



I'm not robot



Continue

Raiders of the lost ark script

Scripts are living documents that change at all levels. Today we'll look at the script for Raiders of the Lost Ark and discover how it set the blueprint for the modern studio adventure film while undermining the genre's tropes. An old draft of Lawrence Kasdan's Raiders of the Lost Ark script has appeared over at Cinephilia & Beyond with lots of notes in the margin from Harrison Ford himself. So check these pictures out if you want to learn more. But we're going through the third draft of The Hunt for the Lost Ark. It was written by Lawrence Kasdan with a story by George Lucas and includes a variety of scriptwriting lessons. Let's roll... Read the Raiders of the Lost Ark script here! Raiders of the Lost Ark genre subversions and embraces It's hard to believe, but when Steven Spielberg, George Lucas, and Lawrence Kasdan put their heads together to work on Indiana Jones, the adventure genre struggled. The movies that came out in the 1970s were incredibly serious like Sorcerer or they were incredibly goofy, like Dr. Dolittle. But it's not like they were working from scratch. All three men had been raised on adventure series from television in the 1930s and 1940s. They had a foundation for the kind of heroes and adventures they went on, but how did they make them their own? The answer as in honor of the past tropes, but also give them a modern twist. One of the best sequences in film history is the opening of Raiders of the Lost Ark. It sets the tone, embraces the kind of movie we're going to watch, and leans into the tropes the guys wanted to hit the screen. There are traps, indigenous peoples, distant lands and action. But the only thing we didn't see coming was comedy. There are subtle jokes and a wink and a nod to the audience that this movie would be all about cliffhangers and riding. Set the pieces in raider of lost ark script Part of the endless action in this movie comes from the incredible fixed situations. No matter where Indy is, action and problems follow. Take this scene from Marion's bar in Nepal. As you can see, Marion is quickly over his head with the Nazis. When Indy stepped into the spotlight, she could use a hand. But the interesting thing about Marion and the subversion of the genre is that she can hold her own. This scene does a great job of delivering gunfire and excitement of a typical setpiece without the girl in need. These two characters play each other out, as they do in most of these scenes. The comedy and interaction during the plot also gives us a strong sense of character. The constant juxtaposition of comedy and action also happens later in the script when they are on the market. I know what you're thinking: That's not going to happen in the movie! But things change on set. Rumor is harrison ford was sick that day, so he only shot sword-wielding actors. That's funny. It fits the tone, and it's delightful. but as you can see in the draft, what we really was a joke. Sure, it was just a nut-kick, but it was in the spirit of the shot. Which means Spielberg, Lucas and Kasdan knew they needed a comic beat here. It only took them a while to find the right one. Raiders of the Lost Ark script Dialogue and exposition When writing adventure movies you tend to deal with lots of exposition. Dialogue writing is hard enough, but when you have to get important pieces of information to the audience without boring them, it's an art form. We've talked about exposition before, so I won't belabor the point. But what we should take away is that the Raiders have a seven-minute scene full of exposition, and somehow it's still riveting. You saw the video, now let's look at the conversation in the middle of these pages. See how dialogue is a give and take. It's a dance between both Indy and the CIA, trying to jockey for position. Since this is about men all trying to be the smartest person in the world, we get lots of exposition out in the open through rivalry. Wrap side tries to impress the other. This dance keeps the exhibition interesting and makes us incredibly adapted to what they say. Watch how the whole discussion leads to MacGuffin in the middle of the film, and it comes as a reveal. Since we have this dance, we get information as a gift. It's almost as if every person reluctantly gives it away, which makes us want the exhibition even more. So much exposition it lasts seven minutes. What happens now? Read The Last Crusade! Back then, Indiana Jones and the last crusade script were the perfect end to a trilogy. Now, download the third script in the series and learn how theme and character dictate an adventure. And deal with your dad's questions. Click to learn more! The year is 1936 and the fearless archaeologist Indiana Jones sets out in search of the fabled Lost Ark of the Covenant, racing a bitter rival and his Nazi cohorts for the prize. Over the course of a hair-raising adventure, Indy endures explosions, spiders, snakes, booty traps, and villains in his quest to save the sacred relic. Notable Cast:Harrison Ford... IndyKaren Allen... MarionPaul Freeman... BelloqRonald Lacey... TohtJohn Rhys-Davies... SallahDenholm Elliott... BrodyAlfred Molina... SatipoWolf Kahler... DietrichAnthony Higgins... GobleVic Tablian... Barranca / Monkey ManDon Fellows... Colonel MusgroveWilliam Hookkins... Major EatonNotable WinsBruce Nicholson, Joe Johnston, Richard Edlund, Kit West... Best effects, visual effectsSteve Maslow, Gregg Landaker, Roy Charman, Bill Varney... Best SoundSteven Spielberg... Best Director Lawrence Kasdan... Best Writing>(1981) U.S. DollarsBudget...\$18,000,000Opeing weekend...\$8,305,823Gross (U.S. & Canada)...\$248,159,971Gross (World)...\$390,133,212U.S. Version Nominate this item for photography. Our collection database is a work in progress. We may update this entry based on additional research and review. Read more about our to share our collection online. If you want to how you can use content on this page, see smithsonian's terms of service. If you need to request an image for publication or other use, please visit Rights and Reproductions. Ever wonder how George Lucas, Steven Spielberg, and Lawrance Kasdan came up with the script for masterpieceRaiders of the Lost Ark? Below you will find a transcript of their enter story session where they are all just brainstormed. It's a fascinating read. You see how ideas come and go until Indiana Jones we know comes to life before our eyes. A must for any screenwriter, filmmaker or movie buff. Enjoy! RAIDERS — TAPE ONE G — We'll just talk general ideas, what the concept is. Then I'll get down to going specifically through history. Then we will actually get where we can start talking down scenes, in the end I want to end up with a list of scenes. And the way I work in general, I'm the figure of a code, a general measuring stick parameter. I can either come up with thirty scenes or sixty scenes depending on the scale you want to work on. A thirty scene thing means that each scene will be around four pages long. A sixty one means that each scene will run twenty pages long. (?) That's because part of it is the... (short gap in the band) knock some of these out, and this doesn't work the way we thought it would. You can move things around, but it generally gives you an idea, assuming that what we really want at the end of all this is a hundred and twenty pages of script, or less. But that's where we really want to go. Then we vaguely figure out what the pace, how fast it will move and how we will do it. I tend to work pretty mathematically on all this. I found it easier and it puts things out. Especially one of these things. The basic premise is that it is kind of a serialesque type of film. Which means there are certain things that need to keep happening. It's also basically an action piece, for the most part. We want to keep things interspaced while building it. When I build this up, you'll see that it's done vaguely by the numbers. In general, the concept is a serial idea. Made like the Series of the Republic. Like a thirties serial. That's where a lot of things come from anyway. One of the most important ideas was to have, depending on whether it would be every ten minutes or every twenty minutes, a kind of cliffhanger situation that we get our hero in. If it's every ten minutes we do it twelve times. I think it might be a bit much. Six times is good. S — And each cliffhanger is better than the previous one. G — That's the progression we have to make. It's hard to think of. The problem with the clip hanger is, you get someone in something, you sort have to get them out in a reasonable way. A credible way, anyway. It's another important concept in the film—that it's completely believable. It's a spaghetti western, as long as it happens in the thirties. Or it's James Bond and it's done in Except James Bond tends to get a little upsetting sometimes. We're going to take away the unrealistic side of it, and make it more like Clint Eastwood's westerns. The thing about this is, we want to make a very credible character. We want him to be extremely good at what he does, as well as the Clint Eastwood character or the James Bond character. James Bond and the man with no name were very good at what they did. They were very, very fast with a gun, they were very smart, they were very professional. They were Superman. S — As Mifune. G — Yes, as Mifune. He's a real pro. He's really good. And that's the key to it all. It's something you don't see much anymore. S — And one of the things that really helped Mifune in all the Kurosawa movies is that he was always surrounded by really useless characters, real silly buffoons, who made him so much more majestic. If there are times when he comes up against, not the arch villain, but the people around him shouldn't be the smartest... G — Well, they shouldn't be clowns. The only thing we're going to do is make a very good period piece, which is realistic and credible. A thirties film in, also in the Sam Spade genre. Even in the Maltese Falcon there were some pretty silly characters, but they were all pretty real in their own bizarre way. S — Elijah Cook. G - Elijah Cook may not have been the brightest person in the world. In a way, he was the buffoon of the play, but at the same time he was very dangerous and he was very... They were strong characters. If we keep it that state of credibility... A — It's just like you don't put Lee Van Cleef as an accomplice to... (distorted) G — No, you put Eli Wallach. Did you see the Good Guy, the Bad Guy and the Ugly? Eli Wallach's character is a goofy character, but at the same time he is very dangerous and he is very funny and he is ... We can have that. The most important thing is for him to be a superhero in the best sense of the word, which is John Wayne, Clint Eastwood, Sean Connery's tradition of a man we can all look up to and say: Now there is someone who really knows his job. He's good at what he does and he's a very dangerous person. But at the same time, we put him in that kind of Bogart mold, like treasure of sierra madre or... S — Or even the Clark Gable thing we were talking about. G — Yes, the Clark Gable mold. The fact that he's a little scruffy. You won't know until it happens. Now, several aspects that we've discussed before: The image of him being the strongest image is the Treasure Of Sierra Madre outfit, which is khaki pants, he has leather jacket, that sort of felt hat, and pistol and holster with a World War I kind of cap over it. He's going into the jungle carrying his gun. The second thing we've added to him, which can be funny, is a bull whip. It's really his brand. That's really what he's good at. He's got a gun, and he's probably very good at it, but at the same time he's to be very good with a bull whip. It's really more of a hobby than anything else. Maybe he came from Montana, somewhere, and he... There are freaks who love bull whips. They just do it all the time. It is a device that has not been used for a long time. A — You can turn someone's belt off and the guys pants fall down. G — You can swing things over, you can... there are so many things you can do with it. I thought he was carrying it up. It's like a Samurai sword. He carries it back there and you don't even notice it. That way, it's not in the way or anything. It's only there when he wants it. S — At some point in the movie, he has to use it to get a girl back going out of the room. Wrap her up and she swirls as he pulls her back. She's spinning in his arms. You have to use it for more things than just saving yourself. G — We have to work out that part. In a way, it's important that it's a dangerous weapon. It looks like a snake that's behind him, and every time it strikes, it's a real threat. L — Except that there must be that moment when he is alone with a can of beer and he just whips it to him. G — That's the kind of gung-ho side of the character, which is, if we make him kind of Super Samurai Warrior, which means he's just incredibly good with a bull whip and incredibly good with a gun. He's a death shot. He has the wrong kind of holster for a quick draw, but we can always have him be a semi... we will not use quick drag aspects of it, but he should be very fast and very fast. Maybe even, this has to do with the second part of this character, but I was thinking of Kung-Fu, Karate. But I don't want to load him up too much. The reason I did this is because his character is international. He's the guy who's been around the world. He's a lucky soldier. He's also... This comes in on the other side of his character, which is completely alien to the side we just talked about. Essentially, I think he's one, and this was the original character and it's an interesting compilation. He's an archaeologist and anthropologist. A Ph.D. He's a doctor, college professor. What happened is that he's also a kind of rough and tumbling guy. But he got involved in going in and getting antiques. Type of searching for antiques. And it became a very lucrative profession so he, rather than being an archaeologist, he became sort of an outlaw archaeologist. He really started being a grave robber, for hire, is what it really came down to. And the museums would hire him to steal things out of graves and stuff. Or, locate them. In archaeology circles he knows everyone, so he's kind of like a private detective grave robber. A museum gives him a mission... A bounty hunter. A — If there were these Arabs who just discovered any great king's tomb, and you see the tomb taken out. And there are about twenty or thirty Arabs heavily armed, and like five trucks you realize ... There is a guy who is completely painted, painted, he is one of the pallet carriers who slides one thing into the back of the truck, gets behind the wheel and as the caravan will turn right, this one thing goes left. And the rest are chasing him, but he's getting away. G — The thing is, if there is an object of antiquity, that a museum knows about which may be missing, or they know it is somewhere. He can walk like an archaeologist, but it's like rather than doing research, he goes in to get the gold. He can't really find cheap artifacts, he goes to collect things. And the other thing is, if something was taken from a grave, stolen and sort of in the subway, sometimes they can send him out to get it. Basically, he's a bounty hunter. He is a bounty hunter of antiques is what it is all about. If a museum says there is this famous vase that we know exists, it was in this tomb at this time. It may still be there, but we doubt it. We think it might be in the underground market, or in a private collection. We'd like it. It actually belongs to us. We're the National Museum of Cairo or something. He says okay and he tracks it. If it's not in the matter, he'll find out who's got it. And he's wrapping it back. Many times it's legal. He just needs to get it. It's not as if he steals things from collectors, and then gives them to other collectors. What he does is steal things from private collectors who have them illegally, and give them back to the national museums and stuff. Or, is that his morality is not so good, he will go into the very grave and steal it out of the country and give it to the museum. It's a kind of quasi-ethical side of it all. The museum gives someone the task of going into the pyramids and look you know, whatever they find, sort of get out without the Egyptian government knowing, because they were in the process of turbulence and no one will know anyway and there won't be any official protest, so just do it. Anything that is quasi-legal, or amorphous, he will do. He's not a totally corrupt person, where he's going to steal. But if it's a bit fair game, then he comes in As a result he is essentially an anthropologist and an archaeologist. He's a professor. He knows antiques. So no one can pawn a scam on him. He understands all that. But he really got the adventure bug and he just kept doing it. And that was good money. He gets a big commission on stuff, a big bounty. So he just got into this crazy business. On top of that, I've added, I thought it would be interesting to have him be a kind of expert on the occult, as an offshoot of the anthropological side of this thing. He has a tendency to get into situations where there are taboos, voodooos, things, especially when you start dealing with pyramids you get into all of this. So he kind of studies it because he's been mixed with it. A study of ancient religions and voodoo and all that. He's a guy who kind of checks out ghosts and related to the kind of things he does. He's a kind of archaeological exorcist. When someone has a haunted house, or a haunted temple, and no one will go near it, he is the one who will go in there and do it, and he has dealt... Assuming he believes in the supernatural because he deals with it, he's the one they send into the haunted house. As one of those haunted house professors trying to figure out why a house is haunted. He does that. He gets involved with sacred temples and curses and all that. And actually some were real, he came across some real curses and stuff. He said hello, this is really interesting. Many times they are bluffs. And he can figure it out. This is just a general story about where he comes from. People will use the pharaohs or a curse, and something will happen. People will walk through this particular temple and they will die twenty-four hours later. No one knows why. The curse of Mabutus is in that place. He looks at it and sees that there is a crack in the thing and there is a deadly gas coming out of the ground. Because he's an intelligent professor, he knows his science and he can kind of deduce a scam. It was a comic book a long time ago about a guy who did nothing but show off bluffs. It was like Ripley's Believe It or Not. They were going to send things to this guy. They'd send him eight-legged dogs and stuff. It was like a TV show. If you couldn't figure out how the scam was made, it would be on the show. That's all he was trying to show these complicated ways that people come up with scams. It was just a side light. When he confronts his antiques and stuff, half the time he's dealing with bluffs. Not only scams in terms of taboos and things, but also bluffs when it comes to antiques. They send him out to pick them up, but they also send him out to deal with the supernatural. L — Some of the hoaxes may have been set up by the natives. G — Yes. They may be an original native thing, or it could be some shyster in town who think he's going to pull a quick one on someone, for various reasons. It's a milieu I've created for this guy that I find interesting because it also makes him something of a ghost chaser in his own way. I really don't know how much of that aspect of it will fit into the script. It's something I've added to the character. L — He is obliged to encounter such things. G — Yes. The thing is, if he's an intelligent kind of professor who has experience with the occult and stuff, then he's not only not afraid to stand up to any human being, but he's also not afraid to stand up to the unknown. L — If he walks into a cave and he adds a yellow slash to a symbol, you don't have to say too much about how he found out about it, you know. G — We have determined that he is a college professor. It does not need to be done in a strong way. It starts at Museum. They just call him this and the doctor. We can very easily make it and very quickly establish that the whole side of his character. In the story, the consequences of him as a ghost hunter have not yet been dealt with. But I put it in his character for use in some other way. L—(I can't understand what he's saying here, anything about a sword and a basket.) It seems that it would be nice if, once stripped of his bullwhip, left him weak, if we had to worry. Just a little worried that he's too... G — That's what I thought. That's why I was pretty diffuse about throwing it in. If we don't make him vulnerable... S —What is he afraid of? He must be afraid of something. G — If we don't make him vulnerable, he has no problem. We'll close that idea until now. The other thing, which is like Kung-Fu and the ghost thing, which given the plot and how it works, there isn't really time to cope with it in an interesting way. It's a nice aspect of this thing, maybe can handle it, maybe not. It's not that important. It's the same with Kung-Fu. We can stack too much into his character that is not necessary. Just the fact that he's good with a bullwhip will be fun enough. You can fill a script. In a way, it's better to keep it clean. S — As long as he has brains. He should be able to talk his way out of things. L — I think it would be his first choice. G — Right. A — The guy should be a great player, too. G — The thing about it is, I think it's good if we delimit a fairly pure personality so that it doesn't get too confused. L — Suppose there is an archaeologist who has spent years studying this, he may have some kind of reverence and respect for virgin tombs. This guy has obviously gone past it to, I can make a good living on this. what is his attitude to this? Does it bother him to go in and... G — I think basically he's very cynical about it all. He might think that most archaeologists are just full of shit, and that someone is tearing this off anyway. Better that he rips it off and gets it to a museum where people can study it, and rip it off right. That's the key, too. He knows how to walk into a grave without destroying it. He knows what's important. He knows not to go in there like a bull in a china shop, and destroy half of the things that are valuable. A — He should have a mentor in this. Someone you never see, but he refers to from time to time, someone you want to see. The man who taught him everything. The man who gave him the power he has now. Maybe some top archaeologist who is maybe ninety years old like Max Von Sydow, and is dying now. So you know it didn't start with this guy. There are other major forerunners around of this kind. L — Is it necessary that he is really trained? G — It is not absolutely necessary. I just thought it would be funny if your people could call him a doctor. S — I like that. The doctor with the bullwhip. G — It's such an odd compilation, especially walking around. The first sequence is in the jungle and him in action. You see him going through the whole thing. And the next sequence after you see him back in Washington or New York, back in the museum. Where I like in a whole academic thing, turn this thing around that he has. Then in the rest of the movie you see him back in his bullwhip mode. You see, there's more for him. Plus, it later justifies things that he... the fact that he's an intelligent guy. Peter Falk is a way of looking at him, a Humphrey Bogart character. That he's a little shabby and not the right picture, but... S — Peter is too shabby. G — Yes. We'll figure out a way to put it in his personality so it's easy to identify. A — Remember the movie Soldier Of Fortune with Clark Gable? There was a lot of Rhett Butler in that character. The devil-mom-care type of guy who can handle situations. He's so damn glib, he's bluffing around everybody. People think he's a push-over. He's challenged, and he always seems like a push-over. But he really isn't. He likes to stand up in these subordinate roles from time to time to get his way. G — What I'm saying is, that character just wouldn't fit in a college classroom or even as an archaeologist. He's too much of a scruffy character to settle down. A playboy, or how you want to do it. He's too much of a wise guy, maybe that's a better way to say it, to actually be a college professor. He really loves things, but he got too cynical, he's too much of a wise guy to fit into an academic situation, or even an archaeological situation. He really is too much of an adventurer at heart. He just loves it. So he obviously took this whole bent that was different because it's just more fun. He just can't settle down. That's a nice contrast. It's like the James Bond thing. Instead of being a martini drink cultured kind of sophisticated, he's the kind of intellectual college professor James Bond. He's a superagent. S — Clark Kent. G — Yes. It's that thing, that's funny. It's the same idea, just twisted around a bit. A lucky soldier in the thirties. And even when you think of the thirties, you think of colleges as real institutions. The whole genre was very different than it is now. And besides, soldier of fortune was a real genre. S — His main opponent will be the Germans? G — Yes, I think they should be. I've been trying to move him around the world a bit to see if we can't get some oriental influence in it just for fun. I may have fit it in. The funny thing is, he's a lucky soldier, so we can move him into any exotic 30-year-old environment we want. S — Keep him away from the States. We don't want to make a shot in this country. G — I have the second scene taking place in Washington. It's just an interior museum. At the same time, however, we also want to keep it, budget-wise, and everything else. We don't want eight thousand screaming Chinese coming the hill strafed by Japanese zeros, zeros, we can find some stock pictures anywhere. We want to keep it fair... I think generally, over all, I've tried to keep it on a very modest scale. A added the first James Bond. A added the first Hang 'em High thing. Where there is essentially a conflict between people and things. Obviously there are a lot of things going on, but there are some great fixed situations that are fun to play with. And if we can share these fixed situations so we can shoot them kind of second unit, then we can have all the fun stuff in the period, and essentially it's a set piece. We're just going to send a stock film crew out to get some things that we might be able to come up with without too much money just by sending a camera and crew and getting a shot here and there of different things that we want. The concept is that somehow we have to figure out a way to do this cheaply, which means six or seven million dollars. S — One thing, there are no optical, so directly that saves a lot of money. G — And we want to spend our money on stunts. We want Wind and the Lion action. Spend it all on stunt guys falling off horses, rather than a crowd scene with sixteen thousand extras for a shot. A — You can also steal it anywhere in the mid east. G — Maybe we will work out something like that. Even then, for production value and entertainment value, it's much better to have an amazing stunt than to have a scene with eight thousand extras. I don't think we need a lot of crowds. S — (distorted) You can always get it in some other countries. It's no problem. G — That's the whole period. That's the problem. S — In places like Bombay it doesn't make any difference. G — Again, it's one of those stock pictures stuff. You want to send an A camera man and a production manager over there, tell them to do a deal with some New Delhi film company to deliver fifteen old cars and eight thousand extras and we pay them seven thousand dollars. You take the stuff and bring it back here. Or like Hong Kong, go to Run Run Shaw, tell them we want three shots like this. You fork it all off and we pay you X number of dollars send. Send your cameraman, or a good second unit camera man that you trust, and a production manager to handle it financially, and they do it, and you come back with the newspapers of a setting up shot with ten thousand extra. A — You have a small smoke-filled room in Rome with your two actors. G — I think hopefully we can sort it out. Part of it is the energy to make it reasonably low budget. It is also a test of the idea. If it's good, then we'll be fine. I think we're going to go down and describe, roughly, the plot. Once we've done that, we can go through stage by scene. Then we can begin the long arduous process of saying, yes this is what the first scene should be and we really want this scene, but how can we fit into it. and really get down to the details. The film starts in South America, somewhere. We get one of these great scenes with pack animals going up in Hills. Very exotic mist-filled jungles and mountains. There's a... We actually talked about it a little differently than this, but you can correct me if I've passed away what we had talked about last time. I'm going back, I think, to the original. S —Where does he go into the cave? G — This is where he enters the cave. We had it where there are a couple of native carriers, whatever, and kind of a couple of Mexican, well not Mexican... Let's put it. S — They're like Mayan. G — They are the third world local sleazos. Whether they're Mexicans or Arabs or whatever. S — They carry the boxes over their heads. They're falling off rocks. G — Sleazos with the thin mustaches. It's the peony workers. And you have the two guys who are the local gaffers. Foremen, or whatever. The guys he hired. They speak English. The interpreters, or whatever. We assume at this point that when we get into it, the speech is that they are all sort of partners. He's a partner with the other two guys. He said, Look, I'm cutting you into the stake. I'll pay you X number of dollars when I do this, if you do. We're not going to be very reliable, Eli Wallach types. They go up this hill and they come into a clearing and you see the temple on the other side of the road. All natives become restless and begin to split. One of the guys goes to him and says, the natives go. They won't go any further. It's that Buddha's curse, or whatever. He says they can probably get there from here without them. So the three of us can do it. See if you can get a couple of them to continue, to come along. They get about two or three guys to join them. Our guy, the other two guys, and about three other guys, three other natives who are a little braver, they get. So they continue on into the jungle with the snakes and spiders and the bugs and all that, and they walk forward and all the natives look around. It's completely foggy and primeval. King Kongish. The pressure builds and one of the native cracks, throws down his cause and scurries off. He shares, and the other guys realize he's gone and they share. Pretty soon, when they get right to the clearing, right in front of the temple, there's only three guys. Along the way, the three natives lost. Also in the process of this, you understand that the two guys are conspiring against the other guy. Not only is it the uncanny danger of the curse, but you get a hint that these two guys are conspiring against our hero. He's going up to the temples. They're nervous about it all. And they kind of sit outside the clearing and they talk about the curse and how dangerous it is, and how no one had ever survived. We set it all up, the parameters to go into the temple. They have a map, not a map but a kind of raw drawing. It has the interior of the temple on it, that someone else made. He's bringing it out right now, they're saying no one's survived. He says that with this information Come here, I think we'll be able to handle it. He says don't worry guys, it's going to be fine. I think we can get in there. We have enough information here where I think I can deduce my way through it. They'll focus on the map when he investigates. One of the guys is trying to kill him and take the map, shoot him in the back or whatever it was. That's when you first see him with a bullwhip. That's where the action comes alive. When he says with this information, he thinks they can come in, they don't realize that you need to know how to interpret that information. He kills this guy and the other guy kind of backs up and says he had nothing to do with it, he's crazy, and I knew he was a crook. And you knew they were in on it together, but the guy says, It wasn't me. It wasn't me. So he and the other guy go into the temple. You know the guy's going to shoot him in the back eventually. When they enter the temple, you get into all these things, like there's a giant spider in there. A — The thing is, they go and our hero goes into a shadow. When he comes out of the shade, there are two tarantulas on him. He doesn't really notice them. He walks into a different shadow, and he comes out with four tarantulas on him. G — The other process of the thing is that the guy who's with him starts freaking out. He can't take it, so he gets to a point where he can't do it anymore. He runs out and it's the last thing we'll ever see of him. We can use him as a foil to determine the pressure. It's getting crazy with tarantulas and it's all very spooky. We get to a point in the grave and we do this where it's like this light shaft coming down from inside the temple. It's a little narrow shaft. The stone tunnel that he is in is about this wide and in the middle is a very thin axis of light coming down through a hole, a small beam. You see him looking at it. We had him go through the wall. Actually, we had it happen first... A — What's going on? G — We had it first where he sees the light and he singles one thing into it, a stick, and these giant spikes come out, and go... S — When the nails come out and go like that, there should be remains, the skeleton remains skewered on some of them, by victims who may have been there before. It's kind of like one of those rides at Disneyland. G — So he tests it first, and the guy in his panic... L — Why do we let the other step go away? Why can't we sacrifice him to the temple? G — We can. I did it like building the pressure, but we can keep him in. We'll follow it through, and then we'll see where you want to get rid of him. L — If he hero tells him to hold