

"TARZAN NO. 3"

filmed as "TARZAN'S SECRET TREASURE"

Due to the excessive expense of re-running entire scripts merely in order to obtain consecutive page numbers, the script with its changes will not be re-run, but herewith in the front of the script you will find a summary of the total number of pages in the script.

dir: D. Richard Thorpe

MGM  
5/20/41

Total number of pages in script,  
including revisions to date,  
and based on 63 lines per page: 117

Script completed 5/7/41

From: Myles Connolly  
4/28/41

Script OK'd by  
MR. <sup>B.P.</sup> FINEMAN

"TARZAN NO. 3"

FADE IN:

10  
~~SPR~~  
~~SPR~~  
CLOSE SHOT - BOY AND CHEETA IN FRUIT TREE

CLOSE SHOT of Cheeta plucking exotic fruit. CAMERA PANS OVER as she gives it to Boy, who feeds it to giraffe. Only giraffe's head in shot. MAIN TITLE MUSIC CONTINUES OVER SCENE. CAMERA MOVES SLOWLY BACK INTO:

2

FULL SHOT - THE TREE

~~SPR~~  
~~SPR~~  
Boy is in top of tall tree. Giraffe's long neck allows his head to stick into tree top. Buli, the baby elephant, in b.g.

OVER SCENE, comes Tarzan's call. Boy is on the alert.

3

MEDIUM CLOSE SHOT - BOY AND GIRAFFE

Tarzan's call continues. Boy leaps on to giraffe's neck, slides down it as if it were a bannister. Cheeta, the chimp, appears in tree, slides down giraffe's neck after him.

4

WIDER ANGLE

Boy hops on elephant. Elephant starts quickly off. Cheeta chases elephant, grabs tail, pulls herself up on elephant's back.

DISSOLVE TO:

5

MEDIUM LONG SHOT - JUNGLE

Boy, Cheeta and elephant race through forest. Tarzan's call heard again - nearer, this time. MUSIC CONTINUES. (Music should be cued to elephant's pace so as to work naturally and unobtrusively into swimming ballet later.)

DISSOLVE TO:

6

## FULL SHOT - TARZAN'S POOL

A small lake, set in woods. Sunny, picturesque. The elephant with Boy and Cheeta races into scene. Boy leaps from elephant's back and quickly climbs tree. Cheeta leaves elephant's back by grabbing low limb of tree and swinging up on it. Buli continues on into water.

7

OUT

8

MED. CLOSE SHOT - A TOP LIMB OF A TALL TREE -  
TARZAN

(Angle against sky for height)

Tarzan posed for dive into pool. Behind him, Jane. Boy scrambles up tree behind them. Tarzan dives.

9

FULL SHOT - POOL - TARZAN IN MID-AIR  
(A graceful, swallow dive)

As Tarzan reaches water and curves beneath it, Jane appears in mid-air. After her, Boy comes. The three describe the same arc as nearly as possible.

10

## UNDERWATER SHOT -

Tarzan glides back up to surface. Jane follows same curve. Boy follows her. (It is a game of follow-the-leader -- Tarzan being the leader. All movements in rhythm - to music.)

11

## FULL SHOT - SURFACE OF POOL - (SHOOTING DOWN)

Tarzan, Jane, and Boy in water ballet.

12

## ANOTHER ANGLE - (LOWER)

Tarzan glides under water. Jane and Boy follow.

13-17

## UNDERWATER ROUTINE -

Tarzan, Jane, and Boy, keeping rhythm, go through such routines as are possible - slow rolls, loops, cartwheels, vertical figure-8's, etc. A giant turtle swims in and out of Scene. Tarzan glides back up to surface. Jane and Boy follow. Buli swims above them, his belly and legs showing in Shot. Tarzan, Jane, and Boy swim through Buli's legs.

18

## WIDE ANGLE - SURFACE OF POOL

Tarzan pops up; then Jane, then Boy. They continue the follow-the-leader routine, Tarzan leading them in a wide circle, using Buli as central point. (Possible porpoise routine here with all going underneath Buli's belly and coming up on other side.)

19-21

## OUT

22

## ANOTHER ANGLE - POOL

Jane catches up with Tarzan, clings to his heels. Boy catches up with Jane, holds on to her heels. They go into their locomotive routine. Tarzan leads them under water again.

23

## UNDERWATER -

Tarzan glides down to bottom of pool, Jane and Boy still in tow. Giant turtle crosses path. Boy makes grab at turtle, misses. Turtle appears again. Boy leaves Jane and Tarzan, chases turtle.

(Use here Stock Shots of Tarzan and Jane in routine together.)

Tarzan and Jane head for surface.

24

## CLOSER SHOT - UNDERWATER - BOY AND TURTLE

Boy chases turtle. (He can catch turtle, if subsequent business will work more easily)  
Turtle leads Boy into cave.

24-X1

CLOSE SHOT - UNDERWATER - INT. CAVE

Boy's attention is caught by some shiny stones. He leaves turtle, fills his fists with stones.

25

WIDE ANGLE - POOL AND BANK

Jane and Tarzan break surface, head for bank. Buli lumbers out of water. MUSIC STOPS.

25-X1

CLOSER ANGLE - AT BANK

Buli climbs out of water, shakes himself. He spots Cheeta in tree eating bananas from small bunch. He lifts trunk up for a banana but Cheeta, jabbering, withdraws out of reach. Buli sits, begs. Cheeta refuses him. Buli stands up on hind legs, pleads. Cheeta conks him with a melon from tree. Buli, sore now, douses Cheeta with water from his trunk. Cheeta, in panic, drops the bananas. Buli leisurely devours them. Jane's laughter OVER end of scene.

25-X2

WIDER ANGLE - AT BANK

To include Jane sitting near water, fixing her hair. Tarzan still in water near bank just below her.

Jane (to Buli and Cheeta -  
laughing)  
Stop it you two! -  
(then, shaking her head - smiling, to  
Tarzan)  
I suppose they just wouldn't be happy if they  
weren't wrangling all the time.

Tarzan (grinning - comes up from  
water)  
Buli happy. Cheeta happy. - Jane happy?  
(he squirts water at her)

Jane (hollers)  
Tarzan! Please!

Tarzan (bigger grin)  
Tarzan happy.

Boy comes up out of water.

CONTINUED:

Boy (as he climbs bank)  
 Hey! Look what I found.  
 (shows a handful of the bright stones)  
 Shiny stones. Real heavy ones, too. Just right  
 for my sling.

He pulls his sling out of his belt and lets  
 fly at a giant turtle across pool. The turtle  
 hit, bothered, slips into water.

Jane's attention is attracted by the stones  
 in Boy's hand.

Jane (to Boy)  
 Boy - let me look at those stones a moment.  
 (Boy gives her stones, she examines  
 them carefully)  
 Where'd you find them?

Boy  
 Down in the bottom of the pool.

Jane (holds up stones)  
 They're gold - gold nuggets.

Boy (puzzled)  
 Gold?

Tarzan comes over, takes a squint at the  
 nuggets.

Tarzan  
 Nuggets?

Jane (nodding)  
 They're lumps of a very precious metal.

Tarzan (gestures toward skyline)  
 More nuggets up mountain. Big nuggets.

Jane (smiling)  
 Probably a rich vein. If people in the outside  
 world ever found there was gold on the escarpment,  
 they'd swarm up here like an army of ants.

Boy  
 Why, Mother?

Jane  
 In civilization, darling, you can buy anything you  
 want with gold -- almost.

Jane drops a nugget. Cheeta picks it up,  
 tries to crack it with her teeth like a nut.

CONTINUED:

25-X2

CONTINUED (3)

Boy  
"Buy?" What's "buy"?

Jane (thinks)  
Well -- suppose I have some fruit, and Tarzan's  
hungry --

(gestures back and forth)  
Tarzan gives me gold and I give him the fruit.

Tarzan (grinning - chewing on air)  
Tarzan hungry - want dinner.

Jane (smiling)  
If Tarzan's hungry, Tarzan better get something for  
Tarzan's dinner.

Cheeta begins to jump around, cough and wheeze  
in distress. She has swallowed the nugget.  
Tarzan picks her up by the hind legs, shakes  
her upside down until she coughs out nugget.  
All laugh.

Tarzan (grins)  
Gold no good.  
(to Jane)  
Tarzan get food.

He dives into pool.

DISSOLVE TO:

26-31

UNDERWATER SHOT - TARZAN SWIMMING

looking for a fish. A large salmon darts by.  
Tarzan makes a swipe at it. It eludes him.

In individual CUTS, we see Tarzan pursuing  
the fish, until finally we see him grab it.

32

MED. SHOT AT EDGE OF POOL

Tarzan rises to the surface, holding the  
wriggling salmon - a beauty. HOLD ON FISH.

DISSOLVE TO:

Tarzan #3  
Chgs. 33  
7-15-41

*Prinz*

7-16-41  
7:00 P.M.

SAME FISH - FULLY DRESSED

reposing in half a squash. Some of the meat of the squash has been scooped out, to make a baking dish for the fish.

34

FULL SHOT - A GARDEN SPOT IN JUNGLE

A beautiful nook walled with fruit trees, vines, and flower bushes. A tree thick with orchids, and a vine hung with giant grapes can be seen. In the middle of the enclosure, a small, hot spring of clear water is bubbling. Over the spring is swung a rod - like the rod over a barbecue pit - a contrivance for cooking in the spring. Near the spring is a small table; on it are wooden knives, wooden dishes, etc.

In the deep shade, at one side of the enclosure, is a rough-hewn picnic table and benches. The place looks like what it is - Tarzan's garden retreat. In b.g. Buli carries bench into place by table.

As scene opens, Jane is just finishing garnishing the fish with various herbs and condiments. She then encases the fish by taping with cords the top half of the squash to the bottom half.

Boy (pushing barbecue rod into position)  
But, Mother, why do people in civil--in civil--

Jane  
Civilization.

Boy  
Yes. Why do they have to buy clothes and food and houses - why?

Jane  
Darling, I honestly don't know. It's a problem they've been trying to settle for hundreds of years, and they haven't settled it yet - at least they hadn't when I left.

(Jane lowers fish into boiling spring, using barbecue rod, and calls to Cheetah on other side of spring)  
Are the eggs nearly done, Cheetah?

Cheetah, who is watching the flow of sand through an hour-glass made of shells, shakes her head vigorously.



CONTINUED (2)

Boy

What else do they have in civil'zation, Mother?

Jane starts for table. Boy tags on after her.

Jane (as she goes)

Oh, so many things! There's the radio, for instance. It's a sort of box, and you hear music and people's voices come out of it.

Boy (unbelieving)

You mean the box can talk?

Jane (smiling)

No, but voices come from it - and it sounds as if the people were right there in the box, talking.

Jane reaches table, begins to set it. Tarzan enters, trailed by Buli. Tarzan carries branches laden with pomegranates. He throws a pomegranate back to Buli and one to Cheeta as he crosses to table where he drops fruit.

Jane (plucks fruit and piles it in wooden bowl on table)

What lovely pomegranates! Thank you, Tarzan.

Boy

Tell me more about civil'zation, Mother.

Jane (as she works)

Well - they have airplanes there - houses with wings that fly and carry people through the air. They go faster than anything you ever saw.

Boy

Faster'n Tarzan?

Jane

Much faster. Faster than the wind. You remember that airplane, Tarzan?

Tarzan

Airplane fall.

(good-naturedly musses up Jane)

Jane want talk- Tarzan want dinner.

Jane (frees herself from him)

We'll have a little bite of something, then - while we're waiting for the fish.

Boy (gravely thoughtful)

Is civil'zation very far from here, Mother?

CONTINUED:

34

CONTINUED (3)

Jane (amused)

I'd forget about "civil'zation", darling. Our world here is far lovelier and far more exciting than the outside world, I promise you.

(pats him)

Run and get the caviar, will you, like a good boy?

Boy moves slowly off toward woods.

Tarzan (watches Boy)

Talk. Always talk.

Jane

A boy wouldn't be a boy if he didn't ask questions, Tarzan.

34-X1

CLOSE SHOT - AT TARZAN'S "REFRIGERATOR"

Boy enters. The refrigerator is a wooden stand some four feet square and five feet high, open on all sides, with a domed roof made of thick large leaves. A bamboo trough brings water and spills it steadily on top of dome creating a water curtain on all sides.

Boy pushes bamboo trough back, takes out bowl of caviar, replaces bamboo trough, and exits.

34-X2

WIDE ANGLE - CLEARING

Cheeta, at spring, begins to jump and jabber.

Jane

Good! The eggs are done!

Jane goes quickly to spring, pulls out two ostrich eggs which have been suspended there in a net.

Jane

(unhooks net - gives it to Cheeta)

Cool them in the brook, will you, Cheeta?

Cheeta hops off toward brook. Jane returns to table.

Jane (looking over table)

What happened to the pomegranates, Tarzan?

CONTINUED:

CONTINUED (2)

Cheeta, on way to brook, begins to jabber loudly, points to Buli. Jane turns, looks. Buli is eating the pomegranates.

Jane (annoyed but has to laugh)  
Dear, dear -- I've the hungriest family any woman ever had. All they do is eat.

Boy, returning with caviar, passes Cheeta.

Boy (to Cheeta)  
Don't be a tattletale, Cheeta.

Boy brings caviar to Jane.

Jane (as she takes caviar)  
Thank you, darling.  
(looks at bowl)  
Doesn't it look cool and appetizing? You know out in civilization people would have to give quite a bit of gold for a bowl of this.

She ladles out portions of the caviar.

Boy (puzzled)  
For fish eggs?

Jane (laughing)  
Yes, darling - when the fish eggs are what is called caviar.

Jane spots Cheeta coming with the eggs - balancing one egg precariously on the top of her head.

Jane (calls)  
Hurry, Cheeta! None of your tricks now - please!

Cheeta responds by rolling the egg across the grass toward Jane. All laugh. Tarzan intercepts egg, proceeds to crack it with a club. It's a tough egg to crack.

DISSOLVE TO:

35

MED. SHOT - AT TABLE

Dinner is over. Jane is stacking up the dirty dishes. Boy is eating giant grapes from bowl on table.

36

CLOSE SHOT - WOODS, AT EDGE OF CLEARING

A hyena is peering out of jungle--sniffing the food and (if possible) licking his chops.

37

MED. LONG SHOT - THE CLEARING

Boy in f.g., sees the hyena across clearing, picks up a nugget and putting it in his sling, whips it at the hyena.

38

CLOSE SHOT - HYENA

The nugget bounces off the hyena's snout. The hyena vanishes fast.

39

MED. SHOT - AT TABLE

Tarzan laughs. He reaches up to pluck triple orchid from tree.

Jane (smiles)

Gold's been used for a lot of things - but that's the first time I ever heard of anyone chasing hyenas with it.

Tarzan puts orchid in Jane's hair.

Tarzan (grinning)

Jane like Tarzan?

Jane

(laughing as she makes flower secure)

What woman wouldn't like a husband who brings her orchids.

Boy (puzzled)

There's a whole valley full of orchids just across the river.

Jane

Yes, darling - but out in civilization they don't grow the way they do here. You must be rich to have them.

(amused at bromide applied to Tarzan)

You just don't realize what a very rich man your father is.

Boy

Tarzan?

CONTINUED (2)

Jane (nods, smiling - but means it)  
No one can possibly be richer - he has everything  
he wants.

Tarzan (grins - gives Jane one of  
his rock-crushing hugs)  
Tarzan have Jane.

Jane (laughing)  
You have me all right -  
(squirms in his embrace - still laughing)  
-- You'll have me in a thousand pieces in a minute.  
(Tarzan relaxes his grip - she kisses him  
lightly, saying as she kisses him)  
That's for the orchid --  
(she kisses him a second time - not so  
lightly)  
-- And that's for being Tarzan.

She breaks away from Tarzan.

Boy (shuffling his feet - a little  
embarrassed at the show of affection)  
Let's walk over to civil'zation tonight, Mother,  
before we go to bed - will you?

Jane (smiling)  
I think, darling, you've had a long, busy day al-  
ready, and if you don't mind you're going straight  
home and say your prayers and go to bed --  
(calls Cheeta)  
Cheeta! Cheeta!

Cheeta enters. Jane gives him stack of  
dishes.

Jane (to Cheeta)  
Take these to the brook, Cheeta - and don't break  
them - Be careful.  
(smiling as Cheeta exits)  
And no juggling - remember.

39-X1

.ANOTHER ANGLE - CLEARING

Cheeta goes, precariously balancing dishes.

As Cheeta is stumbling across clearing, having  
trouble balancing dishes, Buli lumbers toward  
her, and, trailing her, tries to snatch with  
her trunk remains of food on top plate.

Jane's Voice  
Buli! Buli!

Tarzan No.3  
5-23-41  
Chgs. 39-X2

12A

MED. SHOT - JANE, TARZAN, BOY

Tarzan and Boy are laughing. Jane runs out  
of scene.

Jane  
Buli! Stop it! Stop it!

39-X3

MED. SHOT - BULI AND CHEETA

The dishes tumble, crash into pieces.  
Buli runs for the woods, Cheeta after  
her.

DISSOLVE TO:

40

LONG SHOT - MOON

A full moon clearing tops of the trees.

DISSOLVE TO:

41-48

OUT

48-X1

LONG SHOT - TARZAN'S TREE HOUSE -  
IN MOONLIGHT - (STOCK)

49

FULL SHOT - BOY'S ROOM

Boy sits at small table near window. He stares dreamily out of window, a charcoal pencil in his hand. After a moment, he begins to write quickly.

50

CLOSE ANGLE - BOY AT TABLE

Boy is writing a note on a large papyrus leaf with charcoal pencil.

51

CLOSE UP - INSERT - (NOTE:)

"Gone to see civilzashun.  
Back tomorrow.

Boy"

He signs his name with a little flourish.

52

MED. CLOSE SHOT - AT TABLE

Boy props up note where it will be obvious, slips half-a-dozen gold nuggets into a pocket inside his loin cloth, and tiptoes to window and climbs through.

53

EXT. BALCONY - TREE HOUSE

Boy comes through window. Near window is a vine rope rigged to a wooden pulley. Boy grabs vine, and holding on to it, descends slowly, a stone, tied to the other end acts as a counter-weight. He then lowers stone, and slips stealthily off.

54

OUT

55-56

MED. SHOT - CLEARING

Little Buli is lying asleep. Suddenly he hears a sound and climbs to his feet. Boy enters scene. Buli raises his trunk and is about to trumpet a greeting, but boy grabs it and puts his hand over the tip of the trunk.

Boy  
Shhh. Don't make any noise, Buli. Shhh.

Boy then tiptoes out of Scene, beckoning Buli to follow. (SHOOT with speed camera to give slow-motion effect.)

57 CLOSE SHOT IN HOUSE

Cheeta hears something, stirs and awakens. She walks out to balcony and looks off.

58 MED. SHOT - BOY

mounts Buli, and the little elephant ambles off.

59 EXT. CLEARING - CLOSE SHOT - CHEETA

running. CAMERA TRAVELS with her until Boy and Buli are in the same Shot.

60 WIDER ANGLE

Cheeta leaps up on elephant and puts her arms around Boy. Boy turns in annoyance.

Boy ( in a whisper )  
Go back, Cheeta. Go home.  
(he pushes Cheeta)  
Please, Cheeta - you have to go home.

Cheeta drops to ground, and watches sorrowfully as Boy and Buli disappear. Boy waves goodbye at edge of woods.

61 CLOSE SHOT - CHEETA

She looks mournfully back toward tree-house, then toward woods where Boy and Buli disappeared.

62 CLOSE SHOT - CHEETA - MOVING

She crawls cautiously on her belly into woods, disappears.

DISSOLVE TO:



7-8-41  
Tarzan 62-X1  
3  
Chg.

LONG SHOT - BOY AND BULI - IN JUNGLE

15.

Effect of a strange, moonlit world with giant trees, and Buli and Boy looking small. They wade through shallow pond, disappear in woods.

DISSOLVE TO:

7-9-41  
9:15 a.m.

63

WIDE ANGLE - EXT. ESCARPMENT - DAY -  
AT CHASM

The chasm is a narrow gorge, its sides rising steeply from a turbulent stream far below. Close to edge of ravine, is a strip of various trees. One tree, slender, bamboo-like, has been blown over and lies across the gorge. Boy and Buli ride into scene. As they come to the edge of the gorge, Boy dismounts, his eyes light on the fallen tree, and he walks toward it, Buli trotting behind.

64

MED. CLOSE SHOT AT FALLEN TREE

Boy and Buli enter scene.

Boy (to Buli)

You'll have to go back, Buli. You couldn't cross on this bridge.

