

INDIANA JONES AND THE LAST CRUSADE

Written by  
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Story by  
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Base on the characters created by  
George Lucas & Philip Kaufman

"INDIANA JONES AND THE LAST CRUSADE"

Screenplay by

Jeffrey Boam

FADE IN:

EXT. DESERT OF THE AMERICAN SOUTHWEST - DAY

A mountain peak dominates the landscape.

TITLES BEGIN

Riders on horseback cross the desert. From this distance they appear to be a company of Army Cavalry Soldiers.

CLOSER ANGLES ON THE RIDERS

Reveal only details of saddles, hooves and uniforms. The riders are silhouetted against the rising sun as they ride into an ancient CLIFF PUEBLO.

The OFFICER IN COMMAND raises his hand halting his troops.

OFFICER

Dis-mount!

RIDERS climb down from their mounts... and only now do we realize that this is a TROOP OF BOY SCOUTS, all of them about thirteen years of age. The "Commanding Officer" is only their SCOUTMASTER, Mr. Havelock.

One of the Scouts, a pudgy kid named HERMAN, steps away from his horse, bends over and pukes. The other Scouts rag on him.

FIRST SCOUT

Herman's horsesick!

A BLOND SCOUT, however, befriends Herman. He has a thatch of straw-colored hair and the no-nonsense expression common to kids whose curiosity and appetite for knowledge exceed what they teach in school. Additionally, he has adorned his uniform with an authentic HOPI INDIAN WOVEN BELT.

SCOUTMASTER

Chaps, don't anybody wander off.  
Some of the passageways in here can  
run for miles.

Two Boy Scouts climb up the rocky base of the cliff.

INT. THE PASSAGEWAY - DAY

The two boys head down the passageway. It's dark, and the temperature drops several degrees. Spiders have built huge webs that get caught in the boys' hair.

Herman appears very uncertain as to the wisdom of this enterprise, but he's drawn on by his companion's adventurous curiosity.

HERMAN

I don't think this is such a good idea.

LAUGHTER is HEARD; the Blond Scout pulls Herman forward toward its source.

The VOICES GROW LOUDER now as the boys get closer to their source. The light of kerosene lanterns dances on the tunnel walls ahead. The boys approach cautiously, careful to stay hidden.

HERMAN

What is it?

This is what they see:

FOUR MEN digging with shovels and pick-axes. They have broken into one of the pueblo's SECRET CHAMBERS... called "Kivas."

The men are ROUGH RIDER (his name describes his dress), ROSCOE (a Bowery Boy bully of 14) and HALFBREED (with straight black hair that cascades over his shoulders).

And the fourth man wears a LEATHER WAIST JACKET and BROWN FELT FEDORA HAT. He has his back turned to us, but we would be willing to bet anything that this is INDIANA JONES.

However, when the man turns, and his face is illuminated by the lantern's glow, we are shocked to discover that it is someone else.

We'll call him FEDORA.

TITLES END

The TWO BOYS are mesmerized by what they see.

Now we realize that the Blond Scout is actually young INDIANA JONES.

FEDORA

Alfred, did you get anything yet?

MAN  
Nothing. Dig in.

Two of the men stand and look at Roscoe who steps forward holding a box in his hands.

ROSCOE  
Hey, I've got something!

Whoops from the other men.

ROSCOE  
I got something, Garth!

Roscoe rushes forward and gives Fedora the box. Fedora steps toward a lantern resting on a rock.

ROSCOE  
I got something... I got something  
right here.

More whoops from the other men.

Fedora puts the box on the rock next to the lantern. Halfbreed pushes Roscoe as he jumps with excitement. Rough Rider steps forward to look at the box as Fedora opens it.

ROSCOE  
(more whoops; then)  
Oh, look at that!  
(more whoops)  
We're rich! We're rich!

HALFBREED  
Shut up. Shut up.

Fedora takes a BEJEWELLED CROSS from the box and holds it aloft. Fedora's comrades practically salivate at the sight of it.

ROSCOE (O.S.)  
Well, we're rich, ain't we?!

Indy takes off his hat and looks down at the off screen action.

HERMAN  
Indy? Indy? What are they doing?  
Indiana? Indiana?

INDY  
Shhh!

Fedora blows dust from the Cross, turning it in his hand, silently appraising its beauty... and its value. He seems aloof from the others; somehow superior to them.

HALFBREED

Hey, we got to find more stuff to bring back.

Indy stays hidden, but is astounded by what he sees.

INDY

(hushed; urgent)

It's the Cross of Coronado! Cortes gave it to him in 1521.

Fedora continues to admire the Cross, then places it on the rock next to its box and the lantern.

Indy turns back to observe the men.

INDY

That Cross is an important artifact. It belongs in a museum.

A look of resolve comes into Indy's expression, and he turns back toward Herman

INDY

Run back and find the others. Tell Mister Havelock that there are men looting in the caves.

Herman doesn't seem to be listening. Instead, he watches in wide-eyed horror as a SNAKE SLITHERS ACROSS HIS LAP.

INDY

Have him bring the sheriff.

Indy matter-of-factly picks up the snake and tosses it aside. Herman gasps.

INDY

It's only a snake.

Indy grabs Herman's scout scarf and pulls him closer.

INDY

Did you hear what I said?

HERMAN

Right. Run back. Mister Havelock. The Sheriff. What, what are you gonna do?

INDY

I don't know... I'll think of something.

Indy releases the scarf, gives Herman a pat and Herman dashes off. Indy sees the Cross on the rock next to the lantern. As the Robbers continue to search for additional valuables, Indy is able to work his way unseen to within arm's reach of the Cross...

Fedora looks over at the men digging in a hole b.g.

FEDORA

Dig with your hands.

Indy picks up the Cross.

FEDORA (O.S.)

Not with your mouth.

As Fedora stands watching the other men digging, Indy puts the Cross in his pants and begins to pull himself up a rope hanging nearby. As he climbs, Indy's feet break a wooden beam, attracting the men's attention.

ROSCOE

He's got our thing!

HALFBREED

Get 'im!

The three Robbers are so eager to get their hands on Indy, they almost knock each other over in the attempt.

Only Fedora is unperturbed. He casts a disgusted glance in the direction of his fleeing companions -- then sets off after Indy.

EXT. THE CLIFFS - DAY

Indy EMERGES from the darkness of the Pueblo into the brightness of day.

He pauses -- squints -- shields his eyes -- looks in all directions.

INDY

Mister Havelock! Anybody!  
Everybody's lost but me!

He hears RUNNING FOOTSTEPS BEHIND HIM and dashes off. Rough Rider, Halfbreed, and Roscoe are quick to appear and run after him.

FEDORA

There he is!

MEN

(ad-libs)

Let's go! Let's get him! Let's go!

Indy jumps from one rock to another; the SCOUT TROOP HORSES are below. Indy puts two fingers in his mouth and WHISTLES for his horse, who trots over. Indy puts the Cross in his belt.

Indy PREPARES TO JUMP into the saddle. Hesitates. Then... he JUMPS. But the horse moves exactly at the wrong moment and Indy lands flat on his feet in a standing position. The impact sends a shock wave up his body that rattles his back teeth. Indy stands up and successfully mounts his horse.

Fedora AND HIS MEN ARRIVE at the roof's edge in time to see Indy climb into the saddle and gallop off.

INDY

Hyah! Hyah!

ROSCOE

Hey! Come back here!

Fedora puts two fingers in his mouth and WHISTLES... and a VINTAGE TRUCK AND AUTOMOBILE come ROARING OUT from behind the Pueblo (driven by two more gang members). Now we glimpse...

THE MAN IN THE PANAMA HAT

The passenger in the car. His face is concealed by the hat's wide brim. His arm is out the window, however, and we see an olive-colored hand protruding from the sleeve of an expensive white linen suit. He gestures to the Robbers, now in the truck.

PANAMA HAT

Come on. Get him!

Indy SPURS his mount on to greater speeds but the autos not only keep pace with his horse... they begin to squeeze in on it.

Speeding Autos. Thundering hooves. Rushing wind. Flying dust. Indy crouched low and leaning forward in the saddle, his heart pounding, his adrenaline pumping.

Indy VEERS OFF in a new direction -- toward a RAILROAD TRACK.

EXT. A CIRCUS TRAIN - DAY

The train is barreling down the track. Indy rides up beside it. He glances over his shoulder and sees the car and truck gaining on him. No other choice... he LEAPS FROM HORSE TO TRAIN.

He clings to the side of a BOXCAR, as Halfbreed and Rough Rider leap from the truck onto the train.

Halfbreed tries to grab Indy, but Indy leaps onto another boxcar. Halfbreed runs after him but Indy leaps from the boxcar onto some covered boxes stacked on a flatcar.

Indy loses his balance but regains it. With Halfbreed and Rough Rider still running after him, Indy enters the trap door of...

INT. THE REPTILE CAR - DAY

and finds himself CRAWLING on a CATWALK suspended from the car's ceiling. Several feet below are NUMEROUS VATS containing all manner of reptiles: Alligators, crocodiles, giant lizards, etc.

Then, Halfbreed ENTERS through the trap door -- followed by Rough Rider. Halfbreed grabs hold of Indy's feet, but Indy kicks at him and he loses his grasp.

Indy crawls away, toward an opening on the opposite side. Halfbreed grabs at Indy's feet again; Indy rolls away and we SEE large bins of squirming snakes.

The combined weight of the three people is more than the catwalk was intended for, and the BOLTS BEGIN TO RIP FROM THE CEILING.

Everyone holds their breath, afraid to make another move. Too late. SEVERAL BOLTS TEAR FREE. Halfbreed and Rough Rider SCREAM... but it's Indy's end of the catwalk that DROPS DOWN... PLUNGING Indy to the floor of the car.

He lands hard, with a SPLASH into a vat of water... where he finds himself eye-to-eye with an --

ENORMOUS ANACONDA

The head of this snake is so damn big, it looks more like a Tyrannosaurus Rex.

INDY

Oh...



Indy jumps back in horror... only to land with a SQUISH into the SNAKE VAT.

INDY

Oh... Oh...

Hundreds of slippery, squirming snakes. Indy sinks into them. They cover him. Engulf him. Almost smother him.

Indy jumps out of the side of the vat, freeing himself.

Indy locates a clean-out door at the bottom of the car and uses it to escape.

Halfbreed, meanwhile, tries to open the closed window of the car. He groans. Rough Rider moves to assist him.

ROUGH RIDER

Here, let me.

EXT. THE TRAIN - DAY

Indy stops, checks to see the Cross still lodged in his belt. Suddenly he looks worried as he frantically reaches into his shirt, REMOVES A SNAKE FROM IT and tosses it away.

Roscoe APPEARS atop the reptile car and manages to grab Indy. Indy kicks at him. Roscoe grabs onto the side of the reptile car as Indy moves on to...

EXT. A FLATCAR - DAY

Indy climbs over canvas-covered circus equipment. Roscoe follows, grabbing a long stick with a hook on it. He reaches forward and trips Indy, who falls onto the roof of the rhino boxcar.

INT. THE RHINO BOXCAR - DAY

As a lamp falls from the ceiling with the impact of Indy's fall, hitting a HUGE BLACK RHINOCEROS.

EXT. THE RHINO BOXCAR - DAY

Roscoe grabs Indy by the ankle and yanks him off his feet. The two struggle, rolling from side to side, coming perilously close to rolling right off the edge. Things get even more serious when Roscoe PULLS A KNIFE.

IN THE BOXCAR BELOW

...THE FEROCIOUS BLACK RHINO is becoming extremely agitated by the commotion going on atop his cage. Finally, he raises his head and THRUSTS HIS HORN THROUGH THE ROOF.

BACK TO THE ROOFTOP

As the horn SMASHES through the wood only inches from Indy's head. Indy and Roscoe stare at the horn in amazement as they continue to struggle. SMASH! The horn comes up again -- RIGHT BETWEEN INDY'S LEGS.

INDY  
Holy smokes!

Indy kicks Roscoe away. Roscoe rolls to the edge of the car but keeps from falling. Indy flips over onto his stomach.

EXT. THE REPTILE CAR - DAY

The WOODEN TRAP DOOR EXPLODES as a BULLET is FIRED from within. The door is pushed open and Halfbreed and Rough Rider hurry out of the car.

EXT. THE RHINO BOXCAR - DAY

Indy gets to his feet -- looks ahead -- sees a WATER TANK alongside the track directly up ahead. Indy gets an idea...

In an instant, he calculates his approach -- times the distance -- and LEAPS for the tank's WATER SPOUT.

He catches it perfectly... but his velocity causes the water spout to ROTATE A FULL 360 DEGREES. With Indy hanging on, feet kicking, the water spout deposits him back on the train, onto the ROOF OF A STOCKCAR, where he looks up to see Fedora walking toward him.

FEDORA  
Come on, kid. There's no way out of this.

As Indy edges away from Fedora, a portion of the STOCKCAR'S ROOF COLLAPSES and Indy FALLS THROUGH into the car below.

INT. THE STOCKCAR - DAY

Indy CRASHES down from above. Dust rises.

INDY  
Ohhh!

Indy's eyes take a moment to adjust to the dark. A bit of sunlight leaks in through the cracks between the boards.

Then Indy sees it. At the far end of the boxcar. Rising slowly to its feet... an AFRICAN LION. The Lion ROARS. The boxcar walls shake. Indy gasps. Dust swirls up into the shafts of sunlight.

And Indy has one more surprise in store: The Cross of Cortes has been dislodged from his belt during the fall...

Indy glances around, sees a coiled LION TAMER'S WHIP hanging on a nail. He carefully takes it down by the handle. The Lion sees this and GROWLS SOFTLY.

Indy swallows hard and gives the whip a try. It unravels awkwardly, its TIP flying back and HITTING Indy IN THE FACE... CUTTING his chin.

The Lion GROWLS LOUDER. Indy quickly gathers up the whip, wets his lips, and tries again. This time -- success! The WHIP CRACKS SHARPLY. The Lion BELLOWS and SWATS the air... and steps back.

Indy looks amazed and delighted. He CRACKS the whip again. The Lion backs away even more. Indy inches forward -- bends down (never taking his eyes off the Lion) -- picks up the Cross -- and steps back again, sweat pouring down his face.

But now... how to get out?

He looks up at the opening through which he fell and sees Fedora LOOKING DOWN AT HIM. Fedora extends his hand.

FEDORA  
Toss up the whip.

EXT. THE ROOFTOP OF STOCKCAR

Fedora, assisted by Halfbreed and Rough Rider, "reels" Indy out of the Stockcar as the Lion ROARS and lunges and Indy screams.

The men, including Roscoe, pull Indy through the hole in the roof. He stands to face them as Rough Rider points a gun in his direction.

FEDORA  
You've got heart, kid.  
(indicates Cross)  
But that belongs to me.

INDY  
(takes Cross from his belt)  
It belongs to Coronado.

FEDORA  
(overlapping)  
Coronado is dead. And so are all  
his grandchildren.

INDY  
This should be in a museum.

ROSCOE  
Now give me that!

Roscoe makes a grab for the Cross -- but Indy doesn't let go. A tug-of-war ensues until a SNAKE WIGGLES OUT FROM INDY'S SHIRTSLEEVE and WRAPS AROUND Roscoe's hand.

Roscoe SCREAMS BLOODY MURDER -- releases his grip on the Cross and tries to shake off the snake. This is all the opportunity Indy needs. He LEAPS ONTO THE NEXT CAR.

FEDORA  
Don't let him get away!

Indy swings down to the caboose. He sees a sign above the caboose door reading "DR. FANTASY'S MAGIC CABOOSE."

INDY  
Magic?

He glances back at the men and quickly opens the door to the caboose, stepping inside.

Fedora puts out his arm, gesturing for the others not to follow Indy.

FEDORA  
Hold it. Make sure he doesn't  
double back.

INT. THE CABOOSE - DAY

Which contains the circus MAGIC EQUIPMENT. Indy rushes to the rear door of the caboose but can't open it. He hears Fedora coming, and dives into a MAGIC BOX.

FEDORA  
Okay, kid. Out of the box. Now.

Fedora smiles confidently and advances toward the box. The box unexpectedly collapses; all four sides flop away... revealing NOTHING. Indy has completely vanished.

Fedora is mystified, frustrated and angered. Then he feels a breeze at his back. He turns and discovers that the caboose door is open. He rushes out onto the balcony and sees:

Indy RUNNING along the tracks, turning up a street of modest clapboard houses.

FEDORA

Damn.

EXT. STREET - SMALL TOWN - DAY

As Indy runs from the railroad tracks and approaches his house we see the name "JONES" painted on the mailbox.

INDY

Dad!

INT. THE HOUSE - DAY

Indy bursts through the front door holding the Cross in his hand. A Husky BARKS as Indy runs past in search of his father.

INDY

Dad!

INT. THE STUDY - DAY

Indy charges in. The study is cluttered with books. Pictures, charts and maps clearly reflect the father's passion for Medieval studies.

PROFESSOR Henry JONES is absorbed at his desk. In fact, he is studying a very ancient parchment volume which lies open on the desk. The page shows a beautifully illuminated picture of what might be a stained-glass window. The sketch incorporates a series of Roman numerals. The Professor is not just studying it, he is copying it into his own notebook.

We never get to see the Professor's face in this scene. So Indy CHARGES IN.

INDY

Dad!

HENRY

Out!

INDY

It's important!

HENRY

Then wait -- count to twenty.

INDY

No, Dad. You listen to me --

HENRY  
 (now he shouts)  
 Junior!

No question who is the boss here. Indy gulps, his look says "What am I going to do with this guy?" And obeys -- starts counting, VERY, VERY FAINTLY.

INDY  
 One, two, three, four...

Now we see what Henry is concentrating on. We see his hand sketching; then, he holds up one finger.

HENRY  
 In Greek.

Indy's reaction:

INDY  
 (louder, in Greek)  
 One... two... three... four...

An ancient car is heard arriving. Perhaps Indy glimpses it going past the window. Anyway, it stops outside the house. Two men sit in the front seat. Herman sits in the rear, BLOWING A TRUMPET.

Indy's reaction: Trouble!

Henry is just finishing the sketch.

HENRY  
 May he who illuminated this...  
 illuminate me...

