

KING KONG LIVES

Story and Screenplay by
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PROPERTY OF:

Dino De Laurentis

DIRECTOR:

John Guillermin

1. EXT. WORLD TRADE CENTER, NEW YORK - NIGHT

1

The final sequence from DDL "King Kong," edited and condensed. We see the helicopters attacking, and Kong, desperately wounded, fighting back. His fists reach upward, smash one gunship out of the sky--

More bullets strike him. Kong rips a second chopper from the air. He weakens, topples, falls--

Kong strikes the pavement--shattered, dying. Jessica Lange weeps; Jeff Bridges is there. Kong's great heart beats slower and slower--

2. NEW FOOTAGE

2

Now we integrate footage that's not a lift from the first movie. As if we in the audience are seeing for the first time what happened immediately after "King Kong" ended.

AMBULANCES and EMERGENCY VEHICLES rush onto the scene. White coats sprint toward Kong. As POLICE shove the crowd back, we catch fragments of the MEDICS' SHOUTED ORDERS: "Epinephrine--pump it by the gallon!" "There's still a heartbeat!" "Where the hell are those trucks?"

TWO GIANT FLATBED TRUCKS rumble into view at the far end of the square. An ENORMOUS CRANE appears from a construction site. The entire plaza has now been cleared. The scene becomes almost surreal--the great mass of Kong isolated in the center of this vast empty space, the tiny human figures scurrying around him, the huge buildings towering above.

The CROWD is back too far to see clearly. From their POV the scene seems mythic, titanic--

VOICE FROM CROWD

(shouts)

Where are they taking him?

ANOTHER VOICE

(shouts)

Is he alive?

Kong has been loaded onto the trucks. The vehicles pull out, side by side, their double-width necessary to support Kong's huge form. As they vanish into the darkness--

3. CLOSE - KONG - ON THE TRUCKS - MOVING

3

His head manages, barely, to turn. Kong's lips seem to part, as if desperately struggling for breath.

FADE OUT

FADE IN ON:

SUPERIMPOSE TITLE:

ATLANTIC INSTITUTE
GEORGIA

PRESENT DAY

5. CLOSE - FOUR MASSIVE INDUSTRIAL PUMPS

The machines surge in an unmistakable HEARTBEAT-LIKE RHYTHM.

HUGE TRANSPARENT PLASTIC PIPES

Lead away from the pumps. In them flows a bright crimson fluid.

A BANK OF MONITORS

A CARDIAC SCREEN displays a HEARTBEAT in synch with the pumps. Other screens are marked "BLOOD PLATELET COUNT," "OXYGEN CARRYING CAPACITY." As a DRAMATIC CHORD strikes--

SUPERIMPOSE MAIN TITLE:

"KING KONG LIVES"

FULL SHOT - KONG

The great ape lies flat on his back, unconscious, in the WORLD'S LARGEST INTENSIVE CARE UNIT. Vast OXYGEN TUBES feed into his nose, a gigantic CARDIAC SUPPORT UNIT pumps blood; the SOUND we hear is Kong's chest rising and falling, propelled by the four industrial pumps.

The structure which houses all this is as cavernous as a hangar and lit with a spooky INFRARED GLOW.

POV FROM OVERHEAD CHAMBER

Looking down onto the network of CATWALKS which surround Kong's unconscious form. Three figures in medical jackets-- DR. AMY FRANKLIN and TWO MALE SURGEONS--confer at the central monitoring panel, just a few feet from Kong's chest.

INT. OVERHEAD CHAMBER

CHAIRMAN ARNOLD INGERSOLL glances anxiously to DR. BENSON HUGHES. Hughes stubs out one cigarette, lights another. Other MEDICAL and ACADEMIC TYPES look even more nervous.

INGERSOLL
(impatient)

How many tests is she gonna run?

DR. HUGHES
We've waited nine years. We can wait another minute.

AMY AND THE TWO SURGEONS

Exit the catwalk, mount some stairs to a GLASS-WALLED ROOM.

INT. GLASS-WALLED ROOM

The room is sealed antiseptically and lit by sterile ultraviolet light. A DRAMATIC CHORD strikes as the CAMERA REVEALS, suspended in the center of the room--

A KONG-SIZED ARTIFICIAL HEART!

The stupendous device is taller than Amy and weighs more than a ton. All plastic and gleaming aluminum, it bristles with arterial connections and computerized control sensors.

Amy stands beside the heart, dwarfed by it, conferring briefly with the surgeons.

Amy closes the flap on her medical clipboard, steps through a door into--

THE OVERHEAD CHAMBER

As Amy enters, ahead of the two surgeons, we get our first really good look at her. She is in her thirties--patrician, professional, but not a hard-boiled '80's superwoman. She has emotion, and we read it plainly on her face.

AMY

I'm sorry.

INGERSOLL

(can't believe it)
That heart cost seven million
dollars!

Amy turns to the artificial heart. Its brilliant technology seems to mock her--coming too late to do the job it was built for.

AMY

It's not the heart. The thing
runs like a Swiss watch. It's
his blood.

MALE SURGEON #1

He's been comatose for too long.
His blood has deteriorated--

Amy turns to Ingersoll and Hughes.

AMY

There's simply no other species
whose plasma will transfuse with
Kong's.

INGERSOLL

But you told us a year ago--

AMY

If the heart had been ready then, I could have operated without a transfusion.

(beat)

If we cut him open now, he'll die.

She looks down in despair--through the chamber window to the slumbering form of Kong below.

AMY

Only one thing can save Kong.

DR. HUGHES

What's that?

AMY

A miracle.

CUT TO:

6. LONG SHOT - BORNEO JUNGLE - DAY

6

The wildest, most remote terrain imaginable.

7. A PRECIPICE HIGH ABOVE A RIVER

7

Several FIGURES labor up a narrow game trail.

HANK MITCHELL AND THREE MULES

The figures turn out to be a man and three pack animals. Mitch is thirtyish, colorful, sweating profusely as he drags his reluctant mules up the steep track.

MITCHELL

(to his mules)

--bitch, bitch, bitch. If it was up to you candy-asses we'd be back down in Iquarra, where they ain't seen a diamond in 20 years.

The lead mule scents something, BRAYS FEARFULLY.

MITCHELL

What are you scared of? It's so hot even the jaguars are sleeping!

(spots a shady opening ahead)

Okay, okay. We'll take a siesta.

cont'd

Mitch drags his mules; they BAWL EVEN LOUDER, refusing to budge. He curses under his breath, enters the shade.

MITCHELL

If there's any snakes in there,
you better scram. Mitch is
coming for a snooze.

He hacks his way in for a few feet, gropes in the dimness, finds a nice soft spot. Mitch settles down, tugs his hat over his eyes. Suddenly--

The ground where Mitch is lying STARTS TO RISE--

He bolts upright, SLASHING blindly with his MACHETE--

A COLOSSAL BELLOW OF PAIN roars from the jungle! The spot where Mitch is lying is THE PALM OF A GIGANTIC HAND!

At once the WHOLE JUNGLE SEEMS TO ERUPT! Mitch dives for safety, scrambling on all fours for the cliff edge. He looks back, eyes traveling up, up--

MITCHELL

Hooly shit!

He takes a step backward in terror and FALLS OFF THE CLIFF!

A sapling breaks his fall. Mitch hangs on for dear life, dangling hundreds of feet above the chasm. He looks up--

AN ENORMOUS PAIR OF EYES

Peek over the cliff edge. It's A SECOND KONG! The beast looks nearly as big as Kong, but is of a lighter color.

Mitch has two seconds to gasp, then--the SAPLING GIVES WAY! Mitch starts to plummet. The beast's HAND CATCHES THE SAPLING! It pulls the tree--and Mitch--up to the clifftop.

Mitch drops safely to the ground.

MITCHELL

Easy, boy. Steady, big fella--

Mitch starts to edge backwards. The ape doesn't like it. As its HUGE HAND REACHES TOWARD MITCHELL--

NATIVES

Spring from the woodline, armed with enormous BLOWGUNS. The tribesmen zing A VOLLEY OF DARTS into the ape's chest!

MITCHELL

(in native tongue)
Stop it! You'll kill him--

A SECOND BROADSIDE makes the ape stagger, drugged. The beast reels, CRIES OUT IN PAIN. It teeters...for a moment nearly falling off the cliff. Then its strength goes; it drops unconscious, at the very edge of the precipice.

CUT TO:

8. INT. ATLANTIC INSTITUTE/CONFERENCE ROOM - NIGHT

8

STATIC squawks from a CONFERENCE CALL SPEAKER, in the center of a table surrounded by Atlantic Institute REGENTS, PROFESSORS and ADMINISTATORS.

Amy, clutching a sheaf of notes and figures, hurries in.

INGERSOLL

Borneo.

(indicates speaker)

He's on the line.

9. INTERCUT GUPTA'S TRADING POST/BORNEO JUNGLE - EARLY MORNING

9

The seediest thatched bar in Borneo--smack on the bank of a jungle river and crawling with NATIVE RAFTMEN, POACHERS, GEM PROSPECTORS and HEADHUNTERS.

Mitch speaks into an ancient RADIOPHONE, while sipping a cocoanut drink and being shaved by a 300-pound NATIVE WOMAN.

MITCHELL

(into phone)

--I'm a businessman,
Dr. Ingersoll. My staff is
fielding offers even as we
speak--

A grinning SAVAGE approaches, displays a SHRUNKEN HEAD.

MITCHELL

(into phone)

I respect Atlantic Institute and
I hope we can do business--

Suddenly Mitch spins, grabs at the shrunken head.

MITCHELL

Hey! I know this guy--

BACK TO ATLANTIC INSTITUTE

INGERSOLL

--Mr. Mitchell. I realize that
other universities are
interested in your specimen.
But we have an extremely urgent
need for plasma, for a
transfusion.

BACK TO MITCHELL

MITCHELL
I ain't selling blood, Doc. I'm
selling the whole monkey.

INGERSOLL'S VOICE
We can negotiate for him later.
For now if we can just get him--

MITCHELL
Him? My ape ain't a him, it's a
her!

ATLANTIC INSTITUTE

Jaws drop. Faces turn to one another.

DR. HUGHES
Mr. Mitchell. This is Dr.
Hughes, Chief of Primate
Research. Did you say your
beast is a female?

MITCHELL'S VOICE
And damn good looking too.

Amy sees the gleam in the scientists' eyes.

AMY
No. You can't bring a female
here.

INGERSOLL
What are you talking about?

AMY
We're not lancing a hemorrhoid,
we're replacing a heart.

INGERSOLL
I'm aware of that.

AMY
The slightest upset while Kong
is recuperating--

BACK TO MITCHELL

He can hear Amy and Ingersoll arguing over the squawkbox.

MITCHELL
Who's that? I'm warning you,
Doc. I got Harvard on the other
line--

ATLANTIC INSTITUTE

AMY
(to Ingersoll)
Get the blood. Let someone else
have the female.

MITCHELL'S VOICE
You're gonna blow the score of
the century!

DR. HUGHES
Amy. You're exaggerating the
danger--

BACK TO MITCHELL

MITCHELL
Money talks, Doc. You'll be
visiting my ape in Disneyland.

DR. HUGHES' VOICE
We could advance you ten
thousand dollars.

MITCHELL
That ain't exactly filling my
rice bowl.

ATLANTIC INSTITUTE

Faculty leaders sense this great opportunity slipping away--

FACULTY DOCTOR #1
What if the operation fails?

FACULTY DOCTOR #2
Some other university would have
the only living ape.

Ingersoll glances to the faces. Every one except Amy's
urging him on.

INGERSOLL
Mitchell. You've got a deal.

CUT TO:

10. INT. CARGO PLANE/COCKPIT - AIRBORNE - DAY

10

Mitch wrestles the controls as the SHIP LURCHES. The CO-
PILOT adjusts the trim. A CREWMAN hurries in.

CREWMAN
That thing moved its arm,
Mr. Mitchell. It practically
tore the side out!

11. EXT. CARGO PLANE - DAY

11

The craft DIPS VIOLENTLY, quaking and shuddering.

12. INT. COCKPIT & HOLD

12

Mitch pulls off his headphones.

MITCHELL
(to Co-Pilot)
She's all yours.
(rises, exits)

INT. CARGO HOLD

The female lies under massive sedation, bound by heavy cargo lashings, with huge INTRAVENOUS LINES tapped into her arms.

Two CREWMEN and a CARGOMASTER stand by nervously. Mitch and the First Crewman enter.

MITCHELL
Cut off the drugs.

The Cargomaster gives Mitch a look like he's nuts.

MITCHELL
It's the I.V. that's making her spook. Cut it off!

The crewmen look to their chief. Reluctantly he relents. The men SHUT OFF THE INTRAVENOUS FLOW.

Mitchell moves onto the cargo brace directly adjacent to Lady Kong's head. The great ape writhes numbly. Mitchell reaches his hand down, STROKES LADY KONG'S FUR--

MITCHELL
That's it, girl. Easy. Easy--

The ape's head rolls groggily, EYELIDS STRUGGLE TO OPEN--

LADY KONG'S POV

The aircraft interior comes into focus, drifts out.

MITCHELL
--here we are. Over here--

CLOSE - LADY KONG

Her face turns toward the sound, the touch--

LADY KONG'S POV

As Mitchell comes INTO FOCUS, directly above her, his hand gently caressing her great brow.

12. Cont'd

MITCHELL

You're okay, girl. You're gonna
be fine--

LADY KONG AND MITCHELL

She seems to recognize him. She grows calm--

MITCHELL

Now close your eyes. Sleep.

Crewmen watch in amazement as Lady Kong does just what Mitch
tells her. The ape settles peacefully into slumber.

CARGOMASTER

Better watch out, buddy. The
lady's got a crush on you.

CUT TO:

13. EXT. AIRPORT - NIGHT

13

A mob scene. POLICE hold back THRONGS of the curious as--

THE HUGE CARGO PLANE

Touches down.

AMY FRANKLIN AND DR. HUGHES

Aboard a jeep on the runway apron; the DRIVER pulls out
toward the plane. MEDICAL VEHICLES, TV CREWS and Atlantic
Institute DIGNITARIES surge toward the aircraft.

INT. CARGO PLANE/COCKPIT

Mitch, in the pilot's seat, shuts down the engines as--

AN ENORMOUS TRANSPORT VEHICLE

Pulls up at the plane's massive rear doors. TV LIGHTS
create a circus atmosphere as the cockpit hatch opens and--

MITCHELL

Appears.

REPORTER #1

There he is!

REPORTER #2

That's him!

A chorus of shouted questions. "How big is the ape?" "Is
it true it's a female?" "When can we see her?"

cont'd

REPORTER #3

Mr. Mitchell! How'd you get the ape down from the jungle?

MITCHELL

Left a trail of bananas.

REPORTER #4

Are you going to breed her?

MITCHELL

You mean personally?

Mitch is a hit. He doffs his jungle hat, waves to the fans.

Amy, standing aboard the jeep amid the crowd, watches.

AMY

(to Dr. Hughes)

Where'd he get that outfit--Camp Beverly Hills?

FEMALE IN CROWD

I think he's cute.

A beaming Ingersoll, his arm around Mitch, fights his way through the reporters toward the rear aircraft ramp.

