

PLANET OF THE APES

"Second Family"

Written

By

Robert Hamner

PLANET OF THE APES

"Second Family"

FADE IN:

1. EXT. COUNTRYSIDE - DAY

The CAMERA PANS a rolling stretch of deserted countryside and then HOLDS as it PICKS UP VIRDON, KOVAK and GALEN in the distance - moving toward the camera as they work their way up a small rise.

2. CLOSER ANGLE - VIRDON, KOVAK AND GALEN

The CAMERA TRAVELS WITH THEM as they continue to move up the gently ascending hill.

VIRDON

(glancing  
to Kovak)

Tired?

KOVAK

It's not much of a hill, but  
inasmuch as it's the fourth  
we've had to cross today...

(nodding)

...yeah, I'm tired enough.

GALEN

Perhaps the land will level out  
on the other side.

KOVAK

(dryly)

I'm betting on another hill.

Virдон is several steps ahead of the others, reaches the crest of the hill now - and reacts at what he sees on the other side.

VIRDON

You lose.

Kovak and Galen notice the expression on Virдон's face and quickly move to join him at the crest and they all stare off to what's beyond.

3. EXT. COUNTRYSIDE - DAY

The camera is shooting down from the far side of the hill and we can see a city rising on the plains in the distance.

## 4. EXT. TOP OF HILL - DAY

Virдон, Kovak and Galen are still staring off, all fighting to control their rising excitement.

VIRDON

A real city!

GALEN

And it's just as you've told me it would be!

VIRDON

(glancing  
around)

It's this rolling countryside  
...it would shield it from a  
hundred thermo-nuclear blasts.

KOVAK

And a city means people!

VIRDON

(nodding)

Maybe even an advanced society  
that's survived...

Kovak nods, then they all excitedly move forward down the far side of the hill - moving OFF toward the city as fast as they can.

## 5. EXT. CITY - DAY

The CAMERA PANS the decaying, deteriorating buildings of the seemingly deserted, long dead city.

## 6. EXT. CITY STREET - DAY

The disappointment clearly shows on their faces as Virдон, Kovak and Galen cautiously move up one of the eerily deserted streets in the city.

7. CLOSER ANGLE - VIRDON, KOVAK AND GALEN

The CAMERA FOLLOWS THEM as they continue on up the street.

(continued)

## 7. CONTINUED:

VIRDON  
 (bitterly disappointed)  
 The first city we've ever come  
 across...and it has to be dead.

They reach a cross-street and something up it catches  
 their eye.

## 8. EXT. CROSS-STREET - DAY

The camera is shooting up the street and in the b.g. at the  
 far end of the street we can see several tattered HUMANS  
 scurrying in and out of the deteriorating buildings -  
 searching for food.

## 9. EXT. FIRST CITY STREET - DAY

The camera is again in a CLOSE ANGLE of Virdon, Kovak  
 and Galen as they continue to look off toward the now  
 o.s. tattered Humans.

KOVAK  
 (bitterly)  
 And there's your "advanced  
 society".

They're all even more disappointed than before as they  
 again move up the street, the CAMERA AGAIN TRAVELING  
 WITH THEM.

VIRDON  
 It must have been once...  
 (motioning)  
 ...look at that building line  
 and the flush style of design.  
 They weren't doing construction  
 like that when we took off.

As they walk they can hear different, barely distinguish-  
 able SOUNDS as they pass some of the buildings.

VIRDON  
 (to Galen)  
 Apes?

GALEN  
 (with a light edge)  
 No, it sounds more like humans  
 to me.

(continued)

## 9. CONTINUED:

KOVAK  
(motioning)

Look...

## 10. ANOTHER ANGLE - THE STREET

The camera is shooting up the street toward an odd collection of crumbling buildings.

11. NEW ANGLE - FEATURE VIRDON, KOVAK AND GALEN

They're drawn by the odd collection of buildings and move up the street toward it.

KOVAK  
What do you think?

GALEN  
Perhaps one of the factories  
you've told me about...

## 12. ANOTHER ANGLE

As they stop in front of the odd collection of buildings.

VIRDON  
No, more like some kind of  
labs...

He kneels and starts to uncover something in the rubble in front of the badly deteriorated buildings - and Kovak and Galen kneel beside him and help.

KOVAK  
(dryly; with a  
nod to the buildings)  
They sure don't build them like  
they used to...

They uncover what they've been digging out now and we can see it's a barely readable plaque or building sign.

## 13. CLOSE ANGLE - SIGN

The camera is in a TIGHT CLOSE ANGLE on the sign and even though it's badly decomposed we can still make out what once read:

(continued)

13. CONTINUED:

THESSALIAN INSTITUTE OF SCIENTIFIC RESEARCH

14. BACK TO SCENE - FEATURE VIRDON, KOVAK AND GALEN

GALEN  
An institute of science!

KOVAK  
(with a glance  
around)  
A lot of good it did them.

Virдон takes a step toward what's left of the crumbling doorway.

VIRDON  
(as he does)  
Let's go inside and look around.

KOVAK  
What for?

Virдон is already at the doorway, and quickly moves off into what's left of the scientific institute without answering. Kovak and Galen hesitate for a beat, then follow after him.

15. INT. SCIENTIFIC INSTITUTE - DAY

Virдон is searching in the crumbling ruins as Kovak and Galen come in and move to join him.

GALEN  
(as they do;  
looking around)  
Even in ruin it's impressive.

KOVAK  
So is the Colliseum.

GALEN  
The Colliseum?

KOVAK  
It was something from our history,  
humans and animals were pitted  
against each other...the animals  
won.

(continued)

15. CONTINUED:

GALEN

(dryly)

And you learned nothing from that?

KOVAK

Afraid not.

They reach Virdon and stop.

KOVAK

(to Virdon)

Okay, now that we're in here what do you expect to find?

VIRDON

Probably nothing...but they were an advanced society, and they were doing scientific research here...

Kovak and Galen exchange a glance.

GALEN

(gently)

The magnetic disc still drives you...

KOVAK

Come on, Virdon, give up already!

Virdon continues to search through the rubble.

VIRDON

No! We've got to find a way to utilize it! It's our only chance to get back to our own world!

KOVAK

It's just not going to happen. We're stuck here and that's all there is ---

He stops short as he sees that Virdon has partially uncovered something.

KOVAK

What is it?

(continued)

## 15. CONTINUED:

VIRDON

I don't know...it's some kind  
of a metal cabinet...

Kovak and Galen quickly kneel beside Virдон and they all  
work at uncovering it.

## 16. ANOTHER ANGLE

They've cleared the rubble away now and we see it's a  
metal cabinet which had been secured in a section of  
crumbling wall - but the cabinet is still intact.  
Virдон tugs at the cabinet's door with all his strength  
but it won't open.

VIRDON

(as he does)

It must have been like this for  
years...all this dirt caked hard...

Kovak glances around, finds a steel rod, wedges it into  
the small opening of the cabinet's door jamb, then nods  
to Virдон.

KOVAK

Okay, let's do it together.

Kovak and Galen lean hard on the steel rod as Virдон  
again pulls on the cabinet door handle with all his  
might - and it suddenly pulls open.

17. NEW CLOSE ANGLE - VIRDON, KOVAK AND GALEN

Virдон reaches into the cabinet and takes out an advanced  
model tape machine.

KOVAK

(disappointed)

I don't know about you, but I'm  
in no mood to listen to a lot of  
old "Top 40" music.

Virдон fixes his attention on the machine, examining it  
and trying to figure out how it operates.

(continued)

## 17. CONTINUED:

KOVAK

(to Galen)

It's just some kind of tape machine.

GALEN

Tape machine?

KOVAK

The tape's magnetized...fixed to pick up sounds...the perfect thing for kids to blast their eardrums out with.

Viridon is still trying to figure out how the advanced tape machine operates.

VIRDON

(as he does)

It's got to be something more important than that...look at all the trouble they went to to hide it.

(concentrating  
on the machine)

Now if I can just figure out how this switch and button work...

GALEN

But what would make it work... there are no parts to move...

KOVAK

Probably a built-in power source, a couple of little kilowats doing the work of a hundred hands.

GALEN

You're stretching my paw again.

KOVAK

(correcting him)

Pulling your leg. But I'm really not. We had electricity doing almost any job you could think of. A tiny battery this size...

(measuring an  
inch or two  
with thumb and  
index finger)

...generating a couple of hundred horse-power.

(continued)

17. CONTINUED:

Galen looks at him curiously.

KOVAK

Human-power.

Galen nods his understanding and glances to the tape machine Virdon is still working on.

GALEN

But could it still be in working order?

KOVAK

That depends...on how long it's been here, the projected life and strength of its power source...

Virdon continues to study the machine for another beat, figures out how it works now - and presses one of the machine's buttons.

SCIENTIST'S VOICE

(low; ever  
more slowly)

In the years to come, whoever finds our Institute and plays this tape...we, the Scientists of Thesalan, greet you. You are our hope...you must not fail us. We know now that we will be unable to prevent the destruction of our world as we know it. But our civilization's great advances must not vanish from this Earth. We have therefore deposited caches of the sum total of all our scientific knowledge in twenty-five cities throughout the world, in specially built repositories which have been carefully designed to survive the holocaust. Machines such as this one you are now listening to have been hidden throughout the city in the hope that one of them will survive and some day be found by future humans. The repository in this city is bounded on the North by ---

(continued)

## 17. CONTINUED:

The tape on the machine has been running ever more slowly and the Scientist's voice has been getting lower and lower - and the machine now suddenly stops altogether.

