PLANET OF THE APES

"THE SURGEON"

By

Barry Oringer
CAST LIST

GALEN
PETE BURKE
ALAN VIRDON
URKO
ZAIUS

KIRA (CHIMP)
LEANDER (CHIMP)
HAMAN (GORILLA)
TRAVIN (HUMAN)
GIRL (HUMAN)
JORDO (HUMAN)
BRIGID (HUMAN)
LAFER (HUMAN)
CLEON (GORILLA)
CHESTER (GORILLA)
DR. STOLE (CHIMP)
HUMAN

Various Gorillas, Hospital Attendants, Humans
SET LIST

INTERIORS:
MEDICAL CENTER: SCRUB ROOM
CORRIDOR
KIRA'S OFFICE
LEANDER'S QUARTERS
HUMANS' QUARTERS
LIBRARY
OPERATING ROOM

URKO'S OFFICE
ZAIUS' STUDY

EXTERIORS:
COUNTRYSIDE (VARIOUS AREAS)
CAMPSITE
MEDICAL CENTER AND ENTRANCE
COUNTRY ROAD
CENTRAL CITY STREETS
ZAIUS' HOUSE
"THE SURGEON"

ACT ONE

FADE IN

(NOTE TO DIRECTOR: PLEASE ALLOW 45 FEET OF SILENT ACTION FOR SUPERIMPOSITION OF TITLES)

EXT. COUNTRYSIDE - DAY

Fairly thick brush and rolling hills dominate the area. As CAMERA HOLDS, the brush is moved slightly near CAMERA and the 1ST GORILLA is revealed. He raises his rifle, leveling, aiming, waiting. CAMERA PANS a short distance to another clump of brush near to which 2ND GORILLA is concealed. He has his rifle at the ready. He looks o.s.

MED. LONG P.O.V. SHOT

A dry stream bed along which VIRDON, BURKE and GALEN progress. CAMERA ZOOMS IN to HOLD them more tightly and reveal they are not aware of any danger.

BURKE

We've been following this stream long enough to win a merit badge. Where are we supposed to be going?

GALEN

There's a cave beyond that bank. I found it when I was very young and I played there after that. It was a great place to hide when I wanted to stay out of school for a day.

ANGLE ON 3RD GORILLA IN BRUSH

He, too, waits with rifle at ready, watching the approach of Virdon, Burke and Galen, o.s. CAMERA PANS to 4TH GORILLA, fairly well concealed and with his rifle ready. Now CAMERA MOVES beyond the brush to reveal the GORILLA COMMANDER. He stands behind the 4th Gorilla, holding the reins of his horse. He is peering off in the direction of Virdon, Burke and Galen. He signals silently to the other Gorillas, o.s., indicating that they should wait for a better shot that will be forthcoming inevitably. Registering great satisfaction at what he deems to be a certain outcome, he pats 4th Gorilla confidently on the back, and both watch for the quarry to move closer.

B-545
ANGLE ON BURKE, VIRDON AND GALEN

BURKE
We're always heading for a hut or a cave or a ruined building -- real fun places. At least if there were a taco stand along the way...

GALEN
You expect me to ask what a taco stand is, don't you?

VIRDON
Pay no attention, Galen. He's dreaming and drooling as usual.

Galen stops, as do the others.

GALEN
Maybe we should cut across here. The brush doesn't seem too thick.

VIRDON
You know where we're going, we don't.

Galen leads the trio at an oblique angle.

ANGLE ON 4TH GORILLA AND GORILLA COMMANDER
tense, watching o.s. Gorilla Commander has his hand raised, ready to order his troops to fire.

MED. LONG P.O.V. SHOT - BURKE, VIRDON AND GALEN
They cut across the stream bed. They present reasonably good targets, but they're not in a position where they're certain to be shot at point blank range yet. Their present path will take them to cover.

CLOSE SHOT - GORILLA COMMANDER
just about to order his men to fire. At the last moment, he turns his hand to signal they should wait.

P.O.V. SHOT - VIRDON, BURKE AND GALEN
They have stopped. CAMERA ZOOMS IN.

GALEN
Actually, now that I look around, I think it would be easier to get to the cave from that point where the bank is shallow up there.
BURKE

Okay.

The three move forward along the stream bed. They are coming closer and closer to the Gorillas and certain death.

ANGLE ON GORILLA COMMANDER AND 4TH GORILLA A-8

who are waiting. Much satisfaction from the Gorilla Commander. He leans forward. In so doing, he draws his horse a half step forward. Either the horse whinnies or kicks some gravel.

ANGLE ON VIRDON, BURKE AND GALEN B-8

freezing for just an instant at the sound.

Run!

They do.

ANGLE ON GORILLAS C-8

sighting along their rifles.

Fire!

EXT. COUNTRYSIDE D-8

Burke, Virdon and Galen race for the brush-covered bank, with Virdon bringing up the rear. The Gorillas fire from the bank. Virdon is hit in the back, stumbles and falls. Burke turns, sees him, rushes up to him, drags him into a narrow, brush-covered gully out of line of the Gorillas' fire. Burke helps him to his feet, but Virdon's leg buckles under him.

Virdon

My back.

ANGLE ON BURKE, VIRDON AND GALEN E-8

Virdon is being assisted by Burke and Galen. They move as rapidly as they can through the brush. Virdon is clearly in bad shape. The SOUND of the Gorillas' horses crashing in pursuit can be heard.

Galen

Over there! If we make the cave we have a chance.
ANOTHER ANGLE

The trio struggles to a cave mouth. SOUND of pursuing horses closer. Burke helps Virdon into cave. Galen grabs some loose brush to cover the cave mouth. Then he disappears into the cave. CAMERA HOLDS as a couple of Gorillas thunder by on their horses.

INT. CAVE - CLOSE SHOT - NIGHT

A small cooking fire. CAMERA PULLS BACK TO REVEAL Galen at the fire, lifting a pot of water off the fire. He stirs in some unidentified herbs. In b.g., Virdon, his back bandaged with cloth, is being tended to by Burke. Now Burke comes up to the fire, picks up some of the herbs, and says to Galen:

BURKE
This looks like Camomile...

GALEN
(shrugs)
I don't know what it is...It grows wild all over the countryside. My mother used to give it to us when we were sick. It's very effective!

BURKE
(shakes his head)
Camomile for a bullet wound! That's like prescribing chicken soup for Bubonic Plague.

Galen gives Virdon the drink. Virdon takes a sip. Burke asks, anxiously:

BURKE
How's the pain?

VIRDON
(evading)
The bullet must be lodged close to a nerve.

Burke puts his hand on pressure points in succession.

BURKE
Do you feel that?

VIRDON
Yeah...

BURKE
How about that?

VIRDON
Barely...

Cont.
GALEN
(concerned)
Is that bad?

BURKE
(to Virdon)
We're going to have to get you to a hospital.

VIRDON
What hospital? Our Blue Cross expired a thousand years ago.

GALEN
There's a medical center on the outskirts of Central City.

VIRDON
That Camomile must be going to your head. We walk into an ape hospital, we can forget about reading any more continued stories. The Gorillas would be all over the place before we filled out the application blank.

BURKE
(ignoring Virdon)
How good is that medical center?

GALEN
The best in the world -- this world.

VIRDON
I'm not letting you two stick your necks out. I'll take my chances that this bullet will settle in a noncritical spot if I give it time and rest.

BURKE
Save your breath, Alan. Say we get in this place, Galen. The Apes don't reserve their best medical aid for humans.

GALEN
I know the chief surgeon at the Center. She'll help us.

VIRDON
Galen, we're enemies of the state...

Cont.
GALEN
Kira's a physician, she doesn't
care about politics -- Even if she
knew about you, she wouldn't turn
her back on someone in trouble.

BURKE
Are you sure?

GALEN
(hesitantly)
We were very close once. In fact,
we were going to be married. Things
didn't work out. But we're still
the best of friends.

Burke ponders this.

BURKE
We've got no other choice.

Before Virdon can protest:

GALEN
I know a back route to the Center;
I won't have any trouble traveling
alone. Don't worry. I happen to
be an expert in female psychology.
I know Kira won't let me down.

He takes off.

EXT. MEDICAL CENTER - DAY

It is a compound of buildings on the outskirts of
Central City. Over the entrance, a red and white flag with
an ape head and, beneath the head, a row of three red circles
symbolizing a hospital. (NOTE: The same symbol should be
seen on the uniforms of the Ape staff and on the ambulance
carts.)

