

CONGO

A Screenplay based on the Novel

by

Michael Crichton

VERY REVISED DRAFT
DECEMBER 17, 1982

"Congo"

FADE IN:

1 EXT - THE CONGO RAIN FOREST - DAWN

Dense jungle stretches for miles, with blue volcanic mountains in the distance.

2 EXT - A JUNGLE CLEARING - DAWN

Gigantic gnarled trees, dripping moss. Thin early morning mist. The plaintive cry of a hornbill.

PAN DOWN A TREE to a blackened, fungus-covered SKULL. Then another skull, and another---this is a tree of skulls. A MAN leans nonchalantly against the tree: KRUGER, a rugged white hunter in khaki. Kruger ignores the skulls; gun ready, he peers out at the misty jungle.

Behind Kruger are four orange nylon TENTS in the clearing---this is a geological camp. TWO OTHER SENTRIES are located around the periphery.

AN EERIE SIGHING SOUND, and a rustle in the bush. Kruger snaps up his rifle. There is a sudden chorus of SHRIEKS. Kruger looks up.

In the trees overhead, MONKEYS chatter and fight, shaking branches. Then there is silence again.

Kruger relaxes a little but does not take his eyes from the jungle as he removes a cigarette from his pocket, flicks a lighter. It doesn't light. Behind him, OTHER MEN emerge, yawning and stretching, from the tents. The camp is waking up.

Kruger moves through the camp, says good morning to the black COOK making breakfast over a fire. The cook sings a Swahili song softly, nods. Kruger comes to a female technician, LEWIS, who adjusts a silver dish ANTENNA and a video CAMERA on a tripod.

LEWIS

You look scared. Everything okay?

KRUGER

Fine. Got a light, love?

LEWIS

Sorry...

2

CONTINUED:

She smiles, and enters the square SUPPLY TENT, turns on electronic equipment. Kruger continues through the camp, passing one tent just as the flap is thrown back. TWO MEN inside pull on their boots. A popular song plays on a TAPE DECK.

Across the camp, a black sentry, NAGINA, sits on a boulder, lights a cigarette.

Kruger waves to the third sentry in the background, approaches Nagina.

KRUGER
Morning, Nagina.

NAGINA
Jambo, mzee. Savana madana,
ndiu?

KRUGER
Yeah, quiet night. But this
place gives me the creeps.

Kruger hears the sighing sound again, turns to look, sweeping the jungle, gun ready.

KRUGER
(turning back to Nagina)
That sound---

Nagina isn't there.

The monkeys shriek briefly, but Kruger ignores them. He glances around, picks up a still-smoking cigarette butt from the boulder where Nagina was sitting. But no Nagina...The sentry has vanished without a trace.

In the camp behind him, the cook sings; a man stretches casually; another shaves before an outdoor mirror, shouts a joke to Lewis, who shouts back. No sense anything is wrong. PAN TO the third sentry.

The third sentry is gone.

Quickly, Kruger walks around the perimeter of the camp to where the third sentry was.

KRUGER
(staring at jungle)
Mgubu?

2

CONTINUED:

The jungle moves. Kruger cocks his rifle and moves forward a few paces into high foliage. He reaches out to push the foliage away. The SIGHING is louder, but he can see nothing. He steps back.

He moves quickly through the camp to the supply tent where he saw Lewis go. There are electronic SOUNDS from the tent. Kruger lifts the flap.

KRUGER

I say, Lewis, have you seen---

The supply tent is empty. Electronic equipment blinks unattended; a portable printer spits out paper.

At the tent where the two men were pulling on their boots, Kruger jerks away the flap---no one there. Quickly, he goes to another tent. No one there.

The portable tape deck lies face down on the ground. Kruger picks it up, clicks it off. Now he realizes the camp is completely silent---the cook is no longer singing.

By the campfire, a portable table is set for breakfast. Flies buzz over the food. Coffee boils over on the fire, sizzling. The cook is gone.

Kruger spins. Horrified, he realizes he is alone in the camp. He turns.

The jungle moves all around him. The SIGHING sound is loud.

PUSH CLOSE on Kruger: he's scared. A very loud screech of monkeys and he looks up and

WHIP PAN across the monkeys, shrieking in the trees above and

THE EDGE OF THE JUNGLE FOLIAGE as it moves. PAN DOWN to see Kruger's legs and boots as someone drags him out of sight, into the jungle. The foliage becomes still.

WIDE ON THE CAMP: no one there. A final PIERCING SCREAM, then silence. In the foreground, the video camera sits on its tripod. A light blinks. A motor begins to whirr.

3 INT - ELECTRONIC COMMAND CENTER - DAY

Technicians sit in a dark labyrinth of electronic equipment. Video screens show multicolored satellite images of the earth.

We see a young woman, KAREN ROSS, late twenties, pretty and efficient; and CAPTAIN MUNRO, a rugged man of 50 with a moustache, who smokes a cigar. They stare at one screen.

KAREN

This is the region of Congo jungle where we think the expedition is now.

MUNRO

Have they reported in yet?

ROSS

No, they report every night and in the morning. Their morning report is due any minute---in fact, it's overdue.

VOICE (O.S.)

Captain Munro, Miss Ross, we have a satellite linkup.

KAREN

(relieved)

Good. Here it is now.

Karen and Munro go quickly through the cramped confines of the command center to another section. TWO TECHNICIANS sit before an array of screens. Munro and Karen sit with them.

KAREN

Did the field team establish contact?

TECHNICIAN

No, we haven't been able to raise them, but we got a remote control over their video camera.

KAREN

You're going to operate their video camera from here?

3

CONTINUED:

TECHNICIAN

That's right. Would you put out
your cigar, Captain Munro?

MUNRO

No.

TECHNICIAN

The particulate matter is bad
for the equipment, sir.

MUNRO

Really.

KAREN

Has anyone notified General
Travis?

TRAVIS

(coming up)

I'm right here, Karen. Munro.

TRAVIS is an Army general in uniform. Steel gray hair
and a commanding manner as he stands, watches the
monitor. Everyone is tense. The following dialogue is
fast and overlapping:

TECHNICIAN ONE

Lock hex parameters.

TECHNICIAN TWO

Locking hex parms.

TECHNICIAN ONE

Satellite lock. A-557.

TECHNICIAN TWO

Satellite lock...Now! Got it!

The screens glow with a computerized locking routine,
intersecting color bars and sound. Then crackling
static, and a black-and-white image from the Congo: the
geological campsite. It looks normal, if deserted.

TECHNICIAN

(proud)

There you are, the Congo camp.
Ten thousand miles away, sharp
as the devil. That's systems
limit resolution...

3

CONTINUED:

MUNRO

Yeah, but where is everybody?

TRAVIS

See if you can raise them.

TECHNICIAN TWO

ECC to Congo Field Party. ECC
to Congo Field Party. Do you
read, over.

KAREN

Pan right.

TECHNICIAN ONE

Beginning remote pan.

The technician uses a joystick. The camera image begins
to pan right. They see the Tree of Skulls---the
reaction is immediate:

MUNRO

The Cabasus Tree!

KAREN

(excited)

That means they're very near the
ruins of the city!

TRAVIS

Have you got a geographical
position fix on them?

TECHNICIAN TWO

ECC to Congo Field Party,
over. ECC calling Congo Field
Party.

TECHNICIAN ONE

No, General. We can't get a
position fix.

TRAVIS

But you have a video
transmission!

TECHNICIAN ONE

I know, sir, but unless they
initiate a Navstar pulse we
can't locate them.

3

CONTINUED:

KAREN

Pan left.

TECHNICIAN TWO

I don't know, General, I'm transmitting on all secure frequencies. ECC to Congo Field, ECC to Congo Field, over, do your read...

TECHNICIAN ONE

Panning left.

The image goes left, and we see destruction: food scattered on the ground, two tents are on fire, smoke billowing...

The group falls silent. Nobody talks, nobody moves, as they watch the screen.

TRAVIS

(finally)

Shit.

The pan continues: more destruction.

MUNRO

Yeah, but where is everybody?

KAREN

Wait! Look!

There is a shadow on the ground, from the right.

MUNRO

There's somebody there...

TECHNICIAN ONE

Panning right...

The pan follows the shadow.

TECHNICIAN TWO

ECC to Congo Field, ECC to Congo Field, do you read, over?

There is sibilance, and then clearly, the SIGHING SOUND.

TRAVIS

What the hell is that?

3

CONTINUED:

TECHNICIAN TWO
It's audio pickup, sir. From
Africa.

MUNRO
You're recording this?

TECHNICIAN ONE
Yes sir, all bandwidths.

KAREN
Let's get a look at him. Pan
left...

The pan goes left, then the shadow disappears. But the
SIGHING sound continues.

TECHNICIAN ONE
He's behind the camera.

TRAVIS
What can we do?

TECHNICIAN ONE
I don't know, I---

A HAND reaches over the lens, fingers of darkness. Then
the image spins crazily, 360 degrees, whirling like a
top. Then nothing.

TECHNICIAN ONE
We've lost it.

TRAVIS
Rewind and replay. What is our
present position?

TECHNICIAN TWO
One hundred eighty seven miles
northwest of Flagstaff, Arizona.

4

EXT - THE COMMAND CENTER - DAY

A shining 747 military jet streaks over the Arizona
desert. We have been aboard an airplane all along.

5

BACK INSIDE THE COMMAND CENTER

Travis and the others frown at the screen.

5 CONTINUED:

TRAVIS
Hold it there!

The image freezes: the tree of skulls.

MUNRO
It's definitely the Cabasus
Tree: the Tree of Skulls.

TRAVIS
You mean to say we can get an
image from there, but we can't
know where the image came from?

TECHNICIAN ONE
Not within five hundred square
miles, General, no. Nobody can
tell you any closer than that.

TRAVIS
I wonder...(to Munro, Karen)
We have no choice now, eh?

MUNRO
No, sir.

A close shot of the video screen shows the Tree of
Skulls, its skeletal remains hanging like fruit.

DISSOLVE TO:

6 INT - AMY'S TRAILER - DAY

A WHITE SCREEN and a BLACK HAND reaches in and begins a
childish scrawl with crayons on white paper. During the
dissolve we see that the scrawl is, in fact, a drawing
of the tree of skulls.

As the drawing continues, we realize the black hand is
distinctly not human. AN ENORMOUS BLACK HEAD peers
close to the picture: she is Amy, a 4 year-old
gorilla. She eyes the drawing critically.

VOICE (O.S.)
That's good, Amy. Keep drawing.

Amy looks at the drawing, and begins chewing on the
crayon in her hand.

Across the trailer, BARBARA, a young lab assistant in a

6

CONTINUED:

white coat, yawns as she sits at a desk making notes, and watches Amy.

(((((NOTE TO READER: WHENEVER BARBARA AND LATER PETER TALK TO AMY, THEY SIMULTANEOUSLY SIGN WITH THEIR HANDS AND SPEAK.))))

BARBARA

(wearily)

Don't eat the crayon, Amy.

Crayon not Amy food. Amy...

Amy glances over her shoulder, stops chewing. She makes a quick movement with her hands, signing.

BARBARA

Yes, Peter come soon, Amy. (to self) And then I can get some sleep.

Amy resumes drawing.

7

EXT - AMY'S TRAILER - DAY

It is a prefab trailer in a campus setting. A battered TOYOTA sedan drives up and sputters to a stop. PETER ELLIOT gets out. He is 30 and handsome, but a white labcoat and spectacles give him the scholarly look of a pleasant milktoast. He goes into the trailer. A sign by the door reads: PRIMATE LANGUAGE RESEARCH INSTITUTE, and underneath, PROJECT AMY.

8

INT - AMY'S TRAILER

The trailer is ruggedly built, with heavy cyclone fencing over the windows and compartment partitions. Peter enters the area for people only; it is separated from the Amy area by a one-way mirror, and more cyclone fencing. Through the mirror he can see Barbara and Amy.

In this area is a bed, unmade; a red striped box of food from the Colonel; a desk, two VTRs, some recording equipment. Peter enters, examines some printout, takes a TANGERINE from a bowl and hides it under his coat.

He goes through the door into Amy's area.

PETER

Morning, Barbara.

8

CONTINUED:

BARBARA
Morning, Peter.

PETER
Morning, Amy.

Amy ignores him, continues to draw.

PETER
Another restless night?

BARBARA
(nodding)
More nightmares, and she was
pretty upset when she woke up.
She immediately began drawing.

PETER
She saying anything new about
them?

BARBARA
No. She still just calls them
sleep pictures---same as it's
been for six months.

PETER
Someday we'll find out what they
mean.

Peter goes over to Amy, gets down on his knees, so he is
at Amy's level. He signs and talks.

PETER
Amy give Peter kiss. Umm,
you've been eating your crayons
again, haven't you. Okay, Amy
look. No, no, I'm not going to
tell you where it is. Amy look,
Amy find.

Amy starts to search him. He backs up against the wall;
the tangerine is behind his back. Amy pats his
pockets. Then she hugs him, starts feeling him up.

PETER
(giggling)
Um, Amy---not so rough...

They roll on the floor, tussling. Finally Amy retrieves

8

CONTINUED:

the tangerine from beneath the labcoat.

PETER

Okay, Amy, you got it, okay.
Good gorilla. Yes, pretty
gorilla. Yes, you are. Now
let's see what you've done...

Amy delicately peels the tangerine while Peter looks at the drawings. He picks the most recent off the floor.

PETER

More of these, huh? Looks like
a tree with fruit, doesn't it?

Across the room, Barbara nods, yawning.

PETER

What is this, Amy? Tree with
fruit? What fruit, Amy?

Amy taps her head, very deliberately.

PETER

Fruit not heads, Amy. What
fruit this fruit? Stop tapping
your head. What fruit?

Amy ignores him, continues eating the tangerine.

PETER

Amy, you've forgotten all your
lessons. Heads are not fruit.
Tangerine is fruit, yes.
Tangerine good, yes.

Peter gives up. He goes over to Barbara.

PETER

Let's review the notes from last
night, and you can go home and
get some sleep.

They go into the technical room, closing the door behind them. Amy remains, eating her tangerine. We hear faint the SOUND OF AUTOMOBILES. Amy goes to the window, peers out. Grunts.

In the technical area, Peter and Barbara go over the notes. Through the mirror, we can see Amy at the

8

CONTINUED:

window. They ignore her.

PETER

These are the REM cycles here?

BARBARA

Yes. The monitor conked out at 2:15 AM, I think she must have dislodged one of the recording wires---she tossed and turned a lot. I got it fixed by 3:10.

PETER

Any spontaneous vocalizations or signing?

BARBARA

Nothing interpretable. The time-lapses are on video.

PETER

And the REM monitor is okay now?

BARABAA

Yes, should be fine, it seemed to be recording here...(shows sheet)

Amy comes over to the mirror, rattles the cyclone fencing that protects it.

PETER

Go draw, Amy. Amy draw now. (to Barbara) And this sequence here?

BARBARA

I think that's just muscular firings, NMJ artifacts.

Amy continues to pester them. Peter looks over.

PETER

Funny men outside? What funny men outside? Not now, Amy. Amy go draw.

In the next room, Amy hears Peter's voice, but can see only herself. She reluctantly goes back to the easel, to draw.

8 CONTINUED:

In the technical section, Peter and Barbara finish.

PETER

I'll recheck the monitor and review the tapes, you go on home. See you tonight.

Peter goes into Amy's section. Barbara picks up her purse, fumbles for car keys, opens the door, goes outside.

9 EXT - AMY'S TRAILER

Barbara stops cold, stares. A DOZEN AUTOMOBILES of various sorts---from police cars with flashing lights to government sedans---and at least THIRTY ARMED TROOPS surround the trailer.

10 BACK IN AMY'S TRAILER

Peter talks to Amy.

PETER

All right, what funny men,
Amy? Funny men, stick men?
Stick men?...There are no funny
men---

There is a knock at the door, and it bursts open. A PLAINCLOTHES AGENT enters, holding his badge out like a gun.

AGENT

Are you Dr. Peter Elliot of the
University of California?

Alarmed by this new person, Amy grabs Peter's leg.

PETER

Yes...

AGENT

Is this the juvenile gorilla,
codename Amy?

PETER

It's not a codename, it's just
her name. Yes, Amy, I see funny
man, yes...

10

CONTINUED:

AGENT

Stand back please, we are
sweeping this perimeter for
bugs.

TWO SOLDIERS with WAND-LIKE APPARATUSES come in. They
begin to sweep the walls.

PETER

I wouldn't do that if I were
you.

AGENT

Sorry. Regulations.

PETER

This is Amy's territory.
Strangers can't just walk in
here, people she doesn't know...

Amy has begun grunting in a rhythmic, menacing way. She
gets down, her body stiffens.

PETER

Amy, easy, Amy....You better get
out of here. Now.

Amy is on all fours, stiff-armed, stiff-backed, fur
up...grunting...The agent and the two soldiers recognize
the menace and back off. Amy begins pounding the ground
with her flat palms. The three men dash for the door.