Suddenly they hear the sound of Cheeta laughing uproariously. She steps out from behind a bush laughing and doing somersaults.

Boy

Cheeta! You think you're pretty smart, don't you, following me. Well, you can just go back with Buli.

Cheeta starts whimpering and begging to be taken along. A lion's roar is heard off. Boy turns quickly toward woods.

65

WIDER ANGLE - TO INCLUDE WOODS IN B.G.

A lion comes bounding out of woods. Boy hurriedly climbs the nearest tree. Cheeta scrambles up after him. Buli takes a look at the lion and runs off. The lion rushes to tree, roars up at Boy and Cheeta.

65-X1

CLOSE ANGLE - BULI FLEEING FOR WOODS -  
(Moving Shot, undercranked for speed)

65-X2

CLOSE SHOT - IN TREE - BOY AND CHEETA

They scramble out on to what they consider  
a safe limb. Cheeta points and jabbars after  
the fleeing Buli.

Boy (reproving)

Now, Cheeta - you can't blame Buli for running away.

Buli can't climb a tree like us -

(the lion at foot of tree roars -

Boy, scared, looks down)

and that lion down there's a hungry lion.

(Boy gives a start)

Cheeta! - he's climbing up after us!

66

## WIDER ANGLE - AT TREES

17

Lion climbs tree, moves out on limb after Boy. Boy and Cheeta scramble out to end of limb, the lion after them.

Boy, cornered, leaps with aid of vine to nearby tree. Cheeta swings with him. The lion keeps after them, walking a vine stretched tight-rope fashion between the two trees.

Boy, cornered again, swings down from tree on vine barely escaping lion. Cheeta swings with him.

67

## FULL SHOT - AT TREES

Boy races for chasm, Cheeta at his heels. The lion leaps down from tree, starts after them. The lion is overtaking them when Buli comes bellowing out of woods and charges lion. The lion turns to face Buli.

67-X1

## CLOSE SHOT - LION AND BULI

The lion, snarling, attacks Buli. For a moment, it looks bad for the small elephant. Then, Buli, lifting her trunk, shoots a stream of water into lion's face. That stops the lion cold. Buli, taking advantage of the lion's blindness and confusion, turns and heads for the woods.

67-X2

## WIDE ANGLE - AT CHASM

Buli disappears in woods. Boy and Cheeta - saved - reach tree stretched across chasm. They start across it, swinging hand over hand.

The lion recovers, resumes chase.

68

## MED. CLOSE ANGLE - BOY AND CHEETA - HANGING FROM BAMBOO TREE

The chasm yawns beneath them. Boy starts to cross chasm, swinging hand over hand. Cheeta follows. Lion's roar OVER SCENE.

69

CLOSE SHOT - AT EDGE OF CHASM

The lion enters, stops at end of tree. The lion tries the bridge with a paw, decides it isn't safe. The lion takes up position at end of tree.

70

MED. CLOSE SHOT - OF BOY AND CHEETA

swinging across the chasm. The gorge gapes below them. The slender tree sags under their weight.

71

CLOSE SHOT - OF TIP OF TREE

at far end of chasm. Some loose dirt at tip of tree starts to break away.

72

MED. SHOT - OF BOY AND CHEETA

continuing across chasm. As they make progress, we see the tree sagging more and more under their weight. The scene is INTERCUT with Shots of Boy realizing his peril; the roaring lion, waiting; and more and more dirt crumbling under the tip of the tree.

73

LONG SHOT - OF CHASM

Boy is more than half way over when suddenly the top of the tree clips off the far edge of chasm and starts to fall. It drops about twenty feet before it is caught on the ledge. Cheeta, terrified, grabs Boy around the neck.

74

CLOSE SHOT - OF BOY AND CHEETA

They are scared, but Boy is trying not to show it.

75

WIDER ANGLE - OF BOY AND CHEETA

near the far edge of the chasm. The thin tip of the tree is bending perilously under their weight as they are about to reach the other side of the chasm, but they just manage to make it.

CONTINUED:

Tarzan #3  
Change 75  
5/31/41

CONTINUED (2)

*Prunymetal*

19

5-31-41  
5:55

As Boy and Cheeta step on to the ledge, the tree slips off and drops almost perpendicularly into chasm, sustained only by the few roots that hold it to the ground.

76

MED. CLOSE SHOT - BOY

He looks down the gorge and whistles his relief at his escape. Cheeta covers her eyes - she can't bear to look. Boy then looks across at lion.

77

MED. SHOT - LION ACROSS CHASM

The lion, defeated, roars.

78

MED. SHOT - BOY AND CHEETA

Holding on by a few jutting bushes, Boy and Cheeta manage to climb to the top of the gorge.

DISSOLVE TO:

79-87

OUT

88

FULL SHOT - WOODS

Boy and Cheeta thread their way through woods. Boy seems a very small boy in a massive world of giant trees.

88-X1

CLOSER SHOT - BOY AND CHEETA - (MOVING)

Boy stops, looks off. CAMERA STOPS.

Boy (to Cheeta)  
Look at those ostriches, Cheeta.

Cheeta stops, looks.

Tarzan  
#3  
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20

88-X2 MED. SHOT - A CLEARING IN WOODS - STOCK  
Several ostriches are feeding.

88-X3 CLOSE SHOT - BOY AND CHEETA  
They look off toward ostriches.

Boy  
I bet they could take us to civilization in a hurry.  
Cheeta exits toward ostriches.

88-X4  
88-X4B OUT

88-X4B1 CLOSE SHOT - STOCK  
Cheeta running toward ostriches.

88-X4C CLOSE SHOT - CHEETA - STOCK  
She leaps on ostrich's back. The ostrich  
moves out.

88-X4D  
88-X14 OUT

88-X15 CLOSE SHOT - BOY -  
laughing.

Boy  
Hey, come back here, Cheeta.

88-X16 CLOSE SHOT - STOCK  
Cheeta dismounts.

88-X17 CLOSE SHOT - STOCK  
Cheeta returning to Boy.

88-X18 MED. SHOT - BOY  
Cheeta enters.

Boy  
I think we'd better walk. I'm not sure those  
ostriches would know the way.

*P-21*  
*Kingman*

*10-41*  
*9:40 A.M.*  
*90*

MED. CLOSE SHOT - HILL TOP

Boy and Cheeta move into clearing at top of hill. Boy suddenly stops, becomes tense at what he sees.

STOCK SHOT - A NATIVE VILLAGE IN OPEN COUNTRY

as seen by Boy. Natives throng the village square where some sort of ritual is being performed.

91

MED. SHOT - WOODS

Boy starts off in direction of village.

92

ANOTHER ANGLE - WOODS

A loud scream penetrates the jungle. Boy is brought up short. Above the scream comes the thunder of a charging rhinoceros' hoofs.

Boy scrambles swiftly up nearby tree. Cheeta climbs up after him.

92-X1

PROCESS AS BOY SEES LITTLE TUMBO

*C*  
*OK*

Rhino is charging down on him. Right before the rhino contacts Tumbo, he turns, runs out of scene followed by rhino.

(USE BACKGROUND NO. 9)

92-X2

MAT SHOT - TUMBO RUNNING

through scene followed closely by rhino.

(USE BACKGROUND NO. 1)

92-X3

PAN SHOT OF TUMBO RUNNING

92-X4

STRAIGHT CUT OF RHINO RUNNING (STOCK)

following Tumbo,

92-X5

PAN SHOT - TUMBO RUNNING

slips and falls.

92-X6

PROCESS SHOT - TUMBO

on ground. Rhino bearing down on him. Tumbo throws himself outside of scene as rhino passes on over Shot where Tumbo fell.

(USE BACKGROUND NO. 15 - 3rd PART)

92-X7

OF TUMBO LANDING (SHOOTING TOWARD GROUND)

his head against rock. Hold long enough to show he is stunned.

92-X8

SHOT OF RHINO (STOCK)

turning and returning toward Tumbo.



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92-X9

PROCESS SHOT - OF TUMBO ON GROUND

23

Rhino coming from b.g. Boy swings into scene on vine. Jumps off, pushes Tumbo out of way of rhino and then turns and runs out of scene followed by rhino.

(BACKGROUND NO. 7)

92-X10

SHORT PAN SHOT

Boy running.

92-X11

CLOSE SHOT - CHEETA IN TREE

She screams in terror.

92-X12

STRAIGHT CUT OF RHINO (STOCK)

following Boy.

92-X13

PROCESS SHOT - BOY RUNS

into scene, climbs up tree to a low crotch. Rhino follows him in and stops.

(BACKGROUND #R-29)

92-X14

CLOSEUP OF BOY IN TREE

looking down at rhino. Use several cuts.

(Both medium and C.U.)

92-X15

PROCESS - RHINO ON GROUND -

(PROCESS - CUTTING IN TREE AND MAYBE  
BOY'S FEET)

below tree, snorting and sniffing and running back and forth trying to get at Boy.

(BACKGROUND #R-26)

92-16

BOY STARTS TO PULL VINE

loose from tree in preparing to swing off.

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23A

- 92-X17            CLOSEUP - TUMBO (SET)  
has come to and is slowly getting up off  
ground.
- 92-X18            MED. SHOT OF RHINO (STOCK)  
He turns from base of tree and charges back  
toward Tumbo.
- 92-X19            MED. SHOT - TUMBO  
sees rhino coming and runs.
- 92-X20            STRAIGHT CUT - RHINO (STOCK)  
charging toward Tumbo.
- 92-X21            TUMBO RUNS TO EDGE OF POOL -  
stops.
- 92-X22            PROCESS SHOT - TUMBO ON EDGE OF POOL -  
Rhino coming behind him. He jumps. Rhino  
stops.
- (BACKGROUND NO. 10)

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23B

92X23

TUMBO LANDS IN POOL -

Panic-stricken, he flounders in water. It looks as if he may sink, be lost - but wildly he clutches at a protruding tree root, holds to it, saves himself.

92X24

PROCESS - SHOT OF RHINO PAWING GROUND - B.G.

at edge of pool. CUT BACK AND FORTH from boy to rhino to use best material.

(B. G. #27 - 3rd Part)

92X25

STRAIGHT SHOT OF BOY IN POOL (SET)

SHOOTING past dummy head of rhino.

92X26

CLOSE UP - BOY

in tree. He has pulled vine loose from tree; yells to Tumbo.

Boy  
Stay where you are! I'll get you out!

After reading line he prepares to swing away from tree.

92X27

SHOT OF RHINO

at edge of pool. Is attracted again by Boy's voice and runs to Boy in tree.

92X28

SHOT OF BOY SWINGING

away from tree.

92X29

PROCESS SHOT - RHINO RUNNING

into scene. Boy on vine swinging past rhino. Rhino turns to follow him, slips, and then continues after scene.

(BACKGROUND No. 25 or 24)

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No. 3  
Change  
6/7/41

23C

- 92X30            INSERT OF TOP OF VINE -  
                 pulling away from tree limb.
- 92X31            PROCESS - BOY FALLS TO GROUND -  
                 with vine tumbling down on top of him.  
                 (BACKGROUND - 12 or 13 - Straight footage)
- 92X32            CLOSE SHOT - CHEETA IN TREE -  
                 screaming in terror.
- 92X33            BOY ON GROUND - PROCESS -  
                 Rhino about to run over him. Boy jumps out  
                 of scene in nick of time.  
                 (#15 - 3rd Part)
- 92X34            STRAIGHT SHOT - RHINO RUNNING  
                 into brush, turning and starting back.
- 92X35            EDGE OF POOL -  
                 Tumbo has climbed out of pool. Boy runs into  
                 scene, grabs Tumbo, drags him over to a vine.  
                 The two of them catch hold. Boy backs Tumbo  
                 up ready to take a run in order to swing back  
                 into tree.

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23-D

92-X36

BOY AND TUMBO (PROCESS)

run towards CAMERA, leave ground and swing up over CAMERA. Just as they are about to exit scene, Rhino's head comes into SHOT, missing them by inches.

( Background No. 13 or 12. BEFORE RHINO COMES INTO SCENE)

92-X37

BOY AND TUMBO

land on limb in trees.

93-93-X38

OUT

93-X39

ANOTHER ANGLE - EDGE OF CLEARING

Boy and Tumbo swinging safely up into tree.

93-X39A

CLOSE SHOT

Cheeta in tree laughing and pointing derisively at rhino.

93-X40

MED. CLOSE SHOT

Rhino turns about and starts back toward boys.

93-X41

MED. CLOSE SHOT - THE BOYS IN TREE

The boys see the rhino charging toward them. Boy grabs a vine, shows Tumbo how to hold on to it and they both swing out of shot. Cheeta remains behind. WE HEAR the rhino snorting and pawing the ground at the foot of the tree.

93-X42

CLOSE SHOT - RHINO

pawing the ground.

93-X43

CLOSE SHOT - CHEETA

She plucks a fruit similar to the one with which she hit Bull and flings it down on the rhino.

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93-X44

CLOSE SHOT - RHINO'S HEAD

23-E

The fruit lands on the rhino's head and spatters  
all over it.

DISSOLVE TO:

94-102

OUT

103

MED. SHOT - A CLEARING

Tumbo and Boy swing into clearing. Cheetah  
joins them.

Boy (looking back into woods)  
That rhino was mad, all right, wasn't he?  
(turns to Tumbo)  
Do you know where I'm going? I'm going to civil-  
'zation. I'm going to buy an airplane.  
(fishes nugget out of his pocket-  
holds it up)  
I've got gold - see?

CONTINUED:

CONTINUED (2)

Tumbo pays no attention to gold - he looks up at Boy, deep gratitude on his face. He speaks to Boy in dialect.

Tumbo (in dialect)  
(I owe my life to you. I thank you with all my being.  
(his sincerity is obvious from the tone  
of his voice)

Boy, puzzled, listens. There is a slight pause as Boy puts gold back in his pocket. Then, Tumbo solemnly puts out his hand, links the little finger of his right hand in little finger of Boy's left. He raises the linked fingers up to the level of his chin.

Tumbo (solemnly - he is telling  
Boy he is his friend)  
Muganda.

Boy (looks down at linked fingers -  
back at Tumbo. He is puzzled. There is  
a pause)  
What'd you say?

Tumbo (in the same tone as before -  
but raising the linked fingers a little  
higher)  
Muganda.

Boy (puzzled - looks at fingers)  
Muganda? Muganda?  
(then, slowly, as he suspects what Tumbo  
is driving at)  
Oh - do you mean friends?

Tumbo (dubiously)  
Frenss?

Boy (quickly)  
Yes - Friends.  
(points to Tumbo)  
You -  
(points to himself)  
Me -  
(holds up linked fingers)  
Friends.  
(indicating Cheeta)  
Like Cheeta and me. Friends.

Tumbo (he understands - his face  
lights up - he speaks excitedly)  
Muganda! - Frenss! - Muganda! - Frenss! - Muganda -

CONTINUED:

CONTINUED (3)

Boy (cuts in)  
Yes. Friends. We're friends. I'm  
glad, too. I've never had any friends  
- except the animals. What's your name?

Tumbo (repeats - puzzled)  
Watso nemm?

Boy  
Yes - what do they call you? What does your mother  
call you?  
(points to himself)  
My name's Boy.

Tumbo  
B-boy?

Boy  
That's right.  
(points to himself again)  
Boy.

Tumbo (gets it - excitedly - points  
to himself)  
Tumbo!  
(then, quickly pointing back and forth -  
speaks rapidly - the words tumbling out  
of him in his excitement)  
Boy! Tumbo! Boy! Tumbo! Boy! Tumbo! Boy! Tum -

Boy (cuts into Tumbo's speech)  
That's right! Your name's Tumbo. My name's Boy.

Tumbo (excitedly nodding - continues  
where he left off, pointing quickly back  
and forth)  
Tumbo! Boy! Tumbo! Boy! Tumbo --

The native drums are abruptly heard again -  
this time louder, more menacing. Tumbo  
stops, listens, freezes with fear.

Boy (watching)  
Those drums coming from your village, Tumbo?

Tumbo looks back and forth between Boy and  
direction of sound. Then, he turns quickly,  
heads for village. Boy and Cheeta follow.

DISSOLVE TO:



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Chgs. 104

25A

FULL SHOT - THE UBARDI VILLAGE

The tom-toms continue. Now can be heard a new sound - a low barbaric chant, mournful, ominous. The steady chanting is pierced by an occasional cry of terror and despair. Boy and Tumbo and Cheeta enter.

105

CLOSER ANGLE - VILLAGE STREET

A young man, dying on the ground in front of a hut, a young woman holding him, giving him water. Boys come into b.g., watch, begin to get the idea, move on, CAMERA WITH THEM, Tumbo worried, Boy nonplussed. They come to a withered old man, moaning over a dead child.

The two boys look about. In b.g., they see others of the Ubardi, some carrying their dead away, others supporting sick people.

Boy (whispers)  
Why're so many people sick, Tumbo?

Tumbo keeps on toward square. Boy hesitates, follows.

106

WIDE ANGLE - THE VILLAGE SQUARE

The square is crowded with savages of the Ubardi tribe - a mass of excited and frightened people, gathered in a semi-circle before an altar, on which a small fire is burning.

On the altar slab lies a dying man. Two others stand by, watching their friend.

In front of the altar is the witch doctor, an evil old man, performing a weird ritualistic dance before the altar. He carries a horn...a human thigh bone hollowed out, topped by a human skull. On this he blows a demoniacal wail. Two drummers beat the drums fanatically. The crowd chants, wails.

107

MED. SHOT - BEFORE ALTAR

The sick man tries to rise, slumps back, groans and dies. His friends burst into loud outcries.

Boy, Tumbo and Cheeta, enter SHOT, in a position where they are unobserved. The boys look on in silence, close together, their hands still linked. Cheeta jubbbers nervously.

Wide-eyed, intent, fearful.

Suddenly, Tumbo looks off. His eyes widen, his mouth opens in terror. He rushes out of Scene.

MED. SHOT - EXT. HUT AT EDGE OF SQUARE

A sturdy native woman, Tumbo's mother, is lying on the ground.

Tumbo races across to her. Boy uncertainly follows.

CLOSER ANGLE - TUMBO'S MOTHER

She turns over on her back, lies still.

Tumbo rushes in, throws himself across his mother, sobbing, and screams in her ear, trying to recall her from death.

Boy enters diffidently, slowly. He stands in sensitive silence before Tumbo's grief. Cheeta hesitates in b.g. Tumbo finally accepts the fact of death. He rises slowly, stares down at the lifeless body.

Boy (gently)  
It's your mother, Tumbo -- isn't it,

Tumbo stands stock still, sobs. Boy joins his finger with his.

Boy  
I'm sorry, Tumbo....

During last of scene the sound of the tumult in the square has died away. Now, there is an extraordinary silence.

Boy, after a moment, turns looks to investigate.

FULL SHOT - SQUARE - FROM BOY'S ANGLE

The crowd of blacks have all turned away from the altar and are staring at Boy in ominous silence.

CONTINUED:

CONTINUED (2)

The witch doctor moves out from the crowd, advances toward Boy. Boy draws back, sensing now a possible peril in this strange silence. The crowd begins to advance. A murmur of excitement rises.

112

ANOTHER ANGLE - THE SQUARE

The witch doctor stands before Boy a moment, his terrifying face thrust close to his. Boy looks nervously about him, contemplating flight. The witch doctor shrieks wildly, jubilantly. The savages crowd around Boy.

The witch doctor shouts a command at two Ubardi warriors, who grab Boy and hold him despite his struggles. The witch doctor turns to the crowd - his voice triumphant. He has found the cause of the plague - a white devil. He points from Boy to the corpse of Tumbo's mother, linking them.

Witch Doctor

(In dialect tells the crowd that this is the cause of the plague.)

Hearing the witch doctor's charge, the natives begin to nod and murmur in agreement.

113

CLOSEUP - TUMBO

Desperately, he tries to break the warrior's hold on Boy.

Tumbo

Muganda! Muganda!

114

CLOSE SHOT - WITCH DOCTOR, BOY AND TUMBO

The witch doctor strikes Tumbo's hand away. Boy struggles.

Boy (to Tumbo)

Tell him I didn't bring the sickness.

(to witch doctor)

Friend! Muganda! Muganda!

CONTINUED:

114

CONTINUED (2)

The warriors pick him up, and rush him to the altar, CAMERA PANNING. The crowd, in its frenzy now turns on this new victim with new hope. Cheeta, agitated, stays in b.g.

The drums, the chant begin again - this time with new hysteria.

115

CLOSE SHOT - CHEETA

She watches a moment, then turns tail and races away.

116

MED. CLOSE SHOT - AT ALTAR

The witch doctor begins his mumbo-jumbo over Boy.