INT. SCRUB ROOM - CLOSE SHOT - DAY

of a pair of chimpanzee hands under a running faucet. CAMERA
FULLS BACK TO REVEAL KIRA, a chimpanzee, in her thirties, in
a surgical gown. In b.g., other Ape medical personnel,
washing after surgery.

The door opens and LEANDER ENTERS, the director of the Center,
a Chimpanzee, middle-aged, with an easy, confident, almost
arrogant manner, a man sure of his authority and the validity
of his own vision of the world. Kira does not see him as he
ENTERs -- she seems depressed, self-absorbed, as he calls:

Cont.
LEANDER

Kira.

She stops, turns -- then reacts, obviously gratified, despite her depression, to see Leander.

LEANDER

I watched the operation. You did a brilliant job.

KIRA

Technically brilliant -- and the patient died.

She turns away.

LEANDER

The operation was a success. The surgical knowledge we learn from these failures will someday help other patients...and surgeons.

KIRA

That's not a particularly satisfying philosophy.

LEANDER

(smiles)

You think I'm cruel? You can tell me the truth.

KIRA

Tell the truth to my superior. I could be fired for such recklessness.

LEANDER

Only a fool would fire his best and most beautiful surgeon.

(then)

I'll see you at the conference tomorrow night, won't I?

KIRA

Conference?

LEANDER

A private lecture I'm giving, on the therapeutic virtues of vegetable casserole and apricot wine. I'm holding it in my apartment, at eight.

KIRA

Is attendance mandatory?
LEANDER

Only for you.

KIRA

In that case, I'll be there.

She touches his arm in a gesture of affection, and EXITS. He watches her go with a look of even greater emotion, mingled with satisfaction over what a cool and sophisticated fellow he is.

INT. MEDICAL CENTER CORRIDOR - DAY

Kira heads down the corridor, past various hospital personnel; the Ape staff in white uniforms, a human or two doing menial chores as sweepers and orderlies. At the end of the corridor, she reaches a door, opens it, and steps into:

INT. KIRA'S OFFICE - DAY

Drapes on each side of the window (where Galen will be found to be hiding). Chairs, a cabinet in which are some primitive medical instruments, and a desk upon which is an exotic flower. Kira ENTERS, takes off her surgical gown and starts toward desk. She stops abruptly as she spots the flower on the desk. It has meaning for her. She crosses, picks it up, looking at it in disbelief for a moment. She turns slowly to look around the room. Galen steps out into view.

GALEN

Hello, Kira...

KIRA

(a beat)
As simple as that...
(of the flower)
This to remind me, a casual 'hello,'
then everything else is forgotten.

GALEN

Not everything...

KIRA

Go away, Galen...

GALEN

I came here for help...

KIRA

You're a criminal and a traitor.

GALEN

You don't think that.
KIRA
What else would I think? Galen, I don't want to argue. Please go away. It's dangerous for you here.

GALEN
One of my friends is hurt.

KIRA
The only friends you have are renegade humans!

GALEN
He may die if you don't help.

KIRA
Why should I care if a human dies?

GALEN
If for no other reason, because I care -- a very great deal.

KIRA
I don't know you. You're a stranger, a renegade who's chosen to live with humans.

GALEN
Is that such a dreadful crime?

KIRA
I should call the police.

GALEN
They'd kill me.

KIRA
They'd be doing justice.

A long silence as the hatred in her words hangs heavy in the air. Then Galen says, in a quiet voice:

GALEN
I loved you. To hear these words from you now...I'm sorry I came.

He turns to exit through the window. She calls him:

KIRA
Galen.

He turns, waits. She continues, in a turmoil of conflict.

Cont.
KIRA
You were a decent, law-abiding ape once. What happened to you?

GALEN
I had a terrible accident. I collided with the truth: that apes and humans are meant to be equals, not masters and slaves.

KIRA
You really believe that?

GALEN
Yes.

KIRA
And to help you, I must help them?

GALEN
They are my brothers now.

Long silence. Then, in a voice filled with anguish and despair:

KIRA
I thought I had forgotten you, that I had a chance to find a new happiness. I should have known you'd come back to destroy that chance.

CAMERA HOLDS on Galen's reaction to her bitter words.

INT. CAVE - NIGHT

Burke on guard, tending the embers of the fire. Virdon is awake, resting on a bed of leaves and pine needles. Then a NOISE. Burke whirls, reaches for his weapon. The next moment, Galen ENTERS THE SCENE, carrying a sack over his back. Burke relaxes.

BURKE
What took so long?

GALEN
I had to pick up a medical degree.
(takes a uniform from sack)
This is for the renowned specialist, Dr. Adrian.

Cont.
GALEN (Cont.)
(takes out a human's
orderly uniform)
And this is for his faithful servant.
Under the circumstances, it was the
best position available.

BURKE
As long as I have a chance to grow
on the job.

VIRDON
Even if this crazy masquerade works,
the hospital is miles away. I can
barely stand up, let alone walk that
distance -- I'd never make it.

GALEN
My dear Alan, a patient of your
eminence should not have to walk
at all.

EXT. COUNTRY ROAD - DAY

A horse-drawn food cart comes down the road driven by a man
in his forties named ASHER. A gorilla named HAMAN rides
shotgun alongside the human, a rifle at hand. Suddenly, they
see a figure appear coming down the road toward them. It is
Burke. He motions for the driver to stop the cart. The
Gorilla raises his rifle and calls:

HAMAN
What do you want?

BURKE
My cart broke down. I'm delivering
corn to the Prefect. I need help
or he'll beat me for being late.

The Gorilla dismounts, goes up to Burke.

HAMAN
I think you're lying. I know the
Prefect's servants.

Burke looks past the Gorilla to:

P.O.V. SHOT

Galen is sneaking out of the bushes behind the driver.

BACK TO SCENE

Burke points o.s. in sudden alarm:
BURKE
Ask him yourself.
(to imaginary Prefect)
Sir, would you tell this Ape I
never, ever lie...

The Gorilla turns; Burke knocks the rifle out of his hand, then picks it up and clobbers him with it as Galen jumps the human, knocks him off the cart and pins him to the ground. Burke checks the Gorilla. He is unconscious. Burke empties the Gorilla's rifle, throws the gun into the bushes, then races up to the terrified driver:

BURKE
Good-bye and good luck.

Galen lets the driver go. The driver runs off down the road back in the direction he came from. Burke and Galen rush behind the bushes, where Virdon is lying. They lift him onto the cart, and pull the tarpaulin over him. Galen takes the Gorilla's seat. Burke takes the reins and the cart moves off down the road.

INT. LEANDER'S QUARTERS - CLOSE SHOT - NIGHT

of lighted candles on a table. CAMERA PULLS BACK TO REVEAL Leander and Kira, at opposite ends of the table having dinner. Leander looks at Kira, who is distracted, lost in thought:

LEANDER
You don't seem very excited about my vegetable casserole. Did I put in too much honey?

KIRA
It's delicious. Really. I'm just not very hungry tonight.

LEANDER
Something worrying you?

KIRA
(hesitant)
I was thinking about that orderly we sent to disciplinary camp for not obeying orders. I wonder... was it really necessary to treat him so harshly?

LEANDER
He behaved like an unruly beast. Like an unruly beast, he needed punishment. Where is the harshness?
KIRA
But are humans nothing but beasts?

LEANDER
At their best, they're useful animals; at their worst, carriers of hatred and destruction.

KIRA
Whom we must then stamp out?

LEANDER
Of course.

Before she can reply, a KNOCK at the door.

LEANDER
Come in.

The door opens. An intern, DR. STOLE, ENTERS.

STOLE
I'm sorry for interrupting, Director. There's a new arrival, a Dr. Adrian. He says Dr. Kira is expecting him.

LEANDER
Adrian. That's the doctor you mentioned to me.

KIRA
(to Leander)
Yes. I'd better show him to his quarters. Thank you for a lovely evening.

She gets up and EXITS. The CAMERA MOVES IN CLOSE on Leander, brooding, pensive.

EXT. MEDICAL CENTER ENTRANCE - NIGHT

Kira emerges from the hospital building and goes up to the gates, where the cart with Burke and Galen waits. A human, a man of forty-five named TRAVIN, is also present.

KIRA
Hello, Dr. Adrian.

