PLANET OF THE APES

"Second Family"

Written

By

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PLANET OF THE APES

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FADE IN:

1. EXT. COUNTRYSIDE - DAY

The CAMERA PANS a rolling stretch of deserted country-side and then HOLDS as it PICKS UP VIRDON, KOVAK and GALEN in the distance - moving toward the camera as they work their way up a small rise.

2. CLOSER ANGLE - VIRDON, KOVAK AND GALEN

The CAMERA TRAVELS WITH THEM as they continue to move up the gently ascending hill.

VIRDON
(glancing
to Kovak)
Tired?

KOVAK
It's not much of a hill, but
inasmuch as it's the fourth
we've had to cross today...
(nodding)
...yeah, I'm tired enough.

GALEN
Perhaps the land will level out
on the other side.

KOVAK
(dryly)
I'm betting on another hill.

Virdon is several steps ahead of the others, reaches the crest of the hill now - and reacts at what he sees on the other side.

VIRDON
You lose.

Kovak and Galen notice the expression on Virdon's face and quickly move to join him at the crest and they all stare off to what's beyond.

3. EXT. COUNTRYSIDE - DAY

The camera is shooting down form the far side of the hill and we can see a city rising on the plains in the distance.
4. EXT. TOP OF HILL - DAY

Virdon, Kovak and Galen are still staring off, all fighting to control their rising excitement.

VIRDON
A real city!

GALEN
And it's just as you've told me it would be!

VIRDON
(glancing around)
It's this rolling countryside...it would shield it from a hundred thermo-nuclear blasts.

KOVAK
And a city means people!

VIRDON
(nodding)
Maybe even an advanced society that's survived...

Kovak nods, then they all excitedly move forward down the far side of the hill - moving OFF toward the city as fast as they can.

5. EXT. CITY - DAY

The CAMERA PANS the decaying, deteriorating buildings of the seemingly deserted, long dead city.

6. EXT. CITY STREET - DAY

The disappointment clearly shows on their faces as Virdon, Kovak and Galen cautiously move up one of the eerily deserted streets in the city.

7. CLOSER ANGLE - VIRDON, KOVAK AND GALEN

The CAMERA follows them as they continue on up the street.

(continued)
7. CONTINUED:

VIRDON
(bitterly disappointed)
The first city we've ever come
across...and it has to be dead.

They reach a cross-street and something up it catches
their eye.

8. EXT. CROSS-STREET - DAY

The camera is shooting up the street and in the b.g. at the
far end of the street we can see several tattered HUMANS
scurrying in and out of the deteriorating buildings -
searching for food.

9. EXT. FIRST CITY STREET - DAY

The camera is again in a CLOSE ANGLE of Virdon, Kovak
and Galen as they continue to look off toward the now
o.s. tattered Humans.

KOVAK
(bitterly)
And there's your "advanced
society".

They're all even more disappointed than before as they
again move up the street, the CAMERA AGAIN TRAVELING
WITH THEM.

VIRDON
It must have been once...
(motioning)
...look at that building line
and the flush style of design.
They weren't doing construction
like that when we took off.

As they walk they can hear different, barely distinguish-
able SOUNDS as they pass some of the buildings.

VIRDON
(to Galen)
Apes?

GALEN
(with a light edge)
No, it sounds more like humans
to me.

(continued)
9. CONTINUED:

    KOVAK
    (motioning)
    Look...

10. ANOTHER ANGLE - THE STREET

    The camera is shooting up the street toward an odd collection of crumbling buildings.

11. NEW ANGLE - FEATURE VIRDON, KOVAK AND GALEN

    They're drawn by the odd collection of buildings and move up the street toward it.

    KOVAK
    What do you think?

    GALEN
    Perhaps one of the factories you've told me about...

12. ANOTHER ANGLE

    As they stop in front of the odd collection of buildings.

    VIRDON
    No, more like some kind of labs...

    He kneels and starts to uncover something in the rubble in front of the badly deteriorated buildings - and Kovak and Galen kneel beside him and help.

    KOVAK
    (dryly; with a nod to the buildings)
    They sure don't build them like they used to...

    They uncover what they've been digging out now and we can see it's a barely readable plaque or building sign.

13. CLOSE ANGLE - SIGN

    The camera is in a TIGHT CLOSE ANGLE on the sign and even though it's badly decomposed we can still make out what once read:

    (continued)
13. CONTINUED:

THESALAN INSTITUTE OF SCIENTIFIC RESEARCH

14. BACK TO SCENE - FEATURE VIRDON, KOVAK AND GALEN

GALEN
An institute of science!

KOVAK
(with a glance around)
A lot of good it did them.

Virdon takes a step toward what's left of the crumbling doorway.

VIRDON
(as he does)
Let's go inside and look around.

KOVAK
What for?

Virdon is already at the doorway, and quickly moves off into what's left of the scientific institute without answering. Kovak and Galen hesitate for a beat, then follow after him.

15. INT. SCIENTIFIC INSTITUTE - DAY

Virdon is searching in the crumbling ruins as Kovak and Galen come in and move to join him.

GALEN
(as they do; looking around)
Even in ruin it's impressive.

KOVAK
So is the Colliseum.

GALEN
The Colliseum?

KOVAK
It was something from our history, humans and animals were pitted against each other...the animals won.

(continued)
15. CONTINUED:

GALEN
(dryly)
And you learned nothing from
that?

KOVAK
Afraid not.

They reach Virdon and stop.

KOVAK
(to Virdon)
Okay, now that we're in here
what do you expect to find?

VIRDON
Probably nothing...but they were
an advanced society, and they
were doing scientific research
here...

Kovak and Galen exchange a glance.

GALEN
(gently)
The magnetic disc still drives
you...

KOVAK
Come on, Virdon, give up already!

Virdon continues to search through the rubble.

VIRDON
No! We've got to find a way to
utilize it! It's our only chance
to get back to our own world!

KOVAK
It's just not going to happen.
We're stuck here and that's all
there is ---

He stops short as he sees that Virdon has partially
uncovered something.

KOVAK
What is it?

(continued)
15. CONTINUED:

VIRDON
I don't know...it's some kind
of a metal cabinet...

Kovak and Galen quickly kneel beside Virdon and they all
work at uncovering it.

16. ANOTHER ANGLE

They've cleared the rubble away now and we see it's a
metal cabinet which had been secured in a section of
crumbling wall - but the cabinet is still intact.
Virdon tugs at the cabinet's door with all his strength
but it won't open.

VIRDON
(as he does)
It must have been like this for
years...all this dirt caked hard...

Kovak glances around, finds a steel rod, wedges it into
the small opening of the cabinet's door jamb, then nods
to Virdon.

KOVAK
Okay, let's do it together.

Kovak and Galen lean hard on the steel rod as Virdon
again pulls on the cabinet door handle with all his
might - and it suddenly pulls open.

17. NEW CLOSE ANGLE - VIRDON, KOVAK AND GALEN

Virdon reaches into the cabinet and takes out an advanced
model tape machine.

KOVAK
(disappointed)
I don't know about you, but I'm
in no mood to listen to a lot of
old "Top 40" music.

Virdon fixes his attention on the machine, examining it
and trying to figure out how it operates.

(continued)
17. CONTINUED:

KOVAK
(to Galen)
It's just some kind of tape machine.

GALEN
Tape machine?

KOVAK
The tape's magnetized...fixed to pick up sounds...the perfect thing for kids to blast their eardrums out with.

Virdon is still trying to figure out how the advanced tape machine operates.

VIRDON
(as he does)
It's got to be something more important than that...look at all the trouble they went to to hide it.
(concentrating on the machine)
Now if I can just figure out how this switch and button work...

GALEN
But what would make it work...there are no parts to move...

KOVAK
Probably a built-in power source, a couple of little kilowatts doing the work of a hundred hands.

GALEN
You're stretching my paw again.

KOVAK
(correcting him)
Pulling your leg. But I'm really not. We had electricity doing almost any job you could think of. A tiny battery this size...
(measuring an inch or two with thumb and index finger)
...generating a couple of hundred horse-power.

(continued)
17. CONTINUED:

Galen looks at him curiously.

KOVAK

Human-power.

Galen nods his understanding and glances to the tape machine Virdon is still working on.

GALEN

But could it still be in working order?

KOVAK

That depends... on how long it's been here, the projected life and strength of its power source...

Virdon continues to study the machine for another beat, figures out how it works now - and presses one of the machine's buttons.

SCIENTIST'S VOICE

(low; ever more slowly)

In the years to come, whoever finds our Institute and plays this tape... we, the Scientists of Thesalan, greet you. You are our hope... you must not fail us. We know now that we will be unable to prevent the destruction of our world as we know it. But our civilization's great advances must not vanish from this Earth. We have therefore deposited caches of the sum total of all our scientific knowledge in twenty-five cities throughout the world, in specially built repositories which have been carefully designed to survive the holocaust. Machines such as this one you are now listening to have been hidden throughout the city in the hope that one of them will survive and some day be found by future humans. The repository in this city is bounded on the North by ---

(continued)
17. CONTINUED:

The tape on the machine has been running ever more slowly and the Scientist's voice has been getting lower and lower - and the machine now suddenly stops altogether.

KOVAK
(disgustedly)
Great! What a time for the power to go!

Viridon quickly pries the back off the machine and studies its exposed workings.

VIRDON
It seems to work on some kind of electrical impulse...