KOVAK  
(disgustedly)  
Great! What a time for the  
power to go!

Viridon quickly pries the back off the machine and studies its exposed workings.

VIRDON  
It seems to work on some kind  
of electrical impulse...

KOVAK  
(dryly)  
Then all we need are a couple  
of batteries.

VIRDON  
That's not impossible. A dry  
cell battery is just lead and  
sulphuric acid compressed into  
a base for generating energy.  
There has to be lead around in  
the city, and a hundred things  
we can manufacture sulphuric  
acid from...

KOVAK  
You're really serious!

VIRDON  
We have to try! If we can only  
get this machine working again,  
find where that repository is...

KOVAK  
Great. Then all we have to do is  
also find a whole lot of very ad-  
vanced people with the enormous  
skill and expertise needed to build  
us a brand-new rocket ship.  
(gently)  
Come on, Alan, give up already.

(continued)

## 17. CONTINUED:

VIRDON

No, I can't. Not as long as there's a chance, I don't care how slight, that that repository's going to have the scientific knowledge we need to get the magnetic disc activated. Okay, so it's just the first step. But once we do that...

(firmly)

...I'm positive there are people somewhere on this planet who'll be able to build a rocketship for us...and we will find them.

## 18. EXT. STREET - DAY

The CAMERA PANS the city's deserted streets - and then HOLDS as it PICKS UP Virdon, Kovak and Galen in the distance, rummaging through a pile of rubble.

19. CLOSER ANGLE - VIRDON, KOVAK AND GALEN

In this closer angle we can now see that Virdon, Kovak and Galen are all carrying small bits and pieces of what once were lead objects.

KOVAK

(motioning)

Look.

They all move to the crumbling section of a building wall that Kovak had indicated. Virdon quickly tears some of the insulation material out from the interior of the crumbling wall, examines it for a moment, then turns to Kovak.

VIRDON

I don't know what it is, but it's got a gypsum base...I'm sure of that.

They start to strip the insulation material out from the interior part of the crumbling wall.

(continued)

## 19. CONTINUED:

KOVAK  
(as they do;  
to Galen)

Step number one...we're going  
to cook us up a batch of  
sulphuric acid...

VIRDON  
(as they do;  
to Galen)

We burn this, collect the fumes  
in any kind of container and  
we've got sulphur dioxide. Blend  
that at the right temperature with  
the proper amounts of water and  
oxygen...

KOVAK  
And presto! Sulphuric acid!

VIRDON  
Then we melt the lead we've found,  
form a proper base conductor and  
container...and I'll bet we've got  
enough of a home-made battery to  
get that tape machine working...

They finish stripping off enough of the gypsum-based  
insulation material, gather it together with the bits  
and pieces of lead they've found and start to head  
back - with Virdon in the lead.

KOVAK  
Hey, take it easy...that tape  
machine's probably been there a  
couple of hundred years, it's  
not going anywhere now.

## 20. EXT. ANOTHER STREET - DAY

Virdon, Kovak and Galen turn into this new street and  
stop short.

## 21. REVERSE ANGLE

The camera is shooting up the street and we see that a  
CAPTAIN and half a dozen or so SOLDIER-GORILLAS have just  
turned into the street from its opposite end on a  
routine patrol.

22. MEDIUM CLOSE ANGLE - VIRDON, KOVAK AND GALEN

They're still frozen where they are, still staring up the street toward the Captain and his Gorillas.

KOVAK

I don't know about you, but I'm open to suggestions.

VIRDON

We could try to bluff it through...

23. MEDIUM ANGLE - CAPTAIN AND GORILLAS

They're continuing to seemingly casually move up the street - but we can see that the Captain and his Sergeant walking beside him are carefully studying Virdon, Kovak and Galen at the other end of the street.

CAPTAIN

They're not like other humans in the city...too well fed, for one thing...

SERGEANT

Their clothes are different, too.

CAPTAIN

Two humans and an ape...

SERGEANT

The outlaws Commander Ursus is searching for?

CAPTAIN

(easily)

We'll know that when we see their travel passes, won't we?

24. MEDIUM CLOSE ANGLE - VIRDON, KOVAK AND GALEN

They're still frozen, but still trying to seem innocently casual as they stare up the street at the approaching Captain and Gorillas.

GALEN

You've seen the other humans here, they'll never believe you're inhabitants.

(continued)

## 24. CONTINUED:

KOVAK

Which means they'll be looking for the travel passes we don't have.

VIRDON

We'll separate, make a run for it...and rendezvous back at the scientific institute...

## 25. WIDER ANGLE - THE STREET - INCLUDE ALL

Viridon, Kovak and Galen suddenly turn, run back to the cross street and then separate as they all dash OFF in different directions. The Captain, the Sergeant and the other Gorillas all quickly start to run up the street after them.

## 26. EXT. ONE NEW STREET - DAY

Kovak runs up the street and reaches its far end as the Captain and two or three Gorillas dash into the street and run up it after him - firing their pistols as they do.

## 27. EXT. ANOTHER NEW STREET - DAY

Galen runs up this new street and ducks into a crumbling, deteriorated building just moments before the Sergeant and several Gorillas hurry into the street.

## 28. ANOTHER ANGLE

As the Sergeant and the Gorillas run up the street, continuing on past the building Galen had ducked into.

## 29. EXT. THIRD NEW STREET - DAY

Viridon runs up this new street and is halfway up it as he trips over some debris and goes flying - taking a rough tumble on the ground.

## 30. CLOSE ANGLE - VIRDON

He grimaces in pain, tries to stand - and his right leg gives away under him.

## 31. ANOTHER CLOSE ANGLE - VIRDON

As he struggles, continues to grimace in pain - and manages to drag himself out of sight into a nearby alley.

## 32. ANOTHER ANGLE - THIRD NEW STREET

The camera is shooting up the street as two Gorillas hurry into it and start to run up it.

## 33. NEW ANGLE

As the two Gorillas continue to run up the street and near the spot where Virdon had fallen. One of the Gorillas continues to run on past the spot - but the Second Gorilla notices some of the odd bits and pieces of lead Virdon had been carrying (and dropped when he'd taken his tumble) and stops.

34. CLOSE ANGLE - SECOND GORILLA

He has his pistol ready and he's very much on the alert as his eyes carefully scan the immediate area.

35. SECOND GORILLA'S POV

The CAMERA SLOWLY PANS the immediate area and then HOLDS as it FEATURES the mouth of the alley.

36. MEDIUM CLOSE ANGLE - SECOND GORILLA

The Second Gorilla cocks his pistol and carefully moves toward the mouth of the alley Virdon had gone into.

## 37. EXT. ALLEY - DAY

The camera is shooting toward the mouth of the alley as the Second Gorilla takes a careful step into the alley - and at the same instant a hand with a rock in it smashes into his face.

## 38. NEW ANGLE - THE ALLEY

We now see that Virdon had pulled himself up to his feet, supported himself against a wall at the mouth of the alley - and had waited with rock in hand for any Gorilla who might come into the alley.

(continued)

## 38. CONTINUED:

The Second Gorilla falls to the ground, stunned - and Virдон hits him again, knocking him out now. Then he quickly covers the unconscious Second Gorilla with some refuse, takes a step to start to move up the alley - and his right leg almost immediately gives out under him again.

## 39. MEDIUM CLOSE ANGLE - VIRDON

He grimaces in pain again and struggles as he drags himself up the alley.

## 40. ANOTHER ANGLE - THE ALLEY

KRAIK - a street-wise boy of twelve or thirteen - is hidden behind a pile of rubble he'd been rummaging through for food, peers out from his hiding place and looks off toward Virдон.

## 41. NEW ANGLE - FEATURE VIRDON

He continues to painfully crawl up the alley for another dozen or so feet, then finds a doorway, forces it open and crawls inside.

## 42. INT. CRUMBLING BUILDING - DAY

Virдон has just come in through the alley door, closes it again after him - then half crawls half tumbles down a flight of stairs into the building's basement.

## 43. INT. BASEMENT - DAY

Virдон comes tumbling down the rest of the flight of stairs and is stunned for a moment at the bottom of it.

## 44. MEDIUM CLOSE ANGLE - VIRDON

He's still for a moment at the bottom of the stairs, then his senses start to come back to him and he rests for a moment as he gets his breath back.

## 45. CLOSE ANGLE - VIRDON

He continues to get his breath back for another moment, then the CAMERA MOVES IN for a CLOSER ANGLE on his face as he suddenly senses he's not alone in the basement. He's very still now and only his eyes move as he carefully looks around.

## 46. VIRDON'S POV

The CAMERA SLOWLY PANS the dim basement and after a moment we can just barely make out ARN - a not unattractive, appealing woman in her late twenties or early thirties - who's cowering back in fear in the basement's furthest corner.

## 47. NEW ANGLE - THE BASEMENT - INCLUDE BOTH VIRDON AND ARN

Virdon painfully pulls himself to his feet and manages a small, pleasant smile.

VIRDON

Hello...

Arn doesn't answer as she fearfully cowers even further back into the corner.

VIRDON

...I'm not going to hurt you...

He waits for an answer but Arn remains silent as she continues to fearfully cower in the corner.

VIRDON

Please, I need help. Apes are chasing me, they'll probably be here in a matter of minutes.

She quickly, fearfully shakes her head 'no', as if refusing to hear anymore.

VIRDON

...I'm as good as dead if they find me...

## 48. EXT. ALLEY - DAY

Kraik comes out from behind the pile of rubble and cautiously moves forward to look into a basement window.