INGERSOLL

Ladies and gentlemen, this acquisition establishes beyond question the scientific pre-eminence of Atlantic Institute--

REPORTER #4

Forget the Institute. Bring on the ape!

Rowdy CRIES OF ASSENT. Ingersoll shoulders through toward Amy--

MITCHELL AND AMY

Face to face for the first time. Mitch likes what he sees.

INGERSOLL

Mr. Mitchell. This is Dr. Franklin, the surgeon who will operate on Kong.

MITCHELL

Ah. The lady on the phone.

AMY

Congratulations, Mr. Mitchell. You're the biggest thing since Pee Wee Herman.

13. Cont'd

Reporters swamp them with microphones. "How soon is the operation?" "Will the female give blood?"

AMY

(to Mitch, shouting
above crowd)

We've got a Plasma Center set
up at the Institute. Minutes
count now.

The plane's DOORS start to open. TV LIGHTS flood the interior as the great female's bound feet come into view.

MITCHELL

Get back, boys--you're dealing
with a lady!

REPORTER #3

Lady Kong!

The press has a name now. They love it. We hear Lady Kong's frightened CRIES as police push back the crowd.

MITCHELL

(shoves reporters)
Back off! You'll get what you
want from Lady Kong--
(to Amy, pointedly)
All of you.

CUT TO:

14. EXT. PLASMA CENTER - NIGHT

14

A floodlit TENT-LIKE STRUCTURE marked "PLASMA CENTER" squats directly adjacent to the huge HOLDING FACILITY which houses Kong. Urgent action is everywhere--the transport vehicle backing under, SECURITY CREWS shouting orders, MEDICAL TECHNICIANS hurrying with equipment.

From inside, we HEAR Lady Kong's CRY of fear and confusion. A vehicle bearing Mitch and Dr. Hughes speeds up--

15. INT. PLASMA CENTER - NIGHT

15

Lady Kong lies, manacled hand and foot, aboard the parked transport vehicle. Mitch hurries in just as technicians attach a TRANSFUSION LINE leading from Lady Kong's arm to an ENORMOUS TRANSPARENT BLOOD BAG mounted on a FORK LIFT.

MITCHELL

(surveys structure)
What is this-- M.A.S.H.?

DR. HUGHES

The Plasma Center, Mr. Mitchell.
We'll have the female out of
here and in her temporary
quarters in a few minutes.

Mitch doesn't like this setup one bit. He stares at the
huge plasma bag, which is filling with incredible rapidity.

DR. HUGHES

Crews are working around the
clock on a permanent facility
ten miles from here. It'll be
ready in just a few weeks.

(tries to calm Mitch)

Believe me, Mr. Mitchell, we
want to protect the female as
much as you do.

Another CRY from Lady Kong. Mitch hurries to her, just as--

The FORK LIFT, bearing the first full PLASMA BAG, whirrs
away toward two FORTY-FOOT SLIDING STEEL DOORS in the side
of the adjacent (Kong's) structure. As the doors power
apart to let the fork lift through--

16. POV THROUGH FORTY-FOOT DOORS

16

Kong's titanic form comes INTO VIEW--still in his coma,
sustained by the life support system.

17. LADY KONG

17

Sees Kong! For a moment, like a damsel in distress, she
reacts as if to her "white knight." She looses a MOAN of
heartrending need and desperation.

SECURITY CHIEF

Get those doors closed!
(shouts to crew)
I don't need no bitch in heat!

THE HUGE STEEL DOORS power back toward each other, their
SHADOW dramatically closing over Lady Kong's face. She
MOANS again, strains to catch a last glimpse of Kong--

Medical technicians attach another plasma bag to the line
feeding from Lady Kong's arm.

MITCHELL

For Christ's sake, leave her two
pints!

CUT TO:

18. INT. KONG'S SECURITY STRUCTURE - NIGHT

18

A fork lift carries two empty plasma bags away from a huge BLOOD RECIRCULATING TANK. As technicians transfer fluid from a third bag into the tank, we begin to hear VOICES OVER: "Blood pressure: 180 over 60." "Fibrillation minimal." "Platelet count: normal."

FULL SHOT - OPERATING THEATER

The structure has been converted to a vast surgical arena. Technicians begin pumping fresh blood. Recirculating tanks fill, transparent pipes begin bearing their crimson cargo--

DR. HUGHES AND MITCHELL

The doctor leads Mitch up stairs toward an overhead booth.

DR. HUGHES

--the female's resting fine,
Mr. Mitchell. Her quarters are
comfortable, you've seen her--

Mitch's worry and anger have abated somewhat, replaced by awe at the scale of the surroundings. As a LOUDSPEAKER VOICE blares, "Take your positions, people--"

MITCHELL

I'll say one thing for you
sonofabitches. You think big.

He glances down to--

MAIN CATWALK AND ADJACENT SCRUB ROOM

Amy, in surgical gown and cap, turns from a scrub basin.

A team of twenty SURGEONS and NURSES looks to her tensely.

AMY

Let's go to work.

The team heads for the doors.

KONG - IN THE OPERATING THEATER

The primate monarch's nose and mouth are encased by a gigantic ANESTHETIC MASK. Surgical cloths as big as carpets cover his chest--

THE SURGICAL TEAM

Moves quickly into position. One medic pulls a camera around his neck.

SURGEON #1

What the hell's that for?

cont'd

SURGEON #2

History.

Amy and her two Chief Surgeons mount a platform directly adjacent to Kong's chest.

The scene is straight out of NASA. ANESTHESIOLOGISTS control Kong's sedation, PULMONARY SPECIALISTS monitor respiration, CARDIOLOGISTS double-check their EKGs.

OVERHEAD BOOTH

Reserved for the press. Mitch is there, out of place in his rumpled clothes, beside Ingersoll and Hughes. NEWSMEN, CAMERA OPERATORS and SOUND RECORDISTS man their equipment.

JOURNALIST

(into recorder)

--in the nine years since his heart was shattered by gunfire, this prodigy of nature has lain helpless, sustained only by a colossal life support system.

AN OVERHEAD INDUSTRIAL TRACK

The kind used in factories to lower engines into aircraft. A huge MOTORIZED DOLLY powers along the overhead track. THE MASSIVE ARTIFICIAL HEART is suspended beneath--

JOURNALIST (O.S.)

Finally, after nearly a decade of labor, a life-giving breakthrough has been achieved. A breakthrough of a magnitude as awesome as King Kong himself.

The suspended device moves clearly INTO VIEW.

THE ARTIFICIAL HEART

MUSIC RISES UNDER as, for the first time, we view the heart in dramatic CLOSEUP. Membrane plastic and stainless steel, coated with antiseptic gel and glistening with a dozen aortic and arterial connections, the smallest as big as a sewer pipe.

JOURNALIST (V.O.)

The Jarvik 27. Weighing almost one and half tons. An artificial heart the size of a pickup truck!

OVERHEAD SURGICAL THEATER LAMPS

Blast on. The arena lights up like the Astrodome.

OVERHEAD BOOTH

Mitch elbows to the front row. Ingersoll and Hughes push through behind him. The stare down at--

SURGICAL TOOLS

Glisten on motorized trays mounted on tracks beside the catwalk. Huge MECHANICAL SUTURING DEVICES, HEMOSTATS, CLAMPS, CAUTERIZING TOOLS as big as welding torches--

THE "SCALPEL"

Is a STAINLESS ROTARY SAW, the kind used to cut girders, suspended by hydraulic lines directly above Kong's chest.

AMY FRANKLIN - ON THE CATWALK

Confers with the TWO SURGEONS who will make the incision.

CLOSE - KONG'S FACE

We HEAR the FLOW OF ANESTHETIC. The great ape breathes, still deeply, deeply unconscious--

AMY

Gestures overhead--

THE OVERHEAD TRACK DOLLY

Its OPERATOR too wears the surgical mask. He manipulates his CONTROL LEVERS. The huge device STARTS TO MOVE--

THE ARTIFICIAL HEART

Lowers and traverses.

AMY

Indicates the position she wants.

KONG'S FACE

Under its mask, oblivious.

MITCHELL, INGERSOLL AND HUGHES

Watching, riveted, behind the glass.

BACK TO AMY

She takes a breath, turns to the surgeons.

AMY

Make the cut.

THE ROTARY SAW AND THE SURGEONS

The incision begins. The team works with precision--the sense is not of sensationalized gore, but cool competent professionalism. We HEAR the VOICES of Amy and the surgeons, through their HEADSETS, exchanging technical information and instructions with steady assured confidence.

INTERCUTS

The screens monitoring Kong's life functions, the flow of anesthetic, the pumps replacing blood by the gallon--

KONG'S FACE

Does he react? Feel pain? Does he sense what's happening?

A HUGE ROBOT ARM

Lifts Kong's real heart, removes it.

SURGEON'S FACES

Despite themselves, awed.

AMY

Motions to the overhead crane.

THE ARTIFICIAL HEART

The colossal device lowers.

THE HEART

Descends straight INTO CAMERA. Gloved hands reach from all sides to guide it. Suddenly--

A GUIDING CABLE

Snaps! The heart yaws sideways--

SURGEON #1

The cable!

SURGEON #2

Look out--

MITCHELL - IN THE OVERHEAD BOOTH

Watches in horror.

THE CATWALK

A scene of frantic improvisation. Surgeons on their knees, wrestling the colossal implant. "Grab it!" "Pull her over!"

OVERHEAD BOOTH

Panic on faces.

MITCHELL
(through soundproof
glass)
Climb over! Muscle it!

AMY

Clambers over, DIRECTLY ONTO KONG'S CHEST! She seizes the heart, throws all her weight against it.

The surgeons hesitate. Amy takes charge, alone--hauls down a huge AORTAL CONNECTION, yokes it to the artery from which blood is surging--

A HUGE ARTERIAL CLAMP

Surrounds the connection. Amy grabs it with both hands, heaves it closed, STOPS THE HEMORRHAGE--

THE ARTIFICIAL HEART

Lowers into Kong's chest. Deeper, deeper--

POV FROM INSIDE KONG'S CHEST - THE HEART

VOICES OVER gabble incomprehensible technical jargon. "Connect the aorta, seal the left ventricle..." Here comes the heart, filling the SCREEN, blocking the overhead lights. MUSIC UNDER builds to its peak as the HEART ECLIPSES ALL LIGHT, THE SCREEN GOES BLACK--

CUT TO:

19. CLOSE - A CHAMPAGNE BOTTLE

19

The cork pops! As exuberant bubbly SURGES FORTH--

EXT. ATLANTIC INSTITUTE/MAIN ENTRANCE - DAY

The champagne bottle is waved aloft by a MAN IN AN APE SUIT, standing atop a pickup truck. The man looses a REBEL YELL--

The street is jammed with TOURIST CARS, VANS and SIGHTSEEING BUSES. A sea of HUMANITY erupts in riotous celebration.

TV REPORTER
(on camera)
--this prestigious Institute,
long a rival of Harvard and
Yale, has suddenly found itself
in the grip of a a mad disease--
(MORE)

TV REPORTER (CONT.)
 (ape-suited man pours
 champagne over him)
 Kongmania has invaded the
 hallowed groves of Academia, and
 the place has literally gone
 bananas!

20. EXT. COLLEGE TOWN HAMBURGER JOINT - DAY 20

Workers erect a billboard advertising "Kong Burgers." "The Burger You'll Go Ape Over."

On the street, HAWKERS peddle Kong and Lady Kong T-shirts, STUDENT COUPLES gambol about in APE MASKS--

21. EXT. ATLANTIC INSTITUTE/OLD BASKETBALL STADIUM - DAY 21

On a remote part of the campus, an ancient basketball gym has been reinforced with thick concrete walling and enormous steel doors. Fences seal the area, GUARDS patrol.

TV REPORTER (O.S.)
 To house Lady Kong until her
 permanent quarters can be completed,
 Research Chief Benson Hughes
 has converted an unused field
 house into the biggest ladies
 dressing room in the world.

22. EXT. KONG'S SECURITY STRUCTURE - DAY 22

Our first daylight look at the holding facility that houses Kong. Partly above-ground, partly beneath, its 10-foot-thick walls seem strong enough to hold anything. Yet the structure is not cruel or prison-like. Trees surround it; a high band of barred windows let in plenty of light. The roof is one huge skylight, criss-crossed by huge steel bars.

TV REPORTER (O.S.)
 While a mile away in his
 fortress-like recuperative
 facility, King Kong struggles
 valiantly to regain life.

23. EXT. CAMPUS WALL - LATE AFTERNOON 23

STUDENTS slap up a poster depicting a giant cardiac implant, with a miniature Kong perched atop, wearing a mortarboard and grinning. Headline: "ATLANTIC INSTITUTE - THE UNIVERSITY WITH A HEART."

CLOSE - CAR BUMPER - EARLY EVENING

Coed hands affix a bumper sticker: "I KONG'S ." In the background, colorful banners proclaim: "LET'S MONKEY AROUND!" and "TAPPA KEG FOR KONG!"

24. EXT. INGERSOLL RESIDENCE - EARLY EVENING

24

VALETS park a steady stream of LIMOS and LUXURY CARS.
Tuxedoed ACADEMICS enter the brightly-lit front hall.

25. INT. INGERSOLL RESIDENCE

25

Packed with VIP's. Ingersoll and Hughes confer with a
clutch of brilliant-looking SCIENTISTS.

MITCHELL - AT THE BAR

Resplendent in black tie and cummerbund, holds forth to a
group of dazzled FACULTY WIVES.

MITCHELL

--continental drift, apparently.
Borneo and Kong Island were once
part of the same land mass.

Ingersoll and Hughes come over.

MITCHELL

Where's the Heart Lady?

INGERSOLL

Still with her patient.

MITCHELL

Three days, man. Doesn't she
sleep?

DR. HUGHES

I believe her words were: "You
don't need me, you've got
Indiana Jones."

Mitch doesn't laugh.

26. EXT. KONG'S SECURITY STRUCTURE - NIGHT

26

A soft wind blows the trees against the barred windows fifty
feet above the ground. "KEEP OUT" and "AUTHORIZED PERSONNEL
ONLY" signs and fences protect the area. A single GUARD
paces the perimeter.

27. INT. KONG'S SECURITY STRUCTURE

27

Kong lies, unconscious, still sustained by I.V. lines and
oxygen feeds. Overhead the SKYLIGHT HAS BEEN RETRACTED--TO
LET IN THE NIGHT AIR.

KONG'S HAND

It stirs--

INT. MONITORING STATION - NIGHT

Amy, in work clothes, naps in a chair.

TECHNICIANS man a bank of sensors and video monitors depicting the interior of Kong's bunker, which is also visible through the glass.

TECHNICIAN #1

Amy--

A feeble GRUNT rises from Kong's lips. His eyes open--

Amy springs to her feet; technicians crowd around the monitors, stare through the glass--

The great ape lifts his head, sniffs the air--

AMY

Hello, Kong. Welcome back.

28. INT. LADY KONG'S STADIUM STRUCTURE

28

The ancient basketball gym, whose exterior we saw a few moments ago. Fading athletic banners hang from the rafters; one basketball backboard is visible beyond the thick new concrete walls which pen what was once the playing court-- but is now Lady Kong's temporary home.

