

"RAIDERS OF THE LOST ARK"

RELEASE DIALOGUE SCRIPT
June 8, 1981

	<u>FOOTAGE</u>		<u>FRAMES</u>
REEL 1AB	1770		02
2AB	1832		00
3AB	1756		03
4AB	1911		03
5AB	1720		01
6AB	<u>1384</u>		<u>00</u>
TOTAL SCREEN FOOTAGE:	10373	+	09
APPROXIMATE RUNNING TIME:	1 HOUR, 55 MINUTES, 15 SECONDS		
RECOMMENDED ASPECT RATIO:	SCOPE		

COMBINED CONTINUITY
on
"RAIDERS OF THE LOST ARK"

(00+01) START MARK
& ACADEMY LEADER.

1. (12+01) FADE IN:
LOGO:

A
Paramount
Picture (R)
A Gulf+Western Company

DISSOLVE TO:

(MUSIC IN)
(BG. JUNGLE SOUNDS)

- EXT. PERU - HIGH JUNGLE
DAY
2. (29+15) LS - LOW ANGLE -
Mountain peak against sky.
TITLE FADES IN, SUPERIMPOSED:

MT#1 PARAMOUNT PICTURES PRESENTS

TITLE FADES OUT - CAMERA
PULLS BACK SLIGHTLY as
Indy enters L. FG. &
walks BG., whip swinging
at his hip. TITLE FADES
IN, SUPERIMPOSED:

MT#2 A LUCASFILM LTD. PRODUCTION

TITLE FADES OUT - Indy stops
& looks off into BG. - TITLE
FADES IN, SUPERIMPOSED:

MT#3 A STEVEN SPIELBERG FILM

TITLE FADES OUT - TITLE
FADES IN, SUPERIMPOSED:

MT#4 RAIDERS
OF THE LOST ARK

TITLE FADES OUT as Indians
enter L. FG. & move BG.
after Indy.

(CONTINUED)

2. (Continued)

(MUSIC CONT'D.)
(BG. JUNGLE SOUNDS)

TITLE FADES IN, SUPERIMPOSED:

MT#5 STARRING
HARRISON FORD

TITLE FADES OUT - CAMERA
PANS UP as Satipo enters
L. FG. & pauses to look
FG. over his shoulder
before trudging BG. after
others. TITLE FADES IN,
SUPERIMPOSED:

MT#6 KAREN ALLEN

BARRANCA: (O.S.)
(SPEAKS IN FOREIGN LANGUAGE TO INDIANS)

TITLE FADES OUT - Barranca
enters L. FG. & calls FG.
over his shoulder, gestur-
ing to O.S. Indians.
TITLE FADES IN, SUPERIMPOSED:

(ON)
(SPEAKS IN FOREIGN LANGUAGE)

MT#7 PAUL FREEMAN

Barranca moves into BG. -
CAMERA PANS DOWN on Indians
entering FG. with packed
llamas.

3. (79+11) MFS - LOW SIDE
ANGLE - CAMERA MOVES R.
with Indy leading the
party thru jungle &
up slope. TITLE FADES
IN, SUPERIMPOSED:

MT#8 RONALD LACEY
JOHN RHYS-DAVIES

TITLE FADES OUT.

4. (89+04) MLS - LOW UP
ANGLE - CAMERA PULLS
BACK R. with party
thru jungle - TITLE
FADES IN, SUPERIMPOSED:

MT#9 ALFRED MOLINA
WOLF KAHLER
ANTHONY HIGGINS

TITLE FADES OUT.

5. (97+08) MS - CAMERA
MOVES IN with back of
Indy thru jungle.
TITLE FADES IN, SUPERIMPOSED:
- (MUSIC CONT'D.)
(BG. JUNGLE SOUNDS)

MT#10 AND
DENHOLM ELLIOTT
TITLE FADES OUT.

6. (103+14) LS - Thru trees
& lush greenery FG. at
Indy leading party -
CAMERA MOVES R. with them.
TITLE FADES IN, SUPERIMPOSED:

MT#11 PRODUCTION DESIGNER
NORMAN REYNOLDS

TITLE FADES OUT - TITLE
FADES IN, SUPERIMPOSED:

MT#12 DIRECTOR OF PHOTOGRAPHY
DOUGLAS SLOCOMBE

TITLE FADES OUT.

7. (115+05) MCS - LOW -
Indy's feet walking
forward on jungle floor
followed by party. TITLE
FADES IN, SUPERIMPOSED:

MT#13 ASSOCIATE PRODUCER
ROBERT WATTS

TITLE FADES OUT.

8. (120+15) MLS - Indy
moves BG. thru trees
between two Indians
with packs on their
backs - TITLE FADES
IN, SUPERIMPOSED:

MT#14 EDITOR
MICHAEL KAHN, A.C.E.

TITLE FADES OUT - Barranca
enters FG. with llama &
ties it to tree trunk,
then follows the others
into BG.

(CONTINUED)

8. (Continued) (MUSIC CONT'D.)
(BG. JUNGLE SOUNDS)
TITLE FADES IN, SUPERIMPOSED:
- MT#15 MUSIC
JOHN WILLIAMS
TITLE FADES OUT.
TITLE FADES IN, SUPERIMPOSED:
- MT#16 EXECUTIVE PRODUCERS
GEORGE LUCAS
HOWARD KAZANJIAN
TITLE FADES OUT.
9. (138+07) CS - Thru thick bush at Indian as he hacks at it with machete. (CHOPPING SOUNDS)
10. (141+00) CS - REVERSE ANGLE - Past back of Indian chopping at bush at stone sculpture of a Chachapoyan demon. (CHOPPING SOUNDS)
(SOUND OF BUSHES)
Indian stops & screams. INDIAN:
(SCREAMS IN TERROR)
11. (144+14) MLS - Indian turns & runs FG. from demon sculpture in terror - birds fly out from the undergrowth. Indian exits L. FG. as Indy enters & walks BG. toward sculpture. INDIAN:
(SCREAMS)
(SOUND OF BIRDS)
12. (154+01) MLS - Past Indy exiting into FG. at Barranca & Satipo following.
13. (158+06) MLS - Past backs of Barranca & Satipo FG., at Indy standing BG., looking at sculpture as more birds fly out. (SOUND OF BIRDS)
14. (167+06) MS - REVERSE ANGLE - Satipo & Barranca exchange looks, then look BG. over their shoulders as they start forward.

15. (175+15) FS - Indy
leads Satipo & Barranca
BG. along running stream
towards heavy mist -
TITLE FADES IN, SUPERIMPOSED:

(MUSIC CONT'D.)
(BG. JUNGLE SOUNDS)

MT#17 SCREENPLAY BY
LAWRENCE KASDAN

STORY BY

GEORGE AND PHILIP
LUCAS KAUFMAN

TITLE FADES OUT. TITLE
FADES IN, SUPERIMPOSED:

MT#18 PRODUCED BY
FRANK MARSHALL

TITLE FADES OUT.
Indy jumps R. across
water.

16. (192+02) MFS - LOW ANGLE -
Past trees at Barranca &
Satipo - CAMERA PULLS
BACK R. with them -
TITLE FADES IN, SUPERIMPOSED:

MT#19 DIRECTED BY
STEVEN SPIELBERG

TITLE FADES OUT. CAMERA
HOLDS on a short dart stick-
ing in tree trunk in R. FG.
Indy (TORSO) steps in from R. &
pulls it out, fingering
its point. He drops it
& exits - Barranca & Satipo
run forward & kneel on
the ground - Satipo picks
up the dart & they stare
at it, reacting. He tastes
his fingers after touching
point & spits, reacting.

(RUNNING FOOTSTEPS)

SATIPO:
The Hovitos are near. (SPITTING
SOUND) The poison is still fresh.
Three days. They're following us.

BARRANCA:
If they knew we were here, they
would have killed us already.
(SOUND OF BIRDS O.S.)

CAMERA PANS R. with them
starting thru trees to
reveal Indy in BG.

17. (243+12) FS - LOW
ANGLE - Thru trees
at Indy - CAMERA
MOVES R. & IN on
him walking BG. thru
shafts of light.

(MUSIC CONT'D.)
(BG. JUNGLE SOUNDS)
(FOOTSTEPS THRU JUNGLE)

18. (250+03) FS - LOW ANGLE -
Satipo climbs down small
slope with backpack &
exits R. - Barranca
brings up the rear,
searching O.S. R.
as he moves slowly
after the other two.
SUBTITLE FADES IN,
SUPERIMPOSED:

SOUTH AMERICA
1936

SUBTITLE FADES OUT as
Barranca walks FG.

(SOUND OF WATER O.S.)

19. (260+06) FS - Indy
standing, facing water
& BG. waterfall as
Satipo enters L.
behind him.

(SOUND OF RUNNING WATER)

20. (263+14) CS - LOW -
Indy's hand pulls out
piece of torn, worn
parchment & steps BG.
with it in his hand.

21. (276+09) MS - Past
side view of Indy's
hands unfolding parch-
ment FG., at Satipo
stepping forward,
stopping & watching
as Indy's hands fit
two torn pieces to-
gether.

(SOUND OF PARCHMENT)

22. (288+01) MCS - CAMERA
PANS UP on Barranca
stepping out of trees,
looking O.S. FG. - he
stops in CU.

23. (291+14) CS - Barranca's hand draws gun from his pants & cocks the trigger. (MUSIC CONT'D.)
(BG. JUNGLE SOUNDS)
(SOUND OF GUN COCKING)
24. (295+09) CS - Back of Indy's neck stiffening at sound of O.S. gun.
25. (296+14) CS - CAMERA PANS UP with Barranca raising gun up eyelevel & aiming it FG.
26. (298+00) MCS - HIP SHOT - Indy turns L. FG. from water, grabbing whip at his side & starting to uncoil it.
27. (298+13) CS - Back of Indy TIPPED IN L. as he flings whip over his shoulder, starting to swing it O.S. L. (CRACKING OF WHIP)
28. (299+12) MLS - Satipo facing L., grimacing as Indy's hand holding whip enters R. & flashes whip O.S. L. in FG. (CRACKING OF WHIP)
29. (300+02) FS - Past Barranca's arm & hand holding gun L. FG. at Satipo watching as Indy flashes the long whip forward, hitting hand, knocking gun out of it. (SOUND OF WHIP)
30. (300+15) CS - Barranca falls back against tree, reacting, hand up to his face. (SOUND OF WHIP O.S.)
31. (302+01) CS - HIGH - Gun falls down into water, firing as it hit ground. (GUNSHOT)
(SPLASHING SOUND)

32. (303+09) CS - Barranca
trembles in fear & exits
L. around tree. (MUSIC CONT'D.)
(BG. JUNGLE SOUNDS)
33. (305+01) MCS - Indy
steps forward from
shadows into FG.
34. (312+05) MLS - CAMERA
PANS L. with Barranca
running, holding his
wrist, looking back R.
35. (316+09) CS - SIDE ANGLE -
Indy's hands pull whip
in, recoiling it - Satipo
watches, reacting in BG.
36. (320+13) CS - Indy looks
O.S. FG. as he walks L.,
exiting past Satipo watch-
ing him with mouth open.
Satipo starts to follow.
37. (335+03) FS - HIGH ANGLE -
CAMERA PANS UP R. with Satipo
following Indy up hill to
hanging curtains of plants
in front of entrance to
temple. Indy ducks inside.
38. (354+15) MS - Satipo enters
L. with backpack as Indy
reappears & pulls a bag
from the pack & bends down,
starting to fill it with
sand. INDY:
This is it.
39. (363+02) CS - Indy's
hands filling bag with
dirt. (SOUND OF DIRT IN BAG)
INDY: (FACE OFF)
This is where Forrestal cashed in.

SATIPO: (O.S.)
A friend of yours?

INDY:
A competitor.

40. (369+01) MS - Satipo watches as Indy finishes filling bag & tucks it into his pants, looking around - Satipo touches his arm, reacting.
- (MUSIC CONT'D.)
(BG. JUNGLE SOUNDS)
- INDY:
He was good. He was very, very good.
- SATIPO:
Senor...nobody's come out of there alive!
(SOUND OF BACKPACK)
Please....?
- Indy turns Satipo around & takes pack off his back. He pulls small shovel out & throws pack O.S. to ground.
41. INT. TEMPLE INCLINED PASSAGE
(387+00) LS - Down dark tunnel at Indy leading Satipo forward - Satipo carries torch. Indy wipes thick spider webs away with his coiled whip - CAMERA PANS L. & PULLS BACK with them rounding corner - tarantulas are seen crawling on back of Indy's jacket. They pause in FG., looking O.S. L. down tunnel.
- (ECHOING SOUNDS)
42. (425+13) FS - REVERSE ANGLE - Satipo carries torch, following Indy BG. down tunnel.
- (FOOTSTEPS)
43. (435+10) MCS - LOW ANGLE - Satipo stops, looking O.S. FG., terrified.
- (STINGER)
- SATIPO:
(HOARSELY) Senor!
44. (441+07) MCS - Past torch R. FG. at Indy turning FG., glancing over his shoulder at three huge tarantulas on his jacket - he starts to brush at them with coiled whip; giving Satipo dirty look.
45. (448+09) MS - LOW REVERSE ANGLE - Indy turns BG. to Satipo brushing tarantulas off with coiled whip - Satipo reacts, watching them fall to ground. He sees one on his shoulder & mouths words. Indy gestures for him to step forward - he moves slowly, turning around to reveal his back covered with them as Indy turns FG.
- (THUDDING OF TARANTULAS ON O.S. GROUND)
- SATIPO:
(STUTTERS, MAKING SOUNDS)

46. (466+00) MCS - Satipo facing FG. as tarantulas crawl over his chest, neck, arms & back - he closes his eyes, reacting. (MUSIC CONT'D.)
(ECHOING TUNNEL SOUNDS)
SATIPO:
(MAKES SOUNDS, REACTING)
47. (469+00) MS - LOW ANGLE - Indy looking around FG. over his shoulder - he turns back to Satipo & begins brushing trantulas off of him with coiled whip. (BRUSHING SOUNDS WITH WHIP)
48. (472+04) CS - Trantulas falling to ground at Indy's & Satipo's feet. (TRANTULAS HITTING GROUND)
(CRAWLING SOUNDS)
49. (479+04) MS - CAMERA PULLS BACK with Indy leading Satipo forward slowly thru tunnel, eyes darting everywhere. He turns BG. suddenly, gesturing with coiled whip for Satipo to stop. INDY:
Stop!
50. (486+12) MCS - LOW ANGLE - Indy stooped down slightly, gesturing with coiled whip - a blue shaft of light from above shines down into tunnel behind him. Stay out of the light.
51. (489+15) MCS - Satipo sits on ground with back against wall, holding torch.
52. (492+00) MS - CAMERA PANS R. with Indy from L. to R. side of tunnel as he looks closely at walls, ducking under shaft of light - CAMERA PANS UP with him straightening, looking up into shaft.
53. (505+12) CS - REVERSE ANGLE - Indy standing against L. side of tunnel - Satipo in BG. - Indy raises his hand up into shaft of light. (SOUND OF SPIKES O.S.)

54. (508+07) MS - Spikes begin shooting out of tunnel wall into L. FG. (MUSIC CONT'D.)
(SOUND OF SPIKES)
55. (509+01) MS - Spikes shoot out from other side of tunnel, a emaciated white man impaled thru the mouth, stuck on one of the spikes. (SOUND OF SPIKES)
56. (509+13) MS - Past spikes joining together in FG. IN SOFT FOCUS, at Indy with hand raised in shaft of light - Satipo in EXTREME BG. (SOUND OF SPIKES)
57. (510+05) CS - Forrestal's half-fleshed, emaciated head, mouth & eyes wide open, skin half-eaten as it shakes on spike from impact.
58. (512+08) CU - Satipo screaming in terror. SATIPO:
(SCREAMS IN TERROR)
59. (513+11) CU - Indy rises up from bottom of screen, looking O.S. FG. (O.S.)
(SCREAMS)
60. (515+09) CS - Past back of Indy at Forrestal's head turning FG. on spike, cracking. (O.S.)
(SCREAMS)
(CRACKING SOUND)
61. (520+08) CU - Satipowith hand in his mouth, reacting. (ON)
(REACTION SOUNDS)
62. (523+05) CU - Past Forrestal FG. IN SOFT FOCUS at Indy looking at head. INDY:
(SOFTLY TO HIMSELF) Forrestal....
63. (527+00) CS - Whip flashes, coiling around support beam. (SOUND OF WHIP)
64. (528+07) LS - LOW UP ANGLE - From bottom of pit UP at Indy swinging from whip across hole/pit, to other side, L. to R.

65. (532+02) FS - Indy lands
FG. & throws handle of
whip across O.S. pit to
Satipo, turns & exits R.
FG. - Satipo grips handle
& starts to swing forward. (MUSIC CONT'D.)
66. (541+01) FS - REVERSE
ANGLE - Past Satipo
starting to swing over
pit at Indy standing
BG. on other side, look-
ing at entrance to the
sanctuary.
67. (542+02) LS - LOW UP
ANGLE - From bottom
of pit UP at Satipo
swinging over, L. to R.
68. (543+12) CS - Support
beam sags under weight,
whip coiled around it. (SOUND OF BEAM)
69. (544+11) MLS - Indy enters
FG. & grabs hold of Satipo's
belt as he hangs onto whip
over pit, reacting. INDY:
(INDISTINCT) Hurry up!
(SOUND OF ROCKS FALLING)
70. (547+12) LS - LOW UP
ANGLE - From bottom of
pit at rocks falling &
Satipo hanging from whip. (ROCKS FALLING)
71. (550+02) MLS - Indy FG.
pulling on Satipo's belt
as he hangs over pit -
Indy pulls & Satipo
lunges forward, grabbing
hold of him, one hand
on whip.
72. (552+03) MFS - Satipo
holding onto Indy, safely
across pit. Indy shrugs
him off & steps L., plac-
ing whip handle over branch
on wall. CAMERA PULLS
BACK with them starting
forward.

73. (567+09) MFS - Indy & Satipo round corner from L. & walk past brass sun/star against wall & turn FG. - Indy stops, hands on hips & Satipo exits R. - CAMERA MOVES IN on Indy stepping forward, looking O.S., reacting. (MUSIC CONT'D.)
74. (587+10) FS - CAMERA ZOOMS IN SLIGHTLY on jeweled figurine on altar in center of room.
75. (592+12) MCS - Indy looking O.S. FG., shaking his head, reacting.
76. (595+14) LS - Past backs of Satipo & Indy across tiled floor, up steps at idol on altar - Indy grabs Satipo & holds him back as he starts toward altar. SATIPO:
Let us hurry! There is nothing to fear here!
(SCUFFLING SOUND)
77. (598+15) MCS - CAMERA PANS R. with Indy grabbing hold of Satipo & slamming him back against wall with his fist. He stares at O.S. idol. He releases Satipo & picks up an unlit torch. He squats down with it. (SCUFFLING SOUND;
(THUDDING AGAINST WALL)
78. (613+06) MS - REVERSE ANGLE - Satipo squats down L. beside Indy & watches as he uses end of torch on 'floor'.
79. (617+07) MCS - HIGH DOWN ANGLE - Past tops of their heads at Indy touching floor first with torch then his hand.
80. (621+07) CU - Satipo watches O.S. FG. INDY:
(SOFTLY) That's what scares me.

81. (624+04) MCS - HIGH
DOWN ANGLE - Past tops
of their heads at Indy
hitting inset of stone
tile with end of torch -
it caves in. (MUSIC CONT'D.)
(CAVING SOUNDS)
82. (626+14) CU - Carved
mask in stone wall as
arrow shoots out of its
mouth. (SHOOTING SOUND)
83. (627+13) CS - Indy holds
torch, looking down O.S.
as arrow enters from L.,
sticking in torch. (SOUND OF ARROW)
84. (629+04) MS - LOW ANGLE -
Indy rises, handing torch
with arrow to Satipo.
He points finger at him.
Satipo nods his head.
Indy places his foot
carefully out on floor.
INDY: (FACE OFF)
Stay here.
SATIPO:
If you insist, senor.
85. (644+15) MCS - HIGH DOWN
ANGLE - CAMERA PULLS BACK
with Indy's feet stepping
carefully between tiles. (FOOTSTEPS)
86. (651+07) CS - CAMERA MOVES
R. over faces & masks carved
into stone wall.
87. (656+11) MLS - Back of
Indy moving toward steps
as he loses his balance.
88. (659+04) MS - Satipo rises,
reacting. SATIPO:
Ssss....
89. (660+11) FS - LOW ANGLE -
Past Satipo L. FG. at
Indy stepping from floor
to rock on left side of
steps, avoiding them, then
up into round room.
90. (663+10) MS - CAMERA
ZOOMS IN on idol.

91. (667+13) MCS - CAMERA
PULLS BACK with Indy's
feet stepping between
tiles & stopping. (MUSIC CONT'D.)
(FOOTSTEPS)
92. (671+12) MLS - Past
back of altar & idol
at Indy stepping care-
fully to stand in front
of it. CAMERA ZOOMS IN
as he squats down to
eyelevel & studies it.
93. (686+10) MS - CAMERA
ZOOMS IN on Satipo
squating, transfixed. SATIPO:
(BREATHES REVERENTLY)
94. (689+11) MCS - CAMERA
ZOOMS BACK & UP as Indy
rises, eyes fixed on
idol as he pulls bag
of dirt out & weighs
it in his hand. He takes
out a handful & lets
it run thru his fingers. (SOUND OF DIRT)
95. (711+03) CS - Past Indy
TIPPED IN L. FG., hand
holding dirt, letting
it fall out, at idol
on pedestal on altar. (SOUND OF DIRT)
96. (715+11) FS - HIGH
DOWN ANGLE - Indy stands
in front of altar balanced
carefully on tiles as he
holds bag of dirt in one
hand, reaching for idol
with the other. Satipo BG.
97. (722+05) MS - Indy reacts,
moving fingers closer to
idol, bag of dirt poised
in other hand.
98. (726+15) MS - Satipo squats,
arms raised in front of him,
fingers moving, transfixed
as he watches O.S. Indy.

99. (729+12) MS - Indy
swiftly lifts idol
from pedestal & re-
places it with bag
of dirt. He stands,
grinning as nothing
happens. (MUSIC CONT'D.)
100. (735+03) MCS - Satipo
holding hands in front
of him, grinning widely. SATIPO:
(MAKES SOUNDS)
101. (737+07) MS - Indy turns
BG. with idol & starts
to step off of altar as
the bag of dirt begins
to sink down on the
pedestal into the stone
altar. (SOUND OF PEDESTAL LOWERING)
102. (742+14) MCS - Satipo
with hands raised as smile
fades from his face & he
looks up O.S., reacting. (SOUND OF PEDESTAL O.S.)
(SOUND OF ROCKS O.S.)
103. (746+01) MS - Past bag
sinking into stone altar
at Indy turning around
with idol, reacting. (RUMBLING SOUNDS O.S.)
104. (748+08) MFS - LOW REVERSE
ANGLE - Past Indy standing
center with idol at rocks
above altar as they
begin tumbling down &
falling from all directions.
He starts to run out FG. (SOUND OF FALLING ROCKS)
(LOUD RUMBLING SOUNDS)
105. (753+02) MFS - Indy runs for-
ward down steps with idol
as arrows shoot out from
L. & R. & rocks fall behind
& around him. (CRASHING SOUNDS)
(SOUND OF ARROWS)
106. (755+04) FS - REVERSE
ANGLE - Rocks fall as
Indy runs BG. into tunnel
with idol. (CRASHING SOUNDS)
107. (756+10) CS - CAMERA PULLS
BACK L. past carvings in
stone walls as they shoot
out arrows. (SOUND OF ARROWS)
(ROCKS FALLING O.S.)

108. (757+10) MS - CAMERA
PULLS BACK L. with Indy
running thru arrows with
idol. (MUSIC CONT'D.)
(FALLING ROCKS)
(SOUND OF ARROWS)
109. (758+15) CS - CAMERA PULLS
BACK R. past arrows shoot-
ing out of carvings on wall. (SOUND OF ARROWS)
110. (760+05) MCS - Indy runs
into FG. thru arrows with
idol. (SOUND OF ARROWS)
111. (761+09) LS - LOW UP ANGLE -
From bottom of pit UP at
Satipo swinging over hole,
holding onto whip, R. to L.
112. (763+04) CS - Whip coiled
around beam as it starts
to collapse. (SOUND OF BEAM)
113. (763+14) MFS - LOW ANGLE -
Satipo falls to ground on
other side of pit as whip
comes loose from O.S. beam. (SOUND OF BEAM O.S.)
(FALLING SOUND)
(SOUND OF ROCKS O.S.)
114. (766+12) FS - Indy runs for-
ward down tunnel to pit as
Satipo rises up in FG. with
whip in his hand - Indy
gestures for whip, reacting. INDY:
Give me the whip!
115. (770+03) FS - REVERSE
ANGLE - Past Indy FG.,
across pit at Satipo
holding whip, gesturing
for idol. He looks BG. SATIPO:
Throw me the idol!
(SOUND OF CAVE IN)
(FALLING ROCKS)
116. (774+03) CS - CAMERA PANS
UP from slab of rock starting
to lower, blocking exit, to
CS of Satipo reacting. (CRACKING SOUNDS)
SATIPO:
No time to argue!
117. (777+15) CS - Indy watching
O.S. FG., reacting. SATIPO: (O.S.)
Throw me the idol, I throw...
118. (779+08) FS - Satipo catches
the idol from Indy across
the pit, still holding whip. SATIPO:
...you the whip!
(SOUND OF IDOL CAUGHT)
119. (781+07) CS - Indy reacts. INDY:
(YELLS) Give me the whip!
(SOUND OF CAVE IN)

120. (783+12) MS - Satipo
holding idol & dropping
whip - he turns & runs BG.
(MUSIC CONT'D.)
(SOUND OF CAVE IN)
(ROCKS FALLING)
SATIPO:
Adios, senor.
(RUNNING FOOTSTEPS)
121. (788+06) MCS - Indy steps
back, then runs into FG.
122. (790+02) FS - CAMERA PANS
DOWN on Indy running &
leaping across pit - he
misses other side & hangs
on to edge with fingers.
(JUMPING SOUND)
(FALLING SOUND)
123. (792+00) LS - LOW UP ANGLE -
From bottom of pit at
Indy hanging onto edge,
dangling down.
(FALLING ROCKS)
124. (795+01) LS - HIGH DOWN
ANGLE - Indy hanging onto
edge, dangling in pit,
trying to claw his way
out.
125. (797+10) MCS - Indy
clutches edge, trying
to pull himself out
of pit. He looks
up O.S., reacting.
INDY:
(GASPS)
126. (799+12) FS - HIGH
ANGLE - Slab of rock
lowering to ground
blocking off exit for
Indy as he frantically
tries grabbing hold of
piece of brush.
(SOUND OF SLAB LOWERING)
127. (803+09) CS - Indy's
feet scrambling on side
of pit as he tries to
get out.
128. (805+02) MCS - Indy
reacting - he grabs &
catches hold of brush &
starts to pull himself
out.

129. (808+04) CS - Indy grinning. (MUSIC CONT'D.)
(SOUND OF SLAB MOVING O.S.)
(SOUND OF FALLING ROCKS)
130. (809+06) CS - Strands of brush start to give way, ripping in ground. (RIPPING SOUND)
131. (810+05) MS - Indy grabs, hand over hand on brush, trying to pull himself up over edge, reacting as he starts to lose his hold. (RIPPING SOUNDS)
INDY:
(REACTION NOISES)
132. (811+07) CS - Indy falls back, sliding down, still holding brush. (SOUND OF SLAB MOVING O.S.)
133. (814+05) POV - LOW UP ANGLE - Slab moving down, blocking off exit. (SOUND OF SLAB)
134. (815+08) CS - Indy reacts, pulling, hand over hand on piece of brush. INDY:
(GRUNTING, STRAINING SOUNDS)
135. (820+06) LS - LOW UP ANGLE - From bottom of pit at Indy dangling over edge, scrambling. (ROCKS FALLING)
(SLAB MOVING O.S.)
136. (822+01) CS - Indy pulling, hand over hand on brush.
137. (824+10) LS - HIGH ANGLE - Indy scrambles up over edge & runs BG. toward opening between ground & slab as it continues to get smaller, moving down.
138. (826+06) MFS - CAMERA PANS DOWN as Indy rolls under slab, pulling whip with him, just as slab closes, flush to ground. He rolls to feet on steps. (SCRAMBLING SOUNDS)
(SOUND OF SLAB CLOSING)
(SOUND OF WHIP)
139. (833+09) CS - CAMERA DOLLIES R. past Forrestal impaled on spike.

140. (836+08) MCS - Indy looks up, reacting to O.S. noise. (MUSIC CONT'D.)
CAMERA PANS L. as he turns FG. & starts to run, running into dead Satipo impaled on spikes eyes wide, blood running from wounds in forehead & thru his chest. Indy stops, reacting - he looks down O.S., starting to bend over. (CRASHING SOUNDS O.S.)
INDY:
(GASPS)
141. (844+15) CS - CAMERA PANS UP with Indy picking idol off ground to CS of him looking at impaled Satipo. (MUSIC CHANGE)
Indy starts to exit FG. INDY:
Adios, stupido. (SPANISH: Goodbye, stupid)
142. (853+14) MLS - CAMERA MOVES IN on back of Indy as he stops & looks FG. over his shoulder, reacting. He starts to back up BG., idol under his arm. (SOUND OF BOULDER O.S.)
(SOUND OF BOULDER O.S.)
143. (858+15) MFS - LOW REVERSE ANGLE - Indy backs up FG. as he looks up at huge boulder rolling down from above on ledge running on R. & L. of tunnel - CAMERA PANS UP as he exits FG. & boulder continues rolling. (SOUND OF BOULDER)
144. (862+13) LS - Past boulder rolling BG. down tunnel at Indy running with idol. (SOUND OF BOULDER)
145. (864+15) FS - CAMERA PANS UP on Indy running FG., exiting, looking BG. at boulder rolling forward rapidly. (SOUND OF BOULDER)
146. (867+13) FS - Indy runs forward, tripping as boulder gains on him - CAMERA PANS UP as he rises & runs - CAMERA PANS L. as he starts to exit. (SOUND OF BOULDER)

147. (871+05) Past hanging brush FG. at Indy running with idol from boulder. He exits L. FG. (MUSIC CONT'D.)
(SOUND OF BOULDER)
148. (873+06) MLS - LOW ANGLE - CAMERA PANS UP on Indy running, exiting R. FG. from rolling boulder. (SOUND OF BOULDER)
149. (875+07) FS - Past cobwebs at Indy running with idol down tunnel, looking BG. over his shoulder at huge boulder rolling after him. CAMERA PANS UP & L. as he dives thru cobwebs & starts to leap O.S. L. FG. (SOUND OF BOULDER)
150. EXT. TEMPLE & JUNGLE - DAY
(880+00) LS - LOW ANGLE - Indy dives thru opening to tunnel with idol. He flies thru air & lands head first in a pile of dirt. (SOUND OF BOULDER)
(FALLING SOUNDS)
INDY:
(MAKES SOUNDS)
151. (882+12) FS - CAMERA PANS DOWN with Indy falling down wooden structure, clutching idol. (SOUND OF BOULDER O.S.)
(FALLING SOUNDS)
152. (884+14) MCS - LOW ANGLE - Indy rolls forward on pile of dirt, clutching idol - he lands in sitting position, looking up O.S., reacting. (SOUND OF BOULDER O.S.)

153. (887+08) MCS - LOW
ANGLE - Hovito warrior
with spear.
154. (888+08) CS - LOW
ANGLE - Hovito warrior
#2.
155. (889+10) CS - LOW
ANGLE - Hovito warrior
#3, with spear.
156. (890+10) MCS - HIGH
ANGLE - Indy looks
up reacting.
157. (891+14) MS - CAMERA
PANS UP R. along
line of Hovito warriors
& holds on one with
arrow drawn. .
158. (894+12) MCS - HIGH
ANGLE - Indy reacting.
159. (896+06) MLS - LOW
ANGLE - CAMERA PANS L.
over Hovito warriors
with spears & arrows
to include Barranca.
Hovito behind him
pushes him - CAMERA
PANS DOWN as he falls
onto his face on ground
revealing arrow in his
back - CAMERA PANS R.
with legs as they
enter L. FG. step
over Barranca's body
& stop in front of Indy.
160. (916+10) MCS - LOW
ANGLE - Belloq.
161. (923+09) MS - HIGH
ANGLE - Past Belloq
in FG. at Indy.

(BG. JUNGLE SOUNDS)

(SOUND OF FALL)

BELLOQ: (FACE OFF)
Doctor Jones...

(ON)
.....again we see that there is
nothing you can possess which I
cannot take away.

And you thought I'd given up.

162. (926+15) MCS - HIGH
ANGLE - CAMERA PANS
UP as Indy's hand starts
to remove gun from
holster. (BG. JUNGLE SOUNDS)
(SOUND OF HOLSTER)
163. (931+06) MS - HIGH
ANGLE - Hovitos
move FG. with weapons
ready.
164. (932+08) MS - HIGH
ANGLE - Past Belloq
at Indy looking L.
165. (934+09) MS - HIGH
ANGLE - Hovitos with
weapons ready.
166. (936+06) MS - HIGH
ANGLE - Past Belloq
at Indy as he hands
his gun FG.
167. (941+04) MS - LOW
ANGLE - REVERSE ANGLE . BELLOQ:
You choose the wrong friends.
This time it...
168. (948+09) MS - HIGH
ANGLE - Past Belloq
at Indy. ...will cost you.

Indy hands the idol
FG. to Belloq. INDY:
Too bad, the Hovitos...don't know
you the way I do, Belloq.

BELLOQ:
Yes, too bad.
169. (963+11) MS - LOW
REVERSE ANGLE. You could warn them, if only
you spoke Hovitos.

CAMERA PANS UP as
Belloq rises & holds
idol in air above
his head. (SPEAKS IN HOVITOS)
170. (972+12) FS - HIGH
ANGLE - Past idol
in FG. at Hovitos
in BG. dropping to
ground. (FACE OFF)
(SPEAKS IN HOVITOS)

171. (975+09) MLS - Past (BG. JUNGLE SOUNDS)
Indy exiting L. FG. (SOUND OF WATER FALL)
at Belloq facing
BG. holding idol in
air over his head &
Hovitos bowing in BG.
172. (979+03) CS - Hovito
lifts head & looks FG.
173. (980+00) CS - Another
Hovito lifts head &
looks FG.
174. (980+13) MS - Past
Hovito warrior in FG.
at all Hovitos looking
FG.
175. (981+10) MS - HIGH
ANGLE - Belloq looks
R. & motions with
his hand as Indy
runs BG. BELLOQ:
(MAKES SOUNDS)
176. (983+08) MS - Hovitos (MUSIC IN)
rises & move FG. exiting.
177. (985+12) MS - Belloq
moves FG. holding idol
as Hovitos move BG. past
him HOVITOS:
(SPEAK IN HOVITOS)
BELLOQ:
(LAUGHS)
178. (994+06) LS - LOW
ANGLE - Past trees - (V.O.)
CAMERA PANS L. as Indy (LAUGHS)
runs.
179. (997+08) MLS - LOW
ANGLE - CAMERA MOVES
BACK & PANS L. as Indy
moves thru growth.
180. (1001+09) LS - Thru
Trees - CAMERA MOVES L.
as Hovitos run thru
jungle.

181. (1003+15) MS - CAMERA (BG. JUNGLE SOUNDS)
MOVES BACK L. as Hovitos (MUSIC CONT'D.)
run thru growth.
182. (1007+03) FS - LOW
ANGLE - CAMERA PANS UP
R. as INdy runs FG.
exiting past stone
idol.
183. (1010+05) MLS - LOW
ANGLE - CAMERA
PANS UP R. as Hovitos
run FG. exiting past
stone idol with
birds flying out of
it's mouth. (SOUND OF BIRDS)
184. (1014+11) FS - Indy
runs forward thru
growth - CAMERA
PANS UP as he exits
L. FG. past pack mule.
185. (1017+09) FS - LOW
ANGLE - CAMERA PANS
L. as Indy runs.
186. (1020+02) FS - Jock
sitting on pontoon
of amphibian plane
fishing - he rises
as he hooks something.
187. (1030+00) FS - Indy
enters BG. running
up over hill followed
by Hovitos - CAMERA
PANS DOWN as he runs
FG. starting to exit. INDY:
(YELLS) Jock! Start...
188. (1043+06) MLS - LOW (O.S.)
ANGLE - Jock looks up ...the engines. Get it up!
holding fishing pole.
189. (1046+00) LS - HIGH
ANGLE - Indy running
FG. followed by line
of Hovitos.

190. (1050+05) MLS - LOW
 ANGLE - Jock holds
 fishing pole & looks
 up FG. - CAMERA PANS
 UP L. as Jock drops
 pole & climbs onto
 wing of plane.
- (MUSIC CONT'D.)
 (BG. JUNGLE SOUNDS)
 INDY: (O.S.)
 Jock! The engines!
 The engines! Jock! (INDISTINCT)
191. (1059+07) FS - LOW
 ANGLE - Indy enters
 FG. & runs BG. -
 Hovitos enter FG. &
 shoot weapons BG.
 toward Indy & then cont-
 inue to run BG. follow-
 ing him.
- HOVITOS:
 (SHOUTS IN HOVITOS)
192. (1070+11) MFS - Plane
 as propeller starts
 to turn.
- (SOUND OF PLANE ENGINE)
193. (1075+08) MFS - LOW
 ANGLE - Indy runs
 FG. - CAMERA PANS UP
 as he jumps FG. grab-
 bing vine.
194. (1079+01) LS - CAMERA
 PANS DOWN L. as Indy
 swings FG. on vine.
195. (1082+06) FS - HIGH
 ANGLE - Indy drops into
 water from vine as plane
 enters L. BG. & Hovitos
 enter FG.
- (SPLASH)
196. (1090+02) MCS - HIGH
 ANGLE - CAMERA PANS L.
 as Indy swims.
197. (1092+10) MS - LOW
 ANGLE - Past Hovito in
 R. FG. at another
 Hovito with blow gun.
198. (1094+11) MS - HIGH
 ANGLE - CAMERA PANS UP
 as Indy swims BG. & grabs
 onto pontoon of plane as
 it moves R.