INT. THE FRONT ROOM - DAY

The study door is just closing, Indy closing it behind him... just as Herman comes through the front door, still playing the trumpet.

Indy reaches for the trumpet, pulling it from Herman's mouth. Herman continues to spit -- right into Indy's face. Indy flinches.

HERMAN  
 I brought the Sheriff.

Herman means the SHERIFF, who now enters the house.

INDY  
Just the man I want to see! Now,  
there were five or six of them.

SHERIFF  
(interrupting)  
All right, son.

INDY  
(overlapping)  
...they came after... me...

SHERIFF  
You still got it?

INDY  
Well, yes, sir. It's right here!

Indy shows the Cross, more or less handing it to the Sheriff to make his point. The Sheriff takes it casually.

SHERIFF  
I'm glad to see that... because the  
rightful owner of this Cross won't  
press charges, if you give it back.

Fedora enters the house, followed by Roscoe, Rough Rider and Halfbreed. He politely removes his hat and holds it in his hand. He nods at Indy in a friendly manner.

SHERIFF  
He's got witnesses, five or six of  
them.

The Sheriff and Fedora are in Cahoots

The Sheriff hands the Cross to Fedora. Roscoe reaches in and takes it from Fedora, then runs out the door.

ROSCOE  
Yahoo!

As Roscoe runs outside Indy sees -- through the screen door -- the MAN IN THE PANAMA HAT waiting patiently beside the car that is parked out front. Roscoe approaches and gives the Man the Cross -- the Man hands Roscoe some money in exchange.

The Sheriff tips his hat and leaves.

SHERIFF  
Good day.

Fedora remains behind for a moment. He turns and speaks to Indy in an ironic man-to-man way.

FEDORA

You lost today, kid, but that  
doesn't mean you have to like it.

Then, Fedora takes off his hat and takes a step towards Indy. He holds the hat by the crown, and puts it on Indy's head, a show of respect and admiration for the boy. The hat blocks Indy's face.

CLOSE ON THE TOP OF THE FEDORA HAT

The hat brim fills the screen. As the brim tilts up, WE SEE the face of FULL GROWN INDIANA JONES.

And... POW!... he's punched in the face while his arms are pinned behind his back.

FADE IN TITLE: "PORTUGUESE COAST - 1938"

PANAMA HAT

Small world, Doctor Jones.

INDY

Too small for two of us.

THE MAN IN THE PANAMA HAT (years older now) removes the CROSS OF CORONADO from Indy's belt.

PANAMA HAT

This is the second time I've had to  
reclaim my property from you --

INDY

That belongs in a museum --

PANAMA HAT

So do you.  
(he moves his eyeline)  
Throw him over the side.

THE DECK OF A PORTUGUESE CARGO SHIP

It's NIGHT. RAIN POURS down. We're in the middle of a violent STORM AT SEA. Thirty-foot waves crash across the deck.

The TWO PORTUGUESE SAILORS (who have Indy's arms pinned behind his back) propel Indy across the deck toward the rail.



As they pass a BUNDLE OF FUEL DRUMS, Indy uses the Two Sailors as leverage to KICK UP HIS FEET and break open the CLAMP on the metal bands that hold the drums together.

Indy jabs his elbows into the stomachs of the startled Sailors and rushes toward the Man In The Panama Hat.

Panama Hat sees Indy coming and hurries toward the ladder that leads up to the bridge. Indy withstands the force of waves crashing on the deck and makes his way to where Panama Hat is climbing the ladder. He pulls him off the ladder from behind the two men fall down on the deck. Indy takes the cross back from Panama Hat.

A sailor delivers a powerful blow to Indy's face, sending the cross flying out of his grip and skittering across the deck. Indy grabs a crowbar and fends off two sailors who attack him from the sides.

Indy sees that the Cross is about to be swept overboard. He lunges for it.

He SNATCHES UP the Cross only to be knocked down to the deck by a giant wave. He struggles to his feet, managing to avoid the giant fuel drums sliding across the deck around him.

SEVERAL MORE DRUMS come Indy's way. He sidesteps them all.

PANAMA HAT

Grab him, he's getting away! Grab him!

Indy turns around and pummels two sailors with one punch. Indy sees a large Stevedore's hook above him and he climbs up on crates to reach it. He grabs a hold of the hook and uses it to swing all the way across the deck, narrowly avoiding a huge wave behind him. He jumps into the rollicking ocean, still holding onto the cross. On the ship, a giant fuel drum rolls wildly, falling directly onto a crate of TNT. The crate explodes, causing the entire ship to blow, sending an enormous orange fireball into the sky.

LONG SHOT - THE BOAT EXPLODING OUT OF THE WATER

As bits of debris fall from the sky like rain.

Indy BOBS UP in the water amid the debris, holding the Cross in his hand. He grabs for something to keep him afloat. It turns out to be one of the ship's LIFE PRESERVERS. Indy loops his arm through the preserver.

Only now do we see the FADED LETTERING on the preserver revealing the destroyed ship's name and city of port:  
"VAZQUEZ de CORONADO BARCELONA"

A SHREDDED PANAMA HAT floats past.

EXT. COLLEGE - DAY

Students walk along brick, tree-lined paths.

INDY (V.O.)  
Archaeology is...

INT. COLLEGE LECTURE HALL - DAY

DISSOLVE TO:

INDY

Dressed in professorial tweeds, stands before his class. He turns to the blackboard with a piece of chalk and writes the word: "FACT."

INDY  
...the search for fact. Not truth.  
If it's truth you're interested in,  
Doctor Tyree's Philosophy class is  
right down the hall.

Laughter.

INT. CORRIDOR - DAY

INDY  
So forget any ideas you've got  
about lost cities, exotic travel,  
and digging up the world. You do  
not follow maps to buried treasure  
and "X" never, ever, marks the  
spot.

MARCUS BRODY approaches Indy's classroom. He peers through the window in the door to see Indy completing his lecture.

INDY  
Seventy percent of all archaeology  
is done in the library. Research.  
Reading.

INT. LECTURE HALL - DAY

Brody enters the lecture hall and stands at the rear of the room.

INDY  
We cannot afford to take mythology  
at face value.

The BELL RINGS. Indy stands at his desk as students begin to disperse. A pretty coed puts a note on the desk.

INDY

Next week: "Egyptology." Starting with the excavation of Naukratis by Blinders Petrie in 1885. I will be in my office if anybody's got any problems for the next hour and a half.

Brody approaches as the last of the students leaves the lecture hall.

INDY

Marcus!  
(slaps his pocket)  
I did it!

BRODY

You've got it!

Indy removes the cloth-wrapped Cross from his desk. He places it on the desk and takes off his glasses as Brody examines the Cross.

INDY

You know how long I've been looking for that?!

BRODY

All your life.

INDY

All my life!

BRODY

Well done, Indy. Very well done, indeed. This will find a place of honor in our Spanish collection.

Indy gathers up his books and makes his way toward the door.

INDY

We can discuss my honorarium over dinner and champagne tonight.

He turns back toward Brody, now holding the Cross.

INDY

Your treat.

BRODY

Yes. My treat.

INT. INDY'S OUTER OFFICE - DAY

Bursting with STUDENTS, all competing for his attention at once: "Professor Jones!" "Doctor Jones!" etc., etc.

INDY

Shush! Shush! Shush!

Indy shoulders his way to the desk of his secretary, an overwhelmed Teaching Assistant named IRENE.

IRENE

Doctor Jones! I'm so glad you're back! Your mail is on your desk. Here are your phone messages.

MALE STUDENT

Doctor Jones, you promised...  
Doctor Jones --

IRENE

This is your appointment schedule. And these term papers still haven't been graded.

Indy takes the term papers then turns to enter his PRIVATE OFFICE. Students once again CLAMOR for his attention: "Doctor Jones!" "Wait, Doctor Jones!" "My grade!" "Sign my registration card!"

Indy silences the mob with a raised hand.

INDY

(very efficiently)

Okay. Irene, put everyone's name on a list, in the order they arrived, and I'll see each and every one of them in turn.

The Students descend upon poor Irene, each claiming to be first. Indy slips into his --

PRIVATE OFFICE

Where he goes to his desk and finds a thick envelope with a foreign postmark on it.

INDY

(softly; reading)

"Venice, Italy."

Then, Indy stuffs his mail into his coat pockets, goes to the WINDOW, slides it open and STEPS OUT INTO THE GARDEN.

EXT. SIDE OF COLLEGE BUILDING - DAY

Indy escapes through the garden.

EXT. FRONT OF COLLEGE BUILDING - DAY

Indy walks briskly toward the street; smiling, enjoying his freedom. As he arrives at the curb, a LONG BLACK PACKARD SEDAN pulls up before him.

MAN (O.S.)  
Doctor Jones!

THREE MEN step out of the sedan. Everything about them bespeaks "G-MAN." The First Man steps behind Indy.

MAN  
Doctor Jones?

INT. PENTHOUSE APARTMENT - DAY

Indy is ushered into a large Art Deco apartment and left alone. Numerous museum-quality artifacts are displayed around the room. Indy takes this opportunity to examine them.

After a moment, WALTER DONOVAN enters from across the room. During the brief time that the door is open, we HEAR a COCKTAIL PARTY going on in the next room: VOICES and SOFT PIANO MUSIC.

Donovan strides across the room toward Indy. Although in his late fifties, Donovan has the broad shoulders and trim physique of a much younger man. Dressed in a tuxedo, he exudes both confidence and power.

DONOVAN  
I trust your trip down was comfortable, Doctor Jones. My men didn't alarm you, I hope.

He shakes hands with Indy.

DONOVAN  
My name is Donovan. Walter Donovan.

INDY  
I know who you are Mr. Donovan. Your contributions to the museum over the years have been extremely  
(MORE)

INDY (cont'd)  
 generous. Some of the pieces in  
 your collection here are very  
 impressive.

DONOVAN  
 Well, like yourself, Doctor Jones,  
 I have a passion for antiquities.  
 (beat)  
 Have a look over here. This might  
 interest you.

Donovan goes to a table where an object is wrapped in cloth.  
 He throws back the cloth revealing a flat STONE TABLET --  
 about two feet square, inscribed with letters and symbols.

Indy looks impressed. He puts on his glasses to make a  
 closer examination.

INDY  
 Well, it's sandstone. Christian  
 symbol. Early Latin text.  
 Mid-Twelfth Century, I should  
 think.

DONOVAN  
 That was our assessment as well.

INDY  
 Where did this come from?

DONOVAN  
 My engineers unearthed it in the  
 mountain region north of Ankara  
 while excavating for copper.  
 (beat)  
 Can you translate the inscription?

Translating the inscription is no easy matter, even for  
 someone as knowledgeable as Indy.

INDY  
 (stumbling through it)  
 "...who drinks the water I shall  
 give him, says the Lord, will have  
 a spring inside him welling up for  
 eternal life. Let them bring me to  
 your holy mountain in the place  
 where you dwell.

Donovan pours champagne into several fluted glasses as Indy  
 reads.

INDY

Across the desert and through the  
mountain to the Canyon of the  
Crescent Moon, to the Temple where  
the cup that --"

Suddenly Indy stops and looks up at Donovan with a startled  
expression.

INDY

"Where the cup that holds the blood  
of Jesus Christ resides forever."

DONOVAN

(reverently)

The Holy Grail, Doctor Jones. The  
chalice used by Christ during the  
Last Supper. The cup that caught  
His blood at the Crucifixion and  
was entrusted to Joseph of  
Arimathaea.

Indy rubs his chin with a dubious expression as he takes the  
glass of champagne Donovan now offers him.

INDY

The Arthur Legend. I've heard this  
bedtime story before.

DONOVAN

Eternal life, Doctor Jones! The  
gift of youth to whoever drinks  
from the Grail.

(beat)

Oh, now that's a bedtime story I'd  
like to wake up to!

INDY

An old man's dream.

DONOVAN

Every man's dream.

(beat)

Including your father's, I believe.

Indy stiffens slightly at the mention of his father, nods.

INDY

Grail lore is his hobby. He's a  
teacher of Medieval Literature. The  
one the students hope they don't  
get.

The door opens and MRS. DONOVAN steps into the room. She's a matronly woman in an expensive evening gown.

MRS. DONOVAN

Walter, you're neglecting our guests.

DONOVAN

Be along in a moment, dear.

He leans over and kisses her cheek. Mrs. Donovan sighs to herself and returns to the party. Indy, meanwhile, has turned his attention back to the Grail Tablet, obviously hooked by its archaeological promise. He moistens his finger with champagne and rubs it over the Tablet. Donovan steps up next to Indy.

DONOVAN

Hard to resist, isn't it? The Holy Grail's final resting place described in detail!

INDY

What good is it? This Grail Tablet speaks of deserts and mountains and canyons. Pretty vague. Where do you start looking? Maybe if the Tablet were intact, you'd have something to go on. But the entire top portion is missing.

DONOVAN

Just the same, an attempt to recover the Grail is currently underway.

Indy has to shake his head at Donovan's apparent lack of judgment.

DONOVAN

Let me tell you another "bedtime story," Doctor Jones. After the Grail was entrusted to Joseph of Arimathaea, it disappeared and was lost for a thousand years before it was found again by three Knights of the First Crusade. Three brothers, to be exact.

INDY

I've heard this one as well. Two of these brothers walked out of the desert one hundred and fifty years

(MORE)



INDY (cont'd)  
 after having found the Grail and  
 began the long journey back to  
 France. But only one of them made  
 it. And before dying of extreme old  
 age, he supposedly imparted his  
 tale to a -- to a Franciscan friar,  
 I think.

DONOVAN  
 Not "supposedly," Doctor Jones.

Donovan produces an ANCIENT LEATHER-BOUND VOLUME with very  
 brittle pages. Indy views the manuscript with considerable  
 interest.

DONOVAN  
 This is the manuscript in which the  
 friar chronicled the Knight's  
 story... it doesn't reveal on  
 location of the Grail, I'm  
 afraid... but the Knight promised  
 that two "markers" that had been  
 left behind would.

(indicates the Tablet)  
 This Tablet is one of those  
 "markers." It proves the Knight's  
 story is true. But as you pointed  
 out -- it's incomplete.

(beat)  
 Now, the second "marker" is  
 entombed with the Knight's dead  
 brother. Our project leader  
 believes that tomb to be located  
 within the city of Venice, Italy.

(beat)  
 As you can now see, Doctor Jones,  
 we're about to complete a great  
 quest that began almost two  
 thousand years ago. We're only one  
 step away.

INDY  
 That's usually when the ground  
 falls out from underneath your  
 feet.

DONOVAN  
 You could be more right than you  
 know.

INDY

Yes?

DONOVAN

We've hit a snag. Our project leader has vanished. Along with all his research. Uh, we received a cable from his colleague, Doctor Schneider, who has no idea of his whereabouts or what's become of him.

(beat)

I want you to pick up the trail where he left off. Find the man and you will find the Grail.

INDY

You've got the wrong Jones, Mister Donovan. Why don't you try my father?

DONOVAN

(after a pause)

We already have. Your father is the man who's disappeared.

EXT. A RESIDENTIAL STREET - DAY

A FORD COUPE speeds down the tree-lined street.

EXT. PROFESSOR HENRY JONES' HOUSE - DAY

The Ford coupe pulls up in front of the house. Indy climbs from the car and hurries up the walkway. Brody is a step behind.

BRODY

Your father and I have been friends since time began. I've watched you grow up, Indy. And I've watched the two of you grow apart.

(beat)

I've never seen you this concerned about him before.

They climb the porch and notice that the front door is ajar. They exchange a quick look of concern as they enter.

INT. THE HOUSE - LATE AFTERNOON

Indy approaches the half-open front door.

INDY

Dad?

(to Brody)

He's an academic A bookworm. He's not a field man.

He pushes open the door. He enters the house and calls out.

INDY

Dad? Dad?

Indy opens one half of the curtains dividing the hall from the sitting room.

We see the place has been ransacked.

Brody sees Indy's face and opens the other half.

BRODY

Dear God.

They walk into the room.

BRODY

What has the old fool got himself into now?

INDY

I don't know. But whatever it is, he's in over his head!

Brody picks up some mail from Henry's cluttered desk.

INDY

Dad?

BRODY

It's today's mail. And it's been opened.

Indy turns and sees the pile of torn papers and envelopes. Then something hits him.

INDY

Mail! That's it, Marcus!

He immediately empties his pockets of his own mail taken earlier in the day from his college office and finds the envelope with the Venice postmark.

INDY

(as he tears it open)

Venice, Italy!

BRODY

What is it?

Indy uncovers a small book. It looks like a JOURNAL or DIARY. Indy flips through it: Page after page of handwritten notes and drawings. Brody glances at it with great curiosity.

INDY

It's Dad's Grail Diary. Every clue he ever followed. Every discovery he made. A complete record of his search for the Holy Grail. This is his whole life. Why would he have sent this to me?

BRODY

I don't know. But someone must want it pretty badly.

INDY

Do you believe, Marcus?

As Indy asks the question, he turns to a PAINTING on the wall: A depiction of Christ on the Cross, his blood being captured in a golden chalice.

A SECOND PAINTING on the wall shows Eleventh Century Crusaders plummeting to their deaths over a high cliff. One Crusader, however, floats safely in midair because he holds the Grail in his hands.

INDY

Do you believe the Grail actually exists?

BRODY

The search for the Cup of Christ is the search for the divine in all of us.

Brody sees that Indy is unsatisfied by this response.

BRODY

But if you want facts, Indy, I have none to give you. At my age, I'm prepared to take a few things on faith.

INDY

Call Donovan, Marcus. Tell him I'll take that ticket to Venice now.

BRODY  
I'll tell him we'll take two.

EXT. AIRFIELD - DAY

A LIMO is parked beside a PRIVATE AIRLINER that bears the DONOVAN CORPORATE LOGO. Brody peers inside to Donovan and Indy.

BRODY  
Tell me, what's going to happen  
when we get to Venice?

DONOVAN  
(overlapping)  
Don't worry. Doctor Schneider will  
be there to meet you.

BRODY  
(overlapping)  
Schneider?

DONOVAN  
(overlapping)  
I maintain an apartment in Venice,  
at your disposal.

BRODY  
Oh, well. That's good. Thank you.

