

THIS STORY IS BASED UPON ACUTAL
EXPERIMENTS CONDUCTED BY THE
UNITED STATES AIR FORCE.

"PROJECT X"

FADE IN

- 1 EXT. JUNGLE - SIERRA LEONE, WEST AFRICA - DAY 1

Sunlight spears down through the high forest canopy, gleaming off giant buttressed palms and the dark and tangled undergrowth. The steaming midday air is alive with the buzzing of cicadas and wild birds. Then we HEAR another sound.

- 2 LONG SHOT 2

It begins as a low resonant hoot and grows louder until the branches sway and CRACK to life -- then we SEE them -- their BLACK vivid coats, SPECKS, exploding out of the greenery; the CHIMPANZEES SCREAMING their freedom as they soar through the swaying mass of vines.

CUT TO:

- 3 ON MOTHER 3

With the freckle-faced infant clinging to her stomach as she squats by the mound of a termite nest, poking a long grass stem down into the hole. Playfully, the infant grabs for the stick. Mama puts down the tool and rolls over onto her back, baby cuddling to her breast, suckling.

FADE OUT

FADE IN

- 4 ON INFANT GROWN NOW 4

Tottering through the marshy grass he stumbles and falls on his face. Mother in b.g. is foraging through a tree. He gets to his feet. Like a dark wind, a SUDDEN QUIET enshrouds the jungle.

LOOKING UPWARDS FROM HIS VANTAGE -- at the VAST AND TOWERING GREENERY, SKY AND CLOUDS.

O.s. MOTHER SHRIEKING. In a flash she races over, scoops him up and leaps into the trees with him. An alligator slithers across the grass. He pauses, then slinks off into the swamp.

FADE OUT

FADE IN

5 SUNDOWN

5

Mother rests peacefully in a treetop nest. The bushes rustle around her. She looks up and hoots. Nimbly, her young son swings down on a vine and lands beside her.

FADE OUT

FADE IN

6 MOTHER AND SON

6

fishing at the termite nest.

A STILLNESS.

Falls over the jungle. They freeze. Swiftly they scurry off up a tree.

ON MOTHER AND SON

poised in the upper branches, peering out. We hear a twig SNAP...leaves RUSTLING...a bird CAWS...then SILENCE. Baby looks up at Mama. Reassuringly, she pats him on the shoulder.

A CRACK OF GUNFIRE rings out.

ANGLE THE LANDSCAPE

A BLACK SPECK plummeting from the greenery.

THE HUNTERS

TRIBESMAN, drop their guns AND SLITHER through the tall grass, throwing open a large canvas net.

ON BABY

Bounding out of the tree, charging to Mama's side. He tries to stir her awake, then LOOKS UP at THE NET CLAMPING OVER HIM.

THE JUNGLE

As the hunters carry him off, an eerie chimpanzee wail -- THE GHOST CALL -- resounds through the treetops.

FADE TO BLACK

CUT TO:

7 EXT. THE MARKETPLACE -- MONROVIA, LIBERIA - DAY 7

Bustling with natives peddling everything from coffee and tapestries to racks of animal parts, bat skulls and elephant husks.

A dapper ENGLISHMAN, PERKS, carries a briefcase as he weaves his way through the throng.

8 EXT. SIDE STREET 8

The Englishman turns the corner and heads for an open doorway among a row of stores. He goes inside.

9 INT. STORE 9

There doesn't seem to be much for sale -- some fishing hooks, a few post cards, a collection of beaded Maasai bracelets. An older GREEK MAN, VERROUS, comes out from behind the counter, crosses to the window and draws the shades.

10 OUT 10

11 INT. WAREHOUSE 11

A storeroom littered with cages full of wild animals, birds and reptiles. The Englishman saunters up to one of the cages. Inside it is the freckle-face baby chimp.

PERKS

Goochie-goochie-goo.

The baby chimp cowers away from him. Perks places his attache case down on a table and flips it open REVEALING stacks of foreign currency. Verrous lights a cigar and steps over to look.

VERROUS

Ti ini totou. Tu logosou then
tu ekanes. Epis Tholarya.

PERKS

Tholarya. Yes, tholarya.

VERROUS

No Afrikaniko. Dollars! Thousand
American Dollars!

As Perks sighs and pulls out a stack of American bills, Verrous produces a sheaf of import papers and opens a drawer in the desk.

It's filled with rubber stamps of every size and shape.

11 CONTINUED:

11

Verrous rummages through the drawer, fins the right stamp, then scrounges around for the right documents.

VERROUS

(in Indian)

We have to find him a birthplace.
Let's see...no...no...yes. This
should do it. He was born in a
zoo in Munich.

(in English)

German zoo.

He proceeds to stamp the papers.

CLOSE ON PAPERS: U.S. CUSTOMS -- APPROVED -- CAPTIVE
BORN.

12- OUT
14

OUT 12-
14

15 EXT. KING IMPORTS - DAY

15

CLOSE ON SIGN

*

"KING IMPORTS - PORT WASHINGTON, LONG ISLAND"

We TILT DOWN TO REVEAL a small truck backed up to a
loading dock. DR. HUTCHINS, a tweed-suited, scholarly
man watches as travel cages are loaded onto the truck.
His assistant, MISS DECKER argues with burly MAX KING.

*

MISS DECKER

...you'd think that given the
number of animals the government
buys in a year you'd honor a
long time understanding --

KING

Listen, I treat all my customers
the same, whether its the government
or the circus. These are young,
healthy animals -- they don't come
so easy anymore...

*

Miss Decker follows King back into the darkness of the
warehouse, past a workman carrying out a cage of exotic
birds. At the dock, the last two of four cages are
loaded. A DRIVER takes notes as Dr. Hutchens points
at each of the cages.

*

*

(CONTINUED)

15 CONTINUED:

15

DR. HUTCHENS
Northeast Institute -- food and
drug. Yerkes -- hepatitis.
Johns Hopkins -- cancer.

He pauses. A tiny chimp finger pokes out through the bars.

CLOSE ON THE BABY CHIMP

DR. HUTCHENS
And this one goes to the University
of Wisconsin -- Department of
Psychology.

The tail gate SLAMS closed, bringing us TO BLACK.

16 OUT

OUT 16

CUT TO:

16-A EXT. UNIVERSITY OF WISCONSIN - MADISON - DAY

16-A

Students mill between brick buildings surrounding a grass quadrangle.

17 INT. GRADUATE PSYCHOLOGY ANNEX

17

Light pokes through a slatted aluminum CAGE DOOR. The door opens and we SEE a pleasant woman, DR. CRISWELL, peering in at us.

DR. CRISWELL
(soothing voice)
It's all right, no one's going
to hurt you...
(turns)
...Come on, Teri. Welcome your
new student.

A very attractive blonde woman in her twenties, TERI MACDONALD, steps to her side and peers in at us.

The BABY CHIMP peers out of his cage warily. Teri hangs back, every bit as wary as the chimp.

(CONTINUED)

17 CONTINUED:

DR. CRISWELL

Now don't be upset if he doesn't
like you right away. Sometimes the
chemistry takes a little bit of time
to work out...

The baby chimp leaps into Teri's arms. Teri laughs. It's
love at first sight.

FADE OUT

FADE IN

18 INT. GRAD PSYCH ANNEX - MONTHS LATER

18

A nursery school type set up with toys, paints and drawing paper scattered about, with a large scale next to a refrigerator in the corner. The FRECKLE-FACED CHIMP, VIRGIL, is playing with a stuffed toy alligator.

A hand takes the alligator from Virgil. He looks up.

AT TERI

She holds out an apple.

TERI

Apple.

She lowers the apple and makes the sign in AMESLAN (AMERICAN SIGN LANGUAGE FOR THE DEAF) with the other hand. He jumps up and down, hooting for the apple.

TERI

Virgil -- this means apple.

She squats down and takes his hand, forming the apple sign.

TERI

Apple.

He snatches the apple from her and scampers away with it.

18-A INT. PSYCHOLOGY ANNEX - DAY

18-A

Virgil plays with his blue bunny. Teri appears with another apple, kneels in front of him, holds it out. *

TERI *

Virgil...look what it is. Do you want it? *

He looks at her. *

TERI *

It's an apple! (signs) Apple. *

He gives her another blank look. *

TERI *

You don't want it? *

He stares at her. Apparently he doesn't. She sighs and leaves. He goes back to playing with the bunny. *

FADE OUT

FADE IN

19

ON VIRGIL

19

scrawls with crayons on paper. He looks up. Teri stands over him with an apple.

TERI

(signing)

Apple.

He grabs for it. She holds the apple away and makes the sign again. Defiantly, Virgil picks up a crayon and throws it at her.

TERI

(signing)

Apple...apple.

He keeps pelting her with crayons.

FADE OUT

FADE IN

20

ON TERI

20

Displays the apple for the millionth time. Virgil grabs for it.

TERI

I'm going to give it to you,
Virgil, I promise.

(pointing)

You Virgil. Me Teri.

(making the sign)

Yellow hair, Teri. One day
we'll get around to that. First,
we've got to learn:

(pointing, signing)

...apple.

Virgil smacks her hand, knocking the apple to the floor. He scoops it up and darts away. Dejectedly, Teri slumps into a chair. Virgil HOOTS teasingly from the corner.

CLOSE ON TERI

looking, not believing her eyes.

ON VIRGIL

making the sign for apple.

(CONTINUED)

20 CONTINUED:

20

TERI
(ecstatic)
Oh my God -- you did it! You
did it!

She looks around, but there's no one to share this with. She
grabs her logbook and eagerly makes note of this stupendous
occasion.

FADE OUT

FADE IN

21 EXT. MADISON CAMPUS - DAY (TWO YEARS LATER) 21

Teri pedals up to the psych building, with grocery bags
in the front basket and Virgil, grown now, in a child's
seat behind her. *

22 INT. PSYCHOLOGY ANNEX 22

Teri finishes putting the groceries away while Virgil stands*
on his stool, rinsing his plastic plate and cup in the sink.*
He turns off the faucet and dries his hands. *

VIRGIL
Apple time. *

TERI
No, it's not apple time, you just ate. *

He looks at a bottle of hand creme on the sink, and rubs his*
hands together. *

TERI
You don't need hand creme. *

He shakes his hands. *

VIRGIL
You know it's not playtime, either. *
It's Virgil's worktime. *

CUT TO:

CLOSE ON VIDEO CAMERA

We MOVE OVER TO Teri and Virgil who are sitting on the floor*
among the toys. Teri puts a stuffed dog inside a box. *

TERI
Okay...Where's the dog? *

VIRGIL

Dog in.

TERI

Good. The dog is in. And now?

She puts the dog on the floor.

VIRGIL

Dog out.

TERI

Dog out. That's good. What else
is in your box?

Virgil's eyes roam the room. Then:

VIRGIL

Help fly.

TERI

Help fly?

He signs again, this time pointing at a balsa-wood bird hanging
from the ceiling, out of reach.

She gives a cord hanging from the bird a little pull. The bird
flaps its wings gracefully.

TERI

(amazed)

Help fly...

VIRGIL

(signs)

Good.

CUT TO:

INT. ANNEX - LATER

Teri sits at her desk, reviewing the tape. She records the
location, configuration and movement of each sign in a workbook.

Virgil thrusts his alligator at her.

TERI

No. It's not playtime, it's Teri's
worktime.

He bangs it on the desk.

(CONTINUED)

22

TERI
Enough, already...

She takes the alligator away. Virgil reaches for it and hoots.

TERI
Don't worry, you'll get it back...
(takes out pen;
writes on it)
...Look, I'm writing your name
on it: Virgil.
(signs)
Virgil's alligator. Satisfied?

VIRGIL
Virgil good.

TERI
Yeah, right. Virgil's a good
chimpanzee.

She goes back to work. Virgil gives her a little poke.

VIRGIL
Playtime.

TERI
(losing it)
No it's not playtime.

Virgil looks at her, then knuckles over to a play clock on
the wall. He changes the time ahead to 3:00.

VIRGIL
Playtime.

ON TERI

That's it for him.

CUT TO:

A TOY BASKETBALL GOING THROUGH A HOOP

Teri and Virgil are playing one on one.

TERI
Come on, fast break, fast break!
(signs)
Hurry!

(CONTINUED)

(ALREADY SHOT)

*

22

CONTINUED: (3)

22

He scampers up onto the seat. Teri throws him the ball, and he stuffs it.

TERI

All right!

ANGLE ON INNER OFFICE

Dr. Criswell walks in, and looks through the glass partition at Teri. Teri notices her, and motions her to come in.

TERI

It's half time. What's up?

CRISWELL

I just heard from the NHF. They've decided not to renew your grant. I'm really sorry.

Teri stares at her speechless.

CRISWELL

At least you've got enough material to write your thesis. I'm sure I can get the department to extend --

TERI

Shhh. Not in front of him.

She leads Dr. Criswell back into the inner office, and shuts the door.

ON VIRGIL

looking up at the bird mobile. He starts to stack building blocks on top of each other.

23

INT. TERI'S OFFICE

23

CRISWELL

All of us here recognize how remarkable the work you've done is...you have a good shot at a position on the faculty --

TERI

They're not taking Virgil away.

CRISWELL

Teri --

(CONTINUED)

23

CONTINUED:

TERI

Bring them here and show them how
much he's learned in two years.
When they see it --

CRISWELL

They don't care. I've been on
the phone all morning and it's
like talking to a brick wall.
They don't want to spend another
penny.

TERI

I don't care. I want to keep him.

CRISWELL

The National Health Foundation owns
him.

TERI

Well, I'll buy him.

CRISWELL

Where are you going to find
fifteen thousand dollars?

TERI

I'll raise it.

CRISWELL

And the ten thousand a year for
food and veterinarian? Come on.

TERI

I'll get it.

CRISWELL

We all knew this was a temporary
arrangement when he got here. I
know it doesn't make it any easier --

TERI

I raised him. He doesn't know
anybody but me. He won't understand
what's happening...

Teri turns and walks to the glass partition separating them
from Virgil.

(CONTINUED)

(ALREADY SHOT)

23

CONTINUED:

23

CRISWELL

There's a new children's zoo in
Houston. They're going to try to
see that he goes there. He'll be
well cared for...and well loved.

*
*
*
*

24

EXT. HIGHWAY - LATE AFTERNOON

24

A white Econoline van speeds down the interstate.

25

INT. VAN - CLOSE ON TRAVEL CAGE

25

Virgil peers through the slats out the window at the storm
clouds above, clutching his alligator.

26 EXT. HIGHWAY - LATER AFTERNOON

26

The van's headlights illuminate a highway sign: WELCOME TO FLORIDA.

CUT TO:

27 EXT. LOCKRIDGE AIR FORCE BASE - FRONT GATE - DUSK

27

Everglades country. A large base lined with airfields, barracks, hangars and government buildings. On one side is town, on the other nothing but impenetrable jungle and swamp.

27-A EXT. STRATEGIC WEAPONS RESEARCH CENTER - DUSK

27-A

The van stops at a GUARD BOOTH in front of the sprawling, somewhat predatory concrete building. The DRIVER shows a document to the guard (FINLEY), who checks it, opens the guard gate, and waves him through.

28 EXT. SWRC - REAR OF BUILDING - DUSK

28

A rotating beacon sweeps back and forth, cutting through the night air like a knife.

The van pulls to a stop at a loading dock to the rear of the concrete structure. A tall, skinny Black man in uniform comes out to help the Driver unload VIRGIL'S travel cage out of the van. He's Airman First Class ISAAC ROBERTSON.

DRIVER (REEVES)

Got a new recruit for you.

Robertson pulls out a penlight and shines it into the cage.

ON VIRGIL

terrified, clutching his alligator.

ROBERTSON

(o.s.)

Hello my man...you're in the
Air Force now.

They set the traveling cage on the loading dock as Robertson opens a sliding WAREHOUSE DOOR to the Vivarium.

29 INT. VIVARIUM - VIRGIL'S P.O.V. - NIGHT

29

A long, dark, moonlit room. In shadows restless shapes are SEEN stirring: GRUNTING, SNARLING and the RATTLING of bars are heard.

ROBERTSON

(o.s.)

Welcome to the Wild Blue Zoo.

29 CONTINUED:

29

Reeves helps Robertson hoist the traveling cage and carry it inside.

A PLANE is heard BUZZING OVERHEAD. Virgil looks up as the *
sound gets louder until it drowns out everything else.

30 EXT. SKY - DUSK

30 *

A small training plane (Cessna T-41) with CIVIL AIR PATROL MARKINGS makes a steep right-hand turn through a cloud bank.

31 INT. COCKPIT CESSNA - DUSK

31 *

TIGHT SHOT -- ON THE YOUNG PILOT

AIRMAN JIMMY GARRETT, in a blue Civil Air Patrol flying suit, steadies the wheel while fumbling with a bottle of champagne, trying to pop the cork.

JIMMY

(mimicking
Chuck Yeager's drawl)

Uh, ladies and gentlemen, we'd like
to welcome you on board flight
353, flying, uh, non-stop from
Lockridge, Florida to Lockridge, Florida.

A girl giggles o.s.

JIMMY

We're currently cruising at an
altitude of forty-five hundred
feet. If you look out over the
left side of the aircraft you'll
notice the broad expanse of the
Atlantic Ocean. And down there
on the right, I'd like to point
out the renowned and scenic
armpit of Southern Florida,
Lockridge Air Force Base.

More giggling o.s.

JIMMY

Throughout the duration of the
flight we will be serving
complimentary beverages.

He finally pops the cork and champagne spurts out of the bottle.

ANGLE WIDENS TO INCLUDE HIS PASSENGER

LENORE, A SMASHING YOUNG REDHEAD wearing tourniquet tight
blue jeans and a skimpy blouse.

JIMMY

(devilish grin)
Your glass, my dear.

(CONTINUED)

31 CONTINUED:

31

She giggles, holding out her glass. Instead of bending his wrist, Jimmy banks the plane slightly and gravity forces the champagne out of the bottle into her glass.

LENORE
(the glass
filling fast)
Hey!

JIMMY
Say when.

LENORE
When!

He tilts the wheel and the plane levels, the glass filled right to the brim.

JIMMY
(turns)
Waste not, want not.

LENORE
(drinking)
Keep your eyes on the road.

JIMMY
If there's anything we can do to
make your flight more enjoyable,
please don't hesitate to call on us.

LENORE
(nuzzling)
I'll certainly keep that in mind.

She offers him a sip of her champagne. He shakes his head. She insists. He takes a sip.

LENORE
You sure it's okay for us to be
up here?

JIMMY
Affirmative, my dear.

He banks the plane, smiles at her, puts his arm around her.

JIMMY
We're getting ready for bigger
and better things.

(CONTINUED)

31 CONTINUED:

31

LENORE

Like what?

JIMMY

747's -- the Friendly Skies --
New York, Paris, Rome, Egypt,
you name it.

LENORE

(gushing)

Oh Jimmy -- I never even been
out of Florida.

CUT TO:

31-A EXT. CONTROL TOWER - NIGHT

31-A *

32 INT. TOWER

32 *

Two CONTROLLERS, WARDEN and HAMER sit by a radar console.
Warden notices a blip moving onto the screen. He speaks into
the microphone.

HAMER

Charlie. Alpha Poppa 47. We're
showing you ten west of the training
area. Say your intentions.