199. (1099+14) LS - Past water - CAMERA MOVES L. as Hovitos shoot arrows FG. (MUSIC CONT'D.)
(SOUND OF PLANE)
(SOUND OF WATER)
HOVITOS:
(SHOUT IN HOVITOS)
200. (1102+05) FS - HIGH ANGLE - CAMERA MOVES R. past Hovitos in FG. shooting arrows BG. at plane .
201. (1107+00) MS - Hovitos shoot arrows L.
202. (1107+14) MLS - Indy climbs up to cockpit as plane moves BG. CAMERA PANS R. as plane picks up speed.
203. (1112+04) FS - LOW ANGLE - CAMERA PANS L. & UP as plane lifts off from water & exits overhead in FG.
204. EXT. PLANE/AIRBORNE - DAY
(1123+11) MS - MOVING
SHOT - Indy sits in front cockpit - he reacts.
205. INT. COCKPIT - DAY
(1127+08) MCS - HIGH ANGLE - Past Indy's stomach at snake as it crawls up FG.
206. EXT. PLANE/AIRBORNE - DAY
(1130+14) MS - MOVING
SHOT - Indy reacts pointing down into cockpit. INDY:
There's a big snake in the plane, Jock!
207. (1137+02) MS - MOVING
SHOT - Jock leans FG. over side of cockpit. JOCK:
Oh, that's just my pet snake, Reggie.

208. (1141+09) MS - MOVING
AHOT - Indy reacting.

(MUSIC CONT'D.)
(SOUND OF PALNE)

INDY:
I hate snakes, Jock, I hate 'em!

209. (1146+14) MS - MOVING
SHOT - Jock leans his
head FG. looks R. past
windscreen.

JOCK:
Come on, show a little back bone
will ya?

210. EXT. JUNGLE - DUSK
(1151+15) LS - CAMERA
PANS DOWN as plane
enters FG. & flies
BG. into sunset.

211. EXT. COLLEGE/INDIANA - DAY
(1163+07) FS - CAMERA
PANS DOWN building as
car moves past in FG.
Students move about in
general activity.

(SOUND OF CAR)

(MUSIC DOWN & OUT)

212. INT CLASSROOM - DAY
(1175+04) CS - Indy's
hand writes on black-
board:

NEOTHILIC

CAMERA PULLS BACK DOWN
as Indy turns FG.

Motions over his
shoulder to blackboard.

(SOUND OF CHALK)

INDY: (FACE OFF)
Neo, meaning new and lithic...
I-T-H-I-C, (ON) meaning stone.
All right, let's get back to this
Turkpean barrow
near Hazelton. Contains a pass...

213. (1195+13) MS - CAMERA
MOVES R. over students
seated at desks looking
FG.

(O.S.)
...passage and three chambers or
cysts.

214. INT. CORRIDOR - DAY
(1202+03) MS - CAMERA
PANS UP L. as Marcus
walks FG. & stops to
R. of Indy's door -
Indy seen in BG. thru
door standing at black-
board.
Marcus moves FG. exiting
L. thru door into class-
room - CAMERA MOVES IN
as door opens to R.

INDY:
Don't confuse that with robbing.
In which case...(INDISTINCT)...
(SOUND OF DOOR)
removing contents of barrow.
This site also demonstrates...

215. (1222+04) MLS - Past students at Marcus. INDY: (O.S.)
...one of the great...
216. (1226+15) MLS - Past desk at Indy. (ON)
...dangers of archaeology. Not to life and limb, although that does sometimes take place. Now, I'm talking about folklore. In this case, local tradition held that there was a golden coffin buried on the site. And this accounts for the holes dug all over the barrow and the generally poor condition of the find. However, chamber three was undisturbed. And the...
- CAMERA MOVES DOWN &
CAMERA TRACKS L.
217. (1258+08) CU - Girl student closes her eyes to reveal:
I LOVE YOU
written on her eye lids. (O.S.)
...undisturbed chamber and the grave goods that were found at another ah...
218. (1263+13) MCS - Indy. looks FG. - LOW ANGLE. (ON)
...in the area given...
219. (1267+07) CU - Girl student closes her eyes revealing writing on her eye lids. (O.S.)
...ah...
220. (1271+07) MCS - LOW ANGLE - Indy turns to blackboard in BG. (ON)
...reason to ah, to ah, date this find as we have.
(SOUND OF O.S. BELL)
Um...any questions then?
221. (1284+10) FS - Thru doorway at Indy standing at desk & students on L. - Students start to move FG. exiting. Now, okay, that's it for the day then. Um, don't forget Michaelson, chapters four and five for next time. And I will be in my office on Thursday, but, not Wednesday.
222. (1301+08) MS - LOW ANGLE - Past students exiting R. at Indy. (BG. THROW-AWAY DIALOGUE)
223. (1305+09) MLS - Past globe in L. FG. & students exiting L. at Marcus.

224. (1309+06) FS - Past
 Marcus as he steps
 L. & students exiting
 FG. at Indy.
 CAMERA MOVES IN
 as Marcus moves BG.
 & stands in front
 of Indy's desk.

Marcus polishes
 apple on his sleeve.

Indy walks BG.

Indy opens drawer
 & takes out item.

(BG. THROW-AWAY DIALOGUE)

INDY:
 I had it Marcus. I had it in
 my hand.

MARCUS:
 What happened?

INDY:
 Guess.

MARCUS:
 (LAUGH) Belloq?

INDY:
 Want to hear about it?

MARCUS:
 Not at all. I'm sure everything
 you do for the museum conforms
 to the International Treaty
 for the Protection of Antiquities.

INDY:
 It's beautiful, Marcus. I can
 get it. I got it all figured out.
 There's only one place he can sell
 it, Marakesh. I need two thousand
 dollars.

MARCUS:
 Listen to me, old boy.

INDY: (OVERLAP)
 Look....

MARCUS:
 I've brought some people to see you.

INDY:
 Look, I got these pieces. They're
 good pieces, Marcus. Look.

MARCUS:
 Indiana, yes, the museum will buy
 them as usual, no questions asked.
 Yes, they are nice.

(CONTINUED)

224. (Continued)

Marcus hold items.

Marcus moves forward
putting items into
his coat pockets.
CAMERA PULLS BACK as
Marcus moves FG. & Indy
gathers up things in
BG.
Marcus exits R. FG.

CAMERA PANS R. as
Indy exits classroom
& moves BG. down
corridor following
Marcus.

225. INT. LECTURE HALL - DAY
(1394+10) FS - HIGH
ANGLE - CAMERA PANS
L. as Indy steps up onto
platform & moves forward.
Army Intelligence men
move onto platform in
BG. with Marcus.

Indy sets his books
on table as Eaton
stops beside him.

Eaton & Musgrove
move R. in FG.
past Indy.

INDY:
They're worth at least the price
of a ticket to Marakesh.

MARCUS:
The people I brought are important,
they're waiting.

INDY:
What people?

MARCUS:
Army Intelligence. They knew you
were coming before I did. Seem
to know everything. Wouldn't
tell me what they wanted.

INDY:
Well, what do I want to see them
for? What am I, in trouble?

EATON:
Doctor Jones, we've heard a great
deal about you.

INDY:
Have you?

EATON:
Professor of Archeology, expert
on the occult, and ah, how does
one say it? Obtainer of rare
antiquities.

INDY:
There's only one way to say it.
Why don't you sit down, you'll
be more comfortable.

EATON:
Thank you.

MUSGROVE:
Thank you. Yes, you're a man
of many talents.

(CONTINUED)

225. (Continued)

CAMERA ARMS DOWN &
PANS UP as Eaton &
Musgrove sit.

EATON:

Ah, you studied under Professor
Ravenwood at the University of
Chicago?

INDY:

Yes, I did.

EATON:

You have no idea of his present
whereabouts?

226. (1439+06) MCS - LOW
ANGLE - Indy - Marcus
in BG.

INDY:

Ah, just rumors really, somewhere
in Asia, I think. I haven't
really spoken to him for ten years.
We were friends but ah,...had a
bit of a falling out I'm afraid.

EATON: (O.S.)

Um.

227. (1458+10) MS - HIGH
ANGLE - Past Indy -
CAMERA MOVES IN on
Eaton & Musgrove.

MUSGROVE:

Doctor Jones, now, you must under-
stand, that this is all strictly
confidential.

INDY: (O.S.)

I understand.

MUSGROVE:

Ah, (CLEARS THROAT) yesterday after-
noon our European sections inter-
cepted a, a German communique...

228. (1481+13) MCS - LOW
ANGLE - Indy - Marcus
in BG.

...that was sent from Cairo to
Berlin.

229. (1486+08) MS - Eaton &
Musgrove.

MUSGROVE:

Now, (INDISTINCT)

EATON; (OVERLAP)

See, over the last two years, the
Nazis have had teams of Archeologists
running around the whole world looking
for all kinds of religious artifacts.
Hitler's a nut on the subject.
He's crazy! He's obsessed with
the occult. And right now, apparent-
ly there's some kind of German
Archaeological dig going on in the
desert outside of Cairo.

Musgrove opens case.

Indy's hand enters L. FG.

(CONTINUED)

229. (Continued) MUSGROVE: (OVERLAP)
Now, we've got some...
230. (1515+12) MLS - LOW
ANGLE - Past Musgrove
at Indy. Eaton & Marcus
in R. BG. ...information here, but we can't
make anything out of it and
maybe you can.
231. (1521+10) MS - Past
Indy's hand at Musgrove
& Eaton. MUSGROVE:
'Tanis development proceeding...
232. (1527+07) MCS - Indy
looks BG. at Marcus,
both reacting. (O.S.)
...acquire headpiece, Staff of
Ra'?
233. (1533+15) MS - Past
Indy's hand at Eaton
& Musgrove as he reads
from folder in front
of him. (ON)
Indy's hand thumps table. 'Abner Ravenwood, U.S.'.
234. (1539+02) MCS - LOW
ANGLE - Past Indy
moving BG. at Marcus.
CAMERA MOVES IN as
Indy walks BG. past
Marcus. (SOUND OF THUMP)
- INDY:
The Nazis have discovered Tanis.
- EATON: (O.S.)
Just what does that mean to you,
Tanis?
- MARCUS:
Well, ah....
- INDY: (OVERLAP)
The city of Tanis is one
of the possible resting places of
the Lost Ark.
235. (1552+15) MS - Musgrove
& Eaton react. MUSGROVE:
The Lost Ark?
236. (1558+09) MS - LOW
ANGLE - Past Musgrove
in FG. & Eaton on R.
at Indy & Marcus in
BG.
Indy moves L. INDY:
The Ark of the Covenant, the
chest the Hebrews used to
carry around the 'Ten Commandments'
in.
- EATON:
What do you mean 'The Commandments?
You mean THE Ten Commandments?
- INDY:
Yes, the actual 'Ten Commandments'.

(CONTINUED)

236. (Continued) INDY: (CONTINUED)
The original stone tablets that Moses brought down out of Mount Horeb...
237. (1574+06) MS - LOW (O.S.)
NAGLE - Eaton & ...and smashed, if you believe
Musgrove reacting. in that sort of thing.
238. (1578+03) MS - LOW (ON)
ANGLE Indy - Marcus Either of you guys go to Sunday
in BG. School?
239. (1581+13) MS - LOW MUSGROVE:
ANGLE - Eaton & Well, I, I....
Musgrove.
- INDY: (O.S., OVERLAP)
Now, look, the Hebrews took the broken pieces and put them in the Ark. When they settled in Canaan...
240. (1591+05) FS - Past (ON)
Musgrove & Eaton seated ...they put the Ark in a place
at table in FG. at Indy called the Temple of Solomon.
motioning with his
hands & Marcus in BG.
- MARCUS:
In Jerusalem.
- INDY:
Where it stayed for many years.
Until all of a sudden, whoosh,
it's gone.
- EATON:
Where?
- INDY:
Well, nobody knows where or when.
- MARCUS:
However, an Egyptian pharaoh...
- INDY:
Shishak.
- MARCUS:
...ah, yes, invaded the city of Jerusalem 'round about nine-eighty B.C. And they may have taken the Ark back to the city of Tanis. And hidden it in a secret chamber called The Well of Souls.
- Indy walks to Marcus.

241. (1626+01) MLS - HIGH
ANGLE - Past Indy at
Eaton & Musgrove.
- EATON:
Secret chamber?
- MARCUS: (O.S.)
However, about a year after the
pharaoh had returned to Egypt...
242. (1634+06) MLS - LOW
ANGLE - REVERSE ANGLE.
- (ON)
...the city of Tanis was consumed
by the desert in a sandstorm
that lasted a whole year. Wiped
clean by the wrath of God.
243. (1647+14) MS - LOW
ANGLE - Eaton &
Musgrove.
- EATON:
Ah....
- MUSGROVE:
Now, now, obviously we've come
to the right men. Now you seem
to know, ah, all about this Tanis.
244. (1660+08) MS - Indy
& Marcus.
CAMERA PANS L. as Indy
walks away from Marcus.
- INDY:
No, no, not really. Ravenwood
is the real expert. Abner did
the first serious work on Tanis.
Collected some of it's relics.
It was his obsession, really.
But he never found the city.
245. (1679+13) MS - Eaton
& Musgrove.
- EATON:
Frankly, we're somewhat suspicious
of Mister Ravenwood. An American
being mentioned so..
246. (1687+08) MS - LOW
ANGLE - CAMERA PANS
L. as Indy paces
toward Marcus on R.
- (O.S.)
...prominently in a secret Nazi
cable.
- MARCUS:
Oh, rubbish! Ravenwood's no Nazi.
247. (1694+09) MS - Past
briefcase at Musgrove
& Eaton.
- MUSGROVE:
Well, what do the Nazis want him
for then?
248. (1697+08) MS - LOW
ANGLE - Indy & Marcus.
CAMERA PANS UP as Indy
walks FG.
- INDY:
Well, obviously, the Nazis are
looking for the headpiece
to the Staff of Ra...
249. (1703+14) MS - Past Indy's
hand at Musgrove & Eaton.
- (O.S.)
...and they think Abner's got it.

(CONTINUED)

249. (Continued)
Indy's hand exits L.
FG.

EATON:
What exactly is a headpiece to
the Staff of Ra?

250. (1711+09) FS - Past
Musgrove & Eaton
seated at table in FG.
at Indy as he motions
with his hands -
Marcus stands in BG.
CAMERA TRACKS R. &
PANS L. as Indy
flips over blackboard.

INDY:
Well, the staff is just a stick.

Oh, I don't know, about this big.
Nobody really knows for sure how
high it's, it's ah, capped with
a elaborate headpiece...

251. (1726+15) MS - Past
blackboard at Indy
as he draws on board.

(SOUND OF CHALK)
...in the shape of the sun, with
a crystal in the center. And
what you did, was you'd...
(O.S.)

252. (1734+01) MCS - LOW
ANGLE - Eaton.

...take this staff to a special
room in Tanis. A map room, with
a miniature...

253. (1740+02) MCS - Marcus.

...of the city all laid out on
the floor...

254. (1742+13) MS - Past
blackboard at Indy.

(ON)
...and if you put the staff in
a certain place at certain time
of day, the sun shone through here
and made a beam that came down
on the floor here. And gave you
the exact location of the Well
of the Souls.

Indy draw on board.

255. (1760+11) MS - Musgrove
& Eaton.

MUSGROVE:
Where the ah, Ark of the Covenant
was kept...

256. (1763+15) FS - Past Musgrove
& Eaton seated at table
in FG. at Indy reacting
as Marcus stands in BG.

...right?

INDY:
Which is exactly what the Nazis
are looking for.

Indy moves FG.

EATON:
What does this Ark look like?

257. (1774+04) MS - Past Indy's
hands at Musgrove & Eaton.
His hands open book in
FG.

INDY: (FACE OFF)
I've got a picture of it, right here.

(SOUND OF LATCH ON BOOK)
(MUSIC IN LOW)

(FOOTAGE REEL 1AB: 1782 FEET + 02 FRAMES)

(EXHIBITION FOOTAGE REEL 1AB: 1770 FEET + 02 FRAMES)

COMBINED CONTINUITY
on
"RAIDERS OF THE LOST ARK"

(00+01) START MARK
& ACADEMY LEADER.

- INT LECTURE HALL - DAY
1. (12+01) MS - Past
table top at book
as Indy sets in front
of Eaton & Musgrove -
CAMERA PANS UP as
they rise & look
down at book.

INDY:
That's it.
(SOUND OF BOOK ON TABLE)
(MUSIC IN LOW)
 2. (21+08) MS - HIGH
ANGLE - Picture on
page of book showing
Ark in BG. & people
on ground in FG.

EATON: (O.S.)
Good God.
 3. (28+08) MS - Past
Musgrove in R. FG.
at Eaton & Marcus
Indy stands in BG.
They all look down at
O.S. book.

MARCUS:
Yes, that's just what the Hebrews
thought.

MUSGROVE:
Well, ah...
 4. (34+03) CU - Picture
of men holding Ark
with beam coming from
it - Musgrove's finger
enters L. FG. & touches
page.

(O.S.)
...now, what's that supposed to
be coming out of there?

INDY: (O.S.)
Lightning...
 5. (41+01) MS - LOW
ANGLE - Past Musgrove in
R. FG. & Eaton & Marcus
leaning over book at
Indy standing in BG.
CAMERA PANS DOWN as Indy
turns & moves BG.

(ON)
...fire...power of God, or some-
thing.
 6. (49+02) MS - Indy's shadow
moves across blackboard
as he enters R. FG. &
moves to blackboard -
he turns FG. shaking his
head - CAMERA PULLS
BACK R. as Indy walks
FG. & stands beside
Marcus.

EATON: (O.S.)
I'm beginning to understand Hitler's
interest in this thing.

MARCUS: (O.S.)
Oh, yes. The Bible speaks of the
Ark leveling mountains and laying
waste to entire regions. An Army
which carries the (ON) Ark before
it is invincible.

DISSOLVE TO:

7. EXT. INDY'S HOUSE - NIGHT
 (76+05) FS - CAMERA
 PANS L. as car moves
 forward & stops.
 Headlights go out &
 Marcus gets out of car.

(MUSIC CONT'D.)
 (SOUND OF CAR)

(SOUND OF CAR DOOR)

8. INT. INDY'S HOUSE - NIGHT
 (96+14) MFS - Indy
 opens door & Marcus
 enters thru it in BG.
 Indy shuts door &
 they stand face to
 face.

(SOUND OF DOOR)

(MUSIC OUT)

INDY:
 You did it, didn't you?

MARCUS:
 (LAUGH) They want you to go for
 it.

CAMERA PANS R. as
 they walk into study.

INDY:
 Ho-ho, Marcus!
 (PATTING SOUND)

CAMERA MOVES IN as
 Marcus turns FG.

MARCUS:
 They want you to get ahold of the
 Ark before the Nazis do and they
 are prepared to pay handsomely
 for it.

Indy stands on L.
 facing BG.

INDY:
 And the museum, the museum gets
 the Ark when we're finished.

They shake hands.

MARCUS:
 Oh, yes.

Indy moves R. past
 Marcus & pours from
 decanter.

(SOUND OF LIQUID)

INDY:
 Oh, The Ark of the Covenant.

Marcus takes glass
 from Indy.

MARCUS:
 Nothing else has come close.

They toast - touching
 glasses.

INDY:
 That thing represents everything
 we got into Archeology for in the
 first place.

(SOUND OF GLASSES)

Indy exits R.
 CAMERA PANS R. as Marcus
 moves R. & IN as he
 sits in BG.

MARCUS:
 You know, five years ago, I would
 have gone after it myself. I'm
 really rather envious.

(CONTINUED)

8. (Continued)
 Indy moves FG. past
 Marcus & sets case
 down by lamp in FG.
 & opens case.
 Indy turns & moves BG.
 to closet past Marcus.
 He moves FG. past
 Marcus & puts coat &
 whip into case.

Indy looks BG. over
 his shoulder.

CAMERA MOVES IN &
 DOWN past Indy to
 MS - Marcus seated.

CAMERA PANS L.
 as Indy enters R.
 & moves BG. to desk.

Indy takes item from
 desk - CAMERA PANS R.
 as he moves to Marcus
 & pulls cloth from around
 gun.

9. (239+00) CS - HIGH
 ANGLE - Gun in Indy's
 hand.

10. (242+03) MS - Indy
 stands L. FG. - CAMERA
 PNA R. past Marcus to
 case as Indy tosses
 gun into case.

11. EXT. WHARF - DAY
 (244+06) FS - Pan Am
 Clipper sits in water
 as people board - Engine
 starts to turn.

INDY:
 I've got to locate Abner.
 (SOUND OF LOCKS ON CASE)
 I think I know where to start.

(MUSIC IN LOW)

Suppose she'll still be with him?
 (SOUND OF WHIP IN CASE)

MARCUS:
 Possibly, but, Marion's the least
 of your worries, right now, believe
 me, Indy.

INDY:
 What do you mean?

MARCUS:
 Well, I mean, that, uh, nearly three
 thousand years, man has been search-
 ing for the Lost Ark. Not some-
 thing to be taken lightly. No
 one knows its secrets. It's like
 nothing you've ever gone after
 before.

INDY: (O.S.)
 (LAUGH) (ON) Marcus, what are you
 trying to do? Scare me? You
 sound like me mother. We've
 known each other a long time. I
 don't believe in magic, a lot of
 superstitious hocus-pocus. I'm
 going after a find with incredible
 historical significance. You're
 talkin' about the boogy-man.
 Besides you...

(O.S.)
 ...know what a...cautious fellow
 I am.

(SOUND OF ENGINE)

12. (254+09) MFS - LOW
ANGLE - Man pauses &
looks FG. - he turns
& exits L. into plane
past man in uniform
as Indy enters FG.
Stewardesses in BG.

(MUSIC CONT'D.)
(SOUND OF O.S. ENGINE)
(INDISTINCT BG. AD LIBS)

INT. PAN AM CLIPPER -
DAY

13. (261+14) MCS - CAMERA
PANS UP & L. as Indy
climbs FG. up steps
& moves BG. to seat
& starts to sit as
Steward enters FG.
with tray of drinks.
Indy refuses drink
& steward moves BG.
past him.
14. (280+11) CS - Indy
looks L. out window.
15. (283+11) MCS - Man
lowers Life magazine
& looks FG. over it.
16. (293+09) CS - Indy
loosens his tie -
leans back putting
hat over his eyes.
- 16A. (310+08) CS - Indy
with hat over his
eyes as map DISSOLVES
IN SUPERIMPOSED.

DISSOLVE TO:

EXT. OCEAN

17. (311+07) FS - HIGH
ANGLE - Plane enters
FG. & flies BG. over
ocean - Map remains
SUPERIMPOSED ON
plane & ocean.
Red dot appears on
west coast of map
showing United States.
CAMERA PANS UP to
include Golden Gate
Bridge as red line
radiates from dot
down to Hawaiian Islands.

DISSOLVE TO:

18. EXT. CLOUDS
 (323+14) FS - (MUSIC CONT'D.)
 CAMERA TRAVELS L. (SOUND OF PLANE)
 with plane as it
 flies out of cloud
 bank - Map remains
 SUPERIMPOSED on
 clouds - red line
 continues to move
 across map to Wake
 Island & Philippine
 Islands - Map moves
 FG. as line goes
 up toward Nepal.
 Plane starts to
 fly into cloud bank.

DISSOLVE TO:

19. EXT. PATAN/NEPAL -
NIGHT
 (344+15) FS - Village
 as map moves FG. to
 CS - red line stopping
 at Nepal - Map DISSOLVES
 OUT.

(MUSIC OUT)

20. INT. "THE RAVEN" SALOON
NIGHT
 (357+03) FS - HIGH
 ANGLE - CAMERA MOVES
 IN & DOWN past crowd
 to MCS - Man drinking
 down shot of liquor.
 CAMERA PAUSES - CAMERA
 PANS DOWN R. as man's
 hand turns shot glass
 upside down on table.
 Hand enters R. & picks
 up glass - CAMERA PANS
 UP R. to Marion as she
 drinks liquor & reacts.
 Hands exchange money
 in FG.
 CAMERA PANS DOWN L.
 with Marion's hand
 turning glass upside
 down & setting it on
 table.

(BG. SOUND OF WIND)
 (BG. SHOUTS & CHEERS IN
 FOREIGN LANGUAGE,

(SOUND OF GLASS)

(BG. REACTION SOUNDS)
 MARION: (IN FOREIGN LANGUAGE)
 Pistori! Pistori! (PHONETIC)

(BG. SHOUTS & CHEERS)
 (SOUND OF GLASS)

(CONTINUED)

20. (Continued)
 Man's hand enters
 L. BG. & slowly
 reaches for shot
 glass - CAMERA PANS
 UP L. to MCS - man
 as he downs liquor.
 Men standing behind
 him react.
 Man exits falling
 BG. slowly off chair
 into crowd.
 (BG. WHISPERS IN FOREIGN
 LANGUAGE)
 (SHOUTS & CHEERS)
21. (487+04) FS - HIGH
 ANGLE - Past crowd at
 Marion as she rises
 from table picking
 up money - CAMERA
 MOVES IN past men
 as Marion turns BG.
 MARION:
 (SHOUTS IN FOREIGN LANGUAGE)
22. (496+07) MCS - LOW
 ANGLE - Past local
 man at Indy with
 rope around his
 shoulder.
 (O.S.)
 (SHOUTS IN FOREIGN LANGUAGE)
23. (499+06) MLS - CAMERA
 MOVES IN on Marion
 as people move past
 her in FG. & exit L.
 (SOUND OF WIND)
24. (510+12) MCS - Mohan
 stands on R. as people
 move BG. past him, out
 door.
 MOHAN:
 (SPEAKS IN FOREIGN LANGUAGE)
25. (514+12) MLS - CAMERA
 PANS L. & UP as
 Marion puts her hands
 to her head & shadow
 moves L. over her.
26. (524+00) MCS - Mohan
 turns & moves BG. patting
 man on back.
 (PATTING SOUND)
27. (556+07) MLS - Marion
 turns FG. & drops
 her hands - she walks
 FG. & stops.
 INDY: (O.S.)
 Hello, Marion.
 MARION:
 Indiana Jones, always knew some
 day you'd come walkin' back through
 my door.

27. (Continued)
Marion walks BG.
- (BG. SOUND OF WIND)
MARION: (CONTINUED)
I never doubted that. Something made it inevitable. So, what are you doing here in Nepal?
28. (567+03) MS - Past
Indy at Marion.
Indy starts to turn his head FG. as Marion hits him in chin with her fist.
Marion moves past Indy in FG. & exits L. FG.
- INDY:
I need one of the pieces your father collected.
- (SOUND OF HIT)
MARION:
I learned to hate you in the last ten years.
- INDY:
I never meant to hurt you.
- MARION: (O.S.)
I was a child. I was in love.
29. (584+05) MS - Past
Indy at Marion
- (ON)
It was wrong and you knew it!
- CAMERA DOLLIES L. as Indy walks to bar
Marion moves L. & motions BG. to open door.
Mohan enters BG. thru door.
- INDY:
You knew what you were doin'.
- MARION:
Now I do! This is my place!
Get out! (SPEAKS IN FORIEGN LANGUAGE)
- Indy turns R. & looks BG. at Marion.
- MOHAN:
(SPEAKS IN FORIEGN LANGUAGE)
- Mohan starts to exit BG.
- INDY:
I did what I did, you don't have to be happy about it, but, maybe we can help each other out now.
30. (604+07) FS - Past
table at Indy leaning on bar in BG. as Marion moves FG. to table -
CAMERA PANS R. as Indy moves FG. & makes circle with fingers.
Marion picks up glasses.
- I need one of the pieces your father collected. A bronze piece about this size, with a hole in it off center with a crystal. You... know the one I mean?
(SOUND OF GLASSES)
31. (617+09) MLS - Marion
picks up glasses as Indy still makes circle with his fingers.
- MARION:
Yeah, I love it.

(CONTINUED)

31. (Continued)
CAMERA DOLLIES L.
& IN PANNING SLIGHTLY
R. as Marion moves
L. to bar with tray
past Indy.
Indy enters R. BG.
- Indy reacts - CAMERA
PANS L. as Indy leans
on bar & looks FG. at
Marion.
- Marion reacts dumping
glasses off tray.
32. (650+08) FS - HIGH
ANGLE - Marion turns
& moves FG. - CAMERA
ARMS DOWN as she stops
at table in FG. - Indy
in BG. leaning on bar.
- Marion picks up glasses
& then picks up tray &
moves BG.
33. (668+10) MCS - Indy
leans on bar. Marion
enters R. BG. beyond
Indy & sets tray on bar.
34. (672+11) FS - Past table
at Indy & Marion facing
BG. at bar.
- CAMERA PANS UP as Marion
moves FG. to table.
- (BG. SOUND OF WIND)
INDY: (O.S.)
Where's Abner?
- (ON)
Where's Abner?
- MARION:
Abner's dead.
- INDY:
Marion, I'm sorry.
- MARION:
Do you know what you did to me,
to my life?
- INDY:
I can only say I'm sorry so many
times.
- MARION:
Well...
(SOUND OF GLASS BREAKING)
- ...say it again, anyway.
- INDY:
Sorry.
- MARION:
Yeah, everybody's sorry. Abner
was sorry for draggin' me all
over this earth lookin' for
his little bits of junk. I'm
sorry to still be stuck in this
dive.
(SOUND OF GLASSES)
- Everybody's sorry for something.
- INDY:
It's a worthless bronze medallion,
Marion, are you going to give it
to me?
- MARION:
Maybe. I don't know where it is.

(CONTINUED)

34. (Continued) (BG. SOUND OF WIND)
Indy turns FG. as
Marion puts glasses
on tray in FG.
Indy holds money
in his hand as Marion
moves BG.
INDY:
Well, maybe you could find it.
Three thousand bucks.
MARION:
Well, that'll get me back...
35. (694+07) MS - Indy
looks R. holding
money in his hand as
Marion enters R.
...but, not in style.
INDY:
I can get you another two when
we get to the states.
36. (701+07) CS - Past
Indy's head at Marion
as she turns FG.
It's important, Marion.
37. (704+12) CS - REVERSE
ANGLE.
Trust me.
38. (708+01) MCS - HIGH
ANGLE - Past Indy's
face at Marion as she
reacts.
39. (709+09) CS - LOW
ANGLE - Past Marion's
head at Indy as he
puts money in her hand.
You know the piece I mean.
40. (712+09) MCS - HIGH
ANGLE - Past Indy
in L. FG. at Marion.
You know where it is.
MARION:
(LAUGHS) Come back tomorrow.
41. (722+09) CS - LOW
ANGLE - Past Marion
in R. FG. at Indy.
INDY:
Why?
42. (725+13) MCS - HIGH
ANGLE - Past Indy
in L. FG. at Marion.
She starts to exit R.
MARION:
Because, I said so, that's why.
43. (731+10) FS - Marion
walks forward turns
& sits on edge of
table - Indy in BG.
begins to move forward.

44. (736+03) MS - CAMERA (SOUND OF WIND)
PANS R. as Indy walks.
45. (739+00) MS - CAMERA
DOLLIES IN on Marion
sitting on table as
Indy moves R. past
her in BG. MARION:
Ha! See ya...
46. (743+04) CS - Door (O.S.)
opens R. & Indy enters ...tomorrow, Indiana Jones.
L. - He pauses glancing
BG. - then exits BG.
shutting door behind
him. (SOUND OF DOOR)
47. (752+04) LS - HIGH
ANGLE - Marion rises (BG. SOUND OF FIRE)
& moves L. sitting
at table.
48. (766+09) MCS - Past
flame of candle at
Marion hand taking
medallion from inside
her blouse - CAMERA (MUSIC IN)
PANS UP to her face
as she holds up medallion. (JINGLE OF CHAIN)
49. (795+07) MCS - LOW
ANGLE - Marion holds
money in one hand
& medallion in other
she looks from one to
the other - CAMERA
PANS DOWN as she lowers
her hands.
50. (807+11) CS - Past
flame of candle at
Marion.
51. (814+01) MCS - Past
Marion's fist in FG.
at medallion as she
hangs it on small
figurine on table. (SOUND OF MEDALLION)
Marion rises & starts
to moves BG. as med-
allion goes into SOFT
FOCUS & Marion comes
INTO FOCUS.

52. (822+13) MS - HIGH ANGLE - Marion opens box on bar & puts money in. MUSIC CONT'D.)
53. (834+14) MS - Door swings open to R. revealing Toht standing in front of three other men. (SOUND OF DOOR)
54. (839+07) FS - Marion looks FG.
55. (842+15) MS - CAMERA PANS UP as Toht moves FG. & stops - others follow him.
CAMERA DOLLIES BACK as he moves FG.
TOHT:
Good evening, Fraulien.
MARION: (O.S.)
The bar is closed.
TOHT:
We are (SLIGHT LAUGH IN HIS VOICE)
we are not thirsty.
56. (861+13) MLS - CAMERA DOLLIES IN FOLLOWING Toht as he moves BG. toward Marion.
MARION:
What do you want?
TOHT:
The same thing your friend, Doctor Jones wanted.
(SOUND OF O.S. DOOR)
57. (868+08) MCS - LOW ANGLE - CAMERA DOLLIES BACK as Toht & others move forward.
Surely he told you there would be other...
58. (872+02) MCS - Shadows on wall - CAMERA PANS DOWN to Marion as she lights a cigarette.
(O.S.)
...interested parties.
MARION:
It must have slipped his mind.
(SOUND OF LIGHTER)
TOHT: (O.S.)
The man is (LAUGH) nefarious.
59. (884+05) MCS - Past Marion in R. FG. at Toht.
(ON)
I hope for your sake he has not yet acquired it.

60. (890+13) MCS - Over
Toht's shoulder at
Marion. (MUSIC CONT'D.)
MARION:
Why? Are you willing to offer
more?
61. (894+05) MCS - Past
Marion in R. FG. at
Toht. TOHT:
Oh, almost certainly. Do you still
have it?
62. (901+10) CS - Over
Toht's shoulder at
Marion as she blows
smoke into his face.
63. (905+05) MCS - Past
Marion in R. FG. at
Toht. (COUGH)
64. (909+09) CS - Over
Toht's shoulder at
Marion. MARION:
No.
65. (912+06) LS - HIGH
ANGLE - Marion moves
L. BG. toward bar
as Toht & others stand
in center of room. But I know where it is.
66. (916+12) MLS - Past
man in L. FG. at
Marion as she moves
FG. around end of bar
Another man follows
her. Hey, how, how 'bout a drink
for you and your men?
67. (922+09) MLS - CAMERA
DOLLIES R. past fire
as Toht kneels on L.
& starts to poke it
Marion in BG. TOHT:
Your fire is dying here.
Why don't you tell me where the
piece is right now?
68. (934+05) MS - Marion. MARION:
Listen, Herr Mac, I don't know
what kind of people you're used to
dealing with, but nobody tells
me what to do in my place.
TOHT: (O.S.)
Fraulein Ravenwood, (BREATHLESS SOUND)
69. (953+11) MS - Toht
point fire - Marion
in BG. behind bar.
Mongolian grabs Marion. ...let me show you what I am
used to. Nick! (INDISTINCT)
MARION:
(YELL)

70. (962+09) FS - HIGH ANGLE - Past bar in FG. at Mongolian as he lifts Marion, struggling onto bar. CAMERA PANS DOWN to Toht taking poker from fire - it's end glowing. (MUSIC CONT'D.)
- MARION:
Get your hands...
(SOUND OF BREAKING GLASS)
(O.S.)
...off me. (GRUNTS)
71. (970+07) CS - Past Nepalese in L. FG. at Marion struggling with Mongolian behind her. (ON)
Take your lousy...
72. (972+03) CS - LOW ANGLE - CAMERA PANS L. as Toht holding poker in front of him turns L. - Marion is held in BG. by Mongolian. (O.S.)
...hands off.
73. (979+07) MCS - Past Nepalese in L. FG. at Marion reacting.
74. (983+02) MS - LOW ANGLE - Past Marion in L. FG. at Toht holding poker. MARION:
Wait a minute. Wait I, I, I can be reasonable.
- Toht moves forward. TOHT:
That time is past.
- MARION:
You don't need that.
75. (992+14) MCS - Past poker at Marion reacting - Nepalese on L. looks BG. at Marion. (MAKES BREATHLESS SOUNDS) Ah, wait.
76. (999+14) MCS - LOW ANGLE - Past Marion in L. FG. at Toht as he moves FG. Poker enters up between their faces. I'll tell you everything
- TOHT:
(WHISPERS) Yes, I know you will.

77. (1011+14) CS - LOW
ANGLE - Past Toht
in L. FG. at poker
in front on Marion's
face - she reacts. (MUSIC CONT'D.)
MARION:
(REACTION SOUNDS)
78. (1013+15) MCS - HIGH
ANGLE - Past Marion
in L. FG. at Toht
with poker close to
her face - poker
flys BG. O.S. -
Thot turns BG. (SOUND OF O.S. WHIP)
79. (1015+02) FS - HIGH
ANGLE - Poker hits floor. (SOUND OF POKER)
80. (1015+15) MS - HIGH
ANGLE - Poker rolls BG.
& touches curtain.
81. (1016+10) MCS - CAMERA
PANS R. as Marion runs
into Toht - Indy in BG.
points gun FG. MARION:
(YELLS)
INDY:
Let her go.
82. (1019+00) MS - HIGH
ANGLE - Poker ignites
curtain. (SOUND OF FLAMES)
83. (1020+04) CS - LOW
ANGLE - Toht & Marion.
84. (1021+06) MCS - Past
Toht TIPPED IN R. FG.
at Nepalese as shadow
moves R. on wall in
BG.
85. (1022+08) MLS - Past
Indy in FG. at Marion,
Toht hiding behind her,
Nepalese & Mongolian
in BG.
86. (1023+07) MS - Past
man in FG. at Indy
as he reacts firing
gun R. (SOUND OF SHOT)

87. (1024+07) MS - 2nd Nazi reacts, firing machine gun up into ceiling as he is hit by bullet. (MUSIC CONT'D.)
(SOUND OF MACHINE GUN)
88. (1025+10) MS - LOW ANGLE - Marion fights with Toht. (SOUND OF O.S. MACHINE GUN)
89. (1027+05) MLS - Marion runs FG. & ducks down behind bar as man with machine gun fires it FG. (MACHINE GUN FIRE)
90. (1029+03) MCS - LOW ANGLE - Indy moves backward & fires gun & turns BG. (GUNSHOT)
(MUSIC OUT)
91. (1030+12) FS - Past bar at Indy as he moves BG. & fires gun FG. - 2nd Nazi moves L. (GUNSHOT)
92. (1032+12) FS - Past Indy exiting L. FG. at 2nd Nazi as he moves R. firing machine gun. (MACHINE GUN FIRE)
93. (1033+11) CS - Indy partially hidden in shadows.
94. (1034+05) MS - LOW ANGLE - Past decanter on table as man with machine gun shoots it apart & starts to exit down behind table. (MACHINE GUN FIRE)
(SOUND OF BREAKING GLASS)
95. (1035+12) CS - Indy partially hidden in shadows fires gun FG. (GUNSHOTS)
96. (1037+00) MLS - Past Indy in L. FG. firing gun BG. at bottles on bar breaking. (GUNSHOTS)
(SOUND OF BREAKING GLASS)

97. (1038+02) LS - Past
bar at Indy in door
way in BG. firing gun
FG. breaking bottles
on bar. (GUNSHOTS)
(SOUND OF BREAKING GLASS)
98. (1040+00) MS - Past
Indy at table as
he fires gun BG. (GUNSHOTS)
(SOUND OF BREAKING GLASS)
99. (1041+13) FS - HIGH
ANGLE - Nepalese
stands in L. FG.
near table. (GUNSHOTS)
100. (1043+00) FS - CAMERA
PANS DOWN as Nepalese
turns over table knock-
ing bottles & medallion
to floor. (GUNSHOTS)
101. (1044+06) CS - HIGH
ANGLE - Medallion
amidst broken bottles. (CRASH OF BOTTLES)
(GUNSHOTS)
102. (1046+00) MS - LOW
ANGLE - Marion in L.
hiding behind bar as
Mongolian rises up
from behind bar -
CAMERA PANS R. as he
throws rifle to Nepalese. (SOUNDS OF GUN FIGHT)
103. (1048+14) FS - HIGH
ANGLE - Marion hiding
in FG. behind bar &
Nepalese fires rifle
BG.
104. (1050+01) MCS - LOW
ANGLE - Past rifle
at Nepalese as he
fires it FG. (RIFLE SHOT)
105. (1051+15) MS - Indy
hides behind wall
as bullets hit it
throwing sparks.

