

PLANET OF THE APES

"THE TRAP"

Written By
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FINAL
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CAST LIST

GALEN (CHIMP)

ALAN VIRDON

PETE BURKE

URKO (GORILLA)

ZAKO (GORILLA)

MEMA (GORILLA)

OLAM (GORILLA)

MILLER

JICK

MARY

LISA (MINOR)

OLD WOMAN

GORILLA #1

VILLAGERS

PLEASE NOTE THE FOLLOWING PRONUNCIATIONS:

GALEN - GAY-LEN

ZAIUS - ZAY-US

URKO - OOR-KO

SET LIST

INTERIORS:

MILLER'S HUT

SUBWAY STATION

SUBWAY STATION - MAIN TERMINAL AREA

SUBWAY STATION - VARIOUS OTHER AREAS

EXTERIORS:

FOOTHILLS AREA (WITH SIGNAL TOWER)

VILLAGE OF NUMAY

COUNTRY ROAD

CITY STREETS

ALLEY

"THE TRAP"

ACT ONE

FADE IN

(NOTE TO DIRECTOR: PLEASE ALLOW 45 FEET OF SILENT FOOTAGE FOR TITLES.)

EXT. FOOTHILLS AREA - LONG SHOT - DAY 1

From the top of a small hill, we SEE a sporadically flashing light from a signal mirror directed at a signal tower o.s. CAMERA BOOMS DOWN TO REVEAL BURKE, GALEN and VIRDON watching the light from cover of brush and trees near a road. Galen is concentrating on the light signals while Virdon and Burke wait expectantly.

VIRDON

Can you read it?

GALEN

I'm not sure. He's a very good operator. So fast.

BURKE

I'll send him a letter of congratulations.

GALEN

(peering hard)

I think we've been spotted --
Yes, I'm sure.

VIRDON

Word's being sent to Urko?

As Galen nods:

BURKE

How long before he gets to us?

GALEN

Not long, an hour maybe.

VIRDON

Unless he makes a mistake and takes the wrong road.

Burke glances off at a signal tower.

BURKE

Why don't we suggest it to him?

Cont.

GALEN

To Urko?

They move off toward the tower, staying low in the natural cover.

OUT 2

ANGLE ON THE TOWER 3

The GORILLA studies:

LONG P.O.V. SHOT 4

A distant flashing light from another hill.

ANOTHER ANGLE AT THE TOWER 5

Galen staggers out of the brush to appear at the base of the tower. He gives the impression of being injured and exhausted.

GALEN

(weakly)

Guard...

The Gorilla does not hear him and Galen POUNDS feebly on the base of the tower, thus attracting the Gorilla's attention. Gorilla leans out and looks down, rifle at the ready.

GALEN

Guard -- please help me --

GORILLA

Who are you? Where did you come from?

GALEN

I -- my horse -- please, I --

GORILLA

I'll signal for help.

Gorilla turns back to the signal device, and this being the last thing Galen wants, he makes a miraculous recovery.

GALEN

Guard, wait!

Gorilla turns back to Galen.

Cont.

GALEN

I think I feel stronger.

GORILLA

(suspicious)

Who are ybu?

GALEN

Remarkable, I feel much, much better now that my head is cleared. If you could just direct me to the nearest village --

Viridon appears from the cover of the brush, and chops a sharp blow across the Gorilla's neck. Gorilla's stunned, the rifle falls from his hand, drops into the canyon.

ANGLE ON GALEN IN TOWER

6

He moves to the crude signal light and begins to send a message.

ANGLE TOWARD THICK BRUSH

7

Burke finishes tying the Gorilla and leaves him well hidden behind the brush. He comes around it.

ANGLE ON GALEN

8

sending the message. He finishes, waits.

HIS P.O.V.

9

On the light on the distant hill, flashing an acknowledgement. Galen turns to meet Burke.

CLOSE ANGLE

10

BURKE

He won't be any trouble for a while.

GALEN

I sent a message that we were seen heading south at the turn on the lower road....I think.

Viridon comes up over the edge of the hill.

VIRDON

No way of getting to that rifle.

Cont.

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3-A
X
10 Cont.

BURKE

Okay, let's move.

Virton looks at him as they head down the hill.

ANGLE ON HILL

A-10

Shot progressing them down.

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4

X

EXT. ROAD - DAY

11

Burke and Virdon are in the lead, Galen follows close behind.

ANGLE ON PLOUGHED FIELD

12

A FARMER is ploughing and pauses to look o.s.

EXT. ROAD - FARMER'S P.O.V. - DAY

13

Galen, Burke and Virdon moving off.

EXT. TURN IN ROAD - HIGH ANGLE - DAY

14

URKO and THREE GORILLAS ride up the road, go to right. Urko is not wearing a sidearm.

CLOSE ANGLE

15

Urko looks off at the empty signal tower in the b.g. With Urko is ZAKO, his lieutenant, a dedicated ape. Two lower ranking Gorillas, MEMA and OLAM are behind them.

URKO

Where is that stupid signal operator?

ZAKO

(shrugs)

Could he have followed them?

URKO

The fool could have done anything. He should stay on his post.

Urko prods his horse forward at a gallop.

EXT. VILLAGE OF NUMAY - ESTABLISHING SHOT - DAY

16

Small, agricultural-type village. Virdon, Burke and Galen wearily walk into the area, past an OLD WOMAN, sitting in front of her hut, who watches them with curious interest.

ANGLE ON MILLER HUT

17

MILLER, fifty, hard-working, a farmer, standing in front of his small hut, drinking from a leather container hanging from the hut. He watches Virdon, Burke and Galen's approach with some interest.

VIRDON

Hello...

Cont.

MILLER
(warmly)
Hello, friend...

GALEN
Does this village have a name?

MILLER
It is called Numay...
(studies them)
You seem tired.

BURKE
We are.

Miller's wife, MARY, a pleasant woman in her forties,
appears at the door, along with their young son, JICK.

MILLER
I am Miller -- this is my wife,
Mary -- my son, Jick.

VIRDON
I'm Alan...Pete.

AD-LIB greetings.

MARY
You've been traveling far?

GALEN
(wearily)
And much too fast...

MARY
We have an extra sleeping room.
Perhaps you would like to spend
a day or two.

Cont.

GALEN

We could use some rest.

MILLER

Please come in.

INT. MILLER HUT - DAY

18

as all ENTER. The hut is simple, clean, roughly furnished.

MILLER

Running from Urko is tiring work.

GALEN

What are you talking about?

MILLER

An announcement made a few days ago by one of Urko's soldiers who came through here. He spoke of three fugitives, two men and a chimpanzee traveling together.

GALEN

That has nothing to do with us. These humans are my servants.

MILLER

If you wish. In any case, I will not say I've seen you.

Viridon studies Miller and likes what he sees.

VIRDON

Are there any soldiers in the village now?

MILLER

No. You're safe.
(a beat)
You must be very important to Urko.

BURKE

(wearily)
Too important.

ANGLE ON OPEN COUNTRY

19

Urko and the troopers riding hard toward CAMERA. Urko, in the lead, hand-signals a halt and all rein in. Urko looks around angrily.

Cont.

URKO
They could not have come this far!

ZAKO
The message said south at the
turn in the road.

URKO
Then the message was wrong!
He wheels his horse and all start back.

INT. MILLER HUT - DAY

20

Viridon, Burke and Galen are seated at the table drinking from cups. Mary is preparing food in the fireplace. Jick hovers around, showing great interest in the new arrivals, and Miller is joining our trio at the table.

MILLER
You're welcome here.

GALEN
You're not a man easily frightened,
Miller.

MILLER
(lifts cup)
My wife says -- just stubborn...
and she should know.

Viridon and Galen exchange an amused glance and drink. CAMERA TIGHTENS on Burke, who glances worriedly back in the direction from which they came. There is a slight earth tremor.

BURKE
(startled)
What's that?

MILLER
Don't be alarmed. The earth has
been shaking but it is getting less
bad.

VIRDON
Earthquakes?...

MILLER
(nodding)
It was bad three days ago. The
worst of it is over.
(beat, smiles)
Drink --

EXT. COUNTRY ROAD - MED. SHOT - DAY

Urko, Zako, Mema and Olam ride up the road through a field where the Farmer is now sowing seed. They look weary from travel. Urko signals them to a halt by the Farmer.