KOVAK
(dryly)
Then all we need are a couple of batteries.

VIRDON
That's not impossible. A dry cell battery is just lead and sulphuric acid compressed into a base for generating energy. There has to be lead around in the city, and a hundred things we can manufacture sulphuric acid from...

KOVAK
You're really serious!

VIRDON
We have to try! If we can only get this machine working again, find where that repository is...

KOVAK
Great. Then all we have to do is also find a whole lot of very advanced people with the enormous skill and expertise needed to build us a brand-new rocket ship.
(gently)
Come on, Alan, give up already.

(continued)
17. CONTINUED:

VIRDON
No, I can't. Not as long as there's a chance, I don't care how slight, that that repository's going to have the scientific knowledge we need to get the magnetic disc activated. Okay, so it's just the first step. But once we do that...

(firmly)
...I'm positive there are people somewhere on this planet who'll be able to build a rocketship for us...and we will find them.

18. EXT. STREET - DAY

The CAMERA PANS the city's deserted streets - and then HOLDS as it PICKS UP Virdon, Kovak and Galen in the distance, rummaging through a pile of rubble.

19. CLOSER ANGLE - VIRDON, KOVAK AND GALEN

In this closer angle we can now see that Virdon, Kovak and Galen are all carrying small bits and pieces of what once were lead objects.

KOVAK
(motioning)
Look.

They all move to the crumbling section of a building wall that Kovak had indicated. Virdon quickly tears some of the insulation material out from the interior of the crumbling wall, examines it for a moment, then turns to Kovak.

VIRDON
I don't know what it is, but it's got a gypsum base...I'm sure of that.

They start to strip the insulation material out from the interior part of the crumbling wall.

(continued)
19. CONTINUED:

KOVAK
(as they do;
to Galen)
Step number one...we're going
to cook us up a batch of
sulphuric acid...

VIRDON
(as they do;
to Galen)
We burn this, collect the fumes
in any kind of container and
we've got sulphur dioxide. Blend
that at the right temperature with
the proper amounts of water and
oxygen...

KOVAK
And presto! Sulphuric acid!

VIRDON
Then we melt the lead we've found,
form a proper base conductor and
container...and I'll bet we've got
enough of a home-made battery to
get that tape machine working...

They finish stripping off enough of the gypsum-based
insulation material, gather it together with the bits
and pieces of lead they've found and start to head
back - with Virdon in the lead.

KOVAK
Hey, take it easy...that tape
machine's probably been there a
couple of hundred years, it's
not going anywhere now.

20. EXT. ANOTHER STREET - DAY

Virdon, Kovak and Galen turn into this new street and
stop short.

21. REVERSE ANGLE

The camera is shooting up the street and we see that a
CAPTAIN and half a dozen or so SOLDIER-GORILLAS have just
turned into the street from its opposite end on a
routine patrol.
22. MEDIUM CLOSE ANGLE - VIRDON, KOVAK AND GALEN

They're still frozen where they are, still staring up the street toward the Captain and his Gorillas.

KOVAK
I don't know about you, but I'm open to suggestions.

VIRDON
We could try to bluff it through...

23. MEDIUM ANGLE - CAPTAIN AND GORILLAS

They're continuing to seemingly casually move up the street - but we can see that the Captain and his Sergeant walking beside him are carefully studying Virdon, Kovak and Galen at the other end of the street.

CAPTAIN
They're not like other humans in the city...too well fed, for one thing...

SERGEANT
Their clothes are different, too.

CAPTAIN
Two humans and an ape...

SERGEANT
The outlaws Commander Ursus is searching for?

CAPTAIN
(easily)
We'll know that when we see their travel passes, won't we?

24. MEDIUM CLOSE ANGLE - VIRDON, KOVAK AND GALEN

They're still frozen, but still trying to seem innocently casual as they stare up the street at the approaching Captain and Gorillas.

GALEN
You've seen the other humans here, they'll never believe you're inhabitants.

(continued)
24. CONTINUED:

KOVAK
Which means they'll be looking
for the travel passes we don't
have.

VIRDON
We'll separate, make a run for
it...and rendezvous back at the
scientific institute...

25. WIDER ANGLE - THE STREET - INCLUDE ALL

Virdon, Kovak and Galen suddenly turn, run back to the
cross street and then separate as they all dash OFF in
different directions. The Captain, the Sergeant and the
other Gorillas all quickly start to run up the street
after them.

26. EXT. ONE NEW STREET - DAY

Kovak runs up the street and reaches its far end as the
Captain and two or three Gorillas dash into the street
and run up it after him - firing their pistols as they do.

27. EXT. ANOTHER NEW STREET - DAY

Galen runs up this new street and ducks into a crumbling,
deteriorated building just moments before the Sergeant
and several Gorillas hurry into the street.

28. ANOTHER ANGLE

As the Sergeant and the Gorillas run up the street, con-
tinuing on past the building Galen had ducked into.

29. EXT. THIRD NEW STREET - DAY

Virdon runs up this new street and is halfway up it as
he trips over some debris and goes flying - taking a
rough tumble on the ground.

30. CLOSE ANGLE - VIRDON

He grimaces in pain, tries to stand - and his right leg
gives away under him.
31. ANOTHER CLOSE ANGLE - VIRDON

As he struggles, continues to grimace in pain - and manages to drag himself out of sight into a nearby alley.

32. ANOTHER ANGLE - THIRD NEW STREET

The camera is shooting up the street as two Gorillas hurry into it and start to run up it.

33. NEW ANGLE

As the two Gorillas continue to run up the street and near the spot where Virdon had fallen. One of the Gorillas continues to run on past the spot - but the Second Gorilla notices some of the odd bits and pieces of lead Virdon had been carrying (and dropped when he'd taken his tumble) and stops.

34. CLOSE ANGLE - SECOND GORILLA

He has his pistol ready and he's very much on the alert as his eyes carefully scan the immediate area.

35. SECOND GORILLA'S POV

The CAMERA SLOWLY PANS the immediate area and then HOLDS as it FEATURES the mouth of the alley.

36. MEDIUM CLOSE ANGLE - SECOND GORILLA

The Second Gorilla cocks his pistol and carefully moves toward the mouth of the alley Virdon had gone into.

37. EXT. ALLEY - DAY

The camera is shooting toward the mouth of the alley as the Second Gorilla takes a careful step into the alley - and at the same instant a hand with a rock in it smashes into his face.

38. NEW ANGLE - THE ALLEY

We now see that Virdon had pulled himself up to his feet, supported himself against a wall at the mouth of the alley - and had waited with rock in hand for any Gorilla who might come into the alley.

(continued)
38. CONTINUED:

The Second Gorilla falls to the ground, stunned - and Virdon hits him again, knocking him out now. Then he quickly covers the unconscious Second Gorilla with some refuse, takes a step to start to move up the alley - and his right leg almost immediately gives out under him again.

39. MEDIUM CLOSE ANGLE - VIRDON

He grimaces in pain again and struggles as he drags himself up the alley.

40. ANOTHER ANGLE - THE ALLEY

KRAIK - a street-wise boy of twelve or thirteen - is hidden behind a pile of rubble he'd been rummaging through for food, peers out from his hiding place and looks off toward Virdon.

41. NEW ANGLE - FEATURE VIRDON

He continues to painfully crawl up the alley for another dozen or so feet, then finds a doorway, forces it open and crawls inside.

42. INT. CRUMBLING BUILDING - DAY

Virdon has just come in through the alley door, closes it again after him - then half crawls half tumbles down a flight of stairs into the building's basement.

43. INT. BASEMENT - DAY

Virdon comes tumbling down the rest of the flight of stairs and is stunned for a moment at the bottom of it.

44. MEDIUM CLOSE ANGLE - VIRDON

He's still for a moment at the bottom of the stairs, then his senses start to come back to him and he rests for a moment as he gets his breath back.
45. CLOSE ANGLE - VIRDON

He continues to get his breath back for another moment, then the CAMERA MOVES IN for a CLOSER ANGLE on his face as he suddenly senses he's not alone in the basement. He's very still now and only his eyes move as he carefully looks around.

46. VIRDON'S POV

The CAMERA SLOWLY PANS the dim basement and after a moment we can just barely make out ARN - a not unattractive, appealing woman in her late twenties or early thirties - who's cowering back in fear in the basement's furthest corner.

47. NEW ANGLE - THE BASEMENT - INCLUDE BOTH VIRDON AND ARN

Virdon painfully pulls himself to his feet and manages a small, pleasant smile.

VIRDON

Hello...

Arn doesn't answer as she fearfully cowers even further back into the corner.

VIRDON

...I'm not going to hurt you...

He waits for an answer but Arn remains silent as she continues to fearfully cower in the corner.

VIRDON

Please, I need help. Apes are chasing me, they'll probably be here in a matter of minutes.

She quickly, fearfully shakes her head 'no', as if refusing to hear anymore.

VIRDON

...I'm as good as dead if they find me...

48. EXT. ALLEY - DAY

Kraik comes out from behind the pile of rubble and cautiously moves forward to look into a basement window.
49. KRAIK'S POV

The camera is shooting through the grime-covered, shattered window and down into the basement where we can see Virdon and Arn — even though we can't clearly hear what he's saying to her.

50. INT. BASEMENT — DAY

VIRDON

Just hide me, that's all. Then
I'll leave just as soon as it's
safe, I promise I will.