## 49. KRAIK'S POV

The camera is shooting through the grime-covered, shattered window and down into the basement where we can see Virдон and Arn - even though we can't clearly hear what he's saying to her.

## 50. INT. BASEMENT - DAY

VIRDON

Just hide me, that's all. Then I'll leave just as soon as it's safe, I promise I will.

She's still fearful, but softens the slightest bit - as if his pleas might be getting to her. An o.s. SOUND can suddenly be heard coming from the front of the building and she again immediately reacts in fear.

## 51. EXT. THIRD NEW STREET - DAY

The Sergeant and two or three of his Gorillas have come into the street and are now starting a building-by-building search of the block.

## 52. INT. BASEMENT - DAY

VIRDON

They're starting a building-by-building search...

The o.s. SOUNDS are the slightest bit louder now - as if the searching Gorillas might be coming closer now.

ARN

(suddenly)

Please, you have to leave!

VIRDON

I can't...this leg, I'm not going to get very far even if I did.

ARN

You must! They can't find you here!

(pleading)

Please, I couldn't bear the stockade again!

(continued)

52. CONTINUED:

Virдон looks at her curiously.

ARN

Or even worse...

(fearfully)

...if they found you here they  
might even kill me this time.

(with a glance  
around)

And even this, living this way...  
at least I'm still alive.

They look at each other for a beat, then Virдон nods,  
turns, starts to take a step toward the rear alley  
staircase - and his leg again gives out under him.

53. CLOSER ANGLE - VIRDON AND ARN

As she reluctantly moves forward to help him.

ARN

(bitterly)

Why did you have to come here?  
Why couldn't you have fallen  
down someone else's stairs?

She helps him to his feet.

VIRDON

Just help me up the stairs...  
once I'm out in the alley again  
I can try to make a run for it...

ARN

(dryly)

You mean try to crawl for it.

The CAMERA FOLLOWS THEM as she helps to support him and  
at the same time gently but firmly leads him across the  
basement to the dust-covered furnace which looks as if  
it hasn't been used for dozens of years.

54. NEW ANGLE - FEATURE VIRDON AND ARN

She brushes some of the dirt away, lifts the handle and  
it opens surprisingly easy. But as the small furnace door  
swings open we can see it seems as if it's filled with  
dirt.

(continued)

54. CONTINUED:

ARN  
Push the dirt away...there's  
room inside for a man to hide...

VIRDON  
Are you sure?

ARN  
Positive.

Arn pushes some of the dirt inside the furnace door away and we can see there is room beyond. Then Virдон pushes the rest of it away - and with Arn's help quickly climbs in through the door.

VIRDON  
Thanks.

ARN  
Forget it. I just don't want  
them to find you here, that's  
all. Now when I close this door,  
you push as much dirt as you can  
back against it...

Virдон nods. Arn closes the furnace door, shoves the handle back into place - and then throws handfuls of dirt back against it to make it look as if it hasn't been used for years.

55. EXT. ALLEY - DAY

Kraik is still at the window, peering down into the basement through it. He mulls over what he's just seen for a beat, then stands and moves up the alley.

56. INT. BASEMENT - DAY

Arn has just finished doctoring the furnace door with dirt, hears the SOUND of footsteps coming down the other staircase leading from the front of the building and just makes it back to the far corner of the room where she sits down beside her small fire area and cooking utensils - just moments before the Sergeant and three of his Gorillas come the rest of the way down the stairs and into the basement.

(continued)

56. CONTINUED:

SERGEANT  
(recognizing her)  
Look who lives here...Tomar's  
woman.

The Sergeant moves across the basement to her.

SERGEANT  
On your feet.

Arn stands.

SERGEANT  
We're looking for three strangers  
...an ape and two humans...

ARN  
I've seen no one.

SERGEANT  
(studying her)  
You're sure of that?

ARN  
(nodding)  
Positive.

The Sergeant signals to his Gorillas who start to search the basement. Then the Sergeant turns back to Arn as the search continues all around them.

SERGEANT  
But how can I be sure of that?  
You lied to me once before,  
didn't you?

He waits for a beat but Arn doesn't answer.

SERGEANT  
But we got the truth from you  
then...and we could get it the  
same way again...

ARN  
(quickly;  
fearfully)  
I told you, no one's been here!  
I've learned my lesson, I know  
enough not to lie to you anymore.

(continued)

56. CONTINUED:

SERGEANT

Good...I hope you have...

In the b.g. we can see that two of the searching Gorillas have reached the furnace. Arn fights to keep herself in control and tries to keep from reacting.

57. CLOSER ANGLE - FURNACE AREA

The two Gorillas hesitate for a moment in front of the again dirt-covered furnace, then one of them brushes the dirt aside, lifts the handle, pulls the door open - and we see that Viridon has followed Arn's instructions and piled dirt up from inside.

As the furnace door is pulled open the dirt sifts out and to all appearances it seems as if it could have been collecting inside for hundreds of years.

58. WIDER ANGLE - THE BASEMENT - FEATURE ARN AND THE SERGEANT

The CAMERA FEATURES Arn and the Sergeant in the near f.g. and the Gorillas can be seen finishing their intensive search in the b.g.

SERGEANT

You will tell us if you do see them, won't you?

ARN

(quickly)

Yes, of course.

SERGEANT

Good, maybe you have learned.

The Gorillas have finished their search now, the Sergeant signals - and they follow as they all move to the stairs, go up them and OFF.

59. NEW ANGLE - FEATURE ARN

She takes a deep breath, and then relaxes the slightest bit. Then she quickly moves across the basement toward the furnace.

## 60. EXT. THIRD NEW STREET - DAY

The Sergeant and his Gorillas come out of the crumbling apartment building and start to move toward the next one in line - as Kraik suddenly moves out of the mouth of the alley.

KRAIK

Sergeant...

The Sergeant and his Gorillas stop as Kraik quickly moves to join them.

KRAIK

...I might have some information for you...

SERGEANT

What is it?

He hesitates for a beat, then:

KRAIK

It's very valuable information...

SERGEANT

(knowingly)

And you want to trade for it...

KRAIK

(with a shrug)

Something of great value is worth something of great value.

SERGEANT

All right, let's hear what it is.

## 61. INT. BASEMENT - DAY

Arn is helping Virдон out of the furnace and just has him out now - as the Sergeant and his Gorillas hurry back into the basement. Virдон tries to fight them off but they overwhelm him and it only takes several moments for them to beat him to the floor, unconscious.

## 62. ANOTHER ANGLE - THE BASEMENT

As two of the Gorillas drag the now unconscious Virдон to the stairs and OFF, as the third Gorilla grabs Arn and even though she struggles, the third Gorilla and the Sergeant drag her OFF as well.

63. EXT. THIRD NEW STREET - DAY

The CAMERA PANS the rubble further up the street, HOLDS on one crumbling building doorway, MOVES IN for a CLOSER ANGLE on it - and we now see Kraik hidden in among the rubble.

64. CLOSER ANGLE - KRAIK

He's hidden away in the rubble, one of the Gorilla's pouches open beside him, hungrily gobbling down the food the Sergeant had traded him for turning Virdon and Arn in.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

## 65. EXT. CITY - NIGHT

The CAMERA PANS the deserted, crumbling buildings and the rubble-strewn streets - and then HOLDS as it FEATURES one building in particular.

## 66. INT. BUILDING - NIGHT

The CAMERA PANS the crumbling building's hallways and we now see that there are several Gorillas on guard and the security force is temporarily using it as its headquarters.

## 67. INT. APARTMENT - NIGHT

A Gorilla is on guard at the door and we can see Viridon on the floor against the far wall - securely locked behind a makeshift barricade.

## 68. INT. ANOTHER APARTMENT - NIGHT

A Gorilla is also on guard at this second apartment and we can see Arn huddled on the floor in a corner in the apartment - softly sobbing.

## 69. INT. LARGER APARTMENT - NIGHT

The Captain and the Sergeant are at a table in the middle of the room, just finishing dinner and a little on edge too - as they all wait.

SERGEANT

(suddenly)

They're our prisoners! Why must we wait for others to question them?!

CAPTAIN

We're soldiers, we follow orders. The Council says to wait, we wait.

SERGEANT

But why? He's just a human traveling without a proper pass, that's all!

(continued)

69. CONTINUED:

CAPTAIN

And the other human? And the  
renegade ape?

(shaking his  
head 'no')

No, there's a lot more to it  
than that...or you wouldn't  
have two high and mighty members  
of the High Council coming all  
the way out here in the middle  
of the night like this.

The Sergeant nods as he thinks about what the Captain has  
just said.

CAPTAIN

And don't think too hard about  
it, either...

(lightly)

...you'll ruin it for all the  
other Sergeants.

70. INT. SCIENTIFIC INSTITUTE - NIGHT

Kovak and Galen are sitting on the floor, their backs  
against one of the Institute's crumbling walls, both  
motionless as they silently wait.

GALEN

(a beat; then  
reluctantly)

As unpleasant as it is, I guess  
we'll just have to face it...  
Alan isn't coming.

KOVAK

(firmly)

They haven't got him, I know  
they haven't.

GALEN

If he'd escaped he'd be back  
here by now.

Kovak thinks for a beat, then:

(continued)

70. CONTINUED:

KOVAK

He doesn't have to be a prisoner. He could have escaped, and then maybe got hurt or something... maybe he's out there right now, hiding somewhere, waiting for us to find him.

Kovak stands.

KOVAK

Come on, we've got to go out and look for him.