GALEN
Ah, Dr. Kira. Sorry I'm late. We had an accident. One of my orderlies was injured.
He uncovers the tarpaulin to reveal Virdon lying in the back of the cart. Kira looks at him, trying to conceal her fear, then turns to Travin:

KIRA
Travin, find room for these two in the humans' quarters.
(to Galen)
I'll show you to your room, Doctor.

Travin helps Burke carry Virdon toward the humans' quarters, a low building at the edge of the compound. Galen goes o.s. toward the main hospital building with Kira.

WHIP PAN TO:

INT. LEANDER'S QUARTERS - NIGHT

and Leander, at the window, staring down at the scene below, his expression unreadable.

INT. HUMANS' QUARTERS - MAIN ROOM - NIGHT

A large central room, little more than a novel, that serves as entrance hall, dining room, and, for those humans of lowest status, sleeping place. Several humans are about; one of them, a plain-looking, timid, withdrawn girl of eighteen, is cleaning up after dinner; we will refer to her simply as GIRL, for reasons we will learn shortly.

Now she just stares as Travin, Burke and Virdon ENTER. Travin, with Burke's help, sets Virdon down on one of the straw pallets lining the room, then starts to go o.s. Seeing this, Burke says:

BURKE
Not here. He'll need his own room.

TRAVIN
I have my own room. All the other humans sleep here.

BURKE
He's sick; he needs special care.

TRAVIN
We don't provide special care for sick humans. If a man is sick, he rests. If he lives, he returns to work.

BURKE
That's a very progressive system, but it doesn't apply to us.
TRAVIN
It applies to everyone.

BURKE
We work exclusively for Dr. Adrian. And he gets very nervous when his servants get pushed around. So whatever passes for the luxury accommodations around here, that's where my friend goes.

And without waiting for an answer, he turns to Virdon and starts to help him to his feet, saying:

BURKE
Come on, pal. I've just arranged for a luxury suite.

VIRDON
Maybe I ought to stay put. We shouldn't cause trouble.

BURKE
No problem; he wouldn't dream of disagreeing with Dr. Adrian's orders. (turns to Travin) Give me a hand.

Travin reacts, frustrated, angry, but Burke's invoking of a Chimpanzee doctor's authority stops him. He helps Burke lift Virdon and carry him toward the interior of the house.

INT. TRAVIN'S (VIRDON'S) ROOM - NIGHT

Travin and Burke help Virdon to the bed, then Travin turns to exit.

TRAVIN
(to Virdon)
I will bring food.

VIRDON
Thank you.

TRAVIN
(to Burke)
You will eat with the other humans -- now.

He EXITS.
BURKE
Num-num time. I'll check back with you, Alan. Take it easy.

VIRDON
I'll be fine.

Burke EXITS.

INT. HUMANS' QUARTERS - CLOSE SHOT - NIGHT

of Burke, at the table, gamely digging into a plate of something resembling food. CAMERA PULLS BACK TO THE SCENE: Burke at the table, the Girl at the fire in b.g., Travin next to him, eating his own meal in glowering silence; half a dozen other humans, all men, at the table, nobody making any conversation. Burke takes a bite of food, chews it several times, says:

BURKE
This is terrific. What is it, dried mule hooves?

There is no answer.

BURKE
(to Travin)
You wouldn't happen to have some sauce for a taste-killer?

TRAVIN
We have what we have.

BURKE
Well, that's okay. They probably didn't have great food at King Arthur's Round Table either.

The Girl comes up to the table, sets some bread down before each man. Nobody comments, until she sets a piece of bread before Burke, who says:

BURKE
Thanks. What's your name?

At that, Travin reacts with sudden explosive anger:

TRAVIN
Don't talk to her!
BURKE
I just asked her name.

TRAVIN
She has no name!

BURKE
Everybody has a name.

TRAVIN
Her name has been taken from her.
She is no one.

BURKE
What did she do, criticize the chef?

Travin glowers at him, then gets up and leaves the table in anger. One of the other humans, a man named JORDO, says to Burke:

JORDO
The girl is his daughter.

And Jordo returns to his eating bowl in silence. CAMERA HOLDS on Burke, puzzled.

INT. VIRDON'S ROOM - NIGHT

Virdon is asleep, tossing fitfully.

INT. HUMANS' QUARTERS - NIGHT

The men are asleep on the floor of the main room, which is dimly illuminated by the light of a lantern in the adjacent kitchen area. A figure ENTERS -- it is Travin. He checks the sleeping men, makes sure that Burke is among them, then goes on through the interior of the house to:

INT. VIRDON'S ROOM - NIGHT

Virdon is asleep in a corner of the small room. Travin ENTERS, sets his lantern down, sits and stares for a long moment at the sleeping man. (NOTE: Virdon is sleeping on one side, so that his pocket is exposed, but his knife remains hidden.) Then when he is sure Virdon is asleep, he starts to search his pocket.

ANGLE FAVORING VIRDON

Suddenly coming awake, he makes a painful effort and grabs Travin's arm.

Cont.
VIRDON
What are you doing?

TRAVIN
They told me to look in on you.
I wanted to make sure you were all right.

VIRDON
I'm all right. Thank you.

He closes his eyes again. Travin gets up, goes outside to:

EXT. HUMANS' QUARTERS - NIGHT

Alone in the compound, Travin opens his fist to reveal:

INSERT - THE OBJECT IN TRAVIN'S HAND

A small compass, the needle holding its direction as Travin turns the compass around in his hand.

BACK TO SCENE

Travin looks off toward the north, toward which the compass needle is pointing; then stares at the strange object in awe and terror -- what is it? Who are these strangers? CAMERA HOLDS for a long beat, and:

FADE OUT

END OF ACT ONE
ACT TWO

FADE IN

INT. KIRA'S OFFICE - CLOSE SHOT - KIRA - DAY

a frown on her face as she ponders over a large book. Then she looks up, tense, frowning.

KIRA
It's no good.

CAMERA PULLS BACK to INCLUDE Galen, whom she is addressing.

KIRA
All the medical texts deal with apes. There's nothing on humans.

GALEN
But you know where the bullet is.

KIRA (impatiently)
We know the bullet is lying near a nerve. We don't know what that nerve looks like or where it runs. And there could be major blood vessels in the area. If we go in blindly, we could kill him.

GALEN (surprised)
Which means you care what happens to him.

KIRA
I'm a surgeon. I'm not a butcher who goes blundering in with a knife just to see what will happen. And to operate in ignorance is butchery.

Galen thinks for a moment, then says hopefully, reaching for straws:

GALEN
Kira, if I found a book on human anatomy, would that help you?

KIRA
There are no books on human anatomy. What ape would have wanted to write one?
GALEN
I was thinking of a human book.

KIRA
What are you talking about?
Humans don't write medical books.

GALEN
They once did. A long time ago.
When they ruled the earth.

KIRA
(shaken)
You're really mad.

GALEN
No.
(beat)
I've seen such books.

KIRA
In the fantasies of your deranged mind?

GALEN
In the house of Zaius.

This is said with such powerful certitude that Kira cannot help but stare at him in shock, her vision of the world suddenly turned upside down. She cannot accept the concept -- yet, looking at Galen, she cannot completely deny its possibility. Before she can find a response, the door opens and Leander ENTERS.

LEANDER
Kira. I thought you were scheduled to give a lecture to the staff this morning.

KIRA
(shakily)
I postponed it till tomorrow.
I wanted to show Dr. Adrian our facilities.

LEANDER
(to Galen)
And what's your impression, Doctor?

Cont.
Galen

Fantastic! Certainly far beyond anything I've seen. Of course, I'm not sure I would agree with all your procedures.


Leander

Oh? And what quarrel do you have with our procedures, Doctor?

Galen

I don't wish to cause any offense...

Leander

Come, come, Doctor. I'd be glad to hear your learned opinions. Wouldn't you, Kira?

Kira

(who is ready to faint)
Yes. Yes, of course. Dr. Adrian is quite renowned in his field.

Galen

(pompously)
As I see it, there's altogether too much emphasis these days on surgery, for everything from a broken leg to the vapors. While surgery is necessary in some cases, I myself prefer a more conservative approach.

Leander

You mean a special potion for every ailment?

Galen

And/or leeches.

Leander

I see.

Galen

(deadpan)
Except colds of course. That misfortune still has me and the others in my field stumped.
Kira is ready to plotz at this brazen chutzpah. But to her surprise, Leander laughs and says to Kira:

**LEANDER**
I like our visitor. I hope you'll do your best to keep him here.

**GALEN**
And I look forward to working with you, Doctor.

Leander smiles, EXITS. Galen turns to Kira, who is nearly hysterical.

