

PLANET OF THE APES

"THE INTERROGATION"

Written by

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FINAL
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CAST LIST

GALEN

PETE BURKE

ALAN VIRDON

URKO

ZAIUS

WANDA (CHIMP)

FARMER (HUMAN)

LIEUTENANT (GORILLA)

GORILLA AIDE

TALL POLICE GORILLA

ANN (CHIMP)

YALU (CHIMP)

POLICE GORILLA

MALO (GORILLA)

GORILLA LEADER

LIEUTENANT MARTIN (HUMAN)

OFFICER (HUMAN)

INSIDE JAILER (GORILLA)

NORA (HUMAN)

DR. MALTHUS (CHIMP)

Gorilla Police, Gorilla Guards, etc.

SET LIST

INTERIORS:

ZAIUS' STUDY

DOMED ROOM (ALSO CALLED CIRCULAR ROOM)

URKO'S OFFICE

GALEN'S HOME - INSIDE DOOR

- LIVING ROOM

- YALU'S STUDY

- BEDROOM

HALLWAY OUTSIDE URKO'S OFFICE

STEAM ROOM

HOSPITAL - CORRIDOR

- PREPARATION ROOM

- ORTHOPEDIC WARD

EXTERIORS:

FOREST GLADE

FOREST CLEARING

CENTRAL CITY - VARIOUS STREETS

COUNTRYSIDE - VARIOUS AREAS

ROAD INTO CENTRAL CITY

GALEN'S HOME

MAIN JAIL

PATHWAY NEAR JAIL

COUNTRY - NEAR ABANDONED BUILDING

HOSPITAL

MEADOW

"THE INTERROGATION"

ACT ONE

FADE IN

(NOTE: DIRECTOR: ALLOW 45 FEET OF SILENT ACTION FOR SUPERIMPOSITION OF OPENING CREDITS.)

EXT. A FOREST GLADE - DAY 1

Lovely, great trees, green shrubs, then a TATTOO of horses' hooves HEARD approaching. Abruptly a group of six mounted Gorilla police explodes into this idyllic place -- black faces, black uniforms on black horses. The LEADER reins in his lathered horse, looks down.

LEADER'S P.O.V. 2

a broken twig, also footprints bearing left.

BACK TO GORILLA POLICE 3

Their horses agitated, prancing. The Leader points to the left.

LEADER

This way!

He rides out towards the left, the others follow, CAMERA PANNING WITH THEM.

EXT. FOREST CLEARING - HIGH SHOT - DAY 4

VIRDON, BURKE and GALEN, small figures seen from above.

CLOSE MOVING SHOT - VIRDON, BURKE AND GALEN 5

The sun coming through the trees dapples their faces as they run. Their faces show the strain of long and continued effort -- their breathing is heavy.

ANGLE ON GORILLA POLICE 6

coming towards CAMERA at full speed. As they REACH CAMERA, PAN THEM INTO A NEW STAND OF TREES.

MOVING SHOT - GORILLA POLICE 7

SHOOTING through a screen of trees...they are seen at intervals...then blur as they gallop at increasing speed.

2

ANGLE ON VIRDON, BURKE AND GALEN 8

Still running as they come together and proceed in single file in order to pass through a narrow defile made by two sheer rock faces -- they exit to a small meadow.

ANGLE ON GORILLA POLICE 9

racing through the forest. They reach the rocks and break into single file.

EXT. SMALL MEADOW 10

Virdon, Burke and Galen tearing across the meadow, hoping to reach the shelter of the trees before the Gorillas reach them. Burke half turns his head:

BURKE'S P.O.V. 11

The Gorilla Police burst into the meadow.

BACK TO BURKE, GALEN AND VIRDON 12

BURKE

Split!

Virdon takes off to the left, Galen to the right, Burke continues straight ahead. CAMERA PULLS BACK as Burke trips over a buried stone and falls; the others do not realize it and continue on. Burke rises and runs.

ANGLE ON LEADER OF GORILLA POLICE 13

Having seen the quarry split and Burke fall, he hesitates only a moment and then moves in the direction of Burke. Four of his police follow him. The other two split also -- one goes in the direction taken by Virdon, the other follows Galen.

FULL SHOT - MEADOW 14

Virdon and Galen have made the shelter of the forest -- Burke is nearing it, but the mounted police are on top of him. Burke zigs and zags to avoid capture.

ANGLE ON VIRDON 15

running. SOUND of HOOFBEATS gaining. Virdon looks around him.

VIRDON'S P.O.V. 16

A fallen tree lying athwart a small gully.

BACK TO VIRDON 17

He slides under the tree. The branches hide him.

CLOSE SHOT - GALEN

18

as he ducks into a crevice between two rocks, lowers himself so that he, too, cannot be seen.

BACK TO BURKE AND POLICE GORILLAS

19

The Second Gorilla removes a net hanging from his saddle horn. He skillfully whirls it over his head -- allows it to float out into the air ahead of him.

CLOSE SHOT - BURKE

20

as the net lands on top of him. Burke struggles.

WIDER ANGLE

21

Two Gorilla Police dismount. The owner of the net pulls it off while the Second tries to wind a rope around Burke. Burke, crouching, slams into the Second Gorilla knocking him down.

NEW ANGLE - FEATURING BURKE

22

as he turns to face the First Police Gorilla. But the Leader rides INTO SHOT and taps Burke on the side of the head with his gun. Burke goes down.

LEADER

Tie him up.

WIDER ANGLE

23

The Police do as they are told. The other two who had gone after Virдон and Galen return empty handed.

LEADER

(to the two
who have failed)

Ride to the nearest town. Tell them that Virдон and Galen have escaped, and to send their local police to find them.

The Two Mounted Gorillas salute and ride off.

LEADER

(to his remaining
group)

We'll take this one back to Central City. Urko will reward us.

The Gorilla Police look pleased.

INTERCUT:

ANGLE ON VIRDON

24

cautiously emerging from his hiding place.

ANGLE ON GALEN

25

already looking around for his friends.

BACK TO SCENE

26

The Police have trussed Burke and placed him on one of the horses. A Police Gorilla climbs up behind him.

SLOW DISSOLVE TO:

EXT. CENTRAL CITY - DAY (STOCK)

27

Apes moving through the streets, busy with their activities. Also, occasional human slaves or servants.

INT. ZAIUS' STUDY - DAY

28

In this austere room, ZAIUS is studying a book on the desk in front of him. Standing behind him is WANDA, a young, serious-minded chimpanzee scientist (wearing a white coat over her dress) who is now wearing the glasses she uses to read with.

WANDA

...see how explicit it is and
how detailed --

The SOUND of a DOOR SLAM o.s. Both look up.

NEW ANGLE

29

as URKO ENTERS.

ZAIUS

(pleasantly)

Come in.

Wanda removes her glasses, withdraws into the shadows at the back of the room.

URKO

You've heard the news.

ZAIUS

Burke has been captured.

URKO

(triumphantly)

Yes, Zaius. Just as I told you
he would be.

Cont.

ZAIUS

What about the other two?

URKO

They will come here to rescue Burke and will walk right into our trap. -- We are waiting for them.

ZAIUS

Let us hope so. This capture of Burke could not have come at a more opportune time. We have an experiment --

URKO

(interrupts)

'Experiment?' Why must we always make the most simple problem so difficult? We don't need any more experiments. All our trouble stems from the two astronauts and Galen. Once they are destroyed our planet will return to normal.

ZAIUS

(coldly)

Can you guarantee there will be no Burkes or Viridons in the future? Can you guarantee that next time there will not be five or ten instead of three humans landing here -- perhaps in different parts of our planet?

URKO

No more than you can guarantee that there will ever be any others.

ZAIUS

The prudent Ape is prepared for the worst...Therefore it is extremely important to us to determine once and for all why these two humans are different from those who now live on our planet.

URKO

Wise Zaius -- Perhaps you can explain -- What good does it do us when we do find out?

Cont.

ZAIUS

We'll know how to deal with them
and those who may follow...We must
also find out who helps them.

WANDA

(brashly)

I can almost promise I'll get the
answers.

Urko turns to stare at Wanda.

URKO

(brutally)

Who's she?

Wanda shrivels.

ZAIUS

This is Wanda --

Zaius takes Wanda's hand and brings her forward

ZAIUS

-- One of our brightest young
scientists. She has come up
with a remarkable find -- most
valuable.

Wanda picks up the book from the table. She almost stutters
at first, then picks up confidence.

WANDA

This book written in 1984 is an
artifact recently discovered in
one of those time capsules which
were so popular around that period.

URKO

(roughly)

What has that to do with Burke?

WANDA

I'm coming to it. This is a book
on brainwashing.

URKO

Brainwashing?

WANDA

Yes. The psychological method of
washing out of the human brain old
ideas and inserting new ones. We're
going to do that with Burke.

CLOSE ON URKO

30

For the first time he seems interested; his eyes gleam.

URKO

Ah. Brainwashing. Yes...I vaguely remember hearing about it -- I think...Isn't that where the brain is removed from the skull by the usual trepanning operation and rinsed thoroughly with cool water until the grey disappears?

BACK TO SCENE

31

WANDA

No. No. The brain is not removed from the skull.

URKO

Not removed? Then how can it be washed?

ZAIUS

(cutting it short)

I've looked over the book and Wanda has explained the rest. She has the backing of the Council and will interrogate Burke according to this new procedure.

URKO

(exploding)

All interrogation is strictly under my supervision. That is the law.

ZAIUS

You may supervise -- But Wanda is to control the experiment.

URKO

(restraining his anger)

Instead of wasting time let my surgeons perform the usual brain operation on humans...