GALEN

In the darkness of a decaying, practically deserted city?!

KOVAK

Anything's better than just sitting around here and doing nothing like this!

Galen stands.

GALEN

We not only won't find Alan, we'll probably end up losing each other...but you're right about it being better than just sitting here.

They both move to the door and exit OFF through it.

71. EXT. TEMPORARY HEADQUARTERS BUILDING - NIGHT

URSUS and ZAIUS ride into the scene, dismount and quickly move to the main entrance of the building where a GORILLA is sloppily standing guard.

72. NEW ANGLE - BUILDING ENTRANCE

Ursus is half a dozen steps in front of Zaius, reaches the entrance first - and stops to angrily face the Gorilla on guard.

(continued)

72. CONTINUED:

URSUS

Is that the way you stand guard?!

The Gorilla snaps to it and sharply stands at attention as soon as he sees it's Ursus.

GORILLA

No, sir.

In the b.g. we can see Zaius move past Ursus and the Gorilla, move through the entrance and OFF into the building.

URSUS

And your uniform, when's the last time you cleaned it?!

GORILLA

I'll see to it first thing in the morning, sir.

URSUS

You'd better...

(disgustedly;  
snorting)

...or before you know it there'll be no telling you apart from the human rabble.

GORILLA

No, sir. I'd never let that happen.

Ursus glares at him for a beat, then strides past him and OFF into the building.

73. INT. HALLWAY (TEMPORARY HEADQUARTERS BUILDING) - NIGHT

Zaius is already halfway up the hallway. Ursus strides into the hallway and the first of the half dozen or so Gorillas haphazardly on guard at the different doors leading off from the hallway spots him and quickly snaps to attention.

GORILLA

Attention!

All the other Gorillas quickly snap to a rigid attention.

74. INT. LARGER APARTMENT - NIGHT

The Captain and the Sergeant exchange a "who the Hell is that" look and stand.

75. INT. HALLWAY (TEMPORARY HEADQUARTERS BUILDING) - NIGHT

Ursus strides up the hallway, glancing disapprovingly at each of the Gorillas as he passes them in turn.

76. INT. LARGER APARTMENT - NIGHT

Zaius comes into the larger apartment, followed a moment later by Ursus. The Captain and the Sergeant react and we can see they're both very much impressed and in awe of Zaius and Ursus - especially Ursus.

URSUS

You run a pretty sloppy outfit, Captain.

CAPTAIN

I'm sorry, sir...but it is the frontier out here...

URSUS

That's no excuse. You're still a detachment of Gorillas and I expect you to act that way.

CAPTAIN

Yes, sir.

Zaius has been resignedly watching Ursus and now wearily shakes his head.

ZAIUS

Ursus, it's the middle of the night..and I'm sure the Captain and his apes are just as weary as we are...

Ursus looks at him.

ZAIUS

All right, as weary as I am. In any case, let's get down to what we've come for.

(to the Captain)

Where's the prisoner?

(continued)

76. CONTINUED:

CAPTAIN

There are two, a male and a female.

URSUS

(impatiently)

The woman's of no interest to us.

SERGEANT

Begging your pardon, sir...but she was the woman of Tomar...

ZAIUS

(remembering)

Yes, the leader of the slave revolt you crushed here several years ago...

SERGEANT

Yes, sir.

Zaius considers it for a moment, then shakes his head as he dismisses it.

ZAIUS

That's all ancient history now, she's of no importance.

URSUS

But the male prisoner, now that's a different story... where is he?

CAPTAIN

This way, sir.

The Captain leads the way to the hallway door with Zaius and Ursus following after him and the Sergeant bringing up the rear.

77. INT. APARTMENT - NIGHT

Viridon looks up as Zaius, Ursus, the Captain and the Sergeant come into the apartment, move to him and the Sergeant unlocks the barricade opening.

## 78. ANOTHER ANGLE

Viridon struggles to stand and supports himself against the wall as Ursus takes a step forward and they face each other.

URSUS

(enjoying himself)

Hello, it's good to see you again...

(with a glance  
to the barricade)

...here like this.

Ursus waits for a beat but Viridon doesn't answer.

URSUS

Now if you'll just tell us where the renegade ape and the other human are we'll be able to deal with all of you at the same time.

Ursus waits for another beat but Viridon still doesn't answer. Ursus sees he's favoring his injured leg, takes a step forward and suddenly kicks it out from under him. Viridon SCREAMS in pain and goes crashing to the floor.

URSUS

(to the Captain  
and the Sergeant)

How unfortunate, our friend seems to have hurt himself. Help him up.

Zaius is off to one side watching with disapproval as the Captain and the Sergeant quickly move forward, drag Viridon up to his feet again and hold him.

URSUS

You'll save us all a lot of time and trouble by telling me now...where are they?

VIRDON

I don't know. We were split up, we ran...

URSUS

But you'd made plans in case you were separated, didn't you?

(continued)

78. CONTINUED:

VIRDON

No, no plans...

URSUS

You're lying! Where had you planned to meet? Where are they waiting for you?

VIRDON

I just told you, we didn't make any ---

Ursus suddenly, angrily hits Virdon as hard as he can in in the pit of the stomach and Virdon sags in the Captain's and Sergeant's grip.

URSUS

I have no time to waste on you. Where are they?

Virdon doesn't answer and Ursus again hits him hard with all his might.

79. EXT. CITY STREET - NIGHT

The CAMERA FOLLOWS Kovak and Galen as they carefully search through one of the darkened streets between the Scientific Institute and the last place where they'd seen Virdon.

80. EXT. ANOTHER CITY STREET - NIGHT

Kovak and Galen come into this new street and spot a HUMAN scavenger who freezes and stares at them in stunned surprise.

KOVAK

(friendly)

Hello...

The Human suddenly turns, darts into the darkness of a nearby ruins and disappears from sight.

81. INT. APARTMENT - NIGHT

The CAMERA MOVES IN for a CLOSER ANGLE on Virdon who's unconscious on the floor behind the again locked barricade - and we can see the terrible beating he's taken.

## 82. INT. LARGER APARTMENT - NIGHT

Ursus and Zaius are alone in the apartment, seated at the table. Zaius' food is untouched on the plate in front of him and he's deep in thought - but Ursus is hungrily finishing off his late supper, as if he might have worked up an appetite beating Virdon.

URSUS  
(suddenly;  
calling)

Captain!

The Captain comes into the apartment from the o.s. hallway.

CAPTAIN  
Yes, sir...

URSUS  
The prisoner...?

CAPTAIN  
He's still unconscious, sir.

URSUS  
Keep watching him, let me know  
the minute he comes to again.

CAPTAIN  
Yes, sir.

The Captain turns, moves back to the hallway door and exits OFF through it.

83. CLOSER ANGLE - ZAIUS AND URSUS

Ursus goes back to his supper again.

ZAIUS  
Why bother, just so you can  
beat him unconscious again?

URSUS  
You want to capture the other  
two just as much as I do, don't  
you?

(continued)

83. CONTINUED:

ZAIUS

More. But you won't get any information out of him the way you're doing it.

URSUS

We'll see.

ZAIUS

You won't. I've observed the superior humans who've occasionally risen to leadership in some of the human communities. Their motives are wrong, their desire to upset our benevolent rule abhorrent...but they are brave, at least for humans. Take the female prisoner's mate, Tomar...I understand he was beaten to death but still wouldn't tell his captors anything.

URSUS

(with a shrug)

Revolt is punishable by death, he would have died anyway. As this one will if he continues to remain silent.

ZAIUS

That's too bad.

URSUS

You mourn for a human?!

ZAIUS

No, I mourn for Ursus...

Ursus stops eating and carefully looks at him.

ZAIUS

...and the new command you'd hoped for.

URSUS

(firmly; correcting him)

The new command I will get.

(continued)

83. CONTINUED:

ZAIUS

Perhaps. But after you finish beating the prisoner to death and still do not get the information from him...perhaps the High Council will have second thoughts about placing you in full command of a thousand gorillas.

They evenly stare at each other for a beat, then:

URSUS

(sarcastically)

I see the wise Zaius has his own plan for getting the information from the prisoner.

ZAIUS

I have been thinking about it...

84. ANOTHER ANGLE

As Zaius stands.

ZAIUS

...about the superior human leaders who've occasionally risen in the villages...how fierce they are with us, who they mistakenly believe are their enemies...and how gentle, kind and loving they are with their friends and families...

He moves to a side table and glances at the personal belongings which have been taken from Virdon - and are now on the table.

ZAIUS

...and this kindness, this loving, makes them vulnerable.

Zaius paces back and forth, his thoughts formulating in his mind as he thinks hard.

(continued)

84. CONTINUED:

ZAIUS

I know these "leader-types" and this human prisoner of ours is one of them...the more you beat him, the more you torture him, the more determined it will make him to remain silent.

He moves back to the side table, picks up the picture of Virdon's wife and child that had been taken from him, studies it for a beat as he thinks hard, then:

ZAIUS

Yes, we must use guile instead of force to achieve what we want...

85. EXT. CITY STREET - NIGHT

The CAMERA FOLLOWS Kovak and Galen as they continue to move up a street, still searching for any sign of Virdon.

86. EXT. NEW STREET - NIGHT

Kovak and Galen come into this new street - the street Arn's house is on - and start to move up it.

87. ANOTHER ANGLE - THE STREET

Kovak and Galen are still cautiously moving up the street and they react as they spot the slightest flash of movement in the shadows.

88. CLOSE ANGLE - KOVAK

He instantly dashes off to one side toward the flash of movement.

