

**INDIANA JONES AND THE SAUCER MEN FROM MARS**

SCREENPLAY BY JEB STUART

STORY BY GEORGE LUCAS AND JEB STUART

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From the Paramount mountain WE DISSOLVE to an identical mountain towering over a subtropical jungle. Far below, a SMALL STEAMER moves down a dark river.

A LEGEND APPEARS ON SCREEN: BORNEO 1949.

KABUL (V.O.)

Dr. Jones, we're out of coal!

ANGLE THE BOAT

A wild-eyed native man, KABUL, shovels the last dust of coal into the engine and looks back terrified at INDIANA JONES. He comes up from below deck and takes the wheel.

INDY

Burn anything you can get your hands on, Kabul. I'll try to get her out into the current.

He turns the wheel hard and checks the steam gauge.

INDY

Damnit, I meant to get that gauge fixed.

He bangs it with his hand.

ALONG THE RIVERBANK crocodiles, twenty-feet long and six months between meals, eye the boat.

KABUL pulls down a pole holding the awning. He breaks it across his knee but instead of SNAP we hear a BOOM. Indy and Kabul exchange a look and suddenly a plume of water rises twenty feet high off the port side of the steamer. Indy looks downriver at...

A PT BOAT

World War II-vintage, equipped with machine gun and cannon. It roars around a bend in the river and bears down on the tiny steamer.

The attacking boat's deck swarms with RIVER PIRATES waving guns and parangs (machetes). Its front cannon fires another 5mm shell -

CLOSE ON INDY'S PISTOL

He cracks it open, checks the cylinder -- it's full -- and tosses the pistol to Kabul.

INDY

Make them count, Kabul.

Kabul nods but doesn't like the odds. Indy takes a .45 automatic from a hidden shelf under the gunwale.

THE P.T. BOAT pulls up alongside and SIX PIRATES swarm onto the steamer's deck. At first the tiny steamer seems deserted then suddenly the WHAAAACK! of Indy's whip wraps around a startled pirate and hurls him over the gunwales into the river. He snaps the whip loose and shoots a second pirate as THE CROCODILES slide into the water...

KABUL fires with abandon and in a moment he's out of bullets. He throws the gun at a pirate as two others overwhelm him and tie him

to the mast.

A well-dressed gentleman, FREDERICK BALDASSARE, appears on the deck of the PT boat to watch the action.

INDY ducks around the front of the boat right into the fist of a HUGE PIRATE.

Indy's gun skitters across the deck and the pirate bends Indy over the gunwale, pushing his head closer to the water with one hand and bringing his knife to Indy's throat with the other --

Indy has to use both hands to keep the blade off his throat. The pirate laughs and looks up at BALDASSARE who wipes his brow with a handkerchief and stares down at Indy.

BALDASSARE

Where are the maps, Dr. Jones?

INDY

You're crazy, if you think I'd tell you, Baldassare.

Just then a pirate emerges from below deck with a trunk and holds it up to Baldassare.

INDY suddenly eyes a crocodile moving silently as a torpedo for his head.

Baldassare grins...

BALDASSARE

Get rid of him.

THE HUGE PIRATE leans in to finish the job just as THE CROCODILE lunges out of the water. Indy jerks his head away and extends the pirate's knife hand into the croc's gaping maw. The reptile's jaws clamp shut on the pirate's hand, biting it cleanly off. The pirate withdraws his stump and runs screaming back to the PT boat.

Indy picks up his gun and aims at Baldassare when a pirate hurls a knife, hitting Indy in the back just above his shoulder blade.

Indy gropes for the handle... just beyond the reach of his searching fingers - when he sees two pirates charging for him.

Indy pops his shoulder out of socket and pulls the knife out of his back just as the pirates knock him over the side into the river with the crocodiles.

KABUL

Dr. Jones!

A rag is jammed into Kabul's mouth as he watches the water churn, then turn a sickening red. Baldassare smiles at the sight.

BALDASSARE

Your Dr. Jones has finally met his fate.

The pirates off-load the boxes of treasure from the tiny steamer onto the PT Boat.

When the last of the boxes are on the PT boat a pirate lights a long fuse on a stick of dynamite and places it onto the deck where

boxes of dynamite are stacked around Kabul's feet.  
Baldassare laughs from the PT boat as it pulls away.  
Kabul watches the fuse burn quickly across the deck toward the dynamite. He struggles with his bonds, but he's tied fast.  
Then suddenly he notices something.  
INDY'S HAND grabs the gunwale and a moment later the rest of him rolls back onto the steamer. His clothes in tatters, he lays gasping on the deck, trying to catch his breath, unaware of the burning fuse.

INDY  
I'm getting too old for this, Kabul...

Kabul can't answer. He strains at his bonds to get Indy's attention, but can't. The fuse goes right under Indy's leg without him seeing it.

INDY  
I've got get out of this grind...

Kabul's eyes bulge... he tries to yell, UMMMMM! UMMM! but to no use. Indy is oblivious to the danger.

INDY  
...Find a place to settle down.

KABUL'S EYES BULGE.

KABUL  
UMMMMM!

CLOSE ON THE FUSE -- it runs up the last 5 inches, 4 inches...

INDY  
Kabul, are you listening to me?

He rolls over, sees the dynamite, and with one quick motion hurls it into the jungle. KABOOM!  
Kabul's eyes roll back in his head, faints.

INDY  
Well, why didn't you say something?

EXT. RIVER - LATER  
The boat, missing sections of its decking and masts, PUTTS on down the river. Kabul steers as Indy painfully tries to put on another shirt.

KABUL  
All our work, gone...Three months, no pay. Everything gone. Even three days late to pick up doctor.

INDY

Not everything.

He pulls out a small golden idol. Kabul laughs.

INDY

All Baldassare got was a load of crockery. By the time he finds out we have the idol, we'll be on our way back to London.

Suddenly it hits Indy.

Indy

What doctor?

KABUL

Dr. McGregor. From Princeton. You said that you would take her north to -

INDY

That was before I quit.

KABUL

You must. You promised Markus.

Indy hesitates, thinking about Markus, then stands firm.

INDY

If Markus was still alive he would understand...I'm through.

Kabul sees that he's serious.

CUT TO:

EXT. BORNEO RIVER WHARF - DAY

The little steamer threads its way among the tambangs, lorries and dugout canoes full of wares and pulls up to a rickety river dock. INDY hops onto the wharf teeming with river people. A large yellow crocodile is stretched out on its back. Even dead, Indy gives at a wide berth. Kabul follows.

INDY

Get to the bar and call London, tell them we've got the idol and to wire us some cash. Then try to sell the boat.

KABUL

What're you going to do?

INDY

I'm going to find Dr. McGregor and tell her to get another guide, then go to the hotel and have a hot bath.

Kabul nods and moves away.

Indy continues down the crowded dock and stops CASADA, a heavily-tattooed pots and pans trader with distended earlobes.

INDY

Casada, have you seen an American woman looking for me? Probably going out of her mind right now...

The trader points down the dock at: ELAINE MCGREGOR. early thirties, and beautiful. Dressed in a khaki skirt and t-shirt, she laughs and talks with several native women, completely comfortable, completely at home.

CASADA (V.O.)

She's been waiting for you, but she's not worried.

ON INDY something strange comes over him. With his good hand he quickly attempts to button his shirt, run his fingers through his hair and sneak a look at his ragged appearance in the shiny bottom of one of Casada's pot...it's hopeless. Before he can escape a voice stops him.

ELAINE (V.O.)

Dr. Jones? I'm Elaine-McGregor.  
Indy is smitten, tongue-tied, shy.

INDY

Dr. McGregor... I ' m sorry I'm late... We had a little trouble getting here and –

Suddenly she sees his wound,

ELAINE

(concerned)  
You're wounded!!

INDY

Oh. it's nothing... just a–

She suddenly barks orders in the native dialect. Instantly people on the dock begin to move like the wind, bringing her supplies. Indy is stunned.

INDY

You speak Iban?

A man selling herbs is brought over, she selects three and quickly begins making a poultice.

ELAINE

I speak 49 languages and dialects, Dr. Jones. I'm a linguist, or didn't Dr. Brody tell you?

INDY

There were obviously a lot of things Marcus didn't tell me about you...

She presses the poultice to his back.

ELAINE

How does that feel?

Whatever she did is incredible. Indy has some movement again.

INDY

You're an angel.

ELAINE

Not hardly.

She gives him an enigmatic smile that mystifies Indy.

INDY

Look, Dr. McGregor...

ELAINE

Elaine.

INDY

Elaine ... Going upriver in Borneo to find some temple that no one's heard about for 800 years sounds great when you're sitting in an office in Princeton. But Borneo isn't for the faint of heart. Headhunting is still a major practice of the upland tribes and the river is full of pirates.

ELAINE

Does that mean you won't be coming with me, Dr Jones?

INDY

I didn't discourage you?

ELAINE

Not hardly.

She finishes bandaging the wound.

ELAINE

The Iban temple exists. It has taken me three years to raise the money for this expedition, and though I'm touched by your concern or my well-being, it won't stop me...Finding the temple means more to me than anything. Either you take me, or I'll find a guide who will.

INDY

Well. I don't want that to happen.

She looks into his eyes and feels the attraction herself.

ELAINE

I feel compelled to tell you, Dr. Jones, that I'm engaged to Dr. Benjamin F. Morganthal...a wonderful, intelligent man...

INDY

An intelligent man wouldn't let you come to Borneo alone, Dr. McGregor.

Their look is magnetic and they hold the look a little longer than comfortable. Just then Kabul appears.

KABUL

Good news, Dr. Jones...I sold the boat.

INDY

(sotto)

Not now, Kabul.

KABUL

...Good price.

ELAINE

You sold the boat? Your boat?

KABUL

Yes.

INDY

No. There's been some mistake... he didn't sell our boat...

(to Kabul with extra emphasis)

I never said sell "the boat"...I said, sell "the goat".

KABUL

(totally lost)

The goat?

ELAINE

Is there a problem?

INDY

No, no problem. Why don't you get your things. Kabul is going to get the boat ready for the trip upriver.

Kabul's eyes widen. She moves off. Indy watches her in a daze.

KABUL

But Indy...When Baldassare finds out about the maps he will kill you.

INDY

Trust me, Kabul...He'll never know.

DISSOLVE TO:

EXT. EXCAVATION SITE - SIX WEEKS LATER - DAY

CLOSE ON INDY AND ELAINE

their faces are tantalizingly close to each other, they look into



each other's eyes.

INDY

Elaine?....

She moistens her lips, breathlessly...

ELAINE

Yes?

INDY

These six weeks have been greatest of my life...

ELAINE

Mine too.

INDY

I've never said this to anybody before, but... I love you.

ELAINE

Oh, Indy...I love you, too.

MAN'S VOICE

Very romantic, Dr. Jones.

BALDASSARE MOVES NEXT TO THEM but he's upside down...or they are.  
WE PULL BACK AND SPIN TO REVEAL Both Indy and Elaine are hanging upside down, tied up over a mound. Bleached skeletons of jungle animals dot the area around the mounds.

BALDASSARE steps up to them, as his river pirates load the last of some crates onto rafts behind the PT. boat.

INDY

Let her go, Baldassare. This is between you and me.

BALDASSARE

You are so right, Jones, that is why anything I can do to increase your suffering makes me that much happier.

From another tree we see Kabul suspended as well.

Baldassare strikes one of the mounds with a stick and several large red ants the size of grasshoppers emerge.

BALDASSARE

Army ants, Dr. Jones...These little soldiers can strip an elephant to the bone in two hours. I suppose they'll just consider you a snack.

One of the pirates nods, that they are finished loading and Baldassare gives the orders for one of the pirates to start a fire beneath their ropes, which when burned-through, will drop them into the ants.

INDY

That's all wonderful, Baldassare, too bad for you its going to be for nothing without us to translate the maps.

BALDASSARE

Maps?

ELAINE

Maps?

Indy gives her a conspiratorial look and Elaine's face suddenly flares.

ELAINE

Indy! I told you not to say anything about the maps!

Baldassare pauses on the gangplank, intrigued by their spat.

INDY

(to Elaine)

What good is it going to do us if we're dead!

BALDASSARE

What maps?

ELAINE

Don't you dare tell him!

INDY

For the other Iban temples. The maps are on the rafts. Cut us down and I'll translate them for you.

ELAINE

Indy! You promised!...

BALDASSARE

A wonderful proposition, Dr. Jones... but we know of Dr. McGregor's linguistic talents. So why should I take both of you when she can provide us with two sources of enjoyment.

(to pirates)

Cut her down.

The pirates cut Elaine down and take her onto the PT boat as an ant mound collapses and angry army ants come pouring out.

BALDASSARE

Au revoir, Dr. Jones...I'm going to enjoy cruising down the river listening to your screams.

He laughs and steps aboard the P.T. boat as it pulls away from shore pulling its load of rafts. Elaine is pushed below deck.

ELAINE

Indy !

CLOSE ON THE FIRE

Flakes lick the taut hemp rope, singeing the braids.

KABUL

Nice try, Dr. Jones.

INDY

Don't panic, Kabul... I'll think of something.

KABUL

(eyeing the flames)

Please think quickly...

Indy begins to swing back and forth.

INDY

Kabul, swing to me.

Kabul swings until he and Indy hit each other and grab onto each others hands behind their backs.

INDY

Hold on.

Kabul holds them together and eyes the ants, they have found the ropes and begun the march toward the two men.

KABUL

Dr. Jones, the ants are coming!

Indy's hands work quickly, in a moment he has Kabul's knots untied, then Kabul unties Indy's.

INDY

Climb the rope!

They climb the rope up to the branches. Indy reaches the top first, just as the fire burns through, Kabul falls and Indy catches him just above the ants.

CUT TO:

EXT. THE RIVER - DAY

Baldassare's PT boat labors under its heavy load of seven rafts. It moves around a long bend...

EXT. THE PT BOAT

The pirates tired from their work, snooze on the deck. Baldassare passes the PILOT.

BALDASSARE

When the river divides, make sure to keep to the left. I'm going below to attend to some business.

The pilot gives him lecherous grin.

INT. BALDASSARE'S CABIN - DAY

He closes the door behind him and we see Elaine guarded by TWO PIRATES.

ELAINE

You murderer!

BALDASSARE

I'm worse than that, Dr. McGregor, but let's not discuss me...So you tell us where the sites are.

ELAINE

I can't translate that. It'll require months of study.

BALDASSARE

Come now, Dr. McGregor.

He draws a razor sharp parang and deftly flicks away the top button of Elaine's blouse.

BALDASSARE

...this is no time for modesty...I'm told you are the world's foremost ancient language expert.

ELAINE

There is no map...There are no other temples.

BALDASSARE

Perhaps we should give you some time to think about things...

Two pirates smile and pull long knives.

EXT. THE BOAT - DAY

A PIRATE snoozes on one of the rafts when a shadow falls over his face. He blinks, and looks up at... THE SILHOUETTE of Indy. In a flash a fist knocks him out.

ANOTHER PIRATE armed with a machine gun moves along the rafts. He climbs over one of the rear rafts and sees Indy's tiny steamer tied to the last raft. He FIRES his gun into the air to alert the others.