URKO
(to Farmer)
You!

The Farmer turns, sullenly stares at Urko.

URKO
We are looking for three fugitives
-- two humans and an Ape. Did they
come this way?

FARMER
(tired)
I do my work. I take no notice of
anything else.

URKO
I asked if you saw the fugitives?

FARMER
No.

The Farmer turns his attention back to his work. Urko pulls his rifle, levers a small shell into the chamber. The Farmer freezes at the SOUND, turns, more wary now.

URKO
You're lying.

FARMER
I told you the truth.

Urko aims the rifle. Farmer freezes with fear.

URKO
You have a family?

FARMER
A -- wife...

URKO
Children?

FARMER
A boy and a girl.

URKO
(to Zako)
Take him, get his wife and children.
They'll all pay for his lies.

Zako spurs forward.

FARMER

(in panic)

Two humans -- and a chimpanzee
passed by on the road to Numay
a few hours ago.

Urko nods, holsters his rifle, prods his horse forward, nods to Mema. Zako and Olam follow, leaving the Farmer badly shaken. Mema slices open the Farmer's seed sack as punishment.

TRUCKING SHOT

22

ZAKO

(impressed)

How did you know he was lying?

URKO

Always assume a human is lying.
It makes things easier.

Zako nods, impressed.

ZAKO

I will remember that...

EXT. VILLAGE OF NUMAY - ESTABLISHING SHOT - DAY 23

LISA MILLER, a pretty girl of fifteen, moves to the Miller hut. She carries a crude knapsack on her back.

INT. HUT - MED. SHOT

24

Miller, Virdon, Galen and Burke are finishing lunch as Mary serves. Jick hovering, fascinated.

MILLER

Are you sure you won't stay?

VIRDON

We'd be a danger to you, and
we're wiser to keep moving, anyway.

P.O.V. SHOT - LISA

25

as she ENTERS the hut.

BACK TO SCENE

26

Mary turns from the stove, expresses relief at seeing Lisa.

MARY

Lisa, where were you? I've been
worried about you.

Lisa drops her knapsack on the table.

LISA
I went exploring.

JICK
Why didn't you take me?

Miller puts an arm around Lisa.

MILLER
(fondly)
This is my daughter, Lisa.
(beat)
Where did you go adventuring
today?

LISA
(excited)
Well -- we heard the earthquake
was worse in the city. So I
went to see...

MILLER
(disturbed)
Lisa, you know better!

CLOSE SHOT - VIRDON 27

reacts to:

P.O.V. SHOT 28

A crudely-shaped necklace Lisa is wearing. It is woven of
plastic coated wires.

MARY'S VOICE
(o.s.)
You weren't supposed to go over
there, Lisa!

BACK TO SCENE 29

Virдон reaches out to examine the necklace.

MILLER
If the earth shook when you were
there, you could have been hurt
by stone falling from the buildings.

LISA
I was careful.

Cont.

VIRDON
 (indicating necklace)
 Lisa, where did you get this?

LISA
 In the city...I wove it together
 myself.

VIRDON
 May I see it?

Lisa hands Virdon the necklace. Virdon studies it more closely. Galen and Burke move in to study the necklace also.

GALEN
 What is it?

BURKE
 (quietly)
 Electric wire --

VIRDON
 Lisa, did you find anything else?

LISA
 Sure -- look!

She dumps the contents of the knapsack on the table.

INSERT 30

Pieces of ceramic tiles, strips of plastic, more wire --
 and a small black box.

BACK TO SCENE 31

Virdon examines the stuff, then concentrates on the black box. Galen studies Virdon.

GALEN
 Does this -- mean something to you?

VIRDON
 Yes -- yes.
 (to Burke)
 This is some sort of a --
 computer relay unit...

JICK
 What's a -- a compu -- puter...?

Cont.

VIRDON

(gently)
It -- wouldn't make sense to
you, Jick...
(to Lisa)
How far is this earthquake area?

LISA

Two hours --

VIRDON

If we left now -- we could be
there long before dark.

MILLER

Yes. But I must warn you -- it
is dangerous. I myself have seen
walls crash to the ground with no
warning.

VIRDON

It's worth the risk.

BURKE

You want us to take that chance --
just to see where this came from?

VIRDON

Pete, this was part of a highly
sophisticated system. We might
find some of the answers we've
been looking for.

BURKE

And one of us might get killed...
Or just suppose a hunk of masonry
falls and one of us gets a broken
leg. How do we run if Urko comes
looking? I say we should take
cover in the hills to the north.

VIRDON

Just turn your back on this --
forget we ever found it?

BURKE

Yes!

The Millers go silent as Virdon and Burke argue.

GALEN

(embarrassed)
It seems we've reached an impasse...

Burke nods, turns to Galen.

BURKE

What do you think?

GALEN

I think -- an unanswered question
is -- very difficult to live with...
There is danger but we've no
guarantee of safety anywhere.

(then, to Virdon)

If we left at once -- we could see
this place and still reach the
hills before Urko could catch up
with us.

Virdon considers this, then relaxes, smiles at Galen.

VIRDON

You're a natural-born arbitrator,
Galen...

All rise, Burke, Virdon and Galen collecting their packs.

VIRDON

We appreciate what you've done
for us.

BURKE

Right. Thanks.

MILLER

(sincerely)

I don't understand what you've
been saying. But I hope you find
what you're searching for.

EXT. ROAD - URKO AND TROOPS - DAY 32

riding hard.

EXT. MILLER HUT - DAY 33

Virdon, Burke and Galen EXIT the hut, followed by the
Millers. The latter remain in front of the hut while our
trio waves good-bye and sets off.

RUNBY - URKO AND HIS TROOPS - DAY 34

They ride along the road, heading for Numay.

ANGLE ON ANOTHER ROAD - DAY 35

Our trio moving at a fair clip, heading for the city.
Galen carries the rifle.

13

EXT. VILLAGE - ESTABLISHING SHOT - DAY 36

It is hot -- little activity.

ANOTHER ANGLE 37

Urko, Zako, Mema and Olam ride into the village. Urko studies the area, then:

URKO
Search every house! Question them...

Zako, Mema and Olam each move off to a different hut.

ANGLE ON URKO 38

He takes his rifle, fires it into the air twice as the SOUND of startled, surprised CRIES are heard from the huts where Mema, Olam and Zako are rudely pushing the people outside.

ANGLE ON MILLER HUT 39

Miller comes to the door, reacts to:

P.O.V. SHOT 40

Mema, Olam and Zako pulling people from their huts.

ANOTHER ANGLE 41

Zako pulls an OLD WOMAN over to where Urko dismounts from his horse.

URKO
We are looking for three fugitives -- two men and a chimpanzee. They came this way...

OLD WOMAN
Please -- I am old -- I see very little...My eyes --

URKO
(lifting rifle)
Do you see this?

She stares at the rifle, decides to drop the sham.

OLD WOMAN
Please -- I don't want to hurt anyone.

Cont.

URKO

You will hurt yourself if you
don't tell me the truth...

Terrified, the Old Woman steals a glance toward the Millers' hut in the b.g.

OLD WOMAN

I have seen nothing...

CLOSE ON URKO

42

He glances over at:

HIS P.O.V. - MILLER

43

framed in the doorway of his hut.

BACK TO SCENE

44

Urko walks to Miller, studies him.

URKO

Step aside...

MILLER

(steady)

They are not here...

Urko glances o.s. at the Old Woman.

HIS P.O.V. - THE OLD WOMAN

45

still terrified.

BACK TO SCENE

46

URKO

They've been here...

MILLER

(shrugs)

Many pass through the village.

Urko shoves Miller aside, walks into the hut. Zako follows.

INT. HUT - MED. SHOT - DAY

47

Mary moves to protectively hold Jick as Urko glances into the rear rooms, then reacts to the black box and other artifacts still on the table. He examines them, uncertain, then fixes a gaze on Jick.

Cont.

URKO

What is this?

JICK

(terrified)

I -- I don't know...

Lisa comes out of the rear room.

URKO

Where did it come from?