WANDA

You're not speaking of the hole in the skull and removal of the front bump?

Cont.

URKO

Exactly.

WANDA

But --

URKO

(riding right
over her)

The patient will become docile
and cooperative -- he will do
what we wish and tell us what
we want to know.

ZAIUS

-- If he doesn't die.

WANDA

-- Or become a vegetable.

URKO

In either event we won't have
to worry about Burke.

ZAIUS

(flatly)

What you suggest is our last
resort. In the meantime Wanda
will proceed. Since the process
is new to us -- there is to be
no public discussion. Only the
three of us -- and your most trusted
guards will know about it.

URKO

How long will this process take?

Zaius looks to Wanda.

WANDA

It could take four days and nights
before the patient is so disoriented
he will cooperate fully.

URKO

The Council must know that these
are your orders, great Zaius. I
take no responsibility.

ZAIUS

The Council will be so informed.
(to Wanda)

You have four days and nights.
After that Urko will take over.

Wanda looks worried; Urko somewhat pacified.

EXT. COUNTRYSIDE - DAY

32

Galen and Virdon are running slowly but the effort and strain of the past hours are beginning to show -- both men are bone tired. CAMERA HOLDS on Galen who is beginning to lose ground, falling back.

GALEN

(gasps)

Virdon!

Galen slumps to the ground. Virdon stops, returns to Galen and kneels down beside him.

GALEN

(fighting for
breath)

Central City is still almost
nineteen hours away. We can't
run all that distance.

VIRDON

We've got to find a way to get
there faster.

GALEN

How?

VIRDON

We might find a human with a
wagon.

GALEN

(shakes his head)

Even if we did we still have to
stay off the main roads...

VIRDON

Where Urko's police are still
looking for us --

GALEN

Virdon...Urko's men could have
killed Burke when they captured
him. The fact they didn't means
Zaius wants him alive.

VIRDON

-- For how long?

Galen struggles to his feet. For a moment the two men contemplate the grim possibilities, then they take off again.

CUT TO BLACK:

BELLS SOUND. From a skylight in the ceiling, light suddenly floods the room. We are in:

INT. DOMED ROOM - DAY

33

as Burke, startled by the light, looks around him. He is in a large circular room. In the corner is a cage on wheels which seems so small it could not be for a man. In the center of the room there is a three-foot-high wooden post set into the earth -- it has a small circular top on which the rectangular oak tabletop leaning against the wall can fit. No other furniture. No windows. One door. Brackets for torches along the wall.

Suddenly the light from the skylight is extinguished. It is dark again, although we can dimly see Burke moving about.

An unpatterned, irregular DRUMMING (almost throbbing) BEGINS, punctuated by SHRILL TRILLS on a primitive wooden flute (a variety of recorder). The SOUND CEASES abruptly. A moment of darkness and silence. Blessed relief. Now the BELLS COMMENCE -- also irregular and unpatterned. They are CUT OFF SHARPLY -- then, after a beat, the CREAK of the door is HEARD even before we see a shaft of light from the hallway. Two Gorilla Guards ENTER from the doorway, seize Burke and drag him out.

INT. INTERROGATION ROOM - DAY

34

The room is small and spare. A row of windows near the ceiling through which the fading daylight comes, gives the scene a gloomy aspect. Wanda sits behind a plain table facing the windows. On the table is a glass of water and the "book." In front of the table is a chair. The door behind Wanda opens, and she half turns as the Guards bring in Burke and push him into the chair. -- A moment while Burke and Wanda face each other.

WANDA

(pleasantly)

Burke. I am your interrogator --
my name is Wanda.

BURKE

(equally pleasant)

How do you do. You can call me
Pete.

WANDA

I know you are an intelligent
human and --

BURKE

(interrupts)

Well, thank you.

Cont.

WANDA

-- Don't interrupt. This interrogation can be either pleasant or unpleasant. It's up to you.

(a beat)

Well?

BURKE

-- Pleasant is better.

WANDA

(nods)

Exactly. I'm sure we're going to get along. First question: Which humans on this planet have helped you?

Burke is made angry and also disturbed by the question. He hesitates.

BURKE

-- Almost all of them.

WANDA

(angry)

Obviously you still don't take this interrogation seriously. Let me warn you -- it is most important to your welfare for you to cooperate with me. If I fail -- you fail -- and totally. You will die -- or become a vegetable.

BURKE

(uncomfortably)

I answered your question.

WANDA

You did not. I want names, addresses, and date of contact.

BURKE

I'm sorry. I can't remember that.

WANDA

If you're counting on your friends, Burke -- forget it! This place is impossible to find. No one knows of its existence except Council Chairman Zaius, Chief of Security Urko, and myself. Plus a handful of trusted guards.

Cont.

WANDA (Cont.)
 (taps the table
 with a ringed
 finger)
 There is no possibility of escape --
 (tap)
 Or rescue.

She taps again and Burke watches her tapping finger with fascination as the ring hits the wood.

WANDA
 (tap)
 You will be asked questions.
 (tap)
 You will answer them...
 (tap)
 Fully and honestly and you will
 be allowed to go.

BURKE
 (after a long
 beat)
 That's a lovely ring you have on
 your tapping finger.

WANDA
 (explodes)
 You have contempt for Apes, Burke.
 You will change your mind about
 that before we're finished.

BURKE
 I have no contempt for Apes --
 or for any thinking animal on
 this planet.

WANDA
 Then answer my questions...What
 humans did you contact?

A long beat as Burke faces the question. Finally he sighs and shrugs. Wanda beckons to the Guards.

WANDA
 (harshly)
 Take him back.

NEW ANGLE

35

As the Guards seize Burke and propel him out of the room. CAMERA MOVES IN on Burke. He is frightened.

CUT TO:

INT. DOMED CIRCULAR ROOM - EVENING

36

The light comes from the skylight as Burke is thrown back into the room. The thick wooden door SLAMS shut. Darkness again. DRUMS, BELLS.

EXT. COUNTRYSIDE - MOVING SHOT - VIRDON AND GALEN 37
- EVENING

They are off the road, hidden behind the bushes. They look o.s. as they HEAR the SOUND of CREAKING WHEELS behind them.

THEIR P.O.V. - THE ROAD 38

A FARMER driving a hay cart is coming up to them.

BACK TO VIRDON AND GALEN 39

VIRDON

-- Let me handle this. You stay hidden.

GALEN

(warning)

Virdon, -- there are farmers who work closely with the police.

VIRDON

I know that. But I keep thinking of what's happening to Burke. My imagination's working overtime.

Agitated, Virdon EXITS SCENE.

NEW ANGLE - FARMER AND VIRDON 40

Virdon holds up his hand. The Farmer stops -- a grizzled, older man. A pitchfork (tines up) is fastened to the seat beside him.

VIRDON

Going to Central City?

The Farmer, at the same time curious and frightened, nods.

VIRDON

It's urgent that we get there.

The Farmer hesitates.

FARMER

We?

Galen appears, moves beside Virdon.

Cont.

FARMER

An Ape and a human traveling
together?

He shakes his head. Then the Farmer clucks, his horse starts
up.

VIRDON

(catching the
clue)

We're both running from the police.

The cart is still moving as the Farmer thinks about this for
a second. Then:

FARMER

Climb on...If the police come
around you can hide in the hay.

The Farmer halts the cart as Virdon and Galen climb on the
back of it.

A BANK OF TORCHES fills the SCREEN with light. CAMERA PULLS
BACK and we have returned to:

INT. INTERROGATION ROOM - NIGHT

41

Wanda sits silently in front of the torches; the chair has
been moved and Burke stands before her.

CLOSE ON BURKE

42

The blazing light hurts his eyes.

WANDA'S VOICE

(o.s.)

Who were the humans who helped
you?

Burke frowns.

ANGLE ON WANDA AND BURKE

43

Wanda, referring to her notes -- on the table with the "book."

WANDA

Also...I want to know how you
get their names -- and addresses...
and on what dates you made contact.

Burke makes an expression of not understanding.

Cont.

WANDA
It's a simple question.

BURKE
I'm sorry. I can see that you're talking -- but I can't hear a thing. All those bells and drums have deafened me. They're too loud.

Wanda doesn't believe him.

WANDA
If they're too loud now after four hours -- think how you'll feel after eight hours or twenty-four...

BURKE
I'm trying to read your lips -- but the light's too bright.

WANDA
Lieutenant. Cut off one of his fingers.

The Lieutenant comes forward, knife in hand.

BURKE
Hold up! You must be kidding!

WANDA
(stops the guard with her hand)
No...I'm quite capable of it, Burke. Obviously you can hear when it suits you. Now hear me. Losing a finger is a trifle compared to what can happen to you.

BURKE
(hears her)
We have no list of humans to contact. We never expected to land here. We never wanted to land here. And all we want now is to get the heck out of here.

WANDA
(implacable)
-- First you have to get out of prison...What humans helped you?
-- I want names, places, dates.

BURKE
Look, I can't answer it. They were just people, humans --

WANDA
 (tops him)
 Take him back.

As Burke reacts -- Wanda gets up, walks away from him.
 CAMERA PANS TO WINDOWS -- IT IS NIGHT OUTSIDE.

FLIP TO:

INT. INTERROGATION ROOM - ANGLE ON WINDOWS 44
 Daylight is filtering through.

WANDA'S VOICE
 (o.s.)
 Answer my questions and let's get
 it over with --

ANGLE ON WANDA AND BURKE 45

Burke's face shows the strain of the night; he is wary,
 uneasy and scared. Wanda is angry with herself and her
 failure to date.