106. (1054+09) LS - Past . (SOUND OF GUNFIGHT)
fires at Nepalese
firing weapon FG.
107. (1056+00) MS - Marion
reacts putting her hand
over her ears.
108. (1056+13) FS - HIGH
ANGLE - Nepalese kneeling
behind table fires auto-
matic rifle R. as
Marion crouches in BG.
109. (1059+01) MCS - LOW
ANGLE - Past rifle
barrel at Nepalese
firing it FG.
110. (1061+03) MS - Indy
moves R. & takes aim
BG.
111. (1062+11) CS - Indy (GUNSHOT)
fires gun FG.
112. (1064+00) MS - Burning
logs fall as bullets
hit them - CAMERA PANS
DOWN R. as they ignite
liquor on floor - flames
move BG. & ignite
table Nepalese is be-
hind - he reacts.
113. (1068+13) FS - Thru
flames at medallion.
114. (1070+05) MS - CAMERA
PANS UP as Nepalese
rises his back in flames. NEPALESE:
(REACTION SOUNDS)
115. (1073+02) CS - Indy
enters R. & takes aim
FG. & fires. (GUNSHOTS)
116. (1074+12) MS - Nepalese
is hit in head by bullet.
117. (1075+14) MS - Marion
reacts. MARION:
(YELLS)

118. (1077+08) MLS - HIGH (BG. SOUND OF FLAMES)
 ANGLE - Past Nepalese
 as he drops to his
 knees in FG. at Marion. (SOUND OF GUN FIGHT)
119. (1079+00) MS - LOW
 ANGLE - Nepalese
 starts to fall forward
 his back still flaming.
120. (1080+13) MSL - Past
 burning Nepalese as
 he falls BG. & lands
 in front of Marion.
121. (1082+10) MCS - LOW TOHT:
 ANGLE - Thru flames (INAUDIBLE)
 at Toht.
122. (1084+01) MS - 2nd
 Nazi rises from be-
 hind table & fires FG.
123. (1085+02) MLS - HIGH
 ANGLE - Marion's hand
 pulls burning log L.
 CAMERA PANS UP L. as
 she peeks over edge
 of bar at Mongolian
 shooting gun R.
124. (1093+05) CS - Past
 gun at Indy.
125. (1094+06) CS - LOW
 ANGLE - 2nd Nazi
 fires machine gun.
126. (1095+03) MS - LOW
 ANGLE - Indy ducks
 behind wall.
127. (1096+13) MS - Marion
 leans forward & drinks
 from wine spilling
 over bar. - turns &
 moves BG. (SOUND OF WINE)
128. (1100+07) MS - LOW
 ANGLE - Door opens
 hitting Indy's arm on
 L. Sherpa enters
 & grabs Indy's arm. (SOUND OF DOOR)
 CAMERA PANS R. as
 Sherpa throws Indy
 against wall on R. INDY:
 (GRUNT)

129. (1105+13) MCS - Thru flames at Toht with gun in hand. (SOUND OF FLAMES)
(FIGHTING SOUNDS O.S.)
130. (1107+08) MCS - Mongolian watching O.S., grinning as Marion comes up behind him & hits him over head with torch - sparks fly about as he falls over R. (SOUND OF BLOW)
MONGOLIAN:
(REACTION SOUNDS)
MARION:
Oh....
131. (1112+15) MLS - CAMERA PANS L. with Sherpa carrying Indy to bar & dumping him on floor. 2nd Nazi with machine gun & Toht with pistol seen standing in BG. with fire burning around them. (FALLING SOUND)
(GRUNTING SOUND)
132. (1117+15) MS - Past broken glass on bar at Toht with pistol, reacting - flames raging behind him. (GRUNTING SOUNDS O.S.)
133. (1119+02) MLS - HIGH ANGLE - Sherpa lifts Indy up & slams him down on bar top. (SLAMMING SOUNDS)
INDY:
(GRUNTS)
134. (1120+14) MS - HIGH ANGLE - Past Sherpa over Indy on bar top FG. at Marion on floor behind bar with the machine gun, the Mongolian lying on floor beside her. She looks up, reacting. INDY:
(GRUNTS)
135. (1122+09) MCS - Toht's hand with pistol knocks over broken bottle of whiskey, spilling it on bar as he lights torch to it, spreading fire L. to R. along bar - CAMERA PANS UP to MCS of Toht watching O.S. fire spread. (SOUND OF BOTTLE)
(SOUND OF FLAMES)

136. (1126+08) MS - HIGH ANGLE - (SOUND OF FLAMES)
From behind bar at flames
spreading along bar top -
CAMERA PANS AROUND R.
137. (1129+13) MCS - LOW UP
ANGLE - Past inside
of bar at Sherpa on
top of Indy on bar
as they struggle for
gun - Indy looks down
O.S. - CAMERA PANS R.
to CS of Marion - she
looks up - CAMERA PANS
UP R. with her reaching
for bottle & PANS L.
as she hands it over
into Indy's hand. (CLINKING OF BOTTLES)
138. (1137+04) MS - Flames
spread BG. along bar
toward Sherpa over Indy
in BG. (SOUND OF FLAMES)
139. (1138+15) CS - Sherpa
looking FG. as Indy
hits him in head with
whiskey bottle. (SOUND OF BLOW)
140. (1139+10) MS - Past flames
at Sherpa & Indy falling
out L. FG., at Marion
sitting on floor behind
bar with machine gun
beside Mongolian. (BREAKING GLASS)
(FALLING SOUNDS O.S.)
141. (1142+05) MS - LOW ANGLE -
Sherpa & Indy struggling
for gun. Shadows on wall BG. (SOUND OF STRUGGLE)
(GRUNTING SOUNDS)
142. (1144+07) CS - Indy with
Sherpa's hand around his
throat, choking him. INDY:
(CHOKING & GAGGING SOUNDS)
143. (1146+10) CS - Toht
watching O.S. struggle. (O.S.)
2nd Nazi BG. (CHOKING SOUNDS)
- TOHT:
Shoot them.

144. (1148+12) CS - Indy
with Sherpa's hand
choking him - he
looks O.S. FG., re-
acting. (SOUND OF FLAMES)
INDY:
(CHOKING SOUNDS)
TOHT: (O.S.)
Shoot...
145. (1150+05) CS - Toht -
Nazi in BG. (ON)
...them both.
146. (1151+07) MS - LOW
ANGLE - Sherpa holding
Indy by neck, hand over
Indy's wrist, his hand
holding gun - Sherpa
looks up, reacting. (GRUNTING SOUNDS)
147. (1152+10) CS - Toht
smiling - CAMERA PANS
DOWN R. with Nazi step-
ping forward, on his
machine gun as he cocks
it. (SOUND OF MACHINE GUN)
148. (1155+07) MS - LOW ANGLE -
Nazi's shadow on wall as
Sherpa forces Indy's arm
down & gun fires into
FG. - shadow of Nazi
taking bullets & falling
IN R., O.S. to floor as
Indy twists around, pull-
ing Sherpa BG. with him -
CAMERA PANS L. with Toht
entering R. & moving BG.
past them to cover behind
overturned table in flames.
He looks down over table,
reacting. He stretches
hand toward floor near
flames. (GUNSHOTS)
(REACTION YELLS)
(CRASHING SOUNDS)
(FIGHTING SOUNDS O.S.)
TOHT:
(MAKES SOUND)
149. (1175+06) CS - Medallion
hanging from chain over
object on floor near flames
as Toht's hand grabs hold
of it - CAMERA PANS UP
with his hand as flesh
begins burning & smoking
from heat off medallion. (SIZZLING SOUND)
TOHT: (FACE OFF)
(STRAINING SOUNDS)
150. (1182+15) CS - LOW ANGLE -
Toht leans back, screaming,
letting medallion fall out
of his burnt hand. TOHT:
(SCREAMS)

151. (1186+14) CS - HIGH ANGLE - Medallion falls to floor into flames. (SOUND OF FLAMES)
(SOUND OF MEDALLION)
(O.S. SCREAMING)
152. (1188+15) MLS - LOW - Past flames & Indy on top of Sherpa on floor, struggling for gun, at Toht running in R. - CAMERA PANS L. with him screaming as he runs across room & leaps thru burning doorway. TOHT:
(SCREAMS)
(CRASHING SOUNDS)
153. (1194+05) MCS - Thru flames at Indy on top of Sherpa as they struggle - gun falls to floor & Indy rises up off Sherpa. (STRUGGLING SOUNDS)
(GUN DROPPING TO FLOOR)
154. (1197+01) MLS - LOW - CAMERA PANS UP with Sherpa rising, his arm on fire, & swinging at Indy who ducks - Indy hits Sherpa in face & then ducks, moving FG. as Sherpa swings at him. Indy swings fist BG., hitting Sherpa in face. (FIGHTING SOUNDS)
(SOUND OF BLOW)
155. EXT. THE RAVEN - NIGHT
(1205+04) FS - Toht dances around in snow clutching his hand - he goes down on his knees, burying his burnt hand in snow as flames rage BG. (SOUND OF FLAMES)
(O.S. FIGHTING SOUNDS)
TOHT:
(MAKES SOBBING SOUNDS)
156. INT. RAVEN - NIGHT
(1209+13) MFS - LOW ANGLE - Indy brings table down on Sherpa's back. (SOUND OF FLAMES)
SHERPA:
(MAKES SOUNDS)
(TABLE BREAKING)
157. (1213+10) MS - CAMERA MOVES IN on Mongolian on knees with gun aimed into FG.
158. (1216+09) MS - LOW ANGLE - Indy turns & runs forward - he stops, reacting. INDY:
(GASPS)

159. (1218+12) MS - CAMERA
MOVES IN on Mongolian
with gun aimed FG. (SOUND OF FLAMES)
(O.S. GUNSHOT)
160. (1220+04) MS - LOW ANGLE -
Indy looks down at him-
self, reacting to gunshot.
161. (1222+00) MCS - CAMERA
MOVES IN on Mongolian
with gun aimed FG. as
he slumps forward,
blood running from
his mouth - CAMERA
PANS DOWN as he falls
O.S. to reveal Marion
sitting BG. on floor
with gun aimed FG. (FALLING SOUND O.S.)
162. (1231+00) MLS - LOW -
Indy standing in middle
of room, laughing &
shaking his head at
O.S. Marion. INDY:
(LAUGHS)
163. (1233+01) MS - Marion
drops gun, reacting &
starts to rise, exiting
into FG. MARION:
(YELLS) My medallion!
164. (1235+14) CS - Marion's
hand with cloth enters
& picks medallion out
of flames. (SOUND O.S.)
(SOUND OF MEDALLION)
165. (1239+03) MLS - Indy
grabs Marion's arm &
pulls her out L.
166. (1241+08) FS - CAMERA
MOVES IN on Indy pull-
ing Marion out of burning
building. She pulls away
& stands L., facing him,
shouting. (SOUND OF FLAMES)
(SOUND OF WIND)
MARION:
(SHOUTS OVER WIND) Well, Jones...
(CONTINUES INDISTINCT TO)...know
how to show a lady a good time!!
INDY:
Boy! You're somethin'!

167. (1256+07) MS - Past
Indy at Marion reacting.

(SOUND OF FLAMES)
(SOUND OF WIND)

CAMERA MOVES IN past
Indy to CS of Marion.

MARION:

(YELLS) Yeah? I'll tell you
what! Until I get back my
five thousand dollars, you're
gonna get more than you bargained
for! I'm your goddamned partner!!

She holds up the
medallion.

DISSOLVE TO:

168. EXT. AIRPLANE - DAY (1269+14)
**MONTAGE OF HALF DISSOLVES
OF PLANE FLYING & MAP HOLD-
ING with red line tracing
R. to L., across map from
NEPAL thru INDIA to KARACHI,
then UP thru IRAN to IRAQ &
hitting BAGHDAD, then DOWN
thru JORDAN & PALESTINE to
final destination as RED
LETTERS FADE IN: CAIRO.
CAMERA ZOOMS IN on mark
on map as SUPERIMPOSED
PLANE DISSOLVES OUT &
we DISSOLVE TO:

(SOUND OF PLANE)
(MUSIC IN)

(SOUND OF PLANE OUT)

EXT. SALLAH'S HOUSE -
CAIRO - DAY

(MUSIC CONT'D.)

169. (1305+03) MFS - Sallah,
Indy, Marion & Fayah
move up steps onto
outside patio/court-
yard. Marion walks
forward with glass
past men - CAMERA
PANS R. with her to
include view of city
& rooftops. She steps
BG., looking around
her at view. Sallah
& Fayah enter to her.
He toasts, gesturing
BG. to city. CAMERA
MOVES IN.

(SOUND OF CHILDREN BG.)

SALLAH:

Cairo! The city of the...(INDISTINCT)

170. (1328+08) MS - Indy
watching O.S. FG. -
children in BG.
Indy laughs.

(O.S.) (SOUND OF CHILDREN BG.)
But a paradise on earth!

INDY:

(LAUGHS)

(CHILDREN SCREAM & LAUGH)

171. (1333+13) MCS - Group of children gathered in FG. as Fayah enters from BG. terrace past Indy, reacting to laughter, carrying a large bottle. Children look up at her. CAMERA PANS DOWN to reveal monkey on table by basket of fruit.
- (MUSIC CONT'D.)
CHILDREN:
(LAUGHTER & OVERLAPPING AD LIBS)
FAYAH:
Silence! Why do you forget yourselves? What (O.S.) is this?
(SOUND OF MONKEY)
Where did this animal come from.
172. (1343+07) CS - LOW ANGLE - Children laughing.
- CHILDREN:
(LAUGHTER)
173. (1345+03) CS - Monkey rolls onto its back & knocks over glass of wine.
- (SOUND OF MONKEY)
(CHILDREN LAUGHTER O.S.)
(SOUND OF GLASS)
174. (1348+03) CS - Past heads of children at Marion, Fayah & Sallah looking down at O.S. monkey.
- MARION:
Ohh. Oh, no.
175. (1350+01) MS - CAMERA PANS UP with monkey jumping off table onto Marion, climbing around her neck as Fayah, Sallah & children watch, laughing. Fayah walks behind Marion exiting R.
- (SOUND OF MONKEY)
(CHILDREN LAUGHTER)
MARION:
(LAUGHS) Cheers. (INDISTINCT) What an adorable creature.
FAYAH:
Then it shall be welcome in our house.
MARION:
Oh, well, no. You don't have to keep it here just because of me!
- Marion reacts.
176. (1369+05) MCS - Indy steps forward after children exit R.
- (LAUGHTER O.S.)
(SOUND OF MONKEY O.S.)
177. (1373+03) MCS - Sallah watches Marion as she turns & walks BG. with monkey on her back.

178. (1378+04) MCS - Indy
laughs as he starts
to sit. (MUSIC CONT'D.)
(BG. CHILDREN LAUGHTER)
(SOUND OF MONKEY O.S.)
- INDY:
(LAUGHS)
179. (1381+07) MS - CAMERA
PANS DOWN with Indy
sitting FG., facing
Sallah across table
as Fayah enters R.
& pours wine for them. INDY:
I knew the Germans would hire
you, Sallah. You're the best
digger in Egypt.
(SOUND OF WINE POURING)
- SALLAH:
My services are entirely incon-
sequential to them.
180. (1393+10) MS - REVERSE
ANGLE - Past back of
Sallah at Indy as Fayah
pours wine. (SOUND OF WINE POURING)
(MUSIC DOWN & OUT)
- SALLAH:
The hirer(INDISTINCT) shanghaied
every digger in Cairo. The
excavation is enourmous!
181. (1401+04) MS - Past
back of Indy FG., across
table at Sallah - Fayah
exits into BG. Indy
peals an orange with a
knife. SALLAH:
They hire only strongbacks and
they pay pennies for them. (BEAT)
It's as if the pharaohs have
returned.
182. (1412+03) CS - Indy
peals orange. INDY:
When did they find the map room?
183. (1414+12) CS - Sallah.
He hesitates, thinking. SALLAH:
Three days ago. They have not
one brain among them. (HESITATES)
Except one. He is very clever.
He's a...French archaeolo-...
184. (1427+01) CS - Indy
looks up, reacting. (O.S.)
...gist.
- INDY:
What's his name?
185. (1432+09) CS - Sallah. SALLAH:
Oh, they call him Belloq.
186. (1434+10) CS - Indy
laughs. INDY:
(LAUGHS)

187. (1439+11) CS - Sallah laughs.
(BG. OUTDOOR SOUNDS)
(O.S. CHILDREN PLAYING)
INDY: (O.S.)
(LAUGHS)
SALLAH:
(LAUGHS)
188. (1444+04) MCS - Indy laughing.
INDY:
Belloq! Belloq!(LAUGHS)
189. (1448+10) CS - Sallah.
SALLAH:
The Germans have a great advantage over us. They are near to discovering the Well of Souls.
190. (1457+13) CS - Indy takes the medallion out of his pant pocket O.S.
INDY:
(WITH LAUGH) Well...they're not going to find it without this.
191. (1464+08) CS - Past Indy's hand holding up medallion at Sallah leaning forward to look at it.
Sallah takes medallion.
(FACE OFF)
Who could tell us about these markings?
SALLAH:
Perhaps a man...
192. (1474+03) CS - Indy.
(O.S.)
...I know can help us.
193. (1478+08) CS - Sallah. He sets medallion down O.S.
(ON)
Indy...there's something that troubles me.
INDY: (O.S.)
What is it?
SALLAH:
The Ark. If it is there, at Tanis...then it is something that man was not meant to disturb. Death has always surrounded it. It is not of this earth.

- EXT. BUSY CAIRO STREET
DAY
194. (1512+04) FS - Indy follows Marion with monkey on her shoulder down busy street past general activity.
- CAMERA PULLS BACK with them.
- Marion juggles monkey on her arm, laughing.
195. (1535+06) MCS - CAMERA PANS R. with them rounding corner at monkey jumps off Marion.
196. (1537+11) MS - CAMERA PANS UP on monkey running BG. past general activity in street.
197. (1541+09) MC2S - Marion & Indy - she looks O.S. FG., reacting. Indy steps BG., pulling her after him, backwards. She holds date in her hand.
198. EXT. OTHER STREET -DAY
(1560+15) FS - CAMERA PANS L. with monkey around corner to Monkey Man sitting on stoop with patch over his eye - he looks at monkey jumping on him.
- (BG. STREET SOUNDS)
(SOUND OF MONKEY)
(BG. STREET MUSIC)
- INDY:
Do we need the monkey? Huh?
- MARION:
(WITH LAUGH) I'm surprised at you, Jones. Talking that way about our baby. He's got your looks, too. (LAUGHS)
- INDY:
And your brains.
- MARION:
(OVERLAPS) (LAUGHS) Oops! I noticed that. He's a smart little thing. Smart. (LAUGHS) Ow!
- (MONKEY SQUEALING)
- MARION: (O.S.)
Hey!! Wh-Where're you going?!
- INDY:
He'll be all right. Have a date. Come on. Come on.
- MARION:
(MUMBLES) Hey...(INDISTINCT)
- INDY: (OVERLAP)
Marion.
- MARION:
What's this?
- INDY:
It's a date. You eat 'em.
- (SOUND OF MONKEY)
- (MUSIC IN)

199. EXT. CORNER BAZAAR
(1570+06) MLS - LOW
ANGLE - Past hanging
wares on L. at Monkey
Man & monkey hurrying
forward to two German
Agents entering FG. -
CAMERA PANS UP then
DOWN as Agents pull
him into BG. - Monkey
Man raises arm in German
salute.
- (MUSIC CONT'D.)
(BG. STREET SOUNDS)
(SOUND OF MONKEY)
- MONKEY MAN:
(SPEAKS IN GERMAN)
200. (1581+12) CS - German
Agent nods, raising hand.
- GERMAN AGENT:
Yeah.
201. (1583+14) CS - Monkey
Man & monkey - monkey
imitates his master,
raising his arm & squeak-
ing.
- MONKEY:
(SQUEAKS)
202. (1585+11) CS - German
Agent raises his hand
again, glancing BG. L.
over his shoulder.
- AGENT: (O.S.)
Heil, Hitler.
- MONKEY MAN: (O.S.)
(SPEAKS IN GERMAN)
203. (1587+05) MLS - LOW
ANGLE - Past hanging
wares FG. at Monkey Man
with monkey, gesturing
O.S. FG. to Agents.
Monkey Man hurries into
FG. as Agents start BG.
- MONKEY MAN:
(SPEAKS IN FOREIGN LANGUAGE)
- GERMAN AGENT:
Yeah, yeah.
204. EXT. BUSY STREET - DAY
(1593+11) LS - HIGH ANGLE -
CAMERA PANS R. with Indy
& Marion entering from
side street on L. & walk-
ing thru general activity.
205. (1602+01) MFS - Monkey Man
runs with monkey down
empty side street - CAMERA
PANS R. with him into BG.
He stops quickly, seeing
Indy & Marion passing by
in BG. & hides behind
baskets against wall.

206. (1611+06) CS - Past side of basket FG. at Monkey Man peering around from BG. with monkey on his shoulder. (BG. MUSIC CONT'D.)
(BG. STREET SOUNDS)
(SOUND OF MONKEY)
207. EXT./INT. BUILDING
(1615+06) ELS - HIGH ANGLE - Past back of German Agent FG. at Indy & Marion walking BG. down busy street below. CAMERA TRACKS BACK on balcony with Agent turning & walking forward - CAMERA ZOOMS BACK inside room thru open balcony doors to include Arabs in shadows & other German Agent entering from BG. L. side of balcony. First Agent steps BG. L. as Second Agent stands center & nods to Arabs.
208. EXT. BUSY STREET - DAY
(1634+03) FS - Past Arabs in street at Indy & Marion walking forward. MARION: (FOOD IN MOUTH)
How come you haven't found some nice girl to settle down with? Raise eight or nine kids like your friend Sallah?

INDY:
Who says I haven't?

MARION:
(LAUGHS) I do! Dad had you figured a long time ago.
209. (1650+04) FS - Down dark corridor at German Agent entering BG. & stopping. He is joined on both sides by Arabs with dark pieces of cloth wrapped around their heads & faces with eyes exposed. The Agent starts to lead them forward. (MUSIC STINGER)
210. (1664+01) MS - CAMERA PANS L. with Indy & Marion walking past & into BG. thru general activity. They stop. MARION: (CHEWING)
He said you were a bum.

INDY:
Ah, he was being generous. (CONTINUED)

210. (Continued) (MUSIC CONT'D.)
(BG. STREET SOUNDS)
Marion fingers hanging
wares on R. as general
activity passes thru FG.
- MARION:
The most gifted bum he ever
trained. You know, he loved
you like a son. It took a
hell of a lot for you to
alienate him.
- INDY:
Not much. Just you.
211. (1679+04) FS - Bad Arabs
run forward, drawing swords. (SOUND OF SWORDS)
212. (1680+12) MLS - Marion
facing BG. as Indy sees
O.S. Arabs & drops his
packages, reacting. (SOUND OF PACKAGES FALLING)
213. (1681+15) MCS - Marion
stoops to pick up pack-
ages as an Arab leaps
in from R., jumping over
her head.
214. (1683+08) MFS - Bad
Arabs run in from R.
FG. & draw swords on
Indy - Indy blocks
knife & knocks one
into the other, knock-
ing both down. He turns
to the Bad Arab holding
Marion & punches him. (SOUND OF FIGHT)
(FALLING SOUNDS)
(SOUND OF BLOW)
MARION:
(SCREAMS)
(BG. CROWD SOUNDS)
Another Bad Arab enters
FG. & he a Indy face
each other in fight stance.
215. (1690+15) MS - Indy
moves on Bad Arab,
kneeing him in groin
as Marion hits other
Arab over head with box. (FIGHTING SOUNDS)
216. (1693+15) MFS - LOW ANGLE -
Crowd cheers in BG. as
Marion hits Arabs over heads
with box & Indy punches
them down. Arab enters
L. FG. with stick to Indy. (FIGHTING SOUNDS)
(CROWD REACTIONS)

217. (1697+08) MS - Indy
& Arab start to circle
each other as Marion
hits Arab over head BG. (MUSIC CONT'D.)
(FIGHTING SOUNDS)
(CROWD REACTIONS)
218. (1699+11) MFS - LOW
ANGLE - Three armed
Bad Arabs on L. facing
Indy - one swings stick
at Indy, missing & hit-
ting other Arab in stomach.
Indy punches Arab with stick. (FIGHTING SOUNDS)
219. (1702+05) MS - Indy turns
around & grabs Marion away
from Arab, reacting - crowd
watches in BG. (CROWD CHEERS, ETC.)
220. (1706+07) CS - Past
back of Marion at Indy
yelling at her - he
looks up O.S. FG.,
reacting as he shoves
her head down O.S. (CROWD REACTION SOUNDS)
- INDY:
(YELLS) Marion, get out of here!
Duck!!
221. (1709+13) MS - REVERSE
ANGLE - Indy swings fist
at Arab approaching with
sword raised over his
head, knocking him BG. (SOUND OF BLOW)
222. (1710+13) MFS - LOW ANGLE -
Arab with sword falls
back FG. from blow.
223. (1711+11) MCS - Past
back of Indy at Marion
rising up - Arab falls
to ground in BG. - Indy
starts to grab her.
224. (1713+06) MFS - LOW
ANGLE - Past fallen
Arabs at Indy shoving
Marion BG. to ground.
He turns FG. to another
Bad Arab entering L. -
he knees him, knocking
him down as another
enters FG. & starts
to tackle Indy. (FIGHTING SOUNDS)
225. (1720+04) MLS - Arab
pushing Indy over orange
cart, falling on top of him. (CRASHING SOUNDS)

226. (1722+13) MS - Indy
rises off cart & elbows
Arab in chest, then
in head, knocking him
O.S. R. (MUSIC CONT'D.)
(FIGHTING SOUNDS)
(SOUND OF BLOWS)
227. (1725+09) MLS - LOW
ANGLE - Indy turns L.
as one Arab enters BG.
with sword & another
enters L. FG. - he
reacts, stepping R.
as Arab in FG. swings
sword at him, misses
& stabs BG. Arab instead. (SOUND OF SWORDS)
(BG. CROWD REACTIONS)
228. (1727+11) MS - CAMERA
PANS R. with Indy reach-
ing BG. for Marion, &
PANS L. with them run-
ning past back of Arab
with sword showing thru
his middle, out his back,
oranges stuck on end.
BG. Arab pulls sword out
of other Arab & oranges
fall to ground as Indy
& Marion exit L.
229. (1732+02) FS - Indy throws
Marion up into back of
cart filled with straw,
turns FG., drawing out
his whip. MARION:
(YELPS)
230. (1734+05) CS - TORSO of
Indy turning FG. from
cart, pulling whip from
his belt.
231. (1735+05) FS - Indy swings
whip, unleashing it in front
of Marion in back of cart as
two Arabs enter L. & R. FG.
Indy swings whip at them &
they back up FG. (SOUND OF WHIP)

232. (1741+11) MFS - Marion
reacting as cart moves
off BG. down street. (MUSIC CONT'D.)
(SOUND OF WHIP)
(SOUND OF CART MOVING)
233. (1744+07) FS - MOVING
SHOT - From inside back
of cart as it moves into
FG. at back of Indy using
whip on Bad Arabs as crowd
watches. (SOUND OF CART)
234. (1746+09) MLS - CAMERA
MOVES R. with cart exit-
ing to reveal Monkey Man
& monkey standing in
street. (SOUND OF CART)
235. (1749+00) MCS - Cart
moves L., exiting to
reveal German Agent
gesturing O.S. with hand. (SOUND OF CART)
236. (1751+13) FS - LOW ANGLE -
CAMERA PANS R. with horse
pulling cart into square. (SOUND OF HORSE)
(SOUND OF CART)
237. (1754+00) MLS - Cart moves
into BG. as Marion jumps
out back into street &
starts to run out FG.
238. (1756+14) LS - Past crowd
in street at Arab running
forward from BG. as Marion
runs in from R. FG. - she
sees Arab & turns, run-
ning L. - CAMERA PANS L.
with her to stand - she
grabs a frying pan - CAMERA
PANS R. with her back to
center of street & Arab
running forward - he stops
as she threatens him with
pan.
239. (1765+04) MS - Marion with
frying pan raised, react-
ing - crowd watching in BG.
240. (1766+07) MCS - TORSO of
Arab as he pulls knife
from behind his back.

241. (1767+13) MS - Past Arab raising knife up in FG. at Marion with frying pan, reacting. (MUSIC CONT'D.) (BG. STREET SOUNDS)
242. (1770+11) CU - Past blade of knife at Arab laughing. BAD ARAB: (LAUGHS)
243. (1772+03) MS - Past Arab holding knife FG. at Marion smiling as she turns & starts to run, exiting R. (LAUGHS) MARION: (INDISTINCT) Right!
244. (1775+04) FS - Marion runs BG. down empty street chased by Bad Arab with knife - she turns into an archway on L., exiting.
245. (1781+15) MLS - CAMERA PANS R. with Marion running into doorway with frying pan as Bad Arab enters L., chasing after her. He exits inside doorway & reappears, falling out, backwards on ground. CAMERA PANS UP as he is pulled inside doorway from O.S. - Marion sneaks back out into street with frying pan. CAMERA PANS R. as she starts to run BG. past large baskets on R. - she stops, turns & runs forward. She sees large basket, throws frying pan inside first & then climbs down inside, pulling lid over the top. German Agent enters BG. followed by dark hooded Arabs. They run forward past baskets, exiting into L. FG. (CLANG OF FRYING PAN) (FALLING SOUNDS) (SLIDING SOUNDS)

246. (1813+06) MLS - LOW
ANGLE - Past back of
monkey FG. at German
Agent & Bad Arabs run-
ning thru, R. to L.,
exiting BG. - monkey
exits R. (MUSIC CONT'D.)
(BG. STREET SOUNDS)
(SOUND OF MONKEY)
247. (1817+01) MLS - LOW -
German Agent & Arabs
run in R. FG. & continue
into BG.
248. (1819+02) MS - Monkey
climbs up on top of
Marion's closed basket.
249. (1824+02) MFS - Bad Arabs
running BG. after German
Agent down street.
250. (1825+07) CU - Monkey
on basket facing L.,
screeching. (MONKEY SCREECHING)
251. (1827+13) MS - German
Agents & Bad Arabs running
BG. - they hear O.S. monkey
& stop, turning to look FG. (O.S. MONKEY SCREECHING)
252. (1831+05) MS - Monkey
on lid of basket as
Marion raises it up
from inside, looking
out FG. (MONKEY SCREECHING)
MARION:
(INDISTINCT) Shhh!
253. (1834+06) MCS - Bad Arabs
& German Agents as one
Agent points O.S. FG.,
& they all start to exit. GERMAN AGENT:
(SPEAKS IN FOREIGN LANGUAGE)
254. (1837+02) CS - Monkey
screeching. (MONKEY SCREECHING)
255. (1838+09) CS - Marion
lifting monkey on lid,
reacting, shaking lid. (MONKEY SCREECHING O.S.)
MARION:
Shhh!! (MAKES SOUNDS)

(FOOTAGE REEL 2AB: 1844 FEET + 00 FRAMES)

(EXHIBITION REEL FOOTAGE: 1832 FEET + 00 FRAMES)

COMBINED CONTINUITY
on
"RAIDERS OF THE LOST ARK"

(00+01) START MARK
& ACADEMY LEADER.

- | | | |
|----|---|--|
| | <u>EXT. CAIRO STREETS</u> | (MUSIC CONT'D.) |
| | <u>DAY - CONT'D.</u> | |
| 1. | (12+01) MLS - CAMERA
PANS R. with Indy run-
ning past general activ-
ity in street to empty
cart filled with straw.
Arabs pass in BG. carry-
ing large baskets on
their shoulders. He
looks in cart for
Marion & reacts, jump-
ing down off side with
whip in his hand.
CAMERA PANS L. with
him running down street.
He stops as crowds of
Arabs jump back, re-
acting to something
O.S. | (BG. STREET SOUNDS)
(BG. CROWD SOUNDS)
(SOUND OF CART)

INDY:
(SCREAMS) Marion!!

(CROWD REACTION SOUNDS) |
| 2. | (26+09) MLS - Crowd
of Arabs split, moving
R. & L. to reveal Indy. | |
| 3. | (28+12) FS - Past back
of Indy with whip at
Arab Swordsman standing
in center with huge
sword, dressed in black
& red. He grins at Indy,
raising sword up. | ARABIAN SWORDSMAN:
(LAUGHS)
(CROWD MURMURS) |
| 4. | (32+08) FS - REVERSE
ANGLE - Arabian Swordsman
changes hands on handle
of sword, facing Indy who
uses shirt to wipe his
forehead. | |

5. (37+04) MS - Swordsman whips sword about, doing tricks. Crowd watches behind him. (MUSIC CONT'D.)
(SOUND OF SWORD)
6. (41+10) MS - Indy starts to draw gun from his belt.
7. (43+14) FS - Indy fires gun BG. at Arabian Swordsman. He falls to ground & crowd surrounds him, reacting. Indy turns & looks O.S. FG. (GUNSHOT)
(CROWD REACTIONS)
8. (51+04) MFS - Past tops of Arab's heads at basket tied with rope being carried in BG. - CAMERA PANS R. MARION: (O.S.)
(MUFFLED) Indy!!
9. (54+06) MLS - HIGH ANGLE - CAMERA PANS UP on Indy fighting his way BG. thru crowd of Arabs. (CROWD REACTIONS)
INDY:
(YELLS) (INDISTINCT) Get out of my way! Go on! Get away!
10. (61+05) MFS - LOW ANGLE - Two dark hooded Bad Arabs running forward down empty side street with basket. MARION: (O.S.)
(MUFFLED) Indy!
11. (63+00) FS - LOW ANGLE - Indy runs in from around corner BG. - CAMERA PANS R. with him past side street - he skids to stop - CAMERA PANS L. with him to side street. Arabs carrying basket seen in EXTREME BG. - Indy runs after them. (RUNNING FOOTSTEPS)
INDY:
Oh!!
MARION: (O.S.)
(MUFFLED) You can't do this to me!
12. (73+01) FS - Two Bad Arabs running FG. around corner, exiting R. with basket as Indy runs forward after them. CAMERA PANS R. with him rounding corner into empty passage. He stops, then turns FG., reacting. (O.S.)
(MUFFLED) I'm an American! Innddy!!
(RUNNING FOOTSTEPS)
Indiana...
13. (84+05) CS - Indy turns FG., reacting. ...Jones!

14. (86+09) LS - Down passageway at the two Arabs carrying basket, exiting L. (MUSIC CONT'D.)
MARION: (O.S.)
Help me, Jones! (INDISTINCT)
15. (88+10) CS - Indy reacts, running out FG.
16. (90+01) FS - Indy runs forward down passageway & stops - he looks O.S. FG., reacting as CAMERA PULLS BACK from ECU to CS. CAMERA PANS L. with him running into street to reveal many Arabs walking in street with baskets. Indy starts knocking the tops off baskets, into street. (RUNNING SOUNDS)
(BG. CROWD REACTIONS)
17. (109+14) MLS - CAMERA PANS L. with Indy jumping up & knocking baskets askew. (CROWD REACTION SOUNDS)
18. (116+11) MCS - CAMERA PANS L. over faces of crowd to include Indy reacting. Two Arabs move in BG. with basket. He turns & sees the basket over crowd. (CROWD REACTIONS)
MARION: (O.S.)
(MUFFLED) Jones!

INDY:
Marion!
19. (122+14) MLS - LOW ANGLE - Indy bursts thru crowd.
20. (125+08) FS - Past crowd at Indy running into BG. as Arabs with basket round corner in BG., exiting L. (CROWD REACTIONS)

21. (129+00) FS - Past
Arabs sitting along
wall on R. at two
Arabs carrying basket
as they run FG. & exit.
Indy enters BG. (MUSIC CONT'D.)
22. (135+04) MFS - Two
Arabs carrying basket
run BG. toward other
Arab with machine gun.
23. (137+05) FS - CAMERA
PANS L. as Indy runs
after two with basket.
24. (138+13) LS - Past
barrel of machine gun
as it fires BG. at
Indy. (MACHINE GUN FIRE)
25. (139+11) FS - Indy
reacts to machine gun
fire turning FG. -
CAMERA PANS R. as
he starts to exit. (MACHINE GUN FIRE)
26. (142+04) MS - Arab
fires machine gun
FG. as two Arabs
carry basket BG. (MACHINE GUN FIRE)
27. (143+03) Indy enters
L. thru cloud of dust
& moves FG. to wall
turning FG.
Arab in BG. with
machine gun. (MACHINE GUN FIRE)
28. (144+14) MS - Arab
with machine gun
fires FG. as men
with basket move
BG. to truck. (MACHINE GUN FIRE)
29. (145+12) MS - CAMERA
PANS R. as two Arabs
carry basket FG.
Explosives in back
of truck are revealed
as Arabs put basket
into back of truck
& man starts to climb
in with basket.