Jick glances helplessly at his mother. Lisa steps forward.

LISA

I found it...

URKO

Where?

LISA

I don't remember!

URKO

(grabbing her)

I am tired of hearing lies!

Miller tries to intercede to protect Lisa.

MILLER

Please. She's just a child.

Urko shoves him aside roughly, continues questioning Lisa.

URKO

Where did you find it?!

MARY

(frightened -
interceding)

In the city --

Urko considers this -- intrigued, then studies Lisa, holding the black box.

URKO

The one called Virdon. This would be something he would want to -- investigate. Isn't that right?

(beat)

He would go to the city.

JICK

(stepping forward)

No -- they were afraid to go there. They went south.

URKO
(calmer)
South -- you're certain...

JICK
Yes...

Urko nods, releases Lisa, pushes Jick, sending him stumbling against the wall.

URKO
(to Zako)
Lies. Always lies. Let's go.
To the city.

They EXIT.

EXT. CITY STREET - MED. CLOSE SHOT - VIRDON, 48
BURKE AND GALEN - DAY

The street is littered with rubble. Our trio look around wonderingly. CAMERA PULLS BACK to the end of the street. Virdon, Burke and Galen start down the street, looking at the various ruined buildings. Suddenly there is a deep rumbling SOUND. The earth trembles slightly. Virdon, Burke and Galen halt tensely and wait for the trembling to cease, which it does very quickly.

VIRDON
Just an aftershock.. A mild one..

BURKE
We're pushing our luck.

GALEN
Pushing luck?

VIRDON
He's getting to be a pessimist.
Let's spread out and see what we
can find.

The three start off slowly.

ANGLE AT END OF STREET 49

This is the section of the street from which, presumably, Virdon, Burke and Galen entered. Urko's head appears around the corner of the building, looking in the direction of the fugitives. CAMERA EDGES OVER to reveal that Urko has dismounted. His three soldiers are still on their horses, waiting under cover next to him. Urko draws back with great satisfaction at having seen his quarry.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

ANGLE ON END OF STREET - DAY

50

No time lapse. Urko silently formulates a plan and then issues crisp directions.

URKO

Zako, circle around to the top.
Ride quietly. You'll cut off
any escape. Mema and Olam --
(indicates directions)
-- on foot, move around the side
street. I will go straight in when
you have taken your positions.

Mema and Olam dismount as Urko mounts his horse. Zako rides off. Mema darts in one direction, Olam moves in the other. Urko watches with quiet satisfaction.

ANGLE ON VIRDON, BURKE AND GALEN

51

Virдон and Burke are walking along the center of the street. Galen is walking on the sidewalk, curiously eyeing the building fronts. He carries the rifle loosely. The group is near the ruined entrance to a subway, although no particular notice is taken of this fact.

BURKE

You don't really expect to find
anything useful in this ruin,
do you, Alan?

Virдон stops, looks around and faces reality.

VIRDON

I guess not. I was hoping --

He lets the words hang.

BURKE

Yeah. Don't tell anybody,
but so was I.

Galen had moved a few paces beyond them, but has now stopped suddenly and is listening intently. He hisses to attract their attention and they freeze. Nothing can be heard, but after a beat, Galen indicates that he hears something coming from his right.

Cont.

Viridon and Burke begin to edge toward him, alert to any threat from any direction, but they see and hear nothing. Galen tilts his head to the left, listening, and registers more alarm.

GALEN

(suddenly)

Run!

He indicates the direction they are to take and he raises the rifle to cover their retreat.

ANOTHER ANGLE

52

Urko appears, riding toward Viridon and Burke at a gallop. The latter two have dashed across the street in slightly different directions. Galen scrambles over the pile of rubble. Mema appears suddenly from around a corner in back of Galen. He fires once and the bullet chips masonry near Galen's head. Galen ducks, darts back and falls over some rubble. Mema goes running toward Galen, who recovers, dives through a window to escape. He disappears from view as Mema pursues.

ANGLE ON VIRDON

53

running and darting. He can hear the hooves of Urko's horse.

ANGLE ON BURKE

54

He runs toward an alley but is forced to veer to a wider angle. Olam charges out of the alley to block his escape. Burke turns, runs the other way.

ANGLE ON STREET

55

Urko is bearing down. Burke is now his prey. Olam appears behind him.

URKO

(roaring command)

Olam! After the others!

Olam runs back into the alley.

ANGLE ON URKO

56

spurring his horse forward and swinging a lasso.

ANGLE ON BURKE

57

Urko's lasso drops over him, cinches tightly around his waist, pinning his arms to his side.

19

ANGLE ON URKO 58

He reins his horse to a halt.

WIDER ANGLE 59

Urko begins to draw Burke toward him by pulling on the lasso rope, keeping it taut at all times. Since he must hold the reins of his horse with one hand, he winds the lasso around his forearm, vertically from palm to below the elbow. Burke is struggling, but it's hopeless.

ANGLE ON ALLEY 60

It's a dead end. Zako rides in, gun ready, looking for Virdon. Suddenly, Virdon drops on him from an overhead perch. Zako goes down, Virdon reaches out to retrieve his gun. As his hand almost touches it a bullet hits an inch away. Virdon looks off.

HIS P.O.V. - OLAM 61

having fired, is cocking his rifle and starting to aim again.

ANGLE ON VIRDON 62

He ducks into a doorway. As Zako recovers and Olam fires after Virdon...

ANGLE ON ANOTHER STREET 63

Galen darts into view, sees a doorway and squeezes in. CAMERA HOLDS as Mema races INTO FRAME, runs past the doorway, unaware of Galen's presence. CAMERA HOLDS for a moment, then Galen races off in the opposite direction.

ANGLE ON BURKE AND URKO 64

Burke is being drawn closer and closer to Urko, who is still mounted. He is near the ruined subway entrance. Suddenly, the earth shakes, pieces of buildings fall to the ground. Urko's horse rears, throwing Urko. Burke tries to take advantage of this momentary break. Although the rope is taut, Urko lies still on the ground, stunned by the fall. Burke fights frantically to free himself from the lasso, but the ground seems to open under his feet and he begins to slip and slide, fighting to maintain his balance.

ANOTHER ANGLE 65

Some little distance from Burke and Urko, Galen darts INTO FRAME, stops abruptly as he spots Burke and Urko.

HIS P.O.V. - BURKE AND URKO 66

The earth is still shaking, the chasm has opened wide. Burke drops from view and his weight pulls Urko after him. Urko disappears into the hole. A section of the subway entrance crashes down atop the hole, sizeable chunks of masonry and other debris pile on top of the spot where both Burke and Urko have disappeared.

INT. SUBWAY 67

As Burke comes crashing through from above, lands and loses consciousness. A moment later, Urko follows, also losing consciousness.

CLOSE SHOT - GALEN 68

watching in horror. The earth stops shaking. Galen starts forward, then stops abruptly.

ANGLE ON STREET 69

Zako rides INTO FRAME from the top of the street. Galen darts away, ducking through a window or door. Zako sees Urko's horse standing nearby, rides to it, eyes it curiously. He looks around for Urko, doesn't find him, of course. Zako dismounts, ties his horse and Urko's to anything handy, holds his gun at the ready and guards the street.

CLOSE SHOT - ZAKO 70

on guard and alert. CAMERA PUSHES PAST him to FOCUS on the spot where Urko and Burke disappeared.

INT. SUBWAY STATION - DAY 71

This is the section of the station into which Urko and Burke fell. Both are still unconscious, lying on a "hill" of debris which had probably been a stairway at one point. There is enough movement from Burke to indicate that he has not been killed. He may even be slowly, very slowly, regaining consciousness.

EXT. DOORWAY - CLOSE SHOT - GALEN - DAY 72

very anxious. He's looking o.s.

GALEN'S P.O.V. - ZAKO 73

still standing guard, preventing Galen from attempting any rescue.

21

ANGLE ON GALEN

74

In desperation, he reaches down, takes a rock, hefts it and prepares to hurl it at Zako.

ANGLE ON THE STREET

75

Before Galen throws the rock, he notes that Zako is looking o.s. and Olam is approaching. Galen is forced to disappear through the doorway.

OLAM

The human got away.