Brody and Donovan shake hands. Indy steps from the back seat of the limo. He turns back to Donovan and shakes his hand.

DONOVAN  
Doctor Jones. Good luck. Be very  
careful. Don't trust anybody.

INT. AIRLINER - FLYING - DAY

Indy opens the Grail Diary and thoughtfully turns through the pages. He stops at one page and glances at a PENCIL SKETCH of what might be a stained-glass window. Below the sketch is a SERIES OF NUMBERS.

EXT. THE PRIVATE AIRLINER - FLYING - DAY

SUPERIMPOSED over a MAP that traces a course from New York City to Venice, Italy.

DISSOLVE TO:

EXT. VENICE - BOAT LANDING - DAY

Indy and Brody disembark from the Water Bus onto the Boat Landing as other Gondoliers steer their boats in the water.

INDY  
Ah, Venice...

BRODY  
Yes. Uh, how will we recognize this Doctor Schneider when we see him?

INDY  
I don't know. Maybe he'll know us.

Suddenly a WOMAN comes up to him. Attractive features. Blonde hair. Eyes that are bright and intelligent.

ELSA  
Doctor Jones?

INDY  
Yes?

ELSA  
I knew it was you --

She looks at him with an appraising expression that is brazenly flirtatious.

ELSA  
You have your father's eyes.

Indy is instantly attracted to her.

INDY  
And my mother's ears. But the rest belongs to you.

ELSA  
Looks like the best parts have already been spoken for.

Indy grins, enjoying the repartee. The Woman turns to Brody, who tips his hat.

ELSA  
Marcus Brody?

BRODY  
That's right.

The Woman, DR. ELSA SCHNEIDER, extends her hand to Brody.

ELSA  
(introducing herself)  
Doctor Elsa Schneider.

Indy's grin fades. Brody registers a look of surprise.

BRODY  
Uh... how do you do?

CUT TO:

EXT. VENICE CANAL - DAY

Indy, Brody and Elsa walk along the narrow canal, lined with buildings on either side.

ELSA  
The last time I saw your father we were in the library. He was very close to tracking down the Knight's Tomb. I've never seen him so excited. He was as giddy as a schoolboy.

INDY  
Who? Attila the Professor? He was never giddy, even when he was a schoolboy!

Indy can't take his eyes off Elsa. Perhaps he's feeling a bit like a schoolboy himself right now. As they cross over a bridge to the opposite side of the canal, Indy steals a flower from a street vendor. He holds it out to Elsa.

INDY  
Fraulein -- will you permit me?

ELSA  
I usually don't.

INDY  
I usually don't either.

ELSA  
In that case, I permit you.

Indy gives her the flower.

INDY  
It would make me very happy.

ELSA  
 But I'm already sad -- by tomorrow  
 it will have faded.

INDY  
 Tomorrow I'll steal you another.

BRODY  
 (cutting in)  
 I hate to interrupt you -- but the  
 reason we're here --

ELSA  
 (interrupting)  
 Yes. I have something to show you.

She hands a slip of paper to Indy.

ELSA  
 I left your father working in the  
 library. He sent me to the map  
 section to fetch an ancient plan of  
 the city. When I got back to his  
 table -- he'd gone -- with all his  
 papers -- except for that scrap  
 which I found near his chair.

Indy extends the scrap of paper to Brody.

INDY  
 Roman numerals.

EXT. VENICE PIAZZA - DAY

Elsa leads Indy and Brody into the large piazza. People walk  
 about and sit at tables in front of a large building.

ELSA  
 Here is the library.

They have arrived at the front steps of the library.

INDY  
 That doesn't look much like a  
 library.

BRODY  
 It looks like a converted church.

Elsa leads the way inside.

INT. THE LIBRARY - DAY



Indy, Brody and Elsa enter, their heels CLICKING across the marble floor.

We notice, along with Indy and Brody, that the library contains many stained-glass windows.

ELSA

In this case it's the literal truth. We're on holy ground. These columns over here...

She indicates FOUR HUGE MARBLE COLUMNS that go from floor to ceiling.

ELSA

...were brought back as spoils of war after the sacking of Byzantium during the Crusades.

Indy glances at the Columns, then notices a stained-glass Window that depicts a Knight of the Crusades. Indy lingers for a moment in front of the window.

ELSA

Now please excuse me. The library's closing in a few moments. I'll arrange for us to stay a little longer.

The minute Elsa is out of earshot.

INDY

Marcus -- I've seen this window before.

BRODY

Where?

Indy whips out the Grail Diary and opens it to the sketch he noticed in the airplane.

INDY

Right here. In Dad's Diary. You see?

Brody glances at the Diary, then at the window -- noticing that the Roman numerals in question have been worked into the window's design.

BRODY

Look, Indy. The Roman numerals!

INDY

Dad was onto something here!

BRODY

Well, now we know the source of the numbers, but we still don't know what they mean.

Indy and Brody now see Elsa approaching. Indy quickly tucks the Diary back into his pocket.

INDY

(explaining to Brody)

My dad sent me this Diary for a reason. Until we find out why, I suggest we keep it to ourselves.

ELSA

Find something?

Indy doesn't reply. He's looking in five directions at once. His eyes moving across the walls and ceilings -- charged with the thrill of discovery.

BRODY

(to Elsa)

Uh, yes. Three, seven and ten. That window seems to be the source of the Roman numerals.

ELSA

My God, I must be blind

INDY

Dad wasn't looking for a book about the Knight's Tomb... he was looking for the Tomb itself

Elsa wears a blank expression.

INDY

Don't you get it? The Tomb is somewhere in the library! You said yourself it used to be a church! Look.

Indy's eyes travel up one of the four huge marble columns.

INDY

Three.

Indy looks again to the stained-glass window. He points.

INDY

Three!

Indy has discovered that each Column is numbered with a Roman Numeral. Indy hurries away toward Column VII. All Brody and Elsa can do now is try to keep up with him.

INDY

Seven.

He points again to the stained-glass window.

INDY

Seven... Ten.

He looks down to the scrap of paper in his hands.

INDY

And ten. Now where's the ten? Look around for the ten.

Indy walks past aisles of book-lined shelves. He stops, turns, then looks down.

INDY

Three, seven and ten.

He climbs a spiral staircase leading up to a LOFT and looks down at Brody and Elsa. The floor beneath their feet is an elaborate tile design containing a huge "X" -- visible only from this higher angle.

INDY

Ten.  
(wryly; to himself)  
"X" marks the spot.

Indy rushes down the staircase and goes to the CENTER TILE where the two sides of the X intersect. He blows dust away from the tile and tries to pry it up, but cannot.

Indy rushes past Brody to a cordon held in place by a brass stand underneath the stained-glass window.

Indy raises the brass stand and timing his actions, hits the tile precisely as the Librarian stamps a book. The Librarian regards the stamper curiously.

Indy continues to pound at the tile as the Librarian resumes his stamping, still puzzled by the SOUND ECHOING through the library.

Finally Indy breaks the tile. As he bends to remove the pieces of broken tile, a TWO-FOOT SQUARE HOLE IS REVEALED.

Cold air and a wet, rancid smell escape from the hole.

INDY

Bingo.

ELSA

You don't disappoint, Doctor Jones.  
You're a great deal like your  
father.

INDY

Except he's lost, and I'm not.

ELSA

Lower me down.

Indy is impressed with Elsa's spirit, and cooperates agreeably -- holding her by the hands and lowering her into the hole. When her feet finally touch ground below, Indy releases his grip on her and slips the Grail Diary to Brody.

INDY

Look after this for me, will you?

Then Indy disappears into the hole.

INT. CATACOMBS BELOW LIBRARY - DAY

Indy jumps down a steep step. He reaches back to help Elsa.

INDY

Come on.

Indy and Elsa glance around. This is really a horrid place. Dark and dank. Foul smelling. Elsa turns. She removes a cigarette lighter with a unique ivory four-leaf clover design.

Indy and Elsa inspect markings carved onto the walls.

ELSA

Pagan symbols. Fourth or Fifth  
Century.

INDY

Right. Six hundred years before the  
Crusades.

ELSA

The Christians would have dug their  
own passages and burial chambers  
centuries later.

Indy takes the lighter from her and lights their way down a dark passageway.

INDY

That's right. If there's a Knight  
of the First Crusade entombed down  
here, that's where we'll find him.

INT. LIBRARY - DAY

THREE MEN carrying guns make their way down the spiral staircase toward an unsuspecting Brody. One of the Men, KAZIM, raises his gun and brings it down hard on Brody's head.

BRODY

Ohhhh...

Kazim gestures with his gun toward the now-unconscious Brody. The other two men take Brody's hands and drag him into one of the book-lined aisles.

INT. ANOTHER PART OF THE CATACOMBS - DAY

DECOMPOSING CORPSES rest in niches carved into the stone walls. Grotesque skeletal remains with rotting linen stretched across blackened bones.

Indy holds the lighter up as he and Elsa inspect symbols carved into the walls.

Elsa spots a symbol cut into the wall that she doesn't recognize. As she blows away some cobwebs:

ELSA

What's this one?

Indy only has to give it a quick glance to know.

INDY

The Ark of the Covenant.

ELSA

Are you sure?

INDY

(deadpan)

Pretty sure.

Indy holds the lighter up and he and Elsa enter another dark passageway.

ANOTHER PART OF THE CATACOMBS

Indy steps to the wall and runs his hand over the stone. He scrapes the cobwebs away to reveal the ROMAN NUMERAL "X."

INDY

Watch out.

Elsa now holds the lighter as Indy rams his shoulder into the wall. The wall collapses on impact and Indy falls through into another room.

ANOTHER ROOM - THE CATACOMBS

As Indy falls through the hole in the wall onto rocks surrounded by bubbling, green, slimy liquid. More skeletons surround him, resting in their carved niches. Elsa holds the lighter as she peers in at him through the hole in the wall.

INDY

Petroleum. I could sink a well down here and retire.

Indy reaches up and tears a piece of cloth from one of the skeletons, which breaks apart and falls into the oil-slick water.

Indy uses the scrap of cloth and a bone to fashion a crude torch, which he then dips into the oily water.

INDY

Give me the lighter.

ANOTHER PART OF THE CATACOMBS

Using the cloth-wrapped bone torch to guide their way, Indy and Elsa come upon a NARROW PASSAGEWAY. The water is knee-deep and TEEMING WITH RATS. Thousands of them crawling on one another's backs. SQUEALING. Squirming. Thrashing in the water.

INDY

Oh, rats...

Elsa gasps as the rats scamper between her legs.

Indy moves forward through the rat-infested water as Elsa follows, still gasping in horror. Suddenly he slips into a hole. Recovering his balance, he reaches out to Elsa.

INDY

Come on!

She gasps once again, terrified. Indy lifts her and carries Elsa as he moves forward.

## THE CATACOMBS - THE HOLE IN THE WALL

Kazim and his men step to the opening Indy made earlier and shine their flashlights through to the rat-infested water.

## ANOTHER PART OF THE CATACOMBS

More rat-infested water as Elsa, now walking again, follows Indy through another passageway lined with skulls and bones.

Indy reaches for a wall to steady himself and inadvertently grabs a skeleton. A bone comes loose in his hand as rats scurry about and leap at him from all directions.

He takes a moment to compose himself, then steps across the water to Elsa's side. He steps into the water, then reaches up to help Elsa do the same.

INDY

Come here.

## LARGE BURIAL CHAMBER

The chamber is flooded with black, briny water.

INDY

Look...

In the center of the chamber, jutting up above the water, is what amounts to an "island altar" on which SEVERAL ANCIENT COFFINS rest. They move toward the altar.

Indy and Elsa begin to inspect the ornately carved COFFINS like the scholars of antiquity that they are. These are big oak caskets held together by straps of etched brass.

INDY

It must be one of these...

ELSA

Look at the artistry of these carvings and the scrollwork.

One coffin is elevated above the others.

ELSA

It's this one.

Together they begin to push on the lid -- STRAINING and GROANING until it slides away and BANGS against the stone platform.

## INSIDE THE COFFIN

Lie the DECOMPOSED REMAINS of a KNIGHT IN ARMOR. Indy and Elsa look in... Elsa gasps.

INDY

This is it! We found it! Look -- the engraving on the shield. It's the same as on the Grail Tablets. The shield is the second marker!

Indy unfolds a piece of paper and holds it over the shield.

ELSA

What's that?

INDY

It's a rubbing Dad made of the Grail Tablet.

The missing portion of the rubbing is completed by the shield.

ELSA

Just like your father -- giddy as a schoolboy.

Indy laughs.

ELSA

Wouldn't it be wonderful if he were here now to see this?

INDY

(chuckles)

He never would have made it past the rats! He hates rats! He's scared to death of them!

CLOSE - A HAND

As it lights a match.

PULL BACK TO REVEAL KAZIM

Dropping the lighted match into the oil-slick water.

INDY AND ELSA

Elsa holds the torch. Indy looks around. Listens. Something is wrong. And then he sees the GLOW OF FIRELIGHT dancing across the Catacomb walls.

This is followed by THOUSANDS OF RATS FLEEING from around the corner of the Narrow Passageway, STAMPEDING toward Elsa and Indy -- SHRIEKING and SQUEALING as they approach.



The rats literally wash over them -- like a rodent tidal wave -- in their efforts to escape a:

HUGE ORANGE BALL OF FIRE

ROARING around the corner hurtling towards them -- feeding on the oil slick; consuming the oxygen.

Elsa SCREAMS.

INDY

Get back! Back against the wall.

Indy braces his back against the altar and TOPPLES THE COFFIN with his feet. It CRASHES against the stone platform and SPLASHES into the water.

INDY

Quick! Under it!

They jump into the water beside the bobbing, overturned coffin.

INDY

Air pocket!

Elsa hesitates. Indy literally DUNKS her and pushes her underneath.

UNDER THE COFFIN

Elsa surfaces into the air pocket created by the coffin, SPUTTERING and SPITTING.

Now Indy pops up into the air pocket. He looks at Elsa -- they are both soaking wet.

INDY

Don't wander off.

ELSA

What?

Indy disappears under the water and swims out from under the coffin.

ELSA

What?

UNDER THE WATER

Indy swims, looking for an escape route.

UNDER THE COFFIN

The rats are beginning to force their way inside, swimming through the water and climbing on Elsa, who squirms and screams in terror.

Indy pops back up through the water.

INDY

I think I've found a way out. Deep breath.

Elsa groans. They take a deep breath and both dive under the water.

EXT. VENICE PIAZZA - OUTDOOR CAFE - DAY

The perfect picture postcard -- St. Mark's Square and the Grand Canal beyond. Cafe customers are startled to see Indy and Elsa climb out of the sewer, wet and smelly. Indy looks around at the postcard-perfect setting and smiles.

INDY

(wryly)

Ah, Venice!

Indy's delight, however, is short-lived since Kazim and TWO OTHER TURKISH AGENTS are running towards them with drawn guns.

He grabs Elsa by the hand and the two of them run down the dock and LEAP INTO A MOTORBOAT.

INT. THE MOTORBOAT - DAY

Indy fires up the engine and pulls away from the dock... but not before a TURKISH AGENT JUMPS in with him.

Elsa grabs the wheel and begins to steer the boat while Indy and the Turk trade punches.

EXT. THE HARBOR - DAY

Indy's Speedboat BOUNCES across the choppy waters heading in the direction of the DOCKED STEAMSHIP.

Kazim and his men rush to TWO MORE SPEEDBOATS tied to the dock.

They chase after Indy.

Indy grapples with the Turkish Agent. As Indy grips his arms, we SEE a GUN in the Agent's hand. It FIRES.

As Indy fights with the Turk, he becomes aware of the Speedboats behind him and two enormous Freighters ahead of him, joined together by two giant ropes.

Indy, having gained the advantage, leans on top of the Turkish Agent.

INDY  
 (to Elsa)  
 Are you crazy?! You don't go  
 between them!

Elsa can barely hear Indy over the noise of the motor.

ELSA  
 Go between them? Are you crazy?!

Indy finally delivers the punch that sends the Turkish Agent flying overboard. Turning, Indy sees that Elsa has committed the speedboat to a course BETWEEN the two Freighters, now being pushed even closer together by a Tugboat.

INDY  
 I said go around!

ELSA  
 You said go between them!

INDY  
 I said don't go between them!

It's purely academic at this point since the hulls of the two Freighters loom up on either side of them like cavern walls.

EXT. FULL SHOT - THE HARBOR - DAY

One Enemy Speedboat chases Indy between the two Freighters. But the Speedboat containing Kazim veers off and goes around.

EXT. BETWEEN THE TWO FREIGHTERS - DAY

It's a race for daylight as the two Freighters drift ever closer to one another.

Indy's Speedboat just manages to squeeze through the gap. But the Enemy Speedboat EXPLODES as it is crushed between the two Freighters, FLYING INTO THE AIR and SPLASHING back down into the water.

INDY AND ELSA

Spin their boat around in a sharp half-circle to see KAZIM'S SPEEDBOAT appear racing toward them. He stands in the moving boat, FIRING A MACHINE GUN at Indy and Elsa.

KAZIM'S SPEEDBOAT

Matches Indy's move for move.

FULL SHOT - THE HARBOR

The two boats race across the water nearly side-by-side. A CHATTERING MACHINE GUN from Kazim's boat SPLINTERS the wood of Indy's boat, until finally the rear of the boat CATCHES ON FIRE.

The machine gun runs out of ammunition. Kazim puts it down and takes control of the wheel from one of the Turkish Agents in the boat with him.

As Indy's boat drifts toward the GIANT, TURNING PROPELLERS at the STERN of ANOTHER STEAMER, Kazim's boat draws up alongside and hits them. Indy steps into Kazim's boat. He knocks one of the Turkish Agents to the deck, then turns his attention to Kazim. The two men trade punches as the boat spins helplessly in the churning water.

ELSA

No!!

Indy kicks Kazim in the face, knocking him into the water, then pulls him back into the boat, now being SUCKED THROUGH THE CHURNING WATER toward the Steamer's giant propeller blades.

INDY

Why are you trying to kill us?

KAZIM

Because you're looking for the Holy Grail.

INDY

My father was looking for the Holy Grail. Did you kill him too?

KAZIM

No.

INDY

Where is he? Talk -- or you're dead. Damn it, tell me! Tell me!