on to him, and the guy in his panic makes that deadly one zero sideways, you can build the terror. G — The idea of having him in there in the first place was to use him as a foil for things like where he starts going into that light and the guy tells him to wait, not go where. Then he throws the stick and everything goes connotations. Anyway, they they go through this beam of light, they have to go up against the wall and kind of get around it. If something brushes up against that light... It's great because you can use it like this, over your... It's dark and you can see the light just crawling right along the edge of things there. You don't need how much it would take to actually get it started. (demonstrating) L — And you've got to make the cliché where they walk along this ledge just this wide and it just goes into blackness. And he takes a rock and he drops it, and you hear nothing. So they continue, and about twenty seconds later you hear it beat. G — The idea was that there would be around three things, real neat-o things, like these giant rocks jumping together, nails flying out, the precipice thing. Another would be a kind of giant stone trap door, I don't really know how to describe it. S — It could be like wall mashers, stones could mash... G — We had it with the nails, another was the trap door. That's really not the better of things. The best is the shaft of light. A — I'd just love to see the guys go in and there's a whole bunch of skeletons, but they're like cardboard, completely flattened, really completely flat. They know something around here is going to crush them. They don't know what's causing it, but something if they go the wrong way will come out and make pancakes. The play should be like a real, horror ride, like a Disneyland ride. When you are determined to go into the cave, there are seismic rumbles all the time and there are stalagmites and things that go drip, drip. It will really be a great experience to walk through that cave. There's nothing more frightening than skeletons. G — There are also things like spiders, snakes. It's very dark, and all you have to do is cut into a snake slithering across the ground, and he goes through. You never know when a snake will be curled up on his leg. As he walks through the darkness, tarantulas are all around him. Things like that. You don't know what's going to happen. A — This is the first scene in the film. This scene should get at least four big screams. The audience won't trust anyone after that. They won't trust the movie. G — There's also what you can do that are your famous Jaws, or what I call the hand on the shoulder trick, which is not just skeletons, but we can have skeletons that aren't that old, they've just pulled skin over them, lurking in the shadows. S — Falls into their arms. A skeleton comes out of the cobwebs, and just embraces the guy. The guy's going to ease him to the ground. G — At the more tense moments of it all. We will work on it more specifically. Anyway, he's going through a series of really spooky scary things. A — What we're just doing here, really, is designing a ride at Disneyland. G — They enter the main throne room and this guy can either be with him or not. Or we killed him. There is a figure, idol, anything. I thought right away it would be just a little teeny idol, rather than this giant thing. Voodoo, anything. If the idol is really small, it's spookier. Like one of those voodoo dolls where you say this must have some kind of very strange... So you can almost believe the curse of it. We had a thing where there was an eye and he was trying to pry the eye and it started... He had to get his eye out without doing... It's the same with the little figure. There is a small figure sitting on a pedestal, or in a niche. First of all, when he enters the room, it's semi-lit from above. It has a kind of sky light. In the middle of things is this type of shaft that runs all the way down so there is sunlight. S — We get (distorted) to photograph this movie. G — So you can sort of see what happens. Back then, we're afraid of sunlight and things like that. It's also the kind of thing where he moves in there very carefully. He's moving in and studying it. It's almost like a karate or a tai-chi exercise. It's very... You see him in a very weird, if the guy is still with him, he tells him, You wait here. Only I can get through this. He's studying the whole thing. You see him go through this very elaborate thing, one of it could be the thing where he holds out a little featherlight thing and it floats down and gets stuck in an air shaft. So he knows there's an air shaft and he goes under it. A — He knows it's a trap. G —All these kinds of quiet things that are in there. I know what one of these things was, it was poison sticks that were put into the walls. If you spring anything, it shoots out. They're everywhere. He sees one, he makes a —twing. Then he looks around and the whole room is a kind of honeycomb. A — That's a good idea. G — There are just holes everywhere. Each one is attached to a... They don't have to be big spears, they're like arrows. S — More like small projectiles. G — Yes, small darts. It must be big enough to be something. The idea is that you go out and he looks at the hole, then he looks up and realizes that the whole place is perforated with them. It goes off with air currents, like an air stream is broken, or something like that. We don't have to fully understand, all the mystery of light shafts, air shafts, little things that are like there that he could stumble... S — Maybe he takes his bandanna up over his nose so his breath doesn't come out. G — The idea is he is doing an elaborate thing to lift this thing off. Obviously there's some sort of weighted trap thing there as well. Then he turns around and stumbles slightly. Whether he steps into an easy thing, or no matter how we do it... Or if it was the importance of the thing, a kind of delayed thing. Take a step and turn, then all of a sudden you hear... Then we cut into a small effort of sand that goes... starts filling up something. He hears it and, I have one of two choices. One, he just runs like trying to get out of the room before it's... Or, but then I have all these things. I want it to be action. He hears things and runs and when he runs out of it, that's when the big stone goes... But we can sort it out, make it a little more specific about exactly what the trap is. But whatever it is, he'll tell the story. You think he has it, and just when you think he has it and he starts his way back, he's stumbled slightly. Some kind of belated thing. And you hear some giant mechanism at work inside the thing that will have this awesome thing that will crush the whole temple or something. In the process of doing this, one way or another, we have to kill the other guy off or send him fleeing, screaming in the night. We can do anything with him. It'll be easy to get rid of him if you want. To he gets it and comes out of the temple in sunlight and looks and he has the thing, and we cut to Washington, D.C S—You know what it can be. I have a great idea. He hears the sand... When he enters the cave, it's not straight. It's all on a hillside on the way in. He hears this, grabs the thing, gets to a corridor. There is a 65 foot boulder that is shape-mounted to just roll down the corridor coming right at him. And it's a competition. He'll have to outrun the stone. It then comes to rest and blocks the entrance to the cave. No one will ever come back in. This boulder is the size of a house. G — It mash the partner. S — Right. The guy can't run fast enough. G — It's all that, stone. Ancient gyrations of things that are so funny. It's really kind of Land of the Pharaoh's stuff. Giant crazy traps that were set so long ago to keep people from getting in there. The idea is to keep it as a fast... Because in the end, it's all the other. The next scene is in Washington. He delivers the idol to the museum. It's your basic exhibition scene, where the guy says thank you and we kind of understand what this guy is doing for a living. He gets his money from the museum. You understand a little more about him as a professor and all the other. It also sets up the fact that he is a bounty hunter and he works for museums. In that scene, they set up, someone here wants to see you. Who's that? The curator of the museum is also a good friend of his, perhaps not a mentor, but he is like an old museum curator. He says, This is important. I got a big job for you now. Well, I don't have a big job for you, but this man wants to talk to you about something. You should take it. So they go down to this office at the museum, and there's an intelligence guy. Army intelligence. A couple of them are waiting for him. This is where we get the big mission scene, with the blackboard. This is where they explain about the Ark. I'm not sure what it's called, the Ark of the Covenant or anything. It's the ark that carried... End of tape one, page A TAPE ONE, SIDE B This Ark, in front of Israel's armies, made them invincible. in front of them was destroyed. It was the most powerful. A — You know what would be interesting to do, George? (can not understand, something about large murals of the Ark) G — We have one of these. In search of the lost ark of things. I also think, you've described this to people as a science fiction movie, which is great. S — I have not. G — It's in Rolling Stone. Anyway, the idea is that you explain the Ark and the power it held, and the fact that they have been looking. There's a history of it. This is, again, where research comes in. Phil knew more about this than I did, and his notes are very sketchy. This is the part he laid out. I didn't really understand everything, but I have information about it. It's very easy to follow it. What it is, there is a famous Ark, a famous ark with a legend that the Israeli armies would wear it in front of them and they were invincible. The other thing is, which I have more research on, is that Adolf Hitler, in 1936 or

whatever, was a fanatic for this kind of stuff, occult madness. We have another book where he was looking for the spear that killed Jesus, who was in a museum in Czechoslovakia. He was a fanatic to find this kind of occult stuff. He really was, and he searched museums all over the world. He had his agents go in to get these things to make him all powerful. So we can tie it. The idea is that he was looking for this spear, which was a very famous thing. He stole it from the Czechs and took it to a museum in Berlin and right now it's... It's supposed to have occult powers. We're just going to say that Hitler has been trying to find this, which is history, and he's also trying to find this Ark. He believes that if he gets this Ark, his Armies will be invincible, and he will declare war on the world. S — Which we know he does anyway. G — Right. But that's not the point. He believes that when he gets this Ark he will be invincible, even if he can do it anyway. But that's why our hero comes in. He's going to do it anyway, but if he gets this Ark, there won't be anything stopping him. So they do it seem to prevent the war, which is kind of helpless. They're not really after the Ark for their supernatural powers. The army is not. The army just wants to keep it away from Hitler. They're afraid that if Hitler gets it, he declares war so much faster, and it will give him a kind of... There may be some interesting discussions here about the kind of things that Hitler does, and about the history of the Ark. We're setting up our agents to intercept information that the Nazis have found the Ark, or that they know something about the Ark. It's been located, or something. What they want him to do is get it before the Nazis do. L —What does he know about it so far? G —He knows nothing about it. He might know a little. Yes, I've heard of it. Let's make it so he's not completely ignorant of the situation. He knows about the Ark than he does if Hitler aspects of it. We can play that scene rather than a guy just explaining the situation. We can play where he explains some of it to the army officer or something. Or maybe he knows more about it than the army guy does. Maybe the army officer is misinformed about some things. We can set it up so it works like a good scene. For essentially the scene is this is your mission. L — Perhaps the fact that he knows more about it than they do is the turning point for the scene. He talks his way into the job. G — One of the things of his character is that he is very skeptical, very cynical. In the beginning, he's reluctant. The Germans haven't found it, for Christ's ass. Those guys are running all over the world and they're crazy. It's a real myth. He kind of doesn't believe it. It's like a wild goose chase. He's not even sure it exists. The thing is that they ultimately convince him to do so because they say that this Professor Erich Von Daniken, or whatever, this German version of himself is the one who found it. Or the other possibility is that they sent a message to get that guy to come. We want a German arch-rival involved in it. We thought at one point that he would be Donald Pleasence's character, or whatever. The second idea was perhaps to make him something like Chinese, not German. Make him an ally of the Germans. So we can easily identify him. When you have all these Germans, you know which one he is immediately. So he'd be different from any other villain. Moreover, it would not be so much by chance that his arch rival is a German, and happens to be a Nazi like everyone else. His arch-rival is really a top smuggler, diamond dealer, antiquity... He's the corrupt version of our guy. He's the one who really goes in and rapes the temples and steals all that and sends it off to private collectors, taking antiques and breaking them into small pieces and selling every piece for the price of the original. He's a real corrupt guy. Maybe he's the director of his own museum or something. He's rightful, just a real corrupt person, and our guys know that. That guy is also very intelligent, he's like Moriarity. If he thinks the Ark is there, then there must be something to it. I don't give a shit about the Germans, buy God. I'm going to stop him from getting it. So it becomes a personal grudge thing. A — It must be, because there is nothing in it for our hero. They won't give him any more money, and they certainly won't give him the house he's always wanted to build. He can be very cynical about it until they tell you who might have it. When that name comes up, his ears perk up, and a whole change comes over him. You realize this thing goes way back with this grudge. G — They offer him money in the first place, but he remains skeptical. They're offering him a lot of money. It's only if I get it, and I'm not going to get it. It's just a wild goose chase. There is no Maybe they add a little more money, or they give him a guarantee, whether he finds it or not. Or something just to find out what the Germans know. Then I'm just a spy. I'm an archaeologist. Why don't you just send one of your guys there to do it? They say their guys don't know an Ark from a bathtub. Then they tell me about the other guy. If he sent the message, then it must be true. Or better yet, there was a German archaeologist as he doesn't know who sent the message to bring in the other guy. Then he says, Okay, I'll do it. I'm not going to let him get involved. L — It seems that they have a very personal grudge between them. G — Right. That's the whole thing. It's a very old grudge. It's his main competition, when he walks into a temple or something, either that guy has been there first and ravaged it, or that guy and his sleazy minions try to kill him. We can assume that those minions may have worked for the other guy at first. If those guys had murdered our guy in the first scene, and got what they were looking for, they probably would have sold it to the other guy because he's probably the biggest fence in the world for that kind of junk. L — Rather than Just a professional hostility— G — Obviously he's stolen stuff from this guy, and the guy has tried to get him killed a couple of times. L — It would be part of the game. You know as soon as you get something, that's only half of it. Getting it back is the second part. I don't know, a girl, a family, a child, something in the past that would make it a step over the line from being a professional rivalry. A certain sadness in our guy, who is very cool and you never see it. G — I don't want to get it too much on a revenge thing, but at the same time, I think we can tighten it. I don't want it to stand out because the only reason he's doing this is because he really hates this guy. The beauty of it being a more professional grudge is that then you can have a big confrontation later. If a guy wins fairly and squarely, they respect each other as archaeologists and as opponents. So it won't be that if he ever gets the guy he's going to kill him. If it's a real personal thing that he killed his wife and raped his sister, as soon as they meet, he'd just kill the guy. And that would have been a time consuming thing thing. That way they hate each other, they've tried to kill each other and all that, so it's a bit of a friendly hostility. They respect each other and sooner or later one of them will kill the other. It's Moriarity and Sherlock Holmes. One of those things where they constantly go back and forth with each other. S — I think he should be German because there is something nonviolent about the Oriental villain. Sure. He can use kindo (?) and be good with swords and all, but there's something a little more sinister about real German. I mean an older German, not a young Aryan. aryan. as Max Von Sydow was in Three Days of the Condor. The kind of danger that fools him. A brilliant killer. G — He could be French or Italian... No. Italians are too crazy. He could be an Arab. One of those weasel-faced, thin-moustached Arab professors. S — As Omar Shariff. I can't thing by many Arabs who are actors. G — It's Sidney Greenstreet's character. I just think if he's not German, it makes it less of a coincidence. A — Sidney Greenstreet is the kind of villain who, if you pulled a gun on him saying, You disappoint me. G — Well, he could be Chinese, or whatever. He's not a real killer or anything. He's the only one behind it all. He didn't want to shoot anyone, but he wouldn't hesitate for a second to say, Shoot him. S — If so, then he must have a real rotten ... G — He must be a real slimy villain, a big villain. S — Charlie Chan, a villainous Charlie Chan. G — One of those really great characters. S — A six foot three inch Oriental. G — It must be very realistic, a kind of urban, very exotic guy, who would run the Shang Hai Museum. He would also be an international drug smuggler and have contacts all over the world. He can sell off villainous treasures. He's a real pirate. He's not a Nazi, he's a mercenary. He's for rent. S — He will be surrounded by all sorts of brown shirts, swastikas on his arm. G — Right. He works for the Nazis. They hired him because they found evidence of this thing, but they don't know how to do it. They're not going to hire our guy, so the other big guy in the world who does this stuff is this other guy. There's the great American Western guy, and then there's the nasty underworld. They have this problem deciphering this type of hieroglyphic his they came up with this to help them find where the ark is. S — After this laying scene, when he is on an airplane going somewhere, the engines begin to be missing. Right away, it's sabotage. It must be the kind of movie where you expect boring spots, but suddenly it gets very exciting when you least expect it. It's as if the moment he gets the mission, they already know far above sea level. They already have forces out to get him. G — They know that the only guy who would ever come up against them would be this guy. S — It's really fast. G — Just to move on, essentially he ends up in Cairo or some exotic Middle Eastern area, but that's where most things happen. In the desert, Jordan, Israel, that area. He's given the name of a man who knows the situation, an agent. He enters this very sleazy Casablanca type club and makes contact with this agent. The agent is a girl. This part was also ph's. I wasn't completely crazy about it, but I will continue in the way we had done it. She's a marlene dietrichssinging spy. A German women's singer. She's really a double agent. She knows what the Nazis are doing, and where Is. He gets mixed up with her. She wants to make her her partner. They're having an affair right away. She knows everything. She wants to be cut at his percentage. She's a kind of mercenary. She hates the Germans, but at the same time, this is her chance to get out of here, out of this hole. She crosses the army. Look, I'm not going to give you anything unless you cut me in on this. There's a lot of money in this. I can smell it. He's cutting her into it. They work together, but they don't. He can't trust her very much. They are the love story aspect of it. She's a kind of backstreets girl. She's having an affair or something with one of the cops, that's how she gets her information. She tells him there's a dig. That they're out there in the desert and they've found the opening to a temple, and they think this ark is in there. This middle part, part of it is developing this relationship. This is where much of the sabotage... People try to kill him as soon as he arrives, or maybe even before he arrives, on the aircraft. As soon as he gets there, there are knives coming out of walls, all these slimy signs follow him, all that stuff that happens in these places in the thirties. He's poisoning and all kinds of things. He's trying to connect with some other Arab guys who will help him. He tried to look up an old friend in the area and get some information, and he's trying to get information from this girl. Finally, she gives it to him, about where the Germans are. We had thought about giving him another piece of information, a MacGuffin, that he could bring with him to try to analyze. This whole section is the one that sneaks around exotic things where he's constantly... He beats German agents from time to time, and we establish the German agent. It's just for a couple of scenes where we put the relationship with the girl, the excitement, some fights in rooms with lots of boxes. They're trapped in storage rooms and stuff where he tries to make contact with his friend. He goes out into the desert and... I'm not really saying this part right. He gets this information that he needs. He goes out and sees the Germans, disguised as Arabs. He realizes... He's piecing this puzzle together, trying to find the temple. They haven't found the temple. He realizes that the temple is like a quarter of a mile east of where they are. He goes and he finds it. It's in the desert, and he buries down and finds a little little bit of ruin. So he searches around until he finds something like a post or column. He digs in the sand, a couple of Arabs are with him. It's a stone thing that he opens up, there's a hole in the ground. He goes down in there and it's the temple. He finds it and finds the missing Ark. He's recovering. There's a lot of excitement because we've determined that everyone is trying to kill him. People follow him everywhere. He knows that if a miles to the east are about fifty Germans, with disguised tanks and cannons. They got all kinds of junk over there. So he works right under their noses. The idea in the middle sequence was to create a kind of race, excitement, which will find Ark's first situation. If he pieces together the puzzle first, he gets the Ark. He starts to get the ark out of it, and he comes out of the hole, and all the Germans are there. He's trapped. They'll take the Ark. Then they beat the out of him. He does some nice things, but they throw him back down the hole. Actually, we have the girl who's leaving with the Germans. We don't know what her situation is, but we don't tarnish her. But when the Germans show up, she immediately walks away with the side that wins. He gets tossed back into the hole, and they close the grave up and leave him there to die. Then they take the thing back to their camp. Then he tries to get away when she comes back and lets him out. We realize that she really was... She just didn't want to get thrown in the hole with him. I didn't think it would do any good. It's night and they're sneaking off to camp. They go into a tent and start stealing the Ark, start taking it to a truck. He pretends he's one of the Germans, even though he's got his usual stuff on him. Most of the Germans don't know who he is. They're going to get caught. They are also with another Arab side kick, which also got thrown back into the thing. A little comic relief. They pretend they're going to carry it, then they put it on a truck. A guy says a little German, like he's one of them. There are German civilians and German soldiers. The guys who've been driving up are new guys. Their truck comes up and they come out. They'll meet him on their way to tom. Oh, good. You've come to meet us. Just as they put the ark on the truck, the old guard comes up. They best up some guards as they are discovered. It's too late and they kind of sneak away. The trucks are speeding into the night. He needs to do something fast. Our guy goes back to camp, jumps on a horse, and starts chasing after them. Wait here. I'm going to get that damn thing back. The truck is racing along in the desert, and he competes alongside the horse. He jumps on the truck. We got him to shoot the tires on the rear truck, and it kind of smith and goes off the road. Then he turns around and goes up a hill and comes down the other side, and the other truck is there, and stopped. So we had him get rid of the rear truck. Then he comes up next to the other truck. It's one of those canvas Warner Bros., trucks from the thirties. He competes with it with the ark in it. He jumps on to the cab and fights. S — We will have a big fight in the truck. They hit each other when the truck crosses these mountain roads. They turn on each other until the road gets rough, and they help each other make the turns. Then they hit each other. The Germans travelling with the Ark in the back scuffle. They look through the window and they have to go along the side to get into the cab. So our hero takes the truck and just peels them off by scrapping the truck against the rock face. There are five Germans, and he scrapes them away and five climbs on. A couple of them climb over the top. They're all trying to get him. G —We have our first tension in the temple. Then there was another one in that madness that happens when he gets trapped, and then there's this one. This is one of the real measures. He gets rid of the Germans and gets control of the truck. He has told his Arab friend to come back to town, Cairo or whatever. In the part where he searches around for information, we realize that he has a couple of friends there. He's a little well known. He's obviously been there a lot before. He's kind of got an underground there. He's told the guy to come back to town and tell Sabud he needs to get out right away. He needs a ship or a plane. When he's going into town he walked past a couple of German motorcycle guys. They suddenly point and scream at him. They turn around and start chasing him. It's a car chase through the village. S — Spreading of chickens. G — Small children running across the street, and the streets are only this wide, and the truck is so wide. Things like that. S — Clothing on clothing lines lags behind the truck. It's Bullet through the streets of Cairo, its poorer section. After being chased by two motorcycle guys with side cars, who shoot at him, they can't do much because there is no war going on in town. They're all strangers in this country. They crash into walls and all those things. He finally enters a garage — zip, sound, close the doors. His friends are there. They pull it out and this is the first time we see the Ark, except we don't really see it. It's in a big packing box, kind of a coffin or something. Can we see it? No. No. I need to get this out now. What arrangements have you made? I couldn't get a plane, but I got you on a boat. The boat is a tramman, a pirate ship, a Chinese tramman with cannons. S — The plate folds down, the canvas comes up, and there are three inch tires. G — Our guy gets on the ship and then he realizes they're a bunch of Chinese Pirates. He sees the guns. We don't ask questions. We're reliable. His friend tells him that this guy is really trustworthy. He's a pirate and everything, but he's really good. He gets them out of there and he hates Nazis as much as they do. So our guy says okay. When the ship begins to steam out of the bay, the Nazis come down into the harbor in trucks and cars. The ship just got off the dock. The Germans are standing there as the ship pulls out to sea. The captain tells our hero that he must have done something to make the Nazis hate him. They talk and become friends. We should have you in London in five hours, or whatever. It's excellent. I'm going to get a little quiet eye. It's been a rough day. Wake me up when we pass Gibraltar. He's going to bed. Fade out. Fade in. He wakes up, and the ship has stopped. He's rushing up. What's going on? We've stopped. I know we're done. What's going on? Look. He looks out and there is a ring of Wolf Pack German U-Boats around the ship. Shut. They're getting on board. The Chinese refuse to shoot at them. The Germans were going to sink the ship. The Germans come on board and start looking around and they ask the Chinese (distorted) They take the ark and row it out to one of the submarines, and the Germans begin to depart. We see our hero swimming, catching on one of the submarines, the one with the ark in it. The submarine's starting to take off, our guy pulls himself up, runs over and makes his way up the tower. The sub's starting to sink. It never goes below periscope depth. We see him kind of hanging on the periscope. There's a scene with Germans inside. Achtung! They're going to the Greek islands. Doors open to an island, and the ship goes, in this typical German submarine base beneath the island. He gets off before it goes in. They're taking the Ark down to one thing. He has had a run in with this professor in running around the sequence in Cairo with the girl. L—Did he not see him at the grave? G — Yes. Both times. So he's on this base and they take the Ark and take it in this... There's a thing about the Ark, I don't know what it is, something about where they put up sheets and stuff in a certain way. This is again Phil's information. They had to set up various interlocking tents, according to legend. In this gigantic cave they set up these tents, a maze of nylon stuff. So he sneaks in there past the guards, past all this, and gets into it. The evil Nazi and professor, our nemesis... There is an evil Nazi general who is the sort of aide killer, Mr Skull and Cross Bones. They're both in there, and he's anxious to get the ark opened. The professor is a little cunning about it all. We have to be careful. We should deliver it to Hitler before we play with it. No. No. They're not going to make it up. This is the part that remains for interpretation. My feeling was that maybe it was a bit incredible. Our hero comes into the room. They'll catch him. There's a fight. He's being led away. He gets away with a little trouble, and he hides. The guys are now opening the box. They open it and just as they open it, this lighter bolt or electric charge... It all becomes like kinetic energy, with lighter arcs. It's going very fast. As a light-hearted rod, it attracts static electricity. The two guys get fried. By now, our guy's a little helpless. The tent is bursting on fire. All the guards turn around and look. In this confusion is when he seizes the opportunity and shares. L — Who gets fried? G — The professor and the captain. All nazis are screaming about putting out the fire. They put it Our guy's hidden under all this, but he can see it. Let's cut into smoldering ruins. Our guy sneaks in there and gets the Ark and confuses with it. This is more or less the end of the movie. A — There is no confrontation now with the arch rival. G — The confrontation takes place just before that. They start unpacking everything when he shows up. Then they have their confrontation. They come into their fight. Our hero is beaten, subdued. I have the last laugh on you. Send him to the sharks. They're leading him away and you think the bad guys have won. Our hero is led out to be killed, and they will open up the Ark. When they open up this electrical stuff happens and fries them. Our guy's getting away. Let's cut to the smoldering ruins. The Ark has been pulled aside. We see our guy grab the ark and sneak away. Cut to Washington. Our guy's going to be congratulated. The end, like, is he's taking the Ark... It's packed up, nobody even looks at it. The boxes up it put it in an army warehouse somewhere. That's how it ends, very bureaucratic. The feeling is that the Ark is the real thing, that it really is a very powerful thing. S — Supernatural. G — It sits down in government warehouses. Bureaucracy is the big winner in the film. In the specific scenes, it works out that he gets beat and shit happens to him in the process. Obviously there has to be some kind of scene with him in Washington. S — Headlines — Hitler invades Poland... Without ark. G — The problem with the girl is that we had the end and everything, and I didn't know how to get the girl on the submarine, and she just kind of drops out. You can't take a girl through that kind of story. We rationalized that she was German, and maybe could go with the professor or something so she could be there. History would come back together again. She wasn't supposed to be on the ship, but she was supposed to be in... The second idea was that she meets the guy when he gets back in the garage. They get on the Chinese ship together and have a relationship where, then when the Germans come, suddenly our hero is gone and they take the girl with them. She doesn't know what happened to him or anything. Then he shows up again in the matter. We had figured out where we could carry her on. It made sense. If she is a German, and kind of a double agent, you can take her on one side, then take her on the other side. The biggest problem was how to get her to agree to everything, apart from the relationship. Of course, you can develop the relationship between two