30. (152+10) MS - Indy facing FG. with gun in hand - truck in BG. - Arab enters R. FG. pawing at Indy. (MUSIC CONT'D.) (AD LIBS IN FOREIGN LANGUAGE)
31. (155+07) MS - HIGH ANGLE - Past Indy in L. FG. with gun at Arab beggars pawing at him. (AD LIBS IN FOREIGN LANGUAGE)
32. (160+03) MS - LOW ANGLE - German Agent leans out of back of truck - CAMERA PANS DOWN to wheels of truck as it starts to move BG. GERMAN AGENT:
Go! Start! Start! (SOUND OF TRUCK)
33. (164+08) MLS - CAMERA DOLLIES BG. as truck moves FG. with Arab hanging on L. side of truck cab firing machine gun FG. (SOUND OF TRUCK)
(MACHINE GUN FIRE)
34. (165+10) MS - CAMERA PANS L. as Indy pulls free of beggars & steps into street turning BG.
35. (168+08) MS - Indy runs FG. & stops as he fires gun FG. (GUNSHOT)
36. (170+15) MLS - Past Indy in R. FG. firing BG. & hitting Arab hanging on L. side of truck as it moves FG. (GUNSHOT)
37. (172+07) FS - LOW ANGLE - Past truck moving BG. at Indy aiming at truck driver as Arab falls off truck cab.
38. (174+09) MCS - MOVING SHOT - Arab drives truck R. past Indy in BG. - Indy fires gun FG. & hits driver as he passes. (GUNSHOT)

39. (176+06) MCS - HIGH ANGLE - Past gear shift at Arab's foot as it presses gas pedal to floor & arm drops down by gear shift. (MUSIC CONT'D.)
(SOUND OF TRUCK)
40. (178+02) FS - Truck moves FG. & starts to tip over to R.
41. (180+07) FS - HIGH ANGLE - Truck tips over onto it's side. (CRASH)
42. (184+08) FS - Truck on it s side explodes. Indy enters R. FG. & reacts - CAMERA PANS DOWN as he runs FG. He looks BG. & walks BG. toward burning turck. (EXPLOSION)
INDY:
Marion.
43. EXT. ARAB BAR - DAY
(208+14) MS - Past bottle on table at Indy as he drinks & pets monkey. CAMERA ZOOMS IN to MCS - Indy. (MUSIC CHANGE)
(SOUND OF MONKEY)
44. EXT. STREET - DAY
(245+07) FS - Past copper ware in R. FG. at Monkey Man on motorcycle stopping in passage-way. (SOUND OF MOTORCYCLE)
45. EXT. ARAB BAR - DAY
(250+08) MCS - Past monkey at Indy as he looks up R. & L. O.S. (BG. BAR SOUNDS)
(SOUND OF MONKEY)
- Indy nods & gestures compliance with hand.
- GERMAN
Doctor Jones...the herr in the bar...(SPEAKS IN FOREIGN LANGUAGE)
(MUSIC DOWN & OUT)

46. INT. ARAB BAR - DAY (BG. BAR SOUNDS)
 (264+12) FS - Thru
 door of bar at Indy
 as he rises from chair
 & German Agents stand
 on either side of him.
 CAMERA PANS UP as Indy
 walks FG. followed by
 two men - Indy pauses
 in FG. with monkey on
 his shoulder. (SOUND OF MONKEY)
47. (290+11) MLS - LOW
 ANGLE - Past Belloq's
 head in L. FG. at
 Indy as he enters R.
 & stands in front of
 Monkey Man.
 Monkey Man laughs, start-
 ing past Indy. INDY:
 You lookin' for me?
 MONKEY MAN:
 (LAUGHS)
48. (300+05) MS - REVERSE ANGLE - (LAUGHS)
 Past Monkey Man exiting L.
 FG. at German Agent look-
 ing at Indy as he follows.
 Indy turns BG. with monkey
 on his shoulder to Belloq
 seated at table.
49. (311+04) MS - LOW
 ANGLE - Past Belloq's
 head in L. FG. at
 Indy reacting. INDY:
 Belloq.
 BELLOQ:
 Good afternoon, Doctor Jones.
 INDY:
 I ought to kill you right now.
 BELLOQ:
 What a very private place for a
 murder...?
50. (323+04) MS - CAMERA
 PANS L. as Indy moves
 L. & turns R. to look
 down at Belloq seated
 at table - Arabs in BG. INDY:
 Well, these Arabs don't care if
 we kill each other. They're not
 going to interfere in our business.

(CONTINUED)

50. (Continued)

(BG. BAR SOUNDS)

BELLOQ:

It was not I who brought the girl into this business. Please, sit down before you fall down. We can at least behave like civilized people.

(SOUND OF BOTTLE ON TABLE)

(SOUND OF MONKEY)

I see your taste in friends remains...

CAMERA DOLLIES IN
& ARMS DOWN as Indy
sets bottle on table &
sits on L. - monkey
exits R.

51. (J65+01) MS - Past
Arab in FG. as monkey
runs up his shoulder,
at Belloq & Indy seated
at table - German Agent
stands in BG.

...consistent. How odd that it should
end this way for us, after so many
stimulating encounters.

52. (374+03) CS - Past
side view of Indy FG.
at Belloq.

I almost regret it. Where shall
I find a new adversary, so close
to my own level?

INDY:

Try the local sewer.

BELLOQ:

You and I are very much alike.
Archeology is our religion, yet
we have both fallen from the pure
faith. Our methods have not
differed as much as you pretend.
I am a shadowy reflection of you.
And it would take only a nudge
to make you like me...to push you
out of the light.

INDY:

Now, you're getting nasty.

BELLOQ:

You know it's true. How nice.
Look at this...it's worthless...
ten dollars from a vendor in the
street. But, I take it, I bury it
in the sand for a thousand years,
it becomes priceless...like the
Ark. Men will kill for it. Men
like you and me.

INDY:

What about your boss, Der Fuhrer?
I thought he was waiting to take
possession.

Belloq holds up watch.

(CONTINUED)

52. (Continued) (BG. BAR SOUNDS)
 Belloq leans FG.
 closer to Indy.
 BELLOQ:
 All in good time. When I'm finished
 with it. Jones, do you realize
 what the Ark is? It's a trans-
 mitter. It's a radio for speak-
 ing to God. And it's within my
 reach!
53. (493+14) MCS - LOW
 ANGLE - REVERSE ANGLE .
 INDY:
 You want to talk to God? Let's
 go see him together, I've got
 nothing better...
54. (507+12) MLS - CAMERA
 PULLS BACK & PANS UP
 as Indy shoves table
 R. & reaches for his
 gun - Arabs rise aiming
 rifles at Indy as he
 shoves table & children
 enter BG. & run FG.
 (SOUND OF TABLE)
 (SOUND OF RIFLES)
 CHILDREN: (OVERLAPPING AD LIBS)
 Uncle Indy, come back home...
55. (511+13) MS - Past
 Belloq in L. FG. at
 children entering
 FG. & moving BG. to
 Indy - CAMERA PANS
 UP as Indy rises in
 center of children.
 ...now.
 Uncle Indy, come home.
 BELLOQ:
 Next time, Indiana Jones, it will
 take more than children to save you.
- Indy & children exit
 FG. past Belloq.
56. (530+03) MLS - HIGH
 ANGLE - Past heads of
 Arabs as Indy moves
 BG. surrounded by child-
 ren - Arabs with rifles
 move BG. following him.
 (BG. AD LIBS IN FOREIGN
 LANGUAGE)
57. (539+10) MS - LOW
 ANGLE - Belloq -
 CAMERA MOVES IN as
 he looks BG. & then
 FG.
58. EXT. STREET - DAY
 (551+03) FS - CAMERA PANS
 R. as Indy surrounded
 by children moves FG.
 & Sallah walks FG.
 Indy puts monkey into
 cab of truck.
 (BG. STREET SOUNDS)
 SALLAH:
 I thought I would find you there.
 Better than United States Marines,
 eh?
 (SOUND OF MONKEY)

59. (565+01) FS - CAMERA
PANS DOWN as men exit
bar & walk FG. (BG. STREET SOUNDS)
(BG. AD LIBS IN FOREIGN
LANGUAGE)
60. (571+00) MS - Past
children in FG. at
Indy as he lifts
child into truck &
Sallah stands on L. INDY:
Marion's dead.

SALLAH:
Yes, I know. I'm sorry.
61. (581+02) FS - Monkey
in window of truck. (SOUND OF MONKEY)
(O.S.)
Life goes on Indy.
There is the truth!
62. (588+01) MS - LOW
ANGLE - The Monkey
Man motions with hand.
63. (589+07) FS - Monkey
exits down into truck.
64. (592+07) MS - Indy
& Sallah. (ON)
I have much to tell you. First
we will take them home and then
I will take you to the old man.
65. (600+15) LS - Past
The Monkey Man's legs
as he starts motorcycle,
at Indy as he starts
to climb into truck &
Sallah as he starts to
get into truck cab. (SOUND OF MOTORCYCLE)
66. (603+11) MS - LOW
ANGLE - The Monkey Man
starts to exit R. on
motorcycle. (SOUND OF MOTORCYCLE)
67. EXT. HOUSE OF IMAM - NIGHT
(606+08) CS - HIGH
ANGLE - Thru lattice
work at Indy's face.
Abu enters L. BG. past
Indy & goes about
preparing food - CAMERA
PANS DOWN as Indy rises.
& looks BG. - then turns
& exits R. BG. as Abu
puts dates into bowl &
exits R. (MUSIC IN)

(CONTINUED)

67. (Continued)
Lattice work door
opens in & The Monkey
Man enters FG. & moves
BG. to table - he takes
bottle from under his
robes.
68. (659+09) MCS - Monkey
Man's hand tips bottle
& pours clear liquid
over dates in bowl.
69. (662+02) MS - The Monkey
Man looks up & runs FG.
exiting. - CAMERA PANS
DOWN as Abu enters R.
He looks FG. - CAMERA
PANS DOWN as me moves
to & shuts open door.
70. (680+14) MS - LOW
ANGLE - CAMERA PULLS
BACK as Indy walks FG.
away from Imam seated in
BG. - Indy exits R. as
Sallah enters BG. with
monkey. CAMERA DOLLIES
R. with Sallah pacing &
Abu with tray to include
Indy. Abu sets tray down
& exits. Monkey drops
off Sallah to floor.
- Indy steps forward &
picks up date from table.
- CAMERA DOLLIES L. with
Indy pacing to arch -
Imam seated BG. - Sallah
enters R.
71. (725+13) MCS - Monkey
climbs onto table &
takes a date.

(MUSIC CONT'D.)

(MUSIC OUT)
(SOUND OF DOOR)

INDY: (V.O.)
I can't figure out how Belloq did it.

(ON)
Where'd he get a copy of the head-
piece? There're no pictures, no
duplicates of it anywhere.

SALLAH:
I tell you only what I saw, with
my own eyes. A headpiece like that
one. E-Except 'round the edges,
which were rougher. In the center
the Frenchman had embedded a crystal
and-and surrounding the crystal, on one
side, there were raised markings.
Just like that one.

INDY:
And they made the calculations in
the map room?

SALLAH: (O.S.)
This morning. Belloq and the boss
German...(ON) Dietrich...

(SOUND OF MONKEY)

SALLAH: (O.S.)
...when they came out of the map
room, they gave us a new spot in
which to dig...out away from the
camp.

72. (737+08) MS - Past
Sallah at Indy - Imam
seated in BG.

CAMERA DOLLIES IN
as Indy moves BG.
& Sallah exits R.
CAMERA ARMS DOWN
as Indy sits on L.
& Sallah enters &
kneels on R.
Indy puts glasses on.

INDY:
The Well of the Souls, hum?

IMAM:
Come! Come, look, look here.
Jok! Sit down. Come, sit down.

INDY:
What is it?

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

73. (761+08) MS - LOW
ANGLE - Past Imam
at Indy.

INDY:
What about the height of the
staff, though? Did Belloq get
it off of here?

IMAM:
Yes...

74. (767+04) CU - Medallion.

(O.S.)...it is here.

75. (769+07) MS - LOW
ANGLE - Past Imam
at Indy as Imam
pats medallion.

(ON)
This was the old way.

76. (772+05) MS - Monkey
eating date.

(O.S.)
This means six kadam high.

77. (776+01) M2S - Imam
& Indy - Indy starts
to bite date & stops.
Imam puts up hand.

SALLAH: (O.S.)
About seventy-two inches.

IMAM:
Wait.

78. (780+08) CU - Imam's
hands turns medallion
over, pointing to marks.

(FACE OFF)
And take back one kadam...

79. (787+10) CS - Indy.

Indy looks L.

(O.S.)
...to honor the Hebrew God whose
Ark it is.

(TINKLING SOUNDS)
(SOUND OF WIND)

80. (796+13) MLS - CAMERA
PANS UP as Indy & Sallah
rise - Indy moves FG.
removing glasses as
Sallah exits R. BG.
CAMERA PULLS BACK R.
as Indy steps forward
& Sallah enters R.

INDY:
You said their headpiece only had
markings on one side. You absolutely
sure?

(CONTINUED)

80. (Continued)
Sallah nods, 'yes'.

(SOUND OF WIND)

INDY:
Belloq's staff is too long.

INDY & SALLAH: (TOGETHER)
They're digging in the wrong place!!

Sallah puts his hands
on Indy's shoulders &
then takes them away
as he turns L. & exits.
Indy tosses date up into
air.

SALLAH:
(LAUGHS) (SINGS) I am the monarch
of the sea. (O.S.) I am the ruler
of the coop!

81. (839+00) FS - LOW ANGLE -
date going up & starting
to come down. (SLOW MOTION)

(MUSIC IN)

82. (841+10) CS - LOW
ANGLE - Indy in FG.
with head back & mouth
open - Sallah reaches
FG. & catches date be-
fore it lands in Indy's
mouth. They look BG. O.S.

SALLAH:
Ahh!

83. (847+02) FS - HIGH
DOWN ANGLE - Monkey
dead on floor.

84. (850+02) CS - Indy
stands in FG. & Sallah's
hand stretched FG. in
front of him holding
date.

Bad dates.

85. (858+07) FS - HIGH
DOWN ANGLE - Past ceiling
fan as it turns, at
dead monkey.

86. EXT. TANIS DIGS - DAY
(863+06) FS - CAMERA
DOLLIES R. past German
soldiers standing in
FG. facing BG. watching
workers.

(MUSIC DOWN & OUT)
(BG. SOUNDS OF DIG)

87. (878+14) FS - LOW
ANGLE - CAMERA DOLLIES
L. as Belloq walks
along ahead of
Dietrich

BELLOQ:
I told you not to be premature...

(CONTINUED)

87. (Continued)
 Belloq followed by
 Dietrich move L.
 behind men with
 cart - Belloq
 steps forward &
 takes rock from
 passing cart.
 CAMERA CONTINUES
 L. with them.
- CAMERA PANS L.
 as Belloq leads
 Dietrich BG. past
 workers.
- Belloq followed by
 Dietrich jumps down
 from walkway & moves
 forward past carts
 as workers dump dirt
 in them & man on horse
 enters L. FG.
88. (918+04) FS - CAMERA
 MOVES R. as Indy follows
 Sallah across dig.
 Workers in BG.
- CAMERA CONTINUES TO
 MOVE R. Past workers
 in FG. as Indy & Sallah
 walk across dig.
89. (943+02) FS - HIGH
 ANGLE - CAMERA PANS UP
 as Indy & Sallah move
 R. up hill to hole in
 ground - Indy moves BG.
 & drops staff into hole.

(BG. SOUNDS OF DIGS)
 BELLOQ: (CONTINUED)
 ...in your communique to Berlin.
 Archeology is not an exact
 science.

It does not deal in time schedules.

DIETRICH:
 The Fuhrer is not a patient man.
 He demands constant reports! And
 he expects progress!

You lead me to believe....

BELLOQ:
 Nothing! I made no promises!
 I only said it was very favorable!
 Besides, with the information
 in our possession, my calculations
 were correct.

INDY:
 Boy they're not kiddin', are they?
 What time does the sun hit the
 map room?

SALLAH:
 At about nine in the morning.

INDY:
 Not much time then.
 Where are they digging for the
 Well of the Souls?

SALLAH:
 On that way. But the map room's
 over there.

INDY:
 Let's go, come on.

90. INT. MAP ROOM - DAY (BG. SOUNDS OF DIG)
 (974+13) LS - LOW
 ANGLE - Staff enters
 BG. thru hole & falls
 down O.S. (SOUND OF O.S. STAFF)
91. EXT. MAP ROOM - DAY
 (977+08) FS - FS -
 Indy drops rope
 down into hole &
 Sallah braces himself
 with rope over his
 shoulders - CAMERA
 PANS DOWN as Indy
 exits down into hole.
92. INT. MAP ROOM - DAY
 (995+04) FS - LOW (MUSIC IN)
 ANGLE - CAMERA PANS
 DOWN as Indy lets
 himself down rope
 to floor of Map Room.
 He releases rope &
 picks up staff -
 CAMERA PANS R. as he
 walks FG. - miniature
 city of Tanis is
 revealed in BG.
93. EXT. MAP ROOM - DAY
 (1050+08) FS - HIGH
 ANGLE - Sallah looks
 L. at two German soldiers
 CAMERA PANS L. as he
 moves L. & they move
 forward toward him -
 They move BG. toward
 trucks - Sallah falls. GERMAN SOLDIERS: (OVERLAPPING)
 (SPEAK IN FOREIGN LANGUAGE,
94. INT. MAP ROOM - DAY
 (1080+01) FS - Indy
 brushes sand from
 face of stone re-
 vealing markings.
95. (1088+15) MS - CAMERA
 PANS DOWN as Indy leans
 over rock & brushes
 away sand - He blows
 sand from markings. INDY:
 (BLOWING SOUND)

96. (1112+11) CS - HIGH - (MUSIC CONT'D.)
Indy's finger touches
symbol carved in stone
on map.
97. (1114+11) MS - Indy
kneeling on floor -
he holds finger on
map, pulling book
out & opening it.
He looks at writing
inside book, paged
marked with pencil,
then touches map again.
98. (1123+11) CS - HIGH
ANGLE - Indy's hand
holds book open as he
touches marking on
map with other hand.
He closes book &
puts rubberband around
it, putting it away
O.S. CAMERA PANS R.
with his finger making
a trail in sand, touch-
ing hole/indentation
then, then moving back
left, leaving trail in
sand beside first one,
moving over another
hole revealed in map
to a third hole. He
brushes sand aside &
blows air, uncovering
hole. (SNAPPING OF RUBBERBAND)
99. (1147+11) MS - CAMERA
PANS UP with Indy lean-
ing back L., smiling as
he glances O.S. over
his shoulder. (BLOWING OF AIR)
100. (1152+08) POV - Sunlight
streaming into map room. (MUSIC SWELLS)

101. EXT. ABOVE MAP ROOM
 (1155+03) MLS - CAMERA
 PANS UP on Sallah walk-
 ing forward, pacing
 beside jeep - CAMERA
 PANS R. as he turns
 & steps BG. in glare
 of sunlight. (MUSIC CONT'D.)
 (BG. OUTDOOR SOUNDS)
 (O.S. VOICES)
102. INT. MAP ROOM
 (1174+00) MCS - Indy
 fits medallion on end
 of staff. (CLICKING SOUND)
103. (1178+10) FS - Past
 miniature city on floor
 at Indy taking position
 with sun directly behind
 him - he faces FG. &
 lowers staff, medallion
 on top, down into O.S.
 hole in map.
104. (1192+02) CS - HIGH -
 Indy's foot TIPPED IN
 L. as staff is lowered
 into the third hole,
 depressed in map.
105. (1192+15) CS - Medallion
 atop staff lowers into
 place, directly in path
 of light streaming thru
 skylight behind it, chang-
 ing its direct path. (CLICKING OF STAFF O.S.)
106. (1195+00) FS - Sunlight
 moves slowly down on
 miniature buildings.
107. (1208+01) CS - CAMERA
 ARMS DOWN from medallion
 atop staff to CS of
 Indy staring O.S. FG.,
 reacting.
108. (1227+07) MS - Past
 two figures seated
 on blocks at sunlight
 moving forward over
 BG. miniature buildings,
 to touch them.

109. (1234+04) MS - LOW
ANGLE - Indy holding
staff with sunlight
streaming in thru
skylight behind him,
moving imperceptibly. (MUSIC CONT'D.)
110. (1245+15) CS - Sunlight
moves down over a minia-
ture building with red
letters: NICHT STOREN
& red light shining thru
medallion as light moves
forward revealing Belloq's
string tied to & around
the building.
111. (1251+15) CU - Indy hold-
ing staff, staring O.S.
FG., reacting.
112. (1261+03) CS - HIGH
ANGLE - Sunlight & red
beam thru O.S. medallion
moves forward over build-
ing & Belloq's marker.
113. (1266+12) FS - Past minia-
ture city at Indy holding
staff with sunlight from
skylight behind him stream-
ing thru medallion - light
eclipses, sending down a
direct beam of light onto
the correct building like
a lazer beam.
114. (1269+13) CS - HIGH ANGLE -
Shaft of intense light
shines onto center of
miniature, causing it
to glow with white light. (MUSIC STINGER)
115. (1272+05) CU - Indy hold-
ing staff as bright light
from O.S. reflects on his
face, his mouth falling
open, reacting.

116. (1275+10) FS - Past back of Indy holding staff in center at the golden beam of light shining from O.S. skylight thru medallion, bathing the miniature city in white light. (MUSIC CONT'D.)
117. EXT. CAMP & MAP ROOM - DAY
 (1280+09) LS - CAMERA
 MOVES L. with Sallah hurrying forward past tents & general activity. He pauses at tent, moving kettle, then continues L. - CAMERA MOVES L. with him to include back of German soldier FG. as Sallah waves & exits inside tent, closing flap. (MUSIC CHANGE)
 (BG. OUTDOOR SOUNDS)
 (BG. EXCAVATION SOUNDS)
 (BG. VOICES)
 (SOUND OF JEEPS)
118. INT. MAP ROOM - DAY
 (1292+12) MS - Indy checks tape running over buildings in direct line with staff & medallion standing erect in BG. - Indy scoots forward, squatting as he opens his book & with pencil between his teeth, checks his notations. He wipes the sweat from his brow & makes notes in book.
119. (1307+01) MCS - LOW ANGLE - Indy enters R. FG. & breaks staff in two over his knee beneath skylight. CAMERA PANS UP as he turns & looks up at it, calling softly to Sallah. (WOOD BREAKING)
 INDY:
 (SOFTLY) Sallah? (BEAT)
 (LOUDER) Sallah??
 CAMERA PANS DOWN as he walks BG. to wall as a makeshift rope of cloth hits him in the head, dropping down from O.S. skylight. He spreads end of rope in his hands & sees it is a German Nazi flag. (SOUND OF ROPE)

120. EXT. MAIN CAMP - LATER
 (1330+14) FS - Past two soldiers standing & talking L. FG. at Indy & Sallah walking forward together thru tents & general activity. CAMERA PULLS BACK L. to include long table of German soldiers seated, eating. One German stands at far end of table & gestures to Sallah for water, reacting - Indy & Sallah pull cloth around their faces as they continue forward, ignoring him. Another soldier turns around on bench, grabbing hold of Indy's arm, reacting. Indy gestures soundlessly with hands, backing away as Sallah pacifies the soldiers. CAMERA PANS L. with Indy past Sallah as he starts to exit.
- (MUSIC CONT'D.)
 (BG. OUTDOOR SOUNDS)
 (THROW-AWAY GERMAN DIALOGUE)
 (EATING SOUNDS)
 (MUSIC CHANGE)
- GERMAN SOLDIER #1:
 (SHOUTS FOR WATER IN GERMAN)
- GERMAN SOLDIER #2:
 (SPEAKS IN GERMAN)
- SALLAH:
 (OVERLAP) What is it, my friend? What is the matter? Ah, more water?(INDISTINCT) I should get it for you. (O.S.) I - I will help you. (CONTINUES INDISTINCT)
121. (1357+13) MLS - Past soldiers at table eating at Sallah moving behind them, patting their backs as he moves forward.
- (EATING SOUNDS)
- SALLAH:
 You want more water? I will give you water. No problem. No problem. How was your dinner?(INDISTINCT)
122. (1363+01) FS - CAMERA PANS L. with Indy turning in circle, reacting to approaching German soldiers entering from BG. - he spins & ducks down, starting to enter tent.
- (BG. THROW-AWAY DIALOGUE)
 (BG. EXCAVATION SOUNDS)
123. INT. TENT - DAY
 (1370+03) MCS - LOW ANGLE - Indy enters thru tent opening & stands straight, mouth covered, looking O.S. FG., reacting.

124. (1372+00) CS - HIGH -
Marion seated on ground,
arms tied & gag around
her mouth - she looks
up FG., reacting.

(MUSIC CONT'D.)

125. (1374+03) CU - LOW -
Indy's eyes go wide,
reacting.

126. (1376+13) FS - LOW
ANGLE - Past nice
furnishings at Marion
seated on rug, arms
tied to pole behind
her back, gag around
her mouth - she reacts
as Indy rushes to her,
kneeling, embracing
her.

MARION: (MUFFLED)
(YELLS)

127. (1380+08) CS - Past
Marion twisting, re-
acting at Indy with
cloth covering his
face, embracing her.
He backs away, holding
her face in his hands
& then pulls cloth
down to reveal his face.

MARION: (MUFFLED)
(REACTION SOUNDS)

128. (1384+00) CS - REVERSE
ANGLE - Indy removes
gag from Marion.

INDY:
(BREATHLESS) I thought you were dead!
They must have switched baskets!

She grins at him. He
embraces & kisses her
passionately.

MARION:
(BREATHLESS) (LAUGH/SOB)

(KISSING SOUNDS)

129. (1392+00) CS - Past
Marion at Indy pull-
ing back, looking at
her, reacting.

MARION:
(MUFFLED) (LAUGHS & SOBS)

INDY:
Are you hurt?!

130. (1397+04) CS - Past Indy at Marion reacting - he takes knife out of his robes & starts to cut her ties behind pole.
- (MUSIC CONT'D.)
- MARION:
(BREATHLESS) No! You have to get me out of here quick. They're going to be back in any minute. Cut me loose! Oh! Quick!
131. (1408+01) CS - REVERSE ANGLE - Marion turns head from side to side, facing R. as Indy works with knife in BG. on O.S. ties. He sits back, staring O.S. FG., reacting.
- They keep askin' about you! What you know.
132. (1414+09) CS - Past Indy at Marion reacting.
- (VOICES O.S.)
(SOUND OF JEEP O.S.)
133. (1417+01) CS - REVERSE ANGLE - Past Marion at Indy reacting, closing knife.
- What's wrong?
(SOUND OF JEEP O.S.)
Cut me loose!
- He leans to her, putting hand on pole behind her head.
- INDY:
I know where the Ark is, Marion.
134. (1424+13) CS - Past Indy at Marion.
- MARION:
The Ark's here?
135. (1426+11) CS - REVERSE ANGLE - Indy nods 'yes'.
136. (1428+04) CS - Past Indy at Marion twisting about, reacting.
- MARION:
(YELLS) Well, I'm coming with you, Jones! Get me outta here! Cut me loose! You can't leave me here!
(SOUND OF JEEP O.S.)
- INDY:
(OVERLAP) Marion...
137. (1432+15) CS - REVERSE ANGLE.
- ...if I take you out of here now, they'll start combing the place for us.

138. (1436+14) CS - Past
Indy at Marion reacting.

(MUSIC CONT'D.)
(SOUND OF JEEP O.S.)

He pulls gag back up
over her mouth.

MARION:
Jones, you gotta get me outta
here! (YELLS) Jones! Jones!
Are you crazy??

139. (1443+05) CS - REVERSE
ANGLE - Indy ties gag
around back of Marion's
head, reacting.

INDY:
Marion, I hate to do this...
but if you don't sit still...
and keep quiet...this whole
thing is going to be shot.

He pulls ends tightly.

MARION:
(OVERLAPS) (HEAVY BREATHING)

He looks down at her,
takes her head in his
hands & kisses her fore-
head, starting to rise.

INDY:
I'll be back to get ya. (KISS)

140. (1457+11) CS - Past Indy
exiting R. at Marion re-
acting, yelling thru gag.

MARION:
(GAGGED, INDISTINCT) Jones,
what's the matter?!

141. EXT. CAMP & EXCAVATION - DAY
(1460+07) LS - HIGH ANGLE -
CAMERA MOVES L. with
Arabs running in group
below thru digging site
past various German
soldiers, to include
Indy FG. above on ridge
with his book & a surveyor's
instrument set up, facing
O.S. R. - he looks thru site.

(BG. AD LIBS)
(BG. EXCAVATION SOUNDS)

142. (1474+01) POV THRU SITE -
CAMERA PANS L. over general
activity on dunes & digs.
CAMERA PANS DOWN, GOING
IN & OUT OF FOCUS, HOLDING
on piece of rock.

143. (1491+03) CS - LOW - Indy
looking O.S. L. thru site
of instrument, adjusting
focus.

144. (1495+03) POV THRU SITE - (MUSIC CONT'D.)
CAMERA PANS L. from slab (EG. EXCAVATION SOUNDS)
of rock over general
activity & HOLDS, GOING
IN & OUT OF FOCUS on a
virgin dune.

145. (1504+09) CS - LOW SIDE
ANGLE - Indy holds book,
adjusting focus on instru-
ment, facing R.

146. (1507+04) POV THRU SITE -
Lens FOCUSES ON virgin site.

147. (1511+09) CS - LOW SIDE
ANGLE - Indy raises eyes
from instrument, looking
O.S. R., smiling & re-
acting. CAMERA PANS UP
as he rises & rests
chin on hand atop the
instrument, staring
intently O.S. R. as
he nods to himself.

INDY:
(LAUGHS SOFTLY)

That's it.

EXT. DIGS - DAY
148. (1531+03) FS - CAMERA
TRACKS BACK L. with Gobler
& Dietrich following Belloq
past general digging acti-
vity. Belloq carries a
rolled chart in his hands.
Sallah walks forward,
passing between the
three, exiting R. FG.
as they walk forward &
stop in M3S. Belloq
turns around R. to the
Germans, reacting.

(SOUND OF DIGGING EQUIPMENT)
(BG. EXCAVATION SOUNDS)

BELLOQ:
Who knows? Perhaps the Ark is
still waiting in some antechamber
for us to discover. Perhaps there's
some vital bit of evidence which
eludes us.

GOBLER:
Perhaps the girl can help us.

DIETRICH:
My feeling exactly. She was in
possession of the original piece
for years. She may know much if...
properly motivated.

Dietrich looks O.S. FG.

Dietrich steps L. FG.
in front of Belloq, glanc-
ing BG. over his shoulder
at him, smiling.

BELLOQ:
I tell you, the girl knows nothing.

DIETRICH:
(LAUGH) I'm surprised to find you
squeamish. That is not your
reputation. (MORE)

148. (Continued)

(MUSIC CONT'D.)

(BG. EXCAVATION SOUNDS)

DIETRICH: (CONT'D.)

But it needn't concern you. I have the perfect man for this kind of work.

149. (1577+04) MLS - Thru dust at Toht walking forward in dark suit, hat & overcoat past diggers. He stops FG. in CS, holding up his right hand, saluting, revealing a burned imprint of the sun medallion forming a scar on his palm.

TOHT:

Heil, Hitler!

EXT. DUNES - DAY

150. (1587+11) LS - HIGH ANGLE - Indy & Sallah lead men down slope - CAMERA PANS DOWN R. with them. Indy stops, Sallah gestures to diggers - they stop & wait as Indy runs up L. with shovel - CAMERA PANS UP L. with him to top of the virgin dune. CAMERA MOVES IN as he walks across top of dune & ARMS UP to include rest of excavation party digging on BG. dune. Indy stands on ridge, shovel handle in sand, facing BG. - he turns & starts to squat down.

(BG. VOICES)

(BG. SOUND OF EXCAVATION)

151. (1633+14) MCS - Indy squatting, looking down O.S. at sand. Diggers in BG.

152. (1637+05) FS - CAMERA PANS UP with Indy rising & putting fingers to lips, whistling. He walks forward with shovel - CAMERA ARMS DOWN as diggers enter BG. R. & begin setting down their tools. Indy stops & stares FG.

INDY:

(WHISTLES)

(MUSIC SWELLS)

(CONTINUED)

152. (Continued) (MUSIC CONT'D.)
(BC. EXCAVATION SOUNDS)
(AD LIB VOICES)
- CAMERA PANS DOWN with
Indy up ending shovel &
starting to dig.
- DISSOLVE TO:
153. EXT. INDY'S DUNE - LATER
(1669+09) FS - LOW ANGLE - ARABS:
Men silhouetted against (MUSIC DOWN & OUT)
(DIGGING SOUNDS)
orange sky with large
yellow sun as they raise
picks & shovels, digging.
Silhouette of Indy seen
putting on his hat & pacing
back & forth. Wind begins
to blow forcefully. (SING IN FOREIGN LANGUAGE)
(SOUND OF WIND RISING)
154. EXT. INDY'S DUNE - NIGHT
(1696+03) FULL GROUP (SOUND OF WIND)
SHOT - HIGH ANGLE - Past (SOUND OF DIGGING)
men digging in center of (STORM BUILDING)
virgin dune at Indy stand-
ing on BG. ridge, R., &
Sallah standing L. - sky
is filled with dark ominous
clouds which tumble forward.
Lightning strikes in sky
like a bolt. (SOUND OF LIGHTNING)
155. (1706+05) MCS - LOW ANGLE -
Indy turns around FG.,
following O.S. bolt of
lightning, reacting. (SOUND OF LIGHTNING)
- He runs, exiting FG.
smiling. SALLAH: (O.S.)
Indy! Here! We hit stone!!
156. (1715+15) MCS - Indy
kneels on ground, brush-
ing aside sand in center
of group's feet. (SOUND OF STORM)
157. (1717+10) CS - HIGH -
Indy's hands brush away
sand revealing stone beneath. (BRUSHING SOUNDS)
(SOUND OF WIND RISING)

158. (1720+09) MCS - Indy brushes sand away from stone beneath in center of feet surrounding him. He shouts & the diggers kneel in, brushing sand off of stone. Indy stands. (SOUND OF STORM)
(SOUND OF WIND BUILDING)
(BRUSHING SOUNDS)
INDY:
(SHOUTS) Clear it off! (O.S.) Come on, find the edges!
159. (1725+01) CS - Diggers' hands brush dirt & sand from stone beneath. DIGGERS: (FACES OFF)
(FOREIGN AD LIBS)
160. (1731+02) MCS - LOW - Indy reacting - he glances BG. over his shoulder at lightning in sky. (SOUND OF STORM)
(BRUSHING SOUNDS O.S.)
(SOUND OF LIGHTNING)
161. (1734+15) CS - Diggers' hands brush sand from an edge in R. FG., outlining it with their fingers. DIGGERS: (FACES OFF)
(INAUDIBLE AD LIBS)
162. (1744+01) CS - Diggers' hands find left corner, brushing sand off & outlining it. (SOUND OF STORM)
(SOUND OF WIND)
(BRUSHING SOUNDS)
163. (1750+05) MCS - HIGH ANGLE - Diggers brush sand off of stone revealing a door. SALLAH: (O.S.)
Look! Look! Look! You see, Indy?
You see it?!
164. (1755+06) MCS - LOW ANGLE - Indy reacting as lightning flashes in sky behind him. (SOUND OF LIGHTNING)
INDY:
Okay, bring the pry bars in!
165. (1758+05) CS - Sallah holding pry bar, reacting. SALLAH:
As a team, boys! As a team!
166. (1761+00) CS - Edge of door as pry bar is wedged in crack. (O.S.)
(INAUDIBLE)

167. (1764+02) MCS - LOW
ANGLE - Indy reacts.

(SOUND OF STORM)
(SOUND OF LIGHTNING)
(SOUND OF WIND)

INDY:
(YELLS) Push!!

168. (1765+07) CS - Sallah
watching down O.S. FG. -
he looks up at sky,
reacting.

(SOUND OF STORM)

(FOOTAGE REEL 3AB: 1768 FEET + 03 FRAMES)

(EXHIBITION REEL FOOTAGE: 1756 FEET + 03 FRAMES)

COMBINED CONTINUITY
on
"RAIDERS OF THE LOST ARK"

(00+01) START MARK
& ACADEMY LEADER.

1. EXT. INDY'S DIG - NIGHT
(12+01) CU - Edge of
bar prying up block
of stone. (MUSIC IN)
(SOUND OF THUNDER)
(SOUND OF WIND)
(SOUND OF STONE MOVING)
(O.S. SHOUTS)

2. (15+07) MCS - LOW
ANGLE - Sallah. SALLAH:
(GRUNTS)

3. (17+03) MS - HIGH
ANGLE - Past worker
at stone block as it
starts to move up -
gas escapes from under
stone as it is lifted. INDY: (O.S.)
Get 'em in there. Get 'em under.
Good, good, that's it. Watch it
close. (INDISITINCT)
(SOUND OF GAS)

4. (25+00) FS - Men
working over stone to
lift it.

5. (31+04) MS - HIGH
ANGLE - Past workers
as they bend over
sliding stone FG.
revealing opening. WORKERS: (TOGETHER)
(MAKE STRAINING SOUNDS)

SALLAH: (O.S.)
Carefully! Care...

...fully!

6. (37+09) MCS - LOW
ANGLE - Indy reacts.

7. (40+00) MFS - HIGH DOWN
ANGLE - Dark opening -
stone is moved FG. O.S. (SOUND OF STONE)

8. INT. WELL OF THE SOULS
(44+12) MS - LOW ANGLE -
Indy enters L. & Sallah
enters R - they look down
into FG.

9. (47+06) MS - Past Indy
in R. FG. looking BG.
down into hole - Lighten-
ing illuminates large
head of statue.

- INT. WELL OF THE SOULS
NIGHT
10. (49+14) MCS - LOW
ANGLE - Sallah looking over edge of hole reacts & starts to exit R.
(MUSIC CONT'D.)
(SOUND OF WIND & THUNDER)
SALLAH:
(YELL)
- EXT. INDY'S DIG - NIGHT
11. (51+13) MS - HIGH
ANGLE - Past Indy in R. FG. at head of large statue as lightening illuminates it.
- INT. WELL OF THE SOULS
NIGHT
12. (54+02) MS - LOW
ANGLE - Past edge of hole at Indy on L. & Sallah on R. as they peer down into FG.
Sorry, Indy.
13. (59+09) LS - LOW, UP
ANGLE - Past statues at Indy & Sallah looking down over edge of hole.
Indy,...
14. (63+01) MCS - LOW
ANGLE - Sallah.
...why does the floor move?
15. (67+03) MCS - LOW
ANGLE - Indy.
INDY:
Give me your torch.
- EXT. INDY'S DIG - NIGHT
16. (72+06) MS - HIGH
ANGLE - CAMERA PANS DOWN as Indy drops torch into hole.
- INT. WELL OF THE SOULS
NIGHT
17. (77+03) FS - LOW ANGLE -
CAMERA PANS DOWN as torch falls to floor covered with snakes - CAMERA MOVES L. over snakes.
(SOUND OF TORCH)
(SOUND OF SNAKES)
18. (89+14) CS - CAMERA
MOVES L. over snakes entangled on floor.