INT. BALDASSARE'S CABIN - DAY

Elaine looks up.

ELAINE

Indy...

BALDASSARE

Impossible.

Baldassare turns to the two pirates.

BALDASSARE

Find out what's going on!

CUT TO:

EXT. THE RIVER - DAY

The PT boat and its string of rafts approaches a fork in the river.

EXT. BOAT - DAY

The pilot begins to steer the boat to the left...

EXT. PT BOAT - DAY

Indy moves along the deck. The pirate with the machine gun opens fire stitching bullets just behind Indy along the deck. Indy dives behind the bulkhead but the bullets rip through the wheelhouse...

KILLING THE PILOT

The pilot slumps over the wheel changing the course of the boat to the right channel.

INT. BALDASSARE'S CABIN - DAY

Baldassare pulls his pistol but Elaine CONKS him and dashes out ONTO THE DECK and into the hands of a BIG TATOOED PIRATE.

KABUL slips out of the water and commandeers the heavy machine-gun on the bow. He lays down cover for Indy who moves toward the rear and confronts the Big Pirate.

INDY Indy grabs a knife off the deck.

THE BIG PIRATE pulls a machete. He laughs then suddenly his smile fades and he drops to the deck with a knife in his back.

Elaine and Indy look behind him to see Kabul.

Indy throws a pirate over the side.

BALDASSARE moves along the deck, shouting orders, then notices something wrong.

BALDASSARE

No...

ELAINE is trapped by THREE PIRATES, she picks up a machine gun and pulls the trigger, it jams. For a moment the pirates grin at their good fortune, then, they suddenly turn and run.

Elaine looks around and sees that all the pirates and Baldassare are retreating from the PT Boat down the string of rafts.

ELAINE

Indy, they're running!

Kabul celebrates with Elaine.

THE PIRATES reach the last raft and climb into Indy's little steamer. Baldassare cuts the rope He looks back at Indy and grins devilishly.

INDY smiles at his good fortune, then suddenly frowns, something's wrong...

He looks over the side of the boat -- the water is moving swiftly, too swiftly.

Elaine notices.

ELAINE

What's wrong?

INDY

Listen...

They stop and listen. There is A DULL ROAR downstream as it hits him—

INDY

The falls.

He wheels around the side of the engine house and sees his worst nightmare. A veil of spray four stories rising less than 100 yards ahead of them.

ANGLE - A GIANT WATERFALL Half a mile wide and dropping a thousand feet to the chasm floor.

EXT. THE STEAMER

Baldassare laughs and waves from the stern.

BALDASSARE

Goodbye Dr. Jones.

The steamer PUTT-PUTTS away.

EXT. THE PT BOAT - DAY

Indy runs to the stern shouting orders.

INDY

Kabul, bring it about!

Kabul leaps behind the wheel and begins turning the PT. boat. The chain of rafts turns but the pull of the current is too great. The veil of mist looms closer. The ROAR grows stronger.

KABUL

There's too much drag. We're being pulled over!

EXT. THE STEAMER - DAY

The little steamer putting upstream when Baldassare suddenly notices they are losing power.

The pirate steering the boat, checks the gauge...something's wrong.

CUT TO:

EXT. P.T. BOAT - DAY

The last of the rafts is almost to the falls. The engines strain against the pull of the current.

ELAINE

It's no use. Cut the rafts!

INDY

No, we can save them!

Kabul hesitates, he's never disobeyed Indy, but he knows she's right.

ELAINE

Indy, listen to me...let them go.

He holds her look, and knows she means it. With one swift motion Indy cuts the line.

Kabul guns the engines and the PT Boat starts upstream to safety. Elaine moves to him and they watches the rafts and all their work disappear over the falls.

Just then the steamer passes them, caught in the pull of the current. The pirates on board are screaming, abandoning ship.

INDY

I knew we should've gotten that gauge fixed.

Kabul nods as the steamer disappears over the falls.

EXT. PT BOAT - DAY (LATER)

Indy in a change of clothes steps back to the stern of the boat. Elaine stares off into the jungles.

INDY

All your work...

ELAINE

It doesn't matter...

INDY

But three years of your life, all your studies...

ELAINE

I've found something much better-- you.

Indy smiles and pulls her close.

INDY

Dr. McGregor...

ELAINE

Yes, Dr. Jones...

INDY

Will you marry me?

ELAINE

Yes.

She kisses him.

INDY

What will Benny say?

ELAINE

Benny is a wonderful, intelligent man... he'll think of something.

They kiss as we

CUT TO:

INT. BRIDES CHAMBER - DAY

THREE BEAUTIFUL BRIDESMAIDS primp in front of a mirror:

BRIDESMAID #1

In the jungle...

BRIDESMAID #2

How romantic...

BRIDESMAID #3

Maybe I should go to the jungle...

HELEN MCGREGOR, 50s, a beautiful well-bred woman, arranges the shoulders of a wedding gown and looks into the mirror at ELAINE radiant in her wedding dress. Calm, beautiful, excited. She notices her mother crying.

ELAINE

Mom, what's wrong?

HELEN

When we bought this dress, I thought you were going to marry Benny...

ELAINE

Oh, mother, when you get to know Indy, you'll see, I made the right choice. He can do anything...

CUT TO:

INT. GROOM'S CHAMBERS - DAY

Indy, completely frustrated, struggles with his tie and an OLDER PAIR OF HANDS takes over... HENRY JONES, SR.

HENRY JONES

I'd known your mother for three years before we got married.

INDY

What's your point, Dad?

HENRY JONES

My point is: What do you know about this girl? Who are her parents? What schools did they go to?



INDY

I don't know and it doesn't matter. I love her.

Henry finishes Indy's tie and looks at him. For a moment he softens.

HENRY JONES

Your mother would have liked to have been here, Junior...She would have told you something, if she was.

INDY

What?

HENRY JONES

Don't blow it.

INDY

Thanks, dad...I'll try to remember that.

Just then the door opens and Elaine pokes her head in the door.

ELAINE

Knock, knock...may I come in?

Elaine steps inside. Radiant can't begin to describe how beautiful she looks. Henry Jones is speechless.

INDY

You look...fabulous.

ELAINE

I'm sorry, am I interrupting something?

INDY

No. Dad was just leaving...

HENRY

(uncomfortable)

Isn't it bad luck for the bride to be seen by the groom before the wedding?

ELAINE

I'm not superstitious...are you?

She gives him a wink and a kiss on the cheek completely enchanting him.

HENRY

Me, superstitious?

(to Indy)

I'll just...meet you in the church.

He leaves. When the door is closed, Indy pulls her close.

ELAINE

I just wanted to tell you...This is the most wonderful day of my life and I love you, more than anything.

INDY

Anything?

ELAINE

Anything.

She kisses him when there is a knock on the door and Bridesmaid #1 sticks her head in the room.

BRIDESMAID

Elaine...It's time...

INT. CHURCH - DAY

As the organ plays the guest begin to enter. We see WILLIE and MARION, led to their seats by SHORT ROUND and SALLAH, the ushers.

MARION

I can't believe he actually found someone who would say "yes."

WILLIE

I know.

SALLAH

You mean other than yourselves?

Marion and Willie gives him a look.

While the bride's side of the church has a very proper contingent of guests, Indy's side tells a different story...a wilder more worldly group of guests from all points of the globe.

ANGLE FRONT OF CHAPEL

Henry and Indy step out with the MINISTER and look back at the front as the bridesmaids begin to enter the chapel. Henry smiles at each of them.

HENRY

(whisper, to Indy)

It's a shame Marcus isn't alive to be here...he loved beautiful women.

INT. NARTHEX - DAY

As the rear of the chapel we see Elaine putting the finishing touches on her veil...Her FATHER (FRED MCGREGOR) kisses her, pats her hand... Everything is perfect.

EXT. CHAPEL - DAY

Outside the church a dark sedan pulls up and a HANDSOME MAN, early forties, climbs out.

He hears the strains of the WEDDING MARCH and hurries to the chapel.

INT. CHAPEL - DAY

As the last of the bridesmaids takes her place, Indy prepares for Elaine's entrance...

ON ELAINE she and her father start toward the door when suddenly the rear door opens and the man enters. Elaine turns her head, sees him and her smile disappears...

ON INDY AND HENRY from their viewpoint they can see Elaine and the man.

THE ORGANIST continues her playing, but Elaine doesn't enter...

ON INDY AND HENRY watching Elaine and the man.

HENRY

This is unusual. An old friend?

Indy clearly doesn't recognize the man.

INDY

I don't know.

HENRY

See, these are the things a long engagement would point out.

INDY

Dad, you're getting wound up on nothing.

They continue to watch. Elaine and the man talk quietly but with animated gestures.

HENRY

Does that look like nothing to you?

Elaine clearly appears to be telling him she's about to get married. The man is very serious.

THE GUESTS guests begin to shift worriedly.

HENRY

Perhaps you should go find out what's going on...

INDY

Dad, I'm sure it's okay.

He looks up and Elaine's father is motioning to Indy from the rear. Elaine is nowhere to be seen.

FRED MCGREGOR

She's gone!

HENRY

I knew you should have found out more about her.

Indy rushes up the aisle to Elaine's father.

INDY

What do you mean she's gone?

FRED MCGREGOR

He took her!

Indy rushes out the door.

EXT. PRINCETON CHAPEL - DAY

...where the black sedan roars off. Indy looks around, spots the wedding car with "JUST MARRIED" soaped on the windows and cans hanging off the back...The DRIVER waits beside the car. Indy brushes the driver out of the way and climbs in behind the wheel.

EXT. PRINCETON STREETS - DAY

Indy accelerates through traffic in the sleepy college town, CANS BANGING after him. He closes-in on the black sedan. The two cars cut back and forth in and out of traffic. It is clear that the driver of the black sedan has no intention of allowing Indy to catch up.

INT. INDY'S CAR - DAY

Indy pulls out to pass, when a truck suddenly backs out in front of him.

He slams on the brakes and cuts the wheel, sending the wedding car...

EXT. CAMPUS - DAY

...roaring across campus. Indy cuts down sidewalks and over lawns...all the time keeping the black sedan in sight until he blasts through a hedge onto FOOTBALL PRACTICE FIELDS

The football team scatters in front of the wedding car.

INDY cuts hard again to avoid the band and cheerleaders who dive for cover.

THE WEDDING CAR roars down an embankment onto a lower field where homecoming floats are being prepared.

INDY sees the floats too late and CRASHES through the tallest one, taking half the chicken wire and crepe paper with him through a fence and swerving to avoid students stacking... TWO STORIES OF WOOD FOR THE HOMECOMING BONFIRE

The car clips the bottom corner and the entire stack wobbles, then collapses as students leap to the ground and

INDY'S CAR bursts through a picket fence and back onto... CAMPUS STREET ...and coming out just behind the black sedan!

Indy floors it, moving closer...fender to fender.

The man holds a look with Indy, then veers the black sedan into Indy's car, causing him to slam on the brakes and crash into a yard as... The black sedan disappears... AROUND THE CORNER ...and runs up a ramp, disappearing inside a tractor trailer truck.

TWO MEN dressed as movers, fold up the ramp and close the doors of the trailer revealing the name: CAMPUS MOVERS.

INDY'S CAR pulls out of the yard and roars around the corner to find the sedan gone. His car roars past the truck as the men climb into the cab and drive off.

ON INDY - He stops the car. The road ahead is empty. The black sedan has vanished. He climbs out and looks around but Elaine has vanished. Behind him the moving van pulls away.

EXT. CHAPEL - LATER

Indy returns to the chapel where the confused guests are milling about.

Henry consoles Elaine's mother.

Sallah and Short-Round are as confused as everyone else, though most of the guests have given-up on the wedding.

Indy moves quickly to Elaine's father.

INDY

Was that Benny?

FRED MCGREGOR

No.

HENRY

Benny?

HELEN MCGREGOR

(wails)

No. Benny would never have done something like that.

HENRY

Will someone tell me who's Benny?

HELEN MCGREGOR

Our daughter's fiancée.

Henry looks at Indy, stunned.

INDY

Before me, dad.

(to Elaine's father)

Have you ever seen him before?

FRED MCGREGOR

Once. At her office...about a year ago. This is terrible...

INDY

Have you called the police and report a kidnapping?

FRED MCGREGOR

No.

INDY

Why not?

FRED MCGREGOR

Because he didn't kidnap her.

INDY AN HENRY  
What?

FRED MCGREGOR  
She went with him.

This changes everything. Indy looks as if he's been punched in the stomach. Henry leaves Indy and goes to Fred, wrapping a sympathetic arm around him.

HENRY  
Are you a golfing man, Fred?...I've always found that in extreme cases like this, it's best to go play a round of golf...

The two men move off together leaving Indy with his misery.  
Sallah comes to console his friend.

SALLAH  
Indy... It is a terrible thing when a woman deserts the man who loves her... If there is anything I can do...

INDY  
Thanks, Sallah...

INT. CHAPEL - DAY  
Indy wanders back into the church. He takes off his buttoner and tosses the flower. A WOMAN'S VOICE behind him brings him out of his thoughts...

MARION(V.O.)  
I've always found that in times like this, it's always better to go and have a drink.

Indy sees Marion sitting in a pew.

INDY  
No thanks, Marion.

Willie Scott joins her.

WILLIE  
Oh, Indy... I'm so sorry. What you need right now is a little womanly comfort.

INT. BAR - NIGHT  
Indy drowns his sorrows in a drink, surrounded on either side by Willie and Marion.

INDY  
How could this have happened to me? I mean, I'm the catch of the century...

WILLIE

Oh, honey, I know. My heart breaks for you.

MARION

It's her lost, Indy...Though, it's true, you've never had good timing with women...

INDY

Good timing?

MARION

Remember the time in the desert you left me tied up...

WILLIE

Or the time you left me all alone in that palace just so you could go explore some tunnel...

INDY

Well, the least she could've done is tell me.

WILLIE

(to Marion)

He isn't the easiest person to talk to, either.

MARION

I know, and when he sleeps he does this little thing when he breathes...

WILLIE

(remembering)

...like this!...

They both emulate Indy sleeping and burst into fits of laughter.

INDY

You are wonderful company.

WILLIE

Oh, Indy, really...When it comes to women, you are so naive. Did it ever occur to you that you know very little about this person?

INDY

That's not true...

MARION

What are her favorite foods?

WILLIE

What is her favorite dress?

MARION

He's probably not seen her in anything but khakis.

Indy starts to protest, then realizes they have a point. He looks

lower than ever.

WILLIE

Oh. Indy, don't look so sad, she probably just got cold feet.

Willie and Marion exchange a look, remembering...

WILLIE AND MARION

(together)

Cold feet!

They burst into laughter again.

EXT. UNIVERSITY CAMPUS - NIGHT

Indy walks across the deserted campus, alone. Head down, hat cocked low. The clock TOLLS THREE. He stops in front of the LINGUISTICS building. Thinking.

SIDE OF THE BUILDING

Indy moves around the side of the building and finds a window cracked.

He lifts the sash...

INT. UNIVERSITY BUILDING HALLWAY - NIGHT

Indy moves down the dimly lit hallway. Passing offices and bulletin boards filled with old exam grades...He comes to a door marked: ELAINE MCGREGOR

INT. ELAINE'S OFFICE - NIGHT

He closes the door behind him and moves into Elaine's darkened office.