117

FULL SHOT - THE CROWD

They are waiting for a sign. They chant ominously in unison.

118

MED. SHOT - THE ALTAR

Suddenly the witch doctor makes a mighty gesture, a sweep of his free arm commanding silence.

On the instant there is absolute silence. Then, suddenly, a cloud of smoke rises from the altar.

119

FULL SHOT - THE SQUARE

That is the sign that this is indeed the victim that the gods want. Pandemonium breaks out. The witch doctor is in a frenzy. The people laugh hysterically, in triumph, break into dance. The drums roar louder than ever.

WIDE ANGLE - JUNGLE AT OUTSKIRTS OF UBARDI VILLAGE

Four white men with half a dozen blacks advance rapidly toward village which is already visible to them through trees. The maniacal uproar from the village grows in intensity and volume as they advance. Three of the men advance vigorously; the fourth, a slight, nervous man, timidly brings up the rear.

*OK* The man in the lead is Medford, the guide - a white hunter who has lived in and off the jungle for years. On one side of him is Professor *OK* Elliott, a scientist, who heads the anthropological expedition.

*OK* On Medford's other side is Baroni, a geologist, a cold-blooded realist with something of the manner of a professional soldier. The fourth man is O'Doul (pronounced O'Dool) an impish Dublin portrait photographer whose imagined love of adventure has brought him away from wife and home into a world he fears and despises.

121 MED. CLOSE SHOT - EDGE OF WOODS AT VILLAGE

The men come to a quick stop, stare tensely out at drama in village square.

Medford

Juju.

O'Doul (scared)

They're hungry-lookin' black divils. Is it - is it canninbals they are?

Baroni (to Medford)

*SpR*  
*OK* They look like Zimbali.

Medford (shakes his head)

*SpR*  
*OK* Worse! They're Ubardii!

O'Doul

I was hopin' they'd be vegetarians!

122 MED. LONG SHOT - VILLAGE SQUARE - FROM WHITE MEN'S ANGLE

Through the pandemonium, a half dozen giant blacks carry a huge, wooden stake. The crowd opens for them, then closes around them.

MED. SHOT - WHITE MEN - AT EDGE OF WOODS

Elliott (staring ahead)  
What is that, Medford?

Medford  
A religious ceremony of some sort.

Baroni  
We're in luck, Professor.  
(to O'Doul)  
Get your camera, O'Doul, and we'll take pictures  
of it.

O'Doul  
I'm all for movin' on. - I don't think we should  
be interruptin' the h'athen in the performance of  
his religious duties.

O'Doul starts back into woods. But a new  
tumult from the village stops him. He  
returns to group.

123-X1

MED. SHOT - SQUARE - FROM WHITE MEN'S ANGLE

Tumult increases. Savages strap Boy to  
stake but in confusion the action is not  
clear to whites watching.

Elliott  
(his hand going to gun on his hip)  
It's some sort of human sacrifice!

Medford (restraining him)  
Easy, Professor - this has been going on for  
thousands of years and we're not going to change  
it in five minutes.

Baroni (nods)  
Right. Let's see it through to the finish.

Elliott's face suddenly goes taut with  
horror. He takes a stride forward.

124

MED. SHOT - SQUARE

The stake, with boy strapped to it, is  
elevated and put in place.

CONTINUED:

Changes

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Savages toss brush high around it. The witch doctor takes a burning brand from altar, sets fire to the edge of the brush. Smoke billows up from fire as from green wood. The blacks swing into a barbaric dance around stake.

124-X1 CLOSE SHOT - BOY

Seen through smoke. He's trying to be brave.

125 MED. CLOSE SHOT - WHITE MEN AT EDGE OF WOODS

Horror on all faces now.

Elliott (draws gun)

It's a white boy!

Medford (quickly)

Careful, Professor - they're crazy with juju.

Elliott (advances with drawn gun)

We can't stand by and watch this. Come on!

Baroni and Medford advance with Elliott, their guns slung for action. Their advance weaves through smoke blown from fire. O'Doul turns and dashes back into woods. The blacks in party fade with him.

126 FULL SHOT - UBANDI SQUARE

The savages dancing; smoke from fire over scene; Boy, on stake, seen through smoke. Elliott and Baroni rush to stake. Medford faces savages.

The natives, astonished by the sudden appearance of the whites, abruptly halt in their dance, stand motionless, stare. Their chant dies away. For a moment, there is complete silence. Then, the witch doctor recovers, advances toward Medford with a threatening gesture.

Medford (quickly - in dialect)

(We want the white boy. You cannot kill him.)

Witch Doctor (fiercely - in dialect)

(White boy is cause of plague. He must be sacrificed.)

A murmur of approval comes from savages.



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126

CONTINUED (2)

33

Elliott, at stake, is seen through smoke hurriedly cutting Boy's bonds. Baroni, vigorously kicks burning brush away from stake.

Medford (tapping gun - in dialect)  
(If you try to stop us, there'll be trouble.)

Witch Doctor (in a rage - waving his horn)  
(White boy must be sacrificed. The spirits of the dead demand it!)

Elliott and Baroni get Boy down from stake. At this, the witch doctor turns in fury to savages, brandishes horn, exhorts them to attack. They close ranks ominously. A threatening rumble rises. They advance. Medford backs toward stake to join Elliott and Baroni.

127-127X2

OUT

127X3

CLOSE ANGLE - THE WHITE MEN

Baroni raises his gun to fire.

Medford (to Baroni)  
Don't shoot! There are too many of them. We'll try to make our way back to the woods.

The white men huddle around Boy and move back together, facing menacing savages with guns ready.

127-X4

CLOSE SHOT - TUMBO HELD BY NATIVE

He kicks him suddenly, takes advantage of native's shock to escape.

127-X5

WIDE ANGLE - VILLAGE SQUARE

The savages quickly extend their lines to encircle whites. Their roar of rage increases. Medford looks about, becomes aware of the maneuver.

Chgs. 127-X6  
5-22-41

CLOSE SHOT - THE WHITES

Medford halts -- his face grave as he looks about him.

Medford

No use -- they've cut us off. We'll have to make a stand for it.

Elliott and Baroni stop. They stand back to back in a triangle around boy.

128-133

OUT

133-X1

WIDE ANGLE - THE SQUARE

The whites are now encircled. The savages close in.

Abruptly, there is a terrific racket off. The natives halt, all look in same direction off.

134

LONG SHOT - SQUARE - FROM WHITE MEN'S ANGLE

Out of the jungle, the safari truck roars, its siren wailing, and its exhaust wide open, dashing head on for the Ubardi.

The natives, caught unexpectedly in the rear, by this monster, break in panic, flee. Tumbo, scared, races away with them.

135

CLOSE SHOT (MOVING) O'DOUL IN DRIVER'S SEAT

The little man has a startled pop-eyed look as if the truck might at any moment get away from him.

135A-135E

A SERIES OF SHOTS

showing savages fleeing before truck.

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35

135-X1

CLOSE SHOT - TUMBO

He dodges the truck, barely escaping it, and heads for woods with other blacks.

136-137

MED. CLOSE SHOT - WHITE MEN AT STAKE

The truck, in b.g. careens through village.

Elliott(looks off)

Good work, O'Doul!

The truck can be heard wailing and roaring in village. Safari blacks come out of their hiding places, join whites and they all stare at Boy.

Elliot (turns to Boy, puzzled)

You're safe now, lad. But what in the world are you doing here, in the middle of the African jungle?

Boy

I live here - up on the Escarpment.

Tumbo darts out of woods, runs to Boy. He links his finger with his.

Tumbo (affectionately)

Friend.

Boy (to Elliott)

This is Tumbo. He's my friend.

Elliott

(puzzled - looks from one to other)

Hello, Tumbo.

The truck reappears, still making a terrific racket, and heads straight on for group. Abruptly, it comes to a stop.

Medford

(over his shoulder - to Elliott)

You'd better get moving, Professor. O'Doul threw a scare into them but they'll be back.

Elliott, Medford and Baroni move up to truck.

Elliott (as he goes - to Boy)

Come on, son - we'll take you home --

Boy (to Tumbo)

You come with us, Tumbo.

## CLOSE ANGLE - AT FRONT OF TRUCK

Elliott enters, followed by Medford and Baroni, and at a respectful distance, the wide-eyed staring Boy and Tumbo.

Elliott  
(he holds out a congratulatory hand)  
Nice work, O'Doul --

O'Doul slumps in the seat in a faint.

Elliott  
(smiling slightly)  
He's fainted. Get some brandy, Medford.

The little man opens his eyes a slit.

O'Doul  
Would you mind, Professor, makin' it a bit of Irish whiskey.

Medford reaches into back of truck, pulls out whiskey bottle, gives it to O'Doul who takes a long drink of it.

The rumble of a savage war drum comes from the woods. At the sound of the drum, all are instantly on the alert. O'Doul sits stiffly up, puts the bottle in his pocket.

A shower of spears and arrows hits truck and around it. Several safari blacks are wounded, the others are panicstricken, agitated, appear on point of fleeing away again.

Medford  
(sharply - to captain of blacks)  
M'hona! -- Tell your men to stay close to us. They'll be slaughtered in the woods now.

M'hona jabbars at natives in dialect. They draw back, huddle at truck.

## CLOSE SHOT - REAR OF TRUCK

Arrows hit truck - some stick. One arrow pierces end of gasoline tank at bottom. Gasoline runs out.

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137

138-X2

MED. SHOT - FRONT OF TRUCK

Blacks huddle around whites. More arrows fall.

Medford

Get in, everybody. We'll make a run for it.

O'Doul starts motor. Elliott, Baroni, Boy, Tumbo pile into truck. Medford addresses natives in dialect. They climb in.

138-X3

WIDER ANGLE - VILLAGE SQUARE - THE TRUCK STARTS OFF

The savage drums increase in intensity. Arrows and spears greet truck as it goes.

138-X4

MED. SHOT - JUNGLE

A dozen savages grimly shoot arrows, hurl spears.

138-X5

WIDE ANGLE - VILLAGE SQUARE

The truck stops. A shriek rises from savages in woods. Savages appear advancing cautiously on all sides.

138-X6

CLOSE SHOT - TRUCK

O'Doul bangs away on starter. Medford leaps out of truck, goes to open engine hood. Arrows and spears fall around him.

O'Doul

The motor's all right -- it's out of gasoline we are.

O'Doul jumps out of truck, runs to rear.

138-X7

CLOSE SHOT - REAR OF TRUCK

O'Doul runs in, sees punctured gasoline tank. Medford joins him, examines tank quickly.

CONTINUED:

CONTINUED (2)

O'Doul (shakes his head glumly)  
We're cooked - an' well done, too --

Medford rushes back to front of truck.  
Several arrows hit truck.

O'Doul (shudders)  
-- About all that remains is the eatin',  
(he starts back to front of truck)

138-X8 WIDE ANGLE - TRUCK

The whites and natives pile out of truck.  
Arrows and spears fall. Sound of drums  
and shrieking increases.

139-144 OUT

145-145-X4 A SERIES OF SHOTS

The Ubardi advancing through woods, hurling  
spears, shooting arrows, giving war cry - a  
menacing attack.

145-X4A CLOSE SHOT - SAFARI BLACK

He pitches forward, clutching at an arrow in  
his chest.

145-X5 WIDE ANGLE - AT TRUCK

O'Doul shakes his fist at savages.

O'Doul (angrily )  
Ye cowardly blackguards !

He begins firing his revolver.

An arrow whizzes by his head, imbeds itself  
deeply in the side of the truck.

O'Doul (cocky)  
You're not goin' to intimidate me - Ye poor be-  
nighted blackamoors, ye! - With yer silly arrows  
that wouldn't spike a potato bug --  
(an arrow hits him in the seat, sticks  
there - he screams )

CONTINUED:

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CONTINUED (2)

O'Doul (continued)

I'm kilt! I'm kilt! I'm kilt - I am!

(He waits a moment to see if he's really "kilt" then deciding no, he feels cautiously for the arrow, extracts it)

Ah, it's only mortally wounded I am. Heavin be praised!

Medford

Those may be poisoned arrows, O'Doul. Be careful.

O'Doul (wild)

Poisoned, are they? Poisoned?

(rubs his seat)

Well, them canninbals'll have poisoned stew for dinner then - an' I hope it kills 'em!

A spear hits the ground at O'Doul's feet. Angry, he yanks out the spear, hurls it back into woods.

O'Doul

Two can play at that game, me buckos.

146

MED. CLOSE SHOT - AT TRUCK

The whites now face village, their backs to truck. The safari natives now show some spirit. Several blacks are hit.

146-X1

LONG SHOT - VILLAGE

The savage horde advances.

146-X2

CLOSE SHOT - THE GROUP AT TRUCK

Medford

Let 'em have it!

The whites begin to fire.

146-X3

WIDE ANGLE - VILLAGE

The sudden fire drops advancing natives, halts them an instant. The witch doctor exhorts the savages. The ranks reform. The advance resumes. The whites continue firing. Their shooting no longer stops savages. They advance steadily.

CLOSE SHOT - GROUP AT TRUCK

The whites continue to fire.

Medford (takes last look around -  
speak grimly)  
Remember - with these Ubardi, it's better to be dead  
when they take you.

O'Doul (deadly serious)  
It's better to be dead when they kill ye - if you  
want my opinion.

146-X5

WIDE ANGLE - VILLAGE

A triumphant roar goes up from savages. They  
lift their spears exultantly. They move to  
charge.

Suddenly, Tarzan's call comes ringing through  
the jungle. The savages stop in their tracks.  
The call comes again.

The savages hesitate, then throwing away their  
spears and arrows, they flee.



A SERIES OF CLOSE SHOTS

The Ubardi wildly fleeing. Tarzan's call  
OVER SHOTS.

147

LONG SHOT (STOCK) THE UBARDI (GIBBONI)

The savages vanish in woods. Tarzan's call  
nearer.

148

MED. SHOT - AT TRUCK

Boy leaps out of truck.

Boy (screaming delightedly)  
It's Tarzan! It's Tarzan!

All in safari stare at Boy. Boy gives his  
imitation of Tarzan's call. Tarzan's call  
answers, nearby now.

Boy looks up in trees near village. All  
follow his gaze. The natives of the safari  
take to chattering, gesticulating. Some fall  
to ground.

148-X1

CLOSE SHOT (STOCK)

Tarzan swinging through trees.

149

WIDE ANGLE - VILLAGE

as Tarzan swings down into village and lands  
near Boy. Boy runs to Tarzan. Cheetah comes  
out of woods, following Tarzan.

Boy  
Tarzan! Tarzan!

149-X1

MED. SHOT - GROUP AT TRUCK

All are astonished at Tarzan. The blacks  
cower with fear and awe.

Elliott (staring)  
What's happening? Who is that?

CONTINUED:

Tarzan

3.

Chgs.

7/15/41

149-X1

CONTINUED (2)

Baroni

Tarzan - the boy called him --

Medford (with subdued excitement)  
 Tarzan? Then, there really is a Tarzan. For years  
 I've been hearing about him from the natives - the  
 white ape-man they call him - the king of the  
 jungle. I always thought he was a myth.

150

CLOSE ANGLE - TARZAN AND BOY

As Boy and Tarzan come together. Tarzan sweeps  
 Boy up into his arms.

Tarzan (concerned - studies him  
 sharply)  
 Boy all right?

Boy  
 I'm fine. You came just in time, Tarzan. Where's  
 Mother?

Tarzan sets Boy down on ground.

Tarzan (sternly)  
 Jane wait.

Boy (carefully)  
 Is she going to - to punish me, Tarzan?

Tarzan (relaxed now - grins)  
Boy wait. Boy find out.

Cheeta rushes to him, makes a fuss over him.

150-X1

MED. SHOT - GROUP AT TRUCK

Elliott (watching Tarzan)  
 He's magnificent.

Baroni  
 He's a magnificent-looking brute!

Medford (gestures toward cowering  
 safari natives)  
 Look at the blacks there! - they act as if he  
 were some sort of god.

O'Doul  
 He's the spittin' image of the ancient Irish giant,  
 Finn McCool.

CONTINUED:

*So R  
 new character  
 and new example  
 of a character*

Tarzan

#3

Chgs.

7/15/41

150-X1

CONTINUED (2)

42

Elliott

Come along.

Elliott moves toward Tarzan.

151

OUT

152

WIDER ANGLE - SQUARE

Elliott advances to Tarzan.

Boy (to Elliott)

This is Tarzan -- he's my father.

CONTINUED:

CONTINUED (2)

*Tring* 43

41  
15 P.M.

Elliott (smiling - holds out his hand)  
How do you do, Tarzan? My name's Elliott.

Tarzan does not take hand, looks men over.

Boy (quickly - in dialect)  
(He explains what happened.)

As Tarzan listens, his expression softens.  
He takes Elliott's hand.

Tarzan (as he takes hand)  
Tarzan thank.

Elliott  
And we thank you.  
(nods toward woods)  
-- You certainly saved our lives just now. It  
looked for a while as though we were finished.  
(then, smiling at Boy)  
So, this is your father, eh?  
(then to Tarzan)  
You've a fine boy there.

Tarzan (nods)  
Fine boy.  
(affectionately rubs Boy's head)  
Little Tarzan.

O'Doul steps forward.

O'Doul  
Me name's O'Doul, Mr. Tarzan - Dennis O'Doul.  
(Tarzan looks O'Doul over - O'Doul  
speaks with admiration)  
You're a fine figure of a man, Mr. Tarzan. I'll  
wager you've some Irish in ye somewhere.  
(Tarzan likes O'Doul, takes his hand.  
O'Doul winces, nurses his hand)  
I'm certain of it.

*add e  
OK*

Baroni and Medford step forward. O'Doul  
backs away to truck.

Elliott  
This is Mr. Baroni, Tarzan, and this gentleman here  
is Mr. Medford.

Medford and Baroni (together)  
How do you do.  
Happy to meet you.

Tarzan glances at the machine guns, and makes  
no effort to take their offered hands.  
Obviously, he doesn't like them.

CONTINUED:

CONTINUED (3)

Tarzan (sharply)  
Men not need guns now.

The three men look surprised.

Boy  
Tarzan doesn't like guns - they kill his animals.

Elliott (quickly)  
Sorry.  
(to Baroni and Medford)  
Put the guns away, gentlemen.

(Baroni and Medford go to put arms  
in truck - Elliott turns to Tarzan)  
You needn't worry, Tarzan. We're not hunters,  
we're scientists. We're looking for an almost  
forgotten tribe called the Van-usi. They're a  
people that wandered down from Asia into Africa  
ages ago. Ever hear of them?

Tarzan (nods)  
Van-usi live up Fyn Mano River.

Elliott (with some excitement)  
That's just where we figured to find them. We  
were trying to find a pass through the mountains  
when we came across the village here.

Tarzan  
Safari cannot cross mountains. All ice and snow.

Baroni and Medford return.

Elliott  
(his disappointment obvious,  
turns to Medford)  
Did you hear that, Medford?

Medford (a little antagonistic)  
Oh, I think we can make it over the mountains all  
right. It'll be eight or ten weeks of tough going  
but we can make it.

Tarzan (sharply - to Medford)  
Men die.  
(to Elliott)  
Tarzan take safari up escarpment - reach river  
six days.

Baroni  
Six days!  
Elliott (excited)  
That'd be a tremendous help, Tarzan!

CONTINUED:

Tarzan (matter-of-factly)  
Men help Boy. Tarzan help men. Come.

Tarzan turns away.

Elliott (quickly)  
I don't know how to thank you, Tarzan.

Medford  
(in low voice to Baroni - sarcastically)  
I'll be counting those six days.

Tarzan starts off. Boy grabs Tumbo who has been standing wide-eyed watching Tarzan, and runs after Tarzan.

Boy (to Tarzan)  
This is Tumbo, Tarzan. He's my friend.

Tarzan (nods at Tumbo)  
My friend.

The three move along together. Cheeta tags along with them.

153

OUT

154-155

CLOSE ANGLE - NEAR TRUCK

Tarzan, Boy, Tumbo and Cheeta. As Tarzan passes near truck, he stops suddenly. A clicking sound comes from truck. Tarzan strides over. Tarzan abruptly reaches into truck, pulls out O'Doul as if he were a rabbit.

O'Doul has been shooting pictures of Tarzan with a fast-action camera.

Tarzan drops O'Doul and seizes camera, which he is about to smash. Elliott comes into scene.

CONTINUED:

Elliott (quickly - smiling)  
That's not a gun, Tarzan. O'Doul was just  
taking your picture.

Tarzan scrutinizes camera - turning it  
upside down and over and over - obviously  
puzzled.

Tarzan  
Picture?

