

THE
YOUNG INDIANA JONES
CHRONICLES

MOVIE OF THE WEEK

YOUNG INDIANA JONES AND
THE HOLLYWOOD FOLLIES
1920

WRITTEN BY
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1. MONTAGE: 1. *
- Manhattan Panorama - *
- A New York Street sign: BROADWAY - *
- The exterior of the building at 1600 Broadway - *
- CLOSE ON - a brass plate at the entrance says: *
- UNIVERSAL PICTURES *
- 1A. INT. LAEMMLE'S SECRETARY'S OFFICE - DAY 1A. *
- Laemmle's SECRETARY sits at her desk, typing. *
- Across the room - *
- INDY sits waiting. *
- The intercom BUZZES. The SECRETARY picks up the phone. *
- SECRETARY *
- (into intercom) *
- Yes, Mr Laemmle ...? *
- She puts the phone down - looks across at INDY. *
- SECRETARY (Cont) *
- Mr Laemmle will see you now. *
- INDY gets up. He goes to a door marked: *
- CARL LAEMMLE *
- PRESIDENT *
- UNIVERSAL PICTURES *
2. INT. LAEMMLE'S OFFICE - DAY 2. *
- LAEMMLE *
- My good friend George White tells me you're smart, Mr Jones; that you ran his show like clockwork, and that you saved - you should pardon the expression - his bacon. That right? *
- INDY *
- I guess so. *

Continued:

2. CONTINUED (1)

2.

LAEMMLE

Wonderful. And in a month's time
you're going back to the University
of Chicago where you're studying to
be an orthodontist -

*
*
*
*
*

INDY

An archaeologist.

*
*

LAEMMLE

Wonderful. You're just the guy I
need.

*
*
*

INDY

What for?

*
*

LAEMMLE

Mr Jones, I got a problem. Out on
the coast, I got this moving
picture shooting and it's out of
control. The director's a madman, a
genius but meshugah; thinks money
grows on trees. Look -

He trots to a large chart headed BUDGET - FOOLISH
WIVES. The graph-line rises steeply.

LAEMMLE is age 53, 5'2" tall, gap-toothed, bald,
near-sighted, sprightly. He wears a beautiful suit
with a lapel carnation.

LAEMMLE (Cont)

It started out at sixty thousand
dollars - the most expensive
picture I've ever produced. Then it
went to seventy - eighty. Before I
knew it, it was up to a hundred
thousand - two hundred thousand -
and still climbing. Still
climbing, Mr Jones! Where's it
going to end?

INDY

I don't know, sir.

LAEMMLE

In this company's ruin, that's
where! More actors, he needs, more
costumes, sets. I said sets? He's
building Monte Carlo out there. In
Hollywood he's building the South
of France! Look how we're having to
advertise this movie -

Continued:

2. CONTINUED (2)

2.

He points to an easel with the famous poster:

HE'S GOING TO MAKE YOU HATE HIM EVEN IF IT TAKES
A MILLION DOLLARS OF OUR MONEY TO DO IT!

LAEMMLE (Cont)

A million dollars! And you should
believe me that's no joke!

INDY

But Mr Laemmle, where do I come in?

LAEMMLE

You don't come in - you go out.

INDY

Pardon me?

LAEMMLE

To Hollywood. As my personal
representative. I want you to get
out there and take charge. Tell
that lunatic von Stroheim he's got
ten days to finish the picture or
you pull the plugs.

INDY

Pull the plugs?

LAEMMLE

Close it down. Permanently.

He picks up an envelope.

LAEMMLE (Cont)

Here's your railroad ticket plus a
hundred dollars expenses. You'll
get two hundred more when you
finish the job.

INDY

Three hundred dollars!

LAEMMLE picks up a second envelope.

LAEMMLE

This gives you my personal
authority to do whatever you think
is necessary, okay?

INDY

Three hundred dollars! Isn't there
already somebody running the studio?

Continued:

2. CONTINUED (3)

2.

LAEMMLE

My brother-in-law, Izzie Bernstein.

INDY

Then why doesn't he -

LAEMMLE

Nice guy but a schlemiel. Doesn't answer my cables, won't take my calls. Then there's my nephews. I got scores of them out there, hundreds maybe. I lost count already. But not one of them can do a darn thing.

INDY

Mr Laemmle, I think you should know that I don't know anything about motion pictures.

LAEMMLE

You don't have to. All you have to do is tell von Stroheim he either finishes in ten days or else it's kaput. What do you say?

INDY

(hesitates - then)

I'm sorry, sir, but this seems like an awful lot of money just to deliver a message.

LAEMMLE

You're planning to go back to the University of Chicago, aren't you?

(INDY nods)

Have you earned enough gelt for your next year's tuition?

INDY

Not yet.

LAEMMLE

I'll pay you an extra three hundred dollar bonus if you come through.

INDY

(goggles)

Six hundred dollars!

Then his jaw sets. He puts out his hand.

Continued:

8. EXT. SAN FERNANDO VALLEY - DAY 8.

The cab drives through open countryside: tawny hills, clumps of trees, hardly any buildings.

9. EXT. GATE TO UNIVERSAL CITY - DAY 9.

The cab turns in at the gate. The CABBIE says something to the SECURITY GUARD. The GUARD waves them through.

10. INT. CAB - DAY 10.

INDY looks out as the cab drives slowly through the lot, passing a Western set, a Brownstone Street, a Pirate Galleon, etc. He stares at EXTRAS dressed as cowboys, indians, sheikhs, dancing girls, chinese coolies, etc.

CABBIE

Movies - pretty crazy, huh?

INDY

Yes.

CABBIE

Take it from me, buddy: this motion picture thing'll never last.

11. EXT. ADMINISTRATION BUILDING UNIVERSAL CITY - DAY 11.

The cab draws up. INDY gets out. He turns to the building.

12. SCENE OMITTED. 12.

13. INT. BERNSTEIN'S OFFICE UNIVERSAL CITY - DAY 13.

BERNSTEIN, 50's, pumps INDY's hand, beaming in panic.

BERNSTEIN

Welcome to Universal City, Mr Jones!

INDY

Thank you, Mr Bernstein.

BERNSTEIN

Have a cigar.

Continued:

INDY

No, thanks.

BERNSTEIN
(indicates)

My associates: Morrie Bernstein, Joe
Bernstein, Abe Laemmle, Sol Laemmle,
Manny Laemmle, Irving Thalberg.

INDY

Gentlemen.

BERNSTEIN

Have a seat.

INDY sits opposite Bernstein's ornate desk. The
OTHERS sit to BERNSTEIN's left and right. Their
ages range from late 20's to early 40's. All smile
desperately. IRVING sits by himself, to one side.
He is 21, slim, dark-haired, pale, a handsome,
almost beautiful, young man.

INDY

I guess you know why I'm here.

BERNSTEIN

It's, er, to do with ... um ...

INDY

Foolish Wives.

They flinch. Terrified silence.

SOL

... Is Uncle Carl a little bit mad?

INDY

No. He's not a little bit mad.
He's very mad.

(they moan)

He says the picture's out of
control.

BERNSTEIN

Abe - why's the picture out of
control?

ABE

Morrie - why's the picture out of
control?

Continued:

MORRIE

Sol - why's the picture out of control?

SOL

Joe - why's the picture out of control?

JOE

Manny - why's the picture out of control?

MANNY

It's not my fault! Only last week Stroheim ordered a battleship.

BERNSTEIN

A battleship? We built him a battleship?

MANNY

Built - nothing! He wanted a real one!

BERNSTEIN

A real battleship? Oi!

ABE

And a thousand pairs of silk underwear for the extras.

BERNSTEIN

Silk underwear for the extras?

MORRIE

To make them feel like real aristocrats -

SOL

With monograms yet!

JOE

Plus six thousand pairs of silk stockings -

MANNY

Gowns straight from Paris -

ABE

Caviar from Russia -

MORRIE

Jewelry from Tiffanys -

Continued:

13. CONTINUED (3)

13.

SOL

Crystal, porcelain, tapestries -

They all start to babble at once. It's a zoo.

INDY

Quiet!

(sudden silence)

Gentlemen, I've heard enough. Mr
Laemmle is right. This can't go
on.

ABE

... So what does Uncle Carl want?

INDY

This picture must be finished in
ten days or else it has to be
closed down. Permanently.

Appalled silence.

BERNSTEIN

Well, that seems ... pretty clear.

ABE

Yeah. But who's going to tell
Stroheim?

They shudder.

JOE

Someone has to.

SOL

Yes - but who?

They look at one another in terror.

INDY

(gets up)

Me. It's why I'm here.

(takes out letter)

This letter from your uncle gives
me complete authority.

He hands the letter to BERNSTEIN. Universal huge
relief.

BERNSTEIN

Hey, that's right. It's why he's
here!

Continued:

INDY

Okay. Now where do I find this Stroheim?

BERNSTEIN/ABE/MORRIE/SOL/JOE
(simultaneously)

Manny - where's Stroheim?

MANNY

... On the set, I guess.

INDY

How do I get there?

BERNSTEIN

You heard Mr Jones. How does he get there?

They shrink. Then IRVING stands up.

IRVING

I'll take him.

14. EXT. ADMINISTRATION BUILDING UNIVERSAL CITY - DAY

14.

INDY and IRVING come out.

INDY

Sorry, but I didn't catch your name.

IRVING

Irving Thalberg.

INDY

Indiana Jones.

(they shake)

Are you a nephew, too?

IRVING

No.

INDY

You must be the only one around here who isn't.

IRVING

Well, you know what they say:
Uncle Carl Laemmle
Has a very large family.

Continued:

14. CONTINUED (1) 14.

INDY

And how.

They start to walk.

15. EXT. LOT UNIVERSAL CITY - DAY 15.

INDY and IRVING pass costumed EXTRAS.

IRVING

I was Mr Laemmle's private secretary. He sent me out here a couple of months ago.

INDY

What do you do now?

IRVING

I'm just observing. You know: learning the business.

INDY stares at some EXTRAS in gorilla suits.

INDY

This is a business?

IRVING

Oh, yes. Like any other. Only it's an art-form, too. Which makes it a little peculiar.

ABE LINCOLN walks by, his arm round a HAREM GIRL.

INDY

You can say that again.

IRVING

Watch out!

He pulls INDY aside, from the path of a GROUP of yipping MOUNTED COWBOYS. They gallop past.

INDY

Is it always like this?

IRVING

Mostly. But it's not the chaos it seems. It's really pretty efficient - or could be, if it was structured right.

Continued:

15. CONTINUED (1) 15.

INDY stops - to listen to a FEMALE TOUR LEADER addressing a TOUR GROUP.

TOUR LEADER

Universal City is the largest motion picture studio in the world. We have our own police force, fire department, hospital - even our own zoo! You'll see how we blow up bridges, burn down houses, wreck automobiles. You'll see movies in the making - and maybe get to chat with your favorite stars of the silver screen!

IRVING

(moving on)

The tour costs a quarter. Mr Laemmle says it's great publicity.

INDY

You don't agree?

IRVING

This is a movie studio, not an amusement park.

INDY

Yes, but where are the movies made?

IRVING

Come on.

He heads toward a huge nearby shed. Its sign says:

STAGE 1

16. INT. STAGE 1 UNIVERSAL CITY - DAY 16.

INDY stares.

Inside the huge stage, eight movies are being made simultaneously, side-by-side. CAMERAMEN crank furiously, ACTORS act madly, DIRECTORS yell through megaphones, pianos and small ORCHESTRAS provide a different accompaniment to each scene. It's BEDLAM.

INDY

It's like a factory!

Continued:

16. CONTINUED (1)

16.

IRVING

Sure. It's an industry, like I
said.

They walk through the stage. The first scene is a
fight in a western saloon.

1 DIRECTOR

Sock him! And again! Now hit him
with the chair! Harder! Throw him
over the bar ...!

They walk on: a Hearts and Flowers Weepie, with a
MAIDEN and HERO.

2 DIRECTOR

Kiss her! Go on, you sap, KISS
HER! No, not like that! Here -
lemme show you - Like this!

A slapstick comedy. Custard pies are flying.

3 DIRECTOR

In her face! And another! Now
fall over! Mabel - stick one down
his pants!

MABEL

I can't! There ain't no more pies!

3 DIRECTOR

Then break the jug over his head!
DO IT!

She does. Her CO-STAR collapses, seriously
injured.

3 DIRECTOR (Cont)

GREAT!!!

A Civil War scene: a UNION RECRUIT faces the REBS.

4 DIRECTOR

Think of your country! Think of
your home! Think of your salary,
you jerk!

An EVIL SQUIRE is evicting a POOR FAMILY.

5 DIRECTOR

Hate him! Loathe him! Despise
him!

Continued:

16. CONTINUED (2) 16.

A MOTHER and BABY are perishing in a snow storm - tons of torn paper fed into a wind machine.

6 DIRECTOR

Freeze, darn you - FREEZE!!!

A SHEIKH prepares to ravish a EUROPEAN MAIDEN in his tent.

7 DIRECTOR

Feel his breath on your cheek -
like the hot wind of the desert!
Chester - rip her blouse!

A death-bed scene.

8 DIRECTOR

You're dying, idiot! Make me
believe it! And Bebe - gimme tears!
Real tears ...!

IRVING

Seen enough?

INDY nods, dazed. They walk to the exit.

IRVING (Cont)

Trouble is, the market for this
kind of stuff is shrinking. Oh,
there's still money to be made -

17. EXT. STAGE 1 UNIVERSAL CITY - DAY 17.

INDY and IRVING emerge into the sunshine.

IRVING

- But the real future of this
industry is in features: quality,
full-length pictures.

INDY

Are you making any of those?

IRVING

(stops)

That's what you're about to find
out.

They have arrived outside STAGE 2. A sign says:

FOOLISH WIVES. POSITIVELY NO ADMITTANCE.

Continued:

17. CONTINUED (1) 17.

A fat security guard, SYD, stands by.

IRVING (Cont)

You quite sure you want to go through with this?

INDY

Listen: I fought at the Somme, at Vedun. How hard can this be?

IRVING

Well: best of luck.

INDY

... Aren't you coming in with me?

IRVING

(smiles charmingly)

I wouldn't miss it for the world.

He pulls the door open. INDY goes through.

18. INT. STAGE 2 UNIVERSAL CITY - DAY 18.

INDY and IRVING enter. They halt.

In complete contrast to Stage 1, there is UTTER SILENCE here. EXTRAS in faultless evening dress stand like statues. The set is the gambling scene at the Villa Amorosa. Roulette and card tables are arranged in the huge, lavish room. INDY looks at IRVING.

INDY

(whispers)

Where's Stroheim?

IRVING shrugs. INDY looks round - then walks to an EXTRA.

INDY (Cont)

Pardon me. But where's -

EXTRA

Ssshhh!

INDY looks round. A girl, CLAIRE, is sitting by the camera, a script on her lap. She is 22 and very pretty, her hair cut like Louise Brooks' in a shining dark cap that frames her intelligent oval face. INDY marches up to her.

Continued:

18. CONTINUED (1)

18.

INDY
Where's Stroheim?

CLAIRE
SSSHHH! You must be quiet!

INDY
(jaw sets)
Look, this is important.

CLAIRE looks across the set. INDY turns in that direction.

INDY (Cont)
But he's not doing anything.

CLAIRE
He's thinking.

INDY
Tough.

CLAIRE
No! You mustn't disturb him!

But INDY has marched away. He crosses the set, then stops. He straightens his shoulders, clears his throat.

INDY
Mr Stroheim?

A gasp of horror runs through the CAST.

ERICH VON STROHEIM is sitting in a huge carved chair, frozen in a pose of deep thought. He is age 35, 5'5" tall. His head is shaved close. A deep scar runs up from his right eye. He wears a monocle and holds a long Russian cigarette. He is dressed in Count Karamzin's immaculate white uniform, the cap at a rakish angle. He doesn't move.

INDY (Cont)
(louder)
Mr Stroheim? My name is Jones.

A louder gasp from the CAST. STROHEIM doesn't move.

INDY (Cont)
I just got in from New York.
(MORE)

Continued:

18. CONTINUED (2)

18.

INDY (Cont)

Mr Laemmle sent me. As you can see
from his letter -

He places the letter on STROHEIM's lap. The CAST
flinch.

INDY (Cont)

- We have a serious problem. And
I'm here to fix it, Mr Stroheim.

STROHEIM doesn't move. INDY smiles confidently.

INDY (Cont)

Now I'm sure you're a reasonable
man -

He puts a hand matily on STROHEIM's shoulder. The
CAST gasp and wince.

INDY (Cont)

- So here's the deal. Either you finish
this picture in ten days, or I'm going
to close it down. Is that clear?

STROHEIM doesn't move.

INDY (Cont)

Did you hear me, Mr Stroheim? I
said, is that clear?

An appalled silence. Then, slowly, STROHEIM looks
up.

STROHEIM

Ja. Das ist ... klar.

INDY

Okay, Mr Stroheim. So let's -

STROHEIM

Von Stroheim.

(slow rise)

Erich Oswald Hans Carl Marie
Nordenwald von Stroheim. My father
was an Austrian Count, my mother a
German Baroness and lady-in-waiting
to the Empress of Austria. I am a
graduate of Heidelberg University
and the Imperial Military Academy.
I was a member of the Emperor's
bodyguard. I wore His Majesty's
diamond ring.