KAZIM  
If you don't let go, Doctor Jones,  
we'll both die.

INDY  
Then we'll die.

KAZIM  
My soul is prepared. How's yours?

By now half the boat has been chopped up into matchwood and the blades are getting closer.

INDY  
This is your last chance.

KAZIM  
No, Doctor Jones. It's yours!

The wind of the blades is on their necks. Indy grabs Kazim just in time and jumps... into the motorboat, driven by Elsa, which gets alongside in the nick of time.

INDY  
All right! Where's my father

KAZIM  
If you let me go, I will tell you  
where he is.

INDY  
Who are you?

KAZIM  
My name is Kazim.

INDY  
And why were you trying to kill me?

KAZIM  
The secret of the Grail has been  
safe for a thousand years. And for  
all that time the Brotherhood of  
the Cruciform Sword has been  
prepared to do anything to keep it  
safe.

Kazim pulls back his shirt to reveal a birthmark... or is it a tattoo? Whatever it is, it's a cruciform sword; a Christian cross which tapers down, like the blades of a broadsword.

KAZIM

Let me get off at this jetty.

The boat is close to the edge of the canal. Indy gives Elsa a nod, telling her to bring the boat in. Kazim steps ashore.

KAZIM

Ask yourself, why do you seek the Cup of Christ? Is it for His glory, or for yours?

INDY

I didn't come for the Cup of Christ. I came to find my father.

KAZIM

In that case, God be with you in your quest. Your father is being held in the Castle of Brunwald on the Austrian-German border.

Kazim walks away.

INT. VENICE APARTMENT - DAY

CLOSE ON THE WATER-SOAKED PAPER IMPRESSION: The rubbing taken from the shield of the Grail Knight.

Brody is giving it careful study while he dabs the lump on the back of his head with an ice pack.

INDY

How's the head?

BRODY

It's better, now I've seen this. It's the name of a city. "Alexandretta?" Hmmm...

Indy, wearing a bathrobe, leans over to study the impression.

INDY

The Knights of the First Crusade laid siege to the city of Alexandretta for over a year. The entire city was destroyed.

Brody lowers the ice pack from his head and looks at Indy.

INDY

The present city of Iskenderun is built on its ruins. Marcus -- you

(MORE)

INDY (cont'd)  
remember what the Grail Tablet  
said. "Across the desert and  
through the mountain to the Canyon  
of the Crescent Moon."

(pause)  
But where exactly?

BRODY  
Your father would know. Your father  
did know. Look. He made a map.

Brody picks up the Grail Diary.

BRODY  
He must have pieced it together  
from clues scattered through the  
whole history of the Grail Quest. A  
map with no names.

INSERT: A PENCIL-DRAWN MAP

It covers two pages of the Diary. Brody's finger moves  
across it.

BRODY  
Now, he knew there was a city with  
an oasis due east. Here. He knew  
the course turned south through the  
desert to a river, and the river  
led into the mountains. Here.  
Straight to the canyon. He knew  
everything except where to begin,  
the name of the city.

INDY  
(solemnly)  
Alexandretta. Now we know.

BRODY  
Yes. Now we know.

INDY  
(rising)  
Marcus, get hold of Sallah. Tell  
him to meet you in Iskenderun.

Indy closes the Grail Diary and puts it into the pocket of  
his robe.

BRODY  
What about you?

INDY  
I'm going after Dad.

INT. INDY'S BEDROOM - DAY

Indy opens the door. His bedroom has been ransacked... the mattress on the floor, the drawers turned out.

INT. HALLWAY - DAY

Indy approaches another door (Elsa's bedroom) and knocks.

INDY  
Elsa?

He goes in.

INT. ELSA'S BEDROOM - DAY

...and finds that Elsa's bedroom is in a similar ransacked state to his own. The room is empty.

He is worried for her, knocks and calls out:

INDY  
Elsa?

He steps into the room and knocks upon the bathroom door.

INDY  
Elsa?

He opens the bathroom door, peering inside.

INDY  
Elsa?

INT. ELSA'S BATHROOM - DAY

Elsa is standing before a mirror, wearing a silk bathrobe. She gasps, startled, as Indy enters. He retreats back into her bedroom as she reaches up to turn off a record player sitting on a ledge above the bathtub.

INT. ELSA'S BEDROOM - DAY

Elsa joins Indy, waiting in the ransacked room. She looks around in shock.

ELSA  
My room!



INDY  
Mine, too.

ELSA  
What were they looking for?

She looks to Indy, who pulls the Grail Diary from his pocket.

INDY  
This.

ELSA  
The Grail Diary.

INDY  
Uh-huh.

ELSA  
You had it? You didn't trust me!

She looks hurt and beautiful. She comes closer to him.

INDY  
I didn't know you.

She's awfully hard to resist.

INDY  
At least I let you tag along.

ELSA  
Oh, yes. Give them a flower and they'll follow you anywhere.

INDY  
Knock it off. You're not mad.

ELSA  
No?

INDY  
No. You like the way I do things.

ELSA  
It's lucky I don't do things the same way. You'd still be standing at the Venice pier.

She stomps her foot angrily. Indy flinches. She starts to walk away but Indy grabs her.

INDY

Look, what do you think is going on here? Since I've met you, I've nearly been incinerated, drowned, shot at, and chopped into fish bait. We're caught in the middle of something sinister here. My guess is Dad found out more than he was looking for. And until I'm sure, I'm going to continue to do things the way I think they should be done.

He pulls her to him and kisses her.

ELSA

How dare you kiss me!

Now Elsa reaches for Indy and kisses him.

INDY

Leave me alone. I don't like fast women.

But he embraces her, and Elsa begins to nibble at his ear.

ELSA

And I hate arrogant men.

Indy smiles slyly as they fall to the bed.

EXT. VENICE CANAL - DAY

A GONDOLIER SINGS as he steers his gondola carrying two passengers past Indy's window.

INT. INDY'S BEDROOM - DAY

Indy lies on top of Elsa, kissing her. He stops for a moment as he hears the Gondolier SINGING.

INDY

Ahh, Venice.

Elsa reaches up and pulls him back down to her.

EXT. ROAD THROUGH THE AUSTRIAN MOUNTAINS - DAY

A Mercedes-Benz glides through the sharp mountain curves. This is SUPERIMPOSED OVER A MAP that charts their course from Venice across Austria toward Salzburg.

EXT. CASTLE IN THE AUSTRIAN MOUNTAINS - DAY

Storm clouds darken the skies. THUNDER EXPLODES in the distance; lightning flashes. The Mercedes-Benz drives into the courtyard of the formidable stone castle.

INDY

What do you know about this place?

ELSA

I know the Brunwalds are famous art collectors.

INT. MERCEDES-BENZ - DAY

Indy reaches into the back seat and retrieves his bullwhip.

ELSA

What are you going to do?

INDY

Don't know. Think of something.

He glances up to the beret Elsa is wearing. She reaches up and adjusts it.

INT. CASTLE ENTRANCE HALL - DAY

A BUTLER walks to the door and opens it to reveal Indy and Elsa standing outside in the rain. She now wears Indy's fedora; Indy is wearing Elsa's beret.

BUTLER

Yes?

Indy, followed by Elsa, steps inside, shaking the water from his overcoat. He adopts a Scottish accent.

INDY

And not before time! Did you intend to leave us standing on the doorstep all day? We're drenched!

As Indy says this he pushes his way past the startled Butler, pulling a handkerchief from the man's pocket. Elsa follows, taking off her coat. Indy SNEEZES HARD.

INDY

Now look! I've gone and caught a snuffle.

Indy dabs at his nose with the handkerchief as Elsa looks on in amused amazement.

BUTLER  
 (coldly; with Austrian accent)  
 Are you expected?

INDY  
 Don't take that tone with me, my  
 good man. Now butt out and tell  
 Baron Brunwald that Lord Clarence  
 MacDonald and his lovely assistant  
 are here to view the tapestries.

BUTLER  
 Tapestries?

INDY  
 Dear me, the man is dense. This is  
 a castle, isn't it? There are  
 tapestries?

BUTLER  
 This is a castle. And we have many  
 tapestries. But if you're a  
 Scottish lord, then I am Mickey  
 Mouse.

INDY  
 How dare he?!

Simultaneously knocking the Butler cold with one slug on the  
 jaw. The Butler falls against a wall tapestry, sliding down  
 to the floor, out cold.

INT. CASTLE HALLWAY - DAY

Indy and Elsa move cautiously and quietly down the wide,  
 vaulted hallway. APPROACHING VOICES ARE HEARD. Indy and Elsa  
 creep past a room full of NAZI SOLDIERS working around a  
 large table with a map atop it..

Indy reacts to the sight of them.

INDY  
 (to Elsa; softly)  
 Nazis. I hate these guys.

Indy and Elsa continue down the hallway. Indy carries a gun  
 in his hand and his whip hangs from his belt. He steps to a  
 closed door and listens.

INDY  
 This one. I think he's in here.

ELSA  
How do you know?

Indy points out an ELECTRICAL WIRE.

INDY  
Because it's wired.

He studies the situation for a moment, then decides to enter one of the other doors. He knocks at the door -- there is no response. He looks back at Elsa and enters.

INT. CASTLE ROOM - DAY

The room is dark and empty. Indy throws open the window shutters and looks out. RAIN comes down in sheets. There is a wide ledge beneath each window -- but below that is a SHEER DROP. Indy wants to get out onto the window ledge, which is several yards away.

ELSA  
Indy? Indy?

Indy reassures her.

INDY  
Don't worry... this is kid's play.  
I'll be right back.

He leans out the window and wraps his bullwhip around some wires that protrude from the castle wall above the next window.

He gives the whip a forceful tug to make certain it will hold his weight.

EXT. THE CASTLE - DAY

Indy SWINGS from the window to the stone gargoyle.

CLOSE ON THE WINDOW LEDGE

A PAIR OF WOODEN SHUTTERS seals the window.

Indy takes hold of the bullwhip with both hands, pushes off with his feet... swings toward the shuttered window with his feet extended... CRASHING THROUGH THE WOODEN SHUTTERS as a CLAP OF THUNDER disguises the noise.

INT. THE ROOM - DAY

Indy CRASHES THROUGH SHUTTERS AND GLASS into the room. The broken shutters hang by their hinges. Rain and cold air whip through the open window.

No sooner does Indy get to his feet, than a VASE COMES CRASHING DOWN ON THE BACK OF HIS HEAD.

Stunned, Indy sinks to one knee... and Indy's father, PROFESSOR Henry JONES, steps out of the shadows.

HENRY

Junior?

Indy gets to his feet.

INDY

(a reflex)

Yes, sir!

This reply is a kneejerk reaction on Indy's part. Now they look at each other.

HENRY

It is you Junior!

INDY

(an old familiar irritation)

Don't call me that, please.

HENRY

(amazed)

But what are you doing here?

INDY

I came to get you! What do you think?

NAZI VOICES ARE HEARD approaching. Indy and Henry press themselves against the wall, Henry still holding the broken vase in his hand.

Indy steps to the window and looks down. Henry moves to a lamp, holding the vase under the light for a closer look.

HENRY

(sotto, mumbled)

Late Fourteenth Century, Ming Dynasty.

Henry is all about the broken vase which he still holds in his hand. Father and son get onto crossed lines for a couple of moments.

HENRY

Oh, it breaks the heart.

INDY  
 (quietly to himself)  
 And the head.  
 (to Henry, aggrievedly)  
 You hit me, Dad!

HENRY  
 (referring to the vase)  
 I'll never forgive myself --

INDY  
 (surprised, misunderstanding)  
 Don't worry -- I'm fine.

HENRY  
 Thank God!

Henry has clearly been concentrating entirely on the vase... he is examining the broken end carefully.

HENRY  
 ...it's fake. See, you can tell by  
 the cross section.

Henry throws the vase against the wall where it SHATTERS.

INDY  
 No! Dad, get your stuff. We've got  
 to get out of here.

HENRY  
 Well, I am sorry about your head,  
 though. But I thought you were one  
 of them.

INDY  
 Dad, they come in through the  
 doors.

HENRY  
 (laughs)  
 Good point.

Indy steps to the door and stands, listening.

HENRY  
 But better safe than sorry.

Henry slides his umbrella through the straps of his bag.

HENRY  
 Humpf -- so I was wrong this time.  
 But by God, I wasn't wrong when I  
 (MORE)

HENRY (cont'd)  
mailed you my Diary. You obviously  
got it.

INDY  
I got it and I used it. We found  
the entrance to the catacombs.

HENRY  
(excited)  
Through the library?

INDY  
Right.

HENRY  
I knew it. And the tomb of Sir  
Richard?

Indy nods.

INDY  
Found it.

HENRY  
(breathless)  
He was actually there? You saw him?

INDY  
Well, what was left of him.

HENRY  
(trembling with anticipation)  
And his shield... the inscription  
on Sir Richard's shield...?

INDY  
Alexandretta.  
(beat)  
It's a great moment in Henry's  
life. He turns aside, lost to  
himself for a moment, then turns to  
Indy with joy.

HENRY  
Alexandretta... of course... on the  
pilgrim trail from the Eastern  
Empire. Oh, Junior...

Indy winces, and would interrupt but suddenly it's not the  
moment.



HENRY  
...you did it.

INDY  
No, Dad. You did. Forty years.

HENRY  
If only I could have been with you.

INDY  
There were rats, Dad.

HENRY  
Rats?

INDY  
Yeah, big ones. What do the Nazis  
want with you Dad?

HENRY  
They want my diary.

INDY  
(interested)  
Yeah?

Indy's interest is a moment which becomes important later  
but for now it passes.

HENRY  
I knew I had to get that book as  
far away from me as I possibly  
could.

Indy's hand moves unconsciously to his pocket. His eyes turn  
inward.

INDY  
(thoughtfully)  
Yeah...

Then... BAM! The door is kicked open and three NAZIS enter.  
One is an S.S. OFFICER. The other two are SOLDIERS with  
machine guns. Henry and Indy raise their hands.

S.S. OFFICER  
Doctor Jones!!

HENRY & INDY  
Yes!!

S.S. OFFICER  
I will take the book now.

INDY & HENRY  
(simultaneously)  
What book?

S.S. OFFICER  
(to Indy)  
You have the Diary in your pocket.

Henry laughs genuinely, believing himself to be laughing at the expense of the S.S. Officer.

HENRY  
Do you think that my son would be that stupid that he would bring my Diary all the way back here?

At which point an awful thought strikes Henry.

HENRY  
You didn't, did you?  
(a beat)  
You didn't bring it, did you?

INDY  
Well, uh...

HENRY  
You did!!

INDY  
Look, can we discuss this later?

HENRY  
I should have mailed it to the Marx Brothers.

INDY  
(overlapping)  
Will you take it easy!

HENRY  
Take it easy?! Why do you think I sent it home in the first place?  
(points towards the Nazis)  
So it wouldn't fall into their hands!!

INDY  
I came here to save you.

HENRY

Oh yeah? And who's gonna come to  
save you, Junior??

Indy's eyes blazes. His nostrils flares. He's so pissed off, he literally RIPS A MACHINE GUN from the hands of one of the startled soldiers... and for a moment we think he's going to use it on his dad.

INDY

I told you --

He turns and sprays the room with machine gun fire, cutting all three Nazis to ribbons and blowing them backwards across the room.

INDY

Don't call me Junior!

Henry looks shocked and horrified.

HENRY

Look what you did!!

Indy grabs him and pushes him ahead.

HENRY

(aghast)

I can't believe what you just...

INT. CASTLE HALLWAY - DAY

Indy leads Henry down the hallway as he searches for Elsa.

INDY

Elsa? Elsa?

He opens a door and enters:

INT. FIRST CASTLE ROOM - DAY

Indy and Henry rush back into the room where Elsa had been left, only to find: A NAZI COLONEL HOLDING ELSA HOSTAGE.

His name is Vogel: a vicious-looking, lantern jawed brute. One arm is wrapped around Elsa's waist, the other hand presses the muzzle of a LUGER behind her ear.

VOGEL

That's far enough Put down the gun,  
Doctor Jones. Put down the gun or  
the Fraulein dies.

HENRY  
But she's one of them!

ELSA  
Indy, please!

HENRY  
She's a Nazi!

INDY  
What?!

Indy is thrown. He doesn't know what to do. He looks at Elsa, then back to his father. Everyone is yelling at once:

HENRY  
Trust me!

ELSA  
Indy, no!

VOGEL  
I will kill her!

HENRY  
Oh yeah? Go ahead!

INDY  
No! Don't Shoot!

HENRY  
(to Indy)  
Don't worry. He won't.

ELSA  
Indy, please! Do what he says!

HENRY  
And don't listen to her!

VOGEL  
Enough! She dies!

Vogel jams the barrel of the Luger painfully into Elsa's neck. Elsa SCREAMS.

INDY  
Wait! Wait!

And then Indy gives in. He drops the machine gun to the table and it slides across, SHATTERING GLASS. Henry GROANS audibly.

Vogel releases his grip on Elsa and shoves her toward Indy. She is propelled directly into his arms. He holds her tightly. She buries her face in his chest.

ELSA

I'm sorry.

Indy comforts her.

INDY

No, don't be.

Her hand slips into his coat pocket and removes the Grail Diary.

ELSA

But you should have listened to your father.

She steps back next to Vogel. Indy is stunned. Henry gives him his most withering look of reprimand.

INT. BARONIAL ROOM - DAY

A large baronial room decorated with ancient tapestries and suits of armor. Firelight -- from the giant fireplace -- dances across the ceiling and walls.

Indy and Henry are ushered in, hands tied behind back, accompanied by Vogel and Elsa and TWO NAZI GUARDS.

Elsa crosses the room toward a high-backed chair facing the fireplace. Indy and Henry do not have the advantage of seeing who is sitting in that chair. They only see a HAND REACH OUT AND TAKE THE BOOK.

INDY

(quietly to Henry)

She ransacked her own room and I fell for it. How did you know she was a Nazi?

HENRY

Umh?

INDY

How did you she was a Nazi?

HENRY

She talks in her sleep.

Indy nods, and then the statement catches up with him. He looks at Henry with surprise.

HENRY

I didn't trust her. Why did you?