A desk light illuminates a piece of Sanskrit tablet...Egyptian hieroglyphs on limestone...Photos of her on field work...A photo of Elaine and Indy...

Indy stops and looks forlornly at the photo. He puts it photo onto the desk and opens a drawer.

CLOSE ON DRAWER

He rummages through papers then suddenly hits something in the rear. He pulls the drawer out farther and taps the panel in the back.

He removes the panel and finds a hidden compartment stacked with files and papers. Among the papers he finds a passport.

He opens it to see a photo of Elaine.

He starts to close it and does a double-take.

CLOSE ON PASSPORT PHOTO

The name says: Patricia Elaine Bolander.

INDY

Bolander?

He flips through the papers and finds a marriage certificate.

CLOSE ON A MARRIAGE CERTIFICATE

It says: Patricia Elaine McGregor and Robert Julian Bolander.

INDY is stunned and about to close the file when he sees another file..

INSERT FILE: Marked: MILITARY INTELLIGENCE...



INDY opens it to find codified messages and a photo of Elaine and the man from the wedding. The man is in an army uniform. Indy takes a magnifying glass from the desk top and examines the photo...

MAGNIFIED POV: THE PHOTO

...the man's breastplate and the name: Bolander.

Indy shifts the glass down to view something else...on his lapel we see the insignia -- OSS.

Indy closes the files, considering his next move.

INDY reaches to turn out the light and sees: A TELEGRAM

It says: "Recent discovery requires your immediate attention...R.J.B. White Sands"

EXT. INDY'S HOTEL - NIGHT

A nice white-columned inn. Lights glow in one of the upstairs rooms as we hear:

HENRY JONES (V.O.)

Married!? I knew' it!

INT. INDY'S HOTEL ROOM - NIGHT

Henry Jones, wearing his bathrobe and holding a glass of warm milk, looks at the photos and passport Indy is hurriedly packing.

INDY

It's a front, Dad. You're missing the point.

HENRY

I know what the point is---You don't even know who she is.

Indy snatches the documents out of his hands and tosses them onto the pile in his suitcase.

INDY

I know who she is! She's a spy. And so is the guy who broke up the ceremony. His name is Bolander, he's in New Mexico.

HENRY

Son, quit feeling sorry for yourself. If anyone should have our sympathy it should be Elaine's father, Fred.

Indy stops packing.

INDY

How do you figure that, dad?

HENRY

There's no wedding and yet he has to pay for everything!

INDY

Thanks dad. That helped put it all in perspective.

He continues packing.

HENRY

Did you ever think that there might be a good reason for Elaine going off and not telling you why?

Indy turns to his father.

INDY

Look, dad, I'm not interested in what she's doing there. I'm going to find her because I love her.

Henry's tone becomes gentler.

HENRY

And if she doesn't love you?

Indy stops packing and looks at his father.

INDY

I want to hear it from her.

Henry puts a firm hand on Indy's arm.

HENRY

That's a very noble quest, Junior... just don't make a fool out of yourself.

He takes his milk and retires to bed. Indy watches him go down the hall as the SOUND of PROPELLERS TURNING washes over us and

A DC-3 TAKES OFF from New York... as we follow the TRAVEL MONTAGE to Chicago... FLYING HIGH OVER CLOUDS Then south to St. Louis and then southwest as A SLEEK PASSENGER TRAIN roars toward us and the map montage continues from Albuquerque southward to White Sands, where we

DISSOLVE TO:

EXT. NEW MEXICO ROAD - DAY

Indy's '49 Ford appears out of a swirling dust storm in front of AL'S ATOMIC DINER. Army trucks move up and down the road in front of the diner.

INT. AL'S ATOMIC DINER - DAY

Indy enters the diner and brushes the dust off his hat. A COUNTRY WESTERN song plays on the radio and only the WAITRESS, looks up. The clientele is made up of TWO COWBOYS, and a FEW ENLISTED MEN. Indy rakes a seat at the counter and looks at the menu.

WAITRESS

Breakfast?

CLOSE ON THE MENU

Everything on the menu is prefaced by the word ATOMIC, such as:  
ATOMIC EGGS

ATOMIC WESTERN OMELET  
A-BOMB SPECIAL

WAITRESS

Anything "Atomic" has got lots of chille pepper in it.

INDY

I'll try the Omelet.

WAITRESS

(to Cook)

One Omelet!

The COOK nods. Indy hands her the menu and shows her a photo of Elaine.

INDY

I'm looking for this woman.

The waitress eyes the photo, shakes her head. The cook strains for a look. Indy holds it up to him. He shakes his head. Indy puts the photo down and when he does it reveals the man in the photo.

WAITRESS

Never seen her. Looks, like she's a friend of Bob's.

INDY

Bob?

WAITRESS

Bob Bolander. Fella in the picture.

ON THE COWBOYS On the name "Bolander", the YOUNGER COWBOY reacts. The OLDER ONE turns a weathered, handsome face toward us and we see he is about Indy's age.

INDY

Come in often?

WAITRESS

Every day.

THE WAITRESS sets Indy's omelet down in front of him and she and the cook watch expectantly as Indy takes the first bite. No reaction. Indy pours Tabasco sauce over the omelet and keeps eating. The cook is surprised.

WAITRESS

Real nice guy. A girl remembers a fella like that— Handsome. Polite. Smart.

Indy's heard enough.

INDY

How would I find him?

COOK

Easy. Just follow them trucks.

Indy looks out the window at the line of trucks. He eyes the convoy outside and drops a bill on the counter.

INDY

Thanks.

WAITRESS

You know you're the second fella in here today asking about him.

Indy stops. The waitress looks around the diner for someone. The cowboys are missing, money sits on their table.

WAITERESS

Well, was here.

EXT. ROAD - DAY

Indy's '49 Ford follows a caravan of Army trucks up a dirt road. The trucks turn past an army checkpoint where TWO SENTRIES wave the trucks in, but stop Indy.

INDY

I'm going to see Robert Bolander, my name is Colonel Jones.

Sentry One looks him over.

INDY

Retired...OSS.

SENTRY ONE

I'm sorry, sir, we're in the midst of maneuvers. No one's admitted.

INDY

Don't worry, I'll stay close to the trucks.

SENTRY ONE

It's too dangerous, sir. We're shooting live shells.

INDY

That's funny, I haven't heard any artillery.

Sentry One seems stumped, caught in his lie. Trucks begin to back up behind Indy's Ford. SENTRY TWO approaches and he is more no-nonsense than the other.

SENTRY TWO

I'm sorry, sir, you're blocking the way. You'll have to leave.

Indy looks at the two men, then turns his car around.

EXT. SIDE OF THE ROAD - DAY

Indy stands by his car, staring through binoculars.

BINOCULAR POV: The convoy of trucks rolls along a dusty road from the checkpoint and disappear below the level of a hill. The binocular's view continue across the terrain until they stop on a horse standing behind a fence.

EXT. THE RANGE - DAY

The horse with Indy on bareback, clears the barbed-wire fence and rides toward the convoy.

Indy comes to the edge of a hill and dismounts. He looks at the ground. It appears blackened, scarred.

WE PULL BACK TO REVEAL the black streak extends for over a mile until it disappears beyond the next hill.

INDY following the black scar, Indy leads his horse to the edge of the hill and stops:

INDY'S POV:

There below him we see a huge military operation serviced by hundreds of troops.

Forklifts load wooden crates into the back of transport trucks which line the road.

Generator trailers surround the perimeter.

Machine-gun mounted jeeps patrol the hills.

And in the center of everything is a massive tent surrounded by smaller tents. Men in white coats enter and leave the tents.

INDY stares at the operation when:

WHAAAA! A spotter plane suddenly roars over Indy's head and seconds later a machine-gun mounted jeep roars up behind him. Indy swings up onto the horse gallops off...the jeep in pursuit.

ON INDY riding full bore, comes to a ravine -- ten feet deep, twelve feet wide. The horse clears it easily, Indy grins, pats the horse's neck and looks back at the jeep...

THE JEEP also clears it ...

INDY puts more leg into the pony. They come to another, clearly wider ravine.

The horse jumps...and just makes it.

THE JEEP does not...plowing grill first into the side of the cut and sending the soldiers flying.

INDY smiles then sees... TWO MORE jeeps fall in behind him...Indy rides toward a third ravine. Larger than the first two, in fact, much larger. As he approaches it seems to stretch forever.

Indy winds his hands around the mane and prepares for the impossible when the horse suddenly pulls up. Indy looks back at the approaching jeeps.

INDY

C'mon, you can do it.

He circles back to try again, then gives the horse a kick. The horse charges toward the gap and at the last moment...

Indy pulls her to a stop inches from the chasm...Rocks tumble from the edge...seventy-five feet to the bottom.

INDY

You were right the first time.

He pats his horse's neck then raises his hands in surrender as the jeeps surround him.

INDY

Okay, okay...I give up.

He dismounts as an MP approaches. Indy extends his hands for handcuffs but the MP hits him instead with a needle in Indy's neck. Before Indy can react his vision blurs and we fade to BLACK.

FADE IN ON

BOB BOLANDER

the handsome man from the wedding. He sits across the room from Indy in

AN INTERROGATION TENT

BOLANDER

You are a very difficult person to get rid of, Dr. Jones.

Indy shakes the cobwebs out of his brain.

INDY

What've you done with her, Bolander?

BOLANDER

Elaine said you were stubborn.

ANOTHER VOICE

Dr. McGregor is safe. She is working on a project for the government.

Army General, RALPH MCINTYRE, late 50's, a tough W.W. II vet, steps into the light.

GENERAL MCINTYRE

Ralph McIntire, Col. Jones. United States Army.

INDY

When can I see her?

BOLANDER

The first thing we have to establish is what you have seen?

INDY

Skid marks, mile, mile and a half long. If I had to make a guess I'd say there's been some kind of aircraft crash...high altitude, probably Russian.

GENERAL MCINTYRE

How would you know it was Russian?

INDY

Why else would need a linguist at a crash site?

Bolander and the General exchange a look.

BOLANDER

Dr. Jones, you've put us in a very difficult situation.

INDY

I want to see her.

BOLANDER

I'm afraid that's impossible. This is a top secret operation—

Indy suddenly springs forward and wraps his handcuffs around Bolander's neck before the two MPs can draw their weapons. The general stops them.

INDY

I didn't come to listen to you tell me about your problems, Bolander. I want to see Elaine.

GENERAL MCINTYRE

I think that's a reasonable request. First, let him go.

Indy lets go of Bolander and holds out his hands to be unlocked but instead of keys the MP hits him with a blackjack.

FADE TO BLACK

ELAINE (V.O.)

Oh. Indy...

FADE IN On Indy. He is no longer handcuffed. He is stretched out on a cot in another tent. A woman's hand strokes his head. He blinks awake to finds Elaine staring at him. She smiles.

INDY

Elaine.

He tries to sit up, but falls back feeling the knot on his head.

ELAINE

No, stay down and listen. You shouldn't have followed me here.

INDY

No? Someone kidnaps you from our wedding ... did you just expect me to wait till you got home?

ELAINE

Oh, Indy...There is a lot you don't know about me.

INDY

It's okay, honey. I know you are a spy.

ELAINE

I'm not a spy...I'm a specialist and how did you find out?

INDY

I did some poking around. You could've told me.

ELAINE

You didn't tell me you were a spy during the war.

INDY

Well, I...How did you know that?

ELAINE

I had you checked. What kind of person would marry someone and not know who they're marrying?

Indy grimaces hearing his father's words.

ELAINE

Indy, I wanted to tell you what was happening, but I couldn't. There wasn't time and even if I could... it was better if I just left.

INDY

A downed Soviet plane is more important than our wedding?

Elaine looks at him surprised.

ELAINE

Is that what they've told you?...

INDY

They didn't have to tell me, I saw the site...

Elaine gets up and goes to the door of the tent and calls an MP.

ELAINE

Get General McIntyre and Mr. Bolander immediately.

One of the guards move off quickly.

ELAINE

Indy, you have believe me. I would not have left my own wedding unless I felt something so great that it threatened the lives of everyone I love.

INDY

Does that mean you won't come back with me.



ELAINE

I can't...But I have a wonderful idea...

Bolander and McIntire enter the tent and Elaine looks up.

ELAINE

I need Dr. Jones to remain and work on the project with me.

Indy and Bolander react in unison.

INDY AND BOLANDER

(together)

What? No!

ELAINE

(to Bolander)

Bob, I need him to help me with the codes.

BOLANDER

Dr. Jones isn't cleared for this operation.

INDY

(to Elaine)

I don't want to help you.

ELAINE

Indy, will you stay out of this!

BOLANDER

Elaine! May I remind you that you have taken an oath of secrecy.

ELAINE

So, shoot me. This is a scientific discovery of epic proportions and you're treating it like a breach of national security.

INDY

Since when did a plane crash qualify as a scientific discovery?

ELAINE

Indy, will you listen to me, this is not about a plane crash.

Bolander moves to Elaine and takes her hand.

BOLANDER

No, Elaine, I think you should listen to Dr. Jones. He is absolutely right. He has no interest here. He didn't come to become involved, and he wants to leave. Isn't that right. Dr. Jones?

Indy stares at the Bolander and Elaine. He does not like the proximity of the two.

INDY

No.

BOLANDER

Excuse me?

INDY

No. On the contrary... I think it's an excellent idea.

Elaine beams. Bolander looks stunned.

BOLANDER

(stammers)

Dr. Jones, that's commendable but in all honesty with your background I don't think you would qualify for top security clearance.

GENERAL

Bolander, if this man can help us get to the bottom of this thing, he's got my approval.

(to Indy)

Colonel Jones, glad to have you onboard. Let's get you up to speed.

EXT. INTERROGATION TENT - DAY

Indy leaves with Elaine and the General. Bolander follows.

GENERAL

There is one more piece of business...the oath.

INDY

The oath?

ELAINE

The loyalty oath, Indy. It's mandatory.

INDY

Since when did...

GENERAL

Spies, Col. Jones...the Russians are everywhere.

BOLANDER

Already intelligence sources say that Soviet operatives are in the southwest. We've been fortunate up to now. We can't take chances.

They stops in front of a tent. The General raises his hand.

GENERAL

Repeat after me: "I solemnly swear that the things to I am about witness will remain secret, so help me God."

INDY

I do...

He starts to lower his hand but the General continues.

GENERAL

"I swear allegiance to the United States of America and promise to uphold her values against all powers who threaten her."

INDY

I do.

He gives Elaine a look as if to say, "Happy?" The general beams and opens the flap to the next tent.

GENERAL

Prepare yourself, Col. Jones.

Indy steps into A MASSIVE OPERATIONS TENT

All around them a small army of workers catalogue thousands of pieces of metal.

Indy moves into the room and picks up a piece. He crumples it in his hand and it miraculously returns to its original shape.

BERNARD(V.O.)

Amazing isn't it?

Indy looks up at a DR. AVRIL BERNARD, 40's. Lean and scholarly. Like all the other scientists working on the project he wears a long white, lab coat.