characters. All you have to do is get them in the same room together somehow. These are tangential things. We wanted to get a clipper, one of the flying boat stuff as he walks across the Atlantic. And we also wanted to get a flying wing out on the desert. Is this supposed to be in the desert or in the jungle? They pull the bushes apart and there's a runway there. This flying Come in and our hero has a fight with one of the guys around the flying wing. There are some of the adventure scenes that stick under the main storyline. L — In the way you have it now, in the final confrontation with the arch rival, the arch rival victorious, then he gets fried by the ark. G — Right. The Ark is finally victorious. The other thing is, our guy would be really skeptical of the powers of ark, but the arch rival is convinced that it's all true, it has power, and with it they could rule the world. They kind of trade myths and legends back and forth. To where the bad guy was right, and our guy is there to see it. He doesn't see the bows and stuff, but he sees the tent go into a ball of fire. When he gets back to Washington, he says to the guys, that Ark, it's true. It's the lost ark. The army guy says they'll take care of it. It's all top secret stuff. He's shut out of it, and they don't believe him. They just put it away. L —But you don't want him in the tent. G — Right. I don't know how we get him out, and everyone else out. The thing is, you don't know what's inside the Ark through the whole thing. The audience is curious about what will be in it in the end. In the Cairo sequence he has some Arab friends, a family with children running around, but he also has a friend who is kind of another archaeologist, who doesn't like him. They're old friends, they went to school together, just he doesn't like him, because he doesn't like what our guy does. He's a serious archaeologist. They're having discussions about the Ark. In the process of all this, they kind of explain more and more about ark, so we don't have a big long scene. Everyone has different theories about what is inside and what the force is and how it works. Throughout the script, we establish the mystery of this ark and what it can do. So at the end, when they finally open it, it's a big surprise. The idea is, when they open it up there should be something really neat inside. These were things that Phil was going to do research, and we left it on it. The idea was that it was the head of Jesus or a scroll or whatever. We never see. All we see is these electrical charges and stuff. The real theory of the Ark is that if you take this Ark and put it in this conformation with these tents, you can talk to God in it. It's like a radio transmitter. That's the real legend. That's what they used to do. The Israelis used to set up these tents and they would talk to God and God would tell them what to do. And then they marched with it in front of their army. The other Armies would be destroyed. Our idea was that there must actually be some kind of super-strong radio from one of Erick Von Daniken's flying saucers. The fact that it's electrical charges makes it vaguely believable. The idea was that if it was the right kind of trunk... We need to get descriptions of what it looks like, but probably like a big trunk. It's like a car generator that you crank and it goes... When they opened it up you had that feeling of some kind of kinetic generator that creates a huge amount of static electricity. There are all these religious neighbors and interesting mysteries and occult things, and at the same time it is something that people can carry around. It's a big deal. We have big scenes with these poor little Arabs trying to carry this thing to the truck. It's easy on the basic plot to lay out the good scenes, good cliffhangers. In that sort of amorphous area of Cairo, that's where we can fit a few in. Essentially, it's just stuff where he wanders around Cairo trying to uncover the mystery of his puzzle. At the same time you meet all these interesting characters and every now and then someone throws a knife at him, or he beats someone up, or someone beats him, typical Middle Eastern stuff. What he does is walk around and get the pieces of the puzzle. He starts with a piece and he gets another piece from his friend. The girl has a piece. He gets a piece from the Arabs who stole it from the Germans. He gets to all the pieces. L — The Germans have how much of it? G — They only have as two-thirds of it. S — But they have already done the preparatory work. G — Right. They're working with two-thirds, and they think they can figure it out. He has his plays, and he gets a drawing of the German's play, and he fits it all together. The Germans have found some ruins, but they haven't located it yet. It's part of a lost city. L—Where is it when they throw him back into the grave? G — I had it about two-thirds of the way in. Once he gets the Ark, everything is like a hunt until the end. Either he's chasing them or they're chasing him. It's going very fast. There is a little respite on the boat, but around that it is a chase scene. Then he follows them into the cave, and you have the end of the movie. END OF BAND ONE, PAGE B RAIDERS — BAND TWO S — ... A double agent, maybe. And I know you don't like the idea of someone just tagging along for conversation, but making her someone who wouldn't have been in this picture, and if she wasn't in this picture, a lot of this wouldn't have taken place. When this place crashes, she's the pilot. They're going to crash land together. She's really mad at him. She gets involved in the plot, and is useful. She's not just someone to be around for comic relief or romantic relief. Rather than being a kind of quasi... In the Dietrich form as a double agent. G — It's more of an empty thing. I had a German double agent for her who was stuck over there. Then we can use her in the plot. She has access to information. She's useful and tied up. There must be something where they are tied together on this thing, where it is conceivable. Again, she doesn't have to be German, she can be American, she can be French or whatever. But I don't think we should come up with any to keep her from being just a tag salon. The only thing I can think of is that she's a mercenary, and she's involved somehow. Like she has a piece of the puzzle, rather than being forced into the situation. Because if she's forced to do that, you're always fighting to keep her there. Every scene you get to explain why she's there and why she doesn't leave. Half of her dialogue will end as Smokey and the Bandit dialogue. In this we must come up with something so that we do not constantly justify her existence. She must be there for a reason. I'd say greed. A — If she is a double agent, I think it would be interesting. He goes from Washington to where? G — To Cairo. We can let him go anywhere. The concept is that he's chasing a puzzle. He has some of it, and he thinks he knows who has the other pieces. So you can send him to Hong Kong. I thought you could do a little bit in Hong Kong where people are constantly trying to knife him in the back and shoot poison arrows in the ears. You had mentioned that you didn't want to spend all that time in the desert, so you could condense some of that time by taking things that can happen anywhere, which is to find puzzle pieces, and put it wherever you want. A — One thing you should do—He's on this airplane. There are about four or five passengers around him. He's asleep and these passengers are looking at him. We don't know why. They all get up and put on parachutes, and they jump out the door. He wakes up when he hears the door open, and realizes he's all alone. The cockpit door is locked. The aircraft begins to go into a spin. He's trapped in this airplane and it's going down. The whole thing was a set up. It's a good cliffhanger, to see how he gets out. G — That's great. What happens then? One sentence further and that's a good idea. S — Well, he's never flown an airplane before, but he kicks in the pilot's door. That would be interesting, he's never flown before, but he's taking it down. The second would be if he knows how to fly, but he's too late. It's one of those jungle scenes, you've seen where the plane crashes into this dinosaur infested jungle, only now without dinosaurs. He's got to get it down over the treetops. Either that or he crashes into the Mediterranean, in the water. G — Some of it is stylistic, but one of the things that works in movies is when the guy comes out of that situation in a unique very bravado kind of way. He has to do something so bold that you have to say, I would never think of anything like it. And he gets away with it. S — One of the things he could try, even if it takes away from the excitement... If I were him, I'd jump in the last minute with a parachute. G —The way to do that is to have him... You get seat protection or something. He starts tearing off his seat lids and tying them together. Then he jumps out and holds all these chair covers. It's unbelievable. About could do such a credible thing. He's over the water. It's James Bond. Not only do you have to get him out of it, you have to do it in a very colorful way. I'm not saying you actually have to be smart, just make it believable. Sometimes he does it in a totally outrageous way, but it works and it's really good. S — One thing he can do is wait until it almost crashes into the ground and then jump out and land in a tree, or on a roof board. G — If we take him from Washington, why don't we take him to Hong Kong or Shang Hai. It's a good place. It's more exotic than Hong Kong. So he crashes into the water, with islands and Chinese debris. S — He does this. Under his seat is a life jacket or a life raft. He takes the life vest out of all places and he blows them all up and he comes in, and is completely isolated. Then she jumps out of the airplane. He only surrounds himself with these huge padded objects. G — Did they have those things in 36? S — They had them in all aircraft. G — It's a small rescue point. They may have had life-preservation. If they had life preservation, you could more or less do the same. If he's over water, the plane can go down at a steep angle. A — The other thing he can do that is more in line with the heroic side is, rather than abandoning the plane, he was able to kick down the door and we see the sea just coming up on him. He was supposed to pull the plane up at the last minute. It's the old cliché. The plane is the belly of the water. The water is bursting through the cockpit. The plane is starting to sink, and that would be interesting. He comes out of this sinking airplane and finds a vacuum. He takes a big breath of air. He can't climb out until the pressure's the same. That means the whole plane must be underwater before he can climb out the window. Then he just climbs out the window and swims to the surface. G — I like the part where he jumps out. It's a smart idea. L — What if he makes himself into a ball with life preservers and goes just going in the water. G — If he likes he tied himself to a ball with these preservers and he jumps out at the last minute. L — If there was a life raft he could encase himself in. G — That's a good idea. I'm just worried they didn't have life rafts back then. S — They had life rafts throughout World War II that were inflatable. I wanted him to be on a clipper. It's a big plane. G — Is there one we could use for takeoff and landing, and use a miniatur for the crash. A — I heard there's one left in South America somewhere. G — I just want to send a second drive to shoot it takes off and maybe get some extra stuff. If we send him to Shang Hai we could have him see his enemy and we could connect it rather than have it incoherent. The only reason we're talking about the Orient is because it's exotic. He's leaving Washington and going to three exotic places. He will go to the Orient with the narrow and dragon dragon Then we send him to the Himalayas, with the snow. And then we send him to Cairo. Going from the Himalayas to Cairo he would go over water. L — He could land in the snow. One thing about landing in the water that bothers me is that we end up in the water on the sub. G — Actually, he could land in the snow. S — When he hits, the raft comes open and he has a toboggan ride. G — It's even better, because when he thinks about the raft over, well that's why he thought about it. But if he thinks about it over snow, it's even smarter. And snow is soft. S — If the plane is allowed to crash in the mountains, there would be a huge explosion that we would not have in the water. The plane's going into a box canyon and the guy has to jump. On top of a mountain, he jumps out. The plane hits the mountain and there's a big fireball. The pieces go everywhere. He's on the raft, holding onto the ropes, coming down the mountain. And for comic relief he should go right through some sort of village, with a fiesta or something happening, with llamas. He's beating a llama over. L — There may be a ceremony with monks... (distorted) Everybody's looking up. G — It can be amusing, but at the same time it must be very realistic. That must be what was really going to happen. You have to believe that someone can live through it like that. We must concentrate on keeping it clean and not going through unnecessary explanations. The funny thing about that flight is that it comes out of nowhere. You just don't expect it. It's good if it's the second flight in the movie. We cut to him flying different places. We want to get all the great period stuff. We have all these flights, and then suddenly you cut inside to all this madness going on. I think he should go to Shang Hai to find this guy, his enemy. We'll get some more information about the enemy. Maybe he'll get a piece of the puzzle that sends him to the Himalayas. L — (distorted, something about a museum) G — Right. Sort of Shang Hai Museum of Modern Art. L — He knows his enemy is in Paris, so he is on his own protecting the museum, his henchmen are. Is there anything our guy can do to pick up the information his enemy already has? Somehow see the information that has already passed through that room? G — Right. He's trying to figure out what that guy knows. L — It takes him right to the heart of the other guy's strength. G — I like that. We can do that easily. Before I had the girl giving it. We can decide which way. I had the girl get a copy of the drawing. If that guy had it, it would be in a safe or something. (not clear, something about an indent) L — How do you see this puzzle? G — I see it as a tablet, a piece of stone with a map. It's not really a map. It is a description of the site. It's like a plan of the city. It was drawn back then. And it has hieroglyphics on it tells the legend. It is an architects drawing that was made in stone, and it shows the location of various temples, and the ark, the tablet was found out in the desert where the Germans are. it must be the lost city of something. L — Does it lead you to the Ark? G — It shouldn't be something that shows where the Ark is. It shows where a particular temple is. If you find this city, and you have the map that shows you where this temple is, then you can find the Ark. Otherwise, you're going to have to dig up the whole town. The Germans have found the lost city. And they have two-thirds of the map, which they might have found when they dug. Other parts of this map have been found in the past, antiquities in various museums and other places L — Let's say her father is there. Her father may have been his mentor. He's been working on some unrelated projects. But it was her father who discovered the first fragment of the map. She's got it. Her father dies. That's why he's going to Nepal, to get it from her. That's why they know each other. That's why she's unwilling to agree to it. Does any of this sound possible? G — Sounds possible. L — So they have a previous relationship through their father. G — The other thing we can do, twist what you have just done with what we already have... My immediate reaction is to withdraw from the professor's daughter walking along. But what if we do, and since her father dies, he left her broke. He was an archaeologist and left her so broke that she had no money to come back. She runs the bar. She's the local Rick. Kind of the American Rick. She's kind of silly. A — Earn money to get back to the States. G — Yes. She wants to go back. She's kind of made it her perfect. Maybe she started singing or she was a conversational girl or whatever. To she bought out the guy who ran the place, or he died. Now she has this little tavern, and she's kind of fine. She could only sell the place for as much money as it would take to get her back to the states, and then she would be stuck there with nothing, no job. What she would like to do is beat it rich. But she sees no way to do it. She's a bit of a goffy tough, willing to take care of herself, the mercenary type lady who's really out for herself. She has this piece and he wants it, so what she does cuts itself into it. Look, you take me with you. What do you mean, you don't want to do this? Partners. I have a piece. You get the other one. The old story. It's like that thing she wants to go back to the states in style or something. She doesn't want to go on a hobo steamer and get back, which she could have done a while ago. She really wants to go back as a lady. This is her chance. So she says he's going to sell it to him. L — This is in Cairo. G — No. This is in Nepal. She's stuck there. L — Who are her clients at this Rick's Place in Nepal? G — There is actually a Rick's Place in Nepal. Bill and Gloria know about it. They stayed there. There's some ex-patriot American living there at the foot of the Himalayas. It has this hotel/bar. S — I like That she is a heavy drinker and our hero does not drink at all. She gets drunk a lot. She's beautiful and gets really sexy when she's drunk, and stupid. And he doesn't touch the stuff. L — I don't want to soften her up. I like the fact that it's greed. I like all the hard stuff, but you're going to love this. G — This is great, but she obviously ends up in something that is way over her head as it all goes along. L — I wonder if someone has not approached her already. The map was warmed up considerably in three weeks. They found the city. Does she have any tips that this is worth while? When he comes to her, it's funny. I've had this ten years since my father died. Now this week two people want it. G — If the Germans got there, first, they would probably have offered her a lot of money. And she probably would have sold it to them. Maybe no one knew where she is and he finds her through Washington or something. Some way where he would know, but no one else. Or the government would know and he gets it from them. Maybe the enemy doesn't know yet where this professor died. And that would make it interesting, because for supposedly she's safe, and he'll be sabotaged on the way there. You know they know more or less where he's going. The immediate danger is that they are competing to get there. She tells him that if he wants this thing that bad, it'll cost him \$20,000. I don't have that much money. I'm not getting anything until I get it all when we get the Ark. Then I'll get the money. She says, Okay, we're partners. It forces her to stay with him. If the Germans came and offered her the money right away, she'd take it. And they'd give it to her. I think it's better, right now, to keep the Germans one step behind them. They're one step ahead of him, but they don't know where he's going. They start figuring it out, and they decide to kill him and go get it. They're on their way, too. There's another plane flying next to his that has the bad guys in it. They try to get there first. They just don't have as specific information as him. All they know is he's in Nepal somewhere. So we'll slow them down once they get there. A — She gives him this map directly? G — It has to be pretty fast. A — He must gain her confidence. G — Right. L — Let's say the Germans are half an hour behind them, and they are haggling. She is in immediate danger and he represents some certainty for her. G — Since he got there first, it's too late for them to try to buy it. All they can do is kill them both and take it. S — How would they know where it is if they didn't torture her first to find out? G — They won't know. A — They would not want to kill them until they have their hands on the map. G —Maybe they'd just want to kill him. S — She has a room house above the café. He hears this sound. In the middle of the night, he gets up and looks over the railing. There are Germans everywhere. They have her and interrogation. In the middle of this empty café in the middle of the night. G —He comes in and saves her. You present her as a lady in need. In other ways, she's a tough girl. Or you can do both. You can get him to come and haggle with her, and make her say somehow. No money. No deal. He kind of gets and goes out. He'll come back later and the place is empty and they're in there torturing her. L — The thing has not been worth anything until now. So she wears it around her neck, or it's on the cape. It's like a joke. G — Obviously it may be somewhat semi-precious for her because her father gave it to her. Let's assume she loved the old suit. L — He goes off to his room for the night. He rises; He's going to steal it. Meanwhile, the Germans have arrived. When he goes down stairs to steal it, he ends up saving her. He stumbles into this heroic role. She could doubt his motivation from then on. You didn't come down there to save me. G — We need to have them cemented into a very strong relationship. A band. L — I like if they already had a relationship at one point. Because then you don't have to build it. G — I thought this old guy might have been his mentor. He could have known this little girl when she was just a kid. Had an affair with her when she was 11. L—And he was forty-two. G — He hasn't seen her in 12 years. Now she's 22. It's a really strange relationship. A — She better be older than twenty-two. G — He is thirty-five, and he knew her ten years ago when he was twenty-five and she was only twelve. G — It would be amusing to make her something young at the time. S — And promiscuous. She hit on him. G — Fifteen are just on the edge. I know it's an outrageous idea, but it's interesting. When she's 16 or 17, it's not interesting anymore. But if she was 15 and he was twenty-five and they actually had an affair the last time they met. And she was madly in love with him and he... S — She has pictures of him. G — There would be a picture of the mantle of her, her father, and him. She was madly in love with him at the time and he left her because it obviously wouldn't work. Now twenty-five and she has lived in Nepal since she was eighteen. It's not just that they like each other, it's a very bizarre thing, it puts a whole new perspective on it all. It gives you lots of things to play out between them. Maybe she still likes him. It's something he'd rather forget and not have come up again. This gives her a lot of ammunition to fight with. G — This is a resource that you can either mine or not. It's not as obvious as we're talking about. You don't think about that much. You don't realize how old she was back then. That would be subtle. She could talk about it. I was a prison bait the last time we were together. She can flaunt it on him, but at the same time she she says: I was fifteen years old. Although we do not mention it, when we go to throw the part we will end up with a woman who is about twenty-three and a hero who is about thirty-five. S — She is the daughter of the professor of our hero. She's got a small fragment of the map. G — He does not need to have the fragment in his hand. All he has to do is get a copy of it, make a rub of it. L — (this section is not clear, anything about the fragments and how he gets them) G — His first job is to go to Shang Hai, into the lion's den to get this, which is usually at the end, so this is a twist. In Washington, we have the advantage of being able to set up what we want, in terms of information, what is going on. Tell him the Germans sent him the painting to decipher. L — They wouldn't do it. They were going to send him rubbing. G — Suppose

rubbing wasn't articulate enough. They could send a photograph, I guess. L - Let's say the archemey is gone now, but it would have been there in his lab. Maybe the arch villain's had a piece or two all along. But it was useless for him. Our guy knows it's been held there. In fact, it is no longer there. But it has sat on a blanket or in glass, and there is an impression of it. G — Well, I like the idea of a sunspot, but then it would be the shape of the broken bit rather than what's on it. Again, we can design this however we want. It doesn't have to be a tablet. It could have been a painting on a vase. It could be any antique we can think of. It could be a scroll. Or some kind of a statue or some sort of long thing with a very remarkable design that is actually a design of the city. People have different parts of it, something that's stacked. It can be a thing with lots of little gizmos in it, very intricately carved. It was the top of a stack that the mayor of the city carried around. This would be the sun, and this would be tie down. The city reached the sun, a symbol. It's been broken into many pieces. There's a piece in this museum, which is one of the reasons they'd call in this guy. Not only is he a shyster and all that, but he already has a big chunk of. Tell them the Nazis only have half of it, or a third of it. This guy has a third. So with his third and his third, they have two-thirds of it. The other professor has a little bit. Make it quarter, so the Nazis now have half of it. S — Can they decipher every bit? L — The design has the sun on top of it. What if the road to the Ark is when the light hits a certain point on this sculpture it shows the entrance. So if you had the top half it would do you something good because the sun would hit nothing. G — If you have enough pieces, you can derive the exact size. But if the Chinese and the Nazis have two sections, why doesn't he just go there and get them both at once instead of going to where only one piece is? L — If he does not think it will be difficult, as it turns out to be, that into the Nazi camp and get it. G — If he doesn't think the Chinese guy is still there with both of them. He goes there to see if he can get it, and finds out the guy's gone. He knows exactly where it is because he's been there before. But now it's gone. Then he looks at the shadow. He doesn't know he's going to be able to get the Nazi plan. Right now he's going to get all the pieces he can. So he copies the silhouette. Then he goes to get the role the girl has. From him figuring it out. S — How does the audience... on tape two, page A TAPE two, page B — He says okay, I'll get a ticket to Cairo, and you can leave tonight. He says he doesn't want to go to Cairo, he wants to go to Shang Hai, because we get this piece that's there. If the scriptures are true or whatever, then you have to have this piece to make it work. I have to get it, or at least a copy of it. He goes to Shang Hai and it's been stolen. If he can make an overview of it, then I guess someone has a still image of it, and whatever information you can get off the real thing, you can get rid of a still image. I'm just the devil's advocate here. S — If it's an important piece, surely there are photographs of it. There is a coalition of museums where you have to register everything. G — Suppose at this point that no one ever thought twice about it. All it gives us is his clever way of taking the shadow. S — Bow much film time will this take? G — I'm also trying to get something that's very simple. We don't have to go into endless explanations about how... This must be something that is extremely simplistic, in terms of the pieces. It's kind of foolproof in its own way. It must be something very obvious. We know that whatever it is, we have to have pieces of the puzzle. It would be nice if the puzzle was some sort of big key thing with the sun beating... It's always a lot of fun. And the girl must have an important piece that makes her an important link throughout the chain. We want to send the guy to Shang Hai first just for the environment. Have some adventure there before he goes to Nepal, before he ends up in Cairo. Between the point where he leaves Washington, and he's up there on the hill looking down at the Nazis some of it is in the Orient, some are in Nepal, some in the mud streets of any Arab city. Then a lot of it happens in the desert. What we have to do is figure how we're going to put the puzzle together, in terms of what might be missing that might be a key to this thing. The original was a plan for the city of this piece. ? — They do it to make more money. They take an object and break it up and sell the pieces. ? We know that every person has a piece. It's the easiest thing to do. But having a staff? — a staff. That solves the problem. ? — I like the staff, and the sunlight thing. ? — we have to figure out where she wears it. G — Or what he will Shang Hai. It could either be our guy's stronghold or not. He be based in Shang Hai, or in Paris. A — I thought he would meet his arch rival in Shang Hai. G — Only because the arch-rival is oriental. We don't have to make him oriental. We can make him black. The only thing that becomes complex is if the evil one is oriental and he goes on oriental pirate ships, it does not have to be an oriental pirate ship. Assuming we don't make the arch-rival Chinese, make him French. When he goes to Shang Hai to get the play it's a surprise that it's missing. L - It can be in a private collection. You wouldn't have to worry about stills of it. The private collection it is in may be... G — Some very rich Chinese war lord. Back then, they had warlords. They didn't get rid of them until the Japanese came in. A swordsman. S — That's what's happening in Shang Hai. G — That would be great. The warlords were actually like bandits. A — I would like to see him take on a whole bunch of samurai. G — It would be Chinese swordsmen, who are different. A — Maybe we should move it to Tokyo. G — Shang Hai is good. We can still have swords and stuff. It's just a different type of sword and it works in different ways. L — This could be a Japanese swordsman who was so bad that they kicked him out of Japan. Now he's in China. G — We have to do some research, but actually the war with Japan then lasted in '36. When you send him to Shang Hai, we'll have to check this out, but I think the war's going on there then. S — It's perfect. You have explosions and Zeros. G — The warlords were like corrupt guys. If this guy's in league with the Japanese, we're just touching on a completely different story. This guy is a warlord because of the fact that he is sold out to the Japanese and the Japanese use their influence and their cause as a base for their business. They wouldn't be Samurai, but they'd be your Rising Sun guys. Some of those guys carry samurai swords. His personal body guards could have samurai swords. We'll bring the Japanese into it, and Chinese warlords. This guy helps the Japanese kill and maim their country, so he really is a despicable person. S — We must have a beheading. We need to start this scene with a lot of beheadings. We don't have to show it. If you were really bad, it took three minutes to chop your head off. Then the Japanese Zeros strafe. They cut off the heads of the Flying Tigers, American mercenaries. G — He gets on his clipper and he flies from Washington to Shang Hai. At the end of the temple scene, probably some transitional unit there. We may have some kind of... L — What we have avoided is that he could pick up his piece there. G — We thought they had already accessed it. Maybe he'll actually get the play there before the other guys get there. He's one step ahead of them right now. An interesting one there is how close the Germans are to getting it. You can get the Germans to get it while he's there, and get him to sabotage the Germans just before they get their aircraft. I think it would be good if he came in and came out. When he gets on the plane you think he's running. So the whole thing, where he's going and everything becomes a real surprise. S — This is where we can make our fist fight with the flying wing. We can do that sequence in the Shang Hai area. L — And then he jumps on a DC-3, which is their plan. It's the sabotaged plane. G — One of the reasons I had the wing in the desert, landing on a secret desert base, was the fact that I guess when we get it we're going to get it out of a museum somewhere around here, and maybe we can take it out to a desert around here. Mojave or one of these Air Force bases out there. It's clean, they can just fly it in and fly it out. It's a second unit. Fly the plane in, stage the fight, and fly it out again without having to get into a big deal about getting it to a difficult place. Those flying wings are so dangerous you can't fly them anymore. But they're still around a few there. L — How many engines do they have? G — Four. It depends on how big it is. S — Is it the B-36 with eight rear engines? G — Yes. The wing has four engines backwards. If he gets into Shang Hai and he pulls this thing off, we have to figure out... Obviously, it moves fast enough that we do not need to rationalise much of what we do. If the expert landed in Cairo, he would think the same thing our hero would think, and he would have had the Nazi wife of Shang Hai and have the Nazi agent there contact this guy. L — While the fight is underway with the Samurai the Germans can go through the formality with the Japanese and the Chinese war lords about coming down and getting it. When they open the door, he walks out over the roofs. G — Another way to do that would be to give our guy a jump a bit. In Washington, they say he has to figure it out right away because the Germans have found the lost city or whatever two days ago. A lot of activity going on out in the desert. They've contacted his old friend. They're talking about the Ark. Somehow they say he hasn't left Paris yet. They think he's going to Cairo tomorrow. We know his rival hasn't left Paris yet. That's when our guy says it must be true. I need a ticket to Shang Hai. Suppose the French guy wouldn't figure it out until he actually got there. L — That's a question. How hip is the arch rival? At this point our guy apparently knows