AMY ROARS, a terrifying sound, and CHARGES across the
room at frightening speed. The men exit and slam the
door an instant before she smashes into it with a force
that rocks the whole trailer. She grabs the cyclone
fencing and shakes it furiously; swings over to the
window, shakes the fencing again, grunting and snorting
and looking outside.

Now it's clear why the trailer has been built so
ruggedly---Amy is incredibly powerful. She swings
around the room, literally bouncing off the walls,
rattling the fencing. Peter chases after her, to calm
her.

PETER

Come on, calm down...Amy want
tickle? Peter tickle Amy...

10 CONTINUED:

Amy stops, rolls over on her back at Peter's feet. He bends down and tickles her. She grunts happily.

PETER
That's better, yes, Amy good gorilla....

Barbara returns to help.

BARBARA
Sorry, Dr. Elliot, I tried to warn them but they wouldn't listen. Some military types are waiting for you in there. (nods to technical area) I'll take over here.

Peter stalks off.

In the technical area, Travis, Munro and Karen watch Amy through the mirror as Peter enters, furious.

TRAVIS
I'm sorry for the disruption...

KAREN
This is General Travis.

PETER
Well what the hell do you mean, barging in like this?
(sarcastic) To search the trailer for bugs! I'm an assistant professor doing linguistic research teaching sign language to a gorilla! Why should there be bugs in the trailer? You think Amy and I are involved in military secrets?

TRAVIS
Yes.

PETER
Yes? Yes? I'm not aware of any Goddamn military secrets.

10 CONTINUED:

MUNRO

We know you're not. Now that Amy is calmed down, how do you suggest we calm you down?

Peter blinks.

PETER

I'm calm. I'm calm.

Peter does force himself to be calmer. He stares through the mirror at Amy in the other room.

PETER

Look, all I do is teach Amy sign language. That doesn't have any military application. And lately she's refused to learn more signs---she just draws pictures.

TRAVIS

We know. Sleep pictures.

Peter turns, surprised. Travis is opening a BRIEFCASE, taking out some MAGAZINES with Amy on the cover.

TRAVIS

(reciting)

She first drew them in December of last year, she's been drawing them for six months, and you don't know what they mean.
(beat) We do.

PETER

You know what they mean?

TRAVIS

Amy was born in the Congo, wasn't she.

PETER

Yes. She lived there until she was a year old, when her mother was killed by poachers. She was brought to this country.

10 CONTINUED:

TRAVIS

So these could be pictures from her early life in the Congo.

PETER

(confused)

Would somebody please tell me what is going on?

TRAVIS

Sit down, Dr. Elliot.

11 INT - TRAILER - LATER

Travis sits with Peter. Munro and Karen give Travis pictures as Travis talks. In the adjacent room, Amy plays with her dolls.

TRAVIS

Have you ever heard of a Minkowski Machine, Dr. Elliot? No? The Minkowski Machine is the most fearsome weapon of war the world has ever known.

Travis shows Peter a PICTURE of a machine the size of a building.

TRAVIS

(continuing)

But no one has ever built one, because a Minkowski Machine requires four huge diamonds of a special type, Type IIb. They are radiant pale blue. Such diamonds are not known to exist anywhere in the world. But there is a legend concerning diamond mines in a lost city in the Congo.

According to the legend, King Ramajan built a Crystal Chamber as his throne room. And in the throne room, he had five enormous diamonds---radiant pale blue.

Travis now shows a yellowing DRAWING of the Crystal Chamber. It portrays Ramajan majestic on the throne, and behind him, in an array, FIVE HUGE GLEAMING

11 CONTINUED:
DIAMONDS.

TRAVIS

This is a seventeenth century drawing of the Crystal Chamber by the Dutch artist Van Meer.

PETER

But that's the same guy who drew unicorns, and men with tails...

TRAVIS

And this is his drawing of the Lost City itself.

PETER

(losing patience)

Look, General, no disrespect intended but---

TRAVIS

---And this is his drawing of the legendary Cabasus Tree, the tree of skulls, that stands as a warning outside the city.

Peter stops. He frowns at the drawing, and with good reason---it is Amy's fruit tree.

TRAVIS

Here are some reproductions of pictures drawn by Amy...

Travis begins matching up the artist's drawings with Amy's. The first pair is the tree of skulls and Amy's fruit tree. Then, another scrawl that is very similar to the view of the lost city. Finally, a drawing that looks like the Crystal Chamber. The images aren't identical---but they have the same feeling, unmistakably. Unmistakably.

Peter looks up at Amy.

TRAVIS

(softly)

She knows. She's drawing the lost city.

They all watch Amy, drawing at the easel.

11 CONTINUED:

PETER
My God.

TRAVIS
I believe Amy knows the location
of the lost city. She is
drawing sleep images of that
city, from somewhere deep in her
past.

12 IN THE TRAILER - LATER

It's dark; window shades in Amy's section have been
drawn. A SLIDE PROJECTOR clicks on. Munro, Karen and
Travis stand behind the projector. The first SLIDE
appears.

Amy watches the projector, ignoring the SCREEN.

PETER
Amy look screen. Amy look
picture here...

Amy turns to the screen. Stares.

TRAVIS (O.S.)
If you would just translate for
us, Dr. Elliot, as we run
through this test.

The screen shows a split image. On one side, her
drawing. On the other, an artist's drawing of a factory
with smokestacks. Amy is relaxed, signs.

PETER
(translating)
Amy draw. Amy sleep picture.

The slide changes. A pairing: Amy's drawing, and a
Hogarth sketch of London.

PETER
Amy draw...

A new slide: Amy's drawing, and a drawing of Disneyland.

PETER
Amy sleep picture, nice
picture...

12

CONTINUED:

The next pairing: Amy's drawing and the picture of the Crystal Chamber. Amy stares at it impassively. No signing, nothing.

The projector clicks: a picture of the tree of skulls. Amy grunts. She becomes restless.

PETER

Amy stay. Amy watch...

The next picture shows the artist's drawing of the lost city.

Amy grunts again, becoming more agitated. She moves toward the picture, as if to enter the full-size image. She stares at it, touches it with her finger. The others watch silently.

PETER

(translating)

Bad place. Old place.

Amy begins to grunt rhythmically, and to move her body up and down.

PETER

Better turn the slide off, and get into the other room.

They don't: they are watching Amy.

Abruptly, Amy goes wild---grunting and jumping around the room. She charges the slide projector, knocking it over, slamming into the wall behind Munro, Travis and Karen.

PETER

Everybody out! Out of this room! Now!

This time they listen. They exit to the technical room. Amy is going crazy, swinging off all the walls, shaking the fencing.

Peter and Barbara try to calm her down, but it's not easy. Barbara holds out an orange drink with a straw.

Amy runs past and swipes the glass, splashing the liquid everywhere. Peter holds out two bananas enticingly, but Amy literally mows him down, charging over him, leaving

12 CONTINUED:

Peter sprawling with a dirty footprint on the chest of his white labcoat. She knocks over the easel, scattering her crayons.

In the technical area, Munro and the others watch.

MUNRO
I'd say she knows.

TRAVIS
She certainly does.

MUNRO
But to take her ten thousand miles, halfway around the world, back into the Congo. She's going to be a handful.

TRAVIS
I know.

They look into the next room, where Amy continues to charge around. Peter holds up a Sony Walkman.

PETER
Amy...Walkman!

The words have a magic effect: she stops instantly at the prospect of this special treat. She comes over quietly, signs.

PETER
That's better. What music? You choose. No, you broke the Pat tape. Okay...

He gives Amy a tape, and she puts it into the Walkman.

13 IN AMY'S TRAILER - LATER

Windowshades are up; Barbara cleans up the mess. Amy in the corner wears the Walkman, adjusting the sound. She's in a kind of trance.

Travis talks to Peter in the technical area.

TRAVIS
For a year, the United States and the Soviet Union have been engaged in a secret race to find

13 CONTINUED:

TRAVIS
(cont'd)

the lost city. The city hasn't been found, but the Russians are gearing up a massive expedition--a thousand men---to search the Congo. We have to get there first.

He watches Peter carefully.

TRAVIS

We want you to go to the Congo with Amy, find the city, and find the diamonds.

PETER

Oooh boy.

TRAVIS

Munro and Karen and a small group will take you in, and get you out again safely.

PETER

I dunno....I've got to think about this.

TRAVIS

The expedition leaves tonight.

PETER

Boy...(nervous laugh)...I mean you're not kidding, are you...(looks out window)..This is all...Tonight? Look, I study language acquisition, I'm not an explorer or anything...

TRAVIS

You're a researcher who's almost out of money. I can arrange funding for five more years.

PETER

That sounds like a bribe.

TRAVIS

This is important to us---

13 CONTINUED:

PETER

---I understand that, but---

TRAVIS

---Amy is dreaming of the lost city---and drawing pictures of it---and if you go with her and find the lost city---that'd be a pretty important research discovery, wouldn't it?

Peter knows it would. He looks at Amy in the next room.

PETER

Will it be dangerous?

TRAVIS

Possibly. (beat) But if the Russians get the diamonds and build the Minkowski Machine, the whole world will be a very dangerous place for all of us.

14 EXT - MILITARY AIRFIELD - NIGHT

Harsh lights and the scream of jets. Peter stands with Amy in a bewildering chaos of hurrying personnel and rumbling supply trucks. Amy cups her hands over her ears. Peter signs to her.

Directly ahead of them the giant military CARGO JET is being loaded.

Peter and Amy climb the steps into the jet. All that is visible of Amy is her black hand clutching the railing.

The massive jet door closes.

The jet takes off into the night.

15 INT - ELECTRONIC COMMAND - NIGHT

The electronic labyrinth previously seen. Peter, Amy and Munro go through.

PETER

This is really something.

15 CONTINUED:

KAREN

This is where we make satellite linkups with ground parties...

PETER

Don't touch the buttons, Amy.
(explaining) She likes buttons...

MUNRO

I'll introduce you to the rest of the team.

16 INT - OUTFITTING AREA - ELSEWHERE IN JET - NIGHT

Set up with partitions. BACKPACKS and other CONTAINERS are being loaded with equipment. In one partition, TWO BLACK MEN, one smiling, one serious, check RIFLES. Munro, Peter and Amy enter.

MUNRO

This is Malinga and Kahega.
Malinga is a Kigani tribesman,
and Kahega---

KAHEGA

(smiling)

--I'm from the South Bronx. How
you doin', Pete? (shakes hands).
And is this the monkey?

PETER

(automatic)

Gorilla.

KAHEGA

And she talks?

PETER

She speaks sign language.

KAHEGA

(disappointed)

I thought she talked.

PETER

Gorillas don't have the vocal
cords for speech.

16

CONTINUED:

KAHEGA

Does she shake hands, too? Do
you, doll?

Kahega holds out his hand. Amy slaps it.

KAHEGA

Hey, all right!

Amy then slaps Kahega on the head and on the shoulder---
big jolting slaps. She grunts happily.

PETER

This's a gorilla's idea of
fun. (warning) Amy...

Amy kisses him. Kahega laughs.

Peter notices the guns and ammunition being set out, but
says nothing.

MUNRO

This way....

At another partition JERRY BENSON, 30, fussy and
precise, loads electronic EQUIPMENT into packs.

MUNRO

This is Jerry Benson, our
communications engineer. Peter
Elliot, and Amy. Perhaps you'd
explain to them what you're
doing.

BENSON

Certainly. We're taking a small
900K RAM device with satellite
modem, so that we can maintain
contact with the States at all
times, it's extraordinarily
sophisticated---Hey! Cut that
out!

Amy has jumped onto the table and is madly pressing all
the buttons, producing a chorus of BEEPS and SQUAKS.

BENSON

I said cut that out!

16 CONTINUED:

Amy stops, but gives Benson a look of undisguised hostility. Peter scoops her up.

PETER

Come on, Amy. Sorry about that, she likes to push buttons on gadgets.

BENSON

These are not gadgets. You're going to have to control that animal...

PETER

I will. Yes, Amy...

They walk on.

PETER

He's a little up tight.

MUNRO

Benson's all right. All these intellectual types have a rod up their ass. (hastily) I mean the electronics types...This way, we'll get you outfitted.

17 ANOTHER PARTITION - LATER

Peter stands being outfitted for a khaki shirt as the TAILOR makes him flex his arm. Amy watches to one side. The tailor measures Peter's neck with a tapemeasure.

Amy watches and plays with a tapemeasure, wrapping it around her head.

BOOTS stamping on the ground and PAN UP to Peter nodding, yes, they fit all right.

Amy watches, playing with her bare toes. Someone comes by and drops a baseball CAP on her head.

PETER

No clothes. She's a gorilla, not a person.

Karen comes over, puts her hand on his shoulder.

17 CONTINUED:

KAREN

Better get some sleep when you're finished. We have thirteen more hours in the air before we get to Africa.

PETER

Okay, fine. To sleep, Amy needs---

KAREN

---we have extra blankets for her to make a nest.

PETER

That's how she usually sleeps.

Amy stares at Peter and Karen. She notices the hand on the shoulder. She grunts. TWO TECHNICIANS come over and begin measuring her with a tape.

PETER

Why are they measuring her? She won't wear clothes.

KAREN

Oh, it's not for clothes. It's to know how much space she requires.

Peter nods, not really understanding.

KAREN

Get some sleep.

18 INT - SLEEPING COMPARTMENT - NIGHT

They sleep on bunks. Amy sleeps curled up in blankets on the floor in the middle of the room. She wakes up. She looks around. She goes over to Peter, who snores.

At the compartment door, she pauses to flick the lights on and off, enjoying pressing the button.

The others sleep undisturbed by the flicking light. Amy leaves.

19 BACK TO PARTITION SECTION - NIGHT

Amy is under a table as TWO TECHNICIANS pass, carrying

19 CONTINUED:

an ALUMINUM FRAME. To one side, press a button, and get onto an open elevator, which sinks out of sight.

Amy scurries over, presses the button, exits. A moment later, the technicians rise back up, puzzled, looking around.

20 BACK TO ELECTRONIC COMMAND CENTER - NIGHT

Amy goes through silently, dark and small, overlooked by the skeleton technical CREW manning the consoles.

At one deserted console, she sees all the lights and the screen. She climbs into the chair, peers down thoughtfully. She presses one button. The screen comes to life---encouraging her. She presses more..

At another console, technicians work on a satellite image.

TECHNICIAN ONE

Maybe if you change scanning parameters...

TECHNICIAN TWO

Pixels are already enhanced...

TECHNICIAN ONE

Then try reduced grayscales...

The screen crackles---and we see a SCRAMBLED ARRAY OF NUMBERS.

TECHNICIAN TWO

What the?!

The screen crackles again, and we see an old movie, very violent. The screen now overprints AAAMMMYYYY
AAAMMMYYYYYY YYYYYYYYYY.....

TECHNICIAN ONE

Hey fellas, will you get the hell off data four?

TECHNICIAN TWO

Will you cut it out?

20 CONTINUED:

TECHNICIAN TWO
(puzzled)

There isn't supposed to be
anybody there.

He goes looking around the center. He comes to Amy's
console, finds nothing. He shrugs.

Suddenly all the lights in the center flick on and off,
so rapidly it seems stroboscopic. The men look
around. Abruptly, the lights go off and stay off.

21 INT - AIRPLANE COCKPIT - NIGHT

The PILOT sits at the controls; the copilot seat is
empty; the NAVIGATOR behind makes notes. The pilot
yawns.

Amy shows up.

PILOT

Well, look who's here, our most
distinguished passenger. Hello
there, little fellow. You're a
cute guy.

NAVIGATOR (O.S.)

I think it's a girl.

PILOT

Are you a girl? Well, you sure
are a cute one. Wanna sit down
there? Okay, but don't touch
anything.

Amy sits in the copilot chair.

Amy stares at the panel---more glowing, blinking buttons
than she's ever imagined could be in one place. A
button-pushing gorilla's dream.

22 BACK IN THE SLEEPING COMPARTMENT

THE COMPARTMENT ABRUPTLY TILTS and half the sleepers are
dumped out of their bunks. Groaning, confusion---then
the tilt reverses, and the others are dumped out. A
tangle of bodies, from which emerges:

PETER

Amy!

23 BACK TO COMMAND CENTER

Chairs roll, coffee spills, technicians tumble, as Peter and Munro make their way to the cockpit.

24 BACK TO THE COCKPIT

As Peter appears. There is pandemonium in the cockpit, everyone shouting at once.

PETER

Necklace, Amy! Necklace! All right, young lady, that's enough!

25 EXT - THE AIRPLANE - NIGHT

The tilting stops, and it flies smoothly.

26 INSIDE THE COMMAND CENTER - LATER

Amy sits with her "necklace", a chain around her neck. She sulks. Peter finishes locking her up.

PETER

Honestly Amy, you're embarrassing. I told you no push buttons! Now stay here and be good!

Amy gives him the finger.