Continued:

18. CONTINUED (3)

18.

INDY

Well, gee, I -

STROHEIM

But more - I am an artist. Here in my studio, I create!

He moves forward. INDY backs off. STROHEIM stalks him through the set. INDY is forced to move backward, bumping into furniture as STROHEIM pursues.

STROHEIM (Cont)

I paint with light and shadow. I reach into the depths of my very soul! But what do you know of my agony? You - with your pathetic little shopkeeper's mind? Dumkopf! With your ridiculous talk of ten days! Look at you - an idiot! A halfwit! A child! A kid they send, to supervise a genius! It took a god to chain Prometheus - and you, Herr Jones, are no god!

INDY crashes back onto the floor. STROHEIM looms above him, tearing the letter to shreds.

STROHEIM (Cont)

Tell Mr Laemmle only von Stroheim decides the fate of a von Stroheim picture! Not some stupid, ignorant, pathetic, imbecile errand boy!

He tosses the pieces into the air. They flutter down onto INDY. STROHEIM turns.

STROHEIM (Cont)

Places! We begin!

He stalks off. Suddenly, EVERYONE moves fast, trampling over the prostrate INDY. He peers up groggily.

19. EXT. STAGE 2 UNIVERSAL CITY - DAY

19.

IRVING helps INDY out through the door. SYD looks at them. INDY dusts himself down.

IRVING

Well, you sure told him.

Continued:

19. CONTINUED (1)

19.

INDY

Thanks a bunch.

(recovers)

How much of this movie has he shot?

IRVING

About thirty reels.

INDY

And how many do you need for a picture?

IRVING

Ten.

INDY

(stares)

Then how much more does he need?

IRVING

Enough to finish telling the story.
Syd - ask Claire to step out here,
will you?

SYD

Yes, Mr Thalberg.

He goes inside.

IRVING

Claire's the story editor; one of
our best writers. She'll know ...
You okay?

INDY

More or less. Are all directors
like him?

IRVING

More or less. Von's extreme,
though; about as far as you can
get. It's the system that's wrong.
It's too - Hi, Claire.
(as she arrives)

CLAIRE

You wanted to see me?

IRVING

Claire - this is Indiana Jones.
Indy - Claire Lieberman.

Continued:

19. CONTINUED (2)

19.

INDY
(shakes)
We've already met.

CLAIRE
No bones broken, I hope?

INDY
Not yet.

They smile at each other. They like what they see.

IRVING
How much more does Von have to
shoot?

CLAIRE
Hard to say. He keeps adding
things. There's the storm
sequence, the fire in the castle -

INDY
The fire? A real fire?

CLAIRE
Of course. This is a von Stroheim
picture.

INDY
Sounds pretty expensive. How long
will it take? A day? Half a day?

CLAIRE
(eyes narrow)
You don't burn down a real castle
in a day. It's scheduled for three
weeks.

INDY
Three weeks? For one little fire?
That's impossible!

CLAIRE
(frosty)
Oh? Why?

INDY
Because I've only got - that is,
von Stroheim's only got - ten days.
Why don't we lose the fire?

Continued:

19. CONTINUED (3)

19.

CLAIRE
(frigid)

It's an important story-point, Mr Jones.

INDY

Yes, but -

CLAIRE

Lose it, and the picture makes no sense.

INDY

Look, all I'm saying is ... What's this movie about, anyway?

CLAIRE
(stares)

You don't know?

He shakes his head. She lifts her chin in contempt.

CLAIRE (Cont)

Then I suggest you find out, Mr Jones. See this?

(holds out script)

It's called a script. I suggest you read it before you start making any more stupid suggestions!

INDY reaches for the script. She pulls it back, turns on her heel and goes back into the stage.

INDY

... Irving. Will you do me a favor?

IRVING

Gladly.

INDY

Will you get me a script?

20. EXT. COMMISSARY UNIVERSAL CITY - DAY

20.

ESTABLISHING - it is early next morning.

21. INT. COMMISSARY UNIVERSAL CITY - DAY

21.

INDY, IRVING and CLAIRE are finishing breakfast. INDY has a script of Foolish Wives in front of him. At other tables are ACTORS and DIRECTORS: TOD BROWNING is with some FREAKS and MIDGETS; REX INGRAM is with some beautiful LADIES; JOHN FORD is eating pancakes with HARRY CAREY and a bunch of COWBOYS.

INDY
(turns the pages)
Well, it's not a bad story.
(CLAIRE sniffs)
Von Stroheim's playing this phony Russian count, who's trying to seduce the wife of the American Ambassador -

CLAIRE
Yes. It's basically about American innocence versus European decadence -

IRVING *TO INDY*
With von Stroheim providing the decadence. *Inside joke*

INDY
I get it. Like a Henry James novel, only with more glamor.

CLAIRE
(impressed)
You're right. I never thought of it that way.

INDY
So what we have to do is cut out everything that's not essential to the story -

CLAIRE
That's butchery.

INDY
Half a loaf's better than no loaf at all.

IRVING
Look, Claire - you want to save this picture, don't you?

CLAIRE
Of course I do.

Back to Business

getting back on track, on Rhy then

Continued:

INDY
Then help me. Please.

She hesitates - then nods. He turns pages.

INDY (Cont)
There's so much that doesn't seem
necessary -

IRVING
Like the fire?

testing Indy- he,

INDY
No, the fire's important. It shows
the count's really a coward.

he passes

CLAIRE is pleased.

IRVING
(to her)
What about the storm sequence? Is
it vital?

CLAIRE
I don't know ... I'm so close to
it, you see.

INDY
Isn't there anybody here who can
help us?

IRVING
(turns)
Jack - do you have a minute?

JOHN FORD gets up from the next table and comes
over. He is 25, 6' tall, wears glasses, thick
curly hair, broken nose.

IRVING (Cont)
Jack - this is Indiana Jones.

FORD
Hi. I'm Jack Ford. I make
westerns.

INDY
Hi. Good to know you.

They shake. FORD sits.

IRVING
We have a problem.

Continued:

21. CONTINUED (2)

21.

FORD

Does it talk with a German accent?

~~(they nod - he grins)~~

~~How much has he already taken you
for?~~

IRVING

Close to a million - and still
rising.

FORD

(whistles)

Shoot - I could make twenty-five
pictures with that kind of dough.

INDY

So how do we control him?

FORD

Get Harry Cohn over at Columbia.
He'll break Von's legs for you.

INDY

No, seriously -

FORD

You don't think I'm serious? You
haven't met Harry Cohn.

INDY

... What we need is to finish shooting
the picture. But in the script -

FORD

Forget the script. What's the
footage like?

INDY

Excuse me?

FORD

The film that's already been shot.
Did you see it yet?

INDY

... No.

FORD

Then my advice is, go take a look
at it.

(rises)

Because it's not what's on the page
that counts - it's what's up on the
screen.

22. INT. SCREENING ROOM UNIVERSAL CITY - DAY

22.

INDY, IRVING, CLAIRE and ED, 40's, the editor, are watching footage from Foolish Wives. Use some of the wide shots of the Monte Carlo square: the hotel, the casino, the crowds, the traffic, the cavalry guard, etc.

It ends. The lights come up.

INDY

It's good. It's really good.

IRVING

It's great.

CLAIRE

It's fabulous. This could be one of the best movies ever!

INDY

All the more reason to save it, wouldn't you say?

ED

(nervously)

Mr Thalberg - you really shouldn't be here.

IRVING

Ed - relax.

ED

(sweating)

But if Mr Von ever finds out I let you see this -

INDY

Nothing's going to happen, Ed. Trust me.

(to CLAIRE)

We've just seen four hours of film. How much more is he planning to shoot?

CLAIRE

He thought up three new scenes this morning.

INDY

(groans - then)

Okay. Let's run it all again.

The lights go down. The footage re-starts.

22A. EXT. LOT UNIVERSAL CITY - EVENING 22A.

INDY and CLAIRE walk slowly through the lot. He looks exhausted.

CLAIRE

How's your headache? Any better?

INDY

Uh-uh. Worse.

CLAIRE

If it's any consolation, I have one, too.

INDY

I had no idea making movies is so hard. I thought licking the Kaiser was tough. You know something? It was a cinch compared to this.

CLAIRE

Where to now?

INDY

Back to my hotel, I guess.

(stops)

Unless you've got a better idea.

23. EXT. BEACH - NIGHT 23.

A refulgent California moon shines down on a beautiful deserted beach. Waves topple and break seductively; palm fronds whisper of love.

CLAIRE (O.S.)

Feeling better?

INDY (O.S.)

Mmm. Thanks for bringing me.

In her open-topped coupe, INDY and CLAIRE are parked overlooking the beach.

CLAIRE

I figured we both needed to get away from that loony bin.

INDY

Irving says the studio isn't organized properly.

Continued:

23. CONTINUED (1)

23.

CLAIRE

For him it goes deeper than that.
He wants a revolution.

INDY

Revolution?

CLAIRE

A whole new system. You see, Indy,
in motion pictures now the director
is king. Irving wants the producer
to be king.

INDY

Would that work?

CLAIRE

If the producer is a genius. Maybe
Irving is; I don't know. But if
the Bernsteins of this world ever
get hold of real power ...

INDY

I see what you mean. So where do
you writers come in?

CLAIRE

Usually, last.

INDY

Are you serious?

CLAIRE

Perfectly. Oh, there's a time,
round about the beginning, when
you're important. Because all they
have is here -

(touches her forehead)

But once the script's written, the
writer is the lowest of the low. A
necessary evil, as Irving says.

INDY

Then why do you do it?

CLAIRE

Because for me, making movies is
the most important thing in the
world. I love it.

INDY

Yes. I see.

Continued:

23. CONTINUED (2)

23.

They are aware how close they are sitting.

CLAIRE

Ready to go?

INDY

Not just yet.

He puts his arm round her. She moves closer. They stare at the beach.

INDY (Cont)

What's this place called?

CLAIRE

Malibu Beach.

INDY

It's beautiful. So are you.

His lips touch hers. She pulls back a little.

CLAIRE

Indy: I have a boyfriend.

INDY

You don't want me to kiss you?

Then she kisses him. Hotly. Wetly. Then, suddenly, her eyes pop open. She shoves him away.

CLAIRE

That's it! I've got it!

INDY

Hey -

CLAIRE

Indy - I know how we can finish the picture!

24. EXT. LOT UNIVERSAL CITY - DAY

24.

It is next morning. INDY and IRVING are walking briskly to the editing building.

INDY

It's so simple! All we do is lose the storm scene, move the fire up to later -

Continued:

24. CONTINUED (1)

24.

IRVING

Combine it with the gambling scene
at the villa -

INDY

And the story's practically over!

IRVING

This was Claire's idea?

(INDY nods)

It's brilliant. I could kiss her.

INDY

I already did.

They go into the editing building.

25. INT. EDITING ROOM UNIVERSAL CITY - DAY

25.

INDY

(stares)

Fired? Who fired you?

CLAIRE

(miserably)

Von Stroheim. Who else?

INDY and IRVING stare. ED lurks wretchedly.

IRVING

Somebody must have told him we'd
seen the footage.

ED

It wasn't me, Mr Thalberg. Honest!

CLAIRE

Who cares who it was? All I know
is, I'm off Foolish Wives.

IRVING

Don't worry, Claire. I'll put you
onto Sex and Satan. With a
recommendation that you direct it.

CLAIRE

Really?

IRVING

My word of honor. Okay, Ed: get
out the stuff we saw yesterday.

Continued:

25. CONTINUED (1)

25.

ED

I Don't have it, Mr. Thalberg.

IRVING

What?

ED

It got taken away, first thing this morning.

INDY

Who took it?

CLAIRE

Need you ask?

26. EXT. VON STROHEIM'S CASTLE - DAY

26.

It looks like something from Ruritania - as exotic as can be. A car swings up fast to the entrance and screeches to a halt. INDY, jaw set murderously, gets out.

27. INT. VON STROHEIM'S CASTLE - DAY

27.

MONTAGE:

A LIVERIED FLUNKEY leads INDY through the castle.

Feet echoing, they walk down: long corridors lined with suits of armor; baronial chambers where wolfhounds look up to watch them; through a picture gallery hung with old masters; past an aviary with rare tropical birds; coming finally to -

27A. EXT. VON STROHEIM'S CASTLE - GARDENS - DAY

27A.

INDY and FLUNKEY walking through the garden

28. EXT. VON STROHEIM'S CASTLE POOL TERRACE - DAY

28.

The FLUNKEY leads INDY into the dazzling sunshine.

STROHEIM (O.S.)

Guten morgen, Herr Jones!

INDY stops, stares. STROHEIM, nude, is swimming in his pool. At one end, a beautiful JAPANESE GIRL in a kimono stands with a huge towel.

STROHEIM (Cont)

You would care to join me?

Continued:

28. CONTINUED (1)

28.

INDY

No, thanks. Mr von Stroheim -

STROHEIM

A moment, please!

He gets out. The JAPANESE GIRL swathes him in the towel. INDY marches resolutely up to him.

INDY

Now you listen to me!

STROHEIM

Willingly.

(beams)

But somewhere more relaxing, nein?

29. INT. VON STROHEIM'S CASTLE GYM - DAY

29.

The gym is furnished with barbells, punch-bags, parallel bars, sabres, epees, fencing masks, etc. STROHEIM lies face-down on a table, being worked on by a beautiful MASSEUSE. Apart from his monocle, he is nude.

STROHEIM

Lower, Dolores, lower! Ja, ja!
Oo! Schon!

INDY

Look, I don't have time for this.

STROHEIM

You are so impatient. So American.
I love this country. It is so
young!

INDY

Maybe. But it's not stupid.

STROHEIM

True. But is there not something
it can learn from Europe? A
certain sophistication? Joie de
vivre?

INDY

I just spent three years in Europe.
I didn't see a whole lot of
sophistication. Or joie de vivre.

Continued:

29. CONTINUED (1)

29.

STROHEIM

Ah, no. But I - Gently, Dolores! -
I was thinking of old Vienna, of
alt Wein before the great war. The
Ringstrasse, the Hofburg Palace -

INDY

The ferris wheel in the Prater.

STROHEIM

You know Vienna? But this is
wonderful!

He sits up, fixes his monocle on INDY.

STROHEIM (Cont)

Perhaps I have misjudged you, Herr
Jones.

INDY

So now we can talk business?

STROHEIM

Von Stroheim never talks business
on an empty stomach!

30. INT. VON STROHEIM'S CASTLE DINING HALL - DAY

30.

STROHEIM pours thick red liquid into a tall glass.

STROHEIM

A glass of ox-blood, Mr Jones?

INDY

No, thanks.

STROHEIM tosses it back. They are sitting at a
massive polished table. FLUNKEYS hover. STROHEIM
wears a huge silk frogged robe, as in Foolish
Wives.

STROHEIM (Cont)

Delicious! Some caviar?

INDY

I already ate.

STROHEIM digs into the caviar.

INDY (Cont)

Von Stroheim, I want that film
back.

Continued:

30. CONTINUED (1)

30.

STROHEIM

Film? What film?

INDY

The footage you took from the cutting room this morning.

STROHEIM

From the cutting room? I?

INDY

Listen, I'm getting tired of horsing around!

STROHEIM

Von Stroheim never horses around!

INDY

Then hand over that film!

STROHEIM

(edge)

You are calling me a liar?

INDY

Is that what you want?

STROHEIM

(smiles charmingly)

What I want is for us to be friends, Mr Jones.

INDY

Then give me your word of honor that you don't have that film.

STROHEIM

My word of honor?

INDY

As an Austrian nobleman - and the rest.

STROHEIM

(smiles)

You really believed all that?

INDY

(stares)

It's not true?

Continued:

30. CONTINUED (2)

30.

STROHEIM

Maybe. Maybe not.

(INDY gapes)

Maybe my father was a Jewish hat-maker from Silesia and my mother a kitchen maid from Prague.

INDY

I don't believe this!

STROHEIM

Why not? Look around you. Where are we? In Hollywood. A place of fantasy; of dreams. Here, a man may be what he chooses. Which can mean ... anything.

31. INT. IRVING'S OFFICE UNIVERSAL CITY - EVENING

31.

INDY is talking to CLAIRE. IRVING is on the phone.

CLAIRE

He denied it?

INDY

Absolutely. Short of raiding his castle, I don't see what else we can do.

CLAIRE

Oh, Indy ...

IRVING

(into phone)

Thanks, Lulu. That's great.

(puts it down)

Relax. I've just been talking to the lab. We've still got the negative. We can strike another print. Make you feel any better?

INDY

And how!

IRVING

(to CLAIRE)

So what's the plan?

CLAIRE

There's only one vital sequence we need to finish the story: the sewer scene.

Continued:

31. CONTINUED (1)

31.

INDY

Sewer scene?

CLAIRE

Where von Stroheim's body is thrown into the Monte Carlo sewer and floats out to sea, where it gets eaten by an octopus -

INDY

The octopus is out!

CLAIRE

Yes - but if you just shoot the first part - don't you see? The story's over.