She's still fearful, but softens the slightest bit — as if his pleas might be getting to her. An o.s. SOUND can suddenly be heard coming from the front of the building and she again immediately reacts in fear.

51. EXT. THIRD NEW STREET — DAY

The Sergeant and two or three of his Gorillas have come into the street and are now starting a building-by-building search of the block.

52. INT. BASEMENT — DAY

VIRDON

They're starting a building-by-building search...

The o.s. SOUNDS are the slightest bit louder now — as if the searching Gorillas might be coming closer now.

ARN

(suddenly)
Please, you have to leave!

VIRDON

I can't... this leg, I'm not going to get very far even if I did.

ARN

You must! They can't find you here!

(pleading)
Please, I couldn't bear the stockade again!

(continued)
52. CONTINUED:

Virdon looks at her curiously.

    ARN
    Or even worse...
        (fearfully)
        ...if they found you here they
        might even kill me this time.
            (with a glance
            around)
        And even this, living this way...
        at least I'm still alive.

They look at each other for a beat, then Virdon nods, turns, starts to take a step toward the rear alley staircase - and his leg again gives out under him.

53. CLOSER ANGLE - VIRDON AND ARN

As she reluctantly moves forward to help him.

    ARN
        (bitterly)
        Why did you have to come here?
        Why couldn't you have fallen
        down someone else's stairs?

She helps him to his feet.

    VIRDON
    Just help me up the stairs...
    once I'm out in the alley again
    I can try to make a run for it...

    ARN
        (dryly)
        You mean try to crawl for it.

The CAMERA FOLLOWS THEM as she helps to support him and at the same time gently but firmly leads him across the basement to the dust-covered furnace which looks as if it hasn't been used for dozens of years.

54. NEW ANGLE - FEATURE VIRDON AND ARN

She brushes some of the dirt away, lifts the handle and it opens surprisingly easy. But as the small furnace door swings open we can see it seems as if it's filled with dirt.

    (continued)
54. CONTINUED:

ARN
Push the dirt away...there's
room inside for a man to hide...

VIRDON
Are you sure?

ARN
Positive.

Arn pushes some of the dirt inside the furnace door away
and we can see there is room beyond. Then Virdon pushes
the rest of it away - and with Arn's help quickly
climbs in through the door.

VIRDON
Thanks.

ARN
Forget it. I just don't want
them to find you here, that's
all. Now when I close this door,
you push as much dirt as you can
back against it...

Virdon nods. Arn closes the furnace door, shoves the
handle back into place - and then throws handfuls of
dirt back against it to make it look as if it hasn't
been used for years.

55. EXT. ALLEY - DAY

Kraik is still at the window, peering down into the
basement through it. He mulls over what he's just seen
for a beat, then stands and moves up the alley.

56. INT. BASEMENT - DAY

Arn has just finished doctoring the furnace door with
dirt, hears the SOUND of footsteps coming down the other
staircase leading from the front of the building and
just makes it back to the far corner of the room where
she sits down beside her small fire area and cooking
utensils - just moments before the Sergeant and three of
his Gorillas come the rest of the way down the stairs and
into the basement.

(continued)
SERGEANT
(recognizing her)
Look who lives here...Tomar's woman.

The Sergeant moves across the basement to her.

SERGEANT
On your feet.

Arn stands.

SERGEANT
We're looking for three strangers...an ape and two humans...

ARN
I've seen no one.

SERGEANT
(studying her)
You're sure of that?

ARN
(nodding)
Positive.

The Sergeant signals to his Gorillas who start to search the basement. Then the Sergeant turns back to Arn as the search continues all around them.

SERGEANT
But how can I be sure of that?
You lied to me once before, didn't you?

He waits for a beat but Arn doesn't answer.

SERGEANT
But we got the truth from you then...and we could get it the same way again...

ARN
.quickly; fearfully)
I told you, no one's been here! I've learned my lesson, I know enough not to lie to you anymore.

(continued)
56. CONTINUED:

**SERGEANT**

Good...I hope you have...

In the b.g. we can see that two of the searching Gorillas have reached the furnace. Arn fights to keep herself in control and tries to keep from reacting.

57. CLOSER ANGLE - FURNACE AREA

The two Gorillas hesitate for a moment in front of the again dirt-covered furnace, then one of them brushes the dirt aside, lifts the handle, pulls the door open - and we see that Virdon has followed Arn's instructions and piled dirt up from inside.

As the furnace door is pulled open the dirt sifts out and to all appearances it seems as if it could have been collecting inside for hundreds of years.

58. WIDER ANGLE - THE BASEMENT - FEATURE ARN AND THE SERGEANT

The CAMERA FEATURES Arn and the Sergeant in the near f.g. and the Gorillas can be seen finishing their intensive search in the b.g.

**SERGEANT**

You will tell us if you do see them, won't you?

**ARN**

(quickly)

Yes, of course.

**SERGEANT**

Good, maybe you have learned.

The Gorillas have finished their search now, the Sergeant signals - and they follow as they all move to the stairs, go up them and OFF.

59. NEW ANGLE - FEATURE ARN

She takes a deep breath, and then relaxes the slightest bit. Then she quickly moves across the basement toward the furnace.
60. EXT. THIRD NEW STREET - DAY

The Sergeant and his Gorillas come out of the crumbling apartment building and start to move toward the next one in line - as Kraik suddenly moves out of the mouth of the alley.

KRAIK
Sergeant...

The Sergeant and his Gorillas stop as Kraik quickly moves to join them.

KRAIK
...I might have some information for you...

SERGEANT
What is it?

He hesitates for a beat, then:

KRAIK
It's very valuable information...

SERGEANT
(knowingly)
And you want to trade for it...

KRAIK
(with a shrug)
Something of great value is worth something of great value.

SERGEANT
All right, let's hear what it is.

61. INT. BASEMENT - DAY

Arn is helping Virdon out of the furnace and just has him out now - as the Sergeant and his Gorillas hurry back into the basement. Virdon tries to fight them off but they overwhelm him and it only takes several moments for them to beat him to the floor, unconscious.

62. ANOTHER ANGLE - THE BASEMENT

As two of the Gorillas drag the now unconscious Virdon to the stairs and OFF, as the third Gorilla grabs Arn and even though she struggles, the third Gorilla and the Sergeant drag her OFF as well.
63. EXT. THIRD NEW STREET - DAY

The CAMERA PANS the rubble further up the street, HOLDS on one crumbling building doorway, MOVES IN for a CLOSER ANGLE on it - and we now see Kraik hidden in among the rubble.

64. CLOSER ANGLE - KRAIK

He's hidden away in the rubble, one of the Gorilla's pouches open beside him, hungrily gobbling down the food the Sergeant had traded him for turning Virdon and Arn in.

FADE OUT:

END OF ACT ONE
ACT TWO

FADE IN:

65. EXT. CITY - NIGHT

The CAMERA PANS the deserted, crumbling buildings and the rubble-strewn streets - and then HOLDS as it FEATURES one building in particular.

66. INT. BUILDING - NIGHT

The CAMERA PANS the crumbling building's hallways and we now see that there are several Gorillas on guard and the security force is temporarily using it as its headquarters.

67. INT. APARTMENT - NIGHT

A Gorilla is on guard at the door and we can see Virdon on the floor against the far wall - securely locked behind a makeshift barricade.

68. INT. ANOTHER APARTMENT - NIGHT

A Gorilla is also on guard at this second apartment and we can see Arn huddled on the floor in a corner in the apartment - softly sobbing.

69. INT. LARGER APARTMENT - NIGHT

The Captain and the Sergeant are at a table in the middle of the room, just finishing dinner and a little on edge too - as they all wait.

SERGEANT
(suddenly)
They're our prisoners! Why must we wait for others to question them?!

CAPTAIN
We're soldiers, we follow orders. The Council says to wait, we wait.

SERGEANT
But why? He's just a human traveling without a proper pass, that's all!

(continued)
69. CONTINUED:

CAPTAIN
And the other human? And the renegade ape?

(shaking his head 'no')
No, there's a lot more to it than that...or you wouldn't have two high and mighty members of the High Council coming all the way out here in the middle of the night like this.

The Sergeant nods as he thinks about what the Captain has just said.

CAPTAIN
And don't think too hard about it, either...

(lightly)
...you'll ruin it for all the other Sergeants.

70. INT. SCIENTIFIC INSTITUTE - NIGHT

Kovak and Galen are sitting on the floor, their backs against one of the Institute's crumbling walls, both motionless as they silently wait.

GALEN
(a beat; then reluctantly)
As unpleasant as it is, I guess we'll just have to face it...
Alan isn't coming.

KOVAK
(firmly)
They haven't got him, I know they haven't.

GALEN
If he'd escaped he'd be back here by now.

Kovak thinks for a beat, then:

(continued)
70. CONTINUED:

KOVAK
He doesn't have to be a prisoner. He could have escaped, and then maybe got hurt or something... maybe he's out there right now, hiding somewhere, waiting for us to find him.

Kovak stands.

KOVAK
Come on, we've got to go out and look for him.

GALEN
In the darkness of a decaying, practically deserted city?!

KOVAK
Anything's better than just sitting around here and doing nothing like this!

Galen stands.

GALEN
We not only won't find Alan, we'll probably end up losing each other...but you're right about it being better than just sitting here.

They both move to the door and exit OFF through it.

71. EXT. TEMPORARY HEADQUARTERS BUILDING - NIGHT

URSUS and ZAIUS ride into the scene, dismount and quickly move to the main entrance of the building where a GORILLA is sloppily standing guard.