ZAKO

He can't be far. Have you seen Urko?

OLAM

No. Why would he leave his horse?

ZAKO

I don't know. Wait here until he comes back. Tell him I am hunting the humans.

Zako mounts and rides off.

ANGLE IN ALLEY

76

Virдон has armed himself with a piece of iron bar. He looks over his shoulder to see:

WIDER ANGLE

77

Memo appearing at end of alley. Virдон darts into a building as Mema fires, then runs in pursuit.

CLOSE SHOT - GALEN

78

hiding in the rubble. He reacts to the shot.

ANGLE ON STREET

79

Zako reacting to the shot. He urges his horse forward to see Mema approaching, rifle in hand. Both stare at each other in bewilderment. CAMERA EDGES IN as Zako rides up to Mema.

MEMA

The human is like a rabbit running into a hole.

ZAKO

Then dig him out!

Zako gestures to indicate the direction in which Mema is to search. Zako rides off in the other direction.

ANGLE ON OLAM

Alone, but very alert, as he stands guard near the subway entrance. CAMERA MOVES BEYOND him to FEATURE the spot where Burke and Urko disappeared.

INT. SUBWAY STATION - ANGLE ON BURKE AND URKO - DAY 81

Burke is regaining full consciousness. He sits up, becomes aware of the lasso still around him, and of Urko lying next to him. Burke removes the lasso as he surveys his surroundings. His first move is to scramble up the "hill" to see if he can push away the debris. It is almost instantly obvious that he has no chance. Urko begins to stir. Burke hurries back, takes the lasso and begins the process of tying Urko. The process is delayed because one end of the rope is wound around Urko's arm. Urko's eyes open while Burke is midway in his task of tying Urko. Urko rises, drives his shoulder forward, roaring his rage. Burke is knocked backward and off his feet. Urko still has the rope wound around his wrists but not tightly enough to incapacitate him. He lifts a large hunk of masonry over his head as he moves, preparing to slam it down on Burke, who is helpless at the moment. The masonry is hurled, but Burke manages to twist out of the way, and the projectile misses him. The violent movement has caused a small slide of rocks and debris on the "hill." Urko, still hampered by the rope, lifts a rock to hurl. Burke scrambles back.

BURKE

Urko, wait! Up! Look up!

Burke raises his hands to show he is not about to attack. Urko hesitates, then looks up.

UPWARD P.O.V. SHOT

of the blocked-off tunnel.

BACK TO SCENE

BURKE

We're trapped, Urko!

Urko relaxes, looks up again, uncertain.

BURKE

You and I together -- just the two of us. Do you understand? We're trapped!

Urko pulls back, still holding the rock. Slowly he looks around.

Cont.

URKO
Where are we? What is this place?

BURKE
Looks like a -- subway station.

URKO
Subway station -- ?

BURKE
Sure -- we're in the San Francisco
area -- has to be -- listen, you
better make sure there's a way out
of here before you bounce that rock
off my skull.

Urko hesitates, looks around to study the area, still
holding the rock, still prepared to kill Burke.

HIS P.O.V. 84

scanning the station, looking strangely macabre.

CLOSE SHOT - URKO 85

It bewilders him. He's never seen anything like it.

BURKE'S VOICE
(o.s.)
We've got to work together or
we won't get out of here.

BACK TO SCENE 86

Urko is still holding the rock. He takes half a step
toward Burke, who backs off. Less certainty in Urko's
movements.

URKO
I don't work with humans. I
don't need humans.

BURKE
You might need me. I come from the
time when this was built. I know
things about this kind of a place
that could help us.
(indicating railroad car)
Look. Do you know what that is?

Urko hesitates.

Cont.

BURKE

It's a railroad car. It carried
people -- humans -- underground
on rails.

(studying the car)

Power source, nuclear energy.

URKO

What is nu -- nuc...

BURKE

Nuclear energy -- atomic power.
You see -- certain substances...

He studies Urko's bewildered look.

BURKE

Never mind --

URKO

(angering)

You're lying. You know nothing
of -- of this place.

(nods to car)

Why would anyone travel in a thing
like that -- underground. Why
would anyone travel underground?!

BURKE

It was a practical way of getting
around in a large city. There was
a city above us, Urko -- a great
city -- before the holocaust.

URKO

Holocaust? What is that word?

BURKE

It's what happened -- what went
wrong with my world -- while I
was traveling in space...

Urko studies Burke, uncertain.

URKO

I know there was something here
before -- but your world? We
were here too. We were part of
it -- It was our world...

Burke points upward to one of the light sources.

Cont.

BURKE

Okay. Simple question: Where do you think that light is coming from?

URKO

I -- I don't know...

Burke climbs up on the car, pulls one of the fixtures downward. The wires are loose because of the ruptured ceiling around the base of the fixture. Burke examines the dully glowing light.

BURKE

Solar energy, Urko. Solar -- from the sun. We took energy from the sun's light -- stored it in batteries, then used the batteries to create electricity.

(intrigued)

Somewhere -- above -- the sun is shining on a solar shield. After all these years some of the batteries are still working -- the system is still partially operative...

(beat)

There are other things you don't know, Urko. They could be important in getting us out. Isn't that a good enough reason to work with a human?

Urko hesitates and Burke chooses to take this as assent. He moves off into the passageway. Urko takes a beat, then reluctantly follows, having decided to cooperate.

EXT. STREET - ANGLE ON OLAM - DAY 87

still guarding.

EXT. STREET - ANGLE ON MEMA 88

searching.

EXT. ANOTHER STREET - ANGLE ON ZAKO 89

riding slowly through the ruins, searching.

EXT. ALLEY - ANGLE ON VIRDON - DAY 90

He holds the improvised weapon, crouches and moves forward. As he reaches a corner, he hears a SOUND and he whirls, raising the weapon to strike.

GALEN'S VOICE

(o.s.; soft but urgent)

Alan, no!

Virдон stops himself just in time and thus does not crash the weapon on Galen's head. Galen had been approaching cautiously in the opposite direction. Virдон is greatly relieved to see Galen. (All dialogue sotto voce.)

VIRDON

You're all right?

GALEN

I think Pete was killed.

Virдон sags, sickened.

VIRDON

Shot?

GALEN

(shaking his
head)

He was roped to Urko. When the earth last shook, a hole opened in the ground and both fell into it. Then rocks fell in and pieces of buildings covered it up.

Virдон grabs Galen's shoulders, really trying to convince himself.

VIRDON

(great intensity)

You're not sure Pete was killed!

27

EXT. STREET - ANGLE ON OLAM - DAY 92

Still guarding. His horse and Urko's are tied as before.

WIDER ANGLE 93

At the upper end of the street, a piece of masonry falls from a building with no indication that the fall is caused by anyone's intervention. The resultant noise attracts Olam's attention. He steps toward the middle of the street to look in the direction of the noise.

ANGLE AT CORNER OF THE ALLEY 94

Galen can be seen looking around the corner of a building.

EXT. STREET - MED. SHOT 95

Olam sees him -- and runs after.

ANGLE TOWARD BUILDING 96

Viridon peers out of a window, watching Olam.

ANGLE IN ALLEY 97

Olam moves to where he saw Galen and looks. Galen has disappeared, nothing is in sight. Olam looks around and continues into the alley.

ANGLE IN DOORWAY 98

Past Galen, who watches Olam move deeper into the alley. Galen then moves into the building.

ANGLE ON VIRDON 99

as he moves to the covered hole, begins to examine it.

EXT. STREET - ANGLE ON BUILDING 100

Galen appears in a window, comes out and hurries over to Viridon.

CLOSE SHOT - VIRDON AND GALEN 101

VIRDON
Is this the place?

GALEN
Yes.

Viridon takes in the subway entrance, the mass of debris.

Cont.

GALEN

Could he be alive?

VIRDON

I don't know. Even if we didn't
have those apes looking for us,
how would we move this stuff.

SOUND OF HOOVES in the distance, approaching. Galen and
Viridon look off, and then run for cover.

INT. SUBWAY STATION - TRUCKING SHOT 102

The passageway is littered with debris. As Burke and
Urko push past the debris, they see posters, advertising,
etc. Burke stops to study one. Urko stops, puzzled.