33 INT. CESSNA - DUSK

33 *

Jimmy removes his hand from inside Lenore's blouse, a look of
concern.

WARDEN

(over speaker)

Repeat: say your intentions.

Lenore grabs a hand mike and giggles into it.

LENORE

Strictly dishonorable.

34 INT. MILITARY TOWER - NIGHT

34 *

Warden looks at Hamer, then reaches for a red phone.

35 INT. CESSNA - DUSK

35 *

Jimmy takes the microphone away from her.

JIMMY

Hey, come on, don't talk on the
radio.

(CONTINUED)

35 CONTINUED:

35

LENORE

What's the big deal?

JIMMY

Just standard operational...

(worried)

...Ah, shit.

The plane bumps, hitting turbulence. He cranks the control column.

JIMMY

Captain advises you to fasten your seat belt.

36 EXT. SKY - DUSK

36 *

The plane banks sharply and heads down.

37 EXT. HANGAR AREA - NIGHT

37 *

The plane glides along the runway and touches down. As it turns onto the taxiway an AIR FORCE SECURITY POLICE TRUCK, amber lights flashing, is waiting for it. A SECURITY OFFICER in a white jump suit (RANDALL) waves a laser wand for Jimmy to stop.

38 INT. CESSNA - NIGHT

38 *

Jimmy shuts the engines off and opens the cabin door. He smiles thinly at the stern-looking security officer, who peers inside.

RANDALL

Have you got an unauthorized civilian on board this plane?

JIMMY

No Sir.

RANDALL

Have you been drinking?

JIMMY

No Sir.

Randall's gaze fixes on the EMPTY CHAMPAGNE BOTTLE in the passenger seat and at LENORE'S HAND scrunching through the seat crevice to retrieve it.

CUT TO:

38-A EXT. LOCKRIDGE AIR FORCE BASE - FRONT GATE - DAY

38-A*

On a patch of lawn, an F-86 mounted at a rakish angle. Over a guard gate, a curved sign establishes the name of the Air Force Base.

38-B MONTAGE (STOCK)

38-B

A series of shots of an Air Force Base, ending with:

38-C EXT. BASE COMMAND BUILDING - DAY (STOCK)

38-C

39 INT. NILES' OFFICE - DAY

39

Jimmy stands at attention, oozing contrition.
LIEUTENANT COLONEL MARTIN NILES sits at his desk, reading from a report.

NILES

...unauthorized civilian passenger on board a government aircraft, consuming alcoholic beverages in flight, failing to obey air controllers' orders...

He gives Jimmy a hard look, continues his perusal of the folder, looks back up.

NILES

Any relation to Jake Garrett?

JIMMY

He was my father.

NILES

I never knew him, but I understand he was quite a flyer.

JIMMY

Thank you Sir.

NILES

At ease.

Jimmy relaxes.

NILES

(closes his folder)
So why didn't you go into the Air Force Academy?

JIMMY

I did, Sir...I was asked to leave during my second year. My instructors felt I was spending too much time concentrating on football.

NILES

Football...

(frowns)

...What position did you play?

(CONTINUED)

JIMMY

Well, I wasn't exactly on the team...
I was more of a statistician. You
know, player evaluation, team
comparisons...

Jimmy trails off. Niles waits for more.

JIMMY

I ran a betting pool.

(deep breath)

Sir, I know I shouldn't have taken
the girl up. It was a stupid
mistake...but at the time, I
thought I was doing the right thing.

NILES

(leans forward)

Yes? I'd like to hear about that.

JIMMY

Well, the lady I've been going
with...Lenore's her name. She has
this deep problem. You see, her
older brother was a fighter jock in
Vietnam. He got shot down over, uh
Hu Fong. A real hero. Ever since
then she's got this horrible fear of
flying. So the only way to get her
over it was to take her up and bring
her back down safe and sound.

He looks at Lt. Col. Niles hopefully.

NILES

In other words, Garrett -- you did
it to get laid.

JIMMY

(all charm)

Well, I suppose that's not entirely
untrue.

NILES

(smiles)

So...the last of the PBA's, huh?

Jimmy looks at him curiously.

NILES

Pussy Blind Aviators. I've known
a few in my time...

(a laugh)

...And you know where they all wound up?

39 CONTINUED: (2)

39

NILES

Grounded or dead.

Jimmy's smile freezes. Lt. Col. Niles stares at him, cold.

NILES

I'm looking for one good reason
not to put you up for a dishonorable
discharge.

Jimmy stands there, eyes on the floor.

NILES

Are you sure you belong here?

Jimmy meets his gaze.

JIMMY

I was born to be a flyer, Sir.

Lt. Col. Niles looks him over, hard.

NILES

I'm relieving you of your duties
with the civil air patrol, and
I'm giving you a reassignment.

He picks up a pen, scrawls out an order on a sheaf of papers
and hands a copy to Jimmy.

JIMMY

(reads order)

Experimental Pilot Performance
Project. Thank you Sir.

NILES

Don't screw this one up.

39-A INT. MAINTENANCE AREA - DAY

39-A *

We're in the corner of a large hangar. A training plane is half
taken apart, the hatch open, wires dangling. Shelves line the
walls, crammed with every conceivable nut and bolt. Bins of
spare parts, tool chests. An aircraft maintenance status
board reads: "Do you want it fast or do you want it right?" *

CLOSE ON A CARDBOARD BOX *

AIRMAN COCHRAN is dropping rivets into it one by one, standing
at a work bench. *

COCHRAN *

(methodically)

66...67...68...69...

39-A CONTINUED:

39-A

We PAN OVER TO a short row of lockers, where Jimmy is throwing
stuff into his duffel bag. *

JIMMY *

...so he says 'Garrett..I ought to
nail your ass to the wall for this
one...but I can't afford to lose a
pilot like you.'

HADFIELD sits at a desk, his head buried in a parts catalogue. *

HADFIELD *

(not looking up) *

No shit? So when's the court-martial? *

Jimmy pulls a large red wrench from his locker, closes the door
and shows Hadfield his orders. *

JIMMY *

Read it and weep. *

DANIELS walks over from a welding setup, looks over Hadfield's
shoulder. *

DANIELS *

Strategic Weapons Research Center... *

Experimental Pilot -- *

(looks up) *

-- Jesus Christ...some guys have
all the luck. *

Jimmy zips up his duffel and retrieves the orders. *

JIMMY *

Well gentlemen...look for me in
the clouds... *

(hands Hadfield *

the wrench) *

...Hadfield, I want you to have this *

HADFIELD *

Get bent. *

Jimmy walks out past Cochran, who is scrutinizing a little bolt.*

COCHRAN *

(to Hadfield) *

Is this a C-3406 or a C-3202? *

Jimmy pauses, turns back to his friends. *

JIMMY *

Remember guys -- it's not just a job.
It's an adventure. *

40-A EXT. AIR FORCE BASE - DAY

40-A

Jimmy looks out of an Air Force minibus as it passes by a row of barracks.

41 EXT. STRATEGIC WEAPONS RESEARCH CENTER (SWRC)

41

The bus lets Jimmy off in front of the sprawling, somewhat predatory concrete building surrounded by a barbed wire fence.

Jimmy approaches the GUARD BOOTH where a GUARD (FINLEY) with a German Shepherd, checks his orders and admits him past.

42 INT. BUILDING LOBBY

42

Jimmy presents his papers to a blonde RECEPTIONIST (HUNTLEY) in uniform sitting behind a desk. As she checks the orders, Jimmy gazes at large blow-ups of bombers and jet fighters on the walls. The receptionist returns his papers, gives Jimmy a temporary I.D. card, and directs him down the hallway.

HUNTLEY

Just past the hallway on your left.

*

42-A INT. HALLWAY

42-A

Through a long window on the right Jimmy can see two uniformed TECHNICIANS (FROHMAN and VOEKS) sitting in front of a security console. A sign next to the window warns against the inadvertent passing of technical secrets in singles bars.

Down the hall to the left, a sign reads: Dr. Lynnard Carroll, Project Administrator. Jimmy knocks on the open door.

43 INT. DR. CARROLL'S OFFICE

43

A thin-lipped man in a white lab coat looks up from his desk.

JIMMY

Airman Garrett reporting for duty, Sir.

DR. CARROLL

I'm Dr. Carroll.

Dr. Carroll stretches out his arm. Jimmy realizes he wants his papers, quickly hands them over.

DR. CARROLL

(taking the papers)

Thank you.

Dr. Carroll picks up the phone and pushes a button.

DR. CARROLL

Where's Krieger?

(listens)

Okay.

He hangs up and glances over Jimmy's papers.

DR. CARROLL

Civil Air Patrol. So you've got some flying experience.

Jimmy grins.

DR. CARROLL

Terrific. That should be very useful.

(CONTINUED)

43 CONTINUED:

43

Jimmy nods. There's an uncomfortable silence.

A tall, sandy-haired young man appears at the door of Dr. Carroll's office. He is Technical Sergeant KARL KRIEGER..

DR. CARROLL

Sergeant, this is Airman Garrett. He'll be joining the Flight Engineer Staff. Take him down to the Vivarium and get him started...oh, and those F-20 simulations finally came in. Drop them off at the PEP room -- I'll look at them this afternoon.

Krieger picks up a plastic carrying case from a table and motions for Jimmy to follow him out the door.

JIMMY

(to Dr. Carroll)

I'd like to thank you for this opportunity, and I just hope I can be of some real benefit to the program.

Dr. Carroll has returned to his medical abstract.

DR. CARROLL

Good.

CUT TO:

43-A SECURITY DOORS TO PROJECT X

43-A

Krieger inserts an I.D. card into the slot. The doors slide open and Krieger leads Jimmy into the facility.

KRIEGER

What's your name again?

JIMMY

Garrett, Sir.

KRIEGER

I'm Sergeant Krieger. Just call me Krieg -- we're all on the same team here.

Jimmy glances at the case that Krieger is carrying.

JIMMY

Those are fighter simulations?

Krieger lifts it up to read the label.

(CONTINUED)

43 CONTINUED:

43

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(CONTINUED)

43-A CONTINUED: (2)

43-A

KRIEGER

Yeah. 'Strafing Run Over South Pacific Atoll.'

JIMMY

Wow.

KRIEGER

The pilots have to be trained to handle all sorts of different terrain and weather conditions.

JIMMY

Boy, this is going to be a whole new experience. I just hope I'm up to it.

KRIEGER

Oh, don't worry about it.

They turn a corner and walk toward a room at the end of the hall.

JIMMY

Yeah, but you're talking about jets and bombers. I've only flown bug smashers. I've got a lot to learn.

Krieger stops and looks at Jimmy.

KRIEGER

Oh -- not you.
(points into the room)

Them.

43-B INT. PEP ROOM

43-B

A high-tech surrealistic "amusement park" with a squadron of five yellow flight simulators (Primate Equilibrium Platforms -- PEPs).

The PILOTS are CHIMPANZEES.

Wearing white, blue, or red neckbands, each chimp manipulates a control wheel, "flying" over a computer-simulated landscape displayed on a monitor mounted on the front of the PEP.

At the far end of the room, chimpanzees practice flight skill drills at arcade-style video games, punching buttons and pulling levers.

(CONTINUED)

43-B CONTINUED:

43-B

Trainers stand by the miniature planes recording data and rewarding the pilots with raisins. Above them on the Command Balcony, a SUPERVISOR (RIDLEY) at a computer terminal communications via head-set with a CONTROLLER (MACKLER) who circles the PEPs, keeping an eye on the chimps and their trainers.

RIDLEY

I got #2 rolling 520 degrees per second. He's out of the envelope.

*
*
*

MACKLER

Neutralize your trim. Redepart him on a standard climb-out.
(to Ridley)
He's back in.

*
*
*
*
*

RIDLEY

Very nice control inputs on Cardinal 3, centered on course.

*
*
*

MACKLER

Roger.

*
*

While Krieger delivers the tapes, Jimmy wanders among the PEPs, dumbfounded by this strange environment.

ANGLE ON A PEP

A trainer feeds a raisin to a chimp pilot "flying" effortlessly along a palm-lined coastline.

ANOTHER PEP

A silly-looking chimp with big ears (GOOFY) leans heavily on his wheel. The plane spins out of control through the clouds. The chimp hoots, loving it.

CONTROLLER (MACKLER)

Cardinal two, stabilize your aircraft.

TRAINER (LEWIS)

Roger, trying to correct.

Krieger reports.

JIMMY

These are the pilots?

KRIEGER

You got it. Welcome to Project X.

He motions for Jimmy to follow as he bounds out of the room.

44 INT. VIVARIUM

Krieger leads Jimmy into a large pie-shaped room. Sunlight streams from a skylight high above a double-tiered row of cages set into the curved wall at the end of the room. The cages are filled with chimpanzees.

Some of the chimps move to the front of their cages, curious about the new arrival.

KRIEGER

Okay, this is where we keep the troops...

(indicating movable
cage unit)

...we put the new recruits in here
until they're processed into the
program --

(CONTINUED)

44 CONTINUED:

44

JIMMY

Hold it -- I'm supposed to be in the Experimental Pilot Performance Project.

KRIEGER

That's right.

JIMMY

But these are monkeys. I don't know anything about monkeys.

KRIEGER

Sure you do. You're a primate yourself. Now, first things first...

Krieger walks Jimmy to a supply table at the side wall of the Vivarium. On it are baskets of red, white and blue headbands.

KRIEGER

White neckbands denote freshmen, blue juniors, and red seniors. Kind of like college.

He grabs a leash, notices a key with the tag "WATTS," shakes his head in irritation, and hangs the key on the wall. He takes another key, and grabs a clipboard from a metal rack.

KRIEGER

Here are the clipboards, here's your leash, and you can use this key until we issue you your own. Okay, let's go through the whole procedure. You can start with the chimp in cage 14. Just put the leash on him, weigh him, record the data in the proper box, then put him in cage number five over there. I'll be back with your jars in a minute. If you need any help, just ask him.

As Krieger leaves, he passes by a stocky blond airman in a cowboy hat (RICHARD WATTS) who's sitting at a desk playing solitaire.

KRIEGER

Why can't you hang up your keys like everybody else.

Krieger hustles out. Watts flips him off and stares at Jimmy for a moment before returning to his game.

Jimmy shrugs and approaches the movable cage unit. The number 15 is displayed on the outer cage. He looks inside.

44 CONTINUED: (2)

44

An enormous and ugly chimp (GOLIATH) stares back at him.

JIMMY

(sighs)

All right...let's go.

He starts to insert the key into the lock. The animal lunges at him, snarling.

Jimmy jumps back.

ROBERTSON

(o.s.)

I wouldn't mess with him if I were you.

Jimmy turns around and SEES a tall, lanky black man in his early thirties wearing a blue jumpsuit and a baseball cap. This is ISSAC ROBERTSON. He walks up to the cage and looks in.

ROBERTSON

This guy'd just as soon rip your arm off and beat you to death with it.

JIMMY

Sergeant Krieger wants me to weigh him.

ROBERTSON

Figures. Krieger doesn't know the first thing about these animals. I'm Robertson.

JIMMY

Jimmy Garrett.

ROBERTSON

Pound for pound, these guys are seven times as strong as we are. You better start with this little guy here -- he looks as scared as you do. But watch out -- he can bite.

Jimmy peers into the next cage.

ON VIRGIL

clutching his stuffed alligator. He's huddled in the back of his cage as far from the other chimps as possible.

Jimmy unlocks the door and opens it slowly.

JIMMY

Okay, no funny stuff.

(CONTINUED)

44 CONTINUED: (3)

Virgil thrusts his alligator like a sword. Jimmy jumps

JIMMY

Now take it easy. I don't like this any more than you do. You'd rather be climbing a tree, right? I'd rather be flying a plane.

(crouches down,
speaks very softly)

But we don't seem to have much choice in the matter. Come on now, be a good boy.

Jimmy slowly reaches forward with the leash, his other hand extended to corral Virgil.

ON VIRGIL

looking at Jimmy's face. Suddenly he drops his alligator and climbs into Jimmy's arms. Jimmy stands up, not sure what to do with this chimp holding him so tightly.

ROBERTSON

Not bad...must be beginner's luck.

Jimmy puts Virgil down and fastens the leash. Virgil takes Jimmy's other hand and Jimmy leads him toward the scale, leash in one hand, Virgil in the other.

Virgil hops gamely up onto the scale. Krieger comes back into the Vivarium holding a tray full of small glass jars.

KRIEGER

What'd I tell you? You're doing great. Here, these are your specimen jars.

JIMMY

Specimens?

KRIEGER

We're going to need stool samples from each of the chimps. Just put the sample in the jar, write the cage number legibly on the jar, then deliver the jars down the hall to the microbiology lab.

JIMMY

(dazed)

Microbiology lab...

KRIEGER

There you go. Come on, Robertson, they need you in the PEP room.

44 CONTINUED: (4)

44

KRIEGER (Cont.)

(starts to leave,
turns back to
Jimmy)

Oh, and don't forget to wash your
hands thoroughly.

JIMMY

(emphatically)

Don't worry.

KRIEGER

Before, not after. We don't want
you contaminating any of the samples.

Robertson follows Krieger out of the room.

ROBERTSON

Catch you later, man.

Jimmy looks at the specimen jars, then at the row of cages,
revolted. Watts looks up.

WATTS

Welcome to Project X.

45 INT. VIVARIUM - LATER

45

Jimmy wearing rubber gloves and surgical mask, pulls a tray
out from beneath one of the cages. Straining to keep his
face (and nose) as far away as possible, he fills a specimen
jar. Something catches his eye.

46 INT. CATWALK ABOVE VIVARIUM - JIMMY'S P.O.V.

46

Lt. Col. Niles and Dr. Carroll are walking along the catwalk.
Niles sees Jimmy and sends a casual salute his way.

Jimmy grits his teeth, returning the salute.

ON VIRGIL

in his permanent cage. He's been watching this. He looks at
his hand, then tries a salute on Goliath in the next cage.

47

OUT

47

CUT TO:

47-A EXT. BURGER KING - NIGHT

47-A

One of the many fast-food places on Lockridge's main drag.
Teen-agers jostle airmen strolling with their dates on a busy
Friday night.

A87

A '72 Chrysler pulls up to the menu stand.

47-B INT. BURGER KING

47-B

Dressed in a Burger King outfit and her hair in a bun, Lenore works the microphone next to the pick-up window. A bell RINGS, signaling that a customer is waiting.

(CONTINUED)

47-B CONTINUED:

47-B

LENORE

Can I take your order please.

JIMMY'S VOICE

Yeah...I'd like a double chili cheese,
order of fries, a Coke...and you.

LENORE

Screw you.

She shuts off the microphone. CAROL LEE, a cute brunette in her late twenties, comes out of the kitchen and plops down a tray of french fries on the counter.

CAROL LEE

You tell him.

She hurries off. Outside, a screech of tires.

ANGLE ON PICK-UP WINDOW

Jimmy pulls up in the Chrysler.

JIMMY

So when're you getting off?

LENORE

Forget it, Jimmy.

JIMMY

What's wrong?

LENORE

You're blocking the driveway.

JIMMY

C'mon. You don't know what I went through to borrow this thing. At least let me take you home.

She looks up. He gives her a big smile.