LADY KONG

The great female squats listlessly alongside a feed bin. Her quarters are clean, well-lighted; there is foliage and a water trough constructed to approximate a stream in the wild. Still she is miserable; she loses a SORROWFUL BARK-- THE SAME MOAN OF LONGING SHE GAVE WHEN SHE GLIMPSED KONG.

29. INT. KONG'S SECURITY STRUCTURE

29

Kong peers around--confused, disoriented, in the twilight state between dream and waking.

KONG'S POV

The heavy bars overhead and, shining through them, the MOON.

KONG

Lifts himself weakly onto one elbow. O.S. he HEARS faintly a FAR-OFF SORROWFUL BARK. He SNORTS, tugs the oxygen lines from his face. The great ape's nostrils scent the air--

TECHNICIAN #1

That horny sonofabitch. He smells the female a mile away!

The expression on Kong's face is nothing so coarse as lust. Rather he seems lost, frightened; his CRY is heartrending in its need for communion.

O.S. the female's CALL answers faintly.

Kong's FIST, with all its feeble, still semi-comatose strength, POUNDS THE CONCRETE WALL.

30. EXT. KONG'S SECURITY STRUCTURE - FULL SHOT

30

CAMERA PANS to show the full one-mile distance to Lady's Kong's stadium structure. We HEAR KONG'S POUNDING from one, and Lady Kong's answering BARK from the other.

31. KONG

31

Is too weak to get to his feet. He HEARS the female's CRY; extends his hand upward. The CAMERA follows Kong's stretching fingers to--THE MOON, shining like an emblem of freedom, far far beyond reach, through the overhead bars.

AMY - AT THE MONITOR

Angry, upset. She grabs her jacket, heads for the door--

32. INT. AMY'S FORD BRONCO/MOVING - NIGHT

32

Amy speeds through the town. She brakes at--

33. EXT. INTERSECTION - NIGHT

33

A crossing jammed with Kongmania REVELERS. Amy curses under her breath; drives over the curb, around the party-ers.

34. INT. INGERSOLL RESIDENCE - NIGHT

34

The black-tie party still in full swing. Amy enters.

MITCHELL

Here's your star.

Ingersoll turns, delighted. Amy heads straight for him. She's not delighted.

AMY

Well, our boy's awake--

INGERSOLL

Outstanding!

AMY

--and we're in trouble.

She pulls Ingersoll aside; Mitch and Hughes approach quickly.

DR. HUGHES

What's happened?

AMY

The female has to be moved.
Kong can hear her.

INGERSOLL

Their quarters are a mile apart!

AMY

It's not enough. He's already
scented her.

MITCHELL

So what? It'll give him
something to get well for.

Amy fixes Mitch with a withering stare.

AMY

I've got nothing against you,
Mr. Mitchell. You saw a chance
to make a buck--

MITCHELL

Now just a damn minute--

AMY

(to Ingersoll)
Will you move the female?

INGERSOLL

Tell me where. The new
structure won't be ready for
weeks!

Guests are staring.

DR. HUGHES

Amy, you're tired. Go home.
Get some sleep.

MITCHELL

I'll take you.

AMY

I don't need sleep.

INGERSOLL

I promise you we'll talk about
this first thing in the morning.

Amy searches Ingersoll's eyes; the Chairman's promise seems
genuine. Amy relents somewhat--

35. EXT. PORCH - NIGHT

35

Mitchell walks Amy outside.

AMY
I probably am tired.

MITCHELL
I'll take you home.

She gives him a skeptical look.

MITCHELL
I'm not trying to hit on you,
you know. I'm flying outa here
tomorrow anyway.

Some of Amy's animosity dissipates.

AMY
It just seems like such a big
joke to you.
(SOUNDS OF REVELRY in
the distance)
You and everyone else.

They cross to Amy's car. Mitch opens the door for her.

MITCHELL
If it means anything, I thought
you were great in that
operation.

It does mean something.

AMY
So you don't think I'm taking
all this too seriously,
Mr. Mitchell.

MITCHELL
No. No, I don't.

Amy holds out her hand.

AMY
Good luck to you.

Mitch shakes her hand. Amy gets in the car, starts it.
Mitch watches her taillights pull out into the night.

DISSOLVE TO:

36. EXT. LADY KONG'S STADIUM STRUCTURE - MORNING

36

Mitch's Corvette pulls into the lot, parks. His bags are
visible on the luggage rack. Mitch gets out, crosses to the

cont'd

SECURITY GATE outside the two huge STEEL DOORS that have replaced the entire front of the building--

37. INT. STADIUM STRUCTURE - DAY

37

Mitch enters through an access port in the doors.

Lady Kong looks up, wearing the sad expression of an animal caged in a zoo. An ANKLE and WRIST MANACLE bind her; HEAVY CHAINS lead to RESTRAINING BOLTS sunk into the concrete. Lady Kong recognizes Mitch, utters a melancholy GRUNT.

MITCHELL

(surveys surroundings
sadly)

They ain't taking any chances
with you, are they, girl?

Mitch steps forward toward her.

MITCHELL

Well, kid. I'm shipping out--

Lady Kong extends her giant hand, gently, toward Mitchell. Mitch's hand touches Lady Kong's.

MITCHELL

I owe you one. I haven't
forgotten.

Suddenly--A GANG OF STUDENTS appears above, by the roof skylight. The girls begin LAUGHING, the boys THROWING WADS OF FRUIT AND BANANAS down on the startled ape.

Lady Kong BELLOWS in fear and anger.

MITCHELL

(shouts at students)
Stupid bastards--get the hell
away!

38. EXT. LADY KONG'S STADIUM STRUCTURE

38

ALARMS sound, GUARDS come running, the students flee--

39. INT. KONG'S SECURITY STRUCTURE

39

Kong HEARS THE ALARMS, a mile off. And above them, faintly, LADY KONG'S CRIES--

40. INT. LADY KONG'S STADIUM STRUCTURE

40

The female, panicky, JERKS WITH ALL HER STRENGTH AGAINST THE MANACLES.

MITCHELL

Stop it! Lady--

41. INT. KONG'S SECURITY STRUCTURE

41

Kong, still not fully recovered, struggles to his feet, LOOSES A BELLOW. Electrodes are attached to him; he is manacled, an I.V. feeds into his arm--

INT. MONITORING STATION

Amy hurries in, in street clothes. Kong is visible through the glass; other monitors depict Lady Kong's quarters.

TECHNICIAN #1

Kids. Got to the female's structure.

AMY

Shit.

42. EXT. CAMPUS ADJACENT TO KONG'S SECURITY STRUCTURE

42

Ingersoll and Hughes hurry toward the Monitoring Station.

43. INT. MONITORING STATION

43

AMY

How many wires left on him?

TECHNICIAN #1

He's pulled out nine electrodes. The sedative I.V.'s still in.

Kong paces like the caged beast he is. He crosses to a ten-foot STEEL FOOD CHUTE, SMASHES IT WITH ONE FIST.

AMY

Cardiac functions?

TECHNICIAN #2

Irregular.

TECHNICIAN #3

I'm getting fillibrations--

Kong rises to his full height, POUNDS HIS CHEST.

TECHNICIAN #1

Knock him out?

AMY

No. Wait.

44. INT. LADY KONG'S STADIUM STRUCTURE

44

The female strains mightily against her fetters. The metal bites into her; Mitch grabs the chain, to stop it hurting her. In fear she jerks it, FLINGING HIM HARD INTO THE WALL!

45. INT. KONG'S SECURITY STRUCTURE DAY

45

The great ape LEAPS for the overhead bars. He's too weak; he DROPS, CLUTCHING HIS CHEST!

Amy reacts as if it's her heart that's stricken.

TECHNICIAN #2
Blood pressure dropping--

TECHNICIAN #3
He's occluding!

46. MITCHELL

46

Sees he can't control Lady Kong; hurries, bloody, for the exit. Outside, he piles into his car--

47. KONG

47

The beast's fury rises; he can't understand the pain and weakness that hobble him--

AMY
Knock him out.

Technician #1 DIALS THE SEDATIVE I.V. UP TO MAXIMUM.

Once more Kong springs for the bars; but this effort is even weaker than the first. SNARLING, tortured, he settles tragically onto a knee and a fist--

Ingersoll and Hughes hurry in to the Monitoring Station. Amy faces them. Her anger needs no words.

Mitch enters, bleeding.

KONG

Clutching his chest, COLLAPSES ONTO THE CONCRETE FLOOR.

INGERSOLL

Turns, ashen, to Mitchell and Amy.

INGERSOLL
Get Security. We're moving the female to the new facility-- whether it's ready or not.

CUT TO:

48. EXT. LADY KONG'S HANGAR - DUSK TO NIGHT

48

FLOODLIGHTS blaze, brightly illuminating the scene. The huge TRANSPORT VEHICLE we remember from the airport and the

48. Cont'd

Plasma Center moves into position inside the open steel doors of the hangar. Mitch, Amy, Ingersoll, Hughes and the Security Chief stand watching.

48A. INT. HANGAR NIGHT

LADY KONG crouches against the side of the hangar suspicious and frightened.

ON THE TRUCKBED

MEN ready the huge WRIST, ANKLE AND NECK MANACLES.

A PLATOON OF MOTORIZED WRANGLERS

Start to board bulldozers, heavy pickups.

TWO ENORMOUS CRANES

Swing into position above THE FEMALE.

AN ARMORED S.W.A.T. VEHICLE

A S.W.A.T. TEAM arms a heavy-caliber MACHINE GUN...just in case.

MITCHELL - INSIDE THE STEEL DOORS

MITCHELL

It isn't gonna work.

INGERSOLL

No one asked you.

49. INT. KONG'S SECURITY STRUCTURE

Double chains bind all four of Kong's limbs. Faintly we HEAR the roar of the distant CRANES. Kong plucks the sedative I.V. from his arm. The great male strains against his manacles, SNORTING ANGRILY.

A lone, diminutive Security Guard, MAZLANSKY, watches uneasily from an elevated catwalk.

50. INT. & EXT. LADY KONG'S HANGAR

The Security Chief motions to the wranglers--

SECURITY CHIEF

All right - fence her in.

Deafening noise as the wranglers start up their motors.

50. Cont'd

The vehicles edge forward and start forming a circle around Lady Kong.

CRANE NOISE adds to the mounting tumult. The enormous slings--that will load Lady Kong aboard the transport--swing into position.

The Security Chief scowls at the untouched fruit in Lady Kong's feed bin.

SECURITY CHIEF

We shoulda used tranquilizer guns.

AMY

I'm not shooting her. The doped food's enough.

SECURITY CHIEF

Not if she don't eat all of it.

The chains in foreground suddenly snap taut as Lady Kong (O.S.) stands. Security Chief steps back.

THE FEMALE

Weaves to her feet, BELLOWING in fear and anger.

51. INT. KONG'S SECURITY STRUCTURE

Kong sits up onto his haunches, hearing the female's distant CRIES, and ANSWERING. The DIN is terrific--

52. INT. & EXT. LADY KONG'S HANGAR

The great female falters as the drugs take effect.

SECURITY CHIEF

(to crane operators)

Get the slings under her!

The slings drop around Lady Kong, entangling her. She struggles to escape, falls-- is captured.

53. INT. KONG'S SECURITY STRUCTURE

Kong hears the far-off DIESEL SOUND. He grabs one wrist manacle, tugs mightily against it--

MAZLANSKY

(to Kong)

Whoa, guy. Easy, big hoss--

The undersized guard clutches his WALKIE TALKIE--

Cont'd

54. THE CRANES/EXT. & INT. LADY KONG'S HANGAR

Belch smoke as their powerful steel arms start to life--
The SLINGS are under the female, rising--

SECURITY CHIEF
O.K.! Back the transport!

The transport backs toward Lady Kong-- The wrangler
vehicles maneuver around it.

55. INT. KONG'S SECURITY STRUCTURE

Kong SMASHES ONE WRIST MANACLE against the wall; THE YOKE
BREAKS! Kong TEARS AT THE OTHER BOND--

Mazlansky turns white as both Kong's hands come free!
The mighty ape STANDS! Then he bends, pries at one LEG
MANACLE--

CLOSE - LEG MANACLE

The steel gives way--

MAZLANSKY
(into WALKIE-TALKIE)
Chief! Chief--
(to himself)
Jesus! Why didn't I take
early retirement--

56. INT. & EXT. LADY KONG'S HANGAR

Mitch is moving towards Lady Kong, Security Chief stops him.

SECURITY CHIEF
Where the hell you think you're
going?

MITCHELL
I'm going to calm her down.

SECURITY CHIEF
Are you crazy?

Amy grabs impulsively to stop Mitchell, he breaks free--

AMY
(to Ingersoll)
Stop! Stop this whole thing--

DR. HUGHES
She's right.

INGERSOLL
No. It'll only be worse if we
wait.

56. Cont'd

NOISE from the cranes is DEAFENING. A WRANGLER, carrying a WALKIE-TALKIE, races up to the Security Chief.

WRANGLER #1
It's Mazlansky. The other
monkey's going ape-shit--

SECURITY CHIEF
Mazlansky? Tell him to do what
he's paid for.

A terrified PIPSQUEAK VOICE squawks from the WALKIE-TALKIE.

WRANGLER #1
But sir. Kong--

SECURITY CHIEF
Forget Kong. He ain't going
nowhere.

57. INT. KONG'S SECURITY STRUCTURE

Kong tears off the last of his fetters. A prodigious leap and HE GRASPS THE BARS ABOVE HIM! Mazlansky shouts into his walkie-talkie..

MAZLANSKY
Chief....Chief....

58. INT. & EXT. LADY KONG'S HANGAR

The female frees her arms from one sling--

SECURITY CHIEF
Get that sling back on her!

59. CLOSE - EXT. ROOF ABOVE KONG'S SECURITY STRUCTURE

Two gargantuan hands are clasping the massive steel gridwork. KONG'S HEAD rises into view--

60. KONG'S POV

Far in the distance, Kong can SEE the floodlights surrounding the hangar and the tall masts of the cranes.

61. KONG'S MIGHTY FISTS

Pull down on the bars. THE STEEL BENDS! ONE BAR SNAPS!

MAZLANSKY
You wanna go, boy? Okay, I'll
let you go.

61. Cont'd

Three bars WRENCH VIOLENTLY FROM THEIR SOCKETS! KONG'S HANDS CLASP THE CONCRETE RIM ATOP HIS PRISON. HE CLIMBS FREE!

62. LADY KONG'S STADIUM STRUCTURE

CHAOS. DIESEL SOUND, MEN SHOUTING; CRANE CABLES foul, LADY KONG'S CRIES rise, WRANGLERS gun their vehicles--

Mitch is in among the bedlam, trying to calm Lady Kong. The Security Chief and two Wranglers struggle to clear him out. Suddenly--

They all HEAR A PRODIGIOUS ROAR. Everyone turns as--

KONG

Looms outside the steel doors!

TERROR. Machines crash into each other. Men stare in panic--

SECURITY CHIEF

Take him down! use the dozers!

AMY

No!

MITCHELL

Races up to an ENORMOUS BULLDOZER as it raises its huge TOOTHED BLADES-- wrestles the driver out of the cockpit.