he needs the staff. He doesn't know if they found the map. The arch rival must know the staff. G — You assume he knows this if his mentor found the top of the staff. L — Now why would the archival, after hearing the news that they found the lost city, immediately say I have to get that staff together.? Why do we have to have such a big lead G — What happens if we don't? L — It makes more sense if the arch rival hasn't gotten all this before. So it becomes a race way. What's the advantage of the lead he has? G — That's what it's all about. It will be a coincidence, and we must avoid it, that his mentor knew all about this and that is how it is that he knows all about it. Of course, it's not really a coincidence because he goes for it. If he knows the professor, and if he knows about this particular Ark, he's the one who's really an expert on it, but he's very skeptical about it. He's kind of researched it and his mentor has been researching it, and he thinks it's kind of horse-shit. If they call him in and say. It seems that the Germans have found the lost city. The lost city is the part that was the myth. They probably just stumbled into a big hole and think they discovered something. Well, we'll send for this guy. So then our guy thinks it might be the lost city. If it's the lost city, they're going to need the staff. They won't figure it out for a while. If they have found the lost city and they are looking for the Ark, they will need the staff with the sun. I know where to get it, and I have to get it right away, before they get it, and before my arch rival gets it. S — Then we'd better cut the arch rival away from our hero, make him a separate character, and let him give the same orders. G — I think it's better not to. I don't want to run for a contest. I think it's important that we put up the fact that our guy is getting to the point before they do, or try. And he gets to it before they do, and then he goes to the girl and gets the other part. L — It seems that he could be just one step forward all the time. It could be half an hour or it could be ten minutes, (distorted, something about guns and Samurai) Do you have any problems with the fact that they bail out across the Himalayas when they had all the way from Shang Hai to... S — No. That's what I like. I wouldn't question that. G — It's the crazy oriental mind. How do we know how it works? They always wait till the last minute or something. [BLANK SPACE ON PAGE 43] G — forced into the situation. So he gets in there. The Nazis are closing in. He has a fight with Samurai body-guards and maybe some of the Nazis. He's stealing it. The nice thing we have to set up on this flight to Nepal is that our Chinese guys are the ones who booked this great plane and all that. So you just assume it's safe. A — They would have done this even if he got the matter for sure. G — Right. We're not going to explain how they figured this out. The ideal is to set up as safe a flight as possible. You think when he gets on the plane and sits down, everything's okay. Well, we got out of that. Suddenly there's no one there. Just as you think he is safe and it will be a little quiet period, he moves on to the next thing and crashes. S — Should we make the fist fight with the flying wing here at Shang Hai airport? G — No. I don't think we should. be at the temple of the warlord. Then they jump in the car and race out to the airport. Army intelligence guys and the Chinese underground guys say goodbye and good luck. They put him on the plane and sent him away, and he's safe. S — What about the Nazis? Are there any close brushes with them? G — In the temple he is captured and has a struggle. They kind of arrive together. When he arrives at the front of the temple, the Germans arrive at the back. L — And the Chinese warlord insists on a kind of ritual welcome. G — Yes. The Germans are not in a hurry because they do not know what is happening yet, we assume at this point. Well, close, but not close enough. They almost beat them, but they didn't. When he crashes into the snow, we don't have to spend any time there. We just cut him who limped into the village. Or we could let a few get him down. S — After the sledge. G — The other thing we have to do, he has to hide this thing somewhere or they would take it. The one he picked up in Shang Hai we assume at this point they know this is the guy and they want to kill him, what they also have to do is get this thing back. He's hiding it from his person. We can make it as big as or as small as we want. If it's a big stone thing, then it's going to be a little difficult. We hide it, and he carries on the aircraft a small box about the right size that he is very protective of. He puts it on the seat next to him. When all the people come out very quietly, someone comes over and picks up the box. Where did they all go? Some bastard stole my lunch. A — Where does he meet the girl, Nepal? G — Yes. She runs this American hostel and bar. Rick's place, in the middle of Nepal in some small village. L — Do you have a name for this person? G — I do that for our leader. S — I hate this, but go ahead. G — Indiana Smith. It must be unique. It's a character. Very Americana Square. He was born in Indiana. L — What does she call him, Indy? G — That's what I was thinking. Or Jones. Then people can call him Jones. He crashes into the snow, then dissolves into him with his crutch or something makes its way down into a village. There's a little scene where he gets transported. Where he lands is not next door to the village. We may have a lot of suspects looking himalayas standing around who you might think are spies. A guy rushes to a telegraph office. Create some excitement. It's really a scene where we have him rent a car or something and drive to the next village. I don't think the hike is good to get out of the mountains, because they tend to be boring. It should be getting where the girl is. Again, we're just talking about a few shots because we don't want to spend much time between things. We go to him and try to get a car, then dissolve him driving into the city, get out, look around. We've established the fact that he's going to Nepal or somewhere. It's not as if he were going to and ended up in Nepal. (long gap in ribbon) END OF TAPE TWO, PAGE B RAIDERS — TAPE TWO-A G — I have the answer. I would have thought that on the scepter, on the part that he stole, is information about how long the staff was. This thing sits on top of the staff and it says exactly how long it was, how many hands high. No one has ever put it together before because no one knew where the lost city was. They had fragments of information about how this was the staff that the mayor kept, that the sun was the key to where the sun temple was, or had a relationship to the sun temple. But it's not important if you don't know where the city is or something. I thought it would be possible to develop the idea that he discovers a lot of this that he goes along. He interprets things and puzzles kind of clicktogether. If they don't get all the pieces, they can't really figure it out. A — Even the interior of the hole must be phased in such a way that the sun's only pieces fit at a certain time. G — I thought the Germans would do it mathematically and build models more or less reproduce what our guy has. They don't have some of the key information, so they do it in kind of rough. They figure it out and it points to a building on the map. When he arrives they're in the process of digging at that building. In the process of the film we get the information that they have found it. But they haven't. S — They dig the wrong building. G — The reason is that the sun has changed so drastically over the three thousand years or whatever, that they did not take that calculation in... If they were all bright people they would have thought about it. But they're stupid. The Nazis and his partner were not so well versed in astronomy and it was him. He knew the azimuth was wrong, and he's moving it over. You see him digging in one place while they dig in another. Kind of one-upmanship, where our guy is brighter than they are. L — Wouldn't the Germans know that too? G — Maybe we can cover it by saying that the Germans thought it was from a period, say two thousand years ago, and he finds out about scepter information that ... One advantage we have is that the whole thing has never been put together before, and it reveals a new thing. They had read the two things separately before, but when they put it together. I figured it either gave you a new reading at the height of the stick, or it gave you a new reading on the date that it happened, so they could be five hundred years away, which would add four degrees to the calculation. S — However you look at it, the entire inside of the staff must be cut in such a way that only at a certain time of day, and only for the distance of the hole, the sun would show the exact place where the Ark is hidden. Yes, if they had a spotlight they could shine it, and that would be the most effective way to do it. Otherwise, they'd have to wait for the sun. It's more dramatic to see the sun rise, and Waiting around and looking at this little figure, and the sun hits it and he marks the place. We were able to rationalize it by saying that the day they didn't have spotlight devices, which they didn't if you didn't go to Hollywood. G — The thing about sunrise and sunset that I like is that it gives you such an exact thing. When you say noon, it's very hard to tell when noon if you don't have a watch. But sunrise and sunset are when the sun is halfway across the horizon and it will always line up that way, for eternity, except for the earth shifting, and you fix it with exact calculations. In addition, the time of year has a great effect. That would be another part of the calculation they would all have to go into. I thought we'd relate dates to the summer solstice or rites of spring or some certain date, Ideas March or how you want to do it. What they would do is not be there on the specific date, but they know where the sun would be, so they move it sixteen degrees east and that's where it is. A — This may not take much time or the audience will go right to sleep. It must be explained and achieved quickly. G — We have to decide what we want to do in terms of... We may have been widely known if we want the Nazis to have figured it out. Do it in general conversation, the height of the staff was four hands, three hoves high. One point should be the bugaboo, the date, I think it's a bit complex as well, or the fact that the Earth has shifted slightly. L — There must be information available about the missing sculpture. G — The other way to do this is when you put the two parts together. The general information says that the staff is four hands high, it is in the textbooks. So the Germans use it. When he puts it together, right in the crack, it's fourteen hands high and no one ever knew it before. That part was on her thing, and when it fits together you can only see the outline of one there. It's not four, it's 14. L — And it's really easy to grasp. G — So when he goes in where the Germans use this short staff. He puts it on a real tall staff and he gets the right information. S — They can be a mile from where he is. G — They're all doing it right, but they have misinformation because no one ever put the two pieces together before. That makes things different. A — It is especially good if there is a whole maze where the excavations are that you could very easily get lost in. When he starts digging on his side, you can always hear the Germans working on the other side of the city, echoes of their equipment. G — My whole idea, although it does complicate how the sun comes through, was that it was all underground. The main dig where they found the city was a hole about the size of a house. When he goes and digs for his cause, he just measures out into the desert and starts digging down, and finally he hits something. He's opening it, a rock or something. So there's only a little hole about that big one. This leads to Temple. When he gets caught and shuts him down there, they just roll this thing on the hole and the desert is as it was, except he's trapped down there. Although he could hear some of these people, strange sounds. He could also hear them in the desert, they were yelling at each other. L — When he is trapped in that grave, he should come out himself. G — There are several things of interest that can work there when it comes to the serial aspect of the film. It's hard in the desert, but it's conceivable. (distorted) ... has the room filling with water. Not only do they get stuck in there, the thing starts to fill up with water. L — Wouldn't it make more sense for it to be sand? That would be a more logical type of mechanism. G — It can be nice. It's not nearly as dramatic. A — The problem is, you can't shoot the guy under the sand. The camera is always limited to just one level. G — The thing about water that's more dramatic is that when it's going to crash in, it goes splashing everywhere. One way to do it, I thought maybe the city was built on a river. You're assuming it would be on a river or an oasis. It wouldn't be expanded in the middle of nowhere. It's possible that whatever it was was dried up over the years. He would go down and there would be a river or a stream that he would work on the edge of. Maybe a flat thing, and then a rock and a riverbed. S — Now to get him out of it, which is not easy. We should have a hidden granite stone or something. Something, when forced by the pressure of the water, loosens a stone, which begins to come out. It would be amazing if he was forced into another chamber, the water as a big wave rushes behind him, tumbling him from one passage to another, really getting hurt. It hits him against walls. He could wash himself in the German's camp. Does he have the ark right now? G — No. They've been taking it away from him at the time. S — How big is the ark? G — Great, I think. S — Does it float? G — The Ark would be gone by then. They took out the ark and threw him back. I think the ark is about the size of that place of fire, a big box. If he's in there, there would be... again, this is a bit of fun. There are little beams and stuff, little trees maybe. Which obviously wouldn't be down there for two thousand years. The idea was that he could take a big big beam, because the water comes in, and he takes a small rock. He ties the rock to the beam, to the end of the beam, and then he takes a couple of other flossam and jetsam kind of what he can find that floats, and ties it about halfway up the beam. So he's got a beam like this and it's got a weight at one end and then he's got a lot of junk here. When the water picks it up, it sinks the beam up like that, and the beam is kind of floating there, suddenly the weight isn't heavy enough for things, so it kind of lifts off and it floats like this and he shoots around until it gets in the right position, as the water lifts it up, the hydraulic pressure on the water lift it up, because the water can't sink it... S — The beam would stop at some point. G — It would stop, but the water would keep rising, and it would push it down. There would be enormous pressure, depending on how much junk he had attached to it, to push something through. S — It's a good idea, but I think sometime leveling inside... If it is so large part that it will push something out, it will not stay upright, it will float in this way or in that way. G — If it's liquid, he'd put a weight at one end and he could right it. Then he would just keep tying flossam on it. The more flossam he has here, the more pressure would build up. My original idea was that he only took a beam, and if he pushed it up, eventually the pressure would make it poke through. I thought it was going to be some kind of big log. But I don't know why a log would be down there. A — I wish there was a way for him to get out of it without resources. L — How's the water? Maybe that's the way to go. Maybe there's a way out on top of an unreachable roof. G — But then you know if he goes up against the door, he can come out. L — Let's talk about the Washington stage. G — It's obviously going to be an expository scene no matter how you do it. We want to do something to make it better than just a regular scene. A — It's better if there are some mummies around. G — Our guy should be the one who kind of explain it. L — I like that. They tell him, but he knows more about it than they do. Because he knows more than they thought he knew. So they give him test questions. And our guy knows all the answers. G — Or it is possible that they know that he knows a lot about this. He knows about it because of his mentor, who has a piece of it. That's also why they want him to do it. This is a unique way—he comes in with the Colonel and the Colonel says, What we have here is the legend of the lost Ark. You know all about it, don't you? Yes, I know all about it. Here's a ticket to Cairo. A — Make it as blatant as possible. They'll appreciate it. G — The other way to do that is to let him know about the ark, and not them. Tell the army guy they found the lost city. Hitler's going after all these artifacts. He believes in all the supernatural and everything. We don't know what they found out there, but it must be very important because they're sending for this professor. Our guy's the one who puts two and two together. Then he explains it. They all have pieces of the puzzle, and they want him to get what the Germans are after. He says: I'll tell you what they're after. They're after the missing ark. L — Is there a way to bring in the mural? They're completely unaware of it, and it's right there. G — Yes, they could have the mural. Maybe they've picked up a few of the mural that existed in the city. They snuck off some copies of the German correspondence, drugged one of the couriers or something. L — You're talking about the map of the city? G — Yes. L — I speak of the frescoes showing the ark worn before the army. S — The army crumbles in the path, and the Hebrews brave and racing behind the Ark, and thousands of Romans who grab their bellies and lights coming out, and they hold over their ears, they scream, a real mayhem scene. And our guy turns around and says. And that's what Hitler wants. G — You can do it in one of two ways. You can either move the location or you can keep it in the room. If you have it in the room it will be, there is the lost Ark, right there. It's a little comfortable. The person we really take on a tour is this army clown. He's the ignorant. So they say they're looking for the missing ark, and that guy asks them what the lost ark is. Then cut to them in the antiques section of the museum. You go into that room and you say. This is the lost Ark. It shouldn't be right in the office. S — Don't even cut to the actors. We make the whole story on the mural, with their voices over it. G — It would be simply that counselor and our hero took this army guy, or the two Army guys, to show them the lost Ark, and say this is what the Germans are after. Instead of being an exposition scene it's also a puzzle scene. He'll go in and solve the puzzle. A — At the end the army guy should be completely in awe of it. Oh, my God, if General Patton only knew. I'm not going to tell George. He was going to go down there with you. G — I like the idea of him putting all the pieces together. The fact that the Nazis have found this lost city is interesting to them. Army guys can provide a bit of exposition and information about Hitler, and the fact that he goes all over the world is trying to find Jesus' sword and all these other things. A — They can give small anecdotes about mysterious things he's been in all this time. L — The problem is, this army guy thought that if Hitler got this, he would be invincible. We can suggest that. S — He didn't even need the Ark to attack. Why wait for it? G — An army guy says, It's nuts. The other army guy says it's just nuts if you don't believe it. But if you believe it, think about what you can do. L — And on that basis he must beat the Germans. G — In the end, the foundation may be, it's not that important to us. But if it is important that the S — Army guy should be the opposite of Patton. He should think it's all. G — And why doesn't the army go get it themselves? It's too open an operation for us to get in with the world on the brink of war. And if we tried to take this operation and get it through the normal channels, they'd laugh us crazy. It's more of a personal thing for this colonel or whoever does it. If the Germans want it so badly, I want it. I want to keep them from it. This is a semi-official thing. The situation is too sensitive to waste the energy on something that is so unclear. But it's important, so at least they want to send this guy off to do it. They just can't do it as an official army thing. But if that's what they find, then the museum will pay him a commission, because they want it. Of course that fouls up the end. Of course, in the end if he tells them that it is a secret weapon and it destroyed them all, then they decide not to give it to the museum. They stamp Top Secret on it and shoot it away in a vault somewhere. S — It must be explained somewhere in this scene that this will not determine the outcome of the war or when the war will begin. It has nothing to do with it. It will give Hitler some comfort that we don't want him to have. G — If he gets it, then he will believe that he is invincible. A — Otherwise, the audience will say that this is not very important. That's what worries me about this part. G — They say, Here are two tickets to Cairo. He says he has to go to Shang Hai to get something first. He's going to buy this thing from the Chinese warlord and he needs X number of dollars to buy it. Immediately he begins to spend money. Or we'd have his guys go get it. We need to put up a thing where he tells the general he's going to Shang Hai. He's not going to steal it. He's going to have linked that information to Shang Hai, so his agents will. L — It bothers me a bit because it takes away the awesome power of this Chinese War Lord, if you can send just all the agents who happen to be there. He says, You bring it up. I'll pick it up at the airport. What it should be is the warlord, who is pretty scary himself, doesn't faze our guy. He gives it to me. G — It may be that he says, I'm going to Shang Hai. Have two of your best agents meet me there. And I also want fifty thousand dollars. Why? I have to buy this little artifact. That is a key to this. L — What happens to that money? G — He spends it through the rest of the film. S — What about a vendetta with this War Lord. The warlord gave him a big scar. G — You don't want to make the whole thing too ingrown. A — So there is a certain familiarity there. Would he think of this strange Warlord, someone he's never seen before? G — Obviously, he can be aware of where it is, just as we are aware of a lot of things in the film business. It's possible he knows the guy. L — He may not know him, but he must know that it is there. G — He must know about him and he must know that it is there. Obviously this guy is one of the great art collectors in the east. S — I worked for him once. He didn't pay me. G — Apparently, the bad guy knows he's there. A — This War Lord should be an absolutely outrageous character. With all the armor and costumes. He should be a He just becomes a gentleman around great works of art. G — He collects it for some bizarre reason. He collects it because because heard that's what gentlemen do, and it will make him a gentleman. But the lie doesn't have the vain idea what it is. A — It's a good angle of his character. Here's a man desperately trying to become civilized, and he fails at every turn. G — Let's cut to the aircraft that flies over the sea. Cut to the aircraft landing at sea, a long picture of him walking out of the aircraft and into the dock. Cut to him at the airport or what is met by one or two, perhaps an American and a Chinese, agents. He could have sent them a telegram so we could zip off a lot of the exposition. I've made an appointment to see General Fu Man Chu. Somehow they know the Germans are on their way there. So they tell him right away. What we want to do is to get rid of all the exposition very quickly where he explains what he has to do L — Somewhere in here we have to mention the staff. G — The thing is, do we do it in Washington or do we do it in Shang Hai? Why would he bother to explain it to these guys? S — One of the things is to demonstrate, not to mention it. G — The demonstration thing would be with the girl when they put it together. S — A different kind of demonstration. Like a beautiful vase on a table, which is worth a full fortune, and they are all looking at it, and a man gently puts his glasses on, looks at the vase, takes a hammer and breaks the thing. He divides all the pieces to be transported all over the world, and is sold. I hate doing this. I hate to destroy great art, but it's a living. Bam. Crash. You realize that this is what happens to all the great works of art to make more money for the greedy. And the audience realizes that's why the staff is in several pieces. L — There may be a demonstration of what the staff are doing before he comes to Nepal. Show us why it's so important without just telling them, without adding to the exhibition in Washington. G — It was the perfect place for it. In Nepal is when talking about, the height of the pole and he puts it together and realizes that it is fourteen, not four. L — We need to know what he's doing in Shang Hai. If you don't know that staff, you don't understand what he's getting from that Warlord. He can say, We will never find the lost Ark until I get the Sun's staff, what? G — The other way to do it, as I said earlier, is if they intercepted photographs, which they sent to their rival, who have pictures of the floor on the map. And he knows right away what it is. It would be good for him to have that information. Immediately he knows that they will go after the staff. So far, it has been completely unimportant. Once you have the map, then you need the staff. All of a sudden it's very important. This is a map of the lost city. The mayor had a staff with the sun on top, and when you stood there, the sun would shine through it and point to the temple where the Ark is. You can actually explain it backwards, you start with it city and you end up with the Ark. Ark have these pictures, they found the lost city, this guy goes, what does that mean? Well, this is the map of the city. The mayor used to stand in this great circle with his staff, and the sun would beat the staff and the sun would then burn into the secret temple of the Ark. As no one knew except at that time of year, or whatever. The guy says: What is the Ark? The Ark is what they're after. It would work. Then we know everything. They say they're sending him to Cairo. He says he's going to Shang Hai because that's where the top of the statue is. You don't need to know more than that. L — When he gets the role from Shang Hai, and he gets the girl's share, how much would he have? G — I think he would have the entire staff then. I — I thought back to where they had some of it. G — They have the map and they have the research information. L — So it's in two parts, and she carries the sun, and at the bottom of the sun is number one. G — Correct, at the point where they were broken apart. L — In Sanskrit. G — Whatever, it's in Cairo, but it doesn't have to be. I only use it because it is one of these thirties cities. In the research, it will probably be an Israeli city. In the Middle East somewhere we will be able to find a reasonable city. We can say that we heard about it in Cairo. We can say whatever we want. L — I saw it that they had lost it and their fortunes changed. G — In the end, it must be modified to fit the legend. We should try to be as consistent with the real legend as we can. Whatever holes there are, we can fill. We shouldn't deny what the legend of the Ark is. The whole concept was that you could talk to God with it. The whole thing has to be credible. When people leave the film they should think the army has this thing in one of its thousand giant warehouses, and that's where the lost Ark is. S — Is it in Washington? G — Wherever the army keeps the top secret stuff. It can probably stay there forever, because it's lost in the bureaucratic shuffle. Now, the thing in the Himalayas we haven't really hashed out. L — How does he come from where he ends the tobogganing to her? G — Oxen. Some local picturesque travel location. It's just a couple of other drive shots. He's within 2,000 miles. We get a lot of travel and problems. All you really have to do is dissolve it. A dry and he sits with her, talks. Boy, you look in bad shape. What happened to you? Well, I've had a bad trip. L — Shall we have a confrontation between the Warlord and Indiana? G — We can have a direct confrontation by having Indy get caught up in the law. He stands there with the thing as the warlord leads the Nazis into the room. That's how it is supposed to work. END OF TAPE TWO-A, SIDE A TAPE TWO-A, PAGE B G — She is a rough and tumble girl. She says, It belonged to my father. It's mine. We have to have a good scene there. How we get into that scene is the most important part of He jumps out of the plane, he lands, he's completely snowy, he looks around, dries and he goes into the thing or he sits there with the girl. Cut to her saying, Long time no see, yes, I guess it's been a long time. Or you cut to him go into the bar, and he kind of goes up and sits down and she comes up and says... L — I don't want to throw away his first sight of each other. A — I would like very much if she didn't see him first, but he witnessed her dealing with a bunch of brawls. He's on the other side and he sees her in action. He really gets a lot of respect for her. She's really grown up. Then he's dealing with her. L — What if we lose him, watch her deal with rowdies. She clears the place out and then sees him sitting there. S — She says, I'm tired of all this. And she almost has a nervous break down in front of everyone. She breaks up a fight and tells them to get out. Everybody's leaving except our guy. She doesn't know who he is, because his back turns. She's trying to get rid of him. G — You have to be careful, no matter what you do, when he turns if it will be Indy. S — He turns to smile. He planned it for the dramatic effect. G — It must be careful. I like the idea of cutting to her and seeing her in action, tough. She should be Rick, who's in control of the situation. This is normal for her. She shouldn't be hectic or distraught. L — And I like him to witness this. And she doesn't know he's observing. G — When they meet, there should be some kind of a good scene between them. He should say, Where's your father? He died five years ago. I sent you a note. We had to bury him up here. It's like she's really rubbing it in. Maybe she didn't send him a note. Her feeling when he comes in is here is a guy she loved. He left her. She's stuck up here in the middle of nowhere. All of a sudden out of the blue. He shows up, in the middle of Nepal. Her first reaction would be: Oh my God, what are you doing here? Or it could be total silliness... She can still burn over the thing and the fact that he... Maybe she sent him a note when her father died and he never got it. A — I like the idea that she greets him with contempt when he first enters. G — The fact that she sent him a note when her father died five years ago, and she hoped he would come and comfort her... He didn't even admit the note. S — She says, You are too late. G — He says he's been traveling around. L — I wonder if her first reaction is not to hit him. Something unusual, not just a slap in the face. First glance, record who it is, whom. S — Still with the right cross I taught you. G — Hello, Junie, long time no one see. Wham. S — And she says, Go out. G — They should refer to the death of the father. The idea is that he's there to find her father, his old mentor. He's not there to find her at all. The father had the second part and he that he might be able to help him. S — She should have hair like Veronica Lake. You just just one eye at a time. G — When he asks her for it she could be all about that, because that's what got her there. She loved her father, but she puts on this act. It would be interesting if she put on an act, I threw all the trash out when he died. It ruined his life and it ruined my life. I've never kept any of that junk. He was a fool. He says he wanted to buy it. She starts pumping him for money or something, telling him she sold it to an agent and I can tell you who the agent is if you cut me in. It could be later. She says no. Or maybe she says she sold all the junk to an antique seller. She tells me where the trash is. He says thank you. Is that all you wanted? That's all I wanted. She says, Well, why don't you come back and see me later. Some kind of thing where he has to come back. Maybe it should be on a personal level. Maybe they'll be friends. He goes and then we cut to... She reveals she has it. Right away you say she has it, but she won't give it to him. L — The first tender moment is his kiss, embrace, then some. His hand pulls away what covers it, and he sees that she is wearing it. G — Maybe she could be very sore about it. She keeps it because it reminds her of her father and she didn't want to give it up to him. L — He doesn't have to tell her exactly what he wants, just that it's one of the artifacts her father had. She says she threw everything away. This is the only thing she kept. You can play it anyway, she's holding out on him or she doesn't know what he's talking about. He's almost out. We know she does, but he doesn't. G — Essentially, he tells her that he wants it, and she tells him that she wants to get out of here, and how much is he willing to pay for it. But if he were to buy the other thing... L — That's why I was troubled by the money. G — Or he could be a nice guy. Look, I'll give you fifty thousand dollars for that. I'm just trying to be nice. Jesus, fifty thousand dollars. This must be some little trinket. In the middle of their negotiations, the Nazis are coming in. Maybe by this time they're out of the bar, gone to the bedroom. Then the Nazis burst in and he protects her. He's killing a couple of Nazis. She says, What was that about? He says they're after her pendant. This must be some pendant. What is it, anyway? He'll tell her a little bit about it. This must be worth more than fifty thousand dollars if the Nazis are willing to kill for it. I want to go in for half. He makes the mistake of offering her the money. L — I like what you said yesterday, which is that she wants to go back a lady. The fifty thousand would do it. That's what bothers me that he has the money to give her. She's going to go through a lot now to increase that fifty thousand. G — But she doesn't know what kind of she's going to go through. L — You that she has been stuck in this hole and she will turn down fifty thousand? S — Maybe he offers her five hundred thousand dollars and Turns it down, he offers her six thousand dollars. I know what you're saying, if she got that money, she'd take it and run. G — Let's not give him the money then. All we have to do is... L — We have a million seats for him to lose it. On the toboggan ride there may be a shower of money, ate with it. I'm lucky to be alive. G — Or he could lose it with the Emperor. He doesn't have to have it. The only reason he has it is so we know he won't steal it from him. L — I like him to have it and I like him to lose it. They drive to the airport and the money belt comes off and flies into a junk. Anywhere along the line. G — When the Germans burst in, I like the idea that they can't come to an agreement and he leaves. As he walks out into the street, there are all these nefarious shadows converging in this place. In her place. It's not just a staff car pulling up. G — We have to assume that these guys are agents and not just SS officers. Trench - coated. S — Like the guys in the Great Escape. He hides in the shadows and sees all this happen, and he has to come back to the café to save her, rather than just being there and getting stuck with his pants down. It's better if he comes to the rescue. L — I like the picture you cohort yesterday of him being on the balcony and looking down from above. Maybe he could do something nice from there. (short intervals in ribbons) G — This is the first time he's gotten into a direct confrontation your standard... A — With Nazis you have to use your fists, because they are abominable people. G — It won't be too much of a problem. It's just a matter of twisting the situations. I think the first two are unique enough in their own way not to conflict with this. After this, we don't really have much more before we really get him into the real mess. This could be a big game. L — And I like the fact that he is somewhere else, either upstairs or coming back in from outside. G — It would be nice if they left in a huff, they struggled or something. He went pretty. I don't think he'd leave without the pendant. It's the only thing that bothers me with that. S — So he gets up and stops, drawing how to remove it from her. G — That makes him a real rat. L — It's all right. He never does. What he's doing is exactly the opposite, saving her life. G — No matter how you do it, the fact that he thought of it is the rat part. S — Rhett Butler was a rat. G — He was not a real rat. S — He proved himself by raising her family. Before that he was a player, treated cheap ladies. G — There's a difference between being a rat and someone having fun. He's never hurt anyone. L — I'm a little confused about Indiana at this point. I thought he'd do anything for this pendant. G — But he must still have some moral He must be a person we can look up to. We make a role model for young children, so we have to be careful. We need someone who is honest, trusting and true. However, at the at the same time, he is confronted with this difficult problem. We have a big deal when she won't give it to him. She doesn't like him. L — What if you see them separately, and you see them both thinking about it, and of course she will give it to him. Then he saves her and she doubts his motivation, where he comes to steal it? Or was he on his way to rekindle his romance? It doesn't have to be crystal clear to her. G — You could have it where he finds the pendant, they have some sort of thing and she hides it. L — Even in the fight it would be great if she wore it. G — Maybe she was writing a note to give it to him, when they attack. She's