WANDA
 -- You can then get some much
 needed sleep, food, and drink.

BURKE
 I've been telling you the truth.

WANDA
 I'll make it easy for you to start
 with. What Apes have befriended you?

Burke looks at her with hostility.

BURKE
 There have been many Apes who
 helped us.

WANDA
 The truth, Burke.

BURKE
 That is the truth.

WANDA
 No. It is not. No Apes have helped
 except for the mad traitor, Galen.

BURKE
 There were others.

Cont.

WANDA
 (fiercely)
Only Galen.

BURKE
 Okay. Have it your way.

WANDA
 All right. Now tell me the truth
 about the humans who have helped you.

BURKE
 No humans have helped me.

WANDA
The truth, Burke.

BURKE
 (sighs)
 I don't know what you want.

WANDA
 I want the humans' names.

BURKE
 My mind's a blank -- Maybe if I
 thought about it...

WANDA
 (coldly)
 Better think about it, Burke.

Wanda turns to the Guards.

WANDA
 Lieutenant. Take the prisoner
 back. You know what to do.

LIEUTENANT
 Yes, Wanda.

As Burke reacts, the Guards drag him away.

DISSOLVE TO:

ANGLE ON BLAZING SUN - STRAIGHT AHEAD - DAY
 (STOCK)

46

DISSOLVE THROUGH TO:

INT. DOMED CIRCULAR ROOM - DAY

47

It is filled with light and heat from the sun coming through the overhead skylight. Burke has been placed in the small cage barred on four sides and overhead. The overhead bars are three inches apart -- the bars on the sides only two inches so that one cannot stick an arm or a leg through the bars. The cage has been moved towards the center of the room so that it is directly below the skylight.

The Lieutenant of the Gorilla Police sits on a chair near the door, watching Burke.

CLOSE SHOT - BURKE

48

He cannot stand or lie down in the cage, or sit except with his knees drawn up. He awkwardly moves to a kneeling position. He is sweating from the heat -- the sweat pours down his face, into his eyes, and has soaked his clothes. In spite of the heat and his discomfort, he is bone tired -- he closes his eyes. A moment later, a LOUD DRUMBEAT commences. The SOUND wakes him -- but only for a moment -- he begins to nod -- then his head falls to one side.

MED. SHOT - THE LIEUTENANT

49

Seeing that Burke is falling asleep, he picks up a stick and MOVES OUT towards the prisoner.

ANGLE AT CAGE

50

Burke is sleeping as the Lieutenant comes close to him and yells in his ear.

LIEUTENANT

Wake up!

Burke shudders, but remains asleep, dead to the world. The Lieutenant pokes Burke sharply -- twice. Burke is startled. He half-jumps to his feet, banging his head against the top of the cage.

LIEUTENANT

I told you before! No sleeping!

Burke looks at the Lieutenant with fury. The Lieutenant guesses what Burke is thinking -- he pokes him again for good measure.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

INT. URKO'S OFFICE - CLOSE SHOT - URKO - NIGHT 51

Urko is examining a wall map of Central City -- a sketchy map which shows only a few main streets, and particularly the entrances to the city. He turns.

URKO

Every entrance covered?

CAMERA PULLS BACK TO REVEAL A GORILLA AIDE. The room is lit by torches and candles.

GORILLA AIDE

A cordon has been thrown around the city.

URKO

Special orders to examine carefully all wagons and carts entering -- whether driven by humans or apes?

GORILLA AIDE

Yes, Urko.

URKO

(turning back to the map)

Inside the city -- I want everyone available on patrol. Mounted units to sweep through the streets -- and individual police on the corners.

GORILLA AIDE

It will be done.

URKO

(determined)

This night must mark the end of Virdon and Galen.

EXT. ROADBLOCK LEADING INTO CENTRAL CITY - NIGHT 52

By the flickering light of torches held by Police Gorillas -- humans and apes are being sharply questioned -- and some are being searched -- roughly. A few conveyances of various kinds are in line -- and CAMERA MOVES IN on the FARMER and the hay wagon. A TALL POLICE GORILLA steps up to the Farmer -- other Police Gorillas behind him.

TALL POLICE GORILLA

What's your business in Central City?

Cont.

FARMER

I bring hay for the police horses.

The Tall Gorilla looks over the wagon.

TALL POLICE GORILLA

Give me that pitchfork.

The Farmer moves rather slowly as he pulls the pitchfork out and hands it, tines first, to the Tall Police Gorilla who grabs it and jerks it away from the Farmer.

WIDER ANGLE

53

as the Tall Police Gorilla jabs the pitchfork all over the hay -- and the other Police do the same with their guns. Finally, the Tall Police Gorilla jumps up on the hay -- moves some of it aside and jabs some more. The tines strike the bed of the wagon. CAMERA MOVES DOWN the hay PAST the bed of the wagon and then MOVES IN -- where clinging to the underside of the wagon bed are Virdon and Galen.

BACK TO SCENE

54

as the Tall Police Gorilla jumps down.

TALL POLICE GORILLA

All right. Go ahead. Dump your hay and come right out.

The Farmer nods -- clucks and his horse moves past the barrier and towards the city.

EXT. CENTRAL CITY STREET - NIGHT

55

The Farmer moving down the street -- a mounted patrol sweeps past him -- and as they gallop out of sight, the Farmer stops the wagon -- climbs off and walks around to the back, removes his grease bucket from the underside of the wagon and starts to work on a wheel.

FARMER

(whispers)

Street's empty. I'll drive on -- There's an alley to your left.

VIRDON

(whispers)

Thank you. We --

FARMER

(as he hangs up the bucket)

Good luck.

LONG SHOT

56

as the wagon starts moving...two figures left in the dark street. They make a dash and disappear into the alley.

EXT. CENTRAL CITY STREET

57

as Virdon and Galen EXIT the alley. CAMERA MOVES with them to the corner.

NEW ANGLE - CORNER

58

As Virdon and Galen turn the corner, they are facing a solitary Police Gorilla. Without a second's hesitation, Virdon tackles the Gorilla's legs and down the Gorilla goes -- gun flying loose. Galen grabs the gun and is about to knock out the Police Gorilla -- he stops in mid-air.

GALEN

(sotto voce)

He's out cold.

Virdon grabs the Gorilla's arms, Galen lifts his feet -- and they carry him into a recess where he cannot be seen from the street. CAMERA THEN PANS Virdon and Galen as they move away.

DISSOLVE TO:

EXT. STREET OF GALEN'S HOME - NIGHT

59

It is almost identical to the street we have just left. Galen and Virdon walk quickly -- Galen in lead. Galen turns into a doorway. Virdon follows.

EXT. DOORWAY TO GALEN'S HOME

60

Galen knocks. A long wait. Virdon looks up and down the street. A carriage comes past. Galen knocks again. He tries the door -- it is locked.

The door opens. Galen's mother, ANN, stands in the doorway. A Grande Dame of chimpanzees, her austere face floods with pleasure at seeing her son.

ANN

Galen!

Ann throws her arms around him, holds him tightly. Galen is gently moving them both to the other side of the threshold as Ann spies Virdon standing behind Galen.

Ann, with quick concern, practically drags Galen over the threshold.

ANN

(to Virdon)

Come in --

The door closes quickly behind them.

INT. GALEN'S HOME - JUST INSIDE THE DOOR

ANN
 (still holding her son)
 Galen --
 (peers at his face)
 How are you?
 (kisses his cheek)
 It's so good to see you.

GALEN
 (still embracing Ann)
 I've missed you --
 (moves aside)
 Mother, this is my good friend
 Alan Virdon.

ANN
 (raises her eyes to
 look at Virdon -- nods)
 How do you do, Virdon --
 (back to Galen)
 Have you eaten? You look so tired --

GALEN
 Mother, thank you -- we'll eat --
 but first, where's father?

ANN
 In his study. He has a great deal
 to do these days -- he's just been
 elected to the Council.

Galen reacts. Ann leads them into the living room.

INT. LIVING ROOM

The architecture is similar to Zaius' home, but the decor is not as austere. There are two fur throw rugs on the dirt floor, a rocking chair, a sort of sofa, old fashioned chests (similar to the ones used by brides for their linens), tables and chairs.

ANN
 Sit down. I'll get your father.

She EXITS. Virdon looks to Galen:

VIRDON
 Your mother's charming.

GALEN
 (wryly)
 -- I don't expect father to be
 as charming.

Cont.

VIRDON

(urgently)

If your folks won't help us --
we'll have to find another way --
we'll --

GALEN

(tops him)

-- At least give them a chance.

VIRDON

Well, I hope --

He breaks off as Ann reenters with YALU in tow. A stocky, greying chimpanzee, Yalu has a rough and ready manner, but he is wise and basically decent. Galen rushes to Yalu and embraces him. It is a one-sided embrace. Yalu stands stiffly. He says nothing.

GALEN

(after a beat)

Father, we need your help. Our friend Peter Burke has been taken prisoner.

YALU

(shakes his head)

He's a human. I'm an ape. He's my enemy.

GALEN

He's not an enemy and you'll be helping me. He's my friend.

YALU

Then it's between you and Burke.

He turns and moves away, then turns back.

YALU

I'll give you shelter but I won't help you in any other way.

(to Ann)

I'll send a servant to the roof as a lookout.

(to Galen)

If you wish to see me, I'll be in my study.

(glances at Virdon)

Just you, son.

Yalu EXITS. Galen looks to Virdon.

INT. URKO'S OFFICE - CLOSE SHOT - URKO - NIGHT

63

Urko is in a rage.

URKO

Was it Virdon and Galen?