MAN IN CHAIR

Because he didn't take my advice.

The MAN IN THE CHAIR gets to his feet and turns, revealing himself to be... Walter Donovan. Indy and Henry react with stunned expressions.

INDY

DONOVAN!

DONOVAN

Didn't I warn you not to trust anybody, Doctor Jones?

Donovan smiles benignly and flips through the Grail Diary.

HENRY

I misjudged you Walter -- I knew you'd sell your mother for an Etruscan vase. But I didn't know you'd sell your country and your soul to the slime of humanity.

DONOVAN

(suddenly erupting)

Doctor Schneider. There're pages torn out of this!

Elsa rushes to Donovan's side. She takes the Grail Diary from him. Elsa takes a look for herself -- then glances up at Indy.

ELSA

This book contained a map -- a map with no names -- precise directions from the unknown city to the secret Canyon of the Crescent Moon.

INDY

So it did.

DONOVAN

Where are these missing pages? This maps we must have these pages backs

Henry gives Indy a look of surprise. Indy smirks.

ELSA

(to Donovan)

You're wasting your breath. He won't tell us. And he doesn't have

(MORE)

ELSA (cont'd)  
 to... it's perfectly obvious where  
 the pages are...  
 (looking at Indy)  
 ...he's given them to Marcus Brody.

Henry now wears a pained expression.

HENRY  
 (to Indy)  
 Marcus?! You didn't drag poor  
 Marcus along, did you? He's not up  
 to the challenge.

DONOVAN  
 He sticks out like a sore thumb.  
 We'll find him.

INDY  
 The hell you will. He's got a two-  
 day head-start on you, which is  
 more than he needs.  
 (beat)  
 Brody's got friends in every town  
 and village from here to the Sudan.  
 He speaks a dozen languages, knows  
 every local custom. He'll blend in.  
 Disappear. You'll never see him  
 again. With any luck, he's got the  
 Grail already.

Henry looks amazed and impressed.

EXT. TRAIN STATION - CITY OF ISKENDERUN - DAY

Brody disembarks from the train along with the other  
 PASSENGERS, a cross-section of ARABS and TUSKS.

BRODY  
 Does anyone here speak English? Or  
 even ancient Greek?

A Man in the crowd holds out a cup of water to Brody.

BRODY  
 No water, no thank you. No, fish  
 make love in it.

Brody continues through the crowd past various STREET  
 VENDORS. A Woman holds a chicken out to him.

BRODY

Thank you so much. No, I don't like that. No, I really don't want... No, no, thank you very much. No, thank you, madam. I'm a vegetarian.

The Woman walks away, leaving Brody alone in the crowd.

BRODY

Does anyone understand a word I'm saying here?

Sallah shoulders his way through the mob toward Brody.

SALLAH

Mister Brody!

They meet and hug, then begin to walk.

BRODY

Oh, Sallah! What a relief!

SALLAH

(laughs)

Marcus Brody, sir. And where is Indy?

BRODY

(overlapping)

Oh, he's in Austria. A slight detour.

SALLAH

You are on your own?

A Woman runs in and tugs on Brody's coat. He waves her away.

BRODY

Yes, but don't panic. Everything's under control. Have you... have you arranged our supplies?

SALLAH

Oh, yes, of course. But where are we going?

BRODY

Oh, this map will show you. It was drawn by, uh...

Brody searches in his coat pocket for the map as a SINISTER MAN approaches.



SINISTER MAN  
Mister Brody?

Brody puts the map back in his pocket. The Sinister Man clicks his heels and bows quickly.

SINISTER MAN  
Welcome to Iskenderun. The Director of the Museum of Antiquities has sent a car for you.

Brody takes off his hat.

BRODY  
Oh, what?... your servant, sir.

SALLAH  
And I am his.

SINISTER MAN  
Follow me, please.

The man turns and joins a SECOND MAN. Brody and Sallah follow them.

BRODY  
My reputation precedes me.

SALLAH  
There is no museum in Iskenderun.

The Second Man overhears Sallah. He and his companion turn quickly.

SECOND MAN  
Papers please.

SALLAH  
Papers?  
(laughs)  
Of course.

Sallah puts Brody's luggage down and glances at Brody.

SALLAH  
Run.

Brody does not run. Sallah pats his clothing, searching for his papers.

BRODY  
Yes.

SALLAH  
Papers, sir. Got it here.

Sallah laughs and pulls out a newspaper.

SALLAH  
Just finished reading it myself.  
(laughs; then, to Brody)  
Run!

Brody looks confused. Sallah shows the newspaper to the Second Man.

BRODY  
Yes.

SALLAH  
Egyptian Mail. Morning edition.  
(to Brody)  
Run!

BRODY  
Did you say...? Uh, uh...

Sallah puts the newspaper in front of the Second Man's face, then punches him through the newspaper.

SALLAH  
Run!

The Second Man falls, knocking over a vendor's stand. Sallah and Brody begin to run. Sallah knocks the First Man into another vendor's stand. The STAND COLLAPSES on impact.

Sallah grabs Brody and pulls him through the crowded streets.

SALLAH  
(to Brody; pointing)  
Okay, okay, quick, quick, quick!  
Hide in that door! Hide in that  
door!

Sallah points to a DARKENED DOORWAY, hung with a curtain, at the top of a ramp. Brody runs up the ramp, throws back the curtain and disappears into the darkness.

Then -- METAL DOORS ARE SLAMMED behind Brody and we realize that he has actually run into the back of a Nazi TROOP TRUCK.

Sallah runs after the Truck until he reaches a wall, then leans against the wall dejectedly as the Truck drives away with Brody inside.

INT. CASTLE ROOM - DAY

The room is dark. Ancient, floor-length drapes cover the windows. A HUGE FIREPLACE that's nearly large enough for a man to stand upright in dominates one wall.

The Nazi Guards have tied Indy and Henry back-to-back in a pair of chairs. Elsa and Donovan stand over them. Vogel enters.

HENRY

Intolerable.

VOGEL

Doctor Schneider. Message from Berlin. You must return immediately: a rally at the Institute of Aryan Culture.

ELSA

So?

VOGEL

Your presence on the platform is requested... at the highest level.

ELSA

Thank you, Herr Oberst.

(to Donovan)

I will meet you at Iskenderun.

DONOVAN

Take this Diary to the Reich Museum in Berlin. It will show them our progress, ahead of schedule. Without a map, I'm afraid it's no better than a souvenir.

He hands her the Grail Diary.

VOGEL

(to Donovan, meaning Indy and Henry)

Let me kill them now.

ELSA

No. If we fail to recover the pages from Brody, we'll need them alive.

DONOVAN

(to Vogel, with a helpless shrug)

Always do what the doctor orders.

Donovan leads Vogel out. The Nazi Guards follow. Once they are gone, Elsa turns to Indy.

ELSA

Don't look at me like that -- we both wanted the Grail, I would have done anything to get it. You would have done the same.

Indy shakes his head "no."

INDY

I'm sorry you think so.

She runs her hand down the side of his face. Indy pulls away.

Indy and Henry are still tied back-to-back of course. Elsa bends to speak quietly into Indy's ear... which is near enough to Henry's ear.

ELSA

(whispers)

I can't forget... how wonderful it was.

HENRY

Thank you. It was rather wonderful.

She smiles and kisses Indy passionately. Henry glances back and looks rather disappointed.

Vogel appears to remind Elsa of her appointment.

VOGEL

Doctor Schneider! Your car is waiting.

ELSA

(to Indy, after finishing the kiss)

That's how Austrians say goodbye.

Elsa exits. Vogel stays behind for another moment.

VOGEL

And this is how we say goodbye in Germany, Doctor Jones.

Vogel punches Indy in the jaw. A hard and vicious jab that snaps Indy's head around.

HENRY

Ohh...

Vogel exits. Indy shakes his head clear.

INDY

(to himself)

Oooh... I like the Austrian way better.

HENRY

So did I.

INDY

Let's try and get these ropes loose. We've got to get to Marcus before the Nazis do!

HENRY

(confused)

You said he had two days' start. That he would blend in. Disappear!

INDY

Are you kidding? -- I made that up! You know Marcus -- he got lost once in his own museum!

Indy and Henry are pulling at the ropes with great urgency.

INDY

Can you try and reach into my left jacket pocket?

Henry is able to wiggle his hand towards Indy's coat pocket. Indy squirms his body around towards Henry's hand.

HENRY

What am I looking for?

INDY

My lucky charm.

HENRY

Feels like a cigarette lighter.

INDY

Try and burn through the ropes.

Henry's fingers open the lighter and ignite the flame.

HENRY

Very good.

Henry yelps as the cigarette lighter burns his hand. He drops the lighter to the floor. Henry kicks at the lighter, trying to reach it, but cannot. The rug starts to burn. Indy doesn't know it yet.

HENRY

I ought to tell you something.

INDY

Don't get sentimental now Dad -- save it 'til we get out of here.

HENRY

The floor's on fire! See?!

INDY

(turns and sees)  
What???

HENRY

And the chair.

INDY

All right, move! Move! Rock your Chair. Do what I do.

They begin to rock their chair legs, inching their way off the burning carpet.

EXT. CASTLE - DAY

As Elsa is driven away. Vogel and Donovan remain behind, flanked by NAZI SOLDIERS.

Another car pulls up and Vogel holds the door open for Donovan who gets into the rear seat. A LIEUTENANT approaches with a written message for Donovan.

LIEUTENANT

Etwas Wichtiges, mein Herr.

Donovan puts on his glasses to read the message.

DONOVAN

Well, we have Marcus Brody. But more important, we have the map.

A RADIO OPERATOR steps forward with yet another written message for Donovan.

RADIO OPERATOR  
Aus Berlin, mein Herr.

DONOVAN  
(reading)  
"By the personal command of the  
Fuhrer. Secrecy essential to  
success. Eliminate the American  
conspirators."  
(to Vogel)  
Germany has declared war on the  
Jones boys.  
(to DRIVER)  
Losfahren.

The car drives off.

INT. CASTLE ROOM - DAY

Indy and Henry are still in their chairs, tied back-to-back. Indy tries to communicate with Henry, but each time he calls him, the men turn their heads in opposite directions.

INDY  
Dad!

HENRY  
What?

INDY  
Dad!

HENRY  
What?

INDY  
Dad!

Finally they turn their heads in the same direction.

HENRY  
What?

INDY  
Head for the fireplace!

HENRY  
Oh.

BANGING, ROCKING and HOPPING their chairs, they work their way INTO THE FIREPLACE -- the only safe place from the now ROARING FIRE.

INDY

I think I can get these ropes off.

Indy struggles to free his hands. His foot kicks out and accidentally hits a metal grill that operates a Secret Door.

INDY

Whoops!

The fireplace floor rotates like a Lazy Susan and Indy and his father find themselves in the:

INT. RADIO ROOM - DAY

Where a NAZI RADIOMAN wearing headphones sits at an elaborate panel of dials, switches and meters, and a WOMAN stands over a map plotting coordinates. Their backs are turned to Indy and Henry.

The floor begins to rotate again, and Indy and Henry find themselves back in:

INT. CASTLE ROOM - DAY

inside the fireplace, still tied back-to-back.

HENRY

Our situation has not improved.

Indy glances over his shoulder at Henry.

INDY

Listen Dad... I'm almost free.

Indy's foot hits the grill again... and the fireplace rotates to:

INT. RADIO ROOM - DAY

FOUR NAZI RADIOMEN and the Woman are still hard at work with controls and coordinates. Suddenly the Woman looks up and spots Henry and Indy. She screams.

WOMAN

Alarm!

Now the Radioman turn to see Henry and Indy.

WOMAN

Schnell!!

TWO NAZIS draw their revolvers and FIRE SEVERAL SHOTS at Indy and Henry



INT. CASTLE ROOM - DAWN

Indy and Henry rotate into the room which is now an INFERNO. The carpet, drapes and furniture are all ablaze.

HENRY  
This is intolerable!

INDY  
I'm out, Dad!

Indy finally breaks free. And he immediately begins to untie his father.

HENRY  
Well done, boy!

INT. RADIO ROOM - DAY

All four Radiomen now have their guns drawn. They activate the lever and begin to rotate through the Secret Door.

INT. CASTLE ROOM - DAY

The Radiomen appear in the fireplace on the other side -- but there is NO SIGN OF Indy and Henry.

The Radiomen move cautiously toward the flame, shielding their faces with one hand, holding their guns with the other. Is it possible that Indy and Henry escaped through these flames?

Not a chance.

They've hidden themselves UP THE CHIMNEY. And now they DROP DOWN, BEHIND the Radiomen.

One of the Radiomen grabs Indy by the neck. As they struggle they fall against the rotating wall and disappear into the next room, leaving a frightened Henry behind.

Henry presses against the wall, which rotates again. As he disappears into the next room, a DEAD NAZI RADIOMAN swivels into the room. The other Nazis rush forward to him.

INT. RADIO ROOM - DAY

Indy picks up a BUST OF HITLER and uses it to jam the rotating wall in place, sealing the Nazis inside the burning room.

INT. CASTLE HALLWAY - DAY

Vogel strides purposefully down the hallway. He BARKS an order, and TWO MORE NAZIS fall into step with him.

INT. RADIO ROOM - DAY

Indy grabs his whip, his leather sack and Henry's case from a table. He hands the case to Henry and they begin to run.

INDY  
Come on Dad.

INT. SECRET ROOM - DAY

Indy and Henry step into an empty room.

INDY  
Dead end.

Henry looks horrified by what he's been forced to do as Indy searches frantically for an exit.

INDY  
There's got to be a... a secret door around. A passageway or something.

Indy begins to run his hands over the walls -- frantic.

HENRY  
I find that if I just sit down and think...

Henry sits on a chair which tips back, hitting the wall behind it. The floor at Indy's feet suddenly begins DROPPING AWAY!

Indy grabs a railing to keep from falling, but loses his grip and plunges through the opening which has formed a SPIRAL STAIRCASE. He rolls down the stairs.

INDY  
Dad!

HENRY  
...the solution presents itself.

Henry follows Indy down the staircase.

INT. CAVERN / UNDERGROUND HARBOR - DAY

The stairway deposits Indy and Henry into an enormous WATERY CAVERN beneath the mountain on which the castle was built.

A full-scale Nazi BOAT DOCK has been built inside the cavern. We see MOTORBOATS, GUNBOATS, SUPPLY BOATS, etc.

INDY  
Great. More boats.

Indy boards one of the motorboats and STARTS THE MOTOR.

HENRY  
Would you say this has been just  
another typical day for you? Huh?

Henry tosses his case at Indy who catches it and angrily throws it back to his father.

INDY  
(ironically)  
Ooof! No! It's been better than  
most.

Indy moves back to the dock and pushes the boat away. Henry looks confused.

INDY  
Come on, Dad. Come on!

HENRY  
What about the boat? We're not  
going on the boat?

INT. SECRET ROOM - DAY

Vogel and the Nazi Soldiers enter the room and spot the spiral staircase leading below. They quickly descend the stairs.

INT. CAVERN / UNDERGROUND HARBOR - DAY

As Vogel and the Nazi Soldiers rush to the dock. Vogel sees that a motorboat is missing. He orders the Nazi Soldiers into a boat.

VOGEL  
Sie alle ins Boat. Schnell!

CAMERA PULLS BACK TO REVEAL

A large box which suddenly BREAKS APART as Indy, now on a motorbike with Henry in the sidecar, ROARS PAST THE DOCK, hitting TWO NAZI SOLDIERS who scream as they fall into the river.

Vogel screams after Indy and Henry as they drive off.

STRAIGHT CUT TO:

EXT. COUNTRY ROAD - DAY

Indy looks pleased as he drives the motorbike along the road, but Henry appears worried.

INDY

Ha!

FOUR NAZI SOLDIERS ON MOTORCYCLES

They chase down the road after Indy and Henry.

Indy turns the motorbike down a smaller, dusty tree-lined road. Henry gasps as he is jostled about in the sidecar. One of the Nazi Soldiers gives chase along a higher road running in the same direction.

EXT. ROAD BARRICADE - DAY

Indy approaches the barricade from one direction as one of the Nazi Soldiers approaches from a higher road.

A GUARD steps from the road station and calls to the vehicles as Indy and Henry SMASH THROUGH THE BARRICADE.

GUARD

Halt! Halt!

The Nazi Soldier rides his motorcycle through the other side of the barrier -- IT SHATTERS.

INDY AND HENRY

Indy grabs at a FLAGPOLE as they roar past -- it snaps off in his hand.

The Nazi Soldier drives his motorcycle toward Indy and Henry. He unshoulders his machine gun.

Indy uses the broken flagpole as a lance and knocks the Nazi Soldier from his motorcycle.

THE RIDERLESS MOTORCYCLE

Drives on toward the other Nazi Soldiers now approaching the guardhouse, COLLIDING WITH TWO OF THEM.

The remaining Nazi Soldier maneuvers his motorcycle around his fallen comrades and continues the chase.

INDY AND HENRY

As the remaining Nazi Soldier rides alongside their motorbike he cocks his gun, preparing to fire.

Indy quickly jams the remaining portion of the flagpole through the spokes of the Nazi's front wheel.

The NAZI SOLDIER'S MOTORCYCLE FLIPS THREE TIMES, throwing him high into the air.

Indy glances back and smiles, but the smile fades as he looks forward again to see a sign at a CROSSROAD. Arrows pointing in opposite directions indicate the way to "BERLIN" or "VENEDIG".

Indy starts down the road marked "VENEDIG".

HENRY

Stop!

INDY

What?

HENRY

Stop! Stop!

The motorbike skids to a stop.

HENRY

You're going the wrong Way! We have to get to Berlin!

INDY

(pointing towards Venedig)  
Brody's this way.

HENRY

My Diary's in Berlin.

INDY

You don't need the Diary, Dad.  
Marcus has the map.

HENRY

There is more in the Diary than just the map.

INDY

All right Dad -- tell me.

HENRY

Well, he who finds the Grail must face the final challenge.

INDY

What final challenge?

HENRY

Three devices of such lethal cunning.

INDY

Booby traps?

HENRY

Oh, yes. But I found the clues that will safely take us through, in the Chronicles of St. Anselm.

INDY

But what are they? Can't you remember?