INDY

(up - ecstatic)

Fantastic! All we have to do is kill him! It's perfect! Von Stroheim must die!

32. EXT. PRODUCTION OFFICE UNIVERSAL CITY - DAY

32.

ESTABLISHING - it is next morning.

33. INT. PRODUCTION OFFICE UNIVERSAL CITY - DAY

33.

INDY, IRVING and CLAIRE are with CHUCK, 50's, the production manager. Copies of the shooting schedule are spread out in front of them. INDY turns the pages feverishly.

INDY

Where's the sewer scene? I don't see it!

CHUCK

No. It's not scheduled till next month.

INDY

Next month!

CHUCK

There's all the stuff with the Eytalian prince to shoot first.

CLAIRE

Oh, no!

*Looking for a way
to die for
von Stroheim*

BA News

look for alternatives

Continued:

33. CONTINUED (1)

33.

INDY
What Italian prince?

CLAIRE
Prince Massimo - I forgot!

INDY
Who the heck is Prince Massimo?

IRVING
An Italian prince Stroheim brought over specially.

CLAIRE
Von loves his accent.

INDY
Loves his accent? Are you crazy?
Movies are silent! Send him back!

CHUCK
No can do, Mr Jones. He starts work Monday morning.

INDY
This is insane!

~~CHUCK~~
Sorry. But the only way I can move up the sewer scene is if something happens to the Eytalian.

~~IRVING INDY~~
~~We've got to make something happen!~~

IRVING
Yes, but what? *what are you gonna do?*

INDY
I don't know. All I know is, Stroheim's not going to win. I'm going to beat him if it kills me! If it's the last thing I - Yes! That's it! It's beautiful!

IRVING
What's beautiful?

~~INDY~~
~~How we get rid of Prince Massimo!~~

~~IRVING~~
~~Which is?~~

Receiving information

things get worse

WAY OUT APPROACHING

*Expectations, Solution, Joy!
Peak*

Continued:

INDY

We kidnap him!

SURPRISE

IRVING

Are you nuts?

Dismissive

Please don't be back to work

convince me!

INDY

No, listen! He's a foreigner, right? So all we have to do is take him down to Mexico - and dump him!

IRVING

Dump him?

consider this

will remember us - can we hide our

INDY

(nods manically)

Exactly! Without his passport, there's no way they'll let him back!

identities, Now: what does this mean for Irving's career?

if they catch me, I can explain it to Jason m. He'll be behind us. This is a adventure

CLAIRE

Indy, this is madness!

off Claire

IRVING

No - it might just work. That is, Irving thinks it'll work

Return to calm

INDY

Of course it'll work! It has to! What do you say? Are you with me?

work at sea

Dive in

it'll impress

Uncle Carl. This will help me get my job.

IRVING

... Chuck: is the set built for the sewer scene?

CHUCK

Built and ready, Mr Thalberg.

IRVING

Then schedule it for Monday.

Be thinking of a backup plan, throw it away

CHUCK

But Mr Von said -

IRVING

That's an order.

CHUCK

Yes, sir.

He rips up the schedules.

Focus on Admiring Indy, the Kidnapping

still Thinking about The Kidnapping - what does this mean if they found out I Kidnapped a Prince?

Continued:

33. CONTINUED (3)

33.

INDY

Okay. Now - where do we find
Prince Massimo?

CLAIRE

Doug Fairbanks and Mary Pickford
are giving a party tonight. The
prince is sure to be there.

INDY

Irving - can you get us in?

34. EXT. PICKFAIR - NIGHT

34.

The house is brightly lit up. From inside comes
the sound of the Charleston. Limos pull up at the
entrance. STARS in fancy dress go inside.

A car stops. INDY, as Lawrence of Arabia, CLAIRE,
as a harem girl and IRVING, as a pirate, get out.
They go inside.

35. INT. PICKFAIR ENTRANCE HALL - NIGHT

35.

INDY, IRVING and CLAIRE enter. The noise is
deafening. CLARA BOW is doing the Charleston on a
piano. WALLACE BEERY drinks champagne from her
slipper. SOMEONE pours champagne onto a pyramid of
glasses. A STARLET falls into the ornamental
fountain. Her ESCORT dives in with her. SEVERAL
COUPLES follow suit.

INDY

Where's Massimo?

CLAIRE

I don't see him.

IRVING

Come on.

They make their way through the revels ...

36. INT. PICKFAIR BALLROOM - NIGHT

36.

RUDOLPH VALENTINO and POLA NEGRI are tangoing.
INDY, CLAIRE and IRVING arrive. She grabs INDY's
arm, points.

Continued:

36. CONTINUED (1)

36.

CLAIRE

Over there!

At the far side, PRINCE MASSIMO, 30's, white tie, slack-jawed, stupid-looking, is drinking, talking, laughing.

INDY

That guy's a prince? He looks more like a waiter.

IRVING

So do we grab him?

INDY

Uh-uh. First, we get him plastered.

IRVING

No problem. Here goes. You two join me later.

IRVING crosses to MASSIMO, picking up a bottle of champagne on the way.

INDY

Care to dance?

CLAIRE

Love to.

The start to tango. Beyond, IRVING fills Massimo's glass, talks, laughs. MASSIMO drinks. IRVING re-fills his glass.

CLAIRE (Cont)

You tango divinely!

INDY

Thanks.

CLAIRE

Almost as well as Rudy - Hi, Rudy!

Hi, Pola!

(as they swoop past)

Where did you learn?

INDY

Argentina. It's a long story. I'll tell you later.

Beyond, MASSIMO spills his drink. IRVING re-fills, looks toward INDY and CLAIRE and nods.

Continued:

36. CONTINUED (2)

36.

CLAIRE

There's the signal.

INDY

Go-go-go!

They join IRVING and MASSIMO. Huge smiles, handshakes, laughter.

CLAIRE

How are you enjoying the party,
your highness?

MASSIMO

Notta lotta. Is so boring! You
agree?

As a shrieking, half-naked STARLET is chased across
the room.

INDY

Absolutely. It's terrible.

IRVING

The worst.

INDY

Hey! I know where there's a really
great party!

MASSIMO

You do? Where?

INDY

Just south of here. Why don't we
go check it out?

IRVING

Great idea! What do you say, your
highness?

MASSIMO

I say Andiamo!

INDY

So what are we waiting for?

MASSIMO sways. INDY and IRVING take an arm each.
They half-carry him out.

37. EXT. DIRT ROAD MEXICAN BORDER - NIGHT

37.

The lights of a car appear, bumping down the road. Inside, INDY is driving, CLAIRE beside him. IRVING is in back with the passed-out MASSIMO.

The headlights pick out a huge cactus. A sign is nailed to it. It says:

MEXICO

INDY

Vamonos muchachos!

CLAIRE

Anadale! Anadale!

IRVING

Yeeeeehawwwwwww!

37A. EXT. DIRT ROAD - MEXICAN BORDER - NIGHT.

37A.

The car passes the cactus, driving away.

38. EXT. CANTINA MEXICO - PRE-DAWN

38.

The Cantina is in the middle of nowhere. The car is parked outside.

39. INT. CANTINA MEXICO - PRE-DAWN

39.

INDY counts dollar bills into the cantina OWNER's hand. IRVING and CLAIRE watch. Beyond, 2 MEXICANS carry MASSIMO upstairs.

INDY

-And don't forget the tequila.
Lots and lots of tequila.

CLAIRE

Indy, are you sure -

INDY

Trust Me. He'll never know he left Beverly Hills.

He plunks all his money in the OWNERS's hand.

40. EXT. STAGE 2 UNIVERSAL CITY - DAY

40.

A huge white open touring car draws up. In back is STROHEIM, in immaculate white uniform, with a couple of wolfhounds. The CHAUFFER opens the door. STROHEIM gets out.

41. INT. STAGE 2 UNIVERSAL CITY - DAY

41.

STROHEIM scowls.

The set is a huge, arched sewer - basically, a vast, filled water tank. To one side, hidden behind the CREW, INDY, IRVING and CLAIRE watch anxiously. They are still in their fancy dress.

STROHEIM

Was ... ist ... das?

A/D

The sewer, Mr Von.

STROHEIM

Dumkopf! I know it is the sewer.
What is it doing here?

A/D

Well, you see, sir -

STROHEIM

Where is il principe Massimo?

A/D

That's the problem. He's disappeared.

STROHEIM

Disappeared?

A/D

And nobody's been able to locate him. Which is why we set up the sewer. It's the scene where -

STROHEIM

I know. Where I am supposed ... to die.

He stalks to the edge of the tank and stares at the water, frowning. Across the set -

INDY

Think he'll go for it?

IRVING

You're in stukh if he doesn't.

STROHEIM

Silence! I must have silence!

He stares at the water. Suddenly, he strikes his forehead.

Continued:

41. CONTINUED (1)

41.

STROHEIM (Cont)

Wunderbar! I have it! Where is
Claire?

INDY

He's calling for you.

CLAIRE

Yes, but -

STROHEIM (O.S.)

Claire!

INDY

Get out there!

He pushes her. She crosses to STROHEIM.

STROHEIM

Darling - I have had an inspiration.
I am a genius! Write this down.

CLAIRE

But Mr von Stroheim - you fired me.

STROHEIM

Fired you? Impossible!

CLAIRE

But, sir -

STROHEIM

What would von Stroheim do without
his little edelweiss?

He clicks his heels and kisses her hand. He looks
at her harem girl outfit.

STROHEIM (Cont)

And darling - you are ravishing
this morning.

CLAIRE

Thank you.

STROHEIM

Now - write!

(paces)

We are not in a sewer - but by the
ocean at Monte Carlo. Count Karamzin
invites the wife of the American
Ambassador into his little boat.

(MORE)

Continued:

41. CONTINUED (2)

41.

STROHEIM (Cont)

Heady perfume! Silken frou-frou!
Atmosphere of seduction! Sensuous!
Erotic!

(turns - shouts)

Get me a hundred gondolas! A Million
flowers! Places! We begin!

TIME DISSOLVE TO:

42.

INT. VIEWING ROOM - DAY

42.

On screen: The water scene from Foolish Wives.
Through the rain of petals, Stroheim and
Miss Dupont float by in a flower decked boat
hung with Chinese lanterns.
He flirts with her.

INDY and IRVING watch, horrified. CLAIRE sits, gazing raptly.

INDY

He keeps making things up !

CLAIRE

Yes - but it's ...so great!

43.

INT. IRVING'S OFFICE UNIVERSAL CITY - NIGHT

43.

INDY sits slumped in deep gloom. CLAIRE and IRVING
watch anxiously.

IRVING

Indy: it's not the end of the world.

INDY

No. Just the end of my next year at school.

Gloomy silence.

IRVING

(to CLAIRE)

What are you shooting tomorrow?

CLAIRE

The duel. Where the count fights
with the American Ambassador.

Continued:

43. CONTINUED (1)

43.

INDY

Duel? Did you say duel?

CLAIRE

Forget it. The count wins.

INDY

(up and pacing)

There's got to be a way! There's
got to!

CLAIRE

Indy, we're getting worried about
you.

INDY

Well don't be. I'll think of
something -

(stops - turns)

Even if I have to kill von Stroheim
myself!

44. INT. STAGE 2 UNIVERSAL CITY - DAY

44.

STROHEIM

Bring me the pistols!

The A/D opens a case with two revolvers. STROHEIM
takes them out.

STROHEIM (Cont)

They are loaded?

The ACTORS watch anxiously - especially the
AMERICAN AMBASSADOR.

A/D

Only with blanks, Mr Von.

STROHEIM

(scowls)

I am supposed to use blanks?

(shrugs)

Very well. Today I make an
exception.

The ACTORS sigh with relief. The set is the
gambling scene at the Villa Amorosa. The CAST are
in evening dress, as before. At the far side,
CLAIRE and IRVING watch.

Continued:

44. CONTINUED (1)

44.

IRVING

Where's Indy?

CLAIRE

I don't know. He said he -

INDY

(arriving behind them)

Hi.

He carries a small, bulging paper sack.

IRVING

What kept you?

INDY

I had to go to the toy store.

IRVING

Toy store?

INDY

Tell you later. What's happening?

CLAIRE

Von's rehearsing the duel.

Onset, STROHEIM stands back-to-back with the AMERICAN AMBASSADOR.

STROHEIM

We take six paces. We turn. You raise your pistol. Understood?

AMBASSADOR

Yes, Mr Von.

STROHEIM

(turns him)

But then you hesitate - because I, as Count Karamzin, do not raise my pistol. I stare at you. Taunting. Gloating. It is a moment of great tension - ja?

AMBASSADOR

Yes, Mr Von.

STROHEIM

You can bear it no longer - so you fire! But you are pathetic. You miss! And what does Karamzin do?

Continued:

44. CONTINUED (2)

44.

AMBASSADOR

I don't know, Mr Von.

STROHEIM

He laughs! Cruelly, he laughs! The tension is unbearable! Women in the audience faint! Then, slowly, he raises his pistol - and shoots you between the eyes!

AMBASSADOR

Wonderful, Mr Von!

STROHEIM

Places! We rehearse!

A/D

Stand by, everyone! Stand by to rehearse!

Bustle onset. At the other side, INDY clutches his sack. It rattles.

IRVING

What's in there?

INDY

Ssshh!

Onset, STROHEIM and the AMBASSADOR stand back-to-back.

STROHEIM

Action!

They pace away, turn. The AMBASSADOR raises his pistol, hesitates. STROHEIM leers at him. Then -

AMBASSADOR

Bang.

STROHEIM laughs. Then, slowly, raises his pistol.

STROHEIM

Bang!

The AMBASSADOR falls. EVERYONE applauds.

STROHEIM (Cont)

Perfect!

A/D

Stand by to shoot, everybody!

Continued:

44. CONTINUED (3)

44.

Bustle onset. STROHEIM goes to the CAMERAMAN to consult. A MAKE-UP GIRL powders him.

At the side, INDY opens the sack. He takes out a handful of marbles and shows them to IRVING.

IRVING

You bought marbles? What for?

INDY

I'm going to scatter them on the floor, where Stroheim stands when he fires.

IRVING

What?

INDY

So he'll fall over - don't you see?
And it'll look like he's been shot.
We'll have a death scene! We can finish the movie!

IRVING

You must be out of your mind!

INDY

Can you think of a better idea?

(IRVING shakes his head)

Okay. Grab a handful. Let's go!

INDY and IRVING sneak onto the set - STROHEIM talks to the CAMERAMAN; the MAKE-UP GIRL powders him - INDY and IRVING scatter marbles - CLAIRE watches anxiously - INDY and IRVING scatter more marbles. The marbles start to roll away -

INDY (Cont)

This floor isn't level!

CLAIRE bites her lip - STROHEIM turns from the camera -

STROHEIM

Places! We shoot!

A/D

Places, everybody! Stand by to shoot!

Bustle. INDY and IRVING lay down some more marbles, then sneak away - the marbles roll - EXTRAS arrange themselves round the set - marbles roll - INDY and IRVING arrive beside CLAIRE -

Continued:

44. CONTINUED (4)

44.

marbles roll - STROHEIM and the AMBASSADOR stand
back-to-back.

A/D (Cont)

Quiet! Settle down!

(silence)

Ready when you are, Mr Von.

STROHEIM

Music! Camera!

The ORCHESTRA plays tension music. The camera
cranks.

STROHEIM (Cont)

Action!

STROHEIM and the AMBASSADOR pace away - INDY
watches - STROHEIM and the AMBASSADOR turn - INDY
watches - the AMBASSADOR raises his pistol -
STROHEIM taunts him - INDY holds his breath - the
AMBASSADOR fires - and -

SIX EXTRAS behind STROHEIM fall over on the
marbles!!!

INDY

Oh - NO!

STROHEIM

Gott in himmel! Cut!!!

(huge confusion)

What is going on here?

A/D

I don't know, Mr Von. They just
fell over.

STROHEIM

Verdammt!

A/D

You want to go again?

STROHEIM

No! The mood is ruined! We try
again after lunch!

He stalks off.

A/D

Lunch, everyone! We go again after
lunch!

45. INT. COMMISSARY UNIVERSAL CITY - DAY

45.

INDY, IRVING and CLAIRE are at their table, sunk in funereal gloom. STROHEIM lunches in solitary state at the far side of the room.

CLAIRE
Never mind, Indy. You tried.

INDY
And failed hopelessly. Our last chance.

He groans. She pats his hand.

FORD
(arriving)
What's up? You three look like you just went to a funeral.

INDY
We did. Mine.

FORD
(grins - sits)
Von up to his tricks again? What's it this time?

IRVING
He won't fall over.

FORD
Won't fall over?

IRVING
We need to make him. Literally.
But we can't think of a way.

FORD
Why not slip him a mickey? Like one of these.

He puts a handful of purple pills on the tablecloth.

INDY
(stares)
Are they any good?

FORD
Well, they work great on horses.
Don't see why they shouldn't on krauts.

Continued:

45. CONTINUED (1)

45.

IRVING

Who's going to slip it to him?

FORD

Me.

INDY

Really?

FORD

Sure, why not? It'll be a pleasure. I owe Von one.

CLAIRE

Jack Ford - you're an angel!

FORD

No - just a guy who makes westerns.