CAMERA PULLS BACK and WE SEE that the SOLITARY POLICE GORILLA cold-cocked by Virdon is sitting in a chair -- he looks a bit rocky. He is holding his aching head.

SOLITARY POLICE GORILLA

I don't know. I didn't see --
it happened so fast.

Urko cuffs him on the side of the head.

URKO

Fool.

He turns; CAMERA PULLS BACK TO REVEAL the Gorilla Aide and several officers.

URKO

(to Gorilla Aide)
They broke through your cordon.
They got past your patrols.

The Gorilla Aide looks crestfallen.

URKO

Where did they go?

He realizes -- turns to one of the officers.

URKO

Officer Malo. Take three police
and ride to Councillor Yalu's home.
Search it from one end to the other.
If Yalu tries to stop you, persist
-- those are my orders.

OFFICER MALO

Yes, Chief.

He EXITS.

INT. GALEN'S HOME - YALU'S STUDY - ANGLE ON GALEN AND YALU 64

They are in the middle of a hot discussion.

YALU

Apparently it doesn't matter to you
that your mother worries.

Cont.

GALEN

Of course it matters.

YALU

Then why aren't you home instead of running around the country like a hunted human?

GALEN

(angrily)

It's not my fault I'm hunted. My friends are willing to live in peace. So am I.

YALU

Your friends are humans. You're an Ape. Strange friends for a chimpanzee.

GALEN

Not if you know them. You'd respect them, too -- if you could get rid of your stupid prejudices.

YALU

I'm older than you -- perhaps those 'stupid prejudices' are based on reason.

GALEN

They're based on habit -- custom -- and you know it.

YALU

Even if I agreed with you -- and I don't -- do you think you can change our whole society?

GALEN

I'd like to.

Yalu shakes his head. He quiets down, tries to be reasonable.

YALU

(a beat)

Look. In an impulsive moment you joined with these two humans. It's not too late to change your mind. To come back to your own...I'm on the Council. I have power and influence.

GALEN

Mother told me. I'm glad for you.

YALU

That influence could save your life.
I might be able to arrange a pardon
for you.

GALEN

How about Virdon and Burke?

YALU

They're doomed. -- As you will be
if you persist.

Galen turns away.

EXT. CENTRAL CITY STREET - LONG SHOT - NIGHT 65

as Officer Malo and his men gallop down the street TOWARDS
CAMERA.

INT. GALEN'S LIVING ROOM - ANGLE ON VIRDON AND ANN 66

Virdon is seated.

VIRDON

If your husband won't help us --
we have to leave.

Virdon rises.

ANN

But where will you go? You must
have shelter.

VIRDON

We didn't come to this city to
stay -- We came to save Burke.

Virdon moves towards the study.

ANN

-- Give them a few minutes more.
My husband's not unreasonable.

Virdon turns back, but continues to pace.

INT. YALU'S STUDY - NIGHT 67

GALEN

Without your help we'll have to --

YALU

(tops him)
-- I don't want to know what
you're going to do.

GALEN

You could help us get Burke out
without compromising yourself or
your position.

YALU

(rising)

The conversation is over.

Galen is silent for a moment. Then he sighs:

GALEN

All right, father. Good-bye.

A RAPPING on the ceiling. Yalu moving fast:

YALU

That's a signal from Loomis --

He rushes out of the study, Galen following.

INT. LIVING ROOM

68

as Galen and Yalu ENTER.

YALU

Police are coming.

GALEN

We'll leave. We won't risk your
lives by being found here.

VIRDON

Is there another way out?

YALU

I hide you, too. -- Just as big a
risk for us -- if you're found nearby.

GALEN

-- Not as big as being caught here.

Yalu is pulling up one of the rugs and is pushing away the
dirt under it. Galen and Virдон don't quite realize what he
is doing. Meanwhile:

YALU

(grumbling)

Must you argue everything with
your father? -- Help me.

Galen and Virдон come to help him, scraping away the earth.
Yalu continues to grumble.

Cont.

YALU

Of course if you hadn't come or...

A wooden cover has been revealed. Yalu struggles to raise it.

YALU

I built this for reasons of security.

NEW ANGLE

69

as the board cover is removed -- a hole is below.

YALU

Down you go. Hurry!

The police are KNOCKING on the door as Virдон and Galen drop into the hole. Yalu replaces the cover and starts to push the earth back over it. The KNOCKING becomes POUNDING.

OFFICER MALO'S VOICE

(o.s.)
Open up! Police!

INT. HOLE UNDER FLOOR

70

This is a cramped space dug out of the earth floor, and Galen and Virдон must crouch in it. Above them, they can HEAR shuffling and then a sort of banging, and:

YALU'S VOICE

(o.s.)
Coming!

INT. GALEN'S HALLWAY

71

as Yalu opens the door to Officer Malo and two Police Gorillas.

YALU

(roughly)
How dare you bang on my door!

OFFICER MALO

I have orders to search this house.

YALU

(indignant)
Search this house? There's a mistake.
I am Council Member Yalu.

OFFICER MALO

I'm sorry, Councillor. The order was given me directly by Chief of Security Urko.

INT. LIVING ROOM

72

Ann sits in her rocking chair placed on a fur rug directly over the hole in which Virдон and Galen are hiding. Ann rocks and knits -- and does not even look up as the police enter. -- The police start to look into closets and cupboards.

YALU

I demand you stop!

But the police continue. One of them leaves the room and goes towards the rear of the house.

YALU

Where is he going?

OFFICER MALO

To examine the bedrooms.

YALU

This is an outrage!

But the search continues.

CLOSE SHOT - ANN

73

without looking up.

ANN

I will expect everything as you found it.

NEW ANGLE - FEATURING OFFICER MALO

74

impressed by Ann and her stern demeanor; he looks o.s.

ANGLE ON POLICE GORILLA

75

pawing through the contents of a chest. He is dumping sheets and tablecloths and towels over the sides of the chest. CAMERA PULLS BACK as Officer Malo ENTERS FRAME.

OFFICER MALO

(slaps Police Gorilla's face)

You think you're pawing through a junkyard? -- You heard the Councillor's wife...

CLOSE SHOT - ANN

76

again without looking up.

ANN

(quietly)

Thank you, officer.

BACK TO SCENE

OFFICER MALO

That's all right.

He looks up as the Police Gorilla returns from the bedrooms and shakes his head. Officer Malo looks crestfallen. Yalu, too, has seen the gesture and his manner changes.

YALU

Have you found whatever it is you're looking for?

OFFICER MALO

No, Councillor.

YALU

Then I suggest you leave.

Officer Malo looks around. Then goes over and lifts up one of the two fur rug throws. Nothing under it. -- He looks over to Ann.

CLOSE SHOT - ANN

78

rocking, knitting. Her rocking chair is squarely atop of the other rug.

CLOSE SHOT - OFFICER MALO

79

He debates whether or not to disturb her. He looks at her again.

ANGLE ON ANN

80

She doesn't miss a rock or a stitch. A formidable lady.

ANGLE ON OFFICER MALO

81

He's made up his mind.

OFFICER MALO

I apologize, Councillor Yalu, for this intrusion.

He half-salutes, EXITS with the Police Gorillas.

INT. HALLWAY

82

Officer Malo and his two Gorilla Police reach the door. Stop. Yalu unbolts it for them.

YALU

The apology is not sufficient. You may so inform Chief Urko.

Officer Malo and his Gorilla Police EXIT. Yalu closes the door. Slips the bolt back -- then listens. HEARING them go, he sighs with relief.

INT. CIRCULAR CHAMBER - NIGHT

83

The skylight is closed, but the room is now lit by torches blazing in the wall brackets.

The cage is back in the corner, and in the center of the room the oak tabletop has been placed on the post -- and lying spread-eagled on what is now a turntable is Burke.

Watched by Wanda, Burke is being spun about at great speed by two Gorilla Guards.

CLOSE SHOT - BURKE

84

whirling around at a dizzying speed. After a long beat, CAMERA MOVES DOWN AND IN on Burke's face. In his eyes, we can see he is fighting to hold on -- to escape fast approaching disorientation. He looks up.

BURKE'S P.O.V. - GORILLA GUARDS

85

spinning past -- their faces beginning to blend into each other.

BACK TO BURKE

86

He closes his eyes -- tries to shake his head to clear it, but is immobilized by the ropes which bind him to the turntable and by the speed. He opens his eyes -- looks out.

BURKE'S P.O.V.

87

Wanda whirling past -- and then beyond her, the flaming torches becoming one streak of flame.

WANDA'S VOICE

(o.s.)

Have you had enough?

(distorted and magnified)

Enough? Enough? Enough?

The streak of flame comes together (as in a reverse of water spilling) and an enormous, extremely bright electric light blinds us.

INT. ARMED FORCES' OFFICE - NIGHT

88

An American flag somewhere in evidence. LIEUTENANT MARTIN, a tall man in a plain uniform with no markings is sitting, reading a book. The door opens and an officer wearing an American uniform sticks his head in.

OFFICER

-- We're going down to the club for a drink, Hal. Want to join us?

Cont.

LIEUTENANT MARTIN
Not tonight, Lou. I have Major Burke
in the interrogation room.

OFFICER
First time for him?

LIEUTENANT MARTIN
(nods)
First experience with enemy
interrogation.

OFFICER
Sock it to him...See you tomorrow.

He closes the door as Lieutenant Martin gets up and walks
into the next room.

INT. INTERROGATION ROOM - NIGHT

89

Burke, in United States uniform, holds up his hand in front
of his eyes to shield them from the two bright electric
lights.