THEIR P.O.V. - FIRST POSTER 103

Breakfast in a pill -- the company claims full vitamin
content -- no calorie intake. (Specifics of all poster
copy to be provided.)

BURKE'S VOICE

(o.s.)

One of the more advanced forms
of nutrition...

BACK TO SCENE 104

BURKE

A meal in a pill...

URKO

Pill?

BURKE

(indicating a size)

About that big -- three a day --
you never have to sit down to
a table. Surely you remember that...

URKO

(angering)

How could I remember! I wasn't
there. I didn't say I would
remember!

Amused, Burke moves to the next poster, CAMERA TRUCKING.

THEIR P.O.V. - SECOND POSTER

105

A clinic advertising painless organ replacement in one day.
(Design poster as needed.)

BACK TO SCENE

106

BURKE

Organ replacement...

Urko looks puzzled.

BURKE

It means if your liver, kidney,
heart goes bad -- they just give
you a new one. Instant health.

URKO

You keep talking like you think
I'm a fool.

BURKE

You're looking at the truth, Urko.
(nods to
another poster)
Some more marvels of my world --
pardon me, 'our' world...

THEIR P.O.V. - POSTER NUMBER THREE

107

A company advertising disposable clothing. (Design poster
as needed.)

BURKE'S VOICE

(o.s.)

Disposable clothing -- wear,
then wash it down the drain...

CAMER PANS to Poster Number Four. It is a machine that
promises to give emotional stability through electro-
neurological monitoring. (Design as needed.)

BURKE'S VOICE

(o.s.)

Electro-neurological monitoring.
You got trouble in your head --
hook yourself up and calm yourself
down. Now, that I think you can
use, Urko...

BACK TO SCENE

Urko suddenly rips the posters off the wall.

BURKE

(shrugs)

Just a thought...

Burke moves on down the passageway.

INT. MAIN TERMINAL AREA - ANGLE AT PASSAGEWAY - 109
DAY

Burke and Urko reach the end of the tunnel, stop, study:

P.O.V. SHOT 110

The main terminal area, a BART sign, newspaper and magazine stand (partially buried in timbers and debris), rows of benches, ticket windows, luggage carts, departure and arrival charts, a row of phone booths.

BACK TO SCENE 111

Urko moves in, uncertain, pauses by a phone booth, lifts up the phone, studies it. Burke moves in. Urko's brow wrinkles as he sniffs to detect an elusive odor.

BURKE

Want to call home? Maybe check in with Zaius?

URKO

What are you talking about?

BURKE

That's a telephone, Urko. People talked to each other -- from hundreds of miles away -- thousands...

URKO

How?! How could that be?

Urko grows more and more agitated.

BURKE

Their voices bounced off a hunk of hardware spinning in the sky...

URKO

That is not possible!

He sniffs again and coughs.

Cont.

BURKE

A man could talk to anybody,
anywhere, from his own home.

Urko thrusts the phone into Burke's hand.

URKO

Show me!

BURKE

Show you what?
(almost sadly)
There's nobody to talk to now --
nobody to listen. Gone, all gone.

URKO

You can't do it because it's all
a lie! You don't know any more
than me. You're guessing!!

Urko rips loose the phone, tearing the cable. Urko advances
on Burke, who backs off.

URKO

This place is evil. Even the air
is bad. I've heard enough!

Urko grabs a piece of sheet metal with a sharp point, thrusts
it at Burke. Burke hits Urko's arm suddenly, sending the
metal flying off into the debris. Urko keeps coming at Burke,
reaching for Burke's throat with his huge hands.

URKO

I'll get out of here without you!

OUT 112-
113

CLOSE SHOT - BURKE

114

Burke, realizing he has made a tactical error in judgment,
backs away from Urko.

BURKE

Urko -- listen -- I -- I lied.
All this -- it's what I said --
but the truth is -- it was yours --
all yours...

CLOSE SHOT - URKO

115

He stops short, uncertain.

BACK TO SCENE

Urko has Burke backed into a corner.

BURKE

It's true! It was all yours --
all the work of the apes. We
humans -- we were -- er --
playthings -- pets for your people.
We were treated very well -- but
just pets...

Urko stops, studies the area again, calmer, hearing what he
wants to hear.

URKO

Ours -- all this was ours...

BURKE

I thought I could fool you -- but --
well, obviously you were too clever
-- you saw through me. So -- we'll
stop fighting now -- we'll go back
-- work our way out of here -- all
right?

Cont.

Urko considers, then nods.

URKO

You are lucky you finally told
me the truth.

(coughs)

This place is evil.

BURKE

(deep breath)

If not the place, certainly the
air. Pretty soon we won't be able
to breathe it. I don't know if
it's lack of oxygen or gas leaking
from somewhere but unless we can
do something, we'll be dead in a
couple of hours.

Urko considers this, studies Burke and nods his acceptance
of the assessment.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

EXT. STREET - DAY 117

Olam is returning to his guard post, with both horses tethered. Mema is approaching Olam as Zako rides INTO SCENE to join them.

ANGLE ON ZAKO, OLAM AND MEMA 118

Zako reins to a halt.

ZAKO
Nothing?

OLAM
I saw the renegade but I lost him. X

ZAKO
What could have happened to Urko?

Suddenly, as if in answer to the question, Virdon's voice booms hollowly, projected through a megaphone.

VIRDON'S VOICE
(o.s.)
Urko may die.

The three Gorillas react. They are startled at first, then look toward the source of the voice.

ZAKO
That was one of the humans!

He spurs his horse.

WIDER ANGLE 119

Zako gallops to a building face and looks up, seeing nothing. The other Gorillas are watching, equally bewildered.

GALEN'S VOICE
(o.s., through megaphone)
Urko needs help.

The three Gorillas whip around to face the opposite side of the street, from which Galen's voice has emanated. Mema is closest, and runs to where he thinks the voice originated. Zako gallops to join him. Both stare at a blank building facade, with no sign of life.

Cont.

MEMA

(raging)

Where are you!?

VIRDON'S VOICE

(o.s., from across
the street)

Only we can save Urko.

Zako wheels his horse, rides across the street, seeking Virдон, finding nothing.

ZAKO

(shouting)

You lie! All humans lie!

Mema has advanced to the middle of the street after Zako. Now Galen's voice issues from the side of the street Mema has just left.

GALEN'S VOICE

(o.s.)

I am an Ape. I don't lie.

Zako and Mema look at each other in confusion and frustration. Olam moves to join them.

OLAM

Don't believe them. Even if Urko is in danger, why would they want to save him?

Zako shouts to his unseen quarry.

ZAKO

Why would you help Urko?

VIRDON'S VOICE

(o.s.)

To help our friend, we must also help Urko.

ZAKO

(less confident)

I don't believe you.

GALEN'S VOICE

(o.s.)

Will you make a truce to hear me out -- one to one, no weapons?

Zako hesitates, undecided.

Cont.

VIRDON'S VOICE

(o.s.)
We'll meet out in the open.
There's no way to trick you.

GALEN'S VOICE

(o.s.)
You can't lose anything and you
may save Urko's life.

Zako considers for a moment, then hands his rifle to Olam, gesturing that Olam and Mema should return to the area of the subway entrance. As they start, Zako looks around, holding out his hands to show he is not armed.

ZAKO

I agree -- a truce.

From one of the buildings near the far end of the street, Galen appears. He's carrying a piece of battered plastic which he has rolled into a megaphone. He uses it to call to Zako.

GALEN

This way.

Galen discards the megaphone, starts toward Zako, who in turn moves to meet Galen.

ANGLE ON GALEN AND ZAKO

120

as they come together in the center of the street some distance from the other Gorillas.

ZAKO

Where is Urko?

GALEN

Urko had a rope on my friend. The earth shook, Urko fell from his horse. The ground opened, Urko and my friend fell in.

ZAKO

You've been too much with humans.
You lie like they do. I've seen
no opening in the ground.

GALEN

It's covered. If we work together,
we may be able to save both Urko
and my friend.

ZAKO

I don't believe you.

ANOTHER ANGLE

Olam is hunkered down behind some rubble. He's aiming his rifle, drawing a bead on Galen. He's about to pull the trigger when Virdon sees him.

