

Blauer darts a quick look at Stitzer -- then fixes his eyes on Marlow -- but somewhere below Marlow's eyes.

BLAUER

(speaking very quickly)

Mr. Marlow knows this Company is actually controlled by our Government. It occupies, in an English protectorate, a curious, a delicate position. We recognize the importance of Mr. Kurtz to our Government. It was not for us to stand against his wishes. He was interested in the country. He wished to explore, and now he's trapped up there -- perhaps -- well, I won't say. Questions might be asked by the people.

49 (CONTINUED)

STITZER

Mr. Kurtz is not popular in
certain quarters.

BLAUER

Mr. Kurtz is of course an
exceptional man. -- Mr. Kurtz --

Blauer's voice which has started to fade from the sound track is now overwhelmed by MUSIC. This music makes reference to Blauer's voice, to the groans of the dying man, to the tinkle of Eddie's piano, to the sombre overtones of the New York harbor. Blauer is seen to be still talking, but we cannot distinguish what he says. As this happens CAMERA STARTS TO PULL BACK smoothly but swiftly. Simultaneously with this movement of the camera, Blauer's image begins to wash out. CAMERA MOVEMENT SLOWS UP a little when it gets outside door of Blauer's office and then CAMERA STARTS TO RISE (ON THE CRANE) gradually and solemnly, but ANGLES DOWN to the floor so that we again see the dying man. This is the last clear impression we get on the fading interior.

DISSOLVE

EXT. SETTLEMENT, HARBOR AND JUNGLE - NIGHT - (MINIATURE)

50 CONTINUATION of CRANE SHOT. CAMERA CONTINUES THE UPWARD MOVE (matching its rising action on the interior shot). It MOVES UPWARD from the Manager's building and takes into the shot a view, from above, of the whole settlement. Still MOVING UPWARD, CAMERA PANS to take in the harbor, with the steamer far below loading in the glare of electric lights. CONTINUING THE MOVE UPWARD, it clears the harbor and takes in the black wall of the jungle beyond.

WIPE

EXT. STARRY SKY - NIGHT - (PAINTING)

51 CAMERA, MOVING UPWARD, comes now to a shot of the starry sky, which fills the entire frame.

DISSOLVE OUT

DISSOLVE IN

EXT. STARRY SKY - NIGHT - (PAINTING)

52

The dark grey shadow of Marlow SUPERIMPOSES itself over the shot of the starry sky. He is leaning against the mast of his boat and smoking his pipe. The shadow takes the pipe out of its mouth and the music introduces Marlow's voice.

MARLOW'S VOICE

(narrating)

That man inside jabbered about his Mr. Kurtz, and outside the silent wilderness surrounded this cleared speck on the earth, great and invincible, like evil or truth -- waiting patiently. The river -- glittering, glittering -- flowed broadly by without a murmur. Beyond the fence -- the forest -- and through the dim stir of that lamentable courtyard, the silence of the land went home to one's very heart -- a great silence around and above. Perhaps on some quiet night -- the tremor of far-off drums --

Sound of drums. We start a

SLOW DISSOLVE

INT. DINING HALL - NIGHT

53

SHOT of Blauer sitting at the enormous round dining table (with the other Company men - not seen as yet). OVER THIS is still SUPERIMPOSED SHOT of Marlow's shadow leaning against the mast of his boat, smoking his pipe. Marlow's SHOT WASHES OUT very slowly, and Blauer's SHOT WASHES IN.

As DISSOLVE COMPLETES ITSELF, we are on SHOT of Blauer, seated across table, in center of frame. The SHOT is from position of Marlow who is also seated at the table.

Marlow stops narrating and we begin to hear the voices of the Company men. CAMERA PANS as Marlow looks from one face to another. The men talk and eat simultaneously. There is no attempt to focus on faces for definite speeches; all the speeches will overlap preceding ones so that we will hear a jumbled conversation with important words and phrases (as underlined in dialogue below) standing out distinctly on the sound track.

COMPANY MEN'S VOICES

Just fossil --
If it were only possible to
establish a market elsewhere.
Because of substitutes.
Fabrications cannot be
discouraged.
Maintain a firm hand, always
a firm hand!
For his ivory and mine -
There must be --
Us bargaining, it's not worthy
of us -- our terms.
Must be accepted at all times!
The delays are of course
unavoidable -
My ivory!
Mr. Kurtz might not approve
Of the best ivory!

The talk continues but fades down under Marlow's voice as narrator.

MARLOW'S VOICE

(narrating)

They all seemed to be waiting
 for something, but all that
 ever came to them was disease.
 The word ivory rang in the air.
 You'd think they were praying
 to it. A taint of imbecile
 rapacity blew through it all
 like a whiff from some corpse.

The conversation of the Company men becomes louder, audible and distinguishable.

COMPANY MEN'S VOICES

Unavoidable delays --
The semi-annual reports show
nothing that would indicate
that one-third of one's
Commission --
You hear some very strange
rumors --
Nine months now --
No one --
As far as I know --
For ten pounds of prime ivory!
Why not?
Anything --
Anything can be done in this
country!
Prime ivory!

BLAUER

Mr. Marlow -- how long will it
 take to repair the riverboat?

As Blauer starts to speak, CAMERA PANS and CENTERS on him. As he speaks he wipes his mouth and throws down his napkin.

MARLOW'S VOICE

I haven't seen it yet.

BLAUER

The situation is serious. Very.

STITZER

It is thought back in Europe that an expedition to relieve Mr. Kurtz would be therefore ill-advised at this time.

BLAUER

It has been decided to withhold intelligence of his absence from the press.

STITZER

Shh!

Elsa has come in.

ELSA

You done for the day?

MELCHERS

Yes, Miss Gruner. We ran out of dynamite.

EDDIE

How's Brandenburg?

Elsa looks at Eddie.

STITZER

Well?

BLAUER

Things are very upset.

MELCHERS

He won't last the night.

BUTZ
 (How do you know?
 (Almost
 together (MELCHERS
 ((to Carbs, nearly
 (overlapping
 (Butz' "know")
 (Checkers?

Carbs lights a match and grunts assent. Butz starts to place checkers on the board.

CARBS
 (lights a cigar;
 between puffs)
 The fever, Mr. Marlow -- we
 have -- a very high -- death
 rate --

SCHULMAN
 More last month --

BUTZ
 (Four --
 (Together (EDDIE
 ((That's not counting the natives --

STITZER
 Of course not.

Carbs moves a checker. Butz returns the move. Blauer leans over toward Marlow, speaking under his breath.

BLAUER
 So -- Mr. Marlow --

MARLOW
 Yes --

BLAUER
 You can understand our anxiety --

STITZER
 It's up to you to bring him
 back, Marlow.

MARLOW
 Yes?

Blauer spells out the word Kurtz with his lips.

BLAUER

It's up to you, Mr. Marlow --
you must take us to him.

During this, Carbs and Butz have continued their checker game.

CARBS

And where you're going, Mr.
Marlow --
(he moves)
-- it's much worse.

Blauer rises. CAMERA TILTS UPWARDS to hold him.

BLAUER

Now -- when will the boat be
ready?

Others are rising. Marlow also gets up from table,
CAMERA MOVING UPWARD to level of his standing position.
The others, as they rise, throw down napkins, clear
throats, push back chairs, pick their teeth. Blauer
starts toward the door. Eddie goes over to the piano.

MARLOW'S VOICE

I haven't examined it yet. I
don't know.

On the word 'examined', Blauer halts.

CARBS

(still playing
checkers)
Up there -- in the interior --

BLAUER

(with a quick
look into
Marlow's face)
Let's say three months.

CARBS

(moves)
The Stations up river.

CARBS (cont'd)

They don't last long up there.

EDDIE

Shut up!

During the above, Marlow has been watching Carbs. Eddie starts to play something loud. Marlow looks from Carbs to Elsa. Her eyes are filled with tears.

BLAUER'S VOICE

Three months --

CAMERA PANS to Blauer as Marlow looks back at him.

BUTZ' VOICE

What's wrong, Miss Gruner?

BLAUER

(with another
quick look into
Marlow's eyes)

You are American, Mr. Marlow --
the absence of skilled mechanics
in these times explains much.
Still -- I cannot help thinking,
Mr. Marlow --

(for an instant
only, again
looks Marlow
in the eye)

-- is more than a mere
sympathizer. He holds
undoubtedly some position of
influence with our colonial
interests. Yes. -- Three
months -- that ought to do the
affair.

Blauer exits toward the door. The other Company men follow and for a moment their voices can be heard in the roadway outside.

SCHULMAN'S VOICE

Goodbye, Miss Gruner.

At the sound of Schulman's voice, CAMERA PANS back to the group around table.

ELSA

Goodbye?

SCHULMAN

I go away tomorrow.

EDDIE'S VOICE

The steamer leaves tonight --

SCHULMAN

I'm going up-river.

(looks at Marlow)

Two and Three will be hard up
for supplies. I go up by canoe --
not up to the top -- but as far
as I dare.

Elsa turns away from him. We hear the piano as Eddie
starts to play.

SCHULMAN (cont'd)

Goodnight.

Schulman starts away from the table. CAMERA PANS with
him as Marlow watches him. He passes Eddie, who is
playing very quietly, and goes out the door, making a
sharp turn out of scene.

CAMERA PANS BACK to Elsa as Marlow turns to her, and as
CAMERA PANS across wall, we

FEATHER WIPE

INT. DINING HALL - NIGHT

54 CONTINUATION OF PAN from door, across wall, to Elsa as
Marlow turns to her. Eddie is at the piano, still playing
very quietly - almost cautiously. Elsa looks at Marlow.
He is still standing.

MARLOW'S VOICE

Tell me -- what did he mean by
"Two and Three?" Are they
trading stations?

Eddie stops playing.

ELSA

That's right, Mr. Marlow --
(she continues
to look at him)

After a moment, Eddie starts playing again.

ELSA (cont'd)

There are three stations on
the river. Give me a pencil,
Eddie.

Still playing softly with one hand, Eddie hands her a pencil over his shoulder, and as he does this, Marlow catches a glimpse of his face. It is troubled. Eddie suddenly stops playing, and the moment is filled with a somewhat unpleasant chord.

Elsa takes the pencil, pushes away the checkerboard and clears a space on the table to make a diagram of the river and stations.

Eddie returns to his playing.

As Marlow looks down at the table, CAMERA FANS DOWN, CUTTING IN Elsa's hands.

ELSA'S VOICE (cont'd)

This is Number One -- the first
station --

As she says the word 'first' she draws the number '1'. Marlow's eyes leave the board and CAMERA PANS UP as he looks at Elsa.

Eddie's piano is still more cautious and now, as Elsa draws the heavy line of the river toward Marlow, the pencil can be heard cutting into the soft pine wood.

Now, as she starts to speak, CAMERA AGAIN FANS DOWN to the board.

ELSA'S VOICE (cont'd)

Here the jungle is very thick
but the river is deep. You
will manage this easily.

Her hand draws the Roman numeral two.

ELSA'S VOICE (cont'd)

De Tirpitz is here -- a young
man with a club foot --

(CONTINUED)

CAMERA PANS UP to Elsa. She is looking at Marlow. Then she looks back at the board as she draws the line of the river toward him and continues to speak. CAMERA PANS DOWN to the board.

ELSA'S VOICE (cont'd)

The Captain before you was
killed here.

CAMERA PANS UP to Elsa's face. She is looking at Marlow, but her hand on the board continues to draw the line of the river towards him until it is as far as she can reach. During the above, Eddie has stopped playing.

CAMERA PANS DOWN to the board. Her hand draws the Roman numeral three and, in the silence, turns the board around so that the mouth of the river faces Marlow.

ELSA'S VOICE (cont'd)

Station Three.

CAMERA PANS UP to Elsa's face and then, as Marlow sits down, CAMERA MOVES DOWNWARD to his sitting level. Elsa looks at him very steadily as she speaks.

ELSA (cont'd)

This is as far as Schulman will
get with his canoe. This
station is in very wild country.
It is maintained because it is
near the best elephants. For
the cheapest trade -- a few
glass beads or some calico --
the agents obtain great
quantities of prime ivory. But
they must be relieved often.
It is impossible to live as far
up the river as this for very
long. That is why you must
make every haste to repair your
boat. Beyond is unexplored.

CAMERA PANS DOWN to the board as her hand draws the river, very slowly, the pencil moving toward her.

ELSA'S VOICE (cont'd)

There are cannibals. Mr. Kurtz
is somewhere here.

(CONTINUED)

The pencil stops. There is silence. CAMERA PANS UP to Elsa's face as Marlow looks at her, then PANS OVER to the piano. Eddie's chair at the piano is empty. Marlow looks across the room, CAMERA PANNING, to the door leading to the other room. The door is just closing. CAMERA HOLDS on the door for a moment, then PANS away from it, back toward Elsa, and as it PANS across wall, we

FEATHER WIPE

INT. DINING HALL - NIGHT

55 CONTINUATION OF PAN from closed door, across wall, to Elsa as Marlow looks back at her. Their eyes meet.

MARLOW'S VOICE

(after a pause)

Are you trying to scare me?

ELSA

(slowly)

Are you frightened?

MARLOW'S VOICE

(almost a whisper)

No --

Silence.

ELSA

I believe you.

Another, longer silence, Elsa looking deeply into Marlow's eyes. Then her mouth smiles at him, her eyes, still serious, brightening. Her smile doesn't waver, her eyes burn on.

As CAMERA STARTS to DOLLY BACK from Elsa and light on set dims out, leaving only spot on her face, music takes over and we

DISSOLVE OUT

EXT. STARRY SKY - NIGHT - (PAINTING)

56

(As in previous transition). As the image of Elsa vanishes from frame, silhouette of Marlow leaning against mast washes in smoothly and quickly. Marlow's silhouette removes pipe from mouth and Marlow is heard as narrator.

MARLOW'S VOICE

(narrating)

It seems to me that I'm trying to tell you a dream -- but of course I can't -- it's impossible. We live -- as we dream -- alone.

On the word 'impossible', the silhouette of Marlow has started to fade from frame. After the word 'alone' music resolves itself or develops to accompany camera movement. After Marlow finishes speaking, CAMERA PANS DOWN off sky and we

DISSOLVE

EXT. SETTLEMENT AND WRECKED RIVERBOAT - NIGHT - (MINIATURE)

56a

LONG SHOT of the settlement seen from opposite bank of the river. A few lights glow on the hill. As this registers, the music has either finished or has resolved itself into a cool, dark, static, sustained phrase. This silence, or this effect of silence, is interrupted by the sound of a groan close to CAMERA.

On this cue, CAMERA PANS DOWN from the settlement, PASSES part of wrecked riverboat in f.g., and as it PANS past a piling which is part of the dilapidated pier, we

FEATHER WIPE

EXT. WRECKED RIVERBOAT - NIGHT - (SET AND PROCESS)

57

CONTINUATION OF PAN SHOT down from miniature of settlement past part of wrecked boat and piling, to register the dark form of a dying native (the one whom the Company men promised not to beat). He is lying in front of a rotting log, near corner of the dilapidated pier. He groans again. Slowly and painfully, he dips his hand into the muddy water and bathes his face.

MARLOW'S VOICE

(narrating)

I've seen the devils of the world, the devils that drive and sway men. Violence, and greed, and the devil of hot desire. But they were strong,

The native has started to crawl through the mud.

MARLOW'S VOICE (cont'd)

(narrating)

But here in this land I found
the flabby devil -- the flabby,
pretending, weak-eyed devil of
a rapacious and pitiless folly...

At sound of distant boat whistle, CAMERA PANS UP and OVER
onto process screen on which we see the shadowy form of
the steamer, smoking away in the distance. It blows its
whistle faintly and mournfully. CAMERA PANS OFF process
screen and onto wrecked riverboat.

MARLOW'S VOICE (cont'd)

(narrating)

How insidious he could be, too,
I was only to find out several
months later, and a thousand
miles up that river.

As Marlow finishes, CAMERA, CONTINUING TO PAN across the
boat, passes the piling, and we

FEATHER WIPE

58-59 OMITTED

EXT. WRECKED RIVERBOAT AND SETTLEMENT - NIGHT - (MINIATURE)

60 CONTINUATION OF PAN past piling across deck, toward front
of riverboat. The settlement is seen in b.g. CAMERA PAN
past a second piling and we

FEATHER WIPE

EXT. WRECKED RIVERBOAT AND RIVER - NIGHT - (SET, BACKING
AND PROCESS)

61 CONTINUATION OF PAN past second piling toward front of
riverboat. CAMERA REVEALS Elsa, in half silhouette,
standing near front of pilot house, looking up the river.
CAMERA HOLDS on her to register, then PANS onto process
screen on which we see a very beautiful SHOT of the river.

DISSOLVE OUT

DISSOLVE IN

EXT. REPAIRED RIVERBOAT - DAY - (SET, BACKING AND PROCESS)

62

FROM THE SAME ANGLE as in previous shot, another LONG SHOT of the river (seen on process screen). CAMERA PANS away from the river to SHOT of Elsa standing near front of pilot house, looking up the river. She is in the same position as in the night shot, but wears a different outfit. It is three months later.

Over this we hear voices of the Company men arguing, giving orders, etc.; also sounds of activity as the boat is loaded

CAMERA PANS as Elsa turns from looking up the river and starts walking alongside pilot house to the center deck. She passes a little group of chattering Company men, but does not stop.

DISSOLVE

EXT. REPAIRED RIVERBOAT AND WHARF - DAY - (SET)

63

CAMERA now assumes Marlow's position in the pilot house, looking through rear window. We now see the repaired condition of the boat. It is pulled up alongside the wharf and is smoking feverishly. It is filled with Company men, and there is tremendous activity on the wharf and bank of the river as the boat is loaded.

After a GENERAL SHOT of such activity, CAMERA FOCUSES on a little knot of Company men who are grouped around Elsa, their voices raised in excitement. The argument has been going on over the above action.

BLAUER

I can only repeat to Miss Gruner what has been made very clear to her --

COMPANY MEN

It's preposterous!
The river is no place for a woman.
There are regulations --
For the last time --
Miss Gruner, let us prevail on your good sense --
Mr. Kurtz will not be pleased--
Think of the inconvenience to us!
Pleased? He'll be very angry--
very angry! (cont'd)

(CONTINUED)

COMPANY MEN (cont'd)

We cannot permit it.
 It must be forbidden.
 How can we explain this in
 Europe?
 That's final.
 You must forbid Miss Gruner to
 come with us on this
 dangerous expedition.
Elsa darling --
Honestly -- I wish you'd change
your mind --
Your --
 The Captain, Mr. Marlow --

Elsa turns and looks toward Marlow at pilot house window.

BLAUER

Very well, then, I must assume
 the responsibility --

STITZER

The very grave responsibility,
 don't forget --

BLAUER

(cutting on
 the word
 'responsibility')
 I know what I do, Mr. Stitzer--

STITZER

'Course, Mr. Blauer -- I merely--
 of --

MARLOW'S VOICE

(cutting in
 on the word
 'Blauer')
 Excuse me --

Elsa is still looking at Marlow. Butz, by now, is also
 looking at him. Stitzer turns to him, but Blauer only
 gives him a glance and goes on glaring at Elsa.

MARLOW'S VOICE (cont'd)

I think we'd better get started.

BLAUER

Miss Gruner cannot sail on this
 boat --

STEERSMAN'S VOICE

(close by)

Mr. Marlow --

As Marlow turns into pilot house, CAMERA SWINGS from the deck, across inside wall of pilot house and we

FEATHER WIPE

EXT. & INT. PILOT HOUSE - DAY - (SET - PROCESS)

64 CONTINUATION OF PAN from deck, across inside wall of pilot house, toward the wheel at which the steersman is standing. On process screen b.g. we see the river and jungle ahead.