KONG

Sees the dozers too. He ignores them. He crashes into the hangar smashing the facade and RUSHES THE CRANES whose slings imprison Lady Kong. One CRANE OPERATOR dives for safety. Kong seizes the crane, RIPS THE SLING like a piece of twine. The other OPERATOR is foolish enough to try to duel Kong. He SWINGS THE CRANE ARM LIKE A WEAPON, IT SLAMS INTO KONG'S BACK--

Kong turns in fury. Lady Kong watches as if beholding "her hero" as Kong's colossal FIST SMASHES DOWN ON THE CRANE CAB! The operator escapes thanks only to a last-second dive--

Kong rises to his full height. The lead BULLDOZER RAMS ITS TOOTHED BLADE into Kong's calf; the ape loses a CRY OF PAIN, KICKS OUT savagely. The dozer FLIPS, CATCHES FIRE; its OPERATOR plunging for safety--

Kong reaches down, STARTS TO LIFT LADY KONG--

Cont'd

62. Cont'd

Amy watches in horror as--

The S.W.A.T. VEHICLE speeds into position. Men COCK THE HEAVY GUN on top, take aim--

Mitchell leaps aboard a wrangler's jeep, GUNS THE ENGINE--

Kong lifts Lady Kong in his arms like a bride--

S.W.A.T. LEADER

Fire!

The Gunner OPENS FIRE!

Mitch races his jeep straight at the S.W.A.T. vehicle. At the last second, he leaps free. The jeep CRASHES HEAD-ON INTO THE S.W.A.T. VEHICLE!

Kong unleashes his MIGHTIEST BELLOW. One KICK to a POWER TRANSFORMER and, amid SPARKS AND EXPLOSIVE SHORT CIRCUITS, the ENTIRE AREA GOES DARK.

HANGAR - FULL SHOT

Kong carries his lady off into the blackness.*

*CONTINUED ON NEXT PAGE

62. Cont'd

INGERSOLL, AMY AND HUGHES

Race up to Mitchell.

INGERSOLL

You ignorant bastard! We
could've stopped him!

MITCHELL

You stupid sonofabitch. You
would've killed him!

They all react as, from the woodline a quarter-mile away,
they HEAR a TITANIC BELLOW OF TRIUMPH AND FREEDOM.

DISSOLVE TO:

63. INT. CORVETTE IN MOTIONPOV THROUGH CORVETTE WINDSHIELD - PREDAWN - MOVING

63

Looking over Mitch's shoulder. He blows by two ARMY TRUCKS,
packed with TROOPS.

NEWSCASTER

(over car radio)

--Airborne units under the
command of Colonel R.T. Nevitt
have sealed a 50-square-mile
area west of Kanahwa Mountain--

INT. CORVETTE - MOVING

Mitch alone, dressed for the bush. On the passenger seat
are packs, maps, climbing gear.

NEWSCASTER

(over radio)

So far the apes appear to be
deliberately avoiding all areas
of human habitation. Civilians
are warned, however--

A FORD BRONCO comes up behind, pulls alongside the Corvette.
It's Amy. She waves Mitch to pull over.

MITCHELL

What the hell--

He accelerates.

64. EXT. ROAD TO MOUNTAINSTHE BRONCO

64

Whips in front of Mitch, BRAKES HARD. Both cars screech to
a stop beside the road. The Army trucks boom past--

cont'd

MITCHELL

(furious)
Where do you think you're going?

AMY

The same place you are.

MITCHELL

(gestures toward
rugged mountains)
There's a regiment of
paratroopers up there. You
ain't getting past 'em in high
heels.

Amy kicks open the Bronco's passenger door; she wears bush
clothes, tough hiking boots.

AMY

How far are you gonna get in
that hunk of plastic?

Mitch compares his low-slung Corvette, Amy's four-wheel-
drive Bronco.

AMY

Get in.

65. INT. FORD BRONCO - MOVING

65

Amy highballs toward the mountains.

AMY

Here. Earn your keep.

She hands Mitch a TOPOGRAPHICAL MAP, marked in BLACK PENCIL.

Two ARMY HELICOPTERS bank overhead as the Bronco wheels off
the blacktop, up a dirt mountain road.

MITCHELL

Have you talked to this Army
character? What's-his-name...

AMY

Colonel Nevitt. He says he'll
shoot the first civilian that
breaks his perimeter.

MITCHELL

Swell.

AMY

This is the area the Army's
sealed off.

(MORE)

AMY
 (indicates marked
 section on map)
 Our apes are in there somewhere.

Something on the map amuses Mitch.

MITCHELL
 Well, it should be interesting.
 (taps spot on map)
 If the place lives up to its
 name.

66. CLOSE - ROADSIDE SIGN - DAWN

66

It reads: "HONEYMOON RIDGE." CAMERA PANS past and beyond,
 to the rugged Georgia mountains rising in the distance--

CUT TO:

67. EXT. HONEYMOON RIDGE - DAY

67

OPENING CLOSE on Lady Kong, as she BARES HER TEETH, SNARLS.

KONG - NEXT TO HER

Retreats, flustered. He is no longer the Rampaging Beast we
 saw two scenes ago. The great ape is now AN ABASHED SUITOR,
 SHY AS A TEENAGER WITH A CRUSH.

KONG AND LADY KONG

The two apes squat in a densely wooded thicket, high in the
 Southern mountains. BIRDS chirp, a soft WIND moans. It's a
 tranquil, romantic setting--

Kong studies his sweetheart for a few seconds, then reaches
 his massive hand to a tender young sapling, plucks up THE
 WHOLE TREE. He nibbles some of the tender foliage, as if
 showing how tasty it is. He extends the sapling to Lady
 Kong--

She SNORTS in rejection, plucks a sapling of her own.

KONG

His feelings are hurt. He turns his back sullenly, shuffles
 a few paces away.

LADY KONG

Nibbles her branch, pays no attention. A few moments pass.
 Lady Kong turns slowly, glances at Kong--

Kong catches her looking. Still unsure of himself,
 hesitant. He lifts SOMETHING from the ground, offers it to
 Lady Kong--

67. Cont'd

It's a DEAD SNAKE. Kong presents it as if it were the choicest delicacy; Lady Kong SQUEALS in revulsion and SLAPS IT AWAY.

KONG

Now the big boy really is hurt. He MOANS softly, reaches to a WOUNDED SPOT on his LEG--apparently where the bulldozer rammed him. Kong reaches to the small STREAM which flows at his feet, scoops up some water to cleanse the wound--

LADY KONG

Watches without apparent interest. Kong MOANS again. Is he laying it on a little thick? Lady Kong nibbles her branch a few more moments, then, reluctantly, scoops up some STREAM WATER AND MUD. Her great hands pat it into a MUDPACK. She shambles a few feet closer to Kong--

Kong allows her to approach. Lady Kong gently applies the MUDPACK to Kong's wound. He utters a MOAN of compliance--

KONG'S HAND

The huge hairy mitt stretches craftily behind Lady Kong, plants itself firmly on her shapely butt. Instantly--

Lady Kong SWATS the offending paw with a RESOUNDING WHACK. She however does not move away; if anything, she sidles a little closer, continuing to tend Kong's wound.

FULL SHOT - THE THICKET

And the two apes, side by side, in the green shade.

CUT TO:

68. EXT. DIRT MOUNTAIN ROAD - DAY

68

An ARMY HELICOPTER blasts by, just above the treeline. Amy BRAKES SWIFTLY--

AMY

Shit!

Dead ahead is an ARMY ROADBLOCK.

Amy whips the Bronco off the road, onto a logging trail.

AMY

Did they spot us?

Mitch can see TROOPS pointing excitedly, boarding jeeps--

cont'd

MITCHELL

If you got another gear on this thing, you better find it.

THE BRONCO bucks and churns up the logging trail. An INFANTRY PATROL nearly cuts them off. Amy highballs off the trail, heads straight through timber.

She doesn't slow--not for fallen trees, streams, ditches--

MITCHELL

I coulda used you in Borneo--
(hangs on with both
hands)
If I'd wanted an early death.

69. EXT. VERTICAL CLIFF - DAY (LEADING UPWARDS):

69

The Bronco brakes. Amy dismounts on the double, grabs a medical pack and a SMALL METALLIC SUITCASE.

MITCHELL

What's that--your makeup kit?

AMY

A cardiac monitoring unit. For Kong's heart.

Amy dumps clothes from her pack, wedges the Suitcase in--

MITCHELL

What's it gonna do--give him a physical?

AMY

It's got 22 remote inputs.
Linked to microprocessors in the implant.

(struggles to sling
heavy pack)

If Kong's heart isn't right,
this "makeup kit" can fix it.

She turns to the door of her Bronco, about to lock it. Suddenly she starts LAUGHING.

Mitch stares at her.

AMY

I just remembered where I was supposed to be right now.

(beat)

At an AMA Brunch in Atlanta.

She and Mitch share an awareness of the bizarreness of the events they're caught up in.

MITCHELL

Gimme that thing.

He takes the heavy pack. They start up the cliffside--

CUT TO:

70. EXT. MOUNTAIN CLEARING - DAY

70

COLONEL R.T. NEVITT--crew-cut, paratrooper wings--strides past bustling TROOPS, followed by his equally hardcore aide MAJOR PEETE and THREE RADIOMEN. Giant CARGO HELICOPTERS with Kong-sized SLINGS pass overhead.

COLONEL NEVITT

(to Radioman #1)

Any report on those damn civilians?

RADIOMAN #1

Their vehicle's been found, sir. Registered to a Dr. A.C. Franklin.

MAJOR PEETE

She's the doctor who operated on Kong. We think the man with her's that Mitchell character.

COLONEL NEVITT

They're gonna need a doctor when they get a whiff of this gas.

Two "HUEY" CHOPPERS with SPRAYER UNDERCARRIAGES touch down. Capture equipment is everywhere. Nets, ropes, cables--

Colonel Nevitt reaches a map table. OFFICERS salute.

COLONEL NEVITT

(to Officers)

We should have no trouble recognizing the enemy, gentlemen. They're forty feet tall and dressed in their birthday suits.

A TRUCK drives up, begins issuing GAS MASKS to troops.

COLONEL NEVITT

Make sure every man's got a mask and he's got it on right-side-up.

Several of the officers check their own masks.

COLONEL NEVITT

When the choppers dump the gas, I want the apes dropping-- not us.

CUT TO:

71. EXT. MOUNTAIN TORRENT - AFTERNOON

71

A swollen stream, 20 feet across and raging with white water. Mitch, on the far side, steadies the rope Amy uses for balance as she crosses on the jagged rocks.

MITCHELL

Kong crossed this with one stride.

AMY

Well, I'm not Kong.

Suddenly Amy slips, PLUNGES INTO THE CHURNING WATER!

AMY

Mitch!!!

Her grip comes loose, the current SLAMS HER VIOLENTLY into a huge boulder! Mitch leaps in, grabs her--one hand on the rope, the other on the collar of Amy's shirt.

AMY

Get the case! Save it!

MITCHELL

Are you nuts?

For a moment it looks like he's going under too. But by sheer strength, Mitch hauls himself and Amy gasping onto the far bank.

MITCHELL

You all right? Amy. Amy--

AMY

I'm all right, stop choking me. Is the cardiac unit okay?

MITCHELL

Forget the goddam cardiac unit!

He lets her go. The unit is high and dry on the bank.

MITCHELL

It never went in.

Finally Amy relaxes. She stands, drenched. Mitch crosses to his pack, pulls out dry trousers and a shirt. He tosses them to Amy.

cont'd

AMY

What are you gonna wear?

MITCHELL

Just put the clothes on.

Mitch strips his soaked shirt, ties it to dry on the back of his pack. Amy, without self-consciousness, strips too. Pulls on the dry clothes, which of course are several sizes too big. Amy rolls the sleeves and pantlegs up. Suddenly--

O.S. they HEAR a HELICOPTER. Mitch and Amy take cover as an ARMY CHOPPER passes overhead, plainly searching.

After a few moments the helicopter wings off, SOUND RECEDES. Amy and Mitch emerge from cover.

AMY

What happened to your arm?

MITCHELL

Nothing. Forget it.

Mitch is bleeding. Amy grabs her med bag.

AMY

I don't want it getting infected. I need you.

Mitch considers this remark.

AMY

You're the only one for ten miles who isn't playing John Wayne.

Amy applies a sterile dressing. It's a moment between them, so close together, Mitch shirtless. Then--

O.S. another SOUND: A GRUNT or SNORT. Amy and Mitch peer up the slope, listening--

72. EXT. HONEYMOON RIDGE/THICKET - EVENING - (NIGHT)

72

Kong on the alert, listening, SCENTING THE AIR. He satisfies himself that all's well, then returns to his task--TEARING UP SAPLINGS to make the evening's "nest."

AMY AND MITCHELL

Creep soundlessly up the slope. They find a spot with plenty of cover. Crouched in hiding, they observe as--

KONG

Plucks up 20-foot trees, bends them, arranges their boughs on the ground to form a soft green "bed." Lady Kong sniffs

cont'd

72. Cont'd

the male's handiwork skeptically, tests its softness with her hand. Kong snorts, as if offended.

AMY AND MITCHELL

Silently Amy OPENS THE SUITCASE, activates it.

MITCHELL

(whispers)

How's our boy doing?

CLOSE - CARDIAC MONITORING UNIT

Monitors depict KONG'S HEARTBEAT--strong and steady.

AMY

Incredible. After all that exertion, his heart is actually stronger.

Amy's fingers "key in" several minor adjustments. She and Mitchell watch the apes, fascinated as--

LADY KONG

With great dignity deigns to sit on the far half of the bed. She permits Kong to settle himself beside her. After a few grunts, she begins grooming him.

AMY

Looks like you're losing your girlfriend.

THE MOON

Appears through the trees.

KONG

Snorts at the moon, as if in friendly communion.

Lady Kong's fingers comb dirt from Kong's fur, in the traditional ape gesture of tenderness. Kong MOANS with contentment--

AMY AND MITCHELL

Watch the tender scene between the apes.

MITCHELL

They could survive here, you know. Or in Borneo or Kong Island. All it'd take is money for a preserve.

Amy considers this. She seems to soften toward Mitch.

cont'd

72. Cont'd

AMY

Your shirt's dry now.

Silently Mitch pulls his shirt on. The humans become aware of their position--night fallen, alone, no shelter.

Soundlessly, so the apes won't hear, Mitch scoops up some dry fallen pine boughs, arranges them into a little "nest" for Amy to lie on.

She gives him a look.

MITCHELL

Hey. It worked for Kong.

Amy laughs silently, brushes some twigs from Mitch's hair. Mitch completes her bed, opens her sleeping bag on it--

DISSOLVE TO:

73. CAMPSITE - LATE NIGHT

73

Amy, warm and cozy in the bed Mitch made for her, wakes to see Mitch still up--several feet away, shivering in a cramped position keeping an eye on the apes.

Mitch becomes aware of Amy's eyes on him. He turns to her. After a moment, she OPENS HER SLEEPING BAG--silently offering to take him into its warmth.

MITCHELL

You sure about this?

AMY

We're primates too, you know.

Amy's look tells Mitch she is. He slips into the sleeping bag beside her. Amy's arms go around him. They kiss--

DISSOLVE TO:

74. CLOSE - MITCHELL - DAWN

74

Mitch sleeps beside Amy in the early, foggy light. Suddenly he darts awake--blinking, alarmed.