**KIRA**
'I look forward to working with you!' Do you think he's a fool? This whole thing is impossible. This crazy imposture, that non-existent book in Zaius' library...

**GALEN**
Kira, I'll find the book. And you'll have in your hands the power to advance our medicine. That book means life!

**KIRA**
It means death if we're caught.

**GALEN**
If we're caught, I'll confess that I forced you into this by threatening your life.

**KIRA**
(in despair)
You think I want you to die?

**GALEN**
No one wants to die. Ape or human. But we can't turn back now.

She is silent, which Galen takes for at least a diminishing of her resistance. On that hopeful note, he turns and EXITS.
INT. VIRDON'S ROOM - CLOSE SHOT - VIRDON - DAY

lying on his pallet, feverish, semi-conscious. CAMERA PULLS BACK to INCLUDE Burke at his side. Burke tries to hide his concern as he feels Virdon's forehead.

BURKE
Hang in there, Buddy. You're doing fine.

VIRDON
I'm kind of fading in and out. Like now, you're far away.

BURKE
The bullet is probably causing a toxic reaction. That medicine Kira gave us should start to work soon.

Travin ENTERS with some ice packs, which he hands to Burke. Burke takes them, lays them on Virdon's forehead. Suddenly Virdon begins to rave, deliriously.

VIRDON
No! The instruments...This isn't earth. What is it?

(then, terrified)
They're apes! This world is run by apes!

TRAVIN
What is he saying? Everyone knows the world is run by apes. And what does he mean, 'This isn't earth'?

GALEN'S VOICE
(o.s.)
I didn't realize the orderlies here did psychological studies of the patients.

CAMERA ANGLES as Travin turns to see Galen, who has just ENTERED.

TRAVIN
(chastened)
I only meant...

GALEN
(cutting in)
He's having a fever hallucination. It's your job to take care of him. If he dies and I have to break in a new orderly, I'll hold you responsible.
TRAVIN
(submissive)
Yes, Doctor.

He EXITS. Burke says to Galen:

BURKE
That guy worries me.

GALEN
He won't challenge my authority.

Virdon has lapsed into restless sleep.

BURKE
That's what Marie Antoinette said
about her baker. He'll be all
sweetness and light as long as he
thinks you're a real doctor. But
if Virdon keeps on raving like this,
he's bound to give us away sooner
or later.

GALEN
I'm not worrying about 'later.'
Kira can't operate without a text-
book on human anatomy.

BURKE
You said yourself they don't write
books about humans.

GALEN
I know of an old one -- in Zaius'
house.

BURKE
Let's get it.

An o.s. SCREAM is heard. Burke reacts, hurries out.

INT. HUMANS' QUARTERS - DAY

Burke starts across the room.

FULL SHOT

The Girl (Travin's daughter) is being shaken and slapped
by a lummox named LAFER while other humans in the area
go about their business as if nothing unusual is occurring.

Cont.
Lafer ignores him and gets set to give the Girl another blow. Burke rushes in, knocks his arm aside, pushes the man away. The man, infuriated, turns on Burke and swings at him. Burke reciprocates. As the two men struggle:

ANGLE ON TRAVIN

Emerging from his quarters, he stops, seeing the fight.

CLOSE SHOT - BURKE

In the struggle, Burke's sheathed knife, which he has been wearing concealed beneath his tunic, is exposed.

REACTION SHOTS - TRAVIN AND OTHER HUMANS

reacting in seemingly disproportionate terror to the sight of the knife. One of them, a middle-aged woman named BRIGID, says, her voice trembling:

BRIGID

He has a weapon.

Travin rushes across the room just as Burke delivers a solid blow to Lafer's jaw. Before the fight can continue, Travin steps between them.

TRAVIN

Stop.

Lafer freezes in instant response to his leader's command. Travin, raging, says to both of them:

TRAVIN

What started this?

LAFER

She spilled the water.

BURKE

(incredible)

And that's why you were beating the daylights out of her?

TRAVIN

All of us are required to discipline the girl. It's our duty, to keep us safe from the curse of evil.
BURKE
She's your own daughter.

TRAVIN
I have no daughter.

Burke looks at Travin, who is like stone. Burke looks at the Girl. The Girl does not return his gaze. Travin turns to Lafer, who is rubbing his head and weaving slightly.

TRAVIN
Are you all right?

LAFER
My head feels strange. I would like to rest.

Travin nods permission. Lafer EXITS. Travin gives the Girl a look. She picks up her water pail and hurries o.s. The others disperse, leaving Travin alone with Burke. Travin says to Burke:

TRAVIN
I saw your knife.

So?

TRAVIN
Humans are forbidden to carry knives in the city.

(beat)
Who are you?

BURKE
I'm Dr. Adrian's servant.

The invoking of Galen's name again stops Travin from saying anything further. Burke turns and walks o.s. Travin watches him go, then reaches into his pocket and takes out the compass that had fallen out of Virdon's pocket. He looks at it, then closes his fist on it, a hard glint of suspicion in his eyes.

INT. URKO'S OFFICE - DAY

Haman, the Gorilla who was hijacked by Burke and Galen, is being interrogated by Urko. CLEON, a Gorilla Officer, is also present.

URKO
The one who attacked you: What did he look like?
HAMAN
I don't know. I couldn't tell.
All humans look alike.

URKO
How many were there? You saw something! Tell me!

HAMAN
There were two of them. One was a human and...
(beat)
...The other was a chimpanzee.

CLEON
(reacting, furious)
You're saying an ape helped a human commit a crime?

URKO
(coldly)
I'm handling this.

Cleon backs off.

URKO
Are you sure you're not spreading some kind of hallucination? What
you're trying to say is, you were frightened, you couldn't tell
who attacked you, isn't that so?

HAMAN
(eyes averted)
Yes, sir.

URKO
(after a beat)
Good. You've done your duty.
You can go now.

Haman, grateful, EXITS.

CLEON
Stupid, country ape! A chimpanzee helping a human!

URKO
Cleon, you are a fool.
Urko crosses the room to a large wall map. He studies it for a moment. Urko points to the map:

**URKO**
The patrol that claimed to have seen the Astronauts the day before yesterday -- how sure are they of that sighting?

**CLEON**
The men belong to one of our best units, sir. They're absolutely certain the Astronauts were headed into the Northern Mountains, away from Central City.

**URKO**
Could they have reversed their route and come back toward Central City?

**CLEON**
This is the most heavily patrolled area in the world. It isn't logical they'd take such a risk.

**URKO**
If they were logical creatures. But humans are often driven by odd impulses.

(Thinks for a moment, then says)
Cancel my trip to the New Territory. I think I'll stay here a few more days.

Cleon nods, salutes and EXITS. Urko turns to the map and studies it with deep concentration, the sense of a hunter closing in on his prey.

FADE OUT

**END OF ACT TWO**
ACT THREE

FADE IN

EXT. HOSPITAL (MATTE) - DAY

A covered horse-drawn cart moves down the street at a brisk clip. As it passes the CAMERA we see the red and white ape head flag on its side, with the added three red circles indicating a hospital vehicle.

CLOSER ANGLE

Burke, in his hospital uniform, covered by a hooded garment ostensibly to protect against the cold, is driving, Galen riding alongside. Then from o.s. the SOUND of HORSES' HOOVES. The next moment a patrol of two mounted Gorillas comes into view and rides up to them. The first Gorilla, an officer named CHESTER, signals them to stop:

CHESTER
This is a restricted quarter, what are you doing here?

GALEN
Emergency. We've been called to the house of Zaius.

CHESTER
Zaius?

GALEN
He's had a heart attack. Shall we spend the rest of the day discussing it?

CHESTER
Zaius...I'll give you an escort!

They ride on. Burke and Galen follow.

BURKE
We need them for an escort like we need a case of cholera. What do we do when we get there? Tell them Zaius changed himself into a medical textbook?

GALEN
Why worry about that now? This is a step-by-step business!

They drive on.
INT. VIRDON’S ROOM - DAY

Virdon is lying on his pallet, covered with blankets, his eyes closed, in a restless, fevered sleep. Kira ENTERS. She looks at Virdon, with mingled curiosity, fear and a residual of her long-standing hatred of humans. Virdon raves, delirious:

VIRDON
Susan...don't go! Wait for me.
I'll be home as soon as we get the ship back...Tell Chris...