72. NEW ANGLE - BUILDING ENTRANCE

Ursus is half a dozen steps in front of Zaius, reaches the entrance first - and stops to angrily face the Gorilla on guard.

(continued)
72. CONTINUED:

**URSUS**
Is that the way you stand guard?!

The Gorilla snaps to it and sharply stands at attention as soon as he sees it's Ursus.

**GORILLA**
No, sir.

In the b.g. we can see Zaius move past Ursus and the Gorilla, move through the entrance and OFF into the building.

**URSUS**
And your uniform, when's the last time you cleaned it?!

**GORILLA**
I'll see to it first thing in the morning, sir.

**URSUS**
You'd better...
(disgustedly; snorting)
...or before you know it there'll be no telling you apart from the human rabble.

**GORILLA**
No, sir. I'd never let that happen.

Ursus glares at him for a beat, then strides past him and OFF into the building.

73. **INT. HALLWAY (TEMPORARY HEADQUARTERS BUILDING) - NIGHT**

Zaius is already halfway up the hallway. Ursus strides into the hallway and the first of the half dozen or so Gorillas haphazardly on guard at the different doors leading off from the hallway spots him and quickly snaps to attention.

**GORILLA**
Attention!

All the other Gorillas quickly snap to a rigid attention.
74. INT. LARGER APARTMENT - NIGHT

The **Captain** and the **Sergeant** exchange a "who the Hell is that" look and stand.

75. INT. HALLWAY (TEMPORARY HEADQUARTERS BUILDING) - NIGHT

**Ursus** strides up the hallway, glancing disapprovingly at each of the Gorillas as he passes them in turn.

76. INT. LARGER APARTMENT - NIGHT

**Zaius** comes into the larger apartment, followed a moment later by **Ursus**. The **Captain** and the **Sergeant** react and we can see they're both very much impressed and in awe of **Zaius** and **Ursus** - especially **Ursus**.

**URSUS**
You run a pretty sloppy outfit, Captain.

**CAPTAIN**
I'm sorry, sir...but it is the frontier out here...

**URSUS**
That's no excuse. You're still a detachment of Gorillas and I expect you to act that way.

**CAPTAIN**
Yes, sir.

**Zaius** has been resignedly watching **Ursus** and now wearily shakes his head.

**ZAIUS**
Ursus, it's the middle of the night...and I'm sure the Captain and his apes are just as weary as we are...

**Ursus** looks at him.

**ZAIUS**
All right, as weary as I am. In any case, let's get down to what we've come for.

(to the **Captain**)
Where's the prisoner?

(continued)
76. CONTINUED:

CAPTAIN
There are two, a male and a female.

URSUS
(impatiently)
The woman's of no interest to us.

SERGEANT
Begging your pardon, sir...but she was the woman of Tomar...

ZAIUS
(remembering)
Yes, the leader of the slave revolt you crushed here several years ago...

SERGEANT
Yes, sir.

Zaius considers it for a moment, then shakes his head as he dismisses it.

ZAIUS
That's all ancient history now, she's of no importance.

URSUS
But the male prisoner, now that's a different story... where is he?

CAPTAIN
This way, sir.

The Captain leads the way to the hallway door with Zaius and Ursus following after him and the Sergeant bringing up the rear.

77. INT. APARTMENT - NIGHT

Virdon looks up as Zaius, Ursus, the Captain and the Sergeant come into the apartment, move to him and the Sergeant unlocks the barricade opening.
78. ANOTHER ANGLE

Virdon struggles to stand and supports himself against the wall as Ursus takes a step forward and they face each other.

URSUS

(ENJOYING HIMSELF)
Hello, it's good to see you again...
(with a glance to the barricade)
...here like this.

Ursus waits for a beat but Virdon doesn't answer.

URSUS

Now if you'll just tell us where the renegade ape and the other human are we'll be able to deal with all of you at the same time.

Ursus waits for another beat but Virdon still doesn't answer. Ursus sees he's favoring his injured leg, takes a step forward and suddenly kicks it out from under him. Virdon SCREAMS in pain and goes crashing to the floor.

URSUS

(to the Captain and the Sergeant)
How unfortunate, our friend seems to have hurt himself. Help him up.

Zaius is off to one side watching with disapproval as the Captain and the Sergeant quickly move forward, drag Virdon up to his feet again and hold him.

URSUS

You'll save us all a lot of time and trouble by telling me now...where are they?

VIRDON

I don't know. We were split up, we ran...

URSUS

But you'd made plans in case you were separated, didn't you?

(continued)
78. CONTINUED:

VIRDON
No, no plans...

URSUS
You're lying! Where had you planned to meet? Where are they waiting for you?

VIRDON
I just told you, we didn't make any ---

Ursus suddenly, angrily hits Virdon as hard as he can in the pit of the stomach and Virdon sags in the Captain's and Sergeant's grip.

URSUS
I have no time to waste on you. Where are they?

Virdon doesn't answer and Ursus again hits him hard with all his might.

79. EXT. CITY STREET - NIGHT

The CAMERA FOLLOWS Kovak and Galen as they carefully search through one of the darkened streets between the Scientific Institute and the last place where they'd seen Virdon.

80. EXT. ANOTHER CITY STREET - NIGHT

Kovak and Galen come into this new street and spot a HUMAN scavenger who freezes and stares at them in stunned surprise.

KOVAK
(friendly)
Hello...

The Human suddenly turns, darts into the darkness of a nearby ruins and disappears from sight.

81. INT. APARTMENT - NIGHT

The CAMERA MOVES IN for a CLOSER ANGLE on Virdon who's unconscious on the floor behind the again locked barri-cade - and we can see the terrible beating he's taken.
82. INT. LARGER APARTMENT - NIGHT

Ursus and Zaius are alone in the apartment, seated at the table. Zaius' food is untouched on the plate in front of him and he's deep in thought - but Ursus is hungrily finishing off his late supper, as if he might have worked up an appetite beating Virdon.

    URSUS
    (suddenly; calling)
    Captain!

The Captain comes into the apartment from the o.s. hallway.

    CAPTAIN
    Yes, sir...

    URSUS
    The prisoner...?

    CAPTAIN
    He's still unconscious, sir.

    URSUS
    Keep watching him, let me know the minute he comes to again.

    CAPTAIN
    Yes, sir.

The Captain turns, moves back to the hallway door and exits OFF through it.

83. CLOSER ANGLE - ZAIUS AND URSUS

Ursus goes back to his supper again.

    ZAIUS
    Why bother, just so you can beat him unconscious again?

    URSUS
    You want to capture the other two just as much as I do, don't you?

(continued)
83. CONTINUED:

ZAIUS
More. But you won't get any
information out of him the way
you're doing it.

URSUS
We'll see.

ZAIUS
You won't. I've observed the
superior humans who've occasion-
ally risen to leadership in some
of the human communities. Their
motives are wrong, their desire
to upset our benevolent rule
abhorent...but they are brave, at
least for humans. Take the female
prisoner's mate, Tomar...I under-
stand he was beaten to death but
still wouldn't tell his captors
anything.

URSUS
(with a shrug)
Revolt is punishable by death,
he would have died anyway. As
this one will if he continues
to remain silent.

ZAIUS
That's too bad.

URSUS
You mourn for a human?!

ZAIUS
No, I mourn for Ursus...

Ursus stops eating and carefully looks at him.

ZAIUS
...and the new command you'd
hoped for.

URSUS
(firmly; cor-
recting him)
The new command I will get.

(continued)
83. CONTINUED:

ZAIUS
Perhaps. But after you finish
beating the prisoner to death and
still do not get the information
from him...perhaps the High Council
will have second thoughts about
placing you in full command of a
thousand gorillas.

They evenly stare at each other for a beat, then:

URSUS
(sarcastically)
I see the wise Zaius has his own
plan for getting the information
from the prisoner.

ZAIUS
I have been thinking about it...

84. ANOTHER ANGLE

As Zaius stands.

ZAIUS
...about the superior human
leaders who've occasionally
risen in the villages...how
fierce they are with us, who they
mistakenly believe are their
enemies...and how gentle, kind
and loving they are with their
friends and families...

He moves to a side table and glances at the personal
belongings which have been taken from Virdon - and
are now on the table.

ZAIUS
...and this kindness, this loving,
make them vulnerable.

Zaius paces back and forth, his thoughts formulating in
his mind as he thinks hard.

(continued)
CONTINUED:

ZAIUS
I know these "leader-types" and this human prisoner of ours is one of them...the more you beat him, the more you torture him, the more determined it will make him to remain silent.

He moves back to the side table, picks up the picture of Virdon's wife and child that had been taken from him, studies it for a beat as he thinks hard, then:

ZAIUS
Yes, we must use guile instead of force to achieve what we want...

EXT. CITY STREET - NIGHT

The CAMERA follows Kovak and Galen as they continue to move up a street, still searching for any sign of Virdon.

EXT. NEW STREET - NIGHT

Kovak and Galen come into this new street - the street Arn's house is on - and start to move up it.

ANOTHER ANGLE - THE STREET

Kovak and Galen are still cautiously moving up the street and they react as they spot the slightest flash of movement in the shadows.

CLOSE ANGLE - KOVAK

He instantly dashes off to one side toward the flash of movement.