STEERSMAN

(dialogue to effect
that the boat is
ready to pull off)

The steersman exits. Throughout the preceding action we hear the argument going on among the Company men on the lower deck.

EDDIE'S VOICE

I don't think you have the
authority --

STIFZER'S VOICE

Authority! Ridiculous! Mr.
Blauer is in charge of this
station.

VOICES

I am responsible to Europe for
what goes on here --
Who are you to question it?
Mind you, I don't think it's a
good idea for Miss Gruner
to go --
Miss Gruner, I command you to
get off --
Oh, come on, Blauer, don't take
that tone --
Mr. Garriton, you have no right --

The argument has become unintelligible because of the amount of people involved. Marlow settles the whole thing by blowing the steam whistle. Then, as he turns from the wheel to side window, CAMERA PANS, and as it crosses superstructure of pilot house we

FEATHER WIPE OUT

EXT. REPAIRED RIVERBOAT - DAY - (SET)

65

CONTINUATION OF PAN as Marlow turns from wheel to the side window. The moment CAMERA PASSES superstructure beside the front window, it MOVES FORWARD to the side window, LEANS OUT and PANS to get a shot of leave-taking activity on the wharf and deck. Everybody who isn't sailing rushes ashore. There is much yelling of final instructions on both sides. Over this confused babble we hear Eddie's voice yelling:

EDDIE'S VOICE

Goodbye, Marlow -- Marlow!

CAMERA FOCUSES on Eddie on the wharf.

EDDIE (cont'd)

(calling up
to Marlow)

I won't see you again!

MARLOW'S VOICE

Why not?

The noise is almost too much for both of them.

EDDIE

(yelling)

Going home! Got my orders
today!

Eddie opens his mouth to go but a fresh fusillade of sound from the Company men on shore and on the boat makes conversation completely impractical. Eddie thinks better of it and now treats Marlow to some pantomime which includes an impression of a man blowing a bugle, a man saluting, marching, shooting a rifle and being shot.

MARLOW'S VOICE

You?

Marlow calls this as Eddie is fixing the rifle. Eddie has started the getting-shot business as he registers it. Marlow blows the steam whistle again and the boat starts moving along the wharf. Eddie, following alongside, calls up -

EDDIE

Take care of Elsa! -- Good luck!

65 (CONTINUED)

ELSA'S VOICE

(close by)

Poor Eddie -- I wonder what
he'll look like in a uniform---

At the first sound of her voice, CAMERA PANS away from
Eddie on the wharf, MOVES BACK into pilot house and PANS
across superstructure toward doorway.

FEATHER WIPE

INT. PILOT HOUSE - DAY - (DOUBLE PROCESS - SEE)

66

CONTINUATION OF PAN from side window, past superstructure
of pilot house to Elsa who has entered without Marlow
seeing her and is standing in the doorway.

The key on process screen indicates that the boat is
moving up the river, away from the station, and as
CAMERA PANS across the front window we catch a reflection
of Marlow at the wheel.

Then CAMERA FOCUSES on Elsa, she is not looking at Marlow,
but instead is looking out of the door toward the
retreating station.

MARLOW'S VOICE

Hello.

ELSA

(still looking
out)

Hello --

Now she looks at Marlow, almost smiling. Elsa is
apprehensive but she trusts Marlow absolutely. She looks
away again -- this time up the river before them and
Marlow, who is at the wheel, turns forward, CAMERA PANNING
to front window. His reflection can be seen in the glass
of the window, and then Elsa's, as she moves next to him.
The following dialogue plays over their reflections.

ELSA (cont'd)

Do you mind if I stay here?

MARLOW

Of course not.

They are both watching the river and not each others'
reflections.

MARLOW (cont'd)

I'm glad you won the argument--

ELSA

What do you mean?

MARLOW

I'm glad you're coming up the river. -- I guess I shouldn't be.

ELSA

I didn't win the argument.
I just didn't get off.

MARLOW

It's going to be dangerous.
(pause)
But you told me that -- the first day I came.

They are silent now for some time. There is only the sound of the engine, of the boat cutting its way through the muddy water, the grave, deliberate churning of the paddle astern.

MARLOW (cont'd)

Are you thinking about him?

ELSA

(simply -- nothing
dreamy or lyrical)
Yes -- You're a good navigator,
aren't you?

MARLOW

I've been on a lot of boats --
Don't know much about rivers,
though -- particularly this
one. -- You told me nearly
everything that first day --
two ivory Stations -- and then
darkness -- one of those blank
places on the map.

ELSA

He'll have a map.

MARLOW

Will he?

ELSA

He'll make one. He wouldn't leave it blank -- where he's been.

MARLOW

What will he think about your coming?

ELSA

I don't understand.

MARLOW

Will Kurtz like it that you're taking these risks for him?

ELSA

He despises cowardice -- even in women.

(after a moment's
pause; a little
less sure of
herself)

He doesn't know I'm here at all.

MARLOW

No?

ELSA

I was to wait for him in Europe. He was to come back for me. Four months ago. There were no letters. They wouldn't tell me anything at the Company. -- So I came out here in spite of them --- You see. I was afraid. --- He was almost too popular. There was no good reason for sending him to the Dark Country -- except to get him out of Europe. That's why I'm going to be along when they find him.

MARLOW

Do you think -- they'd rather not find him?

ELSA

He's needed in Europe now, badly. But I can't trust these agents. They're all afraid of Kurtz. That's why they know him.

MARLOW

Would that make any difference?

ELSA

It's impossible to know him without loving him.

MARLOW

How long have you known him?

ELSA

Do you mean how much do I love him?

MARLOW

--- No.

ELSA

We met nearly two years ago. I didn't like him at first. I thought he was, I don't know what. Cruel -- ruthless --. First impressions. I wasn't very intelligent or grown-up.

MARLOW

What made you change your mind?

ELSA

It's not easy to refuse him anything. He wanted to know me -- I got to know him.

MARLOW

Yes -- ?

ELSA

What's the word -- nobility. But that sounds stuffy, and he's anything but that. His laughter -- no, I can't tell you about him. You probably hate him now. He's just a demagogue in a uniform to a foreigner, to somebody who doesn't know him.

MARLOW

I think I know what Kurtz means to your people. I can't tell what he means to you.

66 (CONTINUED)

CARBS' VOICE
Are you talking about Kurtz?

As Marlow and Elsa turn to look at Carbs who has entered,
CAMERA PANS AWAY from the window, across superstructure
of pilot house, toward the door and we -

FEATHER WIPE

INT. PILOT HOUSE - DAY - (SET - DOUBLE PROCESS)

67 CONTINUATION OF PAN from front window, across
superstructure of pilot house, toward the door. CAMERA
PICKS UP Carbs, and HOLDS Elsa in close f.g. There is a
moment of silence.

(NOTE: During the balance of this scene, CAMERA sometimes
PANS around slightly to take in the focus of people who
speak, but always returns to the river seen on process
screen through the window and of course, the reflection
of those standing in front of it).

(NOTE: In staging, the door jamb is to be clear of
people for purpose of WIPING when Marlow exits at end
of this scene).

CARBS
I hope you don't mind my
joining you, Miss Gruner, but
I'm just about as welcome back
there as you are --
(he laughs faintly)

ELSA
Ask Mr. Marlow. He's the
Captain.

CARBS
The Manager would like to see
you, Mr. Marlow.

MARLOW'S VOICE
What about?

CARBS
Who knows? One of those
conferences of theirs. The
kind that never end. 'We want
for the guidance of the cause
entrusted to us by Europe,
higher intelligence, loftier
sympathy, a singleness of purpose.'

MARLOW'S VOICE

Who says that?

CARBS

They all do. But of course we wouldn't understand, Marlow -- we inferior races. So he comes here, a special being, as you ought to know.

MARLOW'S VOICE

Why should I know? -- I can't leave the wheel now. The river's dangerous here.

ELSA

It's dangerous all the way.

CARBS

You have a steersman.

MARLOW'S VOICE

The half-caste?

CARBS

(after another
pause)

Oh, yes, he's a prodigy, an emissary of forceful justice, and science and progress and the devil knows what else.

MARLOW'S VOICE

Who are you talking about?

CARBS

Kurtz, of course. Today he's in charge here. Next year -- two years more and -- but I dare say you know what he'll be in two years time. If we got him back.

Marlow rings a bell.

MARLOW'S VOICE

(calls)

M'Siri ---

(CONTINUED)

STEERSMAN'S VOICE

Yes, Master?

MARLOW'S VOICE

Come in and take the wheel.

CARBS

Marlow, you're an American.
What's your interest in Kurtz?

MARLOW'S VOICE

My job.

We have heard the steersman hurry into the Pilot House.
CAMERA PANS to include him as Marlow turns to him.

MARLOW'S VOICE (cont'd)

If anything looks bad you blow
whistle. Understand?

STEERSMAN

Yes, Master.

CAMERA PULLS BACK a little, during this, as Marlow steps
away from the wheel and the Steersman takes his place.

CARBS

Are you connected with the new
gang? The new order of things?
There was a letter of
recommendation.

ELSA

(interrupts on
the word 'of')

So you read the Company's
confidential correspondence?

CARBS

What do you mean?

ELSA

When Mr. Kurtz comes down the
river you won't have the
opportunity.

During this, Marlow turns to the door. CAMERA PANS and
as it crosses door jamb we -

INT. PILOT HOUSE & EXT. RIVERBOAT - DAY - (SET)

68

CONTINUATION OF PAN from front window across door jamb to the door. At the same time CAMERA TRUCKS FORWARD toward the door. Melchers appears.

MELCHERS

Mr. Marlow! The manager wants
to see you.....

(he sees Elsa)

Hello, Miss Gruner.

EUTZ

(calling from deck)

Mr. Marlow!

CAMERA CONTINUES MOVING through door onto deck, TURNS and MOVES FORWARD to the Company men who are seated in a group beneath the awning. They watch Marlow approach. We end up in a MED. CLOSE SHOT of the group.

BLAUER

Ah, yes, Mr. Marlow -- yes --

The men continue to look at Marlow.

BLAUER (cont'd)

When do we reach the second
station?

MARLOW'S VOICE

Don't you know?

Blauer just looks at him with his slight smile.

STITZER

We have none of us made the
trip before, Mr. Marlow.

MARLOW'S VOICE

As far as I can tell we should
get there tomorrow.

BLAUER

Mr. de Tirpitz will be very
impatient.

(CONTINUED)

STITZER

You understand it has been some time since he's been relieved.

MELCHERS' VOICE

(from direction
of pilot house)

Schulman went up of course, a few weeks ago with some supplies.

STRUNZ

(cutting in on
the word 'up')

Schulman!

STITZER

(cutting in
on end of
'Schulman')

Schulman went up with a canoe!

STRUNZ

A few canned goods. Mr. de Tirpitz must be almost starving.

STITZER

The point is, Marlow, we cannot afford to take our time on this trip.

BUTZ

(cutting in after
'our time')

There must be no delays.

MARLOW'S VOICE

Delays! Good---!

STITZER

(cutting in
after 'delays')

We're responsible for the life of Mr. Kurtz.

MARLOW'S VOICE

If you hadn't wrecked the boat before I got here --

(CONTINUED)

BLAUER
(cutting in on
the word 'got')
Mr. Marlow --

MARLOW'S VOICE
Yes?

BLAUER
Is there nothing to interfere
you from making full speed?

MARLOW'S VOICE
(at end of
the word
'speed')
What do you mean interfere?

Blauer shrugs very, very slightly.

MARLOW'S VOICE (cont'd)
Do you realize how difficult
this river is to navigate?

BLAUER
(quickly)
Precisely.

STITZER
Listen --

There is a pause.

MELCHERS' VOICE
Drums.

STRUNZ
Anything special?

Blauer shrugs his small shrug. We can hear the drums.

BLAUER
Mr. Marlow -- we are in a hurry.
Nothing must slow us up. Now,
if Miss Gruner --

(CONTINUED)

MARLOW'S VOICE

What about Miss Gruner?

BLAUER

Miss Gruner is engaged to Mr.
Kurtz.

MARLOW'S VOICE

I don't understand you.

MELCHERS' VOICE

(shouting)

She belongs to Kurtz!

STITZER

Quiet! What's wrong with you,
Melchers?

BLAUER

You are hired to pilot this
ship, Mr. Marlow. I don't think
Mr. Kurtz would be happy to
learn that you have allowed
anything to interfere with your
efficiency.

We hear the sound of a terrible crash. CAMERA SWINGS
OVER and we see that a low hanging bough has hit the
pilot house and is sweeping across over it.

69-76 (NOTE: From this point to the end of the sequence,
there is no attempt to break the action up into scenes.
Details cannot be worked out until Mr. Welles stages
his action on the set).

MELCHERS

Miss Gruner!

The whistle blows.

MELCHERS (cont'd)

Are you all right?

MARLOW'S VOICE

(yells)

Reverse engines!

STITZER

Melchers!

The limb of the tree has cleared the pilot house and, because the boat is still going forward, is brushing across the sailcloth awning. A branch catches up the awning and twists it loose.

Melchers seems somehow caught up in the big bough.

MARLOW'S VOICE

(yells)

Reverse engines!

The whistle is blowing steadily. Now, slowly, the engines start to reverse. The bough, with Melchers in it, still breaks its way across the boat, but more slowly as the boat's forward movement is checked.

STRUNZ

It's a snake! -- a snake!

Looking up into the bough Marlow sees that what holds Melchers in it is a great snake. It continues to sweep across the boat. The paddle thrashing wildly aft.

STITZER

Shoot it!

STRUNZ

(cuts in on 'it')

Shoot the snake!

MARLOW'S VOICE

No!

The bough has caught up the awning and twisted it loose.

MARLOW'S VOICE (cont'd)

Don't shoot!

But they are already firing into the bough.

MARLOW'S VOICE (cont'd)

You'll kill him!

A chaos of sailcloth, lines, the smoke of the Company men's guns.

MARLOW'S VOICE (cont'd)

You fools! You'll kill him!

The whistle still screams, so do the men and the native crew. The guns bark, the paddle clatters wildly. The boat has almost stopped but the bough still moves on back, Melchers staring down at the scene. Now it hits the smoke-stack, deliberately dislodges it, and knocks it off into the river. The smoke vomits black soot out on the deck onto the man and the snake holding him, covering the sail-cloth with soot, clouding the whole deck. The boat has stopped.

MARLOW'S VOICE (cont'd)

Stop the engines!

The white faces and white suits of the men are black. They go on shooting into the bough. The engine stops. So does the whistle. The smoke settles -- the black smoke from the engine ----- but the air thickens with the white smoke of the guns.

The boat is drifting backwards with the current so that the bough is coming forward again toward Marlow.

The men slow up on their fire, watching the bough with their guns. Nine feet of the great snake falls out of the bough, and Melchers, released, falls onto the deck at Marlow's feet.

Marlow kneels quickly, looking into his face.

MARLOW'S VOICE (cont'd)

He's dead.

With a nasty scrunching jolt, the boat runs up on the bank.

One of the native crew is chopping at the bough, and as Marlow looks up it falls with the snake on the deck. Marlow rises.

Elsa has come out of the pilot house. Marlow looks into her face as he rises from the corpse of Melchers.

(CONTINUED)

The men stand around and fire at the sooty, writhing thing until it has crawled free of the bough. Somebody throws the bough overboard. They go on shooting at the snake until it stops moving and lies motionless in the mess of dirty awning, lines, overturned tables and camp chairs.

The most of them stop. Finally only Stitzer is shooting. He goes on and on -- long after it's necessary.

Now Elsa is standing beside Marlow. Strunz stops shooting. They all stare at the snake.

In the silence the drums are heard again. Suddenly the snake stirs, and before anybody can raise a gun it slides, battered and blackened by soot, quickly and silently off the boat and into the jungle.

The drums are louder as we

DISSOLVE

EXT. RIVER - DAY-(MINIATURE)

77 The great trees moving past us phosphorescently in what is almost a fade-out. Faint sound of drums.

DISSOLVE

EXT. RIVERBOAT AND RIVER - DAY - (SET)

78 We see the burial of Melchers. CAMERA is ANGLING DOWN from a position on roof of aft cabin into the muddy water, the luminous panorama of big trees behind this. Elsa can be heard faintly saying a burial service. Beneath her voice comes faint sound of drums.

Melchers' body, stitched up in a sack, is heaved from below camera into the muddy water, creating a big splash. The drums grow louder still. We are on our way up the river again - through the towering jungle.

DISSOLVE OUT

EXT. RIVER - DAY (MINIATURE)79-
83

SERIES of LAP DISSOLVES showing jungle moving past the boat, the patter of drums on the sound track. Over these dissolves we hear Marlow's voice, narrating.

MARLOW'S VOICE

(as narrator)

Drums. A thousand drums. The steamer toiled along slowly on the edge of a black and incomprehensible frenzy. The prehistoric man was cursing us, praying to us, welcoming us -- who could tell? We couldn't understand because we were too far and couldn't remember, because we were traveling in the night of the first ages, those ages that are gone, leaving hardly a sign -- and no memories But the drums spoke to you -- out of the stone age... You didn't know the men in there. What thrilled you was just the thought of their humanity -- like yours, the faintest trace of a response to the terrible frankness of that noise, a meaning in it for you. And why not? The mind of man is capable of anything -- because everything is in it, all the past as well as all the future. A man can face that frenzy -- but he must be at least as much of a man as those on the shore. What's in there after all but truth? -- A man must meet that truth with his own true stuff. You wonder I didn't go ashore for a howl and a dance? Well, no -- I didn't. I had to watch the steering.

DISSOLVE

EXT. RIVER - DAY (MINIATURE)

84

MOVING PANORAMA of jungle. The drums have gone and we hear only the rhythms of the moving boat which fade also, so that toward the end of the following speech, Marlow's voice is heard in silence.

MARLOW'S VOICE

(as narrator)

The wooden banks slipped past us slowly, the short noise was left behind, the interminable miles of silence -- and we crept on, toward

85

The picture of moving jungle as we push through it up the river is now framed in by the window of the pilot house, and we can see Marlow's reflection again on the glass. Silence, except for the throb of the motor and the thrashing of the paddle blades aft. Then, in the glass, we see the Steersman come in. He takes the wheel from Marlow, and as Marlow steps away from the wheel, the ANGLE OF CAMERA SHIFTS SLIGHTLY and PICKS UP the head and shoulders of the Steersman. Marlow continues to look out through the window.

STEERSMAN

Look.

Now we see through the window and up the river to our right, a couple of little tin buildings and a landing.

STEERSMAN (cont'd)

Station Number Two, Master.

A man standing on the wharf, waiting for the boat.

MARLOW'S VOICE

Who's that?

STEERSMAN

Manager Station Number Two.

A smaller man, loaded down with a pile of clothing and personal effects, hurries out on the little dock.

STEERSMAN (cont'd)

-- Assistant.

MARLOW'S VOICE

You go back now by engine.

STEERSMAN

Yes, Master.

As Steersman exits toward the door, Strunz' voice is coming over on sound track.

STRUNZ' VOICE

(cutting in on
the Steersman's
'Yes')

The Manager says for you to

85 (CONTINUED)

CAMERA PANS toward the door as Marlow looks in that direction upon hearing Strunz' voice. Strunz is pushing the Steersman roughly aside as the Steersman goes through.

CAMERA PANS back to the window as Marlow turns to it.