JIMMY

I can explain everything.

CUT TO:

47-BA EXT. LENORE'S APARTMENT BUILDING - NIGHT

47-BA

47-C INT. LENORE'S APARTMENT - NIGHT

47-C

While Lenore changes her clothes in the bedroom, Jimmy slumps on the couch drinking a beer and watching a Trapper John, M.D. without the sound. There are indications that Lenore has a roommate.

(CONTINUED)

47-C CONTINUED

47-C

LENORE

(O.S.)

Why didn't you tell me the truth?
I asked you if it was okay to go
up in that plane and you said we
had permission.

JIMMY

You loved it up there. Admit it.

Lenore comes into the room, brushing out her hair.

LENORE

(livid)

I can't even show my face around
the base anymore. You know what
Carole Lee saw on a wall outside
the Airman's Club? 'For a good
time, fly Lenore!'

JIMMY

Lenore, I'm sorry. But when a
man is in a state of intoxication
over a girl as beautiful as you...

(eyes her)

...he's liable to do things he
ordinarily wouldn't dream of.

Lenore sits stiffly at the kitchette table, refusing to look
at Jimmy. On the TV, a helicopter is spinning out of control,
heading for oblivion.

JIMMY

Let's not fight like this. Life's
too short.

(gravely)

And it looks like it might get shorter.

LENORE

What are you talking about?

JIMMY

When they took me in to see the
Colonel, he gave me two choices:
thirty days in confinement, or
volunteer for the most dangerous
mission on the base...Project X.

LENORE

What's that?

JIMMY

Can't talk about it. Top secret.

(CONTINUED)

47-C CONTINUED: (2)

47-C

LENORE

Right.

JIMMY

Look -- all I can say is that it involves a highly experimental aircraft -- and I'm the...flight engineer.

LENORE

What's so dangerous about that?

JIMMY

You should see the pilots. I don't know where they get these guys.

(sips beer)

They don't know what they're doing. One of them flamed out today. Panicked. Flight engineer had to take over the controls...or they would have bought the farm.

LENORE

You mean...you're up there with them?

JIMMY

As close as I am to you.

LENORE

Jimmy, you could get killed.

JIMMY

Always a possibility.

She puts her arms around him.

LENORE

My poor baby. I'm sorry. I didn't know.

JIMMY

Forget it.

LENORE

(smiles)

Heroes turn me on.

She kisses him. They sink slowly into the couch. There's a beat, then:

LENORE

What's that smell?

CUT TO:

47-C1 EXT. BARRACKS - NIGHT

47-C1

Jimmy saunters into the long two-story building.

47-D INT. BARRACKS - NIGHT

47-D

Darkness. Jimmy's roommates -- HADFIELD, DANIELS, and COCHRAN -- are sleeping. Jimmy staggers in, knocks against one of the bunks.

JIMMY

(whispers)

Sorry.

COCHRAN

Fuckin' moron!

HADFIELD

Cochran, shut up. Hey Garrett, how's the car?

DANIELS

Yeah...hope you filled her up...

The roommates explode in laughter. Jimmy collapses into his bunk with a smile. He lies on his back and looks up at the night sky out the window.

47-E JIMMY'S P.O.V.

47-E

The full moon.

48 INT. VIVARIUM - NIGHT

48

Moonlight streams in from overhead and the soft blue of the safety lights washes down from the cages.

The chimps are restless, hooting quietly, eyes glistening in the dark.

(CONTINUED)

48 CONTINUED:

48

ON VIRGIL

curled up in the back of his permanent cage, clutching the alligator, looking up at the moon through the skylight.

A GROWL startles him. He jumps up.

VIRGIL'S P.O.V.

Godzilla, in the next cage, stares at him and bares his teeth.

Virgil thrusts the alligator between the bars to scare Godzilla. The big chimp grabs the alligator and tries to yank it away. Virgil SCREAMS, holding on for dear life.

There's a loud HOOT from behind Godzilla. He lets go, and turns to face a large chimp with a reddish hue in the next cage (REDBEARD) who jumps up and down and beats his fists on the bars. Godzilla hisses back, then retreats to the front of his cage.

Virgil clutches the alligator and looks at Redbeard, who curls up and goes back to sleep.

VIRGIL

(signing)

Friend.

49-
52OUT49-
52

FADE OUT

FADE IN

53 INT. PEP ROOM - DAY

53

Jimmy and Robertson stand on either side of Virgil who is seated in the cockpit of a simulator, hands on the wheel. Behind them Critchlow works with Goliath at another PEP. *

ROBERTSON

Now, he's going to need a couple of weeks to learn the basics, but let's just take him through all the steps. First he's got to hit the starter button. Take his hand...go on.

Jimmy cautiously takes Virgil's hand. Meanwhile Goliath barks at Critchlow and slams the steering wheel repeatedly towards the control panel. Jimmy looks over his shoulder nervously. *

ROBERTSON

Don't worry about him now -- go ahead. Just push the button. *

A87

Jimmy does.

53 CONTINUED:

53

ON THE MONITOR

A color computer graphic of a runway appears, two rows of lights stretching to a vanishing point.

ROBERTSON

Good boy. Now give him a raisin.

Jimmy pops a raisin into Virgil's mouth.

JIMMY

I feel like an idiot.

ROBERTSON

Now, get him to take hold of the throttle and ease it forward.

Jimmy helps Virgil to push an aluminum stick mounted to the right of the instrument panel. The image on the screen advances towards us, indicating movement. Virgil hoots with excitement.

JIMMY

I think he likes it.

ROBERTSON

Keep pushing it forward...nice and easy...

INSTRUMENT PANEL - CLOSE ON AIRSPEED GAUGE

ringed with tiny red bulbs. One of them FLASHES at the 6:00 position -- 100 miles per hour. As Virgil pushes the throttle forward, the needle on the gauge climbs steadily, and the other red lights FLASH ON as it passes them.

When it reaches 100 MPH, the LIGHTS stay on.

ON THE MONITOR

We're hurtling towards a row of trees at the end of the runway.

ROBERTSON

That's it. You've got takeoff speed.
Now put his hands on the wheel and
pull back slowly.

Jimmy guides Virgil's hand from the throttle to the wheel. The trees approach rapidly.

(CONTINUED)

53 CONTINUED: (2)

53

ROBERTSON

Lift off, man, lift off.

The plane crashes into the trees, with appropriate electronic sound effects, and the screen goes dead.

JIMMY

Shit. Let's try it again.

He pushes the starter button. The monitor comes back to life. *
Meanwhile, Critchlow has gotten Goliath out of the simulator *
and is trotting him out of the PEP room. *

CRITCHLOW

(to Robertson)

This guy is a piece of work. *

ROBERTSON

(shrugs)

Takes time. *

ON VIRGIL

Jimmy helps him push the throttle forward and watches as the *
runway lights whip past. Again he hurtles toward the row of *
trees at the end of the runway. *

ROBERTSON

Relax Jimmy...it's going to take him *
a couple of days just to get a feel *
for this thing. *

JIMMY

He can do it. *

ON VIRGIL

watching the runway lights whip past. *

JIMMY

Come on, pull back now, pull back. *
Up, up. *

VIRGIL'S P.O.V.

As Jimmy speaks, his hands make the motion of grabbing the *
wheel and pulling back. He also motions "up" with his thumb. *
At the last minute, Virgil pulls back the wheel. *

The plane takes off, barely clearing the trees. Virgil hoots *
with excitement as blue sky and clouds lower into view. *

(CONTINUED)

53

CONTINUED:

53

Robertson and Jimmy stare in disbelief at Virgil, flying unsteadily, tipping and rolling -- but flying.

*
*

ROBERTSON

I'll be damned.

*

ON VIRGIL

He takes one hand off the wheel, points to himself and raises a finger high in the air.

*

VIRGIL

(signing)

Virgil fly.

*

Something catches his eye. The BLONDE RECEPTIONIST carries an envelope into the PEP room. Virgil lets go of the wheel and barks excitedly.

On the monitor, the plane starts to nose dive.

JIMMY

What's wrong with him?

Virgil whimpers, makes the sign for "yellow hair" -- Teri. Unaware, the receptionist hands her envelope to the controller and leaves.

(CONTINUED)

53 CONTINUED: (3)

53

Virgil climbs out of the PEP, trying to get to her. Jimmy stops Virgil, holding him in his arms as Virgil looks over Jimmy's shoulder at the empty doorway, hooting.

DR. CARROLL

(o.s.)

What's the problem down there?

Jimmy looks up. Dr. Carroll is standing next to the supervisor in the command balcony, staring down at Jimmy.

JIMMY

I...I'm not sure. He was doing fine and then he --

DR. CARROLL

Robertson, would you please control that animal.

Embarrassed, Jimmy lets Robertson put Virgil back into the simulator. He looks back up to the command balcony, but Dr. Carroll is busy talking to the supervisor.

54

OUT

54

CUT TO:

55 INT. VIVARIUM - DAY

55

Robertson brushes Redbeard, his back pressed to the bars of his cage, with a hairbrush. At a spigot nearby, Jimmy fills a bucket (in a janitor's cart) and walks to the other side of the room.

GOOFY'S P.O.V.

A set of keys, jingling from Jimmy's back pocket.

Goofy reaches through the bars and grabs the keys. Jimmy turns around and yanks them back.

JIMMY

What the hell do you think you're doing?

He sighs wearily and goes back to his mopping.

55-A INT. SNACK AREA - DAY

55-A

Watts, dressed in a silver jump suit, takes a burrito out of a microwave and starts to unwrap it.

55-B INT. VIVARIUM

55-B

The side door opens and Watts, dressed in a heavy-duty silver jump suit, bops into the room, finishing off his burrito. He grabs a leash from the desk and heads for the cages.

55-B CONTINUED:

55-B

ROBERTSON

What's happenin', Watts?

WATTS

Badness. The moon's in the seventh house and I'm still knockin' on the sixth door.

ROBERTSON

That's account of that junk you eat all the time. It rots your brain.

Jimmy turns as Watts boogies past to one of the cages.

ON A CHIMP WEARING A RED NECKBAND

WATTS

(singsong)

Graduation Day.

(opens cage)

You made it J.T. Congratulations, buddy.

Watts puts a leash around the chimp and takes him out of the cage.

JIMMY

Where are you taking him?

WATTS

To get his wings.

JIMMY

Wings?

WATTS

Hey, dude. You're in the undergrad program. This guy happens to be a graduate.

ROBERTSON

Come on, Watts, he just asked you a question.

WATTS

Where's his clearance?

(to Jimmy)

You got security clearance, huh? Huh?

JIMMY

What makes you Lord of the apes?

(CONTINUED)

55-B CONTINUED: (2)

55-B

WATTS

I earned it.
(to the chimp,
shouting)
J.T., come on!

Watts leads the chimp out the side door of the Vivarium. Jimmy follows and watches as they descend some steps and disappear down a long tunnel.

JIMMY

Is that guy playing with a full deck?

Robertson shrugs, and Jimmy goes back to mopping.

CUT TO:

55-C INT. VIVARIUM - EARLY EVENING

55-C *

Jimmy sits to the side of Robertson's desk, filling out a form. He lights a cigarette. *

Robertson is standing in front of Goliath's cage. He holds his fist out at the big chimp, then opens his hand wide. *

ROBERTSON

Smile, now. Go on, smile. *

The chimp smiles. *

ROBERTSON

I knew it. You're an old circus chimp... aren't you, Goliath? *

Jimmy walks over, interested. *

JIMMY

How can you tell? *

ROBERTSON

You'll get a feel for it after awhile. *

JIMMY

Yeah, well I don't plan to be here that long. *

ROBERTSON

Zoo chimps are kind of mistrustful. I guess they've seen too many people. The really weird ones, I figure they come from medical research. Here, give me your cigarette. *

(CONTINUED)

55-C CONTINUED:

55-C

JIMMY

You don't smoke.

*
*

ROBERTSON

Just give me the digarette.

*
*

Jimmy hands the cigarette to Robertson who give it to Goliath.*
The chimp reaches for it, puts it in his mouth and takes a *
big drag. *

ROBERTSON

Yep -- circus chimp. They can be the *
meanest. They've been worked so hard *
their whole lives, they just don't want *
to be told what to do anymore. *

Goliath hunkers to the back of his cage, puffing on the *
cigarette. *

JIMMY

He likes it.

*
*

ROBERTSON

It's an evil addiction.

*
*

Robertson walks over to the small refrigerator and opens it. *
Inside, two apples, some wheat germ and kefir. He grabs an *
apple and shuts the fridge. *

ON VIRGIL

Eyeing Robertson from across the room. He sticks one hand out
toward it, then makes the apple sign.

VIRGIL

(signing)

Apple...apple.

Robertson yawns and chomps into the apple. Virgil grunts
disapprovingly and knuckle-walks to the back of his cage.

ROBERTSON

Long day, Jimmy. You mind locking up?

JIMMY

No problem. See you tomorrow.

Robertson leaves. Jimmy wrings out the mop, then notices
something on the floor near Virgil's cage -- the alligator.

He picks it up and sees Virgil's name written on it.

(CONTINUED)

55-C CONTINUED: (2)

JIMMY

Virgil...?

Virgil comes to the front of cage and sits down, rocking on his haunches attentively.

JIMMY

You don't look like a Virgil.

(holds out the
alligator)

I believe this is yours.

(CONTINUED)

55-C CONTINUED: (2)

55-C

Virgil takes the alligator and signs.

VIRGIL

Help -- out. Help -- out.

CLOSE ON JIMMY -- a puzzled look.

JIMMY

You're a weirdo, anybody ever
tell you that?

He apes Virgil and makes the sign for "Help," though he
doesn't realize what he's doing. He shrugs.

JIMMY

(leaving)

...See ya later, alligator.

CUT TO:

56 INT. AIRMEN'S CLUB - NIGHT

56

Walls covered with wing plaques, propellers, old photographs.
The lights are dimmed low. Airmen and their dates slow dance
to a Lone Justice ballad on the jukebox.

Jimmy and Lenore watch the dancers from a table.

LENORE

Jimmy...what do you think about
up there?

JIMMY

Hmm?

LENORE

When you're up there flying in that
bomber, what do you think about?

JIMMY

(nervous)

Oh, well...I mean there's so much
to worry about...all the flight
procedures...radar tracking...
there's really no time to think
about anything...

He looks at her for a moment.

JIMMY

...except you.

She smiles. He kisses her.

(CONTINUED)

56 CONTINUED:

56

GIRL'S VOICE

Well, look at this...

*

Lenore turns to face a cute brunette in her late twenties.

LENORE

Carol Lee! I thought you were
working tonight. Jimmy, this is
Carol Lee, and her date --

The man standing next to Carol Lee turns to face us. It's a
familiar face.

KRIEGER

Hello there, Garrett.

(to Lenore)

Sergeant Krieger, ma'am. Nice
to meet you. Call me Krieg.

CAROL LEE

You know each other?

KRIEGER

I'm his supervisor.

JIMMY

(forces smile)

The best there is.

The music changes. Seizing the moment, Jimmy grabs Lenore's
hand.

JIMMY

Lenore, that's our song. Let's dance!

LENORE

I hate this song, Jimmy, you know
that.

(to Krieger)

So Sergeant Krieger...I hear that
Project X is the most dangerous
mission on the base.

KRIEGER

(perplexed)

Well, I have been bit a couple times.

After an awkward silence, Jimmy laughs a little too loudly.

JIMMY

What a guy! Come on Krieg, how
about a drink?

(CONTINUED)

56 CONTINUED: (2)

56

KRIEGER

Okay -- I'll have a beer.

CAROL LEE

Me too.

(to Lenore)

I almost bought those same shoes,
they're so cute...

Jimmy sighs and rushes across the dance floor to the bar.

JIMMY

(to Bartender)

Couple of draft beers on the double.

He glances over his shoulder. Lenore seems to be asking Krieger something, a look of concern on her face. Krieger gives her a blank stare and scratches his head. Lenore glances in Jimmy's direction and then continues questioning Krieger.

Jimmy turns to the Bartender, who is meticulously topping off the first beer.

JIMMY

That's fine just like that.

He looks back. Krieger finishes his answer and shrugs, his hands in a "what can I say?" gesture. Lenore looks as if she's not hearing something right. Then she slowly folds her arms and looks at the floor. She's not smiling.

Carol Lee takes Krieger's arm, whispers something in his ear, and they move off.

Lenore slowly looks up at Jimmy. She turns and stalks out of the room.

BARTENDER

(o.s.)

That'll be two bucks.

Jimmy throws a couple bucks on the bar and follows.

57 GAME AREA - BAR

57

Lenore slides some coins into a pinball machine and starts playing. Jimmy comes over.

JIMMY

Lenore, I can explain.

LENORE

I'm sure you can. You can explain
just about anything.

(CONTINUED)

57 CONTINUED:

57

JIMMY

I'm sorry. But the project is top secret and I was trying to find a way --

LENORE

You think I'm a real fool.

JIMMY

No, I don't. Come on, Lenore.

LENORE

You do. And maybe I am. I must be. You told me things, important things. How we'd get out of this town together, how we'd see all those places. I trusted you and you lied to me...again.

JIMMY

Those things are true. I'm going to get my wings.

LENORE

That's not the point.

JIMMY

That is the point. It may take little time but I'm going to be a pilot. You'll see.

LENORE

I'm sure you'll make a good pilot, Jimmy, and I wish you the best of luck. I just don't think we should see each other anymore.

Lenore lets go of the flippers. The ball sinks into the gutter.

JIMMY

Look, Lenore...

She turns and walks away through the crowd.

58 EXT. AIRMEN'S CLUB - NIGHT

58

He exits, walking aimlessly off into the dark.

59 INT. BARRACKS COMMUNITY ROOM - LATER - NIGHT

59

A sparse rec room with a Ping-Pong table and TV set. A guy in the corner is playing chess with himself. Another guy is slumped on the couch asleep next to Jimmy, who's downing a beer, woodenly looking on while two heavyweights slug the hell out of each other on ESPN's fight of the week.

(CONTINUED)

59

CONTINUED

TV SET - FIGHTS

The round ends and station cuts to a UNICEF commercial. Images of children fill the screen while a MAN'S VOICE delivers the pitch. A PRETTY GIRL in one corner of the screen interprets along in sign language (for the deaf).

VOLUNTEER

Help -- feed a child.

Help -- clothe a child.

Help -- educate a child.

CLOSE ON PRETTY GIRL

Her hands make the "Help" sign.

CLOSE ON JIMMY

He watches her, trying to remember where he's seen this before.

UNICEF COMMERCIAL

VOLUNTEER

(C.S.)
Send your contributions today.
ONLY YOU CAN HELP.

ON JIMMY

Appalled look. He imitates the "Help" sign. HIS HANDS FREEZE

Suddenly he realizes.

JIMMY

Holy shit!

CUT TO:

59 A INT SWING HALLWAY - NIGHT

Jimmy inserts his access card into the slot, and the doors slide open. He walks down the hallway to the Vivarium, switches on the lights, unlocks the door and enters.

60 INT VIVARIUM - NIGHT

Jimmy makes his way to Virgil's cage. He peers in. Virgil looks back.

Jimmy kneels, then MAKES THE HELP SIGN to Virgil.