Lieutenant Martin puts a revolver on the table. The end of a
Tommy gun sticks out into the light, but we cannot see who
is holding it. Lieutenant Martin stands behind the two
lights, so that his face cannot be seen.

ENEMY INTERROGATOR (MARTIN)
(angry -- good English with
a trace of an accent)
I've never lost a man yet -- I've
never failed to obtain my objectives
-- And I've had them tougher than you.

Lieutenant Martin lights a cigarette and smokes for a moment.

ENEMY INTERROGATOR (MARTIN)
Admit the name of your battle group
commander was Colonel Perry. -- Your
company commander Captain Logan.

He waits, bangs his hand on the table.

ENEMY INTERROGATOR (MARTIN)
Answer me!

CLOSEUP - BURKE

90

BURKE
(steady tone)
Burke, Peter J. -- Major -- Service
number D 39046375 --

ENEMY INTERROGATOR (MARTIN)
 Geneva Conference. Those rules don't
 apply here. You'll learn that.
 Stupid. Stupid dog. I'm going to
 treat you like a dog...

The INTERROGATOR'S VOICE has been FADING away.

WANDA'S VOICE
 (o.s.)
 Was one of the humans named Levis?

BURKE
 Burke, Peter J. -- Major -- Service
 number...

INT. CIRCULAR CHAMBER - NIGHT

91

The turntable has stopped. The guards loosen Burke's bonds.

BURKE
 -- D 039046375 --

WANDA
 (screams)
 Stand up! Stand up!!

She shakes him roughly. Burke's eyes flutter. He tries to
 get up -- he can't make it.

WANDA
 (hitting the turntable
 with her hand)
 Haven't you had enough? Or do you
 want more?

BURKE
 -- Burke, Peter J. -- Major --

WANDA
 (agitated)
 We know the names of other humans
 who have helped you --

BURKE
 Service number D 390 --

Wanda waves her hands to the guards.

WANDA
 Tie him up.

The guards commence to tie him up.

34

MED. SHOT - AT DOOR

92

as Urko ENTERS the room -- watches and listens.

BURKE'S VOICE

(o.s.)
...46375

BACK TO SCENE

93

WANDA

Start!

The Gorilla Guards commence to whirl the turntable. Burke is still mumbling name, rank and serial number.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

EXT. MAIN JAIL - NIGHT

94

All seems quiet. A torch burns near the door. Some light comes through the barred windows. A RUSTLING in the brush. CAMERA PANS -- MOVES INTO the brush very near the doorway. There Virdon and Galen are waiting.

VIRDON

-- I thought there'd be guards all over the place...

GALEN

Maybe they're all inside.

VIRDON

If that's so, we're in trouble.

GALEN

(nods grimly)
We'll know more in a few minutes when the guard changes.

FOOTSTEPS ARE HEARD. Virdon peers out.

VIRDON'S P.O.V.

95

A Gorilla Jail Guard is coming down the path towards them. He carries his gun over his shoulder.

ANGLE ON VIRDON AND GALEN

96

Virdon turns to Galen and holds up one finger. Galen looks surprised.

GALEN

(whispers)
Only one?

VIRDON

...So far.

They are silent as the Jail Guard approaches. Virdon pats Galen's shoulder. Galen EXITS FRAME.

EXT. PATHWAY

97

Galen steps out on the path just as the Guard has gone past.

GALEN

Guard!

Cont.

Startled, the Guard turns and in one movement the gun is in his hand pointed at Galen.

GALEN

(panting)
I've been running after you --
(holds out a
paper)

A message from Council Chairman Zaius.

The Guard advances a few steps towards Galen, still holding the gun on him; takes the paper and walks over to the torch to read it. Galen maneuvers so that the Guard has to turn his back to Viridon's approach in order to keep Galen covered. The Guard must take his eyes off Galen to read the paper -- and as he does so, he shifts the gun to his left hand. Galen chatters to cover Viridon's approach.

GALEN

You can read it of course -- but
it is addressed to the Commanding Officer
of the main jail. -- If you have any
questions --

He breaks off as Viridon grabs the Guard from behind, his right arm around the Guard's neck -- his left hand over the Guard's mouth. At the same time Galen grabs the gun and wrests it from the Guard's hands.

GALEN

Will you do as we say?

The Guard indicates his agreement. Galen nods to Viridon. Viridon releases the Guard.

GALEN

Announce your arrival as you
normally would.

The Guard RAPS TWICE -- a beat -- then ONCE. We can hear the door being unbolted from the inside. The INSIDE JAILER holds the door ajar.

INSIDE JAILER

I'm glad you're on time --
I've got a date --

Galen and Viridon smash against the door, bowling over the Inside Guard.

INT. JAIL

98

as Virdon grabs the inside guard's weapon. Galen covers both guards as Virdon takes the keys.

GALEN

(whispers)

Where's the prisoner?

INSIDE JAILER

No prisoner.

Virdon and Galen exchange glances. They move gingerly, quietly, and CAMERA MOVES with the group as Virdon unlocks the first cell door.

INT. FIRST CELL

99

It is empty. Galen herds the Guard and Jailer into the cell. EXITS.

INT. JAIL CORRIDOR

100

as Galen joins Virdon. Virdon locks the first cell and they proceed to the second, still alert, still wary.

VIRDON

(sotto voce)

Where are all the guards?

The second cell door is open. Galen peers in, shakes his head. They proceed to the third cell. It, too, is unlocked, the door is open.

THEIR P.O.V. - THIRD CELL

101

It, too, is unoccupied.

INT. JAIL CORRIDOR

102

Galen and Virdon are both alarmed.

VIRDON

(urgently)

Burke!! Burke!!

They have reached the last cell. Virdon unlocks the last cell door. Both look in.

INT. LAST CELL

103

Empty.

ANGLE ON VIRDON AND GALEN 104

They look at each other in dismay.

INT. CIRCULAR CHAMBER - CLOSE ON BURKE - NIGHT 105

whirling around. The turntable slows, stops. Guards lean INTO FRAME and release Burke's bonds. He looks much the worse for wear. His lips are parched.

WANDA'S VOICE

(o.s.)

Where do you come from?

Burke's lips move, but no sound issues forth. CAMERA PULLS BACK as Wanda ENTERS with a glass of water in her hand. Holding Burke's head up with one hand, she helps him drink.

CLOSE ON DOORWAY AND URKO 106

ENTERING. He looks out towards Wanda and Burke and his look darkens.

ANGLE ON BURKE AND WANDA 107

She puts the glass down.

WANDA

(quietly)

Where do you come from?

BURKE

(croaks)

Burke, Peter J....

Suddenly Wanda is thrust aside as Urko ENTERS FRAME, grabs Burke, pulls him off the turntable. Burke falls to the ground. Urko picks him up -- backhands him.

CLOSE ON BURKE 108

He seems unconscious of the pain. Again he is hit.

WANDA'S VOICE

(o.s.)

Stop it!

Burke falls OUT OF FRAME, obviously dropped by Urko.

NEW ANGLE - WANDA AND URKO 109

Burke is lying on the floor next to them.

WANDA

(genuinely enraged)

How dare you interfere?

Cont.

Urko is surprised and momentarily taken aback by her vehemence.

URKO

I was helping -- You're not getting anywhere.

WANDA

I don't need your help...
(indicating Burke)
Obviously the prisoner is completely disoriented. Now that he is, there are several approaches which can yield results.

She picks up her book, flips it to the bookmark -- and she has put on her reading glasses.

WANDA

(reads)
'After a long period of severe interrogation excellent results have been achieved by a feminine presence. The method here is...'

Urko grabs the book from Wanda's hand and throws it on the floor.

URKO

Gibberish. I know the right method --

He picks up Burke again.

WANDA

(furiously)
Leave him alone!

Urko drops Burke back onto the table.

WANDA

I have no choice. Zaius will hear of your behavior.

Urko looks at Wanda, his eyes blazing -- then turns and walks out of the room, slamming the door behind him.

INT. GALEN'S LIVING ROOM - NIGHT

110

Yalu is seated along with Ann and Virdon. Galen is on his feet, in front of them.

GALEN

(to Yalu)

...so why didn't you tell us that Burke isn't in the main jail?

YALU

I didn't know. -- I have no idea where he's kept. Only Zaius and Urko know.

Galen, suspicious, looks to his mother for confirmation.

ANN

It is not like you to doubt your father. You must know that if he says he doesn't know -- he doesn't.

Galen nods. That is the truth.

VIRDON

Is there any other place where Urko keeps prisoners?

YALU

None that I know of.

VIRDON

But Urko knows -- and Urko would keep records.

Galen and Virdon exchange looks.

GALEN

That's the place to look.

YALU

(alarmed)

Son, I --

Galen looks at him expectantly.

YALU

(freezing up again)

...You'll never get away with it.

GALEN

(cooly)

We still have to try.

Galen and Virdon EXIT. Yalu looks after them, deeply troubled.

CLOSE ON ANN

111

Tears in her eyes.

DISSOLVE TO:

INT. STEAMROOM - CLOSE ON ZAIUS - NIGHT

112

Zaius is wrapped in a sheet, clouds of steam around him. CAMERA PULLS BACK as he gets up to throw some water on the hot stones -- more clouds of steam, and we realize that we are in an ape version of a sauna similar to our own: stone walls and wooden benches. Zaius is alone. He looks o.s. as the door opens.

ZAIUS

Ah, Urko. Come in.

Urko comes INTO FRAME. He is fully dressed and already uncomfortable, and as the scene progresses he will become more uncomfortable.

ZAIUS

I love heat. It is the best thing for old bones.

URKO

I prefer exercise -- You sent for me?

ZAIUS

We decided that you were to allow Wanda to perform the experiment in her own way -- without interference.