GENERAL

Dr. Jones. Dr. Avril Bernard, the chief scientist in charge of the project.

INDY

(re: the metal)

What is it?

BERNARD

Part of an alien spacecraft.

Indy looks up like he's in looneyville.

INDY

Oh, really?

Bernard keeps a straight face.

BERNARD

Two days ago, Dr. Jones, a spaceship was struck by lightening and crashed into the desert at this site. What you are holding is more than a part of its outer shell, it is evidence of extraterrestrial life.

Indy checks out the others to make sure they're all endorsing this. They are.

INDY

Don't you think you guys are jumping to conclusions?

GENERAL

What do you see, Dr. Jones?

Indy studies the metal carefully.

INDY

I see...an advanced lightweight metal used by the Russians for high altitude flight or even rocketry.

BOLANDER

That's ridiculous! The Russians are years behind us in research—

INDY

Seems to me that's what you said before they announced they had the bomb.

That silences Bolander.

INDY

You guys see a space ship because that's just what you want to see. Throughout history, people unable to explain natural phenomena used flying saucers and visitors from other planets.

BERNARD

Do you seem daunted that the top scientists in the world conclude this to be an alien space craft.

Indy looks at Elaine.

INDY

Daunted? No...disappointed, maybe.

Bernard and the General exchange a look.

GENERAL

Follow us, Dr. Jones.

Bernard leads Indy to three coffin-like cylinders. He nods to a guard who opens one. The fog from the refrigerant spills down sides. He looks inside...

INSIDE THE CYLINDER As the fog clears a charred creature, less than four feet long, with elongated arms and fingers, appears.

BERNARD

They were recovered at the crash site. Do you still feel we're dealing with human life?

INDY

No...They're apes. Belango apes. I've run across them in Madagascar. Hairless from the fire.

Bolander closes the lid and looks at Elaine.

BOLANDER

I think, Dr. Jones has seen enough.

(to Indy)

Now, if you'll excuse us we have serious work to do.

INDY

Is that what you call this?

(to Elaine)

I'm sorry, I thought you could tell the difference between a serious scientific inquiry and a wild goose chase.

Indy starts toward the door. Elaine turns angrily to Bolander.

ELAINE

Damn it. Bob! Show him or I leave also.

He looks anxiously at the General and Bernard who indicate they agree with Elaine.

Indy now curious, hesitates at the door. Bolander relents and leads the way.

INT. CONTAINMENT ROOM - DAY

Guards line both sides of the room. Several physicists with goggles and lab coats huddle around the center of the room where a lead casement--a small coffin-like box dominates.

Indy moves up, intrigued...A TECHNICIAN reaches into the box and hands Indy a stone cylinder.

CLOSE ON STONE CYLINDER Fifteen inches long, five inches in diameter. Every inch is covered with rows and rows of tiny detailed pictographs, cuneiforms and glyphs...

BERNARD(V.O.)

Do you recognize the markings, Dr. Jones?

INDY

realizes he's being tested. He studies the stone.

INDY

Egyptian, fourth century... Mayan. Sanskrit...Chinese pictographs. The Egyptian markings indicate...power.

Bernard smiles.

BERNARD

Precisely.

Bernard nods to the technicians who bring a radio and a light bulb next to the device. The radio suddenly bursts into music, the light bulb--glows--and the cylinder glows the intensity of the sun.

BERNARD

Go ahead...touch it.

Indy reaches out and touches the stone.

INDY

It's cold.

The radio and light bulb are removed and the glow fades from the cylinder. Indy lowers the mask, and we see he is a believer.

GENERAL

We don't think even the Russians can take credit for this, Col. Jones.

BERNARD

We've measured the negative ions around it. We've done every radiation test, it shows no signs of radioactivity...but it appears it is the alien's fuel supply.

BOLANDER

And now it's the property of the United States government.

Elaine watches Indy become drawn to the mystery. He runs his hand over the markings on the outside. Thousands of pictographs.

ELAINE

The prevailing belief is that the writings represent instructions for use.

GENERAL

Sort of an owner's manual.

INDY

And it was found at the crash site?

GENERAL

Actually, one of our spotter-planes found it over four miles away.

BERNARD

In the hands of one of the aliens...

BOLANDER

I want this moved to a laboratory where we can control the security.

GENERAL

And I say no one's moving that thing until I know precisely what

it is.

BOLANDER

We don't have time, General. Do you realize how difficult it has been to keep this discovery quiet? In four days we have managed to keep a lid on this thing with the press as well as clear evidence over twenty-square miles.

He refers to the map on the wall.

BOIANDER

You've had your chance to study it here. Tomorrow morning and this entire area must be evacuated.

GENERAL

Dr. Jones...do you think you can pinpoint what this thing says?

Indy studies the intricate markings. There are thousands of them.

INDY

There's no discernable pattern, the languages are all mixed together.

ELAINE

We're working with a computer to codify the different languages, but its been slow going.

GENERAL

How much time, Dr. Jones?

INDY

Your talking about codes that have never been cracked.

ELAINE

Give us till two days.

GENERAL

You have twelve hours.

INT. WORK TENT - NIGHT

It is a race against the clock. Indy and Elaine technicians begin the painstaking process of recording data.

Symbols are noted.

Computer cards stamped.

INT. COMPUTER TRAILER - NIGHT

A TECHNICIAN feeds a stack of cards into a huge primitive computer. It rapidly counts the signatures on each card and records the data on spools of computer tape.

INT. WORK TENT - NIGHT

At Elaine's direction the MILITARY PHOTOGRAPHER takes photos of the inscriptions.

INDY

Numbers. Lots of numbers.

ELAINE

And in pairs. The Assyrian pairs are grouped here...Mayan here, Egyptian here—

INDY

And no two the same...It's a lousy way to write an instruction manual...

He stops and sees the map.

INDY

Unless...it isn't a manual at all.

EXT. NEW MEXICO DESERT - NIGHT

In the growing light of dawn, two figures on horseback ride slowly across the high desert plain. They approach a roadblock guarded by TWO MP's sitting in a jeep and listening to the radio.

As they approach, the two soldiers climb out of the jeep with their rifles and flashlights.

MP ONE

Halt. This is a restricted area.

The two figures stop in the light and we recognize them as the same TWO COWBOYS from the diner. The Younger Cowboy leans forward in his saddle and expertly spits a stream of tobacco juice.

YOUNG COWBOY

We just come to see what all the commotion's about.

MP TWO

Maneuvers.

The OLDER COWBOY, straightens in his saddle and stares out across the plain.

OLDER COWBOY

Ain't heard any artillery. You boys working on a secret weapon or something?

The two soldiers share a nervous look.

MP ONE

Look, here, fellas. I'm sorry you came all this way for nothing but we're going to have to ask you to turn around and leave.

OLDER COWBOY

Why? Afraid we might be Ruskie spies or something?



The two cowboys share a laugh, which spreads to the soldiers. Then suddenly the young cowboy stops laughing and says something in Russian to the older cowboy. The two soldiers freeze at the sound of the strange tongue.

MP TWO

What did he say?

The older cowboy draws a silenced pistol and aims at the two soldiers.

OLDER COWBOY

He said...'you should'.

Before the soldiers can unsling their rifles the older cowboy shoots them both cleanly in the head, then blows smoke from the barrel, spins the pistol around his finger and returns it to his holster movie cowboy style. There is a distinctly dashing flair to his style. His name is VADIM CHESLAV.

Cheslav dismounts and begins changing into the dead soldiers' uniform. The younger cowboy, VESKA, rubs his sore ass, glad to be off his horse.

YOUNGER COWBOY

(in Russian)

I don' t understand how John Wayne does it.

EXT. DESERT ENCAMPMENT - NIGHT (PRE-DAWN)

The lights of the main tent burn brightly. Soldiers patrol the perimeter and in the distance a chorus of COYOTES give an unsettling tone to the events going on below...

INDY (V.O.)

The wreckage of the saucer was here...

INT. MAIN TENT - NIGHT

CLOSE ON A USGS MAP of this part of NEW MEXICO.

Indy marks the wreckage site with a pen as he talks...

INDY (V.O.)

The device and the dead alien were found...

He draws a straight line nearly four miles away...

INDY (V.O.)

...here.

INDY looks up at Bolander, the General, Dr. Bernard and Elaine, who listen with varying degrees of interest.

BERNARD

Interesting, Dr. Jones but what does this have to do with the calculations--?

INDY

Coordinates, doctor...Not calculations. They are geographical coordinates.

He draws another line to a distant mountain, MT. KEEMO.

ELAINE

The numbers correlate to Mt. Keemo. They are the exact longitude, latitude...

INDY

The mountain has long been associated with gods of various Indian religions. Sacrifices were once made there. Even the Spanish, in 1525, noted strange lights around the summit.

BOLANDER

Ooggie boogie stories, Dr. Jones.

BERNARD

Besides. Dr Jones, this isn't the only area of supposed contact with extraterrestrial life...There are similar purported sites in Peru, Egypt..China..the fact that the numbers match is just coincidence.

INDY

Is it?

Indy pulls out another map...

CLOSE ON A WORLD MAP

Sites are marked around the world.

ELAINE

The numbers on the device that we can translate correspond with the longitude and latitude. In every case...it is mountain.

The information is unsettling.

INDY

He was trying to return that thing to the mountain.

GENERAL

Why?

INDY

We don't know for sure.

BOLANDER

And what happens if you don't return it to the mountain?

INDY

The writings warn of dark consequences.

GENERAL  
Such as?

ELAINE  
Visits of fire-breathing serpents, monsters. Dragons with fire coming from their eyes.

INDY  
What we do know is that a tremendous power is to be unleashed at that place.

GENERAL  
What kind of power? I mean are we talking about end of the earth stuff here?

ELAINE  
We've entered a lot data into the computer. It'll take a while to find out.

INDY  
Whoever, whatever developed this, didn't want humans fooling with it.

BERNARD  
Stories to scare a primitive people.

INDY  
With all due respect, Dr. Bernard, you haven't a clue what you've got.

BERNARD  
When the first man found fire, Dr. Jones did he refuse to use it because he didn't understand what he had? We may not understand this today, but that does not mean we should give it back.

GENERAL  
Give it back to whom? We haven't had any sightings.

BERNARD  
But I agree that the device should not be moved until we know more.

Suddenly an EXPLOSION outside the tent jolts the group. Indy opens the flap to see

EXT. TENT - DAWN  
...smoke billows out of the computer trailer. Technicians leap from of the trailer. Men fan the smoke. A TECHNICIAN calls back to the scientists.

TECHNICIAN  
We've blown a tube in the computer!

Indy, Bolander and the others step outside and watch the work

around the computer.

GENERAL

When will we know more, Colonel?

INDY

It will take us a while with the computer out.

GENERAL

Soon as possible.

He and Bernard move off.

ELAINE

I'm going back in.

She squeezes his hand and goes back inside the tent. Indy spots the photographer.

INDY

Finish the photos and get me the prints as soon as possible.

PHOTOGRAPHER

Yes sir.

The photographer moves off and Indy stares off at the horizon, suddenly there is an immense glow.

BOLANDER(V.O.)

Testing the bomb.

Indy turns and realizes he is not alone. Bolander stares off at the horizon. Indy grunts his displeasure.

BOLANDER

I take it you're not a fan of the bomb, Dr. Jones...

INDY

I'm not.

BOLANDER

Don't worry, it's over fifty miles away. If what you said in there is true, that may be a thing of the past.

INDY

It's just a race to you, isn't it, Bolander?

BOLANDER

It's always been a race, Jones. If anyone should understand that, you should. As long as there's been civilization it's been a race for power. Nothing's changed...

INDY

Except the stakes.

The familiar mushroom has formed and catches the first rays of the sun. Bolander smiles.

BOLANDER

The atom is our friend, Jones. Remember that.

Bolander leaves and Indy stares after him. As Indy starts back inside the tent he notices the photographer moving away the other side of tent.

Indy watches him for a minute, then re-enters the tent.

INT. TENT - DAWN

Indy stops, something's wrong. Elaine is missing and so is the device.

INDY

Elaine?

There is no answer.

EXT. CAMP - DAWN

ON THE PHOTOGRAPHER moves around the side of a tent and we see it is Veska, the young spy. He dumps the camera, then removes the power cylinder from his coat, when a shadow falls over him. He looks up at Indy holding a .45 on the man.

INDY

I'll take that.

Indy takes the device from the startled spy when he feels the barrel of another gun pressed against his temple. Cheslav speaks calmly to Indy.

CHESLAV(V.O.)

As fast as always, Indiana, but alas, no smarter.

INDY

Cheslav. I should have known.

Cheslav pulls Indy into--

INT. INDY'S TENT - MORNING

--where Elaine is tied up.

CHESLAV

Just like the old days, Indy, except this time you're on the wrong side.

INDY

We were always on the wrong side.

Elaine looks from one man to the other.

ELAINE  
(to Indy)  
You know this person?

INDY  
His name is Vadim Cheslav...KGB, or whatever they're calling it this week.

ELAINE  
You're Russian? But your dialect...its excellent.

Cheslav gives Elaine a slight bow...He is charming...A Russian James Bond.

CHESLAV  
Thank you. Dr. McGregor, coming from a linguist of your stature, that's a great compliment.

He takes the power device from Indy and tosses it to Veska.

INDY  
I'd be careful with that thing, Cheslav. I wouldn't move it if I was you.

CHESLAV  
Unfortunately, Indy, I have to move it if I'm to get it to Moscow.

ELAINE  
Moscow? You can't possibly think you're going to be able to walk right out of here undetected?

CHESLAV  
Why not? That was exactly how I walked in.

Veska presses a button on the lighter and a tiny needle protrudes from the metal housing.

CHESLAV  
The poison take only seconds.

The young spy jabs the poison-tipped lighter but Indy grabs his arm and they crash across the table. Elaine kicks Cheslav in the shin and makes a break for the door when a GUARD enters and sees them. He draws his sidearm.

GUARD  
What's going on here?

ELAINE  
Stop him! He's a spy!

Veska buries the poison needle into the guard's eye.  
Cheslav reaches for his silenced pistol. Indy knocks the gun from

the spy's hand but Cheslav using swift karate moves, sends Indy crashing into the table.

CHESLAV

Until we meet again, Indy.

He grabs Elaine and ducks out of the tent. Indy grabs the dead guard's .45 and follows--

EXT. CAMP - DAY

Indy rushes out of the tent and sees Cheslav's car heading toward the gate. He fires at Cheslav's car--blowing out the taillight of the car with a shot.

INT. CHESLAV'S CAR - MORNING

Veska floors it toward the gate. Elaine struggles to get free. Cheslav keeps her down in the back, then opens a knapsack and removes out a switching device. He hits three switches.

EXT. CRASH SITE - MORNING

Three explosions rock the camp.

INT. CHESLAV'S CAR - MORNING

Cheslav is about to hit the final switch when Elaine knocks the device from his hands and out the window.

CHESLAV

Very brave, but foolish.

Cheslav slaps her.

EXT. THE CAMP - MORNING

The explosions send the camp into confusion.

GENERAL MCINTYRE and BOLANDER rush out of their tents.

INDY

Russians. They've got Elaine!

BOLANDER

Stop that car!

GENERAL

Don't worry, they can't get away.