O'Doul  
(reaches into his pocket, brings out  
a fistful of snapshots.)  
Something like these, Mr. Tarzan - if you'd  
care to squint an eye at 'em.

Tarzan takes pictures, looks at them.  
Cheeta jumps up on Tarzan's shoulder.

156

CLOSEUP - INSERT - THE PICTURES IN TARZAN'S  
HANDS AS HE RUNS THROUGH THEM

The pictures: Action shots of the jungle -  
giraffes, zebras, crocodiles, etc.

The last picture shows a dumpy but whole-  
some looking middle-aged woman. She holds  
a trowel, and has evidently been working  
in her backyard garden.

Cheeta's paw comes into Shot, grabs the  
woman's picture.

157

CLOSE ANGLE - TARZAN, O'DOUL, CHEETA, AND  
GROUP

Cheeta flourishes picture, jabbars ex-  
citedly. She likes what she sees.

O'Doul (to Cheeta)  
Be careful now, me jack-a-dandy - that's a like-  
ness of Mrs. O'Doul, and a precious possession.  
(Cheeta kisses picture - O'Doul shudders)  
An' it's just as well she's not here at the pre-  
sent moment.

(screws up his face)  
- just as well.

Tarzan (friendly)  
Cheeta like picture.

Tarzan takes picture from Cheeta, returns it  
to O'Doul. Cheeta jumps down from Tarzan's  
shoulder.

CONTINUED:

*a.m.*

Tarzan (to O'Doul)

Come.

O'Doul

Just as soon as I get the -

(nods to gasoline tank)

- tank here fixed, an' bring up the other truck.

O'Doul takes out his bottle, takes a drink;  
he smacks his lips.

O'Doul

Ah -

(holds up bottle to Tarzan)

- the best, Mr. Tarzan - the best! Have a nip.

Tarzan takes bottle, tries a sip. He spits  
out the liquor and instinctively hurls the  
bottle at a nearby boulder where it breaks  
in a hundred pieces.

Tarzan

Whiskey bad.

O'Doul (shaking his head)

You're the last man in the world I'd ever have  
taken for a temperance worker, Mr. Tarzan --

DISSOLVE TO:

157-X1

LONG SHOT - DAY - JUNGLE TRAIL

The safari moves through the jungle. Tarzan,  
and O'Doul head the safari on foot. Behind  
them rumbles two trucks, and behind the  
trucks the blacks are strung out.

157-X1A

CLOSE MEDIUM SHOT - FRONT OF TRUCK

Medford drives first truck. In the seat with  
him are Baroni and Boy. Tumbo stands in  
truck just behind seat. Elliott drives second  
truck. With him is M'hona.

157-X2

CLOSE SHOT - MOVING

Tarzan and O'Doul. The horn from first truck  
barks several times.

O'Doul (nodding back toward

truck - speaks to Tarzan)

You lad's havin' the time of his life with that  
horn, Mr. Tarzan.

Tarzan looks back, grins.



Chgs. 157-X2-1

CLOSE SHOT - (MOVING) FRONT SEAT OF TRUCK  
(From Tarzan's angle)

Boy pounds horn.

157-X2-2

BACK TO TARZAN AND O'DOUL - (MOVING SHOT)

Tarzan (grins)  
Makes noise like small rhino.

O'Doul  
And not as good a noise, I'll wager. There's no  
mechanical contraption can compare with the voice  
of a livin' cr'ature.

Tarzan (grins - slaps O'Doul on back,  
almost breaking him in two)  
O'Doul smart man.

O'Doul (rubbing his back)  
Thankee, Mr. Tarzan - but another compliment like  
that an' you'll have a smart corpse on yer hands.  
(he gets himself together again)  
Aye -- there's nothin' like nature. It's the  
natural cr'atures -- the little birds an' the  
beasties - it's them that touches the cockles  
of yer heart --

O'Doul stops suddenly, looks off into  
jungle. CAMERA STOPS. Tarzan continues  
on trail, exits Shot.

157-X2A

CLOSE SHOT - O'DOUL

A look of horror on his face.

157-X2B

MED. CLOSE SHOT - JUNGLE - (STOCK)

Hybird (Eckbird) comes out of brush, hobbles  
grotesquely down toward O'Doul.

157-X2C

CLOSE SHOT - O'DOUL

He is rooted to the ground by his terror.

O'Doul (whispers a call for help  
that can hardly be heard)  
Mr. Tarzan -- Mr. Tarzan -- Mr. Tarzan --

CLOSE SHOT - HYBIRD -(STOCK)

157-X2E

CLOSE SHOT - O'DOUL

Shuddering, he throws his arm across his eyes. The auto horn, near at hand now, sounds OVER SCENE.

157-X2F

MED. CLOSE SHOT - HYBIRD - (STOCK)

At sound of horn, bird runs for brush, disappears.

157-X2G

CLOSE SHOT - O'DOUL

He drops his arm cautiously, looks around.

157-X2H

MED. SHOT - CLEARING

No sign of Hybird.

157-X2J

MED. CLOSE SHOT - O'DOUL

He is nervous a moment until he is sure bird is gone.

O'Doul (brokenly)

-- I'll niver take another drink as long as I live  
- niver!

(he turns and starts after Tarzan)

Oh, Mr. Tarzan! -- Mr. Tarzan! -- Mr. Tarzan! --

157-X3

CLOSE SHOT - MOVING - FRONT SEAT - TRUCK

Medford, behind wheel. Boy sits between him and Baroni. Tumbo stands behind seat. Boy pushes horn with great enjoyment.

Medford (laughing - nods off)

O'Doul just saw a Hybird and he thinks he has the horrors.

Baroni (bored - disagreeably)

I don't know as I blame him. I think I'm getting the horrors myself.

CONTINUED:

CONTINUED (2)

Medford (grins )  
Too much jungle?

Baroni (with cold sarcasm)  
No - I'm just getting fed up with this tour of the  
jungle we're making with -  
(looks at Boy - then, nods off at Tarzan)  
-- with the super-savage there. I had supposed we  
were a scientific expedition - but it begins to look  
as if we're collecting curiosities for the circus.

Boy blows horn. Baroni gives him a look of  
annoyance. Boy, unaware of Baroni's look,  
turns to Tumbo, indicates horn.

Boy (to Tumbo)  
Here, Tumbo - you try pushing it.

Tumbo pushes the horn.

Baroni (to boys)  
Haven't you had enough of that?

Boy (seriously)  
No, sir.

Baroni (irritated)  
Well, I've had enough of it. Stop it.

Boy, surprised and hurt, slumps back in seat.

CONTINUED:

Medford (after a while - to Boy)  
When do we come to the escarpment, young fellow --  
have you any idea?

Boy  
Pretty soon, now, sir. We'll be able to see it  
when we get through the woods.  
(boyishly)  
It reaches almost to the sky.

Baroni (sourly)  
That's a help.

Boy  
If we had an airplane, we could fly up there,  
couldn't we -- couldn't we?

Medford (kidding)  
Yes, indeed. I'd have brought one along if I'd  
thought of it.

Boy (boyishly)  
I was going to buy an airplane when I got to civili-  
zation. I was going to buy an automobile, too - a  
big one, bigger than this one.  
(proudly)  
I was going to buy everything. Gold buys every-  
thing, doesn't it?

Neither Baroni nor Medford reacts. He feels  
a little flat.

Boy reaches into his loin cloth, fishes out a  
pair of nuggets. Still neither man pays any  
attention.

Boy holds the nuggets up for Tumbo.

Boy  
Here, Tumbo - take them - feel them - they buy every-  
thing.

Tumbo takes one of the nuggets, looks at it  
without much interest. He returns the nugget  
to Boy. The nugget falls to the floor of the  
car. Boy leans over, picks it up.

As he picks up nugget, Baroni notices the gold  
in the boy's hand.

Baroni  
What's that?

Boy  
Gold.

Baroni (curious)  
Gold?

CONTINUED (3)

Boy  
Yes, sir. Gold. It buys everything.

Medford takes his eyes off the trail, sees the gold. He almost loses control of the car.

Baroni and Medford exchange glances. Baroni puts out his hand for the nuggets.

Baroni (trying to be casual)  
Let me have a look at those.

Baroni studies the nuggets. After a moment, Baroni passes them over to Medford who, dividing his attention with the road, studies them also. Medford passes nuggets back to Boy.

Medford (friendly now)  
Where'd you get the gold, lad?

Boy  
In the river where we go swimming.

Baroni and Medford exchange looks again.

Baroni  
I see.  
(after a pause)  
Well, if I were you, little man, I wouldn't tell anybody about that gold. It loses its value when you talk about it.

Boy is puzzled.

Medford (taking up the idea - very friendly also)  
Gold is tabu in civilization, lad - you don't mention it to anyone. You keep it a secret - see?

Boy  
Shouldn't I tell the Professor, even?

Medford  
No, no. It wouldn't be a secret, then. You better not even tell anyone you told us.

Baroni  
I'll tell you something, - you keep the gold a real secret -- and tell nobody -- and we'll buy you an airplane all for yourself.

Boy  
You will?

Baroni  
We'll buy you two of them.

CONTINUED:

Boy (excited )

Gee - then, Tumbo can have one, can't he?

Medford (nods)

And we'll buy you an automobile, too.

Baroni

We'll buy you anything you want.

Boy (stirred )

Whee....

(puts nuggets away)

It's a secret. I won't tell anyone ever.

Medford

You're sure?

Boy (solemnly)

I promise.

Baroni (pats Boy)

Go ahead, boy - blow the horn if you feel like it.

Medford

Sure - you go ahead and blow the horn all you want.

Boy goes after the horn, pounds it exuberantly.  
Baroni and Medford exchange looks. As they do,

DISSOLVE TO:

158

LONG SHOT (STOCK) THE PRECIPICE OF THE  
ESCARPMENT RISING DIZZILY AGAINST THE SKY

DISSOLVE TO:

159-163

A SERIES OF DISSOLVES (STOCK)

showing the expedition climbing the Escarpment.

DISSOLVE TO:

164

WIDE ANGLE - TOP OF ESCARPMENT - DAY

The safari reaches top. Tarzan and Boy are  
first over rim. O'Doul and Tumbo follow.  
O'Doul is panting from the climb. Tarzan  
gives his call and turns back to guide rest  
of safari over top.

CONTINUED:

Tarzan #3  
Chgs. 164  
7/17/41

50A

CONTINUED (2)

Elliott comes over top, staggers. Tarzan grabs him, supports him. Boy puzzled, watches Elliott.

164-X1

CLOSE SHOT - ELLIOTT, BOY AND TARZAN

Elliott (his hand across his eyes)  
Thank you, Tarzan. My head was spinning there for a moment.

Tarzan  
Escarpment high up.

Elliott  
Yes, it must be the altitude -  
(brightens up - himself again)  
But I'm fine now, thanks.

Tarzan carefully watches him. Jane's call is heard OVER SHOT. All react. Boy listens rigidly a moment, then races out of scene.

165

CLOSER ANGLE - SHOOTING TOWARD WOODS

Jane swings down out of woods on vine. Boy sees Jane, races toward her. Jane waves excitedly at sight of Boy. She races toward Boy. They meet, embrace.

Tumbo and O'Doul advance in b.g., Tumbo trotting on ahead.

Jane (deliriously happy)  
Oh, darling....darling....Where've you been?  
Where'd you go? I've been so worried!

Boy (trying to pull out of embrace)  
Are you going to punish me, Mother?

Jane (has to smile)  
No, dear -- not now - but you must never go away  
again....never. What happened to you?

Boy (casually)  
Oh, nothing much.  
(Tumbo approaches)  
- Here's Tumbo!

Tumbo stops bashfully nearby. Buli approaches.  
O'Doul, Tarzan, Cheeta, behind them. Elliott,  
Baroni and Medford appear some distance in b.g.

Boy (pulls Tumbo to Mother - still  
excitedly)  
This is Tumbo, Mother! He's my best friend! He  
can't talk very well yet, though -

Jane (holds out hand - smiling)  
Happy to meet you, Tumbo.

Tumbo (hesitates - then, hooks his  
little finger through Jane's)  
Friend.

Boy  
I met Tumbo just before the rhino was going to  
kill him --

Jane (stunned)  
A rhino! What rhino?

Boy (with a swagger)  
Oh, a big one. But I fixed him! That was before  
we came into the plague --

Jane (nearly passes out)  
Plague!

Boy (to elephant who has come up  
beside him)  
'Lo, Buli!



Jane (frightened)  
Boy! What plague? Tell me!

Boy (nonchalantly cocky)  
The plague in Tumbo's village. It didn't scare  
me, though.

(O'Doul approaches)  
Look - here's Mr. O'Doul! He came just when I was  
going to fight them --

Jane ( in panic now)  
Fight? Fight whom?

Boy (nonchalantly)  
The Ubardi. There were thousands of them.  
(to O'Doul who is now beside them)  
Wasn't there, Mr. O'Doul? This is Mr. O'Doul,  
Mother.

Jane (bewildered, forcing a smile)  
How do you do, Mr. O'Doul.

Tarzan and Cheeta enter scene.

O'Doul (bowing)  
It's a great pleasure, indeed, Madam.

Jane (tries to get a grip on herself)  
Please excuse me, Mr. O'Doul! At the moment I don't  
know whether I'm coming or going.

(to Tarzan)  
Tarzan --

Cheeta makes a grab for O'Doul's camera which  
is strapped to his shoulder. O'Doul pushes  
him away.

O'Doul  
G'wan, ye little scalliwag! - an' don't be e-botherin'  
yer elders.

O'Doul backs out of scene. Cheeta follows him.

Jane (continuing with Tarzan)  
Tarzan -- what are these horrible tales? Are they  
true?

Tarzan  
Boy have good time.  
(grins - roughs up Boy)  
Little Tarzan.

Boy (excitedly)  
Here's Mr. Elliott, mother! - and Mr. Baroni, and  
Mr. Medford!

Tarzan No.3  
chgs. 167-X1  
7-17-41

53

WIDE ANGLE - GROUP

Elliott, Baroni, and Medford Approach.  
O'Doul can be seen in b.g.

167-X2

CLOSE SHOT - O'DOUL

He stands near tree, focusing camera.  
CAMERA SWINGS UP INTO:

167-X3

CLOSE SHOT - CHEETA IN TREE ABOVE O'DOUL

Cheeta, on protruding limb, watches O'Doul  
below.

167-X4

MED. CLOSE SHOT

As Elliott and others enter.

Jane (smiling)

How do you do, gentlemen.

Baroni, Medford (together)

How do you do, Madam -  
Pleased to meet you.

Boy (to Jane)

They came just when the Ubardi set fire to me.  
The fire was burning my feet, too - but I  
wasn't scared --

(to Elliott)

Was I, Mr. Elliott?

Jane, in panic again, looks from one to  
the other.

Jane

(trying hard to force a smile)

Please, gentlemen, maybe before I lose my mind  
you can tell me what happened --

Elliott

He's all right, Madam. You can see that he came  
to no harm.

CONTINUED:

Tarzan  
No. 3  
Chgs.  
7-19-41

167-X4

CONTINUED (2)

O'Doul (in b.g. - interrupts, cries  
out)  
Please! All of ye! Look this way, now! Look this  
way!

All turn quickly, look. O'Doul is set with  
camera to take picture of group.

O'Doul (grins)  
Thankee, thankee all -- It's a veritable master-  
piece!

He snaps picture. As he does, Cheeta, leaping  
from the tree, lands on his back, knocking  
O'Doul forward. O'Doul drops camera. Cheeta  
picks up the camera and races for the woods  
with it. Boy starts after her in chase.

Boy (as he runs)  
Cheeta! Cheeta!

Jane (trying to keep from laughing)  
Oh, I'm sorry, Mr. O'Doul.

O'Doul (with effort)  
Think nothin' of it, Ma'm - It's a playful little  
cr'ature she is --  
(then, sputtering under his breath)  
The little, hairy divil!

DISSOLVE TO:

167-X5

CLOSE UP - INSERT - NIGHT

O'Doul's hands shuffle a photo print about in  
a pan of developer wash. The picture vaguely  
takes form, and is seen to be Tarzan, Jane,  
and group.

168-171

OUT

172

MEDIUM CLOSE SHOT - GROUP AROUND O'DOUL -  
SAFARI CAMP -

Boy and Tumbo, fascinated, watch O'Doul as he  
develops picture in pan on camp table near  
tent. Cheeta hops around on table. Tarzan  
stands over them watching, but somewhat aloof.

CAMERA PANS ALONG safari camp to:

MEDIUM CLOSE SHOT - JANE AND ELLIOTT

seated watching the others.

Jane (smiling at group)  
Boy's having the time of his life. Just think he's never seen a photograph before. --

Elliot (quietly)  
There doesn't seem to be any need for that sort of thing in this beautiful private world you have here. I feel almost like an intruder, here --

Jane (interrupting)  
But you're not, Professor -- you're a friend and welcome guest. We hope to have you stay with us for a long time.

Elliot  
I'd like to -- indeed, I'd like nothing better than to spend the rest of my days here but -- I'm afraid we'll have to push on. We have a job ahead of us.

Jane (smiling)  
After you're here a while, you'll discover those jobs aren't nearly so important as you thought they were.

Boy's Voice (o.s. - excitedly)  
Look! Everybody's lost their heads!

Jane and Elliott turn to look, smiling.

172-A

CLOSE MEDIUM SHOT - GROUP AT TABLE -

O'Doul  
Yes, me lad, they're lost a ll right --  
(he glares at Cheeta)  
-- and for that ye can thank your fine little furry friend here.

He makes a face at Cheeta. Cheeta responds by grabbing the picture and running off with it. Boy chases her. Cheeta scoots into a nearby tent.

O'Doul (shakes his head sadly)  
If she were mine, Mr. Tarzan, I'd have her examined -- and I'd waste no time about it either.

173

FULL SHOT - INTERIOR O'DOUL'S TENT -

Boy follows Cheeta into tent, corners her on table, takes picture and exits with it. Cheeta examines various articles on table - tries O'Doul's hat on, pokes around a movie camera, etc. until she comes across a bottle

CONTINUED:

CONTINUED (2)

of Irish whiskey.

Cheeta takes a swallow of the whiskey, sputters - puts the bottle down. She turns away from bottle as if she wants no part of it - then, suddenly finding the taste to her liking, she turns back to the bottle and begins to gurgle it down. Cheeta gets a bun on, exits.

173-X1

OUT

174

MEDIUM SHOT - EXTERIOR O'DOUL'S TENT -

Cheeta staggers out of tent, rolls around on ground, looks up and sees -

175

MED. CLOSE SHOT - BOY, BARONI AND MEDFORD -  
AT TELESCOPE

Boy is looking through telescope. Tumbo stands just behind him.

176

CLOSE UP - INSERT - TELESCOPIC SHOT

A full moon showing its mountains and craters.

Boy's Voice (over shot)

But I can't see the Man in the Moon now. Where is he gone to?

177

MEDIUM CLOSE SHOT - GROUP AT TELESCOPE

Baroni

(he likes destroying illusions)

There's no Man in the Moon - that's just an illusion. The face you see is only the shadows of the mountains and craters on the moon.

Boy pulls back from telescope. Tumbo steps up.

Boy

(his excitement gone - speaks almost sadly)

Oh! I used to like him -- he looked so friendly.

CONTINUED:

CONTINUED (2)

Medford

(being very comradely)

You've got new friends now, sonny.

(pats him)

And, by the way, when are you going to show us the place where you get the gold?

Boy

(looks carefully about camp)

You mean the secret?

(Baroni and Medford nod - Boy whispers)

Tomorrow morning - before anyone's up?

Baroni (nods)

Good.

Medford

Fine.

(Medford sees Jane and Elliott approaching - raises his voice)

How'd you like to look through a microscope tomorrow? It's a machine that makes little things look big -- it'll make a hair look as large as a log.

CONTINUED:

Boy  
Whee -- I certainly would --

Jane and Elliott come to telescope.

Jane  
I'm so happy Boy is getting a chance to see some of  
the wonders of science. I'll never be able to thank  
you gentlemen.

Baroni and Medford  
It's nothing ma'm. - Only too glad to do it. --

Jane (to Boy)  
Professor Elliott has arranged another surprise for  
you -- movies.

Boy (puzzled)  
Movies? What's that?

Jane (laughing)  
You wait and see.

Elliott (smiling)  
I think O'Doul has the projection machine set up  
now.

Jane  
Come on Boy - and you, too, Tumbo.

Elliott, Jane, Boy and Tumbo exit. Elliott  
and Medford exchange looks.

178

CLOSE SHOT - BARONI AND MEDFORD

Baroni (with a little smile)  
It looks as though we'll be getting up early in the  
morning.