Virgil looks at him curiously. There's a long beat, then-

(CONTINUED)

CONTINUED

VARGEL

(singing)

Help.

CLOSE - JIMMY

awestruck

JIMMY

I don't believe it!

(CONTINUED)

60 CONTINUED

VIRGIL

Help.

JIMMY

Nobody's gonna fuckin' believe it.
Wait a second.

He signs again to make sure.

VIRGIL

Help. Out.

JIMMY

Help. Help. Out.

Virgil, thrilled with Jimmy's response, signs back excitedly.

VIRGIL

Out. Out. Hurry.

JIMMY

I don't know what that means.

Virgil points at the lock on the cage door, signs again.

JIMMY

Oh. Out.

He takes the sign. Virgil nods with excitement. Jimmy takes his key, turns the lock and opens the cage. Virgil cheerfully hops out, waving his arms gleefully. Bluebeard watches with curiosity and tries to make the "out" sign.

JIMMY

What else do you know?

Virgil waves across to the moveable cage unit.

VIRGIL

(pointing)

Once BLUE peers out shyly. Jimmy steps closer and looks at the lock on the cage.

JIMMY

Aha, a new little girl in the neighborhood. Sorry, kid, I shouldn't even let you out. I could get canned for this.

VIRGIL

Food. Hurry, hurry.

(CONTINUED)

JIMMY

What's that? Food?

He takes Virgil's hand and leads him over to the monkey Chow barrel. Virgil shakes his head, steers Jimmy over to the refrigerator.

VIRGIL

Open, please.

JIMMY

Open, right?

Virgil impatiently opens the refrigerator himself, finds what he is looking for. Robertson's apple.

JIMMY

Wait a second, what was food again?

VIRGIL

(signing as he takes it)

Apple.

JIMMY

Apple? Unbelievable. Hey, who thought you'd eat this stuff anyway?

Virgil sees the grooming brush sitting on the shelf.

VIRGIL

Brush.

JIMMY

(signs)
Brush. Okay.

Jimmy hands him the brush. Virgil heads for Redbeard's cage and hands it to him. Redbeard grunts appreciatively and brushes himself. Virgil heads towards Ginger's cage and hands her the apple.

JIMMY

(lighting a cigarette)
I've only had a couple beers. Hell, I've had a couple beers a million times. I'm clear as a bell.

(CONTINUED)

60 CONTINUED (3)

60

Virgil makes the "hug" sign to Ginger, who happily devours the apple.

JIMMY

So you found the way to her heart,
huh?

Virgil reaches through the bars and starts grooming her.

JIMMY

Hey, highshot, what happens when
you run out of apples? Did you
ever think about that?

VIRGIL

(to Ginger)

I love you.

JIMMY

Virgil, you're not being very cool.

Now she begins to groom him from behind bars.

VIRGIL

(pointing to
her cage)

Please, out.

JIMMY

You haven't listened to a word
I've said. Have you?

A plane zooms overhead, drawing Jimmy back to reality.

JIMMY

Sorry, Virgil. Time to go to bed.
You can get your heart broken some
other night. Come on.

He steers Virgil back inside his cage and closes the door.

JIMMY

You can dream about her.

VIRGIL

(singing)

You're my friends.

JIMMY

Yeah.

(sings)

Friends.

(CONTINUED)

60 CONTINUED: (4)

60

Jimmy starts out of the Vivarium, pauses near Watts' desk and looks back. *

Goliath reaches through the bars of his cage, begging for a cigarette. *

Jimmy walks back and hands Goliath the cigarette. The big chimp sticks it between his teeth and takes a drag. Jimmy smiles and leaves. *

61 EXT. SWRC - NIGHT

61

Jimmy walks past the guard gate. The German shepherd springs out of the dark, barking at him.

JIMMY

Hello, George.
(signing)
You...me...friends.

George stops barking. Jimmy waves good night and walks off.

CUT TO:

62 INT. VIVARIUM - NEXT MORNING

62

CLOSE ON ROBERTSON'S REFRIGERATOR

Robertson opens the door, looks inside. The apple is missing.

ROBERTSON

Shit. Hey Watts, you take my apple?

ON WATTS

sitting at his desk. He shrugs, looks over at Virgil.

ON VIRGIL

making the sign for apple. We PULL BACK TO REVEAL Jimmy and Dr. Carroll in front of Virgil's cage.

JIMMY

(very excited)

...he's been using sign language to communicate with me...There, that's the sign for apple.

(CONTINUED)

TO: [illegible]
FROM: [illegible]
SUBJECT: [illegible]

1. [illegible]
2. [illegible]

3. [illegible]
4. [illegible]
5. [illegible]

6. [illegible]
7. [illegible]

8. [illegible]
9. [illegible]

10. [illegible]
11. [illegible]

12. [illegible]
13. [illegible]

14. [illegible]
15. [illegible]

16. [illegible]
17. [illegible]

18. [illegible]
19. [illegible]
20. [illegible]

62 CONTINUED: (2)

62

JIMMY

Sir, if we could look in the files --
maybe we can find out something more
about him.

DR. CARROLL

(hard)

We don't need to look in the files.

ON VIRGIL

watching Dr. Carroll walk away -- flips Dr. Carroll the finger.

CUT TO:

62-A INT. VIVARIUM - DAY

62-A

CLOSE ON A ROLE OF TAPE

Hands RIP a peice off. We SEE "Virgil" being written on it.

CUT TO:

VIRGIL'S CAGE

Jimmy slaps the tape onto the wall next to the cage. Steps
back, a satisfied look on his face.

CUT TO:

MOVEABLE CAGE UNIT

Jimmy leads Ginger over to her permanent cage (#3) and puts
her inside. She sits on her haunches, looking up at him. He
glances over at Virgil, then around at the other chimps. Many
of them are staring back at him.

He gets an idea.

CUT TO:

CLOSE ON TAPE

being stuck on the wall. On it is written "Ginger." We PULL
BACK, FOLLOWING Jimmy as he walks to the key rack, and now
SEE that he's named all of the chimps. As Jimmy passes by,
Goofy (with name now visible) reaches for the key.

Robertson comes into the Vivarium, and sees the names on the
cages. He seems troubled.

CUT TO:

63-
64-A

OUT

63-
64-A*

65 INT. BARRACKS - NIGHT

65 *

Hadfield lies on his bunk, flipping through an issue of Penthouse. Jimmy sits on his bunk, a library copy of JOY OF SIGN LANGUAGE propped on his lap. He makes a sign. Hadfield looks over, makes an unflattering gesture and returns to his magazine.

DISSOLVE:

*

65-A INT. VIVARIUM - A FEW WEEKS LATER - DAY

65-A*

Krieger grabs A BLUE NECKBAND out of the basket and strides out of the Vivarium.

*

*

65-B INT. HALLWAY

65-B*

A trainer in a blue jumpsuit leads a large chimp down the hallway* from the PEP room. As they approach Krieger, the trainer salutes.*

KRIEGER

*

(returning salute)

*

Airman.

*

(to chimpanzee)

*

Ethel.

*

The chimp grabs at him. He deftly maneuvers out of the way and continues to the PEP room.

*

*

66-

OUT

66- *

67

67 *

CUT TO:

*

68 INT. PEP ROOM - ON MONITOR

68 *

We're flipping end over end, sky and ground trading places -- Goofy's at the controls. His trainer (LEWIS) stands by helplessly, holding a clipboard.

*

*

*

INSERT - CLOSE ON PERFORMANCE CHART

*

The line shows an erratic though consistent decline.

*

Krieger approaches jauntily.

*

KRIEGER

*

Airman...how's Goofy today?

*

LEWIS

*

(dully)

*

Fine, Sir.

*

KRIEGER

*

Good.

*

(CONTINUED)

68

CONTINUED:

68

Krieger leaves as Goofy throws his plane into a stall, plummeting downward.

ANGLE ON BLUEBEARD

Soaring through the clouds in the center PEP, wearing a red collar. Krieger passes by his trainer (Tom) and gives him a "thumbs up."

KRIEGER

Looking great, looking ready.

ANGLE ON VIRGIL

Soaring over an alpine mountain range as Jimmy watches. Krieger appears and tosses the blue collar to Jimmy.

KRIEGER

Here you go, Garrett...Virgil's made the grade.

JIMMY

All right.

He makes the "cut" sign to Virgil who pushes the starter button and releases the throttle; resetting the simulation to the taxiway.

JIMMY

Good boy.

As he unfastens the white neckband, an angry HOOT is heard. Jimmy looks over his shoulder at the next PEP, where Goliath is having some problems.

CLOSE ON MONITOR

Careening out of control, his plane crashes into a gasoline truck and erupts into flames. Robertson watches as Chritchlow sighs wearily and tries to get Goliath to push the starter button again. Instead, the chimp slams his hands against the monitor screen in frustration.

COMMAND BALCONY

Dr. Carroll looks up from a report he's going over with the supervisor.

DR. CARROLL

(irritated)

We can do without that, please.

Critchlow tires to make Goliath stop, but the chimp is upset.

68 CONTINUED: (2)

68

KRIEGER

Come on, Robertson, let's get him under control.

ROBERTSON

(ignoring him; to Critchlow)

Back off for a minute, see if he calms down.

Krieger glances up at the balcony, then starts toward the rack of stun-guns and cattle prods on the wall. Robertson and Jimmy exchange a look of worry.

ANGLE ON RACK

Krieger fiddles with some keys in the lock, finally gets it open. As he pulls the case open, Jimmy's hand closes it.

JIMMY

Thanks anyway, Krieg, but we won't be needing that.

Krieger glares at Jimmy, then turns and looks at Goliath. He sits in the PEP calmly, puffing on a cigarette.

COMMAND BALCONY

Dr. Carroll has been watching.

CUT TO:

68-A INT. VIVARIUM - LATER

68-A

Jimmy sits at Robertson's desk, filling out Virgil's flight performance chart. The doors to the tunnel swing open and Watts, unshaven, steps into the Vivarium. He grabs a leash from the desk and trods over to Bluebeard's cage.

(CONTINUED)

68-A CONTINUED

68-A

He unlocks the cage door. Inside we SEE Bluebeard -- NOW WEARING A RED NECKBAND. Bluebeard eyes Watts suspiciously.

WATTS

Let's go, Bluebeard. You made the grade.

Jimmy looks up as Bluebeard backs away from Watts, afraid.

WATTS

You hear me? When I say move, move!

He grabs Bluebeard by the scruff of the neck, trying to leash him. Bluebeard WHIMPERS, clawing, trying to get away. The other chimps come to the front of their cages, hooting at their friend's struggle.

Finally Bluebeard breaks free and cowers at the back of his cage. Watts stands there in a sudden calm.

WATTS

You don't want to fly? Fine. Don't fly.

He tosses aside the leash, walks to the tunnel doors, and disappears down the tunnel.

HOLD ON THE TUNNEL AFTER WATTS DISAPPEARS.

CUT TO:

69 INT. PEP ROOM - DAY

69 *

Sprawled on the steps of the game area, Jimmy horses around with Virgil, talking to him and playing games. Dr. Carroll appears between two PEPs behind them, watches for a moment. *

DR. CARROLL *

Garrett, I'd like a word with you. *

JIMMY *

(surprised) *

Oh, sorry, Sir. I was just -- *

DR. CARROLL *

That's okay, Jimmy. Listen, you've been doing a very commendable job here. You seem to have developed a real feel for these creatures, particularly for your trainee. *

JIMMY *

Thank you, Sir. *

(CONTINUED)

69 CONTINUED:

69

DR. CARROLL

We have a review board visiting us from the Pentagon in three days -- and I feel that your animal is the best qualified for our demonstration.

JIMMY

That's great Sir...Virgil's really smart.

DR. CARROLL

Well, I think the trainer might have something to do with it. You've earned a promotion, Jimmy -- I want you to take over for Airman Watts as Graduate Program Trainer.

JIMMY

(thrilled)

Really Sir? What happened to Watts?

DR. CARROLL

Full security clearance has been granted to you. Starting tomorrow, you'll be working in the Flight Chamber.

JIMMY

Flight Chamber?

DR. CARROLL

Sergeant Krieger will brief you of your responsibilities in the morning.

(extends hand)

Contratulations.

They shake.

JIMMY

Does this mean I'll be flying again soon?

DR. CARROLL

Just keep up the good work.

He walks off.

CUT TO:

70

OUT

70 *

71

INT. HALLWAY

71

Jimmy struts out past the snack area. He looks at a vending machine, thinks to himself for a moment, and fishes a quarter out of his pocket.

72

INT. VIVARIUM - NIGHT

72

The chimps are quiet, resting after a long day. Jimmy comes up to Virgil's cage.

JIMMY

Hey, Chimp Yeager -- slap me five.

He puts his palm out. Virgil reaches through the bars and slaps it.

JIMMY

Here you go...

(hands him a twinkie)

...Live a little...you've earned it.

Virgil looks at the Twinkies, grunts, and hands them back.

JIMMY

(to Virgil)

You don't want it?

Goliath holds out his hand and grabs the Twinkie.

VIRGIL

(signing)

Out, out. Hurry.

He points to Ginger's cage.

JIMMY

Hurry...out...love?

VIRGIL

Love. Hurry. Love.

Jimmy looks back at Ginger. She's swinging wildly in her cage.

JIMMY

Well, it is a special occasion --

But if you tell ANYBODY about this...

Jimmy unlocks the cage. Virgil darts over to Ginger. The other chimps come to the front of their cages, suddenly curious. Jimmy lopes over to Ginger's cage and fumbles with the lock while Virgil jumps around excitedly.

(CONTINUED)

72 CONTINUED:

72

JIMMY

Hold on, I'm gonna let you in...

The cage opens. Before Jimmy can let Virgil in, Ginger springs out and races around the room, hooting. Virgil tears after her in playful pursuit.

JIMMY

Wait a minute -- get back in here!

72 CONTINUED: (2)

72

The chimps race around the Vivarium a couple of times, then run through the archway to the back of the cages. Jimmy grabs a couple of leashes.

JIMMY

All right, that's enough.

He steps through the archway. Crates of apples, bananas and carrots are piled next to the door to the cold storage room. The two chimps sit on top stuffing their faces. Jimmy reaches up to leash them but they scamper away. A crate topples, scattering apples.

JIMMY

I'm starting to lose my patience.

He rights the crate and steps back through the archway. No Virgil, no Ginger. Redbeard comes to the front of his cage, chimp-laughing.

JIMMY

What's so funny?

ON JIMMY

scanning the room for the chimps. His eyes widen in horror.

WHAT HE SEES

The doors to the hallway are still swinging.

JIMMY

Oh no...

73 INT. HALLWAY

73 *

Jimmy races out the Vivarium doors and looks down the hall.

JIMMY

(loud whisper)

Virgil, Ginger -- where are you?

He listens for a second, hears nothing and walks quickly into the snack area. It's empty. He starts up the stairs -- and meets Dr. Carroll coming down.

DR. CARROLL

Hello, Garrett.

JIMMY

Well, Dr. Carroll.

(CONTINUED)

73 CONTINUED:

73

DR. CARROLL

*

Working late, are we?

Without waiting for an answer, Dr. Carroll continues on
through the sliding glass doors.

*
*

Jimmy races toward the locker room.

*

74 INT. LOCKER ROOM

74

He enters and flips on a switch.

JIMMY

Come on, Goddamn it...

(CONTINUED)

74 CONTINUED:

74

There's no sign of the chimps. Jimmy sighs in frustration. Then his gaze fixes on something.

THE LOCKER ROOM WINDOW IS OPEN AND THE SCREEN HAS BEEN PUNCHED THROUGH.

JIMMY

Oh, shit.

He hoists himself up and crawls through the open window.

75 EXT. SWHC - NIGHT

75

He drops to the ground, looks to his left. No sign of Virgil. To his right some bushes. He darts toward them.

JIMMY

Virgil, where are you?
(hacking at shrubs)
Where the hell are you?

VOICE

[o.s.]

Halt!

A dog BARKS, a FLASHLIGHT blinks on and Jimmy finds himself staring down the barrel of a gun. It's Finley, the gate guard, with his German shepherd, George.

FINLEY

(horrified)

Christ, Garrett -- what are you doing?

JIMMY

Nothing.
(catches his breath)
You didn't happen to see anything strange, did you?

FINLEY

Other than you?

Finley holsters his gun and takes out a joint. He lights up, hands trembling.

JIMMY

I -- I thought I heard noises out here.

FINLEY

(offering him a toke)

Relax.

Jimmy declines and quickly walks back toward the front of the building.

76

76-A EXT SWRC - NIGHT

76-A

Jimmy hustles past a large pepper tree in front of the SWRC and continues out past the empty guard house, looking for the escapees.

We HOLD ON the tree.

DISSOLVE TO:

77-
77-B

OUT 77-
77-B

78 EXT SWRC - DAWN - SAME ANGLE

78

The Pepper tree is silhouetted against the dawn sky.

Jimmy, exhausted and dejected, plods past the guard booth. Inside it a wasted-looking Finley is still on duty.

FINLEY

Got lucky last night, huh?

Jimmy trudges past and heads toward the building. The rustling of leaves makes him look up into the pepper tree.

On a high branch Virgil and Ginger lounge after a night of fun.

JIMMY

(relieved)

All right, Virgil. C'mon -- get down here.

VIRGIL

(sighing)

Good. Apple time.

JIMMY

Yeah. Apple time. C'mon.

Virgil and Ginger climb down to Jimmy's side. He takes their hands and leads them inside.

CUT TO:

79 LOCKER ROOM - MORNING

79

Jimmy is asleep on a bench, still dressed in his civies. A SILVER JUMPSUIT is dropped into his lap. Jimmy wakes with a start and looks up.

SERGEANT KRIEGER

Let's go.

80 INT. VIVARIUM - MORNING

80

Jimmy pushes through the hallway doors, zipping up the silver jumpsuit that Watts wore earlier. Sergeant Krieger stands by Watts' desk, looking for something in a drawer.

JIMMY

So, what's the graduate program about?

KRIEGER

You take the chimp with the red neckband down the tunnel to the Flight Chamber.

Krieger finds what he was looking for: a small aluminum object like a penlight. He clips it onto Jimmy's pocket.

KRIEGER

Keep this on and turn it in when you come out.

JIMMY

That's it?

KRIEGER

That's it as far as I'm concerned.

Jimmy examines the object in his pocket.

JIMMY

What happened to Watts, anyway?

Jimmy looks up but Sergeant Krieger is gone. He walks over to Redbeard's cage and opens it. From the next cage, Virgil hoots.

VIRGIL

Me fly.

JIMMY

If you want to graduate, you'd better straighten up and fly right. Like Redbeard here. Okay fella, let's go.

He snaps the leash on Redbeard and leads him across the room. As they near the doors leading to the tunnel, Redbeard backs away, whimpering.

JIMMY

Hey -- no one's going to hurt you. I promise.

Redbeard looks into Jimmy's eyes, then relaxes. They head through the doors, down the stairs to the tunnel.

ON VIRGIL

watching from his cage as they disappear down the tunnel.

12/4/85

59

80 CONTINUED:

80

VIRGIL

(signing)

Fly. Fly.

ON ROBERTSON

sitting at his desk, watching.