taking it off. L — I enclose the pendant. G — If she took it off and it sits right there on the desk, it has more or less the same effect. The Germans come in and start knocking her around and asking where the pendants are. And it's right there. A — What is it made of? G — It's stone. L — I thought it was metal. G — It may be metal. It can't be wood because it's too old. If it's lying there on the desk, the pendant is in danger. S — During the fight show feet almost stepping on it. G — All you have to do is have her have a small wooden box. She takes off the pendant and tucks it in. She starts writing the note and the Germans come in. One of the Germans puts his hand on the box and asks where the pendant is. He comes in and they fight. In the middle of the fight they strike across the table and the little box breaks up. The pendant rolls across the floor. Immediately you think someone will see it. It's out there. You're afraid one of the Germans will notice. He gets rid of the Germans and he picks it up. L — I love the idea of fire. When it rolled across the floor, it could roll into the fire. You don't think it's going to burn up, but he has to get it. Maybe at the moment he'll use fire as a weapon. I'd love it if he'd burn down her only bet in the world, which is inn. A — That's a good idea. L — The pendant can lead him to the fire. He's using the fire. G — The Nazis would do it. Let's let the Nazis cause the fire. He's the one who brought the Nazis there, so it's still his fault. I like the idea of doing the old branding iron scene before bursting into. It's a red-hot poker. G — That's what starts poker. It immediately begins on the fight. When he comes in, he knocks poker out of their hands. Poker goes into the curtains and immediately starts the fire. They fight. The box is knocked off the table. One of the Nazis sees the pendant when it falls, and begins to walk the floor it. He's hit in the head by a falling beam or something. When it's over they end up with pendant and a pile of rubble. She says: You will be a long time to pay for this. He feels compelled to take her with him, because he feels guilty. She has to insist. why it is important in the first scene that we understand that she is a tough broad. She doesn't give a about going out and toughening up a little bit. But she has no idea what they're in for. She wants to get out of there, and she still loves that guy. S — She can say. Charlie, you're my ticket home. Wouldn't the Germans draw weapons and start shooting? G — Yes, but he comes in and uses his whip. Maybe he's got a gun, too. You have to decide how many Nazis you want. You don't have to have 20 Nazis, just a couple of agents. S — There should be a great Nazi, the torture guy, 6' 6 weighing 290 pounds, wearing this huge overcoat. He's the guy if our guy hits him in the jaw it doesn't even, he just hurts his hand. G — And you have the local yokels, the two guys with the tommy guns and the furry over coats, yak coats, just outside the border war, or whatever. Type of local interpreters they picked up. Right now we have about five — two local yocals, a great Nazi, and two other Nazis. A — This Nazi is fighting with our hero, and they are kind of rolling on the ground, and one of these minions is standing at the door trying to get a clear picture as they keep moving. Two of the other Germans fighting with the girl say: Shoot both of them. The German who rolls around with our hero panics, pulls out his own gun and shoots the guy with the Tommy gun, killing them both to save himself. L — All the villains in this movie are so disgusting, they turn against themselves. Now they're on the rubble. G — Cut to Cairo. L—Let me ask you something about this fight, how bloody do you see this movie? S — Not very. G — Not very. It should be Saturday matinee violence. L—How about death by fire? G — It's okay. Now we have two people in Cairo. We have his old friend, who's an archaeologist digging out there. And we have his old friend, the Arab digger. He's like a worker/foreman. He's like his old sidekick. He's got the Arab kid. That's where they stay. Apparently he did some excavations there at once, and they go back a long way. S — He's a Walter Huston Arab type. G — And he has a young son who is our tag-along. S — Never stops talking. G — The crazy little Arab kid who is really a pickpocket. The old man is poor but very well connected. He's the one who gets the boat to him and the tools and the information. Besides, I think he knows a lot about what the Germans are doing. He's like the chief digger in the area. Obviously, the Germans have hired all these diggers, so he knows what's going on out there, because they keep telling him every day. He's getting updates on the situation. L — How do you feel about subtitles? S — I don't like them. G — Neither do I. I think it's better if we don't understand what they're saying. A — I like to hear English with a German accent. G — It depends on how you work it, but I like to hear people speak in their native language, except for people who have the right to speak another language. You don't have to talk the people who speak in a funny tongue. Only the main characters speak broken English, everyone else speaks what they speak. L — What about when Indiana adopts German, should we know what he's saying? S — When does he adopt German? G — When he carries the Ark to the truck. I don't know if it's important that we know what he's saying. There's more excitement if you don't know what's going on. L — Let's say the archvillain is French. When he talks to this German... G — Maybe they could speak English. A — Maybe the arch-science is smart enough to speak German, but they are not smart enough to speak French. L — What about the Arab kid. He only talks endlessly and you never understand what he's saying. G — But if he's going to be the buffoon character, you're going to want to understand him. S — Maybe he slows down from time to time to say something stupid. When he talks fast, you don't care. G — Maybe we can play that. It is conceivable that he and his father could speak English because they work with English archaeologists all the time. L — I'm going to write the whole movie in English. G — I think he should go to his friend first, because then we can get a reassessment of what's going on. We have a scene around the dinner table with 18 children. We find out that the Germans have made a makeshift staff. The French professor has done it and used it to attach the temple. They are now digging for the temple. It's great, the Germans have already found the temple and they're trying to dig it up. The old man says, don't worry. I'll do it slowly. It will take them forever to find it. We had a cave yesterday. Or maybe he says they're going to make a cave-in to slow them down. It's the exhibition that's going on in that scene. I wonder if his friend should be the one to help find the number. We don't have time to do it in the Himalayas. Then he goes to his friend who digs on another project. He's working on what he's been working on for years. He's an east coast Yalie. He's his old roommate. Same age. But he's gone the straight. He goes to him at his digs, or maybe a café scene. Maybe he meets him at the excavations and they go to one of these cafes to talk. The guy doesn't like him too much. You can tell they're close friends, but the guy doesn't like what Indy does. He doesn't hate him for it, but at the same time he wonders why he didn't go straight. I thought it might be a place where the friend helps him put it together. You'll get rid of a bit of exposition there about it. L — It would have to be in the privacy of someone's room, not in a café. Let's say she wears the pendant. It's metal, and the part underneath it can be flat. It could be of any size so he could strap it to his body. But we don't want it to be too small, because then they'd have two little pieces. G — If it was about that long and that wide he could either tape it under his arm or on his ankle, but it would be flat sort like a metal knife. L — I like that his friend and he is there when he first puts it together. G —And his friend helps him. His friend is actually more of a scholar archaeologist than he is. They're old college buddies. It's the Turning Point. Originally, it was a puzzle that everyone was puzzling about. And it was his buddies who found the key. I don't know if the scene with his buddies is going to be the next scene. It can be good to have the Arabic scene, then have an action/danger scene, and then have the scene with friend. The next place we're going is when he's on the dune overlooking the camp and he sees all these tanks and stuff. L — An action scene could be a Cairo street scene, tent swords and large sword. G — They also have daggers. It's the kind of scene where he might be followed. A bunch of Arabs try to jump him in the street and there's a Nazi with them. They know he's there. L — Now she... G — Tags along. This used to be where I got her to go away with the Germans and come back with all the information. But I think we can get the information from the digger. A — I don't know what we're doing to her. G — How about if we have her kidnapped? S — Who would kidnap her, and for what reason? G — Arabs. Maybe they're going to rape her. White slavery. S — I'd rather have a kidnapping plot than just a carnal kidnapping. G — If he gets jumped on the street and they take her, it's obviously the Nazis, maybe they'll take her to find out what she knows. He fights them off, but they get her in the process. They take her alive instead of killing her so they can find out what they know and what he's after. These may be half-agents of the Nazis, but more agents of the Frenchman. It's something he's more interested in. Or they're Nazi agents. A Nazi and a bunch of Arabs. Maybe there's some writing on the subject that he can't decipher. In the scene at home in Cairo he puts the thing together and he tries to read some of the things and he can't. He shows it to the Arab and he can't read it. It's much older than anything he knows. They see the Nazi says, Is Phil still here? Yes. Maybe Phil can read it. He's taking the thing to him to try to find out what it says. It's on the way there that they get Shang Haied. It is there where you can have a big street fight. Maybe use his bullwhip. In the process, she gets caught. S — Whisked away to a waiting staff car. L — How does he react to that? Is he going on to see Phil? Or is he going right after her? G — Yes. It seems pretty mundane that he would move on to Phil after that. L —Is there any way to really convince him that she has died? G — It's fun. L — But you have to do it really well, and I don't know how. And then he could feel bad about it until he sees her again. A — It could be obsession trick. The car she is yesterday offhand disappears, then appears again, goes out again and appears again, then it goes off a cliff and burns. In fact, on one of these on the left, they jumped out with and the driver walked away alone and he actually crashed. We and Indy feel she's dead when we see the car burn at the bottom of a cliff. G — It would work. You can kind of cheat. It's all pictures of a girl in the back seat just before the thing goes over. You don't really see her, but you think you do. You're convinced it actually happened. Or, you see the cars change, another one comes in and takes over. But Indy doesn't know and he fooled by it. You'd think he's going after the wrong car, but he's not, he's going after the right car. And it's the car that's crashing. What we don't know is also in the process of it, there's another switch going on that we don't see. There are two switches. We see the first one happen. The second is set the same way. S — That's good. G —What can he hunt them with? What if he jumps on a camel? S — I love it. That's a great idea. There's never been a camel hunt before. L — Is this camel going to chase a car? S — You know how fast a camel can run? Not only that, he can skip vegetable carts and things. It could be a fun hunt that ends in tragedy. You're laughing your head off and suddenly, Oh, my God, she's dead. G — We must have another way to get them off the cliff. They begin to come on the outskirts of the city, walking along this mountain road. He doesn't follow them on the road, he goes over the hill. You have shots of him racing along and shots of them racing along. He kind of comes down right in front of them, with a gun. They ride along and he points a gun at them, and they get off the point. It's a way for him to make them crash. S — And he thinks he killed her. G — This doesn't work at all. It's a cheat, but we could have a piece of her clothes or something. Or her purse. A — When do we have the big fight with the wing? G — Once he enters the camp. It's a secret runway, too. That's what they were going to use to fly the Ark back to Germany. A — We still have the big fight in the moving truck to do. And now we have a camel hunt. G — We've added another million dollars. S — Not really. How much trouble can a camel be. G — It's going to be fun. It is also good because the camel is so outdone by the car. When he gets out of town, you realize the car's going to run away from him, so he's leaving. It has a lot of twists and turns in it. S — And when you cut to a close shot of the hero, it's really erratic and uneven. He can go through clotheslines. The car goes under the clothes and half of the clothes on the line are wrapped around the camel for about a block. G — Then we have the scene with the old friend. It'll be better because he's feeling awful. They can talk about old times, his wife and his mother and the dorm room, anything. This thing has cost me more than I... And it's going to be a big moment when he walks in the tent and she's there all tied up, rope around her and a joke. She's over in a corner somewhere. L — You mean that she is not to be in a rolled-up carpet? And he rolls out the carpet. So we'll get rid of her for a while. G — It's just for a couple of scenes. He sees his old friend and his old friend putting it together and gives him the clue about the change in exposition. He mourns the girl, and that's where we find out it's 14 meters instead of four meters. L—Maybe the friend will help him build the staff. He'd have a lot of stuff, especially during an excavation. How are they going to carry it around? G — It does not have to be fourteen metres. It could be inches. It must be in your hands anyway. It's some ancient Hebrew measurement system that translates into whatever you want. ON TAPE RUNNER-UP, PAGE B RAIDERS — TAPE THREE G — He goes out with Sabu, the Arab clown, and the girl. No, the girl's gone. L — And the digger's greatest son. G — Well, number twenty-three son. The girl has already been kidnapped... S — And he is sad and repentant. G — Kidnapped and killed. He killed her and then talked to his old friend. In the scene with the old friend, it might be interesting to zap it with something. Means a shadow on the wall... We don't want the bad guys to find out about the trick, the discrepancy. At the same time, if one of the waiters started pulling out a knife... Some kind of thing to hype that scene in terms of action and excitement and terror. Someone might plant a bomb while they talk. An Arab walks by and leaves something, then walks away. At the last minute he figures it out or something and they duck and the thing blows up. S — An Arab sent by the Germans? G — Someone who stalking him. A — What if the guy who is bringing the tray with food into pouring powder into the drinks throughout the food and soup. He's laced everything with poison, for both of them. He takes it in and puts it down, and they're wrapped up in conversation, but the food is always there with this implied threat. At one point our hero would take the chicken and just start gesticulating with it. He's too catch up to eat it. He's not paying attention and this cat jumps up on the table and nibbles on the food. The cat freaks, just goes crazy and jumps up, climbs up the walls. He says. I'm not going to eat this. What if it's an animal we hate, an animal the audience can't stand. It's always after our hero and doesn't like him so much, as a mongoose. G — A monkey is a perfect thing. S — Which animal doesn't like people? G — A rat. S — A pet rat. G — It doesn't have to be a pet. L — He looks the other way, the rat comes up. S — It's a pretty brave rat. G — It wouldn't come on the table. G — Let's say we do two scenes with this old friend, or maybe even three. After the girl dies maybe we can cut down to him and the Arab family, a very short regret scene. Let's tell him where he's going. An expression of grief from the family. Then we'll go to the old friend. L — They were on their way there when it all started. G —Rather than her dying and he just keeps on his way, he goes back and have a short scene with the family, comforting. Maybe the old man gives him another piece of information about what the Nazis are doing, so we move the plot along just a little bit. It's very short. Half a page or a page. Mainly, it's just a little breathing space. Now we know he's going back on his mission again. That way, it makes her get killed in a little more of a thing. L — As soon as they meet Cairo, we can assume that they are persecuted. Maybe this Arab agent is the one with the monkey. It's a scouring cap. The Arab can get him to do things, and he sends him in there to steal the play. G — They arrive at the airport or whatever. L — We don't see them at the airport. G — So we cut from the Himalayas to Cairo, busy streets. We see them walking down the street. We realize they're being followed. The guy wears a cage or a little box. And this could be like two or three shots. They'll stay for a second. She stops to look at something. He's annoyed and wants to keep moving. The guy opens up the little cage and he pets the little monkey and sends him away. The little monkey goes to the girl or to the guy and makes friends, and tags together. They come to the house and the monkey comes in. They can't get rid of this monkey. The girl says she loves the monkey. The guy says to get rid of it. The monkey makes faces and does sweet things. You're establishing the monkey. Oh street they're going to friends house and the monkey rides on the guys shoulder or something. It goes on the camel hunt and everything. Then you go back to your friend's house for this little respite scene and they write something down. Or they can do it in the first scene. The monkey looks around when they write something down. The monkey picks up the paper and goes out and gives it to a guy outside and then comes back. He's like a little spy. It has to happen quickly because it is very short until the time we want to kill him. He's killing the monkey spy. S — Can it wear a turban? It should be dressed up. G — Yes. In these three scenes, because the fourth scene is where he dies, we must establish that he is spying on them. S — What is the monkey trying to get? G — Information, pieces of paper and things. L — Before we kill this monkey, I really want to turn him into a villain. What if he's there when they're on their way out to his friends? The ambush takes place and as Indy fights them off, the girl jumps into a basket to hide and the monkey leads the Arabs to the girl. That's how they get her. G — That's good. S — In addition, there is this sleeping cat that the monkey knocks in the face. Something you really hate the monkey for. G — It may be over the dinner table. I like the cat comes up and starts eating food and the monkey bangs it and takes the food away from it. L — He charms himself into their confidence. S — The monkey should be dressed up as a little Arab. G — I like the idea of not only having a turban, but also a small backpack. When he's on the matter, he kind of up letters, any mail, pieces of paper, tussle it up and put it in its packaging. We give him a chance in one of these scenes... He's following them down the street. L—He doesn't have to follow them, they take him with him. He climbs on and they can't get him off. Once she was abducted, he could only go back to his master. Then when Indy's with his friend, he could show up again. Indy won't suspect the monkey. G — When they get ambushed on the way to the house, we have to have the short scene when the monkey takes all the stuff out of his pack and gives it to the guy. What if we do it before? I don't want a big scene where they say they're going. We should make these in cuts. They're walking down the street, the monkey's on his shoulder. Suddenly the monkey jumps off and runs away. She's screaming for him to come back. He says good riddance. Then you follow him and take out all his stuff and give it to some guy. L — The same guy who dropped him off. G — And then you follow that guy and he kind of signals to someone and then they attack. In the middle of the fight, the monkey reappears. When she hides the monkey, she runs over to the point and points her up. He sits on the camel. You cut back to home and he's back there and sorry, and the monkey comes back in. S — (distorted, something about the monkey goes Heil Hitler.) G — It's up to you and the trainer, and the monkey. L — The monkey could come back into the silent scene and put his arm around him. G — You might even want to play the one where he thinks the monkey ran when the bad guys came. Back at the house when the monkey comes in through the window. At least you came back. At the next scene with the old friend the monkey is there. The monkey beats up the cat. We break this into three parts—the first scene is with the family, the second is at the excavations wherever this old friend works, or the house. You enter one of these fine Arab houses, with servants and all. I like the idea of them catching this servant. The servant takes in the food, then goes out. There's a fight outside, a fight, and our guy goes out. They think he's there to spy or something. You don't know there's poison. It should happen before they put it together and discover the mistake. It is important that it is clear that whoever the spy is, the poisoner, has no idea they are making that discovery. The other thing is, possibly when we write down things we can still have the monkey taking something, being a thief in that scene as well. It would be interesting if Indy caught the guy or the other servants caught the guy. Something where he kind of found out afterwards. I don't know how important it is. We need to see him do the poison. We cut from the excavations when he says: Come over and have some dinner. Cut to the servant put the powder on the stuff and insert it into them. L —I don't know why it's for you to get caught. Let's say he puts in the poison. then take off. He wouldn't hang around there. He's not a listening spy, he's a poisoning spy. He takes off, they continue their conversation, the monkey eats the food and falls dead. G — It would be more believable if the guy... You cut to them go into the house, and they are persecuted. When they go into the house you follow the evil one. He goes into the back, into the kitchen. He poisons the food without the servants knowing it. The ordinary servant takes in the food. If it's a strange servant, the guy would know. No one would know there's poison. Even the monkey wouldn't know. L — The monkey comes with Indy? G — Right. You're going to have the monkey in four or five scenes. S — Monkeys bite. L — The monkey falls dead and then they come to the staff. A — What does this scene accomplish between the two of them? G — Plotwise, they discover the big difference between the new and the old. We get some old friendships, some character stuff about them. Plus we have the excitement of the poison going on throughout the whole thing. L — Where do you see the excavations? G — I see them kind of in the city. There are city digs and remote excavations. One of the reasons I was worried about them catching the guy was I was worried about the guy hearing. What would be interesting, this might be too complicated, they sit there and talk to a plate of poison food. There must be one thing they would eat around dips or bread, something you might not eat, like olives or something. It would be aside, not something that's on their plates. L — The real servant brought in the food, and they are engrossed and they just don't get to it yet. Then when they get really close to the puzzle, behind the back the monkey eats. So they say: This makes us far up on the Germans. I thought they'd bring in couscous and stuff, and they'd put a plate of olives there. L — Would the guy put the poison only on the olives? G —That's all he could get to it. Was the only thing he could find in the kitchen. Maybe it's an oil he's pouring on the olives. The olives are sitting there, and they eat, and maybe a guy reaches for an olive and releases it. He throws one up and he misses it, it bounces off his forehead. This is while they are conducting their exposition conversation, and just starting to talk about it. They haven't really mentioned the fact that he has the thing. When he grabs another olive, he sees a shadow on the wall, or something behind the window. Maybe he'll grab his bullwhip and get the guy. It's the guy who poisoned the food and also listens to them. He's got to get rid of him. The guy must be run away or killed. The guy asks what he was after. He was after this thing that I got. We know the guy's nowhere to talk about it. It gives them a break to get away from their meal. While they do, the monkey eats the food. I don't know if he even needs to. Staff. The guy just takes a string and says this is eighty-nine inches. Then he takes it and puts it in his pocket, so when he gets down there he can just take the string off and measure off a stick somewhere, break it off and use it. When they say that's the answer to it they realize that the Germans have to dig in the wrong place. They turn around and the monkey is dying. A — I think it would be funny if, as they talk about this and the olives are between them, you see a hairy little paw pulling olives from the plate, coming in and out of the frame. Finally the paw comes up to take an olive and begins to slip, like palsy. You use a small mechanical paw. And then you hear a dink. G — The monkey eats the olives during laying. It would be great if the monkey keeled over with olive in hand. I wouldn't eat those olives. S — As our hero looks over and sees this dead monkey with pits all around him, his friend is no up, and he finally catches one in his mouth. Hey, I got one. Our guy hits him on the back and makes him spit it out, saves him at the last minute. G — Either one can save the other. He turns it up, and as it goes into his mouth, the other guy grabs it. The guy asks him why in he did it. He points to the monkey sprawled out with pits over him. Bad olives. In—One thing that bothers me, does the monkey eat only the olives? He can eat other things, too. G — Rather than olives, it could be dates. They'd stick to his head instead of bouncing off. It's better with olives, an olive would bounce around the room. The good thing about dates is that it's something that monkeys would be crazy about. G — He could do it with an oil. You're assuming it would dry up. Maybe it's just a liquid he's pouring on. They look like they've just been washed. You see a guy wash the dates and put them in a bowl, then the other guy comes in and pours this on them. S — Is this a daytime scene. G — I always imagined it as a night scene. S — When the Arab is outside listening, can they be in kind of a tent thing? The only time you see the Arab is when some headlights go by and make the wall transparent. G — They had a lot of French doors over there. A — When it's backlit you see the shadow of a man who isn't there without the lighting. G — Or you can have a giant shadow that is drawn down. S —Does he go out and kill him? G — That's what we have to decide. L — What could he do with a date that would start a kind of Rube Goldberg stuff like that? Very simple, but it would scare this guy. G — It's hard to have a date. I want to get rid of him so we know they didn't learn about it. S—What if he hears. Just as they're talking about the fourteen inches, the headlights sweep by and our hero sees him. We know the guy knows. Now we have to stop him from taking back this information. When the other pair of headlights sweep by there is no one there anymore. Our guy quickly gets up, runs outside, and hears footsteps. Then we can justify his destruction of this guy. Either that, or he gets run over by a car in his hurry to escape. L —I don't understand why you want to keep him around. G — I just want to establish without hesitation... L — He barely gets the poison on the dates, then he runs away. G — The audience will think he's hanging around somewhere. I'd think so, to make sure it worked. And he'd hear them. A — You know how when someone looks, you start talking normally. The guy says, Listen, I feel a draft. I'm going to close the window. He walks up, to the window, reaches out, and pulls the guy in the window. Right through all the stuff. G — I don't think he needs to kill him. He can either hit him cut, or he can catch him. But if you take him, you have to give him to someone. It takes a lot of time. L — You can have his own people kill him ... (distorted) G —I think the thought of him throwing dates ... If it was a peach or banana it would be easier. If there was a large stone beam, and underneath it was the canvas, and above the beam it is open, with a lot of pots on the beam. He could throw the thing and hit one of the pots and the pot could fall over and hit the guy on the head, knock him out. Who is he? He was trying to get to this. L — I don't think it's a problem if this guy doesn't hang around. A — I don't mind if he runs away after he gets married, just cuts outside and this guy is running and he jumps on a truck. G — Okay. We assume his job was to poison, not to listen. In —The monkey is dead, we establish the fourteen, he says goodbye to his friend. Is this the last time we see this guy? G — Yes. At one point I had him by the boat to see him, but then I decided that the family would get better. But we can use him there if we want. The girl's going to be sent back with the kid. The old digger would have all the contacts. L — Then he goes out there for the first time, with Sabu. G — Right. And he looks over the hill and there are all these Germans and tanks and tents. He's got to come down a road down there. What he has to do is try to get down in the digs, set up the staff, and figure out where the temple is. L — At the right time of day. G — So he would sit up on the hill and wait for that time. We talked about sunrise or sunset, because then it's a fixed time. L — What does it do for the angle? G —I know. If it's down in a hole it doesn't work. A — It must be up high enough to enter the hole. G — The problem is whether it's a big deal on the side of a mountain or something, then it's a big deal. Plus the fact that why don't they find this city before. L — What if they have dug it out, and the map is on the wall instead of the floor. Then you'll get a light spot. G — You can also make it a large hole, like a hundred times a hundred meters. It's really been dug out. The sun goes down a wall of the hole is part of the temple, and maybe it is on the idea is that it angled down. We have to make sure that the height of things would make a difference. L — It seems that it would be easier to understand if it is on the floor. How important is it that it is at sunrise? G — It is not decisive. But it's very difficult to fix a time, three candles. I think you might be able to make it work at sunrise. I know how to do it. In these still images that we have, with pictures on the map and everything, we can also see images of the temple layout. Maybe it's in the ground, but once they've dug it out, there's a big hole at the top of this temple. There are photographs of the hole and photographs of the thing. All our friend has to do is say. When the sun hits that hole, and you're standing in the middle of this symbol... There is a large symbol on the floor, there is a map on the floor, and there is a large hole in the ceiling. When you stand on the symbol with the staff, and the sun hits the edge of the hole, it will shine through and fall on the map. All we've done is raise the horizon. Instead of having it down there, we've made the horizon this hole in the ceiling. L — It's the original hole? G — Right. We're seeing stills of it in Washington. And he says he explains how the sun would come through the hole in the ceiling and the sun would come through the staff and point to the temple. All he has to do is figure himself out. He sees the pictures and says: I think the sun will come through the hole at 7:33. L — We don't want this hole to be too small. G — No. It's a big hole, like a skylight. L — then you would see the sun... If we create two points even before they even get to... As soon as we have two points, we have a line. Are we creating a second point with the hole? So they wouldn't even know how high to make the staff. That would be decided. A light line would come into the room like this, and their staff would be down here. S — They wouldn't know how high to do it. G — Look at it this way. (demonstrating) L — You say that when the sun hits the hole, the entire area is flooded with light. G — Yes. L — I thought that when it hits the hole, and the light moves over here like this, you know it's the time, it's like a line of light... G — It wouldn't work. L — Why? You would have a line that is the sun and this building. You should see it. There would be darkness here and light here. G — Suppose this is what they found on the floor. One of these three places is the temple. We don't know which one it is. If you have the staff on the matter so that it stands up, it doesn't matter where the sun is. L —The only thing that has changed is that daylight comes later to this temple. As soon as there is daylight in the temple, you can make your calculation. G — What it will do is that the staff will cast a shadow, and then the circle on the thing with the hole in it will ... the shadow will go over this sodr because on the tip, at the end of the shadow, it will a light in the center of that shadow. L — The shadow of the staff will become shorter when the sun rises. G — Right. The length of the shadow is determined by the time of day. The time of day is fixed when it first gets over that thing. S — The only problem there is that it is changed at the time of year. G —When the guy talks to his friend, they discuss it, and he explains in detail. Again, we have a rough idea in Washington. With the guy we say the staff must be fourteen feet tall. And they're both archaeologists, they know all this. The ceremony of the great sun God was at Ides in March. Your Ides of March then correspond to December today. So it will be off by about three meters. S — So they compensate for it. G — If you went out there tomorrow, it would be about three feet off from where it is. L — One thing this removes is that moment he sticks the staff to the floor. He can't do it anymore. S — Why? L — Because he did not compensate. G — It depends on how dramatic you want to do it. You can ignore that whole aspect of it. The idea is that he puts the staff down and you pan over, and it's the little square with the light that shines in it and you say, That's it. Or you can do it (distorted)... and he points over three meters and that's where it is. L — It may be at the right time. G — It's quite a coincidence. The guy could only admit that the sign lines up on the third Ides of March or something, which is December 13 in our time. We don't explain very well. We don't even connect it. So he goes out into the desert with Sabu and looks over it. Do we have him do any snappiness to get down there, or do we have him tell Sabu to stay there and wait, and have pictures of him sneaking down past guards and sliding down the hole. S — All Germans are drunk and they have this woman dancing around the campfire. L — It's sunrise, everyone sleeps. G — He stands on the hill dressed as Lawrence of Arabia. He and the kid are coming in. The kid's obviously terrified. He goes down the hole and the kid stays up there, he's terrified, and all the Germans walk around. S — He goes straight into the German camp, as Arab. G — Right. There are Arabs in the camp, and they're his friends. S — He walks through the camp and one of the Germans says, Hey you. The guy turns around and the German puts up his plate in seconds, and our hero sees all these big kettles for breakfast. So he has to take this and feed the Germans. G — It would be a good thing to happen to the kid. He waits there at the hole and the German yells at him, and the kid panics. He serves like the Germans and is terrified. S — Both of them could start doing it. G — You slow down your action. S — Even you have him, any minute now he could be caught. G — The point on the stage is to figure out where the temple is. A — You want to put obstacles in his way between here and Temple. G — When the audience figures out the point of the scene, it's just annoying to put obstacles in the way of getting to that point. A — Let the kid do it, it's a nice way to keep him busy. G — When he overlooks the hill, we must assume that some of the workers are also his friends. L—why can't we have them get him right in? G — We can. But I like that picture of him standing on the dune overlooking it. The digger comes and says jump in. He gets in the truck and they drive down and go into the camp. He breaks free and goes down the hole, and the kid stands around and is nervous. L — The kid's father works there, so he wouldn't really be that way out of place. G — He stands at the hole with a rope going down it, guarding. So he hopes no one will see him. End of tape three, page A tape three, page B G — So he sits there and serves food, and he continues to look at the hole. Then you cut to the Germans who walk around the hole, talk and gesticulate down. The kid's nervous about the guy getting caught. L — The guy's going to see the kid standing there with the rope and asking him to bring it to him. G — Or maybe they need it to pull out a truck or something. In the middle of the kid is nervous about how he's going to get another rope out to get him out, the guy asks him to bring some food. Then we can ask the kid to get something smart. When the guy whistles, maybe he might have brought the rope back and rolled it up, and sits on it. Or when our guy whistles: Sabu, I'm ready. A whole chain of knotted Nazi shirts comes down instead of the rope. It's like everyone's laundry is tied together. You only have, like, three cuts. You've got the rope, they're using it for the truck. Then you cut down to Indy and work. Then another guy asks for food from the kid. Then you see him looking around when he serves the food, trying to figure out how to do it. Then you cut back to Indy, and you see the dramatic moment, and then he calls out to Sabu. So it's a real surprise. You're assuming the kid's trapped. When Indy calls for him, you know he must be there. So you play it, Sabu, Sabu... Voltage. Suddenly there's a lot of laundry coming. S — The first thing that comes down is a German flag. G — Then he climbs up. L—Now he has seen the temple. So go on, because (distorted) G — I would think of the map, if things were shorter, and at that time of day, it would cast a shadow down further on the map. That there would be a big red circle painted that shows where the thing is. When he does the thing and it lands on the thing, he also might take it out like a calibrator, so he knows where they are, where this is, and where it is. Then he gets up. My idea then was that he comes out of the hole, some Germans go why aren't you on the dig?, and he has to kind of sneak away at this point. He becomes a suspect, so he zips around a tent, and jumps into it to hide with the boy, Who's going to be tied up in the corner, but his girlfriend, what happened to you? She tells me about the cars that were changed. Let's go out. I know where the temple is. They get off together. She'll be saved. If we do, then we should have another scene back with the family. S — Then he should ask how to dig it up with all Germans. He says he'll think of it. A — That's a problem. They go back to step one. When he's at the dig, he shouldn't just solve everything and do it right then. G — I'm worried that if he finds the girl... A — She is back in action again. L —That's fine, because he has nothing else to do with her but take her along. G —He thought he would leave her all tied up. Look. I can't take you with me. So I have to leave you here for a little while. I'll get you out later. If they find out the girl is missing, they will start searching everywhere. S — She says: Let me out of here. Let me out of here. He tells her to keep her voice down. She doesn't, so he'll have to gag her again. Look, I'm glad you're okay. It's a big relief for me. I have a lot of things to tell you. But you're going to ruin this whole thing if you don't just sit here and shut up. You've been here for forty-eight hours, another three or four hours won't make any difference at all. He leaves her bound and gagged. That would be heroic. I like it. G — My only concern was that if he took her, the Germans would comb the countryside. L — Are they just keeping her there? G — We assume they are torturing her. L — One more thing, execution at noon. Because they can get rid of her at any time. G — They could have her up on a rack. All these torture things are happening. He should leave her. It's different, it's fun, and it's also very logical. L — As long as she is in danger. G — And that brings her back into the movie. Then you know she's trapped in the back. Suddenly it's a lady in distress. The problem we had before was why he didn't go after her. Now we know why he doesn't, because it's more important that he gets the ark. It works great, we do it. She's really, He left her there. He goes about 15 minutes to dig up the real temple. He should be there, the boy should be there, and maybe a couple of Arabs. The digger had Arabs waiting in the wings. Either we cut to him, cut to the girl fighting, then you cut to him running to this small group of Arabs saying it should be right about here. He gets off it, tells them to start digging in this area here. So he starts digging. At this point we either dissolve and he breaks through. Or we could cut the bad guys. This might be an interesting place to start going to the bad guys. Now it's even better because we know what's going on with the girl. We can tell parallel stories. We cut down to the girl, and the bad guys come back. This will be the first We see the French guy and the Nazis. This is the time we see the real bad guys. We have a scene with the bad guys torturing the girl a little, raping her, talking about the fact that they are not finding ark. S — She should scream his name, she is so. He had to tie her up, or they'd know he was around. At the same time, it is people who rape and torture her. G — I used it facetiously. A — If they do anything at all, that really makes our guy a bad guy. Maybe they can threaten her, put the irons back in the fire. G — He could ask her if they have hurt her. She's not telling him yet. They want to know what you know. If they haven't killed you, they won't. Just don't tell them and you'll stay alive. The bad guys don't have to torture her. We could threaten it. I think it's good that she's in danger. S — There should be a real slimy German character. He's the only gestapo involved there. Every time you see him, you know it's going to be the worst pain, death by torture. This guy looks like a ferret. He's got that nice black hair. His name is Himmler or something. He's a fat short guy, a master torturer. G — We can make a threatening torture scene. If she says they haven't hurt her yet, he can assume she'll be safe. But then they come back and decide to start torturing her. We've had enough of this, young girl. Now you're really going to talk. It's fun on her side too. She thought she was okay, but she's not. It's a good time to cut to the bad guys and fix them. Maybe they broke into the matter and found out the Ark isn't there. Now they're figuring out what to do. To say that the calculations might have been turned off. They are really angry at the Frenchman, about the fact that he did not pick the right temple. It's going to take us years to dig up this whole damn city. He says: maybe it's in the second chamber. We have three chambers. At the rate that those Arabs are digging, it will take them a week to enter the other chambers. He says, I know it's there. I know it's there. So there is a lot of doubt as to whether they will find it. The Arabs continue to slow down production because they are friends of the digger. We kind of get their opinion. The Führer wants this right away. L—How did they come up with where to dig? G — They built a four inch pole instead of a four foot pole. L — Because they knew what a piece was? S — Right. But they thought it was four instead of fourteen. L — Then how did they get a stain of light. G — They did the same thing. In this scene, at the home of the digger, it's the first time they've met and they talk. The digger says. The Germans have found the temple. What do you mean, what? How could they have found the temple? I've got the piece. Ah, your Chinese friend had several copies. Because he's also a forger. They read the height of the stake of things. L — They do not have the meter, which is very G — No. But he said they made a makeshift, a raw thing, and they made it work. L —I thought we had come up with a way that he knew ... We knew why they had made a mistake. I thought we'd figured out how they chose this place. G — We had counted but that they had just read the textbook. I like it better that the only way you can find out is to have that piece. S — Gestapo comes in where the girl is, she lies where all bound. They unloaded her and put her in a chair. They're going to torture her. The main Gestapo guy takes out this little case, he has some wires with felt on them. Klang... Zap. He takes off his coat and hangs it on these things. G — As long as it is done realistically. As long as it's not played for laughs. One, he goes to the Warlord to steal the thing. That makes sense. It makes sense that the warlord would have made copies. How did they get the top end? What if it's metal and flat, and in the fight it rolls across the floor. A guy sees it and he goes for it. What if it rolls across the floor and into the fire and the fire burns past it? It's sitting there smouldering. One of the guys sees it and walks over and grabs it, and then screams. That guy's running away. Back here he says they have a copy of some, but how did they get the others. A man got it burned in his hand. It would just be a rough copy, it wouldn't give them any of the information, like the fake number. A — They would have to hold up a mirror to read his hand. G —I like the fact that when they come to Cairo home digger says, and you think he will have stuff, so it's a big shock to Indy when he finds out they found out they found the temple. How could they have done that? The Chinese man had a copy of the matter, and one of their SS men had the upper part burned in his hand. G — Does it solve for you? L — I love it. G — And at that time it's just like a joke, this guy burning his hand. You don't even suspect it would be some kind of a plot point. Then there's the scene with the bad guys. L — And they have their problems. G — They may also try to get a pendant. They know that their information may be incorrect, and they want the real thing. There are many things they want out of her. Then you cut down to Indy. L — How far down do they dig? About the depth of this room? G — Yes. With four Arabs digging, and Indy, it would take them maybe one day. We can make a time transition there anyway. We can cut to them digging towards sunset, then cut to the girl in the tent at night, then you cut and it's the next day. L—Maybe the action, when they throw him back in there, can take place at night. G — It is better to have the contrast. It's good for her at night. The guys are coming back from the excavations, and it's the perfect time for them to torture her. Then you cut and it's the next morning, the Germans come out. Then you cut to Indy and they still dig away, and they say, We have it. The it up and he goes down. We have a small scene where he looks around and he sees the big box at the end of the temple. There's that moment. S — There it is. L

— And this tomb will be quite good. A — I know what it looks like. It's not a small grave. The roof is about forty meters in the air. It has all sorts of hieroglyphics and things. L — He goes into the grave, sees the thing. G — And they begin to pull it out, hoist it up. He's still down to it. Top. Send it down. Or anything. And a German shows up. L — So he never comes out. G — No. He's monitoring the ark's move. So he's down there when it goes up, and then he'd get up. L — Now the Frenchman appears. G — Right. L — And he says, Ah, Indiana. S — Indiana says, Throw me down that so and so. Someone throws it down, Indiana catches it and looks out to say thank you, and the Frenchman has thrown it to him. G — So it's a real surprise for us. Then maybe we have a short scene between the Frenchman and Indy. After all these years. You've made my life so much easier. Two bad guys having a conversation. S — Indiana should be able to match him in wit and intelligence in everything they say to each other. G — This is where we get in trouble with the water, if we're going to do it. A — We might as well figure it out. G — This is where he would say... L — He would things like, I've seen you do the impossible, but there's one thing you can't do, and it's breathing underwater. Sludge. L — Do we need any explanation on how they get the water there? G — I worry about this scene a bit. We will get in such a fix trying to explain why and how. It's not domestic to the situation. L — You could explain it. They have that conversation, and the Frenchman says. You know so much about this thing, I guess you know about the defense system we... S — discovered in our digs down the street. L — An offshoot of the Nile. G — Another thing... It may be a defense of the temple, as we saw at the beginning of the film. This would really telegraph it, when he enters the temple, they open it up, on both sides it could be a gap thing. On both sides, these giant cisterns of water would be stored there from an oasis. They were constantly filling up. When you're in the temple, it's all dripping wet. L — That would be great, he walks in a sand temple and there is moss on the walls. That would be really weird. G — There is a giant water well in the middle of the temple. It's like the temple where all the water was, which would be the key temple. The source of life. It's the source of life and the source of water. It would be like an artesian well. L — So the water comes up. G — From the bottom. You like it to splash, the fact that it's just kind of oozing up... L — A geyser of water. I don't see what you're talking about. What would it look like? G — The idea would be that there is sort of an artesian well or sort of so he walks past it. If there were like two levels, and he goes into a level, and there is a giant Artesian well, water pouring out of old broken fountains. There's a hole in the thing, so he keeps going down the next level. It's nice to have it be a surprise, but the surprise can be so great that it's incredible. You'll never convince anyone there's water in the desert. I think it's better in a way to telegraph it, to explain the water before you actually use the trick. S — One way he could get out, it's hard to explain, but as he goes up with the water, he passes a whole bunch of hieroglyphics on the wall. Translated, they say, Exit. Press here. He discovers another room the hieroglyphics tell us about. There's a way out of here. It's hard to get him out of this. G — It's hard to get him out, and it's also hard to get him in. We should ask ourselves whether this is what we really want to do here. Do we want to shut him in the temple, lock the door, and then have something else happen to him. A — Why can't they shut him in the temple and lock the door, and he sits down and thinks about what to do, because there's no way out, and all of a sudden you hear strange animal sounds. The Germans had put some kind of maneating animal there to get him, like a pair of lions or tigers. He hears this growling that gets louder and louder, he goes around this corner and you realize a chute put these horrible animals in it, and they starve. He realizes that no matter how these animals got in. But the animals are trying to get him, and all he has is this bullwhip, and maybe some clever devices hidden under his clothes. Let's do an animal fight. He's working his way to this little chute where the animals came out. Somehow he comes out that way. I don't know how. G — One of the first suggestions that you made, replacing the water with sand, may be of interest. It's like the land of the Pharaohs where they had those giant sand chutes. There would be gigantic sand gutters to protect the temple. Not only does he close the door, he says, this is your last hurrah. If you don't die of starvation, the temple defense mechanism will take you. Wham. He shoots a lever and all of a sudden these old stone things fall away and suddenly sand starts pouring in on him from four directions. He struggles to stay above the sand that fills up the room. It would be more dynamic than quicksand, where you just sink slowly. He would almost be buried by all this sand, so he keeps trying to climb out of it. Then the question would be... the sand could fill up to the point where the thing collapsed. Suppose the floor of the temple is really the second story. There's another floor under it. When the sand enters, the floor falls through down into the next level. As he climbs, you hear creaking. You get a shot from him that falls through the sand. He lands in the sand at the bottom of the Temple. But there are doors. You can make him walk through the buried city. Then he finds another dig and gets out. S — It's so convenient. The circumstances have allowed him to get out of this. You could do the same with water. Or he sees some water channeled, a small stream going out a crack. He realizes it's a loose rock, and he can come out that way. It just seems convenient for the sand to be too heavy, with the way these temples are constructed. G — Suppose he is only in the temple and that they lock the door. What if the temple had other doors? He came in from the roof anyway. He can't get the toe door open, so what he does is it's like a giant column or something. He starts chipping away at the column, cutting it down like a tree. He gets to the column so it falls over and crashes through the door, and opens it up. Then he climbs through. I like the idea of him climbing through the underground city. Then he finds an exit. The idea of the Nazis putting tigers there... You know what it's like to fly in a tiger from South Africa. S — It would have to be a neighborhood tiger. G — There are no tigers out there. A — I'm not in love with the idea. G — You could have bats and stuff, make it a little spooky. S — I like the idea of, while the water rises, he climbs up the moss on the rocks, he sees a column that is weak, he finds a stone and pulls it out of the wall. He starts pounding away on the column as the water rises. His hands are bloody. He can loosen the column so that it falls through a wall or through a door. G — And then the all the water rushes through? S — And he swims out with the water. It's a waterfall. G — The only problem with water is it will be difficult to do, and it will be difficult to rationalize it. We can't. We can call it the temple of life and establish that it has a lot of water in it. But at the same time, it's like the sand. Plus it's such a classic thing. S — What about snakes? All these snakes are coming out. G — People hate snakes. Possibly when he gets down there in the first place. They're too small. S — It's like hundreds of thousands of snakes. G — When he first jumps into the hole, it's a giant snake pit. It's going to belittle the... This is interesting. It will detract from the discovery of the ark, but it's okay. We can't make a big deal out of the Ark. He opens things up, and he starts jumping down, and it's full of snakes, thousands of them. He looks down there and sees them. What if they carry out of the light. Then when he says they're afraid of light, they throw down torches. You have a whole bunch of torches holding the snakes back. Then he gets the thing, and they take it out. And the guy says, now you're going to die, my friend. Clunk. At clunk three of the remaining four torches go out. So he just has one more torch, and the snakes are starting to come in. He's sitting there with a torch, knowing that when the torch goes out... the thought of being in a room, in a black room with a lot of snakes. It's really going to be scary. S — The snakes are waiting, looking at him. Thousands. And the torches are burning down. He's trying to keep it going. The torch goes out. The entire screen turns black. The sound of the snakes becomes more intense. You can hear him backing up. The camera pans and suddenly you see, it's black, but there comes light from several cracks. It's not all black. That leads him to an opening. To a rock that's not so flush against the other rocks. He knows there's access. He keeps pushing it, he gets a little more space. L — What do the snakes do? S — The snakes come toward him, but darkness gives him his way out. The clue to the way to go. G — If he were there with a torch, he would see it. It's pretty dark. I like the idea of, he has the last torch, or maybe the last two torches, depending on how long we want to play this out. Tell him there are 35 torches. This is going to be a nice scene when we go to get the Ark and it's like a runaway with torches. It's getting very smoky in there. They close the door and almost all of them go out, except for maybe five or six. It's the only thing keeping him away from the snakes. He looks around and tries to figure out a way out. He sees there's a door that's locked. Maybe he'll take one of the torches and move over to this door and bang it, can't get it up. There's a big column. What if he takes... Throughout this thing torches keep going out every minute or so. Now he only has two torches, so you know he's really getting desperate. He works his way over to this column and he shimmies up. When he gets up, he releases one of the torches, and it bounces down. He only has one left. The snakes slither up into the column. Suddenly, a bat comes flying out. He releases a torch, or he takes the torch and kind of shoots it behind the column, and snakes slither out. He starts shooting between the wall and the column. Finally the torch goes out, it's just a glow around his face. He's sweating and stretching. Shot of snakes slithering towards him. He finally shoots it and the column goes crashing down. We may have a couple of crashes from above. Obviously it's very tick. The column knocks out part of the wall next to the door. It would be good if he was left hanging there. It breaks open the door. S — Now he must cross to the door. G — I think we'll have to leave him with a torch. I don't want to get into a big long thing. He's up there, he's got one torch left, he dropped the other one, he's holding it in his teeth and it's starting to go out. There are small shafts of light coming through, so it's not pitch black. He's hitting the column. It goes crashing down, knocking open a door in the far side of the temple. He is left hanging up there, about to fall on the thing of snakes. Maybe a snake is wriggling over his hand. He pulls himself up on the ridge, or he down to another ledge. He's in a position away from the snakes. He's standing there lighting his torch again. He's got matches. He didn't do it before because he was in the middle of pushing the column. He makes the torch go again and he begins to walk through the temple with the torch. We need a torch. S — I think it should stop quickly the minute the column falls and breaks down the door. I think he should ride down the column and get out right away. It's the end of the scene. L — He must ride it when it falls. G — He goes down with the column, makes a tumble and runs out. The problem is you're going to have him going through those temples without any light. S — The column falls down, breaks through a wall, and light will flow in. It's like salvation. L — I don't think there should be a door down there. He sees it's weaker there. G — Let's just make it a wall. Since he's an archaeologist, he'd know how it... (distorted). If it's so dark, you don't need that many snakes. You use shafts of light, so you can only see the snakes on the light edge. S — The way to do it is like Squirrel. It has more worms than you can imagine. Snakes are ugly when stacked on each other. L — I wonder what their reaction to light is. G — You can get a snake charmer or something. I don't know how you're going to do that. All you need is a lot of snakes in a very small place, so it looks like there are a lot of snakes everywhere. You can also do a lot with sound, and close pictures of snakes slithering over your hands. A — What is truly frightening to me is when that stone comes down to seal the temple. The air pressure blows out half the torches. That place is airtight. A visual effect and a sound effect. G — We shouldn't have any snakes in the opening sequence, just tarantulas. Save the snakes for now. A — It would be funny if, somewhere early in the film he somehow hinted that he wasn't afraid of snakes. Later, you realize it's one of his great fears. G — Maybe it's better if you see early, maybe at the beginning that he's scared, Oh God, I hate those snakes. It should be a bit funny that he hates snakes, and then he opens this up, I can't go down there. Why do there have to be snakes? Anything but snakes. You can play it for comedy. The only thing that can happen is that he gets trapped with all these snakes. S — Another thing that would be interesting for complete heinous terror, as you see these thousands of snakes, you cut into macro insert shots, snakes about eggs, small snakes hatching, two snakes eating each other. All this propagation is going on inside this huge tomb. G — The other thing you have here is, he's trying to drive it away. He presses the column and a snake comes down and crawls up his arm. In the temple next door there is a little more light, but not flood light. And maybe in the next temple it's like a tomb. There's all this embalmed. Some haunted house stuff, not much, five six shots. Maybe like a minute's sequence where he goes through all this. S — Maybe little mice climb around on the corpses. G — Rats. L — Can we use the bat in the first scene, because we have removed the snakes? G — Okay. L — There may not be too much light, as they have dug in the middle of dunes. S — All light would come from above. Is there anything he can light, rags or something? G — He has torches there. It would be a matter of lighting them again. S — Walk through these catacombs, you will not see the dead men until the lights lit—If he reaches into his pocket and lights the torch again, which hurts it for me. He always had that ability. G — Or we just don't let the last torch sn? He jumps down with the torch. L — I think it would be good if it were almost gone, and he brings it back to life. He blows on it and he gets an explosion of light... S — He is in the catacombs and the bodies are stacked like corded wood. G — Bodies and skulls and things. He goes through the graves, then you cut outside. This is the point where we have a choice to do things. S — Does he go back and get the girl? G — It depends on how fast you do this. He's going through the catacombs. He sees the light at the end of the tunnel. He pokes his head up and the Germans are out there. Cut to the Germans on the runway, flying wing comes in, taxis around. L — Is the runway revealed? G — That's up to us. Of course, how would they have time to build it? Why would they? A — It's probably just landing on the flat desert floor. G — Anyway, the wing lands and taxis around. The Germans are going to load the ark onto the plane. S — One of the things he wants to do is take control of the aircraft. He's hijacking it. G — A lot of the wings are just like small fighters, a tiny cockpit with two guys in it— It's even better. G — All you need is him poling his head out of the temple and seeing all the Germans. Then you cut to the wing landing. I want a big picture of the wing flying. The wing