Medford (grins)  
I'd be willing to stay up all night.

They exit.

179

CLOSE SHOT - CHEETA - SHE STANDS WAVERING ON  
HER FEET -

The telescope off catches her eye.

180

MEDIUM SHOT - TELESCOPE - AS SEEN BY CHEETA -

181

MEDIUM CLOSE SHOT - CHEETA -

She zig-zags toward telescope.

182-189

OUT

190

OUT

191

CLOSE SHOT - AT TELESCOPE

Cheeta enters, looks telescope over. Finally, she puts her eye to the wrong end of the telescope. What she sees, makes her jump crazily. She takes her eye away from glass, tries to find beyond what she saw through telescope, then returns to glass. She jabbars wildly.

192

MED. LONG SHOT - BULI, THE ELEPHANT - GRAZING AT EDGE OF CAMP

just within circle of light of outpost lamp.

193

CLOSE UP - INSERT - WHAT CHEETA SEES - (TELESCOPIC SHOT)

The elephant looks the size of a fly through wrong end of telescope.

Cheeta's jabbering continues OVER SHOT.

194

MED. CLOSE SHOT - AT TELESCOPE

Cheeta, baffled, spins the telescope about on its pivot. She gets the right end, squints through it. She is quiet a moment.

195

CLOSE SHOT - A DRAGON FLY IS BUZZING AROUND IN AIR A FEW FEET BEYOND THE TELESCOPE

flirting with the flame of an oil lamp.

Suddenly, a wild jabbering is heard from Cheeta.

196

MED. CLOSE SHOT - CHEETA AT TELESCOPE -

She jumps up and down, jabbars crazily.

197

CLOSE UP - THE FLY AS CHEETA SEES IT

The fly, looking like some terrifying prehistoric winged monster, approaches telescope, growing larger as it does so.

Cheeta lets go a scream of fright.



198

## WIDE ANGLE - AT TELESCOPE

Cheeta has seen enough. She covers her face with her arms and stumbles away from telescope.

199

## ANOTHER ANGLE - CAMP - NEAR BULI

Cheeta, her face still hidden behind her arms, stumbles into scene. Buli turns, looks her over.

OFF SCENE, a locomotive whistle screams. Cheeta drops her guard, looks. Buli looks.

200

## MED. SHOT - FROM CHEETA'S AND BULI'S ANGLE - WHAT THEY SEE.

The movies have begun. The whites are grouped about a portable projection machine, its current supplied by a small gas generator. O'Doul operates machine. Safari blacks glide in and out of darkness and huddle in groups on grass, staring spellbound at screen.

201

## CLOSE SHOT - THE EXPRESS

The locomotive of an express rours down tracks toward camera, its whistle shrieking. Safari blacks shake in fear.

201-X1

## CLOSE ANGLE - CHEETA AND BULI

Cheeta gives a screech of fright and streaks for woods. Buli trumpets and rumbles after her.

202

## FULL SHOT - CLEARING BEFORE TARZAN'S HOME

the movies and the spectators - SHOOTING FROM BEHIND projector.

The reactions of the crowd are many and mixed. Bewilderment, pleasure, fear, all are given expression.

A SERIES OF CLOSE SHOTS OF THE SPECTATORS

illustrate the reactions: the blacks in fear or awe; Tarzan, calm, aloof; Jane, near Elliott, excited and pleased; Baroni and Medford, bored; Boy and Tumbo bewildered, amused, excited.

208

MED. CLOSE SHOT - JANE, TARZAN, MEDFORD, BARONI AND ELLIOTT

All faces intent on pictures.

Jane (whispers to Tarzan)  
Isn't it exciting?

Tarzan does not answer, continues to watch screen with an impassive, brooding face.

Medford (nods toward screen)  
There's speed for you, Tarzan --

209

MED. SHOT - SCREEN

An express train speeds out of distance and roars by camera.

210

BACK TO GROUP

Medford  
That train goes a hundred miles an hour.

(Train mentioned to be determined by Shot used)

Tarzan (without expression)  
Why?

Medford (amused at the silly question)  
It gets you there faster.

Tarzan  
Why?

Medford (patiently)  
You save time, of course.

Tarzan  
What do with time?

CONTINUED:

210

CONTINUED (2)

64

Elliott laughs. Medford squirms, annoyed.

Elliott

I'm afraid he has you there, Medford.

211

CLOSE SHOT - JANE AND TARZAN

Affectionately, she puts her hand on his.

212

CLOSE SHOT - BOY AND TUMBO

Their eyes fairly popping out.

213

WIDE ANGLE - THE CLEARING

On the screen, various shots of cities with its autos, ships, etc. A huge transport plane, shining in the sun, glides toward camera.

Jane (pointing to screen)

Look, Boy -- there's an airplane.

Boy (rising in his seat)

Look! Tumbo! An airplane, Tumbo! -- that's what Mr. Baroni's going to get us when we get the gold! Look!

All turn, stare at Boy.

214-218

A SERIES OF CLOSEUPS

Tarzan, alert; Jane, bewildered; Elliott, thoughtful; Baroni and Medford, annoyed; O'Doul, curious.

219

CLOSE SHOT - BOY AND TUMBO

They continue to stare excitedly at the screen. Boy is completely unaware of what he's said.

220

WIDE ANGLE - THE CLEARING

The movies come to a stop. Silence. O'Doul turns on a work light. The safari blacks slip away; the whites are alone. There is definite tension.

Jane (after a moment - very quickly)  
Boy, I think you better go up to bed now. It's  
long past your bedtime.

Boy (protesting)  
But, Mother, I'm not a bit sleepy.

Tarzan (sharply)  
Boy go!

There is silence a moment.

Boy (finally)  
Come on, Tumbo.  
(the two boys move toward the house)  
'Night, everybody.

Jane, Elliott and O'Doul  
Good night. -  
Good night, lad. -  
See you tomorrow.

There is a moment's tense silence.

Jane (finally - she has to find out)  
Mr. Baroni, my boy said something a minute ago about  
you, and gold, and an airplane -- I didn't quite  
catch what he meant --

Baroni stalls, lights a cigarette.

Elliott  
Yes, Baroni, what was that all about?

Baroni (at ease now)  
Nothing much.

(smiles)  
It's just - well, the other day the little fellow  
told me he'd found gold up here on the escarpment.  
Naturally --

Elliott  
Gold up here!

O'Doul  
Glory be! - we'll all be rich!

Jane and Tarzan are stunned. Baroni notices  
their reaction.

Baroni (going on - very casual)  
-- So, naturally, I told him what a great piece of  
luck that would be. I told him some of the things  
he could buy with gold - like the airplane --

CONTINUED:

CONTINUED (3)

Tarzan's face darkens - he is about to speak. Jane, seeing this, breaks in.

Jane (quickly - with little too much emphasis)  
Oh, but that's such nonsense. Boys tell the most fantastic tales -

Baroni (suspects they're covering up - smiles )  
Of course, and I wouldn't have given it a second thought, if --  
(makes his point coolly)  
-- if the lad hadn't shown me several gold nuggets he had with him --

Jane (too quickly again)  
Oh -  
(recovers - forcing a smile)  
Boy might have come across them on his travels --  
(tries to joke)  
-- he was on his way to civilization, you know.

Baroni is aware of the truth now.

Baroni (after a pause)  
Well, that's that. I'm afraid the Boy is going to be disappointed.

Elliott (suspicious)  
But, Baroni - why didn't you mention this gold business before?

Baroni (easily - smiling)  
It seemed a little hard to believe, Professor. I was going to wait and dig around a bit --

Tarzan (suddenly)  
No!

Medford (flaring up)  
Wait a minute. This is any man's country up here, Tarzan. Nobody owns this part of the world.

Tarzan (advancing fiercely on Medford - who gives way before him)  
Tarzan's country.

Jane  
Tarzan! Please!  
(Tarzan steps back a pace, but remains tense)  
This is not anybody's country, Mr. Medford. It's our home!

CONTINUED:

Elliott (quickly)

And we'd be very poor guests indeed if we repaid your hospitality by doing anything to displease Tarzan or yourself.

(turning to Medford and Baroni)

I know you will agree with me on that point, gentlemen.

Tarzan (suddenly)

Jane come. Go home.

Tarzan starts out.

O'Doul (sighs - turns back to projector, shaking his head)

Ah, I'm afraid the O'Doul's were born to be poor to the end of their days.

Tarzan (calls back)

Jane come!

Jane (trying to be offhand)

Coming!

(she turns to follow Tarzan)

Good night, - and thank you very much for the films.

Elliott

Good night and sleep easily. We leave tomorrow morning, and you and your family will have your home to yourselves again.

All

Good night.  
It was our pleasure --  
Good night --  
Etc.

Jane and Tarzan disappear.

There is silence. O'Doul is at projector, goes about dismantling it. Elliott looks Baroni and Medford over.

Elliott (finally - gravely)

I hope, gentlemen, we'll have no more talk of gold. This is a scientific expedition and I will not permit it to turn into a gold hunt.

Medford (sullenly)

Are you afraid of that savage?

Elliott

No, it isn't that - though I don't believe we'd have a chance against him in the jungle. It's simply we've been given to understand there's no gold to be had here, and I believe it.

CONTINUED:

CONTINUED (5)

Elliott (continued)

I want to believe it. I like Tarzan. He's created a beautiful home in this paradise here, and I wouldn't want to see it overrun and destroyed.

(he pauses - when he speaks, he speaks quietly)

I trust you gentlemen will feel the same way. Good night.

He turns on his heel and moves quickly toward tents. Baroni and Medford, disturbed, look after him. Suddenly, O'Doul staggers and collapses. Baroni and Medford go quickly to him. O'Doul is ill. He shakes his head to rid himself of his wooziness.

O'Doul (weakly)

Thank ye. It's a little touch of vertigo that hit me --

(forcing a grin)

For a moment there, I thought maybe I'd been drinkin'.

O'Doul gets to his feet.

Medford (coolly)

You better get to bed.

Medford and Baroni exchange looks.

Baroni

Yes. You better get to bed and stay there.

DISSOLVE TO:

221

OUT

222

FULL SHOT - BOY'S ROOM

Tarzan enters, Jane behind him. Tarzan goes directly toward Boy's bed.

223

CLOSER ANGLE - AT BED

As Tarzan and Jane come to bedside. Boy tosses, mumbles in his sleep.

CONTINUED:

Tarzan (grimly)

Boy!

Jane (quickly)

Sh-h-h -- don't wake him now, Tarzan.

(she bends over him, listens)

Poor little fellow - he's mumbling about airplanes--

Boy stops talking, looks as if he is going to wake. Jane and Tarzan watch. Boy settles back to sleep.

Jane (feeling Boy's forehead, whispers)

He seems a little feverish.

(worriedly, shaking her head)

I hope all this excitement hasn't upset him. Come --

(starts out)

You can talk to him in the morning when the excitement's over.

As Jane and Tarzan exit,

DISSOLVE TO:

224

WIDE ANGLE - RIVER - EARLY MORNING

Baroni and Medford stand on bank watching water. On ground, just behind them, is a rifle.

After a moment, Boy pops out of water, swims to shore.

225

CLOSER ANGLE - BANK

as Boy climbs out of river. He has a single gold nugget in his hand. He gives it to Baroni.

Baroni and Medford are on edge with excitement.

Boy

That's the last one, Mr. Baroni.

Baroni (disappointed)

Are you sure?

Boy

Yes, Sir. I hunted all over the bottom. There's no more.

CONTINUED:



Medford (holding up a few nuggets  
in his hand)  
It's not much, is it?

Both men are disappointed.

Boy (timidly)  
Is it - is it enough to buy an airplane?

The men ignore the boy.

Baroni (shakes his head thought-  
fully as he stares at river)  
There must be more of it. There has to be more of  
it.

Boy (trying to be helpful)  
Tarzan knows where there's a whole mountain of it.

The two men wheel on Boy.

Medford and Baroni (together)  
He does! - He knows where there's more!

Boy (nods)  
That's what he said.

Baroni (to Medford - his eyes alight)  
I knew it. I knew there was more of it.  
(holds up nugget)  
This isn't river gold! It's come from some vein of  
almost solid metal -  
(greed strains his face)  
-- a great mother lode, perhaps.

WIDE ANGLE - BARONI - MEDFORD - AND BOY ON  
BANK. TARZAN IN TREE

Tarzan swings out on vine, and drops precipi-  
tately near party. He looks from one man to  
the other. Boy squirms a little, realizes some-  
thing is wrong.

Baroni (trying to carry it off -  
smiling)  
Good morning, Tarzan. Do you know we were all wrong  
last night? Your little lad here's much smarter than  
we thought.

Medford  
Yes, sir. We've news for you, Tarzan. Look --  
(shows a lot of nuggets)  
- real gold.

CONTINUED (2)

Tarzan (burning)  
Men lie last night!

Medford  
Listen - will you, Tarzan --

During last speeches, Jane has come out of woods. She runs directly to Boy, who stands a short distance away from group.

Jane (to Boy)  
Oh, here you are! I've been looking everywhere for you.

(then, to Tarzan - she's puzzled by their tension)  
What's the matter, Tarzan?

Medford (quickly)  
We were just showing Tarzan some gold the lad here brought up from the river.  
(gestures to Boy)  
He tells us Tarzan knows where there's a lot more of it.

Jane stiffens, looks at Tarzan.

Tarzan  
Men go!

Baroni (quickly)  
Madam, there's great wealth here for all of us, if we're sensible about it --

Medford (appealing to her)  
You can be one of the richest women in the world --

Jane  
I've no wish to be. Last night I told you this is our home here. I was hoping you'd consider it so --

Tarzan (interrupts impatiently - strides toward Baroni and Medford)  
Tarzan say go!

Medford (rebellling)  
Just a minute --

Medford leaps for gun, gets it. But before he can use it, Tarzan tears it from him and sends Medford sprawling. Tarzan breaks gun over a rock, heaves it into river.

Tarzan turns to Jane and Boy.

Tarzan  
Jane - Boy - home!  
(to Baroni and Medford, pointing to woods)  
Go!

CONTINUED:

Jane and Boy move along the river. Baroni and Medford start off, Tarzan behind them.

DISSOLVE TO:

227

WIDE ANGLE - CAMP

Medford and Baroni enter, Tarzan still behind them. He has obviously driven them before him from the river.

Elliott, puzzled, meets them by the tents.

Medford (quickly)

The man's a mad man, Professor. There is gold up here - just as the boy said.

Elliott (looks over Baroni and Medford)

I see.

Baroni

There's every indication of an extraordinarily rich vein of it --

Tarzan

Safari go!

Elliott (to Tarzan)

I'm sorry, Tarzan. I didn't know of this or it wouldn't have happened.

(looks toward tent)

We'd be ready to start now, if O'Doul hadn't suddenly been taken ill. He's a very sick man at the moment. We'll leave immediately he's well.

At mention of O'Doul being ill, Tarzan steps forward.

Tarzan

Little man sick?

Elliott (nods toward tent)

A touch of fever.

Abruptly, Tarzan strides into tent. Elliott follows him.

228

PULL SHOT - INTERIOR TENT - TARZAN BY O'DOUL ON COT

O'Doul, stretched out on cot, has a blanket thrown over him. Tarzan goes to cot, examines O'Doul. Elliott joins Tarzan beside O'Doul.

Tarzan (to Elliott)

Ubardi plague. Tarzan cure.

CONTINUED:

CONTINUED (2)

Tarzan swiftly exits. Elliott goes to O'Doul's cot.

O'Doul (whispers)  
Is - is Mr. Tarzan gone?

Elliott  
Yes, but he'll be back soon, I'm pretty sure.

O'Doul  
Then, I want to tell ye somethin' about him. I was back in old Dublin just now --

Elliott (quickly - concerned)  
Take it easy, Dennis. I wouldn't talk too much now.

O'Doul (weakly but clearly)  
Me mind's not wanderin', Professor. Would ye kindly let me have a sip of cool water?

(O'Doul drinks water Elliott gives him)  
Yis, that's where I was just now, back in old Dublin - in a driftin' mist I was -- an' the mist was gettin' thicker an' I was sort of driftin' with it, like I was givin' up the ghost. I was departin' here, Professor. I'm certain I was. -- An'then--

(takes a breath)  
-- an' then, Mr. Tarzan walked in. I stopped. I couldn't go on. I couldn't. He put his hand on me head, an' it yanked me back to life as sudden as a rope aroun' me body.

(sighs)  
Ah, he's a vital man, Mr. Tarzan is - a live an' livin' vital man. He's got life to spare, he has. - Yis.

(shakes head weakly)  
It's hard dyin' when Mr. Tarzan's about.

Tarzan enters, goes swiftly to table with a bunch of branches bearing a grape-like fruit. Quickly, he squeezes juice into a cup. Elliott watches him.

Tarzan  
Medicine cure.

CONTINUED:

Tarzan goes to O'Doul's cot, gives him juice.

O'Doul makes a face after finishing the drink.

Tarzan (speaks almost gently)

Better soon.

O'Doul (gratefully - with  
whispered emotion)

Thankee, thankee. It's a fine Christian you are,  
Mr. Tarzan.

As O'Doul speaks, Cheeta comes chattering into  
tent. Excitedly, she goes to Tarzan, jabbars  
in his ear. Tarzan stiffens in sudden concern  
and strides swiftly from the tent. Cheeta,  
jabbering, follows him.

Elliott, puzzled, walks to tent exit, looks  
after him.

DISSOLVE TO:

229

OUT

230

LIVING ROOM - TREE HOUSE

Tarzan strides across room to Boy's room.

231

BOY'S ROOM -

Boy is in bed. Jane leans over him, spong-  
ing his face with cold water. Tumbo stands  
in corner, looking on with wide, fearful eyes.  
Boy is in a coma. Tarzan enters. Jane turns  
a worried face toward Tarzan.

Jane (strained)

He's terribly sick, Tarzan. He collapsed on the  
way back from the river.

Tarzan quickly examines Boy.

Tarzan (calmly)

Ubaridi plague.

Jane (panic begins)

No! No!

Tarzan

Tarzan cure. Get medicine.

CONTINUED:

Tarzan starts to go but Jane holds to him.

Jane  
I'm afraid, darling - I'm terribly afraid --

Tarzan (gently)  
Tarzan cure.

Jane (suddenly - emotionally)  
Oh, Tarzan -- Tarzan -- we should never have let him go out in the jungle by himself. It's my fault. He'll - he'll die.

Tarzan pushes her away from him - gently.

Tarzan  
Tarzan get medicine. Boy better soon.

Tarzan swiftly exits. Jane slowly turns back to bed. She leans over Boy, sponges his face again. A sob escapes her.

After a moment, Jane becomes aware of scared, little Tumbo, crouching in corner. She stares at him, gets an idea. Swiftly, she goes to Boy's writing materials on table, begins to write.

232

CLOSE UP - INSERT - JANE'S HANDWRITING

Professor Elliott: -

Boy is very ill. Would you kindly come --

As she writes,

DISSOLVE TO:

232-X1

MED. CLOSE SHOT - AT ONE OF TRUCKS IN SAFARI CAMP

Baroni is strapping on a revolver. Medford stands at hand, holding a rifle.

Baroni (smiling)  
-- You must remember that our Professor's turned out to be a very pious man lately. He talks about this jungle up here as if it were actually Paradise - and he already had wings.

CONTINUED:

Medford (coldly)

Well, don't you think it's high time we brought him down to earth?

Baroni (finishes with revolver - turns away)

Come on. We'll go over and talk to him.

233

INT. O'DOUL'S TENT

O'Doul, unconscious, is stretched out under blankets on his cot. On a second cot across tent, Elliott, fully dressed, relaxes. He draws his hand back and forth across his forehead. Apparently he is not well.

O'Doul stirs, mumbles unintelligibly. Elliott gets up, goes to table, picks up cup of berry juice and crosses to O'Doul with it.

Elliott puts his hand on O'Doul's head, then tries his pulse.

Elliott (finally - to O'Doul, still unconscious)

Well, your fever's broken, Dennis. I don't think you need any more medicine for a while.

Elliott puts cup of juice back on table and returns weakly to cot. Baroni and Medford enter.

Elliott (looks them over)

I'm glad you've come, gentlemen.

(nods at other cot)

O'Doul's getting better. Tarzan's medicine did the trick.

Medford (studies him)

You look a little under the weather yourself, Professor. How do you feel?

Elliott

Oh, I'm all right - just a little rocky at the moment. I'll come out of it.

(after a pause)

We'll break camp the first thing tomorrow morning. O'Doul will be able to travel then.

CONTINUED:

## CONTINUED (2)

Baroni (coolly)

We've no intention of leaving the escarpment,  
Professor - not for a little while, in any event.