MARLOW

What do you think I'll do?

STRUNZ' VOICE

(cutting in
on the word
'think')

This is the Station.

MARLOW

I know it's the Station.

On the word 'know', Marlow pulls the bell, his voice showing a little of the effort.

STEERSMAN'S VOICE

(from below)

Yes, Master!

The engines can be heard obeying the signal. The approaching dock has suddenly been crowded with natives, hoisting big tusks of ivory on their shoulders as they come out, all looking up at the boat. De Tirpitz, and particularly his Assistant, can be heard barking angrily at the natives.

STRUNZ' VOICE

Excuse me, Miss Gruner.

CAMERA PANS as Marlow looks quickly to the door and sees Strunz stepping aside to let Elsa come in. Strunz goes away. Marlow takes Elsa's eye for an instant. Then CAMERA PANS as he looks back at the dock, which is now almost below him.

MARLOW'S VOICE

What's this one like?

Again his voice shows effort. He is straining over the wheel, bringing the boat alongside.

MARLOW'S VOICE (cont'd)

Hold the wheel - just where it
is.

As Marlow turns to go to side window, CAMERA PANS and,
on superstructure beside front window, we

FEATHER WIPE

INT. PILOT HOUSE AND EXT. RIVERBOAT AND STATION #2 -
DAY (SET)

86 CONTINUATION of PAN from front to side window of pilot
house. At the same time, CAMERA MOVES FORWARD, LEANS
OUT of window and PANS toward rear of boat. We see the
rail crowded with Company men, and way aft one of the
native crew waiting with a line, looking toward CAMERA.

MARLOW'S VOICE

Okay.

The native understands. He calls out an order in
dialect and throws the line to some natives standing on
the banks, up to their knees in mud. They take the line,
run with it up to a tree and start to make it fast. Now,
as Marlow looks forward, CAMERA PANS ACROSS to take in
prow of the boat where a native is waiting with another
line.

MARLOW'S VOICE (cont'd)

Okay!

ELSA'S VOICE

This one?

MARLOW'S VOICE

Our new friend. The Number Two
Manager.

(yells to
native)

Okay! Go on!
(to Elsa)

Sorry!

During this last, CAMERA PULLS BACK into pilot house to
include part of wheel as Marlow takes it from her and
pulls it further starboard. Then CAMERA PANS to window,
as Marlow looks back toward the native.

MARLOW'S VOICE (cont'd)

(to native)

Go on! Go on!

The native forward, looking stupidly and a little sadly at Marlow, throws out his line. On shore the business of making fast proceeds fairly efficiently.

MARLOW'S VOICE (cont'd)

What's he like?

ELSA'S VOICE

I don't know. I haven't met him.

Another bell.

ELSA'S VOICE (cont'd)

They say he's not so nice. Bad blue blood.

The boat is successfully docked. The Company men can be heard chattering greetings and bawling out orders. Marlow turns to Elsa. CAMERA PANS across superstructure of pilot house, and we

FEATHER WIPE

INT. PILOT HOUSE - DAY (SET)

87 CONTINUATION OF PAN across superstructure of pilot house, as Marlow turns to Elsa. The doorway is behind her. Elsa looks at Marlow. Meuss comes into the pilot house, his face bruised from having been hit.

MEUSS

You American, yah?.....Close door.

He closes the sliding door and confronts Elsa and Marlow.

MEUSS (cont'd)

De Tirpitz back there by your Manager. They busy, don't see me here.

ELSA

What's happened to your face?

MEUSS

Ah, he hit me.

(CONTINUED)

MARLOW'S VOICE

{Who?

{

ELSA

{Let me fix it.

MEUSS

(cuts in on
the word
'fix')That's all right. He hit me
all the time. I am used to it.

MARLOW'S VOICE

What do you want with me?

MEUSS

Look out there.

He indicates the dock, and as Marlow turns to side
window, CAMERA PANS, crossing superstructure and we

FEATHER WIPE

INT. PILOT HOUSE AND EXT. STATION #2 - DAY (SET)

88

CONTINUATION OF PAN from front window of pilot house to
side window. At the same time, CAMERA MOVES to side
window, LEANS OUT and PANS to register natives on the
dock busy loading ivory under the supervision of the
Company men.

MEUSS' VOICE

Ivory -- prime ivory. No
fossil. All the very best.

MARLOW'S VOICE

Well?

MEUSS' VOICE

You never saw so much ivory.
All your life you never saw so
much. That's the most ivory
anybody ever got.During this, Marlow has turned back into pilot house.
CAMERA HAS ACCORDINGLY PULLED BACK and, as it PANS
across superstructure toward front window, we

FEATHER WIPE OUT

FEATHER WIPE IN

INT. PILOT HOUSE - DAY (SET)

89

CONTINUATION OF PAN across superstructure from side window as Marlow turns to Meuss and Elsa.

MEUSS

I tell you the truth.

CAMERA TRUCKS FORWARD as Marlow moves between Meuss and the door, but PANS to HOLD on Meuss. The door is behind Marlow.

MEUSS (cont'd)

All these months he beats me,
now I get back at him.

ELSA'S VOICE

Who are you talking about?

MEUS

De Tirpitz. He's telling them
it's his ivory. He takes the
credit. He lies. It's not his
ivory.

Suddenly Meuss is no longer looking at Marlow. He is looking past him, over his shoulder, his face frozen with terror. CAMERA PANS to Elsa as Marlow looks at her. She, too, is looking past him - towards the door. Following their look, Marlow turns to the door, CAMERA PANNING accordingly, and as it crosses superstructure of pilot house, we

FEATHER WIPE

INT. PILOT HOUSE - DAY (SET)

90

CONTINUATION OF PAN across superstructure of pilot house as Marlow turns from Elsa and Meuss to the door. It is open, and in it stands Luitpold de Tirpitz. He is looking past Marlow to Meuss.

BLAUER'S VOICE

Mr. de Tirpitz!

Blauer appears in the doorway behind De Tirpitz. Stitzer is hurrying up after him.

90 (CONTINUED)

BLAUER (cont'd)

Ah! -- Mr. Marlow -- Mr.
Luitpold de Tirpitz, the
Manager of Station Number Two.

DE TIRPITZ

Mr. Marlow. You seem to have
met my Assistant, Mr. Sebert
Meuss.

(he is still
looking past
Marlow at Meuss)

BLAUER

I beg pardon -- Miss Gruner.

De Tirpitz looks at Elsa, a surprised, almost insolent
look, then he turns questioningly to Blauer.

BLAUER (cont'd)

Miss Gruner is the fiancée to
Mr. Kurtz.

DE TIRPITZ

Yes?

(he looks
back to Elsa)

Is the ceremony to be held in
the jungle?

(he looks
at Meuss)

CAMERA PANS to Elsa and Meuss. Elsa is about to answer
but De Tirpitz starts speaking to Meuss.

DE TIRPITZ' VOICE (cont'd)

Mr. Meuss, I think you'd
better look after the loading.

Meuss, a very scared little man, starts toward the door.
CAMERA PANS with him and PICKS UP Stitzer, De Tirpitz
and Blauer who have continued talking during this
action. Meuss does not leave the pilot house.

STITZER

There's no need, Mr. de Tirpitz.
Everything is going along
regularly. Everything --

DE TIRPITZ

(cutting in
after
'regularly')

We're under-manned. Most of my
boys deserted two months ago.

BLAUER:

(cutting in
on 'months')

Deserted?

STITZER

(cutting in
on 'ago')

Our boys will be plenty. We
should be loaded any time.

BLAUER

(cutting in
after 'any')

Deserted, did they? Well, I
won't ask you why.

(to Meuss)

What do you mean with the ivory?

MEUSS

Don't you know who I am?

BLAUER

No, I don't.

MEUSS

(cutting in
on 'don't')

Have you forgotten? I'm not
his Assistant. He died. I
been working for him, but I'm
not his Assistant.

BLAUER

Then who are you?

MEUSS

I'm Mr. Kurtz' Assistant! I
came down with the ivory! It's
not his ivory! It belongs to
Mr. Kurtz.

We hear the sound of the whistle as Marlow blows it. It
is the first note of music which takes over as we

DISSOLVE IN

EXT. RIVERBOAT AND STATION #2 - DAY (SET)

- 91 SHOT, with music coming over, showing the natives, fore and aft, taking in the lines.

DISSOLVE

EXT. RIVERBOAT, RIVER AND JUNGLE - DAY (MINIATURE)

- 92- SERIES OF DISSOLVES, with music coming over, showing
95 the river and jungle as riverboat continues its journey.
Music comes down under the voice of Marlow as narrator.

MARLOW'S VOICE

(narrating)

Going up that river was like
traveling back to the earliest
beginnings of the world, when
vegetation rioted on the earth
and the big trees were kings.

DISSOLVE

EXT. RIVER - DAY (MINIATURE)

- 96 MOVING SHOT of the river seen from the boat as it moves
up between great walls of the jungle.

MARLOW'S VOICE

(narrating)

An empty stream, a great silence.
The long stretches of the waterway
ran on, deserted, into the gloom,
into this strange world of plants,
and water, and silence. Silence,
but not peace.

DISSOLVE OUT

EXT. RIVER AND RIVERBOAT - DAY - (MINIATURE)

97

LONG SHOT from slightly above, of the riverboat seen from the jungle itself. It looks very small and pathetic toiling up the river.

MARLOW'S VOICE

And on we went into that silence, along empty reaches, round the still bends, between the high walls of our winding way, reverberating in hollow claps the ponderous beat of the sternwheel. Trees, millions of trees -- massive, immense, running up high; and at their foot, hugging the bank against the stream, crept the little begrimed steamboat, like a sluggish beetle crawling on the floor of a lofty portico. Where the Company men imagined it crawled to, I don't know. To some place where they expected to get something, I bet! For me, it crawled towards Kurtz.

The voice of Carbs fades in on the soundtrack.

DISSOLVE

INT. PILOT HOUSE - NIGHT - (MINIATURE PROJECTION)

98

We dissolve in at exactly the same pace as we dissolved out from the last shot. Marlow's reflection at the wheel is seen in the window, and beyond it the ship's searchlight is playing on the dark river.

Carbs and De Tirpitz are somewhere behind the pilot house, unseen by Marlow. What happens now is a scene which is overheard rather than actually witnessed by Marlow. CAMERA HOLDS on the window of the pilot house, on the moving image of the jungle seen in the dull glare of the searchlight. On soundtrack, under the voices of Carbs and De Tirpitz, we hear, very faintly, the sound of drums.

CARBS' VOICE

Each station should be like a beacon on the road toward better things, a center for trade of course, but also for improvement, for instructions.

DE TIRPITZ' VOICE

Did he say that?

CARBS' VOICE

It's called idealism.

DE TIRPITZ' VOICE

He's crazy -- they're all
crazy --

Their voices continue, but the words become indistinguishable as Marlow begins to speak over them as narrator.

MARLOW'S VOICE

(as narrator)

It was De Tirpitz and Carbs. They were standing behind the pilot house and I guess they thought I couldn't hear them.

CARBS' VOICE

Anything -- anything can be done in this country.

DE TIRPITZ' VOICE

When one comes out here, you conceive, it's not to gaze at the moon.

CARBS' VOICE

Nobody here, you understand, here, can endanger your position.

Marlow has finished on the word understand. He continues.

MARLOW'S VOICE

(as narrator)

I could tell they were talking about Kurtz.

DE TIRPITZ' VOICE

Kurtz, of course.

CARBS' VOICE

He's up there.

DE TIRPITZ' VOICE

Yes --

(CONTINUED)

CARES' VOICE
Is he alone?

DE TIRPITZ' VOICE
Yes. He sent Meuss down the river with a note to me in these terms: "Clear this poor devil out of the country, and don't bother to send me any more like him. I'd rather be alone."

CARES' VOICE
And nothing since then, of course?

DE TIRPITZ' VOICE
Ivory.

CARES' VOICE
Yes, I know.

DE TIRPITZ' VOICE
Lots of it -- record consignments -- prime sort -- lots. Most annoying -- from him. Shows us in a bad light.

CARES' VOICE
No man can live in that climate.

DE TIRPITZ' VOICE
That's true.

CARES' VOICE
Ah! My boy, trust to this --
I say, trust to this.

MARLOW'S VOICE
(as narrator)
He meant the river. The lurking death, the hidden evil. The profound darkness of its heart.

There is a moment's silence.

(CONTINUED)

ELSA'S VOICE
(from doorway)
Hello.

At the sound of Elsa's voice, CAMERA PANS from front window across superstructure of pilot house and we -

FEATHER WIFE

INT. PILOT HOUSE AND EXT. STATION #3 - NIGHT - (SET)

99 CONTINUATION OF PAN from front window across superstructure of pilot house, to pick up Elsa standing in doorway. As she and Marlow talk, she walks forward to stand beside him.

MARLOW'S VOICE
You're up late.

ELSA
I can't sleep. Mr. de Tirpitz
and Carbs are still up.

MARLOW'S VOICE
I heard them talking.

ELSA
So did I. I'm afraid I
interrupted them.

During the above, CAMERA has PANNED back to the window. There is a short silence. Marlow is looking thru the window at the river seen in the dim glare of the searchlight. Elsa's reflection is on the glass next to his.

ELSA (cont'd)
Isn't it dangerous - this
sailing at night?

MARLOW
Yes.

ELSA
Can you hear the drums?

MARLOW
Yes -- I think so.

ELSA

They must be very far away.

MARLOW

See that?

Elsa looks in direction Marlow indicates with his head. Ahead, and to the left, we see Station #3 approaching. There is no sign of life -- it turns out to be a deserted station.

MARLOW'S VOICE (cont'd)

There it is.

He rings the bell.

STEERSMAN'S VOICE

(calling
from below)

Number Three, Master?

The action of the engine changes. The boat is slowing to a stop.

CARBS' VOICE

(from behind
pilot house)

What's happened?

Sound of the steam whistle as Marlow blows it. De Tirpitz has been heard, since sound of the bell, limping toward the pilot house door. Without turning, Marlow can tell from his voice that De Tirpitz has entered.

DE TIRPITZ' VOICE

Are you excited, Miss Gruner?

ELSA'S VOICE

What about?

.DE TIRPITZ' VOICE

There's just a chance he might
be here.

CARBS' VOICE

Who?

STEERSMAN'S VOICE

(cutting in right
at end of "safe")

Yes, Master?

MARLOW'S VOICE

The light.

CARBS' VOICE

What makes you think Kurtz
might be here?

DE TERPITZ' VOICE

He could be here.

The Steersman has reached the light. Now he turns it on the buildings of the Station. There is silence. CAMERA PANS OVER to the Station. The light plays slowly from building to building.

BLAUER'S VOICE

(calling out
some names)

_____!
_____!

STITZER'S VOICE

(calling out
a name)

_____!

BLAUER'S VOICE

Hello! _____!
Hello! _____
Hello! _____

Silence.

BLAUER'S VOICE (cont'd)

Hey, Marlow!

MARLOW'S VOICE

Yes?

BLAUER'S VOICE

Blow the whistle.

CARBS' VOICE

I'll blow it.

The whistle.

BLAUER'S VOICE
(over the whistle)
Hey, Marlow!

MARLOW'S VOICE
(over the whistle)
What is it?

The whistle stops.

BLAUER'S VOICE
Come down here.

MARLOW'S VOICE
No --

The whistle starts again.

MARLOW'S VOICE (cont'd)
(over whistle)
You come up here!

BLAUER'S VOICE
(over whistle)
What?

MARLOW'S VOICE
(over whistle)
I'd better stay by the wheel.

DE TIRPITZ' VOICE
(over whistle)
-----! Shut up with that whistle!

BLAUER'S VOICE
(over whistle
on after the
word "shut")
What?

MARLOW'S VOICE
(over whistle)
We might want to get started
quick.

CARBS' VOICE
(over whistle)
Why?

DE TIRPITZ' VOICE
(over whistle)
Stop that whistle!

On the word "whistle," the whistle stops.

DE TIRPITZ' VOICE (cont'd)
Listen!

MEUSS' VOICE
(from below)
Hello!

DE TIRPITZ' VOICE
Quiet!

BLAUER'S VOICE
What's wrong, Mr. de Tirpitz?

DE TIRPITZ' VOICE
(quietly)
Fools!

Finally there is quiet. Very faintly, drums are heard. Marlow is still looking out the window at the empty Station buildings. Elsa speaks in his ear:

ELSA
(into Marlow's ear)
Drums.

DE TIRPITZ' VOICE
What did I tell you?

During this, we have heard Blauer approaching the pilot house door.

BLAUER'S VOICE
Marlow! What do you make of this?

On the sound of his voice, CAMERA PANS from window toward door, and we -

INT. PILOT HOUSE AND STATION #3 - NIGHT - (SET)

101

CONTINUATION OF PAN from window across superstructure of pilot house, to door. Blauer pushes his way in. CAMERA PANS with him to include the others who are in pilot house -- De Tirpitz, Carbs and Elsa. Dialogue has continued during above camera action.

DE TIRPITZ

I told you strange things were happening on the river.

BLAUER

I was speaking to Mr. Marlow.

MARLOW'S VOICE

We'd better get off and take a look.

BLAUER

That might not be advisable.

DE TIRPITZ

You mean you're afraid?

Blauer turns to De Tirpitz with that faint smile of his.

BLAUER

Mr. de Tirpitz, why don't you go ashore?

DE TIRPITZ

All right, I will. Will you come too, Mr. Marlow?

BLAUER

Mr. Marlow must stay by the wheel.

DE TIRPITZ

In case you have to leave suddenly? Very well.

De Tirpitz goes out. Carbs looks nervously after him. The drums. A moment's silence, and then De Tirpitz can be heard yelling orders in native dialect.

(CONTINUED)

DE TIRPITZ'S VOICE (cont'd)
(orders in native dialect)

Marlow turns to the door. CAMERA FANS accordingly and,
as it crosses superstructure of pilot house, we

FEATHER WIPE

EXT. RIVERBOAT AND STATION #3 - NIGHT - (SET)

102 CONTINUATION OF PAN across superstructure of pilot house
as Marlow turns to the door. At the same time, CAMERA
TRUCKS FORWARD as he walks to door and through it onto
the deck. We hear footsteps of the others as they follow
Marlow out. CAMERA FANS OVER and we see De Tirpitz being
helped on the landing by the natives. This action is
played in darkness.

DE TIRPITZ

(calls)

You might give me a light.

BLAUER'S VOICE

(calls to
Steersman)

(command in native dialect)

The light moves around and picks up De Tirpitz. He is
on the landing, looking toward prow of boat waiting for
the light. Now he limps up the little dock toward main
building. The light follows him. He goes in. A pause.
Then he reappears and starts back to the boat.

BLAUER'S VOICE (cont'd)

(calling)

What did you find?

De Tirpitz stops at this and squints up into the light.

DE TIRPITZ

They're in there.

BLAUER'S VOICE

Why don't they come out?

De Tirpitz smiles.

BLAUER'S VOICE (cont'd)

(after a pause)

Are they dead?

(CONTINUED)

DE TIRPITZ

Yes.

The Company men can be heard reacting to this intelligence.

BLAUER'S VOICE

Fever?

DE TIRPITZ

No.

ELSA'S VOICE

Ask him who they are?

BLAUER'S VOICE

Who are they?

DE TIRPITZ

I can't tell. They haven't
any heads.

Sensation on board the boat.

CARBS' VOICE

Start the boat! Go on, Marlow -
start up!

BLAUER'S VOICE

(after the word
"Marlow")

Massacre!