81 INT. TUNNEL TO FLIGHT CHAMBER

81

Jimmy arrives at a pair of SECURITY DOORS with card access to the side. He slips his card into the slot, and the doors SLIDE OPEN.

Jimmy leads Redbeard down the long tunnel leading to the flight chamber.

82 INT. LOWER OBSERVATION AREA

82

An officer in a silver jumpsuit (LIEUTENANT RAINEY) sits at a console next to a thick window through which he can observe the flight chamber.

Jimmy stares through the window at a stark, shadowy amphitheater with spotlights beaming down on a single brushed aluminum swept-wing simulator.

LIEUTENANT HAYES

(o.s., over intercom)

Trainer, check your pilot in at the aircraft.

Jimmy leads Redbeard through a rounded doorway into the flight chamber.

83 INT. FLIGHT CHAMBER

83

We hear the hollow echo of Jimmy's footsteps as he moves through the shadows towards the simulator. At the rear of the room he can see FIGURES looking down from another viewing area -- LIEUTENANT HAYES and LIEUTENANT DURSCHLAG.

LIEUTENANT HAYES

(voice over)

Have him mount up and prepare to taxi.

ANOTHER ANGLE - PEP

as Jimmy helps Redbeard into the cockpit.

JIMMY

Go ahead.

(CONTINUED)

Redbeard hits the starter button. In front of him, a MOVIE-SIZED COMPUTER SCREEN comes to life. Grasping the control wheel, Redbeard taxis along a simulated tarmac. We SEE him find the runway and line up with the lights.

JIMMY

Make me look good, Redbeard.

Redbeard pushes the throttle forward. On the screen, he starts to gather speed. At takeoff speed he pulls back on the wheel and is airborne.

The vibrant colored skyline tilts, the ground rushes away. Redbeard pushes the wheel gently forward, and the plane levels out. Sky and clouds whiz past as he blazes toward the horizon.

Jimmy and Redbeard stare ahead, mesmerized.

LIEUTENANT HAYES

(voice over)

We're airborne. Prepare systems initiation for exposure run.

SERGEANT RAINEY

(voice over)

Roger.

LIEUTENANT HAYES

(voice over)

Trainer, evacuate chamber.

Jimmy steps out of the spotlight. We hear his footsteps echoing away.

SERGEANT RAINEY

(voice over)

Delta T: one-ninety centigrade.

LIEUTENANT HAYES

(voice over)

Slow down...rising too rapidly.

SERGEANT RAINEY

(voice over)

...Modulating.

Jimmy leaves the flight chamber and the lead door SHUTS behind him. Rainey hands him a pair of sunglasses.

SERGEANT RAINEY

Put these on.

(CONTINUED)

84 CONTINUED:

84

Confused, Jimmy puts on the glasses. He peers through the observation window at Redbeard flying.

LIEUTENANT HAYES
(voice over)
Cleared for systems initiation.

SERGEANT RAINEY
(into headset)
Roger -- commencing.

85 INT. FLIGHT CHAMBER

85

A TRAPDOOR SLIDES open in the center of the room. A LARGE BLACK METALLIC CYLINDER SURFACES...COLD AND DEADLY.

IT IS A GODIVA FAST-BURST NUCLEAR REACTOR.

ANGLE TO INCLUDE REDBEARD

intently steering the plane. The GODIVA looms up behind and stops, AIMED HEAD LEVEL with him.

LIEUTENANT HAYES
(voice over)
Release safety interlocks.

Rainey hits a switch on his console.

SERGEANT RAINEY
System loaded.

LIEUTENANT DURSCHLAG
(voice over)
Starting countdown: ten...nine...
eight...

SERGEANT RAINEY
(reading gauge)
Delta T: 260

LIEUTENANT DURSCHLAG
(voice over)
Five...four...

SERGEANT RAINEY
Achieving criticality.

LIEUTENANT HAYES
(voice over)
Pulse.

THERE'S A FLASH...THE SCREEN WHITES OUT.

86 INT. LOWER OBSERVATION AREA

86

Jimmy takes off the glasses and rubs his eyes. Blinking, he looks back into the flight chamber. Redbeard is still steering the plane. He seems to be completely unscathed.

Jimmy steps up closer to the observation window. He senses someone watching him, and looks up to the right.

87 JIMMY'S P.O.V. - UPPER VIEWING AREA

87

Dr. Carroll is standing behind Hayes and Durschlag. He takes off his sunglasses and neatly folds them into their case.

88 INT. LOWER OBSERVATION AREA

88

Rainey flips switches on his console.

 SERGEANT RAINEY
 (into headset)
System A-1, the core is free.
Cooling commencing.

 LIEUTENANT HAYES
 (voice over)
Take it down.

 SERGEANT RAINEY
Roger.

Through the lead glass we SEE the REACTOR SINK BACK INTO THE FLOOR, and the trapdoor slide shut.

CLOSE ON JIMMY

Numbed, having grasped what he's seen.

 LIEUTENANT HAYES
 (voice over)
Pulse delivered...subject number
1,015...gamma neutron ratio...
received mid-head dose 1200 rads.

 SERGEANT RAINEY
Reactor secure.
 (to Jimmy)
Here...hand me that.

He's pointing to the "penlight" clipped to Jimmy's jumpsuit. Jimmy hands it to him, and Rainey looks at it.

(CONTINUED)

88 CONTINUED:

88

JIMMY

(upset)

You're checking me for radiation,
right?

SERGEANT RAINEY

*

Don't worry, you're clean.

JIMMY

*

What's going to happen to him?

*

SERGEANT RAINEY

*

He'll keep on flying as long as he can.

*

JIMMY

*

Until he's dead...?

*

SERGEANT RAINEY

*

Yeah.

*

CUT TO:

89 INT. SHOWER - DAY

89

Water splatters against Jimmy's face. He stands under the
shower soaping and scrubbing hard at his body.

90 INT. LOCKER ROOM - DAY

90

Jimmy towels his hair in front of the mirror. Robertson comes
up behind him, but Jimmy doesn't acknowledge him.

ROBERTSON

I wanted to tell you, man.

JIMMY

Then why didn't you?

ROBERTSON

You didn't have clearance.

JIMMY

Clearance? That's bullshit. You're
supposed to be my friend --

ROBERTSON

Don't give me that shit. What did you
think was going on here? You see them
take J.T. out, he doesn't come back --
what'd you think was down that hall?

Jimmy looks off and shakes his head.

(CONTINUED)

JIMMY

I didn't know. So what is it,
are they all going to --

ROBERTSON

Yeah, all. Look, they radiate the
chimps and see how long they can fly
before they die, all right? That's
supposed to tell us if our pilots
could survive long enough to make
it over to Russia if World War III
happens.

Jimmy stares at Robertson.

(CONTINUED)

90 CONTINUED:

90

ROBERTSON

Look, there's nothing we can do
about it, man. It's the Air Force.
You just do your job or you're gonna
end up like Watts.

JIMMY

He was crazy.

ROBERTSON

(looks him in
the eye)

Thing is -- he couldn't handle it.
Look Jimmy -- I treat these animals
well. I'm nice to them...but I don't
get too attached to them. That's what
you've got to do,

JIMMY

So I'm the new Lord of the Apes.

CUT TO:

91 INT. VIVARIUM - DAY

91

The animals move sullenly behind their bars. A mop stands in a bucket left next to Redbeard's EMPTY CAGE.

Virgil makes the HUG sign to Ginger as Jimmy enters the room. Jimmy approaches his cage. Virgil hoots, makes the OUT sign. Jimmy ignores him as he opens the cage and leads him out. Virgil heads straight for Ginger's cage. Jimmy yanks him away. Ginger makes the OUT sign. So do Goofy and Godzilla.

JIMMY

(noticing)

Don't teach them anymore, you understand?

He steers Virgil over to the scale and picks up a clipboard and pen.

JIMMY

I've got to weigh you. Get on the scale.

VIRGIL

Play. Time play.

JIMMY

(harshly)

I said, get on the scale.

Puzzled by his tone, Virgil whimpers.

JIMMY

Will you get on the Goddamned scale!

Virgil doesn't budge. Jimmy puts down the clipboard, lifts him up and deposits him on the scale.

JIMMY

Now stay there.

Jimmy steps back to read the weight. Virgil takes one foot off the scale and grins.

JIMMY

Hey, don't get cute.

Jimmy forces Virgil's foot back on the scale. Virgil drops the other foot off.

JIMMY

Did you hear what I said!

(CONTINUED)

91 CONTINUED:

91

He grabs Virgil's foot, planting it back on the scale. Then he steps back. Virgil drags the other foot off.

JIMMY

Don't you do that again!

Virgil stands there. Jimmy checks the weight and jots it down. The CLIPBOARD is grabbed out of his hands.

ON VIRGIL

scampering off with it.

JIMMY

Give me that back! Bring it back
this instant.

*
*

Virgil pulls the Vivarium doors open and disappears. Jimmy runs after him.

92 INT. HALLWAY/LOCKER ROOM - DAY

92

Virgil knuckle-gallops down the hall, turns to look at Jimmy over his shoulder, hoots teasingly and ducks into the open laboratory. Jimmy follows behind, past a couple of TECHNICIANS on their way out of the facility.

93 INT. LAB/MORGUE

93

Virgil looks straight ahead, suddenly stilled.

REDBEARD'S BODY, partially covered by a sheet, is stretched out on an autopsy table. The red neckband lies on the counter nearby. Virgil lumbers over and pokes Redbeard's hand. Redbeard doesn't move.

VIRGIL

(signing)

Dead...dead.

*
*
*

JIMMY

(quietly, signing)

Dead...

*
*
*

CAMERA MOVING IN ON VIRGIL

He lets out a haunting wail -- THE GHOST CALL.

A MEDICAL EXAMINER turns from the sink to see Jimmy, stepping into the doorway. Virgil rushes into Jimmy's arms.

JIMMY

(eyeing table)

...Don't worry, it's all right.

From the Vivarium we hear the GHOST CALL echoing in the halls.

94 INT. VIVARIUM - DAY

94

Jimmy carries Virgil back into the Vivarium. The other animals come to the front of their cages and grasp the bars, rocking back and forth as they look at Virgil. They all make the eerie CALL.

Virgil climbs down from Jimmy's arms and walks towards the cages. Before he reaches the archway, he stops and rocks back and forth, leading the chimpanzees in this ritual of mourning for the lost member of their tribe.

Jimmy looks on, totally spooked. Virgil falls silent and turns to look back over his shoulder. He stares at Jimmy.

The other chimps fall silent.

They all stare at Jimmy.

CUT TO:

95 INT. DR. CARROLL'S OFFICE - NIGHT

95

A drawer in the file cabinet is pulled out. A file is laid open in front of Jimmy, who sits at Dr. Carroll's desk, talking on the telephone. Virgil's alligator rests on a shelf.

JIMMY

Madison, Wisconsin. That's right

(pause)

That's it. Thank you.

He jots down the number and hangs up. Quickly he dials the number. There's a long beat. We hear TERI'S VOICE over the receiver.

TERI

(voice over)

Hello?

JIMMY

Hello. Is this Teri MacDonald?

TERI

Yes...

JIMMY

You don't know me, but we have a friend in common.

Jimmy pauses having second thoughts.

TERI

Look, it's late -- if you're not going to tell me what this is about --

JIMMY

(blurts out)

Virgil.

(CONTINUED)

95 CONTINUED:

95

TERI

What's wrong? Is he all right?

JIMMY

Yeah. You're the one who taught him sign language?

TERI

Yes...

JIMMY

Listen, I know it's none of my business, but... I don't understand what he's doing here. I mean, it must have taken a long time to teach him how to —

TERI

Wait a minute — where are you calling from?

JIMMY

Lockridge Air Force Base... where you sent him.

There's a moment of silence on the other end.

TERI

Lockridge Air Force Base?

(pause)

Who is this?

JIMMY

I can't tell you.

TERI

What's your name?

JIMMY

(panicking)

Listen, I shouldn't have made this call in the first place. If anybody finds out they'll nail my ass in the wall. Sorry.

TERI

Wait —

Jimmy hangs up, puts the file back in the cabinet, and leaves.

CUT TO:

69 INT. BARRACKS - LATE THAT NIGHT

96

Jimmy lies in bed tossing and turning. Crickets and animal NOISES fill the air, keeping him awake.

97 EXT. BASE - NIGHT (STOCK)

97

Shots of the base as we hear A FROG...AN OWL SCREECHING. A CAT starts YOWLING...A DOG BARKS back.

98 INT. BARRACKS

98

The cacophony grows louder and won't stop. Jimmy rolls over and buries his head under the pillow.

CUT TO:

99 INT. VIVARIUM - NIGHT

99

The moonlight shines into Redbeard's empty cage. The bucket is on its side, the water has run into the drain.

The mop is gone.

MOVE TO GODZILLA'S CAGE

He sits still, hands grasping the bars, peering intently at something on the other side of the moonlit room.

MOVING PAST THE CAGES

Virgil and the other chimps are all looking in the same direction. Some hoot nervously, others rock back and forth. They're all watching something.

WE REACH GOOFY'S CAGE ON THE END

Goofy has his arms through the bars -- he's holding the mop and swiping the handle at something o.s.

ANOTHER ANGLE

The mop handle reaches out towards the ROW OF KEYS on the wall. It gets to within six inches of them.

ON GOOFY

He looks over his shoulder.

ON VIRGIL

He nods excitedly, hoots.

(CONTINUED)

99 CONTINUED:

99

VIRGIL
(signing)
Out...out.

ON THE KEYS

The mop handle hovers close. Now it's just a few inches away. Goofy strains. Closer. He lunges. The mop handle knocks into a set of keys.

THE KEYS FALL TO THE FLOOR

The chimps CHATTER with excitement, then grow silent.

THEIR P.O.V.

Goofy has dropped the mop. He strains to grasp it, but it lies an impossible distance out of his reach.

ON VIRGIL

He grunts with disappointment.

DISSOLVE TO:

100 INT. DR. CARROLL'S OFFICE - NEXT MORNING

100

Jimmy knocks, enters.

*

JIMMY
Airman Garrett requesting
permission to speak, Sir.

Dr. Carroll looks up from his work, slightly amused.

DR. CARROLL

It's all right, Garrett, you don't
have to go through that with me.

Flustered, Jimmy plunges ahead.

*

JIMMY
I just thought I should let you know
-- I'm going to talk to Colonel Niles
today. I'm requesting to be
transferred from the project.

The doctor nods thoughtfully.

DR. CARROLL
Why don't you sit down?

(CONTINUED)

100 CONTINUED:

100

JIMMY
That's okay, Sir.

*

DR. CARROLL
(concerned)
What's the problem?

Jimmy takes a deep breath.

JIMMY
I know the work we're doing is
necessary, and I appreciate the
opportunity you've given me, but
...I guess I'm just not cut out
for it.

DR. CARROLL
Do you understand the work we're
doing here?

JIMMY
Not really.

DR. CARROLL
Well...in some way, what we're
doing here is for you.

He leans back, eyes the chair. Jimmy sits.

DR. CARROLL
You want to be a pilot, I know that.
Without these studies there is no
way we can be sure pilots could
complete their missions if subjected
to ionizing radiation. Without
proof of their...survivability,
there is no justification for the
bomber force -- or for the pilots.

*

JIMMY
I understand that, Sir, but...for
example Virgil -- the one that knows
how to sign --

DR. CARROLL
You've grown close to these animals,
and it hurts you to see them sacrificed.

(CONTINUED)

100 CONTINUED: (2)

100

Jimmy nods.

DR. CARROLL

There's nothing wrong with that. You wouldn't be human if you didn't feel this way. All I can say to help is that it will get better. The pain will go away. And then you'll come to see our work not as a cruel thing ...but as part of something very important.

JIMMY

But does it have to happen to Virgil?

Dr. Carroll gives him a long, pained look.

DR. CARROLL

Do you think it's easy for any of us?
(pause)

I know you had some problems starting out, but you've become one of the top people I have working in this lab. And I intend to let Colonel Niles know that.

JIMMY

Thank you -- I'd really appreciate that. Will you tell him soon?

DR. CARROLL

Absolutely.

JIMMY

You see, I joined the Air Force to be a pilot.

DR. CARROLL

Don't worry Jimmy.

The phone rings. Dr. Carroll picks it up.

DR. CARROLL

Yes.

(glances at watch)

Thank you.

(stands)

I'm glad we had this talk.

Jimmy turns and leaves.

101 INT. HALLWAY - SWRC - DAY

101

As Jimmy steps into the hallway, Colonel Niles and General Clayborne approach.

101 CONTINUED:

101

NILES

Well, hello Garrett. How's it been going?

JIMMY

Fine, Sir.

NILES

General, this is Jake Garrett's son.

GENERAL CLAYBOURNE

Really? I knew your father well.

NILES

Jimmy's on our Pilot Performance team.

GENERAL CLAYBOURNE

Fine. Keep up the good work, Airman.

JIMMY

Thank you Sir.

Niles notices Dr. Carroll standing in the doorway.

NILES

So the mountain comes to Mohammed.

DR. CARROLL

Colonel...General.

Dr. Carroll smiles at the men from his doorway as they enter. He glances back at Jimmy as he closes the door.

NILES

Lynn, I hope you have room for one more tomorrow -- Senator Danis is coming...

CUT TO:

102 INT. AIRMAN'S CLUB - THAT EVENING

102

CLOSE ON A DECK OF CARDS quickly shuffled. MUSIC OVER FROM the jukebox.

JIMMY

(o.s.)

Okay, here's another free one from Uncle Jimmy.

PULL BACK TO JIMMY -- dealing with the sixth card (up) in a game of seven stud. Sitting around the beer-strewn table are his roommates, Cochran, Daniels and Hadfield.

(CONTINUED)

102 CONTINUED:

102

JIMMY
(to Cochran)
Pair of trays.
(to Daniels)
Pair of nothin'.
(to Hadfield)
Possible flush for Hadfield.

Hadfield checks his hole cards. Jimmy takes a drink, a pile of winnings in front of him.

(CONTINUED)

102 CONTINUED:

102

COCHRAN

Check.

DANIELS

Check.

HADFIELD

(scoffs)

Wusses to the left and wusses
to the right.

Hadfield tosses his last crumpled bills into the pot. Cochran
and Daniels fold.

DANIELS

El Paso.

(CONTINUED)

102 CONTINUED:

102

Jimmy deliberates.

HADFIELD

Whatsamatter, Uncle? Afraid
your luck's gonna change?

Jimmy peels some singles onto the table.

ANOTHER ANGLE -- THE CROWDED BAR

A smooth-looking AIRMAN, WILSON, elbows his buddy, DRYER,
while pointing o.s. Dryer looks down the bar, nods lasciviously.

DRYER

Check it out.

*

ON TERI

at the bar. Moving slowly alongside it. A look of glazed
futility in her eyes are they flick through the crowd. In the
b.g. by the door, Jimmy is SEEN dealing a car to Hadfield.

Wilson appears next to Teri.

WILSON

Hi, beautiful lady. Can I buy
you a drink?

TERI

Thanks -- I'm leaving.

WILSON

Hey come on, the night's still young.

TERI

Right. Look, do you happen to know
anybody on this base who works with
chimpanzees?

WILSON

That's all I work with...
(gestures around)
...nothin' but apes.

She steps around him, through the crowd.