VIRDON

Galen! Duck!

Virdon and Galen each duck behind some rubble, as Olam fires harmlessly.

OUT 122

EXT. STREET

123

Olam and Mema both are aiming their rifles towards where Virdon and Galen are hiding.

VIRDON'S VOICE

(o.s.)

What about our truce?

ZAKO

(angrily to Olam
and Mema)

I agreed to a truce. Until we
find out what happened to Urko.

The Gorillas put their rifles at ease.

ZAKO

Now. Show me where the ground
opened.

Virdon and Galen come out of hiding. Galen takes a step toward the subway entrance, then pauses.

GALEN

Tell your soldiers to move away.

Zako waves off Olam and Mema who retreat to the opposite side of the street. Virdon moves forward to study the debris covering the subway entrance.

ANGLE AT SUBWAY ENTRANCE

124

Zako and Galen join Virdon.

GALEN

This is the place.

ZAKO

Urko is too clever to be -- pulled down
into a hole in the ground...

GALEN

I tell you I saw it happen.

HIS P.O.V.

125

A piece of steel reinforcement he is exposing as he removes rocks.

VIRDON'S VOICE

(o.s.)

Maybe we can prove it.

BACK TO SCENE

126

Viridon kneels by the piece of steel, getting an idea. He takes a scrap piece of steel lying nearby and begins tapping on the piece of steel.

ZAKO

What are you doing?

VIRDON

This is steel reinforcing. It will carry sound. If they're alive -- maybe they'll hear...

Viridon keeps tapping.

INT. BOTTOM OF SLANTED HOLE - MED. SHOT - DAY 127

Burke and Urko are studying the glugged hole when they hear the tapping noise.

URKO

What is that?

Burke cautions Urko to silence, looks up, sees:

P.O.V. SHOT 128

The end of the steel reinforcing rod protruding downward. The tapping has a rhythm to it -- Morse Code -- spelling B-U-R-K-E?

BACK TO SCENE 129

BURKE

(spelling it out)

B-U-R-K-E.

Burke smiles, picks up a scrap piece of metal.

BURKE

They know we're down here!
Lift me up!

URKO

What?!

BURKE
Lift me on your shoulders! I
have to tap on that steel rod...

URKO
I am not an animal -- to carry
you...

BURKE
It's Virdon -- he's spelling out
my name in code...

URKO
Code?

BURKE
Code! Code -- sound signals --
like your light signals. Lift me!
If we don't answer, they'll think
we're dead. They'll leave us.

Urko, uncertain, lifts Burke so he can stand on his
shoulders. Burke begins tapping the steel rod with the
piece of scrap metal.

BACK TO VIRDON 130

He reacts to Burke's answering tap.

ZAKO
This is foolish. Why...

VIRDON
Quiet! Listen!

They listen as the dull tapping is heard. Morse code --
B-U-R-K-E.

VIRDON
It's Burke. He's alive!

Virdon taps out in code -- H-U-R-T?

ANGLE ON BURKE 131

tapping out -- N-O-

ANGLE ON VIRDON 132

VIRDON
He's all right.

ZAKO
Urko! Find out about Urko!

Virdon taps it out - U-R-K-O?

ANGLE ON BURKE

133

tapping out O-K.

ANGLE ON VIRDON

134

VIRDON

Fine. Urko is fine...

(to Zako)

Tell those two to help us...

ZAKO

You're lying!

VIRDON

(startled)

What?

ZAKO

Urko is dead.

VIRDON

(frustrated)

What are you talking about?

ZAKO

Your friend has killed him.

(calling to Olam)

Take them prisoner.

GALEN

Are you crazy?!

WIDER ANGLE

135

Olam and Mema move in holding guns on Galen and Virdon.

ZAKO

(doggedly)

All humans are liars -- not to be trusted...

GALEN

Who taught you that -- Urko?!

ZAKO

Urko is my commander.

GALEN

And always right?

ZAKO

Yes!

Cont.

VIRDON
Does Urko have a wife? Do you
know her name?

ZAKO
(puzzled)
Yes...

Frustrated, Virdon starts tapping again: U-R-K-O -- W-I-F-E.

ANGLE ON BURKE 136

listening, puzzled, hearing the code: N-A-M-E.

BURKE
Urko, what is your wife's name?

URKO
What?

BURKE
Your wife's name?!

URKO
(rattled)
Elta...

Burke taps it out: E-L-

ANGLE ON VIRDON 137

listening, -T-A.

VIRDON
Elta -- his wife's name is
Elta. Right?

ZAKO
(uncertain)
Yes -- but how...

GALEN
Because Urko just told Burke --
which means he's alive.
(nods to Olam, Mema)
Now tell them to put their rifles
down and help us clear this away.

Rattled, Zako takes Olam and Mema's rifles. Olam and Mema
move to help Galen, who has begun to move loose rubble.

ANGLE ON BURKE 138

He begins tapping B-A-D -- A-I-R.

ANGLE ON VIRDON

139

listening to the tapping -- S-O-S.

X

VIRDON

The air down there is going bad.
We've got to move fast.

They hurriedly go to work.

ANGLE ON ZAKO

140

watching, shaken, uncertain.

BACK TO BURKE

141

BURKE

Let me down.

Urko puts Burke down. Burke studies the hole.

BURKE

All right -- no -- first a
little basic engineering -- which
I learned -- from your forefathers,
Urko...

URKO

(a question)

Yes...?

Burke looks around, sees two half-buried timbers, moves to them, CAMERA ADJUSTING.

BURKE

We'll angle these up into the
hole. Then we'll work under
them -- that way, falling
boulders won't hit us...

Burke grasps one of the half-buried timbers.

BURKE

This will do...

They pull one free -- angle it up into the hole, move to get the other. They start to pull it free from the debris. Suddenly a RUPTURING SOUND.

CLOSE ON BURKE

142

He sees:

HIS P.O.V.

143

A huge piece of rock sliding toward Urko.

BACK TO SCENE 144

Burke dives at Urko, yelling:

BURKE

Look out!

Burke's body drives Urko off to one side.

ANOTHER ANGLE 145

on the huge piece of rock falling where Urko stood. It would have crushed him.

ANGLE ON BURKE AND URKO 146

Urko instinctively pulls away from Burke, then stops short, seeing:

HIS P.O.V. 147

the fallen piece of rock.

BACK TO SCENE 148

Urko is caught off guard. Burke pulls up.

URKO

You -- saved my life...

BURKE

Don't take it personally, Urko. We're not exactly buddies. You can't help me get out of here if you're crushed under a rock...

Urko doesn't know what to say. Burke grabs the timber. Urko helps him. They angle it up into the hole beside the first timber.

BURKE

Now -- we'll need one more -- under these to stand on...

(beat)

There was timber in the main terminal by the newsstand. I'll rig up a work light while you get it.

Urko nods, makes no move, obviously annoyed at taking orders. Burke senses it, offers:

BURKE

Unless you want to rig the light.

Cont.

Urko considers this, then, knowing he can't do it, rationalizes:

URKO

I'm stronger -- I'll get the timber...

BURKE

Good thinking...

Urko senses the subtle put-down, but dismisses it, moves off toward the passageway, CAMERA PANNING.

ANGLE ON BURKE

149

He climbs up to the light he'd pulled from the ceiling earlier, leads the wire over to the top of the pile of debris, attaches it so it shines upward into the hole, winding the wire around in place. Then he begins working loose a stiff eight-foot piece of steel rod from the debris.

EXT. GROUND AREA - MED. SHOT - DAY

150

Olam, Mema, Galen and Virdon are trying to remove a large hunk of concrete -- without success. Zako watches from a short distance, keeping the three rifles with him.

GALEN

(to Virdon)

It's too heavy. We'll never move it.

CLOSE ON ZAKO

151

He studies Olam, Mema and Galen's fruitless efforts to lift the concrete. Now he turns, studies:

HIS P.O.V. - URKO'S HORSE

152

standing a few yards away.

BACK TO SCENE

153

Zako turns to Virdon.

ZAKO

We'll use horses -- and ropes...

GALEN

Good idea...

VIRDON

It won't work. The ropes would break. Too much friction.