89. ANOTHER ANGLE - RUBBLE

Kovak dashes into the scene, running after the now desperately fleeing MAN. Kovak rapidly closes the distance and then floors him with a flying football block - and they both go tumbling amid the rubble.

## 90. NEW CLOSE ANGLE - FEATURE KOVAK AND THE MAN

The Man is terrified as Kovak grabs him, and then gently helps him up to a sitting position and even brushes some dirt from the Man's rags.

KOVAK  
(pleasantly)  
Good evening...

The Man doesn't say anything and he continues to stare at Kovak in terror.

KOVAK  
...we're looking for another  
man, dressed as I am...perhaps  
you've seen him...

MAN  
(a little  
too quickly)  
No! No! I haven't seen anyone!

Kovak studies him - and senses he might have voiced too quick a denial.

KOVAK  
Why don't you think a little  
harder, maybe you'll remember  
you did...

MAN  
No! I swear I didn't see anyone!

KOVAK  
I'm going to keep asking you  
until you remember.

MAN  
There's nothing to remember!  
I haven't seen anyone!

Kovak looks at him for a beat, then:

KOVAK  
You know, I've got a confession  
to make. We're outlaws. The apes  
are hunting us, and I guess they'd  
be pretty unhappy with anyone who  
was helping us.  
(a beat)  
If they were to capture us here,  
talking to you like this...I'll  
bet they'd think we were all friends  
and you were trying to help us.  
(continued)

90. CONTINUED:

MAN  
(shocked;  
terrified)  
No, they'd never think that!

KOVAK  
Well, I guess we'll just have  
to wait and see...because we're  
not moving from here, and neither  
are you, until we find out what's  
happened to our friend.

The Man's eyes dart back and forth like some kind of a  
trapped animal for a moment, then:

MAN  
(suddenly)  
Yes, I did see him! The apes  
captured him in the house of the  
woman named Arn.  
(quickly)  
And I saw where they took them,  
too! They're being held in a  
building not far from here...yes,  
that's where you can find your  
friend. I'll tell you how to get  
there...

Kovak stands and helps the Man to his feet.

91. INT. APARTMENT - NIGHT

Ursus comes into the apartment where Arn is being held  
and she cowers back in fear before him.

URSUS  
You were Tomar's woman?

Arn nods.

URSUS  
I hear he was very brave, at  
least for a human.  
(a beat)  
You know you should be put to  
death for hiding the human outlaw?

Arn fearfully hesitates and then resignedly nods. Ursus  
studies her for a beat, then:

(continued)

91. CONTINUED:

URSUS

But perhaps I might let you try  
to save your life...

The fear and terror clearly shows on her face, and also the slightest flicker of hope now. She nods her head and silently pleads, she'll do anything if she can only just stay alive.

92. EXT. CITY STREET - NIGHT

The Sergeant and two of his Gorillas are silently stalking through the same street where we'd last seen Kraik.

93. MEDIUM CLOSE ANGLE - RUBBLE PILE

Kraik is hidden behind the rubble pile, scared now as he realizes someone is moving nearer to him on the street. He listens hard for another beat, then turns and runs OFF in the opposite direction.

94. WIDER ANGLE - RUBBLE PILE

As Kraik turns and runs - he runs straight into the hands of a waiting Gorilla who'd been staked out there.

KRAIK

(struggling;  
screaming)

Let me go!

The Sergeant and the two other Gorillas rush into the scene now and the Sergeant stops as he faces Kraik.

SERGEANT

Stop fighting, you've fallen  
in luck...

(easily)

...you're going to have a chance  
to earn some more food.

95. EXT. STREET - DAY

It's moments after Dawn as the CAMERA PANS the silent, eerily deserted streets and empty, crumbling buildings.

## 96. MEDIUM ANGLE - RUBBLE PILE

The CAMERA MOVES IN for a CLOSER ANGLE on Kovak and Galen who are hidden behind the rubble pile - studying the building across the street.

KOVAK

Looks like that side window's  
our best bet...

## 97. REVERSE ANGLE

The camera is shooting across the street and we see the building they're casing is the temporary security headquarters building.

98. MEDIUM CLOSE ANGLE - KOVAK AND GALEN

Galen nods.

KOVAK

I'll go first. You count to  
twenty and then come running...

Galen nods again.

## 99. WIDER ANGLE - THE STREET

Kovak suddenly moves out from behind the rubble pile, dashes across the street and then freezes beside the side window with his back against the wall of the building.

They're both tense for a moment as they wait, but no one seems to have seen him. Then Galen dashes out from behind the rubble pile, runs across the street and joins Kovak with his back against the building wall.

100. CLOSER ANGLE - KOVAK AND GALEN

They remain frozen against the wall for another beat, then Kovak quickly moves to the side window and crawls in through it - followed a moment or so later by Galen.

## 101. INT. TEMPORARY SECURITY HEADQUARTERS BUILDING - DAY

They cautiously move up the hallway and then pause at one of the doorways and peer in through a side of it.

## 102. POV SHOT

The camera is shooting through the doorway and into the larger apartment which is now empty.

103. MEDIUM CLOSE ANGLE - KOVAK AND GALEN

They exchange a curious glance, then move on to the next doorway and cautiously peer in through a corner of it.

## 104. POV SHOT

The camera is shooting through the doorway and into the apartment where Virdon had been held - and we see that the barricade is now open and the room is empty.

105. MEDIUM CLOSE ANGLE - KOVAK AND GALEN

They exchange another curious glance, then:

KOVAK  
(suddenly;  
stunned)  
This place is empty! They've  
moved Alan somewhere else!

## 106. EXT. SUBURBAN AREA - DAY

At the same moment in a deserted suburban area, Virdon is prodded through the gates of a large walled estate by two Gorillas.

## 107. MEDIUM CLOSE ANGLE - VIRDON

The SOUND of the gates very securely being locked from the other side can be heard - and Virdon is suddenly very much alone.

## 108. ANOTHER ANGLE

He hesitates for a moment, then the CAMERA TRAVELS WITH HIM as he cautiously moves to the deteriorated estate mansion. He hesitates at the door for a moment, then opens it and steps inside.

109. INT. MANSION - DAY

Viridon comes into the mansion, pauses for a moment as his eyes become accustomed to the dim light inside - and sees Arn and Kraik cowering back in different corners of the mansion's main room.

110. ANOTHER ANGLE

As Viridon moves to Arn as quickly as his injured leg will carry him.

VIRDON  
Are you all right?

Arn nods.

VIRDON  
(relieved)  
I'm so glad you're still alive.  
When we were captured, I was  
afraid...

Arn fearfully nods, indicating she was, too.

VIRDON  
What's happening?! Why do they  
have us here?!

Arn continues to fearfully huddle back in her corner as she shakes her head.

ARN  
(fearfully)  
I don't know...I just don't  
know...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

111. INT. MANSION - DAY

It's a moment later - Kraik is still cowering alone in his corner of the mansion and Arn is still fearfully looking up at Virdon. He glances from one to the other, then:

VIRDON

Well, whatever it is, we're in it together. My name is Virdon, Alan Virdon...and yours...?

ARN

I am called Arn.

Virdon turns to Kraik and motions.

VIRDON

Come on over...

He waits for a beat, but Kraik doesn't move - still eyeing him carefully.

VIRDON

I'd come over to you, but my leg still isn't one hundred percent. Come on...

Kraik hesitates for another beat, then stands and warily crosses to them.

VIRDON

I'm Alan Virdon. What's your name?

KRAIK

(a beat, then)

Kraik...

VIRDON

Very nice to meet you, Kraik...

Virdon holds his right hand out - but Kraik just warily stares at it. Then Virdon reaches over, takes Kraik's right hand in his own right hand - and they shake.

(continued)

111. CONTINUED:

VIRDON

(as they do)

Where I come from, when two men meet and want to be friends they do this...it's called shaking hands.

KRAIK

Why?

VIRDON

Why do they shake hands? Or why do they call it that?

KRAIK

Why do they shake hands?

VIRDON

(thinking)

You know, I really don't know.

Kraik tentatively takes Virdon's right hand again, as if trying out something he's just thought of.

KRAIK

Maybe, when these two new "friends" meet...they hold each other's right hand so they cannot strike each other with their weapons.

VIRDON

(laughing)

You know, you might be right at that...I wouldn't be a bit surprised if that's how it started.

(turning serious again)

Look, there's no way of telling how long the apes are going to keep us here...so we'd better see just what our chances are.

(to Kraik)

If we can find some kind of tree branch or something that I can lean on, we can take a look around and see just what kind of security they've got.

(turning back to Arn)

And while we're doing that it might be a good idea to look around in here and see what kind of living conditions we've got.

(continued)

111. CONTINUED:

Arn nods and Virdon is about to turn and take a step toward the door.

ARN  
(tentatively; as  
if trying it on  
for size)

Alan...

Virdon stops and turns back to her.

ARN  
You spoke of a place you come  
from...where is that?

VIRDON  
(a beat, then)  
Very far away.

ARN  
But where? In the direction the  
morning comes from?

VIRDON  
The East? No.

ARN  
Then where the darkness comes  
from?

VIRDON  
No, not the West, either.

ARN  
Then where?

VIRDON  
It's not so much a matter of  
direction...more a matter of  
time.

ARN  
Time? What is time?

Virdon hesitates for a beat, as he thinks of how to explain it, then:

VIRDON  
Tell you what, when we get back  
...we'll work up to it slowly...