During this, Marlow turns to Elsa. CAMERA PANS away
from the dock toward pilot house, and we

FEATHER WIPE

EXT. & INT. PILOT HOUSE - STATION #3 - NIGHT - (SET)

103

CONTINUATION OF PAN AROUND from dock to outside of pilot house as Marlow turns to Elsa. Then, as he walks into pilot house, CAMERA TRUCKS FORWARD. Sound of uproar comes from all over the boat. Elsa, Carbs and Blauer follow Marlow into the pilot house. CAMERA PANS AROUND as Marlow turns to look at them as they come through the door. Stitzer appears in door behind him.

BP

(CONTINUED)

STITZER

Don't you think Mr. Marlow had
better start up the engines,
Mr. Blauer? Those are war-drums.

BLAUER

By all means. By all means.

Meuss comes in.

CARBS

(after the
second 'all')

Start it up, Mr. Marlow!

MARLOW'S VOICE

Where are we going?

BLAUER

What do you mean?

MEUSS

We're going up the river.

CARBS

You're crazy! -- Start the
engines, Marlow!

STITZER

(on the word
'engines')

We can't go up! It's suicide!

ELSA

Of course we're going up!

MEUSS

(on the word
'going')

We're going up the river and
save Mr. Kurtz!

BLAUER

(after a pause,
deliberately)

There is a question, of course,
whether it would be safe to go
down, either. If the tribes
have arisen.

(CONTINUED)

CARBS

For God's sake, start the engines! We can't stay here! We'll all be killed!

BLAUER

There's some truth in that.

MEUSS

We've got our duty! Mr. Kurtz is in danger!

De Tirpitz comes through the doorway.

DE TIRPITZ

(as he comes in)

Mr. Kurtz is dead.

They all turn to him.

ELSA

Was he -- one of those down there?

DE TIRPITZ

He might be.

ELSA

I know he's alive.

DE TIRPITZ

You think so?

MEUSS

We can't desert him! We've got our duty!

DE TIRPITZ

Be quiet! Marlow, you must get us back to the Coast if you can.

BLAUER

(cutting in on the word 'if')

Just a moment, Mr. de Tirpitz. If we turn back now there will be some difficulty explaining matters in Europe. It might be very embarrassing.

CARBS

My God! -- You people care more
for your jobs than your lives!

STITZER

I'm afraid Mr. Blauer is right,
Mr. de Tirpitz. If Mr. Kurtz
is alive --

DE TIRPITZ

Go down there and look in that
building!

STITZER

No thank you.

DE TIRPITZ

There's war on the river! Do
you understand that? We've got
to get help from up the Coast!
We've got to get down there
and radio the English.

BLAUER

Very embarrassing --

STITZER

There's a canoe down there, Mr.
Blauer. Why not send one of us
down with some boys. They'll
make good time with the current.

MARLOW'S VOICE

Miss Gruner will go down with
him.

BLAUER

What's that?

MARLOW'S VOICE

I'm the Captain of this boat.
Miss Gruner is not going any
further. She's returning to
the Coast.

ELSA

But I don't want to.

MARLOW'S VOICE

I'm sorry.

BLAUER

Very well, Mr. Marlow, if you
take the authority.

MARLOW'S VOICE

I take the authority! I take all
the authority!

They all look at him.

DE TIRPITZ

Who's going with her?

MARLOW'S VOICE

You're not. Where's Mr. Strunz?
He's going.

MEUSS

(calling)

Strunz!

CARBS

(strong Portuguese)

STITZER

(interrupting;
calls)

Mr. Strunz!

STRUNZ' VOICE

(calling up)

Yes, Mr. Stitzer?

STITZER

Do you see that canoe down
there?

CARBS

(cutting in on
the word 'see')

You're all out of your heads!

STRUNZ' VOICE

Yes?

CARBS

We're going to be eaten by
cannibals so you can rescue a
corpse!

STITZER

Get it into the water. You're
taking Miss Gruner down the
river.

BLAUER

(to Meuss -- on
the word 'into')
Mr. Meuss, get ready provisions!

DE TIRPITZ

(cutting in on
Stitzer's 'You're')
Pick three of the best boys!

CARBS

(more strong Portuguese)

By this time Carbs has rushed out of the pilot house and is
heard yelling and cursing as he flounders down the length
of the boat, very angry and very, very scared.

CARBS' VOICE (cont'd)

(more strong Portuguese)

BLAUER

The Latins are excitable people.

DE TIRPITZ

All right, Mr. Meuss, hurry up.

BLAUER

(
(cutting in on
('right')
(It's very regrettable.

MEUSS

(I'm going!

BLAUER

(Very!

Everybody except Marlow and Elsa has left the pilot house, their voices growing fainter as they go. All this time Elsa has been moving slowly into the camera, the CAMERA SLOWLY MOVING towards her. Now Elsa's face fills the frame. Very distantly Carbs can be heard to curse.

DE TIRPITE' VOICE
(in the distance)
Quiet, Mr. Carbs!

CARBS' VOICE
You're all crazy.

This last was scarcely audible. Now there is silence except for the drums.

ELSA
(very quietly)
Should you do this?

MARLOW'S VOICE
You mustn't go further... I know that.

As music introduces the transition there is a very slow

DISSOLVE

EXT. STATION #3 - NIGHT - (SET)

104 MED. LONG SHOT of the canoe, seen from top of the aft cabin. Strunz is in the prow of the canoe, there are three natives with paddles, and Elsa is sitting in the back. It starts down the river. Elsa turns and looks back. The light swings across from the deserted Station and hits her. It remains on the canoe as the natives paddle away into the gloom.

DISSOLVE

EXT. RIVERBOAT - STATION #5 - NIGHT - (SET)

105 MED. CLOSE SHOT of the Company men looking after the retreating canoe.

DISSOLVE OUT

EXT. RIVERBOAT - STATION #3 - NIGHT - (SET)

106 CLOSEUPS of each of the Company men, their faces strained with anxiety. Then the faces of the remaining natives.

DISSOLVE

EXT. RIVERBOAT - STATION #3 - NIGHT - (SET)

107 MED. LONG SHOT down the river, seen from roof of pilot house. The canoe is gone. The river is empty. The paddle-wheel starts. The light swings around. CAMERA PAN following the light's progress, past bank of the river, the jungle, the buildings of the Station and HOLDS on the empty river ahead. The rhythm of drums changes. It is now even more violent, even faster, even louder, as we

DISSOLVE

EXT. REED HUT ON RIVERBANK - DAY - (MINIATURE)

108 LONG SHOT of the hut on the bank of the river, seen from the boat by daylight, as the boat approaches it.

- MARLOW'S VOICE

(narrating)

Some fifty miles beyond we
came upon a hut of reeds --

During the above narration, we

DISSOLVE

EXT. REED HUT ON RIVERBANK - DAY - (SET)

109 CRANE SHOT, with CAMERA MOVING DOWNWARD toward the hut. Marlow's voice, narrating, carries over from previous shot without a break. As he speaks, we DISSOLVE INTO a MED. CLOSEUP of Blauer, Stitzer and de Tirpitz in front of the hut, gathered around a piece of wood from which Mr. Blauer is reading. This happens during the course of the ensuing narration.

MARLOW'S VOICE

(narrating)

-- and on a stack of firewood
we found a piece of board with
faded pencil-writing on it.

(CONTINUED)

BLAUER

(reading)

'Work for you. Hurry up.
Approach cautiously.'

(he looks up)

There is a signature but it is
not legible.

(he hands it to
de Tirpitz)

DE TIRPITZ

Not Kurtz. -- A much longer
word. -- Maybe Schulman. --
'Hurry up.' -- Where? Up the
river?

He hands the piece of wood to Marlow. CAMERA TILTS DOWN
to a CLOSE SHOT of it in Marlow's hand and FOCUSSES on
the words 'Approach cautiously'.

SPITZER'S VOICE

Approach cautiously.

Marlow's hand lowers the piece of wood and CAMERA TILTS
UP to Stitzer's face as he finishes the word 'cautiously'.
CAMERA then includes Blauer and De Tirpitz. They are
looking up the river. CAMERA FOLLOWS their look and as
it PANS past trunk of a tree, we

FEATHER WIPE

EXT. RIVERBOAT AND RIVER - DAY - (MINIATURE)

- 110 CONTINUATION OF PAN past trunk of tree, to take in the
smoking riverboat waiting on the shore. CAMERA CONTINUES
TO PAN, finishing on the river ahead, and we

DISSOLVE

EXT. RIVER - DAY - (MINIATURE)

- 111 The boat is moving up the river. We are in the pilot
house, and as Marlow speaks as narrator, the drums are
heard over soundtrack.

MARLOW'S VOICE

(narrating)

The steamer seemed at her last
gasp, and I caught myself
listening on tiptoe for the
last beat of the boat. But
still we crawled -- on towards
Kurtz -- deeper and deeper
into the heart of darkness.

DISSOLVE IN

EXT. RIVER - FROM INSIDE OF PILOT HOUSE - DAY - (MINIATURE)

112 MOVING SHOT - from another angle, as boat continues up the river. The drums cease.

STEERSMAN'S VOICE

The drums have stopped, Master.

Blauer and De Tirpitz are in the pilot house with Marlow. We don't see them. We just hear their voices.

BLAUER'S VOICE

Mr. Marlow I think we will not proceed after sundown. Our light may be seen.

DE TIRPITZ

Do you think we aren't watched?

DISSOLVE SLOWLY

EXT. RIVER - DAY - (MINIATURE)

113 MOVING SHOTS - from angle of the boat. The engine can be heard to stop, the paddles slowing and stopping as the boat stops. Silence.

MARLOW'S VOICE

(narrating)

It was very quiet there.

DISSOLVE

EXT. RIVERBOAT AND RIVER - DAY - (MINIATURE PROJECTION AND SECTION OF PILOT HOUSE)

114 ANGLE DOWN to river, seen from the prow of the boat. Marlow is knocking the ashes out of his pipe onto the edge of the prow. As the dissolve finishes, we see the ashes fall into the river below and we hear the hiss of the live ash as it strikes the water. CAMERA TILTS UP from the river into the gloom ahead and on up to the silent trees above.

(CONTINUED)

MARLOW'S VOICE

(narrating)

The living trees might have been changed into stones, even to the slenderest twig, the lightest leaf. --- It wasn't sleep. --- It seemed unnatural, like a state of trance. You looked on amazed, and began to suspect yourself of being deaf. -- Then the night came suddenly, and struck you blind as well.

During this we have

DISSOLVED

EXT. RIVER - TWILIGHT - (MINIATURE PROJECTION AND SECTION
OF PILOT HOUSE)

115 Same shot as above at twilight.

DISSOLVE

EXT. RIVERBOAT AND RIVER - NIGHT - (SET AND PROCESS)

116 Same shot as above at night.

At first, very quietly, the bamboo effect begins. This is a queer, windy orchestration of hoots and whistles, produced by a big bunch of braves blowing on the tops of bamboo sticks of various sizes. After this is established, the voices of Meuss and Stitzer are heard, calling out to each other behind us.

MEUSS' VOICE

What's that sound?

STITZER'S VOICE

I don't know.

The bamboo effect is clearer and more defined. CAMERA PANS SLOWLY across the dark face of the jungle, up the murky river, around to the other bank -- and back, until a part of the boat is in the frame.

CARES' VOICE

(calling from
direction of
pilot house)

I know what it is.

CAMERA PANS to the pilot house. and as it crosses

EXT. RIVERBOAT - PILOT HOUSE - NIGHT - (SET)

117 CONTINUATION OF PAN across superstructure of pilot house to Carbs who is standing in doorway, a silhouette against the light inside. Blauer, Stitzer and the Steersman are behind him in the pilot house.

CARBS

Marlow!... Look.

He can be seen to put something to his mouth. There is a strange, winny sound -- almost in Marlow's ear.

MARLOW'S VOICE

(sharply)

What's that?

Carbs giggles foolishly. CAMERA TRUCKS UP as Marlow steps closer to him. What Carbs was blowing on was the top of an almost empty bottle of champagne.

STITZER

He's drunk.

CARBS

That's how they do it.

He blows again on the mouth of the bottle, making the same sound as before.

MARLOW'S VOICE

Where did you get that?

CARBS

(without lowering
the bottle)

Medical comforts.

(starts to
blow again)

STITZER

Somebody must have stolen it
from Garrigon.

CARBS

That's how they do it.
(blows again)

(CONTINUED)

BLAUER

Are you suggesting that the
natives in there are all
blowing on champagne bottles?

CARBS

Different sizes.

A lower, more ominous note is sounded from the invisible
orchestra in the jungle.

CARBS (cont'd)

That's a magnum.

Suddenly, and with real violence, Blauer strikes Carbs a
stinging blow with the flat of his hand. Carbs looks up,
dazed and stupid with drink. Stitzer, with a noise at
once like a growl and a whine, jumps at his throat. He
hangs there for a moment like a dog. Then, before the
others can pull him off, he lets go and runs toward other
end of the boat.

BLAUER

Stitzer!

(runs after him)

Stitzer!

Carbs giggles. The Steersman looks out after them,
something between wonder and hate in his wide blue eyes.

CARBS

Of course it isn't champagne
bottles -- it's bamboo --
different sizes of bamboo.

Sound of a gunshot, and then the hysterical voices of the
Company men.

BLAUER'S VOICE

(from the deck)

Stitzer! Don't do that!

DE TIRPITZ' VOICE

(on the "don't")

Put that down!

MEUSS

(on the "that")

He mustn't!

(CONTINUED)

FEATHER WIPE IN

INT. PILOT HOUSE - NIGHT - (SET)

118 CONTINUATION OF PAN across superstructure to Carbs and Steersman. The conversation of the Company men outside has continued excitedly but too low to be audible. The bamboo effect has stopped.

STEERSMAN

Those in there -- they know
that magic --

MARLOW'S VOICE

What magic?

STEERSMAN

Gun Magic.

CARBS

He means we should only use new
tricks. Tricks they don't know.
-- I wonder what Kurtz used. --

From the jungle comes now a new sound, lower than the others, sustained and vibrant. With another giggle Carbs raises the bottle to his mouth, opens his mouth to blow. Then he freezes in that position, his mouth open, his eyes staring. CAMERA has FOCUSED on his face and now MOVES DOWN very slightly to show a thin sliver of an arrow is through his neck. He drops the champagne bottle. Marlow hears it fall and watches him topple to the floor. CAMERA PANS DOWN to floor with the body. Marlow is still staring at Carbs' body when the Steersman falls on top of it, an arrow in his chest. The Steersman is dead but his eyes are on Marlow.

BUTZ'S VOICE

Mr. Stitzer has been hurt by
Mr. de Tirpitz --

At the sound of Butz' voice, CAMERA PANS UP from CLOSE SHOT of the dead men, to register Butz standing in doorway.

BUTZ (cont'd)

May we have the champ....

Butz has seen the bodies of Carbs and the Steersman. His eyes widen. Outside there is a terrible shout -- a command from the jungle. Drums fill the night as we

DISSOLVE OUT

EXT. RIVERBOAT AND RIVER - NIGHT - (SET)

119 MOVING SHOT of the jungle, seen from deck of the boat. The company men are running for their guns and looking around into the darkness.

EXTREMELY SLOW DISSOLVE

EXT. RIVERBOAT AND RIVER - DAWN - (FOG) (SET)

120 STATIONARY SHOT of the jungle from the lower deck. It is dawn. We can hardly see the jungle for the white mist.

MARLOW'S VOICE

(narrating)

When the sun rose there was a white fog, very warm and clammy, and more blinding than the night.

As Marlow speaks, CAMERA PANS SLOWLY AROUND, taking in the complete circumference of the boat, its outline perceived only vaguely in the thick fog.

MARLOW'S VOICE (cont'd)

(narrating)

What we could see was just the steamer we were on, and that was all. Our eyes were no more use to us than if we'd been buried miles deep in a heap of cotton-wool. It felt like it, too -- choking, warm, stifling.

Blauer's form appears vaguely in the mist.

BLAUER

Mr. Marlow, I think we'd better go at once.

Blauer moves out of the mist in towards CAMERA, squinting into the lens. Pause.

BLAUER (cont'd)

I authorize you to take all the risks.

MARLOW'S VOICE

I refuse to take any.

BLAUER

Well, I must defer to your judgment. You're Captain.

Now the head of the cannibal crew moves into the shot.

HEAD OF CREW

Catch'em -- catch 'em. Give 'em to us. Give 'em to us.

BLAUER

Who?

HEAD OF CREW

Those men in there. Bad tribes. You catch 'em. Give 'em to us.

BLAUER

To you, eh? What would you do with them?

HEAD OF CREW

Eat 'em.

TRUCKING SHOT as Marlow moves past the head of the crew into the mist and over to the rail, where he stands staring into the strange pattern of fog and jungle.

MARLOW'S VOICE

(narrating)

I guess I should have been horrified, but it occurred to me that my crew must be very hungry. Why they didn't go for us - I don't know. They were thirty to five. Big, powerful men, with not much capacity to weigh the consequences. It occurred to me I might be eaten by them before very long, but I admit that just then I saw -- in a new light, as it were -- how unwholesome the Company men looked, and I hoped, yes, I actually hoped, that I wasn't quite so -- so unappetizing.

INT. PILOT HOUSE - NIGHT - (SET)

118

CONTINUATION OF PAN across superstructure to Carbs and Steersman. The conversation of the Company men outside has continued excitedly but too low to be audible. The bamboo effect has stopped.

STEERSMAN

Those in there -- they know
that magic --

MARLOW'S VOICE

What magic?

STEERSMAN

Gun Magic.

CARBS

He means we should only use new
tricks. Tricks they don't know.
-- I wonder what Kurtz used. --

From the jungle comes now a new sound, low and the others, sustained and vibrant. With another pan the Carbs raises the bottle to his mouth, opens his mouth to blow. Then he freezes in that position, his mouth open, his eyes staring. CAMERA has FOCUSED on his face and now MOVES DOWN very slightly to show a hole in the liver of an arrow is through his neck. He drops the champagne bottle. Marlow hears it fall and watches him topple to the floor. CAMERA PANS DOWN to floor with the body. Marlow is still staring at Carbs' body when the Steersman falls on top of it, an arrow in his chest. The Steersman is dead but his eyes are on Marlow.

BUTZ'S VOICE

Mr. Stitzer has been hurt by
Mr. de Tirpitz --

At the sound of Butz' voice, CAMERA PANS UP from CLOSE SHOT of the dead men, to register Butz standing in doorway.

BUTZ (cont'd)

May we have the champ....

Butz has seen the bodies of Carbs and the Steersman. His eyes widen. Outside there is a terrible shout -- a command from the jungle. Drums fill the night as we

DISSOLVE OUT

EXT. RIVERBOAT AND RIVER - NIGHT - (SET)

119 MOVING SHOT of the jungle, seen from deck of the boat. The company men are running for their guns and looking around into the darkness.

EXTREMELY SLOW DISSOLVE

EXT. RIVERBOAT AND RIVER - DAWN - (FOG) (SET)

120 STATIONARY SHOT of the jungle from the lower deck. It is dawn. We can hardly see the jungle for the white mist.

MARLOW'S VOICE

(narrating)

When the sun rose there was a white fog, very warm and clammy, and more blinding than the night.

As Marlow speaks, CAMERA PANS SLOWLY AROUND, taking in the complete circumference of the boat, its outline perceived only vaguely in the thick fog.

MARLOW'S VOICE (cont'd)

(narrating)

What we could see was just the steamer we were on, and that was all. Our eyes were no more use to us than if we'd been buried miles deep in a heap of cotton-wool. It felt like it, too -- choking, warm, stifling.