ON THE TABLE

Hadfield, big shit-eating grin, turns up his hole cards.
Teri walks past the table heading straight for the door.

HADFIELD

Read 'em and weep, Jimmy boy.
Queen-high flush!

Greedily, he reaches for the money. Jimmy stops him.

(CONTINUED)

102 CONTINUED: (2)

102

JIMMY
(loud, brash)
Hadfield, your ass is nailed
to the wall!

ON TERI

Stopped in the doorway, her back to us. She turns slowly.

ON JIMMY - PANNING DOWN TO TABLE

as he turns over his bottom cards making a FULL HOUSE.

JIMMY
To the wall!

PAN BACK UP FROM THE CARDS

Teri slowly approaches the table.

HADFIELD
Goddamn!

Cochran and Daniels look up at Teri. Jimmy sweeps up the pot, turns to see what's going on.

TERI
(to Jimmy)
Can I buy you a drink?

JIMMY
Don't see why not.
(to his friends)
Deal me out.

He grabs his beer and follows Teri over to an empty table. They sit down. She takes out a cigarette and fumbles with a matchbook. Jimmy picks up her Holiday Inn matches.

JIMMY
You're from out of town?

TERI
Yes.

A waitress comes over.

TERI
I'll have a beer.

JIMMY
Me too.
(beat)
So what's the gag?

(CONTINUED)

102 CONTINUED: (3)

102

TERI

There's no gag.

JIMMY

Yeah...well, it's not that I haven't
been picked up in a bar before, but...
(looks over his
poker buddies)
...C'mon, who put you up to this?

TERI

You did. You called me last night.
I'm Teri MacDonald.

Jimmy stares at her, his smile vanishing.

TERI

I've been hanging around this...place
all night. I was about to leave when
I recognized your voice.
(pause)
So your name's Jimmy?

The waitress brings over the beers. Jimmy doesn't answer.

TERI

(half-questioning)
You did call me.
(pause)
I couldn't sleep after you hung up.
I flew down here this morning. I've
been all over this base today but no
one seems to know anything about
chimpanzees.

JIMMY

Neither do I.

He drinks down his beer.

TERI

Look, you were right to call. If
someone sent Virgil here, they
made a big mistake.

JIMMY

(sotto)
The mistake was my calling you.
They're doing top secret work here.
If anyone knew I even talked to you I
could be charged with treason.

(CONTINUED)

TERI

Okay. If I can't talk to you,
who can I talk to?

JIMMY

No one. Believe me, the best thing
you can do is get back on that plane
and go home.

He starts to get up. Teri grabs his arm.

TERI

Wait a minute...you called me. Maybe
you shouldn't have, but you did. Now
somebody lied to me. He was supposed
to end up in some zoo in Houston. I
didn't spend three years of my life
training him just to have him...tortured
in some military laboratory --

JIMMY

(quieting her down)

No one's being tortured. I didn't
say that.

TERI

Well they don't put chimps in
satellites anymore, and I don't
think the Air Force is into
medical research, so what should
I believe?

Beat.

JIMMY

I don't mean to be rude, but I
can't help you. Sorry.

He walks back to his buddies.

CARD TABLE

He sits down next to Cochran.

COCHRAN

Well...?

DANIELS

What'd she want?

JIMMY

Just cut the fuckin' cards.

Jimmy watches Teri cross to the door and exit the bar.

CUT TO:

103 EXT. AIRMAN'S CLUB PARKING LOT - LATER

103

The four card players walk to Hadfield's Chrysler.

HADFIELD

(boastful)

Yep -- talent over luck. Raw
poker playing talent. Maybe I
should consider a career in Vegas.

JIMMY

Maybe you should go fuck yourself.

HADFIELD

Whoa...

COCHRAN

Let's check out the Dolphin.

They all pile into the car except Jimmy.

DANIELS

Come on, Garrett.

JIMMY

Nah...I'm going back.

He starts walking.

HADFIELD

(joking)

Well fuck you then!

He steps on the gas and they tear off. Jimmy passes Teri's white
rental car parked in the street. She rolls down the window.

TERI

Do you want a ride?

He shrugs, climbs in.

104 INT. RENTAL CAR - NIGHT

104

They drive awhile in silence.

TERI

I realize I could have gotten you
in trouble in there. I'm really
sorry.

JIMMY

It's okay.

(CONTINUED)

104 CONTINUED:

104

TERI

How'd you first find out that
Virgil could sign?

JIMMY

Help.

TERI

What?

He makes the sign for help.

JIMMY

I saw it on TV.

TERI

Is he okay?

JIMMY

He's fine.

TERI

(fighting tears)

It's such a stupid mistake. He's
very special. If they knew his
ability they'd realize...it's such
a waste. I mean, the linguistic
research alone...

(pause)

...I spent three years teaching him
how to communicate with me and then
I let him go.

JIMMY

This is my stop, right up here.

She pulls up to the barracks, stops the car.

JIMMY

I'm sorry. I really am.

TERI

It's not your fault.

JIMMY

What are you going to do?

TERI

I don't know. I guess I'll start
with the National Health Foundation
in Washington. Maybe they have some
influence with the Air Force --

(CONTINUED)

104 CONTINUED: (2)

104

JIMMY

You don't have that much time.

(pause)

I'm going to tell you something,
but you have to promise you'll
leave me out of it.

TERI

Okay.

JIMMY

Tomorrow you have to try to talk
to a man named Lynnard Carroll.
Dr. Carroll at the Strategic Weapons
Research Center. He's a scientist.
Maybe he'll listen to you.

TERI

Thank you Jimmy.

He nods and leaves. She watches him go.

DISSOLVE TO:

105 EXT. SWRC - MORNING

105

A red Econoline van drives past the guard gate towards the
concrete building.

105-A EXT. SWRC

105-A

The van backs up to a loading area at the rear of the building.

106 INT. VIVARIUM - MORNING

106

ON A YOUNG CHIMPANZEE IN A TRAVELING CAGE

being carried into the Vivarium. The DRIVER helps handler
LEWIS place the cage on the floor next to the movable cage and
leaves.

KRIEGER

(c.s.)

Okay -- this is where we keep the
new recruits until they're processed
into the program. What's your name again?

We PAN UP TO REVEAL Krieger talking to a new handler, CURTIS,
a gangly kid of 18 or 19.

CURTIS

Curtis, Sir.

KRIEGER

Well Curtis, you just take the
animal over to the scale, weigh
him, and put him in here. After we
complete his lab work you'll move
him to his permanent cage.

106 CONTINUED:

106

He hands the young Airman the leash and keys.

KRIEGER

I'll be right back. If you have a problem...ask him.

ANGLE TO INCLUDE JIMMY

sitting at Watts' old desk, watching impassively. The young Airman greets him with a nervous grin, then kneels down to leash the chimp (HARRY).

Krieger hustles out of the Vivarium, passing Dr. Carroll who's on his way in.

DR. CARROLL

Krieger, the lab is a complete disaster --

KRIEGER

Yes Sir, I was just on my way.

DR. CARROLL

Robertson, give him a hand.

Stone walks up to Jimmy's desk.

DR. CARROLL

Garrett, do you have the subject's chart?

Jimmy hands a clipboard to Stone. Across the room, Robertson's phone rings. He picks it up.

ROBERTSON

Dr. Carroll --

Dr. Carroll grabs the phone on Jimmy's desk.

DR. CARROLL

Dr. Carroll.

(listens)

I don't know this woman. Who is she?

(sarcastic)

Great...that's all we need today.

ON JIMMY

listening, eyes wide.

(CONTINUED)

106: CONTINUED: (2)

106

DR. CARROLL

No. I can't talk to her now. Tell
her I'm off the base.

He hangs up the phone, shaking his head. Jimmy sits at his
desk, devastated.

DR. CARROLL

Garrett, are you on vacation?

Jimmy tries to say something, can't. Dr. Carroll hands him
back the clipboard, looks over at Virgil.

DR. CARROLL

Better get a red neckband on your
subject.

He leaves.

ANGLE ON ROBERTSON

Getting up to leave, staring at Jimmy. He turns to Curtis who
kneels by Mousy in the travel cage, trying to get the door open.

ROBERTSON

Leave that for now. Let me show
you the lab.

Curtis stands flustered, then dumps his clipboard, leash and key
on the table and follows Robertson out.

ANGLE ON GOOFY

He comes to the front of his cage.

GOOFY'S P.O.V.

Curtis's keys rest on the supply table. Goofy's eyes move to
the janitor's bucket nearby. The mop is within reach.

CUT TO:

107 EXT. SWRC - AFTERNOON

107

Two military vehicles escort a pair of limousines, small flags
flying from their antennae, to the front of the building.
AIR PATROL GUARDS open the doors, ushering out General Clayborne,
Lt. Col. Niles and his aide, and four CIVILIANS dressed in
suits: SENATOR DANIS, CONGRESSMAN LEONETTI, and DEFENSE
CONTRACTORS PRICE and TAVEL.

107-A INT. TUNNEL TO FLIGHT CHAMBER

107-A

Krieger hustles up the steps and peers down the hall.

107-B INT. RECEPTION AREA

107-B

Huntley greets the review board as they clip on visitor's badges.

108 INT. VIVARIUM

108

Jimmy, now in his orange jumpsuit, sits staring at a RED COLLAR on his desk. Robertson is doing paper work at his desk as Krieger sweeps into the room.

KRIEGER

They're here. Garrett, take your
pilot down to the Flight Chamber --
on the double!

Jimmy picks up the collar and sleepwalks slowly over to Virgil's cage. He tries not to look at Virgil as he inserts the key and opens the door. Virgil retreats to the back of his cage and sits, whimpering.

(CONTINUED)

108 CONTINUED:

108

VIRGIL'S P.O.V.

*

The red collar.

*

Jimmy turns to see Krieger grab a leash from Robertson's desk. He looks back at Virgil.

*

*

KRIEGER

(approaching Jimmy)

Come on, Garrett, let's not keep them waiting.

JIMMY

(quietly)

No...

KRIEGER

What?

JIMMY

I won't do it.

He hands the collar to Krieger.

*

KRIEGER

(incredulous)

Garrett, are you out of your mind?
Do you have any idea what you're
doing? Now come on!

*

DR. CARROLL

(o.s.)

What's the problem here?

Both men look over at Dr. Carroll, who stands in the doorway.

KRIEGER

We're all right, Sir. Just a
little disagreement.

Krieger stares at Jimmy, who doesn't move. There's a SOUND
from above.

CATWALK

The General and Lt. Col. Niles lead the group along the elevated
walkway above the Vivarium. They gaze down at the surrealistic
zoo, murmuring approval mixed with nervous laughter.

NILES

...and here is the Vivarium. This
facility serves as the recruits'
'barracks' during their rigorous
training period...

*

*

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*

*

108 CONTINUED: (2)

108

ON DR. CARROLL

sizing up the situation. He stares hard at Jimmy then turns to Robertson at his desk.

DR. CARROLL

Robertson?

Robertson looks up, but doesn't move. After a moment, Dr. Carroll turns to Krieger.

DR. CARROLL

Give it to me.

He takes the leash and collar from Krieger.

*

ANGLE ON VIRGIL

Eyes on the red collar, frightened. Carroll sees this, and hands the collar back to Krieger.

*

*

DR. CARROLL

Get rid of this.

*

*

The Doctor kneels down and reaches out to Virgil.

DR. CARROLL

(a wan smile)

Come on my friend. It's time.

Something in his voice seems to calm Virgil. He lets Dr. Carroll attach the leash and lead him out of the cage.

Halfway to the tunnel doors, Virgil stops, afraid.

Dr. Carroll kneels and pokes at him playfully, calming him down. He looks back at Jimmy once before taking Virgil through the doors and disappearing down the tunnel.

CUT TO:

109 INT. FLIGHT CHAMBER - UPPER VIEWING AREA

109

Lt. Col. Niles stands by the two technicians, addressing the visitors who stand in the VIP area in the back of the room. Behind him we can SEE the aluminum simulator, isolated in a spotlight.

NILES

Our strategic bomber force is presently under attack...not from the Soviets, but from those at home who claim that manned bombers have become obsolete.

Behind him we SEE the rounded door of the Flight Chamber slide open.

110 INT. FLIGHT CHAMBER

110

Dr. Carroll leads Virgil into the room.

ON VIRGIL

He stares apprehensively at the austere ampitheater as
Dr. Carroll leads him by his leash to the simulator.

(CONTINUED)

110 CONTINUED:

110

DR. CARROLL

Up, now. Get in.

Virgil hops gamely into the PEP and hits the starter button. The huge screen shows a runway AT NIGHT. Virgil taxis into position, lining up the lights.

Dr. Carroll gives him a reassuring pat and leaves. The lead door seals tight behind him.

111 INT. VIVARIUM

111

Anguished, Jimmy paces back and forth. He stops and notices Ginger peering quietly at him. A ROAR is heard overhead. He looks up through the skylight at a SQUADRON of jets flying past. A sickening feeling takes hold of him.

Suddenly, he bolts for the door.

112 INT. FLIGHT CHAMBER - UPPER VIEWING AREA

112

Dr. Carroll steps into the room as Lt. Col. Niles shares a laugh with his guests.

CONGRESSMAN RUSSO

...it'd sure as hell save some
tax dollars.

NILES

Gentlemen, this is Dr. Lynnard Carroll.
our project supervisor.

(to Dr. Carroll)

Bail me out, Lynn. The congressman
wants to know why we can't just
replace our pilots with your chimps.

DR. CARROLL

(all charm)

I don't think my animals respond as
well to authority.

The visitors laugh.

DR. CARROLL

The point of the training here is
to develop skills in our primate
subjects that approximate those
required by human pilots to complete
their missions.

He glances back at the screen. The runway lights race past
as Virgil guides the simulator towards takeoff speed.

(CONTINUED)

112 CONTINUED:

112

DR. CARROLL
Lieutenant Hayes, could we have
a little daylight please?

Hayes hits a switch on the console. As Virgil lifts
off perfectly, the graphic on the screen switches from
night to bright daylight. As the plane soars towards
billowy clouds, the visitors MURMUR their approval.

*

DR. CARROLL
I think we're ready to watch an
exposure run.

*

*

113 INT. FLIGHT CHAMBER

113

Virgil enjoys the panoramic view as he soars through
the blue sky. There's an ominous HUMMING noise. The
trapdoor slides open and the GODIVA REACTOR begins
to rise from the floor behind them.

CUT TO:

114 INT. TUNNEL

114

Jimmy races down the tunnel towards the Flight Chamber.

CUT TO:

115 UPPER VIEWING AREA

115

The spectators look on with anticipation. Through
the glass we SEE the REACTOR LOCK INTO PLACE behind
Virgil's head.

Duncan, Niles' aide, hands out sunglasses to each of
the visitors.

DUNCAN
Gentlemen -- we'll ask you to wear
these for the test, please.

*

*

They all put on the dark glasses.

DR. CARROLL
The pilot will be exposed to a
mid-head line dose of 3500 rads,
simulating the conditions a Bomber
crew would face if they took off
within 2.5 miles of ground zero.
Our research has shown that nearly
80% of our subjects will survive
with their skills reasonably intact
for ten hours...proof of the viability
of manned bombers in the nuclear
arena.

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115 CONTINUED:

115

DR. CARROLL

If there are no questions, we'll
get started.

We hear the technicians prepare the countdown.

JIMMY

(o.s.)

I have a question.

The group turns. Jimmy, breathing hard, steps out of the
darkness.

JIMMY

Sir...if we've proven that our
pilots can retaliate...why does this
chimp have to be irradiated?

DR. CARROLL

Eyes Jimmy with daggers.

THE REVIEW BOARD members look to one another, then to
Dr. Carroll.

DR. CARROLL

(trying to keep
composure)

In this program we're exploring
every possible scenario of nuclear
war. There's a big difference
between a pilot flying through
radioactive clouds and one who's
caught in a twenty-megaton blast.

JIMMY

Sirs, this chimpanzee...there's one
thing he doesn't know. If he's
exposed to radiation he'll fly just
like we taught him. But a human
pilot won't fly the same...because
he will know...that he is dying.

THE REVIEW BOARD

A flicker of doubt here and there.

DR. CARROLL

Looks at Jimmy with contempt.

DR. CARROLL

(sharply)

Garrett, you're dismissed.

(CONTINUED)

115 CONTINUED: (2)

115

JIMMY

(not moving)

I'm not trying to cause trouble.
But haven't you learned everything
you're going to learn?

DR. CARROLL

This isn't the time to --

JIMMY

How many do we have to kill
before you've learned enough?

CONGRESSMAN RUSSO

glances down at Virgil in the simulator. He whispers something
to Senator Stephens. Lt. Col. Niles notices.

NILES

These are interesting points. Ones
that we've raised before.

GENERAL CLAYBORNE

(checks his watch)

Gentlemen, I suggest we break and
pick this up in the morning. We've
got a cocktail reception scheduled
in half an hour at the Officers Club.

He leads the group out of the room. Dr. Carroll remains behind.
In the Flight Chamber, the simulation has been turned off.
Virgil looks around, confused.

Dr. Carroll steps up to Jimmy.

DR. CARROLL

That's it for you. Pick up your
gear and get out of here. And if
you ever come anywhere near this
compound again I'll see to it that
you finish your tour of duty in a
federal prison. I promise you.

116

OUT

116- *

117

117

CUT TO:

118 EXT. HOLIDAY INN - LOCKRIDGE, FLORIDA - LATE AFTERNOON

118

Palm trees and pick-up trucks distinguish this from other
Holiday Inns.

119 INT. HOLIDAY INN ROOM - LATE AFTERNOON

119

Littered with take-out food cartons. There's a knock at the door. Wearing a bathrobe, Teri hurries to the door and opens it.

Jimmy is standing there.

TERI

I called Dr. Carroll. He's not on the base. They said maybe he --

JIMMY

Forget Dr. Carroll. Look, if I can get you Virgil, how fast can you get him out of here?

120
127

OUT 120-
127

CUT TO:

128 EXT. TARMAC AT REAR OF SWRC - NIGHT

128

The white rental car, headlights off, glides past half a dozen airplanes and military vehicles parked on the tarmac, pulls up to a chain link fence and stops. The motor cuts off.

129 INT. CAR - NIGHT

129

Teri and Jimmy sit for a moment, staring through the windshield. Beyond the fence is the SWRC, bathed in amber light. Behind it, in the distance, is the guard gate.

(CONTINUED)

129 CONTINUED:

129

JIMMY

We'll come out the emergency exit there.

Teri looks at the barbed wire on the fence.

JIMMY

He'll make it over, don't worry.

TERI

What happens to you tomorrow... when they find out he's gone?

JIMMY

He escaped from the locker room a few days ago. I'll make it look like he got out again.

She looks at him, unconvinced. He shrugs.

JIMMY

The worst that can happen is they'll irradiate me instead.

She smiles and hugs him.

TERI

Thanks, Jimmy.

He smiles, then slips out of the car and takes off along the fence toward the guardhouse.

130 EXT./INT. GUARDHOUSE - NIGHT

130

Jimmy slicks back his hair, tucks in his shirt and walks towards the guard shack. Finley is half asleep, his head buried in a magazine.

Jimmy starts past, then thinks better of it and knocks on the window. Finley looks up.