ANOTHER ANGLE - RUBBLE

Kovak dashes into the scene, running after the now desperately fleeing MAN. Kovak rapidly closes the distance and then floors him with a flying football block - and they both go tumbling amid the rubble.
NEW CLOSE ANGLE - FEATURE KOVAK AND THE MAN

The Man is terrified as Kovak grabs him, and then gently helps him up to a sitting position and even brushes some dirt from the Man's rags.

KOVAK
(pleasantly)
Good evening...

The Man doesn't say anything and he continues to stare at Kovak in terror.

KOVAK
...we're looking for another man, dressed as I am...perhaps you've seen him...

MAN
(a little too quickly)
No! No! I haven't seen anyone!

Kovak studies him - and senses he might have voiced too quick a denial.

KOVAK
Why don't you think a little harder, maybe you'll remember you did...

MAN
No! I swear I didn't see anyone!

KOVAK
I'm going to keep asking you until you remember.

MAN
There's nothing to remember! I haven't seen anyone!

Kovak looks at him for a beat, then:

KOVAK
You know, I've got a confession to make. We're outlaws. The apes are hunting us, and I guess they'd be pretty unhappy with anyone who was helping us.
(a beat)
If they were to capture us here, talking to you like this...I'll bet they'd think we were all friends and you were trying to help us.
(continued)
90. CONTINUED:

MAN
(shocked;
terrified)
No, they'd never think that!

KOVAK
Well, I guess we'll just have
to wait and see...because we're
not moving from here, and neither
are you, until we find out what's
happened to our friend.

The Man's eyes dart back and forth like some kind of a
trapped animal for a moment, then:

MAN
(suddenly)
Yes, I did see him! The apes
captured him in the house of the
woman named Arn.

(quickly)
And I saw where they took them,
too! They're being held in a
building not far from here...yes,
that's where you can find your
friend. I'll tell you how to get
there...

Kovak stands and helps the Man to his feet.

91. INT. APARTMENT — NIGHT

Ursus comes into the apartment where Arn is being held
and she cowers back in fear before him.

URSUS
You were Tomar's woman?

Arn nods.

URSUS
I hear he was very brave, at
least for a human.

(a beat)
You know you should be put to
death for hiding the human outlaw?

Arn fearfully hesitates and then resignedly nods. Ursus
studies her for a beat, then:

(continued)
91. CONTINUED:

**URSUS**

But perhaps I might let you try
to save your life...

The fear and terror clearly shows on her face, and also
the slightest flicker of hope now. She nods her head
and silently pleads, she'll do anything if she can only
just stay alive.

92. **EXT. CITY STREET - NIGHT**

The Sergeant and two of his Gorillas are silently stalking
through the same street where we'd last seen Kraik.

93. **MEDIUM CLOSE ANGLE - RUBBLE PILE**

Kraik is hidden behind the rubble pile, scared now as he
realizes someone is moving nearer to him on the street.
He listens hard for another beat, then turns and runs
OFF in the opposite direction.

94. **WIDER ANGLE - RUBBLE PILE**

As Kraik turns and runs - he runs straight into the hands
of a waiting Gorilla who'd been staked out there.

**KRAIK**

(struggling;
screaming)

Let me go!

The Sergeant and the two other Gorillas rush into the scene
now and the Sergeant stops as he faces Kraik.

**SERGEANT**

Stop fighting, you've fallen
in luck...

(easily)

...you're going to have a chance
to earn some more food.

95. **EXT. STREET - DAY**

It's moments after Dawn as the CAMERA PANS the silent,
 eerily deserted streets and empty, crumbling buildings.
96. MEDIUM ANGLE - RUBBLE PILE

The camera moves in for a closer angle on Kovak and Galen who are hidden behind the rubble pile - studying the building across the street.

KOVAK
Looks like that side window's our best bet...

97. REVERSE ANGLE

The camera is shooting across the street and we see the building they're casing is the temporary security headquarters building.

98. MEDIUM CLOSE ANGLE - KOVAK AND GALEN

Galen nods.

KOVAK
I'll go first. You count to twenty and then come running...

Galen nods again.

99. WIDER ANGLE - THE STREET

Kovak suddenly moves out from behind the rubble pile, dashes across the street and then freezes beside the side window with his back against the wall of the building.

They're both tense for a moment as they wait, but no one seems to have seen him. Then Galen dashes out from behind the rubble pile, runs across the street and joins Kovak with his back against the building wall.

100. CLOSER ANGLE - KOVAK AND GALEN

They remain frozen against the wall for another beat, then Kovak quickly moves to the side window and crawls in through it - followed a moment or so later by Galen.

101. INT. TEMPORARY SECURITY HEADQUARTERS BUILDING - DAY

They cautiously move up the hallway and then pause at one of the doorways and peer in through a side of it.
102. **POV SHOT**

The camera is shooting through the doorway and into the larger apartment which is now empty.

103. **MEDIUM CLOSE ANGLE - KOVAK AND GALEN**

They exchange a curious glance, then move on to the next doorway and cautiously peer in through a corner of it.

104. **POV SHOT**

The camera is shooting through the doorway and into the apartment where Virdon had been held - and we see that the barricade is now open and the room is empty.

105. **MEDIUM CLOSE ANGLE - KOVAK AND GALEN**

They exchange another curious glance, then:

KOVAK

(suddenly; stunned)

This place is empty! They've moved Alan somewhere else!

106. **EXT. SUBURBAN AREA - DAY**

At the same moment in a deserted suburban area, Virdon is prodded through the gates of a large walled estate by two Gorillas.

107. **MEDIUM CLOSE ANGLE - VIRDON**

The SOUND of the gates very securely being locked from the other side can be heard - and Virdon is suddenly very much alone.

108. **ANOTHER ANGLE**

He hesitates for a moment, then the CAMERA TRAVELS WITH HIM as he cautiously moves to the deteriorated estate mansion. He hesitates at the door for a moment, then opens it and steps inside.
109. INT. MANSION - DAY

Virdon comes into the mansion, pauses for a moment as his eyes become accustomed to the dim light inside - and sees Arn and Kraik cowering back in different corners of the mansion's main room.

110. ANOTHER ANGLE

As Virdon moves to Arn as quickly as his injured leg will carry him.

VIRDON
Are you all right?

Arn nods.

VIRDON
(relieved)
I'm so glad you're still alive.
When we were captured, I was afraid...

Arn fearfully nods, indicating she was, too.

VIRDON
What's happening?! Why do they have us here?!

Arn continues to fearfully huddle back in her corner as she shakes her head.

ARN
(fearfully)
I don't know...I just don't know...

FADE OUT:

END OF ACT TWO
ACT THREE

FADE IN:

111. INT. MANSION - DAY

It's a moment later - Kraik is still cowering alone in his corner of the mansion and Arn is still fearfully looking up at Virdon. He glances from one to the other, then:

VIRDON
Well, whatever it is, we're in it together. My name is Virdon, Alan Virdon... and yours...?

ARN
I am called Arn.

Virdon turns to Kraik and motions.

VIRDON
Come on over...

He waits for a beat, but Kraik doesn't move - still eyeing him carefully.

VIRDON
I'd come over to you, but my leg still isn't one hundred percent. Come on...

Kraik hesitates for another beat, then stands and warily crosses to them.

VIRDON
I'm Alan Virdon. What's your name?

KRAIK
(a beat, then)
Kraik...

VIRDON
Very nice to meet you, Kraik...

Virdon holds his right hand out - but Kraik just warily stares at it. Then Virdon reaches over, takes Kraik's right hand in his own right hand - and they shake.

(continued)
VIRDON
(as they do)
Where I come from, when two men
meet and want to be friends they
do this...it's called shaking
hands.

KRAIK

Why?

VIRDON
Why do they shake hands? Or why
do they call it that?

KRAIK
Why do they shake hands?

VIRDON
(thinking)
You know, I really don't know.

Kraik tentatively takes Virdon's right hand again, as if
trying out something he's just thought of.

KRAIK
Maybe, when these two new "friends"
meet...they hold each other's right
hand so they cannot strike each
other with their weapons.

VIRDON
(laughing)
You know, you might be right at
that...I wouldn't be a bit surprised
if that's how it started.
(turning seri-
ous again)
Look, there's no way of telling how
long the apes are going to keep us
here...so we'd better see just what
our chances are.
(to Kraik)
If we can find some kind of tree
branch or something that I can lean
on, we can take a look around and see
just what kind of security they've got.
(turning back to Arn)
And while we're doing that it might be
a good idea to look around in here and
see what kind of living conditions we've
got.

(continued)
Arn nods and Virdon is about to turn and take a step toward the door.

ARN
(tentatively; as
if trying it on
for size)
Alan...

Virdon stops and turns back to her.

ARN
You spoke of a place you come from...where is that?

VIRDON
(a beat, then)
Very far away.

ARN
But where? In the direction the morning comes from?

VIRDON
The East? No.

ARN
Then where the darkness comes from?

VIRDON
No, not the West, either.

ARN
Then where?

VIRDON
It's not so much a matter of direction...more a matter of time.

ARN
Time? What is time?

Virdon hesitates for a beat, as he thinks of how to explain it, then:

VIRDON
Tell you what, when we get back
...we'll work up to it slowly...

(continued)
111. CONTINUED:

Arn still looks at Virdon curiously as he turns and Kraik helps him as they move toward the door. They reach the door, open it and move off through it - and then the camera moves in for a closer angle on Arn's face as she thoughtfully looks off after them.