Cont.

ZAKO

Friction?

VIRDON

(to Galen)

That plastic we used for megaphones.
It's smooth. We shield that beam,
run the rope over it.

Galen runs to retrieve the plastic.

VIRDON

(to Olam and Mema)

You two -- get rope and your horses.

ZAKO

(to Olam and Mema)

Stay where you are!

(to Virdon)

I give the orders here!

VIRDON

All right -- give them!

Zako considers this, then nods to Olam.

ZAKO

Go get the rope!

He nods, moves off to do as directed.

ZAKO

(to Mema)

You get the horse.

Mema EXITS.

VIRDON

By the way -- there's a 'condition.'

ZAKO

Condition?

VIRDON

Yes. If we get them out -- I
want your word we'll all be set
free...

Galen returns with the plastic as Virdon is speaking.

ZAKO

(exploding)

Impossible!!

Cont.

GALEN

It's not impossible at all.
We'll just need your word.

ZAKO

(raising rifle)
I will not barter with you.

GALEN

But you have to -- because you
need us.

ZAKO

Need you? I am using you --
there is a difference.

VIRDON

(calmly)
All right -- you make the rig --
you figure how to avoid friction --
and finish the job without us.

Zako stares at Virdon, caught off guard.

ZAKO

You're bluffing. You won't let
your friend die...

VIRDON

If we go back as prisoners it's
the same as being dead.

ZAKO

(cornered)
I -- can't give you my word --
Urko is in command.

GALEN

Urko is down there -- running
out of time and air. Without
Burke's help --
(nods to Virdon)
-- our help -- he's a dead
commander.

VIRDON

You want to risk that?

Zako knows he is trapped.

ZAKO

You have my word.

Cont.

VIRDON

Good -- now put your rifle down --
and help me.

Virдон turns his attention back to the hole. Zako reluctantly puts the rifle aside, moves to help Virдон clear away the rocks around the concrete while Galen moves to get the horse.

INT. MAIN TERMINAL - ANGLE ON NEWSSTAND - DAY 154

Urko moves to the newsstand area, partly covered with debris, pulls one of the timbers free. As it comes loose, a portion of the wall falls over, causing a shower of dust.

CLOSE ON URKO 155

He reacts to:

HIS P.O.V. 156

As the dust falls, then filters, then slowly clears, we see a large poster emerge. It is an advertisement for the "SAN FRANCISCO ZOO."

CLOSE ON URKO 157

Uncertain, he lays the timber aside, steps closer.

HIS P.O.V. - THE POSTER 158

There is a big picture of humans, laughing, throwing peanuts to a cage full of apes.

CLOSE ON URKO 159

stunned.

HIS P.O.V. - POSTER 160

CAMERA ZOOMS SLOWLY IN ON the poster -- the laughing men, women and children -- the caged apes.

CLOSE ON URKO 161

Now the truth that Urko had feared invades him again. First rage, he makes a move to tear the poster but stops. He just stands there, staring. Then he turns, sits down on the timber, in shock. Then he reacts to:

HIS P.O.V. - THE SHARP SHEET METAL

162

earlier discarded, lying in the debris.

BACK TO SCENE

163

Urko picks up the metal, studies it, glances toward the passageway leading back to Burke. Urko hides the metal under his shirt, then turns to face the zoo poster again. Quietly he takes the poster off the wall, methodically folds it, puts it in his coat pocket, then walks back down the passageway, CAMERA PANNING with him.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

INT. BOTTOM OF SLANTED HOLE - MED. SHOT - DAY 164

Burke, holding the long piece of steel, is astride the third piece of timber placed below the first two which are slanted diagonally up into the hole. Burke dislodges the rocks and boulders -- which fall onto the two parallel timbers and roll down where Urko pushes them off to one side. The work light affords enough illumination.

CLOSE ON BURKE 165

Fatigue tears at him. He must pause to gasp for breath in the foul air.

CLOSE ON URKO 166

The effects of the bad air are telling on him too. He pauses, gasping, then looks up at Burke.

URKO

How much -- more time --
more air...?

CLOSE ON BURKE 167

BURKE

(gasping)
A little...

CLOSE ON URKO 168

URKO

How much?!

CLOSE ON BURKE 169

BURKE

Don't talk! Work!

CLOSE ON URKO 170

He studies Burke, then his hand slips down to his shirt.

INSERT 171

Urko partially unbuttons his shirt, making easier access to the sharp metal.

CLOSE ON URKO 172

waiting for his moment.

EXT. SUBWAY ENTRANCE AREA - WIDE ANGLE - DAY 173

Olam, Mema and Zako's horses are here now. Virdon has rigged harness crudely chest-haltered to two horses -- the other end of the rope is snaked under the concrete in the hole. Olam tends the horses with Zako. Galen and Mema finishing securing the rope onto the concrete.

GALEN

All right.

(to Olam)

Okay -- lead him forward! The rest of you -- on the rope!

While Olam prods the horses forward, Virdon, Galen, Zako and Mema pull the rope.

ANGLE ON THE CONCRETE 174

slowly starting to loosen.

INT. BOTTOM OF SLANTED HOLE 175

Burke and Urko are working, totally exhausted.

CLOSE ON BURKE 176

nearly passed out.

CLOSE ON URKO 177

watching Burke, almost as tired.

BACK TO GROUND LEVEL 178

VIRDON

It's coming! Pull!

They all put their backs into it. Olam tends the horses.

ANGLE IN HOLE 179

The concrete angling up, releasing everything around it.

BACK TO BURKE 180

Suddenly a heavy shower of rocks and dirt plummet down, some of them falling between the two diagonal timbers.

BURKE

Look out!

51

ANGLE ON URKO 181

as he leaps to one side, avoiding the avalanche of falling boulders.

ANGLE ON BURKE 182

A rock hits him on the shoulder, knocking him off the third timber -- onto the top of the pile of debris. Dirt pours down onto him, covering his legs, half burying him.

CLOSE ON BURKE 183

He twists his head upward to breathe, sees:

HIS P.O.V. - DAYLIGHT 184

slanting down through the hole.

ANGLE ON BURKE 185

He can't free himself from the dirt -- but he is unhurt. Excited, he turns to look for Urko.

BURKE

Urko, it's clear!

HIS P.O.V. - URKO 186

at the bottom of the debris pile, pulling to his feet. He reacts upward to:

VIRDON'S VOICE

(o.s.)

Pete?

CLOSE ON BURKE 187

He glances upward, shouts:

BURKE

Here! Below you!

ANGLE ABOVE GROUND 188

The concrete has been raised just high enough to allow someone to squeeze under and out.

VIRDON

That's as high as we can risk
it. Get another rope -- we'll
have to pull them up.
(down to Burke)

Hang on, Pete!

They hurriedly go about doing as directed.

BACK TO BURKE 189

He tries to pull his body free of the dirt, then:

BURKE

Urko, help me...

Burke looks down, reacts to:

HIS P.O.V. - URKO 190

as he pulls the metal from under his shirt, quietly meeting Burke's gaze.

CLOSE ON BURKE 191

off guard, uncertain. Then -- quietly:

BURKE

Why?

ANGLE ON URKO 192

He takes out the zoo poster, unfolds it, holds it up.

CLOSE ON BURKE 193

He studies:

HIS P.O.V. 194

the advertisement for the zoo.

CLOSE ON BURKE 195

He nods fatalistically.

BURKE

I get it...

ANGLE ON URKO 196

Methodically, he folds the poster again, puts it back in his coat pocket. He starts up the pile of debris toward Burke, sharp metal at ready. Footing is treacherous. He realizes he will have difficulty using the metal but has an obvious solution. He discards the metal and picks up a large rock which he can hurl at his pinned adversary when he gets into position.

ANGLE ON BURKE 197

Desperately he tries to pull free -- without success. Then he reacts to:

HIS P.O.V. - THE STEEL ROD 198

he had been using to dislodge the rocks -- lying now between Urko and him.

CLOSE ON BURKE 199

He glances up at the work light, hanging down from the timber directly above his head.

BURKE

Of course -- my word that I'd never tell about seeing that poster -- wouldn't satisfy you -- would it?