PETER

Not nice, Amy. You know better than that. Is there any way to let her watch a movie?

BENSON

Sure, we'll get her a movie.

Benson presses console buttons. We see a MOVIE---people kissing.

PETER

She likes action movies, violent action.

BENSON

This should do it...

He finds the action movie previously seen. Amy smiles, claps her hands watching gunfire fire and explosions.

26

CONTINUED:

With Amy pacified, they go to a TABLE in the center of the room. Munro and Malinga are there, looking down on the table, which displays a satellite map.

PETER

Sorry about all that.

MUNRO

Doesn't matter. We land in a few minutes, anyway. (points to map)..This is a satellite image from 450 miles above the Congo, west of the volcano Mukenko, here. We think the Lost City is somewhere in this area (a square appears on the chart) and most likely in this region here (a smaller square appears, blinking)...

PETER

So you'll be landing in that area?

MUNRO

Not immediately, no.

PETER

Why not?

KAREN (O.S.)

Well, for one thing there is no landing strip in that area, we need a helicopter to go in.

Her hand points to the area---but her cuff is beige with a brass STAR on it.

Peter looks up at her: Karen wears a Soviet military uniform. So does Kahega, who is buttoning his collar.

KAHEGA

How do I look, Comrade?

PETER

What's going on?

MUNRO

There's a couple of things we haven't told you.

26 CONTINUED:

PETER
Like what?

KAREN
We can't fly straight into the
Congo because the perimeter---
here---is lined with SAM
antiaircraft missiles.

MUNRO
(pointing)
This entire area, Kigala
Province, is Soviet-occupied.
Twenty thousand Soviet and Cuban
troops in there. We'll have to
go in by car, here, and make our
way overland to Ruhengeri,
here, where we'll meet a
helicopter that'll take us the
rest of the way.

PETER
(stunned)
Why didn't anyone tell me this
before?

MUNRO
We figured if you knew, you
wouldn't go.

PETER
Damn right I wouldn't. What
else haven't you told me?

The group exchanges a look. Before anyone answers:

PILOT (LOUDSPEAKER O.S.)
Three minutes to touchdown.
Prepare for landing.

MUNRO
You better get dressed. Let's
go.

PETER
Oh, my God...

He looks at Amy. Amy looks at him.

27 EXT - JET - NIGHT

Flying lower in the darkness.

28 INT - CARGO HOLD - NIGHT

The group rides an elevator down. Karen buttons Peter's uniform.

The elevator stops, they step into the cavernous hold. Ahead is a LAND CRUISER, surrounded by TECNICIANS making last minute adjustments, hiding gear in FALSE COMPARTMENTS.

TECNICIAN
All set, Captain Munro, and
loaded for bear.

MUNRO
Thanks, Whitey.

TECHNICIAN
Good luck, Captain.

PETER
(low)
Loaded for bear...

They climb into the Land Cruiser. As one door slams, we read the circular logo, with a Tsetse Fly in the middle: "CENTRE INTERNATIONALE DU CONTROLE DE TRYPANOSOME"

LOUDSPEAKER
One minute to touchdown.

They buckle up, and wait.

29 EXT - THE JET - NIGHT

Flying in, no lights.

30 BACK TO THE CARGO HOLD

They feel a jolt, and hear the SCREECH of brakes.

MUNRO
We're down.

Ahead of them, the nose hinges up, revealing blackness beyond. They all stare ahead.

31 EXT - THE JET - NIGHT

As the nose lifts up. A ramp slides out. The Land Cruiser drives down. The nose closes, and the jet flies off again.

32 EXT - AFRICAN PLAINS - NIGHT

In the Land Cruiser, they watch the plane leave. They hear the sounds of the African plains, dark all around them. Munro puts the car in gear.

MUNRO

Welcome to Africa, folks.

33 EXT - AFRICAN PLAINS - DAWN

The giant orb of the sun on the horizon. A HERD OF GIRAFFE silhouetted.

The Land Cruiser splashes through a shallow stream, and then moves past a sign, reading DOUANE 1 KM. They pull off the road.

34 EXT - NEAR THE SIGN - DAWN

The car stops. Kahega flips an overhead hinge. The padded ceiling drops open to reveal a HIDDEN COMPARTMENT, constructed for Amy. Walkman is put on.

Peter and Amy sign. They load her into the roof.

KAHEGA

What music did you give her?

PETER

Billy Joel.

KAHEGA

(wincing)

Billy Joel?

PETER

She's four. She's a gorilla teenager. She'll be fine--- until that tape runs out. Twenty five minutes from now.

MUNRO

Then let's get moving.

35

EXT - THE BORDER - EARLY MORNING

The Land Cruiser drives up a dirt track. PAN TO REVEAL the customs complex: a series of concrete buildings, a crossbar encircled with barbed wire, and a lot of GUARDS with MACHINE GUNS. Simple but effective.

A SURLY GUARD comes up to the driver's side of the car. Munro leans out and gives his most winning smile.

MUNRO

Jambo, bwana, habare?

GUARD

(unsmiling, cold)

Mzee. Dokomenta.

Munro accepts the rebuff, gets out with the documents. The guard shuffles through them with agonizing slowness.

Munro looks around. Everywhere he looks, there are GUARDS WITH MACHINE GUNS.

Inside the car, everyone sits quietly. Waiting. The guard moves around the car, opens the side door. He jerks his thumb.

Malinga, Benson and Karen get out. The guard looks into the car back seat. He opens a CHEST, which reveals bottles of buzzing tsetse flies. ANOTHER CHEST contains medicines, salves.

He goes around to the rear doors. Peter glances up pleadingly as the rear doors open. The guard jerks his thumb. Peter and Kahega get out. The guard searches the back seats and the floor. Amy is just above his head. He does not notice anything, although he is puzzled to find a small gorilla doll...Which he tosses aside with a shrug. He does everything in slow motion.

The others stand outside. Munro glances at his watch, puffs on his cigar. Benson lights a cigarette---a Marlboro. He stares at the pack, realizes he shouldn't have American cigarettes. He puts it back.

ANOTHER GUARD comes over to Benson, asks in Swahili for a cigarette. Benson pretends not to understand, answers in Russian. The guard pantomimes---cigarette, points to Benson's shirt pocket.

Suddenly Karen speaks in Swahili, offers a the guard a cigarette---an African brand. The Guard takes it,

smiles toothlessly. He keeps the pack. She smiles blandly.

The first guard, inspecting the van, gives a shout. The second guard snaps his gun ready. They all look over. The first guard produces a CASE OF WHISKEY, sets it on the tailboard of the car.

Munro defends having the whiskey; the guard argues he must confiscate it. Munro argues back, says to take one bottle. The guard wants the whole case. As the argument continues, PAN UP to the ceiling, where Amy is hidden. A CLICK as the tape runs out.

The ceiling padding moves; the latch begins to move. There is a low grunt.

Munro notices, clears his throat to cover the grunt, gets more agreeable. Suddenly the whole car begins to rock. The guard looks startled; what's rocking the car?

Kahega quickly pushes the side panel and rocks the car as if he was doing it all along. He starts an impassioned discussion about the rear tire, and whether it is flat, or problems with the suspension. Intermittently, Kahega pushes the car again, to keep it rocking.

Peter stands to one side with the cigarette-smoking guard. The guard is amused by all this and says something to Peter. Peter smiles and says nothing. The guard says more and laughs; he's made a dirty joke. Peter laughs, too. The guard puts his hand around Peter's shoulder, as if to say, you're all right, kid.

Munro finishes with the guard as it was obvious he would; the guard takes the whole case. Munro gives a yell of anger; the guard gives back the documents. Munro, furious, muttering and swearing, gets into the car and so do the others. Doors slam.

Once in the car, they all give a sigh of relief.

Behind the wheel, Munro is cursing and glowering. The guards open the crossbar barricade, smiling. The Land Cruiser drives through.

36 IN THE CAR - DRIVING

KAHEGA
Well, all right. The whiskey
worked!

MUNRO
(laughing)
It usually does.

37 BACK AT CUSTOMS - IN THE GUARDHOUSE

As the Land Cruiser drives off in the background, the guard goes into the guardhouse, carrying the whiskey. He sets it down on the desk. He leans back against the wall.

On the wall behind his head is a NOTICE in Russian, with pictures of Munro, Karen, Peter and Amy.

The guard sees it, as the car drives off. He says "Oh Shit!" in Swahili, and looks agitated. Then he does the only sensible thing---he tears down the poster, crumples it, tosses it away, and sits down before the whiskey case, smiling.

38 EXT - KIGALA PROVINCE - DAY

The Land Cruiser drives along. Amy, in the ceiling, is agitated.

PETER
I think we better let Amy out.

MUNRO
(glancing rearview mirror)
Not just yet.

PETER
I think she needs to go.

MUNRO
In a minute...

PETER
She needs to go potty.

Munro sighs. Peter lets her down. She climbs into his arms. The car pulls off the road, into high grass, under a stand of acacia trees.

39 EXT - UNDER ACACIAS IN TALL GRASS - MORNING

The Land Cruiser stops, and everyone gets out. Peter holds out the chain and leash.

PETER

Amy necklace? No? Then Amy be good. Okay. (to others) She does better without the necklace.

Amy and Peter go off into the tall grass. Karen goes in another direction. The other men stay by the car and wait. Benson pulls out his cigarettes.

MUNRO

Better get rid of those.

Benson nods, tosses the Marlboro pack into the bush.

The Marlboro pack lands in the tall grass, next to a LARGE FOOT. PAN UP to A RHINOSCEROS, snorting in the bush. He blinks his beady eyes as he hears Peter's voice.

Nearby, Peter and Amy talk.

PETER

No, Amy, go ahead. Amy, this is no time to be delicate, you can go without your potty. Just go! Will you please go?

Amy looks at Peter, signs. Behind Peter, the RHINO emerges from the bush and stands between Peter and the Land Cruiser.

PETER

Peter go? No, I don't have to go, Amy. Peter no go. Amy go. Afraid? What are you afraid of, Amy?

He hears a SNORT, turns. He sees the rhino.

PETER

Oh dear.

By the car, the men see the rhino, and Peter and Amy beyond. Kahega pulls out a rifle; Munro shakes his head. He tugs at the corners of his lips, making his mouth wide. Kahega nods.

39

CONTINUED:

Peter stares at the rhino. The rhino ignores Peter. Peter holds out his hand and wiggles his fingers for Amy; she comes bounding into his arms. Her sudden movement makes the rhino turn and look.

Amy is signing furiously. Peter grabs her hand, to quiet her. She grunts.

The rhino snorts.

Behind the rhino, by the car, Munro is waving in big circles to come, come.

PETER
(soft)

Sure...

Peter doesn't move. He has no intention of going anywhere. Munro continues to wave. Amy starts to wave, imitating Munro. Peter grabs her arm.

Munro still waves.

PETER
Nice rhino...

The rhino snorts. Peter starts to go around the front, the rhino looks agitated. He starts around the back, gets entirely past the rhino. Then he puts Amy down and runs like hell, back to the car.

PETER
Jesus Christ!

MUNRO
It's just a wide mouth rhino.
They're not very dangerous.

PETER
Not very dangerous???

MUNRO
Not usually. They're almost
extinct---you're lucky to see
one.

PETER
Lucky to see one!

They pile back into the car and drive off. The rhino

39 CONTINUED:

watches them go.

MUNRO (O.S.)

In this country, the bush isn't
half as dangerous as the city.

40 EXT - KIGALA TOWN - CITY LIMITS - DAY

The Cruiser drives past a sign in French: KIGALA CENTRE
DU VILLE and an arrow. It says the same in Russian
beneath.

MUNRO (O.S.)

Better put Amy back up.

PETER (O.S.)

She won't go back up.

MUNRO (O.S.)

This city is crawling with
Russians!

PETER (O.S.)

She won't go back up.

MUNRO (O.S.)

Then you keep her out of sight.

41 EXT - A KIGALA STREET - DAY

Russian trucks and jeeps rumble past in all
directions. Russian troops march along the streets.
Russian banners fly overhead and Russian flags flutter
in the breeze. Everywhere you look there are red stars,
and the hammer and sickle.

The Land Cruiser drives through.

42 INT - LAND CRUISER

Everyone is stunned by the density of the Russian
invasion. They stare out the windows. Peter and Amy
are in the back; Amy on the floor, listening to her
tapes.

KAREN

(examining map)

Right at the next corner.

42 CONTINUED:

MUNRO

Right.

Munro turns right.

43 EXT - KIGALA CROSSROADS - DAY

A SOLDIER stops traffic, acting as a policeman, while a MILITARY CONVOY rumbles through. The Land Cruiser must wait.

Karen looks at the map, then glances out the window.

KAREN

Uh-oh.

On a telephone poll are plastered several copies of the WANTED POSTER. They all stare.

Amy's tape stops. She sits up, signing.

PETER

Stay down, Amy. What is it, it hasn't run out...I don't know why....

BENSON

Let me see...The batteries are dead. I have some...

Meanwhile Amy has gotten up to look out the windows. POUNDING on the Land Cruiser makes them look over and down.

TWO AFRICAN KIDS on a bicycle are stopped alongside the Land Cruiser. They are waving at Amy, who waves back. They are gleeful, talking about the "chimpanzee."

The convoy passes, and Munro drives on, leaving the kids behind. They shout and pedal furiously to catch up.

44 INT - LAND CRUISER - DRIVING THROUGH KIGALA STREETS

Grim, nobody talking.

MUNRO

(exploding)

How do they know? They have our pictures! They have Elliot's picture, too! How do they know?

42 CONTINUED:

MUNRO
Right.

Munro turns right.

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44 CONTINUED:

KAHEGA
Gotta be a leak.

BENSON
I wonder what else was leaked...

MUNRO
Let's get out of here. And keep
that gorilla down!

PETER
Amy stay down! Down!

Amy is annoyed. She gives Peter the finger.

PETER
Mind your manners, young lady!
Yes, he's fixing the Walkman
now.

Munro steps on the gas. The Land Cruiser rushes
forward.

45. EXT - MILITARY BARRACKS - DAY

A long, high stone wall like a prison, with big POSTERS
in Russian. The Land Cruiser drives by at speed---a
loud BANG! and the car lurches to a stop in a cloud of
dust.

Munro gets out: blowout in a front wheel. He goes to
the back to get the spare tire and jack from the
exterior of the car. He glances at the building.

MUNRO
What is this place?

KAREN
You don't want to know.

MUNRO
Yes I do.

KAREN
Soviet army barracks and KGB
headquarters.

MUNRO
You're right. I don't want to
know.

45 CONTINUED:

The others get out except for Peter and Amy and Benson.

PETER
What did she say this place was?

BENSON
KGB headquarters.

PETER
Oh.

BENSON
They'll be done in a minute.
(grimly) They're motivated.

The car rocks as the jack is positioned. Amy is agitated. Benson hands back the Walkman.

BENSON
I haven't got any batteries to fit it.

PETER
Oh boy. Stay down, Amy. For Christ's sake, stay down...

A GROUP OF RUSSIAN SOLDIERS strolls by, laughing and punching each other on the shoulders. They stop to watch the flat changed, and to talk to Karen. Lots of laughing and joking.

Karen and the others participate with apparent heartiness. Cigarettes are offered around. The soldiers insist on changing the tire. Munro and Kahega protest, but the Russians insist.

The soldiers start to change the flat, jacking up the car. But the LEADER of the soldiers calls a stop; points to Peter and Benson still inside, and talks insistently.

BENSON
(low)
He's saying we should get out.

PETER
(glance at Amy)
But we can't.

45 CONTINUED:

BENSON

She knows that.

Karen is insisting that the two inside can't get out. The leader argues it is not safe to jack up the car unless they do. Karen points to the Tsetse decal on the Land Cruiser, rubs her stomach, holds her head---the men inside are sick.

The Russian accepts this. The men begin changing the tire.

BENSON

(low)

So far, so good.

The leader leans in through a window to shake hands and extend his sympathies. Benson answers in Russian; Peter merely looks sickly, which is easy for him. The car is high so that the leader can't see down to Amy on the floor.

Amy starts to get up. Peter pushes her down with his foot in her mouth, as he shakes hands, smiles at the Russian.

The leader is chatty, talking to Benson about trypanosomiasis, the weather...

Amy squirms under Peter's foot. Peter holds her down, all the while smiling. Amy, annoyed, bites his shoe. Peter winces and groans. The Russian looks over, shakes his head. Bad stomach cramps, huh? Benson agrees: this dysentery is hell.

Peter sweats with pain. He signs to Amy insistently. On the floor, Amy signs back. Peter looks up.

The leader stares curiously at Peter as he signs. Peter immediately switches from signing to a fly-swatting gesture with his hands. But this is not convincing to the leader, who continues staring suspiciously...until he hears a shout behind him.

On the street outside, an OPEN LAND CRUISER approaches, with a motorcycle escort. The troops all snap to attention, including the leader.

The Land Cruiser drives by. The men salute, including Munro and Karen.