Blauer's form appears vaguely in the mist.

BLAUER

Mr. Marlow, I think we'd better go at once.

Blauer moves out of the mist in towards CAMERA, squinting into the lens. Pause.

BLAUER (cont'd)

I authorize you to take all the risks.

MARLOW'S VOICE

I refuse to take any.

BLAUER

Well, I must defer to your judgment. You're Captain.

Now the head of the cannibal crew moves into the shot.

HEAD OF CREW

Catch'em -- catch 'em. Give 'em to us. Give 'em to us.

BLAUER

Who?

HEAD OF CREW

Those men in there. Bad tribes. You catch 'em. Give 'em to us.

BLAUER

To you, eh? What would you do with them?

HEAD OF CREW

Eat 'em.

TRUCKING SHOT as Marlow moves past the head of the crew into the mist and over to the rail, where he stands staring into the strange pattern of fog and jungle.

MARLOW'S VOICE

(narrating)

I guess I should have been horrified, but it occurred to me that my crew must be very hungry. Why they didn't go for us - I don't know. They were thirty to five. Big, powerful men, with not much capacity to weigh the consequences. It occurred to me I might be eaten by them before very long, but I admit that just then I saw -- in a new light, as it were -- how unwholesome the Company men looked, and I hoped, yes, I actually hoped, that I wasn't quite so -- so unappetizing.

(CONTINUED)

BLAUER'S VOICE

My God!

At the sound of his voice, CAMERA PANS AROUND. And as it does so, we

FEATHER WIPE

EXT. RIVERBOAT AND RIVER - DAWN - (FOG) (SET)

121 CONTINUATION OF PAN across mist and jungle as Marlow turns to Blauer. Blauer is several yards away and can barely be distinguished in the mist. He is standing at the rail, facing Marlow.

BLAUER

(hysterically)

My God!

DE TIRPITZ' VOICE

What's wrong?

Blauer begins to whimper and cry inarticulately. De Tirpitz appears in front of camera and hurries ahead of it to Blauer's side. CAMERA IS DOLLYING after him until Blauer and De Tirpitz occupy the frame in a MED. CLOSEUP. Blauer has been pounding on the rail with his left hand. De Tirpitz seizes his hand and starts to pull around.

DE TIRPITZ (cont'd)

Get ahold of yourself!

During this, CAMERA TILTS DOWN to register that an arrow has pinned Blauer's hand to the rail. Just as the arrow registers, the voice of Meuss is heard.

MEUSS' VOICE

Look!

This causes Marlow to look up, and as CAMERA PANS UP Meuss moves into scene from behind CAMERA and between it and the ship's rail, blocking the arrow from sight immediately after we have taken it in. Blauer is center and, as De Tirpitz goes around behind him to the rail to pull out the arrow, Stitzer hurries into the frame from behind Marlow and to Marlow's right.

STITZER

Mr. Blauer!

Screaming idiotically, Blauer seizes Stitzer with his free arm and hangs onto him, staring into the camera. Stitzer's back is to us. There is now the low, deadly sound of the first volley of arrows, thudding into the wood of the cabin, clattering onto the iron deck and pinging against the tin funnel. Stitzer looks over his left shoulder, up and off, so that his face registers.

STITZER (cont'd)

Arrows!

At this moment, De Tirpitz yanks the arrow out of Blauer's hand and Blauer shrieks with pain, seizes his hand and runs off behind camera, past Marlow's left. Stitzer's face is near camera.

STITZER (cont'd)

Down! Get down!

He drops out of the frame. CAMERA LOWERS as Marlow falls to his hands and knees and PICKS UP De Tirpitz, Stitzer and Meuss again, seen prone on the deck, guns cocked, looking out into the mist. CAMERA is almost directly on the deck. Another volley of arrows. A distant shriek from one of the native crew.

CAMERA PANS UP toward the aft cabin and we dimly see the form of one of the native crew crumple and fall from the roof to the iron deck. CAMERA PANS DOWN with it.

Sound of gunshots as Stitzer starts to shoot into the jungle wildly. CAMERA PANS OVER to register this and INCLUDES De Tirpitz and Meuss who join in but with a more careful aim.

Another rain of arrows. This time a large quantity have struck the pilot house and cabin beneath it with so much violence that CAMERA PANS AROUND to take in the spectacle of the arrows quivering in the sides of the ship.

We hear the sound of a sky-rocket.

MEUSS' VOICE

Look!

CAMERA PANS across to the jungle, as Marlow looks. We see the flare and sparks of a sky-rocket cutting white through the mist. De Tirpitz and Meuss are cut in at bottom of screen, their faces close to us on either side of camera. Another rocket goes up.

(CONTINUED)

CAMERA PANS during the following dialogue to pick up the men's faces as they talk.

DE TIRPITZ

It isn't lightning.

Another rocket.

MEUSS

It's fireworks!

DE TIRPITZ

How do you know?

Another rocket.

MEUSS

It's his magic. Fireworks!
Kurtz is alive!

DE TIRPITZ

Kurtz is alive. Look at this!

De Tirpitz holds up a steel-tipped arrow.

BLAUER'S VOICE

The arrow -- you pulled it out
of my hand. God!

De Tirpitz lowers the arrow.

MEUSS

See -- the attack has stopped.

CAMERA PANS slightly toward the jungle, losing the men.
De Tirpitz crawls over into CAMERA VIEW.

DE TIRPITZ

The natives are getting
civilized quick. This was the
stone age until just lately!
Look at this.
(indicates
the arrow)

Stitzer crawls into CAMERA VIEW to see.

STITZER

What is it?

DE TIRPITZ

It's an arrow -- a very
primitive weapon, except this
one has a steel tip!

Behind them, in the jungle, we see another rocket go up -
a big one. CAMERA PANS UP and HOLDS on it. It blossoms
in the mist above the jungle, lingers for a moment with
a shower of dimly perceived sparks and then disappears.
Another rocket rises into view and we

DISSOLVE

BLACK SCREEN

122 Marlow's voice is heard on sound track, carrying through
dissolve from previous scene.

MARLOW'S VOICE

(narrating)

I'm not disclosing any trade
secrets, but I want you to
understand now that Mr. Kurtz
had taken a high seat amongst
the devils of the land -- I
mean literally --

DISSOLVE OUT

DISSOLVE IN

EXT. NEW YORK HARBOR AND MARLOW'S BOAT - DUSK -
(PROCESS AND SET)

123

Marlow in his boat, leaning against the mast. His face almost fills the screen. He looks directly in lens of camera, continuing narration.

MARLOW

(narrating)

I have full information about these things; you see, I have the care of his memory. Well --he won't be forgotten. Whatever he was, he was not common. His--let's say his nerves--went wrong. He'd presided at certain midnight dances ending with unspeakable rites, which--I gathered--were offered up to him--to Mr. Kurtz himself. You can't understand. How could you? -- With solid pavement under your feet, surrounded by kind neighbors ready to cheer you or to fall on you, stepping delicately between the butcher and the policeman, in the holy terror of scandal and gallows and lunatic asylums--how can you imagine what particular region of the first ages a man's untrammelled feet may take him into by the way of solitude--utter solitude without a policeman--by the way of silence---utter silence, where no warning voice of a kind neighbor can be heard whispering of public opinion? These little things make all the great difference. When they are gone you must fall back on your own strength, your own capacity for faithfulness.

SLOW DISSOLVE

EXT. ROLLING MARSHLAND - NIGHT - (FOG) - (SET)

124

CAMERA is on shore, below the boat, ANGLING UP almost on the prow. A few arrows can be seen still sticking in the sides of the pilot house. The fog is very thick so that the boat is seen in semi-silhouette. Marlow's narration carries over, without a pause, from previous scene.

(CONTINUED)

MARLOW'S VOICE

(narrating)

I'm not trying to excuse or explain -- I'm trying to account for--for--Mr. Kurtz-- for the shade of Mr. Kurtz.

As the dissolve is completing itself, Butz moves into scene, into MED. CLOSEUP, occupying about one-third of the frame and almost completely in silhouette. His back is to CAMERA, and he is looking at the riverboat. As the dissolve completes itself, he turns to his right, his profile showing against fog, and speaks, almost biting Marlow's last word of narration.

BUTZ

Why do we leave the boat?

BLAUER'S VOICE

Because we can't go any further.

On sound of Blauer's voice, CAMERA PANS DOWN and to the right to Blauer who is standing with Stitzer below Butz and to our right. As CAMERA takes in Blauer he turns and starts moving down remainder of the little mud hill towards camera and slightly to the right of it, CAMERA PANNING with him, losing Butz who rushes down after him.

BUTZ' VOICE

Where are we going?

On the last word of Butz' speech, Butz appears in scene as he runs up to Blauer, past Stitzer. Stitzer speaks to Butz' back as he passes.

STITZER

Idiot!

CAMERA PANS ALMOST COMPLETELY AROUND, HOLDING Blauer, Butz and Stitzer as they now move up another slight rise in the muddy ground, even lower than the first one. At the top of this, the crippled figure of De Tirpitz, shows black against the white mist. This happens quickly and smoothly, dialogue running without a pause.

As CAMERA takes in De Tirpitz, it HOLDS on composition of De Tirpitz; Blauer, Butz and Stitzer coming up to him.

DE TIRPITZ

We're going after Kurtz.

(CONTINUED)

Blauer stops at this, somewhat below De Tirpitz and to CAMERA LEFT of him, glaring up at him.

BLAUER

I don't know what you mean by
'after him'.

De Tirpitz turns his head away from Blauer and looks into lens of camera, at Marlow.

DE TIRPITZ

How do you Americans say it,
Marlow? -- Dead or alive.

BLAUER

(steps up to
De Tirpitz'
level)

I don't like your attitude.

DE TIRPITZ

(looking back
at Blauer)

We can scarcely call ourselves
a rescue party now.

BLAUER

I don't like it!

DE TIRPITZ

You don't rescue a man who
shoots you with steel arrows--

Blauer moves up now, to right of De Tirpitz, but slightly below him, and looks up at him.

BUTZ

What do you do to him?

DE TIRPITZ

You capture him. You shoot him!

BUTZ

How do you do it?

STITZER

(suddenly)

You can't do anything!

The others turn to Stitzer. Silence. Blauer looks back up at De Tirpitz.

BLAUER
I shall have to report this conversation.

DE TIRPITZ
Who to? To Kurtz?

This stops them again. There is another short silence. Then Stitzer swings away and down toward camera. Leaning down, he picks up an armload of rifles. As he straightens with them, De Tirpitz speaks again.

DE TIRPITZ (cont'd)
Do you think we'll ever get out of here?

BLAUER
(shouting)
I don't like your attitude.

STITZER
(wheeling around
back to De Tirpitz,
also shouting)
Neither do I.

MEUSS' VOICE
Mr. Kurtz did not order that attack on the river--

Meuss moves into scene from behind camera, stopping as he achieves MED. CLOSEUP in extreme right corner of aperture, his back to camera. At sound of his voice the others turn to him and watch him as he comes into scene.

MEUSS (cont'd)
(after he has
stopped)
He called it off.

Another short silence and then Blauer turns back up to De Tirpitz.

BLAUER
Did you hear that?

De Tirpitz answers Blauer without turning to him, still looking at Meuss.

DE TIRPITZ

Yes, I heard it.

BLAUER

Meuss was his assistant--he's been with him up there--

De Tirpitz limps down towards Meuss and stops, still looking at Meuss. De Tirpitz is CAMERA RIGHT of Stitzer and on a level with him. He takes a rifle from Stitzer.

BLAUER (cont'd)

(calls down to
De Tirpitz)

Have you forgotten that?

DE TIRPITZ

(slowly, still
looking at Meuss)

No.

De Tirpitz starts to sling rifle over his shoulder, but the gesture is not completed -- Meuss' next line stops him.

MEUSS

They love him.

DE TIRPITZ

(rifle partly
raised over
his shoulder)

Who loves him? The cannibals?

MEUSS

Yes.

DE TIRPITZ

Why?

MEUSS

You don't know him. You haven't heard him speak.

(CONTINUED)

Blauer comes down towards Meuss and stops a little behind Stitzer, CAMERA LEFT of him.

DE TIRPITZ

What does he talk about?

MEUSS

Everything! -- Everything! He made me see -- things.

DE TIRPITZ

I thought he fired you.

MEUSS

That's true. He wanted to kill me -- but I don't judge him.

MARLOW'S VOICE

Kill you?

MEUSS

There was nothing on earth to prevent him from killing whom he pleased. I disobeyed him but I didn't clear out. Not that time. Not till he left me down the river later on. No, no, I couldn't leave him.

De Tirpitz turns away from Meuss, adjusting his rifle on his shoulder. As he turns, he catches Marlow's eye.

DE TIRPITZ

Come on, Marlow.

De Tirpitz starts up the hill, Blauer and Stitzer moving with him. Butz hurries up after them. CAMERA FOLLOWS between De Tirpitz and Blauer, somewhat behind them. Meuss runs along next to camera, sometimes a little ahead of it, trying to catch Marlow's eye and hold his attention as he goes.

MEUSS

I had to be careful, of course, until he got friendly again. He had the fever again, and after that I had to keep out of his way, but I didn't mind. I got to see a lot of him before he discharged me.

CAMERA, FOLLOWING the Company men on their journey, has reached the top of the little hill, before mentioned, and has descended the other side of it, a drop of three or four feet. Immediately beyond this there is another little hill somewhat higher than the others. De Tirpitz reaches the summit of this before the others. Now he stops. Blauer, Stitzer and the rest come up to a level with him and stop too, CAMERA ACCOMPANYING this movement.

As CAMERA HALTS, Company men are out of picture, but a part of De Tirpitz' head and shoulders are in frame, which is almost blank because of the thickness of the fog. Vague impressions of swamp can be seen stretching out into the distance. Above this there is a slight rift in the mist through which appear, silhouetted against the lowering sky, the outlines of a row of poles, each pole supporting a human head. These are sufficiently distant and obscured by the mist to make it impossible for the Company men to be sure of what they see.

BUTZ' VOICE

What are those things out there,
Mr. Blauer? Are they ----

DE TIRPITZ

You'd better run over and take
a look.

STITZER'S VOICE

The sky-rockets came from further
east, but we'd better find out --

BLAUER'S VOICE

Mr. Butz, just run out there far
enough to see.

DE TIRPITZ

Go on!

BUTZ' VOICE

Yes, Mr. Blauer.

Butz appears now in frame of camera as he moves out towards the row of heads and descends the hill. Stitzer, following Butz a few steps down the hill, MOVING CAMERA RIGHT, also appears in the frame. This movement is followed by the appearance of part of Blauer's head as he shifts position slightly and comes in CAMERA LEFT of composition. During this, De Tirpitz takes a step forward and now all three figures hold their positions, watching Butz as he makes his way across the marsh towards the poles.

Now Meuss' voice is heard again, close to Marlow. It sounds a little fronzied.

MEUSS' VOICE

He hated all this, but somehow he couldn't get away. When I had a chance I begged him to try and leave while there was time. He'd say 'Yes' and then he'd go off on another of his trips.

De Tirpitz turns sharply and looks to Meuss, at right of camera.

DE TIRPITZ

Trips?

Marlow, following De Tirpitz' eyes, looks at Meuss, CAMERA PANNING to EXTREME CLOSEUP of Meuss.

MEUSS

He'd disappear for weeks -- forget himself amongst these people -- forget himself -- you know.

During this, De Tirpitz has moved into frame again, back of Meuss and opposite Marlow.

DE TIRPITZ

These trips of his --

STITZER'S VOICE

What was he doing -- exploring or what?

MEUSS

Oh yes, he discovered lots of mountains....

During this, Stitzer's profile appears CAMERA LEFT and in CLOSE as Stitzer moves over to Meuss and confronts him.

(CONTINUED)

MEUSS (cont'd)
-- a lake, too -- Lake Kurtz.
I don't know exactly in what
direction. It was dangerous
to inquire too much. It must
be back there somewhere.

Blauer moves into the picture between Stitzer and De
Tirpitz.

BLAUER
Where?

MEUSS
Where we're going now, towards
the fireworks.

BLAUER
These expeditions were mostly
for ivory?

STITZER
But he had no goods to trade
with by that time.

MEUSS
There must be a good lot of
cartridges left -- even yet.

BLAUER
To speak plainly, he raided
the country.

DE TIRPITZ
Of course.

BLAUER
But how could he? He was alone.

DE TIRPITZ
He had the cannibals.

MEUSS
They adore him. What can you
expect. He came to them with
thunder and lightning, you
know, and they had never seen
anything like it -- and very
terrible - he can be very

They are all staring at Meuss.

MEUSS (cont'd)

You can't judge Mr. Kurtz --
you can't judge him as you
would an ordinary man.

DE TIRPITZ

Of course not.

BLAUER

Well -- I'm glad to hear you
say that, De Tirpitz.

DE TIRPITZ

Oh, no. Mr. Kurtz isn't judged,
at all, he's explained --

During this, CAMERA PANS VERY SLIGHTLY to center on De
Tirpitz.

DE TIRPITZ (cont'd)

-- and you're all good at that.
You've had experience for
several years now, explaining
things in Europe --
(with sudden
and terrible
ferocity)

Well, here's something you're
not going to get to explain!

De Tirpitz turns and starts down and away, and as CAMERA
PANS to cover this, the composition breaks and changes.

BLAUER

What do you mean?

De Tirpitz stops and turns back to him.

DE TIRPITZ

I've put up with it in Europe,
I had to. But I don't have to
here!

Butz runs into the picture from below and slightly from
the left. They turn to him. He stops.

BUTZ

They're heads! Up there on
those poles. Human heads!

STITZER

So?

BUTZ

But they aren't natives --
they're the heads of white
men.

DE TIRPITZ

(almost with
satisfaction)

The ones that were missing
at Station Three -- I thought
they'd turn up.

BLAUER

(looking into
Meuss' eyes;
slowly speaks
three names)

_____, and _____,
and _____?

BUTZ

Yes. And Schulman.

DE TIRPITZ

I thought so.

BLAUER

(under his
breath)

Shocking!

DE TIRPITZ

Oh, but why? That's how Kurtz
and the rest of them got their
power back in Europe. This
shouldn't surprise you. You've
seen this kind of thing in the
city streets.

STITZER

(quickly)

There is nothing to implicate
Mr. Kurtz.

BUTZ
There were natives' heads, too --

MEUSS
(suddenly)
They were rebels --

CAMERA PANS to center on Meuss.

DE TIRPITZ' VOICE
Rebels?

MARLOW'S VOICE
They look very subdued to me --

Meuss turns and looks into Marlow's eyes.

MEUSS
(desperately)
You don't know how such a life
tries a man -- a man like Mr.
Kurtz. Me, I'm a simple man.
I have no great thoughts. I
want nothing from anybody --
I don't understand.
(he looks from
face to face)
I did my best to keep him
alive and that's enough. I
had no hand in all this. I
have no ability. There wasn't
a drop of medicine or a
mouthful of invalid food. He
was shamefully abandoned -- a
man like that with such ideas.
Shameful! Shameful!

DE TIRPITZ' VOICE
I don't care what you do to me.
You or the cannibals. I'm
going to kill that man.

CAMERA PANS to center on De Tirpitz as he turns and
starts striding away, down into the marsh.

BLAUER'S VOICE
(calling
after him)
De Tirpitz!

(CONTINUED)

DE TIRPITZ

(as he goes,
without
turning)

I've put up with you upstarts
and pirates long enough! I
don't have to put up with it
out here! You drove me out
here!