A staff car zooms up and the Bolander climbs in,

EXT. CHESLAV'S CAR - MORNING

Roars toward the guard house.

EXT. CHASE CAR - MORNING

Bolander's chase car roars after Cheslav. The driver tries to close the gap.

INT. GUARDHOUSE - MORNING

The GUARDHOUSE M.P. hangs up the phone and signals a SECOND M.P. to lower the gate.

The M.P. blows his whistle to stop the rapidly approaching staff car.

INT. CHESLAV'S FORD - MORNING

Veska aims right at the gate, ignoring the M.P.'s ahead.

INT. BOLANDER'S CAR - MORNING

Bolander closes ground on the two spies.

INT. CHESLAV'S CAR - MORNING

Cheslav pulls a grenade and tosses it into the road behind them.

EXT. GATE - MORNING

The M.P.'s dive for cover as Cheslav's car crashes through the gate and the grenade explodes, leaving a crater in the center of the road.

Bolander's car plows into the hole and the next three vehicles crash into each other, blocking the exit from camp.

Bolander climbs out of the crater and tries to direct the pursuit. A truck smashes down the barbed wire fence surrounding the camp and four jeeps with mounted machine guns follow Cheslav's staff car.

EXT. CRASH SITE - MORNING

A Bell bubble helicopter begins warming up.

GENERAL

This way, Jones!

Indy and the General climb aboard and it lifts off.

INT. HELICOPTER - DAY

Indy and the General scan the horizon, then Indy spots Cheslav's car on the road below--a plume of dust rises behind it. It easily has a mile lead on the jeeps following it.

INDY

There he is.

The helicopter drops down to road level.

EXT. ROAD - DAY

The road winds into the mountains. The '49 Ford wheels around turns but Indy and the General are gaining. Cheslav fires at the helicopter causing the helicopter to veer away just as the spies' car disappears into a tunnel in the mountain.

GENERAL

We'll get him on the other side.

The pilot pulls up and the helicopter lifts over the mountain to intercept the car on the other end of the tunnel. What they see makes the General and Indy pause.

GENERAL

Damn...

INDY'S POV: A HUGE ARMY MISSILE TESTING BASE.

At least thirty identical '49 Fords are parked inside the entrance.

EXT. THE MISSILE TESTING FACILITY - DAY

The helicopter lands inside the gate. Indy climbs out and begins searching for Cheslav as the General notifies the guard at the



gate and an ALARM is sounded. Gates drop. Soldiers run from the barracks.

Indy moves from car to car, opening doors, searching...

He passes a car, then returns... checks the taillight--it's shattered.

ELAINE (V.O.)

Indy!

He looks up in time to see Cheslav, Elaine and Veska moving into a security area. Indy rushes after them.

SECURITY AREA

Indy finds a dead end and a concrete bunker. A bullet ZINGS past his head and Indy looks up in time to see Veska enter the concrete bunker.

INT. CONCRETE BUNKER - DAY

Indy enters the bunker. It's empty. The door CLICKS shut behind him. There are three smooth concrete walls with a funnel-like opening in the ceiling, like a chimney. The fourth wall of the bunker is metal and covered with four large metallic discs. The upper part of the fourth wall is open and reveals the sky.

Veska is climbing the metal wall and Indy enters and pulls him to the floor. The gun goes flying.

INDY

Where is she!

Veska gives him an evil smile. Indy knocks the smile off his face as we

CUT TO:

INT. CONTROL ROOM - DAY

A primitive control room. Two TECHNICIANS finish lunch and prepare for a test.

TECHNICIAN #1

Okay, Phillips, begin pre-ignition.

INT. CONCRETE BUNKER - DAY

Steam begins to rise from the "discs". Indy suddenly realizes the fourth "wall" is actually the business end of a rocket sled.

Veska knocks Indy to the floor and scrambles back up the side of the wall.

INT. CONTROL ROOM - DAY

Technician #1 puts on his headset and seats himself in front of the console.

TECHNICIAN #1

Okay, all systems are go. Let's get this baby down the track. Start countdown...

TECHNICIAN #2 flips switch...and watching the sweep second hand of the clock...begins to counts down:

TECHNICIAN #2  
Ten. Nine. Eight...

INT. CONCRETE BUNKER - DAY  
Indy climbs the wall after the spy.

INT. CONTROL ROOM - DAY  
Technician two counting...

TECHNICIAN TWO  
Four...three...

EXT./ INT. BUNKER/ROCKET SLED - DAY  
Veska climbs out of the bunker and starts to scramble across the top of the rocket sled just as Indy pulls himself to the top and-

INT. CONTROL ROOM - DAY  
Technician #2 finishes his countdown.

TECHNICIAN TWO  
One...Ignition.

He hits a switch and...

INT. BUNKER - DAY  
The four rockets ignite with a DEAFENING ROAR, filling the concrete bunker with intense exhaust that blasts out the chimney top.

EXT. BUNKER - DAY

The rocket sled catapults from the bunker at 100 miles an hour down the five-mile track. Indy and Veska cling to the metal chassis.

Indy's face ripples from the G-forces. His grip begins to slip. He strains for a better hold.

Veska, in a sheltered indentation of the metal skeleton, sees Indy's grip slipping and tries to kick him off. His boot grinds Indy's fingers against the metal. Indy grimaces but holds on. Veska tries again. Indy slips back toward the flaming rockets before regaining a hold.

Veska sees how close Indy is to the burners and tries one more time to knock him loose. But this time Indy is ready. Just as Veska raises his boot Indy yanks a rubber hose from the engine and sprays hot oil over the spy.

Screaming in pain, Veska loses his grip. His body whips past Indy through the flaming burners which ignite the oil and toast him instantly. Veska's crisped remains are left behind the speeding rocket.

Indy's own grip is slipping. He sees a conduit marked "OXYGEN INTAKE" and pulls the hose. The engine and the four burners immediately snuff out just as he loses his hold and flies off the back.

Rolling away from the track, Indy comes to a stop and lies

motionless. Slowly he raises his head. The desert is a mirage.  
Through the waves of heat he sees an ambulance and a car  
approaching before he drops exhausted.  
The car and ambulance pull up next to Indy.  
Two men hurry out of the ambulance and rush to Indy.  
Indy tries to open his eyes but the men stand in the blinding sun.  
They speak in Russian, but one of the voices s familiar to Indy.

MAIN SPY  
(in Russian)  
Put him in the trunk. We will need him.

DRIVER  
(RUSSIAN)  
How will we get out of here?

MAIN SPY  
(Russian)  
Go west across the desert. You'll be met in Harmond in four hours.

Indy tries to raise his head when the driver hits him with a  
blackjack...  
The two men deposit Indy into the trunk of the car.

EXT. DESERT ROAD - DAY  
The car moves across a desert road.  
INT. CAR TRUNK - DAY  
Indy slowly regains consciousness and realizes he's in the dark,  
hot trunk of a car. Inside the car he hears the VOICES in Russian  
and the car's radio station being flipped back and forth between  
news and a local Country Western station.  
INT. CAR - DAY  
SPY #1 drives, sings a Country-Western song with the radio while  
SPY #2 studies a map. A dash mounted compass reads due West.

SPY #1  
(singing with the radio)  
My heart is broken in two...by you--

The Second Spy mercifully switches the channel.

SPY #2  
(in Russian)  
How can you listen to that music.

SPY #2  
I like it.

Spy #2 is troubled by the map. He keeps consulting the compass.

SPY #2  
Something's wrong...We should be there by now.

SPY #1

We are going right. See...west.

He points to the compass which clearly shows they are heading west. Spy #2 looks doubtfully at the instrument then out his window at the sun.

SPY #2

If we are going west...then why is sun over here?

Spy #1 leans over to see the sun. He hits the compass and suddenly the "S" swings around to show true South. It was stuck. Spy #2 lets fly a string of Russian obscenities.

SPY #2

You idiot. Now you've done it--we're lost!

INT. TRUNK - DAY

ON INDY listening to this conversation.

INDY

(to himself)

Great.

He rolls painfully onto his back and catches a whiff of something disgusting. Digging in his pocket he finds his lighter and flicks on and looks around for the source of the odor. He yanks at a blanket next to him--revealing the toasted Veska.

INDY

(deadpan)

Great.

He covers Veska up again and starts working to pop the trunk lock. With a little jiggling the latch pops. Indy holds it down.

EXT. THE DESERT - (LATER) DAY

The car reaches the top of a hill and looks out on the vista. Far below them sits a town.

EXT. THE TOWN - DAY

Three rows of newly-built houses. The car pulls into town passing a carefully hand-lettered sign which says: BOOMSBURG. Please Drive Carefully. Speed Limit 25.

SPY #2

(reading sign)

Boomsburg.

He consults the map.

SPY #2

I don't see it.

SPY #1

Well, it looks new. Maybe it's not on the map yet. There's a phone.

EXT. GAS STATION/ CAR - DAY

The car pulls into a gas station. There is no activity, out inside the office, an ATTENDANT, his feet up on the desk and a baseball cap pulled over his eyes, dozes. Spy #2 gives him a look then heads to the pay phone. He realizes he has no change and yells to spy #1.

SPY #2

Hey, I need some change!

ANGLE CAR Inside the trunk. Indy hears the car door shut and feet CRUNCHING IN THE GRAVEL. Carefully he raises the lid and makes a break across the street to a row of houses without being seen. ON INDY He ducks behind a single-story house and knocks on the screen door. No answer.

INDY

Anybody here? It's an emergency, I need to borrow a phone!

He tries the knob, it turns and he enters the house.

INT. HOUSE - DAY

MUSIC plays from a radio. Indy moves quickly into a modern kitchen, equipped with the latest and best appliances--a new electric range, large Westinghouse refrigerator. He picks up the phone and dials "0", then realizing the line is dead. He clicks the receiver, nothing. He hangs up and looks around. The house has an eerie, hollow feeling.

Indy moves toward the dinning room where four figures sit at the table as if waiting for dinner.

INDY

I'm sorry, I knocked but--

He stops when he realizes that they are all mannequins. Just then the music on the radio stops and we hear:

RADIO ANNOUNCES (V.O.)

You've been listening to Civil Defense Radio...

INDY

I've got a bad feeling about this...

EXT. GAS STATION - DAY

Spy #2 plugs the phone with change but discovers that it too is fake.

Spy #1, peering inside the gas station, sees that the sleeping gas station attendant is also a mannequin. Just then a CIVIL DEFENSE SIREN starts to wail.

SPY #1  
Uh...oh...

Both men bolt for the car.

EXT. HOUSE - DAY

As the SIREN WAILS Indy runs out of the house to the family car. Like the family it too is only a prop. He runs around the side of the house in time to see the two spies roaring out of town in their car. Indy stops, considers his options then runs back inside.

INT. HOUSE / KITCHEN - DAY

Indy runs into the kitchen and sees a trap door to the basement. He throws the door to reveal... ...a two foot crawl space.

INDY  
Great...

But the walls of the foundation are concrete. He gets an idea. Indy throws open the refrigerator and hurls the contents, shelves and all, onto the floor as we...

CUT TO:

INT. CAR - DAY

The two spies roar out of town. Driving like bats out of hell, they speed across the desert. As the town fades behind them they begin to relax when they pass a sign which says: ENTERING TWO MILE ATOMIC BLAST ZONE.

The two men exchange a look, realizing they went the wrong way,

SPY#1  
Uh, oh...

INT. THE KITCHEN - DAY

Indy hops into the crawl space and topples the fridge over the crawlspace like a lead-lined turtle shell. It fits over him just as the room glows white.

EXT. THE DESERT - DAY

The two spies frantically try to turn their car when the sky in front of them suddenly flashes white and the fireball of the atomic blast rises. The heat wave hits them - immediately igniting the car.

INT. CAR - DAY

The two spies incinerate before our eyes, as-

EXT. DESERT - DAY

a monstrous CLAP OF THUNDER, the shock wave, blows out the fire, then lifts the charred car like a feather and sends it flying back toward town.

EXT. THE DESERT/ TOWN - DAY

The shock wave roars across the desert and hits the town...  
Cars, gas pumps, signs, mailboxes, roofs, street signs, fuel tanks  
everything not bolted down is suddenly propelled across the desert  
in front of the blast--

INT. HOUSE - DAY

The impact blows out the walls and rips off the roof of the house.  
The howling wind strips the house clean - then we lose sight of  
the house in the swirling dust...

EXT. TOWN - DAY

The dust begins to settle...Shapes seem to rise on the horizon.  
THE HOUSE is gone except for the foundation.

Indy pushes back the refrigerator and stands shakily. He stares  
around him at the devastation and makes out SIX WHITE FIGURES  
moving slowly toward him. Their movements are stiff and non-human  
and as they get closer we see they make sweeping movements with  
what look like long appendages.

Then the wind clears and we see THEY ARE A DECONTAMINATION TEAM  
armed with long-handled Geiger counters. They stop in amazement  
when they see Indy.

LEADER

Holy cow, we've got a live one.

INT. DECONTAMINATION SHOWER - DAY

Scalding water showers down on Indy. His skin is scrubbed raw by a  
decontamination team in white suits and masks.

Finally the LEADER of the decontamination team signals and the  
water stops and Indy moves stiffly out of the shower. He is red  
from the scrub. The team leader checks Indy with a hand-held  
Geiger counter and deems him clean.

DRESSING ROOM

Indy steps into the dressing area where the General and Bolander  
sit waiting for him.

INDY

It was Cheslav.

BOLANDER

Impossible. Our people have Cheslav under surveillance in Bulgaria  
right--

INDY

Well, your people are wrong. I know him from the war. Where is  
Elaine?

GENERAL

She's disappeared.

INDY

Disappeared? How could she disappear at a top security military  
base?!

BOLANDER

We were wondering the same thing, Dr. Jones.

INDY

And what's that supposed to mean?

Indy finishes toweling off and begins to dress.

BOLANDER

Could it be that your associations with the Russians are more than just passing acquaintance? Your background has always been suspect, Jones.

Indy moves toward Bolander with such speed that the CIA man backs away.

INDY

Listen, baby breath, I'm the one the trunk of the car, remember? You've got a mole in this operation, but it isn't me. Cheslav knew exactly what he was after. Somebody was helping him.

GENERAL

Did you get a look at him?

INDY

No...But I recognized his voice...He spoke Russian, but with a German accent...Hand me that shirt--

Bolander starts to hand the shirt to Indy, then stops, showing a genuine reluctance to approach Indy since his brush with radioactivity.

INDY

The atom is our friend, Bolander, remember?

Bolander hands him the shirt at arm's length.

GENERAL

A German accent? Great. That only rules out all but around 200 of the scientists I got around here.

BOLANDER

Something else, Jones... those calculations Elaine was working on when the computer went down came back.

He hands the computer printout to Indy. As Indy reads it his look tightens.

GENERAL

What is it?

INDY

She was right...the numbers represent a descending scale...



GENERAL

A descending scale?

INDY

A countdown.

GENERAL

You mean it's...a bomb? We've got to find it.

INDY

Find Elaine and we'll find it.

He starts to the door and TWO MPs block his path.

BOLANDER

We'll take it from here, Dr. Jones...

INDY

What?

BOLANDER

You are under arrest...