HENRY

I wrote them down in my Diary so that I wouldn't have to remember.

INDY

Half the German Army's on our tail and you want me to go to Berlin? Into the lion's den?

HENRY

Yes! The only thing that matters is the Grail.

INDY

What about Marcus?

HENRY

Marcus would agree with me.

INDY

Two selfless martyrs. Jesus Christ!

Henry slaps him across the face. Indy is rocked to his foundations, not by any means entirely by the blow itself.

HENRY

That's for blasphemy. The quest for the Grail is not archaeology. It's a race against evil. If it is captured by the Nazis, the armies of darkness will march all over the face of the earth. Do you understand me?

INDY

This is an obsession Dad. I never understood it. Never. Neither did Mom.

HENRY

Oh yes, she did. Only too well. Unfortunately she kept her illness from me until all I could do was mourn her.

EXT. CROSSROADS - DAY

Arrows point in opposite directions to VENICE and BERLIN. The CAMERA MOVES IN on the portion of the sign reading BERLIN.

EXT. CITY SQUARE - BERLIN - NIGHT

A Nazi Rally -- a book-burning is in process.

The mound of burning books is ten feet tall and growing by the minute as College Students and Nazi Brownshirts continually toss more books onto the fire.

Flags, banners and standards displaying the swastika are waved rhythmically from side to side in a motion that echoes the mounting frenzy of the enormous crowd.

Indy and Henry walk toward the Square. Indy wears the uniform of a Nazi Soldier. He is now buttoning up the tunic -- which happens to be several sizes too big.

HENRY

My boy, we are Pilgrims in an unholy land.

Then... Indy sees something that makes him stop in his tracks. WE PAN ALONG HIS LINE OF SIGHT to:

THE PODIUM

Where high-ranking Officers of the Third Reich stand flanking ADOLF HITLER as they oversee the rally.

ANOTHER ANGLE

Elsa is walking away in an open area, background of torches, vehicles, Nazi Officers... one of whom is now none other than Indy, coming up to her before she knows he is there. His voice is quiet and tough, his eyes hard.

INDY  
Fraulein Doctor. Where is it?

Still startled, her reaction makes it clear that Indy is even now a lover in her thoughts.

ELSA  
How did you get here?

INDY  
Where is it? I want it.

Indy pushes Elsa against a column and begins to search her clothing for the Diary. He pulls the book from Elsa's pocket.

ELSA  
You came back for the book? Why?

INDY  
My father didn't want it  
incinerated.

She understands him. It's as though he slapped her.

ELSA  
Is that what you think of me? I  
believe in the Grail, not the  
Swastika.

INDY  
(vicious)  
Yet you stood up to be counted with  
the enemy of everything the Grail  
stands for -- who gives a damn what  
you think?

ELSA  
(hard and fast)  
You do.

Now it's as though she'd slapped him back. His hands fly to her neck.

INDY  
All I have to do is squeeze.

ELSA  
All I have to do is scream.

It's a standoff emotionally. He knows he'd never do it. she knows it too. And the same goes for screaming.



Indy releases her and backs away. She looks at him with a lover's pain. He moves over to Henry.

INDY

I've got it. Let's get the hell out of here.

They move off and almost run headlong into Hitler and his entire entourage coming down from the Podium. 50 kids push their autograph books for Hitler's signature.

Hitler pauses to sign them. Hitler looks Indy's way. They make eye contact. It only lasts a moment but the moment is electric.

Hitler breaks the spell by taking the Grail Diary from him, opens it to the first page and signs his autograph. He hands it back and moves on.

EXT. AIRFIELD - BERLIN, GERMANY - DAY

Indy's motorcycle pulls up to the main terminal.

INT. TERMINAL BUILDING - DAY

A Plainclothes Agent distributes leaflets bearing HENRY'S PICTURE to Nazi Soldiers inside the terminal.

Henry leans in a doorway reading a newspaper as Indy enters down the stairs and taps Henry's shoulder.

They begin to walk toward the boarding gates.

HENRY

What did you get?

INDY

I don't know. The first available flight out of Germany.

HENRY

Good.

Indy and Henry show their papers to the Boarding Guards, then join the line of passengers, which has already begun to move toward a:

MOORED ZEPPELIN

Ten stories tall and longer than two football fields: Flying in the grand tradition!

INT. THE ZEPPELIN - PASSENGER COMPARTMENT - DAY

The Zeppelin is about to take off. Indy and Henry make themselves comfortable in one of the compartments.

INDY  
Well, we made it.

Henry looks over his newspaper at Indy.

HENRY  
When we're airborne, with Germany behind us, then I'll share that sentiment.

INDY  
Relax.

But Indy looks out the window and is suddenly concerned when he sees:

VOGEL AND A GESTAPO AGENT

Rushing across the tarmac toward the Zeppelin.

VOGEL  
Nicht zumachen! Wir steigen ein!

INDY

Sits back in his chair, looks to Henry, now reading his newspaper.

A Steward enters and sets a bowl of nuts on the table in front of Indy and Henry, then continues down the aisle of passengers. Indy follows after the Steward. He puts his arm around the Steward's shoulder and together they walk up a flight of stairs.

VOGEL

Now walks up the aisle. He approaches a MALE PASSENGER hidden behind a newspaper. Vogel uses his walking stick to lower the newspaper and show the Passenger the leaflet with Henry's photograph.

VOGEL  
Haben sie diesen Mann gesehen?

The Passengers at the table shake their heads in the negative. Vogel shows the picture to other Passengers.

FEMALE PASSENGER  
Nein.

INDY (O.S.)  
Fahrscheine, bitte.

MALE PASSENGER  
Nein.

Vogel turns to see:

INDY -- WEARING THE HAT AND JACKET OF THE CHIEF STEWARD

MALE PASSENGER (O.S.)  
Ich habe ihn nicht gesehen.

INDY  
Tickets please.

The Passengers do not react to the request, made in English.

INDY  
Fahrscheine meine Dame. Bitte.

VOGEL

Approaches Henry, still hidden behind his newspaper. Again, Vogel uses his walking stick to lower the paper, revealing Henry's face.

VOGEL  
Guten Tag, Herr Jones.

Now Indy, still playing the role of Steward, asks Vogel for his ticket.

INDY  
Fahrscheine mein Herr.

VOGEL  
Weg.

INDY  
Tickets please.

Henry looks confused.

VOGEL  
(in German)  
Was?

Vogel glances up and recognizes Indy -- who quickly punches Vogel in the face, knocking him toward the window. In another quick move, Indy TOSSES HIM OUT THE WINDOW onto the tarmac below.

Shocked Passengers blink in bewilderment.

INDY  
 (in German; with a shrug)  
 No ticket.

Everyone else with a ticket quickly produces it and waves it in Indy's face.

EXT. AIRFIELD TARMAC - DAY

Vogel gets to his knees as the huge Zeppelin rises into the sky above him, revealing an airplane attached to the belly of the airship. Vogel shakes his fist at the rising Zeppelin.

VOGEL  
 Du wirst nochmal horen von mir!

INT. ZEPPELIN - DAY

Indy and Henry together again in their compartment.

HENRY  
 You know, sharing your adventures is an interesting experience.

INDY  
 (meaning Elsa)  
 That's not all we shared. It's disgraceful. You're old enough to be her fa... er, her grandfather!

HENRY  
 Well, I'm as human as the next man.

INDY  
 I was the next man.

HENRY  
 (laughs)  
 Ships that pass in the night...

Henry opens his Diary and begins to thumb through it.

INDY  
 Do you remember the last time we had a quiet drink? I had a milk shake.

HENRY  
 Hmmm... What did we talk about?

INDY  
We didn't talk. We never talked.

HENRY  
And do I detect a rebuke?

INDY  
A regret. It was just the two of us, Dad. It was a lonely way to grow up. For you, too. If you had been an ordinary, average father like the other guys' dads, you'd have understood that.

HENRY  
Actually, I was a wonderful father.

INDY  
When?

Henry looks up from his Diary.

HENRY  
Did I ever tell you to eat up? Go to bed? Wash your ears? Do your homework? No. I respected your privacy and I taught you self-reliance.

INDY  
What you taught me was that I was less important to you than people who had been dead for five hundred years in another country. And I learned it so well that we've hardly spoken for twenty years.

HENRY  
You left just when you were becoming interesting.

INDY  
Dad, how can you?

HENRY  
(interrupting)  
Very well. I'm here now.

He closes the Diary and leans back in his seat.

HENRY  
What do you want to talk about?  
Hmmm?

Indy stutters uncomfortably as Henry stares at him, waiting for a response.

INDY  
(laughs)  
Well... I can't think of anything.

HENRY  
Then what are you complaining about?  
(laughs)  
Look, we have work to do. When we get to Alexandretta we will face three challenges.  
(he reads from the Diary)  
"First, the breath of God. Only the penitent man will pass. Second, the Word of God, only in the footsteps of God will he proceed. Third, the Path of God, only in the leap from the lion's head will he prove his worth."

INDY  
What does that mean?

HENRY  
(laughs)  
I don't know. We'll find out.

Sunlight falls across the table from the window. Indy reaches for the drink. The bar of sunlight turns like the hand of a clock over the tabletop across the drinks.

We see Indy puzzled. Only for a moment.

INDY  
They're turning around. They're taking us back to Germany.

INT. FRAMEWORK OF ZEPPELIN - DAY

Indy and his father emerge from the hatchway into the belly of the Zeppelin. The Zeppelin's elaborate metal framework is exposed.

Indy and Henry hurry down the catwalk until arriving at a PAIR OF DOORWAYS framed into the Zeppelin's outer skin.

INDY  
Well, I thought it would take them a lot longer to figure out the radio was dead. Come on, Dad. Move!

Then Indy opens the doors. We see plenty of blue sky and white clouds. We also see a small BI-PLANE that is suspended from the Zeppelin by a HOOK & CRANE DEVICE.

INDY  
Come on, Dad. Come on!

EXT. AIRPLANE - DAY

Indy climbs into the cockpit of the Biplane as Henry takes the tail gunner's seat.

HENRY  
(with delight)  
I didn't know you could fly a plane.

INDY  
Fly... yes. Land... no.

INT. THE BIPLANE - DAY

Indy turns in his seat to give Henry the "thumbs up." Henry smiles valiantly and points down to the ground.

Then they both become aware of a STRANGE SOUND in the skies behind them. Something between a ROAR and a WAIL. TWO MESSERSCHMIDT FIGHTER BOMBERS streak out of the clouds and race across the sky.

INDY AND HENRY

Shrink in their seats as the MESSERSCHMIDTS (going three times as fast as they are) SCREAM past on either side.

INDY  
Dad, you're gonna have to use the machine gun. Get it ready.

Henry turns and grips the MOUNTED MACHINE GUN with a perplexed expression.

INDY  
(turning; pointing)  
Eleven o'clock!

Henry pulls out his watch.

INDY  
Dad -- eleven o'clock!!

HENRY

What happens at eleven o'clock?

Indy uses his arm to demonstrate that he's referring to a direction and not a time.

INDY

(frustrated)

Twelve -- eleven -- ten. Eleven  
o'clock. Fire!

Henry does -- and the EXPLODING GUN nearly shakes him out of his seat.

Indy's slow speed and small size works to his advantage. The speeding Messerschmidts continually overshoot him, WHIZZING past in a blur -- making wide turns miles away in the sky.

Henry has one of the Messerschmidts in his sight. He pulls back on the trigger -- RATTA-A-TAT-TAT! RATTA-A-TAT-TAT!

The Messerschmidt banks to the left, but Henry keeps it in his gun sight. Henry swings the gun around, inadvertently CUTTING HIS OWN REAR STABILIZER IN HALF.

INDY

Dad, are we hit?!

HENRY

More or less.

(pause)

Son, I'm sorry. They got us.

Indy looks back at the missing tail section, then at his father.

The plane begins to go down. Indy struggles to control its descent.

INDY

Hang on, Dads We're going in!

Henry slumps down fearfully in his seat.

EXT. A FIELD - DAY

The wheels of the plane touch down. OUT OF CONTROL, the PLANE SKIDS and CRASHES first into a corral of goats and then into the farmhouse beyond sending a cloud of dust into the air.

As Indy pulls himself from the cockpit:



HENRY  
(sarcastic)  
Nice landing.

INDY  
Thanks.

Suddenly, Indy's attention is directed to:

TWO SCREAMING MESSERSCHMIDTS

Coming in low. Guns BLAZING.

As BULLETS EXPLODE around them, Indy and Henry jump over a stone barricade. Henry, frightened, grabs at Indy.

HENRY  
Those people are trying to kill us!

INDY  
I know, Dad!

HENRY  
It's a new experience for me.

INDY  
It happens to me all the time.

EXT. ROAD - DAY

An OLD MAN kneels at his car repairing a rear tire.

The Man turns to the wheel, the hubcap in his hands. Suddenly the wheel moves forward, startling the Old Man.

INT. THE CAR - TRAVELING - DAY

Indy has the throttle down, both hands tightly gripping the steering wheel. Henry is a very nervous passenger.

Indy sees a LOW-FLYING MESSERSCHMIDT coming up behind him in the SIDE MIRROR.

As the Messerschmidt ROARS by overhead, BULLETS EXPLODE around them, narrowly missing the car.

HENRY  
This is intolerable!

INDY  
This could be close.

EXT. THE ROAD - LONG SHOT - DAY

The car races toward a TUNNEL that cuts through a steep MOUNTAINSIDE.

The Messerschmidt bears down on Indy's car, machine guns CHATTERING.

The car ENTERS the tunnel. The Messerschmidt cannot pull up in time. It SLAMS into the MOUTH OF THE TUNNEL, SHEARING OFF its WINGS.

INT. THE TUNNEL - DAY

The FLAMING FUSELAGE continues to ROCKET through the tunnel like a bullet down the muzzle of a gun. SPARKS fly as its belly SCRAPES against the pavement and the sides of the tunnel.

INT. THE CAR - DAY

Indy and Henry look over their shoulders to see this wingless BALL OF FIRE gaining on them; about to overtake them.

HENRY

Faster, boy -- faster!

EXT. THE ROAD - OTHER SIDE OF THE MOUNTAIN - DAY

The car exits the tunnel at top speed and veers off the road. The flaming Messerschmidt fuselage shoots past and EXPLODES in the middle of the road.

INT. THE CAR - DAY

As the car emerges safely from the flames, Henry wipes the sweat from his brow.

HENRY

Well, they don't come any closer than that!

Henry looks out the windshield and sees the second Messerschmidt SCREAMING out of the sky toward them.

EXT. THE ROAD - LONG SHOT - DAY

The MESSERSCHMIDT drops its single UNDER-FUSELAGE BOMB. It EXPLODES in the road directly ahead of the car, missing it by only several feet.

THE CAR

FALLS INTO THE HOLE made by the bomb.

DISSOLVE TO:

EXT. ROAD - DAY

Indy climbs out of the car, still in the bomb crater. He turns back to Henry.

INDY

Dad, he's coming back.

Indy and Henry run down the mountainside to:

DESERTED MEDITERRANEAN BEACH - DAY

Indy and Henry run to the shoreline. Indy reaches for his gun, tucked in his pants. He opens the chamber -- the GUN HAS NO BULLETS.

THE MESSERSCHMIDT

Swings around and is coming in for another pass.

INDY AND HENRY

Exchange a wordless glance. They don't even think about running: there is no place to run to. Henry hands his case to Indy.

Holding his umbrella, Henry suddenly spins around and runs screaming and shouting into A FLOCK OF SEA GULLS...

The SEA GULLS take to the wing in flight. Thousands of them.

INDY

Bullets kick up sand leading up to him... then --

THE MESSERSCHMIDT AND THE SEA GULLS

Meet in midair. MASSACRE! Sea gulls are shredded by the Messerschmidt's whirling propeller blades into a FEATHERY WHITE PUREE that SPLATTERS against the cockpit and CLOGS THE ENGINE.

ENGINE SPUTTERS... STALLS... Silence. The Messerschmidt falls from the skies and EXPLODES in an OFF CAMERA SOUND EFFECT.

Indy stands as before -- stunned -- a statue.

Henry walks back to Indy.

HENRY

I suddenly remembered Charlemagne.  
 "Let my armies be the rocks and the  
 trees and the birds in the sky."  
 (he chuckles)

Indy wears a proud expression as he watches Henry walk down the beach.

EXT. MOSQUE - DAY

FADE IN TITLE: "REPUBLIC OF HATAY"

FADE OUT TITLE

EXT. COURTYARD OF SULTAN'S PALACE - ISKENDERUN - DAY

The Sultan is seated in his royal chair, flanked by Walter Donovan and Vogel and surrounded by his minions.

Donovan holds the missing Grail Diary pages.

DONOVAN

These pages are taken from  
 Professor Jones' diary, Your  
 Highness. And they include a map  
 that pinpoints the exact location  
 of the Grail.

Donovan and the Sultan walk together through an archway.

DONOVAN

As you can see, the Grail is all  
 but in our hands.

(beat)

However, Your Highness, we would  
 not think of crossing your soil  
 without your permission, nor of  
 removing the Grail from your  
 borders without suitable  
 compensation.

SULTAN

What have you brought?

VOGEL

Bring den Schatz!

TWO NAZI SOLDIERS bring forward a HUGE STEAMER TRUNK. They open the lid and begin to empty it of its contents:

Gold and silver objects of every description.

DONOVAN  
 Precious valuables, Your Highness,  
 "donated" by some of the finest  
 families in all of Germany.

The Sultan gets up from his chair and walks toward the trunk. He goes right past it and begins to inspect the Nazi staff car parked nearby.

SULTAN  
 Rolls-Royce Phantom Two. 4.3 litre,  
 30 horsepower, six cylinder engine,  
 with Stromberg Downdraft  
 carburetor.

The Sultan points to the engine under the hood.

SULTAN  
 Can go from zero to 100 kilometres  
 an hour in 12.5 seconds. And I even  
 like the color.

DONOVAN  
 (after a beat)  
 The keys are in the ignition, Your  
 Highness.

SULTAN  
 You shall have camels, horses, an  
 armed escort, provisions, desert  
 vehicles -- and tanks!

DONOVAN  
 You're welcome.

Somebody else is also taking note... and we see that it is Kazim, the spy at the court.