19. EXT. INDY'S DIG - NIGHT
 (103+15) MLS - CAMERA
 PANS UP over snakes
 & legs of statue to
 Indy as he rolls onto
 his back away from edge
 of hole - Sallah enters
 L. & looks up.

(MUSIC CONT'D.)
 (SOUND OF THUNDER & WIND)

INDY:
 Snakes. Why'd it have to be
 snakes?

SALLAH:
 Asps. Very dangerous. You go
 first.

20. INT. MARION'S TENT - NIGHT
 (143+05) FS - Marion tied
 to tent post asleep - Arab
 enters BG. with tray of
 food, followed by Belloq.
 CAMERA PANS UP as Belloq
 walks forward to Marion
 & Arab sets food on table
 in front of Marion - She
 wakes & reacts as Belloq
 unties her - CAMERA PANS
 UP as Belloq rises & moves
 L. & Marion moves BG. on
 her hands & knees - Guard
 enters R. BG. blocking her
 exit.

Belloq gestures FG. to
 food.

CAMERA DOLLIES L. as
 Marion walks on her knees
 FG. to table & begins
 eating.

Belloq moves BG. to
 box.

CAMERA DOLLIES BACK
 R. & PANS L. as Belloq
 moves FG. & sits opposite
 Marion with box in his
 hands.
 He holds up gown.

MARION:
 (YELLS WITH GAG IN HER MOUTH)

Help.

BELLOQ:
 If you're trying to escape on
 foot, the desert is three weeks
 in every direction. So, please,
 eat something.

I must apologize for their treat-
 ment of you.

MARION:
 (SPEAKS WITH FOOD IN HER MOUTH)
 Yeah? Whose idea was it? No food.
 No water. What kind of people
 are these friends of yours?

BELLOQ:
 At this particular time and place
 and to my work, they are necessary
 evils.

They're not my friends. However,
 with the right connections, even
 in this part of the world, we are
 not entirely uncivilized.

MARION:
 Hump.

(CONTINUED)

20. (Continued)

(MUSIC CONT'D.)

MARION:
Beautiful.

BELLOQ:
I would very much like to see you
in it.

Marion drops food onto
plate & rises grabbing
gown from Belloq - CAMERA
PANS UP as she rises.
Belloq hands her shoes.
CAMERA MOVES IN as she
moves BG. behind screen.
CAMERA PANS UP as Belloq
rise.

MARION::
(LAUGH) I'll bet you would.
All right.

What have you got to drink, around
here?

BELLOQ:
You don't have much time.

21. (268+09) FS - Past
Belloq in FG. at mirror
with Marion's reflection
as she undresses.
CAMERA PANS DOWN to
his hands taking bottle
from drawer.

Soon they will come to harm you
and I will not be able to stop
them. Unless you able to give
me something to palcate them, some
ah, piece of information. Which
I can use to protect you...

22. (288+12) MS - LOW
ANGLE - CAMERA PANS DOWN
as Belloq sits.

...from them.

Marion enters BG.

MARION: (O.S.)
I've already told you everything
I know. I have no loyalty to
Jones. (ON) He's brought me no-
thing but trouble.

(MUSIC CHANGE)

23. (300+05) MS - MS - Marion
moves forward & turns
around.

24. (307+10) MLS - Past
Marion's skirt turning
around at Belloq.

BELLOQ:
Marion, you are beautiful.

25. (312+14) MCS - LOW
ANGLE - CAMERA PANS
UP R. as she moves FG.
CAMERA PANS DOWN to
table top as she puts
her old clothes over
knife.

26. (320+04) MLS - Past Marion, from the waist down at Belloq seated in BG. as he motions with his hand. (MUSIC CONT'D.)
MARION: (FACE OFF)
I don't think we need a chaperone.
27. EXT. INDY'S DIG - NIGHT
(325+03) FS - HIGH ANGLE - Sallah on L. motions with his hands. (MUSIC CHANGE)
(SOUND OF THUNDER & WIND)
(MURMURS IN FOREIGN LANGUAGE)
28. (329+11) MLS - HIGH, DOWN ANGLE - CAMERA HAND HELD - MOVES DOWN into pit with Indy as he is let down into Well of the Souls on a rope. SALLAH: (O.S.)
Steadily.
(O.S. AD LIBS IN FOREIGN LANGUAGE)
29. INT. WELL OF THE SOULS NIGHT
(338+06) FS - LOW, UP ANGLE - Indy moves down FG. on rope. Down, down more. Carefully!
Carefully!
30. (343+10) FS - HIGH, DOWN ANGLE - Indy swings back & forth at the end of rope. You all right, Indy?
(CREAK OF ROPE)
31. (350+15) MCS - LOW ANGLE - CAMERA PANS L. & R. as Indy swings back & forth on rope. Gentlely boys, gently.
32. (358+06) CS - CAMERA PANS DOWN as snakes crawl FG. (SOUND OF SNAKES)
33. (361+00) MS - HIGH DOWN ANGLE - Snakes.
34. (363+00) CS - HIGH ANGLE - CAMERA PANS DOWN as snake crawls FG. over others.
35. (366+03) MCS - One snake strikes another.

- EXT. INDY'S DIG - NIGHT
 36. (369+01) FS - HIGH (MUSIC CONT'D.)
 ANGLE - Sallah on (SOUND OF THUNDER & WIND)
 L. & workers in BG.
 slip. WORKERS:
 (REACTION SOUNDS)
- INT. WELL OF THE SOULS
 NIGHT
 37. (370+11) MFS - LOW
 ANGLE - CAMERA PANS
 L. as Indy swings -
 He exits down as rope
 gives way.
38. (371+14) MCS - Past
 cobra at Indy entering
 down & landing on his back,
 he turns onto his
 stomach & reacts.
39. (381+13) FS - HIGH
 SNGLE - Past Indy in FG.
 at cobra. poised to strike.
40. (386+13) MCS - LOW
 ANGLE - Sallah holding
 torch.
 SALLAH:
 I told you it would be all right.
 (LAUGH)
41. (390+06) MS - Past
 cobra at Indy reacting.
42. (406+07) FS - Past Indy's
 face in L. FG. at cobra
 poised to strike.
43. (410+12) MCS - Indy
 looks FG.
44. (419+06) CS - Snake
 hisses. (SOUND OF SNAKE)
45. (420+13) MS - CAMERA
 PANS R. as Indy picks
 up gas can - CAMERA
 PANS UP to Indy's face
 as he looks up - CAMERA
 PANS DWON as he starts
 pouring gas into pump. (SOUND OF GAS CAN)
46. (433+01) MCS - LOW
 ANGLE - Sallah reacts.
 INDY:
 Sallah, get down here.
 (SOUND OF GAS)

47. (435+08) MS - HIGH
ANGLE - CAMERA PANS
UP as snake moves
BG. & Indy's foot
kicks sand at it -
CAMERA CONTINUES TO
PANS UP Indy's body
to his face as he
pumps up pump.
(MUSIC CONT'D.)
(BG. SOUND OF THUNDER)

(SOUND OF PUMP)
48. (444+10) MLS - HIGH
ANGLE - Past Indy's
hand holding nozzle
as he sprays gas BG.
onto snakes - snakes
react.
(SOUND OF GAS)
49. (448+00) MS - Indy
sprays gas FG.
50. (451+02) CS - HIGH
ANGLE - Snakes react
as gas is sprayed
over them.
51. (453+15) MLS - LOW
ANGLE - Indy tosses
torch FG. & wall of
flames rises in FG.
52. INT. MARION'S TENT - NIGHT
(459+13) MS - Past
Belloq at Marion -
CAMERA DOLLIES IN
Belloq pours liquor
into glass.
MARION:
You pour.
(SOUND OF LIQUOR IN GLASS)
53. (482+03) MS - Past
Marion in R. FG at
Belloq as they touch
glasses in toasting
manner - Belloq drinks.
54. (489+03) MS - REVERSE
ANGLE - Marion tosses
down her drink.
55. (494+09) MS - Past
Marion in R. FG. at
Belloq reacting.

56. (496+07) MS - REVERSE
ANGLE. (MUSIC CONT'D.)
(BG. SOUND OF THUNDER)
57. (500+03) MS - Past
Marion in R. FG. at
Belloq - as he tosses
down liquor. BELLOQ:
(COUGH)
58. (510+08) MS - REVERSE
ANGLE - Marion pours
liquor into glasses. (SOUND OF LIQUOR IN GLASSES)
- INT. WELL OF THE SOULS
NIGHT
59. (519+14) FS - HIGH
ANGLE - Past cyrpt
like form, at Indy
& Sallah in BG. with
torch - CAMERA TRACKS
L. & PANS R. as they
move slowly forward.
CAMERA TRACKS IN as
Indy steps up & throws
down torch - Indy puts
his hands on top of
stone - CAMERA PANS R.
as Indy & Sallah move
to side - CAMERA PANS L.
as Sallah moves to
other side. (MUSIC CHANGE)
(SOUND OF TORCH)
60. (607+01) MS - Past
Sallah in L. FG.
at Indy as they start
to lift stone. SALLAH:
(STRAINING SOUNDS)
61. (618+00) MCS - Past
Indy in R. FG. at
Sallah. (STRAINING SOUNDS)
62. (620+07) MS - Past
Sallah at Indy as they
lift stone up. (SOUND OF STONE)
63. (625+02) MLS - SIDE
ANGLE - Indy & Sallah
lifting stone. (SOUND OF STONE)
64. (628+15) FS - LOW
ANGLE - Past pillar
at Sallah as they
throw stone off R. (CRASH)

INT. MARION'S TENT

NIGHT

(MUSIC CONT'D.)
(BG. SOUND OF THUNDER)

65. (632+07) MS - Past Belloq
in FG. at Marion.

MARION:
(LAUGHS)

Marion starts to
drop down.

BELLOQ:
(LAUGHS)

66. (638+09) MCS - HIGH
ANGLE - Past Belloq
& table at Marion as
she lands on ground.

MARION:
(LAUGHS)

67. (640+08) MLS - Past
Marion in FG. at
Belloq seated at
table.

BELLOQ:
Oops. (LAUGHS)

MARION:
(LAUGHS)

68. (642+11) MCS - HIGH
ANGLE - Past Belloq
in L. FG. at Marion
on ground.

(LAUGHS) What is this stuff,
Rene?

69. (654+10) MS - Past
Marion's head in FG.
at Belloq.

BELLOQ:
I grew up with this. It's my
family label.

70. (664+03) MCS - HIGH
ANGLE - Past Belloq
arm at Marion.

MARION:
(LAUGHS)

71. (667+07) MS - LOW
ANGLE - Past Marion's
head at Belloq.

BELLOQ:
(LAUGHS)

72. (671+08) MS - HIGH
ANGLE - Past Belloq
in L. FG. at Marion
on ground as she pours
liquor on table miss-
ing glass.

MARION:
(LAUGHS)

73. (679+01) MS - Past
Marion's head at Belloq.

BELLOQ:
(LAUGHS)

74. (686+01) MS - HIGH
ANGLE - Past Belloq
at Marion on ground
She starts to exit L.

MARION:
(LAUGHS)

75. (693+02) MCS - HIGH
ANGLE - Knife -- Marion's
hand enters grabs knife
& exits. (MUSIC CONT'D.)
(BG. SOUND OF THUNDER)
76. (694+13) MCS - Past
Belloq's shoulder at
Marion with knife.
77. (696+10) MS - LOW
ANGLE - Past Marion's
head at Belloq. BELLOQ:
(LAUGHS)
78. (700+01) MCS - HIGH
ANGLE - Past Belloq's
shoulder at Marion with
knife - CAMERA PANS UP
as Marion starts to
rise. MARION:
(LAUGHS) Well, I have to be going
now, Belloq.
79. (713+05) MS - HIGH
ANGLE - Past Marion
at Belloq - CAMERA
PANS R. as Marion
moves backs R. I'd like you, Belloq, very much.
80. (720+12) MS - Belloq. (O.S.)
Perhaps we'll meet someday, under
better circumstances.
81. (724+14) MS - CAMERA
PANS R. & UP as Marion
reacts rising & turning
BG. into arms of Toht. (ON)
(DRAWS IN BREATH)
82. (729+04) MS - Belloq.
83. (731+03) MS - LOW
ANGLE - Past Marion
at Toht.
Marion drops knife.
She pulls free of his
hands & runs L. -
CAMERA PANS L. as
she runs to Belloq. TOHT:
We meet again, Fraulein. You
Americans, you're all the same
Always over dressing for the
wrong occasions.
(SOUND FO KNIFE)
84. (751+09) MLS - LOW
ANGLE - Past Belloq
as Marion sits by him,
at Toht as Deitrich
enters BG.

85. (755+04) MS - LOW (MUSIC CONT'D.)

ANGLE - Past Toht
at German soldier as
e enters BG. & takes
Toht's coat - Toht
drops black case after
removing metal coat
hanger.

86. (768+13) MCS - Past
Belloq at Marion re-
acting.

87. (771+05) MCS - LOW
ANGLE - Toht fastens
hanger together &
hands it R. over his
shoulder to soldier
who hangs coat on it.

88. (782+00) MCS - Past
Belloq at Marion as
she relaxes.

89. (784+09) MLS - Past
Belloq & Marion at
Toht - CAMERA MOVES
IN past Belloq & Marion
as Toht walks forward
& sits in chair.

TOHT:
Now...what shall we talk about?

INT. WELL OF THE SOULS
NIGHT

(BG. SOUND OF THUNDER)

90. (805+05) MS - CAMERA
PANS DOWN as Indy on R.
leans down & puts rod
thru to Sallah on L.

91. (821+01) CS - Sallah
nods, 'yes'.

92. (827+02) FS - CAMERA
PULLS BACK & PANS UP
as Indy & Sallah lift
Ark clear of stone
chest.

(MUSIC UP)

93. (851+01) MLS - LOW
ANGLE - CAMERA MOVES
R. as shadows of Indy
& Sallah carrying
Ark move over wall.

94. (874+13) MS - CAMERA
MOVES R. past rocks
as snakes start to
climb on rock, at Indy's
& Sallahs feet.

(MUSIC CONT'D.)
(BG. SOUND OF THUNDER)

(881+02) MLS - Shadows
of Indy & Sallah carry-
ing ark move R. across
wall - CAMERA PANS DOWN
TO MCS - wooden crate
as Ark enters R. - CAMERA
PANS DOWN as it is set
down into crate - CAMERA
PANS UP to Indy as he lifts
up lid & puts it on crate.
Indy looks up.

(SOUND OF LID)

EXT. INDY'S DIG - DAWN
(921+11) LS - HIGH,
DOWN ANGLE - Indy
& Sallah signal for
crate to be lifted -
crate starts to move
up into FG. on rope.

INDY:
(SHOUTS) All right! Take it
up!

SALLAH:
Easy!

97. EXT. TANIS DIGS - DAWN
(931+09) FS - CAMERA
DOLLIES L. as Belloq,
Dietrich & Toht walk
past sleeping workers
Belloq looks BG. at
Indy's Dig.

DIETRICH:
Very stubborn is that girl.

TOHT:
You like her too much I think.

BELLOQ:
Your methods of archeology are
too primitive for me. You
would use a bulldozer to find
a....look.

Belloq runs BG. as
Dietrich & Toht stand
in FG. & look after him

98. (955+14) FS - Belloq
jumps up & stands look-
ing BG. at Indy's dig.
Belloq turns FG.

Herman! Wake your men!

99. INT. WELL OF THE SOULS
(960+15) FS - LOW
ANGLE - Past snakes at
Indy as he takes torch
from Sallah - Sallah
moves BG. to rope.

SALLAH:
Indy, the torches are burning out.

INDY:
Go on, get out of here.

100. (970+01) MS - LOW
ANGLE - Past Indy
at Sallah. (MUSIC CONT'D.)
101. EXT. TANIS DIGS - MORNING
(973+00) FS - LOW
ANGLE - Soldiers
enter from all direct-
ions & move BG. under
wooden walkway. (BG. SHOUTS IN FOREIGN
LANGUAGE)
102. (978+12) MS - German
soldiers run forward.
CAMERA PANS R. as
they exit R. FG.
- INT. WELL OF THE SOULS
DAY
103. (983+15) MLS - LOW,
UP ANGLE - Sallah's
legs exit out of hole.
CAMERA PANS DOWN as
rope falls into well,
to MS - LOW ANGLE -
Indy reacting.
CAMERA PANS UP to
Belloq waving his hat.
- INDY:
Foul ups.
- BELLOQ: (O.S.)
Hello. Hello.
104. (1003+03) MS - HIGH
ANGLE - Indy looks
up as snakes crawl
in BG. (MUSIC OUT)
Why Doctor Jones, whatever are...
105. EXT. INDY'S DIG - DAY
(1007+03) FS - HIGH
ANGLE - Past soldier
in L. FG. at Belloq
kneeling at opening.
soldiers lined up in
BG. (ON)
...you doing in such a nasty place?
106. (1011+00) LS - HIGH,
DOWN ANGLE - Past
Belloq's head at Indy
at bottom of well. INDY:
Why don't you come on down ?
I'll show ya.
107. (1014+02) FS - Past
soldier on L. at Belloq
as he kneels by opening. BELLOQ:
Thank you my friend, but I think
we are all very comfortable up
here. That's right isn't it?
Yes we are very comfortable up
here.

INT. WELL OF THE SOULS
DAY

108. (1026+10) MS - HIGH (SOUND OF TORCH)
ANGLE - Indy looks up
as he holds torch -
snakes in BG.
109. (1028+09) FS - LOW
ANGLE - Belloq kneels
on L. as German soldier
look down standing to
R. of Belloq.
BELLOQ:
So, once again, Jones. What
was briefly yours, is now mine.
110. (1036+07) FS - LOW
ANGLE - Belloq
looks down FG.
What a fitting end to your
life's pursuits. You're about
to become a permanent addition
to this archeology find. Who
knows? In a thousand years
even you may...
111. (1052+01) MS - HIGH
ANGLE - Indy looks
up.
Indy looks down &
then up.
(O.S.)
...be worth something.
INDY:
(LAUGHS) Son-of-a-bitch.
DIETRICH: (O.S.)
I'm afraid we must be going now,
Doctor Jones.
112. (1061+01) FS - LOW
ANGLE - Belloq on L.
& Dietrich stands on
R.
(ON)
Our prize is awaited in Berlin.
But we do not wish to leave
you down in that awful place...
all alone.
MARION: (O.S.)
Slimey...(INDISTINCT)
113. EXT. INDY'S DIG - DAY (MUSIC IN)
(1071+04) FS - HIGH
ANGLE - Past soldier
on L. at Marion as Toht
pushes her thru line
of soldiers at edge
of hole & Belloq in
R. BG. looks up.
(ON)
...let me go!
114. (1074+02) MS - Belloq
enters up.
(O.S.)
Stop it!

115. (1075+13) MS - LOW
ANGLE - Marion falls
FG. starting to exit.
Toht in BG. (MUSIC CONT'D.)
MARION:
(YELLS)
116. (1077+10) MCS - Belloq
reacts reaching for her
as she falls down O.S. BELLOQ:
No!
117. (1078+11) MS - CAMERA
PAN DOWN as Sallah
moves FG.
- INT. WELL OF THE SOULS
DAY
118. (1079+14) FS - Indy
stands with his arms
up to catch Marion -
CAMERA PANS DOWN to
snakes as Marion's
shoe lands on them. INDY: (FACE OFF)
Marion!
(SOUND OF SNAKES)
119. (1082+05) FS - LOW, UP
ANGLE - Marion hangs
from head of statue. (O.S.)
Hang on!
120. (1085+11) LS - HIGH
DOWN ANGLE - Past
Marion hanging onto
statue at Indy on
floor. MARION:
(REACTION SOUNDS)
(ON)
Don't...
121. (1087+05) MCS - Marion
hangs onto teeth in mouth
of statue. (O.S.)
...don't fall.
122. (1089+15) CU - Marion's
hand on tooth of statue
as it starts to break. (CREACKING SOUND)
123. (1091+11) CS - Snakes
crawl thru Marion's
shoe.
124. (1093+07) CU - Marion's
hand holding tooth as
it breaks. (BREAKING OSUND)
125. (1094+02) MCS - Marion's
hands & arms exit down
as tooth breaks. (BREAKING SOUND)

126. (1094+12) FS - LOW,
UP ANGLE - Marion falls
hitting on pillar as
she falls down starting
to exit. (MUSIC CONT'D.)
MARION:
(YELLS) (SOUND OF HIT)
127. (1096+02) FS - Marion
falls down O.S.
128. (1097+02) MS - HIGH
ANGLE - Indy moves
to catch Marion as
she enters FG. CAMERA
PANS DOWN as she
falls into his arms.
129. (1099+00) MS - Marion
in Indy's arms as they
sit on ground - Marion
starts to exit R. FG. MARION:
You trader, you get your hands
off of me!
130. (1102+05) MS - LOW (MUSIC OUT)
ANGLE - Past cobra at
Marion reacting as she
lands on sand. (SOUND OF SNAKE)
Marion runs BG.
to Indy. MARION:
(SCREAMS)
131. (1112+10) MS - CAMERA
PANS UP as Indy rises
with Marion on his
back. Help! (SCREAM) Snakes! Oh!
Watch your feet!
132. EXT. INDY'S DIG - DAY
(1122+12) FS - HIGH
ANGLE - Dietrich walks
up toward crate as
Belloq runs FG. toward
him. BELLOQ:
The girl was mine!
DIETRICH:
She's of no use to us, only our
mission for the Further matters.
Belloq turns & moves BG.
toward hole.
133. INT. WELL OF THE SOULS
(1132+13) FS - LOW ANGLE -
Belloq looks down FG. I wonder sometimes, monsieur, if
you have that clearly in mind.
BELLOQ:
It was not to be, cherie!

134. (1142+11) MS - HIGH
ANGLE - Indy holding
Marion turns FG.
They looks up.
MARION:
(SHOUTS) You bastards, I'll get
you for this.
135. (1146+15) LS - LOW
UP ANGLE - Past head
o statue at Belloq.
BELLOQ:
Indiana Jones, adieu.
136. EXT. INDY'S DIG - DAY
(1152+14) FS - Belloq
walks FG. as Toht
moves past him exiting
R.
Workers move stone
into place in BG.
TOHT:
(GIGLES)
(SOUND OF STONE)
137. (1165+11) FS - HIGH
DOWN ANGLE - Indy
holding Marion as
stone moves L. block-
ing them from view.
(SOUND OF STONE)
138. INT. WELL OF THE SOULS
(1168+08) MCS - HIGH
ANGLE - Marion & Indy.
(SOUND OF STONE)
MARION:
(SCREAMS) Nooo...
139. EXT. INDY'S DIG - DAY
(1173+03) MS - Belloq.
(O.S.)
...ooo!
140. (1174+10) MS - Sallah
with his hands on his
head - reacts.
141. INT. WELL OF THE SOULS
DAY
(1178+12) MS - HIGH
ANGLE - Cobra poised to
strike.
(SOUND OF SNAKE)
142. (1181+02) CS - Small
snake moves over dead
torch.
143. (1184+06) MCS - HIGH
ANGLE - Past Marion's
skirt at snakes moving
FG. toward her feet.
MARION: (FACE OFF)
(REACTION SOUNDS)
(SOUND OF SNAKES)
144. (1186+12) FS - LOW
ANGLE - Past cobra
poised to strike &
other snakes at Indy
& Marion.
INDY:
Take this.

145. (1190+07) MS - HIGH -
Past torch at snakes
moving away from flame.
- INDY: (O.S.)
Wave it at anything that
slithers.
- MARION: (O.S.)
(WHISPERS) Thanks.
146. (1195+00) FS - LOW -
Marion & Indy waving
torches at snakes.
- MARION:
Oh, my God! This whole place
is slitherin'!
147. (1199+02) MS - LOW -
CAMERA PANS L. as Indy
moves with torch -
Marion in BG. reacting.
148. (1202+12) MS - Past
Indy's leg at Marion
as she swings torch.
- Indy!
149. (1203+09) CS - Whip
on Indy's hip.
150. (1204+08) MCS - Indy's
leg as torch hits it.
- INDY: (FACE OFF)
Owch!
151. (1205+06) MS - CAMERA
PANS UP past Marion's
torch on Indy as he jumps.
- (ON)
Jesus!
- MARION: (O.S.)
Oh!
152. (1209+05) CS - Past
snakes at Indy's foot
kicking at them.
153. (1211+12) MS - LOW ANGLE -
Past Marion at Indy as
he darts FG. then BG.
- INDY:
Where'd you get this? From him?
- MARION:
I was trying to escape!
No thanks to you!
- INDY:
How hard were you trying?

154. (1221+11) MS - Indy
turns R. with torch
as Marion in BG. looks
FG. at him.

(SOUND OF SNAKES)

MARION:
Well, where the hell were you?
You...

155. (1223+08) FS - LOW
ANGLE - Past snakes
at Indy & Marion
in BG. with torches.
Indy drops torch &
rips away her skirt.

INDY:
Watchit! Watch it!

(RIPPING SOUND)

MARION:
What are you doing?

INDY:
It'll help with the fire.

156. (1230+00) MCS - CAMERA
PANS UP L. as Indy
turns FG. away from
Marion.

MARION: (O.S)
How the hell are we gonna get
outta of here?

INDY:
I'm workin' on it. I'm workin'
on it.

MARION:
Whatever you're doin', do it
faster.

157. (1240+10) MS - Figure
carved on wall - snakes
enter thru hole in figure's
eye.

158. (1246+14) MCS - LOW
ANGLE - Indy looks
FG. & BG. - CAMERA
PANS R. to include
Marion as Indy moves
BG.

INDY:
Yeah.

(MUSIC IN)

MARION:
Where are you goin'?

INDY:
Through that wall!

Indy points FG.
Marion looks FG.

159. (1254+03) FS - CAMERA
PANS R. over wall with
carvings on it & snakes
coming thru holes in
wall.

(O.S.)
Just get ready to run, whatever
happens to me.

160. (1257+14) MLS - LOW
ANGLE - Past Marion
in FG. as Indy climb-
ing up in BG. (MUSIC CONT'D.)
MARION:
What do you mean by that?
161. (1263+00) MS - Past
Marion's legs at
snakes as she waves
torch at them & one
strikes FG. at her. (SOUND OF SNAKES)
162. (1265+07) MS - LOW
ANGLE - Indy swings
whip up. (SOUND OF WHIP)
163. (1268+10) CS - LOW
ANGLE - End of whip
wraps around statue. (SOUND OF WHIP)
164. (1270+11) LS - HIGH
DOWN ANGLE - Indy
climbs up statue as
Marion stands down
of floor in BG. with
torch.
165. (1277+06) FS - LOW
ANGLE - CAMERA MOVES
L. Past snakes in FG.
at Marion as she moves
torch back & forth. Indy, damn it don't you leave me
down here by myself!
166. (1285+08) CS - Past
teeth of statue at
Indy as he enters BG.
with torch in his
mouth.
167. (1291+02) CU - Snake.
168. (1293+12) CS - Indy
turns his head &
moves flame FG.
169. (1296+04) MCS - HIGH
ANGLE - Marion faces
BG. as snakes enters
down & lands around
her neck - she reacts
& looks up. (YELLS)

170. (1302+03) MCS - LOW
ANGLE - Indy drops
torch from his
mouth. (MUSIC CONT'D.)
171. (1303+13) MCS -
Marion catches
torch.
172. (1305+14) MS - HIGH
ANGLE - Snakes move
toward Marion's legs
as she waves torch
at them - CAMERA
PANS UP as she moves
back against wall. MARION:
(REACTION SOUNDS)
173. (1311+13) MS - Past
edge of statue at Indy
as he starts to push
it forward. (RUMBLE)
MARION: (O.S.)
In-...
174. (1322+11) MS - HIGH
ANGLE - Lower part
of statue starts to
crumble. ...dy!
INDY: (O.S.)
Here...
175. (1325+07) FS - LOW
ANGLE - Past head
of statue as it rocks
back & forth at Indy
perched on top of
it. (ON)
...we come. Get ready!
176. (1328+12) FS - HIGH
DOWN ANGLE - Marion
with torch - CAMERA
MOVES IN on Marion. MARION:
The torch is going out!
177. (1334+10) FS - LOW
ANGLE - Past head
of statue at Indy
perched on top of
it as it moves back
& forth.
178. (1337+00) CS - Past
torch going out
at Marion reacting.
179. (1339+09) FS - LOW
ANGLE - Indy hang-
ing onto face of
statue.

180. (1341+08) MLS - LOW
ANGLE - Statue starts
to fall L. - Indy
hangs onto arm as it
goes over. (MUSIC CONT'D.)
(RUMMLING BREAKING SOUNDS)
181. (1346+15) FS - LOW
ANGLE - Statue falls
forward.
182. (1349+04) MLS - CAMERA
PANS DOWN as statue
falls BG. knocking
into wall & breaking
thru. (CRASH)
183. (1353+07) MS - Past
wall as rubble falls
BG. into another
chamber - Mummies
stand in BG.
184. (1359+03) MCS -
Marion enters up
in BG. over rubble.
CAMERA PANS UP as she
climbs up onto rubble. MARION:
(COUGH)
185. INT. CATACOMBS
(1378+14) FS - LOW
ANGLE - CAMERA
PANS DOWN as Marion
moves FG. over rubble.
CAMERA PANS L. as
she moves off rubble
into catacombs &
grabs mummie - She
looks FG. as it falls
on her - she reacts. (BREATHES HARD)
Indy!
(SCREAM)
186. (1398+14) MCS - Past
Marion's head at
mummie - Marion
turns FG. reacting. (SCREAM)
187. (1403+12) MCS - Marion
enters L. FG. & backs
into corner - she throws
mummie O.S. FG.
CAMERA PANS UP R.
from Marion to another
mummie. (SCREAM)
188. (1409+13) MCS - CAMERA PANS
L. as Marion runs into
mummie.

189. (1411+10) CS - LOW ANGLE - Three mummies fall FG. (MUSIC CONT'D.)
MARION:
(REACTIONS SOUNDS)
190. (1412+11) MS - Marion in R. FG. as mummies fall onto her. (REACTION SOUNDS)
191. (1413+03) MCS - Marion in FG. as she & mummies fall BG. - mummies land on top of her - darkness conceals Marion. (REACTION SOUNDS)
192. (1413+09) MCS - Marion enters R. FG. falling BG. as mummies fall on her.
193. (1415+09) MCS - HIGH ANGLE - CAMERA PANS L. Past skeletons in FG. as Marion runs.
194. (1417+02) MCS - Past heads of mummies at Marion as she reacts. (SCREAM)
195. (1418+15) FS - HIGH DOWN ANGLE - Marion in the center of a mass off mummies - reating. (REACTION SOUNDS)
196. (1420+15) MCS - Past skeletal parts at Marion moving FG. (REACTION SOUNDS)
197. (1423+11) MCS - Skull with snake moving thru it & out it's mouth. (O.S.)
(REACTION SOUNDS)
198. (1425+13) CU- LOW ANGLE - Marion reacting. (ON)
(SCREAM)
199. (1427+03) MCS - Skull with snake coming out of it's mouth.
200. (1428+10) MS - HIGH ANGLE - Indy moves FG. to Marion - He leads her FG. INDY:
Marion! Look! Look!

201. (1435+03) MS - CAMERA
PANS L. as Indy leads
Marion L. thru dark-
ness - He moves BG.
up onto rocks toward
light.

(MUSIC CONT'D.)

202. EXT. INDY'S DIG - DAY
(1445+03) FS - HIGH
ANGLE - Rock moves out
of slot & falls O.S.
revealing Indy.

(SOUND OF ROCK)

INDY: (O.S.)

(STRAINING SOUNDS)

(SOUND OF O.S. PLANE)

INT WELL OF THE SOULS
DAY
203. (1455+01) LS - HIGH
ANGLE - Past Indy at
plane in BG.

EXT. INDY'S DIG - DAY
204. (1457+02) MS - Indy
exits dig & moves FG.

INT WELL OF THE SOULS
DAY
205. (1461+11) MCS - Past
Marion at Plane in BG.

EXT. INDY'S DIG - DAY
206. (1464+08) MS - Past
Indy in FG. at Marion
as she exits dig.
Indy motions BG. &
they turn & begin to
exit R.

207. (1475+11) LS - LOW
ANGLE - Indy & Marion
move FG. down hill.

EXT. TANIS DIGS - DAY
208. (1500+07) FS - HIGH
ANGLE - CAMERA PANS
DOWN as jeep exits
L., to Indy & Marion
hiding behind barrels
in FG.

(BG. AD LIB INAUDIBLE)

INDY:

They're gonna fly it outta here.
When the Ark gets loaded, we're
already gonna be on the plane.

209. (1500+07) FS - CAMERA
DOLLIES R. as Belloq
exits tent past German
soldiers.

(AD LIBS IN FOREIGN
LANGUAGE)

(CONTINUED)

209. (Continued) (BG. SOUND OF O.S. PALNE)
 CAMERA CONTINUES (AD LIBS IN FOREIGN
 TO PAN to include LANGUAGE)
 Dietrich seated in
 chair with feet
 propped up & drink in
 hand - workers in BG.
- Soldier moves FG.
 to Dietrich.
- DIETRICH:
 Ah, monsieur. Let us toast
 our success in the desert.
 To the Ark.
- BELLOQ:
 When we are very far from here.
 (MUTTERS UNDER BREATH)
- SOLDIER:
 (SPEAKS IN FOREIGN LANGUAGE)
210. (1524+11) FS - LOW
 ANGLE - Pilot stands
 in cockpit facing BG. (MUSIC IN)
 as Indy enters R. FG.
 CAMERA PANS DOWN as he
 moves BG. under wing
 CAMERA ARMS UP L.
 to HIGH ANGLE - FG. -
 Past pilot at Indy
 as he moves FG. over
 planes fuselage -
 German soldier enters BG.
 Indy turns BG. (SPEAKS IN FOREIGN LANGUAGE)
211. (1550+00) FS - LOW
 ANGLE - Past soldier
 facing Indy as he
 rises standing on
 plane - Indy kicks
 soldier in face. (SOUND OF KICK)
212. (1553+04) FS - Thru
 turning propeller
 at Indy & soldier
 fighting.
213. (1557+03) FS - Indy
 & soldier fighting.
 soldier swings wrench
 at Indy - CAMERA
 PANS DOWN as Indy knocks
 him to his knees &
 soldier swings wrench
 at Indy.

214. (1562+07) MLS - LOW
ANGLE - Another German
soldier exits hut &
looks O.S. L. - CAMERA
PANS UP as he moves FG.
removing his hat & shirt.
CAMERA PANS L. as he
steps BG. & stops. (MUSIC CONT'D.)
(BG. SOUND OF PLANE)
215. (1577+00) FS - Past
turning propeller at
Indy & soldier fighting.
216. (1581+15) LS - LOW
ANGLE - Past Indy's &
soldier's feet as they
enter L. FG. at Marion
as she moves forward
toward plane.
217. (1585+07) MS - Past
turning propellar
at Indy & soldier
fighting - Indy forces
wrench in soilder's
hand forward into prop
arc - it breaks off. (SOUND OF WRENCH BREAKING)
218. (1590+03) FS - CAMERA
MOVES IN as another
German walks FG. to-
ward Indy as he knocks
out soldier & starts
to climb onto plane. OTHER GERMAN:
(LAUGHS)
219. (1599+01) FS - Past
pilot in FG. at Indy
on fuselage & other
German in BG. (SPEAKS IN FOREIGN LANGUAGE)
220. (1602+05) MLS - LOW
ANGLE - Indy climbing
BG. on plane stops &
looks FG. - Pilot in
BG. looks FG. (SPEAKS IN FOREIGN LANGUAGE)
221. (1605+12) FS - Past
tire at Marion on her
hands & knees.

222. (1609+10) MLS - HIGH
ANGLE - Past Indy
at other German. (MUSIC CONT'D.)
OTHER GERMAN:
(SPEAKS IN FOREIGN LANGUAGE)
223. (1611+01) FS - Past
other German's head
at Indy on plane &
pilot in BG.
224. (1618+15) FS - Past
tire at Marion as
she starts to rise
pulling chocks from
under wheel.
225. (1622+02) FS - LOW
ANGLE - Past other
German at Indy as he
slips of plane -
he kicks German in
crotch - CAMERA
PANS R. as Indy swings
& misses German & he
hits Indy in face.
226. (1643+03) MLS - HIGH
ANGLE - Past German's
legs at Indy as he lands
on his seat.
227. (1646+00) FS - HIGH
ANGLE - Past Pilot
entering FG. & turn-
ing BG. with gun - other
German stands in BG. look-
ing L.
Pilot cocks gun. (SPEAKS IN FOREIGN LANGUAGE)
(SOUND OF GUN)
228. (1648+06) MFS - Past
German's legs at Indy
as German moves BG. &
grabs him. (FACE OFF)
(SPEAKS IN FOREIGN LANGUAGE)
229. (1651+12) FS - German
pulls Indy to his feet
& Indy bites his arm. (YELLS)
230. (1653+11) MCS - Indy
biting German's arm. (YELLS)
CAMERA PANS L. as
German starts to throw
Indy O.S.

231. (1657+11) MS - CAMERA
PANS L. as Indy moves
under wing after being
thrown by German - Indy
moves BG. as German starts
to enter FG. (MUSIC CONT'D.)
(SOUND OF PLANE)
232. (1662+06) MS - LOW
ANGLE - Past gun at
pilot as Indy enters FG.
reacts & exits R. as
Pilot fires pistol FG. (GUNSHOT)
233. (1665+05) FS - Past land-
ing gear at Indy as Ger-
man enters R. from be-
hind landing gear & hits
Indy - CAMERA PANS L. as
they move BG.
234. (1669+07) MLS - LOW
ANGLE - Indy starts to
fall L. after German
hits him.
235. (1671+03) FS - Past tire
at German ready to fight
as Indy falls to ground
in BG.
236. (1672+09) MS - LOW
ANGLE - Past windscreen
at pilot as he aims gun
FG. - German enters R.
FG. blocking pilot. (GROWL)
237. (1677+00) FS - HIGH
ANGLE - Past Pilot with
gun at German facing
BG.
238. (1678+06) MS - HIGH
ANGLE - Indy's hand
grabbing dirt.
239. (1679+04) FS - LOW
ANGLE - Past Indy
as he throws dirt at
German standing in BG.