(up)

Well: here goes the seventh cavalry to the rescue again.

They watch breathlessly as FORD makes his way across the room. He arrives at STROHEIM's table and sits. FORD and STROHEIM laugh.

CLAIRE

What if Von sees him do it?

INDY

Don't say that!

IRVING

Look!

Across the room, FORD points behind STROHEIM. STROHEIM turns to look. FORD slips two pills into Stroheim's red wine. STROHEIM turns back. FORD says something. STROHEIM laughs. He lifts his glass. He drinks.

INDY

Down the hatch!

46. INT. STAGE 2 UNIVERSAL CITY - DAY

46.

A/D

Quiet, everyone - Quiet! Stand by to shoot!

(silence - he turns)

(MORE)

Continued:

46. CONTINUED (1)

46.

A/D (Cont)

Okay, Mr Von. Ready when you are

...

(stares)

Mr Von?

STROHEIM is sitting in his huge chair. He breathes deeply. His eyes are closed.

Across the set, INDY, IRVING and CLAIRE watch anxiously.

CLAIRE

He's asleep already!

INDY

I-yi-yi! He can't be!

IRVING

He is!

INDY sneaks away. In his chair, STROHEIM snores.

A/D

Mr Von? Sir? We're ready ...

Greatly daring, he touches STROHEIM's shoulder. STROHEIM snores louder.

INDY arrives close behind Stroheim's chair. He reaches down to the carpet it stands on. He grabs the end of the carpet and gives it a savage tug.

The chair topples forward, propelling STROHEIM into the A/D's arms. STROHEIM's eyes open.

STROHEIM

... Ja?

A/D

We're ready to shoot the scene, Mr Von.

STROHEIM

Oh. Danke.

He yawns hugely, then walks slowly onto the set. INDY sighs with relief.

STROHEIM stops. He yawns again. He sways. He grabs the A/D's shoulder. He stops. His eyes close. He snores.

Continued:

46. CONTINUED (2)

46.

INDY looks round frantically. The MAKE-UP GIRL is standing close by. He grabs her.

INDY

His nose is too shiny!

MAKE-UP GIRL

What?

INDY

You heard me! Do your job!

He pushes her out. She goes to STROHEIM. He snores. She reaches up with her powder puff. She hesitates and looks back at INDY. He nods frantically and makes powdering gestures. She dips the puff into the powder box and plunks it on STROHEIM's face.

STROHEIM inhales a snootful of powder. He sneezes violently - and wakes up!

STROHEIM

Dumkopf!

MAKE-UP GIRL

Sorry, Mr Von. But your nose was too shiny.

STROHEIM

Von Stroheim's nose is never too shiny!

He walks slowly onto the set. INDY sighs with relief. STROHEIM arrives by the AMBASSADOR. The A/D gives him his pistol. STROHEIM stares at it blearily.

STROHEIM

What is this?

A/D

Your pistol, Mr Von. It's the duel, remember?

STROHEIM

Oh. Ja.

(yawns)

Forgive me, meine Damen und Herren.
But today I seem a little ...

He yawns hugely.

Continued:

46. CONTINUED (3)

46.

INDY
(hisses)
Get on with it!

STROHEIM and the AMBASSADOR stand back-to-back.

INDY (Cont)
(same)
Start the scene!

STROHEIM
(drowsily)
Music ...
(it starts)
Camera ...

It starts cranking - but nothing else happens.

CLAIRE
He's gone to sleep again!

Which STROHEIM has done, propped up against the AMBASSADOR's back. INDY steps forward.

INDY
(German accent)
Action!

The CREW turn to him, staring - but onset, the AMBASSADOR starts to walk away. STROHEIM stays where he is, gently swaying, asleep on his feet!

INDY looks round desperately. On a table beside him are a number of soft drinks with straws and a plate of peanuts. INDY grabs a straw, pops a peanut into his mouth, aims the straw like a pea-shooter - and PUFFS.

The peanut hits STROHEIM smack behind the ear! His eyes pop open.

INDY (Cont)
(hisses)
Move, darn you - move!

Which, at last, STROHEIM does. Very slowly.

INDY (Cont)
(same)
... Now - turn.

STROHEIM does, like an automaton. His eyes are closed. He sways.

Continued:

46. CONTINUED (4)

46.

INDY (Cont)

Hold it ... hold it ... Now!

The AMBASSADOR fires. STROHEIM's eyes pop open. He takes a pace forward. He sways. He totters ...

The scene is exactly what we saw during the opening Bookend - only this time, we also see INDY stepping forward, his eyes gleaming in triumph.

INDY (Cont)

Fall, you square-head. Fall!

STROHEIM sees INDY. He realizes what has happened. He reaches out, stumbles forward, then crashes down. As in the Bookend, he hauls himself up again. He sways - then falls against a roulette table. Gambling chips cascade around him. He lifts his head in one last mighty effort and glares hatefully at INDY.

As in the Bookend - BIG C.U. of STROHEIM as he mouths -

STROHEIM

Jones - Jones - I'm going to get you!

And he passes out cold. INDY turns, triumphant.

INDY

CUT!!!

46A. INT. IRVING'S OFFICE UNIVERSAL CITY - DAY

46A.

A champagne cork POPS. The wine erupts. INDY, IRVING and CLAIRE cheer, as IRVING fills three glasses.

IRVING

We did it! Fantastic!

CLAIRE

Here's to you, Indy!

INDY

No - here's to us! Down the hatch!

They laugh hugely and lift their glasses, toasting one another. They drink.

Continued:

46A. CONTINUED (1)

46A.

INDY (Cont)

Ten days to the day! One more day
and I'd have blown it! Oh, boy!
(drinks again)

IRVING

Looking forward to your bonus?

INDY

You can say that again!

CLAIRE

Well, you sure earned it!

INDY

Most of all, though - I'm really
looking forward to telling Stroheim
this is where he gets off!

They laugh hugely - and drink.

47. INT. STAGE 2 UNIVERSAL CITY - EVENING

47.

INDY arrives. It is several hours later, the end of
the day's work. The CAST and CREW are leaving,
moving past INDY on their way out. He moves
towards the set, then stops, watching -

a MESSENGER BOY goes to where STROHEIM is sitting
in his huge chair.

MESSENGER BOY

Telegram, Mr von Stroheim.

STROHEIM takes it. He tips the BOY generously.

MESSENGER BOY (Cont)

Thank you, sir!

He leaves, passing INDY on his way out. STROHEIM
and INDY are alone in the huge stage. STROHEIM
opens the envelope and reads the telegram. His
expression does not change. INDY crosses to him
and arrives at the chair. STROHEIM folds the
telegram carefully. At last, he looks up.

INDY

I just saw the rushes of the duel
scene. It's terrific. Which means
the picture's finished.

(MORE)

Continued:

47. CONTINUED (1)

47.

INDY (Cont)

(STROHEIM doesn't move)

Tomorrow, I'm laying off the cast
and crew. Congratulations, Mr von
Stroheim. You've done a great job.

STROHEIM

No, Herr Jones, it is I who must
congratulate.

(up slowly)

You have beaten von Stroheim. You
have won.

He clicks his heels and bows.

INDY

No hard feelings?

STROHEIM

My dear chap, I am a realist. And
I recognize a worthy opponent when
I see one.

He puts out his hand. They shake. STROHEIM looks
round.

STROHEIM (Cont)

A last farewell. You will permit
me?

INDY

Sure.

STROHEIM moves onto the set. He looks round.

STROHEIM

Goodbye, my beautiful world!
Goodbye, my glorious dream!

INDY, moved, goes to him.

INDY

Don't be too sad, Mr von Stroheim.
(puts his arm round him)
I bet the picture will turn out
just great.

STROHEIM

You are right. I am a sentimental
fool. Enough!

He balls the telegram and drops it to the floor.
They start to walk toward the exit.

Continued:

47. CONTINUED (2)

47.

STROHEIM (Cont)

Tonight you will celebrate your
great triumph?

INDY

I hadn't really thought about it.

STROHEIM

Wait! I have an idea!

(takes out two tickets)

There is a gala premiere. I was
planning to go. But under the
circumstances ...

(INDY blushes)

You will take the beautiful Claire?

INDY

I guess so. Gee, I just don't know
what to say.

STROHEIM

Thank you will be sufficient.

INDY

Then - thank you, Mr von Stroheim.
Thank you very much.

STROHEIM

And now, if you will forgive me, I
have many arrangements to make. Auf
wiedersehen, Herr Jones. Von
Stroheim salutes you!

He clicks his heels and throws his famous salute.
Then he goes. The door echoes after him. INDY
shakes his head in admiration.

INDY

What a guy!

48. EXT. MOVIE THEATER - NIGHT

48.

The gala premiere. The movie is Under Crimson
Skies, a pirate picture directed by Rex Ingram,
starring Elmo Lincoln.

The cinema is lit up. Searchlights stab and criss-
cross the velvet sky. Limos discharge STARS at the
foot of the red carpet. Camera bulbs flash.
Excited FANS line the roped-off walkway. They
squeal and yell at the STARS.

Continued:

48. CONTINUED (1)

48.

A limo draws up. INDY, CLAIRE and IRVING, all in evening dress, get out. INDY stares at the FANS, the glitz ...

CLAIRE
(smiles)

Yes, Mr Jones. Welcome to Hollywood - at last!

IRVING

There's Gloria Swanson. Excuse me - I have to talk with her. See you later!

He hurries off.

CLAIRE

Poor Irving. He never stops thinking movies.

INDY

What about you?

CLAIRE
(frowns)

Oh, I forget them - sometimes.

She takes his arm. They start to walk up the red carpet.

INDY

What's up? You don't seem happy.

CLAIRE

You're right. I don't know why.

(stops suddenly)

Yes, I do! He gave up too easily.

INDY

Von Stroheim?

(she nods - he laughs)

Forget it. I've got him nailed.

CLAIRE

Then why do I have this feeling that it's not over yet?

INDY

You think he's going to pull a fast one?

Continued:

48. CONTINUED (2)

48.

CLAIRE

Well, it wouldn't be the first time.

INDY

(jaw sets)

I'm getting up early tomorrow morning, and I'm going in to lay off the whole crew. There's not a thing he can do about it. So smile. It's great. We both won.

(they start to walk)

I got my next year's tuition. You got to direct Sex and Satan.

CLAIRE

So you'll be leaving now?

INDY

There's still a couple of weeks before the semester starts. So I was thinking -

CLAIRE

Yes?

INDY

That maybe I'd stay on - and spend them with you.

CLAIRE

(stops)

Oh, Indy -

INDY

Would you like that?

CLAIRE

Like it? Darling, I'd adore it!

She kisses him hotly. Bulbs flash. FANS squeal and applaud.

49. EXT. LOT UNIVERSAL CITY - DAY

49.

It is next morning. INDY and IRVING are walking toward Stage 2.

IRVING

But what if he hasn't accepted it? What if he's still in there, working?

Continued:

49. CONTINUED (1)

49.

INDY

He wouldn't dare!

IRVING

He would - and you know it. Indy:
what if the crew takes his side?

INDY

(grim)

Then I'll fire the whole bunch of
them! One squawk out of anyone,
and I'll have him thrown off the
lot!

They have arrived at the door to Stage 2. INDY's
sets his jaw - the archetypal ruthless movie mogul.

INDY (Cont)

Okay. Watch my smoke!

He pulls the door open.

50. INT. STAGE 2 UNIVERSAL CITY - DAY

50.

The door swings outward. INDY and IRVING stride
in.

INDY

(commandingly)

Attention, ladies and gentlemen! I
have a short announcement to make -

He stops, staring. His voice has echoed loudly -
because the stage is completely bare. Nothing
remains of Foolish Wives: no people, no set -
nothing. The stage is simply a great, empty barn.

INDY (Cont)

... What happened?

IRVING shakes his head incredulously. It's surreal.

Then, the sound of sweeping is heard. From the
shadows emerges a shabby janitor with a broom. He
is age 50, a pathetic, shambling, bearded no-hoper.
The studio employs him only out of charity. His
name is GEORGE.

IRVING

George - where is everybody?

GEORGE scratches his head stupidly.

Continued:

50. CONTINUED (1)

50.

IRVING (Cont)

George! Where did they go?

GEORGE

Well, Mr Thalberg, the truth of it is ...

IRVING

(impatiently)

Yes? Yes?

GEORGE

They all went to Mexico.

INDY

Mexico???!!!

GEORGE

They came in last night - Mr von Strudelheim's orders - crated everything up - and took off. Darndest thing I ever saw.

INDY

(to IRVING)

But ... how did he know?

Stroheim's balled-up telegram is in the trash GEORGE is sweeping. IRVING picks it up, smooths it open.

IRVING

(reads)

Dear Von. Stranded here in Mexico. Stop. Only you can save me. Stop. Come quickly. Massimo.

GEORGE

That von Strudelheim. Darndest thing ...

He moves away, sweeping. INDY and IRVING stare at each other, thunderstruck.

MESSENGER BOY (O.S.)

Paging Mr Thalberg! Paging Mr Jones!

He crosses the stage to them. He beams.

MESSENGER BOY (O.S. - Cont)

Telegram for you, Mr Thalberg. And for you, Mr Jones.

Continued:

50. CONTINUED (2)

50.

They take the telegrams. Mechanically, IRVING tips him.

MESSENGER BOY (Cont)

Thank you, sir. Have a beautiful day!

He goes. In unison, INDY and IRVING open the telegrams. They read. Silence.

INDY

It's from Mr Laemmle. I've been fired. With no bonus.

IRVING

You think you've got problems? Mine's from Laemmle, too. I've been made head of the studio. Guess what my first assignment is?

INDY

Take control of von Stroheim?

IRVING nods, tragically. They stare at each other. Then INDY's lips twitch. He starts to giggle. IRVING giggles, too. INDY starts to laugh. IRVING laughs, too. INDY roars. IRVING roars.

They stand on the empty, echoing stage, roaring helplessly with laughter.

51. OMITTED.

51. *

52. EXT. UNIVERSAL STUDIOS LOT - DAY

52. *

INDY and CLAIRE are crossing the lot, heading toward the commissary. She carries her script of "Sex and Satan".

*
*
*

CLAIRE

So Irving's going down to Mexico?

*
*

INDY

He already left. Now I'm stuck in Hollywood with no money and no job.

*
*
*

CLAIRE

Indy: I could always lend you some money -

*
*
*

Continued:

52. CONTINUED (1)

52.

INDY
Thanks. It's really sweet of you,
but I'd rather not.
(jaw sets)
I'll get out of this somehow.

CLAIRE waves to ONE of her FRIENDS, a gawky-looking
dude in a bow-tie and golfing sweater. As the GUY
tries to wave back to her he trips head-first into
a passing costume basket!

CLAIRE laughs at the perfect prat-fall then dashes
over to help him. INDY smiles as he watches her
help her FRIEND out of the costume basket.

INDY'S P.O.V.

We can't hear as she talks affectionately to him,
but he seems to be in a hurry and dashes on waving
to INDY as he goes ...

CLAIRE

rejoins INDY and they move on into the commissary
...

INDY
Who's that?

CLAIRE
(still smiling)
That's my friend Tony.

INDY
That's Tony? Is he a slapstick
artist?

CLAIRE
No. A writer ...

53. INT. COMMISSARY - DAY

53.

A little later.

INDY and CLAIRE have almost finished their meal.

CLAIRE
- He's a smart guy - just never looks
where he's going that's all ...

FORD (O.S.)
Jones! Claire!!!

Continued:

53. CONTINUED (1)

53.

They look around and see JOHN FORD heading toward them. He sits at their table, sandwich in hand.

*
*

FORD (Cont)

I hear you both got fired?

INDY

Yeah -

CLAIRE

Stroheim's still shooting.

FORD

So my Mickey Finn didn't work -

*
*

INDY

It worked.

*
*

FORD

I just should'a made it stronger, eh?

*
*

INDY

Any stronger and you'd have killed him -

*
*
*

FORD

(with a twinkle)

That's what I mean ... So where's young Mr Thalberg?

*
*
*

INDY

Trying to stop him.

*
*

FORD

He won't.

(finishes his sandwich)

You busy, Claire? I need an assistant.

*
*
*
*

CLAIRE

(holds up her script)

Too late. "Sex and Satan."

*
*
*

FORD

A comedy?

*

CLAIRE

How I wish. But I'm going to get to direct it.

FORD

Just bring it in on time and on budget -

Continued:

53. CONTINUED (2)

53.

CLAIRE

I'll try.

INDY

Haven't you ever gone over budget? *

FORD

Never have, never will. So what are you doing now, Jones? *

INDY *

(joking) *

Planning a bank robbery ... *

FORD smiles. *

INDY (Cont) *

I got to raise enough for a ticket back to Chicago and to pay for the next year's tuition. *

FORD narrows his eyes, finishes his drink then looks hard at INDY ... *

FORD

I'm starting a two reeler tomorrow. You want to work for me? *

INDY

(a beat) *

Doing what?

FORD

Assistant. Pay's not much but you'll get your ticket. *

INDY

But not enough to pay my tuition ... Anyway I've got to be back in a couple of weeks - *

FORD

Well that's how long I've got to make the picture. 2 day prep. 5 day shoot. 3 day edit -

CLAIRE *

What's it called, Jack?