Amy senses him, comes-to with a start--

MITCHELL

He's gone!

LADY KONG - IN THE NEST

Alone, also waking. O.S. in the distance: HELICOPTERS!

75. ANOTHER PART OF HONEYMOON RIDGE - DAWN

75

Kong at the base of a cliff, gathering EDIBLE FERNS AND SUCCULENTS. He tests their taste with a nibble, smacks his

lips. Suddenly he HEARS THE CHOPPERS! The great ape SNORTS IN ALARM, clambers as fast as he can up the cliff--

76. HONEYMOON RIDGE/THICKET

76

The Hueys come in with SPRAY NOZZLES DUMPING GAS by the ton. Amy and Mitchell dash for cover as--

LADY KONG

Takes the gas drop head-on! The CHOPPERS HOVER, their rotors blasting the gas straight down on her! Lady Kong falters, weakening--

77. KONG - ON THE ROCK FLIFF

77

Hears his mate's CRIES. In rage he clutches a huge fallen tree, tries to pull himself up. But his strength is his undoing; the TREE SNAPS!

78. LADY KONG

78

All around her, gas-masked INFANTRYMEN and FOUR-WHEEL-DRIVE VEHICLES surge from the treeline. The greaf female is down. The two CHINOOK HELICOPTERS lower their HEAVY CARGO SLINGS--

AMY AND MITCHELL

Reach the top of the rock cliff just as--

KONG

Climbs into view.

A phalanx of troops and vehicles confront him, cutting him off from Lady Kong. NEVITT IS IN LEAD VEHICLE.

NEVITT

Gas grenades-- Take him out!

Masked troopers open fire with GRENADE LAUNCHERS. The gas shells, as big as a man's fist, strike Kong in the chest, DETONATE!. The ape reels, choking. He BELLOWS, CHARGES--

NEVITT

Protective fire!

Soldiers hurl CONCUSSION GRENADES. Three EXPLODE at once, directly before Kong. He staggers, rocked. A jeep-mounted FLAME THROWER races into position--

NEVITT

Hold him back!--till the gas gets him!

78. Cont'd

The FLAME THROWER lays down a SHEET OF FIRE!

MITCHELL

Hauls Amy full-tilt toward cover.

KONG

Wades straight into the flame! Another volley of GRENADES blocks him with a wall of EXPLOSIONS. The great ape BELLOWS in pain and desperation as he sees--

KONG'S POV - LADY KONG

The two CARGO HELICOPTERS lifting off with Lady Kong's inert form slung beneath them!

THE HELICOPTERS AND LADY KONG

The female is SUSPENDED BENEATH THE CHOPPERS IN A HUGE, HAMMOCK-LIKE STEEL SLING! The helicopters wing off above the treeline. LADY KONG DWINDLES TO A SPECK AMID THE VAST MOUNTAIN TERRAIN.

KONG

Cries in torment.

COLONEL NEVITT AND HIS RADIOMAN

Nevitt grabs the RADIO HANDSET, gestures to the choppers.

COLONEL NEVITT
(into radio handset)
Dusters! Give him a snootful!

THE HELICOPTERS

Dive on Kong, GAS SPRAYERS wide open--

AMY AND MITCHELL

Drop back, choking, as--

KONG

Takes the full brunt of the gas attack. He won't do down! Instead, with one awesome BELLOW, he turns and FLEES.

79. HONEYMOON RIDGE/FOOTHILL

Kong surges up the slope with 20-foot strides--

79.A. DOWN ANGLE PAST KONG, Who passes CAM, ARMY following from below. Troops in hot pursuit. Jeeps revving, infantrymen on a dead run, tracked vehicles steamrolling over saplings--

80. STEEP HILLSIDE - MORNING

80

Kong clambers into the mountains, pursued by troops on foot.
Mitch and Amy race on one flank, evading the Army.

81. EXPOSED PRECIPICE - NOON

81

Kong climbs to a high ridge, only to confront--

Army trucks speeding into position, disgorging troops, Kong hurls tree down. Troops scatter in terror. A BELLOW-- and Kong bolts for yet higher ground--

Kong reaches top of next ridge - More trucks speeding into position. Kong moves up again.

Overhead, THUNDER rumbles. The sky blackens--

82. RIDGELINE - AFTERNOON- WITH PEAK BEYOND

82

Nevitt, Peete and staff officers use binoculars to spot Kong--a mile ahead, climbing the next ridge.

COLONEL NEVITT

Airdrop Echo Company beyond that
ridge. We'll pin the ape at the top.

Helicopters take off nearby and head for the far ridge. Roar of engines.

Mitch emerges unseen from the underbrush, dashes toward an unguarded jeep. Amy sprints behind him; Mitch STARTS THE JEEP, they speed off unobserved--

COLONEL NEVITT

(watches helicopters)

We've got the noose on him, boys.
He's ours now!

83. SLOPE BENEATH SUMMIT - EVENING

83

Kong, lathered, near exhaustion, stumbles up the final slope to a mountaintop.

Below and closing in, the great ape sees Echo Company pour from the helicopters. Jeeps are unloaded. BLACK OMINOUS CLOUDS gather low over the mountain; A HIGH WIND RISES--

Kong throws a boulder down onto Echo Company.

84. NEVITT NEAR SUMMIT - EVENING

84

WIND increasing. Nevitt close to a precipice edge, reacts to:
A JEEP WITH TWO SOLDIERS FROM ECHO COMPANY IS HIT BY KONG'S BOULDER--

SKIDS, UPENS! The men cry out as the VEHICLE OVERTURNS!

84. Cont'd

COLONEL NEVITT

Medevac! Get a chopper down
there!

The men claw free, bleeding. One clutches his broken leg.

cont'd

84. Cont'd

THE CHOPPER - IN THE GORGE

Buffeted by the GALE, the helicopter nearly crashes.

COLONEL NEVITT

Pull the chopper back. Dammit!
(shouts above WIND)

Peete, get a stretcher party down
there on foot.

(grabs radio handset)

Echo Company, this is Nevitt.
Nail that hairy sonofabitch--
now!

85. EXT. SUMMIT & CLIFF EDGE - EVENING - STORM

85

FLARES and TRACER FIRE FROM ECHO COMPANY harrass Kong as he reaches summit. He climbs over a last rock outcrop, only to run smack into--

A SHEER DROP-OFF

The cliff edge of a CHASM HUNDREDS OF FEET DEEP!

86. KONG'S POV - ACROSS THE CHASM

86

Echo Company scrambles into position. More TRACER FIRE; A GAS GRENADE explodes above him!

87. KONG

87

Looks down.

88. KONG's POV

88

A RAGING, ROCK-STREWN RIVER thunders 300 feet below. He looks behind.

89. KONG'S 2ND POV

89

Nevitt's troops close in.

90. KONG

90

Is trapped! He BELLOWS into the howling GALE--

91. AMY AND MITCHELL NEAR SUMMIT

91

Ditch their jeep, scramble up a hillside, battling violent gusts. Straight into--an ARMY PATROL. The troops grab them, haul them up the slope.

92. NEAR SUMMIT - COLONEL NEVITT

92

The patrol drags Amy and Mitchell before Colonel Nevitt.

cont'd

COLONEL NEVITT

You.

Nevitt's rage at the near-loss of his two men focuses on Mitch and Amy.

MITCHELL

It's too dark! Leave Kong till morning--

COLONEL NEVITT

He's not your problem any more, pal. He's mine.

Nevitt reaches ominously for his Radioman's handset--

93. KONG - AT THE PRECIPICE EDGE 93
- SEEMS almost to sense what's coming. He stands, tragically, lit by exploding FLARES and detonating GAS GRENADES--
- 93.A. NEVITT NEAR SUMMIT 93..
- Amy grabs his arm
- Amy
- Don't fire!
- Suddenly---
- 93.B. KONG 93.I
- LEAPS FROM THE CLIFF!
94. RIVER GORGE - EVENING 94
- He plunges 300 feet! A gigantic SPLASH sends tons of water skyward. Kong's form VANISHES BENEATH THE RAGING, DOWNPOUR-SWOLLEN TORRENT as HEAVY, BLINDING RAIN sheets down.
95. TROOPS NEAR SUMMIT 95
- RADIOMAN #3
- My aching ass.
- RADIOMAN #1
- He's bought it.
96. RIVER RAPIDS 96
- Kong is POUNDED BY THE CURRENT AND THE ENORMOUS JAGGED ROCKS! His HEAD STRIKES A BOULDER, he goes under--
97. AMY AND THE CARDIAC UNIT 97
- She reads the MONITORS desperately. PULSES ARE WEAKENING--
98. POV FROM PRECIPICE TOP 98
- Kong's body, no longer struggling, crashes face-down into an unsurvivable MAELSTROM OF BOULDERS AND WHITE WATER. The great ape's form vanishes in the downpour and the darkness.
99. NEVITT NEAR SUMMIT 99
- Amy buries her face in Mitch's shoulder. The other stare--spent, hollow-eyed, all the adrenaline of the chase gone.
- COLONEL NEVITT
(quietly)
Not even your Kong can survive that.
100. INSERT CARDIAC UNIT 100
- Computer blips fade, the screens go blan--

FADE OUT.

FADE IN ON:

101. A BARBED WIRE FENCE - DAY

101

A sign reads: "KEEP OUT U.S. ARMY." Behind that is a second fence--30 feet high--marked: "DANGER HIGH VOLTAGE."

GUN TOWERS WITH .50 CALIBER MACHINE GUNS

Stud the perimeter. Bored TROOPS, wearing field jackets, rub their gloved hands, pace outside heated shelters.

AN ARMY DUMP TRUCK

Checks through a FORTIFIED GATE.

102. INT. & EXT. SECOND-STORY OFFICE

102

Colonel Nevitt, at the window, watches the truck proceed into--

103. EXT. FORTIFIED COMPOUND - DAY

103

A ten-acre expanse surrounding a huge, low CONCRETE BLOCKHOUSE. STEEL OBSTRUCTIONS encircle it--a formidable obstacle to a 40-foot ape.

THE DUMP TRUCK

Pulls up to a CHECKPOINT outside the blockhouse. GUARDS power open a huge steel door leading to a subterranean ramp.

104. INT. BLOCKHOUSE/GUARD STATION

104

More bored SECURITY TROOPS. SURVEILLANCE MONITORS depict the steel door closing behind the truck, the vehicle continuing down the ramp.

105. INT. BLOCKHOUSE/RAMP & ELEVATOR

105

The truck pulls into a huge doorless FREIGHT ELEVATOR.

INT. ELEVATOR

The lift descends. We see, stenciled on concrete walls as we pass: "LEVEL ONE," "LEVEL TWO," etc.

106. INT. UNDERGROUND CELL

106

Lady Kong squats lifelessly in the corner of sealed silo, as bleak as a dungeon. No windows, bare spotlights. Walls bead with clammy condensation, the ape's breath comes frosty in the cold. O.S. the dump truck's DIESEL REVS. Suddenly--

A MASS OF AGING FRUITS AND VEGETABLES

Thunders down a steel chute into a food bin. It glumps down

on top of other, older vegetables--untouched in the bin.

LADY KONG

Doesn't even react. We notice her fur has lost its sheen; her eyes appear lifeless; great patchy splotches and bare spaces are visible in her coat--

O.S. DOORS CLOSE at the top of the food chute. We HEAR the ELEVATOR RISE, sound recede--

CUT TO:

107. INT. HOSPITAL SCRUB ROOM - DAY

107

Amy, another SURGEON and TWO NURSES emerge from an operating room in surgical garb. Dr. Hughes (the Primate Research Chief) is waiting--with an OFFICIAL-LOOKING LETTER.

Hughes grins, hands the letter to Amy.

DR. HUGHES

Signed by the Secretary of
Defense himself.

AMY

(reads letter)

Thank God!

DR. HUGHES

Colonel Nevitt can't keep us out
now.

Amy strips her surgical garb, flings it in a hamper.

AMY

Let's move. God knows what
shape she's in.

108. EXT. HOSPITAL PARKING LOT - DAY

108

Melting remains of a SNOWFALL visible. Amy and Hughes cross swiftly toward Hughes' car.

DR. HUGHES

Still nothing from Mitch?

AMY

He's in Borneo, somewhere in the
back of beyond. You know him--
we won't hear a word till he's
succeeded.

DR. HUGHES

Pray he does. It'll make all
the difference.

They get in the car, drive off--

109. INT. COLONEL NEVITT'S OFFICE - LATE AFTERNOON

109

The letter from the Pentagon sits on a bare steel desk. Cigar smoke drifts over it.

Nevitt looks like he'd love to extinguish his stogie squarely on the letterhead. Behind him windows overlook the compound that holds Lady Kong.

COLONEL NEVITT

Your "priceless research specimen" is the reason two of my men damn near bought the farm. It's the reason 104 other soldiers are stuck here playing jailer instead of training.

Nevitt tries to intimidate Amy.

COLONEL NEVITT

Let me be more blunt. It's the reason my ass has been stuck in this rathole since last summer.

AMY

You won't get unstuck, Colonel--
(indicates letter)
by disobeying orders.

110. INT. BLOCKHOUSE/CORRIDOR & LADY KONG'S CELL - LATE AFTERNOON

110

TWO SERGEANTS lead Nevitt, Major Peete, Amy and Hughes into the bowels of the blockhouse.

COLONEL NEVITT

--the Army has perfectly capable physicians, Dr. Franklin.

The group approaches an access port at the base of Lady Kong's cell.

COLONEL NEVITT

They check your monkey every two weeks--

Amy and Hughes pull up before the cell door. Amy sees Lady Kong's condition; she turns, outraged, to Colonel Nevitt.

AMY

I'm going in.

COLONEL NEVITT

No one goes in there.

LADY KONG

The female paces miserably, emitting the most HEARTREADING MOANS and stretching her arm toward the concrete ceiling.

AMY

How long has she been acting like this?

COLONEL NEVITT

Three months, four--who the hell knows? She's fine!

AMY

Is that your diagnosis, Colonel?

Amy turns away in disgust, looks worriedly toward Lady Kong.

COLONEL NEVITT

(to Major Peete)

What the hell's that monkey crying for.

AMY

(overhears)

I'll tell you why. For Kong.

DR. HUGHES

The female's grieving.

AMY

No. She feels something. Kong's alive.

COLONEL NEVITT

Don't be ridiculous.

AMY

I feel it too.

Lady Kong continues pacing. Her CRIES ECHO inside the cell.

COLONEL NEVITT

I've wasted enough time.

(to Sergeants)

Give these people two minutes with the gorilla, then clear 'em out.

Nevitt turns to Amy and Hughes.

COLONEL NEVITT

Visiting hours are over. Permanently.

He and Major Peete exit to the elevator. Amy controls her anger, turns toward Lady Kong in the cell.

110. Cont'd

AMY
I know Kong's alive--

DR. HUGHES
(gently)
The Army covered every inch of
the state. They found nothing.

AMY
That's right. No corpse.

Another piteous MOAN from the cell.

AMY
C'mon, Ben. It was you who told
us some primate species mate for
life, that the male returns--

DR. HUGHES
Not if he's dead. I'll tell you
why Kong can't have survived--
(beat)
Protein...

111. EXT. BLOCKHOUSE - DUSK

111

Hughes and Amy cross the compound under a rising MOON. Lady
Kong's muffled CRIES are still plainly audible.