Elsa is revealed coming down the stairs toward Donovan and Vogel.

ELSA  
 We have no time to lose. Indiana  
 Jones and his father have escaped.

EXT. ISKENDERUN STREET - DAY

Sallah drives his car through the crowded streets, Indy beside him and Henry in the back seat.

SALLAH  
 We go this way.

Sallah waves his arms and shouts to a CAMEL HERDER.

SALLAH  
Get that camel out of the way!

INDY  
What happened to Marcus, Sallah?

SALLAH  
(overlapping)  
Ah, they set out across the desert  
this afternoon. I believe they took  
Mister Brody with them.

Henry removes his hat and hits Indy with it.

HENRY  
Now they have the map! And in this  
sort of race, there's no silver  
medal for finishing second.

EXT. DESERT VALLEY - DAY

Elsa and Donovan's party -- consisting of a SUPPLY TRUCK,  
OPEN CAR, TURKISH SOLDIERS RIDING CAMELS, SPARE HORSES AND A  
TANK AND VARIOUS OTHER VEHICLES -- all moving along through  
the ramble of this box canyon.

Elsa, Donovan and Vogel travel in the open car. The TANK is  
a vintage World War I model with enormous treads. The  
Turkish soldiers wear native dress and carry both carbines  
and sabers.

Brody sits alongside Elsa in the rear of the car carrying  
Donovan. Donovan hands a canteen back to him.

DONOVAN  
Care to wet your whistle, Marcus?

BRODY  
I'd rather spit in your face. But  
as I haven't got any spit...

Vogel snatches the canteen away from Brody before he can  
drink.

VOGEL  
We must be within three or four  
miles. Otherwise we are off the  
map.

He hands the map to Elsa, drinks from the canteen, and hands  
that back to Donovan.

DONOVAN

Well, Marcus, we are on the brink  
of the recovery of the greatest  
artifact in the history of mankind.

BRODY

You're meddling with powers you  
cannot possibly comprehend.

Henry and Sallah are at Indy's side as he views Donovan's  
party in the distance. Parked nearby is a CAR containing all  
of their supplies.

INDY

Ah, I see Brody. He seems okay.  
They've got a tank. Six-pound gun.

Then Donovan notices a reflection from the hills.

What he sees is:

THE SUN REFLECTING OFF THE LENSES OF INDY'S BINOCULARS

HENRY

What do you think you're doing?!  
Get down!

INDY

Dad, we're well out of range.

At that moment the tank FIRES A SHELL in their direction.

It WHISTLES overhead and BLOWS UP THE PARKED CAR. Indy,  
Henry and Sallah cover their heads as automobile fragments  
rain down upon them.

SALLAH

That car belonged to my brother-in-  
law.

INDY

(gesturing to the others)  
Come on -- come on!

EXT. DESERT VALLEY - DAY

VOGEL

I can't see anyone up there.

DONOVAN

Maybe it wasn't even Jones.

ELSA  
No. It's him all right. He's here  
somewhere.

DONOVAN  
(to Vogel)  
Put Brody in the tank.

Kazim peers over a rock, pointing his rifle at the group  
below.

DONOVAN  
(to Elsa)  
Well, in this sun, without  
transportation, they're as good as  
dead.

BULLETS EXPLODE off the vehicles and cliff. Donovan and Elsa  
duck.

A NAZI SOLDIER falls from the tank as BULLETS EXPLODE around  
him.

KAZIM'S MEN, BRETHREN OF THE CRUCIFORM SWORD, continue to  
FIRE. Elsa and Donovan take cover beside the parked car.

DONOVAN  
It's Jones, all right.

ANGLE ON INDY'S GROUP

Indy and Henry, followed by Sallah, take cover behind a rock  
to watch Kazim's Men and the Nazi Troops exchanging fire  
below them.

HENRY  
Now, who are all these people?

INDY  
Who cares? As long as they're  
keeping Donovan busy. Dad, you stay  
here while Sallah and I organize  
some transportation.

CUT BACK to the action. The BRETHREN are firing at the  
Donovan party and are being fired on by the Donovan party.

TWO NAZI SOLDIERS throw HAND GRENADES into the cliffs. They  
EXPLODE, killing one of Kazim's Brethren.

The battle continues -- a fierce exchange of GUNSHOTS,  
GRENADES and MACHINE GUN FIRE with losses on both sides.

INDY AND SALLAH



Crouch behind a rock watching as men on both sides of the battle run amongst camels and horses.

INDY  
I'm going after those horses.

SALLAH  
I'll take the camels.

INDY  
I don't need camels.

SALLAH  
But, Indy --

INDY  
No camels!

DONOVAN AND ELSA

They look down at Kazim who lies mortally wounded on the ground at their feet. Elsa looks saddened.

DONOVAN  
(re: Kazim)  
Who is he?

KAZIM  
A messenger from God. For the unrighteous, the Cup of Life holds everlasting damnation.

Kazim dies.

INDY

Leaps atop a TURKISH SOLDIER on horseback, pulling the man and the horse to the ground. A SECOND TURK comes to assist his comrade; Indy mounts the horse, knocking both Turks to the ground.

INT. THE TANK - DAY

Brody has been left alone in the tank. Henry climbs down into the tank and taps Brody on the shoulder, startling him.

HENRY  
Marcus!

BRODY  
Arghhh! Oh!

They exchange an old University Club toast, swinging their arms at one another and missing. Then Henry flaps his arms and tugs his ears.

HENRY

"Genius of the Restoration --"

Now Brody tugs his ears, flaps his arms and touches his head.

BRODY

"-- aid our own resuscitation!"

They exchange a handshake.

BRODY

Henry! What are you doing here?!

HENRY

It's a rescue, old boy. Come on.

As Henry starts to climb out of the tank, TWO NAZI SOLDIERS DROP DOWN from above, their Lugers drawn. They are followed by Vogel.

VOGEL

(re: Henry)

Search him.

The Nazi Soldiers point their guns at Henry and Brody.

VOGEL

(to Henry)

What is in this book? That miserable little Diary of yours!

Vogel removes a glove and slaps Henry with it.

VOGEL

Here's the map. The book is useless, and yet you come all the way back to Berlin to get it. Why?

He slaps Henry again.

VOGEL

What are you hiding?

Another slap.

VOGEL

What does the Diary tell you that it doesn't tell us?!

Vogel reaches out to slap Henry yet again, but Henry grabs his arm, stopping him.

HENRY

It tells me that goose-stepping morons like yourself should try reading books instead of burning them.

Donovan appears at the turret cover.

DONOVAN

Colonel? Jones is getting away.

VOGEL

(indicating Henry)

I think not, Herr Donovan.

EXT. TANK - DAY

DONOVAN

Not that Jones -- the other Jones!

NAZI SOLDIER

Herr Colonel!

EXT. DESERT VALLEY - DAY

Indy rides away on one horse, leading three others as he goes.

Sallah approaches on horseback leading five camels.

INDY

Sallah, I said no camels! That's five camels. Can't you Count?

SALLAH

Compensation for my brother-in-law's car. Indy, your father and Brody --

INDY

Where's my father?

SALLAH

They have them. In the belly of that steel beast.

Indy and Sallah charge forward leading their horses and camels.

Then Vogel commands the Tank Driver to give chase.

INT. TANK - DAY

Vogel shouts to the Tank Driver.

VOGEL

Fire!

EXT. DESERT VALLEY - DAY

The tank starts firing at Indy on horseback. Indy zigs and zags as the tank fires two rounds at Indy, barely missing him. Each time Indy emerges from the plume of desert dust, hanging like a toadstool in the air.

INT. TANK - DAY

Henry and Brody hold their hands over their ears.

EXT. DESERT VALLEY - DAY

Donovan shouts orders to the Troops. Indy is followed by various vehicles in the caravan.

Indy notices that the side gun that is now firing at him can only pivot so far. Indy makes a mental note of this and while riding right in front of the tank, turns his horse completely around, 180 degrees. The tank starts to follow.

POV THROUGH THE VIEWING PORT

Vogel watches the ground turning 180 degrees as he tries to catch up with Indy.

Cleverly, Indy has turned the tank directly into a head-on collision course with some of the pursuit vehicles and a Kubelwagon.

The tank and the Kubelwagon smash into each other, the German military sedan becoming lodged between the treads while blocking the front view and any use of the six-pound cannon on the turret.

Indy, meanwhile, leans down on his horse, scooping up a stone from the wall of a culvert. He reigns his horse, paralleling the tank, as everyone scurries about inside, looking through viewing ports, trying to figure out exactly where Indy is.

INT. TANK - DAY

Vogel shouts to the GUNNER.

VOGEL  
Den Kubelwagon sprengen!

The Gunner puts a shell into the large gun. He FIRES, CATAPULTING THE KUBELWAGON into the air, where it EXPLODES. The tank drives through the resulting smoke and dust, then rolls over the Kubelwagon, crushing it.

EXT. DESERT VALLEY - DAY

Indy gallops up to the side cannon and jams the stone down the barrel, lodging several rocks inside. Then he steers his horse directly in range of that gun.

INT. TANK - DAY

A NAZI SOLDIER pushes Henry away from the window.

NAZI SOLDIER  
Keine Bewegung.

He points his gun at Henry and Brody.

NAZI SOLDIER  
Keine Bewegung.

The smaller gun, blocked by the rocks, BACKFIRES, blowing the breech out into the face of the gunner, killing him and filling the tank with smoke.

Brody, Henry, Vogel and the driver begin to choke.

EXT. DESERT VALLEY - DAY

Indy rides his horse alongside the tank.

INDY  
Dad! Dad! Dad!

INT. TANK - DAY

Henry and Brody still held at gunpoint by the Nazi Soldier.

HENRY  
Junior? Junior? Junior!

The Nazi Soldier swings his fist, knocking Henry off his seat.

EXT. DESERT VALLEY - DAY

Smoke pours from the top of the tank as the turret pops open. Vogel emerges and aims his gun at Indy.

Indy and Vogel EXCHANGE SHOTS as Indy chases the tank on his horse.

Indy pulls the trigger again -- his gun is empty! Indy immediately takes the high trail.

Now Indy is above the tank twelve feet on a paralleling trail. He moves out of the saddle and leaps from the speeding horse onto the trundling tank.

CLOSEUP - VOGEL

Hate-staring at Indy.

CLOSEUP - INDY

Hate-staring back at Vogel.

Suddenly, from nowhere a German soldier flies INTO FRAME, tackling Indy.

CUT TO:

SIDE ANGLE

One of the two troop carriers is paralleling the tank and like pirates boarding a galleon, Nazi Soldiers leap over the treads and are swarming all over Indy.

Indy is struggling with a German's Luger.

Indy presses the Luger against his assailant and forces the Nazi to squeeze off a shot into himself. The bullet not only passes through the Nazi, but passes through two other Nazis standing directly behind him on the crowded tank top and three bodies fall away, leaving Indy to stare at the gun in disbelief.

Another Soldier leaps from the truck onto the tank and raises his knife as he grabs Indy. They struggle and fall.

Indy sits up to see Vogel standing over him. Vogel wraps a chain around Indy's neck.

INT. TANK - DAY

Indy appears at the entrance, the chain still wrapped about his neck and held by Vogel.

INDY

Dad!

He drops the gun down into the tank.

INDY  
Dad! Dad! Get it!

Vogel pulls Indy from the tank entrance, yanking on the chain wrapped around his neck.

EXT. TANK - DAY

A NAZI SOLDIER approaches.

Indy hits him, knocking him onto the tank tread. The Nazi Soldier screams as he is dragged under the rolling tank.

Now Indy and Vogel struggle with one another, the chain still wrapped around Indy's neck.

INT. TANK - DAY - THROUGH THE PERISCOPE

We see Indy and Vogel struggling atop the tank. Indy lifts his feet, lunging toward the periscope and pulling Vogel with him.

Indy's face is pressed up against the lens of the periscope.

INT. TANK - DAY

The Nazi Soldier looking through the periscope pulls away from it, smiles, then turns back to it.

THROUGH THE PERISCOPE

Indy's face, still pressed against the lens.

Vogel pulls Indy from the periscope.

INT. TANK - DAY

The Nazi Soldier pulls away from the periscope again.

PERISCOPE SOLDIER  
(laughing)  
Diese Amerikaner. Sie kämpfen wie  
Weiber.

EXT. TANK - DAY

Indy now lies on top of Vogel. He kicks out at the periscope which spins around.

INT. TANK - DAY

The periscope handle spins around and hits the PERISCOPE SOLDIER in the head. He falls against the Nazi Soldier guarding Henry and Brody.

Henry pushes the Nazi Soldier aside and grabs the gun. The Periscope Soldier struggles to take the gun from Henry.

EXT. TANK - DAY

Vogel holds the chain around Indy's neck, pushing his head downward toward the revolving tread.

INT. TANK - DAY

The Periscope Soldier holds Henry from behind, forcing the gun toward him. Henry reaches down and pulls a fountain pen from his coat pocket.

As the Periscope Soldier pulls on Henry's face, Henry lifts the fountain pen and squirts ink into his face. The Soldier falls, his head smashing into the wall of the tank. At the same time, Henry loses his grip on the gun which falls to the floor.

BRODY

Henry, the pen --

HENRY

What?

BRODY

But don't you see? The pen is mightier than the sword.

EXT. DESERT VALLEY - DAY

A troop truck pulls near the tank.

INT. TANK - DAY

Henry fires the TANK GUN at the troop truck. SOLDIERS FLY INTO THE AIR. The TROOP TRUCK flips over and EXPLODES.

EXT. TANK - DAY

The EXPLOSION knocks Indy off the tank and onto the tread. He grabs onto the shredded gun protruding from the side of the tank.

Vogel looks down at Indy and smiles smugly.

The tank is approaching a cliff wall. As Indy tries to secure footing, Vogel steps on his hands.

INT. TANK - DAY

Brody looks at Henry.



BRODY  
Look what you did!

HENRY  
It's war.

EXT. TANK - DAY

Vogel now swings a shovel at Indy, smashing at his hands.  
Brody climbs up out of the tank, followed by Henry.

HENRY  
Didn't I tell you it was a rescue,  
huh?

A NAZI SOLDIER appears and pulls Henry down.

Vogel raises the shovel above his head and brings it crashing down on Indy, still hanging from the protruding gun.

Indy loses his grip and now hangs from the gun suspended only by the strap of his leather pouch. He screams as the gun scrapes against the cliff wall, sending stones tumbling down over him.

INT. TANK - DAY

The Nazi Soldier knocks Henry into a pile of boxes, then punches him in the face.

As the Soldier raises the gun to Henry's face, Brody hits him over the head with a canister. The Soldier falls, discharging the gun into the air.

The BULLET RICOCHETS around the tank, past the Tank Driver who is manipulating levers at the control panel. SPARKS FLY; then the BULLET PINGS AGAINST THE WINDOW and RICOCHETS ONCE MORE, this time passing THROUGH THE TANK DRIVER'S HAT. Blood flows from under the hat as the Tank Driver slumps forward, his body depressing the levers.

EXT. TANK - DAY

Indy still hangs from the strap of his leather pouch as the tank swerves, barely missing the rocks and causing Vogel to fall. Indy finally manages to pull himself atop the tank once more where he punches Vogel over the side, then peers down to Henry, still inside the tank.

INDY

Dad?

HENRY

You call this archaeology?

INDY

Get out of there, Dad!

Indy pulls Henry and Brody from the tank. Vogel pulls himself back atop the tank armed again with the shovel which he swings at Indy, who ducks and grabs Vogel's arm.

BRODY

How does one get off this thing?

As Indy winds up to punch Vogel he catches Brody in the face on the backswing, then completes the movement and knocks Vogel down.

INT. TANK - DAY

Vogel's hat sails in and falls to the floor.

EXT. TANK - DAY

HENRY

(to Indy)

Where's Marcus?!

Before Indy can answer, Vogel is up and swinging with the shovel. Indy ducks but the shovel catches Henry sending him over the side and onto the moving tread.

Indy grabs his whip, knocking Vogel aside.

As Henry speeds toward the front of the tank to certain doom, Indy, with lightning speed, whips out his bullwhip, wrapping the end of the whip around Henry's right ankle.

INDY

Dad!

Henry is bouncing across the treads like a rag-doll. Indy struggles to hold onto the end of the bullwhip.

INDY

Hang on, Dad!

Sallah draws his horse next to the treads. He tips his fez to Henry.

SALLAH  
 Father of Indy -- give me your  
 hand!

Vogel now punches Indy in the back and grabs him around the neck. Still, Indy refuses to let go of the whip.

INDY  
 Sallah! Get Dad!

Sallah reaches out to Henry.

SALLAH  
 Give me your hand!

Sallah manages to hold onto Henry as he brings his horse to a stop just at the cliff's edge.

Indy finally frees himself of Vogel's grasp, twisting his arm painfully away from Indy's neck, then landing a hard blow to Vogel's head.

INDY

Looks down at the fast-approaching cliff, his face filled with horror. We see his HAT BLOW OFF and sail over the cliff's edge.

VOGEL

He sees his life passing before him, he screams at the top of his lungs!

LONG SHOT

The tank trundles over the cliff and PLUMMETS TO THE BOTTOM.

EXT. CLIFF EDGE - DAY

Henry, Brody and Sallah look down at the flaming wreckage of the tank.

HENRY  
 Junior?!

We HEAR the TANK EXPLODING.

SALLAH  
 Indy?!

HENRY  
 Oh, God. I've lost him. And I never  
 told him anything. I just wasn't  
 (MORE)

HENRY (cont'd)  
 ready, Marcus. Five minutes would  
 have been enough.

And then... looking dazed and bewildered, Indy STAGGERS UP BEHIND THEM. He joins the others at the edge of the cliff, looking down at the wreckage below with a bewildered expression.

Finally, Henry becomes aware of his presence.

Henry says nothing. He just looks at Indy, overcome with emotion. Finally, he throws his arms around him.

HENRY  
 I thought I'd lost you, boy.

After a moment, Indy's head clears. And he becomes aware of his father's embrace. Something he hasn't felt in a long time -- if ever. And it touches him. He hugs his father back.

INDY  
 I thought you had too, sir.

Brody and Sallah are moved by this sudden reconciliation.

HENRY  
 Well -- well done! Come on!