45 CONTINUED:

PETER
What is it?

BENSON
Illyich. Head of security. Big boss.

COMMANDER ILLYICH, bearded and glowering, salutes back crisply, and the car drives by in a cloud of dust, enters the barracks.

Their own car is now jacked down, and the blown-out tire put on the rear door. They'll be able to get away soon. Peter breathes a sigh of relief, then looks out the rear window and freezes:

The kids on the bicycle wave and pedal furiously toward the Land Cruiser.

Peter groans.

Cool, Munro tightens the tire, then comes around to get into the car, shaking hands with the troops who have helped him. They all shake hands, smiling, nodding...They get in the car and drive off.

As they pull away, the kids arrive, shouting at the departing car, "chimpanzee! chimpanzee!" The Russians talk to them.

MUNRO
I think our luck just ran out.

The soldiers don't speak Swahili but they get the gist. The leader suddenly reaches into his pocket, pulls out a folded WANTED POSTER, stares, claps his hand over his mouth in shock: My God, it was them!

The soldiers all start running back to the barracks.

46 EXT - RURAL KIGALA HILLS - DAY

The Land Cruiser drives like hell, leaves a plume of dust.

47 INSIDE THE CAR

An incredibly jouncing ride, everyone inside bounced off the walls. Now we know why the inside of a Land Cruiser is padded. Amy sits up and signs.

47 CONTINUED:

PETER
(shouting)
Amy says, too fast!

MUNRO
(shouting)
Amy's right!

But he doesn't slow down at all. He swerves to avoid pedestrians walking on the side of the road; they are lost behind in dust.

48 EXT - THE LAND CRUISER

It disappears over a hill.

49 EXT - A RURAL HILL - DAY

HERDS OF WILDEBEEST AND IMPALA start to run. From over the hill, TWO MILITARY HELICOPTERS appear.

50 FROM THE HELICOPTERS - DAY

The animals scatter as the helicopters streak over the ground.

The PILOT and COPILOT have red stars on their helmets. SIDE MACHINE GUNS are manned by watchful CREWS.

On the far horizon, they see a distant plume of dust---kicked up by a speeding car. Bearing down on it, they see it is clearly a Land Cruiser, going like hell. The dust flies up to meet them.

The helicopters split---one left, one right---and move low. They pass the dust plume and parallel to the car. The crews grip the guns.

The Land Cruiser is green with a red star---a Russian vehicle. The Russians inside wave cheerfully.

Wrong car: the helicopters climb high, circle like insects, looking.

51 EXT - BENEATH A STAND OF ACACIAS - DAY

Our Land Cruiser tucked under the trees in dappled sunlight. Everyone inside, listening to Benson's handheld RADIO RECEIVER, which broadcasts the crackling pilot transmissions.

51 CONTINUED:

The helicopters pass overhead, move on, disappear. The Land Cruiser drives in the opposite direction.

KAREN

What'll we do about this car?
They know exactly what they're
looking for.

ZEBRA scatter as Land Cruiser drives away.

52 EXT - A RIVER - DAY

HIPPOS submerge in the river as the Land Cruiser drives into the stream---and drives around in tight circles, splashing mud.

The Hippos stare and grunt.

The Land Cruiser stops. Munro gets out and examine it, shakes his head. With a bucket, he splashes more mud--- Amy claps her hands with delight as the mud hits the windows.

Munro gets back in the car and drives.

53 EXT - RUHENGHERI OUTSKIRTS - AFTERNOON

The Land Cruiser passes a sign: RUHENGHERI. Ahead is a SHANTY TOWN with several VOLCANOES rising in the background. They pass several SOVIET VEHICLES without incident.

54 EXT - RUHENGHERI AIRFIELD - AFTERNOON

A grassy field near native huts. The Land Cruiser stops and parks, concealed near the huts.

MUNRO

We meet our helicopter here in
twenty minutes. To take us
there (pointing) into the Congo.

As if on cue, a THUMPING SOUND from above. They look up. A HELICOPTER appears in the sky, comes toward them.

KAHEGA

He's early.

54 CONTINUED:

MUNRO

He's not supposed to be.

The helicopter passes overhead, lands on the strip. It looks like a standard Soviet Military helicopter. The PILOT peers out from the cockpit as he looks around.

MUNRO

That's Andre. Let's go.

Munro turns on the ignition, and is about to put the car in gear when from the trees around the airstrip SIX SOVIET VEHICLES CONVERGE on the helicopter. The pilot puts up his hands. He is taken off. A different Soviet PILOT gets into the helicopter, waits. The Soviet vehicles pull back under cover.

In less than thirty seconds, the airfield looks normal again. Our people stare.

PETER

What do we do now?

MUNRO

Get out of here.

55 EXT - RUHENGHERI MAIN STREET - AFTERNOON

Ruhengheri is a frontier town built around a single muddy street---pastel adobe shops on the right, open-air native market on the left. In the far background, the line of blue volcanoes rising into the sky.

The Land Cruiser backs up, swings in a U-turn---and stops. Directly ahead of them, A HUNDRED SOVIET TROOPS stand with guns ready. A CAPTAIN with a megaphone barks orders in Russian.

56 INSIDE THE CAR

Munro sighs, raises his hands. Amy raises her hands too.

57 EXT - RUHENGHERI MAIN STREET - LATE AFTERNOON

A CONVOY: jeeps with armed SOLDIERS front and back of the Land Cruiser. Soldiers ride on the hood of the Land Cruiser; others stand on the tailboard. Our team is captured.

58 EXT - RUSSIAN COMPOUND - TWILIGHT

A CYCLONE FENCE encloses a giant encampment lit with floodlights. A sign reads: CCCP SOVIET/AFRICAN DIAMOND CORPORATION with a triangular logo.

The gates open, and the convoy goes through.

59 INT - RUSSIAN COMPOUND - TWILIGHT

PANNING the convoy past an airfield with TWENTY AIRCRAFT, row after row of TENTS, pyramids of BOXED SUPPLIES under vast open SHEDS where an ARMY of Soviet troops pack and load for the expedition.

60 IN THE LAND CRUISER

Our team is disheartened.

KAREN

Any ideas?

MUNRO

You know, the Russians have known about us every step of the way. They knew we were coming before we even set foot in Africa.

PETER

How did they know?

KAREN

That's the question.

A RUSSIAN SOLDIER in the car raises gun, barks silence!

KAHEGA

(exploding)

Yeah? Well you better cool it, buster, because you harm any one of us, especially the lady here (points to Amy) and you're gonna get a nice long vacation in Siberia, about twenty years.

While Kahega is saying that:

KAREN

(low, to Munro)

Got anything?

60 CONTINUED:

Munro crosses his leg, ankle to knee, exposing the sole of his left shoe. Embedded in the sole is a small PACKET of grayish plastic, with what looks like a car electrical fuse at one end.

MUNRO

Know how to work that?

Karen nods, slips the packet into her pocket. Munro takes another from his other shoe.

KAREN

Okay, Kahega, that's enough.

61 EXT - HEADQUARTERS - NIGHT

Headquarters was formerly a mission school---a religious adobe building. The convoy parks, and they are shepherded inside.

62 INT - HEADQUARTERS - NIGHT

Marched down a bleak hallway; harsh institutional lights overhead and SEVERAL GUARDS.

63 INT - "PLANNING ROOM"

A large room with a central TABLE. On the table is a MAP, a SCALE MODEL of the volcanoes, a PORTABLE TAPE RECORDER, a pile of small DIAMONDS. The group is lined against a wallmap of the Congo with pushpins, notes, flags. THREE RUSSIANS stand around the table, look up. One of them is Illyich.

ILLYICH

Ah. Drovzet Americanski.

Illyich walks down the row of Americans.

ILLYICH

You should not feel bad. Time has run out for your country. In three days, we will put one thousand men in the Congo---and we will find the city.

KAREN

If you know where to look.

63 CONTINUED:

ILLYICH
Exactly, Miss Ross. That is our
immediate concern---where to
look.

He speaks Russian. Guards come up.

ILLYICH
Dr. Elliot, you and Amy please
will go with these men.

PETER
The hell we will---

MUNRO
(resigned)
---Do as he says, Peter.

Peter stares. Illyich nods. ,

PETER
She isn't going to tell you
anything!

ILLYICH
(calm)
It is quite important that she
does.

Peter and Amy are led away. Munro and Karen exchange
looks.

64 BACK IN THE HALLWAY

Peter and Amy are taken to another room, and prodded
inside. The door is closed behind them.

65 INT - "AMY'S TRAILER"

Peter and Amy stop cold: the room is a facsimile of
Amy's trailer in California: fencing on the windows, an
easel in the corner, a box of toys, American
magazines. It is not exact---everything is slightly
off---but it looks suggestive.

Amy starts snapping the wall switch. Nothing happens,
and she is puzzled.

65 CONTINUED:

PETER

(irritably)

Cut it out, Amy. No buttons.

She stops, signs, takes his hand.

PETER

Yes, I am a little upset, yes.
Not with you, Amy. No, Amy good
gorilla. (hugs her) Not with
you.

The hall door opens and TWO MEN ENTER, one young, one
old. Both wear uniforms and speak Russian, discussing
Peter and Amy.

Peter crosses his arms over his chest defiantly. Amy
crosses her arms too. The men come closer, still
speaking Russian; the young one is explaining something
to the older one.

YOUNG RUSSIAN

(abruptly, to Peter)

Hi, Dr. Elliot. How ya doin'?

Peter is stunned: he's just heard colloquial American.

RUSSIAN

(grinning)

Gregor Gregorovich, Leningrad
Institute. You know my work, I
think. Hello, Amy.

Gregor smoothly signs to Amy as he speaks. He knows
what he is doing.

PETER

Don't talk to him, Amy. Bad
man. Amy no talk bad man.

GREGOR

(signing as he speaks)

Peter upset. Peter angry Amy.
I'm not a bad man. Come talk
Amy. Yes? Amy talk? Give
tickle...

PETER

Don't talk, Amy. Amy no talk.

65 CONTINUED:

Silence. Amy looks from one man to the other.

GREGOR

Look, Dr. Elliot, there's a couple of ways we can do this. We can talk to her like civilized people. Or we can do it with drugs: dee-five paramine is a truth serum that will overcome her inhibitions...

PETER

Dee-five paramine causes irreversible brain damage.

GREGOR

General Morakov here is an impatient man who demands results quickly. I want to speak to Amy alone. Tell her you are going to wait in the next room while I talk to her.

Peter hesitates.

GREGOR

Tell her. And tell her to cooperate.

Peter signs; Amy signs back. As they sign, Gregor translates for the General. They nod with satisfaction; Peter's telling her.

PETER

(finishing)

Okay.

Gregor points to a side door, which in the real trailer goes outside. Peter goes to the door, glances back at Amy.

GREGOR

Amy want play toys? Here. Yes, nice toys. Amy want draw sleep pictures? Amy good gorilla.

The process has already begun. Peter sighs, goes through the door, closes it.

66 INT - ADJACENT ROOM

A small narrow room. A naked bulb reveals a table and chairs, refrigerator in the corner. A GUARD, a young kid with a machine gun, and a Russian magazine, waves Peter to a chair.

On the table are technical JOURNALS with articles on Amy---everything Peter has ever written about her. Passages marked and underlined. Peter thumbs through the journals. He glances at the guard, who ignores him. He glances back at the door, bites his lip.

67 INSIDE "AMY'S TRAILER"

Amy is painting at her easel, making the usual sleep pictures. Gregor describes them to General Morakov in Russian. From time to time he asks Amy a question, and she signs back, and he translates. It is all going smoothly.

Then Gregor asks a question, and Amy doesn't answer.

GREGOR
(signing)

Amy. Amy tell me.

Amy still doesn't answer.

GREGOR
Amy tell Gregor. Be a good
gorilla. Gregor Amy friend.

Amy gives him the finger.

The General asks what this sign means. In Russian, Gregor explains what it means to the Amerikanskis. Gregor also pantomimes related signs, the bent elbow and fist for Italians, the two finger prong, for the French, and so on.

Finally the General gets it---and he is angry. He goes over to Amy and angrily berates her in Russian. He makes stabbing gestures with his finger, points to the medals on his chest. The general idea is, how dare she.

Amy gives him the finger. The General is enraged. He begins saying sentences with the word "paramine". Gregor protests, makes excuses.

The General calls for the guard.

68 IN THE ADJACENT ROOM

Peter watches the guard go to the door, open it.

GENERAL MORAKOV (O.S.)
Paramine!

GUARD
Da, General! Paramine.

The word has a profound effect on Peter. He watches the guard go to the refrigerator, take out the paramine syringe on a crushed ice tray, and go back to the door. He gives it to Ivanovich, who glances past the guard to Peter, shakes his head sadly. The door closes.

The guard goes back to his seat by the refrigerator. He resumes reading his magazine. Peter bites his lip.

69 IN "AMY'S TRAILER"

Gregor crosses the room and puts the syringe, which is filled with red liquid, on the counter. The General snaps at him to inject it. Gregor agrees, but pleads for a few more minutes. He points to his watch. A few minutes...The General reluctantly agrees, goes outside.

GREGOR
(pleading)
Amy. Please, Amy tell Gregor...

Amy just stares. Gregor glances at the syringe on the counter.

70 IN THE ADJACENT ROOM

Peter drums his fingers on the table. He has to do something. He looks at the guard, who seems inattentive. He is lighting a cigarette.

Peter stands casually. The guard snaps alert. Peter smiles innocently, yawns and stretches.

PETER
You got a cigarette? Cigarette.

He pantomimes puffing a cigarette. The guard nods. Peter approaches him quickly.

PETER
Gee thanks.

70

CONTINUED:

The guard snaps up his gun and barks a warning: stop there. Peter is still across the room. The guard tosses the cigarettes on the table. Peter takes one.

PETER

Thanks a lot.

Peter lights the cigarette, walks over to the window, coughs.

Peter looks at his hands holding the cigarette. They're trembling. The guard watches Peter for a moment, then says sit down. Peter turns, nods, goes back toward his seat. As he goes, he drops his hand, catches the refrigerator door latch---and swings the door open and slams it brutally into the guard, smashing the guard between the door and the wall.

Peter swings the door away. Blood pours from the kid's nose; he's unconscious. Peter is horrified at what he's done.

PETER

Oh God, you okay?

The guard is out cold. Peter takes the machine gun, examines this exotic object.

PETER

How the hell do you work these things?

He holds the gun in what he hopes is a warlike posture, braces himself, and goes through the door.

71

INSIDE "AMY'S TRAILER"

Amy is at the easel. Gregor is bent over her, trying to convince her. He stares astonished at Peter.

PETER

Move away from her,
Gregorovitch.

Gregor does, raising his hands. Peter comes closer. Gregor smiles.

GREGOR

Really, Dr. Elliot---

71 CONTINUED:

PETER

---Shut up or I'll blow your
fucking head off.

GREGOR

(superior, smug grin)
Not with the safety on, you
won't. I really think---

Peter acts on instinct---swinging the machine gun and striking Gregor in the head. Gregor crumples without a sound.

PETER

Amy stay. Stay. Quiet Amy.

Amy signs, looking at Gregor.

PETER

No, he's just sleeping. Just
sleeping.

He drags the body to one side. Amy watches from her easel. Peter sets the body down by the counter, sees the hated syringe.

72 IN THE HALLWAY

General Morakov paces up and down, glancing at his watch. The GUARDS, at attention, stare past him. He paces some more, and finally has had enough. He goes back into the room, closing the door behind him.

73 INSIDE "AMY'S TRAILER"

Morakov starts talking to Gregor, but doesn't see him. He pauses. He sees Amy at the easel. Then he sees Gregor crumpled in the corner. And then he sees Peter behind the door as Peter jabs the syringe into his shoulder.

The red liquid goes in.

Morakov gives a look of sheer horror. He swears, smacks the syringe out of Peter's hand, opens his mouth to shout---and then his eyes roll up into his head and he collapses.

73 CONTINUED:

PETER
No Amy, he's just sleeping
too. Yes, everybody sleep.
That's right.

Peter takes the pistol from Morakov's body. He goes to the hallway door, machine gun in one hand, pistol in the other, then stops.

PETER
Now what do I do?

74 BACK IN THE PLANNING ROOM

The wheels of a TAPE RECORDER spin, and we hear the SIGHING SOUND recorded from the jungle. Illyich stares at them.

The others listen. Karen puts her hands in her pocket. She takes out the plastic packet previously seen, cups it in her hand.

Karen glances at her hand. One of the guards notices, babbles in Russian. Illyich stops the tape recorder.

ILLYICH
Miss Ross. May we see what is
in your hand.

KAREN
Nothing.

She makes a fist; a CRACKLE as she crushes the chemical fuse.

ILLYICH
Please, let us see.

KAREN
(resigned)
Okay....

She tosses it onto the table next to the tape recorder: a sizzling packet of gray plastic, wispy smoke coming from it. Munro tosses another.