De Tirpitz is out of the frame. His voice can still be
heard, but faintly and from a distance. CAMERA PANS
SLIGHTLY OVER to include the Company men.

DE TIRPITZ' VOICE (cont'd)

I'm going to kill him!

STITZER

What shall we do?

He turns to Blauer. CAMERA PANS and HOLDS on composition
of Blauer and Stitzer.

BLAUER

We might force him back to the
ship and lock him up --

Stitzer lifts up his rifle and shows it meaningly to
Blauer.

STITZER

Or?

Blauer looks after De Tirpitz and then back at Stitzer.

BLAUER

No -- no. Let's wait and see --

They look into each others eyes. Then Stitzer turns and
starts away, following De Tirpitz. Blauer, darting a
quick look into camera lens, follows him. CAMERA STARTS
MOVING after them, PICKING UP the moving figures of Butz
and Meuss. Music takes over and we

DISSOLVE OUT

DISSOLVE IN

EXT. TEMPLE, LAKE AND SHORE - NIGHT - (FOG) -
(MINIATURE - PROCESS)

- 125 ANGLE FROM SUMMIT OF HILL - LONG SHOT of the temple, showing the lake and savages on shore. As this dissolves in, De Tirpitz' back almost fills the frame. At the commencement of this action he moves away from camera towards process screen and downwards until his head and shoulders (which by this time are considerably smaller) disappear at the bottom of the aperture. Just as the dissolve is completing itself, Blauer, Stitzer and Butz appear, move several yards beyond camera and stop on either side of frame with their backs to camera, looking at the scene before them. After a pause they start down after De Tirpitz. CAMERA STARTS MOVING DOWNWARD as Marlow follows.

DISSOLVE

EXT. LAKE AND SHORE - NIGHT - (FOG)

- 126 ANGLING from position further down the same hill (missing the temple) to a LONG SHOT toward the lake, to take in the apparently limitless field of natives on their hands and knees on the ground in front of the lake. De Tirpitz, having appeared from bottom of aperture, is moving through the crowd. CAMERA is MOVING DOWNWARD as Marlow follows.

As dissolve completes itself, De Tirpitz is halfway toward the lake. He turns and looks back up towards camera as Blauer, Stitzer, Meuss and Butz walk into scene, picking their way among the natives.

CAMERA CONTINUES to DOLLY DOWN, HOLDING on the Company men in the sea of prostrate natives.

DISSOLVE

EXT. SHORE OF LAKE - NIGHT - (FOG) - (SET)

- 127 CAMERA is still ANGLED DOWN on field of prone natives so as not to take in lake and temple beyond. During action of the dissolve, CAMERA is DOLLYING DOWN bottom of hill towards the lake and Company men. At completion of the dissolve, CAMERA is as near the men and foot of hill as possible without taking in temple and lake. CAMERA STARTS to TILT UP -

QUICK DISSOLVE OUT

QUICK DISSOLVE IN

EXT. TEMPLE, LAKE AND SHORE-NIGHT-(SET AND PROCESS)-(FOG)

128

CONTINUATION OF THE TILTING-UP MOVEMENT, at the same speed as at end of previous speed, to a MED. CLOSEUP of the heads of the Company men looking out across the lake to the temple. Their positions match those in the last scene; Blauer, Stitzer, Meuss and Butz fairly close to camera and on each side of the frame; De Tirpitz as far from camera and as near to process screen as possible, looking back toward camera. Music lowers in volume to permit dialogue. Blauer turns and looks at camera.

BLAUER

What shall we do?

The others turn and look at Marlow, Stitzer moving slightly toward him.

STITZER

Well?

DE TIRPITZ

(calling out to
them from b.g.)

Kurtz is up there!

Blauer darts a quick look over his shoulder at De Tirpitz and the lake beyond.

BLAUER

What is that?

MEUSS

It's a temple.

Blauer looks apprehensively at Meuss, the others following his glance.

BLAUER

Yes?

(after a moment
looks back into
Marlow's eyes)

Well -- there are canoes.
Perhaps we should proceed at
once across the lake. -- But
suppose Mr. Kurtz is held
captive --?

STITZER

What are these natives doing
on their faces?

BUTZ

I never saw so many --

STITZER

I never saw them behave like
this.

BLAUER

Perhaps it might be wise -- I
mean to say -- to show our
friendly intentions --

Stitzer looks at him.

STITZER

Yes?

BLAUER

(in agony)

I mean --

Slowly Blauer drops to his knees and then, with some effort, to his hands and knees, in imitation of the natives, CAMERA PANNING DOWN to hold on this. After a moment, he turns his head up from the mud and looks at the others standing above him. (Their heads and shoulders are cut by the top of aperture).

DE TIRPITZ' VOICE

(calling)

What are you doing?

BLAUER

(angrily)

You see what I'm doing!

(to the others)

Come on! Get down!

Slowly Stitzer drops to his knees, looking at Blauer. Mr. Blauer speaks with some violence and, still without raising his head from the mud, looks up at Stitzer.

BLAUER (cont'd)

Get down!

(CONTINUED)

128 (CONTINUED)

Stitzer lowers his belly to the mud and imitates the action of Blauer. After a moment he turns his head up to Meuss and Butz.

STITZER

Get down!

Meuss and Butz almost together, drop down on the ground and put their faces in the mud. Company men are peppered, even here in the foreground, by as many natives as space will allow. The natives don't look up. They are motionless.

DE TIRPITZ' VOICE

(calling)

Not me!

Stitzer, his head still in the mud, turns and looks at Blauer.

STITZER

(under his breath)

He'll make them angry.

BLAUER

He'll ruin everything.

Stitzer makes a move for his gun.

BLAUER (cont'd)

No -- no yet.

Stitzer looks long at Blauer. Blauer returns his eyes to the ground. Then Stitzer does likewise.

Now CAMERA PANS BACK UP to include process screen showing temple and lake, and taking in De Tirpitz.

DE TIRPITZ

Coming, Marlow?

DISSOLVE OUT

DISSOLVE IN

EXT. LAKE AND SHORE - MOONLIGHT - (FOG)

- 129 CAMERA is in the lake, between temple and the shore (representing Marlow's position in canoe) and is ANGLING toward shore, to a MED. SHOT of De Tirpitz who is struggling with a canoe. After the action of the dissolve has completed itself, Marlow turns to the temple, CAMERA PANNING away from De Tirpitz, DOWN onto the water of the lake. The water moves past camera as Marlow paddles toward the temple. On the moving water we

FEATHER WIPE

EXT. LAKE AND TEMPLE - MOONLIGHT - (FOG)

- 130 CONTINUATION OF PAN from De Tirpitz on shore, across moving water of lake, to the temple which, supported by numerous pilings, towers black and ominous above the lake. It is much closer than in previous shots. As CAMERA PANS AROUND, it PICKS UP the tip of canoe.

CAMERA MOVES toward the temple as the canoe glides toward it, HOLDING on it, ANGLING from below until the canoe nears its base. CAMERA finally COMES CLOSE to ladder which extends up to floor of temple.

Now, indicating that Marlow is climbing the ladder, CAMERA TRAVELS UPWARDS. We catch in the background the texture of the water and light, as well as the pattern of the pilings under the temple.

As CAMERA MOVES UPWARDS, it TILTS UP to SHOT of the temple ceiling, showing it is covered with skulls. Then CAMERA PANS DOWN off the ceiling and we

FEATHER WIPE

INT. TEMPLE - MOONLIGHT - (MINIATURE)

- 131 CONTINUATION OF PAN DOWN from skull-covered ceiling to a LONG SHOT of the temple. The skull-and-bone decoration is carried throughout the interior. The place is dark, the source of light coming from the moon which shines in through the open front. At the far end of the structure, we discern a throne on a platform, and seated on the throne, the figure of a man -- Kurtz.

CAMERA TRUCKS FORWARD as Marlow starts walking toward the throne, and we

DISSOLVE OUT

The voice of De Tirpitz is heard, calling from the extreme distance.

DE TIRPITZ' VOICE

Kurtz! --- Kurtz!

Kurtz raises his eyes a little from the lens and looks past Marlow's shoulder toward front of the temple.

KURTZ

Who's that?

MARLOW'S VOICE

De Tirpitz...

Kurtz looks back at camera - into Marlow's eyes - inquiringly.

MARLOW'S VOICE (cont'd)

... the Manager of Number Two.

DE TIRPITZ' VOICE

(from a-distance)

Kurtz!

KURTZ

(looking past
Marlow again)

He must learn to pray --

There is a pause. Then Kurtz speaks again without looking into Marlow's eyes.

KURTZ (cont'd)

How many more of them?

MARLOW'S VOICE

Six -- counting me.

Kurtz is still not looking at Marlow, but is now searching the distances behind him.

KURTZ

I'm not counting you. You'd
never understand.

DE TIRPITZ' VOICE

KURTZ

Five -- I knew that -- in my
infinite wisdom.

DE TIRPITZ' VOICE

Kurtz!

MARLOW'S VOICE

A thousand to one.

Kurtz takes his eye again.

MARLOW'S VOICE (cont'd)

Or is it more? How many have
you got out there?

Again Kurtz shifts his look away from Marlow's eyes.

KURTZ

From the river to the mountains --
all the people are united.

MARLOW'S VOICE

And all you have to do is say
the word. --

DE TIRPITZ' VOICE

Kurtz!

Kurtz again looks into Marlow's eyes.

MARLOW'S VOICE

Are you going to eat us?

KURTZ

The superior races are not very
palatable.

Now from across the lake a cry goes up -- a savage cry --
an incantation. This is followed by an enormous swell
of mournful voices. A sort of huge barbaric choral
effect. Kurtz looks up at this.

KURTZ (cont'd)

They are praying to me.

(CONTINUED)

I have a gun. You won't leave
this place alive.

Kurtz has risen during this, CAMERA PANNING UPWARD to hold him in the frame. Above him we see part of the skull-covered rear wall.

KURTZ

I'll leave this place.

He is standing on the platform before the throne, looking out past Marlow, past the lake, to the multitude beyond. The choral effect grows in volume.

KURTZ (cont'd)

I have another world to conquer.

MARLOW'S VOICE

What world?

KURTZ

Down the river. Five more
continents and then I'll die --

The singing stops.

KURTZ (cont'd)

Civilization --

MARLOW'S VOICE

Is that all you want?

KURTZ

I want everything.

At this, Kurtz steps down from the platform - CAMERA PANS DOWNWARD, holding him. He starts walking toward front of the temple and in passing Marlow, he exits in f.g. close to camera. As Marlow turns to watch Kurtz, CAMERA PANS ACROSS skull-and-bone covered wall and we

FEATHER WIPE

INT. & EXT. TEMPLE - MOONLIGHT -(PROCESS AND BACKING)

133

CONTINUATION OF PAN across wall to PICK UP Kurtz walking away from camera toward front of temple. Outside, on process screen, we glimpse the lake and natives gathered on shore. CAMERA DOLLIES UP SLOWLY as Marlow follows Kurtz. Just as Kurtz achieves the opening, Marlow speaks:

133 (CONTINUED)

MARLOW'S VOICE

What are you going to do?

On the word "going" Kurtz lurches, almost collapsing, and clings to one of the heavy posts that supports the roof. Disturbed by the sudden movement of Kurtz, bats appear from the rafters and fly out through the opening. Marlow stops and looks up. CAMERA PANS UP to the ceiling and bats, and then, as Marlow looks back to Kurtz, CAMERA PANS DOWN, and we

FEATHER WIPE

INT. & EXT. TEMPLE - MOONLIGHT - (SET AND PROCESS)

134 CONTINUATION OF PAN DOWN from ceiling and bats, to Kurtz clinging to post. CAMERA TRUCKS closer to him and when it comes to a halt, Kurtz turns and looks at Marlow.

KURTZ

I'm -- I'm answering a prayer.

More bats fly through the scene. Kurtz smiles.

KURTZ (cont'd)

My angels!

From the distant shore there is now heard a low, weirdly harmonized wail from the multitude. Kurtz looks toward process screen on which the native horde, which has risen on its knees, now falls back into its original praying position. The Company men clumsily follow the natives' action.

Kurtz gives a short laugh, and straightens, looking out toward the crowd of prostrate blacks on shore.

KURTZ (cont'd)

There's Blauer -- and Stitzer --
and Mouss -- they're praying,
too. There comes one of them
in a canoe --

Following Kurtz' eyes, CAMERA PANS down toward the lake, and as it crosses floor of temple, we

FEATHER WIPE OUT

FEATHER WIPE ININT. FRONT OF TEMPLE AND EXT. LAKE - MOONLIGHT - (SET
AND TANK)

135 CONTINUATION OF PAN across floor of temple, down to
De Tirpitz as he paddles in canoe toward the temple.

MARLOW'S VOICE

De Tirpitz.

KURTZ' VOICE

Sacrilege.

As Marlow looks back at Kurtz, CAMERA PANS UP away from
lake and as it crosses floor of temple, we

FEATHER WIPE

INT. & EXT. TEMPLE - MOONLIGHT - (SET & PROCESS)

136 CONTINUATION OF PAN UP from lake, across floor of temple,
to Kurtz.

MARLOW'S VOICE

Is the lake supposed to be
holy?

KURTZ

The holy of holies. Where you
stand is taboo. The place of
the most high. Are you the
pilot of the river boat?

MARLOW'S VOICE

Yes.

KURTZ

That's a pity. I had plans for
you.

The sound of De Tirpitz paddling in the water can now be
heard and becomes louder as the scene progresses. Kurtz
looks down to him again.

KURTZ (cont'd)

These blasphemies must be
stopped.

MARLOW'S VOICE

136 (CONTINUED)

KURTZ

Or arrows.

MARLOW'S VOICE

Arrows with steel tips?

KURTZ

Yes --

DE TIRPITZ' VOICE

Kurtz!

De Tirpitz' voice is much closer now, as he is almost below the temple.

As Marlow looks down, CAMERA PANS DOWN toward lake and as it CROSSES floor of temple, we

FEATHER WIPE

INT. FRONT OF TEMPLE AND EXT. LAKE - MOONLIGHT - (SET AND TANK)

137 CONTINUATION OF PAN from Kurtz across floor of temple to lake. CAMERA PICKS UP De Tirpitz in canoe, not very far from base of temple.

KURTZ' VOICE

(over above
camera movement)

Speak English. I want Marlow
to understand.

(to Marlow)

If you ever can, Marlow.

DE TIRPITZ

(straining to
see into temple)

I can't see you.

He paddles out of sight, below camera frame, making toward bottom of ladder.

KURTZ' VOICE

I am not always visible.

Marlow looks up to Kurtz to see if he is smiling.
CAMERA PANS UP from lake, and as it crosses floor of temple, we

INT. & EXT. TEMPLE - MOONLIGHT - (SET AND PROCESS)

138 CONTINUATION OF PAN up from lake, across floor of temple, to Kurtz. Kurtz is looking down into the lake, and it is difficult to tell whether he is smiling. A pause.

DE TIRPITZ' VOICE

You're crazy.

At this there is a low sighing of a thousand voices from shore. Kurtz, looking up at this sound, walks up close to Marlow.

KURTZ

(line of dialogue to Marlow)

Kurtz walks up into a big CLOSEUP, his head and shoulders filling the frame. He turns away from CAMERA and looks out toward the natives on shore. On the back of his head we -

FEATHER WIPE

INT. TEMPLE AND EXT. SHORE OF LAKE - MOONLIGHT -
(SET AND PROCESS)

139 CONTINUATION OF WIPE across back of Kurtz' head, to take in shot of the native horde, on process screen, as the crowd rises to its feet and presses forward to the margins of the lake. Kurtz remains in f.g.

KURTZ

(calling down
to De Tirpitz)

You're lucky the tribes don't
speak English... Do you
threaten me?

DE TIRPITZ' VOICE

Yes!

KURTZ

(after a
deliberate
pause)

You're a brave man. Come up
here.

DE TIRPITZ' VOICE

I'll come up and kill you.

KURTZ
(calls to natives
on shore)
(speech in native dialect)

He is answered from the other side of the lake by a great shout, and on process screen we see the natives crowd nearer and nearer to the water, bearing out toward the temple, gesticulating, and their headman calling out in answer to Kurtz.

HEADMAN
(native dialect)

Kurtz now starts his oration, and CAMERA DOLLIES BACK a little to hold him in a slightly longer shot.

KURTZ
(oration in native jargon)

After he has spoken a sentence or two he pauses to allow his words to be interpreted by certain headmen stationed at various points around the lake. They echo Kurtz' voice in different dialects for the benefit of all the tribes.

INTERPRETERS
(translating Kurtz' message in
various dialects)

KURTZ
(continues oration in native
jargon)

INTERPRETERS
(translate Kurtz' message)

KURTZ
(continues in native jargon)

INTERPRETERS
(translate Kurtz' message)

KURTZ
(continues in native jargon)

Great excitement is shown among the natives as Kurtz finishes. Kurtz turns to CAMERA, blocking out the view behind him.

DE TIRPITZ' VOICE

Kurtz!

Kurtz turns away from camera, and we see De Tirpitz beyond, straightening up from his climb up the ladder onto the temple floor. He is holding a gun, and as he approaches Kurtz, Kurtz shouts, not in terror but as though it were a sort of symbolical or ritualistic completion to his oration.

KURTZ

(shouts to natives in jargon)

There is answering movement on the process screen and a great shout from the natives. They fall on their faces again. Kurtz looks out at them as this happens, then looks quickly back to De Tirpitz.

KURTZ (cont'd)

That's for you.

At this, De Tirpitz turns and looks out toward the crowd on shore. Kurtz chuckles, and De Tirpitz wheels back to him, menacing him with the gun. They confront each other.

KURTZ (cont'd)

De Tirpitz -- my beloved son,
in whom I am well pleased.

Silence. They look at each other.

KURTZ (cont'd)

(indicating, with
his head, the
temple behind
them)

Look back there --

De Tirpitz looks back down the temple. At the same time Kurtz moves toward camera so that his head and shoulders fill the screen. On this we PAN and -

FEATHER WIPE

INT. TEMPLE - MOONLIGHT - (SET)

140

CONTINUATION OF WIPE across Kurtz' head and shoulders as we PAN from entrance of temple to look down length of it toward the throne.

KURTZ

(over above
camera move)

What do you see?

Kurtz and De Tirpitz move into f.g. from back of camera.

DE TIRPITZ
(looking around)
Human heads -- thousands of
them. Ycu --

KURTZ
(cutting him off)
My compliments! They're yours.

De Tirpitz looks quickly back into Kurtz' face. Kurtz stops a movement towards him with his voice.

KURTZ (cont'd)
Beyond? What do you see beyond?

De Tirpitz glances at Kurtz, then looks slowly back into the temple.

KURTZ (cont'd)
A throne -- an empty throne.
Go and sit in it.

DE TIRPITZ
(stares at Kurtz
without moving)
I'm going to shoot you.

KURTZ
Why? -- If you do, you know what
will happen.

DE TIRPITZ
(slowly)
What happened to Schulman and
 and ?

KURTZ
(looking into
De Tirpitz' eyes)
To you, and to Marlow, and Blauer,
and Butz, and Meuss -- I won't be
able to stop it. I'll be dead,
you see. There will be anarchy.

(CONTINUED)

MARLOW'S VOICE

How about Schulman? And _____?
Couldn't you stop that?

On the word "Schulman," Kurtz turns and looks into lens of camera, at Marlow.

KURTZ

Yes. That wasn't anarchy --
it was law.

MARLOW'S VOICE

Whose law?