INDY

For what?

BOLANDER

Conspiracy of espionage. You are to be sent back to Washington under a military escort.

INDY

Are you out of your mind?

GENERAL

I'm sorry, Jones...we can't risk a leak at this stage.

BOLANDER

(to the MPs)

Take Dr. Jones to the brig.

The two guards handcuff Indy and lead him out.

INT. BASE HALLWAY - DAY

Indy is led down a hallway toward the hangers where crates of the space ship are being loaded onto planes.

MP ONE

Wait here.

The first MP moves off to find transport. Indy stands with the SECOND MP when he hears THE VOICE of the Russian. He is speaking in English but his German accent is the same as we heard on the desert.

Indy moves to the doorway.

INT. AIRPLANE HANGER - DAY

INDY'S POV: Crates being loaded onto planes for shipment. Then we see "The Voice" it is Dr. Bernard.

Bernard supervises the loading a large crate onto the back of truck. The crate is marked: HAZARDOUS MATERIAL. The crate starts to fall.

DR. BERNARD

Be careful you fool!

ON INDY As if on impulse he starts to move through the doorway after Bernard, when MP Two grabs him.

MP TWO

Where do you think you're going?

Indy suddenly appears to wrench his ankle.

INDY

Owww!

He bends down to rub it and when the MP bends over too, Indy gives him a two fisted undercut and catches the unconscious guard in his arm.

He slips the handcuff key out of his pocket.

CUT TO:

INT. AIRPLANE HANGER - DAY

Bernard signals the two drivers, then climbs in a jeep and the mini-convoy pulls away.

ON THE THIRD DRIVER

he shifts into gear and the fuel truck falls in line with the other two vehicles.

EXT. AIR BASE GATE - DAY

The GUARD looks over Bernard's papers and motions the three vehicles out of the base.

As the fuel truck pulls through the gate we pull up to see Indy holding onto the railing on the roof of the truck.

EXT. DESERT - DAY

The three vehicles roar along the desert road.

EXT. JEEP - DAY

ON BERNARD

He stares at his watch, and looks to the sky. He motions to the driver to take a dirt ranch road and the jeep turns onto it.

EXT. GAS STATION - DAY

The mini-convoy pulls into a decrepit gas station off the old dirt road. The wind blows through screenless windows. A pair of ancient gas pumps guard the front. There is no sign of life.

The convoy stops. Bernard brushes the dust from his coat.

EXT. FUEL TRUCK ROOF - DAY

Indy, still clinging to the roof, is completely coated in dust. He spits it out of his mouth and then stops. He hears something --  
INDY'S POV: A car approaches. It stops by the gas station and Cheslav climbs out. A moment later we see Elaine pulled from the back.

INDY fights the urge to stop them

ANGLE ELAINE AND BERNARD

Elaine faces scientist.

ELAINE

What did you do with Indy?

BERNARD

Alas, Dr. Jones was in an accident, All I can tell you was that it was over quickly.

ELAINE

Indy's dead?

BERNARD

Yes. Very.

ELAINE

Right this minute, every soldier in the state is out looking for that device.

CHESLAV

That may be so, Doctor, but they aren't looking here.

He steps and listens, then smiles.

CHESLAV

It's coming.

Elaine listens but doesn't hear anything.

ELAINE

What?

For a moment all we hear is the desert wind, and then, louder we hear the distant sound of...A PLANE.

CHESLAV motions the guards in the truck. One runs inside the gas station. He reappears with an orange wind sock.

INT. FUEL TRUCK - DAY

Indy looks up at the sky and sees a TUPOLEV TU-4 flying fortress bank over a distant mountain range and swing toward the area.

EXT. GAS STATION - DAY

The guard climbs to the roof and raises the wind sock from the top of the gas station.

The transport drops its landing gear and floats down to the roadway making a perfect landing.

ELAINE

Where are we going?

BERNARD

You'll love Moscow this time of year.

Bernard smiles and waves to the fuel truck.

THE FUEL DRIVER starts the motor and eases the truck up to the taxiing aircraft.

ANGLE PLANE

The freight door opens.

TWO RUSSIAN CREW MEMBERS with machine guns climb down and guard the loading of the plane.

ELAINE

You won't get away with this, Cheslav.

CHESLAV

On the contrary, my dear...you are the one getting away.

He motions for the guard to put her on the plane. The other guard begins unloading the crates to be put on the plane.

ANGLE AIRCRAFT

The fuel truck driver drags the hose to the wing and begins refueling.

ANGLE FUEL TRUCK DRIVER

he suddenly notices that the fuel has stopped.

FUEL TRUCK DRIVER

(to the Russian guard)

Hey, check the line!

The Russian Guard moves to the hose and follows it to the rear of the truck.

There he finds a belt tied around the fuel line.

RUSSIAN GUARD

What the...

He look up just as Indy's fist hits him square in the jaw.

ANGLE FUEL TRUCK DRIVER

He is about to check on the fuel line himself, when suddenly the fuel begins flowing once again.

FUEL TRUCK DRIVER

That's good.

ANGLE FUEL TRUCK

From behind the truck we see INDY emerge wearing the Russian Guard's jacket, cap and parachute and carrying his machine gun. He moves to the rear door of the aircraft and slips inside.

THE PROPELLERS begin to turn.

INT. RUSSIAN PLANE/ STORAGE COMPARTMENT - DAY

Indy moves among the boxes, sees that they are U.S. Army weapons.

The SECOND RUSSIAN guard yells to him to close the door.  
Indy goes to the door and tries to close it but is having a hard time. The guard yells again.

INDY  
(under his breath)  
Yeah, yeah, I'm getting it.

The Second Guard impatiently comes back to help, then notices that Indy isn't his comrade. Before he can shout a warning, Indy gives him an elbow and knocks him out the door. Then closes the door.

INDY  
I told you I'd get it.

EXT. PLANE ON CHESLAV - DAY  
he watches the plane taxi away when suddenly he sees something.  
The Second Guard laying on the runway. He looks up at the plane...  
ON REAR WINDOW  
...and sees Indy's smiling face. Indy gives him a wave.  
Cheslav is stunned but is too late to stop the plane.  
THE PLANE roars into the sky.

INT. PLANE/ MAIN COMPARTMENT - DAY  
ON THE DEVICE  
Bernard lifts the device out of its case. WE SEE TWO of the rings have changed color, the countdown has begun.

BERNARD  
Every millennium something comes along to propel one civilization light years ahead of the rest. This is it.

ELAINE  
You have no idea what you're holding.

BERNARD  
No, but we Russians will unlock it's secrets and when we do, we rule the earth for centuries.

ELAINE  
All this time I trusted you.

BERNARD  
You Americans are so foolish. You look for the enemy in all the wrong places. Poets, artists...Take heart that the device is going to a place where such research is given its place of highest scientific regard.

ELAINE  
You don't know what that is.

ON INDY He moves through the cargo hold looking for the device when he sees Russian Soldiers THREE and FOUR examining the

American weapons, taking them from their crates.

THE THIRD RUSSIAN picks up a bazooka. He puts it on his shoulder, tests its weight and peers down the barrel. The FOURTH RUSSIAN waits until the third one stares down the barrel and yells: BOOM! The third one recoils in fright and the fourth laughs. Then he sees Indy and calls to him.

FOURTH RUSSIAN

(to Indy, in Russian)

Hey, Yuri, come see the American weapons.

When Indy doesn't respond, both men become suspicious.

THIRD RUSSIAN

You're not Yuri.

Indy wheels and aims his machine gun on them.

INDY

(in Russian)

Stay right where you are.

Immediately both soldiers throw their hands up, then they laugh and start toward him. Indy pulls the trigger, nothing happens.

FIRST RUSSIAN

It is a problem with Russian weapons...

The second Russian holds up the machine-gun's magazine and smiles.

FOURTH RUSSIAN

...they only work with bullets.

CUT TO:

INT. FORWARD COMPARTMENT - DAY

The door bangs open and Indy is shoved into the forward compartment by the Fourth Russian soldier.

ELAINE

Indy!

They embrace.

BERNARD

Dr. Jones, what a surprise...

INDY

I bet. If you're heading to Moscow, Bernard, I'd think twice about it. This thing won't make it.

ELAINE

What?

BERNARD

Oh, is it a time bomb now, Jones?

INDY

Take a look at it.

They notice that two of the concentrate rings are lit.

BERNARD

We have mountains back in Russia, Dr. Jones. What a shame you can't stay for the trip...something about a weight problem.

He motions to the Fourth Russian who strips the parachute off of Indy.

CUT TO:

CLOSE ON A SET OF BOMB BAY DOORS opening.

INDY is held by the two Russian guards.

INDY

You're making a big mistake, Bernard. I hold a grudge.

He signals the two Russians to toss him. Indy struggles to keep from being thrown out when the plane suddenly rocks. Bernard grabs the radio.

BERNARD

(to radio)

What is going on?

INTERCUT WITH

INT. COCKPIT - DAY

THE PILOT and CO-PILOT watch something flash passed the windshield of the plane and disappears into the clouds.

PILOT

(to radio)

Comrade...something is following us.

BERNARD

Is it the Americans?

PILOT

We don't know.

BERNARD

Lose it!

He motions the guards to move Indy away from the opening.

BERNARD

A temporary reprieve, I assure you. Dr. Jones.

EXT. NORAD TRACKING FACILITY - COLORADO - DAY

A ground based radar tracking facility. It's radar dish sweeps slowly around.

INT. NORAD - DAY

A fresh-scrubbed RADAR OPERATOR stares at the tiny radar screen. Suddenly a blip move rapidly across his screen.

RADAR OPERATOR

Sir. I've got a blip over Tri-Wing south southeast.

His SHIFT COMMANDER looks over his shoulder.

COMMANDER

Do we have aircraft in that quadrant?

RADAR OPERATOR

Negative.

COMMANDER

Scramble intercept.

EXT. DESERT FIGHTER BASE - DAY

Two U.S. Sabre Jets roar off the runway into the sky.

INT. RUSSIAN AIRPLANE COCKPIT - DAY

The pilot and co-pilot crane their necks looking for the flash when, suddenly the clouds ahead of them part and coming straight at them at frightening speed is...

A FLYING SAUCER

It stops less than a hundred feet ahead of the plane and hovers at the same speed as the plane, staying just in front of it.

ON INDY, ELAINE AND BERNARD

Suddenly the plane is rocked. The windows glow with light. The Russian Soldiers are panicked.

ELAINE

It's them.

BERNARD

Who?

ELAINE

The aliens...they want it back.

Bernard grabs the radio and calls the pilot.

BERNARD

Get away from them!

PILOT(V.O.)

I can't...



INTERCUT WITH COCKPIT

A beam of energy emanating from the space ship envelopes the cockpit.

PILOT

They are flying the plane!

EXT. SKY - DAY

The two Sabre jets roar across the sky.

SABER ONE (V.O.)

(radio)

This is the United States Air Force...You are in violation of American airspace...

INT. SABRE JET COCKPIT ONE - DAY

SABRE ONE PILOT looks down and sees the space ship and the Russian plane.

SABRE PILOT

(radio)

...What the?

(to Sabre Two)

Do you see that?

SABRE TWO (V.O.)

I see...I don't believe it.

SABRE ONE

(to the UFO)

Repeat, respond or we will engage...

There is no answer.

SABRE PILOT

(radio, to Sabre Two)

Sabre Two, this Jigsaw Daddy...Engaging.

SABRE TWO (V.O.)

Roger, that...

EXT. SKY - DAY

The two jets drop down on the craft. Running in classic dogfight style, the two jets, mortars firing, take a pass at the spaceship. The spaceship wobbles from the hits but we see no damage.

THE TWO JETS bank and come back for more. This time they fire missiles. The missiles strike the ship and it releases its tractor beam from the Russian plane.

INT. RUSSIAN COCKPIT - DAY

The pilots regain control.

EXT. SKY - DAY

The two jets come at spaceship from opposite directions for one final pass, this time...

INT. COCKPIT SABRE JETS - DAY

IITERCUTTING BETWEEN THE TWO SABRE COCKPITS:

SABRE TWO'S POV

There is no spaceship...

SABRE TWO

What the?...Where'd it go?

SABRE ONE'S POV:

The saucer appears in front of him.

SABRE ONE

I've got it! In pursuit.

EXT. SKY

SABRE TWO(V.O.)

On your wing.

EXT. SKY - DAY

The two sabre jets roar one after the other out of the clouds and after the flying saucer.

INT. SABRE ONE'S COCKPIT POV - DAY

Right behind the fleeing spaceship, staying with its every move. The pilot's finger moving to fire...The saucer dipping and dodging almost instinctively just before the pilot can pull the trigger.

SABRE ONE

Almost-one more second...

The pilot's thumb presses down to fire when suddenly the Clouds clear, to reveal mountain directly ahead!

EXT. MOUNTAIN/ SKY - DAY

The saucer pulls up at an impossible angle. The Sabre, unable to follow, rams into the face and explodes.

Sabre Two pulls up in time, just missing the top of the mountain.

INT. SABRE TWO COCKPIT - DAY

The pilot stares back at the explosion.

SABRE TWO

Where'd you go, you cowardly sonofabitch?

Suddenly the saucer appears in front of him over a mile away.

SABRE TWO

Try a taste of this.

He hits both his missiles.

THE MISSILES race toward the saucer and explode, seemingly

destroying the saucer.

PILOT'S POV: He sees the explosion and thinks he's scored a direct hit, when suddenly through the cloud the saucer appears—clearly unhurt.

SABRE TWO

What the...?

EXT. SKY - DAY

The Saucer fires an orange beam which surrounds the Sabre — melts it.

INT. RUSSIAN PLANE

Indy and the others have watch as the plane disappears before their eyes.

BERNARD

They're going to kill us!

INDY

No, they're not. If they wanted to they would've already. They want it back.

BERNARD

Never!

Bernard turns to the Russian soldiers.

BERNARD

Shoot it down!

The soldiers rush into the back.

ELAINE

Are you out of your mind? If the jets can't stop them what can you do?

BERNARD

We can not let them have it.

The fourth soldier appears with the bazooka.

ELAINE

You can't do that!

Indy pushes away from the third Russian and grabs the fourth soldier and they begin struggling with the bazooka...

INT. COCKPIT - DAY

The saucer returns in front of the plane and again locks on with its tractor beam.

INT. MAIN COMPARTMENT - DAY

Indy and the soldier struggle for control of the bazooka when suddenly the weapon goes off! The shell rips through the

compartment, hits the Third Russian soldier and blows through the door to the cockpit, knocking out the cockpit, nose of the plane and hitting the saucer.

EXT. SKY - DAY

The saucer, definitely wounded, cuts the tractor beam and wobbles off. But now...

INT. RUSSIAN PLANE - DAY

...nobody is flying it. Wind rushes through the hole in the empty cockpit. For a moment it appears to be flying fine.

Indy and Bernard exchange looks, then...

THE PLANE starts to dive.

MAIN COMPARTMENT

The wind ROARS through the compartment and sucks the Fourth Russian out the opening...

INDY grabs Elaine to keep her from going out. He reaches for the parachute that was taken off of him.

BERNARD lets go of the device. It rolls away, lodging behind another seat.