112. INT. DESERTED SUBURBAN BUILDING - DAY

The camera is in a tight close angle on a woman who bears a slight resemblance to Arn. After a moment the camera pulls back to a wider angle and we now see that we're in a deserted suburban building where Zaius studies the picture of Virdon's wife (the woman who does look a little like Arn) and Son - who's roughly the same age as Kraik. In the b.g. we can see Ursus pacing back and forth - looking very frustrated by his even momentarily enforced inactivity.

**ZAIUS**

Can't you stop pacing back and forth like that?

**Ursus** doesn't answer as he continues pacing.

**ZAIUS**

There's nothing to worry about, I assure you.

**Ursus** stops pacing and faces Zaius.

**URSUS**

I don't worry... That's for...

(firmly)

..."wise" apes like you who think too much. I'm just sorry I let you talk me into wasting all this time trying it your way, that's all.

My way will work. I've seen the humans and their vulnerability in family situations. It's only a matter of time until this one lowers his defenses and tells our spies where the other two are.

(pleased with himself)

You'll see, he'll come to think of that woman and boy as his own family... then he'll tell them things all your torture could never drag out of him.
CONTINUED:

Ursus evenly looks at Zaius and we can see that he's still not that sold on Zaius' way of doing things - and still has to fight to keep his temper in check.

INT. SCIENTIFIC INSTITUTE - DAY

The CAMERA is in a TIGHT CLOSE ANGLE on a rough, make-shift dry cell battery. After a moment, the CAMERA PULLS BACK to a WIDER ANGLE and we now see that Kovak and Galen have moved several crumbling wall sections together to make a rough work table - where Kovak is working on the battery.

Galen
Do you think it will really work?

Kovak
(unenthusiastically)
I don't know... and I don't even care at the moment. It's just something to do while we're waiting for Alan to show.

Galen glances to Kovak who reacts to the glance.

Kovak
Okay, so they've caught him!
But that doesn't mean he has to stay caught!

Galen
Very few humans have ever been known to escape from a unit of Gorillas... I'm sorry, but that's the way it is.

Kovak
Look, I know Alan, the two of us have been through a lot together...

Galen
(correcting him)
The three of us.

Kovak
Right. So you know him, too... and you know he's going to find a way to escape. And as soon as he does he's going to head right here to link up with us again.

(continued)
113. CONTINUED:

They look at each other but Galen still doesn't seem that convinced.

KOVAK
(motioning to the
makeshift battery)
And in the meantime we can play
around with this...but it's
strictly just a way to kill time
until Alan gets here.

Galen still doesn't seem sold as Kovak turns his attention
back to the battery.

114. EXT. MANSION - DAY

Virdon has now fashioned a makeshift crutch from a tree
branch and is using it to get around a lot better now as
he and Kraik come around from the side of the mansion -
Virdon's eyes still studying the surrounding estate wall
as they do.

VIRDON
(as they walk)
Whoever set up these perimeter
guards on the wall knows what
he's doing...we're not going to
get out that way.

KRAIK
Who wants to get out? This is
the best house I can ever remember
being in.

They reach the front door of the deteriorating, crumbling
mansion - Kraik opens it and they move OFF into the house.

115. INT. MANSION - DAY

Virdon and Kraik come into the mansion's main room and
Arn, who's been fashioning a rough cooking area in a
corner of the room, turns to them.

ARN
We're in luck, look what I found...

She motions to the food she's piled up on the floor beside
her and Kraik instantly moves for it.
116. ANOTHER ANGLE

Kraik reaches the food, grabs some of it and starts to greedily stuff it in his mouth - as Virdon quickly closes the distance to him and grabs the food away from him before he can.

VIRDON

No!

Kraik quickly picks up a broken-off leg of a chair and holds it up as a weapon. They stare at each other and for a moment it seems as if Kraik is going to swing at Virdon for the food.

VIRDON

That's not going to solve anything. You eat all the food now and there's not going to be anything for tomorrow.

KRAIK

I'm hungry now. I don't care about tomorrow.

VIRDON

You will...tomorrow.

Kraik mulls that over for a beat and Virdon relaxes the slightest bit as he sees he's getting to him.

VIRDON

So why don't we just let Arn portion out a little of it to each of us now, all sharing the same because that's the way it should be...then she can really cook us up a meal tomorrow.

Kraik thinks about it for a beat longer, then lowers his club and tosses it aside. Virdon takes a step to him and smiles as he puts an arm around Kraik's shoulder, showing he feels very good about it - almost as if he'd just taught his own son something.

117. NEW ANGLE - VIRDON, ARN AND KRAIK

Virdon and Kraik sit down on the floor beside Arn and as she begins to portion out some food to them, the CAMERA MOVES IN for a CLOSER ANGLE on Virdon's face and we can see that the situation is beginning to stir memories of Virdon's family in him just as Zaius had said it would.
118. INT. DESERTED SUBURBAN BUILDING - NIGHT

Zaius is seated at a table eating his dinner as Ursus continues to pace back and forth in angry frustration. Ursus suddenly stops and angrily turns to Zaius.

URSUS

Enough of this waiting!

He takes an angry step toward the door.

URSUS

(as he does)

I'll get the information out of him once and for all! And I'll do it my way!

Zaius quickly stands, hurries to the door and stands in front of it a moment before Ursus gets to it and Ursus stops as they face each other.

ZAIUS

If you kill him and still get nothing from him, I warn you, I'll report to the High Council in full detail how you ruined our chances to find out where the other two are.

URSUS

You threaten me because I want to get the results we were both sent to get. Perhaps it is I who will have a great deal to tell the High Council.

ZAIUS

Perhaps. But if I were you I'd wish for the success of my methods...

(easily; with a smile)

...after all, it is not I who hope to command a thousand Gorillas.

Zaius and Ursus evenly stare at each other for a beat, then:

(continued)
118. CONTINUED:

**URSUS**
All right, we'll continue to do it your way a little longer. But I won't sit idle while we do ...at first light I'm going to start searching the city section by section, building by building. We'll see who goes back to the High Council with the honor of having captured the others.

119. INT. SCIENTIFIC INSTITUTE - NIGHT

The only light in the room is from a small, flickering candle. Kovak and Galen are seated beside it with their backs against one of the crumbling walls and the still unfinished makeshift battery is on the worktable a few feet away. They're both silent for a moment, each lost in his own thoughts, then:

**GALEN**
Another day has passed...I hate to admit it as much as you do...but we'll just have to face it, Alan will never escape...he'll never come back here...

Kovak starts to say something, then stops himself. He doesn't even want to put it into words - but he's reluctantly being forced to come to the same conclusion.

120. INT. MANSION - NIGHT

The camera is in a CLOSE ANGLE on a fire cheerfully burning in a fireplace. After a moment, the CAMERA PULLS BACK to a WIDER ANGLE and we now see that Virdon, Arn and Kraik are seated on the floor near the fireplace, eating the hot meal that Arn has just finished cooking. Arn glances to the fire in the fireplace and shakes her head in wonder.

**ARN**
Imagine, a fire in a...

She glances to Virdon for the word.

(continued)
120. CONTINUED:

VIRDON
A fireplace. It's built just for fires.

KRAIK
And no smoke filling the room like it does when I make my fires...
(motioning around)
...anywhere that's handy.
(suddenly; puzzled)
Where does the smoke go?

VIRDON
Up the chimney.

KRAIK
Chimney?

VIRDON
(lightly)
That's tomorrow's lesson.

Virdon takes a bite of his dinner and nods his head appreciatively.

VIRDON
(to Arn)
This is really good. What is it?

Arn starts to say something but Virdon quickly puts his right hand up in a traffic cop's "stop" signal and quickly speaks again before she can.

VIRDON
(quickly)
No. On second thought I'd rather not know.

Virdon, Kraik and Arn all laugh. It's a warm, intimate family moment — and Arn looks at Virdon for a beat, then:

ARN
You are a very good man, Alan ...
...like Tomar was.

They look at each other for a beat and we can see the relationship building.
121. EXT. DESERTED CITY - DAY

The CAMERA PANS the deserted streets and we now see Ursus personally leading several squads of Gorillas as they carefully make an intensive building-by-building search through the city.

122. INT. SCIENTIFIC INSTITUTE - DAY

Kovak is alone, working on the makeshift battery and after a moment he stops and looks at it - as if he might be finished.

123. ANOTHER ANGLE

As Galen comes in and quickly moves to him.

KOVAK
There it is all finished. If it's ever going to work, it's ready now.

GALEN
And if we're ever going to get away from here, now's the time for that, too.

Kovak looks at him curiously.

GALEN
The Gorillas are searching the city...and it looks as if they're going to keep searching this time until they find us. Which is only going to be a matter of time.

KOVAK
No, we can't leave yet...not while there's still even the slightest chance of Alan escaping and coming here to look for us!

GALEN
It's not going to do anyone any good if we just wait here and get ourselves captured, too.

Kovak doesn't answer as he mulls it all over.

(continued)
123. CONTINUED:

**GALEN**
You say you've got the battery finished. We'll hook it up, play the rest of the message, find out where the repository is and then hide the tape machine back where we found it. If Alan does escape and come here looking for us, he'll dig the machine out, see we've hooked it to the battery, play the message and then join us at the repository.

Kovak thinks hard for another beat, then reluctantly nods his head in agreement.