Then he stops as if aware, even in his delirium, that he is not alone. He opens his eyes.

P.O.V. SHOT - KIRA
swimming in and out of focus, the CAMERA rendering her only as some ominous-looking Ape.

BACK TO SCENE
Virdon reacting in terror.

VIRDON
No!

KIRA
Calm yourself. I'm Dr. Kira.

Her image comes into focus. Virdon relaxes.

VIRDON
Sorry. I was having a bad dream.
(then)
Where are Burke and Galen?

KIRA
They went to get help.

VIRDON
What kind of help?

KIRA
(contemptuously)
A surgical book. Supposedly written by one of your doctors a thousand years ago.
(changing the subject)
This Susan you were calling... who is she?

Cont.
VIRDON

My wife.

KIRA

And Chris?

VIRDON

He was...
   (correcting
   himself)
He is... my son.

KIRA
   (skeptically)
Who also lived a thousand years
ago?

VIRDON

They're still alive, somewhere.

KIRA

How could they be? Even if this
crazy fantasy is true, that you
came from a different time -- that
world is now dead. Your wife,
your child, they're also dead.

VIRDON

No, and I'm going to find some
way back to them.

KIRA

You'll never see them again. The
chances are you won't even survive
this operation.

VIRDON
   (has to laugh)
You have some bedside manner!

KIRA

I don't have time for bedside
manners. I'm a scientist. I
deal in reality. Even with this
miraculous book your friends are
looking for, your case is virtually
hopeless.

VIRDON

Then why bother operating?

KIRA

There's a chance we may learn
something... something that may help
us treat our own patients someday.
VIRDON
Is that the only reason?

She looks at him long and hard and says, in a cool, steady
voice, disguising her own internal conflicts:

KIRA
You believe I have some feelings
for Galen or you or your friend.

VIRDON
Maybe...

KIRA
I care no more for him than I do
for you. Do you understand?

VIRDON
I understand the words...

KIRA
(attacking)
You mean nothing! Humans have
no character, no loyalty, no
sense of honor. If they did, you
wouldn't have allowed yourself to
be brought here. Galen is a fool,
risking his life and you don't
even think of the danger he's
facing because of you. You're
blind and sentimental, you can't
control your emotions or your
thoughts. You'll destroy Galen,
and your friend -- you'll all be
destroyed.

On that grim note of warning, she gets up and EXITS. CAMERA
HOLDS on Virdon, watching her go. As she EXITS, Travin
APPEARS in the doorway; he steps aside quickly to let her
pass -- then looks at her retreating figure: Has he heard
any of the preceding exchange? We do not know. CAMERA
HOLDS, and then we:

CUT TO:

EXT. ZAIUS' HOUSE - DAY

O.s., the SOUND of HORSES' HOOVES and the rumble of the
AMBULANCE CART. The next moment cart and escort come into
view, riding TOWARD CAMERA, where they stop. Galen and
Burke jump off, take out a stretcher with blanket and a
medical bag and start for the front of the house. The
Gorillas follow. Galen turns to them:  

Cont.
GALEN
Where are you going?

CHESTER
Into the house. If Zaius needs help...

GALEN
My dear fellow, Zaius has had a heart attack. That's a medical condition, not a criminal offense. You'd be more use guarding the ambulance; one of my colleagues had the wheels stolen off his cart almost within sight of the police garrison.

Galen and Burke follow the path toward the front of the house. When they are out of sight of the Gorillas, they change direction and head around toward the back of the house where Zaius' study is located. Leaving the stretcher on the ground, they climb through the window into:

INT. ZAIUS' STUDY - DAY

Galen and Burke ENTER through the window.

BURKE
Draw the curtain.

Galen does so, lights an oil lantern hanging on the wall, illuminating the now-darkened room. The first thing it shines on is a bust of Zaius. Galen and Burke look around the room -- and stop as their gaze falls on a glass door cabinet filled with books. Burke tries the cabinet door. It is locked. He takes out his knife, jimmys it open, scans the books. He finds one book and takes it out.

INSERT - BOOK

"PRINCIPLES OF SURGERY," by Walter Mather, M.D., F.A.C.S.

BACK TO SCENE

Burke, excitedly, to Galen:

BURKE
This is it.

(then)
But how do we get it past those Gorillas?
Galen signals for Burke to wait. Galen moves to the Ape bust. He picks it up -- it is a light clay piece with a hollow interior, enabling Galen to carry it with ease. Holding it up to Burke, he says, with mock pomposity:

GALEN

Offhand, I'd diagnose this case as a severe heart attack.

With that he scoops up some pillows lying on a sofa. Burke closes the cabinet, and they EXIT out the window to:

EXT. ZAIUS' HOUSE - DAY

Galen and Burke emerge through the window, arrange the pillows on the stretcher with the sculptured bust at its head, and pull the blanket over it, leaving just the head exposed. Then Burke goes to the medical bag, takes out a sterile mask, puts it over the mouth and nose of the sculptured bust and he and Galen carry the stretcher back out to where the ambulance wagon is parked. The Gorillas help them load the stretcher onto the back of the wagon. Then Galen turns to Chester:

GALEN

Can I talk to you in private?

Chester nods, walks off a few paces with him and says, in a confidential tone:

GALEN

When a man like Zaius falls ill, it's more than a medical problem. Affairs of state are involved. You follow my meaning?

CHESTER

(awed at Galen's tone)
Yes, I think so.

GALEN

The Prime Minister is in there. He told me to keep this quiet, so as not to start a panic. I know we can count on your cooperation... We'll take the patient to the hospital, and you resume your normal patrol as if nothing happened.
CHESTER
(salutes)
Yes, sir.

Galen nods. The patrol drives off. Galen joins Burke on the wagon and they drive off.

INT. KIRA'S OFFICE - CLOSE SHOT - NIGHT

of Kira at her desk, leafing through the pages of the book, a stunned look on her face. The CAMERA PULLS BACK TO REVEAL Galen and Burke standing in front of her desk.

KIRA
Diagrams of the circulatory system. Surgical procedures. Is this a medical text? Or a work of fiction?

GALEN
You knew the answer to that as soon as you saw it.

KIRA
I can't believe a human wrote this!

BURKE
Dr. Mather was one of our greatest surgeons.

KIRA
(to Galen, anguished)
If Zaius knew about this, why weren't we allowed to know?

GALEN
For political reasons: If humans could write books like this, why should they be content to be slaves? He was afraid it would mean the end of our civilization.

KIRA
(fearfully)
What if he's right?

Cont.
The question hangs heavily and ominously in the air. Before Galen can respond, an urgent KNOCK on the door. Galen, nearest the door, opens it to admit Travin, who says, excitedly:

TRAVIN
Dr. Adrian's servant is very sick.

They react with shock, then EXIT hurriedly.

INT. VIRDON'S ROOM - CLOSE SHOT - NIGHT

of Virdon in the throes of a convulsion, being held down by Burke, while Kira presses a piece of cloth between Virdon's teeth. After a few moments, the convulsion subsides. Virdon opens his eyes. Burke says, trying to disguise his fear:

BURKE
Easy, buddy. You okay?

VIRDON
(dazed)
I'll let you know as soon as the room stops moving. What happened?

KIRA
(coldly)
You had a convulsion. The bullet must have moved closer to the nerve.

She takes out a small bottle, opens it, gives it to Virdon. Virdon hesitates:

KIRA
I'm not trying to poison you. It's just a sedative.

Virdon takes the medicine. After a moment he closes his eyes, surrendering to the effects of the drug. Burke gets up, joins Kira and Galen in a conference in a corner of the room.

Cont.
BURKE
He's in bad shape. Do you think it's safe to delay that operation anymore.

KIRA
We may not be able to operate.

BURKE
What are you talking about?

KIRA
That seizure, I've seen it many times in gunshot cases. The bullet may have migrated into a region of dense blood vessels. If we go into that area, it's almost certain to touch off a massive internal bleeding...and in his condition, he couldn't survive a heavy loss of blood.

BURKE
We could transfuse blood during surgery. There are enough humans here to come up with some donors.

KIRA
(impatiently)
Blood transfer is impossible. We tried it once, a few years ago.

GALEN
On apes?

KIRA
On humans. We wouldn't consider trying such a radical procedure without testing it on animals first.

BURKE
What happened?