Urko's agitation is increased by the sweat pouring down his face.

URKO

She's getting nowhere. The prisoner is less responsive than he was at the beginning.

ZAIUS

I told you force does not work on these humans. In contradiction to my wishes -- you attacked the prisoner.

URKO

(a flash of anger)

I hate that human. I told you before -- this is a waste of time.

Cont.

ZAIUS

That is still to be proved. -- In the meantime, Wanda is to proceed without further interruption.

URKO

(grudgingly)
Yes, Zaius.

ZAIUS

Let us hope she succeeds.
-- But if not, you'll take over.

URKO

I'm going back to my office. I'll inform Dr. Malthus to make preparations for the brain operation. -- That's how sure I am that Wanda will fail.

ZAIUS

(brusquely)
Suit yourself.

Urko leaves. Zaius looks after him.

INT. HALLWAY OUTSIDE URKO'S OFFICE - NIGHT 113

Two Gorilla Guards stand at the alert. CAMERA PANS from them to the inside door which has on it a plate reading: CHIEF OF SECURITY - URKO.

DISSOLVE THRU TO:

INT. URKO'S OFFICE 114

Viridon drops silently from the high window onto the floor. A moment later Galen steps on Viridon's shoulders -- closes the window -- and drops. As he does so he knocks against a chair. The chair SCRAPES.

ANGLE ON GALEN AND VIRDON 115

Both stand frozen -- waiting for a reaction from the Guards outside the office. Nothing. CAMERA PANS Viridon as he goes to the door to the hallway, puts his jacket down to cover the crack between the door and the jamb.

ANGLE ON GALEN 116

He looks around, picks up some books and uses them as a shield around the candle, allowing a crack between the first book and the last book so that there is just a little light. He starts to go over the papers on Urko's desk -- examining them one by one by the crack of light.

MED. SHOT - VIRDON

117

at the wooden file cabinet. He opens a drawer with great care. He manages to get the drawer open without sound -- picks up a handful of files and takes them back to the desk...CAMERA MOVING with him.

For a moment there is no sound except the rustling of papers...Virдон touches Galen on the shoulder -- points to a file labeled "ASTRONAUTS."

Virдон goes through the three or four pages rapidly -- then shakes his head.

GALEN
(mouthing the words)
Nothing on Burke?

Virдон shakes his head. Goes through more files. Finds one he holds up to the light.

INSERT - FILE

118

It is labeled: BURKE, PETER J.

In it is a blank piece of paper.

NEW ANGLE

119

as Virдон grabs up the file and goes back to the file cabinet. He puts the files back. Closes the file drawer.

ANGLE ON GALEN

120

He has finished the papers on the desk; is now going through the clipboards.

ANGLE ON VIRDON

121

He opens the second file drawer. In spite of his caution, the drawer SQUEAKS. He moves o.s. like a shot.

INT. HALLWAY TO URKO'S OFFICE

122

The Guards have heard the SQUEAK. They look at each other -- then move rapidly to the doorway. They open the door.

INT. URKO'S OFFICE - GUARDS' P.O.V.

123

All is natural. No light...no jackets in evidence...no books around the candle...no Virдон and no Galen.

NEW ANGLE

124

REVEALING Galen behind the desk and Virdon behind the files.

MED. SHOT - DOORWAY

125

as the Guards, satisfied, close the door. CAMERA HOLDS on door for a moment -- as Virdon's jacket is placed against the base.

DISSOLVE TO:

INT. CIRCULAR ROOM - FULL SHOT

126

The turntable is moving with Burke on it. The Gorilla Guards are sweating with effort. Wanda, her glasses on, sits at the table, reading her book. CAMERA MOVES IN SLOWLY on her as she reads:

WANDA

(reading)

'...after this long period of centrifugal force the prisoner has lost the feeling of the pull of gravity; also to some degree his sense of identity has blurred along with the identity of others...'

CAMERA has now MOVED IN for CLOSE SHOT of Wanda, her lips are not moving.

WANDA

(voice over, reading)

'...at this point someone, perhaps a woman who is compassionate and understanding and who may be confused by the prisoner with someone he has loved, can be skillful questioning in warm affectionate tones, obtain information that could not be secured in any other fashion.'

NEW ANGLE - FEATURING WANDA

127

She puts the book down.

WANDA

Stop the turntable. Free the prisoner.

FULL SHOT

128

as Wanda's commands are obeyed. Wanda straightens her hair, gets her notebook ready, and her pencils.

WANDA

Guards. You may leave.

The Lieutenant hesitates.

GORILLA LIEUTENANT
He's a dangerous human.

WANDA
I can handle him. -- Go.

The Guards EXIT as Wanda moves to the turntable, sits on it next to Burke. She puts down her pad and pencil and holding the book, she reads:

WANDA
(in warm, affectionate tones)
'I have the feeling sometimes that we're strangers. There's so much about you I don't know...'

CLOSE ON BURKE 129

His eyes flicker, the beginning of a smile lights the corners of his mouth.

CLOSE ON WANDA 130

She is pleased by Burke's reaction. She makes a note in her book.

WANDA
(still reading)
'...and I always believed that people in love tell each other everything.'

She runs her hand over Burke's face. Burke mumbles, Wanda bends down to hear.

BURKE
(mumbling)
Not everything.

Wanda happily notes this. CAMERA MOVES IN on Burke... water shimmers and drowns out his face.

EXT. LAKE IN U.S.A. 131

Some thousand years before, in Burke's time. He is in a rowboat with NORA, a charming girl, who lies snuggled up to him as they drift under some trees.

Cont.

BURKE
You're quiet today.

NORA
(smiling)
Maybe I'm all talked out.

BURKE
(laughs)
That'll never happen. You're
a bubbling spring -- inexhaustible.

NORA
Springs can run dry. -- Pete,
our conversations are a one-way
street. You won't reveal anything
of yourself.

Burke watches her intently -- he's interested in her beef.

BURKE
What do you want to know?

NORA
Everything. Where you were born --
went to school...

BURKE
Pretty dull stuff.

NORA
Not to me.
(smiles)
-- And even the first time you
fell in love.

BURKE
-- This is the first time.

NORA
(bursts out laughing)
Hah. -- You're copping out again.
I want to know --
(pokes his chest)
What's inside there -- what you
feel --

CAMERA PANS DOWN to the water, circles moving away from
the oar:

DISSOLVE BACK TO:

INT. CIRCULAR ROOM - CLOSE ON BURKE

132

WANDA'S VOICE

(o.s.)
I want to know about your
friends...

BURKE

They'll love you...

And he reaches up and pulls Wanda to him. Wanda reluctantly allows him to bring her face close to his.

QUICK SHOT - NORA

133

Her pert face turned up to Burke as he is about to kiss it. Her face DISSOLVES TO WANDA'S.

CLOSE ON BURKE

134

He is startled.

HIS P.O.V. - A CHIMPANZEE FACE

135

with glasses yet, bending over him.

ANGLE ON BURKE AND WANDA

136

He pulls back, startled and horrified. Wanda realizes he is aware of her and present reality. She is frustrated and angry with his reaction. Her time is up and she has lost.

WANDA

(calls)
Guards!

She gets up from the turntable as the Lieutenant and the Two Guards ENTER.

WANDA

Lieutenant. Is it night or day
outside?

LIEUTENANT

The sun is about to rise, Wanda.

Wanda picks up her book and notes, takes off her glasses.

WANDA

Inform Chief of Security Urko that the
prisoner now belongs to him.

She starts out.

FADE OUT

ACT FOUR

FADE IN

INT. URKO'S OFFICE - DAYBREAK

137

The first of the day's light is coming through the windows. Virdon is using that light to read through a big ledger. Galen puts down the last of a sheaf of papers. Both Galen and Virdon are weary and discouraged, and obviously have so far had no luck. Galen extinguishes the candle; he looks at Virdon, tips up the ledger so that he can read the title.

INSERT - LEDGER COVER

138

The title reads: GUARD ASSIGNMENTS.

BACK TO VIRDON AND GALEN

139

Virdon is turning the pages, almost idly. Suddenly he looks up -- turns back two pages. With excitement, turns to Galen. At the same time, there is the SLAM of a door o.s.

VIRDON

(sotto voce)

Five special guards sent to the
Hemisphere Building! -- Under
Lieutenant Fante!

GALEN

They wouldn't send guards there --
it's been deserted --

He looks up as the idea hits him. SLAM OF DOOR o.s.

VIRDON

That's it! And I went right
by it!

Urko's voice is HEARD in the hallway.

URKO'S VOICE

(o.s.)

-- Guard. Get to Dr. Malthus' home --

Virdon and Galen react.

INT. HALLWAY

140

Urko is addressing one of the guards.

URKO

-- Tell him to meet me at the
hospital as soon as possible.

INT. OFFICE - ANGLE ON VIRDON AND GALEN

141

Virдон has rushed over to pick up his jacket from the base of the door -- he puts it on while going back to the window where Galen has placed the chair. Galen has put away the books -- he jumps on the chair -- opens the window.

Urko's FOOTSTEPS are coming CLOSER.

Galen goes through the window -- stops, reaches out a hand for Virдон.

CLOSE SHOT - GALEN AND VIRDON

142

Virдон waves Galen on. Galen disappears. Virдон pushes back the chair with his foot -- chins himself up to the window sill and climbs out.

CAMERA PANS to the doorway as Urko ENTERS.

CLOSE SHOT - URKO

143

He surveys the room. The chair is slightly out of place... the window open behind the desk. He frowns.