Elliott (with effort)

You're still members of this expedition, and I'm  
still in charge.

Medford (almost casually)

We're not interested in the expedition at the moment.

Elliott looks up at the two men. Their  
attitude is confident, superior. There  
is a pause. The guns are obvious.

Elliott (finally indicating guns)

I see. So that's what the guns are all about.

(shaking his head slowly - smiles)

And you're the gentlemen who look upon Tarzan as  
some sort of barbarian.

(he rises, shaky, he holds to a chair  
for support)

Well, I'm sure of one thing. - I'm sure he'll know  
how to deal with you.

He is weaker - he sits down on cot again.

There is silence as Baroni and Medford  
watch Elliott. Elliott's head drops as  
if he were going to pass out.

After a moment, Elliott looks up at the  
two men, senses their attitude of triumph.  
He tries to get up to reach the cup of juice  
on the table and he cannot make it. Medford  
reaches for cup to give to him. Baroni stays  
his hand.

Baroni (to Medford)

Allow me - please.

Baroni reaches for the cup but his hand -  
intentionally but apparently by accident -  
knocks the cup over. Its contents spill  
to the ground.

Elliott's pain-stricken face shows his rea-  
lization of what has been done. He slumps  
back on his cot, passes out. In the loaded  
silence, Medford stares at Baroni, but Baroni's  
expression does not change.

Tumbo slips into tent. He looks over at  
Elliott, then gives note he carries to Baroni,  
who reads it and passes it to Medford. Baroni  
starts to walk out. Suddenly he stops and turns  
back.

CONTINUED:



CONTINUED (3)

Baroni  
Let me see that again.

Surprised, Medford hands him the papyrus. Baroni reads note again and as he raises his head and stares off, we see an idea dawning in his eyes.

DISSOLVE TO:

234

WIDE ANGLE - BOY'S ROOM

Baroni and Medford enter. Tumbo slips in behind them. Jane, at bedside, turns quickly toward them. She is chagrined at not finding Elliott.

Jane  
Oh --

Baroni  
The Professor is down with the fever himself, Madam. I've had some experience in medicine.  
(a slight pause)  
I thought perhaps I might be able to help --

Jane (at a loss )  
Boy's so ill, I don't know what to do.

Baroni goes to Boy, quickly examines him in a professional manner - pulse, eyes, etc.

Baroni (nods)  
He's a very sick boy. What have you done for him?

Jane  
Tarzan's given him his medicine.

Tarzan enters unnoticed in b.g. Cheeta is behind him.

Baroni (shrugs)  
I see. It's hard to tell much about these so-called natural remedies.  
(pauses)  
O'Doul is worse.

Jane (sharply concerned)  
The medicine didn't help him?

Medford  
No, Ma'm. He's much worse.

CONTINUED:

Tarzan steps forward. His dislike of Baroni and Medford is obvious.

Tarzan  
Men lie!

Jane turns to Tarzan.

Jane (quietly)  
Please, Tarzan - Mr. Baroni and Mr. Medford have come here to help us.

Tarzan  
Medicine cure. Boy better soon.

Jane (distraught)  
I wish I could be sure, Tarzan --  
(turns back to bed)  
-- but he's so very ill - and it's not ordinary fever -- it's plague.

Tarzan steps forward, puts his arm affectionately around Jane.

Tarzan (gently)  
Boy better. Tarzan know.

Jane sobs. Baroni and Medford watch.  
Medford swallows. Baroni remains hard, cold.

Baroni (casual)  
We have a medicine that might help, Madame. Sulfa-  
myradol. It's a new drug that works wonders in cases like this. Mr. Elliott's already sent a runner for some.

*SPR  
OK*

Jane (spins around - faces him)  
Where?

Medford  
We foolishly left it with the truck at the foot of the escarpment.

Baroni  
The runner should be back in a day or two.

Jane (looks at Boy - her voice strained)  
A day or two? It may be too late.

Baroni (gravely)  
Yes - it might.

CONTINUED:

Jane (suddenly)  
Tarzan will go for it. He travels swiftly. He'll be back by morning.

Medford (quickly)  
That's a good idea.

Baroni (gravely)  
Yes - it is a good idea.

Tarzan (looks at Medford and Baroni)  
No.

Jane (emotional)  
But you have to go, Tarzan!

Tarzan  
Tarzan's medicine cure.

Jane (goes to him - pleads)  
Please, Tarzan - we can't leave anything undone. I've great faith in you, darling, always - but if anything happened to Boy, we'd never forgive ourselves - never.

(throws her arms around Tarzan's neck  
-- breaks)

Oh, Tarzan - if you love me -- if you love Boy - you must go, you must.

Tarzan (finally - quietly)  
Tarzan go.

Jane kisses him.

Baroni (quickly)  
The native guards at the truck will give it to you, Tarzan. It's a special medical kit - a small, white tin box.

Tarzan moves quickly to bedside, touches Boy's face, then exits. Jane follows him to door.

Jane (pleading - as he goes)  
Hurry, Tarzan - hurry.

Jane turns back to Baroni and Medford.

Jane (gratefully)  
Thank you. Thank you both.

Baroni and Medford move toward door.

Baroni  
The sulfamyradol will do the work if anything will.

CONTINUED:

*SUR  
OK*

Tarzan  
No. 3  
Chgs  
7-7-41

234

CONTINUED (4)

Jane, Medford and Baroni exit.

234-X1

CLOSE SHOT - TUMBO

He watches Medford and Baroni as they exit - a sharp look of suspicion on his face. He looks over at Boy, then tiptoes toward door.

234-X2

OUT

DISSOLVE TO:

235

CLOSE SHOT - EXPEDITION'S CAMP - NIGHT

Natives in moonlight noiselessly strike tents, prepare for road.

235-X1

CLOSE SHOT - TUMBO IN WOODS

He hides behind trees, sticks his head furtively out of dark, watching clearing.

236

MED SHOT - CLEARING - AS SEEN BY TUMBO  
(Tumbo in Shot)

Baroni and Medford come out of a tent, move away swiftly toward edge of clearing.

236-X1

236-X2

OUT

236-X2a

MEDIUM SHOT - A GRASSY SPOT AT EDGE OF  
CLEARING -

In the moonlight, O'Doul is pushing a stake into ground at one end of Elliott's grave. The grave is covered with stones piled in a rough oblong. O'Doul finishes with the stake and picking up Elliott's helmet from the grass nearby, places it on top of the low stake. Having done this, he steps back and reverently removes his own helmet, holding it against his breast in his two hands, as his head bows in what might well be a prayer.

CONTINUED:

*King*  
81

236-X2a

CONTINUED (2)

81-A

Tarzan  
No. 3  
Chg.  
7-8-41

As O'Doul bows there, Medford and Baroni come into scene, stepping out of dark background into moonlight. Ill at ease, they watch O'Doul a moment.

*x!  
o p.m.*

Baroni (finally - coldly)  
All right, O'Doul - if you're finished there, you better get moving.

Medford  
Right! And see to it the equipment is packed for the road. We'll be back in half an hour.

Baroni and Medford continue on, disappear in woods. O'Doul, with a last look at the grave, moves back toward clearing.

236-X2b

MED. SHOT - TRAIN IN WOODS

Baroni and Medford move quickly through moonlight and shade along trail in direction of Tarzan's home.

236-X3

CLOSEUP - TUMBO IN WOODS - WATCHING

Fear on his face. He pulls back, darts away into jungle.

DISSOLVE TO:

236-X4 -240

OUT.

241

CLEARING BEFORE TARZAN'S TREE TOP HOUSE - MORNING

Sunny, tranquil. Tarzan's distant call is heard from woods. It is repeated nearer.

Tarzan #3  
Change  
5/20/41

82

241-X1

CLOSER ANGLE - CLEARING NEAR WOODS

Tarzan and Tumbo swing out on a vine -  
Tarzan holding Tumbo - and make a landing.  
Tarzan races across clearing.

241-X2

CLOSE SHOT - IN WOODS AT EDGE OF CLEARING

M'hona, with sub-machine ready, peers  
furtively out of woods, watching Tarzan.

241-X3

MED. SHOT - AT TARZAN'S HOUSE (STOCK)

Tarzan runs into scene, swings himself up to  
landing.

241-X4

CLOSE SHOT - CLEARING

Tumbo stands looking up at house, anxiety  
on his face.

242

TARZAN'S LIVING ROOM

Tarzan rushes in, goes to Jane's room.

Tarzan

(calling - as he searches)

Jane! Boy! Jane! Boy! Jane!

He goes to living room, as Baroni enters  
from Boy's room.

CONTINUED:

CONTINUED (2)

Baroni (evenly)  
They're all right, Tarzan. They're fine. Do you know, you were right about your medicine? It cured the little fellow -  
(makes a vanishing gesture with one hand)  
- just like that. Marvelous medicine. Really.

Tarzan (impatient)  
Where Jane? Where Eoy?

Baroni puts the table between himself and Tarzan.

Baroni  
I tell you they're all right.  
(pauses)  
There's something I'd like to talk to you about, Tarzan -  
(extremely casual)  
- I'd like to talk to you about that gold.

Tarzan suddenly hurls himself across table, seizes Baroni's throat.

Tarzan  
Where Jane? Where Boy?

Baroni is limp, is choking, unable to answer. Tarzan realizes this, loosens his grip.

Tarzan  
Where take them?

Baroni recovers, massages his neck.

Baroni  
That won't get you anything. It's no good to kill me.  
(coolly)  
You better quiet down or you'll never see your family again.

Tarzan (striving to control himself)  
Where Elliott?

Baroni  
Elliott? Oh, he's gone. The fever got him.

Tarzan (sharply)  
Tarzan understand.

Baroni (continues quickly)  
But your family's all right. They're over with Medford.  
(watches Tarzan, carefully)

CONTINUED:

CONTINUED (3)

Baroni (continued)

The idea's this - if you'll let me explain it. You show me where that gold comes from, and your family will be returned to you, safe and sound.

(Tarzan hesitates - he cannot bring himself to realize defeat)

The sooner you show me where the gold is, the sooner you'll have your family back with you.

Tarzan (giving in)

How Tarzan know?

Baroni (shrugging)

All we want is the gold. That shouldn't be hard to understand.

Tarzan stands a moment - defeated. Then, quickly, he straightens up.

Tarzan

Come!

Tarzan strides out of room.

DISSOLVE TO:

243-244

OUT

245

WIDE ANGLE - EXTERIOR CHASM - TARZAN AND BARONI

A sparsely wooded slope rises up from a deep chasm. Tarzan and Baroni ascend slope.

246

CLOSE SHOT - (MOVING)

M'hona, with machine gun, follows at a safe distance.

247

CLOSE SHOT (STOCK)

Cheeta swings along through trees near chasm.

247-X1

CLOSE SHOT - (MOVING)

Tumbo moves cautiously along through brush.



MED. SHOT - CREST OF SLOPE

*Freymetal*

Tarzan, Baroni enter. Tarzan points down other side of slope, intercut with small crevasses. Baroni leaps into a nearby crevasse.

249

CLOSE SHOT - BARONI IN CREVASSE

His face is agitated with greed, as he looks around him. There are hunks of gold-bearing shale tumbled about. He fills a pouch he carries with lumps of the shale.

250

MED. SHOT - TARZAN AT EDGE OF CREVASSE -  
BARONI BELOW

Tarzan has carried out his end of the bargain.

Tarzan (fiercely impatient)  
Where Jane and Boy?

Baroni recalls himself to his surroundings with an effort. He climbs back up the side of the rift. He points along the chasm.

Baroni  
You know the little lake on the other side of the cut, where the chasm ends?

Tarzan (nods)  
Tarzan know.

Baroni  
That's where they are - with Medford.

Tarzan waits to hear no more. He shoves Baroni fiercely out of his way, toppling him back against a boulder and turning quickly, races back down slope toward chasm.

250-X1

CLOSE SHOT - BARONI

He picks himself up, a grim look on his face.

250-X2

MED. SHOT - AT CREVASSE  
(Edge of woods seen in b.g.)

Baroni looks quickly towards woods. M'hona comes out furtively. Baroni waves. M'hona runs out quickly.

251

CLOSE SHOT - BARONI

M'hona runs into shot, gives Baroni machine gun. Baroni whips it to his shoulder.

FULL SHOT - TARZAN AT CHASM

Tarzan has seized a giant vine and has drawn it back for a daring swing over chasm. The chasm is an abrupt fissure in the earth such as are left by great earthquakes. It is some three hundred feet deep, some seventy or eighty feet wide. A ribbon of river can be seen at bottom.

Tarzan is considerable distance back from rim when he starts his swing. He runs forward, leaps, rises in air. The crackle of the machine gun breaks out sharply. Tarzan looks back in surprise.

253 CLOSE SHOT - BARONI FIRING

M'hona tense beside him.

254 MED. CLOSE SHOT - (PROCESS)

Tarzan swinging out over chasm. Crackle of machine gun continues. The vine above Tarzan's hands is cut by the bullets.

254-X1 LONG SHOT - TARZAN SWINGING OVER CHASM  
(From Baroni's angle.)

One strand holds a moment - then breaks. Tarzan falls out of Baroni's sight.

255 FULL SHOT - CHASM

As Tarzan falls. The momentum of his swing carries him across toward opposite wall of chasm.

255-X1-255-X1A OUT

255-X1B CLOSE ANGLE - LEDGE ON OPPOSITE WALL OF CANON

Tarzan falls toward ledge some forty feet below rim of canon.

255-X1C CLOSER ANGLE - THE LEDGE

It juts out some fifteen feet and is about twenty feet across. Tarzan falls into thick brush that breaks his fall and conceals his body.

5-19-41

87

Chgs.

255-X1D

OUT

255-X1E

CLOSE SHOT - CHEETA AND TUMBO

They peer from behind boulders at the rim of canon. The chimp and the black boy look out across canon with frightened faces.

255-X1E1

LONG SHOT - LEDGE OPPOSITE

(as seen by Tumbo - Shot framed, if possible, by space between boulders.)

No sign of Tarzan can be seen.

255-X1F

OUT

255-X1G

255-X1H

MED. SHOT - RIM OF CHASM

not far from boulders concealing Tumbo. Baroni and M'hona run down to edge of chasm, look over, search for sign of Tarzan.

255-X1J

MED. CLOSE SHOT - FROM BOULDERS

Cheeta and Tumbo, concealed, peer out, see Baroni and M'hona looking into chasm for Tarzan.

256

CLOSER ANGLE - BARONI AND M'HONA - AT RIM OF CHASM

Baroni straightens up.

Baroni

Well - there's no sign of him. I think I finished him.

M'hona (still looking down river -  
shakes his head in doubt )

Tarzan juju man.

Baroni (coldly)

He'll need a lot of juju if he's broken his neck -  
(taps gun)

-- or if one of these slugs caught up with him.

Baroni gives gun to M'hona and starts quickly away from chasm. M'hona follows, looking back over shoulder as if expecting Tarzan to appear.

CLOSE SHOT - TUMBO AND CHEETA

They crawl cautiously out of boulder hide-out  
-- Tumbo on his hands and knees, Cheeta on her  
belly.

256-X2

WIDER ANGLE - AT CANON

Cheeta and Tumbo come to edge, look off.  
Cheeta jabbars mournfully. Tumbo stares  
off with worried face.

256-X3

LONG SHOT - LEDGE ACROSS CANON - FROM THEIR  
ANGLE

Tarzan stirs - rolls out of brush into view.  
He lies flat on his face, unconscious.

256-X4

MED. CLOSE SHOT - CHEETA AND TUMBO

They react excitedly to sight of Tarzan.  
After a moment, Tumbo turns and runs swiftly  
back toward jungle. Cheeta continues her  
vigil at edge, jabbering excitedly.

DISSOLVE TO:

273-X1

WIDE ANGLE - CAMP - DAY

A feeling of heat and lassitude over camp. Several blacks move lazily in and out of tents. Before one tent, a native guard on a camp stool leans on his rifle, dozes.

Baroni appears, striding quickly out of woods. M'hona trots along behind him. Natives stop, watch them. O'Doul appears.

273-X2

CLOSER ANGLE - NEAR TENTS

Medford comes out of tent curious at excitement. He sees Baroni, advances quickly to meet him. O'Doul approaches them.

Medford (tensely)

How'd it go?

Baroni (restraining his excitement)

Perfect - Just as we planned it.

Medford (quickly - still tense)

You saw the gold?

Baroni (nods)

It's probably the richest lode on earth.

O'Doul, near, cocks on ear.

Medford (overcome - repeats slowly)

The richest lode on earth.

(excitedly)

We'll be multimillionaires --

Baroni (realistically)

We will - when we get back with equipment to mine it.

O'Doul (whistles)

Wow! Multi-millionaires!

(Medford and Baroni, annoyed, turn to

him - O'Doul begins babbling obsequiously)

How'd yo like to have a cool shower, gintlemin?

Spruce yo up fresher'n a May mornin'. Yo must be tired, Mr. Baroni.

Baroni (sharply)

Never mind the blarney, O'Doul.

CONTINUED:

CONTINUED (1)

O'Doul (servilely)

Very well, sir.

(to a big black standing nearby)

C'mon Colonel. We'll fetch some water for the  
gentlemin.

O'Doul and the negro move toward tents.

(Note: Negro has prominent sword scar across  
his face to identify him later.)

Baroni (quickly to Medford)

Have the boys break camp at once.

Medford (hesitates)

What about -- Tarzan?

Baroni (significantly)

I don't think we'll have to worry about him.

Medford (nods over to guarded tent)

What'll we do with the woman and the kid?

Baroni

We'll keep them as hostages. Just to make sure.

CONTINUED:

CONTINUED (2)

Medford (startled)  
You mean you're not sure about Tarzan?

Baroni  
Well - not altogether. I think I finished him but  
I couldn't be certain. Let's get going.  
(nods toward M'hona)  
Tell M'hona we'll take the short trail down the  
river.

Medford addresses M'hona quickly in dialect.  
M'hona replies excitedly.

Baroni  
What's the matter with him?

Medford  
He says the river trail leads through the country  
of the river people - the Jaconi - and the porters  
won't go that way.

Baroni (sharply)  
Tell him to make them go!

M'hona jabbars again.

Medford  
The porters believe the Jaconi are water devils-  
they torture their captives and --

Baroni loses his temper.

Baroni (turns on M'hona - his hand  
goes to revolver on his hip)  
Do as you're ordered! Do you understand?

Medford adds a sharp speech in dialect.  
Jane and Boy, hearing commotion, come  
to door of tent.

M'hona (watching gun - beaten  
limply)  
Yes, Bwana. Yes, Bwana. Leave soon, now, Bwana.

M'hona moves back toward natives.

Jane rushes by guard to Baroni, Boy with her.

Jane  
Where's Tarzan?

There is a pause. In b.g., O'Doul appears.  
With him is the big negro carrying two pails  
of water. This negro has a great scar across  
his face which immediately identifies him.

CONTINUED:

273-X2

CONTINUED (3)

Baroni

I'm sorry to have to tell you, Madam, but -  
Tarzan's dead.

Jane (stunned)

I don't believe it.

A pause. O'Doul, having heard Baroni's  
announcement, stops in his tracks.

Baroni

He was swinging on a vine over the deep ravine  
near your home when the vine broke. He fell from  
a great height.

Jane (still stunned)

It can't be --

Boy faces Baroni.

Boy (suddenly)

Tarzan'd never swing on a vine that'd break!

Baroni (levelly)

It was a very unfortunate accident.

Boy (defiantly)

It's a lie!

Jane takes Boy's arm, draws him back.

Baroni (as they start away)

We're leaving in a few minutes, Madam, and we'll  
expect the pleasure of your company.

(Jane turns in consternation)

We couldn't very well leave you behind here unpro-  
tected in the jungle.

(nods to native guard who has come  
forward)

Boy --

The porter goes toward Jane and Boy. They  
move back toward tent.

O'Doul (involuntarily)

Poor Mr. Tarzan - heaven 'ave mercy on his soul!

Baroni and Medford turn quickly on O'Doul.



CLOSE SHOT - AT TENT

Jane and Boy turn, listen.

273-X4

BACK TO SCENE

Medford (sharply)  
Why don't you mind your own business, O'Doul?

O'Doul (quickly obsequious)  
It's just I had a rush of sympathies to my head --  
an' old complaint o' mine.

(points to pails of water)  
How about that shower, gintlemin?

Baroni  
(studies O'Doul - speaks coolly)  
You've suddenly developed great affection for us --  
haven't you, O'Doul?

Jane and Boy at tent, watch scene.

O'Doul (with an impish grin)  
I have. I've always had a soft spot in me heart  
for millionaires, gintlemin, if you want to know  
the truth.