DR. HUGHES
--we're talking about a creature
with a protein requirement in
excess of a thousand pounds a
day! Face the truth, Amy--
(with finality)
An organism the size of Kong,
separated from his natural
environment or from captivity--
he simply couldn't acquire
sufficient protein.

CUT TO:

112. EXT. CHATTAHOOCHEE WILDERNESS - NIGHT

112

A murky water surface. All is still. Suddenly--

A GARGANTUAN HAND

Thrusts downward into the water. THRASHING SOUNDS split the
silence; the hand emerges, clutching AN ALLIGATOR!

The alligator writhes, twisting to strike with its huge
gaping jaws. The enormous fingers SNAP ITS SPINE. O.S. we
HEAR SOUNDS OF CHOMPING AND LIP-SMACKING--

cont'd

CLOSE - A FROG ON A LILY PAD

Bugs its eyes in amazement as--

KONG - SEEN FROM BEHIND

Strides off, knee deep in the swamp (and bent over to keep beneath the canopy of trees), carrying several headless alligators slung over his shoulder like an airport bag. He vanishes into the mist--

CLOSE - KONG'S FACE - NIGHT

He utters a contented BURP, snaps a BRANCH from a tree, uses it as a toothpick to pry loose a piece of alligator tail.

EXT. KONG'S HIDEOUT

Beneath towering swamp trees, bare now with the winter, squats an elevated hummock perhaps an acre square. The little island is dry; a CAVE has been scooped from a bluff and its floor carpeted with sapling branches, much the way Kong built the "nest" for Lady Kong.

KONG

Has taken cover in this excavation. Cramped, miserable, shivering, he seems excruciatingly aware of his fugitive state. He exhales a frosty breath, glowers upward--

KONG'S POV - NIGHT SKY

High high up, the faint lights of a passing JETLINER.

KONG

Utters a GROWL of undying enmity. If he could, he would tear the craft from the sky and finish it the way he did the alligator.

But he can't. For a moment he toys in frustration with a great PILE OF BONES that lies in the corner of his cave. Then, as if drawn by some unseen force, he turns again to the sky. Through the treetops--the MOON. Kong looses a CRY of infinite SORROW AND LONGING.

113. LADY KONG - IN HER BUNKER

113

She CRIES OUT, as if in answer.

FADE OUT

FADE IN ON:

114. EXT. AIRPORT - DAY

114

Summer foliage brightens the margins of the runway. A PLANE

cont'd

touches down amid lush grass, green trees--

115. INT. AIRPORT TERMINAL

115

Mitch, in bush gear, strides in ebulliently amid the disembarking PASSENGERS. Amy hurries to him, his arm goes around her, he sweeps her along in stride--

MITCHELL

When Mitch says he'll deliver,
he delivers.

(proudly displays a
LEGAL DOCUMENT)

10,000 acres in the Borneo
Highlands. And it's only gonna
cost Atlantic Institute a
million two.

Mitch beams, waiting to be congratulated. But Amy's
expression seems troubled--

116. EXT. AIRPORT/PARKING LOT

116

They cross toward the Bronco, Mitch puzzled by Amy's mood.

MITCHELL

(teasing)

You're not jealous of my other
girlfriend? C'mon, I haven't
seen her for months.

AMY

Neither has anyone else.

Mitch stops. Suddenly all his exuberance is gone.

AMY

They're holding her underground.
Nevitt let us in once, then he
locked the base down tight. All
we can learn is--

MITCHELL

What?

AMY

Something's wrong with her.
She won't eat or sleep, I think
she's dying.

Mitch's eyes go cold with fury.

AMY

We can't get in, Mitch. Nevitt
won't--

MITCHELL
We'll see about that shit.

He grabs Amy's keys, strides for the Bronco--

117. EXT. ARMY COMPOUND/GATE GUARDHOUSE - NIGHT

117

Establish the "waiting room" outside the Main Gate. Lady Kong's blockhouse visible under the lights beyond the fences. The great female's CRIES echo from underground--

118. INT. GATE GUARDHOUSE

118

Mitch paces, near the boiling point.

MITCHELL
(to SERGEANT)
--don't tell me Nevitt's
"unavailable." He's been un-
goddam-available for four hours!

SERGEANT
Sir. If you'll submit your
request through channels--

MITCHELL
Channels, my ass.

Another CRY from Lady Kong. Mitch bolts for the door.

AMY
Mitch!

119. EXT. MAIN GATE

119

Mitch strides for the gate, the Sergeant hot behind him.

SERGEANT
Stop him!

TWO armed CORPORALS block Mitch's path.

CORPORAL #1
(to Mitchell)
Sir, please--

The Corporal grabs Mitch's arm. Mitch jerks free, swings on him. Corporal #1 ducks; Corporal #2 SLAMS MITCH IN THE GUT WITH HIS RIFLE BUTT. Mitch drops to his knees--

AMY
Christ!

Amy rushes to Mitch. Corporal #2, a 200-pounder, looms over him--rifle butt ready.

CORPORAL #2

If he wants another, ma'am, I'll
be glad to oblige.

120. INT. AMY'S BRONCO

120

The big Corporal shoves Mitch into the passenger seat. Amy
climbs behind the wheel, STARTS THE ENGINE--

Mitch starts back out the door after the Corporal. Amy
grabs his arm--hard.

AMY

We've got the preserve now, we
can fight Nevitt--

(gets the car moving)

We're going home. Rest. For
Christ's sake, you haven't slept
in 20 hours--

Another WAIL from Lady Kong's blockhouse. Mitch turns,
looks back--

121. IN THE BLOCKHOUSE - LADY KONG

121

The female emits the most HEART-RENDING CRY yet--

CUT TO:

122. CLOSE - KONG'S FACE - NIGHT

122

As if he senses, somehow, his mate's call. He straightens,
all senses alert--

EXT. KONG'S HIDEOUT - NIGHT

INSECTS buzz, BIRDS cry, steam rises from the swamp. All
around Kong, life-sounds of the new season give off their
powerful primeval messages--

KONG

Rises in a crouch from his place of concealment. He scents
the air, listens--

ANGLE - TREETOPS ABOVE SWAMP

Kong's head and shoulders loom into view above the trees,
forty feet high. An AWESOME GRUNT OF LONGING, then--

KONG

Starts to move! His massive torso glides purposefully above the treetops like the dorsal fin of a shark. Ahead of him, like a beacon: THE MOON.

CUT TO:

123. EXT. CHATTAHOOCHEE WILDERNESS/LAKE RESORT - LATE NIGHT

123

A peaceful LAKESIDE RESORT COMPLEX--cottages, snack bar, water skiing boats tied up to docks. A sign reads: "CHATTAHOOCHEE LAKE TIMESHARE CONDOS."

The CAMERA LOOKS THROUGH a skylight cottage window to discover a YOUNG COUPLE, smooching on a couch.

124. INT. COTTAGE/LIVING ROOM - NIGHT

124

The boy unbuttons his girlfriend's blouse, slips it off, revealing a pretty figure in the dappled light.

BOYFRIEND

--c'mon, Sugar. Did I tell you
whata beautiful face you got?

The girl pretends to resist.

GIRLFRIEND

That's the same thing you told
Gloria two nights ago.

BOYFRIEND

Bedroom eyes, that's what you
got. Them sexy, droopy lids--

The boy presses his advances.

BOYFRIEND

Just about the biggest,
brownest eyes I ever did--

Suddenly--

KONG'S EYES

Appear on the far side of the skylight!

THE BOYFRIEND

Goes white with terror. The Girlfriend still hasn't seen.

GIRLFRIEND

Don't stop now. I like your
sweet-talking--

O.S. KONG SNORTS. The girl turns, SCREAMS--

125. EXT. COTTAGE - NIGHT

125

Kong, confused, backs away from the cottage--one foot into the lake. From the cottage door the couple streaks, SHRIEKING IN PANIC!

EXT. RESORT COMPLEX

Lights come on everywhere. VACATIONERS in pajamas pour from cottages--

KONG

Takes another step back into the lake. He rises--

PANDEMONIUM seizes the resort. MOTHERS cry and grab their CHILDREN, MEN race for cars and boats, ENGINES START.

Kong looses a MIGHTY BELLOW--which only terrorizes the guests further. Two TEENAGERS collide with a Coke machine, sending themselves sprawling. A man FIRES A SHOTGUN. A WOMAN in a phone booth cries into the receiver, "Sheriff! No, I ain't been drinking, dammit. I wish I was--"

KONG - STANDING IN THE LAKE

As hysterical vacationers pile into HIGH-SPEED BOATS--

THE BOATS

Race past Kong, with families clutching each other to keep from falling out. One boat powers STRAIGHT BETWEEN KONG'S LEGS!

KONG

Swats at it, too late. The ape turns, stomps off--

126. MUSIC SEQUENCE - BANJO AND FIDDLE

126

EXT. GUN STORE - TOWN SHOPPING CENTER - DAY

MEN in red plaid pile out, packing deer rifles and ammo.

CLOSE - AUTOMOBILE TRUNK - DAY

Hands heave in a CASE OF DYNAMITE. Next to it come GRENADES, BAYONETS, HUNTING BOWS, BARBED ARROWS--

127. EXT. LIQUOR STORE - DAY

127

The parking lot looks like a soldier-of-fortune convention: HUNTERS, EX-MARINES, AMERICAN LEGION MEN and JOHN WAYNE TYPES of every description crowd into pickups, jeeps, vans--

cont'd

The place is a sea of knaki, plaid and camouflage. Many of the cars are towing POWERBOATS and AIRBOATS, into which cases of beer, bourbon and Gatorade are being heaved.

ONE LONELY ARMY JEEP

Manned by a PRIVATE and a shavetail SECOND LIEUTENANT struggles to stem the tide.

LIEUTENANT
(through bullhorn)
--I say again, Livingston County
has been declared a military
emergency zone. All civilians
will return at once--

THE MOB

Ignores him completely. SPEEDS OFF en masse.

CUT TO:

128. CLOSE - TV SCREEN - AMY'S HOUSE

128

The same scene we just saw--hunters, airboats, chaos. Amy passes in front of the screen, hurrying, carrying the CARDIAC UNIT "SUITCASE."

AMY
He's coming for her. I know it.

129. INT. AMY'S HOUSE/KITCHEN - DAY

129

Amy slaps the Suitcase on the kitchen table, opens it--

MITCHELL
(into phone)
--I want it fueled and on the
runway. Now.

He hangs up, grabs his jacket. Amy runs a fast check on the Suitcase's electronics.

MITCHELL
This is no time to be giving
Kong a tune-up.

AMY
It's a miracle his heart is
still ticking. Without this, he
won't have a chance.

She closes the case, heads for the door--

130. EXT. AMY'S DRIVEWAY - DAY

130

The block reacts as if a tornado were coming. NEIGHBORS on

their lawns, CARS starting, RADIOS and TVS blaring--

NEIGHBORHOOD MOM #1
(shouts across
street)

TV says the ape's coming this
way!

A second Mom crosses to Mitch, dragging her kids.

NEIGHBORHOOD MOM #2
Should I get the kids out?
Mr. Mitchell--

KID #1
Is King Kong gonna eat us?

MITCHELL
He's not coming to Magnolia
Drive. Now get back inside--

Mitch and Amy board the Bronco.

KID #2
Dr. Franklin's hightailing it!
Look, Pop--

NEIGHBORHOOD DAD #1
(in liesure suit,
toting shotgun)
Get back in the house, I said!

The Dad watches Amy's Bronco speed off--

CUT TO:

131. EXT. CHATTAHOOCHEE LAKESIDE RESORT - DAY

131

The vacation spot where Kong appeared the night before.
Only now the site has been transformed into a war zone.
Crew-cut REDNECKS, armed to the teeth, pile into water-ski
boats, outboards, runabouts--

A PIPER CUB

Buzzes the armada, packed with more gun-waving ENTHUSIASTS.

MAJOR PEETE'S JEEP

Fishtails into the lot, brakes furiously. Several Army
trucks, loaded with TROOPS, follow. Peete and a tough-
looking STAFF SERGEANT dismount.

MAJOR PEETE
(surveys mad scene)
What is this--"Deliverance?"

A party of HUNTERS heaves a case of whisky into an airboat.

STAFF SERGEANT

You there! Are those weapons loaded?

BOAT SKIPPER (Vance)

You bet, General. And so are we!

The airboat FIRES UP ITS ENGINE.

MAJOR PEETE

You'll be shooting each other, you damn fools! Do you want to get killed?

HUNTER #1

I want that ape's head on the hood of my pickup!

The airboat BLASTS OFF amid a chorus of REBEL YELLS--

132. EXT. CHATTAHOOCHEE WILDERNESS - AFTERNOON

132

Our hunting party's airboat pulls up to a dry hummock, the men disembark.

HUNTER #1

Dammit, Vance. All them other boys is gone thataway!

VANCE

That's why we're going this way.

He grabs a CASE OF DYNAMITE--

133. THE HUNTING PARTY

133

Lugs the TNT up a steep, underbrush-choked gorge.

VANCE

That monkey's girlfriend is 20 miles north, at that Army base.

HUNTER #2

We're after him, not her!

VANCE

Wake up, Shit-For-Brains. If you had you a gal, which way would you be headed?

The boys see Vance's point. They continue up the slope with renewed vigor.

CUT TO:

134. EXT. CIVILIAN AIRPORT - AFTERNOON

134

A light plane takes off, wings swiftly toward the mountains.

135. INT. LIGHT PLANE/AIRBORNE

135

Mitch banks, EASES THE THROTTLE.

MITCHELL
(shouts over ENGINE
NOISE)

He can't know where Lady Kong
is. How could he--

AMY
How do dogs know when their
owners leave them and move 300
miles away?

Amy navigates, indicates a heading for Mitch to fly toward.

AMY
They can't know. But they still
show up on the doorstep.

CUT TO:

136. EXT. POINT OVERLOOKING GORGE - AFTERNOON

136

Vance and his men finish rigging EXPLOSIVE CHARGES beneath a
hanging MASS OF BOULDERS.

VANCE
The whole valley feeds into this
gap. If that ape's coming
thisaway, he's got to pass right
down yonder.

HUNTER #3
(arms detonator)
And when he does--

VANCE
--we got us a coonskin the likes
of which no one never saw!

HOOTS and YA-HOOS--

CUT TO:

137. POV FROM LIGHT PLANE/AIRBORNE - AFTERNOON

137

MITCHELL
We got company.

137. Cont'd

Two ARMY HELICOPTERS scour the terrain, one ridgeline away.

AMY
If they're still looking, they
haven't found him.
(indicates turn)
Through there.

138. CHATTAHOOCHEE GORGE - MITCH'S PLANE

138

The plane dips out of the choppers' line of sight--into a
gorge exactly like the one where we just saw the hunters.

139. INT. LIGHT PLANE/AIRBORNE

139

AMY
(studies map)
This is the gorge. If we're
right--
(spots something)
Down there!

140. Mitch squints down. Below--a TRAIL OF TRAMPLED SAPLINGS!

140

141. MOUNTAIN MEADOW - EVENING

141

The plane comes in for a hair-raising landing, BUCKS TO A
STOP just missing a fallen tree.