240. (1680+02) MCS - LOW
ANGLE - German reacts
as dirt hits his face. (MUSIC CONT'D.)
(SOUND OF PLANE)
241. (1681+01) FS - HIGH
ANGLE - Past pilot as
he aims BG. at Indy
as he moves to German.
Chock enters BG. & hits
pilot in head as it
exits FG. - pilot
exits R. into cockpit. (SOUND OF HIT)
242. (1683+13) FS - Past
open cockpit at Marion
with chocks in hand.
243. (1686+07) MCS - HIGH
ANGLE - Pilot falls
FG. onto controls. PILOT:
(GRAON)
244. (1687+12) MS - LOW
ANGLE - Sparks fly
FG. as plane starts to
roll BG.
245. (1691+04) MS - landing
gear - tires roll FG.
246. (1693+06) MS - German
hits Indy'd mid-section. (SOUND OF HITS)
247. (1694+12) MLS - CAMERA
PANS DOWN as Marion
lets herself down into
cockpit.
248. (1698+05) FS - HIGH
ANGLE - Past Marion
in cockpit at Indy
& German facing off
in BG. as cockpit starts
to fall shut.
249. (1700+01) CS - HIGH
ANGLE - Lock on cockpit.
250. (1701+11) MS - LOW
ANGLE - CAMERA MOVES
L. under plexiglass nose
of plane as Marion
struggles to pull pilot
up - she looks up. MARION:
Indy.

251. (1707+10) CS - German's fist throws punch into Indy's stomach. (MUSIC CONT'D.)
(SOUND OF PLANE)
(SOUND OF BLOW)
252. (1709+01) LS - From inside plane, thru windows at jeep full of soldiers passing L. to R. in BG. - CAMERA PANS R.
253. (1714+04) MCS - Thru windows at Marion inside plane, reacting.
254. (1715+13) FS - LOW ANGLE - CAMERA PANS R. with jeep full of standing soldiers. SOLDIERS:
(INAUDIBLE AD LIB YELLING)
255. (1719+00) CS - Marion looking O.S. FG. over her shoulder as she ducks down inside plane.
256. (1720+07) LS - HIGH ANGLE - Jeep full of soldiers circle BG. behind plane as it moves slowly in circle - German knocks Indy on his back outside plane.
257. (1722+14) MLS - Marion in cockpit of moving plane, behind gun.
258. (1725+05) LS - Past rear of plane & Marion in cockpit, at jeep full of soldiers moving to outer rim of circle.
259. (1727+03) MS - Thru open cockpit, past guns at Marion reacting, teeth barred as she takes control of guns. (SOUND OF GUNS)

(MACHINE GUN FIRE)
260. (1729+06) LS - Past cockpit & Marion inside at gunfire hitting standing soldiers in BG. jeep. (GUNFIRE)

261. (1732+09) MS - Marion firing guns out of open cockpit. (MUSIC CONT'D.)
(SOUND OF PLANE)
(GUNFIRE)
262. (1733+14) FS - Past gun site FG. at soldiers falling off jeep from gunfire. (GUNFIRE)
263. (1735+01) MLS - Soldiers falling off jeep from O.S. gunfire. (O.S. GUNFIRE)
264. (1737+14) LS - Past nose of plane moving backwards at German lifting Indy up from ground.
265. (1740+02) FS - German lifts Indy off ground & drags him O.S. L. as tip of wing on plane hits fuel truck, knocking lid off of tank - gasoline spills out onto ground. (SOUND OF PLANE)
(SOUND OF TANK)
(SPILLING GASOLINE)
266. (1743+12) CS - LOW - Gas pours from tank - CAMERA PANS DOWN with it to ground revealing huge puddle around truck. (DRIPPING SOUNDS)
267. (1748+06) FS - LOW - Past plane on R. at German standing over Indy as he falls ground, rolling R. toward wheels.
268. (1750+07) MLS - Marion in cockpit firing gun. (MACHINE GUN FIRE)
269. (1751+12) FS - Soldier as gunfire hits dirt around him & hits him - he falls back. (MACHINE GUN FIRE)
270. (1754+09) MS - LOW - Indy rolls over backwards, R. as plane wheels move forward toward him.
271. (1756+06) MS - CAMERA PANS UP with Indy rising as wheels move in from L. He exits L., reacting.

272. (1759+12) MS - CAMERA
PANS UP on Indy ducking
under belly of plane to
meet German entering
R. FG., swinging fists -
CAMERA PANS DOWN to
gun in dirt as German's
feet move BG. (MUSIC CONT'D.)
(SOUND OF PLANE)
273. (1765+07) MCS - MOVING
SHOT - Past gun at Marion
reacting in cockpit,
turning gun to right.
274. (1767+12) LS - Past
gun site at bullets
hitting ground & soldier
by jeep - bullets hit
barrels BG. L. & they
explode. (GUNFIRE)
(EXPLOSION)
275. (1770+07) LS - HIGH
ANGLE -. Plane turning
R. in circle as barrels
explode in BG. - Indy
& German struggle by plane.
(SOUND OF EXPLOSION)
276. EXT. COMMAND TENT - DAY
(1773+07) LS - LOW -
Past crated Ark & soldiers
guarding it at explosion
seen in EXTREME BG. -
soldiers jump, reacting.
CAMERA PANS L. to reveal
Dietrich jumping in
chair, feet up on table
beside victrola, half-
asleep. Soldiers exit
tent in BG. - CAMERA PANS
UP with Dietrich rising,
looking O.S., reacting as
Belloq runs in from tent,
shouting orders. (SOUND OF EXPLOSION)
- CAMERA PANS R. with Belloq
& Dietrich as they hurry
BG. past crated Ark. (SOLDIERS REACTION SOUNDS)
- BELLOQ:
(SHOUTS) Stay with the Ark! Stay
with the Ark!

- EXT. AIRPLANE - DAY
277. (1793+15) MFS - Past moving propeller at Indy running forward from beneath plane, reacting - German BG. R. (MUSIC CONT'D.)
(SOUND OF PLANE)
(EXPLOSION O.S.)
278. (1795+11) CS - Thru window of cockpit at Marion reacting. MARION:
Look out!!
279. (1797+01) MLS - Indy reacts, starting forward under wing of moving plane.
280. (1799+11) MFS - CAMERA PANS R. with Indy running from under plane into FG. & then BG. toward cockpit.
281. (1803+00) CS - Indy stops, reacting - his lip bleeds.
282. (1804+03) CS - Thru cockpit as it turns FG., at Marion.
283. (1806+14) FS - From inside cockpit at truck as tank spills gasoline.
284. (1809+01) MCS - LOW - Truck Driver face down on ground as gasoline flows at him - he lifts head, reacting.
285. (1813+03) CS - Thru open cockpit at Marion reacting. Plane turns R. MARION:
Oh, my God!
286. (1815+04) MCS - Indy starts R., reacting. INDY:
Marion!
287. (1816+09) MFS - CAMERA PANS L. as Indy jumps onto body of moving plane. MARION:
(YELLS, INDISTINCT) I'm trapped in here! Get me out! (INDISTINCT)

288. (1822+02) MLS - LOW - (MUSIC CONT'D.)
Driver starts to crawl BG. (SOUND OF PLANE)
thru gasoline under
moving plane.
289. (1824+12) FS - HIGH ANGLE -
Over top of plane at Indy
scrambling BG. for Marion
inside cockpit as German
climbs up on other side
of cockpit. CAMERA
CRANES UP.
- MARION:
(SCREAMS) It won't come off!
- INDY:
(BREATHLESS) Oh, boy!
- MARION:
(SCREAMS) It won't come off!
It won't come off!
290. (1831+04) FS - LOW ANGLE -
Driver scrambles to his
feet, running BG. from pool
of gasoline - barrels burning
in BG.
291. (1833+15) FS - HIGH ANGLE -
CAMERA TILTS DOWN on Indy
& German fighting on top
of plane over cockpit &
Marion inside reacting.
Truck spills gasoline in
BG. - German knocks Indy down.
- (FIGHTING SOUNDS)
- MARION:
(SCREAMS, INDISTINCT) It's
stuck! Indy!
(SOUND OF BLOWS)
292. (1838+15) FS - LOW ANGLE -
Past Marion reacting in
cockpit at German knocking
Indy BG. off plane to
ground - CAMERA PANS DOWN.
- MARION:
(SCREAMS) (OVERLAP, INDISTINCT)
- (FALLING SOUNDS)
- INDY:
Oh, Goddamn! (INDISTINCT)
293. (1843+02) MS - HIGH ANGLE -
Gasoline running BG. over
dirt toward sign in German
by barrels TIPPED IN L.
- (GASOLINE SPILLING)
294. (1846+06) FS - Past plane
on L. at German pulling
Indy to his feet & punching
him in face, knocking him
FG. - German hits Indy again.
- (SOUND OF BLOW)
- (SOUND OF BLOW)

295. (1853+03) CS - Gasoline pours onto ground by wheel of truck. (MUSIC CONT'D.)
(SOUND OF PLANE)
(SPILLING GASOLINE)
296. (1854+09) MCS - German punches Indy, knocking him BG. - Indy swings & hits German in face. (FIGHTING SOUNDS)
(SOUND OF BLOWS)
297. (1857+15) CS - Indy swings fist BG., hitting German in face. (SOUND OF BLOW)
298. (1858+15) CS - REVERSE ANGLE - Indy hits German with a left into his face. (SOUND OF BLOW)
299. (1859+05) CS - Indy swings, hitting German in face again as blood flows from German's nose. (SOUND OF BLOW)
300. (1860+01) CS - REVERSE ANGLE - Indy hits German. (SOUND OF BLOW)
301. (1860+11) CS - Past Indy at German's head snapping back from blow, blood flying. (SOUND OF BLOW)
302. (1861+04) CS - REVERSE ANGLE - Indy winds up & swings fist FG. at German.
303. (1862+04) CS - Indy hits German in face, falling BG. - CAMERA PANS UP with German grabbing Indy as he falls, sitting him on his feet before he swings fist forward. (SOUND OF BLOW)
304. (1866+12) CS - REVERSE ANGLE - German hits Indy in face - Indy starts to fall backwards. (SOUND OF BLOW)
305. (1867+10) MCS - Thru back of German's spread legs at Indy falling on his back. (FALLING SOUNDS)
306. (1871+03) MCS - LOW - German with fists ready as propeller moves behind him. GERMAN:
(SPEAKS IN FOREIGN LANGUAGE)
(SOUND OF PROPELLER)

307. (1872+14) FS - HIGH ANGLE -
Past propeller moving BG.
at back of German stand-
ing over Indy on ground.

INDY'S GUN
1872+14

308. (1874+13) MS - HIGH ANGLE -
Indy raised on one elbow
on ground smiling - he
lowers head, covering
it with his arms.

GERMAN: (O.S.)
(INDISTINCT) Come on.

309. (1876+07) MCS - LOW
ANGLE - German with
fists raised at pro-
peller moves toward
him from behind - he
stops & turns to look
BG. over his shoulder.

(SOUND OF PROPELLER)

310. (1879+00) MCS - HIGH
REVERSE ANGLE -Past
moving propeller at
German looking up FG.
reacting - Indy BG.
on ground.

311. (1879+10) CS - German
reacts.

(REACTION SOUNDS)

312. (1880+04) CS - Past gun
at Marion covering face
with her hands, reacting.

313. (1880+12) MS - LOW ANGLE -
Past wings of plane moving
R. at blood being sprayed
thru air by propeller,
staining BG. 'Nazi cross'
on plane.

314. (1882+02) CS - Marion with
face covered as blood sprays
all over cockpit window from
O.S. R.

315. (1883+00) CS - HIGH ANGLE -
Gun lying in dirt - Indy's
hand's & feet enter from
R. & he picks up gun,
exiting L.

316. (1886+03) CS - HIGH ANGLE - (MUSIC CONT'D.)
Gasoline leak moves BG. (SOUND OF PLANE)
toward barrels & flames. (SOUND OF FLAMES)
317. (1887+13) MFS - MOVING
SHOT - Indy enters R.
on wing of moving plane
to Marion in cockpit -
he reacts, gesturing with
the gun to her. Flames
burning on gasoline path
in BG. by barrels.
- MARION:
It's stuck!
- INDY:
(SCREAMS) Leave it!
Leave it!
- MARION:
(OVERLAP) What?
318. (1891+08) CS - MOVING
SHOT - Past Indy with
gun, thru window at
Marion reacting.
- MARION:
(OVERLAP) It's stuck!
- INDY: (FACE OFF)
(OVERLAP) Leave it there!!
(POUNDING SOUNDS)
Out of the way! Get back!
Get back!
- Indy pounds on window
with gloved hands.
319. (1895+13) MFS - MOVING
SHOT - Plane moves L.
slowly as Indy kneels
on wing & fires at lid
opening to cockpit.
Flames travel forward
on gasoline. Indy
lifts lid to cockpit
& pulls Marion out,
dragging her O.S. R.
as plane continues to
move L. toward path
of approaching flames & smoke.
- (GUNSHOTS)
320. (1906+02) LS - CAMERA
PANS L. with Indy &
Marion running past
plane as it is engulfed
with black smoke & flames.
Truck explodes in BG. as
they start to exit L.
- (EXPLOSION)

321. (1911+02) ELS - HIGH . (MUSIC CONT'D.)
ANGLE - Marion & Indy (SOUND OF EXPLOSION)
run out L. as truck &
plane explode in circle
into huge clouds of
black smoke & flames. (EXPLOSION)
322. (1916+05) FS - LOW
ANGLE - Past wooden
tower base FG. at plane
exploding. (EXPLOSION)
(MUSIC OUT)

(FOOTAGE REEL 4AB: 1923 FEET + 03 FRAMES)

(EXHIBITION REEL FOOTAGE: 1911 FEET + 03 FRAMES)

COMBINED CONTINUITY
 OR
"RAIDERS OF THE LOST ARK"

(00+01) START MARK
 & ACADEMY LEADER.

- EXT. RISE ABOVE AIRSTRIP
DAY - CONT'D.
1. (12+01) FS - CAMERA
 DOLLIES R. with Dietrich
 leading Gobler & Belloq
 past burning Flying Wing.
 Dietrich gestures to
 Gobler, reacting. (BG. EXCAVATION SOUNDS)
 (SOUND OF FLAMES)
 (BG. AD LIB VOICES)
 DIETRICH:
 Get the Ark away from this place
 immediately! Have it put on
 the truck! We will...
 2. (23+08) MCS - CAMERA
 PANS R. as Dietrich stops
 & turns L. to Gobler -
 Belloq BG. ...fly it out of Cairo! And
 Gobler...I want plenty of protection!
 MAN: (O.S.)
 (SPEAKS IN GERMAN)
 (SOUND OF EXPLOSION)
 Tower behind them
 explodes into flames
 & clouds of smoke -
 Belloq stands as Gobler
 & Dietrich run out,
 exiting FG.
 3. (37+01) MS - REVERSE
 ANGLE - Back of Belloq
 facing BG. burning Fly-
 ing Wing as soldiers
 run past L. to R. (EXPLOSION O.S.)
 (SOUND OF SOLDIERS)
 4. (39+10) MCS - Belloq
 looking O.S. FG., re-
 acting - explosion
 smoking in BG. Belloq
 turns & exits BG. R. BELLOQ:
 Jones!
 5. EXT./INT. TENT - DAY
 (45+00) MS - LOW ANGLE - (BG. SOUND OF SOLDIERS)
 Sallah runs in from (WHISTLE O.S.)
 R. & stops, reacting.
 CAMERA PANS UP & ZOOMS
 BACK thru tent opening
 with him walking for-
 ward, to include Indy
 & Marion on L. - Indy
 shakes Sallah's hand. SALLAH:
 Holy smoke, my friends! I-I'm so
 pleased you're not dead! Indy!
 Indy, we have no time! If you still
 want the Ark, it is being loaded
 onto a truck for Cairo!
 (EXPLOSIONS O.S.)
 (CONTINUED)

5. (Continued) (BG. SOUNDS OF EXPLOSIONS)
- The three kneel in shadows inside tent - general activity seen around burning Flying Wing thru tent opening in EXTREME BG.
- INDY:
A truck?? What truck?!
6. EXT. CAMP - DAY
(71+05) FS - HIGH ANGLE - (MUSIC IN)
CAMERA PANS L. with covered truck driving BG. (SOUND OF TRUCK & JEEPS)
in circle followed by a jeep - they drive past soldiers forming a circle around Dietrich Goble & Belloq in center beside crated Ark. CAMERA PANS R. with truck stopping in BG. - soldiers lift crate from ground.
7. (85+01) MLS - LOW ANGLE -
CAMERA PANS R. with soldiers carrying crated Ark BG. towards rear of truck.
3. (88+01) LS - HIGH ANGLE -
Past Indy, Marion & Sallah on dirt pile FG. at Arabs converging BG. towards the Ark as it moves to back of truck. (BG. AD LIBS)
9. (91+13) FS - HIGH ANGLE -
Arabs crowd in from L. as soldiers with guns block the way & crated Ark is lifted into back of open truck TIPPED IN on R. (MACHINE GUN FIRE)
10. (105+08) MLS - CAMERA
PULLS BACK along side of truck with Belloq walking forward to include Dietrich & open car. He opens car door & gestures BG. to driver of truck. (CAR DOOR)
BELLOQ:
(SHOUTS) Let's go!

11. (114+01) MCS - SIDE
ANGLE - Belloq & Dietrich
sit down into back of car. (MUSIC CONT'D.)
(CAR DOORS)
12. (117+05) MS - CAMERA
PANS UP L. with Gobler
getting into jeep &
Tall Man entering back
seat from L. - soldier
rides on back with a
machine gun.
13. (121+06) CS - Thru
windshield at Tall Man
adjusting goggles
over his eyes.
14. (123+00) MS - Back of
open truck as gate is
closed on three soldiers
with machine guns, riding
in back with crated Ark. (SOUND OF GATE CLOSING)
15. (125+02) CS - Soldier's
legs moving as his hand
cranks motor into action. (SOUND OF MOTOR)
16. (126+09) MS - HIGH ANGLE -
Sallah, Indy & Marion lying
on top of dirt pile as
truck, car & jeep move
out R. in BG. (SOUND OF VEHICLES)
- Indy starts to rise.
- INDY:
Get back to Cairo. Get us some
transport to England. Boat...
plane, anything. Meet me at
Omar's. Be ready for me. I'm
going after that truck.
- SALLAH:
How?
- INDY:
I don't know. I'm making this
up as I go.
- Indy exits FG.
17. (150+03) FS - Indy rides
thru tent on a white
Arabian stallion - CAMERA
PANS L. & CRANES UP as he
rides into BG. chased by
Arabs on foot. (SOUND OF HORSE)
(SOUND OF REINS)

18. (165+00) FS - CAMERA
MOVES L. past Arabs
on & under bridge
with Indy riding in
from BG. on horse. (MUSIC CONT'D.)
(SOUND OF ARABS)
(SOUND OF HORSE)
19. (167+08) LS - LOW ANGLE -
CAMERA MOVES L. past
Arabs FG. with Indy
on horse. (SOUND OF HORSE)
20. (169+14) FS - CAMERA
MOVES L. with Indy
riding horse thru
Arabs. (SOUND OF HORSE)
21. (172+07) LS - HIGH
ANGLE - CAMERA CRANES
UP as Indy enters R.
on horse & rides BG.
thru crowd of Arabs. (SOUND OF HORSE)
(CROWD REACTION SOUNDS)
- EXT. DESERT, TRUCK,
CAR & JEEP - DAY (SOUND OF TRUCK)
22. (181+00) MS - MOVING
SHOT - Thru open end
of truck at soldiers
seated on L. & R. with
crated Ark in center.
23. (188+14) MCS - MOVING
SHOT - Thru windshield
of jeep at Gobler driving
& Tall Man in back with
Gunner & machine gun BG.
24. (192+14) MS - MOVING
SHOT - Past hood of
open car at Driver &
Toht in front & Belloq
& Dietrich in back.
25. (197+05) LS - CAMERA
PANS L. with Indy riding
horse over dunes.
26. (205+11) FS - HIGH ANGLE -
CAMERA PANS UP R. with
Indy on horse to reveal
truck, car & jeep below
on road - CAMERA MOVES
R. & PANS with Indy as
he rides down hill into
BG., following vehicles. (SOUND OF HORSE)

27. (216+09) FS - CAMERA
PANS L. with Indy riding
horse toward edge of dune. (MUSIC CONT'D.)
(SOUND OF HORSE)
28. (221+11) FS - LOW ANGLE -
UP at Indy stopping horse
at edge of dune, looking
down FG.
29. (223+07) MCS - LOW ANGLE -
Indy reins in reacting
horse, looking down O.S. -
he spurs horse on, start-
ing to exit L. (HORSE NEIGHING)
30. (228+01) LS - LOW ANGLE -
Past open car exiting
into R. FG. at truck
following - Indy rides
down dune on L. - CAMERA
PANS DOWN as he rides
onto road after exiting
truck & in front of armed
jeep. (SOUND OF CAR)
(SOUND OF TRUCK)
(SOUND OF HORSE)
(BG. AD LIB)
(SOUND OF JEEP)
31. (241+10) MCS - MOVING
SHOT - Thru windshield
at Gobler & Tall Man
looking O.S., reacting.
32. (242+12) MCS - MOVING
SHOT - Belloq, Toht &
Driver looking FG. over
their shoulders as car
moves BG.
33. (244+01) MS - MOVING
SHOT - Thru windshield
at Gobler & Tall Man
as Gunner aims & fires
machine gun O.S. FG. (GUNFIRE)
34. (246+07) LS - MOVING
SHOT - REVERSE ANGLE -
Past back of Gunner
firing machine gun from
jeep, at Indy riding
horse along right side
of open truck. (GUNFIRE)
35. (248+11) FS - MOVING
SHOT - Past Gunner FG.
at men in back of truck
reacting to gunfire. (CONTINUED)

35. (Continued) (MUSIC CONT'D.)
Indy rides along R. (SOUND OF VEHICLES)
side of truck on horse. (SOUND OF HORSE)
(GUNFIRE)
(SOLDIER AD LIBS)
36. (250+07) MS - CAMERA (GUNFIRE)
TRAVELS BACK with Indy (O.S. AD LIBS)
riding horse.
37. (252+12) CS - MOVING
SHOT - Belloq & Toht
looking FG. out back
of moving car, reacting.
38. (254+15) FS - LOW ANGLE -
CAMERA TRAVELS BACK with
front of truck as Indy
jumps off horse on L.,
onto side of truck &
jumps down onto running
board.
39. (263+03) MCS - MOVING
SHOT - Thru window at
Truck Driver & Soldier
BG. as Indy swings passenger
door open in BG. & starts
to pull Soldier from seat.
40. (265+14) FS - LOW ANGLE -
CAMERA TRAVELS BACK with
Indy on running board (REACTION YELLS)
of truck, heaving Soldier
out open door.
41. (268+01) MCS - MOVING SHOT - (FALLING SOUNDS)
Armed guard in rear of truck (REACTION YELL)
looks BG. at body of Soldier
rolling on ground as truck
& BG. jeep drive past him.
42. (270+13) MCS - MOVING
SHOT - Thru window at
Indy leaping into truck (REACTION YELL)
cab, across seat, & tackling
driver. They struggle - (SOUND OF STRUGGLE)
Indy punches him under (SOUND OF BLOW)
the chin & grabs the
steering wheel.

43. (277+10) FS - Open car exits L. FG. followed by truck as it swerves & bounces on bumpy dirt road - jeep seen thru cloud of dust behind it. (MUSIC CONT'D.)
(SOUND OF VEHICLES)
44. (280+14) FS - LOW REVERSE ANGLE - Truck swerves into BG. following open car as they pass two camels & two Arabs - jeep enters FG. in pursuit.
45. (283+10) MCS - MOVING SHOT - Thru window at Indy holding Driver as they struggle. (SOUND OF STRUGGLE)
46. (286+09) CU - Driver's boot stomps on pedal on floor of truck. (SOUND OF IMPACT)
47. (287+05) MCS - MOVING SHOT - Thru windshield of truck at Indy with one arm around Driver, looking FG., reacting. (SOUND OF TRUCK)
48. (288+03) MFS - LOW ANGLE - CAMERA PANS L. with truck. (SOUND OF BRAKES)
49. (289+11) MS - MOVING SHOT - Thru open truck at armed soldiers sliding BG. from impact of brakes. (THUDDING SOUNDS)
50. (290+08) MCS - MOVING SHOT - Tall Man & armed Gunner reacting.
51. (291+00) MS - MOVING SHOT - Past back of Gobler driving, thru windshield & cloud of dust at rear of truck as jeep closes in.
52. (291+08) MFS - CAMERA TRAVELS L. as jeep crashes into rear of truck. (SOUND OF CRASH)
53. (293+00) CU - Indy's foot kicks Driver's boot off brake pedal & steps on gas.

54. (295+15) MCS - MOVING SHOT - Thru windshield at Indy & Driver thrown back against seat, both behind wheel. (MUSIC CONT'D.)
(SOUND OF VEHICLES)
55. (297+05) MS - MOVING SHOT - Thru back of truck, past crate at men sliding BG. from reverse impact of acceleration. One soldier starts to fly out back towards jeep following close behind.
56. (298+10) MS - CAMERA TRAVELS L. with back of open truck & front of jeep as soldier flies out onto hood of jeep, crashing thru windshield. (SCREAM)
(CRASHING SOUND)
(BREAKING GLASS)
57. (300+12) MS - MOVING SHOT - The four in open car looking O.S. R. as car travels L.
58. (302+14) CS - MOVING SHOT - Guard in back seat of open car turning head FG., reacting - truck seen following behind them. (GERMAN AD LIB O.S.)
59. (304+06) CS - MOVING SHOT - Past backs of Toht & Blond Driver, thru windshield at Arab workers & construction site as they swerve into BG.
60. (305+14) MLS - Past Arabs & construction at open car - CAMERA PANS L. with it passing.
61. (307+11) MCS - MOVING SHOT - Thru windshield at Indy & Driver struggling. They stop, reacting & both hold onto steering wheel. (STRUGGLING SOUNDS)

62. (310+07) POV THRU TRUCK WINDSHIELD - MOVING SHOT - Front of truck moving BG. toward construction site, following open car ahead of them. (MUSIC CONT'D.) (SOUND OF VEHICLES)
63. (311+09) MCS - MOVING SHOT - Thru windshield at Indy & Driver reacting.
64. (312+09) FS - Truck moves forward after exiting open car, sideswiping Arabs on ladders at construction site as they pass. Arabs leap off ladders over top of truck. (REACTION YELLS) (CRASHING SOUNDS) (FALLING SOUNDS)
65. (318+05) MCS - MOVING SHOT - Thru windshield of truck at Indy & Driver reacting as an Arab falls onto hood from L., hanging onto windshield. (FALLING ON HOOD)
66. (320+12) CS - MOVING SHOT - Thru windshield at face of Arab on hood, reacting. Arab exits R. & truck continues BG. on road. ARAB: (O.S.) (REACTION YELLS)
67. (323+01) MCS - MOVING SHOT - Thru windshield at Indy & Driver looking at each other, smiling. (LAUGH)
68. (326+08) MCS - MOVING SHOT - Thru passenger window at Indy looking at Driver who is smiling. Indy starts to punch him.
69. (327+05) MCS - MOVING SHOT - Thru windshield at Indy hitting Driver in face. (SOUND OF BLOW)

70. (328+01) FS - LOW UP
ANGLE - Truck enters R. -
Indy shoves Driver out
door - Driver falls, roll-
ing forward over edge of
cliff, exiting as truck
starts to exit L. (MUSIC CONT'D.)
(SOUND OF TRUCK)
(FALLING SOUNDS)
71. (330+13) CS - MOVING
SHOT - Indy behind wheel,
closing driver's door. (TRUCK DOOR)
72. (334+02) CU - MOVING
SHOT - Indy's foot
presses accelerator
pedal to floor.
73. (335+01) FS - CAMERA
PANS L. with truck
following open car.
74. (337+03) MFS - CAMERA
TRAVELS BACK with truck.
75. (338+10) CS - MOVING
SHOT - Belloq & Toht
looking FG. out back
of open car, reacting.
76. (340+00) CU - Truck
reflected in open car's
side view mirror, gaining.
77. (341+07) CS - MOVING
SHOT - Blond Driver
turns head, looking
O.S. FG. over his
shoulder, reacting
as he drives.
78. (342+09) MCS - MOVING
SHOT - Thru windshield
at Indy driving truck.
79. (344+05) MCS - MOVING
SHOT - Truck moves L.,
hitting baggage on back
of open car. (CRUNCHING SOUND)
80. (345+08) MCS - MOVING
SHOT - Thru windshield
at Indy reacting.

DRIVER:
(YELLS)

81. (346+07) LS - Past Arabs & roadside stands at car swerving to right, off road as truck starts to crash into stands & Arabs run, scattering. (MUSIC CONT'D.)
(SOUND OF CAR & TRUCK)
(REACTION AD LIBS)
82. (350+00) MFS - LOW ANGLE - Truck crashes thru, R. to L., crashing into stands. (CRASHING SOUNDS)
(SOUND OF TRUCK)
83. (352+01) MCS - MOVING SHOT - Thru window at Indy driving truck, reacting.
84. (353+11) POV FROM TRUCK - CAMERA TRAVELS IN past Arabs on road, with open car & four riders.
85. (356+00) FS - CAMERA TRAVELS L. with open car FG. & Indy in truck BG. GERMAN:
(SPEAKS IN FOREIGN LANGUAGE)
86. (358+02) FS - CAMERA PANS L. with open car cutting thru stands, back onto road in front of truck.
87. (360+12) MCS - MOVING SHOT - Thru windshield at Indy.
88. (361+10) POV FROM TRUCK - Open car cutting in from L. onto road.
89. (362+14) MCS - MOVING SHOT - Thru windshield at Indy reacting.
90. (364+02) MFS - LOW ANGLE - Truck moves FG., crashing into wood framework on side of road. (CRASHING SOUNDS)
91. (366+06) MCS - MOVING SHOT - Thru water on windshield at Indy reacting. (CRASHING SOUNDS O.S.)

92. (368+09) FS - LOW ANGLE - (MUSIC CONT'D.)
 Past wooden framework FG. (SOUND OF TRUCK & JEEP)
 at jeep following truck (SOUND OF MOTORCYCLE)
 into BG. with a two-man
 motorcycle bringing up
 the rear.
93. (372+08) MCS - MOVING
 SHOT - Thru dirty wind-
 shield at Indy driving.
94. (375+04) MS - LOW ANGLE -
 CAMERA TRAVELS BACK with
 front of truck as jeep
 tries to pass on left.
95. (378+04) MCS - MOVING
 SHOT - Thru windshield
 at Indy glancing into
 O.S. mirror.
96. (379+12) CU - MOVING
 SHOT - Jeep passing
 on right reflected
 in truck's side mirror.
97. (381+15) MS - MOVING
 SHOT - Back of Gunner
 standing in jeep as
 it pulls up on side
 of truck - Gunner fires. (GUNFIRE)
98. (387+00) MCS - MOVING
 SHOT - Thru windshield
 at Indy watching O.S.
 mirror as he cuts steering
 wheel sharply.
99. (388+05) LS - Truck rams
 side of jeep, knocking it
 L., off road. (CRASHING SOUNDS)
100. (390+10) CS - MOVING
 SHOT - Thru windshield
 at Gobler struggling
 with steering wheel as
 jeep bounces along. GOBLER:
 (YELLS) Ah, shit. (INDISTINCT)
101. (393+05) MS - Jeep
 bounces forward over
 side of road. (CRASHING SOUNDS)

102. (395+03) FS - Jeep
bounces forward over
bumpy terrain. (MUSIC CONT'D.)
(SOUND OF JEEP)
103. (397+09) MCS - MOVING
SHOT - Thru windshield
at Indy smiling.
104. (401+02) POV FROM TRUCK -
CAMERA TRAVELS IN with
back of open car &
Dietrich looking FG.,
reacting.
105. (403+07) CS - MOVING
SHOT - Thru window at
Indy driving L., smiling.
He looks into O.S. mirror,
reacting. (SOUND OF MOTORCYCLE O.S.)
106. (406+09) MFS - CAMERA
TRAVELS BACK with front
of truck followed by
two-man motorcycle. (SOUND OF MOTORCYCLE)
107. (409+09) MCS - MOVING
SHOT - Thru windshield
at Indy glancing into
mirror as he swerves
wheel. He looks R. out
window. (SOUND OF MOTORCYCLE O.S.)
108. (415+07) FS - FS - Truck
exits L. as motorcycle over-
turns into huge puddle
on side of road, throwing
riders. (CRASHING SOUNDS)
(SPLASHING OF WATER)
109. (421+01) FS - Motorcycle
riders on side of road
in water, reacting as
jeep passes them, follow-
ing truck into BG. - Riders
react. (SOUND OF TRUCK)
(SOUND OF JEEP PASSING)
(REACTION AD LIBS)
110. (424+01) CS - MOVING SHOT -
Back of open car & Bellog
turned FG. in seat, react-
ing - Toht BG., reacting.
111. (427+05) FS - CAMERA
TRAVELS BACK with front
of truck as jeep starts
to pass on right.

112. (429+08) FS - REVERSE
ANGLE - CAMERA TRAVELS
IN with back of jeep
starting to pass truck
& soldiers hanging out
back of truck. (MUSIC CONT'D.)
(SOUND OF JEEP & TRUCK)
113. (432+02) MS - MOVING SHOT -
Over Gunner's shoulder as
he aims machine gun, at
side of truck & jeep mov-
ing alongside.
114. (434+02) MCS - MOVING
SHOT - Thru windshield
at Indy looking in O.S.
mirror, reacting, swerv-
ing wheel. (O.S. GUNFIRE)
115. (435+06) FS - CAMERA
TRAVELS BACK with
truck sideswiping
jeep, moving R.,
shoving it off road. (CRASHING SOUNDS)
116. (439+04) CS - MOVING
SHOT - Gobbler screams,
reacting - he throws his
arms up in front of his
face. GOBLER:
(SCREAMS)
117. (441+04) FS - LOW ANGLE -
Jeep flies off cliff
into air, exiting L. (SOUND OF JEEP)
118. (443+00) LS - HIGH
ANGLE - Truck moves
BG. on road as jeep
flies off edge of cliff -
CAMERA PANS DOWN with
men & jeep falling. (SCREAMS)
119. (449+00) MCS - MOVING
SHOT - Rear of truck
as Tough Sergeant gives
orders to soldiers.

Soldiers pick up rifles
& start to exit R. & L. TOUGH SERGEANT:
(SHOUTS IN FOREIGN LANGUAGE)

SOLDIERS:
(REPLY IN FOREIGN LANGUAGE)
120. (453+09) MFS - CAMERA
PANS L. with truck pass-
ing by with four soldiers
hanging onto outside frame.
Tough Soldier stands in back. TOUGH SOLDIER:
(SPEAKS IN FOREIGN LANGUAGE)

121. (461+05) MS - LOW MOVING
SHOT - Past right side
of cab at soldier drawing
gun, moving forward. (MUSIC CONT'D.)
(SOUND OF TRUCK)
122. (464+14) MCS - MOVING
SHOT - Past upper left
side of cab at two soldiers
hanging onto side, dropping
down, guns ready.
123. (466+03) MCS - REVERSE
MOVING SHOT - Past backs
of soldiers with guns
on left side, at front
of truck following open
car.
124. (468+10) CS - MOVING
SHOT - Thru window at
Indy checking side
mirrors, reacting.
125. (471+05) CU - Side
mirror reflecting
soldiers with guns.
126. (472+02) CS - MOVING
SHOT - Thru windshield
at Indy looking O.S. L.
at side mirror, reacting.
127. (472+13) CU - Side
mirror reflecting soldier
with gun hanging on right
side of truck.
128. (473+10) CS - MOVING SHOT -
Thru windshield at Indy
reacting, turning wheel
sharply. INDY:
(INDISTINCT) Yeah!
129. (476+00) MS - CAMERA
TRAVELS BACK with truck
as Indy swerves soldiers
on side into trees on L.
130. (478+02) CS - MOVING
SHOT - Soldiers on left
side of truck reacting.
131. (479+03) SOLDIER'S POV -
MOVING SHOT - Past side
view mirror at tree branches
hitting camera. (SOUND OF BRANCHES)

132. (480+08) MFS - LOW ANGLE -
CAMERA PANS DOWN with
soldiers falling off
left side of truck as
it crashes thru tree
branches. (MUSIC CONT'D.)
(SOUND OF TRUCK)
(SCREAMS)
133. (481+11) MLS - LOW
REVERSE ANGLE - Soldiers
fall off truck & roll over
side of cliff FG. as truck
moves BG. revealing Tough
Sergeant standing in back
of open truck. (SOUND OF TRUCK)
(FALLING SOUNDS)
(SCREAMS)
134. (483+14) CS - MOVING
SHOT - Thru windshield
at Indy reacting.
135. (486+08) MFS - LOW ANGLE -
CAMERA TRAVELS BACK with
truck & soldiers hanging
onto right side as truck
swerves on road.
136. (491+01) CS - MOVING
SHOT - Thru windshield
at Indy reacting, turning
wheel sharply.
137. (492+01) MLS - LOW MOVING
SHOT - Soldiers hanging
onto side as truck swerves.
138. (497+05) SOLDIER'S POV
FROM TRUCK - Front of
truck heading for bushes.
139. (498+02) CS - MOVING SHOT -
LOW ANGLE - Soldier shields
face with arm as truck moves
forward thru bush. (SOUND OF BUSHES)
SOLDIER:
(SCREAMS)
140. (500+09) LS - LOW ANGLE -
Truck passes, exiting R.
as soldier falls off
side of truck & rolls
forward down hill. (BUSH BREAKING)
(FALLING SOUND)
SOLDIER:
(SCREAMS)

141. (503+09) FS - LOW
ANGLE - CAMERA PANS
DOWN with soldier
falling off side of
truck, rolling forward
down hill, exiting.
- (MUSIC CONT'D.)
(SOUND OF TRUCK)
- SOLDIER:
(SCREAMS)
- (FALLING SOUNDS)
142. (506+07) CS - MOVING
SHOT - Thru windshield
at Indy grinning.
143. (508+01) MFS - LOW MOVING
SHOT - Another soldier
climbs out of back &
around right side of
truck. He draws gun
& moves near window.
144. (515+05) MCS - MOVING
SHOT - Thru window at
Indy reacting to soldier
appearing in BG. window.
He ducks as soldier
fires gun into cab,
hitting Indy in his
left shoulder. Door
flies open with soldier
on it.
- (GUNSHOT)
145. (518+12) CS - MOVING
SHOT - Thru windshield
splattered with blood
at Indy clutching hand
to his wounded shoulder.
146. (520+15) MCS - MOVING
SHOT - Soldier swings
in from R. on door.
Indy turns & kicks
door with foot, reacting.
Soldier exits.
- (SOUND OF KICK)
- INDY:
(INDISTINCT) You!!
147. (524+05) MFS - CAMERA
TRAVELS BACK R. with
soldier hanging onto
open door swinging on
one hinge as he is dragged.
148. (526+13) MS - MOVING SHOT -
HIGH ANGLE - Soldier hang-
ing onto open door as he
is dragged on road.