FINLEY

Hey, Garrett, I heard the bad news.

(CONTINUED)

130 CONTINUED:

130

JIMMY

Carroll chased me out of there so fast, I didn't get a chance to clear out my locker.

FINLEY

Sorry...I got orders. What'd you do? They're really pissed.

JIMMY

(looking down)

I'll be in even worse trouble if they find what's stashed in my locker.

He gestures smoking a joint.

FINLEY

Oh no. Smoke?

JIMMY

(nods)

You want it?

FINLEY

How much time do you need?

CUT TO:

131 EXT. SWRC - NIGHT

131

Jimmy hurries up the path and enters the building.

132 INT. SWRC

132

He walks through the deserted reception area and passes the Security Control Room. Through the long glass window he can see two SECURITY OFFICERS ignoring the bank of monitors while they watch basketball on a small black and white TV.

Across the hall, Dr. Carroll's door is open, the lights are on. He sits at his desk, eyes glued to an open textbook, eating a cheese sandwich.

Jimmy moves cautiously past the open door, then heads for the security doors at the end of the hall. He inserts his card into the slot.

The doors open.

133 INT. SECURITY CONTROL ROOM

133

The words "OFF-HOUR ENTRY -- EPPP" appear on a computer screen. One of the Security Officers -- FROHMAN -- glances up from the TV game.

133 CONTINUED:

133

FROHMAN

Who's working tonight?

VOEKS

(checking sheet)

Just Carroll.

Voeks pushes a button, and the hallway appears on a monitor. As he picks up a telephone, Frohman steps into the hallway.

133-A INT. SWRC

133-A*

Frohman slowly walks toward the glass doors. He peers into Dr. Carroll's office.

FROHMAN

Everything okay, Dr. Carroll?

DR. CARROLL

No.

Frohman nods, then heads for the security doors, pulling a flashlight from his belt.

134

OUT

134

135 EXT. TARMAC - NIGHT

135

Teri sits in her car, eyes on the emergency exit, waiting. Suddenly someone RAPS on her window and an MP stares at her.

MP (JONES)

Miss, would you please step out of your vehicle.

136

OUT

136

CUT TO:

137 INT. HALLWAY/SECURITY DOORS

137

As Frohman shines his flashlight through the doors, Jimmy is flattened against the wall. The flashlight roams the area, then shuts off.

Jimmy waits a moment, then steps quickly down the hall.

From behind the Vivarium doors, the muffled SOUNDS of the Chimps chattering excitedly. Jimmy unlocks the doors, pushes them open.

CLOSE ON JIMMY

An utterly stupefied look on his face.

(CONTINUED)

137 CONTINUED:

137

Suddenly the electronic doors to the lobby slide open. The lights in the hall flick on.

Dr. Carroll approaches the Vivarium, followed by MP's Jones and RODRIGUEZ with Teri in tow. Dr. Carroll peers into the Vivarium to see what the NOISE is about.

DR. CARROLL

Good God...

CUT TO:

138 INT. VIVARIUM

138

THE CAGES ARE OPEN AND THE CHIMPS ARE OUT. THEY HAVE DRAGGED THE MOVABLE CAGE UNIT TO THE CENTER OF THE ROOM, WHERE IT LEANS AGAINST ONE COLUMN. ON IT THE CHIMPS HAVE PILED TRAVEL CAGES AND WOODEN FOOD CRATES, BUILDING A TOWER THAT RISES TO THE SKYLIGHT.

The tower teeters from the weight of several chimps. At the top Virgil wields a crowbar trying to smash through the thick glass of the skylight.

Goliath has looped one of the hoses over a section of sprinkler pipe between the pillars about 10 feet off the ground.

On another section of sprinkler pipe a Chimp (SIAFU) swings violently, hooting down at a couple of chimps on the floor below who have smashed open crates of food and are now playing food fight with the spilled fruits and vegetables.

(CONTINUED)

138 CONTINUED:

138

On the permanent cage unit behind, a chimp (HARRY) swings happily from the open doors of the top row.

MP (RODRIGUEZ)

They're trying to get out...

DR. CARROLL

(pointing to tower)

Knock down those cages.

The MPs move nervously toward the tower. Godzilla sweeps by overhead hissing at them.

MPS

How?

Dr. Carroll grabs an electric cattle prod from its wall mount and advances towards the tower but Goofy displaying atop Robertson's desk blocks his way.

DR. CARROLL

All right, back now.

He advances on Goofy with the prod. Goofy flips him the finger and hops down to join his comrades at the food fight.

ANGLE ON GODZILLA

He has stopped swinging and is now just hanging from the hose watching as Goofy and Friends pelt Dr. Carroll with tomatoes, etc.

Dr. Carroll is just about to reach Goofy with the prod when suddenly Godzilla drops in between them, facing Dr. Carroll. The huge chimp beats his chest and BARKS at Dr. Carroll.

Dr. Carroll jabs at Godzilla with the prod. Godzilla bats it aside.

Dr. Carroll jabs again zapping Godzilla. The animal recoils from the shock. HOWLING he warns Dr. Carroll back.

Dr. Carroll zaps Godzilla again.

This time the crazed chimp grabs the prod taking its full electric shock. Using the cattle prod as a handle Godzilla swings Dr. Carroll back and forth and then hurdles him across the room.

(CONTINUED)

138 . CONTINUED: (2)

138

ON DR. CARROLL

Flying across Robertson's desk and crashing against the wall behind, landing on the floor. All activity in the room has stopped except for the tap, tap, tapping of Virgil and his mop handle at the skylight.

All eyes are on Godzilla who shakes his fists wildly in a display of dominance at Dr. Carroll.

Dr. Carroll gets up very slowly and starts to cross back toward the MPs and Jimmy and Teri...never taking his eyes off Godzilla.

VARIOUS ANGLES ON GODZILLA AND THE OTHER CHIMPS

Their eyes riveted on Dr. Carroll who is slowly backpedaling toward the front door of the vivarium.

Suddenly the sound of a chimp WILDLY HOOTING from above.

ON THE CHIMP (LUKE)

Swinging from the sprinkler pipe...his weight has caused the section of pipe to bend and now it SNAPS. Steam HISSES from the broken pipe.

ON DR. CARROLL AND THE MPS

Distracted by Luke's antics they have taken their eyes off:

GODZILLA

Now charging directly at them.

DR. CARROLL

(to MPs)

Why don't we leave now.

They back up slowly toward the exit door. Godzilla lets out a ROAR, and the men break into a mad scramble out the Vivarium doors.

139 INT. HALLWAY

139

Dr. Carroll and the MPs race down the corridor towards the electronic security doors as Godzilla blasts out of the Vivarium after them.

The doors slide closed just as Godzilla smashes against them. The huge chimp beats at the glass panes then peers through at Dr. Carroll and the MPs running down the hall and disappearing into the Security Control Room.

(CONTINUED)

139 CONTINUED:

139

ON JIMMY

peeking out of the Vivarium, watching Goliath at the electronic security doors. The big chimp seems preoccupied with trying to get through the doors.

139-A INT. VIVARIUM

139-A

Jimmy turns back into the Vivarium to see Teri approaching the base of the tower.

TERI

Virgil...it's me.

ON VIRGIL

He stops banging on the skylight...he turns and looks down at her.

ON TERI

She signs "yellow hair."

BACK TO VIRGIL

Overjoyed he drops the mop handle and scampers into Teri's arms.

ANGLE TO INCLUDE JIMMY

He watches Teri and Virgil greet each other.

139-AAINT. SECURITY CONTROL ROOM

139-AA

Dr. Carroll and the two MP's barrel into the Control Room, startling the two technicians. He grabs the phone on the desk behind the console.

DR. CARROLL

(punching a number)

Why don't you turn off the Goddamn television and do your jobs for a change.

Frohman and Voeks trade looks, then turn off the TV and start switching monitor views of the facility.

DR. CARROLL

Let me speak to Sergeant Krieger.

(listens)

Well wake him then. It's Dr. Carroll.

(CONTINUED)

139-AA CONTINUED:

139-AA

On the center monitor, several chimps are coming out of the Vivarium into the hallway.

*
*

FROHMAN

Dr. Carroll, the chimps have gotten out into the hall.

*
*

DR. CARROLL

(irritated)

Yes, thank you. I can see that.

(into phone)

Krieger, find Robertson and get down here immediately. I'm sending a car.

*
*
*
*
*

Dr. Carroll slams the phone down. He turns to the two MP's.

*

DR. CARROLL

Dormitory 146. On the double.

*

The MP's hustle out.

*

CUT TO:

139-B HALLWAY

139-B

Goliath gets bored with trying to break through the electronic security doors. He wheels around and knuckle-walks down the hall.

*
*

CUT TO:

139-C INT. VIVARIUM (NOTE: THIS SCENE SHOT AS 139-A)

139-C

Teri is standing at the base of the tower, looking at Virgil up at the skylight.

TERI

Virgil...it's me.

(signing)

Yellow hair.

Jimmy watches as Virgil climbs down and jumps into Teri's arms.

CUT TO:

140 INT. FLIGHT CHAMBER TUNNEL

140

Goliath trundles down the stairs to the flight chamber tunnel, where security doors stop him. A card access device to their side announces "AUTHORIZED ACCESS ONLY." Goliath looks through the window in the door.

(CONTINUED)

140 CONTINUED:

140

GOLIATH'S P.O.V.

At the end of the tunnel, through another window, is the flight chamber's chromium PEP.

Goliath ROARS with hatred and bashes the doors. They splinter and fly open. The enraged chimp hoots with excitement and lumbers down the hall towards the flight chamber.

141 INT. SECURITY CONTROL ROOM

141

Dr. Carroll watches on the monitor as the chimps gorge on candy from the vending machines. Meanwhile, Voeks quickly punches a number on his phone, his eyes locked on another monitor.

*
*
*
*

VOEKS

(into phone)

This is Lieutenant Voeks, ma'am. Sorry to bother you, but I have to speak to Colonel Niles. Yes ma'am, I know, I'm sorry.

*
*
*
*
*
*

DR. CARROLL

Lieutenant, I -- I don't think there's any need to bother the Colonel --

Voeks remains staring at the monitor, as if Dr. Carroll isn't there.

*
*

VOEKS

(into phone)

Sir, sorry to bother you but there's a problem here you should be aware of.

*
*
*
*
*

CLOSE ON MONITOR

Chimps have gotten into the microbiology lab. They're dropping beakers and hurtling bottles. One has a set of keys and is trying to open the metal cabinet labeled, "Hazardous - Biotoxic Materials."

CUT TO:

141-A INT. TUNNEL DOORS

141-A

Arthur and Siafu scamper through the opening in the doors and race down the tunnel.

*
*

141-B INT. FLIGHT CHAMBER

141-B

Goliath stands in the austere chamber, the cattle prod in *
his hands. Arthur and Siafu tumble in behind him and begin *
to approach the PEP. *

142

OUT

142

CUT TO:

143 INT. VIVARIUM

143

Jimmy runs past Raspberry, who's having a food orgy in the cooler. He goes to the loading door at the rear of the room. The handle has been torn off, the door jammed.

JIMMY

Shit...

He wheels around, finds the crowbar, and starts to try to pry the door open.

CUT TO:

143-A FLIGHT CHAMBER

143-A

While Arthur bashes the nose cone with a red fire extinguisher, Siafu jumps up and down on one of the wings. It SNAPS off. He picks it up and starts pummeling the simulator.

Goliath stands under the observation window, watching the other chimps. He turns and sees lights flashing behind the glass window of a circuit panel.

Goliath hits it tentatively with his cattle prod, then looks back at the other two chimps. Siafu has pulled the throttle off the plane. Arthur is yanking wires from the nose cone. Goliath turns and strikes again at the circuit panel, harder this time. The glass SHATTERS.

CLOSE ON CIRCUITS

Lights flash in sequence amid an array of LED's, cables, and a smaller circuit box with a protective metal grating stenciled CAUTION: REACTOR DRIVE SYSTEM.

ON GOLIATH

He jabs the prod into the circuit panel several times. ON THE SCREEN behind him, a fractured FLIGHT SIMULATION LOOP starts playing.

He jabs the panel again. The grating on the smaller box pops off. Goliath wields the prod one more time, hitting the newly exposed circuits. SPARKS FLY. There's a low HUM from behind him.

The trapdoor begins to slide open.

143-B INT. VIVARIUM

143-B

Jimmy tries once more with the crowbar, but the heavy steel door won't budge. He approaches Teri, huddled with Virgil.

(CONTINUED)

143-B CONTINUED:

143-B

TERI

No, it's not apple time...

JIMMY

Come on...we can still make it.

*

Teri picks up Virgil and they race out of the Vivarium.

144-
145

OUT 144-
145

146 INT. TUNNEL

146

Jimmy and Teri, carrying Virgil, approach the window
at the end of the tunnel.

*

*

JIMMY

Oh no...

*

JIMMY'S P.O.V.

The Godiva reactor is slowly rising from its silo.

*

147-
148

OUT 147-
148.

149 INT. SECURITY CONTROL ROOM

149

A warning light FLASHES on the console. Dr. Carroll
stares at a graphic of the Godiva.

*

*

DR. CARROLL

Jesus Christ -- the Godiva's going
up!

*

*

The two security officers are all business, eyes locked
on the displays on their consoles.

FROHMAN

Yes, we can see that, Sir.

(to Voeks)

Punch up the flight chamber.

*

*

Voeks hits a button on the console.

CLOSE ON MONITOR

A view of the flight chamber comes up. Siafu leaps from
the PEP to the rising Godiva.

*

*

VOEKS

Christ...the chimps are in there?

*

(CONTINUED)

149 CONTINUED:

149

Frohman pulls a switch on the console, but nothing happens.

*
*

FROHMAN
Reactor control's not functioning.
(punches a few
more buttons)
The circuits must be shorted out.

*
*
*

VOEKS
(eyes on a display)
Core temperature is rising...

*

CUT TO:

149-B FLIGHT CHAMBER

149-B

Jimmy runs in as Aruthur hurls the fire extinguisher at the reactor. It rolls under the base of the Godiva.

*
*

JIMMY
Get away from there -- come on,
get out of here!

*
*

Siafu scampers down from the Godiva. Arthur chases him out of the chamber.

*
*

CUT TO:

149-C INT. SECURITY CONTROL ROOM

149-C

VOEKS

Just let it complete the sequence,
then we'll override.

*
*

A graphic on a monitor shows the Godiva locking into
place.

*
*

FROHMAN

Can we hit the reactor override without
diverting power into here first?

*
*

VOEKS

We have to do it that way, remember?
Otherwise it screws up the sequencing.

FROHMAN

Okay...
(flips several
switches on his
console)
...We're set.

*
*
*
*

Voeks flips a switch and presses the EMERGENCY SCRAM
BUTTON. The reactor graphic shows the Godiva descending
into its silo.

*
*
*

Voeks sighs.

*

FROHMAN

That was exciting.

*

149-D INT. FLIGHT CHAMBER

149-D

As the reactor descends, the fire extinguisher gets
CAUGHT between it and the floor. The Godiva GRINDS TO
A STOP.

*
*
*

149-E INT. SECURITY CONTROL ROOM

149-E

CLOSE ON GRAPHIC: The reactor has stopped descending.

DR. CARROLL

It's not going down...

*

VOEKS

I'm showing Delta T-130. We're
going into steady state condition.
(sees Jimmy on
monitor)

*
*

Get him out of there...we've got
to close it up -- now!

*
*

Frohman presses a button and speaks into a microphone.

FROHMAN

Evacuate flight chamber immediately.

*

150 INT. FLIGHT CHAMBER

150

Jimmy is in the doorway, trying to coax Goliath out.

JIMMY

Come on Goliath, come on over here.

*

FROHMAN'S VOICE

I repeat, evacuate chamber immediately.

*

Goliath slowly lumbers toward the exit. The heavy steel door begins to descend.

*

*

JIMMY

Goliath -- hurry!

*

Jimmy runs out. The big chimp gets there too late. The door SLAMS shut. He's sealed inside.

*

*

151 INT. SECURITY CONTROL ROOM

151

Dr. Carroll stares at the monitor. Voeks' eyes are locked on the temperature indicator.

*

*

VOEKS

Reaching criticality...

*

152 INT. LOWER VIEWING AREA

152

FROHMAN'S VOICE

It's ready to pulse!

*

JIMMY

Get down!

*

As Teri puts Virgil down, Jimmy forces her to the floor near the console, shielding her eyes.

*

*

153 INT. FLIGHT CHAMBER

153

Goliath turns from the door. There's a blinding BURST OF LIGHT. The screen WHITES OUT.

*

*

FADE IN

153-A SECURITY CONTROL ROOM

153-A

Dr. Carroll stands behind the two technicians, their eyes locked on the monitors. The room is silent, except for a deep electronic throbbing.

FROHMAN

Seventy-five hundred rads released in the flight chamber...no contamination outside...

*

*

*

(CONTINUED)

153-A CONTINUED:

153-A

VOEKS

490 degrees centigrade. Core
temperature is rising steadily...

*
*

DR. CARROLL

Can't you just shut it down?

*

FROHMAN

With the Godiva in that position, the
reactor core is in physical contact
with the fuel cell...it's going to keep
generating a tremendous amount of heat...

*
*
*
*

DR. CARROLL

Until what?

*

They don't answer. Frohman rifles through another
manual, Voeks' eyes remain locked on the monitors.

*
*

DR. CARROLL

...a meltdown?

*

154 INT. LOWER VIEWING AREA

154

Jimmy helps Teri up from beneath the window.

*

JIMMY

Are you okay?

TERI

Yeah.

Her eyes scan the flight chamber: the mangled body
of the simulator, the deadly cylinder stuck in the
trapdoor, and the dazed, dying chimp.

TERI

Let's get Virgil out of here.

Virgil is pressed against the lower viewing window,
swaying back and forth, whimpering quietly as he looks
at Goliath.

*
*
*

ON JIMMY

Moved. Then something beyond Virgil catches his eye.

*

CLOSE ON BASE OF GODIVA

The fire extinguisher stuck in the reactor.

Jimmy looks at the console. A display indicates the
temperature of the reactor core. The yellow and black
lines are inching toward the red danger zone.

*
*
*

(CONTINUED)

154 CONTINUED:

154

DR. CARROLL'S VOICE

Garrett...can you hear me? *

Jimmy walks over to the console, hits a switch.

JIMMY

Yeah. *

155 OUT 155

156 INT. SECURITY CONTROL ROOM 156

Colonel Niles rushes into the room followed by his aide, Duncan. Dr. Carroll meets his eyes for a moment, then pushes on. *

DR. CARROLL

Listen...there's been no leakage outside the chamber, but you've got to get away from there...we can't get the reactor down. *

JIMMY'S VOICE

I know...one of the chimps jammed a fire extinguisher in it. *

NILES

Can we get a man with a suit in there? *

DR. CARROLL

Not with those radiation levels. *

VOEKS

T-560 centigrade and rising. *

Colonel Niles looks in disbelief at the bank of monitors: Godzilla at the window in the flight chamber ...chimps on top of a vending machine...other chimps pouring out the window in the locker room.

He turns and looks at Dr. Carroll coldly.

NILES

What kind of a fuckbrain lets a monkey take over his command?