AMY
(climbs out, ashen)
I thought you said you could fly
this thing.

Mitch grabs the Suitcase, grins.

MITCHELL
My guess is we're ahead of him
by two miles. Let's hump it!

CUT TO:

142. FULL SHOT - CHATTAHOOCHEE GORGE - EVENING

142

Establish the serene, seemingly innocent scene: steep walls,
heavy rocks, narrow pass beneath. Suddenly we HEAR BRANCHES
PARTING, TREES RUSTLING--

KONG

Pauses, scents the air. The passage seems safe. BIRDS
chirp, CRICKETS hum--

ON THE PEAK - THE HUNTING PARTY

HUNTER #1
(under cover,
miserable)
Damn chiggers!

VANCE
Shut up! You hear something?

The hunters strain, listening--

IN THE GORGE - KONG

He bends to a shallow stream, scoops some water, drinks.
The great ape looks tired, ragged--a fugitive.

He checks the pass one more time--

A ROCK tumbles down the cliffside, SPLASHES into the creek.

Kong SNORTS, suspicious. He sniffs the air again, listens--

HUNTER #3 - ON THE PEAK

His hand tightens on the detonator.

KONG - IN THE GORGE

Decides the rock means nothing. He rises, strides forward.
Into the pass. Narrower. Narrower--

WITH THE HUNTERS - ON THE PEAK

The men peer down into the gap. There's Kong!

HUNTER #3
Sweet Jesus. Look at the size
of him--

The hunters glance at each other.

HUNTER #1
Vance--
(grabs his gear)
I think I'm late for church--

He starts to flee. Two others join him--

KONG - IN THE GORGE

Hears them. His eyes raise, he GROWLS--

VANCE - ON THE PEAK

The leader grabs the detonator--

WITH KONG - LOOKING UP

As the WHOLE MOUNTAINSIDE ERUPTS!

A CASCADE OF BOULDERS

Thunders like an avalanche into the gorge. Kong BELLOWS as the ROCKS STRIKE HIM, stunning him. He drops to one knee. More BOULDERS rain on him. As Kong's form is eclipsed in the STORM OF ROCK AND DUST--

143. ANOTHER PART OF THE GORGE - MITCH AND AMY

143

They freeze, listening. A FAINT RUMBLE O.S.--

MITCHELL

Explosives.

They start off again, pushing even faster.

144. THE GORGE - NIGHT

144

Kong is BURIED UP TO HIS SHOULDERS! A BONFIRE blazes, the hunters dance like pagans, drinking and celebrating.

HUNTER #2

Take my picture! Vance, get over here--

The hunters pose beside all that remains visible of Kong-- his head. FLASHBULBS POP, Kong grimaces, looses a ROAR. Apparently he is unhurt, just buried.

The hunters have lost all fear of him.

HUNTER #4

(to Kong)

Whew! That's some bad breath you got, boy!

HUNTER #2

Get him some Juicy Fruit!

HUNTER #5

Get him a drink!

Kong HISSES in rage, only to find a bottle of bourbon poured onto his tongue. The ape SPITS IT--

HUNTER #3

Hey! That's good liquor, son!

Hunter #3 trips drunkenly over his own feet; his comrades laugh at him.

HUNTER #3
I tell you what. I don't like
this boy's attitude--

HUNTER #2
We gotta teach him some respect.

Only one hunter seems to maintain any sense of decency.

HUNTER #4
That's enough, Will. Leave the
damn animal alone.

HUNTER #3
(mocking)
Ahhh, Ms. Johnstone. You
getting squeamish, honey?

HUNTER #4
You gonna kill him, kill him.
But don't torment the poor
sonofabitch.

VANCE
We ain't gonna torment him, Jay.
Just brown him a bit.

Vance and two others light TORCHES from the bonfire.

145. ANOTHER PART OF THE GORGE - MITCH AND AMY

145

They HEAR Kong's desperate CRY.

MITCHELL
Nevitt's got him.

AMY
(in pain)
What the hell are they doing to
him?

146. BACK TO KONG

146

The hunters move in, brandishing TORCHES--

HUNTER #4
Damn you, Vance. Stop it!

Hunter #4 (Johnstone) COCKS HIS RIFLE. Vance turns,
unafraid.

VANCE
Aww now, Jay. You getting outa
hand, son--

Hunter #3 CLIPS JOHNSTONE FROM BEHIND with his rifle butt;
the others quickly strip Johnstone's weapon.

cont'd

VANCE

(to Kong, as they
close in)

We gonna teach you some manners,
you big ugly sonofabitch--

Hunter #2 (Will) loses his nerve, THROWS HIS TORCH at Kong.
The FIREBRAND IGNITES KONG'S FUR! The APE CRIES as flames
leap directly beneath his eye--

VANCE

Thrusts a SECOND TORCH into Kong's face--

KONG

BELLOWS in tortured rage.

FULL SHOT - KONG, THE HUNTERS, THE BONFIRE

Kong RISES! His colossal shoulders burst forth, then his
arms--

The EARTH HEAVES, hunters topple, boulders thunder in all
directions. One hunter is crushed by the great rocks,
others regain their footing, try to scamper away--

Kong seizes them! He grabs one, snaps his back like a
matchstick; collars another and crushes him to a pulp--

Kong snatches two more hunters (including Johnstone, his
defender) as they clamber frantically up the slope. Kong
makes no distinctions, his fist squashes them like insects
into the hillside--

One more hunter flees down the streambed. Kong takes one
stride and overtakes him, grinding him beneath his heel--

VANCE - ON THE SLOPE

The leader is still free, clawing frantically toward the
peak. Kong's hand stretches, but Vance is too high--

KONG'S HAND

Scoops earth from beneath Vance; a slide starts--

VANCE

Slips back, struggling desperately. No use: the collapsing
ground carries him, screaming, straight into Kong's hand!

KONG AND VANCE

The ape clutches the hunter, eyes burning with fury. KONG
DEVOURS VANCE!

146. Cont'd

EXT. PEAK - NIGHT

The ape mounts the summit. Silhouetted against the moon,
KONG BEATS HIS CHEST, BELLOWS TRIUMPHANTLY.

147. MITCH AND AMY

147

Stopped dead, HEARING KONG'S BELLOW reverberate. O.S.
comes the SOUND of TREES SNAPPING, the thunder of KONG'S
APPROACHING TREAD--

KONG

In full stride. For an instant he FALTERS, as if shot
through with some excruciating internal pain. The pain only
enrages him further--

AMY

AMY
Here, Kong. This way.

She kneels, flings the cardiac unit open.

MITCHELL
Are you crazy?!

Mitch SEES 40-foot trees parting, feels the earth tremble.
Amy scans the monitors on the cardiac unit.

AMY
His heart. It's crippled--

Kong heaves into view--awesome, terrifying.

AMY
I've got to correct it.

WITH KONG

He SEES the two humans, ROARS with fury--

MITCH

Glances to Amy, coolly PUNCHING BUTTONS ON THE CARDIAC UNIT.
To Kong, starting to charge--

KONG'S LEGS AND FEET approach fearsomely--

Mitch grabs Amy at the last instant, hauls her to safety--

THE CARDIAC UNIT - ON THE GROUND

Kong's FOOT TREADS THE SUITCASE INTO OBLIVION!

cont'd

AMY

No!

Kong turns, searching for his prey. A SWIPE OF HIS ARM topples trees like bowling pins--

Mitch barely pulls Amy from harm as the timber THUNDERS DOWN ALL AROUND THEM!

Kong ROARS at the fleeing humans, turns (he has more pressing business to attend to), strides on his way.

Amy is shattered, but not by fear.

AMY

I couldn't complete the correction sequence. His heart--

(clings to Mitch)
it won't last a day.

MITCH'S POV - KONG

The ape, seemingly stronger than ever, strides up the hillside.

MITCHELL

Tell that to him.

Kong vanishes awesomely into the darkness.

CUT TO:

148. EXT. CHATTAHOOCHEE GORGE - NIGHT

148

Mitch and Amy skitter down the slope--to the site where Kong took his vengeance on the hunters.

They pull up in shock.

AMY

My God.

MITCHELL

(he's shaken too)
We know one thing. It wasn't the Army.

He and Amy check the bodies swiftly; all are dead. MUSIC still plays from a half-smashed RADIO.

MITCHELL

Hunters. Dynamited him from up there. He must have been half-buried.

cont'd

Mitch's tracker's eye takes in the litter of whisky bottles, the smoldering remains of the bonfire. Amy lifts a still-smoking torch. Mitch picks up a WAD OF SCORCHED FUR.

MITCHELL

Then they had their fun.

Amy's horror turns to anger and revulsion. She flings down the torch, stares at the bodies in despair.

AMY

Well, Kong--you've killed now.

(quietly)

Nothing'll stop them from killing you.

MITCHELL

There's one thing. But we gotta move.

149. THE LIGHT PLANE - PREDAWN

149

It BLASTS PAST CAMERA, ROARS OFF from the mountain meadow.

CUT TO:

150. EXT. ARMY COMPOUND - DAWN

150

Mobilization in full swing. Jeeps and armed SOLDIERS race across the compound--

ARMORED PERSONNEL CARRIER - MOVING

A GUNNER arms a top-mounted MACHINE GUN. In the hatch behind, Colonel Nevitt is backed by TWO RADIOMEN--one for ground contact, the other for air support.

RADIOMAN #2

--sir, Air Recon confirms:
Enemy headed straight this way.

COLONEL NEVITT

Range?

RADIOMAN #2

Eleven miles.

COLONEL NEVITT

(to Radioman #1,
cool, professional)

Order all vehicles into
position.

ARMY TANKS, RECOILLESS RIFLE JEEPS AND APC'S

Rumble in orderly columns away from Lady Kong's bunker, toward a broad DUSTY AREA in a notch between steep hills.

150. Cont'd

The vehicles pass a road sign, with clear Army-stencil lettering: "DANGER - LIVE FIRE RANGE."

151. EXT. LIVE FIRE RANGE

The range is studded with shell-blasted bunkers and the burnt-out hulks of tanks and trucks used for target practice.

Amid the dust churned up by the TANK TREADS, we glimpse helmeted TANK COMMANDERS atop their vehicles.

152. NEVITT'S APC - MOVING

RADIOMAN #1

Tank commanders request orders on type of ammunition.

COLONEL NEVITT

High Explosive Anti-Tank.

A MACHINE-GUN JEEP

Whips in alongside Nevitt's APC.

MAJOR PEETE

(aboard jeep, shouts)

Sir, General Sutton on the horn from D.C. He's ordering a capture--

Nevitt's expression doesn't change.

COLONEL NEVITT

What channel did you try to reach me on?

MAJOR PEETE

Alpha, sir.

COLONEL NEVITT

That channel is malfunctioning, Major.

MAJOR PEETE

(not liking it)

Yes sir.

Nevitt's APC speeds off toward the firing positions.

CUT TO:

153. MITCH'S PLANE ABOVE A POPULATED AREA - DAY

Pandemonium on the ground. Intersections jammed with cars, CIVILIANS fleeing on foot, bike, motorcycle. ARMY HELICOPTERS comb the treeline--

151

152

153

154. INT. PLANE

154

We HEAR the plane's RADIO.

NEWSCASTER

--search party...found
bodies...seven courageous
hunters, slaughtered without
mercy by the bloodthirsty ape--

Mitch and Amy exchange a glance of outrage.

AMY

Mitch!
(points below)

155. THEIR POV

155

A thick treeline parts. A COLOSSAL SHADOW emerges--

156. KONG

156

Strides forth from dense woods--

157. EXT. SUBURBAN HOUSE

157

A MOTHER shoves KIDS furiously into a station wagon. A
FATHER races into the backyard after the FAMILY DOG--

KONG

Splinters a garage beside one house, tromps the fence behind
another--

BACKYARD

The ground shakes, a huge SHADOW falls. Dad looks up as--

KONG'S FOOT

Obliterates the backyard swimming pool! The dog leaps into
its master's arms, they flee in terror--

KONG

Looses a BELLOW as an ARMY HELICOPTER BUZZES him--

158. INT. MITCH'S PLANE

158

Directly above.

NEWSCASTER

(from radio)

--Army helicopters are reporting
the ape's position...unable to
fire for fear of causing
civilian casualties--

CUT TO:

159. INT. BLOCKHOUSE & GUARD CHAMBER

159

SOUND of TANKS AND JEEPS rumbling overhead. Lady Kong paces in a state of near-hysteria.

INT. ADJACENT GUARD CHAMBER

A SERGEANT enters, carrying two M-16's. He thumbs two of the SENTRIES topside.

GUARD SERGEANT

--Colonel's orders. Join your units on the Tank Range.

(shoves rifles into their hands)

On the double!

160. EXT. LIVE FIRE RANGE - DAY

160

TANKS and TROOPS move swiftly into position. Nevitt's APC brakes beside the lead tank.

COLONEL NEVITT

(to TANK COMMANDER)

Target will be advancing from two-eight-zero--

(points to end of range)

We're clearing a field of fire.

An enormous CHAIN, strung between two ARMY BULLDOZERS, tears down 30-foot pines--clearing a broad swath.

COLONEL NEVITT

Don't want your boys having any trouble seeing him.

As the Tank Commander flashes thumbs-up--

MITCH'S PLANE

Appears above the woodline.

161. WITH MITCH AND AMY

161

The vast preparations for slaughter are shockingly revealed--including hovering HELICOPTER GUNSHIPS. Amy gasps.

MITCHELL

(pointing ahead)

Lady Kong's bunker.

cont'd

AMY

They know he's coming for her.
They'll cut him to pieces--

162. OBSERVATION TOWERS & LIVE FIRE RANGE

162

MITCH'S PLANE wings past.

NEVITT'S APC

COLONEL NEVITT

(to Radioman #2)

Gunships--get that goddam plane
outa here!

ARMY GUNSHIPS streak off in pursuit of Mitch's plane.

CUT TO:

163. EXT. SUBURBS - DAY

163

Here comes Kong! His colossal strides carry him straight
toward an affluent "security community"--

164. GATEHOUSE - SECURITY COMMUNITY

164

The lone SECURITY GUARD swings his puny gate closed, pulls
out his tiny PISTOL--

A CADILLAC - LEADING A LINE OF PACKED LUXURY CARS

Blasts right through the gate, fleeing--

SOLDIERS - IN A JEEP

Rip the wrong way through the tire-spike exit. All FOUR
TIRES BLOW, the jeep screeches on its rims--

JEEP SOLDIER #1

(into radio handset)

--Surface Recon Six. We've got
the ape at two miles--

THE SECURITY GUARD

Takes one look at what's coming, drops his gun, bolts--

165. KONG

165

Ignores the Lilliputians who scatter before him--

166. A DRIVEWAY

166

TWO YOUTHS in pajamas race out, tear open the doors of a
brand-new BMW just as--

166. Cont'd

KONG'S HEEL

Stomps the car into oblivion.

YOUTH #1

Oh no!

(surveys crushed car)

My Dad's gonna kill me!

167. A GOLF COURSE

167

A lone FOURSOME watches one of its members tee off. All eyes follow the ball as it sails toward thick trees--

Suddenly THE BRANCHES PART, REVEALING KONG. The ball strikes him smack on the forehead. Kong looks annoyed and swats his brow as if an insect had bitten him.