FORD

How do I know? I was just about to go over and pick up the script. *

Continued:

53. CONTINUED (3) 53.

He looks at INDY. *

FORD (Cont) *
You want the job or not? *

INDY
Sure I do.

CLAIRE *
That's Hollywood for you - studio *
executive one day, go for the next. *

FORD *
Come on then, let's move out. *

FORD stands up go. INDY smiles at CLAIRE. *

INDY *
I'll come by for you when I finish. *

CLAIRE *
(smiles back) *
You do that. *

INDY kisses CLAIRE and starts to follow FORD out of *
the commissary. CLAIRE watches him go ... *

CUT TO:

54. INT. STUDIO EXECUTIVES' OFFICE - DAY 54.

INDY is waiting patiently, in the reception area as *
FORD picks up copies of his script from the *
EXECUTIVE ...

Other DIRECTORS are emerging with their scripts. *
FORD is just one of many ...

FORD *
Here's your first job - carry *
these.

He dumps them on INDY, INDY looks at them, they all *
have the same title.

INDY *
"Six Steps To Hell." *

FORD *
By Alphoney Stutters. *

Continued:

54. CONTINUED (1)

54.

INDY

Who?

FORD

Exactly ...

They head out into the sun ...

FORD (Cont)

Let's take this over to Harry and see what he thinks.

CUT TO:

55. EXT. STUDIO LOT - DAY

55.

INDY and FORD are walking out of the office building and through the studio lot towards the dressing rooms. Looking at the way FORD walks you can see where John Wayne got his walk from.

FORD

"Indy". Where d'you get a name like that - from your dog?

INDY

Yes, as a matter of fact I did. *

FORD chuckles to himself. It's the first time we've actually heard him laugh. *

FORD

Well I s'pose it's no worse than "Ford". *

INDY

Ford's not your real name? *

FORD

(with an edge of pride)
O'Feeney. Sean Aloysius O'Feeney - *

INDY

So you're Irish. *

FORD

You ever been there? *

INDY

Been there? I was in Dublin during the Easter rising. *

Continued:

55. CONTINUED (1)

55.

FORD looks at INDY with increased respect ...

INDY (Cont)

Why did you change your name?
Sounds like you named yourself
after a car.

*
*
*
*

FORD

I didn't, my older brother did. He
came out here first. Francis Ford,
you heard of him?

INDY

No.

FORD

(smiles)

Good. Glad to hear it.

INDY

Should I have heard of your brother?

FORD

(grudgingly)

He's quite a director ... Learnt
most of what I know from him. Like
you I was hungry and he took me on.

INDY

Doing what?

FORD

Stunts.

INDY

That was good of him.

*
*
*

FORD

Yeah ... He nearly killed me on
more than one occasion.

Now INDY laughs, FORD likes INDY's sense of humor.

FORD (Cont)

So you're named after a dog, and
I'm named after a car - we should
get on fine ...

*

56. EXT. DRESSING ROOMS - DAY

56.

The nameplate, Harry Carey, fills the screen. We

Continued:

56. CONTINUED (1) 56.

are outside his dressing room. We MOVE TO REVEAL
INDY and FORD approaching. FORD knocks.

HARRY

mid to late thirties, no cowboy hat, just in shirt
and slacks opens the door to greet them. His face
is not that of your average movie star, but is full
of character.

HARRY

Jack! They said you were coming
over -

FORD

I got the script.

HARRY

(as they move inside -
to INDY)

... Hi ...

FORD

This is my new assistant, Indiana
Jones.

57. INT. DRESSING ROOM - DAY 57.

Later.

HARRY, INDY and FORD are reading the script
together in silence. HARRY is the first to throw
his down. INDY sees this. He slowly closes his
script which he finished some time before. Then
FORD throws his script down. FORD looks at HARRY.

FORD

Well ... Another load of junk.

HARRY

Even worse than the last.

FORD

Jones could have done a better job -

INDY

Perhaps if -

FORD

(cutting him dead)
I wasn't serious about that.

Continued:

57. CONTINUED (1)

57.

INDY is silent. There's a pause as he realizes he is no longer the executive. FORD and HARRY are thinking ...

HARRY

What did we do this time last year?

FORD

Feuding Farmers and Ranchers -

HARRY

Okay then, let's just reverse that.

INDY looks between the two of them as they quickly bounce out a new story ...

FORD

You mean instead of you being hired by the farmers to wipe the ranchers out, you get hired by the ranchers to wipe the farmers out.

HARRY

Yeah, but this time, what the ranchers don't know is that I am related to the farmers.

FORD

Why?

HARRY

It'll make the whole thing bigger.

FORD

(after a beat)

You better start taking notes, Jones.

As they continue. INDY grabs a pen and paper and starts writing on the back of the script. He can barely keep up.

FORD (Cont)

Let's call the ranchers the Flints -

INDY

(writing)

Flints -

HARRY

And the farmers can be the Simms.

Continued:

57. CONTINUED (2)

57.

INDY writes. FORD starts pacing the room. *

FORD

We open before your return ... *

HARRY *

Huh huh ... *

FORD *

Old Flint is sending his eldest boy
to evict the farmers. But the boy
falls for the daughter, we'll call
him Slim. *

INDY *

(writing - then unsure) *

"Slim Flint?" *

INDY is about to say something when FORD sails on
oblivious. *

FORD *

And the daughter should be called
Kitty Simms. *

INDY *

(writing) *

Kitty ... *

INDY is writing so fast his pencil breaks, through
the next few speeches he is desperately searching
for something else to write with, FORD and HARRY
ignore this and carry on.

FORD (Cont) *

Slims falls for Kitty and can't do
the job. So Flint calls on you! *

He looks hard at HARRY *

FORD (Cont) *

An embittered freelance outlaw ... *

HARRY *

Not realizing that I'm related to
the farmers. *

FORD *

Distantly related. Distant enough
for Kitty to fall for you and for
it to be decent - *

Continued:

57. CONTINUED (3)

57.

HARRY

Oh I see! That's even better -

*

FORD

So you go to the farm, see the hell they've been going through - maybe you can even defend them from an Apache attack.

*

*

HARRY

I like it.

*

*

FORD

- But when you discover you are distantly related ... and that you love Kitty ... you know there is no way you can kill them. You getting this Jones?

*

*

*

*

*

INDY is now searching under cushions, in closets everywhere, he finds a pen, holds it up but they take no notice.

*

*

*

HARRY

Of course the boy - what's his name?

INDY

Slim.

FORD

Yeah Slim becomes your side kick. And Kitty has fallen for you, even though she can't admit it until the very end -

*

HARRY

Yeah, yeah ...

*

FORD

But Flint still wants the farmers out, so what does he do?

*

*

HARRY

(a beat)

He sets up my only, my best friend to get me -

*

*

*

FORD

A real marksman, a killer, a man who in the past saved your life, a man you always trusted ...

*

*

*

*

Continued:

HARRY

That sort of thing that used to happen but -

FORD

So now you see Old Flint and this man for what they really are. They are your evil side. They have broken every one of the sacred codes you now want to live by. They have to die.

(then quieter)

What do you say, Harry?

HARRY is silent for a beat then ...

HARRY

It's gonna have to be the best gunfight we've ever done, Jack.

FORD looks to INDY ...

FORD

Go down to a place called The Waterhole on Hollywood and Cahuenga, ask for Wyatt Earp.

INDY

(slowly)

Wyatt Earp ... the Tombstone -

FORD

You got a problem?

INDY realizes FORD is serious.

FORD (Cont)

Just tell him Harry and I sent you.

INDY's face, semi-disbelief.

CUT TO:

58. EXT. HOLLYWOOD BOULEVARD AND CAHUENGA - DAY

58.

INDY gets off a tram and heads towards a bar called THE WATERHOLE. He weaves through the cars and moves inside ...

59. INT. THE WATERHOLE - DAY

59.

This is the longest bar you've ever seen, seems to stretch for a whole block.

INDY moves inside. The place is filled with OLD and YOUNG COWBOYS, who hang out there between Wild West shows and working on the pictures ... They look like a mixed bunch, some of them have CHILDREN with them, some of them seem very tough ...

As INDY moves through them they fall silent ... INDY looks around more than a little nervous.

He goes to the bar ... You can hear a pin drop ...

INDY

Excuse me ...

The BARMAN comes over ...

INDY (Cont)

I'm, er, looking for Wyatt Earp?

The BARMAN stares at him in silence, everyone else moves away a little ...

INDY (Cont)

You know where I could find him?

BARMAN

(sinister)

Who wants to know?

INDY

Indiana Jones.

The BARMAN eyes him cautiously, then looks over to the far end of the bar, and nods.

INDY looks. He sees

WYATT

now an elderly man, slightly scruffy, sitting at the far end of the bar, playing checkers with a FRIEND ... INDY tips his hat in thanks to the BARMAN and moves over ...

INDY (Cont)

Mister Earp ...?

WYATT looks at INDY. His eyes slightly bloodshot from the night before ... Silent ... Slightly menacing.

Continued:

59. CONTINUED (1)

59.

INDY (Cont)

I hope I'm not disturbing you.

WYATT is still silent.

INDY (Cont)

I've been sent to ask if you would mind coming over to Universal City to give some advice on a Western we're making?

The other COWBOYS laugh quietly to themselves ...
WYATT is still silent ...

INDY (Cont)

Mister Ford, Jack Ford and Harry Carey sent me.

WYATT's face suddenly breaks into a craggy smile.

WYATT

Why didn't you say ...

INDY breathes a sigh of relief.

WYATT (Cont)

He's okay, boys!

The COWBOYS all go back to their business again and the bar fills with noise ...

CUT TO:

60. EXT. STUDIO BACKLOT - DAY

60.

WYATT is demonstrating a point to HARRY and JACK.
INDY is setting up some bottles for target practice. WYATT is loading a Winchester rifle ...

WYATT

- Never a handgun. No one hit a darn thing with those in a fight. It was all rifles, I carried a shotgun and a Winchester -

HARRY has a 45 in his hand.

WYATT (Cont)

Now turn to face away from the target.

Continued:

60. CONTINUED (1)

60.

Both HARRY and WYATT turn away from their
respective targets.

INDY
(moving out the way)
All set, Jack.

FORD
Now!

HARRY and WYATT wheel around and fire at their
targets. WYATT hits, dead on. HARRY misses, tries
again, misses again, then WYATT hands him the
rifle. HARRY tries again and hits! HARRY looks at
WYATT ...

WYATT
Y'see ... 45s were simply used to
scare the critters. If you wanted
to kill someone you had to be able
to hit 'em.

INDY
But what if you didn't have a rifle -

WYATT
Then you got killed.

FORD
So rifles it is.

INDY starts packing away the guns. They start
walking back toward the studio.

HARRY
So how did you fight back, if you
didn't have a rifle?

They talk as they walk. INDY catches up and
listens.

WYATT
You had to ambush them back, that's
if you survived their ambush.

FORD
But how?

WYATT
There was no such thing as a face
to face gunfight.

Continued:

60. CONTINUED (2)

60.

FORD

But I want a really good gunfight -

HARRY

Something real. Like it was -

WYATT

Well the way an ambush worked -

FORD

You mean a "gunfight" -

WYATT

I mean an ambush ...

FORD

Okay ... An "ambush", how did it work?

WYATT

You over-awed the other man, then got as close as you could. Came up on them from behind, then plugged 'em through the back with a rifle.

FORD

I can't have Harry shoot them them in the back.

WYATT

Why not? It's the truth.

FORD

It's not heroic.

WYATT

Heroic? None of these men were heroes!

FORD

Harry's meant to be the good guy.

WYATT smiles wistfully ...

WYATT

"Good guys, bad guys" ... I wish it had been that simple.

INDY nods to himself, this sounds true.

INDY

(quiet)

I know what you mean, sir ...

Continued:

60. CONTINUED (3)

60.

WYATT looks at INDY, almost surprised that the young man is really listening to him. FORD sees this then a slow look of inspiration comes over him, and he stops still.

*
*
*
*

FORD

Okay ... Let's make Harry a good-bad guy!

INDY

A good-bad guy?

FORD

Yeah. They won't face each other. They'll hide behind buildings, just like you said Wyatt -

WYATT

Good.

*

FORD

But Harry can draw their fire. Trick them into the open ... He's got to be clever. Then he can shoot them face on.

WYATT

Yeah ... Wish I'd a dun that, sounds like it might have worked.

There's a silence. HARRY smiles.

*

HARRY

Then that's settled.

*

FORD leads the way back toward the studio buildings.

*

*

WYATT

Say, where're you filming?

*

*

HARRY

Up'n Newhall, I guess. That right, Jack?

*

*

*

FORD

Yeah.

*

*

WYATT

Damn good deer huntin' up there -

*

*

FORD

Why don't you come along?

*

*

CUT TO:

61. INT. FORD'S OFFICE - NIGHT

61.

2 AM

INDY is typing as fast as he can as FORD dictates. HARRY is reading. WYATT has gone. The place is a mess, littered with cups and bottles ... INDY looks exhausted ...

FORD

Scene thirty-five ... Kitty catches up with Harry. It's sunset ...

HARRY

This is getting to be a five reeler, Jack.

FORD

Don't worry ... Keep typing, Indy.

INDY

"It's sunset" ...?

FORD

She tries to get Harry to stay but he tells her to go back to Slim and start afresh. She reluctantly accepts this and heads back towards the farm. Heartbroken ... Got that?

INDY catches up. Then nods ...

FORD (Cont)

Harry watches her go, then turns to face the sunset, alone ... The end ...

INDY finishes typing this ... Whips it out of the machine then FORD adds it to the other pages ... And looks at them proudly ... There's a twinkle in his eye as he talks ...

FORD (Cont)

You're wrong, Harry ... This ain't five reels ... It's eight! But it's the best eight reels I'll have ever shot - and I think we can do it.

He quickly pours a drink for them all, and passes the glasses round.

FORD (Cont)

Well gentlemen here's to "Six Steps To Hell ..."

Continued:

61. CONTINUED (1) 61.

INDY/HARRY
"Six Steps To Hell."

CUT TO:

62. EXT. STUDIO LOT - NIGHT 62.

3 AM

INDY walks out into the fresh air and the deserted studio lot ... The stages tower around him like ancient monuments, now silent and ghostly, but the star-filled sky above his head swirls with life ...

He turns past the writers' trailers. A light shines out across to him. The sound of a typewriter echoes, the only sound. *

He moves towards the trailer, now he can see the silhouette of the writer. It's CLAIRE ...

CUT TO:

63. INT. CLAIRE'S TRAILER - NIGHT 63.

CLAIRE still writing fast and enthusiastically. She stops sensing something, then looks around and sees INDY standing in the threshold ... *

INDY
Hey, it's 3 am - you still going? *

CLAIRE
I've almost finished ...

She gets up and stretches out a crick in her neck.

CLAIRE (Cont)
How did it go with Jack? *

INDY hugs her from behind ... She hugs him back ...

INDY
He just finished rewriting the script. Claire, I can see why you love doing this ...

CLAIRE smiles at him.

CLAIRE
You can?

Continued:

63. CONTINUED (1)

63.

INDY

Isn't it just the best feeling,
creating a world, telling a story
about characters, bringing them to
life.

*
*

CLAIRE

Yeah. It's hard though -

INDY

I know. I wish I could do it.

CLAIRE

You could ...

There's a silence ... INDY looks down. CLAIRE goes
and starts gathering her things together.

CLAIRE (Cont)

(quiet)

I got some invites to a party at
Ricks', I tried to find you to tell
you but I couldn't - you want to go?

INDY shakes his head.

INDY

Let's just get something to eat.

CLAIRE smiles at him.

CLAIRE

My place?

INDY

(smiles)

Yeah ...

They start to head out ... She turns out the lights
as they go ...

CUT TO:

64. EXT. CLAIRE'S CAR - NIGHT

64.

Travelling.

INDY is leaning back, looking out, as they drive
over the canyons ...

He looks at CLAIRE who is silent ...

Continued:

64. CONTINUED (1)

64.

INDY

What are you thinking ...?

CLAIRE

About you.

INDY

Really?

CLAIRE

Well, no, not just you ...

INDY

So who then?

CLAIRE

Tony -

INDY

(worried)

... Tony?

CLAIRE

Yeah, how different he is to you -
how I wish I could have both you
and him in one person.

INDY suddenly looks a little alarmed.

INDY

I thought Tony was history ...

CLAIRE

Tony? History? Never. The day I
lose him I lose my sense of humor,
and if I lose that I might as well
die ... No I love the guy -

INDY

But you said you loved me?

CLAIRE

I do love you.

INDY looks away, a little hurt ...

CLAIRE (Cont)

But you're gonna be gone in two
weeks.

(a beat)

Haven't you ever loved two women?

Continued:

64. CONTINUED (2) 64.

A pause ... INDY remembers New York ...

INDY
(quiet)

Yes ...

CLAIRE
Well I have three loves ...

INDY
Three? Who else is there?

CLAIRE
Tony, you and the movies. And do
you know what ...? I'm the luckiest
girl alive ...

She smiles at INDY, an irresistible smile. INDY
smiles back.