(to Duncan)

Notify base security to go on alert status. We have a possible broken arrow.

157 INT. LOWER VIEWING AREA 157

Jimmy slowly walks toward the viewing window and pulls out...a cigarette.

(CONTINUED)

157 CONTINUED:

157

DR. CARROLL

Garrett...evacuate the area immediately.

*

JIMMY

Okay, Goliath, now's your chance. You want it? You want the cigarette?

The big chimp paws at the window. Jimmy pulls the cigarette back and points in the direction of the reactor.

*

*

JIMMY

Not yet...See it there? Go get it. Go get the red thing.

DR. CARROLL

Garrett -- what the hell are you doing?

*

Goliath turns and looks around the flight chamber, then turns back and reaches for the cigarette.

JIMMY

No...first bring me the red thing!

158-
159

OUT

158-
159

160 INT. FLIGHT CHAMBER

160

Goliath watches Jimmy frantically pointing. Teri signing and Virgil jumping around, then turns suddenly and lumbers away.

161 INT. SECURITY CONTROL ROOM

161

Krieger and Robertson rush in the room, followed by the MP's. Everyone else watches the central monitor as Goliath moves toward the reactor.

*

FROHMAN

Go get it, boy!

Goliath looks back at Jimmy, then reaches down, grabs hold of the mangled wing of the plane and starts dragging it back.

VOEKS

No...the red thing!

FROHMAN

Shit!

Duncan puts his hand over the phone and turns to Colonel Niles.

DUNCAN

Sir, should they start evacuating the base?

161 CONTINUED:

161

Niles looks at Dr. Carroll, whose eyes are glued on the reactor temperature graphic. The needle is well into the danger area.

*
*

DR. CARROLL

There's no time.

CUT TO:

162 INT. LOWER VIEWING AREA

162

Goliath drags the wing to the window and reaches out for his reward.

JIMMY

No, not the plane. The fire extinguisher!

*
*

Goliath begs for the cigarette.

TERI

The fire extinguisher!

Goliath doesn't understand. Virgil tugs at Teri's arm.

*

VIRGIL

(signing)

Help, help...

*

TERI

Help what?

*

He knuckle-gallops to the far wall and points at... another fire extinguisher.

*

TERI

Jimmy!

*

He runs over, takes it off the wall and brings it back for Goliath to see. Then points to the reactor.

*

*

Goliath turns towards the reactor, sees the fire extinguisher jammed into it, and seems to understand. He rambles off toward it.

163 INT. SECURITY CONTROL ROOM

163

They're cheering Goliath on.

NILES

That's it fella. Come on!

FROHMAN

You can do it, boy!

163 CONTINUED:

VOEKS
The fire extinguisher!

Dr. Carroll glances at the reactor temperature indicator. The needle has edged past the DANGER LINE.

164 INT. UPPER (VIP) VIEWING AREA

164

Ginger and Goofy join Arthur and Siafu in the VIP section and are rocking back and forth, hooting. Goofy jingles his set of keys, enjoying the show.

165 INT. FLIGHT CHAMBER

165

Goliath approaches the reactor warily. Jimmy pounds the glass, holding the cigarette.

Goliath finally grabs the fire extinguisher and pulls it out from under the reactor core. A loud mechanical HUM is heard. Whirring, the reactor descends down into the floor silo.

166 INT. SECURITY CONTROL ROOM

166

The graphic shows the reactor descending. On the temperature gauge, the needle swings away from the danger line.

Frohman looks up from the gauges and heaves a sigh.

FROHMAN

We're okay.

NILES

(to Duncan)

Call base security. Cancel the alert.

*

Niles turns to the security technicians who are busily checking gauge and readouts.

NILES

I trust everything is all right.

VOEKS

No radiation leakage outside the flight chamber...

*

NILES

Tell them everything is all right...

*

VOEKS

...and the levels inside will drop down to normal in a few hours.

*

*

FROHMAN

Too late to do him any good.

*

NILES

What about the reactor?

VOEKS

No damage to the core itself... the auxillary drive system in the flight chamber is shorted out... but all main functions seem to be working...we'll take a closer look when it's safe to go in there.

*

*

166 CONTINUED:

166

NILES

What about the simulator?

*

FROHMAN

I doubt that simulator's going
to see any more flying.

Niles stares at the monitor for a moment, then turns
to Carroll.

DUNCAN

Dr. Carroll couldn't we move a
practice simulator in from the
PEP room?

*

*

*

(CONTINUED)

166 CONTINUED:

166

DR. CARROLL

Well, yes.

*

NILES

All right...then we're on for 1400 hours.

DR. CARROLL

On...?

NILES

For the exposure run. Or perhaps you want to explain personally to General Clayborne why you won't be ready -- I'm sure he'll get a big kick out of it.

CUT TO:

167 INT. LOWER VIEWING AREA

167

Goliath staggers to the window and holds up the fire extinguisher for Jimmy to see.

JIMMY

Thank you Goliath.

Goliath gestures for Jimmy to give him the cigarette.

Jimmy limply holds out the cigarette. An enfeebled Goliath smashes at the glass, but it is six inches thick and virtually unbreakable.

CLOSE ON JIMMY

Tears welling in his eyes. He sees Goliath dying and can't even do this small thing for him.

DR. CARROLL'S VOICE

Good job, Garrett. Are you both okay?

JIMMY

Yeah...We're okay.

DR. CARROLL'S VOICE

Good...now bring your animal back to the Vivarium and help get the others back in their cages.

Teri looks at Jimmy, upset. Jimmy turns back to the camera.

(CONTINUED)

167 CONTINUED:

167

JIMMY

Dr. Carroll...this is Teri MacDonald.
She's the woman who raised Virgil.
He should've never been brought here.

(looks at Teri)

We should let her take him home.

*
*
*
*
*

167-A INT. SECURITY CONTROL ROOM

167-A

Dr. Carroll takes his finger off the intercom button and
turns to Niles.

*
*

NILES

Do you have any other chimps that
are flight ready?

*
*

Dr. Carroll glances at Krieger, who lowers his eyes and
shakes his head.

*
*

KRIEGER

No Sir. Not presently.

*
*

Dr. Carroll turns to Colonel Niles, who looks in the
monitor and shakes his head "no."

*
*

DR. CARROLL

(to Krieger)

You better start putting the other
animals back in their cages.

*
*

Robertson lingers in the doorway.

DR. CARROLL

Go on. You have work to do.

*

He backs out of the security room. Carroll presses the
intercom button.

167-B INT. LOWER VIEWING AREA

167-B

DR. CARROLL'S VOICE

Put him back in his cage and we'll
discuss it tomorrow.

Virgil grabs onto Teri's outstretched hand.

JIMMY

But why can't he just --

NILES' VOICE

Garrett -- this is Colonel Niles. Do
exactly as Dr. Carroll says. That's
an order.

*
*

(CONTINUED)

167-B CONTINUED:

167-B

Jimmy looks at Teri holding her chimp, then back at the surveillance camera.

JIMMY

Yes Sir.

He takes Virgil's hand and leads him toward the tunnel. Teri watches, stunned. Out of range of the camera, Jimmy stops.

JIMMY

(whispers)

Let's get the fuck out of here.

168 INT. STAIRS TO UPPER VIEWING AREA

168

They dart up the stairs. Jimmy's about to open the emergency door when Virgil looks back over Teri's shoulder, whimpers and crawls out of Teri's arms.

*
*

TERI

Virgil, c'mon.

(signs)

Free.

*
*
*

Virgil points and signs excitedly.

VIRGIL

All...free.

*

Ginger crouches in the doorway to the VIP observation area. Siafu and Arthur sit in chairs behind her. Teri turns to Jimmy, imploring.

*
*
*

TERI

What's the difference?

Jimmy shrugs, sees the simulator's throttle on the floor and grabs it. He pushes through the emergency exit and jams it open with the throttle.

*
*
*

JIMMY

Come on.

*

Jimmy bolts out the door. Teri follows, leading Virgil and Ginger up the outside stairwell. Goofy appears from the VIP room, and dashes out the door after them, leaving Arthur and Siafu wrestling in the hallway.

*
*
*
*

CUT TO:

169 INT. SECURITY CONTROL ROOM

169

A red light flashes on the wall map, showing the open emergency exit.

Oh shit...

DR. CARROLL

*

CUT TO:

170 EXT. SWRC - NIGHT

170

Jimmy and the others rush up the concrete stairs at the back of the building. The rental car still sits beyond the fence where Teri left it. A rotating beacon sweeps the airfield nearby.

Jimmy leads the way across the road to the fence. He pulls off his leather flight jacket, tosses it over the barbed wire and scales the fence, landing on Teri's car. He turns and helps her over the top while the chimps scale the barrier with ease.

A FLASHING RED LIGHT from an MP jeep closes in on them from the guard gate.

Teri starts herding the chimps into the backseat while Jimmy jumps into the driver's seat.

171 INT. WHITE RENTAL CAR - NIGHT

171

JIMMY

Where are the keys?

(frantic)

What'd you do with the keys?

TERI

I left them here.

They feel around the floor frantically. Nothing. Then they hear a JINGLING sound behind them. Goofy offers them his key ring.

A siren WAILS as another military police vehicle heads in their direction. Jimmy looks past Teri, out to the runway, and his eyes grow wide.

WHAT HE SEES

A double-prop TRAINER PLANE parked at the edge of the tarmac.

JIMMY

What the hell? Let's go, troops.

172 EXT. AIRFIELD - NIGHT

172

He jumps out of the car and hightails it toward the plane, the others scramble to keep up.

Jimmy reaches the plane first, opens the cabin door, and they all pile in.

172-A INT. PLANE

172-A*

Jimmy eases into the pilot seat next to Teri. The chimps scamper into the back.

(CONTINUED)

172-A CONTINUED:

172-A

TERI

Do you realize that we're stealing
this plane from the United States
Air Force?

JIMMY

Don't worry. I do it all the time.

He flips on the mag switches, checks the fuel gauges,
then hits the starter button. The console lights up.
The ENGINE ROARS to life.

*

Jimmy eases the throttle forward, and the plane starts
to roll down the tarmac.

172-B INT. PLANE (PROCESS STAGE)

172-B

*

Jimmy taxis away from the SWRC. To his left is a chain
link fence, behind it parked military vehicles.

*

*

TERI

Where are we going?

JIMMY

Far as we can get.

VIRGIL

(signs)

Fly!

*

JIMMY

Yeah, you're my co-pilot.

*

TERI

Jimmy!

*

172-C EXT. TAXIWAY - THEIR P.O.V. - NIGHT

172-C

*

The plane's headlights shine on Arthur and Siafu scampering
over the chain link fence to the left of the plane. Behind
them, the MP VAN screeches to a halt.

*

*

*

The plane fishtails as Jimmy slams on the brakes. The
chimps race across the taxiway, just in front of the plane,
as one of the MP's gets on the radio and the other starts
to climb the fence.

*

*

*

*

*

MP

(on fence)

Hold it there...stop!

*

*

Teri opens the door.

*

(CONTINUED)

172-C CONTINUED:

172-C

TERI

Come on...get in!

*

The chimps hesitate, then see Virgil peeking up from the rear compartment. They jump into the plane, tumbling into the backseat.

*

*

*

The MP scrambles over the fence and runs toward the plane.

*

Teri closes up the hatch, and the plane speeds away toward the hangar area.

*

CUT TO:

173 EXT. TAXIWAY - NIGHT

173

Jimmy taxis past one hangar, turns right and passes a parked troop transport on his left, heading for the taxiway straight ahead.

Suddenly, HEADLIGHTS illuminate the cockpit.

A JEEP SCREECHES towards them from the left. Jimmy GUNS the plane to the right -- but a jet is being towed out of a hangar into their path. Jimmy veers back sharply, but the jeep blocks the way.

The plane fishtails to a halt. An AIR POLICEMAN trains an M-16 on Jimmy. Another, through a loudspeaker:

AIR POLICE #4

Shut off the engine and come out with your hands in the air...now.

Jimmy shuts the engine off. He sighs, turns to Teri and helps her open the door.

174 EXT. TAXIWAY - AIRFIELD - NIGHT

174

They climb out.

(CONTINUED)

174 CONTINUED:

174

AIR POLICE #3

(to Jimmy)

Close the doors and move away from
the aircraft.

*
*

Jimmy looks in at the three chimps huddled in the back,
then closes the doors and joins Teri. They back away
from the plane, M-16 trained on them.

*
*
*

175 INT. PLANE

175

As Ginger and Goofy huddle together, Virgil climbs into
the pilot's seat and peers out. He sees Jimmy and Teri
backing away, their hands in the air. He looks down at
the glowing lights on the instrument panel.

*
*
*
*

VIRGIL'S P.O.V.

Amidst all the unfamiliar dials and gauges, a familiar
pattern. To the left of the steering wheel a large gauge
-- an altimeter. Above it, three large gauges in row:
speedometer, horizon, and RPM's -- just like in the PEP.

BACK TO:

176 EXT. TAXIWAY - AIRFIELD - NIGHT

176

Jimmy and Teri face Mueller, his back to the plane,
holding a walkie-talkie. A HELICOPTER suddenly appears,
shining its searchlight on the activity below.

*
*
*

PILOT'S VOICE

Unit 15, this is Air Security. Do
you need assistance?

*
*

AIR POLICE #4

Negative. Suspects are in custody,
aircraft is secured.

*
*

PILOT'S VOICE

Roger. Handlers are en route to
impound the animals.

*
*

AIR POLICE #4

Roger, copy. We'll be standing by.
15 out.

*
*

The helicopter peels away into the darkness.

*

ON TERI

She's heartbroken.

(CONTINUED)

176 CONTINUED:

176

ON JIMMY

Amazed.

WHAT JIMMY SEES

Virgil sitting in the pilot seat, staring at him.

VIRGIL

(signs)

Me...fly.

JIMMY

Why not...why the hell not?

Jimmy raises his hand high in the air and makes the "fly" sign to Virgil. Air Police #4 glances at Air Police #3, shrugs.

*
*

177 INT. PLANE

177

Virgil punches the starter button as Ginger hops into the copilot's seat.

178 EXT. TAXIWAY - AIRFIELD - NIGHT

178

The propellers start up with a ROAR. Mueller spins around in confusion as the plane starts rolling towards the runway. The other two Air Policemen double take, then tear ass after it.

A jeep approaches from the other end of the taxiway. Krieger is at the wheel, Robertson next to him, and Dr. Carroll in the back.

THEIR P.O.V.

The plane passes on their left. A CHIMPANZEE IS AT THE CONTROLS.

DR. CARROLL

squints and looks hard at what he hopes is an hallucination.

179 INT. PLANE

179

Virgil intently steers the wheel, holding the throttle steady.

180 EXT. RUNWAY - AIRFIELD - NIGHT

180

The plane pivots smartly off the taxi ramp and slowly turns left onto the runway.

181 INT. PLANE - VIRGIL'S P.O.V.

181

The runway lights move INTO VIEW, just like in the simulation. When they reach the center of the windshield, Virgil REVS the engine.

CLOSE ON RPM GAUGE

The engine WHINES, the needle starts to climb...hits its mark.

182 EXT. CONTROL TOWER - NIGHT

182

A rotating beacon sweeps the airstrip from atop the five-story building.

183 INT. CONTROL TOWER

183

An air-traffic controller -- WARDEN -- looks through binoculars at the lone airplane on the runway.

WARDEN

(into headset)

Foxtrot Delta Tango 269, please identify. *

You are not cleared for takeoff.

184 INT. PLANE

184

Virgil pushes the throttle forward and begins to gather speed.

WARDEN

(voice over)

I repeat, you are not cleared for
takeoff.

185 EXT. RUNWAY - AIRFIELD - NIGHT

185

The plane careens down the runway. A service vehicle crossing its path guns its engines and skids into a ditch.

186 INT. PLANE - STREAKING FORWARD

186

Virgil holds the wheel steady. The chimps hoot wildly.
Virgil knifes down the throttle.

CLOSE ON SPEEDOMETER

The needle hits takeoff speed.

187 EXT. RUNWAY - AIRFIELD - ON LANDING GEAR - NIGHT

187

Lifting off the runway, then sinking back down, bouncing.

ON DR. CARROLL

watching silently.

ON ROBERTSON

cheering Virgil on.

ROBERTSON

You can do it, Virgil. Pull back
the wheel...PULL BACK.

ON TERI AND JIMMY

watching wide-eyed as:

THE PLANE LIFTS OFF THE GROUND

188 INT. TOWER

188

A87 The controller follows the plane down the runway.

(CONTINUED)

188 CONTINUED:

188

WARDEN

(peeved)

...identify yourself...

189 EXT. RUNWAY - AIRFIELD - CONTROLLER'S P.O.V. - NIGHT 189
(MATTE SHOT)

The plane continues its liftoff and disappears into a bank of fog beyond the end of the runway.

190 INT. TOWER 190

WARDEN

That's it. You're reported.

191 EXT. RUNWAY - AIRFIELD - CONTROLLER'S P.O.V. - NIGHT 191
(MATTE SHOT)

The plane breaks out of the fog bank, soaring high, silhouetted against the early light of dawn.

192 INT. PLANE 192

The cabin is strangely quiet as the chimps stare out the windows. Virgil concentrates on steadying the throttle, then pushes the wheel forward, leveling the aircraft.

ON VIRGIL

As the plane levels, the soft light of dawn shines in his face.

WHAT HE SEES

193 EXT. SKY - DAWN 193

The clouds on the horizon, backlit by the rising sun.

CUT TO:

194 EXT. TAXIWAY - AIRFIELD - DAWN 194

Jimmy and Teri watch, holding their breath.

195 EXT. SKY OVER EVERGLADES - DAWN 195

The plane soars higher once more, then begins a wide bank to the right. It noses down and begins to plunge back to earth. It dives toward a bank of trees, barely clears them, and disappears into the fog bank. The plane sputters, rises one last time, then sinks into the fog and vanishes.

The sound of the impact in the distance, and then silence.

FADE OUT

FADE IN

196 EXT. EVERGLADES - DAWN 196

The tail of the training plane juts out of a murky swamp surrounded by thick tropical foliage. A couple of AIR PATROLMEN in waist-high rubber boots wade out toward the plane, probing the bottom with long wooden stakes. A DIVER in a black wet suit adjusts his face mask and submerges into the mire.

(CONTINUED)

196 CONTINUED: (2)

196

She turns around.

TERI

I'm sorry for the trouble I've gotten
you --

JIMMY

(stirred)

Shhhh. Listen.

Teri listens. Insects shrill. Birds call to each other.
Then she hears a familiar sound.

A CHIMP HOOTS IN THE DISTANCE

Teri turns to him. They exchange a bittersweet telling
look, then she puts her arms around him and hugs him tight.

197 EXT. EVERGLADES - DAY

197

Spanish moss hangs from tall trees in the Southern Florida
swampland. A chimp HOOTS and swings INTO VIEW, holding onto
a long vine. It's Goofy.

He swings up to a high branch and jumps off. Virgil and
Ginger, busy grooming each other, move aside to let him sit
near them. Suddenly Harry drops onto Goofy from above,
startling him. Goofy squawks and chases Harry through the
branches as Virgil and Ginger turn back to each other and
continue grooming.

FADE OUT

THE END

SCHWARZENEGGER HUNTER

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