149. (528+05) MCS - MOVING
SHOT - Thru blood on
windshield at Indy
reacting, turning wheel. (MUSIC CONT'D.)
(SOUND OF TRUCK)
150. (530+02) MS - CAMERA
TRAVELS BACK with front
end of truck & soldier
hanging from broken door,
his legs dragging beneath
truck.
151. (532+10) MCS - MOVING
SHOT - Thru blood on
windshield at Indy
reacting - he turns
L. & kicks O.S.
152. (536+02) MCS - MOVING
SHOT - Thru window at
Indy kicking BG. door
with soldier hanging
on. (SOUND OF KICK)
153. (537+08) MCS - MOVING
SHOT - Past spare tire
on side of truck at
soldier hanging on.
154. (538+06) LS - LOW ANGLE -
UP side of cliff at
truck moving R., drag-
ging soldier over edge. (SCREAMS)
155. (540+09) FS - LOW UP
ANGLE - Truck moves L.
to R., dragging soldier
over edge of cliff. (SCREAMS)
156. (542+04) MCS - Tough
Sergeant looking thru
flap on side of MOVING
truck - CAMERA PANS R.
with him turning to look
out back at soldier roll-
ing in road & broken door.
Tough Sergeant reacts,
pulling himself up over
back, onto top of truck,
exiting. (O.S. SCREAMS)
- TOUGH SERGEANT:
(INAUDIBLE REACTION AD LIBS)

157. (552+15) MS - MOVING
SHOT - Back of open
car & Belloq & Driver
looking FG. over their
shoulders at O.S. truck.
(MUSIC CONT'D.)
(SOUND OF TRUCK)
(SOUND OF CAR)
158. (556+03) LS - HIGH
ANGLE - Car moves FG.,
exiting, followed by
truck - CAMERA PANS
DOWN SLIGHTLY on Tough
Sergeant crawling on top
of back of truck.
159. (560+12) MS - MOVING
SHOT - Tough Sergeant
creeps forward on top
of truck, his hat blow-
ing off in wind.
160. (569+08) MLS - MOVING
SHOT - Tough Sergeant
crawls off top of
truck onto top of cab.
161. (572+15) MCS - MOVING
SHOT - Thru blood on
windshield at Indy
holding hand over his
wound as he drives.
162. (577+03) MLS - MOVING
SHOT - Tough Sergeant
starts to climb down,
lowering himself down
driver's side of cab.
163. (580+12) FS - LOW MOVING
SHOT - Past front of
truck at Tough Sergeant
jumping down, feet first,
thru driver's window.
164. (581+06) MCS - MOVING
SHOT - Thru windshield
at Tough Sergeant's legs
kicking Indy from behind
wheel, in his wounded arm.
165. (582+05) MCS - MOVING
SHOT - Thru window at
Indy flying back against
frame of cab as Tough
Sergeant lowers himself
in behind steering wheel.

166. (584+15) CS - MOVING
SHOT - Indy holds his
wound as Sergeant takes
hands off wheel & punches
his fist into it. Indy
reacts in pain as Sergeant
starts to hit him again.
(MUSIC CONT'D.)
(SOUND OF TRUCK)
(GRUNTING SOUNDS)
(SOUND OF BLOW)
167. (589+03) CS - MOVING
SHOT - REVERSE ANGLE -
Sergeant punches Indy's
wound, drawing back a
bloody fist.
(SOUND OF BLOW)
(GRUNTING SOUND)
168. (591+02) MCS - MOVING
SHOT - Past steering
wheel at Sergeant punch-
ing Indy in wound on
shoulder again. Indy
slumps forward & Sergeant
grabs him by back of his
jacket & starts to heave
him L. into windshield.
(SOUND OF BLOW)
(GRUNTING SOUND)
169. (595+08) MS - MOVING
SHOT - LOW ANGLE - Past
ornament on hood at Indy
flying out thru windshield,
face down on hood.
(BREAKING GLASS)
(CRASHING SOUNDS)
170. (597+04) MS - MOVING
SHOT - Past corner of
windshield at Indy starting
to fall off hood of truck.
171. (597+14) MS - MOVING SHOT -
Past hood & broken glass
at Indy falling off end
of hood, hanging on.
172. (598+15) MCS - MOVING
SHOT - Thru broken
windshield at Sergeant
reacting as he drives
truck.

173. (600+04) MLS - MOVING
SHOT - Truck moves FG.
as Indy hangs onto hood
ornament with Sergeant
driving. (MUSIC CONT'D.)
(SCUND OF TRUCK)
174. (601+14) MCS - MOVING
SHOT - Past end of hood
at Indy hanging onto hood
ornament as it breaks off.
Open car seen in BG. - Indy
exits. (SOUND OF ORNAMENT BREAKING)
175. (605+13) MCS - LOW MOVING (
SHOT - Indy grabs hold
of bar on grill of truck
as it travels L. - CAMERA
PANS R. as he swings him-
self forward around front
left fender, holding on. (SOUND OF GRILL)
176. (612+15) MS - LOW MOVING
SHOT - CAMERA PANS UP on
Indy's leg hanging by wheel
to reveal him over fender
as he hangs on to spokes
from grill - open car
seen in BG.
177. (618+06) MCS - MOVING
SHOT - Belloq & Guard
looking BG. at Indy
hanging on front of
truck out of Sergeant's
sight - Guard reacts,
gesturing to Sergeant.
- GUARD:
(YELLS IN GERMAN TO SERGEANT)
178. (620+09) MCS - MOVING
SHOT - Thru broken wind-
shield at Sergeant look-
ing puzzled.
179. (622+03) POV FROM TRUCK -
MOVING SHOT - Guard &
Belloq turned FG. in
open car as Guard gestures
for truck to come closer.
- GUARD:
(YELLS IN GERMAN TO SERGEANT)

180. (624+03) MCS - MOVING
SHOT - Thru broken windshield at Sergeant nodding.
He starts to move gears
O.S. (MUSIC CONT'D.)
(SOUND OF TRUCK)
181. (626+02) CS - MOVING
SHOT - Sergeant's hand
moves gears, shifting. (SOUND OF GEARS)
182. (627+10) CU - MOVING
SHOT - Sergeant's foot
presses accelerator to
floor.
183. (628+11) MLS - TRAVEL
SHOT - Past wheel at
Indy hanging onto grill.
Truck accelerates, moving
into BG. toward open car. (SOUND OF TRUCK)
184. (633+13) MCS - MOVING
SHOT - Past Belloq &
Guard in open car at
truck advancing on them
with Indy hanging off
grill.
185. (636+02) MS - MOVING
SHOT - Indy hangs onto
grill as truck speeds L.
186. (638+02) FS - CAMERA
TRAVELS IN, gaining
on open car with Belloq
& Guard turned FG. in
their seats.
187. (639+11) MCS - MOVING
SHOT - Indy starts to
lower himself under
front of truck.
188. (642+01) MLS - MOVING
SHOT - Back of open car
with Toht, Belloq &
Guard watching O.S. truck.
189. (644+06) MS - CAMERA
TRAVELS BACK L. with
truck as Indy lowers
himself under front
end, dragging himself
on road.

190. (650+07) MCS - MOVING SHOT - Thru broken windshield at Sergeant. (MUSIC CONT'D.)
(SOUND OF TRUCK)
191. (651+14) MFS - LOW ANGLE - MOVING SHOT - Past rear wheels of truck at Indy holding onto underside of truck, pulling himself toward rear, hand over hand as he drags on road.
192. (660+06) MCS - LOW MOVING SHOT - Indy hanging onto frame under truck, starting to hook his whip onto bar.
193. (661+06) CS - LOW MOVING SHOT - Indy's whip hooks onto bar - CAMERA PANS DOWN to reveal Indy grabbing hold of whip, letting himself be carried over road.
194. (662+12) FS - CAMERA TRAVELS IN with back of truck as Indy lets himself out on whip, dragging behind truck as he turns over onto his stomach & starts to pull himself in. (DRAGGING SOUNDS)
195. (667+11) MS - LOW MOVING SHOT - REVERSE ANGLE - From underside of truck at Indy holding whip as he is dragged forward.
196. (671+02) MCS - MOVING SHOT - Indy holding whip as he is dragged forward behind O.S. truck.
197. (673+12) FS - CAMERA TRAVELS IN with Indy pulling himself, hand over hand on whip to back of truck.

198. (676+13) MS - MOVING
SHOT - Belloq & Guard
on knees facing forward
as open car travels BG. -
Toht in front seat watches
over his shoulder.
(MUSIC CONT'D.)
(SOUND OF TRUCK)
(SOUND OF CAR)
199. (679+04) CS - LOW MOVING
SHOT - From underside
of truck, past wheel
at Indy's foot as it
disappears up back end.
200. (681+11) FS - CAMERA
TRAVELS IN with rear
of truck as Indy climbs
up thru back end & out
side flap toward passenger
side.
201. (688+09) MS - MOVING
SHOT - Belloq & Guard
on knees facing forward
in back of open car -
Belloq points FG., re-
acting.
BELLOQ:
(SHOUTS) He's there!
202. (690+00) MCS - MOVING
SHOT - Thru broken
windshield at Sergeant
driving - he turns head
L. as Indy hangs from
top of cab & kicks feet
in at him.
203. (692+10) MCS - MOVING
SHOT - Thru window at
Driver as Indy kicks
him in head with both
feet, knocking him around,
climbing FG. & taking
his place behind wheel.
Sergeant starts to react.
Indy grabs him by back
of his neck, shoving
him L. toward dashboard.
(SOUND OF KICK)
(REACTION SOUNDS)
(SOUND OF STRUGGLE)
SERGEANT:
(REACTION SOUNDS)

204. (699+13) MCS - MOVING
SHOT - Thru broken wind-
shield at Indy behind wheel,
slamming Sergeant's head
against dash, over & over.
(MUSIC CONT'D.)
(SOUND OF TRUCK)
(SMASHING SOUNDS)
205. (703+01) MCS - MOVING
SHOT - Thru window at
Indy slamming Sergeant's
head into dash.
(SMASHING SOUND)
206. (704+04) CS - MOVING
SHOT - Thru no wind-
shield at Indy holding
wheel with one hand
as he punches Sergeant
in face with the other.
Sergeant falls against
dash - Indy grabs him
& starts to shove him.
(SOUND OF BLOW)
207. (707+15) MCS - MOVING
SHOT - Thru window at
Indy grabbing Sergeant
& heaving him L. toward
broken windshield.
(FIGHTING SOUNDS)
208. (709+14) MS - MOVING
SHOT - Past hood at
Indy throwing Sergeant
out broken windshield.
He falls O.S. FG., his
hand hanging onto grill.
He starts to pull himself
back up.
209. (714+06) MCS - MOVING
SHOT - Indy driving,
reacting.
210. (715+05) MLS - MOVING
SHOT - Belloq & Guard
facing FG. in back seat,
reacting.
211. (716+14) MS - LOW SIDE
MOVING SHOT - Past left
wheel at Sergeant hanging
onto grill - he moves hand,
grabbing loose spoke &
starts to fall off.
SERGEANT:
(SCREAMS)

212. (721+10) FS - LOW SIDE
ANGLE - Past edge of
road at Sergeant falling
off truck as it exits L. (MUSIC CONT'D.)
(SOUND OF TRUCK)
SERGEANT:
(SCREAMS)
213. (724+13) MCS - MOVING
SHOT - Thru window at
Indy reacting, shifting
gears. (SOUND OF GEARS)
214. (728+09) FS - TRAVEL
SHOT - CAMERA TRAVELS
IN with back of open
car as truck enters R.
FG. & gains on car.
215. (735+10) POV FROM TRUCK -
MOVING SHOT - Back of
open car & riders react-
ing as they swerve left
on road. Truck moves in
alongside of them.
216. (742+02) CS - MOVING
SHOT - Thru broken
windshield at Indy
reacting, cutting wheel
hard right.
217. (743+13) LS - Truck &
car move into FG. as
truck shoves car O.S.
R., off road & then
it exits FG. in cloud
of dust. (CRASHING SOUNDS)
218. (748+14) FS - CAMERA
PANS DOWN & L. with
car careening into
L. FG. as truck exits L. (CRASHING SOUNDS)
219. (752+00) CS - MOVING
SHOT - Indy looks O.S.
R., then FG., reacting
in pain as he touches
his wounded arm. INDY:
(PAIN REACTION SOUND)
220. (760+00) MS - CAMERA
TRAVELS IN with open
back of truck & crated
Ark safe inside.

221. (764+01) MFS - Car enters R. & stops - Driver covers his head with his hands as Belloq stands & looks BG. at truck exiting down road. He turns & hits Driver on head with his hat, reacting. Dietrich yells at Driver. CAMERA PANS R. with Driver backing car up over bumps in road.
- (MUSIC CONT'D.)
(SOUND OF CAR)
- (MUSIC OUT)
- BELLOQ:
(YELLS) Idiot! Idiot!
- DIETRICH:
(SPEAKS IN GERMAN TO DRIVER)
222. EXT. OMAR'S SQUARE - DAY
(778+11) FS - HIGH ANGLE - CAMERA PANS R. with truck driving into square & turning BG., heading for open garage BG. - general activity in square as Arabs swarm toward truck - crated Ark seen thru side flap in back.
- (MUSIC IN)
(SOUND OF TRUCK)
(SOUND OF ANIMALS)
223. (783+02) MFS - LOW ANGLE - CAMERA PANS R. as truck moves BG. into garage - flap is lowered, hiding it & Arabs move carts & mini-bazaars in front, crowding around, holding up fruit.
- (GENERAL BG. ACTIVITY)
(SOUND OF CARTS)
- ARABS:
(OVERLAP, CREATING CONFUSION)
224. (794+14) MFS - CAMERA PANS R. with open car pulling BG., screeching in circle around square to stop in center.
- (SOUND OF CAR)
- ARABS:
(CHANT)
(SCREECHING OF TIRES)
225. (806+07) MLS - CAMERA PANS UP with Belloq standing up in back of car, looking around O.S.
- (OVERLAPPING AD LIBS)

226. (809+13) MFS - SIDE
ANGLE - Belloq stands
in open car, looking
around O.S. as Arabs
approach Dietrich in
car with fruit. Dietrich
takes fruit & throws
it down O.S. FG., reacting.
Driver starts car.
- (MUSIC CONT'D.)
(CHANTING CONT'D.)
(GERMAN AD LIBS)
- (SMASHING OF FRUIT O.S.)
(CAR MOTOR STARTING)
227. (820+05) FS - CAMERA
PANS R. as open car
moves into FG.
- (SOUND OF CAR)
228. (824+09) MED. GROUP
SHOT - Arabs holding
fruit, gathered together -
they look after O.S. car,
laughing & cheering.
- (LAUGHING & CHEERING)
- EXT. CAIRO DOCKS - NIGHT
229. (829+04) MS - Group of
Arabs gathered around
one doing a dance with
headpiece, clapping
hands & singing.
- (MUSIC OUT)
(BG. DOCK SOUNDS)
- ARBABS:
(SING & CHANT)
(HAND CLAPPING)
230. (836+03) MLS - CAMERA
PULLS BACK L. with Indy,
his arm around Marion
in tattered, torn dress,
as they walk past singing
group BG. to meet Sallah
entering L. CAMERA
PULLS BACK L. with the
three walking forward.
They stop, GOING INTO
SOFT FOCUS as CAMERA
HOLDS including Katanga
lighting cigar in L.
FG.
- ARABS:
(SING)
(HAND CLAPPING)
- SALLAH:
Everything at last has been
arranged.
- INDY:
The Ark?
- SALLAH:
Is on board! Nothing is lacking
now that you are here! (LAUGHS)
Or, what is left of you!
- INDY:
(INDISTINCT)
- SALLAH:
Yes.
- SALLAH:
INDY:
(MOUTHS WORDS/NOT AUDIBLE)
- SALLAH:
Mister Katanga?
- Sallah calls to Katanga -
he spits, turning BG. -
the three COME INTO FOCUS
as he steps BG. for intro-
ductions.
- (CONTINUED)

230. (Continued)

(BG. DOCK SOUNDS)
(BC. ARABS TALKING)

SALLAH: (CONT'D.)
Mister Katanga...these are my
friends. They are my family.
I would gather it(NOT DISTINCT)
if they are not treated well.

Katanga smiles & bows.
He steps BG., changing
places with Sallah who
steps into L. FG.

Katanga glances FG. &
exchanges laughs with
Sallah as he walks BG.,
exiting. Sallah claps
hands together. Indy
steps forward to Sallah.
Sallah embraces him.
Indy winces in pain.

KATANGA: (TO SALLAH)
My cabin...is theirs. (TO INDY)
Mister Jones! I've heard a lot
about you, sir. Your appearance
is exactly the way I imagined.
(LOUD LAUGH)

SALLAH:
(LOUD LAUGH)
(HAND CLAPPING)

INDY:
(SOFTLY TO SALLAH) Good-bye.
(INAUDIBLE AD LIB IN HIGH-PITCHED
VOICE)
(CLAPPING ON BACK)

SALLAH:
Look out for each other. I am
already missing you.

Sallah releases Indy.

Indy backs away from
Sallah slowly - Marion
steps forward & faces
Sallah. She kisses his
left cheek then his right.
She kisses him on lips,
pulls back & looks at
him. Indy reaches hand
for her in BG. - she nods
to Sallah & turns BG.,
taking Indy's hand as they
walk away INTO, SOFT FOCUS.
Sallah turns FG., reacting.

INDY:
You're my good friend.

MARION:
Sallah.... (KISS) That is for Fayah.
(KISS) This is for your children.
And this is for you. (KISS)
(BOAT HORN O.S.)
(PAUSE) Thank you.
(BOAT HORN O.S.)
(FOOTSTEPS)

CAMERA PANS R. as he
swings arms, walking
to BG. group of Arabs.
Katanga stands at top of
gangplank, watching him &
Marion & Indy stand at
bottom. CAMERA DOLLIES R.
& IN as group exits L. &
Sallah walks into BG.,
waving to the three.

SALLAH: (SINGS)
A British tar(INDISTINCT) is a
soaring soul! As a free as a
mountain bud! His energetic
...(CONTINUES INDISTINCT)
(GROUP LAUGHTER)
(FOOTSTEPS)

231. EXT. MEDITERRANEAN - NIGHT (SOUND OF SEA)
 (987+14) FS - CAMERA (SOUND OF SHIP)
 TRAVELS R. with the
 Bantu Wind.
- INT. INDY'S CABIN
NIGHT
232. (994+05) MLS - Marion (SOUND OF DOOR)
 enters cabin, closing
 door behind her - she
 wears a red blanket
 over her white night-
 gown & carries metal
 bowls & towels in her
 arms, whistling as she
 crosses room - CAMERA
 PANS R. with her to
 include Indy rising
 stiffly from BG. bed.
 She sets things down on
 table & sheds the red
 blanket. Indy looks
 at her, reacting.
- Marion puts towels
 in water in bowls.
- She squeezes water
 out of towel, looking
 BG. at Indy, reacting.
- CAMERA PANS R. with
 Marion dropping towel
 & crossing room as Indy
 tries to sit up straight
 with difficulty.
233. (1026+11) MLS - Marion
 enters L. & stands FG.
 facing her reflection
 in double-sided standing
 mirror.
- MARION:
 (WHISTLES)
- INDY: (O.S.)
 Where did you go?
 (SOUND OF BOWLS ON TABLE)
- MARION:
 (WHISTLES) I been cleanin' up.
- INDY:
 (SIGHS, GROANING) Where did you
 get that?
- MARION:
 (LAUGHS) From him.
 (SOUND OF BOWLS)
- INDY:
 Who, him?
 (SOUND OF BOWLS)
- MARION:
 Katanga. I've got a feeling
 I'm not the first woman to ever
 travel with these pirates.
- INDY:
 It's lovely.
 (SOUND OF WATER)
- MARION:
 Really??
- INDY:
 (GROANING) Yeah.
- MARION:
 Really?!
- INDY: (O.S.)
 Yeah!

234. (1029+10) MCS - Past (BG. SOUND OF SHIP)
 Indy holding his wounded
 arm L. FG., at his reflec-
 tion in mirror. He puts
 hand to his forehead,
 wincing. INDY:
 Ow!
235. (1036+08) MS - Past
 back of Marion R. FG.
 at her reflection in
 hazy side of mirror.
 She wipes at it, then
 flips it downward, turn-
 it over - as it turns,
 other end is seen crack-
 ing Indy in the face. (CRACKING SOUND)
 INDY:
 (SCREAMS)
236. EXT. MEDITERRANEAN - NIGHT (BG. SOUND OF SEA)
 (1041+07) FS - The Bantu (SOUND OF SHIP)
 Wind. INDY: (O.S.)
 (SCREAMS)
237. INT. INDY'S CABIN - NIGHT
 (1044+10) CS - Past Indy
 at his painful reflection
 in mirror as he touches
 his chin. CAMERA PANS UP
 as Marion leans around
 from other side of mirror.. MARION:
 What'd you say?
- She starts to exit FG. INDY: (O.S.)
 (MOANS)
238. (1052+03) MLS - Past
 bowls & towels on table
 FG. at Indy taking off
 his shirt painfully on
 bed. Marion enters L.
 & sits beside him on bed,
 helping him off with his
 shirt. Dried blood is
 caked on his bare chest.
 A cloth tied around
 wound on his arm. She
 scoots to end of bed &
 they look O.S. R. FG.
 at their reflections. (MUSIC IN)
- INDY:
 Oh, hah! Wait! I don't need
 any help.
- MARION:
 Ah, yes, you do.

239. (1067+13) MCS - LOW
SIDE ANGLE - Marion &
Indy on L. as they look
at their reflections
in BG. mirror.

She grabs a wet towel
as he turns painfully
toward her.

She raises towel to
his chest.

240. (1080+02) MLS - Indy
reacts as Marion cleans
his chest with towel.
He groans, pushing her
hand away. She sits back
on bed & lifts his legs
up slowly onto bed.
He starts to ly back
on pillows, gesturing
with hand up to her.

241. (1092+06) MCS - Past
Marion L. at Indy lying
back on pillows painfully.

She dabs at his neck &
he flinches.

She leans out L.

Indy points to his elbow.

She leans in & kisses
his elbow. He points to
his forehead - she starts
to take off his hat.

(MUSIC CONT'D.)
(SOUND OF SHIP)

MARION:
You're not the man I knew ten
years ago.

INDY:
(HOARSELY) It's not the years,
honey, it's the mileage.

INDY:
(GROANS)

(MOANS) Please! I don't need a
nurse.

I just wanna sleep.

MARION:
(OVERLAP) Don't be such a baby.

INDY:
(OVERLAP) Marion...leave me...

MARION:
(OVERLAP) What's this here?

INDY:
(OVERLAP) Go away. Yes. It hurts!

MARION:
(SOFTLY) What about this?

INDY:
Ow!

MARION: (O.S.)
Well, goddamn it, Indy! Where
doesn't it hurt?

INDY:
Here!
(KISS)

Here!

242. (1124+06) MS - Past
back of Indy's head
on pillow at Marion
kneeling over him,
kissing his forehead. (MUSIC CONT'D.)
(BG. SOUND OF SHIP)
243. (1128+12) MS - SIDE ANGLE -
CAMERA MOVES IN SLOWLY
as she kisses his forehead
& leans back - he points
to his right eye.

She leans & kisses his
eye. CAMERA CONTINUES
TO MOVE IN TO CS as he
points to his lips.
She leans over him &
kisses him full on
the mouth, passionately.

INDY:
This isn't too bad.

(LOW) Here?
244. (1167+07) CS - HIGH
ANGLE - Over Marion
on top of Indy as they
kiss. She pulls away
slowly, rising up to
reveal Indy's head
falling right on pillow,
eyes closed, asleep.

MARION:
Jones? Jones!
(MUSIC OUT)

INDY:
(SNORES)
245. (1194+08) CS - SIDE
ANGLE - Marion kneeling
over Indy as he sleeps.

MARION:
We never seem to get a break, do we?
- DISSOLVE TO:
- INT. THE HOLD
246. (1204+07) MS - LOW
ANGLE - Past rat at
crated Ark - CAMERA
ZOOMS IN past rat
on Ark with German
markings & letters. (MUSIC IN)
247. (1218+10) CS - Rat
reacting. (SOUND OF RAT)
248. (1225+04) MCS - LOW
ANGLE - CAMERA ZOOMS
IN past rat on swastika
in black on crate as it
begins to burn, sending
out blue flame/smoke. (BURNING SOUNDS)

249. INT. INDY'S CABIN - DAY
 (1238+09) MS - Past Indy's hand & TORSO TIPPED IN R. FG., loading & tucking gun in his pants, at Marion asleep on bed under covers - she wakes up & looks at him.
- (MUSIC OUT)
 (SOUND OF SHIP)
 (SOUND OF GUN LOADING)
- MARION:
 What is it?
250. (1245+06) MLS - Indy glances BG. at Marion, then exits L. FG.
 Marion rises up on elbows, looking thru cabin window.
- INDY:
 The engines have stopped.
 I'm gonna go and check.
- (DOOR OPENING O.S.)
251. (1256+08) MS - Marion looks O.S. FG. & smiles. She grabs her nightgown from behind her, draped over bottles.
- (DOOR CLOSING O.S.)
252. EXT. BRIDGE - DAY
 (1264+00) MS - Katanga replaces metal object on door as Indy enters R. to him - Katanga gestures O.S. L., exiting - Indy reacts - CAMERA PANS L. with Indy across bridge. He picks up field glasses & looks BG. at a German submarine in water (#26) & a rowboat full of German soldiers rowing toward the Bantu Wind. He lowers glasses slowly.
- INDY:
 What's happening?
- KATANGA:
 You have most important friends.
 (O.S. VOICES OVER LOUDSPEAKER)
- INDY:
 Holy shit!
- (MUSIC IN)
- KATANGA: (O.S.)
 I sent my man for you. You and the girl must disappear. We have a place in the hold. Come on!
253. (1279+01) MC2S - Backs of Indy & Katanga facing sub in water. CAMERA PANS R. with Indy away from Katanga - he exits bridge.
- (ON)
 Go! Go! Go! Come on, go, my friend! (O.S.) Go!
- (BELLS RINGING O.S.)

254. EXT. SEA - DAY
 (1284+14) LS - Past
 Sub #26 FG., soldiers
 standing atop with a
 mannead deck gun - the
 Bantu wind in BG. as
 German boarding party
 herds crew onto bridge.
 (MUSIC CONT'D.)
 (SCUND OF SEA)
 (SOUND OF SUB)
 (V.O. LOUDSPEAKER)
255. EXT. BANTU WIND BRIDGE
& INT. CORRIDORS - DAY
 (1291+15) MLS - German
 soldiers with guns run
 forward, exiting R. FG.
 (RUNNING FOOTSTEPS)
256. (1295+10) MS - One German
 opens hatch door to hold
 as others run in L. FG.
 to him - CAMERA MOVES
 IN & PANS DOWN into hold
 as Germans stand above
 holding guns on the Black
 Pirates below hold their
 hands up, reacting.
 (SOUND OF HATCH DOOR)
 (GERMAN AD LIBS O.S.)
 (BLACK PIRATES AD LIB)
257. (1300+12) FS - Down
 corridor at Indy enter-
 ing from deck - he starts
 to run into FG. with his
 gun in hand - he stops,
 reacting.
 (VOICES YELLING O.S.)
258. (1304+06) LS - Down
 corridor at Indy with
 gun, ducking L., thru
 doorway as Marion enters
 falling against wall -
 three soldiers enter
 from R. & stand over
 her - she pokes the
 third one in the chest.
 He shoves her BG. -
 CAMERA MOVES IN with
 them down corridor.
 (VOICES O.S.)
 MARION: (O.S.)
 (YELLS) Look out! (INDISTINCT)
 (THUDDING AGAINST WALL)
 Ohh!
 SOLDIER: (O.S.)
 (SPEAKS IN GERMAN)
 MARION:
 Don't you touch me! . Ohh! Ah!
259. INT. HOLD - DAY
 (1322+01) FS - SEMI-
 DARKNESS - Crated Ark
 BG. against wall, the
 lettering & insignia/
 swastika are burned black
 on its side. Door opens
 O.S., casting light on it.
 (DOOR OPENING O.S.)
 GERMANS: (O.S.)
 (SPEAK IN GERMAN)

- EXT. DECK OF BANTU
WIND & BRIDGE - DAY
260. (1331+05) MFS - Germans
herd crew & Black Pirates
down onto deck & BG.
as men pull on ropes,
raising the crated Ark
up onto bridge.
- (MUSIC CONT'D.)
(SOUND OF SOLDIERS)
(SOUND OF SHIP & SEA)

(REACTION AD LIBS & YELLS)
(SOUND OF PULLEY)
261. (1338+04) MLS - LOW -
Soldiers enter L. &
stand in line facing
FG. with guns aime.
- (GERMAN YELLING)
262. (1340+13) MLS - LOW
SIDE ANGLE - Germans
move R., backing crew
up L.
263. (1342+07) MS - LOW
ANGLE - Past German
guns FG. at Black Pirate
spreading arms, backing
his men up.
264. (1344+11) MLS - Past
German's leg & gun R.
FG. at another German
with hands on crate as
pirates pull on ropes,
raising crate up from
O.S. hold revealing the
blackened writing on
its side.
- (SOUND OF PULLEY)
(GERMAN AD LIBS)
265. (1351+12) CS - Indy's
hands appear on side of
air scoop ventilator near
bridge. He pulls himself
up & peers out O.S.
266. (1361+13) INDY'S POV
FROM AIR SCOOP - Past
soldier L. FG., down
at Katanga & crew surround-
ed by soldiers on deck -
Belloq, Toht & Dietrich
stand to right. Other
soldiers swarm the deck.

267. (1365+14) MCS - Two soldiers hold Marion by her arms, lifting her up onto deck - CAMERA PANS UP with them - Marion looks O.S. FG., reacting. (MUSIC CONT'D.)
(SCOUND OF SEA)
268. (1370+01) MS - LOW ANGLE - Dietrich turns around FG.
269. (1375+02) MS - Past back of Dietrich R. at Marion running forward with fist raised at Dietrich as Katanga's arm reaches in from L., grabbing her. CAMERA PANS L. as he pulls her BG., holding her in front of him as she reacts. (MUSIC OUT)
(CROWD REACTIONS & LAUGHTER)
270. (1379+06) MED. CLOSE GROUP SHOT - LOW ANGLE - Black Pirate & his men laughing. (GROUP LAUGHTER)
271. (1381+04) CS - Past soldiers at Belloq smiling.
272. (1384+03) MCS - Dietrich steps FG., turning BG., CAMERA PANS UP on him reacting. He looks up at soldiers above on bridge.
DIETRICH:
(ROARS) What about Jones?!!
SOLDIER:
There's no trace yes, sir!
KATANGA: (O.S.)
Jones is dead.
- Dietrich turns FG., reacting.
273. (1393+13) MCS - LOW ANGLE - Past guns at Belloq.
274. (1395+12) MCS - Katanga holds Marion in front of him - Dietrich enters R. FG. to face them. KATANGA:
I killed him.

275. (1399+02) MCS - LOW
ANGLE - Soldier lowers
cigarette from mouth,
watching FG., his back
to Indy peeking out of
air scoop.
- (BG. SUB & SHIP SOUNDS)
KATANGA: (O.S.)
He was of no use to us.
276. (1402+03) MCS - LOW
ANGLE - Past guns at
Belloq. He turns head
R. & L., looking BG.
over his shoulder.
- This girl, however, has certain
value where we're headed. She
will bring a very...
277. (1409+15) MCS - Past
Dietrich R. FG. at
Katanga fingering
Marion's hair, smiling.
Men pull on ropes behind
them, lifting crate.
Dietrich reacts, stepping
BG. to Katanga & grabbing
Marion by the arm.
He starts to drag her
forward.
- (SOUND OF PULLEY)
(ON)
...good price. Mmm? Herr Colonel...
that cargo you've taken...if it's
your goal, go in peace with it.
But leave us the girl. It will
reduce our loss on this trip.
DIETRICH:
Savage! You are not in a position
to ask for anything. We will take
what we wish. And then decide
whether or not to blow your ship
from the water.
278. (1445+03) MCS - LOW ANGLE -
Indy ducks down into air
scoop as soldier turns BG.
& tosses his cigarette butt
into it, exiting into BG.
- BELLOQ: (O.S.)
The girl goes...
279. (1449+15) FS - LOW -
Dietrich leads Marion
forward as Belloq steps
to them. Dietrich stops.
Belloq takes off his
jacket & puts it around
Marion's shoulders, lead-
ing her left from Dietrich.
- (ON)
...with me. It will be part of
my compensation. I'm sure your
Fuhrer would approve. If she
fails to please me, you may do
with her as you wish. I will
waste no more time with her.
(MUSIC IN)
Excuse me.

280. INT. WURRFLER SUB - DAY (MUSIC CONT'D.)
 (1472+11) CS - LOW ANGLE -
 CAMERA PANS UP from Captain's
 hands using instrument on
 map to CS of him looking
 down. General activity
 behind him in control room. (VOICES OVER RADIO)

281. (1482+11) MCS - LOW ANGLE -
 German steos BG. & turns
 FG.

282. (1486+08) MS - LOW ANGLE -
 Captain steps BG. from
 map on table as another
 man climbs ladder on R.

283. EXT. BANTU WIND - DAY
 (1492+08) MS - Katanga
 standing at rail, facing
 O.S. R. sub - Messenger
 Pirate moves to rais
 beside him.

MESSENGER PIRATE:
 I can't find Mister Jones, Captain.
 I've looked everywhere.

Katanga glances O.S. L.
 as Messenger looks O.S.
 R., reacting.

KATANGA:
 He's got to be here somewhere.
 Look again.

Katanga turns to Messenger,
 reacting - Messenger points
 O.S. R., reacting.

MESSENGER PIRATE:
 I found him.

KATANGA:
 Where??

MESSENGER PIRATE:
 There!!

284. (1512+15) LS - Sub moves
 on water as Indy starts
 to climb up its side.

285. (1516+07) FS - REVERSE
 ANGLE - Past sub at Indy
 climbing on top from other
 side - Bantu Wind in BG.
 Indy stands on sub & waves
 to ship. CAMERA PULLS BACK
 as he starts running on
 sub to include the #26.

286. (1536+01) MS - Katanga
 & crew at rail - they
 wave & cheer to O.S. Indy.

(CHEERING SOUNDS)

- EXT. SUB - DAY (MUSIC CONT'D.)
287. (1539+11) FS - CAMERA
PANS UP with Indy climbing
tower - Bantu Wind in BG.
- INT. WURRFLER - DAY
288. (1551+13) MS - Captain
steps forward, speaking
in German. CAPTAIN #2:
(SPEAKS IN GERMAN)
289. (1554+14) MLS - Thru
tunnel at other Captain
moving forward. CAPTAIN #1:
(SPEAKS IN GERMAN)
290. (1556+02) MLS - LOW UP
ANGLE - Thru tunnel at
Captain #1 - CAMERA
PANS DOWN R. to reveal
crew members turning
wheels hard. (SOUND OF WHEELS TURNING)
291. (1561+08) CS - LOW UP
ANGLE - Uniformed man
facing L., speaking into
a reveiver - MAP DISSOLVES
IN, SUPERIMPOSED with
a red line moving R.
across the Mediterranean. GERMAN:
(SPEAKS INTO RECEIVER IN GERMAN)
292. (1565+02) MS - Past men
at Captain #1 looking
into periscope - SUPERIMPOSED
MAP HOLDS IN HALF DISSOLVE
as line continues moving R. (VOICE OVER RADIO)
(SOUND OF PERISCOPE)
293. (1570+02) POV THRU PERISCOPE -
large rock formation ahead
in water as SUPERIMPOSED
MAP HOLDS IN HALF DISSOLVE,
line moving R.
294. (1574+12) CS - SIDE ANGLE - CAPTAIN #1:
Captain #1 moves away from
periscope. He steps BG. (SPEAKS IN GERMAN)
as Captain #2 enters &
looks thru periscope. CAPTAIN #2: (O.S./ON)
(SPEAKS IN GERMAN)
SUPERIMPOSED MAP HOLDS
IN HALF DISSOLVE with line
moving R. toward small unmarked
island.

295. EXT. SUB
(1583+05) FS - HIGH ANGLE -
SUPERIMPOSED MAP with RED
LINE as it hits small island
DISSOLVES OUT - Sub moves
BG. in water toward island. (MUSIC CONT'D.)
296. INT. SUB
(1588+01) POV THRU PERISCOPE -
Past water at opening in
rocks revealing a Nazi
supply base inside island.
297. EXT. SUB & DESERT ISLAND -
NAZI SUPPLY BASE
(1593+09) ECU - Swastika
on red Nazi flag - flag
moves into BG.
298. (1599+15) MFS - CAMERA
MOVES IN on back of soldiers
standing FG. as flag is
moved BG. on rods.
299. (1606+14) LS - HIGH ANGLE - (GERMAN SHOUTING)
CAMERA MOVES IN past soldiers
FG. to canal water & soldiers
running BG. along water.
300. (1615+14) FS - Submarine
moves forward in canal with
soldiers standing on top -
CAMERA MOVES BACK to include
Indy standing in hiding R. FG.
He flattens himself against
tarp, covered with water,
reacting. He watches at
soldiers walk FG. past him.
One remains standing. He
moves BG. & grabs the soldier. (VOICES)
301. (1649+06) LS - Past soldier
standing FG., across canal
at Indy grabbing soldier &
pulling him behind cover. (THUDDING SOUNDS)
302. (1653+14) FS - Past Indy
pounding on O.S. soldier
in FG. at Marion led by
armed soldiers on deck of
BG. sub. (MUSIC OUT)
(SOUND OF BLOWS)
(VOICES)

303. (1658+14) CU - Past
wires at Indy peeking
thru, looking O.S. FG. (BG. CANAL SOUNDS)
(VCICES)
304. (1662+07) INDY'S POV -
CAMERA PANS R. with Marion
followed by armed soldier
on deck of sub.
305. (1666+00) CU - Past
wires at Indy watching
O.S. FG. as he starts
to take shirt off. (MUSIC IN)
306. (1670+10) MFS - LOW
ANGLE - CAMERA PANS
UP as soldier shoves
Marion FG. - she turns
BG. as Belloq enters &
walks FG. to her. They
look at each other & he
starts to exit down FG.
307. (1687+11) MS - LOW ANGLE -
Indy hiding, putting on
the soldiers shirt, pain-
fully. He pulls it together
& reacts because it doesn't
meet across his chest.
A soldiers legs enter R.
FG. & stop. (FOOTSTEPS)
SOLDIER: (FACE OFF)
(SPEAKS IN GERMAN)
Indy looks up at him,
reacting - he smiles
& starts to stand up.
308. (1713+15) CS - Past
back of soldier R. FG.
at Indy standing to face
him with open shirt.
Indy starts to comb
back his hair as soldier
grabs his open shirt. (SOUND OF BLOW)
Indy punches soldier in (GRUNTING SOUND)
stomach then kicks him (SOUND OF KICK O.S.)
O.S. - soldiers hat flies
up - Indy catches it &
puts it on. (MUSIC OUT)

(FOOTAGE REEL 5AB: 1732 FEET + 01 FRAMES)

(EXHIBITION REEL FOOTAGE: 1720 FEET + 01 FRAMES)

COMBINED CONTINUITY
on
"RAIDERS OF THE LOST ARK"

(00+01) START MARK
& ACADEMY LEADER.