KIRA
The patient suffered a severe reaction and died within minutes of the blood transfer. Leander concluded that transferring blood from one being to another was against the laws of nature.
BURKE
You must have tried the transfusion with a mismatched donor. There's a simple blood test we can do to find a compatible donor; we're bound to find one among all the humans here.

KIRA
What will you tell them? You said yourself that Travin is getting suspicious.

BURKE
I'll figure a way to handle Travin.

GALEN
How?

BURKE
We have something in common. We hate each other.

INT. HUMANS' QUARTERS - MAIN ROOM - CLOSE SHOT - DAY

of Travin, brooding, glowering at what he sees o.s. CAMERA HOLDS for a beat -- then PULLS BACK SLOWLY and PANS across a line of humans, the last of them holding his hand out so that Burke, under Dr. Galen's nominal supervision, can take a sample of his blood. When he is done, Burke says to Travin:

BURKE
We've got eleven samples. I was told there are twelve humans here.

TRAVIN
(cold, hostile)
There are only eleven.

BURKE
(remembering)
Where's the girl?

TRAVIN
She is not a person!

BURKE
I think you'd better get her.

Cont.
Before Travin can respond, Galen says:

GALEN
One moment.
(takes Burke aside)
It could be dangerous to tamper
with these people's taboos.
Do we really need the girl?

BURKE
We might. Virdon's blood type
is AB negative. Statistically,
there's about one chance in ten
of finding a compatible donor.

GALEN
(turns to Travin)
Where is the girl?

TRAVIN
Cleaning the hall.

Galen nods to Burke, who EXITS. Travin watches him go, then
asks Galen:

TRAVIN
These blood samples: is it
permissible to ask what they're
for?

GALEN
It is not permissible.

Travin nods, acquiescent…but when Galen turns away, we
see that Travin's look of suspicion is beginning to be
directed toward Galen.

INT. HALL - DAY

It is empty, except for the single figure of the Girl
sweeping. Burke goes up to her. He smiles, says:

BURKE
Hello.

She looks up, startled, then reacts, turning away in
reflexive fear.

BURKE
Don't be afraid. I just want to
talk to you.
GIRL
No one may speak to me except
through my father.

BURKE
Your father said it's all right.
I need you to help me.

GIRL
What kind of help can I give you?

BURKE
We're running a medical test:
It's an experiment Dr. Adrian is
conducting. He wants a small
sample of everyone's blood.

GIRL
(fearful)
What for?

BURKE
Just to help in some lab work.
It's nothing to worry about.
Please...trust me.

She looks at him, torn between her fear and her feeling for
this one person who has been kind to her. After a long
moment, she says:

GIRL
I trust you.

INT. LAB - CLOSE SHOT - DAY

of a drop of blood on a small piece of clay. A hand reaches
INTO THE SHOT to squeeze a liquid substance on the blood;
the blood changes to indicate a noncompatible reaction.
(NOTE: DETAILS ON BLOOD TESTING WILL BE PROVIDED.)
CAMERA PULLS BACK TO REVEAL Burke, holding the plate,
turning to Galen:

BURKE
No good; it's O-Positive. That
gives us just two compatible donors,
an AB-Negative and an O-Negative.

GALEN
Who?

BURKE
(hesitant)
One of them's that guy I clobbered,
Lafer. Let's hope his blood is in
better shape than his brain.
INT. HUMANS' QUARTERS - CLOSE SHOT - DAY

of a pale, sick-looking Lafer sitting in a chair, being examined by Kira. Burke and Galen are waiting. After a beat, Kira turns from Lafer and goes up to Burke and Galen.

KIRA
He has a fever.

BURKE
That means we can't transfuse his blood.

GALEN
You said there was another eligible donor.

Burke hesitates, then says:

BURKE
I'll get her.

INT. HALL - CLOSE SHOT - DAY

of the Girl, in a panic:

GIRL
You want to take my blood?

FULL SHOT
to INCLUDE Burke, pleading with her:

BURKE
The procedure is safe. And you may help save his life.

GIRL
(hysterical)
No! The curse of evil will kill. You can't take my blood!

She runs. Burke, alarmed, runs after her.

OUT

EXT. CENTRAL CITY STREET (OR: ANY AREA OUTSIDE THE CENTER, DEPENDING WHERE CENTER IS LOCATED IN RELATION TO THE CITY) - DAY

The Girl is running. Burke comes into view in pursuit. He catches her. She struggles, cries hysterically. Burke tries to calm her down.

Cont.
BURKE
Please, listen to me.

GIRL
Let me go!

BURKE
This won't hurt you. I promise.

GIRL
(trying to pull away)

No!

BURKE
I know there are superstitions about giving blood -- it drains strength, life. That's nonsense. Please believe I wouldn't do anything to hurt you.

GIRL
I'm not afraid of what it will do to me. My blood is evil. I'll kill him. Please, please.

(collapses, starts to cry)

I don't want to kill again.

BURKE
(puzzled)
Again?

Before she can respond, TRAVIN'S VOICE, from o.s.:

TRAVIN'S VOICE
(o.s.)
She's a murderer.

ANGLE WIDENS to INCLUDE Travin, Lafer and several other men. Travin turns to the Girl.

TRAVIN
Tell him.

GIRL
No. Please.

TRAVIN
Tell him!

Cont.
A long silence. Then the Girl says, sobbing, in tears, telling her story:

GIRL
My brother. I killed him.

CLOSE SHOT - BURKE
reacting.

INT. HUMANS' QUARTERS - CLOSE SHOT - DAY
of Travin, saying in a voice filled with pain:

TRAVIN
He was sixteen. My only son.

CAMERA PULLS BACK to INCLUDE Burke and the Girl, who is seated on the floor, in tears.

TRAVIN
There was a hunting accident. They brought him back to the Center. The doctors were doing experiments with blood transfer... it was the only time they ever tried such a thing. I told them they could use my son in the experiment.

(hastily)
I wasn't putting his life in danger. He was dying. This was a way to save him.

BURKE
What happened?

TRAVIN
My daughter gave him her blood. The boy died. The doctors said her blood was no good...no good!

(in anguish)
My only son...she killed him with her evil blood!

BURKE
Listen to me; her blood wasn't evil. The blood was incompatible, it was of a different chemical type, that's why your son died. The transfusion should never have been tried.

Cont.
TRAVIN
Are you saying I killed my son?
I was trying to save him! She
cried him. If she gives your
friend her blood, he'll die just
like my son!

BURKE
You're not worried he might
die. You're worried he might
live, aren't you?

Travin stares at Burke, stunned by his accusation, as
Burke continues:

BURKE
Dr. Kira told me the doctors
had their doubts about the blood
transfer experiment. They were
afraid to try it, even on humans.
But Dr. Kira says you insisted.

TRAVIN
To save my son!

BURKE
Was that the only reason? Or
were you trying to get in good
graces with the apes -- so they'd
reward you, promote you...

TRAVIN
(in tears)
My son was dying! There was
no other way to save him.

BURKE
You'll never know for sure. All
you know is, your way failed --
and the guilt's been tearing you
apart ever since. So you made up
this story about a curse -- and
came to believe it yourself. It
was easier to believe she was
cursed than that you had killed
your only son.

TRAVIN
No! No!
(to the Girl)
Don't listen to him. If you give
him your blood, you'll spread the
curse. The people will kill you!
She looks at him, with new understanding beginning to
dawn on her. Quietly:

GIRL
(in despair)
What would they be taking from
me by killing me? I died long
ago.

He looks at her, unable to respond to the simple truth of
her words. He turns, angry, frustrated, and rushes OUT
of the room. Burke takes the Girl's hand; she holds onto
it tightly.

INT. VIRDON'S ROOM - DAY

Virdon being carried out on a stretcher by two humans.
Once they clear the door, Burke ENTERS, gets the medical
book from under the cot and EXITS.

INT. OPERATING ROOM - CLOSE SHOT - DAY

of Virdon on the operating table. CAMERA PULLS BACK
SLOWLY to INCLUDE Kira, Galen and Burke, getting set to
operate. The Girl is lying on an operating table close
by, ready to transfuse blood if needed, through a simple
gravity-type transfusion apparatus. The medical book
is propped up where Burke and Kira can have easy access
to it. Various instruments are set out on an adjacent
table. Burke turns to Kira:

BURKE
Do you have any cloth masks?

KIRA
(puzzled)
Yes...we use them for going into
the room of the dead. But what
do we need them for?

BURKE
It's a long story...it has to
do with keeping the operating room
as clean as possible.