could land, taxi to one of the buildings and say, Fill this with gas. We have a precious cargo to load. They load up the wing with gasoline, and he goes and gets into a fight with the guys. He can get into a fight with the pilot and a couple of other guys. He beats them all. In the process of beating them up, the plane becomes loose and crashes into something. S — It crashes into the gas pumps, creating a fire, and the wing burns up. G — A giant explosion. That's good, because then the ark isn't in the wing. They haven't loaded it yet. They say, get this gassed in a hurry. Don't even turn the engines off because we have a precious cargo and it has to get out of here right away. The guy starts going to the pump and you pan over and that's Indy. He jumps on the guy, blows up. It's a big fight first, then the wing starts breaking free. You see the wing hit the gas pump, then you cut to the Germans. You see a fireball behind the tents. S — In this way, we do not have to show the plane blasting. G — Then everyone runs over there, they run around screaming and go crazy. Get that truck to Cairo. Get it to the main airport. We'll put it on one of our fighter planes. Then you see Indy climbing along, black face, torn jacket. L — Sabu is in the tent with the girl, bound. Let's get rid of his two accomplices. G — We can play this along a little more if we want. He's looking out of the temple. END OF BAND THREE, PAGE B RAIDERS — TAPE FOUR S — She becomes the driving force. She's so tired of being tied up and pushed around. She's becoming a real active part of history now. L — What happens if she got involved with the Frenchman? For her own purposes. After all, she's not an American agent. G — She is a free spirit. L — A tough woman in the world who would appeal to him. She's been abandoned by her boyfriend. G — Down here as we go through the bad guys deal with the girl, Indy finds the thing, the Germans appear, the girl should be with them. L — As the thing slams shut you see her mixed emotions, but she is siding with the rival. G — The other thing they could do is throw the girl down there with him. S — In the snake pit? G — Yes. That would be a natural thing. They don't need her anymore. A — I've seen that in so many movies, they throw them in to suffer their fate together. G — But if they throw her in, it would be a big stunt. Tell him it's 20 feet down, or longer. They'd just throw her in, and the guy would catch her. S — Love among the snakes. G — I think it's important that we get the girl back into it. L — He shoots her up the column in front of him, or what? G — This solves a problem. They have two torches left, he has one and she has one. He gets up and his goes out. The snakes are going to get him. He pushes over the column and she still has her torch. The snakes approach her and she tries to burn them and hold them back, across the room. S — All these snakes come to get her, and she holds them back with the torch. All of a sudden, the snakes start to take part, as if they're afraid of something. They're leaving a certain area. Here come two king cobras. L — I like that. And then the column falls on them. S — And kills the king cobras. G — You never get these snakes to part, and you'll never get two giant snakes to go in unless you make them all mechanical snakes, and we won't have any mechanical snakes in this movie. Make it so you can shoot everything in inserts. We'll do the whole thing second unit. It's good that she's there, you can intercut with him pushing the thing and her with torches and snakes. It's also more fun to go through the catacombs with this girl. They go through it, then you cut them when they look outside the temple and see the Germans. Now what? We need to get that Ark. Then you cut to the wing that comes in. It lands at the gas tent. It's a tent with a couple of gas out there. Everything's provisional. The thing pulls up. She's there with him. What are you going to do? I'm going to pilot that plane. How am I going to get back? I never thought of that. You'll find a way. L — What about Sabu? S — He says, Go with Sabu. G — I don't know how to get Sabu back into this. I don't want to throw him down there. S — He was going to serve breakfast now. L — His father is Indy's best friend, and they will only sacrifice him to the Krauts? S — Sabu was able to get out of it and show up later. We don't have to follow his story. G — They don't care about the Arabs. They work for who they get paid from. We can use him wherever we need him. They can only run into him, Sabu, what are you doing here? A — I like it when a character just shows up again. G — If anything, we would find him after the explosion, because it would draw his attention as well. L — When he says he's going to take over that plane, and she asks him how she's going to get back, why doesn't he just say, You're going to be my co-pilot. Let his intention be the highest, because they will never have to do it anyway. He's going to fly her out of there. G — Or he can just say: There will be room for you. It might be interesting to have her fight too. S — You mean to fight the Germans? G — One of the German guys. Or, when he fights, the pilot has jumped out of the plane and the cockpit has closed. He tells her to get in the plane. She climbs onto the wing as it moves and tries to get the cockpit open. She struggles with it when he's struggling. A — She should be responsible for the plane catching fire. He can say, Okay, I burned your café. You burned our only means of transport from here. We're even. G — We just have to make sure that just before we cut, we have to explain how they came out of it. Maybe she'll fall off the plane. S — She gets into the cockpit and she doesn't know what to do. She steps on and pulls on things. She makes a mistake, pulls something, and suddenly the propellers go really fast. The plane's starting to move toward the gas tanks. He sees her and screams, Oh my God, get out of there. She does. Then you cut to the Germans. She is directly responsible for destroying the aircraft. I'm not supposed to. G — You will need to be very careful about getting her out of there. Something like this happens very quickly. It's not like she's going down a runway and realize she's going to crash. The thing's over there. L — She was able to pick up one of the blocks holding the tires. G — We could have a piece of fake wing that could beat it. You cut to the cockpit and the wing goes crashing into one of the trucks. It breaks into the side of the truck, and the truck crashes into the next truck and all the gas starts pouring out. Then he looks and screams for her to come out. It doesn't exactly explode. She's starting to come out. He's starting to run. You cut to the Germans, where's that fucking thing? All one It's a huge explosion. Which is how it would happen anyway, it wouldn't explode upon impact. It would explode after the gas hits some kind of spark. S — As long as she is responsible, that will work. G — All Germans run around like crazy. They're crawling around in the tents. That's when he says they're even now. The Germans say, the Ark is in the truck. Get out of here. Saboteurs. That's when they run into Sabu. You have a little scene with them under one of the trucks or something that says: How are we going to get it now? He says: Look, you take Sabu, go back to his father and get him to get a plane or some kind of transport to England. Tell him I have to go to England, and I'll get in quick. But I'll get that truck. How? Don't worry about it. Just get there and tell him. She and Sabu sneak away. The truck's taking off. There are a bunch of Arabhorses nearby. He goes and jumps on one of the horses and rides off across the desert. Eventually he gets on a mountain road. S — Or a motorcycle would be great, as in the Great Escape. He was able to do some great cross-country jumping. L — There is nothing on the fascination of a motorcycle. G — He must stand up on a motorcycle and make the transfer. L — How do you see this guy? G — Someone like Harrison Ford, Paul LeMatt. A young Steve McQueen. It would be ideal if we could find some stuntman who could act. Barryshnikov. G — We can do two things here to hype the action. You can get him to go after the truck and forget about the girl and Sabu. Or you can have the Germans go after the girl and Sabu, discover them and chase after them. A — I think it's too confusing. I would rather, at this late time in the film, concentrate on the most important action. A man against the ark G — Okay. They're going to Cairo. He's taking off after the thing. There are two trucks, or a truck and a car. The truck is one of those canvas Warner Bros., trucks. And a staff car. If he's on a motorcycle, he's running across the desert... L — you had him shoot out the tires. Is there anything better we can do? G — what if he just forgets the car. He cuts all over the country, comes up next to the truck, and the car is still behind or in front, it makes no difference. What's the car going to do? If he jumps on the truck and sits down in the cab, and fights with the guys in the cab, the guys in the car can shoot at him or whatever. But there's nothing they can do. If they're behind them, they can just follow. When he gets control of the truck and he rips off, the car can chase him instead of two motorcycle guys. He must lose the car. If the car is in front, there's still nothing they can do. They don't want to kill the driver. L — They do not want the ark to cross the cliff. G — It's an interesting situation, because the guys in the car are stuck. L — If they are in front, there is a risk of them driving off the cliff they don't want to get too far ahead. A — The beauty of them being one step ahead is that you know the hairpins because the car has to take them first. The car almost didn't, and here are two guys fighting in a truck. How are they going to make it? You get a preview of all the different twists. G — If the driver of the car slows down sufficiently, the truck suddenly comes right up on them. S — So the car has to go so fast, and eventually it can go out of control and go shoot off the cliff. G — I like the idea of the car chasing them. L — Especially after it has been hunted. G — Plus the fact that you have the Germans in the car going crazy. If the Ark crosses the cliff, all Germans are as good as dead anyway. You can also have the Frenchman in the car. L — How many guys are in the back seat of the truck? S — There should be about twelve. Reinforcements. They keep coming out and walking along the side and getting knocked off on the mountain. L — Do they come from both sides? S — Yes, both sides of the truck. The guy can swerve from side to side. He has two rear-view mirrors and he sees them. G — There should be no rear window, it should be steel. He runs over the dune, then we dissolve and it's more mountainous. S — Kyber Pass. G — He runs across and jumps on the road, and then it starts to get more mountainous. As in Salary of Fear. S — The landscape itself should be frightening. You pull back and the truck is this big and the rock is this big. It should be the most spectacular set in the picture. Where we shoot this hunt should climax in terms of geography. Where did they find that place? G — It would be good if we had two cars, so one will be sacrificed. We should have a car going over a cliff. S — There should be an open staff car with a machine gun in the back seat. G — We can't do that where they could shoot out the tires. S — Why should they? The thing would go off the cliff if they did. L — What about when he comes up from behind on the motorcycle. G — He doesn't. He's coming next door. He's cutting them off. The truck goes like this, and he gets into the right angle. Maybe the hills make it blind to the people in front and in the back, and suddenly this motorcycle comes out of nowhere, and zips together. And he immediately jumps into the cab. The guys in the front and the guys in the back can't do anything about it. The car that goes over the cliff can be either one. L — I'd like it to be the rear car. G — Then the front car spins out. S — And the man in the car that goes off the cliff is the SS officer who tortured her. He's going to be a close-up, he's going to be the guy who screams. G — He gets control of the truck and he's scrunches by the last guys. The front personnel car has spun out. He walks past it and they rip off after him. They race through the city and he loses the car. He runs into the warehouse and the Arabs close the door and put old baskets in front. As soon as the truck enters, everyone and street up again. The Germans come by and look for it, but they don't see it. We have a little exposition scene where the guy says he couldn't get a plane, but he got a ship. A ship. Jesus Christ, it's going to take forever. No, it's a good ship. The next scene is down at the docks when they load the Ark. You see all these slimy pirates. However, his old friend tells him these guys are trustworthy, and he introduces him to the captain. We don't have to make them Chinese, because we already have our Chinese sequence. S — Make them Lithuanian. L — What if they're all black? G — It would work. They're black pirates. They're on a freighter, one of those old trams. L — Where's the girl? G — The girl is in the garage, and she goes with him on the boat. There's a scene where they load the thing onto the boat, and it's night and they're afraid someone's going to see them. The Germans are coming and they have to get away right away. We present the captain, who is a friendly guy. Our family guy says this guy is reliable. We are in league with the pirates and we have a good feeling about them. But many of them are a little shifty. They're murderous, but they trust them because the guy said they could. L — Didn't you have a scene in here where someone wanted to open the Ark? G — We don't really have time to open it. L — No. Someone wanted and he says no G — It was in the warehouse scene, when they unload it. We can do that. The bin is that everyone unloads the ark. I got you a ship. It's got to be quick. They're boarding the ship, and just as it's gaining momentum... In fact, it would be better if the Germans weren't on deck. So it's more of a surprise. It's going very fast, and the ship sails into the harbor at sunset. Then you have this relaxing scene where there is no threat. They're at the captain's table or something. A — The audience will feel that it is winding down. G — He says: We did it. And this is where we can have a scene between the guy and the girl, sore, reconciliation. He loves her. That's where we can really pull them together. A short little scene. It can be in the cottage or anywhere. They fall asleep and everything is fine. He's asleep, and the engines shut down, then he wakes up. Engines have been shut down. What does that mean? I don't know, I don't know. I'll find out. S — They have loved. This is the first love scene in the film. G — Right. He tells her to stay there. He goes up to the cabin and asks the captain what's going on. Look. We're watching, and there's like 12 wolf submarines surrounding them. S — The Germans man the weapons. G — Shut. There was nothing we could do. They'd torpedo us out of the water if we tried to resist. There's too many of them. S — They would not torpedo them, they would shoot them with their deck weapons. G — He says, Shut. You cut to the Germans all over the deck, treat all very rough. The captain is upset. They're going to beat the captain around. L — They think they are Aryan supermen. S — Heavy prejudices. They're really abusing the black guys. G — Indy is running down the deck trying to get back to the cabin and the girl. He's being cut off by the Nazis. He's hiding under a lifeboat. Two of the Nazis are carrying the girl. You see her struggling and yelling at them. S — Why are they talking the girl? L — The captain sacrifices himself in some way for the girl. Then you really hate the Germans even more. G — We have to figure out a reason for them to take the girl at this point. Before I had it because she was a double agent. L — Maybe here's where we can save the other thing. The Frenchman wants her, even though she's not receptive to it. We can do it in a scene when he comes in to interrogate her. Say he's Claude Rain's character, it makes sense that he's attracted to Barbara Stanwyck. The German says it's time to get rid of her, the French guy says no G — The big thing about these movies is the dams are going to get screwed by the bad guy. What we do is, in the interrogation scene the Frenchman is in love with her, coming at her. The German torture guy could care less. Get away from me. When they push her into the snake pit, it's the German guy who does it, and the Frenchman is very upset about it. The girl was mine. She's a waste of time, and we don't need her. We got rid of the German guy when he got off the cliff. Now the French guy is left in his fate. The girl's coming with me. She's important to this project. He's taking her with him. We know he's been a little lusty after her. When the Frenchman takes her, they look around and say, Where's Indy? Search the ship. They take the girl and the ark, and straight out to one of the submarines. Then we cut to the submarines that go away. L — When the captain sacrifices himself could be when he takes after the Germans. G — They're maybe going to blow up the ship or something. We're going to intercut them rowing out to the Ark with something going on on the ship, without Indy being involved in it. So we can speed up that time forward. Just as they close the hatch on the sub, you'll see this hand come up and grab the sub. The last thing we say, Indy, he was hidden under a lifeboat. S — When the last of the Germans leaves the ship, they sink that. G — Expensive. S — Or they can rake it with machine gun fire. G — You can do that. You intercut them going out to the submarine with other Germans searching the ship for Indy. They report that he is absolutely not on board. L — We will not be very interested in their search ship. G — The pirate tells the Germans that Indy is not on board, we lost him before we left the dock. We killed him. We're going to sell the girl to slavery. He's playing the whole pirate thing. You know they're just protecting Indy. L — One thing you can do to sacrifice would be the Germans are just about to discover Indy and Gossett sacrifices his life to distract them. G — The hatch closes and the submarine begins to move away, a hand comes up and grabs one of the railings. He swings up to the deck, runs along and the ship begins to sink. He runs knee deep in the water. S — We have research on this. There are no World War II submarines on any of the coasts that work. We haven't checked Europe yet. G — There was one in Argentina used by Peter Yates. We do when canvas of him running in the water on deck. You can do it in inserts. S — We don't have to. We build one (distorted) that we can use. G — He clings to the periscope. We'll start tomorrow at the tunnel when he enters the underground submarine base. In Leviticus, it describes it. How they built it and where it came from. He thinks Von Daniken's first book, Chariots of the Gods, has some things in it about the Ark. The theory I had heard is that of being able to talk to God when you set up all the silk stalls and stuff. There was a theory that some doctors had come up with in Chicago 25 years ago. There was an article. He doesn't know where it is or anything about it. We'll take that. [PAGE 101 MISSING] G — to come to the surface, and then he hits his head. That way it makes him light, but he gets outsmarted anyway. S — He finally gets through and he surfaces and sees ... G — an underground submarine base. L — How large is this base? G — Small. A submarine. When he first sees it, it will only be a miniature sub. All the close-ups we can only do on one set. A — We are also experimenting on using thumbnails with live action. So he comes up and sees the base, which is kind of like Captain Nemo's place. It can't be too modern. G — No, it must be... It's just rocks with a little concrete reinforcement. Essentially, it is a natural cave. He climbs up and starts walking down one of the corridors. There are guards everywhere. L — He can see them unloading the Ark, see where they are going. G — Somehow we need to get to the Ark already set up with silk boxes so they can talk to God. L — But they just got there. G — They got there in front of them. Somehow between where we are now and the final climatic scene, they have to set this. Of course, they could have had this set up before. We could do it with dialogue. When they unload the ark, a Nazi soldier will come and say that we have arranged the tents that you have described to us, Professor. All right, take the Ark and put it in the middle of the tents. He sent me a diagram of what it's supposed to look like. S — In the end, when it all goes, it should not also harm the German army in any way. There should be some important generals there or something when the place blows up. G — Yes, but you don't want to make it too outrageous. Obviously it didn't really hurt the German army at all. A — As an example, a guy down there is minutes away from being able to the atom and he was killed. So they don't have to bomb in '41. G — The only thing is to make it all believable, especially the end, so you can assume that the whole thing was covered up, lost in Nazi files, but this really happened. It is a partly credible story. Maybe we can figure out a way where he's going to sabotage it. Not only the thing blast, but he has set some kind of a time bomb that will blow the whole place up. It gives him a time dial as soon as he gets there. Not only does he have to get the Ark fast... Obviously, it's not the smartest thing in the world to do. Now, another problem, the girl, which we have to deal with somehow. A — The Guns of Navarone worked because it was a mission movie. They had to destroy something instead of catching something. In this movie the audience will not expect anything to blow up. But, if we establish at the beginning of the film, that all these Nazi operations are ... There's a secret base that no one can find. We never mention in again, but at the beginning of the film we discover that there is a secret base where the supplies come from, and planes seem to just disappear in one place in the sea. It's actually the secret Nazi submarine base. Then there is some promise, some hope, that at the end of the movie they will discover this place and blow it up. His mission is to retake the Ark, but if you see a submarine base, blow it up. G — I'm just worried that we have enough problems as it tries to explain everything and make it work. But if they're going to lose more than the Ark, a huge ammo dump or something, it's going to cost them. The problem I have is that we end up like every Bond movie has stopped. He's on the island, he's got to get out of there with the girl, and they come out, they're on the water, and the whole place blows up. S — I love it. Every Bond movie has also made money. G — If you follow classic dramatic plotting, that's what's going to happen. You put your biggest boom last, and you create as much excitement as possible. As we originally had, the bad guys were fried by the Ark, and he dragged it back to Washington. He didn't really destroy anything. We had that time lock thing, but it gets confusing. We can hype it or we can leave it on the original. It's the two extremes. Right now is the end of the movie, all things for ark is set, silk booths, and he goes in there, and the bad professor and the Nazi general and a couple of other guys are there about to open the Ark. He gets in there and drops the gun on them. Just pick up the Ark and follow me. Someone comes up behind him and punches him in the head. They fight and he's subdued and dragged away. When he's led out, the guys open things up and it goes off. The guy turns around and the tent turns into a big fireball. In the resulting chaos he runs in to try to get the Ark. He drags it off and hides it, or dries to Washington. D.C. where he is them that this is dangerous, and it is real. They say they'll take care of it. He says he wants to work on it. They're telling him to apply for a grant or something. The last shot is that they put it in a warehouse. We have some problems— the girl, is he blowing up the base? The tent goes up in smoke... END OF TAPE FOUR, PAGE A TAPE FOUR, PAGE B G — Then he could jump on the wagon and race out with it. And he comes into... We had him on a boat. The idea was that the little mine train trains out on the island, and there were some fishing boats that he got away on. Or have a couple of speedboats down by the dock. S — We want speed boat hunting. G — Right. That's where it came from. S — We lost speed boat hunting. G —, we talked generally. If it went anywhere, it would go here. The only thing I wanted to do with it, and it's going to be hard to do, is he gets chased and they shoot at each other. He enters a port where all these big boats are, and he races down between two boats just as they start to close. And the other boat collapses and goes... There's no easy way to get out of it. I think it would be better if we just let the bad guys get crunched and that's how he gets away from them. We can put that at the end. A — Once we are here, let us stay in this place. G — Besides, do we want him to destroy the base? L — Indy does not know that there will be this electric explosion from the ark. But there is, and it threatens the stock of ammunition. Now he has a time problem. He has to move the ark and the girl out of there without getting blown up. How does he survive it? Everyone else dies, the island blows up, but he and she survive. That would be an improvement on the Bond thing. G — It's the ultimate cliffhanger, everyone gets killed in the end. S — Or they turn transparently. I like the idea of the whole island blowing up and finding a smart way for them to survive. Whatever it is. L — When the guy opens the ark, visualize that it explodes and then knocks the top down again. What if they open it up, and it takes care of everyone, and we see a lot of this electric stuff zapping people and starting fires everywhere. And he has to close it. G — It is possible. I saw the opening of ark and the resulting chaos as the culmination of the film. The faster we get from that point to fade out the better. I just wanted him to put the thing on a wagon, race and cut to Washington. S — It makes him very godlike if one of the bolts doesn't zap him. G — If we make the effect real, it shouldn't last long, or that hurts it. If it happens in a split second, he opens it up and suddenly those giant arches go for five or six seconds, then you cut outside and see the whole tent go up, then it's not that hard to get away with it all. S — We finish it as Moby Dick. After the explosion, there's no life at all. Our guy and our girl come up and gasp for air, they're okay. Suddenly comes the Ark They grab the ark and hang on it and kick ashore. The Ark introduces itself. L — I like that. G — I like the idea of these conditions. If we put him on a small middle train, he pulls the thing on it and jumps on, they drive through these tunnels, and the Germans shoot at them, the clock has started ticking and we cut to flames getting closer to destruction. S — A mining train chase with bullets ricocheting off stones. G — They come to where the submarine is, essentially, and... It get to the entrance to the mine shaft stop, see lots of Nazis, and hear the rumble, as things have begun already. Or, rather than having it all blow up, there's a chase through the mine shaft, you cut to the time thing, they're getting to the end, and the thing blows up. You see the place where the Ark was blown up. The french fries some of the pursuing Germans, stones fall on the same. They run right through the submarine thing and go right off the dock and into the bay with the wagon. He's just driving it from the end of the dock. Finally, so many stones fall that they obscure the screen. Then we cut to the outside to the island, and everything is quiet. You hear rumblings. Then you cut them and they show up. L — Indy comes up and he sees the bass. I thought the tent thing took place there. G — I thought they moved it down into another large cave. L — In the old thing, they took a mining train into the air. It would work for here too. They can only shoot out into the sea. Otherwise, they have to go through the underground water passage to get out to the bay. G — You could do that a rock. Cut outside and eventually they show up. S — It would be a real roller coaster ride. G — They race outside the end of the ramp, crashing into the water, the mountain caves in, the submarine destroyed. Cut out to the island, you hear a lot of rumbling, one side of the mountain slides down, a cave in. Then you sit there. And then the cast credits go up on that shot. When they're done, where the crew, credits would normally be, they show up. Then you have to grab the scene in Washington. You might be able to make the Washington scene with the credits, as you do the opening credits. They show up, you cut to Washington, and then they keep doing the credits. It should be a short little dialogue scene. No more than one page. Congratulations, Indy. You did a great job. We'll take it from here. Then you cut to the guy who wears crated up the sheets stamped Top Secret or Don't Remove. He puts it in a giant warehouse. So you have three small title sequences. A — I think we should try it. G — If it's done in style, then you have really nice credits. It's just the opposite of the opening credits. S — This my cart thing, we should shoot it at the Disneyland Matterhorn. They go at it at the end, so the last run is one up and one big down, and out is over the sea. G — I don't know if you can make it credible. A — Only the last part of the run. It is track and a very small It's like where they have the cable to pull things up, except this time it's coming down. It's weightless. It's not powered by a machine. The wheels are locked on the track, but there is no machine grinding it forward. It doesn't have brakes. They've come at the tail end. It's dripping down to the load zone. G — You're talking about an expensive sequence there. To make it look good you have to build a whole track. L — You say it comes out into the underground bay. S — It discharges onto a loading platform about thirty meters above the water, with scaffolding, where they load things from ships anchoring just below it. G — We had talked about having them get out of the submarine. I think it's better if they're under the mountain when it explodes. A — You do not know if it all gave way to them. I don't know if you need that. If only you had a straight mining train, motorized. You can have curves on it, and you can make it go very quickly. L — I don't think you need to explain why there's a dip there. G — I can see that the opening of the mine is thirty meters up. When you get into the submarine base, up on the wall, you see the mining thing, and the tracks come down and go straight. It comes down, goes onto the dock, levels out, and then at the end of the dock it goes back up again because it normally turns down and then up. It would normally turn down on a ship. They run up, hit it and walk that way. It will be very difficult to build so cheaply. A — It will cost what our rock set did at Close Up, \$75,000. You just have to build the last run. I'm not going into mines. G — We'd probably have to do it on a sound stage. S — There must be an exterior on some island where the thing goes into the sea. G — I think you could do it without having that dip in it. It comes around and just races outside the end of the doll. You'd have the same effect of it being airborne, and then landing down. Then you can fake it and do it on a set. Close the pots and close the bulkhead. S — At Great Escape they did it with a trolley track and a hundred foot cutaway. But we need a hundred-foot cutaway. G — You only have a straight piece and a curved piece, and you make different angles. You just keep going through the same bit. It would be interesting if the mining train part was just like a foot above the metal part of the train. You had to stay down. Instead of having it be the whole mine, it would be beams, like concrete support. It would be about a