Medford grins -- Baroni stays sullen.  
O'Doul backs away.

Baroni (annoyed)  
Never mind the shower now. We've wasted too much  
time as it is.

O'Doul (switching obsequiously)  
Then, I'll go an' pack yer bags for you gintlemin,  
an' quicker'n you could sneeze Nebuchadnezzar --  
(beckons to big negro)  
C'mon, Colonel.

They go off. Baroni and Medford look after  
O'Doul.

Medford (grinning)  
I can't quite figure that monkey out.

Baroni (coldly)  
There's nothing to figure out, if you want my  
opinion. We'll drop him somewhere along the way.

273-X5  
273-X6

OUT

273-X7

CLOSE SHOT - JANE AND BOY - AT ENTRANCE  
TO TENT

They watch O'Doul as he passes.

Jane (brokenly to Boy)  
Tarzan used to call Mr. O'Doul his friend.

She turns, enters tent. Boy follows.

273-X8

FULL SHOT - INT. - BARONI'S TENT

O'Doul enters talking to big negro who  
follows him. The black does not understand  
a word O'Doul says.

O'Doul

Then, you never did hear of the corpus delicti,  
now, did ye? I s'pose not. I s'pose you haven't  
got around yet to studyin' Latin. It means,  
Colonel, you don't wager on a man's bein' dead  
till ye put the pennies on his eyes - do ye see?  
(gets out Baroni's bags, proceeds to pack)  
Well, there's no doubt on one point - he was a man  
who'd take a lot of killin', as they say in the old  
country.

(shakes his head)

Yis - a lot of killin'.

(cocks an ear - hears footsteps)

Ah, here are the masters approachin' --

(goes busily to work - Baroni and  
Medford enter)

-- an' a fine pair of min they are, too. Yis,  
indeed --

DISSOLVE TO:

274-283

OUT

284

LONG SHOT - JUNGLE TRAIL - DAY - THE SAFARI

The trail winds through rough, wild country.  
Medford and M'hona lead safari.

CONTINUED:

CONTINUED (2)

Jane and Boy in middle, Baroni and O'Doul, bring up rear. The men, except O'Doul, carry guns.

285

CLOSE ANGLE - THE GROUP

As they trudge alone, Jane stumbles. O'Doul goes quickly to help her up.

286

CLOSE SHOT - JANE - O'DOUL AND BOY

Jane pulls away from O'Doul.

Jane (bitterly)

I want no help from you, Mr. O'Doul.

O'Doul (easily)

Well spoken, Ma'am. If your spirits are up, you'll never be down.

Boy manfully gives O'Doul a shove, comes between him and Jane. Boy glares up at O'Doul.

O'Doul (grins)

An' the same little compliment goes for you, me lad.

Boy helps Jane and they move on. The pace is too much for O'Doul. Panting, laboring, he lags behind.

287-288

OUT

288-X1

CLOSE SHOT - (MOVING)

Tumbo crawling stealthily along in thick jungle. He stops, peers through brush.

288-X2

MED. LONG SHOT - THE SAFARI AS TUMBO SEES IT (TUMBO IN SHOT)

The safari plodding along difficult trail. Tumbo waves cautiously, trying to get Jane's and Boy's attention. They do not see him. Baroni throws a look in his direction and he quickly pulls back into brush.

289-292

OUT

293

ANOTHER ANGLE - THE SAFARI IN JUNGLE

The trail grows still more difficult. The first faint beat of a tom-tom comes. The safari stops. The blacks tremble, look about them fearfully for escape. Baroni moves up, joins Medford.

Medford (quickly to Baroni)

The Jaconi!

Baroni (looks about - listens)

They sound pretty close!

Medford

The river's not far ahead. We may be able to reach it before they do.

Baroni

All right. Let's not waste any time, then.

Baroni pushes on. Medford turns back, order M'hona in dialect to continue, and goes on after Baroni.

The safari starts - then, suddenly, all the blacks, with the exception of M'hona make a break for the woods, disappear, Baroni, wild, begins firing after them.

Baroni (firing)

The swine! They've taken the ammunition with them!

Medford

Then quit wasting what we have left! The Jaconi will take care of them.

(he looks about him)

We better head back the way we came -

(sound of drums increases)

-- if we can.

Baroni

No. Drive ahead!

(fiercely)

We've got to drive ahead!

(he plunges on)

Come on! We'll beat them to the river.

Medford hesitates. The sound of drums increases. Medford starts after Baroni.

Medford

(calling back to O'Eoul and others)

C'mon.

They advance. All the party is unnerved now.

## ANOTHER ANGLE - CLOSER - JUNGLE TRAIL

The party huddled together now, - with the exception of O'Doul who lags a few paces behind - advances slowly through difficult country. The beat of the drums is nearer.

293-X2

## CLOSE SHOT (MOVING) - TUMBO IN THICK JUNGLE

He moves cautiously along, stops. He opens a place in the brush, peers out.

293-X3

MED. SHOT - SAFARI - AS TUMBO SEES IT -  
(TUMBO IN SHOT)

They advance as before. The party close together. O'Doul behind.

Tumbo again tries to signal Boy and Jane. They do not see him. But O'Doul's wandering gaze discovers him.

293-X4

## CLOSE SHOT - O'DOUL

He does a double take.

293-X5

## MED. SHOT - SAFARI

Medford looks around - eyes O'Doul suspiciously. Tumbo disappears. O'Doul puts on as innocent an expression as possible.

293-X6

## WIDE ANGLE - JUNGLE TRAIL

The safari advances. Drums nearer, more ominous. O'Doul looks in vain for Tumbo. He lets himself lag several paces farther behind.

293-X7

## CLOSE ANGLE - O'DOUL SCANNING WOODS

Tumbo's face furtively appears again. O'Doul is very careful - almost sly - in his reaction this time.

293-X8

## CLOSE SHOT - TUMBO'S FACE

Tumbo beckons to O'Doul with a forefinger.

5-12-41

Chgs.

293-X9

CLOSE SHOT(MOVING)O'DOUL SLYLY WATCHING TUMBO

96

He winks at Tumbo.

293-X10

CLOSE SHOT - TUMBO

There is a sudden, more immediate rattle of drums in the woods and Tumbo ducks back out of sight.

293-X11

WIDE ANGLE - THE TRAIL

The safari advances. O'Doul drops several paces further toward the rear.

A shower of arrows falls. Several spears drop on trail. No Jaconi can be seen. Medford and Baroni fire wildly into thick woods. M'hona, panic-stricken, jabbars away hysterically. The tom-tom grows louder. Jane and Boy crowd up closely for protection. O'Doul, in rear, falls with an arrow in his side. The party, unaware, advances, Baroni and Medford continuing to fire wildly into woods.

Jane first notices the fallen O'Doul. She grabs Medford's arm, points back to O'Doul.

Jane

Mr. O'Doul's been hit!

294

MED. LONG SHOT - FROM MEDFORD'S ANGLE - O'DOUL  
FALLEN IN BRUSH

All turn, look toward O'Doul.

Medford (over his shoulder)

We're not going to stop for him now.

A new shower of arrows and spears drops, diverts attention from O'Doul. The party, approaching panic now, moves on.

295

CLOSE SHOT - O'DOUL ON GROUND - ARROW IN HIS  
SIDE

O'Doul looks cautiously about him - then carefully draws the arrow out of his armpit where he has been holding it to give appearance of being wounded. He then raises himself to his elbow, looks around. Then, abruptly, he leaps to his feet and runs like a hare for the woods.

WIDE ANGLE - GROUP ADVANCING THROUGH JUNGLE

Baroni and Medford shooting away at the un-  
seen natives. The tom-tom louder, more ominous.

Baroni sees O'Doul running for cover. He  
wheels around, starts firing. O'Doul drops.  
After a moment, he gets to his feet again and  
scrambles into brush.

Medford (panic beginning)  
Save your ammunition! We'll need it later!

297

CLOSE ANGLE - JANE AND BOY - OTHERS IN B.G.

Jane and Boy watch with taut faces the woods  
where O'Doul disappeared.

Medford (in b.g. - cuts in harshly)  
C'mon, you two! Get going!

Jane and Boy move toward others - Jane looking  
back at woods with a thoughtful face.

298

WIDE ANGLE - THE PARTY ON TRAIL

They advance. A shower of arrows falls.  
M'hona jabbers to Medford.

Baroni (firing into woods)  
If they'd only show themselves!

Jane (tensely)  
They're not trying to hit us. They want to take us  
alive.

Baroni (firing wildly)  
We'll shoot our way through!

Medford  
Hold it, Baroni - we're almost out of ammunition.

ANOTHER ANGLE - JUNGLE TRAIL

Thick brush and crowded giant moss-hung trees.  
A river can be seen in b.g.

A shower of arrows falls. Baroni and Medford  
fire away. Jane and Boy hold closely together.

Baroni (suddenly pointing into woods)  
Look, Medford! - Look! -

A horde of grotesque faces, horribly smeared  
with paint, seem to surround the two white  
men. They are masks, but in the dim light  
under the trees they might be anything.

Medford  
Let them have it!

Medford and Baroni blaze away at the faces.  
Some of the primitive masks are blown to  
pieces, others fall. Medford finally stops  
firing.

Baroni runs forward to the masks. He picks  
one up. It is attached to a stick -

Medford (panic-stricken now)  
I fired my last round.

Baroni frantically searches woods for sign  
of Jaconi.

Baroni (suddenly - in terror)  
What's that?

He fires crazily at shadows. After a  
moment, his gun clicks on empty chambers.

There is an abrupt silence from the woods.  
The tom-toms are suddenly quiet. Bewildered,  
the members of the party look about them.

Then, the fury breaks. With a wild shrieking  
and chattering -- and a roar of tom-toms  
louder than before, the Jaconi close in on  
the party from every side. They seize the  
useless guns, and prodding the party with  
their spears, drive them before them toward  
the river.

DISSOLVE TO:



304

MED. LONG SHOT - A TRAIL WINDING THROUGH JUNGLE

O'Doul and Tumbo in SHOT. Tumbo jabbers as he points at trail.

O'Doul (nods toward trail)  
That looks like the trail to you, does it? -  
(Tumbo nods vigorously - O'Doul gives him a friendly shove)  
Then, let's shake a leg, lad. C'mon.

The two start briskly off on trail.

DISSOLVE TO:

305

MED. SHOT - JUNGLE TRAIL - LATE AFTERNOON

O'Doul and Tumbo plod along trail which now climbs up a steep slope.

306

CLOSE SHOT - A LION ON AN ELEVATION

Regally, the lion surveys the jungle. He sees something off - then rushes down from elevation.

307

CLOSE SHOT - ON TRAIL

O'Doul and Tumbo climbing trail, Tumbo in lead. Lion's growl comes over SHOT. O'Doul stops in his tracks, looks up. Tumbo stops beside O'Doul.

308

WIDER ANGLE - O'DOUL AND TUMBO - LION ADVANCING

O'Doul and Tumbo stand helplessly looking at approaching lion. The lion growls - roars. O'Doul and Tumbo shake.

O'Doul (teeth chattering)  
M-m-make a-a-a-r-run for it, s-s-sonny - I-I-I c-c-can't.

Neither can Tumbo. The two stand trembling in their boots. The lion advances, begins to circle them.

CONTINUED:

CONTINUED (2)

O'Doul

Th-th-the angels and th-th-the saints pr-preserve  
me --

(jerks an elbow toward Tumbo)

-- an' - an' the p-p-pickaninny here -- k-k-keep an  
eye on him, t-t-too --

The lion ceases to growl - now circles in  
silence. After a bit, O'Doul loses his fear  
and proceeds to get angry.

O'Doul

All right, ye big bully - all right now! I'll take  
no more of yer insults an' intimidations! All right  
now! -

(spits)

Enough's enough.

Quickly O'Doul squares off at the lion, begins  
furiously to shadow-box him - jabbing jerkily  
with his left, the while flicking the end of  
his nose with the thumb of his right. O'Doul,  
shadow-boxing, is a busy man.

The lion stops circling - baffled, stares at  
O'Doul.

309

CLOSE SHOT - LION BAFFLED

O'Doul's Voice (OVER SHOT)

The King of the Jungle, ye are - are ye? -

309-XI

WIDE ANGLE - O'DOUL, TUMBO AND LION

The lion blinks at the shadow-boxing O'Doul,  
then roars suddenly. O'Doul almost collapses.

O'Doul (in a groaning aside to Tumbo)

It's a horrible death they say, laddie -- a slow and  
crunchin' death - an' a very unfamiliar death, too--

(shoots a side glance at Tumbo)

- though I s'pose you and yer relatives are used  
to it by now --

The lion makes a sudden move - and O'Doul  
jumps back into his shadow-boxing again.

The lion, puzzled, begins to back away a bit  
for a better look. O'Doul stops boxing,  
relaxes.

CONTINUED:

Chgs. 309x1

5/13

CONTINUED (2)

O'Doul (contemptuously)

I shoulda known it.

(snorts)

The King of the Jungle! You're a braggart, an' a pretender, that's what you are --

(he spits)

an' - an' a windbag.

(goes through business of washing his hands by rubbing his palms together - cocky now)

I belittle myself - that's what I do - me a son of the Irish kings -- me -- I belittle myself even by standin' here an' lookin' at the likes of you.

(he swaggers)

It's a barkin' dog that never bites -- and well an Irishman knows it --

The lion lets loose a terrific roar and leaps for O'Doul. O'Doul springs back and, turning tail, heads like a bat out of hell for the woods on the other side of the trail. Tumbo is ahead of him.

310

WIDE ANGLE - JUNGLE - O'DOUL AND TUMBO FLEEING

The lion's roar thunders in b.g. After a moment, the lion himself appears, bounding in pursuit. O'Doul and Tumbo look over their shoulders, and, in panic, increase speed.

311

WIDE ANGLE - RIVER BANK AT EDGE OF JUNGLE

O'Doul and Tumbo come racing out of woods, the lion following, and without the slightest hesitation, plunge into the river. They swim madly away from shore. The lion, stopped by the water, stands roaring his fury at his escaped quarry.

312

CLOSE SHOT - O'DOUL AND TUMBO IN WATER

Now, a safe distance from shore, they tread water, panting to recover their breath. O'Doul brandishes a defiant fist at the roaring lion.

O'Doul (calling to lion)

C'mon in, ye braggart -- c'mon out here, ye barkin' beast, an' I'll give you the thrashin' of yer miserable life! --

As O'Doul says this, he swallows a mouthful of the river, and as he flounders about, choking very unheroically --

DISSOLVE TO:

Chgs. 313-314-X3

OUT

314-X3A

WIDE ANGLE - AT CHASM

Tarzan, on ledge, is on his feet, calling out orders in jungle language to Timba and Buli who, on opposite side of chasm, labor to push over a tall tree so it will land on ledge and bridge chasm. The tree is stripped, scarred. Cheeta hops up and down near elephants, jabbering encouragement.

314-X3B

MED. SHOT - ELEPHANTS PUSHING TREE

O'Doul, lead by Tumbo, comes running toward rim of canon. As they appear the tree topples over. Its tip strikes edge of ledge, holds an instant, then snaps off. O'Doul and Tumbo stop, watch. The tree goes hurtling down into chasm.

314-X3C

MED. CLOSE SHOT - TARZAN ON LEDGE

Behind him the canon wall rises steeply and smoothly. Tarzan looks over ledge, watches tree drop into chasm.

314-X3D

LONG SHOT - THE TREE SPINNING DOWN INTO CHASM

(Tarzan's ledge in shot, if possible) - Angle to give feeling of dizzy height.

314-X3E

MED. CLOSE SHOT - O'DOUL AND TUMBO AT RIM

O'Doul has stretched his neck to watch tree strike bottom. A faint crash is heard from below. O'Doul straightens up, shakes his head gloomily.

O'Doul (gravely to Tumbo)  
Ah, but it's a bad spot for Mr. Tarzan to be in -- a very bad spot, indeed, I doubt if even Finn McCool himself could hurdle it. It's a balloon we need, O'Tumbo -- or a good, whoppin' miracle.

Tarzan is heard calling from other side.

Tarzan's Voice  
Vine! Get vine!

O'Doul looks off.

WIDER ANGLE - CHASM

to include Tarzan - from O'Doul's angle.

O'Doul

What would you like, Mr. Tarzan?

Tarzan (points to trees)

Vine! Get vine! Tarzan catch.

O'Doul looks helplessly around at trees. Tarzan calls out in animal mumbo-jumbo to Cheeta and Tumbo. He throws his knife across ravine. It lands on its point near Tumbo. Tumbo picks it up and scrambles quickly up nearby tree, cuts away a half dozen lengths of vines that fall to earth.

O'Doul (watching)

Ye're a smart one, O'Tumbo - ye are, indeed.

O'Doul quickly picks up rope lengths, knots ends together. He knots three.

Meanwhile, Tarzan calls out again in jungle language. Tumbo scrambles down from tree, grabs up end of a loose strand and quickly climbs a slender sapling at edge of sand.

314-X4

CLOSE SHOT - TOP OF SAPLING

Tumbo makes end of rope fast to tip end of tree and descends.

314-X5

WIDE ANGLE - AT CHASM

Tumbo leaps to ground from sapling, takes free end of rope hanging from sapling and pulls sapling back, bending it slightly.

O'Doul

Ah, I see now - that's the idea, is it?

(O'Doul leaps to help Tumbo. Their combined strengths succeed in bending sapling very little - O'Doul, puffing, looks around him. O'Doul spots elephant)

Let it go now, lad. I have the solution.

Tumbo releases rope. O'Doul takes rope, slips it under huge exposed tree root. Then, carrying end of it to Timba, he hooks it in his trunk.

CONTINUED:

CONTINUED (2)

O'Doul (to Timba)

*SPR*  
*OK*

Come, now, Samson, pull back there, will ye - pull back.

Tarzan calls out from other side. Immediately, Timba begins to pull back, drawing the tip of the sapling down to the ground and holding it there.

O'Doul

Ah, that's something like it, me bucko.

(calls across to Tarzan)

We'll have this workin' in no time at all, Mr. Tarzan.

O'Doul takes long rope, makes a small bulk of it on tip of bowed sapling. Holding free end of long rope in one hand, he saws away (using Tarzan's knife) at taut rope tying down sapling. The rope is cut. The sapling springs up. The rope is shot across toward Tarzan but it flops around in air and drops into chasm.

O'Doul quickly pulls rope back to him. He ties the releasing rope together, loops it back around tree limbs, and puts end into Timba's trunk as before.

O'Doul (continued)

Come, now, Samson -- we'll give this invention another opportunity.

Timbo pulls sapling down to ground. Tarzan calls out sharply in animal mumbo-jumbo. Cheeta rushes to sapling, seizes end of rope, and holding it tightly, straddles end of sapling.

O'Doul (in admiration)

Now, what do ye think of that? Ye're not such a bad little divil after all. Good luck to ye! Yep - good luck to ye --

(O'Doul saws on rope that holds sapling

- sputters under his breath)

-- for, me fine-haired friend, you're goin' to need it.

The rope is cut. The sapling springs back. Cheeta is catapulted across chasm to Tarzan's side.

O'Doul (cries out)

Holy Moses an' he made it!

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Chgs.

314-X6

CLOSE SHOT - TARZAN

106-107  
*King*

Tarzan quickly takes rope from Cheeta, calls back across to Tumbo.

*-4*  
*PM*  
314-X7

MED. SHOT - OPPOSITE SIDE OF CHASM

Tumbo, holding his end of rope, scrambles into sturdy tree nearby, makes rope fast to stout limb half way up tree.

314-X8

WIDE ANGLE - CHASM

Tarzan fastens his end of rope to rock jutting up from ledge. He then starts across chasm moving hand over hand. Cheeta follows him.

314-X8A

MED. CLOSE SHOT - AT EDGE OF CHASM

O'Doul and Tumbo, strained, tense, watch Tarzan as he crosses chasm.

314-X8B

WIDER ANGLE - CHASM

Tarzan makes crossing safely, leaps to ground. Cheeta follows.

DISSOLVE TO:

315-341

OUT

342

LONG SHOT - THE RIVER

The fleet of Jaconi canoes in distance. (There are twelve canoes - four large, each carrying five natives; five medium-sized canoes, each carrying four natives; and three small canoes, each with two natives.) The savages paddle downstream, chant exultantly. Tarzan nowhere visible.

343

CLOSER ANGLE - FLEET OF CANOES

Jane, bound, sits in stern of large leading canoe. Boy is in second large canoe; Baroni and Medford in third large canoe; M'hona in fourth. All are bound.