KIRA
We already scrubbed our hands
with soap and alcohol, as you
instructed. However, if you think
it's necessary...

Cont.
She goes to a cabinet, takes out some cloth masks, puts one on, gives the others to Burke and Galen. Burke puts his on, turns to Virdon.

BURKE
Dr. Kira says we're going to use a liquid anesthetic -- just breathe naturally through the cloth. You won't feel a thing.

VIRDON
At least until I get the bill.

Burke smiles, nods to Galen, who takes the chloroform-soaked towel from an enclosed container and lays it across Virdon's face. Virdon breathes deeply several times. Then he is asleep.

INT. CORRIDOR - DAY

Leander comes down the corridor. Dr. Stole comes up from the opposite direction. Leander stops him.

LEANDER
Dr. Stole. Do you know where Dr. Kira is?

STOLE
Yes, sir. She's in surgery.

LEANDER
Surgery? We don't have any surgery scheduled today.

STOLE
It was just posted, Doctor.

LEANDER
Who's the patient?

STOLE
Dr. Adrian's orderly.

INT. OPERATING ROOM - DAY

The operating team grouped around the table waiting to begin. Burke checks Virdon's pulse, then says:

BURKE
Pulse and respiration normal.
Kira is checking the book.

KIRA
(who has been
tight throughout)
This book was written by a human.
What if it's wrong?

BURKE
You're a bundle of joy.

GALEN
Please. Both of you. Are you
ready to start, Kira?

KIRA
Yes.

Kira picks up a scalpel; but before she can begin, a
VOICE o.s.:

LEANER'S VOICE

(o.s.)
Kira.

Kira freezes, covers book; then with the others looks up
to see Leander at the door.

LEANER
Why didn't you tell me you were
operating?

GALEN
My fault, Doctor. I was supposed
to notify you.

LEANER
What kind of operation is this?

KIRA
A bullet wound. The nerve system
may be affected.

LEANER
How did the human get a bullet
wound?

GALEN
My colleagues and I were hunting.
While my orderly was retrieving the
game, he was shot by accident. Dr. Kira
is going to try a new experimental
surgical technique. If it works, it
can then be applied to apes.
Noticing the Girl on the table:

LEANDER
The Girl, why is she here? (seeing the transfusion apparatus)
You're not planning a blood transfer?

GIRL
(in panic)
I'm sorry. I didn't mean to do anything wrong.

She is ignored.

KIRA
There could be extensive bleeding.

LEANDER
But we tried a blood transfer once, it didn't work.

GALEN
We're trying a new process. I've been working on it at my clinic.
(to Girl)
You're doing fine. Just relax.

Leander looks at him, torn between scientific curiosity and a sense that things are not quite right. Then, in an ironic tone:

LEANDER
Doctor, we may be on the threshold of a breakthrough in medicine. May I join you?

They freeze, at this unexpected and dangerous prospect. Then Galen says, handing him one of the masks:

GALEN
Our pleasure, Doctor. Would you mind wearing this mask? We've found it useful in protecting us from the vapors.

Cont.
Leander looks at him suspiciously -- then takes the mask. Kira shifts book to Burke, who gets it into position where he can peek surreptitiously.

**LEANDER**

You practice a fascinating kind of medicine, Dr. Adrian. I'm quite eager to watch you in action.

CAMERA HOLDS on Galen's reaction and we:

FADE OUT

**END OF ACT THREE**
ACT FOUR

FADE IN

INT. OPERATING ROOM - DAY

The team is grouped around the table, working under extreme pressure, not only because of the danger inherent in the surgery, but because of Leander's ominous presence. The Girl is in a state of permanent terror. She just stares at the ceiling. Kira, who is doing most of the work, flashes a look toward the surgery book -- but it is on Burke's side of the table, Burke blocking it with his body from Leander's view. Leander peers over, says to Galen:

LEANDER
Better put a clamp on that bleeding vessel, Doctor.

Galen freezes: how does he do that? Burke hands him the clamp: What the hell does he do with it? Then he gets a brainstorm, hands Leander the clamp.

GALEN
It's rare that a country doctor like me gets a chance to see a surgeon in action. I'd like to watch you do it.

LEANDER
It's just some minor bleeding, Doctor. However...

He takes the clamp bleeder and applies it -- Galen relaxes for a moment -- but then:

KIRA
I can't reach the bullet. It's trapped between the nerve cluster and a large blood vessel.

Leander takes a look, then says, shaking his head, with cool detachment:

LEANDER
There's no way of removing that. You'd better close up.

But Burke, who has been dreading this moment, turns to the book, then says in a steady voice:

BURKE
Make a second incision, about three inches below the first. We'll try to get at the bullet from below the entry point.

Cont.
LEANDER
(shocked)
What is he saying?
(to Galen)
Who is he?

GALEN
(steadily)
My orderly.

LEANDER
An orderly giving instructions
to Dr. Kira?

He pushes past Burke -- and sees the book. All action in
the O.R. stops as Leander picks up the book. Leander stares
at the book; then slowly, deliberately sets it down, and
says in a calm voice:

LEANDER
It's obvious you have things
well in hand, doctors. I think
I can return to my other duties.

He starts to move for the door. Galen bars his way.

GALEN
Dr. Leander! You'd better stay.

Leander looks down, the CAMERA TILTING with him to the
scalpel in Galen's hand. Leander stares at it, turns slowly
to Kira:

LEANDER
Did he force you to do this?

Silence. Then Kira says the fateful words:

KIRA
No.

LEANDER
Why, then?

KIRA
Because I'm a doctor. And I
have no right to reject the truth.

LEANDER
(angered)
The truth! That book is not truth!
That book is treason! That book is
madness!
KIRA
(quietly)
That book exists. To deny
what exists is madness.
(turns to Burke)
Scalpel.

Burke hands her the instrument.

INT. ZAIUS' HOUSE - CLOSE SHOT - DAY

of the opened cabinet, the CAMERA CLOSE on the bookshelf. The
space where the medical book was taken has been pushed to-
gether so that no sign is apparent of a missing book.
CAMERA PULLS BACK TO REVEAL Urko, studying the bookshelf...
then FURTHER to REVEAL Zaius at the other end of the room,
as Urko says:

URKO
So a burglar breaks into your study,
ignores valuable objects of art, and
makes off into the night with a piece
of unfinished sculpture worth, according
to you, about the price of a loaf of
old bread.

ZAIUS
(shrugs)
All critics are not thieves. We
may conclude that all thieves are
not critics.

URKO
I admire your humor, Zaius. But
don't you think this is a serious
matter?

ZAIUS
Not serious enough to keep us from
our business. Had I been there
instead of at a Council meeting,
I would not have thought it necessary
to call the police over a minor
burglary.

URKO
In my opinion, no crime is minor.
Is there a key to that cabinet?

ZAIUS
Why?

Cont.
URKO
Call it intellectual curiosity. Even a brutish policeman is entitled to expand the potential of his limited mind.

Zaius stares at him. Then he goes to the drawer, takes out a key, hands it to Urko. Urko opens the cabinet. He scans the row of books. Then he notices a place where the dust has been disturbed. He takes his hand, moves the books to the left and the right, exposing a place that fits the width of a full-sized book. Urko turns to Zaius.

URKO
An impressive collection. Impressive and dangerous. You should have burned them as I warned you.

ZAIUS
One day these books will serve us.

URKO
They will enslave us! And the process has begun. Your burglar, it seems, is a more clever critic than we supposed. One of your volumes is missing. What does our burglar have? A text on human politics? A manual of war?

ZAIUS
A book of surgery.

URKO
You knew it all along, didn't you? When will you trust me, Zaius? We can't afford to play games when our civilization may be in danger.

ZAIUS
I agree about the danger. I don't agree on hysteria as a means of dealing with it. Is there anything else?

Urko looks at him, then says, quietly, his own plan forming in his mind:

URKO
No, Zaius. You've given me all the information I need.

And on that cryptic, ominous note, he turns and EXITS.
INT. OPERATING ROOM - CLOSE SHOT - DAY

of the transfusion tube joining the arms of Virdon and Girl. CAMERA PANS along the tube to Virdon, receiving the transfusion. CAMERA PULLS BACK TO INCLUDE the operating team, Kira working with Burke's assistance, Galen guarding Leander, who is looking on with detached interest. After a beat:

LEANDER
Quite fascinating. The blood transfer seems to be working.

Girl, who is lying tense and still, relaxes with a sigh of relief.