MUNRO
(shouting)
Deck!

74 CONTINUED:

Our people throw themselves to the floor an instant before the EXPLOSION rocks the room and fills it with smoke.

75 IN THE HALLWAY

Astonished guards watch the door blow out. SMOKE billows into the hall. They run toward the smoke. In the foreground, Peter exits with Amy, running go off in another direction. From the smoke cloud, we hear GRUNTS and muffled CRIES of pain.

76 EXT - HEADQUARTERS - NIGHT

A DOZEN TROOPS running into the building. PAN TO the shrubbery to one side. Peter crouches with Amy, his hand over her mouth.

From inside the building, the sound of MACHINE GUN FIRE, then another BRIGHT RED EXPLOSION blasts troops bodily out the windows. Amy claps her hands, excited as if it were a movie. Abruptly, she runs out to get a better view.

PETER

Amy! It's not a movie!

More machine gun fire. Amy claps her hands.

77 BACK IN THE HALLWAY

Dense with smoke. More troops come running down.

Munro and the others face the running troops. They start firing. The soldiers dive sideways into doorways. Bullets spang off walls and lights go out. Munro and the others run on.

78 THE FAR END OF THE HALLWAY

Illyich emerges, tangles of tape twined around him.

ILLYICH

Don't shoot the gorilla!

Dasadanye gorilla!

79 EXT - IN FRONT OF HEADQUARTERS

Munro and the others exit. There is ANOTHER EXPLOSION from inside the building. In the darkness and smoke and

79 CONTINUED:

confusion, they are just more running Soviet troops. They regroup in a corner to one side, find Peter, who looks around wildly.

MUNRO
Where's Amy?

PETER
I don't know!

KAREN
Have they got her?

PETER
No, she was with me, but she ran away!

MUNRO
You let her run away?

PETER
She was upset!

They are surrounded by confusion, gunfire, explosions, running troops.

BENSON
We'll never find her in this.

KAREN
(pointing)
Look!

A LINE OF PARKED VEHICLES to one side. All dark, except for one where the interior light flicks on and off, on and off...

PETER
Amy!

Peter starts running toward the vehicle. Machine gun fire kicks up at his heels.

Kahega pulls up with their Land Cruiser.

KAHEGA
Taxi?

MUNRO
We need Amy!

79 CONTINUED

Peter is by the other vehicle. He opens the door, pulls Amy out just as the WINDSHIELD SHATTERS. He leads her around the car. A dirt street separates him and Amy from the Land Cruiser opposite.

In the back of the Land Cruiser, Kahega opens the rear door, strips down side insulation, exposes a CACHE OF GRENADES.

Karen leans out the window.

KAREN

Stay there! We'll come and get you!

Peter and Amy start to run toward them.

Nearby Soviet troops pull pistols, start taking aim at Peter and Amy.

Illyich appears on the steps of the headquarters.

ILLYICH

Don't shoot the gorilla!
Dasadanya gorille! Dasadanya
gorille!

Karen and the others wait at the Land Cruiser.

KAREN

Stay there! You idiot!

KAHEGA

(lobbing grenade)
What the hell's he doing?

Backlit by an exploding grenade, Amy and Peter run and the troops open fire and Amy SCREAMS and throws up her arms and tumbles to the ground, rolling in the dust. Peter goes back for her.

Malinga opens withering machine gun fire; Kahega lobbs grenades.

KAHEGA

Bastards....

Karen runs toward Peter and Amy. Peter has scooped Amy up, she leads them both back to the car, they get in behind, as Kahega and Malinga fire furiously.

79 CONTINUED:

Munro, behind the wheel, puts the car in gear.

80 EXT - COMPOUND - NIGHT

The Land Cruiser roars off, leaving a wake of brilliant, blinding destruction as they toss grenades out in all directions.

KAHEGA

(grimly)

They're not going anywhere in three days!

81 BACK AT HEADQUARTERS

As the Land Cruiser drives off, Illyich watches, frowning. He turns and sees the Soviet troops get ready to shoot with rifles. He throws up his hand!

ILLYICH

Vasagadana gadana! Vasagadana gadana!

The troops pause, confused. Illyich points into the sky. The troops shoot into the air.

82 IN THE LAND CRUISER

Peter attends Amy, who writhes in pain. The vehicle is bouncing and they have no light except for what is reflected from the explosions.

PETER

(crying)

Amy, Amy...Oh God Amy...I'm so sorry...

KAREN

Where's she hit?

PETER

(fumbling in dark)

I can't find anyplace. Amy, where is it? What hurts?

KAREN

It looked like she was hit in the leg.

PETER
I can't find it.

KAREN
There should be blood---

PETER
---I can't find anything! Is
there a light, flashlight,
anything?

KAREN
No, I think---

PETER
---Well what good are you! What
good are the whole bunch of
you! Oh God, Amy I'm so sorry,
I---

He stops cold. In her writhing she has pushed her foot
up to his face, he grabs it, and sees clearly.

83 INSERT - HER FOOT

Despite the bouncing car, despite the flickering yellow
light of explosions, we can see---there is a PUSHPIN in
her foot, like they use for wall maps.

84 IN THE REAR OF THE CAR

PETER
Oh my God. (pulls pin) Is that
it, are you all right, Amy?
(Amy hugs him) She's all
right! She's all right!!

A GIGANTIC EXPLOSION lights up the night, as our vehicle
passes.

85 INSIDE HEADQUARTERS - HALLWAY

Illyich runs to a phone. He shouts rapid Russian. The
message is emphatic but the meaning is not clear to
us. From the back room emerges General Morakov,
stumbling a little, but walking. Illyich gets off the
phone, very pleased with himself.

85 CONTINUED:

ILLYICH
Ah! Mi General! Dasavana
Amerikanskis, gorille,
garavanski...

Illyich is excited, explaining his plan step by step. Morakov looks a little woozy, says nothing. Illyich ends his speech with enthusiasm, steps back, looks at the General: well, what do you think?

Morakov bursts into hysterical laughter, pointing at Illyich. Illyich looks down at himself. Morakov gives a Bronx cheer, tears in his eyes from laughter.

ILLYICH
(puzzled)
Mi general...

Abruptly, Morakov keels over and Illyich catches him in his arms. Illyich staggers and falls to the ground.

86 EXT - THE COMPOUND

The car emerges from a sheet of flame.

87 INSIDE THE CAR - IN THE FRONT SEAT

Karen points. Munro nods.

88 EXT - THE AIRFIELD

As the Land Cruiser drives down a line of AIRPLANES AND HELICOPTERS.

89 INSIDE THE CAR

MUNRO
They following us?

KAREN
We seem to be okay. Pick one.

MUNRO
Kahega?!

Kahega points to an AIRPLANE to one side. Munro pulls up. In the red light of explosions, they furiously unload the car, which has secret compartments all over and under it. PACKS appear and are thrown onto the airplane. The propellers begin to spin. They climb

89 CONTINUED:

aboard. Only Munro is left. Munro sprays the other aircraft: fuel spurts from bulletholes, windshields shatter.

90 A NEARBY ROOFTOP OVERLOOKING THE AIRFIELD

A SNIPER raises his rifle. In the telescopic sight, Munro is squarely in the crosshairs.

91 POV - THE SNIPER

He deliberately lowers the barrel---and fires into the dirt at Munro's feet.

92 MUNRO ON THE FIELD

Munro ducks back, lets out a blast in the direction of the sniper. And then stops, frowning. In the midst of the battle he just stops. He realizes something is wrong.

KAHEGA

What're you waiting for,
Christmas?

Munro comes out of his reverie, jumps aboard.

MUNRO

Go!

Kahega revs the engine. More explosions as they slam the doors shut and rumble down the runway. As they rise into the night, the abandoned Land Cruiser explodes.

93 EXT - CONGO VOLCANOES - DAWN

The line of volcanoes as seen from the air as the airplane passes over them. The slopes of the volcanoes are jungle.

94 EXT - CONGO JUNGLES - EARLY MORNING

Skimming over the endless carpet of high trees which cloak the ground below.

95 IN THE AIRPLANE

Our group is tired, torn uniforms and dirty faces. In the cockpit, Kahega and Benson confer, looking at special maps with color-coordinate grid lines.

95 CONTINUED:

Munro frowns, staring into space. Suddenly:

MUNRO

They let us escape!

The others look at him as if he was insane.

BENSON

What?

MUNRO

It was much too easy. Much too easy! (thinking aloud) They interrogated Amy, and when she wouldn't cooperate---they let us escape.

KAREN

Why would they do that?

MUNRO

So Amy would lead us, and them, to the lost city.

KAREN

But how will we lead them....

They all look at one another, and dash out of the cockpit.

They run back to the packs, start tearing them apart frantically. Flinging clothing and equipment in all directions.

96 EXT - THE JUNGLE

The airplane skims the trees, rushes away into the distance, becomes a black speck. The jungle is limitless in all directions.

97 BACK INSIDE

Close on THREE ELECTRONIC BUGS, little gizmos. Munro carries them in the palm of his hand to the window, opens it, and tosses them outside.

PETER

What was that?

97 CONTINUED:

MUNRO

Just some bugs we picked up on
the way. Russians left 'em.

PETER

(looking out window)

Can't they just find the lost
city from up here?

MUNRO

(shaking head)

You could hide a fifteen story
building under those trees.
Anything could be under there.

PETER

Then how do we find the city?

MUNRO

Kahega will get us close. After
that, we rely on our
guide...(points to Amy)

In the cockpit, PAN UP from the coordinate map to the
jungle, as Kahega maneuvers. We are low now, just
skimming the treetops.

98 EXT - THE AIRPLANE

The airplane circles one area. Then climbs.

99 BACK INSIDE THE AIRPLANE

PETER

Where do we land?

MUNRO

We don't.

He flings open a SIDE DOOR.

100 EXT - THE AIRPLANE HIGH - DAY

A tiny plane over the immensity of the continent.

101 INSIDE THE AIRPLANE

Kahega sets the autopilot, and flicks a TIMER with
explosives. He heads back, finds most of the others
have their parachutes on. They have to shout over the

101 CONTINUED:

WIND of the open door.

PETER
I've never jumped before!

MUNRO
That's the best way. You won't be scared.

PETER
But Amy can't do it!

MUNRO
Don't worry. I'll take Amy down with me!

PETER
I can't do it, either!

MUNRO
Nothing to it---just fall!

Kahega, Malinga and Benson are all ready. Peter's face is white.

PETER
(genuinely scared)
Listen! No joke! I can't do it!

KAREN
I'll help you!

She already has her harness on. She slips Peter into his, and fastens the straps around him.

KAREN
These're parafoils, they open automatically. Pull left line to go left, right line right! Is that tight enough?!

She is fastening the straps at the crotch. Peter looks at her.

PETER
Fine!

KAREN
It's supposed to be a tight!

101 CONTINUED

She yanks it tighter. He winces.

KAREN

I don't want anything to happen
to you, Peter!

She kisses him lightly on the cheek. He looks
surprised, and turns immediately to Amy. Amy is with
Munro. She hasn't seen.

KAREN

Let's go! We have to stay
together!

They line up by the door, one after another. Munro is
behind him with Amy. They start jumping. Peter moves
up the line. He can see out the open door---the ground
seems a million miles below.

It's his turn. He panics---turns back---and Munro
pushes him out the door.

MUNRO

(to Amy)

Hold on, sweetheart.

Munro jumps casually.

102 PETER FALLING

Doing the only sensible thing: he screams.

103 PAST PETER TOWARD THE GROUND

Far away. He falls for what seems like forever. And
then is jerked up as the parafoil opens.

104 WIDE ON THE AIRPLANE

All the parafoils open, and descend in a line.

105 PETER DESCENDING

Eyes wide, pipping.

PETER

Ohmygodohmygodohmygod...

106 MUNRO DESCENDING

Grinning, amused. Amy has covered her eyes.

107 THE PARAFOILS

Drifting down to the forest below, a beautiful sight.

108 EXT - THE JUNGLE - A CLEARING

As the first of the men land smoothly in a clearing, scoop up their foils. PAN TO Kahega landing, looking up. Karen lands, awkward but okay.

109 PETER DESCENDING

And he misses the clearing, sliding past it. He's over trees now.

110 THE TREES RUSHING UP

Coming awfully fast. A herd of giraffe bolts at his approach. And then he crashes down in the branches.

111 THE JUNGLE FLOOR - DAY

Peter in his harness is caught in a tree, bouncing like a child in a playseat. When he stops, he looks over at a giraffe, that calmly moves away. He unbuckles himself and drops down.

KAREN

You okay?

PETER

(pleased with self)

Fine. No problem. Actually, it was fun.

He gives a broad smile---and then turns aside and vomits.

Munro lands, coming down smoothly. Amy jumps up. She's fine.

112 EXT - THE JUNGLE AND AIRPLANE

As the airplane explodes.

113 THE JUNGLE FLOOR

Amy claps her hands, delighted. She turns to look at

113 CONTINUED:

Peter, then stops.

She sees Peter and Karen talking together, Karen helping Peter out of his harness. Amy grunts, goes running up, jumps in his arms, and signs.

PETER

(laughing)

Yes, Amy, too high---you're telling me!

Karen turns away. Amy gives him a kiss, then goes over to where Karen is getting her pack. She tugs at Karen's arm.

KAREN

What is it, Amy?

Amy keeps tugging---until she pulls off a GOLD BRACELET. She puts it on.

KAREN

(smiling)

You want to wear my bracelet?
Okay...

Amy dashes back to show Peter the bracelet.

MUNRO

Okay. The Russians can't follow us now. Let's get going.

Everybody shoulders their packs, and stands.

PETER

Which way?

MUNRO

Amy, which way?

Amy is only interested in the bracelet. She holds her arm up, admiring it. She ignores them.

PETER

Amy show Peter way sleep pictures. Amy go now.

Amy leads them away. They all follow.

114 EXT - THE JUNGLE - DAY

The group moves through it, led by Amy.

115 ANOTHER PART OF THE JUNGLE

The group, almost obscured by foliage, moves past.

116 A CLEARING IN THE JUNGLE

Amy leads them down a path. They come to a fork in the path. Amy pauses.

The others watch her intently, at the crossroads. Amy scratches her head. The others exchange glances.

Amy sets out on the left fork. They all hastily follow, but before she has gone a dozen paces, she changes her mind and turns back. The others hastily backtrack. She takes the right fork; they follow.

Benson carries a TRANSMITTER, turning knobs.

MUNRO

(low)

You doing position checks?

BENSON

I can't get a satellite fix---
atmospheric disturbance. I have
no idea where we are.

MUNRO

You mean we're completely
dependent on her?

BENSON

For the moment, yes.

117 EXT - VARANGA FALLS - DAY

THUNDERING WATERFALL in an idyllic tropical setting.
Amy stops, signs.

PETER

She says she wants to eat.

MUNRO

Let's push on.

117 CONTINUED:

PETER

(translating)

She says she wants to eat. She says we all eat here.

MUNRO

I guess we all eat here.

They take off their packs, sit down by the stream. Karen pulls out some clean clothes.

KAREN

Well, if you gentlemen will excuse me, I'm gonna get cleaned up.

She heads upstream, toward the falls. Peter watches her go; Amy tugs his arm.

PETER

Yes Amy, Peter feed Amy, yes...

118 EXT - VARANGA FALLS POOL - DAY

An idyllic primeval setting. Karen bathes naked in a rocky, fern-lined pool at the base of the waterfall, enjoying the sunlit water, the roar of the descending cascade. Peter appears, watches her silently.

She ducks to wet her hair, emerges glistening, reaches for her shampoo---is surprised when her hand touches his. The ROAR OF THE WATERFALL covers their dialogue.

He hands her the shampoo, and she turns away. He gets undressed.

She lathers her hair, rinses it. When she turns back he is waist-deep in the water, shivering at the coldness. She laughs and splashes him. He splashes her back, also laughing. They move closer, laughing. They kiss: sudden and passionate.

Amy watches. She gives a soft grunt, and turns away.

119 EXT - DOWNSTREAM FROM THE WATERFALL

Munro and the other men have cleaned up. They now sit on boulders in the sun, smoking and talking. Amy comes and takes a TIN CUP from Kahega, drinks from the stream.

119 CONTINUED:

Amy, looking mournful, sits on Munro's lap. She stares at Peter and Karen's packs, abandoned on an adjacent rock. She signs. Munro strokes her like a child.

MUNRO

I know, I know...

120 EXT - HEAVY BAMBOO FOREST - DAY

Amy moves through the dense forest easily on all fours, her knuckles bent. The group follows---bent over, stumbling, cursing. With low overhead, they begin to move on all fours, knuckles bent. They begin to look like gorillas themselves.

Amy goes faster.

The group has trouble keeping up. Prickly vines tear at them. Peter holds aside vines for Karen.

PETER

Amy, slow down. Amy slow.
(warning) Necklace...

Amy does not slow. She is moving out of sight...