CONTINUED:

Tarzan  
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CONTINUED (2)

The canoes are decorated with masks and human bones. Chanting, and the roll of a distant drum is heard. All look downstream. There is immediate excitement among the natives.

343A

CLOSE SHOT - JANE'S CANOE

She listens tensely to roll of drum.

343B

CLOSE SHOT - BOY

alert.

343C

CLOSE SHOT - BARONI AND MEDFORD CANOE

Medford (grimly)  
It sounds like the reception committee --

Baroni stares sullenly downstream.

343- X1

LONG SHOT - JACONI VILLAGE - A FLASH - (STOCK)

Drums, chanting. A feeling of great excitement.

343-X1 $\frac{1}{2}$

CLOSE SHOT - DRUMMER

He pounds madly away on giant drum.

343-X1a

MEDIUM SHOT - VILLAGE - (STOCK)

The Jaconi seize one of a dozen captives they hold in a pen.

343-X1B

CLOSER ANGLE - AT PEN

The captives are identified as the safari deserters. The savage seized for execution is recognized as the "Colonel" - the big buck who was with O'Doul at camp. They lead the Colonel off.



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343-X10

FULL SHOT - VILLAGE - (STOCK)

The Jaconi lead the Colonel to the execution.

343-X1D

CLOSER ANGLE - AT CROSSED SAPLINGS -

The Colonel is bound to saplings and the saplings released. All action is accompanied by loud beating of drums and chanting.

CUT TO:

343-X2

MED. CLOSE SHOT - FLEET OF CANOES

The chant and drum beats are clearly heard. The natives in canoes look excitedly down stream toward village, jubilantly join in chant.

343-X3

OUT

343-X4

CLOSE SHOT - JANE

Tensely, she looks off in direction of village downstream - then, looks back toward Boy in second canoe, smiles encouragement.

343-X4A

CLOSE SHOT - BOY

He smiles back bravely at Jane.

343-X5

CLOSE SHOT - BARONI AND MEDFORD

Taut, they look off. Baroni, in sudden panic, begins to struggle with his bonds. He tries to leap overboard. The savages seize him, subdue him.

343-X6-354-X5 OUT

355

WIDE ANGLE - THE CANOES

Abruptly, one of the small canoes capsizes. Other canoes stop, while bewildered natives look on.

355-X1

356

OUT

357

CLOSE SHOT - WATERS NEAR CAPSIZED CANOE

The two natives from canoe flounder in water.

357-X1

MED. CLOSE SHOT - CROCODILES (STOCK)

They dart down from river bank, slice through water.

357-X2

ANOTHER SHOT - CROCODILES (STOCK)

They race from river bank.

357-X2A

MED. SHOT - RIVER

The natives swim wildly for nearest canoe.

One of the natives is suddenly seized underwater. He screams.

357-X2B

CLOSE SHOT - STRUGGLING NATIVE

He is dragged down underwater.

357-X2C

MED. SHOT - UNDERWATER - TARZAN

Tarzan has native under, is strangling him. Crocodile appears in b.g. Tarzan releases native, swims swiftly away.

357-X2D

WIDE ANGLE - RIVER

Natives in canoes discover Tarzan. They hurl spears, point, scream. Several canoes, with Medford canoe in lead, start for point where Tarzan has been seen.

357-X2E

CLOSE SHOT - BOY

Excitedly, he searches water.

Boy (shouts jubilantly to Jane)  
It's Tarzan! It's Tarzan!

357-X2F

MED. CLOSE SHOT - TARZAN - (UNDERWATER)

He swims toward approaching canoe. Spears dart down through water, missing him.

357X3-  
357X5A

OUT

357-X6-7

MED. SHOT - RIVER - AT CANOES

Medford's canoe is abruptly capsized. Medford, Baroni, and natives are hurled into water.

357X7A-  
360

OUT

360- $\frac{1}{2}$

MED. CLOSE SHOT - UNDERWATER

Tarzan swims swiftly away from capsized canoe. Floundering natives can be seen on surface above him. A crocodile appears in b.g.

360-A

MED. SHOT - SURFACE

Three or four crocodiles race through water.

360-A1

MED. SHOT - RIVERBANK - (STOCK)

Crocodiles dart down bank, speed away in water.

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360B - 360-2 OUT

361 MED. CLOSE SHOT - RIVER SURFACE

Baroni and Medford sinking in water. Medford screams suddenly, disappears beneath water.

361X1 CLOSE SHOT - JANE

In horror, she covers her face.

361X2 MED. CLOSE SHOT - BARONI

Screaming, he is dragged under water.

361X3 CLOSE SHOT - UNDERWATER

A crocodile drags Baroni down, holding him by legs.

361X4 WIDE ANGLE - CANOES

The natives paddle wildly about searching for Tarzan. Several natives, still in water, are seen to disappear, screaming. Crocodiles dart about, churn water.

361X5 CLOSE SHOT - LEAD CANOE

The Chief in panic at mysterious capsizing of canoes orders drummer to beat out call for help. Drummer works drum.

361X6 CLOSE SHOT - VILLAGE

Savages react to call of friction drum. They rush out of scene.

361X7

MED. SHOT - VILLAGE AT RIVER BANK

Savages reach canoes, leap in and paddle wildly upstream.

CUT TO:

361X8

MED. CLOSE SHOT - O'DOUL AND TUMBO

They ride downstream on their bellies on a log, paddling with their hands.

CUT TO:

361X9

FULL SHOT - CANOES UPSTREAM

Two more canoes have now been capsized. Natives flounder in water, race for remaining canoes. Crocodiles dart about, lash water. Screaming natives are dragged underwater.

362-378X2

OUT

378-X3

MED. SHOT - RIVER NEAR BOY'S CANOE

Boy anxiously looks around for Tarzan. Abruptly, Tarzan breaks surface a short distance away from canoes - out of spear throw. Boy sees him.

378-X3A

CLOSE SHOT - BOY

Boy (excitedly)  
Tarzan! Tarzan!

378-X4

CLOSE SHOT - TARZAN

He treads water, looks quickly around him. He is suddenly tense as he sees large fleet approaching from village.

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378-X5

LONG SHOT - CANOES DOWNSTREAM (AS SEEN  
BY TARZAN) (ALL THE CANOES WE HAVE)

The savages are paddling wildly, their canoes  
bristling with spears.

378-X6

CLOSE SHOT - TARZAN

He gives his call.

378-X7

WIDER ANGLE - THE CANOES NEAR TARZAN

The savages are stunned a moment at Tarzan's  
sudden appearance and call. Several savages  
recover, hurl spears which fall short. The  
chief orders the canoes to drive toward Tarzan.  
They paddle wildly.

378-X8

FULL SHOT - ELEPHANTS GRAZING - (STOCK)

Tarzan's call arouses them. They lumber off.

378-X8A

MED. CLOSE SHOT - BULI

She hears Tarzan's call, heads into jungle.

378-X8B

ANOTHER ANGLE - JUNGLE

Two small elephants graze. Buli charges in,  
trumpets. They join Buli, races off.

378-X9 -  
378-X12

OUT.

378-X12A

CLOSE SHOT - O'DOUL AND TURBO

Tarzan's call OVER SCENE.

They ride log downstream, on their bellies. At  
sound of Tarzan's call O'Doul excitedly stands  
up on log.

O'Doul (cries out)  
I'm comin', Mr. Tarzan! I'm on me way!

As he cries he loses his balance, tips log.  
Turbo and he are spilled into river.

378-X13

OUT.

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378-X14

MED. SHOT - RIVER NEAR TARZAN

Canoes are now near him. Tarzan finishes his call, submerges. Several spears harmlessly hit water near where he submerged.

378-X14A -  
378-X15

OUT

378-X16

WIDER ANGLE - RIVER AT BOY'S CANOE

Savages paddle toward rescue fleet.

378-X16 ABC

A SERIES OF SHOTS OF ELEPHANTS - (STOCK)

racing through jungle.

378-X16D

MED. SHOT - BULL and other two small elephants race through jungle.

378-X16 E

MED. SHOT - RIVER AT BOY'S CANOE

Boy's canoe is abruptly lifted up, capsized as the others were, in water.

378-X17

CLOSE SHOT - CROCODILES

Two or three crocodiles race through water.

378-X18

CLOSE SHOT - BOY

Bound, helpless, in river.

378-X19

CLOSE SHOT - JANE

She screams in horror.

378-X20

OUT

378-X20A

MED. SHOT - TARZAN

in water. Tarzan swims toward boy. Two natives attack him.

378-X21

CLOSE SHOT - BOY

Bound hand and feet, he sinks slowly, disappears under water.

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- 378-X21a      CLOSE SHOT - RIVER - (STOCK)  
A giant crocodile races through water, submerges.
- 378-X21b      MED. SHOT - WATER  
Tarzan overcomes savages. Tarzan looks anxiously around for Boy.
- 378-X21c      MED. SHOT - UNDERWATER  
Boy, helplessly bound, sinks toward tangled mass of river weeds.
- 378-X21d      UNDERWATER- (STOCK)  
Giant crocodile swims in direction of Boy.
- 378-X21e      MED. SHOT - SURFACE - (STOCK)  
Tarzan quickly submerges.
- 378-X21f      CLOSE SHOT - UNDERWATER  
Boy sinks into river weeds, is tangled in them. He struggles as best he can but is unable to extricate himself.
- 378-X21g      UNDERWATER - (STOCK)  
Tarzan swims in direction of Boy.
- 378-X21h      UNDERWATER - (STOCK)  
Tarzan fights crocodile.
- 378-X21j      CLOSE SHOT - AT WEEDS - UNDERWATER  
Boy, helpless in weeds. Air bubbles indicate fading strength.
- 378-X21k      UNDERWATER  
Tarzan finishes crocodile. (STOCK)



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378-X2LL

UNDERWATER

*fring.*

Boy about to give up. Tarzan swims swiftly into scene, grabs Boy, carries him up to surface.

*P.M.*

378X22-386X1 OUT

386-X1A CLOSE SHOT - TARZAN - RIVER SURFACE

Tarzan comes to surface with Boy in his arms. Boy is limp, Tarzan quickly cuts Boy's bonds and looks down river.

386X1B-386X2 OUT

386X3 LONG SHOT - DOWN RIVER - FROM TARZAN'S ANGLE

The village fleet and the remainder of the original dozen canoes, now joined, race downstream, natives paddling madly towards village.

386X3A CLOSE SHOT - TARZAN

Tarzan holds Boy in arms. Desperately, he gives his call.

386XBCD A FLASH (STOCK)

of elephants charging out of jungle into river. Call of Tarzan over scene.

386X3E MED. SHOT - RIVER BANK

Buli and her two companions charge into river. Call of Tarzan over scene.

386X3E CLOSE SHOT - TARZAN AND BOY

Boy is now recovered. Tarzan finishes his call and starts off for canoes, swimming swiftly. Boy follows him more slowly.

386X3F-386X7 OUT.

Tarzan #3  
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386-X8

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MED. SHOT - UPPER RIVER - O'DOUL AND TUMBO

Soaking wet now, they are back on their bellies on the log. They come into view of battle. Tarzan's call over scene.

386-X9

MED. LONG SHOT - FLEET OF CANOES  
(AS SEEN BY O'DOUL)

The combined canoes, now massed together, move down stream with Jane in the thick of them.

386-X10

CLOSE ANGLE - O'DOUL - TUMBO

O'doul, in his rage, gets to his feet on log again, waves limb he has broken off tree. Tumbo clings to unsteady log.

O'Doul (waves club)  
Defy 'em, Mrs. Tarzan! Defy 'em till I get there with me shillelagh!

O'Doul loses his balance in the excitement, tips log, and he and Tumbo are thrown into water.

386-X10 $\frac{1}{2}$  to 386-X10C OUT

386-X10C1 CLOSE SHOT - TARZAN SWIMMING (STOCK)

He races through water.

386-X10C2 CLOSE SHOT - BOY SWIMMING

386-X10D WIDE ANGLE - RIVER DOWNSTREAM

A dozen elephants head into savage fleet, blocking its progress. The chief waves, shouts frantic directions. The fleet turns at right angles, heads for shore.

386-X10E MED. SHOT AT SHORE

Another group of elephants charge out of jungle, drive toward fleet - fleet in foreground of shot. Canoes stop, panic begins.

Tarzan  
#3  
Change  
7/1/41

119

386-X10F

CLOSE SHOT - JANE

Strained, anxious, but more hopeful now,  
she looks about her.

386-X10G

MED. SHOT - TARZAN (STOCK)

He churns downstream at top speed.

386-X10G1

CLOSE SHOT - BOY SWIMMING

386-X10H

MED. CLOSE SHOT - CROCODILES

Three or four swim swiftly downstream.

386-X10H1

FULL SHOT - CANOES

Confusion grows as elephants drive closer.  
Natives see Tarzan coming, shout, wave their  
spears in his direction.

386-X10H2

MED. SHOT - TARZAN SWIMMING (BOY NOT IN SCENE)

He looks at fleet seen in b.g., suddenly  
submerges.

- 386X10H3 MED. CLOSE SHOT - CANOES  
Chief shouts orders. A dozen natives leap into water with drawn knives, submerge.
- 386X10H4 CLOSE SHOT - JANE  
Her face is taut, strained.
- 386X10H5 CLOSE SHOT - TARZAN - UNDERWATER  
He grapples natives who attack him, disposes of two.
- 386X10H6 MED. SHOT - BOY SWIMMING  
He nears scene of battle. He looks off, submerges.
- 386X10H7 MED. SHOT - UNDERWATER  
Tarzan disposes of two more natives as last two attack him. Boy swims into b.g. Tarzan is finishing off last two natives when a third pops up, attacks him from rear. Boy swims up, grabs native by hair. Tarzan turns and finishes him off.  
Tarzan and Boy swim swiftly away.
- 386X11 MED. SHOT - FLEET  
Savages in uproar now. Jano's canoe is suddenly capsized. All are spilled into water.
- 386X12 CLOSE SHOT - JANE  
helpless, bound, she flounders in water.
- 386X13-  
386X14 OUT
- 386X15 WIDER ANGLE - RIVER AT CANOES  
Elephants attack. Natives now mill about in complete panic.

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No.3  
Chg.  
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119B

386X16

UNDERWATER SHOT - TARZAN AND BOY

Tarzan swims to Jane, draws her down, cut her bonds. Boy helps. They swim off underwater.

386X17

WIDE ANGLE - RIVER - FLASH OF GENERAL MELEE

386X17A

A CANOE - MED. CLOSE SHOT

An elephant swims toward canoc. Two natives in canoe raise spears. Elephant disappears under water.

386X17B

ANOTHER ANGLE - SAME CANOE

Canoe rises in water - elephant's back underneath it, canoe is tumbled from elephant's back into water.

386X17C

MED. SHOT - NATIVES IN WATER

Crocodiles seize them, drag them down into water.

386X17D

MED. SHOT - THE THREE SMALL ELEPHANTS - SWIMMING TOGETHER

They butt canoc, smashing it, and sending natives spilling into water.

386X18-  
386X22

OUT

386X23

MED. CLOSE SHOT - O'DOUL AND TUMBO

in battle now. Back on log, O'Doul stands, balancing himself precariously. Log moves swiftly down toward a small canoe, manned by two savages who stand with spears poised ready for O'Doul.

One savage lets his spear go. O'Doul ducks, escaping spear but almost tumbling into water. He recovers, brandishes his club in a new rare.

O'Doul  
Spear throwers, and yel  
(snorts)  
Humph! - me gran'father used to use sticks like  
them to pick his teeth with!

CONTINUED

Tarzan  
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386X23

CONTINUED (2)

119C

O'Doul (cont'd)

(second savage hurls spear - O'Doul  
ducks it)

Now, me littler chippers, I'm goin' to brain yo!

As he cries out, the log turns and he loses  
his balance and is spilled into river, Tumbo  
is spilled in with him.

386X23A

WIDE ANGLE - FLASH - BATTLE

Elephants have wrought havoc; are capsizing  
canoes. A score of natives flounder in water.  
Crocodiles go after natives. Some natives are  
seized, dragged under water.

Tarzan  
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119D

586-X24

OUT

390-X1

MED. CLOSE SHOT - UNDERWATER - JANE, BOY,  
AND TARZAN

They swim underwater, rising toward surface.

390-X2

MED SHOT - SURFACE OF RIVER

Jane, Boy, and Tarzan pop up on surface,  
look around them. They see the battle is over.

390-X3

OUT

390-X3A

LONG SHOT - RIVER AS SEEN BY JANE, BOY,  
AND TARZAN

The river is littered with wreckage. The  
last of the savage canoes are seen fleeing  
down stream with the elephants after them.

390-X3B

OUT

390-X3C

CLOSE SHOT - RIVER SURFACE - JANE, BOY,  
AND TARZAN

Tarzan, treading water, points excitedly up-  
stream. Jane looks in direction indicated.

390-X4

MED. SHOT - O'DOUL AND TUMBO  
(AS SEEN BY TARZAN)

O'Doul has climbed back aboard his log.  
Tumbo is holding onto log. Suddenly a  
crocodile pops up out of nowhere, goes  
for Tumbo.

Tarzan  
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390-X5

CLOSER ANGLE - O'DOUL AND TUMBO

119E

O'Doul gets to his feet on log, waving his tree limb.

O'Doul (brandishing tree limb)  
Get out o'here, ye - ye cowardly beast!

O'Doul in his excitement loses his balance, tips log, tumbles into water and almost into crocodile's jaws. As O'Doul pitches into water he shoves his club before him. It jams into open jaws of crocodile, keeps jaws from shutting. Crocodile, in helpless rage, lashes water, disappears.

O'Doul (sputtering in water - waves fist after crocodile)  
Ye may be a monster to the local inhabitants but ye're just another lizard to O'Doul!

390-X6

WIDER ANGLE - TARZAN, BOY, AND JANE

Relaxed, happy, all laugh at O'Doul's antics --

DISSOLVE TO:

391

OUT



Tarzan  
No. 3 391-X1-X2  
Chgs.  
5-20-41 391-X3

120

OUT

FADE IN:  
WIDE ANGLE - HILLTOP - MORNING

Led by Timbá, Tarzan, Jane, O'Doul, Boy, Tumbo, Cheeta and Buli come to stop at crest of hill. Tarzan carries O'Doul's belongings in a sack and also a huge melon, the size of a watermelon. A long, beautiful valley stretches before them.

Tarzan helps O'Doul upon elephant.

Jane

Timba will take you to the edge of the jungle, Mr. O'Doul. Your way will be easy from there on.

Tarzan passes up sack with O'Doul's belongings, then the huge melon. The melon has been split in halves, put together again, and tied with thongs. O'Doul has a hard time lifting it to elephant's back.

O'Doul (as he struggles with melon)  
Now what on earth may this be? It's a large an' ponderous fruit, it is --

Jane (smiling)

It's a bon voyage basket - jungle style.

O'Doul

Thankee, Ma'am, thankee.

Jane (moved)

We're going to miss you, Mr. O'Doul.

Tarzan suddenly holds up his hand.

Tarzan (impressively)

Tarzan find friend.

O'Doul (deeply moved - takes hand)

It's me that's found a friend - an' the best.

(to all)

If there were more folk like ye in the world, it'd be a sweet an' smilin' place. I'll never forget ye.

Tarzan - as if the scene's getting too much for him - slaps Timba's flank. The elephant lumbers off, heads down valley.

O'Doul (choking - waves back)

Goodbye - an' heavin bless ye, all.

CONTINUED:

CONTINUED (2)

Boy and Jane (waving)  
Goodbye, Mr. O'Doul. -  
A safe journey and good luck - always.

Jane, Boy and Tumbo all have tears in their eyes. Tarzan stands gravely erect beside them. They wave. Cheeta, to see better, finds a smooth tree limb on ground, stands it up, climbs it.

392-395

OUT

396

CLOSE SHOT - CHEETA

She balances herself on top of stick, waves.

397

MED. CLOSE SHOT - GROUP WATCHING O'DOUL GO

Boy  
Wouldn't you like to see Mr. O'Doul's face when he finds the melon is filled with gold.

Tarzan  
O'Doul laugh - then cry.

Boy  
He'll be rich, won't he?

Jane (nods)  
And he'll never tell where his riches came from.  
You may be sure of that.

Tarzan (quietly)  
Tarzan sure.

398

CLOSE SHOT - TUMBO

Tears down his cheeks, limply waving.

Tumbo (brokenly)  
F-friend.

399

LONG SHOT - FROM HILL TOP

O'Doul down the valley waves a last goodbye. All on hill top wave back. O'Doul disappears among trees. Tarzan, Jane, Boy, Tumbo and Buli turn away from valley. Quietly, they start for home.

Cheeta tumbles down from stick, hops after them.

FADE OUT.

END