BURKE
Maybe you'll change your mind about us backward humans.

LEANDER
On the contrary: this whole exercise demonstrates the low level of your intelligence. Even if your friend lives, he can only hinder your escape. You would have done better to let him die in the forest.

BURKE
But then we would have never met you.

LEANDER
(laughs)
You show remarkable calmness under pressure. If I shut my eyes, I'd almost think you were an ape.

BURKE
(grins)
Doc, you've made my whole day!

Then suddenly:

CLOSE SHOT - THE RESPIRATORY BLADDER

It is an animal skin bag -- it expands, contracts -- then stops.

ANGLE FAVORING GALEN

who notices it first:

GALEN

Kira!

Cont.
Kira and Burke both look up, see the unmoving bladder. Burke feels for Virdon's pulse.

**BURKE**
I can't get any pulse.

**GIRL**
I killed him!

**GALEN**
Don't be silly!

At that, Leander speaks up:

**LEANDER**
The anesthesia must have affected his heart.
(pointing)
There's a stimulant in the cabinet.

Burke stares at him. Leander says, with impatient sarcasm:

**LEANDER**
What's the matter? Don't you trust an ape surgeon? Or are you waiting for verification from the great Dr. Mather?

Burke turns, goes to the cabinet, gets out the bottle of medicine Kira has pointed to. Leander takes the jar, pours some of the medicine onto a rag, and, forcing Virdon's mouth open, squeezes some of the medicine down his throat. A long, tense silence. Then the bladder resumes its expansion and contraction. A moment later:

**BURKE**
We're getting a pulse again.

Galen and Burke both relax. As Kira continues to work, Burke turns to Leander:

**BURKE**
Thank you, Doctor.

**LEANDER**
(shrugs)
I don't like patients dying in my operating room. It's bad for morale.
ANGLE FAVORING KIRA

who has been working through all this and who now says:

            KIRA
            There it is. The bullet.

She reaches for the bullet -- then withdraws it.

INSERT - THE BULLET

held tightly in the tweezers in Kira's hand.

BACK TO SCENE

Kira, triumphantly, to Burke:

            KIRA
            Let's close up.

Before resuming work, she glances at Girl.

ANGLE FEATURING GIRL AND VIRDON

on companion tables as before. Kira moves to Girl, pats her shoulder and removes the transfusion needle from her arm.

            KIRA
            You can get up.

Kira moves back to resume work on Virdon. CAMERA ANGLES as Burke steps to Girl's side to help her. She sits up unsteadily, glancing at the still figure of Virdon.

            GIRL
            Is he dead?

            BURKE
            Just sleeping. He'll live, thanks to you. The curse is gone.

EXT. MEDICAL CENTER GATES - DAY

POUNDING on gates and HORSES' HOOVES HEARD as a Human hurriedly opens the gates. Horses seen in b.g. but Gorillas are dismounted. The troop is led by Urko who grabs the Human by the shirt.

            URKO
            We're looking for two humans and a renegade Ape.

Cont.
Human is terrified and incapable of coherent reply.

HUMAN
Sir -- Humans -- and an Ape -- ?
We have many human servants and,
of course --

Urko throws him aside in impatience, and turns to his troops.

URKO
Search everywhere. Find them.

INT. OPERATING ROOM - DAY

Kira is completing stitching, Girl watches fearfully; she
has risen from the companion table. Leander is near the
window, still covered by Galen.

KIRA
He should have an uneventful
recovery...

She's referring, of course, to Virdon. SOUNDS of Urko's
troops from gates. Leander glances out the window.

LEANDER
I wouldn't say so...

Burke, Galen and Kira react. The former two hurry to look
out window.

EXT. MEDICAL CENTER GATES - P.O.V. SHOT - DAY

as troops pour through.

URKO'S VOICE
(o.s.)
I know they're here. This
time they won't get away.

OUT

INT. OPERATING ROOM

All contemplating disaster.

INT. HALL - DAY

Urko, accompanied by Two Troopers, is striding along the
hall. He spots Travin who is approaching, carrying a
tray of food. Urko pins him to the wall with an imperative
forefinger.

Cont.
URKO
You. There are fugitives here.
I want to know where they are hiding.

TRAVIN
Fugitives -- ?

URKO
Two humans and a Chimpanzee.

TRAVIN
I don't understand --

Lafer approaches, having overheard above.

LAFER
He knows --
(producing compass)
This was with his things. It
must have come from the stranger.

Urko studies compass briefly.

URKO
(to Travin)
If you explain quickly and
truthfully, I may let you live.

TRAVIN
I found it -- on the floor. I
don't know what it is, where it
comes from.

URKO
You lie!

LEANDER'S VOICE
(o.s.)
Urko, this is not a barracks.

WIDER ANGLE
Leander moves INTO SCENE.

LEANDER
Your shouting is disturbing my
patients.

URKO
(holding up
compass)
The Astronauts are here.
LEANDER
Astronauts -- ?

URKO
Two humans -- special humans... different. One is wounded.

LEANDER
Ah, those --

URKO
Where are they?

LEANDER
Gone. I'd suggest you go too. As quickly as possible...

URKO
Are you giving me orders?

LEANDER
Not orders. Just a medical warning.

He turns and looks o.s. to:

P.O.V. SHOT

The room across the corridor, with a flag over the door, showing an ape head on a red background, with an "X" over the ape head.

BACK TO SCENE

Leander turns to Urko:

LEANDER
The room of the dead -- our busiest room, since the coming of the plague.

URKO
(recoiling in horror)
Plague?

LEANDER
The Black Death. Seven cases in the last few days. When the strangers learned of it, they fled. Of course, if your duty compels you to search the hospital...

Urko stares at him as if at the face of death.
INT. OPERATING ROOM - TIGHT SHOT - DAY

Galen and the Girl crouched along the wall. Virdon on the table in b.g., being tended to by Burke and Kira. Tension builds as door opens slowly to admit -- Leander.

ANOTHER ANGLE

Leander closes the door.

LEANDER
Urko displayed a proper and satisfying respect for the plague.

KIRA
Why did you help humans?

LEANDER
I was afraid you'd be taken in along with them -- and we have a date for tonight.

(then, with a grin)
Besides, if the police had arrested them, they might have found this.

And he reaches beneath his tunic and pulls out the surgical manual. Kira breaks into a big smile. Leander tucks the book under his arm and he and Kira continue on down the corridor.

EXT. MEDICAL CENTER GATES - DAY

A "plague" cart is in position -- so identified by the plague flags which adorn it. Travin is ready to act as driver. Virdon is being assisted into the cart by Burke and the Girl. Once Virdon is in place, Burke turns to the Girl.

BURKE
You going to be all right?

She nods, smiles, not trusting words.

GIRL
Thank you.

VIRDON
I shouldn't leave without knowing the name of the girl who saved my life...

Girl hesitates, looking to Travin.

Cont.
Tell him.

GIRL

I am -- Arna.

Burke is climbing into cart beside Virdon.

VIRDON

Thank you, Arna.

GIRL

(wonderingly)

Arna...

VIRDON

(to Burke)

Welcome to the Plague Express...

BURKE

I told you we travel first class.

Travin starts to arrange a "sheet" to cover Virdon and Burke. The sheet is merely a large piece of homespun. Galen, Leander and Kira move INTO SCENE from direction of Medical Center proper. Galen wears "hospital" gown.

LEANDER

I trust you'll return our plague cart and driver, Dr. Adrian...

GALEN

Believe me, I will. The last thing I need is another human!

LEANDER

Good luck.

He moves o.s. Galen turns to Kira, as Girl is now aiding Travin in completion of placing sheet.

TRAVIN

When I come back, Arna -- well, you know it will be different in every way I can make it so.

GIRL

I know...
Galen raises his hands in a gesture of helplessness.

GALEN
What do I say -- ?

KIRA
If you want my opinion, I'd suggest 'good-bye.'

GALEN
And no thanks to you?

KIRA
Not necessary. I helped your -- friends, but you helped me...

Galen is quizzical.

KIRA
...to have an accident. I collided with the truth -- about humans.

GALEN
Terrible. It does permanent injury to one's beliefs.

KIRA
(nodding)
I've begun to see the effects even on Leander.

GALEN
I like him.

KIRA
So do I. Good-bye, Galen.

GALEN
Necessary or not, thank you.

ANGLE WIDENS as Galen turns, moves beside Travin and the cart starts out.

FADE OUT

THE END