124. INT. MANSION - NIGHT

Virdon, Kraik and Arn are again seated by the fireplace in front of a cozy fire. Virdon and Kraik are off to one side, Virdon showing Kraik how to fashion a strong pouch from some leaves they've gathered. Arn is cleaning the pots she'd cooked dinner in - and as she warmly looks at them we can see that Virdon is becoming the mate Arn lost a long time ago and the father Kraik has never had.

125. INT. DESERTED SUBURBAN BUILDING - NIGHT

**Ursus** has a rough map of the city tacked on one wall and is working on it, marking sections off - as **Zaius** comes in looks at the map and smiles.

**ZAIUS**
(contemptuously)
How do the war-games go, Ursus?

**URSUS**
At least my methods have been tested in battle, many times... yours are just theories.

Ursus continues to work on the map for another moment.

**URSUS**
(as he does)
This is just a back-up anyway... in case I kill the prisoner before he tells me where the others are.

**Ursus** turns to face **Zaius** now.

(continued)
125. CONTINUED:

    URSUS
    (flatly)
    If your way does not work by
morning...we go back to my
methods.

126. INT. MANSION - NIGHT

Virdon, Kraik and Arn are still seated as they were before.
Virdon finishes fashioning the pouch and hands it to Kraik.

    VIRDON
    There you go. We'll work up
a strap to hold it to your side,
then you can carry your things
in it.

    KRAIK
    What things?

    VIRDON
    Oh, I don't know...gadgets, balls,
bubble gum cards, frogs...all the
things boys your age always have
in their pockets.

Kraik looks at him blankly, as if he doesn't know what
he's talking about.

    VIRDON
    At least what they're supposed
to have in their pockets. Where
I come from they do...and maybe
we'll all get back there some day.

    KRAIK
    But how, you said it was so far
away.

    VIRDON
    It's still possible. There's a place
we've found, my friends and I, it's
a scientific institute...there's a
machine there that could tell us where
to find what we'll need to get back to
my world, where I come from.
(with a glance to Arn)
Who knows, maybe we'll all be able to
go back together. But we'll talk about
that tomorrow...you're going to bed now.

(continued)
126. CONTINUED:

**Kraik** starts to voice a protest but Virdon quickly speaks before he can.

**VIRDON**

(firmly)

And right now.

Kraik reluctantly stands.

**VIRDON**

Goodnight, see you in the morning...

Kraik waves a goodnight to Virdon and Arn and starts to move toward his sleeping area on the other side of the room.

127. CLOSER ANGLE - VIRDON AND ARN

As they look after Kraik.

**ARN**

He listens to you...

Virdon and Arn turn back to each other and Virdon nods.

**ARN**

...I'll bet he's never listened to anyone before.

**VIRDON**

He's never had a fa----

He's about to say 'father' but stops himself short.

**VIRDON**

He's never had a friend before.

**ARN**

(knowingly)

Or a father.

128. NEW ANGLE - Far Side of the Room

Kraik is moving toward his sleeping area, passes the area where the food supply is and impulsively stops to grab at some of the food.
129. MEDIUM CLOSE ANGLE — VIRDON AND ARN

Arn finishes cleaning the pots, stands and starts to pick them up. Virdon quickly stands.

VIRDON
Here, let me help you with that...

He takes the pots from her and they start to cross the room toward the food supply area.

130. NEW ANGLE — FAR SIDE OF THE ROOM

Virdon and Arn come into the food supply area and in the dim light away from the fireplace they're almost on Kraik before they see him at the food.

VIRDON  
(sharply)
Kraik! That's for all of us to share!

He pulls Kraik away from the food but Kraik still has one piece in his hand.

VIRDON
Give it to me.

KRAIK
No.

VIRDON  
(firmly)
Hand it over. It belongs to all of us.

KRAIK
No, it's mine!

VIRDON
If you're a thief it is. Because if you keep it it's the same as stealing it.

They look at each other for a beat, then Kraik angrily throws the food to the floor at Virdon's feet, turns and runs to the front door.
131. EXT. MANSION - NIGHT

Kraik comes running out of the mansion, angrily slams the door after him and continues running to the gate.

132. EXT. GATE - NIGHT

Kraik reaches the gate and angrily bangs on it.

GORILLA'S VOICE (O.S.)
Stop that banging!

KRAIK
It's me, Kraik! I have that information the Sergeant wanted.

The gate is unbolted from the other side, it swings open and we can see the Gorilla who's on guard on the other side.

KRAIK
Take me to the Sergeant, I've got what he wants to know.

The Gorilla motions Kraik through the gate and it then clangs shut again and is again securely bolted from outside.

FADE OUT:

END OF ACT THREE
ACT FOUR

FADE IN:

133. INT. SERGEANT'S QUARTERS - NIGHT

The Gorilla leads Kraik in as the Sergeant sleepily comes awake.

SERGEANT
It'd better be important, waking me up like this.

GORILLA
He says he has information about the human and ape we're searching for.

The Sergeant comes fully awake now and looks to Kraik - who hesitates.

SERGEANT
You'll get your food, where are they?

He waits for a beat but Kraik still doesn't say anything.

SERGEANT
(sharply)
Come on, speak up! I'm in no mood for any games!

KRAIK
(a beat; then suddenly)
He said they're in some kind of a scientific institute.

SERGEANT
(thinking)
A scientific institute...yes, I think I know the place...or at least what's left of it.
(to Kraik)
Well done, you'll get a good food ration for this.

He puts a friendly hand on Kraik's shoulder but we can see that Kraik is already feeling miserable about what he's just done.

(continued)
133. CONTINUED:

**SERGEANT**
Now go back and see what else
you can learn from him.

134. INT. MANSION - NIGHT

The CAMERA PANS the mansion's main room and we can see
that Virdon and Arn are peacefully sleeping.

135. ANOTHER ANGLE

As Kraik comes in and the CAMERA FOLLOWS HIM as he crosses
the room to Virdon and Arn, looks down at them - and we
can see how bitterly he regrets what he's just done.
He hesitates for a beat, then kneels down beside Virdon
and gently nudges him. Virdon sleepily comes half-awake
and questioningly looks up at Kraik. Kraik hesitates for
a beat, then:

**KRAIK**
(miserable)
Alan, I have to tell you...
I've just done something
terrible...

136. EXT. SCIENTIFIC INSTITUTE - DAY

Ursus, the **Captain**, the **Sergeant** and a squad of **Gorillas**
cautiously move in around the scientific institute build-
ing - and **Ursus** expertly deploys the others so that
there's no way anyone inside the building can possibly
escape. Then he signals and they all quickly move forward
toward the building.

137. INT. SCIENTIFIC INSTITUTE BUILDING - DAY

Ursus, the **Captain**, the **Sergeant** and the other **Gorillas**
all come rushing into the Institute's main room (where
we'd seen Kovak and Galen earlier) - and **Ursus** is furious
to see that there's no one there.

138. EXT. ESTATE GATE AREA - DAY

The camera is in a CLOSE ANGLE on Kraik as he moves into
the frame and bangs on the gate.

(continued)
138. CONTINUED:

    GORILLA'S VOICE (O.S.)
What is it?

    KRAIK
It's me, Kraik...I have more
information for the Sergeant.

The SOUND of the gate being unlocked from outside can
be heard, then it swings partially open as the Gorilla
on guard outside looks through the opening.

    GORILLA
You'll have to tell me, the
Sergeant's not here.

    KRAIK
Then take me to him, it's very
important.

    GORILLA
I'll decide that. What is it?

Kraik hesitates for a beat, as if he's deciding whether
to tell the Gorilla or not - then he nods his head as he
decides and motions for the Gorilla to come closer.

    KRAIK
All right, I'll tell you...

The Gorilla instinctively moves closer to Kraik to hear
what he has to say - as Virdon quickly moves into the frame
and hits the Gorilla hard flush in the face with the wooden
staff he's been using as a club. The Gorilla is knocked
to the ground, unconscious - as Arn now moves into the
frame and Virdon, Arn and Kraik all quickly move through
the partially opened gate and hurry OFF.

139. INT. DETERIORATING SUBURBAN BUILDING - DAY

    Ursus angrily strides back into the room and Zaius
curiously looks up at him.

    URSUS
(furious)
They've escaped again!

    ZAIUS
Who has?

    (continued)
139. CONTINUED:

**URSUS**
The ape and the other human outlaw.

**ZAIUS**
You found out where they were?

*Ursus* nods.

**ZAIUS**
And you didn't tell me?!

**URSUS**
I did not need you to capture them.

**ZAIUS**
This place where they were, did you search it?

**URSUS**
For what?

**ZAIUS**
They wouldn't go without leaving something to tell the other one, the one we've already captured, where they've gone to.

(thinking)
Yes, just in case he could escape ...they'd definitely leave some kind of clue for him.

140. INT. SCIENTIFIC INSTITUTE - DAY

Virdon, Arn and Kraik come into the again deserted main room and look around.

**ARN**
There's no one here, they've gone.

**KRAIK**
(miserable)
We're too late, the apes have them.

(continued)
140. CONTINUED:

VIRDON
(looking around)
No, there are no signs of a fight
...and Stan and Galen wouldn't
have gone peacefully, you can bet
on that.

He moves to the place where the tape machine had originally
been hidden.

VIRDON
They've hidden the tape machine
away again...which means they've
got it working and ---

He stops short as they hear the o.s. SOUND of rapidly
approaching horse's hoofs. Virdon glances around for
a hiding place, spots a still partially standing section
of crumbling wall, motions - and Virdon, Arn and Kraik
all quickly move toward it.