ANGLE C URKO 200

moving up to Burke, grasping the dirt and rocks to keep his balance, holding his "weapon rock" in one paw.

URKO

The word of a human? How many lies have I heard from you today...?

ANGLE ON BURKE 201

He watches.

HIS P.O.V. - URKO'S LEFT HAND 202

grasping at the rocks at the other end of the steel rod.

CLOSE ON BURKE 203

waiting, measuring, glancing up at the work light.

BURKE

Yeah -- you couldn't risk me talking, could you. You couldn't risk having your friends know the truth -- that your ancestors were the -- the lower species -- that we humans built a civilization beyond your understanding...

Burke "baits" Urko by grabbing his end of the steel rod.

ANGLE ON URKO 204

Alarmed, he grasps the other end of the rod to pull it from Burke.

ANGLE ON BURKE

205

He reaches up, pulls the light down with his left hand, lifts his right hand from the steel rod, smashes the light onto the steel rod. The fixture shatters, the exposed filaments touch the steel rod, send up a shower of sparks.

ANGLE ON URKO

206

A groan of intense pain erupts from Urko. The rock flies from his grasp. He struggles to free his hand from the steel rod, then passes out. X

ANGLE ON BURKE

207

He removes light filament from rod, shouts up to Virdon, X
as the earth trembles more violently.

BURKE

Virdon!

ANGLE ON VIRDON AND OTHERS

208

They have hooked another rope to the third horse. It is in Mema's charge.

VIRDON'S VOICE

(o.s.)

Pete!

Virdon moves to the edge of the hole with the coiled rope as the SOUND of RUMBLING EARTH is heard and the ground trembles again.

VIRDON

Pete! -- I'm dropping a rope
down to you!!

(to Mema)

Back up the horse!

Mema pulls the horse back to give Virdon more slack. Zako and Olam move to the edge of the hole.

BACK TO BURKE

209

The rope snakes down to within a few inches of Burke's outstretched hand. Desperately he tries to reach for it as the ground trembles again.

ANGLE ON URKO

210

He is semi-conscious, in shock, terrified, helpless.

ANGLE ON BURKE 211

He finally pulls up enough to grasp the rope, pull his body upward, out of the dirt. Light rocks and debris start to fall. Burke reacts down to a helpless cry from Urko.

HIS P.O.V. - URKO 212

terrified, near collapse, guttural sounds of terror erupting from him, his hands reaching out in supplication toward Burke. X

CLOSE ON BURKE 213

He considers leaving Urko, then cannot. He grasps the rope, screams up to Virдон as the trembling earth continues more violently.

BURKE
Give me more rope!

ANGLE ON VIRDON 214

VIRDON
(to Mema)
Back up the horse! Give him
slack!

Mema does as directed. The horse is becoming agitated because of the trembling ground.

ANGLE ON BURKE 215

Burke pulls the rope down, hooks it under Urko's arms, then shouts upward as the SOUND of the rupturing earth becomes a steady ROAR.

BURKE
Okay -- pull us up!

ANGLE ON VIRDON 216

VIRDON
(to Mema)
Now! Forward!

Mema prods the terrified horse. It falters. Olam and Zako rush to help Mema with the animal as Virдон lets himself partially down into the hole, clinging to the rope, guiding it. The horse finally moves forward.

SERIES OF SHOTS 217

Burke guides the semi-conscious Urko upward into the slanted tunnel as the trembling continues. Virдон guides the rope while Zako, Mema and Olam manage the terrified horse.

EXT. GROUND LEVEL - WIDE ANGLE - DAY

218

As Burke and Urko reach ground level, the horse bolts, violently dragging Urko forward for several yards as Olam, Mema and Zako fight to control the animal.

ANOTHER ANGLE

219

Burke nearly slips down back into the slanted hole as the rope is jerked from his grasp -- but Viridon grabs him, desperately pulls him up. Burke manages to get to his feet. Urko remains in a semi-prone position, while Olam removes the rope around him. They all react to a snapping sound, look o.s. to:

ANGLE ON HOLE

A-219

The rope support breaks, the concrete crashes into the hole with a roar, shaking loose other debris which falls in to fill the hole, covering it permanently.

BACK TO SCENE

220

on reaction. Then Urko, still lying on the ground, speaks:

URKO

Kill them! All of them!

Olam and Mema exchange an uncertain look.

URKO

Get your rifles -- kill them!

Olam and Mema move to grab their rifles lying nearby.

ANGLE ON ZAKO

221

Alarmed, he lets go of the horse, moves to Urko.

ZAKO

No!

OUT

222-

223

WIDER ANGLE

224

Zako puts himself in front of Olam and Mema, tells Urko:

ZAKO

You can't kill them. I gave my word.

Burke is almost limp, weak, coughing, supported by Viridon.

Cont.

URKO
(bewildered)
Your word -- on what?

GALEN
If we got you out -- if we helped
save you -- we would be set free!

URKO
(ignoring Galen;
weakly)
They are fugitives -- prisoners!
Shoot them!

VIRDON
We made a bargain!

URKO
No bargains with humans. You are
worth nothing!

ZAKO
Shooting prisoners -- that is not
our policy! What happened down
there?

Urko exerts the last bit of his failing energy to signal Zako
closer. He can barely whisper.

URKO
You -- don't -- understand.
I have reasons. Believe me.
Kill them -- kill them -- kill --

Urko tries to get up, then collapses, unconscious. The
ground trembles more violently. Zako nods to Urko, tells
Olam and Mema who have turned their rifles on Galen:

ZAKO
Put him on his horse, take him
out of here!

OLAM
But he gave us an order.

Cont.

ZAKO

Take care of him. I will see
to the execution.

Zako retrieves his own rifle where it was lying. Olam and Mema exchange a wondering glance.

ZAKO

That is an order! Hurry.
He needs care.

Another trembling frightens Olam and Mema. They lift Urko, carry him off toward his horse, CAMERA PANNING. Zako holds his rifle.

ANGLE ON GALEN, BURKE, VIRDON 225

uncertain. Burke still suffering the aftereffects of his experiences.

CLOSE ON ZAKO 226

He looks o.s. at:

HIS P.O.V. - MEMA AND OLAM 227

as they finish putting Urko on his horse, lead his horse and their horses away.

ANGLE ON GALEN, BURKE, VIRDON AND ZAKO 228

Zako is very tense, his rifle is held steadily but not aimed directly at the trio. It need only be raised.

There is a moment of silence.

ZAKO

Go!

He gestures they should start down the street, turning their backs on him. The trio hesitates. In fury, Zako raises his rifle so that it is pointed directly at Virdon.

ANGLE ON OTHER STREET 229

Olam and Mema pause, hearing two shots, then continue on with the unconscious Urko.

ANGLE ON GALEN, BURKE, VIRDON AND ZAKO

230

Zako is firing the third shot, and we see that his rifle is aimed at the sky.

ZAKO

(pent up rage)

You are enemies of the state --
but I gave my word. Go fast
before I change my mind.

He's holding the rifle on them. The three turn and start down the street. They cannot move rapidly because Burke must be supported. Zako looks down at the rifle, and his paws grip it tighter.

ANGLE ON ZAKO

231

He reacts to something on the ground where Urko fell, bends, picks it up.

INSERT

232

It is the zoo poster.

CLOSE ON ZAKO

233

Curious, he opens it, reacts to:

HIS P.O.V. - THE PICTURE

234

of the men, women and children, feeding the caged apes.

CLOSE ON ZAKO

235

growing fury on his face. He whirls to look in the direction taken by Galen, Virdon and Burke. His rifle is at the ready.

P.O.V. SHOT - GALEN, VIRDON AND BURKE

236

They have not progressed very far. They're still within easy shot.

MED. CLOSE SHOT - ZAKO

237

Still tense, he lowers the rifle. Zako sits on a pile of rubble, studies the poster in disbelief, distress and anger. He is unmoving for a moment, then he looks o.s.

HIS P.O.V.

238

Galen, Virdon and Burke still making slow progress down the street.

CLOSE ON ZAKO

239

He slowly tears the poster into bits. CAMERA PULLS BACK on the figure of Zako letting the pieces of the poster fall from his paw as he stares unseeingly into space.

FADE OUT

THE END