(continued)

111. CONTINUED:

Arn still looks at Virdon curiously as he turns and Kraik helps him as they move toward the door. They reach the door, open it and move OFF through it - and then the CAMERA MOVES IN for a CLOSER ANGLE on Arn's face as she thoughtfully looks off after them.

112. INT. DESERTED SUBURBAN BUILDING - DAY

The camera is in a TIGHT CLOSE ANGLE on a Woman who bears a slight resemblance to Arn. After a moment the CAMERA PULLS BACK to a WIDER ANGLE and we now see that we're in a deserted suburban building where Zaius studies the picture of Virdon's wife (the Woman who does look a little like Arn) and Son - who's roughly the same age as Kraik. In the b.g. we can see Ursus pacing back and forth - looking very frustrated by his even momentarily enforced inactivity.

ZAIUS

Can't you stop pacing back and forth like that?

Ursus doesn't answer as he continues pacing.

ZAIUS

There's nothing to worry about, I assure you.

Ursus stops pacing and faces Zaius.

URSUS

I don't worry...That's for...  
(sarcastically)  
... "wise" apes like you who think too much. I'm just sorry I let you talk me into wasting all this time trying it your way, that's all.

ZAIUS

(firmly)

My way will work. I've seen the humans and their vulnerability in family situations. It's only a matter of time until this one lowers his defenses and tells our spies where the other two are.

(pleased with himself)

You'll see, he'll come to think of that woman and boy as his own family ...then he'll tell them things all your torture could never drag out of him.

(continued)

112. CONTINUED:

Ursus evenly looks at Zaius and we can see that he's still not that sold on Zaius' way of doing things - and still has to fight to keep his temper in check.

113. INT. SCIENTIFIC INSTITUTE - DAY

The CAMERA is in a TIGHT CLOSE ANGLE on a rough, make-shift dry cell battery. After a moment, the CAMERA PULLS BACK to a WIDER ANGLE and we now see that Kovak and Galen have moved several crumbling wall sections together to make a rough work table - where Kovak is working on the battery.

GALEN

Do you think it will really work?

KOVAK

(unenthusiastically)

I don't know...and I don't even care at the moment. It's just something to do while we're waiting for Alan to show.

Galen glances to Kovak who reacts to the glance.

KOVAK

Okay, so they've caught him! But that doesn't mean he has to stay caught!

GALEN

Very few humans have ever been known to escape from a unit of Gorillas...I'm sorry, but that's the way it is.

KOVAK

Look, I know Alan, the two of us have been through a lot together...

GALEN

(correcting him)

The three of us.

KOVAK

Right. So you know him, too...and you know he's going to find a way to escape. And as soon as he does he's going to head right here to link up with us again.

(continued)

## 113. CONTINUED:

They look at each other but Galen still doesn't seem that convinced.

KOVAK

(motioning to the makeshift battery)

And in the meantime we can play around with this...but it's strictly just a way to kill time until Alan gets here.

Galen still doesn't seem sold as Kovak turns his attention back to the battery.

## 114. EXT. MANSION - DAY

Virдон has now fashioned a makeshift crutch from a tree branch and is using it to get around a lot better now as he and Kraik come around from the side of the mansion - Virдон's eyes still studying the surrounding estate wall as they do.

VIRDON

(as they walk)

Whoever set up these perimeter guards on the wall knows what he's doing...we're not going to get out that way.

KRAIK

Who wants to get out? This is the best house I can ever remember being in.

They reach the front door of the deteriorating, crumbling mansion - Kraik opens it and they move OFF into the house.

## 115. INT. MANSION - DAY

Virдон and Kraik come into the mansion's main room and Arn, who's been fashioning a rough cooking area in a corner of the room, turns to them.

ARN

We're in luck, look what I found...

She motions to the food she's piled up on the floor beside her and Kraik instantly moves for it.

## 116. ANOTHER ANGLE

Kraik reaches the food, grabs some of it and starts to greedily stuff it in his mouth - as Virdon quickly closes the distance to him and grabs the food away from him before he can.

VIRDON

No!

Kraik quickly picks up a broken-off leg of a chair and holds it up as a weapon. They stare at each other and for a moment it seems as if Kraik is going to swing at Virdon for the food.

VIRDON

That's not going to solve anything. You eat all the food now and there's not going to be anything for tomorrow.

KRAIK

I'm hungry now. I don't care about tomorrow.

VIRDON

You will...tomorrow.

Kraik mulls that over for a beat and Virdon relaxes the slightest bit as he sees he's getting to him.

VIRDON

So why don't we just let Arn portion out a little of it to each of us now, all sharing the same because that's the way it should be...then she can really cook us up a meal tomorrow.

Kraik thinks about it for a beat longer, then lowers his club and tosses it aside. Virdon takes a step to him and smiles as he puts an arm around Kraik's shoulder, showing he feels very good about it - almost as if he'd just taught his own son something.

## 117. NEW ANGLE - VIRDON, ARN AND KRAIK

Virdon and Kraik sit down on the floor beside Arn and as she begins to portion out some food to them, the CAMERA MOVES IN for a CLOSER ANGLE on Virdon's face and we can see that the situation is beginning to stir memories of Virdon's family in him just as Zaius had said it would.

118. INT. DESERTED SUBURBAN BUILDING - NIGHT

Zaius is seated at a table eating his dinner as Ursus continues to pace back and forth in angry frustration. Ursus suddenly stops and angrily turns to Zaius.

URSUS

Enough of this waiting!

He takes an angry step toward the door.

URSUS

(as he does)

I'll get the information out of him once and for all! And I'll do it my way!

Zaius quickly stands, hurries to the door and stands in front of it a moment before Ursus gets to it and Ursus stops as they face each other.

ZAIUS

If you kill him and still get nothing from him, I warn you, I'll report to the High Council in full detail how you ruined our chances to find out where the other two are.

URSUS

You threaten me because I want to get the results we were both sent to get. Perhaps it is I who will have a great deal to tell the High Council.

ZAIUS

Perhaps. But if I were you I'd wish for the success of my methods...  
(easily; with  
a smile)  
...after all, it is not I who hope to command a thousand Gorillas.

Zaius and Ursus evenly stare at each other for a beat, then:

(continued)

118. CONTINUED:

URSUS

All right, we'll continue to do it your way a little longer. But I won't sit idle while we do ...at first light I'm going to start searching the city section by section, building by building. We'll see who goes back to the High Council with the honor of having captured the others.

119. INT. SCIENTIFIC INSTITUTE - NIGHT

The only light in the room is from a small, flickering candle. Kovak and Galen are seated beside it with their backs against one of the crumbling walls and the still unfinished makeshift battery is on the worktable a few feet away. They're both silent for a moment, each lost in his own thoughts, then:

GALEN

Another day has passed...I hate to admit it as much as you do... but we'll just have to face it, Alan will never escape...he'll never come back here...

Kovak starts to say something, then stops himself. He doesn't even want to put it into words - but he's reluctantly being forced to come to the same conclusion.

120. INT. MANSION - NIGHT

The camera is in a CLOSE ANGLE on a fire cheerfully burning in a fireplace. After a moment, the CAMERA PULLS BACK to a WIDER ANGLE and we now see that Virдон, Arn and Kraik are seated on the floor near the fireplace, eating the hot meal that Arn has just finished cooking. Arn glances to the fire in the fireplace and shakes her head in wonder.

ARN

Imagine, a fire in a...

She glances to Virдон for the word.

(continued)

120. CONTINUED:

VIRDON

A fireplace. It's built just  
for fires.

KRAIK

And no smoke filling the room like  
it does when I make my fires...

(motioning around)

...anywhere that's handy.

(suddenly; puzzled)

Where does the smoke go?

VIRDON

Up the chimney.

KRAIK

Chimney?

VIRDON

(lightly)

That's tomorrow's lesson.

Virдон takes a bite of his dinner and nods his head  
appreciatively.

VIRDON

(to Arn)

This is really good. What  
is it?

Arn starts to say something but Virдон quickly puts his  
right hand up in a traffic cop's "stop" signal and quickly  
speaks again before she can.

VIRDON

(quickly)

No. On second thought I'd  
rather not know.

Virдон, Kraik and Arn all laugh. It's a warm, intimate  
family moment - and Arn looks at Virдон for a beat, then:

ARN

You are a very good man, Alan  
...like Tomar was.

They look at each other for a beat and we can see the  
relationship building.

## 121. EXT. DESERTED CITY - DAY

The CAMERA PANS the deserted streets and we now see Ursus personally leading several squads of Gorillas as they carefully make an intensive building-by-building search through the city.

## 122. INT. SCIENTIFIC INSTITUTE - DAY

Kovak is alone, working on the makeshift battery and after a moment he stops and looks at it - as if he might be finished.

## 123. ANOTHER ANGLE

As Galen comes in and quickly moves to him.

KOVAK

There it is all finished. If it's ever going to work, it's ready now.

GALEN

And if we're ever going to get away from here, now's the time for that, too.

Kovak looks at him curiously.

GALEN

The Gorillas are searching the city...and it looks as if they're going to keep searching this time until they find us. Which is only going to be a matter of time.

KOVAK

No, we can't leave yet...not while there's still even the slightest chance of Alan escaping and coming here to look for us!

GALEN

It's not going to do anyone any good if we just wait here and get ourselves captured, too.

Kovak doesn't answer as he mulls it all over.

(continued)

123. CONTINUED:

GALEN

You say you've got the battery finished. We'll hook it up, play the rest of the message, find out where the repository is and then hide the tape machine back where we found it. If Alan does escape and come here looking for us, he'll dig the machine out, see we've hooked it to the battery, play the message and then join us at the repository.