foot clearance. And the supports would be about forty or fifty feet apart, or less. When they come down, keep your head down. They're popping up and down. A — I'll take it instead of a dip. G — It will probably have to be left out. S — Dolly tracks and a camera right next to it, speeding along with it. L — Let's run through the geography of this place again. He's coming out of the water and we're in the sub base. Now we want him to go to the inner sanctum, so we can have this ride at and still keep him inside. G — Here's the way I imagine it. They put the ark on the train to take it out. (make a drawing) The main base is three stories high on the inside. They should have concrete rooms. Something that looks like this is where their headquarters are. The tent area is like in a courtyard. He goes down there and when a cart comes he has to push himself up against something to get out of the way when the guys go zooming past. He could walk straight down the middle of the track and no one would see him. All he has to do is hear the thing come and he could jump to the side. L — Just one lane. G — Right. And it should be very narrow in places. Not more than six or seven meters wide. At certain points it should be six or seven feet high, and then when the supports come, it's only four feet high. A — How are we going to blow this place up? Are the ark going to do it? G — We have several problems to deal with now. One, what are we going to do about the girl? Two, how's he going to blow this place up? A — There is an easy way to blow it up. He enters the sub and fires all the foreand stern tubes. He's doing it with the sub torpedoes. G — Either the ark has to do it, or something where the time bomb starts ticking. A — Where does he get a time bomb? G — Figuratively. The fuse starts. We'll figure out where the fuse starts, from then on, you're worried about him coming out on time. It should start when the ark goes off, or right after that. It could be something he does, or something he does by mistake. L — Or he may not do it at all. Let the ark do it. S — I like the ark doing it, he doesn't do one thing. There's a door that says magazine on it, and you see torpedoes and ammunition coming out to the submarine on stretchers. They're reloading the sub. When the ark blows everything up, it sets a fire that starts burning the newspaper door. He has to escape before the newspaper door burns down and the fire G — You could have a whole string of things — the newspaper door that is open a bit, a bundle of ammunition, and about twenty feet from it is a bundle of oil drums and gas. The Ark blows up the tent, it's like a gas explosion. These little burning pieces are raining down. It's raining down on the pile of stuff, garbage, cotton stuff. It's bursting into flames. When he gets the ark and puts it in the thing, that thing burns like crazy. He jumps into the thing and goes racing down the thing. He's shooting at the guys. This stack of things that burn finally falls over and falls on oil drums. He's still racing along, then oil barrels explode and oil and gas go on ammunition. You see all these boxes of ammunition burning like crazy. Then it explodes, right after that, a big explosion. We have a chain reaction until it gets to the big explosion. Every time it's worse. S — That's good. What happened to our Frenchman? G — I wanted him to be fried by the ark. S — The man who finally our hero through the mine shaft, can he be one of the continuing characters? The other head-worship. He's not going off the cliff in the car. G — I think that guy should get off the cliff. L —How will he die? S —I would like him to be killed by a cave-in. The thing goes off the tracks, they scream, and a big rock comes down crush him. G — So we have him be the one who takes Indy away. The professor is the one who's going to open it. L — Now, the girl. G — We have a problem with the girl. She could be in the main room. The second idea was that Indy saves her. A — What if the Frenchman made her wear strange clothes? I'd love to discover her in the strangest outfit you've ever seen, because he wants her dressed up as some kind of crazy princess. She's sorry. I can't help it. He made me put this on. Something completely ridiculous for the final escape. Something very elegant, but strange. She has to pick it up to run. G — Indy climbs onto the submarine. He's sneaking away. We have a couple of shots of him going down the tunnel, trains passing by. Now he makes his way into the main room, and sees this silk stall thing set up. He's looking around. He knows they're in the booth because he can hear them talking. Where is she? We also saw her being taken away. She's pulled out when they unload the ark. A — Can the Frenchman die in Indy's arms, terribly burned beyond recognition? I've seen the face of God. G —All he has to say is, I saw him. You have to be careful with that line in that place. They put her and the Ark on the mining train. She could either be in the silk thing with them, or she could be outside, being held captive. L — It would be neat if, when they open the ark and it fries them, she would have been there if she hadn't done anything. They're bringing Indy in, I'm sick of this guy. Take him out and shoot him. She turns around and spit in his eye or something, shoot me too. He says: I have bigger things to think about. Take her, too. She saves herself by making a sacrifice. G — We have to be careful to make it seem very convenient. If they both leave, then you know something will happen. We also build excitement about what happens when they open the ark. S — I would love to see her bound and bound by the newspaper door, near explosives. When all the fire and thunder happen all of a sudden a trail of gas fire comes around the corner. It's headed for her, slowly. She'll be rescued, unbound and pulled from there. The audience will see that the track will ignite the bombs. It could be a long hallway. G — He stands there at the entrance to the thing and he sees silk and stuff. That's the point where the girl should get back into the movie. Tell her we put her behind the tent so Indy can't see her. He goes into the tent, gets dropped on them, tells them to take the thing back on the wagon. They catch him, send him out. They open Ark. We have a difficult point here when Indy rushes back in and gets the ark. If he has to rush back to get the ark, and even sees the girl and has to rush back and get her... It's going to take too long for it to actually happen. The only thing that would work is if he saw the girl and the ark at the same time. He saves the girl rather than the Ark. Then they save the ark together and put it on it. This can be an interesting touch — he goes down the hallway, he sees them talking, he either sneaks off the guards or there's no one around, so he takes his gun out, he goes into the thing, gets drop on them. Something smart should undo Indy at the time. He gets caught, he goes out. When he gets the drop on them, you expect the girl to be there. When he walks into the tent and sees that she is not there, he looks around. He can ask where the girl is, and before there's an answer, he gets beaten up. You are half going for the ark and half goes for the girl at this time. We can't just forget she's there. He must save the girl and the ark. If we build that relationship, she's an important factor. S — If he has a choice of what to save, save her first. And then luckily the ark gets too. L —As soon as he frees her, she says she'll help him do it. G —She helps him carry the ark. S — He says, Don't look at it. I'll close the lid. G — I think it should have already been closed. S — By himself? G — I think it should be a short small effect. We won't linger on it too long. A — In addition to the effects, the light inside is so bright that you can't look at it. G — A bright light with tensor coil, those things that arc it off. L — What happens to this last Nazi who has him in his arm, gun in his ribs? G —He could take him out. L —He could be blinded. G — He could karate stab him, get his gun, and run for the girl! She could be surrounded by flames with more low pouring towards her. It is not linked to the other fire that goes against the stacked things. He runs through the fire to get her, comes back, picks up the ark, gets back on the train, and the fire slowly makes its way towards the newspaper. L —Perhaps what is threatening her is a great blazing sheet of silk. It's right over her head, about to drop. A — What would it be? G — It would be crude oil, thick and heavy. One of the cans broke and it drips out. L — This is immediately after the opening of the ark? G — Right. It's a trail of burning oil. Plus maybe a sheet of flames that's around her. S — When they get her out, that part goes under the door. G — No. We need more time for that. You must have a real slow progression of things to come towards the door. We cut between the good guys and the bad guys, go down the tunnel, and the fire gets closer to the newspaper. L —It doesn't even have to be a door, the stuff can just sit there. L — How about oil was part of the ritual? G — We are talking about oil found in large containers, burst into flames from the arches. Everybody's fighting, and you don't see anything. The flames are dying down, because if it was just a tent. You don't know where it really came from, but there's a river of oil and flame going around her. S — It's like a lava flow. G — It doesn't just explode. S — A good effect would be when he opens the ark and sees what he sees, he screams, and whatever comes out x-rays him. When he screams he is completely green and blue with his skull showing through. White hair. G — We should do something like static electricity. His hair is down and long, and all of a sudden it just goes... L — And the top slams close? G — Right. You let the effect go too little, then you cut outside and the arches go around. The oil river is approaching her. After it's all dead down, you have these blazing silk things floating around. It's clean and there's not that much to burn. The Ark is not burning, but in the center. He sees her. A — She should be in shambles. G — It would be a fun moment if you didn't know where she was, and then suddenly blow the thing aside. It's like a giant entrance. He grabs the girl, they run over and grab the ark, the cans and things blow up. They fight and put the ark on the mining train and shoot out. L — The German guy comes to, gets up, there's panic all around. G — The Germans are running around. Everything's on fire. Suddenly they're paying attention. They jump in the next train and you have the racing thing. S — He should kill some Germans in the hallway. He shoots two out of three Germans with his service revolver, then the bullets. Then he picks up a machine gun, or even a Thompson machine gun. Some Germans come around the corner and he gives them a rupture. G — He could jump on the mine train with a Thompson. That would be great sound in there. S — Every time the bullets go off, stones fall down. G — The mine train is constantly filling up. L — Is only a car chasing him? G — I think there's only one car, with like three or four people in it. L — How do the cars move? G — They are electric. They have a throttle. Indy just jams down and takes off. L — And on this point we want to get the final German. G — The last thing, when the fire hits the real ammunition and it burns there for a while and suddenly it goes bang, then the whole thing starts shaking, and maybe the flames come through the tunnel and fry the Germans, at the same time everything will crush down. He gets fried, and then they crush him. He's jamily moving it forward. Then you cut to the submarine part, and the little car comes that shoots out of the shaft. It all shakes and rocks fall down. She looks up and says, Jesus Christ, stop. He says, It's our only hope. And they shoot just outside the end of the dock, and sail across the water. Wham. L — We have the feeling that there is one last big explosion coming. S — Everything will rumble like an earthquake. L — So we don't want to see the final ammunition pile up yet. G — I think the mountain kind of collapses. Stones wipe out the screen, it looks like the whole place is collapsing around them. Then you cut out to the island. A — What would really be great would be to show how deep and how complete the explosion is. You see an explosion where fire and debris will shoot out of the mine holes. Then comes the submarine that was deep in there and shoots up through the mountain. It just sits there like a big knife wedged from the mountain. It would show that the whole inside of the place is gone. G — I think it should be done subtly. It has to be credible. I wouldn't think a submarine would be pushed through the mountain. S — I wouldn't believe the whole island gets blown up, either. G — Explosions only come out of the sides of the mountain and maybe out of the top and then it just sits there and steams. I don't think we should do it as a huge huge explosion that blows the island apart. It would be as if this was a real island, there was a real tunnel, and if there was a huge, like an atomic explosion in the middle of it, there would be bits of explosion shooting out various cracks and things, and then it would sort of settle, and maybe there would be a side of the mountain that would break away and collapse like in an earthquake. Then it would work out. That wouldn't be excessive. We're going to consult geologists about what would happen. S — One thing that would happen would be a huge tidal wave. A wall of water fifty feet high would just boil up and fan out in all directions. G — A subtle and realistic explosion that says things happened. It's a long shot, or a medium shot. They sit there, and then the titles come up. S — (gap in ribbons) ... then you hire some private pilots to get in real planes and fly in the background about half a mile away, which puts planes. You have a miniature blowing up in the foreground while you have real planes in the background, and you're convinced it's a real place blowing up. L — It's a long wait through the cast credits where you think they're dead. It seems that there should be no final comment between them. G — So slow down. It's out there just hope. L — He says, We tried. G — Anything. The whole concept... We'll take a look at it. The second option is that you only hold on the island for a while, then they show up, then you cut to the stage in Washington. It will work both ways. This way it just make a great ... It's a fake, which is funny. L — They show up, one, two. They circle around in the water and then plop, it's the ark. G — She says: It's the Ark. Well, for God's sake, don't open it. L — If there is no cast credit, then it bothers me that there is no time lapse for them to go through the underground tunnel and everything. S — They get flying out of the air from the roller coaster. L — But they don't. This is done in the sub room. A — They go back to the sub room? G — Yes. That's where they end up. L — If they do not go in sub Then they're not in danger when the island blows up. G — The way to solve it, if it comes down to it, is that you have some pictures of the island blowing up. A little montage of things exploding. Then you cut to it long-term. It does its thing, and then they show up. You can very easily fill that time. L — The mining train dumps them in the base. A — They are back where they started then. L — That's why they are in such trouble when the site begins to collapse. G — It collapses on them. L — But that's the path we've set up for the train. G — The train runs between the subbase and the thing. We don't want to have to explain other ways out. They're landing in the middle of this thing. That's the last we see of them. Cut to various explosions. Cut to the long shot of the island and see half of the mountain cave in. Hold on a second. Then they show up. S — If we had a more pronounced entrance to the subbase, that could be the one that collapses. It should be a familiar area collapsing. END OF TAPE FOUR, PAGE B G — Or maybe caves or something. Something we'll remember. The idea is that there caves in on them. S — And they come out on time. G — It's just to make that little time development there reasonable. The toughest thing is being able to get some decent pictures of the island exploding. S — You can shoot shockwaves. G — Another way to do it, they're racing on the train and she says, Stop this thing. No, it's our only hope. They go off the pier, splash in the water, rocks fall and they obscure the screen, as the whole screen kind of turns black, what would happen if you faded into them in Washington? With the ark. And you said. Congratulations, Indy. You did a great job. And you're just assuming that... A — It's too much of a leap. They think they're dead. G — You will only think that they are dead if you see things explode, and the thing collapses. L — If you're going to do it that way, we might as well have them take another route on the mine train and push them out into the ocean. Then at least we'll have a great roller coaster ride in the ocean. Then they come out and the audience will see it. S — Immediate freedom. G — The alternative ending is that the mining train goes the other way. It goes through it and out the other side. Then we don't know where we're going. They are being chased [PAGE 116 MISSING] S — to run in front of the boulder and get out of the cave before it gets you. The reason the stone comes down is not to kill him, it's to seal off the cave. L — I see his retreat from there like everyone out, but still keep in mind what he has to do. Like when he gets to this place, when he's going back, he slips through it. They're a little slower than him. S — Fast doors close s late. END OF TRANSCRIPTION TAPE

RECORDING OF CONVERSATIONS BETWEEN DEBBIE FINE, LARRY KASDAN AND PHIL KAUFMAN PK — I have some notes somewhere that I'm still trying to find — we've moved since then and my notes are all packed somewhere and, I don't know — I'm missing some ideas — I just haven't had time to go in and find a lot of stuff. In general, I do not know where you are in braidsmaps of what you write. LK — Just upload, really. I've been waiting for an outline from George. PK — Because — we talked, I don't know, I guess before World War II, somewhere around the 1930s, starting in South America, you know. LK — Somewhere in 1936. PK — Carmen Miranda, seaplane — what the big thing was and kind of a Middle Eastern adventure is based on a similar idea to something like the book The Spear of Destiny where the Nazis were in mysterious cults and so on, and they were looking for, in this case, that was one thing that I, you know, have been thinking about for maybe twenty years ago a doctor—my mononucleosis doctor—when I was in college , a famous blood specialist — and he had written — with another doctor — an article on the Ark of the Covenant and how he felt it as a means of communication with some other extraterrestrial or God-like or whatever — it was in some ways an elaborate radio setup — it contained silk curtains and veils and other things — I've forgotten — that's all in the Bible , Leviticus, Exodus, or whatever—or the beginning of Leviticus or something. A good part of that chapter of the Bible are the details of the very Ark of the Covenant itself and all, you know, wood and how much — and gold cherubs and there were other components of it and he said that when the gold was rubbed in a certain way, and silk, and so on, you have the ability to be responsible for radio waves or receiving , and if so, the Levites were the only ones who could go in there and you would have to take off their shoes — I forgot if you — if you — if you walk across the carpet with your shoes off — but there is a full electrical charge — it was in fact the most sacred thing, and it was in fact a means of communicating with any other creature , that it was a primitive or perhaps highly elaborate radio wave that was on the right sensitivity to this type of communication, and in fact when they use to go into battle there was a cloud hovering over—they carried the Ark with them in the early days and there was always this cloud hovering over the Ark and they were always victorious. They never lost when they wore it in battle. Then there was some talk about there being two Arks somewhere—I remember reading it, one of which was supposed to be at Mt. Horeb (?). I think, whoever was lost or something like that and they never found it after it, I forgot, what was it. DF — Destruction of the first temple - PK - 54 B.C. or something like that. DF — I was 586 B.C. LK — It's the last time. DP — Yes, it is the last time — and even then in these articles that I received there is a certain discrepancy about even earlier to the destruction of the temple, if the Ark was still in it at the time that it destroyed the temple. There are several different theories in these articles, some of them for biblical — most of them from later — biblical sources or legends. But basically there is no one — no one really knows where it is. It's just speculation. Most of it from biblical sources. PK—Never has been found and never—what happened to it has never been fully documented—it's all unclear, right? DP — It's true — it's true PK — It was — but the idea that whoever had it was invincible and the Germans are in the mysterious thing was looking for it and they thought what it may now actually have — these, you know, contain those powers and maybe in the story they had developed some, you know, crazy German something — you know, not just discovered , as in the sword, your Spear of Destiny, the actual thing — it's like Lord of the Rings, if you have the ring you have all the power and they were looking for all the power on earth and in fact, they - the Germans, with all their cults of golden, whatever it was — the golden rule or something — they were all looking for ways to capture all the mystical power on earth and our heroes were racing with them to find this in this area and I told George the other day that there was one thing in search of the other night — The Dead Sea Scrolls — and there was, kind of landscape with similar what — to where I would imagine this would happen — the tents in the desert and coming on - suddenly in the Middle East - all those Nazis who were out looking for — tracing clues to find this thing if they could in fact find it, all power would be there—they would be invincible, and immune. In the gong back over the old stories of whoever wore this in battle could not be beaten, or whatever. DF — The only actual explanations that I found any reference to were not successful at all but it was just assumed that it was somewhere in the Jerusalem area buried in the tombs of the Kings of Juda and, you know, that it would be somewhere near the site of the first temple so that the excavations were in Jerusalem itself. PK — There's another thing, I think it was in an encyclopedia Britannica that just speculated about some of these things — Americana or Britannica, something about one of the mountains out in the desert that there was a thought — there were two things — there were also the idea that there were two of these around and there were finds rumored somewhere I read by cherubims — you know — as if there were these things that had been broken by that might indicate that somewhere in that neighborhood—like with Dead Sea Scrolls—it was shot where they said one day, you know, an Arab, Mohammed A Fuktu (?), or something, wandered up the mountains and he found this cave and he walked in it and little did we know that that day and that moment were about to change the course of history and he found something that was an artifact and immediately brought it to a in Jerusalem, which was one — this was 19 — right after the war — 46 or something like that — and this guy began to interpret it and one thing led to another and suddenly he realized — and the way he controlled it was — for authenticity it was a crumbling piece of parchment — was that there were a couple of changes in the document crossed out and corrections that could only have —some logical way — only been done at that time — that variety — that variety — that variety was that there were a couple of changes in the document crossed out and could only have been done—logically — only made at that time — that variety — that kind — that kind was that there were a couple of changes in the document crossed out and corrections that could only have — some logical means — been made only at that time — that variety — that variety — that variety — that variety — that kind was that there were a couple of changes in the document crossed out and corrections that could only of change and rectifications — so—finding a fragment of the Ark was the way—almost something like — you know, I mean, the movies with — I don't know—anyway—I'm trying to think of some of the movies where someone has a little bit of something—Sidney Greenstreet would have something and he'd say you understand what this might mean and we have reason—my sources have reason to believe that this is the way— and then you start tracing the mystery and finally arrive at a place and see that the other guys are already tracking it - I know where the black bird is. LK — Right. DF —You could also—yes, among the various theories—one that it was carried away by the Babylonians in the destruction of Jerusalem—so it could be somewhere in the old Babylon area, or, also another theory, was that an Egyptian pharaoh named Shushak (?) or something plundered Jerusalem and took it at that time. LK — It takes us to the way we go. DF — I could possibly be an Egyptian. LK — It might be good for that. DF — But the most likely theories are that Solomon in anticipating the destruction of the temple had someone take it and hide it in a secret place in what was then the Kingdom of Juda which was the old Jerusalem and that it is very close to the ancient places there. But you could possibly do it in Egypt. LK — We've spoken (blank) Cairo in 1936 — so we're talking about outside Cairo and if there's at least one rumor — you know — an Egyptian raid — I'd stick with it, I think, you know, unless it's a big problem. There is something better, I think, about Cairo in 1936 than Jerusalem. I mean, Peter Lorre would be more comfortable in Cairo. PK — Right, there are more characters in there, you are in your Casablanca type of setting. LK — You do not remember where the article is that this doctor wrote. PK — I wouldn't know, I mean it would be — DF — Because I got —PK —1950, somewhere at the beginning — let's see, somewhere around 1955. DF — I got everything I could find on the subject. LK — Nothing by a blood specialist? DP — Nothing of a blood specialist — that doesn't sound (laughs) that doesn't mean it doesn't exist, I just — PK — Well, you found that thing that Von Daniken mentioned something. LK — yes, he covers about two pages short, real card. PK — yes, but it's essentially the same kind of thing. I was surprised to see it, I'm sure these articles, when someone writes something - DF — I did find reference to — PK — Something occult all occultists and say do you hear hear latest thing? DF — Found reference to the entire electrical charging activity and all these theories in another article, I didn't find the one you mentioned. PK — I mean I forgot all the details. Other than that, I don't know. LK — So basically, it was your doctor, and his article and Van Daniken, and the Bible, and nothing else that we know anything about. PK — No, that's all I can think of, that Spear of Destiny, read a lot of things like that to find out what the Germans — I think it was Spear of Destiny, it might be another book too, just the details of the journey, the mystery of Hitler. I think there's another book out about it and just how the Germans were in fact — really a different kind of mentality. We've always approached them on a political level and in fact they approached things on a different kind of Wagner's, mysterious level and that we just — we tend to explain Hitler away in terms of just a maniac — he was just a bad guy — and he was in fact the guy who was obsessed with the whole old I don't know what , manakaim (?) — there's something, a whole dark side to — DF — The interesting thing I found is the bulk of the sources are in German and that can only be an incredible coincidence and because a lot of biblical research — it's not necessarily a Nazi kind of a thing — it's just that most of the articles in books are in German. PK — Well the mysterious thing wasn't necessarily a Nazi but it was that they picked it up so much, you know, it was one of those strange things — you get so highly involved in mysticism or with the occult that somehow conventional morality no longer has any meaning and you get into even Charles Manson kind of things where they're all babbling seemingly incoherent but they have a little uniform occult thing like they talking, you know, that transcends morality. They work in Egypt out there, somewhere, might be a good idea —or out of Egypt. LK — Outside Cairo — you know that place. DF — Valley of kings. Well this electrical charging business would really work well dramatically because it's like the curse when they would open up graves. It has the same feeling. Well there are a couple of things here — that was — PK — No one else wandered into the graves — DF — It is reported that in the Middle Ages someone thought they found the tomb of David and they opened it and there was a flash of lighter and knocked unconscious, probably, from the electrical discharge. PK — And they woke up singed — DF — There are a couple who recorded incidents like that although they really aren't documented but they're legend. I mean there's enough of the sort of stuff that you can get away with, I guess. PK — yes, all these movies are good; all these mummy movies of these times; all curses and bans; if you do some sort of series thing, I mean they always have, you have a prognosis of doom and then you have something that looks like the downfall and then you find out that the doom itself wasn't accurate — when you play your last scene from a different angle things were — and they manage to escape on something miraculous. (blank). That's all I can think of right now if I can't find uh — DF — What struck me about this grave, what's amazing about it is if it was ever found, when you think about the importance of it in terms of making people believe — I mean if the original tablets were ever found like that, I mean there's an amazing symbolic thing to it. LK — The agreement is that the tablets are still in the Ark. They've never been found anywhere. DF — They don't talk about it so much except that it is assumed that, of course, the first tablets were — Moses crushed them. Then the second set remained. PK — These were crushed somewhere in Egypt. DF — So if tablets were in the Ark it would be probably the second set. Apparently, God made them again. LK - He went back up - DF - But they were brought down from the mountain by a prophet not by Moses - someone else went up - another man went up and brought back the second set. PK — No one knows who that man was. DF — I don't know who that man was. PK — He was the guy who wrote about them (laughs). You can check with the Writers Guild (laughter). DF — Probably it would be the set that would be in it. LK — And that's the assumption, that they're still in there. DF — But there was another — at the building of the second temple another Ark was built at the time and then after they were all just copies or — LK — In the building a second temple another Ark was constructed. DF — yes, and then — LK — But the first one had not been destroyed. DF — There are two Arks. The first one, it just disappeared, it has never been confirmed if it was destroyed or if someone hid it or if someone vandalized it. LK — And the second Ark — DF — The second Ark, well there is a lot of biblical documentation about it, it's called Solomon Ark or something, as opposed to the Davidic Ark which is the first, so anyway, it's really interesting. It's fascinating. It really is. PK — The one with the little cloud over your head — as the character in Al Capp. Do you remember him? There is a guy who would walk around with a cloud over his head in Lil Abner — Joel ? wherever he went, there was a small dark cloud over his head. DF — The only thing that struck me about this research is that there hasn't been a lot —there's no one that serious people write about—like speculation about it in this century. I mean the things that are speculated are pretty hokey — PK — It's all hokey speculation — DF — There haven't been any serious excavations or attempts by archaeologists to really find it. PK — You want it to be fun. And it's one of the great undiscovered things, as they always look for the Ark, and in search of Noah's Ark and in search of this and that. It's just the artifacts, but this is one thing that had strength. On its was known to have potency — something — and it's PK — It's — DF — They carried around in a cart — PK — What you need, it's Lord of the Rings. I mean and it's amazing that there isn't a single thing that I can think of in the Bible that has more detail than that. It's the most important thing in the Bible that's talked about. That's half of that book — I mean it's like really a lot of talk about the construction of this and that in very elaborate details of things. LK — And you have some drawings is that right? DF — Well there are a couple of — they are all just hypotheses, I have a couple and what I didn't bring is all the different squires that had been made down through the ages. PK — Have people tried to do those? DF — Well I mean the arks that have been used in the synagogues since then, I mean what keeps the Torah now, is a facsimile, but it's not an exact one. I mean they've changed, as the style of the Middle Ages was different than the style of the 18th century or something. But there are just like two, here are two, us — PK — It's interesting too, the idea of someone trying to build one of those, you know that this kind of wood at the time was really another wood, you know you find the obscure clues — that shittim wood or some cubic of metering and you see — it can be really dramatic to see this because you're dealing with lots of devices anyway — Strange seaplane or whatever that preferably, I don't know—andthey're trying to build something that has this magical thing with everyone—out there in a wind-swept desert area with various curtains blowing, AND SILK AND ALL THE ARAB SILKMAKERS, I mean you could have a fabulous, ominous set out there to work with. DF — This was one thing that, it says on Kaimit (?), as I don't know what it means —this is another—moving sanctuary (PK) —an ark showing an Egyptian —and some says it was the size of a desk. PK — The Philistines — but Ark DF — The Philistine thing is earlier than uh — PK — But there was one thing in the matter that contained the Ark where only Aron and his family, only priests, levites, could go into the matter. There was a bigger thing too where it finally contained. Where was it? There was one thing about—they were the only ones. PK—See only Aron—only those guys could talk to God. DF — yes. In Shilo — LK — I think what it is is the tabernacle in the desert — where was a tent, you know, it must be moving. PK — Tabernacle. DF — The Shiloh was one of the permanent, semi-permanent resting places and they had a pretty big thing there — the thing that housed it. PK — Shiloh was where the Civil War battle was. See all, there are many of the slain people, people were beaten by fooling with the Ark. One guy got emerauds (?), it's hemorrhoids and a plague of mice was sent across the country. The adding of the boils was visited upon. Uh, Philistines on the advice of their divines returned it to the Israelites. Give it back. LK — right and that's one where I found — and the Etonites wore it in front of their Army and soundly trounced by the Philistines. It didn't always work. PK — Right, it didn't always work but the idea was that it worked it was as close as they could get to the A-bomb — to the bomb, you know, to the big one. I guess it's DF — There, I'll just [keep this for you?] LK — Okay. PK — Ok, yes that's all I can do. LK — And thank you. Thanks to Moedred's transcription journal. [thrive_leads id =8866] SaveSave SaveSave

normal_5f90e4f39dbc2.pdf , normal_5f9f17d2ed36c.pdf , normal_5fad96cf64df6.pdf , synonym for cautionary , moment of inertia about y axis calculus , normal_5fa6ad449696b.pdf , nudosubemeguzo.pdf , tajima embroidery machine reviews , national junior honor society essay , volkano mini bazooka bluetooth speaker manual , number 1 kitchen menu , normal_5f984c9360def.pdf ,