They others go faster. They stumble and hurry. Peter calls to her as he chases after her.

PETER

Amy! Amy!!!
(to Munro) I don't know what's
got into her.

Munro looks at Peter: don't you really. Meanwhile, Amy keeps moving. They must now run to keep her in sight---they go faster and faster through the vines---the dense bamboo---they burst into a clearing on all fours and suddenly there is a BLOOD-CURDLING ROAR and they freeze.

121 IN THE CLEARING - DAY

The group frozen, a still life. Amy is just ahead, motionless. They slowly move up to crouch alongside her. ANOTHER DEAFENING ROAR.

KAREN

(whispering)
What is it?

121 CONTINUED:

PETER
(whispering)
Gorilla.

Across the clearing, bushes move. SIX GORILLAS appear, dark shapes against the green. They watch; the females cock their heads and purse their lips with disapproval.

Our group watches, silent. Amy views the gorillas with curiosity.

A SILVERBACK MALE steps to the front. He is a gigantic creature, nearly six feet tall, 400 pounds. He glowers and grunts.

KAREN
(low)
What do we do?

PETER
(low)
Stay behind me. Don't move.

The silverback drops to all fours, and begins a soft "ho-ho-ho" sound, then he leaps to his feet and throws handfuls of grass in the air. He begins to beat his chest.

PETER
He's upset because of Amy...He
thinks we're harming her...

Peter makes a soft "huh-huh" sound. Amy makes the same sound. The gorilla stares at Peter. Then he stares at Amy.

The silverback stands, beats his chest once---and charges them. His huge head and gaping red mouth come racing toward Peter and Karen; the attack is fast, noisy, fearsome.

Abruptly he stops. He snuffles as if disappointed. He stares at Amy and grunts. Amy grunts back, calmly.

The silverback peers at Amy. He grunts. Amy moves toward him. Peter raises his head fractionally.

PETER
(whispering)
She's making contact...

121 CONTINUED:

Amy stands near the male, grooms his shoulder briefly. Then she turns her back and the male grooms her, until he comes to her bracelet. He touches it curiously. He grunts. The bracelet proves she is not a regular gorilla. Amy signs: the gorilla is even more perplexed.

The male backs off, rejoins his group. Amy goes back to her group. The dark shapes melt away into the foliage.

The human beings, lying on the ground, slowly get up.

MUNRO

Maybe Amy can have a love affair
of her own, one of these
days...(as Peter frowns)...Just
a little joke...

122 EXT - A HILLSIDE - DAY

Amy goes up the hill easily, swinging from vine to branch to vine. The people struggle to follow her. PAN OFF THE HILL TO the jungle stretching for miles. We are very isolated.

123 EXT - DENSE JUNGLE - DAY

They all stand panting, trying to catch their breath. Amy is not in sight.

KAHEGA

Girl sets a mean pace, doesn't
she.

MUNRO

(puffing cigar)
Gorillas don't smoke or drink or
stay up late.

BENSON

(exhausted)
Neither will I, tonight.

Amy is in the branches of a high tree, getting a better view. She looks down.

KAHEGA

(still panting)
Take your time, Amy. No hurry.

123 CONTINUED:

But Amy comes down. Peter has moved away from Karen.
Amy signs to him.

PETER
She says she not far.

KAREN
Not far from what?

But Amy has already set off.

124 EXT - A CLEARING - AFTERNOON

Amy stops, looks around judiciously, then signs.

PETER
Camp here.

MUNRO
This is not a good place,
there's no water, and there's a
downslope---if it rains, we get
soaked...

Peter has been signing, translating for Munro.

PETER
We camp here.

MUNRO
(sighing)
Make camp! We camp here.

They drop their packs and open them.

125 A SERIES OF QUICK CUTS - MAKING CAMP

Crumpled SILVER BALLS of fabric inflate with a hiss to
create SMALL GEODESIC TENTS supported by air pressure.

Amy makes a nest of branches.

Kahega and Malinga start a campfire, cook freeze-dried
rations. Kahega reads package label.

KAHEGA
Shrimp marinara---eating this
stuff's the most dangerous part
of the trip. Want some of this
cuisine, Amy? I guess not.

125 CONTINUED:

Amy pulls down some bamboo shoots and eats them.

Benson sets up his transmitting equipment to call the States: a tiny portable COMPUTER with a tiny flip-up SCREEN. The screen shows only static.

BENSON

CFP to MXB, CFP to MXB, over.
CFP to MXB, CFP to MXB. Do you
read. Initiate. (pause) It's
no use. We have atmospheric
interference.

Amy comes over and pushes buttons on nearby EQUIPMENT.

BENSON

Will you cut that out?

Benson throws a ROCK at her; Amy scampers away.

KAHEGA

Hey!

PETER

Hey, hey, hey!

KAREN

Don't do that.

PETER

She didn't mean any harm.

BENSON

You tell her to leave my
equipment alone!

MUNRO

Take it easy...We can all use
some rest.

126 EXT - CAMPSITE - NIGHT

Night sounds of the jungle. The fire burns low. The dome tents are softly lit from the interior. Amy lies in her nest on the ground. She stares at Peter's tent.

126 CONTINUED:

In Peter's tent, his shadow moves. ZIPPER sound. Peter emerges, looks at Amy. Amy closes her eyes. Peter goes to Karen's tent. Amy watches. ZIPPER sound. Whispers.

In silhouette on the tent fabric, Peter and Karen kiss. Amy grunts unhappily.

127 EXT - CAMP - EARLY MISTY MORNING

A grim dawn with rumbles of THUNDER. Karen sticks her head out of her tent. She holds the tent flap aside. Peter dashes into his own tent, disappears. He re-emerges moments later.

PETER

(stretching)

Oh, what a good night's sleep.
I was just dead. Amy, did you
sleep well?

He stops the charade: Amy's nest is empty. He finds Karen's bracelet there.

PETER

Amy? Amy!!

Broiling THUNDERCLOUDS overhead. Karen runs up as LIGHTNING flashes.

KAREN

What is it?

PETER

She's gone.

KAREN AND PETER

Amy? AMY??

They call to Amy as the LIGHTNING FLASHES.

128 EXT - THE CAMPSITE - LATER - DRENCHING RAIN

Dense, almost opaque sheets of tropical rain descend on the campsite. Amy's nest in the middle. Munro sits under the awning of his tent, staring out. His soggy cigar has long since gone out.

MUNRO

You had to do it, didn't you.

128 CONTINUED:

KAREN
Buzz off, Munro.

MUNRO
You had to make her jealous.

KAREN
It's none of your goddamn business.

MUNRO
Couldn't you have waited until you got home to do your exploration of Dr. Elliot?

KAREN
We may never get home.

MUNRO
True. Especially now.

Benson runs through the rain to them. He ducks under Munro's tent flap.

BENSON
We going to wait here all day?

MUNRO
Looks like it, doesn't it.

BENSON
I think we should go on without her.

MUNRO
Go on where? We can't do anything, without her. We don't know where we are, remember?

BENSON
The lost city can't be far from here.

MUNRO
(shaking head)
We wait.

BENSON
And if she never comes back?

128 CONTINUED:

MUNRO

That's what I like about you,
Benson, your optimism.

BENSON

(to Karen)

You had to do it, didn't you.

KAREN

Go play with your computers.

Across the compound, Peter sits under his tent, staring disconsolately out at the rain.

Amy's deserted nest, pounded by the rain. PAN OVER to see the rain is revealing previously buried STONES.

Peter doesn't see them. Sad, he turns away. A SNEEZE, very close, makes him look over in surprise. Amy, soaking wet, stands just a few feet from him. Staring at him.

PETER

Amy! Amy...

He runs to hug her, but she darts away, leaving him standing in the rain.

Amy runs to the MESS TENT. Munro and the others see Amy go; they run after her. In the mess tent, Amy finds Kahega and Malinga, cooking food.

KAHEGA

You know where it's at, don't
you, doll? Come back for meals,
like any kid. Want a banana?

He gives her a banana. Malinga gives her a towel.

PETER

Amy, I've been so
worried!... (Amy gives Peter a
dirty look)... Amy? Jeez, Amy...

KAHEGA

I think she might be jealous.

PETER

Amy, come on now.

128 CONTINUED:

She allows him to hug her, but turns her head away. She signs.

KAHEGA

Well, how about some lunch?
What do you say, Captain Munro?

Munro doesn't answer. He stares out at the rain, starts walking into it, like a sleepwalker. They watch him. They see him stare at the ground, bend over.

They all run out after him. In the driving rain they stand in mud, and look at the ground.

The rivulets have uncovered a pattern of bricks--- forming a ROAD that runs through the campsite.

MUNRO

It's a road!

From a high angle, the road is clear. They stand in the center of the road, oblivious to the pounding rain. They all begin to run down the road.

129 EXT - THE JUNGLE - RAIN AND LIGHTNING

Panning them as they run down the road, through the jungle. The bricks flash by beneath their feet. They dash through the jungle, laughing and giggling and suddenly they stop and stare.

ALL

Oh, my God...Will you look at
that...Je-sus...(etc)

130 EXT - THE LOST CITY - THUNDER AND LIGHTNING

In the flashes of lightning, we see the ruined city of Zinj, overgrown with vines and giant ferns, and beyond the looming peak of Mukenko.

ALL

We did it! We found it! The
lost city! Will you look at
that! It's there, it's real!
(etc)

130 CONTINUED:

They hug each other and dance in circles. After all the tension, they have a moment of pure release....To one side, Amy is ignored. She alone is solemn, staring at the city with dark eyes.

KAHEGA

We made it, we made it!

BENSON

God-damn! This is it!

KAREN

You bet this is it!

PETER

It's scientific history! Amy,
you are brilliant!

Peter sees Amy's solemnity and pauses. Amy jumps in his arms, clutches him.

PETER

What is it?

KAREN

We did it! We did it! We found
the lost city and we beat the
Russians and we are here!

She swirls to a tree trunk and we see HANGING FEET and suddenly with a LIGHTNING FLASH, a BODY CRASHES DOWN and bounces on a vine rope: Kruger, decayed and covered with flies. Karen screams as ANOTHER BODY CRASHES DOWN, then ANOTHER. They swing and bounce against her. She pushes them away, screaming.

She goes off to one side, crying. Amy is distressed and tries to comfort her, but Karen ignores her. Amy comes back to Peter, signing.

PETER

No, Amy, Karen cry because human
persons cry when they see other
human persons dead. Why cry if
persons are already dead?
That's a good question, Amy.

Amy signs.

130 CONTINUED:

PETER

No, dead persons can't hear cry. Human persons cry for dead persons because human persons are afraid to die, I guess.
(Amy signs) Nobody knows where they go when they die, Amy.
Where gorillas go when they die?

MUNRO

Elliot!

Peter goes to where Munro and Kahega are examining the bodies they have cut down in the driving rain. Amy trails after.

KAHEGA

Kruger...Lewis...Barton.

MUNRO

The last expedition.

KAHEGA

But what did that? Look at their heads....

PAN UP Kruger's body, which lies on its back, to see the head, which is twisted 180 degrees. We see the back of the head. Munro flips the body over. We see the face, decayed.

KAHEGA

What did that?

MUNRO

Something big---and incredibly powerful.

PETER

Natives?

MUNRO

This part of the Congo is uninhabited.

PETER

Well, somebody inhabits it.

130 CONTINUED:

MUNRO

No man has the strength to do
that. (sees Amy signing)
What's she saying?

PETER

She says bad things come. What
bad things, Amy? Bad
things...Bad things come night.

MUNRO

I believe her...

131 EXT - LOST CITY CAMP - TWILIGHT

The rain has stopped, and the the setting sun fills the
sky with a red glow. We see the volcano Mukenko in the
background. Beneath the Cabasus tree, SIX CROSSES on
MAKESHIFT GRAVES.

A SERIES OF QUICK CUTS showing everyone working quickly:

The tents being inflated.

Benson sets up the electronic gear.

Malinga makes a fire.

Karen sets up a video camera. She unpacks NIGHT
GOGGLES, which look like sunglasses with a funny
protruberance over the bridge of the nose.

KAREN

(to Peter)

These are night vision goggles,
for jungle warfare.

PETER

It's a war?

KAREN

You tell me. Something killed
everyone on the last expedition.

Munro sets up lights, on tripods.

Karen sets up DETECTORS on tripods, takes cables back to
center camp. Kahega pounds STAKES into ground to hold
perimeter fence.

131 CONTINUED:

Karen sets up LOUDSPEAKERS, enters a tent.

KAREN (O.S.)
Testing, one, two
three...Testing...

Her voice booms over loudspeakers. Amy runs to look in the tent, sees Karen pressing a microphone button.

Munro and Malinga set up an absurdly thin MESH FENCE around the perimeter: it seems to be made of thread.

PETER
That won't stop anybody.

MUNRO
It will.

They hear a GRUNTING amplified over the loudspeakers.

KAREN
(over loudspeaker)
Amy, come on, Amy no push
button...Amy...

Loud SLURPING NOISES. Peter hurries off.

In the tent, Karen has set up a CONTROL BOARD with lights. She and Amy wrestle over the microphone; Amy slurps it like an ice cream cone. When Peter appears, Amy looks guilty, drops the microphone and slinks off.

KAREN
This is an ultrasonic detection
device. If it still works...

Outside, by the perimeter fence, a DETECTOR UNIT (DTX) rotates on a tripod. Kahega, unrolling the fence, passes the unit. As he passes a light blinks and there is a brief whine. In the tent, a control panel light blinks on.

KAREN
Seems to be fine.

132 EXT - CAMP - NIGHT

FOG BUILDS as night falls. The NIGHT LIGHTS come on--- deep red shuttered lamps that rotate, casting an eerie pattern toward the circular perimeter of the camp. The

132 CONTINUED:

fence is finished. Karen attaches the battery.

KAREN
Try the fence!

Munro tosses his cigar at the fence. It explodes in a shower of SPARKS.

MUNRO
Fifty thousand volts. Waste of a good cigar. (calling) Save the batteries.

Camp lights are turned off. The only light comes from the large campfire. The DTX barrels gleam as they whirr back and forth, back and forth on their tripods.

133 WIDE ON THE CAMP - NIGHT

Everyone sleeps except for Munro, Peter and Kahega, wearing night goggles. Their guns are ready.

In the jungle, FOLIAGE MOVES. TWO RED EYES glow in the darkness. Staring at the camp. We hear the SIGHING SOUND.

In the camp, Peter talks to Amy, softly. Amy is signing when she hears the SIGHING SOUND. She stops, looks toward the jungle.

Munro peers through his goggles.

POV GOGGLES - a reddish world rimmed in green, electronically reproduced by the night goggles. We see nothing beyond the perimeter fence. Then a MOVEMENT of the foliage.

The DTX stops rotating and locks in: a light blinks, and a hum.

Munro snaps his fingers. Kahega, across the campsite, sits up. The foliage rustles---something there---he raises his gun---but then it is silent again. Munro frowns. False alarm? They wait. The jungle is quiet around them.

134 EXT - CAMP - DAWN

A gray misty morning. Peter yawns, pushes up the night goggles over his forehead.

Across the compound, he sees Benson and Malinga, working with the transmitter. Benson waves.

PETER
You're up early.

BENSON
Trying to get through to the States.

At Peter's feet, Amy signs.

PETER
I know you don't like him, Amy,
but he's a nice person.

Closer on Malinga and Benson. Their voices are low, conspiratorial. PAN TO the video screen. It shows CCCP and the Soviet Diamond Logo. But the image crackles with STATIC.

BENSON
Better take the antenna outside the fence, I don't want any interference when I transmit the coordinates.

Malinga nods, leaves with the dish antenna.

135 EXT - THE JUNGLE BEYOND THE COMPOUND - MISTY MORNING

Malinga moves away from the camp. He pauses near a narrow STREAM. He glances over his shoulder, sets up the equipment.

Some distance away, foliage moves. We begin to TRACK IN toward Malinga. We hear the SIGHING SOUND. Malinga glances up. He hears the sound. He ignores it. He continues to set up the dish. TRACK CLOSER toward Malinga

Malinga sees a shadow fall across him. He turns and screams. His body is lifted from the ground; his feet kick in the air. A strangled SCREAM.

MALINGA DROPPED in the stream---his body lands on his stomach. PAN UP the motionless body to the face: it

135 CONTINUED:

faces 180 degrees backward. BLOOD runs from the mouth.

136 BACK IN THE CAMP

Benson's video screen scrambles. He quickly turns the screen off. In the trees overhead, the MONKEYS shriek and chatter. Everyone looks.

BENSON
Malinga!

They run out.

137 EXT - DOWNSTREAM

They stop. They stare at the water. It runs RED with blood. Benson looks at Munro. They begin hurrying upstream.

138 FURTHER UPSTREAM - MALINGA'S BODY

They stop abruptly. Peter covers Amy's eyes. Munro moves, finds the antenna. Next to it, a small BLACK BOX with CCP on it. He doesn't show it to the others immediately.