Kovak thinks hard for another beat, then reluctantly nods his head in agreement.

124. INT. MANSION - NIGHT

Viridon, Kraik and Arn are again seated by the fireplace in front of a cozy fire. Viridon and Kraik are off to one side, Viridon showing Kraik how to fashion a strong pouch from some leaves they've gathered. Arn is cleaning the pots she'd cooked dinner in - and as she warmly looks at them we can see that Viridon is becoming the mate Arn lost a long time ago and the father Kraik has never had.

125. INT. DESERTED SUBURBAN BUILDING - NIGHT

Ursus has a rough map of the city tacked on one wall and is working on it, marking sections off - as Zaius comes in looks at the map and smiles.

ZAIUS

(contemptuously)

How do the war-games go, Ursus?

URSUS

At least my methods have been tested in battle, many times... yours are just theories.

Ursus continues to work on the map for another moment.

URSUS

(as he does)

This is just a back-up anyway... in case I kill the prisoner before he tells me where the others are.

Ursus turns to face Zaius now.

(continued)

125. CONTINUED:

URSUS

(flatly)

If your way does not work by morning...we go back to my methods.

126. INT. MANSION - NIGHT

Virдон, Kraik and Arn are still seated as they were before. Virдон finishes fashioning the pouch and hands it to Kraik.

VIRDON

There you go. We'll work up a strap to hold it to your side, then you can carry your things in it.

KRAIK

What things?

VIRDON

Oh, I don't know...gadgets, balls, bubble gum cards, frogs...all the things boys your age always have in their pockets.

Kraik looks at him blankly, as if he doesn't know what he's talking about.

VIRDON

At least what they're supposed to have in their pockets. Where I come from they do...and maybe we'll all get back there some day.

KRAIK

But how, you said it was so far away.

VIRDON

It's still possible. There's a place we've found, my friends and I, it's a scientific institute...there's a machine there that could tell us where to find what we'll need to get back to my world, where I come from.

(with a glance to Arn)

Who knows, maybe we'll all be able to go back together. But we'll talk about that tomorrow...you're going to bed now.

(continued)

126. CONTINUED:

Kraik starts to voice a protest but Virdon quickly speaks before he can.

VIRDON  
(firmly)  
And right now.

Kraik reluctantly stands.

VIRDON  
Goodnight, see you in the morning...

Kraik waves a goodnight to Virdon and Arn and starts to move toward his sleeping area on the other side of the room.

127. CLOSER ANGLE - VIRDON AND ARN

As they look after Kraik.

ARN  
He listens to you...

Virdon and Arn turn back to each other and Virdon nods.

ARN  
...I'll bet he's never listened  
to anyone before.

VIRDON  
He's never had a fa----

He's about to say 'father' but stops himself short.

VIRDON  
He's never had a friend before.

ARN  
(knowingly)  
Or a father.

128. NEW ANGLE - FAR SIDE OF THE ROOM

Kraik is moving toward his sleeping area, passes the area where the food supply is and impulsively stops to grab at some of the food.

## 129. MEDIUM CLOSE ANGLE - VIRDON AND ARN

Arn finishes cleaning the pots, stands and starts to pick them up. Virdon quickly stands.

VIRDON

Here, let me help you with that...

He takes the pots from her and they start to cross the room toward the food supply area.

## 130. NEW ANGLE - FAR SIDE OF THE ROOM

Virdon and Arn come into the food supply area and in the dim light away from the fireplace they're almost on Kraik before they see him at the food.

VIRDON

(sharply)

Kraik! That's for all of us to share!

He pulls Kraik away from the food but Kraik still has one piece in his hand.

VIRDON

Give it to me.

KRAIK

No.

VIRDON

(firmly)

Hand it over. It belongs to all of us.

KRAIK

No, it's mine!

VIRDON

If you're a thief it is. Because if you keep it it's the same as stealing it.

They look at each other for a beat, then Kraik angrily throws the food to the floor at Virdon's feet, turns and runs to the front door.

131. EXT. MANSION - NIGHT

Kraik comes running out of the mansion, angrily slams the door after him and continues running to the gate.

132. EXT. GATE - NIGHT

Kraik reaches the gate and angrily bangs on it.

GORILLA'S VOICE (O.S.)  
Stop that banging!

KRAIK  
It's me, Kraik! I have that  
information the Sergeant wanted.

The gate is unbolted from the other side, it swings open and we can see the Gorilla who's on guard on the other side.

KRAIK  
Take me to the Sergeant, I've  
got what he wants to know.

The Gorilla motions Kraik through the gate and it then clangs shut again and is again securely bolted from outside.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

133. INT. SERGEANT'S QUARTERS - NIGHT

The Gorilla leads Kraik in as the Sergeant sleepily comes awake.

SERGEANT

It'd better be important, waking me up like this.

GORILLA

He says he has information about the human and ape we're searching for.

The Sergeant comes fully awake now and looks to Kraik - who hesitates.

SERGEANT

You'll get your food, where are they?

He waits for a beat but Kraik still doesn't say anything.

SERGEANT

(sharply)

Come on, speak up! I'm in no mood for any games!

KRAIK

(a beat; then suddenly)

He said they're in some kind of a scientific institute.

SERGEANT

(thinking)

A scientific institute...yes, I think I know the place...or at least what's left of it.

(to Kraik)

Well done, you'll get a good food ration for this.

He puts a friendly hand on Kraik's shoulder but we can see that Kraik is already feeling miserable about what he's just done.

(continued)

133. CONTINUED:

SERGEANT

Now go back and see what else  
you can learn from him.

134. INT. MANSION - NIGHT

The CAMERA PANS the mansion's main room and we can see  
that Virdon and Arn are peacefully sleeping.

135. ANOTHER ANGLE

As Kraik comes in and the CAMERA FOLLOWS HIM as he crosses  
the room to Virdon and Arn, looks down at them - and we  
can see how bitterly he regrets what he's just done.  
He hesitates for a beat, then kneels down beside Virdon  
and gently nudges him. Virdon sleepily comes half-awake  
and questioningly looks up at Kraik. Kraik hesitates for  
a beat, then:

KRAIK

(miserable)

Alan, I have to tell you...  
I've just done something  
terrible...

136. EXT. SCIENTIFIC INSTITUTE - DAY

Ursus, the Captain, the Sergeant and a squad of Gorillas  
cautiously move in around the scientific institute build-  
ing - and Ursus expertly deploys the others so that  
there's no way anyone inside the building can possibly  
escape. Then he signals and they all quickly move forward  
toward the building.

137. INT. SCIENTIFIC INSTITUTE BUILDING - DAY

Ursus, the Captain, the Sergeant and the other Gorillas  
all come rushing into the Institute's main room (where  
we'd seen Kovak and Galen earlier) - and Ursus is furious  
to see that there's no one there.

138. EXT. ESTATE GATE AREA - DAY

The camera is in a CLOSE ANGLE on Kraik as he moves into  
the frame and bangs on the gate.

(continued)

138. CONTINUED:

What is it? GORILLA'S VOICE (O.S.)

KRAIK  
It's me, Kraik...I have more  
information for the Sergeant.

The SOUND of the gate being unlocked from outside can be heard, then it swings partially open as the Gorilla on guard outside looks through the opening.

GORILLA  
You'll have to tell me, the  
Sergeant's not here.

KRAIK  
Then take me to him, it's very  
important.

GORILLA  
I'll decide that. What is it?

Kraik hesitates for a beat, as if he's deciding whether to tell the Gorilla or not - then he nods his head as he decides and motions for the Gorilla to come closer.

KRAIK  
All right, I'll tell you...

The Gorilla instinctively moves closer to Kraik to hear what he has to say - as Virdon quickly moves into the frame and hits the Gorilla hard flush in the face with the wooden staff he's been using as a club. The Gorilla is knocked to the ground, unconscious - as Arn now moves into the frame and Virdon, Arn and Kraik all quickly move through the partially opened gate and hurry OFF.

139. INT. DETERIORATING SUBURBAN BUILDING - DAY

Ursus angrily strides back into the room and Zaius curiously looks up at him.

URSUS  
(furious)  
They've escaped again!

ZAIUS  
Who has?

(continued)

139. CONTINUED:

URSUS

The ape and the other human  
outlaw.

ZAIUS

You found out where they were?

Ursus nods.

ZAIUS

And you didn't tell me?!

URSUS

I did not need you to capture them.

ZAIUS

This place where they were, did  
you search it?

URSUS

For what?

ZAIUS

They wouldn't go without leaving  
something to tell the other one,  
the one we've already captured,  
where they've gone to.

(thinking)

Yes, just in case he could escape  
...they'd definitely leave some  
kind of clue for him.

140. INT. SCIENTIFIC INSTITUTE - DAY

Viridon, Arn and Kraik come into the again deserted main  
room and look around.

ARN

There's no one here, they've  
gone.

KRAIK

(miserable)

We're too late, the apes have  
them.

(continued)

140. CONTINUED:

VIRDON

(looking around)

No, there are no signs of a fight  
...and Stan and Galen wouldn't  
have gone peacefully, you can bet  
on that.

He moves to the place where the tape machine had originally  
been hidden.

VIRDON

They've hidden the tape machine  
away again...which means they've  
got it working and ---

He stops short as they hear the o.s. SOUND of rapidly  
approaching horse's hoofs. Virdon glances around for  
a hiding place, spots a still partially standing section  
of crumbling wall, motions - and Virdon, Arn and Kraik  
all quickly move toward it.