THE GOLFERS

Drop their bags and flee.

167. (ALTERNATE) EXT. MC DONALD'S HAMBURGER RESTAURANT

167 Alt.

The parking lot outside the MacDonald's is crowded. SEVERAL LARGE YELLOW SCHOOL BUSES are depositing hordes of school children. They stream into the restaurant hungrily.

167A. INT. MC DONALD'S

167A

The cooking area is a frenzy of activity. Scores of sizzling hamburgers are being prepared.

167B. EXT. MC DONALD'S - KONG

167B

KONG pauses, sniffs the air IN ANTICIPATION, then stoops down.

167C. INT. MC DONALD'S

167C

KONG'S HUGE HAND sweeps into the cooking area, to the sound of breaking glass, and instantly scoops every single hamburger into his palm, leaving the cooking counter completely empty. The children all stare upwards in awe and wonder.

167D. CLOSE SHOT KONG

167D

Devouring the hamburgers in one bite. He smacks his lips but URGENT business PRESSES. He moves on.

168. EXT. ARMY COMPOUND - LADY KONG'S BLOCKHOUSE

168

Mitch's plane highballs in--straight for the parade ground--with HELICOPTER GUNSHIPS in hot pursuit.

169. INT. MITCH'S PLANE

169

MITCH lands the plane, turns it hard--towards a treeline.

170. EXT. ARMY COMPOUND - PARADE GROUND

170

The plane powers head-on into the timber. Both WINGS SHEAR OFF, the craft LURCHES TO A STOP. CHOPPERS flash overhead.

171. INT. HELICOPTER GUNSHIP - AIRBORNE

171

PILOT and CO-PILOT see an empty parade ground. No plane.

GUNSHIP PILOT

Where the hell'd he go?

172. EXT. LADY KONG'S BLOCKHOUSE

172

Mitch and Amy sprint toward the blockhouse, using the huge STEEL OBSTRUCTIONS for cover.

AMY

Where is everybody?

MITCHELL

The whole camp's up at the firing range--waiting for Kong.

One of the pursuing GUNSHIPS banks back, scouring the area--

TWO ARMED SENTRIES emerge from the BLOCKHOUSE GUARDROOM, staring up uncertainly at the helicopter. Two other ARMED GUARDS, guns at the ready enter shot.

Mitch and Amy flatten themselves behind a STEEL OBSTRUCTION.

MITCHELL

Christ...

AMY

This can't work, Mitch--

MITCHELL

Kong's coming for his lady. We have to get her to him before the army kills him.

AMY

(Looking towards blockhouse)
There's no way we can get in there.

THE FOUR SENTRIES are very much on the alert.

MITCHELL looks around desperately.

CUT TO:

173. EXT. LIVE FIRE RANGE - DAY

Kong emerges from dense woods to a fenced perimeter. Signs read: "KEEP OUT - U.S. ARMY" and "DANGER - LIVE FIRE RANGE."

Kong SNORTS as if getting his bearings. Then he creeps forward carefully.

Nevitt, atop his APC, peers tensely through binoculars.

INFANTRY TROOPS in concealment, RECOILLESS RIFLE JEEPS ready, TANK CANNONS standing by--

KONG keeping hidden behind trees, slips unseen into a deep gully.

cont'd

KONG'S POV

The deathly-still range, tank cannons glinting, and--on the knoll in the center--Colonel Nevitt's APC, with Nevitt visible atop the hatch.

Kong senses the danger. He decides to wait.

174. EXT. LADY KONG'S BUNKER - DAY.

MITCHELL AND AMY

Watch the FOUR SENTRIES from behind their cover. One of the SENTRIES walks forward, stops three feet away from them, then turns back slowly, without having seen them. Mitch and Amy are frozen.

175. EXT. LIVE FIRE RANGE. DUSK.

The moon rises into view. Huge searchlights are being switched on, raking the ground ahead.

Suddenly KONG emerges from the gully. In two strides he reaches the huge mound of felled trees--

COLONEL NEVITT

Sectors one to five -- FIRE!!!

TANK CANNONS OPEN UP WITH A DEAFENING BARRAGE. KONG IS HIT BUT HIS MIGHTY FISTS SCOOP UP EARTH AND TREES BY THE TON! He flings his colossal load straight out into the range. AN ENORMOUS CLOUD OF DUST RISES! THIRTY-FOOT PINES THUNDER DOWN on the startled troops! Men cry, jeeps are crushed--

Kong grabs more tons of dirt. Like 50 bulldozers rolled into one, his incredible strength seems to tear the very earth apart. He heaves another load, and another--

THE LIVE FIRE RANGE

Is transformed into a maelstrom of dust, trees and boulders. Both observation towers are felled; the incredible SMOKESCREEN obscures the searchlights. Out of this roiling chaos rises A BELLOW OF IMPOSSIBLE RAGE AND POWER--

KONG

Charges!

COLONEL NEVITT

ALL SECTORS-- F-I-R-E-!!!

Bazookas and flame throwers open up. Kong is among the troops. He seizes a TANK, upends it. A SQUAD OF INFANTRY IS dispatched with one blow--

MACHINE GUN FIRE rakes him point-blank; a tank turns its FLAME THROWER on Kong; the ape SEIZES THE TANK ITSELF, LIFTS IT, as a weapon. He pours the tank's own flame on his enemy, then heaves the vehicle crashing into another tank!

COLONEL NEVITT

Close with him! FIRE!!! FIR--E!!!

A BAZOOKA MAN

Fires at Kong, hits his shoulder!

KONG

Cries in agony and rage. TWO MORE TANKS rush him, firing. Kong SIDESWIPES THE TANKS, sends one CRASHING into Nevitt's APC, overturning it! Kong vanishes into the dust and murk, heading for Lady Kong.

COLONEL NEVITT

Spills from his shattered vehicle--bleeding, burned, several teeth knocked out. He rises in rage, leaps onto the turret of a tank--

COLONEL NEVITT

After that mother!!

(grabs radio handset)

All vehicles--FOLLOW ME!!!

TANKS AND JEEPS

Start in the dust and confusion after their commander. TWO VEHICLES COLLIDE. Chaos. As Nevitt shouts orders above the bedlam and disorganization--

CUT TO:

175A. EXT. LADY KONG'S BUNKER - NIGHT.

MITCH AND AMY

Still crouched behind thier cover watch two of the SENTRIES drive off in a jeep. The other two enter the guardhouse. Without a sound Mitch and Amy sprint forward, go through the open gate and reach the blockhouse entryway. One of the SENTRIES moves out of the guardhouse, raising his weapon.

SENTRY

You! Halt!

Too late. Mitch and Amy vanish through the entryway. The SENTRY opens fire, joined by SENTRY TWO, but the blockhouse door is already closing.

cont'd

176. INT. BLOCKHOUSE - CHAMBER ADJACENT TO/AND LADY KONG'S CELL.
NIGHT.

Lady Kong on her feet in the background. Two CELL GUARDS relaxing. Suddenly phone rings. CELL GUARD ONE picks up the receiver. A beat..

CELL GUARD #1

Break-in.
(grabs rifle)
Get off your ass.

His partner, drinking coffee, looks at him like he's crazy.

CELL GUARD #2

Yeah, right.

Both guards stare as the door opens, Amy appears.

CELL GUARD #2

(flirtatious)

Hey, Mama--

He takes one step towards Amy. MITCH'S FIST flashes out of nowhere, decking the guard. Mitch rushes the other guard, dodges a rifle butt...one PUNCH TO THE STOMACH doubles the soldier over, Mitch finishes him with a BLOW TO THE JAW.

Through the VIEWING WINDOW Mitch freezes at the sight of Lady Kong--her fur splotchy, belly massively swollen and distended.

MITCHELL

Good Christ. What have they
done to her?

Amy stares too-but with a doctor's eye.

AMY

They haven't done anything.

Mitch turns, not understanding.

AMY

She's pregnant.

Mitch takes keys from CELL GUARD ONE'S belt, leads the way out, down the stairs to the cell opening. He opens the huge sliding steel doors and goes in.

LADY KONG hardly reacts.

AMY enters the cell.

Mitch strides to a WALL PANEL of complicated controls. He punches two ASCENT BUTTONS: a LOUD ENGINE HOWL and THE WHOLE FLOOR STARTS TO RISE--

cont'd

179. AMY'S POV - ABOVEGROUND - NIGHT

Mitch nowhere in sight. In the distance the apes disappear into a thick treeline--

AMY

Spots a parked ARMY TRUCK, races for it, leaps aboard. As she starts the vehicle, she HEARS something, turns--

IN THE DISTANCE - NEVITT'S FORMATION OF TANKS

Heaves into view, speeding this way.

AMY'S TRUCK

Races off in the direction of the apes vanished.

CUT TO:

180. EXT. RURAL VILLAGE AND CHURCH - NIGHT

A postcard-perfect white church, steeped in moonlight, with bell tower and steeple. Evening service is coming to a close. THE PASTOR is outside shaking hands with members of the congregation as they leave, some stopping to chat, in groups. Light comes from the open doors of the candle-lit interior - the sound of the organ playing.

Closer reverse towards the PASTOR as he says goodnight to his flock. His back is to the parking lot.

KONG AND LADY KONG

Loom into view directly before the church! Lady Kong is still carrying Mitch--

People scatter in all directions. The PASTOR is momentarily left alone. He turns.

CS The pastor seeing the Kongs. To his credit, he does not panic, but walks away very quickly.

EXT. CHURCH - SHOOTING FROM STEEPLE

Amy's truck races up. Members of the congregation stop on the margins of the square and in the street, turn and stare as--

LADY KONG - IN FRONT OF THE CHURCH

Falters, DROPS TO ONE KNEE, clutching her belly--

MITCHELL - IN LADY KONG'S FREE HAND

He takes advantage of her distraction, escapes.

180. cont'd

KONG

Turns instantly to aid his mate, whose swollen belly is now CONVULSING--

AMY

Sprints to Mitch, embraces him.

AMY

Mitch!

KONG

HELPS HIS MATE TO lie back, lowers her DIRECTLY THROUGH THE FRONT FACADE OF THE CHURCH!

181. INT. CHURCH - NIGHT

Lady Kong's gargantuan form SINKS THROUGH THE CHURCHFRONT. Thirty rows of pews are eclipsed beneath her as Kong sets her gently down. At this moment, O.S., TANK ENGINES APPROACH--

182. KONG turns toward the sound, SNORTING in fury--

THE ARMY FORMATION

Thunders into the village square. In a flash, tanks power into position outside the church. Kong and Lady Kong are completely exposed beyond the shattered churchfront.

COLONEL NEVITT
(shouts to troops)

Fire!

AMY
(rushes toward
Nevitt)

No!!!

(then, desperate)
You'll hit the female. She's in
labor--

NEVITT
(shouts louder)
I said, FIRE! TAKE HIM OUT!

Mitch grabs Amy, hauls her toward cover just as--

KONG

Enraged, MOVES TO SHIELD HIS MATE.

cont'd

182. cont'd

MACHINE GUN JEEPS

Open fire! Kong, protecting LADY KONG, is RAKED WITH BULLETS!
The female CRIES OUT in fear.

GUNFIRE rips into KONG from all sides, but HIS VALIANT FORM
PROTECTS HER COMPLETELY FROM THE HAIL OF BULLETS.

COLONEL NEVITT

Waste him!!!

TANKS, TROOPS AND MACHINE GUNS

All OPEN FIRE on Kong.

KONG

Charges straight into the firestorm. BULLETS rip into him,
TANK SHELLS tear his legs and shoulders! The ape keeps coming;
his mighty arms heave tanks like toys, he swipes machine gun
jeeps two at a time. In seconds, the battle is a rout.
Vehicles blaze, troops flee--

COLONEL NEVITT - ATOP HIS TANK

Seizes the .50-caliber MACHINE GUN. Nevitt fires like a madman,
smoke pouring from his overheated muzzle.

KONG

Reaches the tank, PICKS IT UP AND THROWS IT WITH ALL HIS
STRENGTH. The vehicle pinwheels end-over-end, spilling
Nevitt into--

THE GRAVEYARD BESIDE THE CHURCH

Nevitt scrambles amid the gravestones, whips his .45 from
its holster. He FIRES WITH STEADFAST DETERMINATION--UPWARDS--

KONG'S FOOT

Buries his enemy six feet under with one colossal STOMP!

KONG

POUNDS HIS CHEST in triumph, his MIGHTY BELLOW echoing for
miles.

MCS MITCH AND AMY getting to their feet. Amy reacts to Kong
in sudden horror--

AMY

Oh my God!

C.S. KONG

He is clutching his chest in terrible agony. He is in the throes of a fatal cardiac seizure.

He drops onto one knee. O.S. Lady Kong's cries of labor. Kong struggles towards Lady Kong with all his rapidly-failing strength.

LADY KONG

Her back braced against the raised altar, STARTS TO DELIVER!

MITCH AND AMY, THE CHURCHGOERS, SCATTERED SOLDIERS, AND VILLAGERS

Look on, dumbstruck, as--

KONG

Struggles to rise, staggers, drops again.

CLOSE - KONG

Dying, his heart giving out at last--

AMY AND MITCHELL

Watch in horror.

BACK TO KONG

His strength gives out, his head lowers. We sense death, only moments away. Then: O.S. the SOUND OF A NEWBORN'S CRY.
A KONG NEWBORN!

183. INT. CHURCH - LADY KONG & EXT. CHURCH - KONG. NIGHT.

The great female reaches between her knees, lifts--

BABY KONG

The infant BAWLS LUSTILY, a miniature carbon copy of his old man.

KONG

HEARS his son's cry, finds his last strength. He half-rises, reaches through the toppled church wall toward Lady Kong and the baby--

Mitch rushes forward.

183. cont'd

MITCHELL - BESIDE LADY KONG

Mitch sees Kong, with death fast overtaking. He tries to push Lady Kong's hands, which hold the infant, toward Kong.

MITCHELL

Show him--

(to Lady Kong)

Show him his son.

AMY - BESIDE KONG

Sees the great female hold out her child.

AMY

He's there, Kong. Can you reach him?

KONG

Stretches with his last flicker of strength--

KONG'S HAND

Tenderly touches his newborn son.

CLOSE - LADY KONG

As Kong's fingertips caress the child.

CLOSE - KONG

His eyes seem to find peace at last. Then they glaze over; the mighty ape's head settles softly.

CLOSE - BABY KONG

The infant wails, not understanding. His little fists pound his chest, just like his father.

184. THE FULL SCENE

Kong and Lady Kong, Mitch and Amy, the church, the last of the troops, the village, a tableau etched by moonlight.

DISSOLVE TO:

185. LUSH VERDANT JUNGLE FOLIAGE. DAY.

A primeval rain forest--towering trees, brilliant sunlight. The CAMERA PANS across the face of this tropical paradise--

cont'd

185. cont'd

SUPER:

Lady Kong and her son were transported to a preserve created for them in the remote highlands of Borneo.

Screened by the dense foliage, we HEAR a CRY that can only come from Lady Kong. A mother's cry--serene, at-home--that seems to say, "Little boy, what trouble are you getting into now?"

The cry is answered by a YOUTHFUL SHOUT of strength and freedom. We glimpse--just barely, behind the screen of trees--a FORM swinging joyfully between towering branches.

THE END