KURTZ

My law. They were traitors to
the state.

MARLOW'S VOICE

Your state?

KURTZ

You're a foreigner, Marlow.
Understand that our nation has
no borders. Humanity depends
on our race. Outside there,
are ten thousand savages. Until
I came, the most primitive of
mankind.

MARLOW'S VOICE

And now?

KURTZ

Now? They are enlightened,
the tribes unified in the
service of their leader.

MARLOW'S VOICE

Who pretends to be God.

KURTZ

(to Marlow)

The leader, the strong voice of
authority, is the highest
expression of our culture. The
fulfillment of superior race.
I tell you, God is made in the
image of man.

DE TIRPITZ

We were attacked on the river --

KURTZ

(turns head
slightly to
De Tirpitz)I called it off! Their natural
passions can't be controlled --

MARLOW'S VOICE

Natural --

KURTZ

(biting him
off as he
turns back to
Marlow)They know you've come for me to
take me away from them! They
love me. Do you understand that?

MARLOW'S VOICE

(cutting in
before the
word
"understand")They're afraid of you! You
must have told them we were
evil spirits.

KURTZ

(cutting in
after the
words "of you!")Don't you know what it is to
command souls? Greatness!
Can't you see what I mean to
them?

(to De Tirpitz)

Get up on that throne!(quietly turning
back to Marlow)

I'm going back down the river.

I've got history to write!

I'm just beginning! Beginning!

(to De Tirpitz)

Get up on that throne!

Here, more with his gesture than by any apparent effort,
Kurtz knocks the gun out of De Tirpitz' hand. We hear
it clatter on the wooden floor of the temple.

(CONTINUED)

KURTZ (cont'd)
Get up on that throne!

Slowly De Tirpitz starts to back away from Kurtz, toward the throne at the other end of the temple. CAMERA PANS slightly to keep De Tirpitz in frame.

KURTZ (cont'd)
Get up on the throne! It's
yours now. I leave it to you!
The power and the glory! It's
yours!

De Tirpitz continues walking to the throne.

KURTZ (cont'd)
The first real dictatorship!

Now Kurtz turns his head to entrance of temple and yells past camera to the natives on shore.

KURTZ (cont'd)
(speech in native jargon).

There is an answering yell from shore.

KURTZ (cont'd)
(speech in native jargon).

The answer is repeated. Kurtz turns back to speak to De Tirpitz who by now is seated on the throne in an attitude which expresses misery and failure at the hands of Kurtz.

KURTZ (cont'd)
(to De Tirpitz)
How does it feel? -- Are you
comfortable in the seat of
Heaven?

He gives a short, ironic laugh, then looks down to the floor and kicks the gun which he had knocked out of De Tirpitz' hand, across the floor toward side ledge of temple. The sound of the gun clattering across the wooden floor causes Marlow to look down quickly. CAMERA PANS DOWN to the floor and across to side ledge and we -

INT. FRONT OF TEMPLE AND EXT. LAKE - MOONLIGHT - (FOG) -
(MINIATURE)

141 CONTINUATION OF PAN DOWN to floor and across to side ledge of temple as Marlow watches the gun progress across the floor, sail out over the ledge and drop into the lake below. CAMERA HAS DOLLIED toward the ledge and PANNED DOWN. SHOT HOLDS on the broken surface of the water, and as the ripples quiet down, the reflection of the full moon in the sky becomes perfect, almost filling the frame. Over this we hear:

KURTZ' VOICE

Look! Is that the moon down
there below us?

Over the reflection of the moon we SUPERIMPOSE Kurtz' face and -

SLOW DISSOLVE

EXT. TEMPLE - MOONLIGHT - (FOG) - (MINIATURE)

142 We slowly DISSOLVE into the moon, apparently seen in the water, but as CAMERA PULLS BACK we see that it is the moon itself in the sky. CAMERA CONTINUES TO PULL BACK and takes in a complete picture of the temple, lake and natives on shore (as in the miniature long shot at the opening of this sequence). At the same time savage music is heard.

DISSOLVE

EXT. SHORE BESIDE LAKE - NIGHT - (FOG) - (SET)

143 Marlow, standing near the water, has his back to the Temple so that this scene, which requires considerable space, might be made outside. As far as CAMERA takes in, the ground is crowded with the crouching forms of natives. Near f.g. are the figures - also crouching - of Stitzer, Blauer, Meuss and Butz.

Kurtz walks into the scene from behind and to the left of camera. When his head and shoulders register in the composition, he stops. Beyond him, to his right and below, are the figures of the Company men. One by one they raise their heads and look up at him. Then Blauer, with some hesitancy, rises to his feet. He is followed by Stitzer, Butz and finally Meuss.

Kurtz walks slowly up to Blauer, CAMERA DOLLYING IN a few feet to carry this effectively.

BLAUER
(after a pause)
Mr. Kurtz --

Another pause. Then Kurtz moves over to Stitzer.

BLAUER (cont'd)
You remember Mr. Stitzer --

STITZER
We were most concerned, Mr.
Kurtz --

As they speak, the men are absolutely appalled by Kurtz' look which is penetrating but strangely vague and impossible to understand. Stitzer forces a smile.

STITZER (cont'd)
We rejoice that we have managed
to --

Kurtz has raised his hand to Stitzer's throat and Stitzer is pretty frightened by this. Kurtz straightens Stitzer's mud-soaked tie for him, much as a general reviewing his troops might alter the position of some article in a soldier's uniform.

STITZER (cont'd)
-- to -- to -- find you --

Kurtz has turned away from him and is now moving slowly past Meuss. When necessary, CAMERA PANS AND DOLLIES slightly to hold this action, which should be fairly close.

MEUSS
How do you do, Mr. Kurtz.
Remember me -- your old
assistant?

BUTZ
(as Kurtz
comes up
to him)
You don't remember me, I'm sure,
Mr. Kurtz. My name is Butz --

BLAUER
(starting to
say something)

Kurtz' eye has fallen on him again and Blauer stops abruptly. In the appalled silence, Kurtz looks over and then turns and starts away from them, CAMERA PANNING slightly to follow his move. The men stare after his retreating figure. Then suddenly Kurtz turns around and sticks out his tongue at them! Then, wheeling, he starts to run, CAMERA FOLLOWING this. The crouching natives don't even look up, but watch this with their eyes. Kurtz plunges amongst them wildly and finally falls on top of them. Still they don't move.

As the Company men start towards him we start to DISSOLVE, and music takes over: Kurtz struggles across the bodies of the prone natives, but the men bear down on him, and as the scene is washing out in the DISSOLVE they have him by his arms and legs and are lifting him off the black bodies across which he was sprawled.

DISSOLVE

EXT. SHORE BESIDE LAKE - NIGHT - (FOG) - (SET)

144 Kurtz (in the same position in the composition which he occupied in previous scene) is seen on a litter being raised up to the shoulders of a crew of natives. Company men are present in the scene, giving orders. There is no dialogue and no ad libbing. Only music. In the previous scene the Company men did not make towards Kurtz until action of the DISSOLVE commenced. As this scene appears on the screen, Kurtz is seen on the litter, but the action of raising him does not commence until the men in the DISSOLVE start to lift Kurtz.

After Kurtz is raised to the shoulders of the natives, they start to move towards camera. As the litter was raised, the natives all got to their feet. Through their number there now appears a native woman who breaks her way through them until she comes up to Kurtz on the litter. She hangs on to it. Finally the litter stops - Kurtz and the woman as close in as possible. But there are too many people, and Kurtz is too high for the girl to reach him.

Kurtz turns his head slowly to her and looks her full in the face, an expression of psychic hang-over -- of exhausted lust, cosmic disgust. When this is registered (if it does!), Kurtz looks away from her, forward -- and the litter proceeds past camera right as we -

DISSOLVE OUT

EXT. SWAMP - NIGHT - (FOG) - (SET)

145 LONG SHOT of the little plateau on which the procession spends the night on the way to the boat. CAMERA MOVES SLOWLY IN during this entire scene. A fire is being built. Ivory is being piled up. And Kurtz, on his litter, is carried up on the plateau and set down, CAMERA PANNING off the fire and ARCING AROUND to center on this as the DISSOLVE completes itself and starts to give way to another -

DISSOLVE

EXT. SWAMP - CAMPFIRE - NIGHT - (FOG)

146 Kurtz is propped up in his litter, behind him a great pile of ivory. He is staring into the fire. After a moment, he lowers his eyelids. There is a pause. In the distance can be heard the throbbing of drums.

BLAUER'S VOICE

Do you think he's asleep?

CAMERA PANS AWAY from Kurtz and right, to where Blauer, Stitzer and Meuss are seated, facing camera on the outside of the fire. CAMERA is in low position indicating Marlow is also seated at the fire. Blauer is looking at Stitzer who sits close to him. As CAMERA registers this, Stitzer looks over to Kurtz and back to Blauer. He nods. The drums are louder. Blauer looks out into the night, over and beyond camera.

BLAUER (cont'd)

How near are they?

Stitzer follows Blauer's look and, as he turns his head back to Blauer, Blauer looks at him. Stitzer shrugs. Blauer's eyes go back into the darkness behind Marlow, somewhat left of him.

BLAUER (cont'd)

I wonder how Mr. de Tirpitz is making out back there --

(looks sharply
into camera lens)

There will be no difficulty with the boat?

(CONTINUED)

MARLOW'S VOICE

I don't think so.

STITZER

(looks into lens
at sound of
Marlow's voice)

We can start away the moment we
get there?

MARLOW'S VOICE

Yes.

BLAUER

Good.

STITZER

If it wasn't for Kurtz, we'd
be on our way now.

BLAUER

(a little look
toward Kurtz)

Mr. Kurtz is very ill. We
must make every sacrifice.

As Marlow looks over to Kurtz, CAMERA PANS LEFT to take
him in. One eye is half open, glittering in the
firelight. When CAMERA registers this, he closes it.

BLAUER'S VOICE (cont'd)

We must of course rush help to
De Tirpitz when we get back.

As Blauer speaks, CAMERA PANS BACK to composition of the
three men.

BLAUER (cont'd)

His position is not enviable.
I would not care to be left
alone up there to govern all
those savages.

STITZER

But Mr. Kurtz insisted.

(CONTINUED)

BLAUER

That's true, Mr. Stitzer, he insisted.

MEUSS

Mr. Kurtz knows those people. He knows what's best.

BLAUER

That's true. He knows what's best. It's not for us to question.

STITZER

He had to leave someone in his place. After all, he'd made himself a God to them.

BLAUER

They made him a God. He subdued them to a great extent and brought many benefits. His methods were unusual but the circumstances --

STITZER

Required forceful leadership --

BLAUER

That's right, Mr. Stitzer.

STITZER

They made him a God because even among savages the great leader is recognized, and his attributes are god-like --

BLAUER

(after a pause;
slowly)

Mr. Kurtz was a very great man.

During this, Meuss has turned to look off toward the litter.

MEUSS

(sharply)
Mr. Kurtz!

STITZER

(looking
at Meuss)
What is it?

Stitzer turns toward the litter. As CAMERA STARTS TO
PAN toward it, Meuss starts to rise and almost shouts.

MEUSS

(almost
shouting)
Mr. Kurtz!

PAN finishes on litter, which is empty.

STITZER'S VOICE

He's gone.

A short pause.

BLAUER'S VOICE

(shouting)
Get him! Get him back! He
mustn't escape!

During this CAMERA RISES as Marlow rises and PANS BACK
to Blauer, Stitzer and Meuss who have all arisen.
During the following, CAMERA REGISTERS their departure
in various directions away from the campfire, down the
plateau, into the darkness.

STITZER

Meuss, you go that way!
Marlow -- there!
(starts off
toward the
back)
Everyone a different way!

Blauer rushes toward camera and past it to the left.

BLAUER

(as he goes)
Get him back!

(CONTINUED)

MEUSS

(to camera)

But be careful! They mustn't
hear us out there --

(runs out toward
camera, to the
right)

If they know.

BLAUER'S VOICE

Get him back! -- Look!

STITZER'S VOICE

What?

Stitzer has circled quickly around and now comes into view in a LONG SHOT. CAMERA PANS, following his dim, vague little figure as he plunges across the mud towards Blauer. During this, Meuss, running even faster than Stitzer, rushes into scene from behind camera and way to the right of it, and makes over towards Stitzer and Blauer.

MEUSS

(trying to
silence them)

Shhhhl

BLAUER

(pointing to mud
at his feet)

Look here!

MEUSS

Shhhhl

As Meuss passes camera, CAMERA MOVES IN after him, following him across the field, into the darkness, towards the others, holding on his running figure. Meuss has now come up to the other. Camera is still behind and MOVING IN. All the following dialogue runs rapidly and continuously.

MEUSS (cont'd)

The natives out there! They
mustn't hear us!

BLAUER

That's true.

(CONTINUED)

Stitzer has been near-sightedly examining the ground where Blauer indicated, since he came up to him. CAMERA now has MOVED IN on MED. LONG SHOT of the men. It PANS DOWN SLIGHTLY to pick up tracks and Stitzer kneeling beside them.

STITZER

Tracks. Fresh tracks.

BLAUER

Yes, and they must be his.
Come on!

Blauer trots out deeper into the darkness, followed by Stitzer, Heuss, and CAMERA, which FOLLOWS enough behind them to hold them in frame.

HEUSS

(as he starts
to run)

Shhh!

Stitzer is stumbling along, squinting at the earth beneath him as he runs.

STITZER

He's crawling on all fours.

Blauer's attempt to see the tracks in the darkness below him through the thick lenses of his glasses, almost causes him to fall on his face. Heuss drops a little behind and CAMERA loses him for the moment.

BLAUER

If we run, we can head him off.

STITZER

We might get in front of him.

HEUSS' VOICE

We are in front.

STITZER

(stopping and
looking back
over his shoulder)

What?

When Stitzer stopped, CAMERA STOPPED. Now CAMERA PANS off Stitzer and picks up Meuss. During following dialogue, CAMERA PANS again to hold the three men as they move toward one another.

MEUSS

Where are the tracks?

BLAUER

(making the
discovery)

There aren't any.

STITZER

If he gets back to the savages,
we're finished. In his
condition there's no telling --

BLAUER

(sharply)

Look!

STITZER

Where?

BLAUER

No. -- I'm wrong. -- I thought
I saw something stir there in
the mud. -- My nerves. -- I'm
not well.

MEUSS

Mr. Kurtz!

Meuss starts off into the darkness, running past camera. Stitzer and Blauer start after him, CAMERA PANNING with them and PICKING UP Meuss, slightly ahead of them. They are all in the shot as PAN COMPLETES itself. Meuss stops some ten or fifteen yards away and stands over Kurtz, crouching in the mud. As Stitzer and Blauer rush up, CAMERA TRUCKS UP with them.

MEUSS (cont'd)

Mr. Kurtz -- Mr. Kurtz.

CAMERA MOVES UP on a MED. CLOSE SHOT of Kurtz who is on his hands and knees. We don't see his face for his head is bowed. He looks beaten. The men, standing around him are looking down at him. CAMERA HAVING TILTED UP to hold all in the composition. Behind this can be seen the distant flickering of the campfire.

BLAUER

Well, Mr. Kurtz?

STITZER

Don't you think you'd better
let us take you back to the
stretcher -- Mr. Kurtz?

BLAUER

-- Where it's warm, Mr. Kurtz
-- where you can rest.

Slowly Kurtz raises his head and looks up into camera
lens - into Marlow's face.

KURTZ

I was on the threshold of great
things.

Music takes over, and we start a VERY SLOW DISSOLVE. The
Company men kneel and start to lift Kurtz to his feet.
As Kurtz achieves his feet, the outlines of all of the
men, dark against the distant campfires, disappear in the

SLOW DISSOLVE

EXT. SWAMP - DAWN (MIST) (SET AND BACKING)

147 The dawn sky has been slowly imposing itself on the
screen. In this shot, THE BOAT IS NOT IN EVIDENCE.

Against this dawn sky appears the struggling procession
-- Kurtz' procession, followed by the long train of
ivory-bearers, struggling up a very steep, slippery, mud
hill. The going is so difficult that they almost drop
Kurtz. The scene expresses the kind of slow-motion
struggle and strain characterizing a certain kind of
nightmare.

SLOW DISSOLVE

EXT. RIVERBOAT NEAR HEAD OF RIVER - DAWN - (MIST) (SET)

148 CAMERA is on shore, ANGLING UP toward the boat, seen in
the mist. This shot is similar to the previous scene in
the mist, showing the same subject, but now camera is
much nearer to the boat. (This scene will be made on the
set, with Shipman backing).

(CONTINUED)

As soon as CAMERA registers on the Company men at window, Blauer answers Butz.

BLAUER

What is it?

MEUSS

There on that pole. See -
they're holding it up.

MARLOW'S VOICE

What are you talking about?

Meuss turns around and looks directly into camera lens.

MEUSS

It's Mr. de Tirpitz. They've
cut off his head! They've got
it on a pole!

STITZER

Let 'em have it.

The Company men start to shoot out the window. Butz, then Blauer, turns and moves to front window, which is to camera left. They raise their guns and empty them in a steady volley at the unseen natives. Marlow turns back to the front window as CAMERA PANS across superstructure of pilot house, we -

FEATHER WIPE

INT. PILOT HOUSE - DAWN - (MIST) - (SET)

151 CONTINUATION of PAN across superstructure of pilot house as Marlow turns to front window through which we see the shore. The smoke from the gun-fire is rapidly filling the river. Natives have already fallen. More are falling as the men empty lead into them. There is terrible confusion. (The boat is rapidly leaving the scene behind them,) but the girl still registers, with her arms stretched out toward us. Lightning is seen flaring very distantly in the darkening sky behind us.

CAMERA HOLDS on this for a while and then PANS AROUND in pilot house, to the left, centering on Kurtz. As the expression on Kurtz' face registers, we

DISSOLVE OUT

- 152 MOVING SHOT of the river, seen from one of the front windows of pilot house. The boat is now headed properly. We do not reveal that we are shooting from inside the pilot house. (Vignette is not on.) The ANGLE is not straight down onto the water, but rather a SIDE ANGLE taking in portion of the river and a portion of the jungle growth along its bank.

MARLOW'S VOICE

(narrating)

The brown current ran swiftly
out of the heart of darkness,
bearing us down towards the sea.
And Kurtz' life was running
swiftly, too, ebbing, ebbing
out of his heart into the sea of
inexorable time.

A flash of lightning illuminates the scene.

DISSOLVE

EXT. RIVERBOAT AND RIVER - NIGHT - (MINIATURE) - (MIST)

- 153 DISSOLVES showing the boat progressing down the river.

DISSOLVE

EXT. RIVER & JUNGLE - NIGHT (MINIATURE) - (FIRE)

- 154 DISSOLVES showing the start of the jungle fire and its quick progress through the dry rot of the jungle.

DISSOLVE

EXT. RIVERBOAT AND RIVER - NIGHT - (MINIATURE)

- 155 DISSOLVES showing the boat continuing down the river, the jungle blazing all around. The last dissolve shows the boat approaching the green location.

DISSOLVE

EXT. RIVER AND INT. PILOT HOUSE - NIGHT - (SET) - (PROCESS)

- 156 As we dissolve in, CAMERA IS ANGLING through window of pilot house, but we do not reveal that we are in the pilot house. Vignette is not on, but now it appears as CAMERA PULLS BACK, taking in frame of pilot house window and picking up Marlow's reflection in the window as he

CAMERA PANS as Marlow turns from the wheel to MED. CLOSE SHOT of Kurtz who is lying on the litter at rear of pilot house. The windows (except for the front ones) are covered with rattan shutters, through which the jungle fire flickers. The oil lamp is lit.