INDY
And the prettiest ...

CLAIRE
(still smiling)
So what if we're just ships passing
in the night? Let's ... Let's
enjoy it. God knows, you're only
young once.

INDY
I wish I could stay -

CLAIRE
No you don't. You'll go back to
your books Indiana Jones, but
before you do, I'm going to cook
you a meal you'll never forget!

INDY laughs. She speeds on ...

DISSOLVE TO:

65. INT. CLAIRE'S APARTMENT - DAWN 65.

An LA dawn. A cat cleans itself on Claire's window
ledge, the ocean beyond, a soft wind blows the
drapes. INDY is standing out on the little
balcony, looking out at the sun. They have been
talking all night.

Continued:

65. CONTINUED (1) 65.

INDY
(quiet)
Will you look at that ... it's so
beautiful.

He looks back into the room ...

INDY (Cont)
Claire ...?

CLAIRE, still sitting at the dining table has her
face on her elbow and has drifted off into a
blissful sleep.

INDY moves back to the threshold and just looks at
her ...

He's in love ...

DISSOLVE TO:

66. EXT. BACKLOT UNIVERSAL CITY - DAY 66.

COWBOYS ride their horses full pelt down a Western
street set. Film cameras turn. INDY watches them
as he moves fast through the backlot ... He looks
really happy, the world is his oyster.

Music fades ...

DISSOLVE TO:

67. INT. FORD'S PRODUCTION OFFICE - DAY 67.

The Production Manager, PETE, a Scotsman in his
early forties has broken down the outline into
strips and is constructing a schedule board. FORD,
INDY and HARRY are going through casting papers ...

PETE
Er, Jack?

FORD
What is it, Pete?

PETE
You can't do this -

FORD
I can't do what?

Continued:

67. CONTINUED (1)

67.

PETE

Look at these days, you're going to
have to shoot fifteen minutes of
screen time a day, at least!

FORD

(moving off)

I can do it.

INDY and PETE follow him.

PETE

Not on this budget!

FORD

We work from sunup to sundown -

PETE

But this is meant to be a two reeler -

FORD

(stopping)

Two reeler, Two reeler! That's all
I ever get. Hell, if they won't
give me the money and the time to
make a feature then I'll just have
to make a feature with what they do
give me -

PETE

They might try to stop you?

FORD

(quiet)

Not where we're headed.

PETE looks uneasily ... INDY looks worried.

FORD moves on towards the design department. PETE
and INDY follow him as best they can, while he
deals with questions about props and costumes that
are thrown at him from all sides from his regular
TEAM ...

1ST PROP MAN

(offering an assortment
of guns)

Which one for Slim?

FORD

No handguns. Give him a rifle.

Continued:

67. CONTINUED (2)

67.

The PROP MAN moves away and is replaced by a COSTUMIER, carrying Kitty's clothes ... *

PETE

But Jack - you expect me to get four times the amount of stock I've got budgeted.

FORD

That's right.

(then to the COSTUMIER)

Too fancy and too new. Age it down, and give her an Irish shawl - Oh by the way, did they get that phonograph? *

He turns to INDY.

FORD (Cont)

Indy, check with props will you? Oh and while you're at it, call transportation and tell them we'll be gone for the whole six days not five. Once we're out there, I'm not coming back till we've finished - That answer you're question, Pete?

PETE swallows, then half smiles -

FORD (Cont)

Have I ever let you down?

PETE

No ... But there's always a first time.

INDY is hanging back.

INDY

When do we go?

FORD

(moving on)

Sundown. Today -

INDY

I thought we didn't start shooting -

FORD

Wake up! If we get there tonight, I'll get an extra day!

A look of disappointment crosses INDY's face ...

CUT TO:

68. EXT. STUDIO - DAY 68.

A QUICK MONTAGE:

a) THE FLAG *

INDY pulls the flag up to call the cowboys who were always on standby, near the studio. The COWBOYS see the flag and come racing in. HARRY picks them out ...

b) THE LOADING *

INDY helping load props onto trucks. Camera equipment, etc. We see the CAMERAMAN, teaching his APPRENTICE how to wind at the right speed ...

CAMERAMAN

One hundred and one ... One hundred and one ... One hundred and one ...

Maybe INDY practices too ...

c) THE ACTORS *

ACTORS arriving. A beautiful woman in her early thirties, tough, experienced, but with a kind heart is playing KITTY. A CRAGGY MAN in his fifties, playing Flint, the villain. A young man, very handsome, but slightly dopey, EDWIN (playing Slim). They are loading their bags ... INDY gives them their scripts. FORD greets them, they are all friends ... *

d) THE HAT *

HARRY mixing it with the COWBOYS and the STUNTMEN. Choosing a hat from them, to wear for his character. The COWBOY he takes it from, swells with pride ... *

CUT TO:

69. EXT. WRITERS' TRAILER - DAY 69.

INDY has managed to snatch a few minutes break in the midst of the hectic preparation to get over to where Claire is working. But when he arrives at the trailer instead of being greeted by the sound of her typewriter he is pulled up short by the sound of her laughter.

Continued:

69. CONTINUED (1) 69.

He looks inside the window. She is sitting with TONY, the writer we saw earlier. He's telling her a story. INDY sees the look on her face as she listens. She is obviously having fun. INDY swallows and knocks on the trailer door.

70. INT. CLAIRE'S TRAILER - DAY 70.

CLAIRE opens the door, she smiles.

CLAIRE

Indy!

INDY

I just came over - I've only got a minute - We're leaving for Newhall. We're staying out there for the whole shoot -

CLAIRE's face drops.

CLAIRE

(quiet)

I thought the story was set in a town.

INDY

So did I. But Jack wants vistas -

CLAIRE's heart visibly sinks.

INDY (Cont)

There goes our two weeks, eh?

CLAIRE

Won't you have any time when you get back?

INDY shakes his head. TONY is wishing he was somewhere else.

INDY

Classes start on the fifth, I'll be two days late as it is.

He looks at TONY. TONY smiles at him ... CLAIRE looks back at TONY then at INDY, torn ...

CLAIRE

(quieter)

This is Tony ... Tony, this is Indy -

Continued:

70. CONTINUED (1) 70.

TONY
I saw you, yesterday ...

He smiles, then shakes INDY's hand ...

TONY (Cont)
You're lucky to be working for
Jack, he's one of the best.

INDY
It's good to meet you. *

He clears his throat and then looks CLAIRE in the
eye. *

INDY (Cont)
If I don't get to see you before I
go, you've got to write to me and
I'll write to you -

CLAIRE
I'll see you! *

INDY
(quieter)
Yeah ... Well ... I've got to go
get my things.

They are about to kiss each other, but think better
of it at the last moment. INDY sighs, and with a
slight nod heads out the door. *

71. EXT. STUDIO LOT - DAY 71.

INDY emerges from her trailer. As he walks away
through the busy WORKERS he looks back. *

The door is shut. CLAIRE isn't following ... *

He walks on faster ... And faster ... *

72. INT. CLAIRE'S TRAILER - DAY 72. *

TONY is looking at CLAIRE as she silently sits back
down at her typewriter. She slides a piece of
paper in, winds it up, then glances back at TONY. *

TONY looks away. *

CLAIRE pushes back her chair and goes to the door.
She opens it and looks out onto the lot. *

Continued:

72. CONTINUED (1) 72.

HER P.O.V. *

INDY has gone. *

CLOSE UP - CLAIRE *

She bites her lower lip. It's obvious she feels
bad ... *

CUT TO:

73. EXT. ANOTHER AREA STUDIO LOT - DAY 73.

Late afternoon. *

CLOSE UP - A TRUCK HORN *

blasts out into the air. *

WIDER - THE CONVOY *

The convoy of trucks and mounted COWBOYS is almost
ready to move out, we MOVE TO REVEAL INDY running
for the lead truck, a decidedly pissed-off look on
his face. *

PETE

Where you been, Jones!? I thought
you'd been murdered! *

INDY

No such luck ...

PETE

That's what Jack said. You'd
better stay out of his way - *

Before INDY can do anything FORD climbs up beside
him into the lead truck ... *

FORD

Who we waiting for now? *

PETE

(reading his list)

Mister Earp ... *

FORD

Forget him, we've got to get going,
let's move out! *

Continued:

73. CONTINUED (1)

73.

INDY

I'm sorry I'm late, Jack -

FORD

(cutting him dead)

Don't apologize.

He sinks back into his seat, and sets his shades.
The engines roar...

ANOTHER ANGLE

The CAMERA SWEEPS BACK TO REVEAL a long line of 10
trucks, starting up and moving off like an old
covered wagon train. Dust fills the air. The
COWBOYS gee up their horses...

FORD

is riding up front, with INDY and HARRY and CARL, the cameraman ...
He looks like a general...

The COWBOYS

ride their horses alongside.

INDY

Looks back towards the studios, still thinking about CLAIRE.

73A. EXT. VISTA

73A.

INDY sees a YELLOW TOURER

gunning down the road after the convoy!

INDY

hopes it might be Claire...

THE YELLOW TOURER

speeds right up through the convoy until it is almost level with
Ford's truck.

Inside we can see WYATT, waving out at FORD!

FORD

smiles, for the second time in the film.

Continued:

73. CONTINUED (2)

73.

FORD (Cont)
Y'made it! 'Knew y'would!

*

INDY looks disappointed, but can't help a tiny smile at FORD's unbridled optimism ...

DISSOLVE TO:

74. EXT. DESERT - DAY

74.

Just before sundown.

The convoy is moving out into the desert through magnificent rock formations, hills and plains ...

INDY watches it spread out before him, he is starting to be swept away by the majestic grandeur of their impending adventure ...

*

*

FORD has his sunglasses on. A magnificent sunset is reflected in the dark glass ...

FORD
(quiet)
Will you look at that?

INDY
What?

FORD
Sunset forming.

INDY looks, then looks back at FORD.

INDY
Shame we can't film it -

FORD
Who says we can't?

WIDE SHOT

The massive convoy pulls to a halt. FORD strides out. His PRODUCTION TEAM and INDY following silently ... he indicates to where he wants the camera ... Low ...

FORD (Cont)
Here ... Put her on the baby legs.
I want Harry and Kitty, we're doing
the last shot of the movie!

*

*

(MORE)

Continued:

74. CONTINUED (1)

74.

FORD (Cont)

I say we've got about ten minutes
to get it in the can!

What follows is delivered at the pace of a Chinese
fire drill. The CREW and the ACTORS moving at
lightning speed as they ready the shot. *

HARRY

completes his costume with a bag, and his newfound
hat, as he puts it on and bags his rifle, we see
him become the character ... SOMEONE brings him
his horse ... He strokes her ...

KITTY

looks daunted as the COSTUMIER pulls out a
Cleopatra outfit ... *

COSTUMIER

Who packed this!?

KITTY

Why do they always do this to me? *

COSTUMIER

I'll find something - *

KITTY

I'll just be a silhouette ... *

They both dive into the costume truck and quickly
start improvising. *

THE CAMERA ASSISTANT

is frantically loading a camera magazine.

INDY is searching the camera van.

INDY

I can't find them!

CAMERA ASSISTANT

(shouts)

Did you load the baby legs, Carl!?

CARL is over near the action, with the camera body,
choosing the right lens -

CARL

I thought you did!

Continued:

74. CONTINUED (2)

74.

CAMERA ASSISTANT

Oh no!

CARL

We've only got the tall legs, Mister Ford! We'll have to dig a hole!

FORD

is already with HARRY and KITTY, where he wants them, trying to position Harry's horse ...

FORD

No time, put it on a couple of boxes!

BACK WITH INDY

CAMERA ASSISTANT

(to INDY)

Don't just stand there kid!

INDY grabs some cases and runs towards the action as fast as he can.

CARL

is looking at the scene through a bunch of filters trying to choose the right one ...

CARL

I'll need reflector boards! We have to go now if we're going to get it!

INDY leaps in with the boxes. CARL mounts his camera on them ... It isn't steady.

CARL (Cont)

Weights, and a level kid, and move it -

INDY starts running back as the CAMERA ASSISTANT runs in with a loaded magazine -

CARL (Cont)

I need reflectors too!

FORD

(heading back)

Forget the reflectors, I want silhouettes, and we'll wait for the sun to hide, break up that strip of cloud -

Continued:

74. CONTINUED (3)

74.

CARL

It'll never cut!

FORD

Doesn't have to, if I use it, it'll
be the last shot.

The CAMERA ASSISTANT has loaded it. PETE runs in
with Ford's megaphone. *

INDY returns with the level and weights. As the
camera is secured, we CLOSE IN ON FORD's face ...
He's seeing the shot ... He lifts his megaphone to
his lips! *

FORD (Cont)

Closer, Miss Mayfack! Closer to
Mister Carey please ... Just close
enough to touch ... THAT'S IT!

KITTY

(yells off)

I need music!! *

FORD looks to the PROP MAN, who's already there
with his squeeze box ... FORD is pleased to see
that at least this is ready ... FORD winks a nod at
him.

He starts to play an old Irish folk song ...

FORD looks back to the scene, his eyes narrow.

FORD

(tense)

Carl, you ready ...?

CARL

Almost, Jack ... There! *

There's silence from FORD, after this manic rush,
he makes them wait ... Only the folk song ... A
wind picks up from nowhere and blows across them
... *

The ACTORS stand, their costumes fluttering, but a
branch from a tree in the FOREGROUND irritatingly
sways across CARL's view of them!

CARL (Cont)

Someone break that branch off! *

Continued:

74. CONTINUED (4)

74.

FORD

Mister Jones!

INDY dashes to the tree in the FOREGROUND. The PROP MAN keeps playing his squeeze box. The COWBOYS watch, enthralled. CARL points out the branch.

*
*
*

INDY leaps up onto the tree and climbs up to the offending branch! CARL goes back to the viewfinder ...

CARL

... Now just break it off, kid.

*

The sun dips into a strip of cloud creating a perfect natural filter!

CARL (Cont)

The sun's perfect, Jack, we gotta go now!

*
*
*

FORD

Okay, start rolling ... Action!
Jones, get that outta there!

*
*

INDY throws himself onto the branch, which snaps! Sending him crashing head-first into the long grass and tumbleweed!

FORD (Cont)

(totally unfazed)

Did you see Jones, Carl?

*

CARL is turning the rhythm, 101, 101, 101 ...

*

CARL

Nope ...

*

The ACTORS hold where they are for a moment ... The music is carried by the wind.

FORD yells through the megaphone -

*

FORD

Take his hand, Kitty, you don't want him to go ...

*
*

KITTY takes HARRY's hand ...

*

FORD (Cont)

Now slowly let go! Take one pace back, pause ... Turn, and slowly head back home, back to Slim!

Continued:

74. CONTINUED (5)

74.

KITTY does this perfectly. She walks away ... back to the FARMERS. HARRY watches her go ... We HOLD ON him ... *

CARL
(quieter)

Okay. She's out of frame ...

FORD

Harry! It's all yours!

INDY keeping his head down ... Can see it all, and it's magic ...

HARRY hesitates, then strikes his familiar pose ...

His right hand on his left elbow ... Watching her go ...

Then slowly, mounts his horse and rides off towards the sunset!

FORD

holds the shot, not shouting cut ... *

Lost in the scene. A glint of satisfaction comes into his eyes ...

DISSOLVE TO:

75. EXT. CAMPFIRE DESERT - NIGHT

75.

The trucks are corralled around a fire. The CREW and ACTORS are drinking after supper. The sky is filled with stars, somewhere far away a coyote howls ...

FORD is with PETE who is going through the schedule. *

PETE

We haven't even started the schedule and we've already got the last shot of the movie. *

FORD nods and looks across at *

INDY *

who is sitting alone trying to write a letter in the light from a hurricane lamp. FORD joins him. *

Continued:

75. CONTINUED (1)

75.

FORD
How you doing, Jones?

INDY
I'm fine.

FORD
What are you, some kind of loner?
Come and join us!

INDY looks over ...

HIS P.O.V.

WYATT is holding court with another OLD TIMER.
Around them the ACTORS and the CAMERA CREW. Beyond
them the SONS OF THE PIONEERS are starting to play
guitar ...

ANOTHER ANGLE - CLOSE ON WYATT

telling a story as FORD and INDY join the GROUP.
The drink is talking ...

WYATT
- So you can understand why
Blackjack felt justified in killing
Tyke. Tyke had broken the code.

The YOUNG ACTOR, now very drunk, looks confused ...

EDWIN
What code?

WYATT
One - he lied, two - horse stealing,
three - woman stealing, four -
cowardice, five - double crossing a
friend, and six - murder ... He broke
the code and deserved to die.

FORD smiles at this ...

FORD
"Six Steps To Hell ..."

HARRY
Wyatt was just explaining how true
our story is.

FORD
(to WYATT)
Thanks ...

Continued:

75. CONTINUED (2)

75.

WYATT looks at INDY.

WYATT

You want a drink, Mister Jones?

INDY

No thanks.

The OLD TIMER hands INDY one anyway ... INDY sips it, it's strong. He looks across at EDWIN who is already chatting up KITTY. They both look drunk ...

*

FORD

Gentlemen, I believe Mister Jones is missing his woman -

OLD TIMER

Then he should get hisself a horse!