141. EXT. SCIENTIFIC INSTITUTE - DAY

Ursus, Zaius, the Captain, the Sergeant and a squad of  
Gorillas pull their horses to a stop in front of the  
building, dismount and quickly move to the entrance.

142. INT. SCIENTIFIC INSTITUTE - DAY

Virdon, Arn and Kraik are now all out of sight, hidden  
inside the section of crumbling wall - as Ursus, Zaius,  
the Captain, the Sergeant and the squad of Gorillas come  
into the main room.

URSUS

(to Zaius)

See, there's nothing here.

ZAIUS

There must be.

(to the Gorillas)

Search everywhere.

SERGEANT

For what?

(continued)

142. CONTINUED:

ZAIUS

(thinking)

I don't know...probably something  
you've never seen before.

The Captain, Sergeant and the squad of Gorillas quickly start to search through the rubble and whatever remains of drawers and cabinets in the main room.

143. INT. INSIDE THE CRUMBLING WALL - DAY

Viridon, Arn and Kraik are all huddled together in a hollowed out section of the crumbling wall - and tensely wait as they can hear the SOUNDS of the search coming closer to them.

144. INT. SCIENTIFIC INSTITUTE - DAY

The search continues through the main room - and we now see the Sergeant zeroing in on the spot where the tape machine is hidden.

SERGEANT

(calling;  
to Ursus)

Sir!

They all quickly move to see what he's found. The Captain motions to two of the Gorillas who give the Sergeant a hand and they quickly rip the cabinet door off its hinges.

145. NEW ANGLE - FEATURE ZAIUS AND URSUS

The Captain and the Sergeant take the tape machine and the attached battery from the cabinet and bring it to Zaius and Ursus who study it.

URSUS

What is it?

ZAIUS

I don't know...

(with a note  
of victory)

...it's something I've never  
seen before.

(continued)

145. CONTINUED:

Zaius studies the tape machine, fiddles around with some of its levers and buttons, touches several of them - and it suddenly starts and they're all startled as sound suddenly starts to come from it.

SCIENTIST'S VOICE

In the years to come, whoever finds our Institute and plays this tape, we, the Scientists of Thesalan, greet you. You are our hope...you must not fail us.

146. INT. INSIDE CRUMBLING WALL - DAY

Viridon, Arn and Kraik are still huddled inside the hollowed out section of the crumbling wall.

SCIENTIST'S VOICE (O.S.)

We know now that we will be unable to prevent the destruction of our world as we know it. But our civilization's great advances must not vanish from this Earth.

147. INT. SCIENTIFIC INSTITUTE - DAY

The CAMERA FEATURES Zaius who is listening even more intently than the others.

SCIENTIST'S VOICE

We have therefore deposited caches of the sum total of all our scientific knowledge in twenty-five cities throughout the world, in especially built repositories which have been carefully designed to survive the holocaust. Machines such as this one you are now listening to have been hidden throughout the city in the hope that one of them will survive and some day be found by future humans.

148. INT. INSIDE CRUMBLING WALL - DAY

The CAMERA FEATURES Viridon who's just as intently listening as Zaius is on the other side of the wall.

(continued)

148. CONTINUED:

SCIENTIST'S VOICE (O.S.)

The repository in this city is  
bounded on the North by the river  
of Thesa where the crossroads meet.

149. INT. SCIENTIFIC INSTITUTE - DAY

SCIENTIST'S VOICE

There you will find the sum total  
of our knowledge.

Zaius snaps the tape machine off and turns to the Captain.

ZAIUS

(to the Captain)

The river of Thesa and some kind  
of crossroads...do you know where  
that is?

CAPTAIN

(thinking)

There's a crossroads at the Northern  
edge of town...and there used to be  
a river...

ZAIUS

(to Ursus)

We must hurry. The humans destroyed  
the world once with all their knowledge  
...we must stop them from getting an-  
other chance to do it again,

Zaius and Ursus lead the way as they all quickly move to  
the door and exit OFF through it.

150. EXT. SCIENTIFIC INSTITUTE - DAY

Zaius, Ursus, the Captain, the Sergeant, and the squad  
of Gorillas all come out of the building, quickly mount  
their horses and rapidly ride off.

151. INT. SCIENTIFIC INSTITUTE - DAY

Viridon, Arn and Kraik come back out into the main room  
and Viridon is miserable as he shakes his head.

(continued)

151. CONTINUED:

VIRDON

Stan and Galen will be waiting there for me...and there's no way to warn them...

KRAIK

I know the place of the crossroad, and I also know a quicker way to get there. The apes will have to ride through the city...

152. EXT. CITY STREETS - DAY

Ursus, Zaius, and the other Gorillas ride up the street and then have to rein their horses to a stop as they see the street ahead is unpassable.

KRAIK'S VOICE (O.S.)

...through places where buildings have fallen into the streets and no horses can pass...

They wheel their horses around and gallop off in a different direction.

153. INT. SEWERS - DAY

The CAMERA FOLLOWS Virdon, Arn and Kraik - with Kraik leading the way - as they quickly move through an underground sewer.

KRAIK'S VOICE (O.S.)

...and I know a better way, a way that leads straight to where the river used to be...

154. INT. REPOSITORY - DAY

Kovak and Galen have just come into the crumbling ruins of the repository - and the disappointment clearly shows on their faces as they see that even though the vaults of the repository seem to have survived they're buried under centuries of dirt and debris that will take them months to dig through.

## 155. EXT. STREET - DAY

A sewer lid comes off in the middle of the street at the edge of the city and Virdon, Arn and Kraik come up into the street.

KRAIK  
(motioning)  
See, there's the crossroads...  
and there is where the river  
used to be...

Virdon nods, then they all quickly move toward the huge, crumbling building up the street.

## 156. EXT. STREET - DAY

The CAMERA FOLLOWS Ursus, Zaius and the other Gorillas as they all rapidly gallop up another street.

## 157. INT. REPOSITORY - DAY

Kovak and Galen are still looking at what they can see of the tops of the vaults under all the tons of dirt and debris.

KOVAK  
It'll take us months to dig  
all that away...

Galen nods his head in agreement.

## 158. ANOTHER ANGLE

As Virdon, Arn and Kraik hurry into the repository.

KOVAK  
Alan!

Kovak and Galen both happily shake hands with Virdon.

GALEN  
Look. we've found the knowledge  
vaults.

VIRDON  
That's not important now. Come  
on, we'll fill you in on the way.

(continued)

158. CONTINUED:

KOVAK

On the way?

VIRDON

Yes, we've got to get out of here  
...and I mean right now.

Kovak and Galen see the urgency in Virdon's face then they turn and all quickly move toward the door.

159. EXT. STREET - DAY

Virdon, Kovak, Galen, Arn and Kraik come out of the repository building, hurry up the street to the sewer opening, quickly climb down into it and pull the sewer lid closed after them.

The street is still and deserted for a moment, then Ursus, Zaius and the other Gorillas gallop into the street, pull their horses to a stop in front of the repository building, dismount - and quickly dash into the building.

160. INT. REPOSITORY - DAY

Ursus, Zaius and the other Gorillas hurry into the building and Ursus angrily reacts as he sees it's empty.

URSUS

(furious)

They're not here!

ZAIUS

That's not important now. The important thing is that now we'll be able to destroy all this before any humans can get their hands on it.

(to the Gorillas;  
commanding)

Destroy everything in here...

The Gorillas quickly set to work carrying Zaius' command out.

ZAIUS

...and after you've destroyed everything...burn this place to the ground.

## 161. INT. SEWER - NIGHT

Viridon, Kovak, Galen, Arn and Kraik are still moving through the sewer system - with Kraik leading the way - and he stops now.

KRAIK

We're far enough away now...

KOVAK

We should be, we've been traveling in here for hours...

## 162. EXT. STREET - NIGHT

A sewer lid comes off and Viridon, Kovak, Galen, Arn and Kraik come up into this new section of the city.

## 163. ANOTHER ANGLE - FEATURE VIRDON AND ARN

The CAMERA MOVES IN for a CLOSER ANGLE on them as he looks at her for a beat and is about to say something, but she speaks first.

ARN

You don't have to say anything. I know the look on your face, I've seen it before...when Tomar would tell me he had to leave...

(with an edge)

...to see to his man's business.

VIRDON

I'm sorry, Arn...I do have to go. You, and Kraik, I've come to care for you, you must know that...but I have to keep trying to get back to my own world, to my real wife and son. It wouldn't be fair to you to take you with me...when all the time my driving desire is to someday leave.

They look at each other for a beat, then Arn nods her understanding.

## 164. ANOTHER CLOSE ANGLE

Viridon motions to Kraik who moves to join them. He holds his right hand out, Kraik takes it and they shake.

(continued)

164. CONTINUED:

VIRDON

There are two times to shake hands.  
When people meet, and when friends  
say goodbye.

KRAIK

Goodbye.

(a beat)

Thanks for the things you've taught  
me, I won't forget them...and I won't  
forget you.

VIRDON

And I won't forget you...

(taking Arn  
in, too)

...both of you.

Viridon takes another look at both of them - and somehow we have the feeling that Arn and Kraik can now help each other as mother-and-son and have a chance at more of a life together than they could ever have had alone.

165. ANOTHER ANGLE

Viridon looks at Arn and Kraik for a moment longer, then turns, moves back to Kovak and Galen - and Viridon, Kovak and Galen quickly start to move away before Ursus, Zaius and the other Gorillas can resume their search for them.

FADE OUT:

THE END