KURTZ

Do you know why I ran away? I came down the river as far as Number Three -- and turned back. Last night you caught me crawling back to the jungle. Do you know why?

CAMERA MOVES FORWARD as Marlow walks to Kurtz and stands beside him, looking down.

KURTZ (cont'd)

I'm entirely sane, Marlow. Lunatics are sane before they die. I'm going to die tonight.

MARLOW'S VOICE

Do you know you're going to die?

KURTZ

(looks up at Marlow, into the lens)

Mm -- mm.

MARLOW'S VOICE

But there's someone you must live for --

Fire glows through the shutters.

KURTZ

The light! The light! Shut out the light!

MARLOW'S VOICE

There's Elsa --

KURTZ

Elsa --

(after a silence, laughs suddenly)

My intended!

(whispers)

Close the shutters!

MARLOW'S VOICE

The shutters are closed.

KURTZ

The light -- Elsa -- you must
explain -- everything --

MARLOW'S VOICE

I can't --

KURTZ

I want no more than justice --
(looks up into
lens again)

She loves me -- Marlow! You're
a little like me -- I thought of
leaving you in my place in the
temple instead of that fool --
what's his name?

MARLOW'S VOICE

De Tirpitz --

KURTZ

Well, why not go down the river
instead of me -- why not take
my place there? -- With Elsa! --

MARLOW'S VOICE

What?

KURTZ

You should appeal to her. You're
in love with her -- aren't you?
Why don't you marry her!

(laughs loudly,
then stops with
a choking cry)

The light! -- Shut out the light!

After a pause, Marlow sits down beside him. CAMERA LOWERS,
bringing Kurtz into CLOSEUP.

KURTZ (cont'd)

(smiles, then
laughs his
short laugh)

You came a long way for me,
Marlow, a long, hard way. It
was a good hunt and you caught
me alive. But I'm cheating
them. I'm going to be a martyr.
I'm going to die

MARLOW'S VOICE

You -- a martyr?

KURTZ

Oh, yes. I'm more than a hero already. Not to you, of course -- to my people.

MARLOW'S VOICE

Your people back there?

KURTZ

My race, -- the superior race. For them I'm more than a god. I'm every one of them. Think of it, Marlow. I'm a whole nation's long, golden dream. -- And to you -- a miserable wretch you once caught, grubbing for ivory in the bush, crazy with disease, who died on you in captivity.

MARLOW'S VOICE

You're more than that.

KURTZ

Or less?

MARLOW'S VOICE

Or worse.

KURTZ

Or worse....

MARLOW'S VOICE

How do you know you're going to die?

KURTZ

What I've had is fatal -- it's called power... Do you understand that? I think so --

MARLOW'S VOICE

You said I never would.

(CONTINUED)

KURTZ

You'll never understand Kurtz
-- the statue in the public park.
And there'll be one -- a big one
in very bad taste, and on this
day, every year, they'll make
speeches and lay wreaths at my
stone feet. And then the young
men will go off and get drunk
singing a song about me. -- No,
you'll never understand that.
-- Not what they make of me.
But you can see what I've made
of myself.

MARLOW'S VOICE

You said you ran away. I don't
understand that.

KURTZ

I was afraid. -- Understand this
much. -- Everything I've done up
here has been done according to
the method of my Government. --
Everything. There's a man now in
Europe trying to do what I've
done in the jungle. He will fail.
In his madness he thinks he can't
fail -- but he will. A brute can
rule only brutes. Remember the
meek, -- the meek. -- I'm a great
man, Marlow -- really great --
greater than great men before me
-- I know the strength of the
enemy -- its terrible weakness.
The meek -- you and the rest of
the millions -- the poor in
spirit. I hate you -- but I know
you for my betters -- without
knowing why you are except that
yours is the Kingdom of Heaven,
except that you shall inherit the
earth. Don't mistake me. I
haven't gone moral on my death
bed. I'm above morality. No,
I've climbed higher than other
great men and seen farther. I'm
the first absolute dictator. The
first complete success. I've
known what the others try to get.
I've gotten it in the one place
in the world where it could be
got. I'm the man on top -- the
one man. All the rest are six
feet underground where I buried
them. That's the game. Bury the
rest of them alive. Stay on top
yourself. I won the game, but
the winner loses too. He's all
alone and he sees mad

There is a flash of lightning, followed by a clap of thunder.

KURTZ (cont'd)

That's why I ran away. I ran from the face of darkness, and then as I started back down the river I saw that there was darkness there, too, and failure. So I hid in the charnel house where you found me, and then I ran again. Madness is better than defeat. Down the river is the light of reason, showing still behind the darkness, marking the evil, marking the shape of the original lie. I sound moral again. I'm not. I'm just practical. I know when to die.

Lightning and thunder.

KURTZ (cont'd)

I thought the time had come for me. The sun was low over the world, and my shadow was long, it would cover everything. I know now it's not long enough. No man's is long enough. The strong die with their dream. I am the first to die awake.

Lightning and thunder.

KURTZ (cont'd)

Our shadows are dark like night, and where they fall the jungle grows again. But the sun always goes down. Mine did. And the world has a darker shadow -- darker than mine. I'm going to die before daybreak -- I'm afraid to live. The dawn might find me a very little man.

Kurtz has shifted his gaze. Now he is staring, not toward camera lens, but beyond it, his eyes very wide.

MARLOW'S VOICE

Kurtz! -- Kurtz!

(CONTINUED)

Lightning and thunder.

MARLOW'S VOICE (cont'd)
What are you looking at?

KURTZ
The horror! -- The horror!

Kurtz' face freezes in an expression of terror. There is a flash of lightning and then a clap of thunder. CAMERA MOVES BACK very slightly from Kurtz' face and HOLDS. Again lightning and thunder. Then a sudden violent tropic rain hits outside with terrific and stunning impact. The pilot house sways beneath it. It is a real squall, which quenches the raging jungle fire. Wind, which has risen, now swells into a shriek and rips the little rattan shutters from the windows.

CAMERA PANS QUICKLY UP to show this. The rain pours in. CAMERA HOLDS just long enough to register, then PANS DOWN to take in Kurtz' face, the rain driving down on it.

Then the oil lamp is ripped from the ceiling. CAMERA PANS AROUND AND DOWN getting action of it as it whips across the floor, knocking out the light. The room is plunged into semi-darkness.

CAMERA PANS BACK to Kurtz. A blinding flash of lightning shows his face wet from the rain which pours down on it from the open windows.

Marlow rises. CAMERA ALSO RISES and, as he turns to walk to door, CAMERA PANS, and on superstructure of pilot house we

FEATHER WIPE

INT. PILOT HOUSE & EXT. RIVERBOAT - NIGHT - (RAIN)

157 CONTINUATION OF PAN across superstructure of pilot house. CAMERA DOLLIES FORWARD to door and out into the rain. Another flash of lightning illuminates the jungle. The trees rock from impact of rain and wind. The smoke from the quenched fire steams up in the jungle.

CAMERA PANS AWAY from the jungle and MOVES FORWARD as Marlow walks to the aft cabin. We see rain driving down on deck and across the little boat. Leaves, vines and other fragments of the jungle, torn out of it by the wind, sweep across frame as we

DISSOLVE OUT

EXT. RIVERBOAT & INT. AFT CABIN - NIGHT - (RAIN) - (SET)

158

CAMERA MOVES FORWARD and THRU doorway of aft cabin, out of the rain and into the room where all the Company men are gathered around a table, under a little oil lamp hanging from the ceiling. It is swinging violently, its light very bright. The room is filled with tobacco smoke. The action of CAMERA MOVING IN and DOWN to sitting position is a quick, simple move, and as CAMERA gets inside door we hear the door close, shutting out some of the sound of the storm.

Silence. CAMERA HOLDS on a composition of the men sitting at the table. CAMERA has moved around to a position which includes the door. The door opens. A member of the native crew stands in the doorway, his eyes white in the glare of the lamp. The storm behind him.

NATIVE

Mr. Kurtz -- he dead.

Another flash of lightning, illuminating the thrashing jungle behind him. Then thunder. As the Company men spring to their feet and rush out the door, music takes over from thunder. The men, rushing out the door, are picked out by another flash of lightning during which we

DISSOLVE

EXT. RIVERBOAT AND RIVER - NIGHT - (RAIN) - (SET)

159

CAMERA ANGLES DOWN from position on roof of aft cabin into the murky river broken by the heavy fall of rain. On sound track we hear faintly over music the voice of Blauer speaking the same burial service as Elsa spoke during Melcher's burial.

The Company men who rushed out of door during dissolve out in previous shot, move into this scene during action of the dissolve in. They carry Kurtz' body, sewed up in a sack. As the dissolve completes itself there is another flash of lightning, and they heave the body into the river (duplication of scene of burial of Melcher's) CAMERA PANNING to follow movement of the body. The body is lost from view in a big splash. As this happens there is lightning again and CAMERA STARTS PANNING UPWARD on the jungle trees.

FEATHER WIPE OUT

B

FEATHER WIPE IN

EXT. JUNGLE - NIGHT - (RAIN) - (MINIATURE)

160 CONTINUATION OF PAN SHOT UPWARD on gigantic trees of the jungle, dripping in the rain. (Duplication of camera action for shot following burial of Melchers'). During this we hear:

MARLOW'S VOICE

(narrating)

They buried something in the river.

Prolonged lightning. We're still PANNING as we

QUICK DISSOLVE

INT. PILOT HOUSE - NIGHT - (RAIN) - (PROCESS)

161 The UPWARD PAN SHOT from previous scene of jungle trees is carried over into this scene, at the same pace. CAMERA PANS UP to pilot house window, from which the shutter is torn and through which we see the jungle. It is the same section of jungle seen in preceding shot, illuminated by the same glare of lightning which holds during this quick dissolve.

CAMERA CONTINUES PANNING upward until we cut in a portion of the pilot house ceiling. (This is what Marlow would see, lying on the litter.) All this happens very quickly to match Marlow's short speech of narration. The glare of lightning has stopped, and Marlow is heard in semi-darkness:

MARLOW'S VOICE

(narrating)

And then they nearly buried me....
I nearly died of fever myself....
I nearly said my own last words
there on the river, and I found
that probably I'd have nothing
to say! But Kurtz had something
to say. He'd summed up -- he'd
judged. 'The horror!' True, he
died and I lived. Maybe that's
the whole difference; maybe all
the wisdom and all truth are
just compressed into that moment
of time in which we step over
the threshold of the invisible.

Music comes in again.

EXT. RIVERBOAT AND STATION #1 - DUSK - (RAIN) - (MINIATURE

162

LONG SHOT of the boat, looking very small, as it moves down the river in the steady rain. CAMERA, following the boat, picks up the bluff and the settlement of Station #1, as the boat moves into the mouth of the river and makes over to the little dock.

MARLOW'S VOICE

(narrating)

I saw him again. -- Months later,
at the foot of the river -- I
saw him. With Elsa. -- I saw
those eyes -- that wide immense
stare condemning, loathing the
whole universe -- piercing
enough to penetrate all the
hearts that beat in the darkness.

DISSOLVE

EXT. AND INT. DINING HALL - NIGHT - (RAIN)

163

CAMERA PANS toward doorway. IMPOSED on this is the image of Kurtz' procession, ivory-bearers and Kurtz himself, borne on the litter, in ABSOLUTE SILHOUETTE, this appearing in frame somewhat behind the action of the dissolve into exterior of dining hall. (Vignette is not on.)

CAMERA CONTINUES PANNING toward doorway and then MOVES FORWARD into the room. During the ensuing narration, as we enter the dark interior, the shadows of the procession become almost indistinguishable. At the same time there appears, framed by the doorway as CAMERA MOVES FORWARD, the serpentine length of the river, glittering dimly in the darkness. The outlines of the room are seen through it.

When we have passed the door and achieved the interior the CAMERA, on this secondary image of the river, PANS UP and takes in the grotesque outlines of the jungle trees rising above the river, making on the frame a queer, misty composition of trees, the moving figures of the procession (unrelated by proportion to this last) and behind all of this the texture of corrugated iron and the sharp angles which are the walls of the dining hall. Into the music has crept the suggestion of drums. During this, Marlow's voice is heard, narrating:

(CONTINUED)

(narrating)

Yes, he lived then before me.
 The vision entered the house
 with me -- the stretcher, the
 phantom-bearer, the wild crowd
 of worshipers, the gloom of the
 forests, the glitter of the
 reach between the murky bends,
 the beat of the drums, regular
 and muffled like the beating of
 a heart -- the heart of a
 conquering darkness.

The barely discernible image of the jungle procession has now faded out of the aperture, and in its place there fades into our perception the dimmest possible suggestion of the campfire, seen from a great distance. Outlined against this is the silhouette of Kurtz who moves directly toward camera until his black (though transparent shadow fills the aperture in MED. CLOSEUP. This action completes itself during the last words of the ensuing narration.

MARLOW'S VOICE (cont'd)

(narrating)

And the memory of what I'd
 heard him say afar there, with
 the horned shapes stirring at
 my back in the glow of fires,
 within the patient woods, those
 words came back to me.

The voice of Kurtz is heard now very close to us, but at the same time queerly dim.

KURTZ' VOICE

I want no more than justice --

The door, in far corner of the room, opens now, throwing a dim angled pattern of light across the corrugated iron wall at the back, seen through the silhouette of Kurtz. This washes out the last impressions of the jungle and the campfires, but the silhouette of Kurtz' head remains, although it appears more faintly in the composition.

Elsa comes out of the door and stops there, looking toward camera. As she speaks, there sneaks in on the sound track - very, very faintly - the love strains of Elsa's waltz. The instrumentation for this should be light and exotic and so arranged as not to appear like a music cue but more like the echo of an old tune.

(CONTINUED)

ELSA

Mr. Marlow?

KURTZ' VOICE

Marlow, why don't you take my place?

MARLOW'S VOICE

(narrating)

I saw them in the same instant of time -- his death and her sorrow -- I saw them together -- heard them together.

During this preceding narration, Elsa at back of the room, has struck a match and lit a small lamp. Vignette appears. She carries the lamp with her as she moves toward camera until, as she speaks, she is in MED. CLOSEUP, the light of the lamp showing her face and rendering the silhouette of Kurtz very pale so that as she moves in, it almost vanishes from the screen and only its outlines can be made out, framing her face.

The appearance of the light, however, and its intensification is synonomous with the appearance in their proper proportions of the shadow of Kurtz' eyes which gleam luminously into the lens.

ELSA

(looking intently
at Marlow)

You were with him when he died --

KURTZ' VOICE

The horror! The horror!

After Kurtz' voice is heard, the last indication of his silhouette dims off the screen and, as the sound of his voice fades away, his eyes glow out and disappear like dying coals. At the sound of his voice the tiny murmur of the waltz is no more. Elsa speaks directly he stops.

ELSA

You knew him well.

MARLOW'S VOICE

(after a short
silence)

I knew him as well as it's possible for one man to know another.

The music is out at the time the narration completes.
The voice of Kurtz is heard in the silence. (Vignette appears).

KURTZ' VOICE

The horror!

ELSA

You know what vast plans he had.
Something must remain. His
words, at least, have not died.

MARLOW'S VOICE

His words will remain.

ELSA

He died as he lived!

MARLOW'S VOICE

His end was in every way worthy
of his life.

ELSA

And I was not with him.

MARLOW'S VOICE

Everything that could be done --

ELSA

Ah, but I believed in him more
than anyone on earth -- more
than his own mother, more than
-- himself. He needed me! Me!
Forgive me. I -- I -- have
mourned so long in silence --
in silence . . . You were with
him -- to the last?

MARLOW'S VOICE

To the very end. I heard his
very last words.

ELSA

Repeat them. I want -- I want
-- something -- something --
to -- live with.

The voice of Kurtz is heard again still very dimly repeating over and over again his last words.

KURTZ' VOICE

The horror! The horror!

MARLOW'S VOICE

(narrating)

The dusk was repeating them around us, like the first whisper of a rising wind.

KURTZ' VOICE

The horror! The horror!

ELSA

His last word -- to live with.
Don't you understand I love
him -- I love him -- I loved
him!

MARLOW'S VOICE

His last words -- the last word
he pronounced was -- your name.

ELSA

I knew it -- I was sure.

Elsa's eyes are filled with tears but her mouth smiles. She looks above and beyond the lens of camera. Music takes over and we

DOLLY RAPIDLY BACK from her (in a shot similar to the dolly away from Blauer at the end of the scene in his office, the difference being that we do not move upwards). Elsa is spotlighted, as we DOLLY BACK the set lighting dims out so that as this shot completes itself, Elsa is seen very small in the aperture in a LONG SHOT with nothing but darkness around her. As this happens -

DISSOLVE OUT

EXT. SETTLEMENT, HILL AND HARBOR - NIGHT - (RAIN) -
(MINIATURE)

164

The following action must be perfectly smooth but tremendously rapid. If the mechanics of moving away from the miniature precludes this maximum of speed, then we should pull frames.

We DISSOLVE IN with CAMERA MOVING BACK from dining hall, holding on the lighted doorway, MOVING BACK through gate, down the hill and then back across the harbor in exact reversal of the procedure at commencement of the story.

A light rain is falling. The harbor is partly shrouded with mist. The light from dining hall, however, can be seen for some time as we MOVE OUT into the ocean.

Understand that this entire shot occupies a maximum of twenty seconds and completes itself in the Dark Country and occupies in the frame the same proportionate position that it did just before we moved into the harbor at the opening of the story. The Dark Country is now, however, only a blur on the horizon without definition. As this completes, the music resolves itself and Marlow speaks as narrator.

MARLOW'S VOICE

(narrating)

She knew. She was sure. It seemed that the Heavens would fall upon my head. But the Heavens don't fall for such a trifle. Would they have fallen, I wonder, if I had rendered Kurtz that justice which was his due?

DISSOLVE

EXT. NEW YORK HARBOR AND MARLOW'S BOAT - NIGHT - (PROCESS)

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MED. CLOSEUP of Marlow seated in the boat. He strikes a match to light his pipe, so that the first appearance of this dissolve is the dim flare of his match. The commencement of the scene showing Marlow in the boat is accomplished by a very smooth and rapid CRANE IN to him from as far up and away as we can manage in the set. This action is quick. We are stationary in MED. CLOSEUP of Marlow. Marlow looks into lens of camera, straight into the eyes of the audience.

MARLOW

Should I have told her the truth?

(CONTINUED)

CAMERA on Marlow is stationary before he speaks, but there is still the dim image of the Dark Country across the aperture, showing across Marlow vaguely but still definable. Now the voice of Kurtz is heard very faintly on the sound track.

KURTZ' VOICE

I want only justice.

As Kurtz finishes, the image of the Dark Country has disappeared from the frame and Marlow occupies it alone. His eyes are not now in direct focus into the lens. It is as though he saw beyond to Kurtz. The match is still in his hand, its light showing on his face.

MARLOW

I couldn't. I couldn't tell her. It would have been too dark -- too dark altogether --

(pause)

We've lost the first of the ebb--

Marlow looks up and throws the match into the water. CAMERA PANS DOWN to follow the match. It goes out and now, as Marlow speaks on the sound track, the music starts sneaking in. CAMERA PANS UP over the water into the distant horizon where the last glow of the sun shows behind the darkening clouds.

MARLOW'S VOICE (cont'd)

(narrating)

The offing is barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flows somber under an overcast sky -- seems to lead into the heart of an immense darkness.

FADE OUT

THE END