EXT. CITY STREET - DAY

144

Much like any other street in Central City. A few apes are on the street -- and a few humans sweeping. Virдон and Galen walk quietly until they reach the corner. Then they run.

DISSOLVE TO:

EXT. COUNTRY - NEAR ABANDONED BUILDING - DAY

145

Galen and Virдон running. They stop, out of breath.

GALEN

(holding up his hand)

We're almost there. Careful.

They proceed at a cautious walk. Stop again. Peering from some brush, they look out.

THEIR P.O.V. - ABANDONED BUILDING

146

A mounted Gorilla holding the reins of several horses is near the doorway.

ANGLE ON GALEN AND VIRDON

147

VIRDON

Any other entrance?

Cont.

GALEN

We'll find out.

But the CLATTER of HORSES' HOOVES stops them.

THEIR P.O.V.

148

A group of mounted Gorilla police are riding up to the entrance -- escorting a distinctive kind of cart with straw on its bed -- driven by a human.

Almost immediately, the door to the abandoned building opens and Urko EXITS. He stands aside as guards follow him -- they are carrying Burke. They dump Burke onto the wagon bed. Burke makes no resistance or protest. He seems unconscious.

ANGLE ON VIRDON AND GALEN

149

alarmed at Burke's condition.

VIRDON

What have they done to him?

GALEN

That's a hospital wagon.

ANGLE BACK TO ENTRANCE TO BUILDING

150

URKO

Tie him up. I'm taking no chances.

Guards jump onto the back of the wagon -- they bind Burke's arms and legs with rope. Meanwhile, Urko steps up on his horse.

ANGLE ON VIRDON AND GALEN

151

VIRDON

-- Can't get to him now. Not with that mob.

ANGLE ON URKO, CART AND GROUP OF GORILLA POLICE

152

as Urko gives the signal to move out. The procession starts out.

ANGLE ON VIRDON AND GALEN

153

GALEN

Our last chance is the hospital --

Virдон nods grimly.

DISSOLVE TO:

INT. HOSPITAL CORRIDOR - DAY 154

A crude gurney to which Burke is strapped is wheeled by two Gorilla GUARDS PAST CAMERA.

CLOSE MOVING SHOT - BURKE 155

He pretends to be comatose, but he opens his eyes a slit.

BURKE'S P.O.V. - CEILING 156

slipping past him.

INT. PREPARATION ROOM 157

Urko is present with a guard and DR. MALTHUS, a fussy, nervous, middle-aged chimpanzee surgeon.

DR. MALTHUS

-- You understand, I promise nothing. This operation is still in the experimental stage...I can't guarantee success.

URKO

What do you mean by success?

DR. MALTHUS

-- when the patient survives and is docile.

URKO

That's not necessary.

DR. MALTHUS

-- The patient can die -- or worse be left with no brain at all.

URKO

(flatly)

-- Too bad.

The gurney, with Burke still strapped to it, is rolled into the preparation room. Dr. Malthus goes to it.

ANGLE ON BURKE, DR. MALTHUS AND URKO 158

DR. MALTHUS

This is the patient?

An affirmative GRUNT from Urko. Dr. Malthus examines Burke perfunctorily: pulls back his eyelids, feels his pulse, listens to his heart by putting his ear to Burke's chest.

DR. MALTHUS

He's in a coma.

URKO

-- So you won't need an anesthetic.
(a beat)
How soon can you be ready?

DR. MALTHUS

(flustered)
Well...My associates haven't arrived
yet and so nothing is prepared --
instruments, scrubbing...operating
room...nurses --

URKO

You have thirty-five minutes. Then
begin the operation! I'll be back
in time.

DR. MALTHUS

(shaking)
Yes, Urko. Thirty-five minutes.

Urko leaves. Dr. Malthus with shaking hands puts the
instruments on the table near Burke: a crude trepanning saw,
chisels, scalpels, and a small hammer. Burke watches out of
the corner of his eye.

INT. GALEN'S LIVING ROOM - CLOSE SHOT - ANN - DAY 159

Ann is seated. Galen stands in front of her, Viridon a little
behind him.

GALEN

...we really need your carriage.
If we didn't I wouldn't ask.

ANN

(immediately)
Of course you can have it.

GALEN

(gratefully)
Thank you, mother...We'll try to
return it as soon as it is possible.

ANN

(a beat)
May I ask why you need the carriage?

Galen looks to Viridon. Viridon, after a moment, nods.

GALEN

We know now that Burke is in
the hospital...

Cont.

He looks again to Virdon.

VIRDON

-- They are going to operate on him.

GALEN

The operations on humans that Urko favors.

ANN

The carriage, my son. Why the carriage?

GALEN

(plunging in)
If I tell you -- and father finds out you know -- he'll be very angry.

ANN

Possibly. But you haven't answered my question.

VIRDON

We're going to break into the hospital -- grab Burke and run. We don't stand a chance against Urko's mounted police --

ANN

-- Without my carriage.

GALEN

Yes.

ANN

You don't stand a chance with my carriage.

VIRDON

Could be...But we've thought of every possibility and this is the best we've come up with.

ANN

If you fail, Urko will kill you. You realize that?

Galen and Virdon are silent.

ANN

(to Galen)
Son, you insist on attempting this harebrained rescue?

Cont.

GALEN

Mother, we have to.

ANN

(sharply)

Then you leave me no choice.

DISSOLVE TO:

EXT. HOSPITAL - CENTRAL CITY - DAY

160

A handsome horsedrawn brougham driven by a human in livery draws up to the entrance where a few apes and humans are standing around waiting for medical attention (something like clinic patients). Among the group is Virdon, indistinguishable in dress and manner from the other humans.

ANGLE ON TALL POLICE GORILLA

161

He is now on guard at the entrance. He looks out towards the brougham with interest.

ANN'S VOICE

Open my door!

NEW ANGLE

162

None of the apes or humans waiting around move. Neither does the guard. Finally, Virdon starts out.

CLOSE SHOT - BROUGHAM

163

Ann's head is partly out the window as Virdon opens the door. Ann EXITS. CAMERA PULLS BACK as she drops a coin in Virdon's hand. She is dressed to the nines, every inch the grande dame.

ANN

Human. Help this ape quickly.

She indicates the inside of the carriage. Virdon leans inside and comes back out holding Galen, who seems to have a long, bloody gash on his forehead, and another on his skull. Virdon lifts Galen up and carries him, CAMERA MOVING WITH THEM.

NEW ANGLE - TALL POLICE GORILLA AND ANN

164

As Ann comes to the door to the hospital, the Tall Gorilla, even though impressed and intimidated by her, blocks her way with his arm.

Cont.

TALL POLICE GORILLA

I can't allow anyone in. Lieutenant's orders.

ANN

I am not anyone. I am Council Member Yalu's wife.

TALL POLICE GORILLA

(intimidated, but
standing his ground)

Only the Lieutenant --

ANN

(tops him)

Then get him.

The Gorilla guard half-salutes and enters the hospital. Ann glances at Viridon, and starts in after the guard.

INT. HOSPITAL CORRIDOR

165

as Ann ENTERS, followed by Viridon now supporting Galen. Two guards stop her. A moment later, the Lieutenant ENTERS FRAME. He is our Lieutenant friend from the Circular Room. Behind the Lieutenant is the Tall Gorilla Guard.

LIEUTENANT

I'm sorry...The hospital is closed.

ANN

How can it be closed? I have a badly wounded ape here.

LIEUTENANT

Leave him. Someone'll take care of him.

ANN

Are you a doctor?

The Lieutenant is taken aback. After all, he's in uniform.

LIEUTENANT

No -- I'm a Lieutenant.

ANN

Then why am I talking to you? I need a doctor. What doctors are available?

LIEUTENANT

I don't know --

Cont.

ANN
(sharply)
Lieutenant. I was going to visit a
friend who is ill when I came upon
this wounded ape --
(indicates Galen)
-- who apparently is the victim of
some accident...I went out of my way
to bring the ape to this hospital --
at great personal inconvenience.

LIEUTENANT
I'm sorry...

ANN
In that case -- we'll proceed.

She starts o.s. The Lieutenant interposes himself and stops
her.

LIEUTENANT
But --

ANN
While we're arguing this poor
unfortunate could die. Do you want
that on your record?

LIEUTENANT
No.

ANN
This ape has a head wound. I demand
to see a brain surgeon.

LIEUTENANT
That would be Dr. Malthus. But it's
impossible. He's preparing for an
operation.

ANN
Is he any good?

LIEUTENANT
He's the best.

ANN
Good. I always demand the best.
-- I'll take complete responsibility.
(to Virdon)
Come on, human --

Cont.

Ann moves down the corridor, Virdon following, still supporting Galen. The Lieutenant looks after Ann, turns to the Tall Police Gorilla.

LIEUTENANT

Tell Urko.

The Tall Gorilla goes o.s.

INT. PREPARATION ROOM - CLOSE SHOT - CRUDE CHART - 166
HUMAN BRAIN

CAMERA PULLS BACK and WE SEE that Dr. Malthus is studying the chart. CAMERA CONTINUES TO PULL BACK TO INCLUDE Burke on the gurney, one police Gorilla at the door leading to the corridor -- the other at a door to an adjoining room which has a sign on it reading: ORTHOPEDIC WARD. The door to the corridor opens -- Dr. Malthus turns.

ANGLE ON THE DOOR

167

Ann ENTERS, followed by Virdon helping Galen.

ANN

-- Dr. Malthus?

Dr. Malthus ENTERS FRAME.

ANN

I am Ann, the wife of Councillor Yalu.

DR. MALTHUS

(impressed)

And I am Dr. Malthus. But you shouldn't be here.