Henry pats Indy on the back and Indy collapses, sitting hard on the rocky cliff edge.

Unaware, Henry, Sallah and Brody start to walk away. Henry turns back to see Indy still sitting on the ground.

HENRY  
 Let's go then. why are you sitting  
 there resting when we're so near  
 the end? Come on -- let's go!

Henry turns and walks toward the horse with Brody and Sallah. Suddenly the FEDORA, borne on the wind, BLOWS INTO SCENE and lands at Indy's feet.

EXT. MOUNTAIN ROAD - DAY

Donovan peers through binoculars to see the CANYON OF THE CRESCENT MOON. He lowers the binoculars and turns to Elsa.

DONOVAN  
 The Canyon of the Crescent Moon.

Now Elsa peers through the binoculars.

EXT. SECRET CANYON - DAY

Indy, Henry, Sallah and Brody ride into the canyon. They hear a WAILING WIND. Feel the biting cold. And sense the danger.

Now we turn a corner and they see the hidden city. Its spectacular Grecian facade is carved directly into the rock. It is a stunning sight. The vehicles, camels and horses belonging to Donovan's party have been left at the entrance.

CUT TO:

INT. TEMPLE - DAY

Indy, Sallah, Henry and Brody creep forward to see:

THE TERRIFIED FACE OF A TURKISH SOLDIER

He's walking slowly. Eyes darting. Muttering a prayer under his breath. What's going on here?

FULL SHOT - INSIDE THE MOUNTAIN TEMPLE

The Turk stands alone in the center of the Temple. It is very dark. GIANT COLUMNS define the Temple's perimeter.

ELSA AND DONOVAN

Watch him from a safe distance.

THE TURK

Is about to approach the spot where a TURKISH SOLDIER LIES DEAD. We don't notice it right away, but the dead soldier has been DECAPITATED.

The Turk stops -- only one step away from the beheaded soldier.

THE TURK

Takes one more step -- a fatal step, it turns out. We hear a ROAR -- A WHOOSH of air -- but we SEE NOTHING -- except THE TURK'S HEAD FLY OFF AND BOUNCE across the ground.

Indy, Henry, Brody and Sallah react to the sight.

ELSA AND DONOVAN

She looks at him, horrified.

DONOVAN  
 Helmut, another volunteer!

TWO NAZI SOLDIERS force another Turk forward. Suddenly...

The SOUND OF RIFLE BOLTS being cocked. Everyone turns to discover Indy and his party surrounded by NAZI SOLDIERS. Indy's group are relieved of their guns.

FULL SHOT - THE TEMPLE

Indy, Henry, Brody and Sallah are brought forward by the Nazi Soldiers.

Elsa's eyes light up: glad Indy's not dead. She controls herself and continues more coldly.

ELSA  
 (to Indy)  
 I never expected to see you again.

INDY  
 I'm like a bad penny. I always turn up.

DONOVAN  
 Step back now, Doctor Schneider.  
 Give Doctor Jones some room. He's going to recover the Grail for us.

Indy laughs.

DONOVAN  
 Impossible? What do you say, Jones?  
 Ready to go down in history?

INDY  
 As what? A Nazi stooge like you?

DONOVAN  
 (scornfully)  
 Nazis?! -- Is that the limit of your vision?! The Nazis want to write themselves into the Grail legend and take on the world. Well, they're welcome. But I want the Grail itself. The cup that gives everlasting life. Hitler can have the world, but he can't take it with him. I'm going to be drinking my own health when he's gone the way of the Dodo.

(he draws his pistol)

(MORE)

DONOVAN (cont'd)  
The Grail is mine, and you're going  
to get it for me.

INDY  
Shooting me won't get you anywhere.

DONOVAN  
You know something, Doctor Jones?  
You're absolutely right.

Then Donovan shifts his aim, just a bit, and SHOTS Henry.  
The bullet enters his side below the ribs.

INDY  
Dad?!

HENRY  
Junior...

ELSA  
No!!

DONOVAN  
(to Elsa)  
Get back!

Henry collapses. Blood flowing from the wound. Brody and  
Sallah rush to his assistance.

Indy spins toward Donovan with murder in his eyes.

Donovan points the gun at him:

DONOVAN  
You can't save him when you're  
dead.

Indy hesitates.

DONOVAN  
The healing power of the Grail is  
the only thing that can save your  
father now. It's time to ask  
yourself what you believe.

Indy takes in the situation. The two decapitated men lie a  
few yards in front of him. He walks to the entranceway,  
flanked by two stone lions. We get silent reaction shots --  
Elsa -- Sallah -- Brody -- Donovan -- registering their  
different emotions

Indy proceeds forward. His hands open the Grail Diary.

INDY

"The Breath of God... Only the penitent man will pass. Only the penitent man will pass..."

Indy takes a few steps forward.

INDY

"The penitent man will pass. The penitent man..."

Indy stops. He is about to reach the spot where two men have just died.

Henry looks at Indy. Indy looks at Henry.

HENRY

(in a raspy voice)

"Only the penitent man will pass. Only the penitent man will pass."

INDY

(quietly to himself)

The penitent man will pass. The penitent... the penitent. The penitent man...

HENRY

The penitent man. The penitent...

Indy takes a step forward through the cobwebs.

INDY

The penitent man is humble before God.

HENRY

Penitent. Penitent...

INDY

The penitent man is humble...

The cobwebs begin to move...

INDY

He kneels before God.  
(to himself; suddenly)  
Kneel!!

We hear the awful rush of air -- WHOOSH! Because Indy is in the act of kneeling, only his hat is knocked off and his hair flies in his face.



Instinctively he ROLLS FORWARD on the ground out of harm's way and looks up. From his new position he is able to see what is causing all the trouble: A RAZOR SHARP TRIPLE PENDULUM.

Indy gets cautiously to his feet. Now he sees the pendulum has been guarding a SMALL CORRIDOR which turns a corner to the left fifty yards ahead. Wooden wheels turn -- the mechanism controlling the spinning blades. Indy loops a rope around the wheels, jamming the mechanism and stopping the blades in mid-swipe.

INDY  
I'm through!

ELSA AND DONOVAN

DONOVAN  
We're through!

Brody and Sallah smile, relieved.

SALLAH  
(to Henry)  
He's all right.

Henry shakes his head.

HENRY  
No.

BACK TO INDY

Holding the Grail Diary, reading once again, his fedora now covered in cobwebs.

INDY  
"The second challenge is the Word  
of God. Only in the footsteps of  
God will he proceed."  
(to himself)  
The Word of God... The Word of...

Indy pulls away some cobwebs to reveal a cobblestone path. Each cobble is engraved with a letter.

INDY  
"Proceed in the footsteps of the  
Word."

HENRY

Lifts his head painfully.

HENRY  
The Word of God...

BRODY  
No, Henry. Try not to talk.

HENRY  
The Name of God...

BACK TO INDY

As he studies the cobblestones before him.

INDY  
The Name of God... Jehovah!

HENRY

Still lies in Sallah's arms. Brody leans over him.

HENRY  
But in the Latin alphabet,  
"Jehovah" begins with an "I".

BACK TO INDY

INDY  
"J".

Indy takes a step and immediately a stone breaks away and  
Indy falls up to his hip -- his leg stuck through the hold  
where the stone once was.

HENRY

Reacts.

HENRY  
Oh dear!

BACK TO INDY

Who grunts as he pulls himself from the hole, the Grail  
Diary in his hand.

INDY  
In Latin, "Jehovah" starts with an  
"I". "I"...

Now we see each letter on the stones as Indy carefully walks  
forward. Donovan and Elsa follow in his footsteps.

INDY  
 "E"... "H"... "O"... "V"... "A"...

Indy sighs with relief and steps forward to:

THE GREAT ABYSS

Indy stands in a small opening, just small enough for his shoulders to squeeze through and beyond that a 100 foot drop to the rocks below and 100 feet across, nothing but a rough, stony cliff wall.

BACK TO INDY

He can see nowhere to cross. He looks again to the Grail Diary.

INDY  
 "The path of flood. Only in the  
 leap from the lion's head will he  
 prove his worth."

Indy looks around and then he notices that inscribed into the rock above his head is the head of a lion.

INDY  
 Impossible! Nobody can jump this!

Indy looks down into the Diary and tortures over what it is asking him to do.

BRODY

Rushes forward and calls to Indy.

BRODY  
 Indy... Indy, you must hurry!! Come  
 quickly!

BACK TO INDY

INDY  
 (realizing)  
 It's... a leap of faith. Oh, God.

HENRY

Calls to his son.

HENRY  
 You must believe, boy. you must...  
 believe.

We see him do it. We see him leap into space. We see that he is in midair. We see that he is not going to make it. His hands claw for the opposite wall but he is going to fall 100 feet to his death. And then -- he doesn't! He appears to be held up by thin air as he lands on his hands and knees.

Indy looks around and down and now he figures it out.

Ingeniously, the First Crusaders have painted a pathway to align with the rocks 100 feet below. It is a perfect forced perspective image of the rocks below with lines from a hundred feet continuing six feet below his sight line where his feet are stepping.

It's painted to blend in with the rocks below. Highly evolved camouflage... in perfect alignment with everything we see below.

When Indy leans out to the left or right... that's when he sees the perfect alignment shift that betrays the trick. Indy throws some dirt on the bridge and he crosses it like the first Crusader from the painting over Henry's desk.

Indy crawls through a small opening in the side of the cliff and enters a Temple.

A vast array of chalices is displayed on the altar of this small Temple. Perhaps a hundred or more. Many sizes, many shapes, some gold, some silver, but they all glitter and shine.

Indy is mesmerized by their number and their beauty. And then he realizes that a man is praying at the altar!

He has his back turned to Indy... but he is dressed as what he is! A GRAIL KNIGHT.

CLOSE ON THE GRAIL KNIGHT

But we can't see the Grail Knight's face. The visor of his helmet is down. Perhaps we see his eyes.

When the Grail Knight sees Indy he gets wearily to his feet and, surprisingly, prepares to give combat... taking up his two-handed broadsword... he comes at Indy, attempting to swing the huge, heavy sword but finding the effort almost too much. Indy dodges two or three clumsy swings of the sword, making no attempt to fight back... until the Knight, exhausted, drops the sword and collapses. Indy approaches him and raises the visor and we see that the Knight is a very ancient man.

KNIGHT

I knew you'd come, but my strength  
has left me.

INDY

Who are you?

KNIGHT

The last of three brothers who  
swore an oath to find the Grail and  
to guard it.

INDY

That was seven hundred years ago.

KNIGHT

A long time to wait.

The Grail Knight reaches forward and fingers Indy's  
clothing.

KNIGHT

You're strangely dressed... for a  
knight.

INDY

I'm not exactly... a knight. What  
do you mean?

KNIGHT

I was chosen because I was the  
bravest and the most worthy. The  
honor was mine until another came  
to challenge me to single combat. I  
pass it to you who vanquished me.

The Grail Knight holds his sword out to Indy.

INDY

(gulp)

Listen, I don't have time to  
explain, but --

At that moment Donovan and Elsa appear. Donovan turns to  
face the display of cups.

DONOVAN

Which one is it?

KNIGHT

You must choose.  
(beat)

(MORE)

KNIGHT (cont'd)

But choose wisely. For as the True  
Grail will bring you life -- the  
False Grail will take it from you.

DONOVAN

I'm not a historian. I have no idea  
what it looks like. Which one is  
it?

ELSA

Let me choose.

DONOVAN

Thank you, Doctor.

Elsa and Indy exchange looks. He thinks he is seeing her in  
her true colors.

Elsa chooses a cup -- a solid gold, emerald encrusted  
goblet.

Donovan instantly takes it from her.

DONOVAN

Oh, yes. It's more beautiful than  
I'd ever imagined. This certainly  
is the cup of the King of Kings.

Donovan rushes to the well and fills the goblet with water.

DONOVAN

Eternal life!

Donovan drinks from the goblet.

Then, Donovan's entire body starts to convulse. His face  
contorts in agony. He grabs his stomach and turns toward  
Elsa.

DONOVAN

What... is... happening... to...  
me...?

He starts to age -- fast! His hair grows long and gray and  
brittle. His face sinks. Fingernails curl back on  
themselves. Milky cataracts coat his eyes.

Elsa gasps and screams.

DONOVAN

What... is... happening...?

His skin turns brown and leathery and stretches across his bones until it splits. His skeletal hands reach for Elsa's throat, choking her.

Indy rushes forward and pushes Donovan away. As he falls he BODY BREAKS INTO FLAMES, then SHATTERS AGAINST THE WALL.

KNIGHT

He chose... poorly.

Indy studies the array of chalices.

ELSA

It would not be made out of gold.

Indy picks up another cup, a simple earthenware jug.

INDY

That's the cup of a carpenter.

He and Elsa exchange a look.

INDY

There's only one way to find out.

Indy goes to the well and fills the earthenware jug with water, then pauses. Indy brings the jug to his lips and takes several large swallows.

A strange sensation overcomes him, a feeling of peace and contentment... and we see his wounds begin to heal.

KNIGHT

You have chosen wisely. But the Grail cannot pass beyond the Great Seal. That is the boundary and the price of immortality.

CUT TO:

BRODY AND SALLAH

Who attend to Henry awaiting Indy's return.

Indy and Elsa come forward with the Grail.

The TWO NAZI SOLDIERS are over-awed by the possessors of the Grail. They put down their guns and kneel.

Indy kneels by Henry's side and tilts his head forward and holds the Grail to his lips.

Henry is too weak to even open his eyes.

Henry swallows some of the water. Much of it runs down the corners of his mouth. Finally Indy pours the water over the wound and everyone watches in astonishment as the wound and the blood stain disappear before their eyes. The color returns to Henry's face.

Henry's eyes open. The first thing he sees is the Grail and they light up. Then they shift to Indy's face -- and they light up even more...

NAZI SOLDIERS run forward. Sallah points a rifle at them.

SALLAH  
Drop your guns. Please.

The Nazi Soldiers drop their weapons at their feet and raise their arms in surrender.

INDY  
(to Henry)  
Dad, come on. Get to your feet.

ELSA

Steps forward and picks up the Grail. She turns to Indy, her face alight with possession of the Grail.

ELSA  
We have got it. Come on.

Elsa steps onto the edge of the Great Seal.

INDY  
Elsa! Elsa, don't move!

ELSA  
It's ours, Indy. Yours and mine.

INDY  
Elsa, don't cross the Seal. The Knight warned us not to take the Grail from here.

A RUMBLING SOUND IS HEARD and the ground roars and shifts. Dirt falls from the ceiling of the cavern. Elsa falls on the Great Seal. The Grail bounces away from her grasp. She reaches for it and the ground beneath her begins to SPLIT OPEN. Elsa slips into the crevasse. She screams.

Elsa is hanging perilously in the abyss, with the Grail almost within her reach. As her hands lose their grip, Indy just manages to grab one of them, he himself sliding forward across the slanted floor.



HENRY  
Junior! Junior!

With her free hand, Elsa is trying to get the Grail. Indy can't save her unless she gives him her free hand. She has to choose.

INDY  
Elsa. Elsa don't. Elsa. Elsa. Give me your other hand, honey. I can't hold you.

ELSA  
I can reach it. I can reach it...

Her hand begins to slip from Indy's grasp.

INDY  
Elsa! Give me your hand. Give me your other hand!

Elsa just manages to touch the Grail. In doing so, she has tipped the balance too far -- Indy slides down another yard, Elsa loses her grip and falls screaming to her death.

INDY  
(horrified)  
Elsa!!

Now the ledge Indy lies upon begins to break apart. Henry grabs one of his hands as Indy struggles to reach the Grail with the other.

HENRY  
Junior, give me your other hand! I can't hold on!!

INDY  
I can get it -- I can almost reach it, Dad.

Indy looks down into the black bottomless pit beneath him from which nothing can ever be retrieved.

HENRY  
Indiana. Indiana!!

Indy snaps his look up to his father. His father has never called him this before.

HENRY  
(very calmly)  
...let it go...

Indy abandons the Grail and grabs onto Henry with both hands. Henry pulls him up to safety.

THE GRAIL KNIGHT

Looks through the falling debris to Indy and Henry. Sallah and Brody rush from the crumbling Temple.

INDY

Dad...

The Grail Knight raises his arm to Henry.

INDY

Please, Dad...

Indy and Henry down the passageway just as a huge stone column tumbles down upon the spot where they stood. The Grail Knight lowers his arm as he watches them leave.

EXT. ENTRANCE TO MOUNTAIN TEMPLE - AFTERNOON

Indy, Henry, Sallah and Brody emerge from the Mountain Temple through the Grecian Facade.

From within the Mountain Temple, the ROAR OF WALLS CAVING IN IS HEARD. A cloud of dust and smoke billows out from the entrance.

Henry turns to Indy.

HENRY

Elsa never really believed in the Grail. She thought she'd found a prize.

INDY

What did you find, Dad?

HENRY

Me?... Illumination.

Henry and Indy mount their horses. Henry turns back to his son.

HENRY

What did you find, Junior?

INDY

Junior?! Dad...

SALLAH  
Please... What does it always mean,  
this... this "Junior?"

HENRY  
That's his name. Henry Jones,  
Junior.

INDY  
I like Indiana.

HENRY  
We named the dog Indiana.

BRODY  
May we go home now, please?

SALLAH  
(to Indy)  
The dog!?  
(laughs)  
You are named after the dog...

INDY  
(embarrassed)  
I've got a lot of fond memories of  
that dog.

A moment passes as they all ready their mounts and Sallah continues to laugh at Indy.

INDY  
Ready?

HENRY  
Ready.

BRODY  
Indy! Henry! Follow me! I know the  
way!  
(to his horse)  
Haaa!

HENRY  
(to Indy)  
Got lost in his own museum, huh?

INDY  
Uh-huh.

HENRY  
After you, Junior.

INDY  
Yes, sir!  
(to his horse)  
Haaa!

EXT. THE SECRET CANYON - AFTERNOON

They THUNDER through the canyon -- whose towering walls threaten to collapse upon them.

EXT. ENTRANCE TO CANYON - SUNSET

As Brody, Indy, Henry and Sallah ride from the canyon toward the SETTING SUN.

FADE OUT:

THE END