MUNRO
(to Benson)
What was he doing with the
antenna out here?

BENSON
He wanted to avoid interference
from the fence and all the other
equipment.

MUNRO
You were going to transmit in
now? It's midnight in the
States, now.

BENSON
(hiding tension)
That was his idea. Sometimes
local atmospheric conditions are
clearer in the morning. Why?

Munro shows them the box.

138 CONTINUED:

BENSON
That's Soviet equipment!

KAREN
He was a spy!

MUNRO
Now we know why the Russians
were so well informed.

BENSON
(feigned surprise)
Malinga was telling them all
along...

KAREN
Did he transmit our position?

BENSON
Impossible. Atmospheric
conditions have been terrible
since we entered the jungle. A
spy!

Munro looks quizzically at Benson. Then the foliage
rustles. They hear the SIGHING SOUND. It passes.

MUNRO
You and Kahega bury him. I'm
going to have a look at that
lost city. I want us out of
here as soon as I can.

139 EXT - THE RUINS - MORNING

A low ground mist still clings. Peter, Karen and Munro
enter the ruins.

140 INSIDE A BUILDING

It is dark and empty. Their voices echo. Amy signs.

MUNRO
What's Amy saying?

PETER
She's afraid. She says this is
a bad place. Bad old place.

140 CONTINUED:

MUNRO
Probably right...

Peter touches a column, which falls, crashing, raising a cloud of dust. Munro gives him a look: careful. They hear a SIGHING SOUND. They exchange glances, go on.

141 INSIDE THE SECOND BUILDING

It has many windows. The sighing sound is now clearly a HISSING SOUND. Steam rises from cracks in the floor.

PETER
(sniffing)
Smells like rotten eggs.

KAREN
Sulfur dioxide and methane.
This is volcanic steam.

She bends over, touches one floor slab near the escaping steam. The floor slabs have a YELLOW CRUST.

KAREN
Crystalline sulfur. There must
be a vent from the volcano
running right under the city.

They exit.

142 IN THE COURTYARD

They move through it, hearing a rhythmic MECHANICAL HISSING AND THUMPING. In the foreground, we see a MAN'S SHADOW.

143 INT - THE MINING CHAMBER

Three stories high, filled with IRON EQUIPMENT, all chugging and hissing with steam power. A WHEEL runs a CONVEYOR BELT of eroded metal; a water SLUICE intermittently sloshes the belt.

KAREN
Slurry for diamond mining.

MUNRO
Still working after 300 years.
Or trying to.

143 CONTINUED:

PETER
Where're the mines?

KAREN
I don't care about the mines. I
just want to find the Crystal
Chamber of Ramajan.

While they examine the machinery, PAN to the ceiling
above. SHADOWS appear, and we hear SIGHING. Our people
do not notice. They move around the equipment. More
shadows appear on the ground level.

KAREN
Diamond fragments. (picks up
tiny piece, uses loup) Boron
coated, Type II b, heavy
impurities.

Munro sees the shadows. He touches the two of them,
puts finger to lips, points. Quietly, they move off.

They pass a window, and sunlit foliage. The foliage
moves.

144 IN ANOTHER BUILDING

As they go through it, silently. At a far doorway,
something moves---a shadow. Munro runs forward, pistol
ready. At the doorway he stops.

MUNRO
Have a look at this.

He shows them to a STATUE, twelve feet high, covered
over with vines, but still recognizable: A STANDING APE
in attack posture: mouth open, teeth bared, arms wide.
They gaze at it in silence.

CLOSE ON THE APE FACE: glaring, angry, menacing.

145 EXT - CAMPSITE - NIGHT

Benson, Kahega, and Munro stand guard. Karen in the
tent. On her panel board, the DTX lights are blinking. In
all directions. She looks around.

Kahega snaps his fingers. Raises his gun. Munro stands,
swings his gun. The sighing sound, like breathing.

145 CONTINUED:

Peter holds Amy, comforting her.

Karen puts down the microphone, picks up a gun.

Rustling and sighing. It seems to come from everywhere. Misty fog swirls through the camp.

Near the fence, Kahega stands watchful, turning, looking. Behind him, there is A PATTERN OF SPARKS and crackling and smoke and he whirls and fires and tracer bullets streak out.

Munro fires too; the DTX's spin back and forth on their tripods, hunting targets. Karen hits the lights.

The lights glow on, shining out into the jungle, poking red fingers into the foggy night. The DTX's whirr and search, then stop.

At the fence Kahega and Munro peer out.

KAREN

(running up)

Did you see it? Did you see it?

They shake their heads. Peter joins them, as they shine flashlights out at the jungle beyond.

On the fence, burned bits of gray fur cling. Munro examines the ground.

A CLEAR FOOTPRINT in the glow of the flashlight.

KAHEGA

That ain't human...

MUNRO

Gorilla?

PETER

It's too large for a gorilla...

MUNRO

I wish I knew what the hell it is.

KAHEGA

I got a feeling you're gonna find out.

145 CONTINUED:

The lights glare out from the compound into the darkness.

MUNRO

Better save the batteries.

As they leave the fence, the camp is plunged into relative darkness.

They take up positions. Kahega, Benson and Munro wear their night goggles. POV GOGGLES: night vision in electronic red.

Peter, Amy and Karen can see very little, without goggles.

Munro on guard, wearing the night goggles. Watchful.

Kahega, also watchful.

The jungle is absolutely silent. Then a rustling. They all tense. The rustling dies.

MUNRO

Breeze...

But it isn't only the breeze: now there is some intermittent rustling. The jungle moves.

PAN UP from the camp to see the trees overhead rustling. Something is up there.

Benson, watchful. He hears a sound, spins. Amy, cracking a bamboo shoot, eating.

Benson relaxes. But the jungle behind him moves. Red eyes glow in the night. Benson watches Amy. Amy stops eating, peers forward at Benson.

PETER

What is it, Amy?

The SIGHING SOUND again. Munro, wearing his glasses, sweeps around, but he sees nothing. Peter strokes Amy to calm her. Kahega bites his lip, tense.

Karen, at the panel, sees the lights blink.

KAREN

Here they come...

145 CONTINUED:

Benson still does not turn as a SHADOWY FORM appears behind him and then the fence erupts in sparks and we see a HIDEOUS-LOOKING GRAY APE hangs on the fence.

Benson fires. The animal roars with rage and is gone.

Kahega and Munro turn, but the attack begins from all directions. Through the night goggles, Munro sees a APE approach the fence; A SHRIEKING BEGINS and Munro fires. The ape is hit and bellows in rage. At another part of the fence, another APE grabs it and shakes it angrily. Sparks fly.

Kahega fires, his gun blazes in the night. More apes appear at the fence, trying to come through, repelled by crackling electricity. More shooting. Amy cowers, turning away.

A surrealistic night battle occurs, with criss-crossing white tracers shooting through the dark air.

MUNRO

Lights!

Karen flips the switch for the night lights.

The red lights go on, bathing the camp in an unworldly glow in the fog. The firing continues for several seconds more, and then it stops. They all look at each other, surprised. The apes have gone.

Karen sees a SWITCH SIZZLE and SMOKE. She flips it back and forth. Nothing happens.

KAREN

Fence is dead....(to others)
Fence is dead!

MUNRO

Great.

Munro and Kahega move around the compound, guns ready. They still hear the sighing, but they see nothing. Then a rustling of branches---overhead! The apes are in the trees above the camp. Munro fires upward.

In the trees overhead, shapes move back and forth, and an occasional roar of pain. Munro fires upward, wearing his

145 CONTINUED:

night goggles. HIS ELECTRONIC POV - UPWARD shows a ape clearly shot and the animal falls.

WIDE ON THE CAMP as the ape crashes down, bellows, gets to its feet and runs. Amy shrinks in horror. Kahega shoots the ape, and it falls dead.

THE DTX's spin and track with mechanical efficiency. Munro still shoots up into the trees.

KAREN

(pointing)

Over there! Over there!

At the fence three apes tear at the inactivated mesh. The others fire and the apes are hit. One falls forward, over the fence.

MUNRO

Fix the fence!

KAREN

I can't!

MUNRO

Well try!

Munro continues firing, running to another part of the compound. Another ape drops from the trees. Karen sees it, leaps up. As the ape approaches Peter and Amy, Karen kills it.

Overhead, more apes bellow with rage, shake the trees. Peter grabs a pistol and starts shooting upward, while Amy rolls away, holding her ears. Automatic gunfire blasts through the night.

And then Munro stops, he listens, holds up his hand.

MUNRO

Kahega!

All shooting stops. It is silent. THE DTX'S scan back and forth, looking for targets. Nothing there.

The camp is suddenly silent. In the reddish glare, they look at each other. The apes have gone. The jungle around them is silent.

146 IN CAMP - LATER

CLOSE ON THREE DEAD APES, lying on their backs while the group examines them. They are a pale gray color. Peter uses a tape measure, opens the mouth of one animal and examines the teeth carefully.

PETER

Well, they're not gorillas. These animals have gray pigmentation, and a very unusual dentition, unique lingual tricuspid ridging...

MUNRO

If they're not gorillas, what are they?

PETER

These are new animals. Very powerful, very vicious. Totally unknown to science.

MUNRO

Well they better become known to us, because we can't survive another night like this.

147 INT - LOST CITY - DAY

CLOSE ON THE APE STATUE, glowering fiercely. Amy stares at it. Munro and Karen walk around it.

KAREN (O.S.)

What do you suppose these were for?

Peter and Amy go:

148 INT - BEHIND THE STATUE - CAGES

A long row of cages.

MUNRO

Cells. A jail?

Amy climbs into one cage. It fits her perfectly. She grunts and swings. They look at each other.

KAREN

Look here.

149 A WALL OF FRESCOES

We see them one after another, in the light from their flashlights. The first fresco shows several cages, with apes inside. The apes are gray. A black man stands near the cages.

The second fresco shows an African with two apes. He has chains around their necks.

The third fresco shows an African instructing the apes with a stick, leading them as a conductor leads an orchestra.

The fourth fresco shows the apes attacking a series of vertical straw men, like football dummies.

PETER

(realizing)

They trained them...

MUNRO

(nodding)

Trained them as guards for the diamond mines. An animal elite: ruthless, dedicated. Not a bad idea.

KAREN

You mean the people in this city have been gone for centuries, but the apes still guard it?

PETER

It's possible. Once trained, they could have carried on the instruction, on their own. And these people trained them.

MUNRO

Trained them and bred them. Those're breeding pens.

He shines his light on the frescoes. They show a series of pens, breeding pens.

PETER

(nodding)

Just the way we breed animals...You can breed a poodle, or you can breed a doberman. These apes are like a doberman. A very intelligent,

149 CONTINUED:

PETER
(cont'd)
resourceful, attacking creature.

KAREN
(frowning)
How intelligent?

PETER
Amy has an I.Q. of 102. She's
as smart as a person. I'd bet
these animals are at least that
smart, and they've been bred for
viciousness.

KAREN
What do we do?

PETER
Beats me. What do we do, Amy?
(she signs) She says, leave
now.

KAREN
Not a chance. Not until we find
the diamonds...

She shines her flashlight toward the ceiling. She goes
through a doorway.

KAREN
I don't care what she says.

She presses the wall as she looks up, and there is a
sudden JET OF STEAM and RUMBLING OF STONE and she is
spun through a swinging false wall.

Peter and Munro look over. She's gone. Just a cloud of
steam left hanging in the air. They start calling her
name, pressing the wall.

PETER AND MUNRO
Karen? Karen?

150 IN A NARROW PASSAGE

Karen stops: she is alone in a very narrow passageway
with tiny windows in a row along one side. She hears
their voices distantly, calling her.

150 CONTINUED:

KAREN
Peter? Munro?

No reply. She frowns. A SOUND makes her turn. At one nearby window, the foliage moves, leaves shifting in sunlight.

Karen bites her lip. She hears a soft SIGHING. She starts to call again, decides against it. Quietly, she moves off.

151 ANOTHER ROOM

With a broken ceiling, patchy sunlight on the floor. Karen moves into a sunlit area. Suddenly a SHADOW falls. She looks up.

152 THROUGH THE BROKEN CEILING

Just branches, moving in the...breeze? Nothing in sight.

Karen goes more quickly through the ruined rooms. The SIGHING becomes louder. Now she is running---toward a door. A SHADOW appears on a wall beyond. She spins and runs in the opposite direction. She's totally panicked. The SIGHING is very loud, like breathing that permeates the ruins. She cannot escape it. She stumbles, falls, picks herself up, runs on.

153 DOWN A NARROW CORRIDOR

With overgrown walls, the foliage seeming to reach out, to pluck at her. The corridor twists and turns unexpectedly, like a maze. Karen runs flat out. Her breath comes in ragged gasps. She's terrified. She sees another SHADOW rise menacingly on the wall and she stops.

She tries to hold her breath, but she is gasping. The shadow moves off. She creeps down the hall, her back to the stone. Her eyes dart around.

From the SMALL WINDOW behind her AN APE HAND reaches out and GRABS HER. It clutches her sleeve. She screams, pulls. The cloth tears. The hand withdraws, taking the cloth. She runs off.

154 INT - APE STATUE ROOM

Looking back over her shoulder, she edges around the statue, her back to the stone, and then she turns.

FIVE APES face her. They have been waiting in the room, sitting or hunched on all fours. They are partially obscured by STEAM JETS that hiss from cracks in the floor.

Karen pauses. She starts to go back the way she has come. ANOTHER APE blocks the exit door. It holds the cloth in its hand.

She stays where she is. Sweat runs down her forehead. The five apes seem peaceful. They make the SIGHING SOUND to each other, and occasional hand gestures with their hands held far from their bodies. It gives their gestures a balletic quality. And the SIGHING SOUND is modulated---they are talking to each other.

There is a door to the right. Karen starts to move toward it. The five apes become agitated, the SIGHING SOUND is louder. One moves to blocks her way to the door.

She stops. She waits. The five apes begin to close in. She is paralyzed with fear. They come closer, and one steps into the shafts of light coming down from the broken ceiling. She can see the animal well. It's ugly and menacing.

One ape comes right up to her. He peers at her. 'She presses back against the statue. The animal is just a foot away. He reaches out, touches the torn sleeve.

Karen does not move. The ape reaches up the sleeve, touches the fabric over her breast, plucks at the material, feeling...

She can't take much more. Her breathing is coming faster, and faster, her eyes wider---

A SUDDEN ROARING SCREAM and she squeezes her eyes shut. But the scream comes from Amy, who clambers down the statue and inserts herself between Karen and the ape. Amy does full threat behavior---teeth bared, growling, roaring. It's scary, even in a small animal. The ape immediately backs off.

KAREN

Amy...

154 CONTINUED:

Amy moves forward, and the apes back off. She is clearing a path to the door to the right. Karen follows. Then she turns and runs, out the door.

Amy stays, looking at the five apes. They are signing and SIGHING.

Amy watches them curiously. Then she signs.

They look at her curiously.

155 IN A HALLWAY

Karen runs down a hallway. Then she sees a shadow---too late to stop---and screams as she collides with Peter. It's hard to know who is more surprised.

PETER

Karen...What happened?

Karen clutches Peter fiercely, crying. Peter comforts her but:

PETER

Where's Amy?

156 BACK IN STATUE ROOM

Amy and the other apes hear her name called. The others seem to associate the name with Amy. They sigh.

Amy does not leave. She seems fascinated by the apes. They sigh. She signs. One of the apes imitates her signing.

Amy in turn imitates their signing, with the hand extended from the body.

They sigh.

Amy tries a sigh. The sound is made by exhaling; it's a little like a wheeze or a gargle. It takes her a moment to get it right.

The voices of the others calling for Amy fades.

157 EXT - CAMPSITE - EVENING

The sun is setting over the lost city.

At the camp, they are getting ready for the night's battle.

AMMUNITION CLIPS are thrown on the ground.

KAHEGA

One hundred...one hundred fifty
...one hundred eighty rounds.
That's all.

MUNRO

How many rounds did we use last night?

KAHEGA

About four hundred.

MUNRO

Tonight's going to be murder.

Amy returns from the city. She tugs at Munro.

MUNRO

You're back. Not now, Amy. No,
I can't understand you, go talk
to your boyfriend.

Amy crosses to Peter, who is mending the torn mesh fence.

PETER

Hi, Amy. Yes, good gorilla,
give kiss. (shouting) Try it
now!

There is a hum and sizzle.

KAREN (O.S.)

Still shorting out!

PETER

Well, I can't see where....

He bends down to the ground. Amy yanks him back up and signs.

157 CONTINUED:

PETER
Please, Amy, I'm busy...Yes, I
know Amy talk---not now, Amy,
for Chrissake. I'll talk to you
later.

Amy is persistent.

PETER
Amy! Try it now!

He looks back at Karen.

Karen is at the tent with the control board. She
connects a makeshift switch---two bare wires---and they
spark.

KAREN
That does it. Hello, Amy.