ELAINE sees it and reaches for it.

ELAINE

I can get it.

She stretches for the device...

Indy pulls his arm through a parachute, then sees her.

INDY

Elaine! No!

ELAINE

I can't reach it!

BERNARD clutches his seat, for a moment he seems safe then the seal rips free and it and Bernard flies out of the plane, screaming.

ELAINE'S fingers grasp the device, she's got it. but her hold on the seat is slipping...she can't hold on.

INDY

Take my hand!

She tries but can't reach him without releasing the device in her other hand.

INDY

Let it go!

ELAINE

No.

Indy reaches for her and just as he's about to grab her, her grip slips from the seat and she is sucked out the opening, still holding the device.

ELAINE

Indyyyyyyy!

Indy releases his grip and follows her out the hole.

EXT. SKY - ELAINE FALLING - DAY

ELAINE'S POV: The ground far below, spinning up at her.

ELAINE IS TERRIFIED

THE SOUND OF THE WIND roaring by at 180 feet a second. Then suddenly a hand grabs her, then another... Indy's got her.

INDY

Hold on!

WHAAAAOOOOP! And they are shot skyward as he releases the parachute.

ANGLE ON THE PLANE

It plummets to earth and explodes in a fireball. The saucer clearly damaged from the Sabre attacks returns to the burning wreckage. It hovers and green lights scan the wreckage, checking for the device.

Then the lights go out and the saucer rises slowly and moves away.

EXT. DESERT - LATE DAY

As the parachute blows across the ground, Indy and Elaine a trudge up a steep hill. She clutches are the device, two more rings are marked.

ELAINE

If they wanted it that badly, they'll keep hunting for it.

INDY

No they won't. They'll think it was destroyed. We've got to find a phone and call the base, before we run out of time.

They reach the top of the hill and a see below a cluster of shops and a two lane blacktop.

EXT. TRINKET SHOP - DUSK

A decrepit trinket shop. A flickering neon light in the window advertises authentic Indian moccasins. Indy and Elaine climb the steps of the porch, and go inside.

INDY

Hello? Anyone here?

No answer. They look around. A coffee cup, stands on the desk, still steaming. Music plays from an old radio. There is an eerie feel to the place. Indy looks behind the desk for a phone.

ELAINE

Indy...I don't like the feel of it. Too deserted.

INDY

Got to be someone here, coffee's still hot.

Just then they hear a noise in the back of the store.

INDY  
Hello?

No answer.

ELAINE  
(a little worried)  
Hello? Indy, maybe we should leave?

Suddenly a little dog trots out of the back to greet them. Elaine lets out a huge sigh of relief.

ELAINE  
(to dog)  
Hello there...You're a cutie.

The dog wags his tail. Indy continues to search for a phone.

INDY  
Ask him if he's got a phone.

The dog barks as if he understands, then trots into back room. Indy gives Elaine a look and follows the dog.

INDY  
(to Elaine)  
Stay here, in case anyone comes back.

Indy follows the dog into the back room. Elaine continues to look around.

EXT. TRINKET SHOP - DUSK  
Indy follows the dog around the front.

INDY  
(to dog)  
You know where you're going?

The dog pauses and gives Indy a bark, then keeps going. They move toward another building across the street.

INT. GARAGE - DUSK  
Indy steps inside, in the gloom we see it is a garage. He hunts for a phone, but not finding one, he spots something else... an old pickup truck.

INT. TRINKET SHOP - DUSK  
Elaine moves around the shop, still clutching the device, and for the first time begins to relax. She doesn't notice that outside the window...

EXT. TRINKET SHOP - DUSK

A little wind picks up, rattling the wind chimes on the porch.  
INT. TRINKET SHOP - DUSK  
THE BUZZING NEON SIGN blinks, then suddenly goes out.  
THE COFFEE MUG  
The rising steam suddenly disappears.  
CLOSE ON THE RADIO  
The MUSIC suddenly CRACKLES and goes dead.  
ELAINE notices the silence and doesn't like it one bit...

ELAINE  
Indy?

No answer, then a DEEP HUMMING. So deep that the items on the shelves begin to dance and rattle like an earthquake...  
EXT. TRINKET SHOP - DUSK  
The HUMMING grows LOUDER as a trolling shadow slowly passes over the shop. Suddenly the familiar fingers of green probe lights strike the roof of the shop...  
INT. TRINKET SHOP - DUSK  
In the gloom of the shop Elaine clutches the device and stares at the ceiling where the old roof GROANS and CREAKS as if someone is walking over it. Dust filters down and the light fixtures swing...

ELAINE  
(worried)  
Innn...dyyy...forget the phone...let's just leave...

Just then the HUMMING STOPS. In the silence Elaine catches her breath and hears the sound of the back screen door CREAK open. And the dog begins GROWLING.

ELAINE  
Indy? Are you back there?...I said, let's leave.

She moves slowly toward the back.  
ELAINE'S POV: as she turns the corner we see the dog. It is BARKING at something in the back behind some shelves.  
ELAINE clutching the device to her chest enters the room.

ELAINE  
Indy...is that you...I said-

Suddenly the dog YIPS and the THING behind the shelves extends itself, standing up to reveal an enormous spidery creature, with seven-foot long arms and bony fingers. Its pale wet "skin" seems translucent.  
The SPIDERY ALIEN turns a long sinister face towards her.  
Elaine SCREAMS.  
The alien slowly reaches toward her with its long arms... coming closer  
ELAINE bolts back into the shop and see ANOTHER SPIDERY ALIEN across the room. It turns toward Elaine knocking over shelves. Moccassins and carved wooden souvenirs go flying.

ELAINE screams and bumps into the door frame with the device. The creatures recoil like snakes. The First Alien's jaws move and emit a guttural sound.

SPIDERY ALIEN  
Mookaarahhh...

The dog valiantly ducks between the legs of the first creature and charges the second, nipping at its leg.

The alien skitters like a crab backward and aiming a long finger freezes the dog in mid-bark.

The disruption is all Elaine needs. Before the creature can react, she rushes back through the store and --

EXT. TRINKET SHOP

...out the door as Indy pulls up in the old pickup just as she runs out.

INDY  
There's nobody here, but--

ELAINE  
Drive! Just drive!

INDY  
What?

ELAINE  
Don't talk. Drive!

Indy floors it. The truck roars out onto the road.

INT. TRUCK - DUSK  
Elaine catches her breath and looks out the back window as if expecting to see the aliens behind them at any moment.

INDY  
What is wrong?

ELAINE  
Two of them...Big...Long arms...Poor dog.

INDY  
He killed the dog?

ELAINE  
Yes! No...I mean---I don't know. He froze it.

Elaine's nearly hysterical.

ELAINE  
I don't know! I don't know! They followed us!

Indy slams on the breaks and they slide to a stop next to a



corrugated fence.

INDY

Elaine...are you sure you saw something? They think we died in the crash.

ELAINE

I'm not imagining things!

Suddenly they look up and see:

A GIANT LOUSE looms above them. Elaine screams, before realizing they're outside a drive-in movie theatre.

The giant louse is part of a movie preview that's showing.

Elaine gets a hold of herself.

ELAINE

They weren't small like the others. Like soldiers, Indy, they know we're alive, and they know we have this.

She looks at the device and they see it is now half changed.

ELAINE

Oh, my god...it's changing faster.

INDY

Come on... We'll find a phone inside.

EXT. DRIVE-IN THEATRE - NIGHT

Indy and Elaine pay at the ticket booth and pull into the back row of the theatre. Next to a cinder block concession stand we see a pay phone.

INDY

There's the phone. I'll call the base. You stay here.

ELAINE

That's what you said the last time.

INDY

Trust me.

Indy gets out of the car. Elaine watches him go then looks up at the screen.

ELAINE'S POV: THE FILM

An alien armada covers the sky. On earth the humans run for cover. Elaine watches...clearly she's not a sci-fi aficionado, but she's intrigued.

TEENAGE BOYS VOICE (V.O.)

This is so cheezy.

Elaine looks over in the next car, a convertible where a TEENAGE BOY AND HIS DATE watch the movie. The movie's SOUND TRACK comes

from their small speaker hung on the window.

TEENAGE BOY

They don't have rays like that!

GIRL

How do you know?

ELAINE

(to the girl)

He ' s right, the rays are invisible...and the ships are much bigger.

The couple gives her a look. Elaine reaches out and puts her speaker on the window to hear.

ON INDY on the phone.

INDY

Get me General McIntyre...

ON SCREEN The alien in a bubble helmet is trying to communicate with the earthlings.

ON ELAINE watching...transfixed.

ON SCREEN The FEMALE LEAD (MISS ROBERTS) talks to DR. DOOM, in the presence of the alien.

MISS ROBERTS (V.O.)

They're trying to talk to us, doctor, what're they saying?

ON SCREEN ALIEN(V.O.)

Do not be afraid, earthling...

ELAINE reacts so loud that she gets the attention of all the couples around.

ELAINE

No, that's not what they say at all!

ANGLE BOY AND GIRL next to her. watching Elaine...

ELAINE

If they talked at all it would be so much easier...

ON SCREEN The alien moves in rigged jerky robotic-like movements.

ELAINE

Wrong! Totally wrong! And they sound like...

(making the alien's guttural sound)

Moo-kaa-ra...Ma-kah-ra...

Suddenly the sound, seems familiar, but not quite...

ELAINE  
(to herself)  
Moo-kaa-rah.

ON GIRL AND BOY  
the girl moves away from the boy, concerned about where they're parked.

GIRL  
(to boyfriend)  
I told you only weirdos park on the back row.

The boy nods in agreement. He starts their car and they move to a new parking spot.

ON INDY talking on the phone.

INDY  
(to phone)  
We'll stay right here.

He hangs up and moves back to the truck. As he walks he realizes that every couple in every car is necking.

INT. PICKUP - NIGHT

Elaine jumps as he opens the door. The tinny speaker in the window plays the sound track to the movie.

DOCTOR DOOM(V.O.)  
Miss Roberts, there isn't time!

INDY  
They know where we are. We're going to stay here till the army arrives.

MISS ROBERTS(V.O.)  
Please, Doctor...

ELAINE  
Here? Do you think it's safe here?

INDY  
I don't know...

He looks into her eyes and pulls her across the bench seat, closer to him.

INDY  
...I think it's safer over here.

ELAINE snuggles a little closer.  
ON SCREEN Miss Roberts is almost hysterical.

MISS ROBERTS(V.O.)

My God, Doctor! Do something!

ELAINE smiles at Indy.

ELAINE

My God, Doctor...do something...

Indy kisses her. She kisses him and they slide down in the seat. She reaches up and turns off the movie sound.

EXT. SKY - NIGHT

A full moon illuminates the desert. Suddenly a shadow crosses over the moon.

EXT. DRIVE IN/ THE MOVIE - NIGHT

ON SCREEN The armada of flying saucers hover over the city. Frightened pedestrians run for cover...

EXT. WIDE OF DESERT/ DRIVE IN - NIGHT

The drive in below. The movie flickers in the stillness, then the saucer, a black disk, floats like a shadow over the cars.

EXT. SAUCER'S POV: - NIGHT

Moving slowly over the cars. As it passes over the roofs we see each car x-rayed. Inside we see kissing couples, then it moves to the next one -- another x-ray. The couples below completely oblivious to the action overhead.

Suddenly the ship stops over Indy and Elaine's truck. It's x-ray shows Indy and Elaine making-out like everyone else. The device rests between them.

EXT. SAUCER - NIGHT

It's tractor beam fixes itself to Indy's truck...

ON SCREEN A space ship emits a glowing tractor beam which attaches to an ocean liner and lifts it out of the water...Water drips from the boat hull...

EXT. INDY'S TRUCK - NIGHT

THE TIRES are lifted slowly off the ground...dirt falls from the treads..

THE SPEAKER WIRE tightens. WE SEE the sign on the speaker stand: DON'T FORGET YOUR SPEAKER just as the taut wire snaps.

INT. TRUCK - NIGHT

Indy and Elaine kissing, oblivious to what's happening...

ELAINE

I never knew drive-in movies were so interesting...

She kisses him again.

EXT. DRIVE-IN THEATRE - NIGHT

The truck rises in the air, lifted by the invisible tractor beam, over the rear fence. Then it moves off beneath the space ship over the desert.

INT. TRUCK - NIGHT

THROUGH THE WINDSHIELD we see all the stars of the heaven. A romantic moon overhead is full and shining...They are obviously well off the ground...WE PULL BACK to find Indy and Elaine kissing...then finally.

ELAINE

Oh, Indy...can you ever forgive me for running out like that!

INDY

I'll think of something...

He moves in to kiss her again, then stops, something's not right.  
He sits up. Elaine looks up dreamily, then she too sees,  
something's not right.

ELAINE

Oh, my God!...You said it was safe!

They look up and see the saucer above them.

ELAINE

Where are they taking us?

EXT. DESERT SKY - NIGHT

The saucer with the truck beneath it moves across the quiet  
desert.

INDY (V.O.)

Out to the desert.

EXT. DESERT - NIGHT

The space ship lowers the truck and drops it gently onto the  
ground. It moves a little ways away and also land.

INT. TRUCK - NIGHT

Indy watches fascinated, but Elaine locks both doors.

INDY

Don't panic.

ELAINE

That's easy for you to say, you didn't see that one in the shop...

Suddenly the locks pop up. She rolls up the windows. They shatters  
blowing the glass OUTWARD.

ON THE SAUCER The door slides open. A ramp is lowered and a moment  
later...

A BUG-LIKE CREATURE appears in the light of the ramp. It is small,  
the size of a dog, not at all like the tall spidery creature from  
the shop.

ON ELAINE AND INDY watching from the truck.

ELAINE

That's not like the ones I saw.

INDY

Well, it's coming toward us.

ANGLE THE RAMP and it is, moving into the headlights of the truck.

The thing moves up in front of the truck.

INDY

I'm going to try and decoy it. When I do, get behind the wheel and drive.

Indy grabs the device and climbs out of the truck.

INDY

Hey, you...over here!

The thing turns its head in Indy's direction.

INDY

You want it?! You want it?

The thing doesn't move, it seems paralyzed.

INDY

Move away from the truck or I'll destroy it!

He raises it above his head, threateningly. Immediately, the thing springs off the truck.

ELAINE

Indy! Look!

On the ramp appears WE SEE a SMALL ALIEN, like the ones killed in the crash. For a moment the Alien looks out at Indy, then mutters a desperate sound.

ALIEN

Mukara. Mukara!

The same sound that the tall Alien said to Elaine.  
ON ELAINE recognizing the sound.

ELAINE

"Mukarah?"..."Mukarah"...Oh, my God...

She throws open the door to the truck and rushes toward Indy.

ELAINE

Indy!

INDY

Elaine, get back in the truck!

ELAINE

Indy! No! He's telling us something...

Indy lifts the device again. In the doorway the small alien shrinks with fear, the bug-like creature stops.

ELAINE

They're scared of it. Or rather they're scared of what we'll do with it.

SMALL ALIEN

Mukara.

ELAINE

Mukara. "Dengerous"...It's Sanskrit...

(to the alien)

Salluh, karcroom. Sallee.

For a moment the small alien stares at them.