EVERYONE laughs.

OLD TIMER (Cont)

I mean it!

The OTHERS start talking. INDY just talks with FORD, HARRY and WYATT.

INDY

I'm trying to write to her but I don't know what to say!

HARRY

Well that don't surprise me, you've only been away a few hours -

FORD

This is Claire, right?

INDY

Yes ...

FORD

I thought she was with that writer - what's his name - you know him, Harry? Smart guy, the steady type -

HARRY

I know the guy.

INDY

Tony ... She's with him right now ...

*

*

*

*

*

Continued:

75. CONTINUED (3)

75.

WYATT

So you were setting to steal his woman, eh?

INDY

No -

KITTY

Sounds like it to me. *

KITTY moves closer to INDY, refilling his cup. *

INDY

No I wasn't. It's just ... It's just we thought we were going to get some time together before I have to go back to Chicago - and I like her, I like her a lot! *

KITTY *

Hell, kid, what do you want to go to Chicago for? *

FORD

He's going to be an archaeologist.

WYATT *

(laughs) *

So what you doing in the movies? *

INDY *

I gotta pay my way through college. *

KITTY *

Does she love you?

INDY

I think so.

WYATT

Then take her with you.

INDY

She won't do that? She's a writer - *

WYATT

Hell, then she doesn't love you, does she!?

INDY *

She said she did. *

Continued:

75. CONTINUED (4)

75.

KITTY

Talk is cheap in this business, kid
...

*
*
*

A beat ... INDY looks at the ACTRESS, she's speaking from experience.

*
*

INDY

Maybe you're right.

*
*

KITTY

Sure I'm right.

*
*

INDY

But -

*
*

KITTY

In a coupla years you'll be diggin'
up some Egyptian Pharaoh's tomb, you
won't even be thinking about her.

*
*
*
*
*

HARRY

Exactly. It's no life for a woman,
sharin' a bed with him and a mummy!

*
*

EVERYONE laughs. INDY has been totally set up by
this expert family of piss-takers. He has to laugh
too ... KITTY smiles at INDY ...

*
*
*

FORD

(quiet)

I know what you should write.

INDY

What?

FORD

You say the other man is better for
her, tell her she's better off here
- no matter how much you love her
you've got to let her go ... You've
got to do what a man's got to do ...

INDY looks unsure about this.

*

KITTY

Just phrase it different.

*
*

HARRY

Or she'll recognize the lines ...

*
*

Continued:

75. CONTINUED (5)

75.

FORD

I guarantee, if you let her go then she'll be driving out here to share your sleeping bag!

INDY

I don't think so. Thanks anyhow.

FORD

(shrugs)

It's your call ...

FORD looks at his watch. He waves to SOMEONE over the other side. They wave to SOMEONE else ... Then from a distance away comes the sound of a bugle. FORD has arranged for SOMEONE to play Taps ... They look around ...

THEIR P.O.V.

the dark outline of a COWBOY standing on a ridge against the moon with his bugle ...

MOVING ACROSS THEIR FACES

As they all listen ... Even the COWBOYS and STUNTMEN stop still and listen. KITTY notices that EDWIN has passed out and is already asleep. WYATT wipes a stray tear away from his cheek. There ain't a dry eye in the house ...

CUT TO:

76. EXT. DESERT - DAY

76.

Sunset.

The camera is rolling. We are outside the Simms' farm set. A simple wooden ranch in the middle of the desolate plains ... They have been shooting all day.

EDWIN, the young man who is playing Slim, the romantic sub-plot and side kick, still looks heavily hung over as he moves away from the farmhouse and tries to mount his horse ...

Suddenly there's a deep rumble.

EDWIN looks confused as he mounts his horse.

Continued:

76. CONTINUED (1)

76.

INDY

who is standing at the back of the CAMERA CREW. Has to steady himself ...

INDY

I think we're having an earthquake -

FORD

(thru megaphone)

KEEP GOING!

EDWIN'S HORSE

bolts!

THE HOUSE SET

behind them starts to shake violently! A kerosene lamp in the window falls and sets light to the drapes. KITTY and TWO other ACTORS come dashing out, suddenly all the horses bolt, frightened ...

FORD (Cont)

KEEP ROLLING!

Suddenly some flames lick out of the window of the farmhouse!

FORD (Cont)

Carl, follow the horses!

CARL pans up to the horses ...

FORD (Cont)

Jones! Put that fire out!

INDY grabs the nearest bucket from a nearby truck and runs to the house and throws it on. What he doesn't see is that ONE of the DRIVERS has been siphoning off gasoline from his tank.

DRIVER

Hey kid! That's got gasoline -

THE HOUSE

bursts into flames! Too late.

INDY

dives for cover.

Continued:

76. CONTINUED (2)

76.

PETE

covers his eyes, this is a disaster.

FORD

sees the house burning. HARRY comes up behind him
... The camera is still turning. He bellows
through the megaphone.

FORD (Cont)

Stay where you are, Kitty! Get
back onto her, Carl!

CARL

swings the shot back to the burning house.

FORD (Cont)

Kitty, your house is burning down!
Go with it!

KITTY

looks at JACK, momentarily frightened, then goes
for it ...

KITTY

How could they do this!!

FORD

That's it. More! Say "My home, my
farm!"

KITTY

My home! My home!

FORD

My farm!!

KITTY

My farm!

She bursts into a wail ...

INDY

is watching, momentarily stunned, as

FORD

improvises like mad, through the megaphone.

Continued:

76. CONTINUED (3)

76.

FORD
Someone get Harry's horse!

INDY

quickly pulls one of the spooked horses from a truck where it is tethered. HARRY's with him in a moment, clambering up into the saddle.

FORD (Cont)
Props - get more of Kitty's possessions down there!

ANGLE

There's a wild flurry of activity. CARL shoots the flames as they fly up into the sky ... At the same time EVERYONE is listening to FORD as he bellows out the new scene.

FORD (Cont)
Kitty! Harry! Harry's gonna ride in and stop you from dashing back into the flames to rescue your possessions. Everything you got is in that house! Do it!

KITTY looks to FORD. HARRY sweeps around to make his entrance into frame ... CARL sets the shot.

FORD (Cont)
NOW!!!

KITTY tries to go back into the burning house just as HARRY rides in, jumps from his horse and pulls her back.

FORD (Cont)
Fight him, Kitty, fight him with all your heart!

KITTY fights HARRY. She breaks loose and tries to run for the house. HARRY stops her. She pulls herself away from him and falls to the ground.

A RATTLESNAKE

is swishing along the ground toward her.

KITTY

lets out a real scream.

Continued:

76. CONTINUED (4)

76.

HARRY

shoots his rifle at the rattlesnake. He misses.
The snake speeds off toward

THE CREW

that scatter as they see it coming ...

FORD

looks to CARL.

FORD (Cont)

You get that?

CARL nods, still turning ... 101 ... 101 ...

FORD (Cont)

Keep rolling then.

THE HOUSE

crumbles into a charred heap.

FORD

works faster.

FORD (Cont)

Now Harry, if you can get in the
house and get a few of her things
out -

Before FORD can finish what he is saying

HARRY

pulls a blanket from his horse, wraps it round
himself and dashes in through the smoke. He throws
out some of the props that he finds there. KITTY
desperately tries to help.

THE SMOKE

clears to reveal a large setting sun dipping right
onto the horizon ...

CARL

Light's going to go soon, Jack ...

Continued:

76. CONTINUED (5)

76.

FORD

looks to his music man ...

FORD
Music! "When Irish Eyes!"

Before he can finish the ACCORDION PLAYER is playing the lilting melody.

FORD (Cont)
Kitty, pick up that vase!

THE SHOT

KITTY stops still in the smoking ruin, all that remains is a charred door jamb. She sees the vase. She slowly picks it up. The last of the sun shafting through the smoke around her ...

FORD (Cont - O.S.)
Look at it, really look at it!

She turns it between her fingers. Lost in thought.

FORD (Cont)
Harry, come up behind her, and touch her gently.

HARRY does this, but his touch makes KITTY jump, and she drops the vase!

CLOSE UP - FORD

His eyes light up ... The music builds.

FORD (Cont)
Help her pick up the pieces, Harry
...

THE SHOT

HARRY gently tries to help her pick up the broken pieces. As he does so KITTY weeps, for real ... A mixture of panic and relief ... HARRY tries to hold her but she just pushes him away ... He stares at her ... It's a very touching moment ... Out of the mayhem, FORD has laid the foundation for a very good scene.

INDY

watches it all transfixed.

Continued:

76. CONTINUED (6) 76.

FORD (O.S. - Cont) *

Cut!

INDY'S P.O.V. *

HARRY and KITTY embrace. KITTY is still tearful. They look very close, the kind of closeness only actors can have. *

CLOSE ON - INDY *

He smiles to himself ... *

CUT TO:

77. EXT. NEAR TRUCKS - THAT NIGHT 77. *

The CAMERA ASSISTANT is packing up the cans of film to be sent back to LA. INDY looks through the letters. *

INDY *

Anything for me from the studio? *

The CAMERA ASSISTANT shakes his head. KITTY, who is walking past, sees this and gives INDY a look. *

KITTY *

Your girl didn't reply, eh? *

INDY *

Not yet. *

KITTY *

Maybe you should have taken Jack's advice ... *

INDY shrugs. There's a pause as they walk together. *

INDY *

I'm sorry about burning your house down, Kitty. *

KITTY *

(smiles as she moves on)
Nothing like a series of disasters to move the story along ... *

FORD calls out from his tent. *

Continued:

77. CONTINUED (1) 77.

FORD

Jones!

INDY heads to the tent, the CAMERA HOLDS ON EDWIN, who's having a drink with the STUNTMEN. EDWIN looks very drunk.

CUT TO:

78. EXT. CAMPFIRE DESERT - NIGHT 78. *

Later.

INDY, FORD and PETE are working with the schedule and revising the script. INDY is making notes ...

INDY

Well. It is different ...

FORD

It's better.

PETE

But we don't have a house, Jack, what about the scenes before the fire, the story won't make sense without them.

FORD thinks for a moment.

INDY

We still got the door jamb, perhaps we can re-build the house set -

PETE

Not on this budget.

FORD

Then we do the scene in the door.

Both INDY and PETE smile, but their smile fades and they look at FORD. FORD looks back at them. He means it.

CUT TO:

79. EXT. DESERT - NEXT DAY 79. *

SHOOTING

CARL is framing up the classic John Ford shot

Continued:

79. CONTINUED (1)

79.

looking out through a door frame onto a vast landscape. Only in this case the door frame is all that's left of the set. *

FORD looks to CARL. CARL looks up, and nods. *

FORD
For chrissake! Where's Edwin?

CARL
He was pretty drunk last night. *

TWO STUNTMEN emerge from one of the tents dragging the still dressed EDWIN out between them. *

STUNTMAN
He's still out for the count,
Mister Ford.

FORD
Okay, then just prop him up over here, we'll do a shot over his shoulder ... Kitty - you don't mind acting with a corpse, do you? *

KITTY is standing out in the tumbleweed ... *

KITTY
What's new ... *

They prop EDWIN against the door. *

FORD
Turn over!

CARL starts turning, 101, 101, 101.

FORD (Cont)
Action, Kitty! *

KITTY comes up into frame, facing Slim, the vast scenery behind her. *

KITTY
Slim ... You do what I tell you, you understand? ... You go back and tell your father, I am not moving ... *

FORD
Make it smaller, Kitty - *

Continued:

79. CONTINUED (2)

79.

KITTY

Do what I tell you, Slim. Tell him
you can't move us ...

*
*
*

FORD

Smaller.

KITTY

Just tell him you can't do it.

*
*

FORD

Hold that look ... And ... Cut!

*
*

CARL nods.

FORD (Cont)

Print! Next set up!

Whilst FORD moves off with CARL. The PROP MAN
who's been holding EDWIN up, yells out, smiling ...

PROP MAN

Okay, boys!

The STUNTMEN empty a bucket of water over EDWIN!

PROP MAN (Cont)

Wakey wakey, Edwin!

The YOUNG MAN falls flat on his face ... The
OTHERS walk away, but INDY sees that he's not
moving.

*
*
*

CLOSER

INDY bends down and turns EDWIN over. He's still
out cold.

*
*

A GUNSHOT rings out from Edwin's tent.

*

EVERYONE

*

stops still ... Wyatt emerges from the tent
gingerly holding a dead rattlesnake! EVERYONE
looks at him ...

*
*
*

WYATT

(quiet)

Looks like Edwin wasn't alone last
night, folks ...

*

*

Continued:

79. CONTINUED (3)

79.

ANGLE - INDY

INDY sees the snake bite Edwin's arm, then looks up at them all ...

INDY

He's not drunk. He's dead ...

EVERYONE

looks suitably shocked. The look on FORD's face is one of stunned exasperation ...

PETE

(quiet)

Well, it's too early for lunch.

KITTY

(quieter - sickened)

Jesus, Pete!

FORD

(quiet)

We'll take a break -

(then with a slow blink)

Aw God ...

He moves over and kneels beside the body and picks up Edwin's hat ... INDY backs away ... The STUNTMEN move in to help.

FORD (Cont)

Wait ...

EVERYONE looks at FORD ... FORD sighs.

FORD (Cont)

Look ... What can I say ... Edwin was one of us ... But he lived ...

His eyes narrow, hiding a sadness ...

FORD (Cont)

He lived too fast ... We'll miss him ... Let's all be silent for a moment ...

There's a pause as EVERYONE just stares ...

FORD slowly stands up and turns the hat between his fingers thoughtfully, looking around the silent faces ... FORD's eyes stop on INDY ...

Continued:

79. CONTINUED (4)

79.

INDY

looks back at FORD. We can see he is looking genuinely moved by the young man's death and yet there is a look in his eyes that conveys that he's seen many dead bodies in his time.

FORD

nods to the STUNTMEN.

FORD (Cont)
(quiet)

We'll pick up this scene later ...

The STUNTMEN move in and quietly move EDWIN off the small set. FORD's jaw sets.

FORD (Cont)

Jones ... Come over here ...

INDY looks up at FORD and slowly moves over ... FORD carefully puts the dead man's hat on INDY's head.

FORD (Cont)

Thought so ... It fits. You've got the part ...

INDY's face ... Why me?

THE REST OF THE CREW

look at him, uneasy ...

CUT TO:

80. EXT. CAVE OVERLOOKING VALLEY - DAY

80.

The cameras are set up. INDY now in Slim's costume is walking towards the set with FORD ...

FORD

Harry's returning with Kitty. This is the first time you see him. You're meant to recognize him and tell the others not to trust him, you think you can do it?

INDY

Sure ...

Continued:

80. CONTINUED (1)

80.

FORD

Just think of Harry like you think
of Tony Lewis and you'll be fine,
stand here.

INDY is about to ask something but FORD has already
gone back behind the camera ...

The other ACTORS look at him, in an almost
unfriendly way. Even KITTY almost sneers ...

FORD (Cont)

Turn over! Action, Harry ...

INDY suddenly realizes the whole CREW and all the
STUNTMEN and COWBOYS are watching him.

He starts to freeze up ... FORD bellows at him
through his megaphone.

FORD (Cont)

Sort through your saddlebag, Jones!

INDY

Yes! Right away!

INDY starts to sort through his saddlebags.

FORD

SLOWER!!

INDY puts the things back and starts again ...
HARRY starts to ride in ... KITTY riding on the
same horse.

FORD (Cont)

LOOK AT THEM, JONES!

INDY looks at FORD -

FORD (Cont)

NOT ME, JONES! THEM! HARRY!!!
KITTY!!!

INDY looks at them.

HARRY dismounts, then helps KITTY down ...

KITTY

Thank you.

Continued:

80. CONTINUED (2)

80.

HARRY

(quiet - natural)

Think nothing of it, Miss Simms.

KITTY looks HARRY in the eyes ... She smiles a tiny smile. The scene is going well except for INDY, who is standing, swinging his arms, looking like a real twit ...

FORD

Now saddle your horse, Jones!

INDY springs into action and pulls his horse toward him.

FORD closes his eyes.

HARRY turns to look at INDY ...

INDY looks almost offended by the look. He stiffens up.

Then, keeping his eyes on HARRY, he slowly turns to place the saddle on the horse. The animal has moved. INDY trips and is sent crashing to the ground!

HARRY bursts into laughter. So does KITTY and the rest of the CREW. INDY is burning up.

FORD (Cont)

(furious)

CUT!!! What are you doing, Mister Jones!

The CREW and ACTORS fall silent.

INDY

(irritated)

I missed the horse, that's all ...

EVERYONE laughs. FORD blows a whistle, loud.

They're silent.

FORD

Ladies and gentlemen, Mister Jones is attending the University of Chicago! He will be paid extra for playing Slim, which will go toward his tuition.

(MORE)

Continued:

80. CONTINUED (3)

80.

FORD (Cont)

But anyone who can't walk without falling over their feet has yet to make it out of the nursery as far as I'm concerned!! I have never seen such a total lack of basic co-ordination in one human being -

*
*
*
*
*
*

INDY

(under his breath)

What a bunch of -

*

FORD

(roars)

WHAT WAS THAT, MISTER JONES!?