EXT. NAZI SUPPLY BASE/
DESERT ISLAND - DAY

1. (12+01) MS - LOW
ANGLE - CAMERA PANS
R. to include Belloq
as Dietrich walks
FG. & stops looking
BG. at Solider in BG.

CAMERA PULLS BACK as
Belloq & Dietrich walk
forward - Belloq stops
& Dietrich moves past
into FG.
Conning tower in BG.

Belloq pats crate
as it is lifted up.

CAMERA PULLS BACK
as Belloq walks FG.
past Dietrich & crate.

2. (74+11) MS - LOW
ANGLE - CAMERA MOVES
IN as soldier enters
R. FG. & moves BG.
past Indy.
CAMERA PANS R. as
Indy walks BG. knock-
ing into Belloq.

3. (95+04) MS - Indy.
Soldier moves past
in FG.

4. (100+07) MLS - CAMERA
PANS UP L. from Indy
looking BG. to Ark
over head being moved
by crane.

(BG. SOUND OF GENERATOR)

GERMAN SOLDIER:

The altar has been prepared
in accordance with your radio
instructions, sir.

BELLOQ:

Good. Take the Ark there immediately.

DIETRICH:

Monseieur, I am uncomfortable with
the thought of this...Jewish ritual.
Are you sure it's necessary?

BELLOQ:

Let me ask you this. Would you
be more comfortable opening the
Ark in Berlin, for your Fuhrer?
Finding out only then if the
sacred pieces of the Covenant are
inside? Knowing only then whether
you have accomplished your mission...
and obtained the one true Ark.

(MUSIC IN)

(BG. AD LIBS IN FOREIGN
LANGUAGE)

(SOUND OF KNOCK)

EXT. DESERT ISLAND
DAY

(MUSIC CONT'D.)

5. (111+00) LS - LOW
ANGLE - Belloq &
Dietrich lead process-
ion forward.
6. (122+10) MS - HIGH
ANGLE - CAMERA PANS
L. as Dietrich, Belloq
& Marion walk forward.
7. (131+01) FS - HIGH
ANGLE - Past tent on
R. at Dietrich, Belloq
& Marion as they exit
L. followed by others
in procession.
8. (151+06) MS - Past
soldier at Toht as
he wipes his head
& replaces hat - he
exits FG. following
soldiers.
9. (161+02) MLS - HIGH
ANGLE - CAMERA PUULS
BACK & PANS L. as
soldiers exit L. Indy
follows them BG.
Indy ducks behind
large crate as others
continue BG.
10. (180+10) LS - HIGH
ANGLE - Procession
moves BG.
11. (188+06) FS - HIGH
DOWN ANGLE - CAMERA
PANS UP R. to include
Indy in FG. aiming
bazooka BG. at Ark.
12. (206+13) LS - LOW
ANGLE - Past soldiers
reacting in FG. at
Indy in BG. standing
above on rock.
13. (208+12) MS - Past
soldier's arm at Marion,
Dietrich & Belloq.
Belloq moves FG. past
Dietrich & Marion.

INDY:
Hello.

(SOUND OF SOLDIERS)

BELLOQ:
Jones? Jones!

14. (216+09) MS - LOW
ANGLE - Past bazooka
barrel at Indy.
- (MUSIC CONT'D.)
- INDY:
• I'm going to blow up the Ark,
Rene.
15. (219+12) LS - HIGH
ANGLE - Past Indy in
L. FG. with bazooka,
at Belloq, Marion, Toht
& Dietrich with process-
ion in BG.
- (MUSIC OUT)
16. (224+05) MS - CAMERA
PANS L. as two soldiers
grab Marion as she runs.
17. (228+07) MCS - LOW
ANGLE - Belloq.
Dietrich in BG.
- BELLOQ:
Your persistence surprises even
me. You're gonna give Mercenaries
a bad name.
(FOOTSTEPS)
- DIETRICH:
Doctor Jones,...
- Dietrich moves FG.
past Belloq & starts
to exit.
18. (242+11) MS - LOW
ANGLE - Dietrich
walks FG. past soldiers
on R. as Belloq stands
in BG. fanning himself
with his hat.
- ...surely you don't think
you can escape from this island?
19. (250+03) MS - LOW
ANGLE - Past bazooka
barrel at Indy.
- INDY:
That depends how reasonable we're
all willing to be. All I want...
20. (254+13) MS - HIGH
ANGLE - Marion held
by two soldiers.
- (O.S.)
...is the girl.
21. (258+03) MS - LOW
ANGLE - Dietrich
looks BG. at Belloq
fanning himself with
hat as he shakes his
head 'no'.
Dietrich looks FG.
- DIETRICH:
If we refuse?
22. (267+00) MS - HIGH
ANGLE - Indy faces
BG. with bazooka -
procession in BG.
- INDY:
Then, your Furher has no prize.

(CONTINUED)

22. (Continued)
Belloq moves R. to Ark motioning to troops - they move back away from Ark.
23. (285+15) MS - LOW
ANGLE- Past bazzoka barrel at Indy.
24. (288+02) MS - LOW
ANGLE - Belloq reacts taking gun from soldier as they move toward Ark - Belloq moves FG. as he turns BG. with gun.
25. (292+06) MS - LOW
ANGLE - Past soldier as he moves L. in FG. at Belloq with gun.
26. (293+09) FS - Belloq steps in front of Ark holding gun & looks up.
27. (305+00) MS - LOW
ANGLE - Past bazooka barrel at Indy.
28. (318+14) MCS - LOW
ANGLE - Belloq.
- CAMERA PANS DOWN
as Belloq turns & walks BG. to Ark.
29. (335+07) MCS - HIGH
ANGLE - Belloq's hand touches top of Ark -
CAMERA PANS UP to Belloq's face.
30. (345+11) CS - Past bazooka at Indy.
31. (350+15) MS - Two soldiers hold Marion.
- BELLOQ:
Okay, stand back. All of you stand back. Get back. Okay, Jones, you win.
- (O.S.)
Blow it up.
- DIETRICH: (O.S.)
(SPEAKS IN FOREIGN LANGUAGE)
- BELLOQ:
(SPEAKS IN FOREIGN LANGUAGE)
- Yes, blow it up. Blow it back to God.
- (O.S.)
All your life has been spent in pursuit of archeological relics. Inside the Ark are treasures beyond your wildest aspirations.
- (ON)
You want to see it open as well as I. Indiana, we are simply passing through history.
- (FACE OFF)
This....
- (ON) This is history.

32. (353+15) MS - LOW
ANGLE - Toht.
33. (357+06) CS - Belloq
exits R. BELLOQ:
Do as you will.
34. (361+00) CS - Past
bazooka at Indy as
he lowers bazooka. (MUSIC IN)
German soldiers enter
BG. & aim guns FG.
- DISSOLVE TO:
- EXT. DESERT ISLAND
NIGHT
35. (380+08) FS - Island. (BG. SOUND OF THUNDER)
- EXT. ALTAR
NIGHT
36. (389+03) LS - HIGH
ANGLE - soldiers (BG. SOUND OF WIND)
carry Ark BG. onto
altar.
37. (396+01) FS - HIGH
ANGLE - CAMERA DOLLIES
BACK L. & PANS R. to
include Belloq in FG.
facing BG. as soldiers
set Ark down in front
of him - Toht exits
L. past them.
38. (410+09) LS - Past
Marion & Indy tied in
FG. at Ark on altar
in BG. - Belloq moves
to Ark & Toht stands
to R. BELLOQ:
(SPEAKS IN FOREIGN LANGUAGE)
39. (420+13) MLS - LOW
ANGLE - Past Ark at
Belloq. (SPEAKS IN FOREIGN LANGUAGE)
40. (425+06) FS Marion &
Indy tied to lamp stand-
ard in BG. (O.S.)
(SPEAKS IN FOREIGN LANGUAGE)
41. (429+05) LS - LOW
ANGLE - Past soldiers
at altar in BG. (ON)
(SPEAKS IN FOREIGN LANGUAGE)

42. (433+06) MLS - Past soldiers in FG. at soldier with movie camera in BG. (MUSIC CONT'D.) BELLOQ: (O.S.) (SPEAKS IN FOREIGN LANGUAGE)
43. (436+13) MS - Soldiers. (SPEAKS IN FOREIGN LANGUAGE)
44. (439+08) MS - LOW ANGLE - Belloq. He nods & steps BG. (ON) (SPEAKS IN FOREIGN LANGUAGE)
45. (446+00) FS - Two soldiers start to lift top off Ark - Belloq steps BG. & Toht stands in R. BG.
46. (451+08) LS - Thru top of Ark as it is lifted at Indy & Marion tied in BG. (SOUND OF ARK LID)
47. (454+11) MS - LOW ANGLE - Past lid of Ark as it is lifted at Belloq.
48. (459+01) MLS - HIGH ANGLE - Soldiers move forward.
49. (462+15) CS - Indy. Marion tied behind him.
50. (467+04) MCS - LOW ANGLE - Dietrich, Belloq & Toht look down FG. - CAMERA PANS DOWN as Dietrich reaches his hand down into Ark.
51. (474+01) CS - Indy & Marion tied behind him.
52. (478+01) MS - CAMERA PANS UP as Dietrich lifts hand full of sand from Ark. Dietrich reaches FG. & catches sand in his hand - Dietrich throws sand down & Toht reacts.

TOHT:
(LAUGHS)

(CONTINUED)

52. (Continued) (MUSIC CONT'D.)
Dietrich exits R. &
Toht exits BG. as
Belloq stands with
sand running from
his hand.
53. (503+06) CU - Indy. (O.S.)
(LAUGHS)
54. (507+13) MCS - LOW
ANGLE - Belloq reacts. (WHIRRING SOUND)
55. (517+03) CU - Indy
reacts.
56. (518+15) FS - Sparks
move around generator.
In BG. altar with Ark.
57. (521+04) MCS - Soldier
looks L.
58. (522+09) FS - Sparks
move around generator
& light explodes in BG.
on altar. (EXPLOSION)
59. (523+15) FS - LOW
ANGLE - Past open Ark
at Belloq reacting as
lights explode behind
him - Dietrich & Toht
in BG. (EXPLOSIONS)
60. (525+05) MCS - LOW
ANGLE - Soldier
silhouetted by light
exploding behind him. (EXPLOSION)
61. (526+02) MCS - LOW
ANGEL - Soldier
reacts as light explodes
behind him. (EXPLOSION)
62. (527+00) MCS - Belloq
turns FG. & Toht stands
in BG.
63. (528+02) FS - HIGH
ANGLE - Soldiers react
as lights explode. (EXPLOSIONS)
64. (529+11) CU - Indy.

65. (530+10) FS - HIGH (MUSIC CONT'D.)
ANGLE - Past Indy (EXPLOSIONS)
& Marion tied in
FG. at soldiers re-
acting as lights
explode.
66. (531+13) LS - LOW
ANGLE - Past soldiers
in FG. at altar in BG. (EXPLOSIONS)
as lights explode.
67. (533+14) MS - Soldiers
react as lights explode. (EXPLOSIONS)
68. (534+13) FS - HIGH
ANGLE - Generator ex- (EXPLOSION)
plodes & soldier stand-
ing on R. reacts.
69. (540+11) CS - Indy. (MUSIC CHANGE)
70. (545+02) MCS - Belloq
reacts - Toht in BG.
71. (550+07) FS - HIGH
DOWN ANGLE - Past head (BG. SOUND OF THUNDER)
of staff held by Belloq
at open Ark - lights
play inside Ark.
72. (561+08) MS - Soliders
in dark react moving
BG.
73. (566+07) FS - LOW (BG. WHISPERING SOUNDS)
ANGLE - Past Ark with
mist rising from it
at Dietrich, Belloq
& Toht.
74. (575+09) CS - Indy.
75. (579+01) LS - Past
soldiers at altar
& Ark with mist
rising from Ark
& covering altar.
Belloq stands BG.
behind Ark.

76. (587+02) ELS - HIGH
ANGLE - Soldiers
move FG. reacting
as Belloq stands in BG.
on altar with Ark as
mist rises from it.
- (MUSIC CONT'D.)
(BG. WHISPERING SOUNDS)
(BG. SOUND OF THUNDER)
77. (593+02) CS - HIGH
ANGLE - Indy turns
his head R.
CAMERA PANS DOWN
to Marion's fac.
- INDY:
Marion, don't look at it.
Shut your eyes, Marion, don't
look at it no matter what happens.
78. (601+07) FS - LOW
ANGLE - Past soldiers
in FG. at apparitions
rising from Ark - Belloq
stands in BG.
Apparitions fly FG.
- (SOUND OF APPARITIONS)
79. (605+05) MS - Soldier
looks R. as apparition
starts to move around
him.
80. (607+00) MLS - Soldier
reacting as apparition
moves around him.
81. (608+07) ELS - HIGH
ANGLE - Apparition
moves FG. & exits.
82. (611+02) FS - LOW
ANGLE - Apparitions
enter FG. & move BG.
around Indy & Marion
tied to pole - exit
FG.
83. (613+14) FS - Past
Ark at Belloq &
Dietrich & Toht.
84. (618+11) CU - Belloq
looks up.
85. (622+11) MS - LOW
ANGLE - Soldier
reacts as apparition
surrounds him.
86. (625+11) FS - Soldier
bends down reacting
as apparition engulfs
him.

87. (628+04) MS - HIGH (MUSIC CONT'D.)
 ANGLE - Soldier (SOUND OF APPARITIONS)
 faces BG. as apparitions (SOUND OF WIND)
 move FG. past him. (SOUND OF THUNDER)
88. (630+06) FS - LOW
 ANGLE - Apparitions move
 around Indy & Marion.
89. (633+10) MCS - Dietrich
 looks BG. at apparition.
90. (635+11) LS - HIGH
 ANGLE - Thru apparitions
 at soldiers in BG.
91. (638+08) MCS - LOW
 ANGLE - Toht watches
 apparition as it moves
 past him in BG.
92. (641+04) LS - HIGH
 ANGLE - Thru apparitions
 flying about at soldiers
 in FG. & Marion & Indy
 tied in BG.
93. (643+08) CU - LOW
 ANGLE - Thru apparitions
 at Belloq. BELLOQ:
 It's beautiful.
94. (647+11) CS - LOW
 ANGLE - Toht.
95. (650+06) FS - Apparition
 looks FG. changs from
 girl to death's head.
96. (658+12) CS - LOW THOT:
 ANGLE - Toht reacts. (SCREAM)
97. (660+14) CS - LOW
 ANGLE - Dietrich
 reacting.
98. (662+15) CU - HIGH MARION:
 ANGLE - Indy. Indy!
- INDY:
 Don't look, Marion, keep your
 eyes shut.
99. (668+12) CU - LOW
 ANGLE - Belloq
 looks down reacting.

100. (675+00) FS - Past
Ark at Belloq as
fire rises up from
Ark in front of him
Dietrich & Toht
stand on either side
of him - fire flashes
FG.
(MUSIC CONT'D.)
(SOUND FO APPARITIONS)
(SOUND OF WIND)
(SOUND OF THUNDER)
(SOUND OF FIRE)
101. (679+04) FS - HIGH
ANGLE - Fire enters
FG. & pierces all
soldiers.
102. (682+12) MLS - LOW
ANGLE - Fire beams
move FG. thru soldiers.
103. (684+11) MCS - Soldier
as fire beam moves
thru him - Soldier
in BG. also hit with
beam.
104. (685+12) FS - LOW
ANGLE - Fire beam moves
FG. thru soldiers.
105. (687+00) MS - Fire
beams hit soldier
in hands, eyes &
chest.
106. (688+03) MCS - LOW
ANGLE - Fire beam
moves R. to L. thru
camera hitting soldier
in face.
107. (689+05) ELS - HIGH
ANGLE - Fire beams
move from ark in BG.
thru soldiers to FG.
108. (694+03) MCS - LOW
ANGLE - Past fire
at Dietrich reacting.
DIETRICH:
(SCREAMS)
109. (696+03) MCS - LOW
ANGLE - Past fire
at Toht reacting.
TOHT:
(SCREAMS)

110. (698+10) CU - Thru
fire at Belloq reacting. (MUSIC CONT'D.)
(SOUND OF FIRE BEAM)
(SOUND OF WIND)
(SOUND OF THUNDER)
- BELLOQ:
(SCREAMS)
111. (702+04) MCS - Past
fire at Dierich as
he melts. (MELTING SOUND)
112. (704+02) MCS - LOW
ANGLE - Toht melting. (MELTING SOUND)
113. (710+01) MCS - LOW
ANGLE - Thru fire at
Belloq as he explodes. (EXPLODING SOUND)
114. (715+07) FS - Fire
moves FG. from altar
over bodies.
115. (721+13) MLS - LOW
ANGLE - Indy & Marion
tied reacting as
fire moves on either
side of them. MARION:
(SCREAMS)
116. (727+09) FS - Fire
moves BG.
117. (733+04) FS - Fire
lifts bodies up.
118. (736+04) ELS - HIGH
ANGLE - Fire moving
up into sky.
119. (738+08) FS - LOW
ANGLE - Past island
at sky opening up
& fire moving up thru
hole.
120. INT. HEAVENS - NIGHT
(746+15) LS - HIGH
DOWN ANGLE - Fire
moves FG. & top
of Ark moves FG.
in fire.
121. (753+13) FS - Fire
spins.

- EXT. DESERT ISLAND
NIGHT
122. (758+13) LS - LOW
ANGLE - Past island
at fire moving down
& heavens closing. (MUSIC CONT'D.)
(SOUND OF FIRE)
- EXT. ALTAR - NIGHT
123. (763+10) LS - Fire
lowers into Ark -
top of Ark moves down
on top of fire.
124. (767+02) MFS - LOW
ANGLE - Lid of Ark
enters down & closes
Ark. (SOUND OF LID)
(MUSIC OUT)
125. (770+06) FS - HIGH
ANGLE - Marion &
Indy in L. FG. tied
to pole - Ark glows
in BG. (SOUND OF THUNDER)
126. (773+13) CS - LOW
ANGLE - Indy looks
down at hand.
127. (782+02) CS - Marion
as Indy enters BG.
& turns her to face
him. INDY:
Marion.
MARION:
(REACTION SOUNDS)
128. (787+03) MCS - Past
Indy in R. FG. at
Marion. (MUSIC IN)
129. (792+15) MCS - Past
Marion's head in FG.
at Indy.
130. (796+02) MCS - Past
Indy at Marion as
they embrace. (CRIES)
131. (800+13) CS - Past
Marion's head at
Indy as they embrace.
Marion moves FG.
exiting.
132. (812+12) MCS - HIGH
ANGLE - Past Indy
in R. FG. at Marion
as she looks R.

133. (817+07) LS - Past
Indy & Marion in
FG. at Ark glow-
ing in BG.

(MUSIC CONT'D.)

134. (823+02) ELS - HIGH
ANGLE - Ark in BG.
glowing.

EXT. WASHINGTON D.C.
DAY

135. (830+03) LS - HIGH
ANGLE - Across street
& reflection pool
at Washington monument.

INT. CONFERENCE ROOM
DAY

136. (836+02) FS - HIGH
ANGLE - CAMERA MOVES
IN L. past table toward
Indy, Eaton, Marcus
& Musgrove seated in BG.

Indy shifts in chair,
uncomfortably.

CAMERA DOLLIES IN L.
on Indy.

CAMERA HOLDS IN MS -
Past side view of Indy
L. FG. at Eaton & Marcus.

(MUSIC OUT)

MUSGROVE:
You've done your country a great
service, and we thank you.

EATON:
And, uh, we trust you found the
settlement satisfactory.

INDY:
Oh, the money's fine.
The situation's totally unaccept-
able.

EATON: (OVERLAP)
Well, gentlemen, I guess that
just about wraps it up.

MARCUS:
Where is the Ark?

EATON:
I thought we settled that. The
Ark is somewhere very safe.

INDY:
From whom?

MARCUS:
The Ark is a source of unspeakable
power and it has to be researched.

EATON:
And it will be, I assure you, Doctor
Brody, Doctor Jones. We have
top men working on it right now.

INDY:
Who?

(CONTINUED)

136. (Continued)

EATON:
Top...men.

EXT. WAR OFFICE STEPS
DAY

137. (900+08) FS - LOW
ANGLE - Indy shakes
hands with Marcus &
starts forward down
steps followed by
Marion. CAMERA PANS
DOWN.

MARION:
Hey, what happened? You don't
look very happy.

INDY:
Fools. Bureaucratic fools!

MARION:
What'd they say??

138. (913+11) CS - Indy
steps into shot from
R. & turns FG.

INDY:
They don't know what they've
got there.

139. (918+06) CS - Past Indy
L. FG. at Marion.

MARION:
Well, I know what I've got here.
(MUSIC IN)
Come on. I'll buy you a drink.

She smiles at him.

140. (927+13) CS - REVERSE
ANGLE - Marion lifts
brim of Indy's hat -
he looks at her.

You know? A drink?

141. (936+11) FS - LOW ANGLE -
Indy with hands in pockets -
he sticks his arm out &
Marion hooks hers thru it.
CAMERA PANS UP as they
move down steps. Indy
glances BG. over his
shoulder as they exit
L. FG.

INT. GOVERNMENT WAREHOUSE
142. (958+14) CS - Hands lower
cover over Ark in crate.

(CREAKING OF CRATE COVER)

143. (962+06) CS - Hands hold
cover down as hammer pounds
nail into top of crate.

(HAMMERING SOUNDS)

144. (964+09) CS - Hands padlock
crate.

(SOUND OF PADLOCK)

145. (967+10) CS - Hands pull
off stencil revealing black
lettering on side of crate.

(PEALING SOUNDS)

(CONTINUED)

145. (Continued) (MUSIC CONT'D.)

LETTERING READS:

TOP SECRET
ARMY INTEL 9906753

DO NOT OPEN!

146. (971+03) MFS - CAMERA
DOLLIES R. & CRANES UP
on man pushing crated
Ark down aisle of similar
marked crates. (SOUND OF CART)

147. (988+12) LS - HIGH ANGLE -
CAMERA ZOOMS BACK & CRANES
UP on man pushing cart
with crate BG. down aisle
of crates, revealing a
gigantic room, filled
with crates. Man exits
left, between other crates.

TITLE STARTS TO CRAWL UP:
SUPERIMPOSED:

FT#1 Casting MIKE FENTON & JANE FEINBERG
 MARY SELWAY

Second Unit Director MICHAEL MOORE

Stunt Co-Ordinator GLENN RANDALL

Costume Design DEBORAH NADOOLMAN

Visual Effects Supervisor RICHARD EDLUND

Mechanical Effects Supervisor KIT WEST

First Assistant Director DAVID TOMBLIN

Production Supervisor DOUGLAS TWIDDY

Assistant Production Manager PATRICIA CARR

Second Assistant Directors ROY BUTTON
 PATRICK CADELL

(CONTINUED)

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO CRAWL
UP SCREEN, SUPERIMPOSED -
CAMERA CONTINUES TO CRANE
UP & ZOOM BACK on huge
warehouse full of crates
stacked in aisles. CAMERA
HOLDS:

<i>Location Manager</i>	BRYAN COATES
<i>Continuity</i>	PAMELA MANN
<i>Associate to Mr. Spielberg</i>	KATHLEEN KENNEDY
<i>Additional Photography</i>	PAUL BEESON, B.S.C.
<i>Operating Cameraman</i>	CHIC WATERSON
<i>Assistant Cameraman</i>	ROBIN VIDGEON
<i>Second Assistant Cameraman</i>	DANNY SHELMEERDINE
<i>Dolly Grip</i>	COLIN MANNING
<i>Gaffer</i>	MARTIN EVANS
<i>Head Rigger</i>	RED LAWRENCE
<i>Art Director</i>	LESLIE DILLEY
<i>Set Decorator</i>	MICHAEL FORD
<i>Construction Manager</i>	BILL WELCH
<i>Property Master</i>	FRANK BRUTON
<i>Assistant Construction Manager</i>	GEORGE GUNNING
<i>Assistant Art Directors</i>	FRED HOLE MICHAEL LAMONT JOHN FENNER KEN COURT
<i>Production Illustrator</i>	ED VERREAUX
<i>Production Artists</i>	MICHAEL LLOYD RON COBB
<i>Sketch Artists</i>	ROY CARNON DAVID NEGRON

(CONTINUED)

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO
CRAWL UP, SUPERIMPOSED -
BG. warehouse FADES OUT
to BLACK BG.:

<i>Decor & Lettering Artist</i>	BOB WALKER
<i>Draftsman</i>	GEORGE DJURKOVIC
<i>Scenic Artist</i>	ANDREW GARNET-LAWSON
<i>Modeller</i>	KEITH SHORT
<i>Chief Buyer</i>	DAVID LUSBY
<i>Art Department Assistant</i>	SHARON CARTWRIGHT
<i>Head Plasterer</i>	BERT RODWELL
<i>Supervising Plasterer</i>	KENNETH CLARK
<i>Master Painter</i>	ERIC SHIRTCLIFFE
<i>Construction Foreman</i>	DAVE MIDDLETON
<i>Property Master (Tunisia)</i>	PETER HANCOCK
<i>Property Supervisor</i>	CHARLES TORBETT
<i>Armorer</i>	SIMON ATHERTON
<i>Wardrobe Supervisor</i>	RITA WAKELY
<i>Wardrobe Assistants</i>	SUE WAIN IAN HICKINBOTHAM
<i>Chief Make-Up Artist</i>	TOM SMITH
<i>Make-Up Artist</i>	DICKIE MILLS
<i>Chief Hairdresser</i>	PATRICIA McDERMOTT
<i>Hairdresser</i>	MIKE LOCKEY
<i>Stunt Arranger</i>	PETER DIAMOND
<i>Senior Effects Technician</i>	PETER DAWSON
<i>Effects Technicians</i>	TERRY SCHUBERT RODNEY FULLER TREVOR NEIGHBOUR

(CONTINUED)

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO
CRAWL UP SCREEN:

<i>Effects Engineering</i>	TERRY GLASS
<i>Special Effects Equipment Supervisor</i>	BILL WARRINGTON
<i>Special Effects Electrician</i>	CHRIS CONDON
<i>Special Effects Carpenter</i>	ROY COOMBES
<i>Special Effects Welder</i>	YVES DE BONO
<i>Effects Assistants</i>	KEN GITTENS RAY HANSON
<i>Animal Handlers</i>	MICHAEL CULLING STEVE EDGE JED EDGE
<i>Sound Design</i>	BEN BURTT
<i>Supervising Sound Effects Editor</i>	RICHARD L. ANDERSON
<i>Sound Effects Editors</i>	STEVE H. FLICK MARK MANGINI
<i>Supervising Dialogue Editor</i>	CURT SCHULKEY
<i>Dialogue Editor</i>	ANDY PATTERSON
<i>Assistant Dialogue Editor</i>	ERIC WHITFIELD
<i>Production Sound</i>	ROY CHARMAN
<i>Sound Boom Operator</i>	JOHN SALTER
<i>Production Maintenance</i>	GEORGE RICE
<i>Re-Recording</i>	BILL VARNEY STEVE MASLOW GREGG LANDAKER
<i>Music Recording</i>	ERIC TOMLINSON
<i>Orchestrations</i>	HERBERT W. SPENCER

(CONTINUED)

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO
CRAWL UP SCREEN:

<i>Supervising Music Editor</i>	KENNETH WANNBERG
<i>Assistant Film Editors</i>	PHIL SANDERSON BRUCE GREEN COLIN WILSON
<i>Apprentice Film Editor</i>	JULIE KAHN ZUNDER
<i>Apprentice Sound Editor</i>	PETER GRIVES
<i>Foley Editor</i>	JOHN DUNN
<i>Sound Effects Recording</i>	GARY SUMMERS
<i>Recording Technician</i>	HOWIE HAMMERMAN
<i>Research</i>	DEBORAH FINE
<i>Assistants to Mr. Marshall</i>	PATTY RUMPH BARBARA HARLEY
<i>Assistant to Mr. Spielberg</i>	MARTY CASELLA
<i>Assistant to Mr. Kazanjian</i>	LAURA KENMORE
<i>Assistant to Mr. Lucas</i>	JANE BAY
<i>Production Assistants</i>	GILL CASE DANIEL PARKER
<i>Doctor</i>	DR. FELICITY HODDER
<i>Production Accountant</i>	ARTHUR CARROLL
<i>Assistant Accountant</i>	MICHAEL LARKINS
<i>Location Accountant</i>	STEFANO PRIORI
<i>Still Photographer</i>	ALBERT CLARK
<i>Unit Publicist</i>	DEREK ROBBINS

(CONTINUED)

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO
CRAWL UP SCREEN:

2ND UNIT

Operating Cameramen WALLY BYATT
GERRY DUNKLEY
DAVID WORLEY

Assistant Cameraman CHRIS TANNER

Second Assistant Cameraman EAMONN O'KEEFE

Dolly Grip JIM KANE

First Assistant Director CARLOS GILL

Second Assistant Director MICHAEL HOOK

Continuity MAGGIE JONES

Doctor DR. HASSAM MOOSUN

Special Visual Effects Produced at
INDUSTRIAL LIGHT AND MAGIC
Marin County, CA.

Optical Photography Supervisor BRUCE NICHOLSON

Production Supervisor THOMAS SMITH

Art Director-Visual Effects JOE JOHNSTON

Matte Painting Supervisor ALAN MALEY

Visual Effects
Editorial Supervisor CONRAD BUFF

Production Co-Ordinator PATRICIA BLAU

Production Associate MIKI HERMAN

Animation Supervisors SAMUEL COMSTOCK
DEITRICH FRIESEN

Effects Cameraman JIM VEILLEUX

(CONTINUED)

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO
CRAWL UP SCREEN:

<i>Camera Operators</i>	BILL NEIL DON DOW
<i>Assistant Cameraman</i>	CLINT PALMER
<i>Optical Printer Operators</i>	DAVID BERRY KENNETH SMITH JOHN ELLIS
<i>Optical Line-Up</i>	MARK VARGO WARREN FRANKLIN TOM ROSSETER
<i>Assistant Art Director</i>	NILO RODIS-JAMERO
<i>Illustrator</i>	RALPH McQUARRIE
<i>Matte Artist</i>	MICHAEL PANGRAZIO
<i>Matte Photography</i>	NEIL KREPELA
<i>Matte Photography Assistant</i>	CRAIG BARRON
<i>Modelshop Foreman</i>	LORNE PETERSON
<i>Model Makers</i>	STEVE GAWLEY MIKE FULMER WESLEY SEEDS PAUL HUSTON CHARLIE BAILEY SAM ZOLLTHEIS MARC THORPE BRUCE RICHARDSON EASE OWYEUNG
<i>Animators</i>	JOHN VAN VLIET KIM KNOWLTON GARRY WALLER LORING DOYLE SCOTT CAPLE JUDY ELKINS SYLVIA KEULEN SCOTT MARSHALL
<i>Assistant Effects Editors</i>	PETER AMUNDSON HOWARD STEIN

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO
CRAWL UP SCREEN:

<i>Assistant Film Editor</i>	DUWAYNE DUNHAM
<i>Production Co-Ordinator</i>	LAURIE VERMONT
<i>Cloud Effects</i>	GARY PLATEK
<i>Special Make-Up Effects</i>	CHRISTOPHER WALAS
<i>Laboratory Technicians</i>	TIM GEIDEMAN DUNCAN MYERS ED JONES
<i>Still Photographer</i>	TERRY CHOSTNER
<i>Administration Assistant</i>	CHRISSIE ENGLAND
<i>Production Accountants</i>	DAVID KAKITA SHIRLEY LEE LAURA KAYSEN
<i>Still Lab Technicians</i>	ROBERTO McGRATH KERRY NORDQUIST
<i>Electronic Systems Designer</i>	JERRY JEFFRESS
<i>Computer Engineering</i>	KRIS BROWN
<i>Design Engineer</i>	MIKE BOLLES
<i>Electronics Engineers</i>	MIKE MACKENZIE MARTY BRENNEIS GARY LEO
<i>Electronic Technicians</i>	CRISTI McCARTHY BESSIE WILEY MELLISA CARGILL
<i>Equipment Engineering Supervisor</i>	GENE WHITEMAN
<i>Machinist</i>	UDO PAMPEL
<i>Special Projects</i>	WADE CHILDRESS
<i>Supervising Stage Technician</i>	T.E. MOEHNKE

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO
CRAWL UP SCREEN:

Stage Technicians WILLIAM BECK
DICK DOVA
BOB FINLEY III
EDWARD HIRSH
PATRICK FITZSIMMONS
JOHN McCLEOD
PETER STOLZ

Pyrotechnics THAINE MORRIS

Ultra High Speed Camera BRUCE HILL PRODUCTIONS

Color Timer ROBERT McMILLIAN

Negative Cutter BRIAN RALPH

Additional Optical Effects MGM OPTICAL
MODERN FILM EFFECTS

Titles MGM TITLES

TUNISIAN UNIT

Production Co-Ordinator TARAK BEN AMMAR

Production Supervisor MOHAMED ALI CHERIF

Production Manager HASSINE SOUFI

First Assistant Director NACEUR KTARI

Location Managers HABIB CHAARI
ABDELKRIM BACCAR

Assistant Art Director HASSEN SOUFI

Accountant RIDNA TURKI

FRENCH UNIT

Production Manager DOROTHY MARCHINI

First Assistant Director VINCENT JOLIET

Production Assistant JUNIOR CHARLES

Accountant STELLA QUEF

(CONTINUED)

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO
CRAWL UP SCREEN:

PERUVIAN-HAWAIIAN UNIT

Production Co-Ordinator DAN NICHOLS
Second Assistant Director LOUIS G. FRIEDMAN
Location Manager MAILE SEMITOKOL
Gaffer ALAN BRADY
Transportation Captain HARRY UESHIRO
Accountant BONNE RADFORD

CAST

Indy... HARRISON FORD
Marion... KAREN ALLEN
Belloq... PAUL FREEMAN
Toht... RONALD LACEY
Sallah... JOHN RHYS-DAVIES
Brody... DENHOLM ELLIOTT
Satipo... ALFRED MOLINA
Dietrich... WOLF KAHLER
Gobler... ANTHONY HIGGINGS
Barranca VIC TABLIAN
Col. Musgrove DON FELLOWS
Major Eaton WILLIAM HOOTKINS
Bureaucrat BILL REIMBOLD
Jock FRED SORENSON
Australian Climber PATRICK DURKIN
2nd. Nazi MATTHEW SCURFIELD
Ratty Nepalese MALCOM WEAVER
Mean Mongolian SONNY CALDINEZ

(CONTINUED)

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO
CRAWL UP SCREEN:

<i>Mohan</i>	ANTHONY CHINN
<i>Giant Sherpa</i>	PAT ROACH
<i>Otto</i>	CHRISTOPHER FREDERICK
<i>Imam</i>	TUTTE LEMKOW
<i>Omar</i>	ISHAQ BUX
<i>Abu</i>	KIRAN SHAH
<i>Fayah</i>	SOUAD MESSAOUDI
<i>Monkey Man</i>	VIC TABLIAN
<i>Arab Swordsman</i>	TERRY RICHARDS
<i>1st Mechanic</i>	PAT ROACH
<i>German Agent</i>	STEVE HANSON
<i>Pilot</i>	FRANK MARSHALL
<i>Young Soldier</i>	MARTIN KREIDT
<i>Katanga</i>	GEORGE HARRIS
<i>Messenger Pirate</i>	EDDIE TAGOE
<i>Sergeant</i>	JOHN REES
<i>Tall Captain</i>	TONY VOGEL
<i>Peruvian Porter</i>	TED GROSSMAN
<i>Mr. Ford's Stand-In</i>	JACK DEARLOVE
<i>Stunts</i>	TERRY LEONARD
	MARTIN GRACE
	VIC ARMSTRONG
	WENDY LEACH
	SERGIO MIONE
	ROCKY TAYLOR
	CHUCK WATERS
	BILL WESTON
	PAUL WESTON
	REG HARDING
	BILLY HARRIGAN
	PETER BRACE
	GERRY CRAMPTON
	ROMO GARRARA

(CONTINUED)

147. (Continued)

(MUSIC CONT'D.)

ET#1 TITLE CONTINUES TO
CRAWL UP SCREEN:

Filmed in PANAVISION (R)

RECORDED IN

 TM
DOLBY STEREO

Color by RANK FILM LABORATORIES Prints in METROCOLOR (R)

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MOTION PICTURE ASSOCIATION OF AMERICA

Music Performed by The London Symphony Orchestra

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Original Soundtrack Album on CBS Records

TITLE CRAWLS UP &
OFF SCREEN - BLACK.

(MUSIC DOWN & OUT)

148. (1366+01) FADE IN:
LOGO:

Paramount

A
Gulf+Western
Company (R)

FADE BG. to BLUE -
FADE OUT.

149. (1388+01) RATING CODE:

THE
MOTION PICTURE
CODE AND RATING
ADMINISTRATION
HAS RATED
THIS MOTION PICTURE

PG

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SOME MATERIAL MAY NOT BE SUITABLE
FOR PRE-TEENAGERS
(emblem)
MOTION PICTURE ASSOCIATION
OF AMERICA

(FOOTAGE REEL 6AB: 1396 FEET + 00 FRAMES)

(EXHIBITION REEL FOOTAGE: 1384 FEET + 00 FRAMES)