INDY

What did you say?

ELAINE

I asked him to explain.

Suddenly the alien begins talking quickly, loudly. When he stops, Indy looks at Elaine.

INDY

What did he say?

ELAINE

I don't know.

INDY

What do you mean you don't know!?

ELAINE

I mean, this is not exactly an everyday language with me.

INDY

Tell him we won't hurt them.

ELAINE

(to small alien)

Mallee. Chasu. Cripto.

The Small alien nods.

INDY

Tell them, I'm going to give it back.

Elaine translates.

INDY takes a step toward the saucer and the reaction is immediate.

THE ALIEN begins talking quickly and shrinks back inside the ship.

INDY

What is it? What's he saying?

ELAINE

They don't want it...

INDY

What?

THE SMALL ALIEN suddenly cocks his head, alerted to a sound.  
Before he can move.

EXPLOSIONS rock the area.

INDY AND ELAINE look up to see the hills surrounding the space  
craft are ringed with military vehicles.

FLOOD LIGHTS ILLUMINATE THE AREA

A TANK opens fire, hitting the saucer before it can close its  
door.

ELAINE watches in horror.

ELAINE

No!

But she can do nothing to stop the onslaught.

INDY grabs her and pulls beneath the truck for cover.

The spidery alien is ripped apart by machine gun fire...WE SEE it  
is a robot.

THE SAUCER tries to take off but the artillery is too much.

A TRUCK with NIKE MISSILES fires at the saucer.

The vulnerable craft it doesn't even try to return fire. The  
missies send it into the side of the mountain.

Another missile scores a direct hit and the saucer explodes in a  
huge fireball above the area.

FIERY CHUNKS OF METAL cascade down the mountain.

INDY AND ELAINE. stare helplessly as the Army moves down to them.

BOLANDER is driven down by jeep to the pickup truck.

BOLANDER

(to soldiers)

Arrest them!

Indy and Elaine are handcuffed by the soldiers.

ELAINE

You never gave them a chance!

BOLANDER

They're hostile, Elaine...They took out two of our jets. They were  
a threat to the United States.

ELAINE

They were telling us what to do with it.

BOLANDER

So now you've talked to them?



ELAINE

Yes!

BOLANDER

And what did they say? Give it back to them?

He laughs.

INDY

Listen to her, Bolander. It might save your life. That wasn't one of their fighter ships...

The General is concerned.

GENERAL

(to Indy)

What do you mean?

INDY

You destroyed an unarmed ship. That's not like the one that took out the jets. We saw it.

BOLANDER

Yes, while you were trying to get away on the Russian plane. We know about that Dr. Jones.

ELAINE

Don't believe us then, just look at the device.

Bolander and the General stare at the cylinder. More than half the rings are lit.

INDY

We're running out of time.

BOLANDER

Save your breath, Jones...You'll need it at your trial.

(to a Sergeant)

Take them back to the base.

The SERGEANT, his back to us, salutes.

SERGEANT

Yes sir!

Bolander moves to his jeep and the Sergeant barks orders to TWO YOUNG SOLDIERS who move Indy and Elaine off.

SERGEANT

You hear 'em, get these two outta here.

As they are taken away the sergeant's head turns and we see it is

CHESLAV

He watches BOLANDER climbs into his jeep with the General.

INDY AND ELAINE are loaded into the back of a troop truck. They take a seat in the rear, and as the tailgate closes and the truck moves away, Indy looks out and sees Cheslav.

The Russian spy gives Indy the same smile, Indy gave him from the plane.

ON INDY

INDY

Cheslav. He's here.

ELAINE

We've got to stop them.

EXT. DESERT ROAD - NIGHT

The Army convoy of missile trucks, troop trucks, and jeeps, follows the road into the mountains.

BOLANDER looks at his prize almost lovingly.

HIS DRIVER notices something...

OVERHEAD the clouds begin to boil. Lightning flashes in the distance. The wind picks up.

TROOP TRUCK

The canvas ripples in the wind, then is ripped off the top exposing the troops inside.

GENERAL noticing the weather...

GENERAL

What is going on?

Bolander looks up at the clouds, then at the device...another ring is lit.

GENERAL

Maybe we should stop?

BOLANDER

No, keep going!

INT. TROOP TRUCK - NIGHT

The soldiers look up at the sky scared. Elaine is scared too.

ELAINE

Indy...

INDY

I know.

CLOSE ON HIS HANDS

He's working the knots against the sharp edged railing of the truck, he's cut about half way through.

EXT. THE CONVOY / MOUNTAIN ROAD - NIGHT

Suddenly a streak of light flashes over the convoy.  
Another flashes by in the opposite direction...  
BOLANDER AND THE GENERAL watch it, concerned.  
THE FLASH returns and moves with the convoy exposing itself as a saucer, before disappearing over the next rise.

BOLANDER  
I thought you said you got them all!

GENERAL  
Don't worry. We'll take care of it.

He gets on his radio.

GENERAL  
Follow it!

The convoy moves into the valley following the saucer.  
TROOP TRUCK  
CLOSE ON INDY'S HANDS  
He cuts through the ropes, looks up at THE TWO GUARDS  
they are distracted by the disturbances in the sky.  
Elaine's face flares.

ELAINE  
Makoo, Churoo. Keesna!

The guards look at her, frightened.

GUARD  
(to Indy)  
Hey, make her shut up!

INDY  
I can't. She's possessed. They're speaking through her.

The guard comes over.

GUARD  
What did she say?

Indy whips his arms in front, and take his gun. He points it at the two young soldiers.

INDY  
She said, get out before they kill you.

Both men jump off the moving truck.

ELAINE  
Now what're we going to do?

INDY

Get this truck.

ELAINE

How're you going to do that?

INDY

Climb over to the cab.

ELAINE

But Indy!

INDY

Don't worry--I've done this before.

ANGLE THE TRUCK

Indy holds the railing and swings out but unlike before, he slips...His grabs the railing and holds on, but his feet drag the ground. He tries to pull himself up.

THE DRIVER looks in his rear-view mirror and sees Indy. He tries to swing the truck around to shake him off, but Indy hangs on.

INDY

Elaine!

She hangs over the side seeing his predicament.

ELAINE

I thought you said you'd done this before!

INDY

Do something!

Elaine grabs the soldier's gun and taps on the window behind the cab.

ELAINE

(to the driver)

Please, stop the truck. Now.

The driver looks through the window, sees the gun pointed at his head and --

THE TRUCK pulls over.

INDY yanks the driver out from behind the wheel and climbs in.

Elaine climbs in the passenger side.

INDY

Don't say it.

He puts the truck into gear and starts after Bolander and the convoy.

THE CONVOY moves toward the saucer about the size of a small car. It appears to sit on the crest of a ridge.

GENERAL

Okay, let's finish this job.

The troops spread out

ROCKETS are prepared.

TANK TURRETS swing into position.

SHELLS are loaded into barrels...

SOLDIERS wait for the command.

GENERAL

We've got 'em. Fire!

Missiles and tank shells open fire on the space craft. For a moment the sky is lit up with artillery. When the smoke clears the space ship is clearly damaged. Its lights are weaker.

GENERAL

I think we just about have it.

Then suddenly the craft begins to rise.

And we see that the small saucer --

--is really the top piece of a much larger saucer...

It continues to rise above the ridge the higher and higher...

THE FACES of the soldiers are illuminated by its lights until the entire valley shines like day.

THE SAUCER towers above them majestically.

GENERAL

Now, I know how Custer felt.

For a moment the huge saucer does nothing and then --

A WIND Begins to sweep across the valley floor in the direction of the army.

As it blows it creates small cyclones and picks up more and more speed.

BOLANDER seizing the moment, climbs behind the wheel of the jeep and makes a run for it.

THE GENERAL stands his ground.

GENERAL

All fire!

But this time...it is too late...

TANK BARRELS are clogged with sand.

MISSILE TRUCK COMMANDERS are blinded.

SOLDIERS suddenly drop their guns and run.

But the wind catches them.

JEEPS are flipped, their occupants go flying.

TANKS spin crazily away, like plastic toys.

MEN are buried in the sand.

THE GENERAL watches in disbelief and then is also buried in the burning sand.

EXT. DESERT JUNCTION - NIGHT

Indy and Elaine roar up to the intersection. The valley lays to the right.

ELAINE  
Indy look!

Far up the valley the swirling destruction can be seen.

ELAINE  
It's too late.

INDY  
No we're not.

He looks down the other road, where we see...  
BOLANDER'S JEEP driving alone up into the mountains. Indy turns the truck to follow.

ON BOLANDER he is driving like a man, who's seen the devil himself.

Suddenly bright lights hit his mirrors. For a moment he thinks it is the saucers, then he sees it is a troop truck.

ON INDY AND ELAINE in the troop truck as they pull even with Bolander's jeep.

ELAINE  
Indy, be careful...Don't hurt him.

Indy yells out the window.

INDY  
Pull over, Bolander!

But Bolander aims a pistol at them and fires three shots.  
INDY AND ELAINE duck as the bullets ZING over their heads and Elaine changes her tune.

ELAINE  
Run him off the road!

She grabs the wheel and tries to turn it into Bolander's jeep.

INDY  
No. Take the wheel.

They shift places and Indy climbs out of the moving truck.  
Bolander senses what he's going to do and begins swerving but Indy leaps onto the back of the jeep.  
Bolander leans over the seat and fires  
INDY drops and for a minute Bolander thinks he's shot him. He stops firing and the minute he does Indy reappears and slugs him.  
The two men fight in the weaving, swerving jeep. Indy hits Bolander and the jeep suddenly veers dangerously into toward railing in the left lane.

ELAINE seeing the jeep going for the edge accelerates --  
THE TRUCK moves between the jeep and the railing, but the jeep  
keeps coming almost forcing the truck over the edge of the cliff.  
ELAINE pulls the wheel hard to keep control.

ON INDY AND BOLANDER

Indy finally punches Bolander out and takes the wheel. He signals  
Elaine to follow him.

EXT. MOUNT KEEMO - DAWN

Indy and Elaine stands on the deserted summit with the device.

ELAINE

What if this isn't the place?

Indy stares out at the broad rocky terrain. A cairn of stones  
marks the summit.

INDY

It's the place. Stay here.

He moves across the summit toward the cairn and looks around. The  
sun is almost up. There is a strange light in the sky.

THE LIGHT grows stronger coming up the sides of the mountain.

ON BOLANDER in the jeep. The injured spy seems roused by the  
lights.

ELAINE watches amazed. Filled with wonder.

INDY stands almost paralyzed as THREE SAUCERS come up on each  
side.

They continue to climb higher until they are overhead. Then  
brilliant GREEN lights from each ship focus on the rock cairn.

INDY moves slowly toward the cairn and starts to place the device  
on it when a VOICE from behind, stops him.

CHESLAV (V.O.)

Stop, Indiana!

INDY turns to see: CHESLAV and ELAINE

He holds her with a gun to her neck.

CHESLAV

That's right Jones...don't put it down.

He cocks the gun.

INDY's face is grim.

INDY

Elaine...

CHESLAV

If you want to see her alive, step away from the alter...Now.

ELAINE

Don't do it, Indy...

But Indy steps away.

INDY

Let her go, Cheslav.

CHESLAV

First, toss me the device.

Indy looks from Elaine to the device.

INDY

You want it Bolander...Go get it.

He tosses it onto the pile of stones. Immediately the stones begin to glow.

CHESLAV releases Elaine and rushes for the device.

BOLANDER seeing it so close rushes toward it also.

INDY runs to Elaine.

ELAINE

What's happening?

Bolander knocks Cheslav away. He grabs the device and holds it up, over his head like a sword. Suddenly the ground around him begins to glow. His body becomes radiant, bathed in a strong golden light...He feels stronger, smiles confidently

BOLANDER

(feeling the power)

Bow down...bow down rulers of the universe...for I now have the power!

THE SAUCERS energy seems to fade, as if Bolander is sapping their energy...As he glows brighter the ships lights seem to grow dimmer...and then...suddenly white light erupts from the end of the device and stabs skyward...

BOLANDER

I have the power!

He swings the light and aims it at Cheslav who feels it's heat.

CHESLAV

No!

He tries to move but the heat is searing in and instant the man's body melts before our eyes.

INDY AND ELAINE shield their eyes from the blinding light but also from something else...

THE SUN breaks the horizon...sending its first red beam of light to summit and hitting the device...

Instantly THE SAUCERS also grow brighter...as if they are tapping into Bolander's power source.



Bolander feels the drain.

He brings the device around and aims it at the saucers, but it has no effect.

BOLANDER

No!

Instead the ground around him begins to steam, rocks GLOW...

And suddenly a beam erupts from the other end, hitting Bolander on the forehead and splitting him in two as cleanly as a axe...

He crumples in a melting mass. The device remains suspended.

As the ground glows whiter and whiter.

INDY AND ELAINE bathed in the light...

THE SAUCERS glow brighter, HUMMING LOUDER until in one incredible THUNDERCLAP, they roar off, splitting through the atmosphere like bullets...In their wake the entire mountain is whipped by furious winds and then...everything is left silent.

INDY holds Elaine. Around them there is no trace of the device, Bolander, Cheslav or the Saucers.

They are alone.

EXT. CHURCH - DAY

A bright day. The church bell rings furiously.

INT. CHURCH - DAY

CLOSE ON HENRY JONES' HANDS as he tries tying Indy's tie again.

HENRY

The last time I heard a story like this, was when you were trying to get out of your Greek lessons...We were on the Carpathian off the Bay of Bengal and you told you tutor, you had just seen a sea serpent.

The minister motions them out to the chapel...

THE SANCTUARY is filled to overflowing. Indy and Henry move into their positions still discussing arguing...

INDY

I did see a sea serpent...

Henry's skepticism is heavy.

HENRY

Flying saucers...Doesn't this world hold enough mysteries that you don't have to go out and make up new ones?

Indy is about to say something when..

The WEDDING MARCH begins and both Indy and Henry gaze back at...

ELAINE

She smiles and her beauty seems to freeze them both. For a moment both father and son are struck by her radiance.

HENRY

She's beautiful, Junior...

INDY  
Yes, she is.

Elaine moves down the aisle.

HENRY  
(sotto)  
Hopefully, she'll put some sense in you.

INDY  
(sotto)  
She spoke to them.

HENRY  
(sarcastically)  
In Greek, I supposed.

Elaine smiles at Henry.

ELAINE  
(sotto)  
No...Sanskrit.

Off Henry's reaction Indy steps out and takes Elaine's hand from  
her father's as we

CUT TO:

EXT. CHURCH - DAY

Sallah, Marion, Willie and others throw rice on the couple as they  
leave the church for the car.

ELAINE pauses to through the bouquet and it is caught by Willie...  
She and Indy climb into the car...

INT. CAR - DAY

And the driver turns around...it's Short-Round.

SHORT ROUND  
Where to Dr. Jones?

INDY  
The airport, Shorty and step on it.

SHORT ROUND  
No problem...

Elaine wraps her arms around Indy's neck.

ELAINE  
I love you, Dr. Jones...

INDY  
I love you, Dr. Jones...

They kiss as we

CUT TO:

THE WEDDING CAR roaring off down the road. Cans banging behind it.

THE END