*

INDY is silent ... Scared ...

*

FORD (Cont)

What did you say!?

HARRY

He said, when's this fool going to call lunch ...

*

FORD looks set to explode. Then suddenly he roars -

FORD

LUUUNCH!!!

HARD CUT TO:

81. EXT. CHUCK WAGON - DAY

81.

Under a tent. The CREW and ACTORS are eating. HARRY is giving INDY what help he can. As they talk the CREW that pass by smile warmly at INDY for the first time ...

INDY

But I don't know what I'm doing -

*
*

HARRY

Look, kid. I come from New York ... If I can make living playing cowboy so can you -

*
*
*

INDY

Sure. Sounds easy ... Until you have to do it.

*
*
*

Continued:

81. CONTINUED (1)

81.

KITTY
(passing)

*

Hi, Indy!

She smiles at him as she sits down ...

HARRY
You see, it worked ...

INDY
What worked?

HARRY
Jack bawling you. Now you got
everyone rooting for you - before
we were just waiting to see you
fall on your face ...

INDY
How do you do it, Harry?

HARRY
What?

INDY
Act.

HARRY smiles.

*

HARRY
Don't ever look at the camera or
Jack. Don't put your hands in your
pockets. Do something or find a
comfortable place for them ...

*

*

*

*

*

KITTY joins in the discussion.

*

KITTY
Just pretend you really are Slim
Flint.

*

HARRY
Think about if you were Slim, what
would you do - be yourself!

KITTY
Trust Mister Ford's trust in you
and you'll do fine ...

*

HARRY
He didn't cast you just because the
hat fitted - he's a better director
than that. So loosen up, kid!

Continued:

81. CONTINUED (2) 81.

INDY looks over to FORD. FORD is watching him ...

82. EXT. CAVE OVERLOOKING VALLEY - DAY 82.

We are watching the same scene as before, but this time INDY is better ... The cameras are turning ...

INDY looks at HARRY.

The recognition is very natural.

INDY

I know you ...

HARRY

No you don't kid, you think you do but you don't.

A pause.

INDY

Well I know not to trust you.

Harry's horse comes over to INDY and starts sniffing his hat. INDY gets suitably irritated, just as Slim would - he shoos the horse off!

HARRY gets to his feet suddenly ... Then smiles at the kid.

The horse comes back to INDY ... This time, there's a greater trust in INDY's eyes towards HARRY. He takes the horse gently and strokes it.

INDY (Cont)

My father sent you to kill us, didn't he?

HARRY looks taken aback at INDY's simple direct delivery ...

FORD

CUT!

CARL nods.

FORD (Cont)

Print it.

The CREW applaud INDY. FORD just looks. It's going to work.

CUT TO:

83. EXT. CAMPFIRE DESERT - NIGHT

83. *

INDY in full costume is writing another letter to Claire, as he reads what he has written to himself, he raises his eyebrows slightly in true John Wayne style, then nods slightly to himself ...

*
*
*
*

A MOMENT LATER

*

KITTY and HARRY watch as INDY just catches the GUY taking the rushes back to the studio, and gives him the letter.

*
*
*

The ASSISTANT drives off in a cloud of dust. INDY sees that HARRY and KITTY are watching him. He smiles confidently at them ...

*
*
*

DISSOLVE TO:

84. EXT. DESERT - DAWN

84. *

LOW ANGLE

*

The empty desert ... Stunningly beautiful ... After a beat, FORD steps INTO FRAME, silhouetted against the rising sun, his back to us, drinking his coffee, like a giant looming far above us ... He moves alone to a certain spot ... Then looks around.

*
*
*
*
*
*

FORD

*

Here ...!

*

Suddenly EVERYONE dashes INTO FRAME ... carrying equipment. They start to set up the camera exactly where he said to. Music in ...

*
*
*

DISSOLVE TO:

85. EXT. SHOOTING MONTAGE - DAY

85.

Over different days.

We see the gunfight that Wyatt discussed being shot. HARRY draws a FLINT BOY out firing, then shoots him down! WYATT is looking on.

A) STUNTMEN

are falling, what stunts they should be doing I'm not exactly sure, but we see Indy's STUNTMAN take a bad fall!

Continued:

85. CONTINUED (1)

85.

He's carried off in a van heading for LA ...

B) INDY

doing the riding with HARRY. INDY is good at this.

The TWO of them riding full speed, being chased by the RANCHERS! Firing back at them!

C) VARIOUS HORSE STUNTS

The RANCHERS falling from their horses, pretty terrifying stuff! Being dragged over the rocks.

D) AN INJURED STUNTMAN

is being taken away ... FORD grim-faced, is watching ...

E) KITTY

delivering the lines we saw her delivering to Edwin earlier, now we MOVE TO REVEAL it is INDY who's shots are being picked up ...

INDY is getting good, he has become Slim Flint ...

CUT TO:

86. EXT. DESERT - DAY

86. *

HARRY, having trapped OLD FLINT in the climax of the fight, is pointing a Colt 45 straight at him. INDY is just behind him.

HARRY

The farm's theirs and I'm going to see it stays that way!

OLD FLINT

(snarls)

You've grabbed a branding iron by the hot end, pal! Let go!!

HARRY

Johnny Flint! There's six steps to hell and according to what I know of your lousy record, you've taken all six of them!

Continued:

86. CONTINUED (1)

86.

OLD FLINT lunges at him! HARRY fires! Catching him in the shoulder. INDY playing Slim, tries to hold HARRY back.

*
*

INDY
No! That's my pa -

*
*

HARRY
Get back, Slim!

*
*

He slowly looks back to the OLD MAN, who's nursing his shoulder wound ...

*
*

HARRY (Cont)
That was for the first step -
lying!

He fires again! Taking a leg.

HARRY (Cont)
Two! Horse stealin'!

He fires again! The other leg!

HARRY (Cont)
Three! Woman stealing!

He fires again! A hand!

HARRY (Cont)
Four! Cowardice!

He fires again! The other hand!

HARRY (Cont)
Five! Double crossing a Friend!

He fires again! The heart!

HARRY (Cont)
And six! MURDER!

OLD FLINT finally dies ... HARRY looks almost as shocked at what he's done as we are. INDY looks away ...

*
*
*

FORD'S EYES

*

narrow ...

*

FORD
Cut ...

*
*

Continued:

86. CONTINUED (2) 86.

HARRY slowly helps the older ACTOR to his feet ... *
He looks back to INDY. *

HARRY *
I think I got a bit carried away *
here, Indy - *

FORD *
It was perfect. *

INDY nods ... FORD looks to WYATT, who has been *
watching ... *

WYATT *
(quietly wide-eyed) *
Won-der-ful ... *

CUT TO:

87. EXT. WATERFALL - DAY 87.

INDY is meant to try and kiss KITTY in this scene, *
we see KITTY is looking forward to it ... *

She is being soaked to make it look as though she's
just come out of the waterfall ...

FORD is whispering something in her ear as she
moves towards the cameras ... We see her face
change ...

INDY is waiting, he smiles confidently at her ...

But she doesn't look at him.

FORD
Action!

KITTY moves right next to the falls ... *

Then acts like she's climbing out ...

INDY enters FRAME ... She stops.

INDY smiles ...

She tries to move on. INDY steps in her way.

They look at each other for a moment, unsure ...

He takes her hands gently. She looks in his eyes.

Continued:

87. CONTINUED (1)

87.

Then suddenly INDY kisses her! Passionately!

She pulls away and hits him violently, three times!
Each time harder than the last!

Then she runs away, INDY looks shocked!

FORD (Cont)

Cut!

INDY
(to FORD)

What the hell did you say to her!?

FORD

I told her you didn't think much of
her acting, Mister Jones - Next set
up!

CUT TO:

88. EXT. LOCATION CAMP - NIGHT

88.

INDY is sitting listening to PETE and FORD go
through the schedule. *

PETE

Jack, we're a day behind.

FORD

So how many pages have we been
doing a day?

PETE

Ten or twelve ...

FORD looks at PETE.

FORD

Hand me your script.

PETE hands him the script. FORD picks out five
pages near the end ... and five pages in the
middle, he rips them out.

FORD (Cont)

Now we're back on schedule ...

INDY moves on, he has seen some headlights coming
towards the camp ...

Continued:

88. CONTINUED (1)

88.

He moves to the edge of the tents ...

The car pulls up to the camp. It's CLAIRE. She gets out, and she's on her own! *

INDY

Over here!!!

CLAIRE sees him. He's still in his costume ... Her jaw drops. A beat. Then he opens his arms to her. She rushes to him and hugs him like there's no tomorrow. *

CLAIRE

(looking him over as they come out of the embrace) *

What have they done to you, Indiana Jones!? *

INDY

What do you mean - oh this, it's just my costume. Didn't you get my letter?

CLAIRE

That's why I'm here ...

They walk a bit. FORD sees them. He smiles knowingly at INDY. INDY winks back at him ... CLAIRE pulls out the letter ...

CLAIRE (Cont)

Do you always write letters like this?

INDY

(deflating fast)

Why what's wrong with it?

CLAIRE

(reads) *

"No one can stop me loving you Claire, but I'm just not the right man for you, you need someone steady, reliable and smart like old Tony ..." I nearly vomited over my waffles when I read this!

INDY looks to FORD. FORD is beating a hasty retreat into his tent ...

CLAIRE (Cont)

Who are you to tell me who's right for me and who isn't! *

Continued:

88. CONTINUED (2)

88.

INDY is cryptically silent ... He stands still and looks up at the stars. In the BACKGROUND the soft romantic campfire music is staring up again ...

*
*
*

CLAIRE gives him a slow smile ...

CLAIRE (Cont)

Well at least you look better in that hat ... It fits ...

INDY looks at her ...

INDY

You want to try it?

He takes the hat off and puts it on her head. She looks up at him ...

CLAIRE

What do you think?

INDY speaks quietly, in true John Ford style ...

*

INDY

I think whenever I see a Western I'll think of you ... And the times we should have had ...

CLAIRE softens, she moves in to kiss INDY ...

They slowly kiss ...

*

The longest, most romantic and passionate kiss, under a canopy of shooting desert starts ...

*
*

OVER BY THE CAMPFIRE

*

A beautiful Country Western song is being sung by KITTY. HARRY sits down next to WYATT ...

*

HARRY

Where's Indy?

WYATT

I think that last letter he wrote must have worked ... I ain't seen him all night ...

*

HARRY looks where WYATT is looking. He smiles ...

*

KITTY sings on ...

*

DISSOLVE TO:

89. EXT. RAVINE PASS - DAWN

89.

The caravan of trucks are stationed at the top of a massive ravine pass. ONE of the injured STUNTMEN is leading a smashed up wagon up to the top of the pass again.

*
*
*
*

FORD looks at the cart. They have been filming ...

*

STUNTMAN

Don't worry, Jack, we've got another wagon, we just haven't got anymore stuntmen ...

*
*
*
*

FORD looks to PETE.

*

PETE

We can't wait, we have to get this in the can, Jack.

*

Another truck arrives coming up the other side of the ravine on a paved road, carrying the CAST. FORD looks at INDY as he gets out with KITTY and CLAIRE on either side of him.

PETE sees FORD's look. FORD looks at PETE.

FORD

(cryptically)

I have no choice ...

WITH INDY, CLAIRE AND KITTY

FORD comes over to them, all smiles.

FORD (Cont)

Good morning, Mr Jones!

KITTY knows he's up to something.

INDY

Last day.

FORD

And we'll be home by sundown if all goes well -

KITTY

How do you reckon that?

FORD

Let me show you ...

Taking INDY under his wing and leading him to the edge of the ravine pass ... The OTHERS follow.

Continued:

89. CONTINUED (1)

89.

FORD (Cont)

It's like this. In the script
there were five long scenes showing
Slim rescuing Kitty, but we don't
have the time to shoot them ... So
you're simply going to rescue Kitty
from the runaway wagon -

FORD points down the steep track ...

INDY

Is it going down that, or going up?

FORD

Going down.

INDY

It looks very steep --

FORD

It'll be fun -

INDY

Sure, but -

FORD

(smiling)

Kitty'll be there with you.

KITTY takes a look at the track and the ravine ...

KITTY

(firmly)

Not today, Jack ... Call me when
you want my close ups ...

She walks back to the truck. CLAIRE has seen all
this. FORD covers himself. His eyes narrow,
nodding.

FORD

She's right. I can replace her
with a dummy for this shot, but not
you. You're indispensable, Jones -

CLAIRE

(looking at him hard)

Yeah, because his stuntman broke
his leg yesterday.

Continued:

89. CONTINUED (2)

89.

FORD

(tightens)

You're right, Claire ... This is a stunt. But you see if I don't get this shot today, we don't have a movie ...

(he looks at INDY)

Please. We've come all this way, Indy, let's not give up now -

CLAIRE

How much would you pay a stuntman?

FORD

This is between me and Mr Jones -

CLAIRE

Tell him how much you'd pay a stuntman for a job like that, Jack -

FORD

Okay, fifty, fifty-five.

INDY

I'll do it for sixty.

FORD

(big smile)

Done!

INDY looks back at CLAIRE, smiling, proud, as FORD moves off and starts getting the shot ready.

CLAIRE

Big mistake.

INDY

But that's most of my tuition -

CLAIRE

Big mistake!

INDY

It'll be easy, I can do this -

CLAIRE starts to walk away.

INDY (Cont)

It's not a mistake, Claire.

CLAIRE

Yes it is ... He would have paid a hundred.

CUT TO:

90. EXT. RAVINE PASS - DAY

90.

Later.

About five cameras are being set up all over the ravine ...

*
*

FORD

*

is escorting INDY to the start point. The INJURED STUNTMAN is giving advice.

*
*

FORD

You ride alongside the wagon then jump onto it and pull it to a halt ...!

INJURED STUNTMAN

Just don't forget once you're on the wagon pull it up as soon as you can - there's no time to waste, those final curves are fatal!

We MOVE TO REVEAL INDY examining and practicing leaping from his horse to the wagon ...

Finally he stops. CLAIRE is watching him, frightened. She braves a smile ...

The wagon pulls off up the steep incline.

THE CAMERAS

prepare ...

INDY

prepares at the top of the ravine ... He's ready ... He nods ...

THE CAMERAS

turn over ...

FORD

watches ... Then yells ...

FORD

ACTION!!!

THE WAGON

is set off, tearing down the steep incline. The Kitty dummy carefully mounted in the back ...

*
*

Continued:

90. CONTINUED (1) 90.

INDY

starts off on his horse. He lets the wagon go past ...

CLAIRE

looks frightened for him ...

INDY

spurts forward, catching up with the wagon!

SUDDENLY THE IMAGE GOES TO BLACK AND WHITE!

91. INT. VIEWING ROOM STUDIO - DAY 91.

"Ooos" and "Ahhs" accompany the stunt in wide shot (library footage). We also see:

CLOSE UPS OF INDY

leaping from his horse onto other horses, falling between them, then pulling himself up at the last minute to gain control of the runaway wagon!

The film has been roughly assembled. We MOVE TO REVEAL

INDY AND CLAIRE

watching the picture, beside them is IRVING. CLAIRE is totally gripped by the story. She is now watching the end ... Tears flowing down her face ... INDY smiles as he reads the subtitle that precedes the last shot ...

INDY

(reads)

"Ain't no one nor nobody can stop me loving you Kitty, but I'm not the right man for you, you need someone steady, reliable and smart like Slim ..."

Then we see the

CLOSING SHOT

we did on the first night of the shoot ... It worked perfectly ... "THE END" comes onto the screen.

Continued:

91. CONTINUED (1)

91.

THE CREW AND CAST

applaud ...

CUT TO:

92. EXT. GATES - UNIVERSAL CITY

92.

FORD, IRVING, CLIRE, INDY, HARRY, KITTY and the REST of the CREW emerge, elated. We FOCUS IN ON IRVING and FORD first.

IRVING

You know what Laemmle said when I told him you'd delivered us a feature?

FORD

Suprise me.

IRVING

"If I order a suit of clothes and the fellow gives me an extra pair of pants free, what an I going to do - throw them back in his face?"

FORD smiles. He looks back to INDY who is emerging with CLAIRE

FORD

Well done Jones.

HARRY and KITTY come over to join them.

HARRY

I'd say you've got a future here if you want it, Indy...

We PULL BACK TO REVEAL INDY is wearing a plaster cast on one foot ...

KITTY

You sure you don't want to stay ...?

INDY looks at CLAIRE. It is tempting...

INDY

No. I've got a train to catch ...

CLAIRE smiles, and hugs his arm ...

92. CONTINUED (1)

92.

CLAIRE

A man's gotta do what a man's gotta do.

INDY

That's right. I belong in a museum!

CLAIRE laughs, even FORD manages a smile ...

WIDE SHOT

They reach the studio gates, a cab is waiting to take INDY to the train station.

The OTHERS move off leaving INDY and CLAIRE alone.

They kiss ... Hug and kiss again ...

Then INDY climbs in the cab and drives off, just as he arrived over a month ago ...

By the gates, CLAIRE stands with FORD, the others have gone ... They wave goodbye in the classic end-of-Western pose, as -

*
*

Indy's cab disappears into the sunset over the brow of the hill ...

T H E E N D

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