141. EXT. SCIENTIFIC INSTITUTE - DAY

Ursus, Zaius, the Captain, the Sergeant and a squad of
Gorillas pull their horses to a stop in front of the
building, dismount and quickly move to the entrance.

142. INT. SCIENTIFIC INSTITUTE - DAY

Virdon, Arn and Kraik are now all out of sight, hidden
inside the section of crumbling wall - as Ursus, Zaius,
the Captain, the Sergeant and the squad of Gorillas come
into the main room.

URSUS
(to Zaius)
See, there's nothing here.

ZAIUS
There must be.
(to the Gorillas)
Search everywhere.

SERGEANT
For what?

(continued)
142. CONTINUED:

ZAIUS
(thinking)
I don't know...probably something
you've never seen before.

The Captain, Sergeant and the squad of Gorillas quickly
start to search through the rubble and whatever remains
of drawers and cabinets in the main room.

143. INT. INSIDE THE CRUMBLING WALL - DAY

Virdon, Arn and Kraik are all huddled together in a
hollowed out section of the crumbling wall - and tensely
wait as they can hear the SOUNDS of the search coming
closer to them.

144. INT. SCIENTIFIC INSTITUTE - DAY

The search continues through the main room - and we now
see the Sergeant zeroing in on the spot where the tape
machine is hidden.

SERGEANT
(calling;
to Ursus)

Sir!

They all quickly move to see what he's found. The
Captain motions to two of the Gorillas who give the
Sergeant a hand and they quickly rip the cabinet door
off its hinges.

145. NEW ANGLE - FEATURE ZAIUS AND URSUS

The Captain and the Sergeant take the tape machine and
the attached battery from the cabinet and bring it to
Zaius and Ursus who study it.

URSUS
What is it?

ZAIUS
I don't know...
(with a note
of victory)
...it's something I've never
seen before.

(continued)
145. CONTINUED:

Zaius studies the tape machine, fiddles around with some of its levers and buttons, touches several of them - and it suddenly starts and they're all startled as sound suddenly starts to come from it.

SCIENTIST'S VOICE
In the years to come, whoever finds our Institute and plays this tape, we, the Scientists of Thesalan, greet you. You are our hope...you must not fail us.

146. INT. INSIDE CRUMBLING WALL - DAY

Virdon, Arn and Kraik are still huddled inside the hollowed out section of the crumbling wall.

SCIENTIST'S VOICE (O.S.)
We know now that we will be unable to prevent the destruction of our world as we know it. But our civilization's great advances must not vanish from this Earth.

147. INT. SCIENTIFIC INSTITUTE - DAY

The CAMERA FEATURES Zaius who is listening even more intently than the others.

SCIENTIST'S VOICE
We have therefore deposited caches of the sum total of all our scientific knowledge in twenty-five cities throughout the world, in especially built repositories which have been carefully designed to survive the holocaust. Machines such as this one you are now listening to have been hidden throughout the city in the hope that one of them will survive and some day be found by future humans.

148. INT. INSIDE CRUMBLING WALL - DAY

The CAMERA FEATURES Virdon who's just as intently listening as Zaius is on the other side of the wall.

(continued)
148. CONTINUED:

SCIENTIST'S VOICE (O.S.)
The repository in this city is
bounded on the North by the river
of Thesa where the crossroads meet.

149. INT. SCIENTIFIC INSTITUTE - DAY

SCIENTIST'S VOICE
There you will find the sum total
of our knowledge.

Zaius snaps the tape machine off and turns to the Captain.

ZAIUS
(to the Captain)
The river of Thesa and some kind
of crossroads...do you know where
that is?

CAPTAIN
(thinking)
There's a crossroads at the Northern
ege of town...and there used to be
a river...

ZAIUS
(to Ursus)
We must hurry. The humans destroyed
the world once with all their knowledge
...we must stop them from getting an-
other chance to do it again.

Zaius and Ursus lead the way as they all quickly move to
the door and exit OFF through it.

150. EXT. SCIENTIFIC INSTITUTE - DAY

Zaius, Ursus, the Captain, the Sergeant, and the squad
of Gorillas all come out of the building, quickly mount
their horses and rapidly ride off.

151. INT. SCIENTIFIC INSTITUTE - DAY

Virdon, Arn and Kraik come back out into the main room
and Virdon is miserable as he shakes his head.

(continued)
151. CONTINUED:

VIRDON
Stan and Galen will be waiting there for me...and there's no way to warn them...

KRAIK
I know the place of the crossroad, and I also know a quicker way to get there. The apes will have to ride through the city...

152. EXT. CITY STREETS - DAY

Ursus, Zaius, and the other Gorillas ride up the street and then have to rein their horses to a stop as they see the street ahead is impassable.

KRAIK'S VOICE (O.S.)
...through places where buildings have fallen into the streets and no horses can pass...

They wheel their horses around and gallop off in a different direction.

153. INT. SEWERS - DAY

The CAMERAfollows Virdon, Arn and Kraik - with Kraik leading the way - as they quickly move through an underground sewer.

KRAIK'S VOICE (O.S.)
...and I know a better way, a way that leads straight to where the river used to be...

154. INT. REPOSITORY - DAY

Kovak and Galen have just come into the crumbling ruins of the repository - and the disappointment clearly shows on their faces as they see that even though the vaults of the repository seem to have survived they're buried under centuries of dirt and debris that will take them months to dig through.
155. EXT. STREET - DAY

A sewer lid comes off in the middle of the street at the edge of the city and Virdon, Arn and Kraik come up into the street.

KRAIK
(motioning)
See, there's the crossroads...
and there is where the river
used to be...

Virdon nods, then they all quickly move toward the huge, crumbling building up the street.

156. EXT. STREET - DAY

The CAMERA follows Ursus, Zaius and the other Gorillas as they all rapidly gallop up another street.

157. INT. REPOSITORY - DAY

Kovak and Galen are still looking at what they can see of the tops of the vaults under all the tons of dirt and debris.

KOVAK
It'll take us months to dig all that away...

Galen nods his head in agreement.

158. ANOTHER ANGLE

As Virdon, Arn and Kraik hurry into the repository.

KOVAK
Alan!

Kovak and Galen both happily shake hands with Virdon.

GALEN
Look, we've found the knowledge vaults.

VIRDON
That's not important now. Come on, we'll fill you in on the way.

(continued)
CONTINUED:

KOVAK

On the way?

VIRDON

Yes, we've got to get out of here
...and I mean right now.

Kovak and Galen see the urgency in Virdon's face then
they turn and all quickly move toward the door.

EXT. STREET - DAY

Virdon, Kovak, Galen, Arn and Kraik come out of the re-
pository building, hurry up the street to the sewer open-
ing, quickly climb down into it and pull the sewer lid
closed after them.

The street is still and deserted for a moment, then Ursus,
Zaius and the other Gorillas gallop into the street, pull
their horses to a stop in front of the repository building,
dismount - and quickly dash into the building.

INT. REPOSITORY - DAY

Ursus, Zaius and the other Gorillas hurry into the building
and Ursus angrily reacts as he sees it's empty.

URSUS

(furious)
They're not here!

ZAIUS

That's not important now. The
important thing is that now we'll
be able to destroy all this before
any humans can get their hands on it.
(to the Gorillas;
commanding)
Destroy everything in here...

The Gorillas quickly set to work carrying Zaius' command
out.

ZAIUS

...and after you've destroyed
everything...burn this place to
the ground.
161. INT. SEWER - NIGHT

Virdon, Kovak, Galen, Arn and Kraik are still moving through the sewer system - with Kraik leading the way - and he stops now.

KRAIK
We're far enough away now...

KOVAK
We should be, we've been traveling in here for hours...

162. EXT. STREET - NIGHT

A sewer lid comes off and Virdon, Kovak, Galen, Arn and Kraik come up into this new section of the city.

163. ANOTHER ANGLE - FEATURE VIRDON AND ARN

The camera moves in for a closer angle on them as he looks at her for a beat and is about to say something, but she speaks first.

ARN
You don't have to say anything.
I know the look on your face, I've seen it before...when Tomar would tell me he had to leave...
(with an edge)
...to see to his man's business.

VIRDON
I'm sorry, Arn...I do have to go.
You, and Kraik, I've come to care for you, you must know that...but I have to keep trying to get back to my own world, to my real wife and son. It wouldn't be fair to you to take you with me...when all the time my driving desire is to someday leave.

They look at each other for a beat, then Arn nods her understanding.

164. ANOTHER CLOSE ANGLE

Virdon motions to Kraik who moves to join them. He holds his right hand out, Kraik takes it and they shake.

(continued)
164. CONTINUED:

VIRDON
There are two times to shake hands.
When people meet, and when friends
say goodbye.

KPAIK
Goodbye.
(a beat)
Thanks for the things you've taught
me, I won't forget them...and I won't
forget you.

VIRDON
And I won't forget you...
(taking Arn
in, too)
...both of you.

Virdon takes another look at both of them – and somehow
we have the feeling that Arn and Kraik can now help each
other as mother-and-son and have a chance at more of a
life together than they could ever have had alone.

165. ANOTHER ANGLE

Virdon looks at Arn and Kraik for a moment longer, then
turns, moves back to Kovak and Galen – and Virdon, Kovak
and Galen quickly start to move away before Ursus, Zaius
and the other Gorillas can resume their search for them.

FADE OUT:

THE END