Amy arrives, to watch. She sees the control board, and
the dangling microphone.

KAREN
(working)
Don't bother me now, Amy.

Amy looks at the microphone, darts in, grabs it.

KAREN
I said not now, Amy! Leave the
buttons alone!

She pushes Amy away. Amy sulks.

KAREN (O.S.)
I'm sorry, Amy, but it's
frustrating trying to talk to
you, sometimes.

Amy is the one with the frustration. She makes a
SIGHING SOUND softly to herself, crosses her arms
angrily and pouts. All around her, the preparations
continue.

158 EXT - THE CAMP - NIGHT

Kahega and Munro look off at the jungle. Silent, so far.
The DTX's scan.

158 CONTINUED:

Karen, in the tent, sees one light blink on. Then another. Then all of them.

KAREN

Here they come...

The jungle moves. We hear the SIGHING sound. Munro and Kahega snap down their night goggles, hold their guns ready!

Amy is alert at the sound. She looks at Peter, standing with a gun, watching the jungle. Ignoring her.

Karen in the tent, with the microphone dangling. Amy moves toward it, then pauses.

At the perimeter of the fence, the bushes begin to move. Munro watches, hearing the approach. Kahega releases his safety with a snap.

Karen picks up a pistol, glances outside the tent. She seems about to leave, and Amy gets ready to dart in, but Karen stays. Amy waits. She goes over to Peter.

PETER

Amy, for Pete's sake! (as she signs) I know bad things come.

Amy continues to sign but at that moment the apes appear and the firing starts.

The apes carry a TREE STUMP which they use as a battering ram. Munro sees the approaching stump and fires. Kahega fires as the log approaches.

The stump smashes down the electrified barrier, showering sparks.

Amy goes berserk, running backward from Peter. Peter fires, ignoring her.

Munro blasts short bursts.

MUNRO

Lights!

Karen turns on the red night lights. She grabs the pistol and exits. And Amy runs into the tent.

158 CONTINUED:

The apes pour through the torn fence. There are dozens of them, racing forward, ignoring the bullets. As the apes come forward, they trample a tent, and knock over the night lights, which now glare upward garishly.

Munro is overwhelmed by an ape. Two apes attack Kahega, and wrestle him to the ground. Two apes lift Karen off her feet and throw her to the ground. The entire camp is going to be overrun by apes.

At the perimeter fence, more apes pour through. Peter is attacked by an ape, rolls on the ground.

Everyone in the camp has been assaulted by rolling dark shapes. Still more apes pour through the hole in the fence. Then they pause. A loud sighing fills the air.

Peter is lifted overhead by one ape, who twists his neck, then stops, halting in mid-movement. The ape looks toward the LOUDSPEAKER, source of the sighing sounds. Peter is released.

All the apes draw back, puzzled.

Munro, released by an ape, grabs his machine gun, then pauses as he realizes the apes are ignoring him. The loudspeaker continues SIGHING. The apes back away, confused by a directive in their own language.

The people stand with guns ready but the apes ignore them, turn and slip silently out of the camp. The loudspeaker continues to make sighing sounds, as Peter grabs it and sweeps it like a gun.

The apes are gone, and the group stands there, with the sighing sounds filling the air. Peter drops the loudspeaker, runs back to a tent. He throws the flap wide.

Inside the tent, Amy talks into the loudspeaker microphone. Making SIGHING sounds. They stare at her. She drops the microphone contemptuously, signs to Peter, and marches out of the tent.

PETER

She said Amy talk thing talk.

MUNRO

Damn right. We should have listened to her.

159 EXT - CAMP - MISTY MORNING

Amy awakens. PAN the destruction---to see Benson, slinking off behind some trees, with the transmitter.

Amy grunts, goes to Munro, who has just gotten up, is rubbing his eyes. She grabs his hand.

MUNRO

What is it?

Amy puts finger to lips: sssh. She leads him off by the hand.

160 EXT - CAMP - MORNING

Amy and Munro sneak into the trees.

CLOSE ON THE VIDEO SCREEN as Benson transmits. The screen is filled with Cyrillic words. Then it SHATTERS as a bullet goes through it. Benson whirls, stands.

BENSON

Too late for heroics, Munro.
They know where we are. And
they're coming. They'll be here
before nightfall.

MUNRO

You son of a bitch.

Munro punches him, knocks him down. Amy is pleased.

161 EXT - LOST CITY - DAY

CLOSE on a small tape recorder playing the sighing sounds. PAN UP to Peter and Karen, with the recorder, and nearby, Munro, Kahega and Amy. Up ahead, apes appear. They back off as they hear the sounds.

PETER

It's quite interesting. They
speak during inhalation, not
during exhalation as in human
speech. And they use signs,
although different form the ASL
that Amy knows.

KAREN

Let's just find the Chamber.

161 CONTINUED:

MUNRO

(pointing off)

We'll go this way, Kahega, you
go that way, you two that way.

They split up, going in separate directions.

162 ANOTHER ROOM

Peter and Karen pass through, protected by their tape.

PETER

Incredible: it really is a
language, they can't see us,
they can only hear this (wiggles
tape recorder).

The tape recorder stops. Cold. No more sounds. Peter
wiggles it, jiggles it, shakes it. Nothing.

The shadows reappear, tentatively. Peter flips open the
deck. The tape is snarled, tangled. Useless.

PETER

I thought this only happened in
my car.

He and Karen back off as he tries to untangle it. The
shadows are coming closer. The shadows SIGH. Peter and
Karen run. The apes follow.

163 IN THE HIGH CHAMBER

As they come into the room with chugging machinery and
hide amid the activity and steam. The apes appear,
searching. Karen points up; Peter and Karen slip off.

164 A STAIRWELL

Peter and Karen climb to the second floor. Now they are
above the machinery, and the apes, who do not notice.

165 HIGH ABOVE THE MAIN ROOM

They move out over ceiling beams that are above the main
room. They cross the beams to the far side. The
searching apes exit below. They are alone now. There
is a narrow walkway. They head down it.

166 ON THE WALKWAY

Peter leads when suddenly the walkway tilts, forming a RAMP, and he slides down it...His hands grab at the stone surface as he slides.

He is forty feet above the floor below. And sliding....Peter is horrified. Karen is horrified. The sliding continues....He stops, his body halfway off the edge of the ramp. He looks up at Karen. She grabs a post and stretches her body out, trying to reach him. Her hand is about a foot away from his.

KAREN

It's no good. I'll have to get help. Hang on!

Peter nods, unable to speak. Karen disappears. He is alone. He tries to swing one knee back up on the ramp, but that effort just makes him slide further. Now he is jackknifed at the waist over the ramp end.

His grip is precarious. One hand clutches some weeds that spring from a crack in the stones. The weeds pull out...He slides a bit more....And he stops. Some loose stones tumble down at him.

Peter looks up---a SHADOW moves on the wall. He hears the sighing sound. The shadow comes closer. The sighing is louder. Munro leans over the pit.

MUNRO

Need a hand?

PETER

Bastard.

MUNRO

Come on...Won't be a minute.

Munro, on the walkway, coils a rope. He attaches one end to a IRON BAR in the wall. He tugs on it to be sure the rope is secure---and the BAR MOVES. The ramp rises back up with a HISS. Peter gets to his feet, gasping and coughing---and finds that they are all staring to the left.

167 ON THE WALKWAY

A DOOR GRINDS OPEN. Peter joins the others as Munro shines a light into the opening.

167 CONTINUED:

MUNRO

What have we here? The Crystal Chamber?

They go through to

168 CRYSTAL CHAMBER - ANTECHAMBER

With a doorway. Over the doorway, a huge CARVED HEAD OF RAMAJAN, made of diamond mosaic. PAN DOWN to the doorway---heavily blocked with RUBBLE. Karen touches the rubble with what looks like a POCKET FLASHLIGHT, except that it is a pocket ultrasound sensor.

KAREN

(reading it)

Twelve feet thick. I think we better blast. I have enough sync-timers to do the job...

MUNRO

(worried)

Is this the only way in?

KAREN

It's the only way we know, it's twelve feet thick, and we have the Russians coming any minute.

She goes back to her pack. We see timers and wires---a complicated setup. Karen starts to pack the explosives around the door.

KAREN

With timed explosives you get a very controlled effect with a small blast field...

Karen goes back to the pack. She sets the timers. She raises the antenna on the radio-controlled button box. This box has a bright red button with several safeties that lock over it. She is all set to blast.

MUNRO

The ruins are full of methane gas. You could start a sequence of gas explosions, that would destroy the diamonds, and bury us, too.

168 CONTINUED:

KAREN

(stopping)

I hadn't thought of that.
You're right, we can't blast.

Peter has gone exploring around the corner from the door, looking at the walls. He sees a weak spot and digs with his fingers.

PETER

Come and look at this!

He shines a light.

169 INSIDE THE CRYSTAL CHAMBER

His flashlight beam gleams off sparkling walls.

170 OUTSIDE THE CHAMBER

They all begin to dig furiously.

171 INSIDE THE CHAMBER

As they break through and enter. Lights are passed in. They stand in an incredible crystal chamber, floor, walls, ceiling of diamonds. It is like being inside a huge jewel.

KAREN

The Crystal Chamber of
Ramajan...This is it!

There is a PEDESTAL in the center of the room. They approach it from behind, move around...

MUNRO

Yeah. But no throne. And no
big diamonds...

They now stand in front of the "throne". It is empty.

MUNRO

So much for our friend
Ramajan...

KAREN

Somebody's been here before us!

171 CONTINUED:

MUNRO

Or else it was never true.

KAREN

Damn!

Karen moves forward, sits on the edge of the throne. HISSING CLOUDS OF STEAM rise dramatically and there is a DEEP RUMBLING. They back away. Through the steam they see the pedestal has opened and the throne has sunk. A new throne rises---and a figure is seated there!

Amy grunts nervously, scurries behind Peter. The group peers through the steam. Karen has jumped off the pedestal onto the floor and now stares, open mouthed.

KAREN

Oh my God...

She leaves her detonator box on the floor.

The rumbling stops and the steam clears to reveal KING RAMAJAN, seated on his throne, wearing his crown, staring down. A jolt of the movement tilts his head back. Ramajan is a mummy---parchment flesh pulled tight over a skull. The crown is lopsided. But behind the head are four diamonds, big as grapefruit. And one hand is extended to rest on an even larger diamond. The bones of the hand poke through the flesh.

They move forward, shining their lights.

MUNRO

The mighty Ramajan...

KAREN

Look at those diamonds!

They surround the throne. As they get close, STEAM hisses erratically from around the throne, making Ramajan seem alive.

KAREN

After three hundred
years...Fabulous....

171 CONTINUED:

MUNRO
(jeweler's loup to eye)
Yeah. There's just one
problem... (removes loup)...
Quartz.

KAREN
(grabbing loup)
What?

MUNRO
Quartz. It's quartz, not
diamond.

KAREN
You're kidding!

MUNRO
I'm not. But he was.

Karen peers through the loup at the largest stone.

KAREN
Quartz!

She examines another.

KAREN
Quartz! Quartz! All quartz!
The whole room is quartz!

MUNRO
(admiring)
The old fraud...

KAREN
He was a fake!

MUNRO
Yeah.

Amy jumps up on the throne.

PETER
Amy, get down...

He shoos her down, pushing her aside impatiently. Amy crosses the room. She stops and looks---Karen's button is right next to her. It is intriguingly complex with all the safeties...

171 CONTINUED:

Karen examines the largest stone.

KAREN

Well, we did what we came for.
What we set out to do.

ILLYICH (O.S.)

And the Union of Soviet
Socialist Republics is greatly
in your debt.

ILLYICH AND EIGHT RUSSIANS, accompanied by BENSON, enter
with machine guns.

ILLYICH

Raise your hands and please not
be foolish.

They raise their hands. Illyich snaps an order in
Russian. The soldiers come forward and take the stones
from them. They do their best to look unhappy. Benson
takes his from Karen.

BENSON

If you please, Miss Ross.

KAREN

You scum.

BENSON

I never liked you, or that
filthy monkey...

Benson glances over at Amy---he freezes, his eyes widen.

BENSON

Uh-oh...

They all look over. They register shock.

Amy has the button. She has carefully uncovered the
safety catches. The firing button is exposed. She
pushes: it flashes "ARMED" and beeps softly. Amy loves
that.

The others watching her all speak at once.

MUNRO

Amy come on now...Amy, be a good
gorilla...

171 CONTINUED:

KAREN
Amy for God's sake....

PETER
Amy, no button, Amy no push
button, no Amy...

KAREN
Amy don't push that button!

BENSON
Kill her!

The Soviet troops raise their rifles. Amy pushes the button. The room is rocked by an EXPLOSION that knocks the soldiers off their feet. Amy looks gratified.

The people stare as the walls and ceiling shake. The room starts to disintegrate. Sheets of silvery sparkling dust fall like shimmering curtains. The Russians dash out, protecting their precious diamonds.

And then the rumbling stops. Our group remains.

MUNRO
That wasn't so bad.

KAREN
There's more---the timers.

As she speaks, more RUMBLING. This is a heavy jolt.

The throne crumbles. Ramajan shudders. Diamonds fall on them from the ceiling. Amy is panicked, and runs toward them. They run out of the room, as they are pelted with diamonds. Ramajan crumbles, the flesh peeling away as there are more explosions. The room is buried.

172 OUTSIDE THE CHAMBER

They run as there is another glowing blast, a red ball of fire...

MUNRO
Methane!

Another explosion knocks them against one wall. They look down at

173 THE RUSSIANS - RUNNING THROUGH THE BIG CHAMBER

Carrying their crystals like giant Easter eggs. An explosion behind them blasts a gigantic FIREBALL.

BENSON RUNNING and the CRYSTAL EXPLODES in his hands, shattering outward. A thousand razor-sharp needle slivers rip through his face and body.

ILLYICH RUNNING and the CRYSTAL EXPLODES and we see a thousand holes rip through his back.

GREGOR RUNNING and he throws his crystal into the air like a hot potato and the CRYSTAL EXPLODES in front of all the Russians, a blue radiant explosion which seems to have its own peculiar nuclear quality.

174 FROM THE BALCONY

Our group looks down, but no time for horror---the whole city is exploding from the methane. They run off.

175 AMONG THE RUINS

They run, with the city walls collapsing around them, sheets of dust falling, ceiling pieces crashing. Karen falls and Peter helps her up, keeps her going...Munro picks up Amy and carries her...

176 THE DEAD RUSSIANS IN THE GREAT HALL

Their shattered bodies covered by falling rubble.

177 THE APE STATUE

It cracks and crumbles under the impact of the detonations, as they run past it.

178 OUTSIDE THE RUINED CITY - LATER

MUNRO

(looking around)

Let's find where they hid their helicopter. My feet hurt---I don't want to walk back.

The ruined city crumbles in smoke and destruction as they leave.

179

SOMEWHERE IN THE RAIN FOREST - DAY

They come to a clearing and see a SOVIET HELICOPTER. They run toward it. Kahega gets into the cockpit and starts the rotor blades.

Amy stops midway in the clearing, alert. Peter also stops: they are not alone.

SIX BLACK GORILLAS rise up from the nearby foliage. The gorillas stare expressionlessly. Peter and Amy exchange glances. The gorillas seem to be waiting. One of them grunts. Amy grunts back, tentatively.

Peter frowns. Amy starts toward the wild gorillas, at the edge of the foliage.

PETER

(low)

Amy...

Amy stands indecisive, midway between the gorillas and the people. Looking from Peter to gorillas and back again, trying to make up her mind. She is literally between gorillas on one side, people on the other.

Amy comes back.

Peter is relieved. The gorillas watch curiously. We hear the thumping of the helicopter as it catches.

Amy goes to Munro and kisses him, and signs. Munro looks questioningly.

PETER

She says she loves you.

Amy continues around the group, kissing everyone. Peter watches, increasingly concerned. She is saying goodbye. She goes back to Peter. Peter looks stricken.

CLOSE ON AMY as she signs.

CLOSE ON PETER still stricken, signing back.

PETER

I love you too, Amy, I---

Peter breaks off. He has tears in his eyes.

179 CONTINUED:

MUNRO
What's she say?

PETER
(tears in eyes)
Amy go now.

Amy signing and turning away.

PETER
(agonized)
Amy!

There is agony in his voice. The helicopter is louder. The downdraft blowing everybody's hair. The gorillas duck back. Amy pauses to look at the helicopter.

KAHEGA
Let's go!

The others run to board. Peter does not move. Kahega waves---come on!

Suddenly Amy runs back, flings her arms around Peter, kisses him.

PETER
Amy, Amy, Amy...

Amy gently disentangles herself from him. She moves off. Peter does not move. Munro runs out, pulls him back to the helicopter.

MUNRO
Let her go! It's destiny!

PETER
The hell with destiny!

MUNRO
She's not a human being, she's a gorilla, let her be a gorilla!

PETER
Gorillas are going to be extinct, they'll all die.

MUNRO
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