ANN

I want you to attend to this ape right away.

Ann indicates Galen whom Virdon has put down on a chair.

DR. MALTHUS

I'm sorry, Ann. I have a most important surgery in about ten minutes.

He jerks his head towards Burke.

ANN

(aghast)

You mean a human patient is more important to you than an ape?

Cont.

DR. MALTHUS
(apologetically)
Urko's orders.

ANN
Must be a very special human --
She walks over to Burke on the gurney, looks down at him.

CLOSE SHOT - ANN'S HAND 168

It picks up a chisel and a scalpel.

ANN'S VOICE
(o.s.)
He looks ordinary -- and like nothing
is wrong with him.

Only a surprised Burke sees her wink.

DR. MALTHUS' VOICE
(o.s.)
-- Not yet.

NEW ANGLE 169

as Ann moves back to Galen and Virdon.

ANN
I insist you find this ape a bed
and competent temporary care.

Meanwhile, Ann drops the chisel into Galen's lap, and hands
Virdon the scalpel. They hide the weapons.

DR. MALTHUS
All right, Ann.
(sighs)
Let me see what I can do.

Dr. Malthus EXITS to the hall. Ann turns to Guard #2.

ANN
And you -- please tell Chief Urko
I wish to see him.

Guard #2 hesitates.

ANN
Are you frightened of an old female
and a wounded ape...and do you believe
that an armed Gorilla Policeman is no
match for a human?

Cont.

Guard #2 moves towards the door.

Immediately, Virdon and Galen are in action: Virdon with a scalpel held close to Guard #2's throat -- Guard #1 brings up his gun -- Galen stabs the Guard's gun hand with the chisel. Guard #1 YELLS.

CLOSE SHOT - ANN 170

She conveniently crumples to the floor in a faint.

FULL SHOT 171

Galen has picked up another scalpel -- and he and Virdon force the two guards through the door into the Orthopedic Ward. Ann gets up, pushes the gurney to the door of the ward -- then rushes out to the corridor.

INT. CORRIDOR 172

as Ann runs down it, yelling:

ANN
(yelling)
Help! Help!

Urko and three guards, including the Lieutenant, come running towards her -- Ann gestures to the preparation room. They run past her. Meanwhile, SCREAMS AND YELLS from the Orthopedic Ward.

INT. ORTHOPEDIC WARD 173

The room is filled with beds containing ape patients in traction -- their arms and legs in various positions. Virdon and Galen are pushing the beds to block the door to the preparation room. But two guards slip through before all the beds are in place.

CLOSE SHOT - GALEN AND A GUARD 174

Galen lifts a wooden weight from one of the beds and bops the guard over the head. The guard goes down -- so does the leg counter-weighted by the wood weight. The patient VOCALLY objects.

CLOSE SHOT - VIRDON 175

He picks up one wooden weight after another, slashing them loose with his scalpel -- throws them at the guards. GREAT RACKET from angry patients.

WIDER ANGLE

176

The guards don't dare shoot for fear of hitting the patients -- they try to struggle through the maze of beds -- while blocks of heavy wood hits them.

INT. PREPARATION ROOM - ANGLE ON URKO

177

and his Gorilla guards, with reinforcements arriving -- trying to force the door.

URKO

Lieutenant. Take some Gorillas
and cut them off in the corridor --

The Lieutenant chooses his police and they EXIT.

INT. HOSPITAL CORRIDOR - FULL SHOT

178

Viridon and Galen pushing the gurney with Burke on it at break-neck speed down the corridor towards the exit. Behind them, the Lieutenant raises a hue and cry.

LIEUTENANT

After them!

His three Gorilla police run down the hall after Viridon, Burke and Galen who turn the corner.

INT. ORTHOPEDIC ROOM

179

Urko and his men have broken in. HUBBUB from the patients. The Lieutenant ENTERS -- comes to Urko.

LIEUTENANT

-- They've escaped from the hospital!

Urko bounds to the window, looks out.

EXT. HOSPITAL - URKO'S P.O.V. - THE BROUGHAM

180

high-tailing it away from the entrance and down the road, at full speed. Some police are vainly running after it.

BACK TO SCENE

181

Urko turns from the window.

URKO

(an order)

Follow me!

And he moves swiftly to the corridor, the group of Gorilla police following him.

INT. HOSPITAL CORRIDOR 182

as Urko and his entire retinue speed down the hall. As they leave the building, CAMERA PANS BACK to a door to a patient's room with door ajar.

EXT. HOSPITAL 183

as Urko and his Gorilla police burst out and mount their horses -- then gallop down the road in the direction taken by the brougham.

INT. HOSPITAL CORRIDOR 184

at the door which is ajar. Virdon peers out, then EXITS followed by Galen supporting Burke. CAMERA MOVES WITH THEM DOWN THE CORRIDOR to the exit.

BURKE

I don't know how you two ever got
in but --

VIRDON

(moved)
We're not out of this yet.

They walk out of the building.

EXT. HOSPITAL BUILDING - DAY 185

Not a guard is in sight as Virdon, with Galen helping Burke, EXIT. After proceeding a few yards, they are joined by Ann who has been waiting for them. All move AWAY FROM CAMERA.

EXT. ROAD OUTSIDE OF CITY - LONG SHOT - DAY 186

The brougham is hurtling down the road. In pursuit are Urko and his police who are gaining.

ANGLE ON THE BROUGHAM 187

As it PASSES CAMERA, WE SEE that it is driverless. The horse, sensing pursuit, is going all out.

SERIES OF RUNBYS 188

as Urko and his police come near the brougham and after yelling "HALT" riddle it with bullets. Finally, they reach the brougham, one of the police Gorillas grabs the horse's reins and brings the horse and brougham to a stop.

CLOSE SHOT - BROUGHAM 189

Urko slips off his horse, goes to the brougham, throws open the door in triumph. The brougham is empty. On Urko's reaction:

INT. GALEN'S HOME - BEDROOM - DAY

190

Burke is in bed. He has been asleep. He awakens to find Virdon looking down at him.

BURKE

Where is this?

VIRDON

Galen's home.

BURKE

(starts to get up)
Can't stay here!

Virdon pushes him back.

VIRDON

Take it easy. You've got to recover.

Galen sticks his head in the doorway; smiles at Burke.

GALEN

You look better. -- Urko's come to visit. Be quiet!

Galen ducks out. Burke looks to Virdon, alarmed. Galen ducks back in.

GALEN

Don't worry. My parents'll handle him.

Galen ducks out again, shutting the door behind him. Again Burke looks to Virdon, who answers by making the A-OK signal.

INT. GALEN'S LIVING ROOM

191

Urko stands in front of Ann and Yalu who are seated together on the sofa.

ANN

(with dignity)
-- and I assure you it wasn't Galen. After all a mother should know her own son.

URKO

I was informed that it was Galen.

ANN

(with asperity)
You are being insolent.

Urko is furious, but he stands his ground.

URKO

-- Not at all. I'm doing my job.
-- I ask you -- if it wasn't Galen
how do you account for that ape's
actions?

ANN

It wasn't -- and I don't...I was
horrified by his actions. I ran
into the corridor and yelled for
help. You saw me.

URKO

That doesn't prove --

ANN

(tops him)
Use your head, Urko. If I have any
brains would I ruin my husband's
career and risk disgrace by helping
mere humans? Of course not!

Urko, taken aback, is silent for a beat. Yalu takes
advantage of the moment.

YALU

May I take it this matter is now
closed, Chief Urko?

URKO

(unwilling to let it go)
Well...

YALU

(sharply)
If you disbelieve my wife I insist
you arrest both of us immediately.
Arrest or total innocence! One or
the other.

URKO

I'm not going to arrest you or
your wife, Councillor, but --

YALU

(tops him)
No but's. Produce proof or shut up.

Urko stands glowering, but impotent. Finally:

URKO

(ungraciously)
Thank you. I'll be leaving.

Cont.

Now Ann's whole manner changes.

ANN
(charming)
Now that it's all settled -- how
about something to drink, Chief Urko?

URKO
No, thank you.

Urko goes to the door. Ann and Yalu glance at each other as the door SLAMS. Yalu puts an arm around Ann. -- They look up as Galen ENTERS.

NEW ANGLE - TO INCLUDE GALEN

192

Galen leans down to kiss his mother's cheek.

GALEN
You were magnificent. Both of you.
Father...

YALU
(interrupts gruffly)
I couldn't very well let them
find you here.

Galen looks at his father and smiles.

GALEN
Urko didn't ask to search the house.
He assumes we're long gone.

YALU
Perhaps. In any event I was
defending my wife.

ANN
(putting her hand
over his)
-- And very well, too.

GALEN
Father -- you helped us. Admit it.
And allow me to be grateful to you.

Yalu looks at Galen.

YALU
You're my son.
(a beat)
And I'm proud of you. --

CLOSE SHOT - GALEN

193

very moved.

BACK TO SCENE

194

Yalu paces a few steps back and forth.

YALU

I don't pretend to understand the
friendship between you and those
humans --

(stops in front
of Galen)

But I do understand friendship and
I do understand principles.

(a beat)

Sometimes I'm a little slow.

(looks at Ann fondly)

Without your mother I might never
have realized what a son we have.

ANN

(to Yalu)

I had more contact with Galen and
his friend than you had.

Yalu nods his head, smiles at his wife. Then turns to Galen.

YALU

(to Galen)

It's heartwarming for us to have a
son who is not only loving and
intelligent, but also principled.

He embraces Galen, CAMERA MOVES IN on them. There are tears
in Galen's eyes. Ann joins her husband and son.

FADE OUT

THE END