

74 Cont.

ZIRA

(perturbed)

I withheld nothing. Nobody asked me.

E.1.

And if somebody had?

After a beat:

ZIRA

I should have said that Chimpanzees had no part in the destruction of Earth. Only the Gorillas and the Orang-utans.

E.2.

What's the difference? You're all monkeys.

CORNELIUS

(politely but firmly)

Please do not use the word 'monkey'. We find it offensive. As an archeologist I had access to history scrolls kept secret from the masses, and I suspect that the weapon which destroyed Earth was Man's invention. I know that one reason for Man's original downfall was your peculiar habit of murdering one another. Man destroys Man. Apes do not destroy Apes.

Cont.

74 Cont.1

HASSLEIN

(cooling the heat)

Cornelius, this is not an inter-racial hassle but a search for facts. We admit the possibility of Man's decline and fall. But what all of us here would like to know is how Apes rose.

The emotional temperature drops,

CORNELIUS

(unexpectedly)

It began, in our prehistory, with the plague that fell upon dogs.

ZIRA

And cats.

CORNELIUS

Hundreds and thousands of them died. And hundreds and thousands had to be destroyed to prevent the spread of the infection.

ZIRA

There were dog bonfires ...

For the first time we see a tape recorder (concealed from the APES) slowly revolving.

CORNELIUS

By the time the plague was contained, Man was without pets; and for Man, this was intolerable. He might kill his brother, but he could not kill his dog. So Humans took primitive Apes as pets.

ZIRA

Primitive and dumb, but still twenty times more intelligent than dogs or cats.

CORNELIUS

They were quartered in cages, but they lived and moved freely in human houses. They became responsive to human speech. And in the course of only two centuries progressed from performing mere tricks to performing services.

Cont.

74 Cont.2

E.1.

Like sheep dogs ...

CORNELIUS

Could a sheep dog cook? Could
a sheep dog clean the house? Or
go marketing for groceries with
a list from its mistress? Or wait
on tables?

ZIRA

(with dangerous
pride)

Or, after three more centuries,
turn the tables on their owners?

HASSLEIN

(instantly)

How?

CORNELIUS lays a restraining hand on ZIRA's.

CORNELIUS

They became alert to the concept
of slavery and (as their numbers
grew) to slavery's antidote, which
is unity. They began to assemble
in small bands. They learned the
art of corporate and militant action.
They learned to refuse.

We INTERCUT concealed tape recorder, inexorably revolving.
Then back to:

CORNELIUS

At first they barked their refusal.
And then, on a historic day commemorated
by my species and fully documented in
the secret scrolls, there came an Ape
called Aldo, who didn't bark. He
articulated. He spoke a word which
had been spoken to him, time without
number, by Humans. He said 'No'.

The tape recorder revolves.

HASSLEIN

So that's how it all started.

Cont.

74 Cont.3

E.2.
(buzzing intercom)
Clip One, please.

From a wall speaker:

CORNELIUS'S VOICE
(filtered)
Where we come from, Apes talk
and Humans are dumb.

E.2.
You recognize your husband's words
to the Commission?

ZIRA
Yes.

E.2.
So Humans were dumb.
(to Cornelius)
Were they happy?

CORNELIUS cannot meet his cold stare.

E.2.
(to intercom)
Clip Two.

From the wall speaker:

ZIRA'S VOICE
(filtered)
As to Humans, I've dissec--
examined thousands of them and,
until now, I've only discovered
two who could talk in my life.

E.2.
Was one of the two who talked
Colonel Taylor?

ZIRA
I never met Colonel Taylor.

E.2.
(to intercom)
Repeat first three seconds of
Clip Two.

From the wall speaker:

Cont.

74 Cont.4

ZIRA'S VOICE

(filtered)

As to Humans, I've dissec--
examined thousands of them --

The sound cuts out.

E.2.

What was the word you didn't finish?

ZIRA

(frightened)

I can't remember.

E.2.

(to intercom)

Play the loop.

From the wall speaker:

ZIRA'S VOICE

(filtered)

Dissec ... Dissec ... Dissec ...

The loop continues playing, intolerably, during:

E.2.

Complete the word, monkey.

CORNELIUS

(furiously)

I told you--

E.2.

Complete the word.

ZIRA'S VOICE

Dissec ... Dissec ... Dissec ...

ZIRA

(with a touch of
her old spirit)

It sounds as if I had hiccups.

With a snort of contempt, E.2. flicks off intercom and wall speaker to look inquiringly at E.1., who in his turn looks inquiringly at HASSLEIN.

HASSLEIN

(nods)

Send for Dr. Dixon.

E.2.

(to intercom)

Dr. Dixon, please. Dr. Hasslein
calling Dr. Dixon.

75 INT. CORRIDOR - LEWIS

Striding anxiously towards a door, whose GUARD admits him. We FOLLOW LEWIS into:

76 OUT

77 INTERROGATION ROOM

HASSLEIN

Ah. Dr. Dixon.

He is holding something wrapped in cotton, which he hands to LEWIS.

HASSLEIN

Please be good enough to administer this.

LEWIS raises hostile, inquiring eyebrows as he unwraps the cotton.

HASSLEIN

Sodium Pentothal. One-half gram IV.

The cotton contains a charged hypodermic.

LEWIS

(not taking it)

Dr. Hasslein, I'm an animal psychiatrist --

HASSLEIN

(curtly)

And a qualified vet. We have the Commission's authority and...

(indicating E.1.
and E.2.)

...that of the C.I.A.

LEWIS, after hesitation, takes hypodermic; and we PAN him into shot with the seated APES.

LEWIS

(gently)

Come, Zira. Lie down on the couch.

But CORNELIUS has seen the hypodermic and rises in anguish.

CORNELIUS

No! No! No! When we use those things, it's for killing.

Cont.

77 Cont.

HASSLEIN

Killing whom?

CORNELIUS grabs ineffectually at the hypodermic and is with difficulty restrained by E.2.

LEWIS

(stepping in to
cover up)

This isn't for killing, Cornelius.
It's for ... relaxing. It won't
harm her.

ZIRA

Will it harm my baby?

LEWIS

No. So, please. Lie down.

CORNELIUS moans and whimpers.

HASSLEIN

(to E.2.)

Take it to its quarters.

LEWIS guides ZIRA, who looks pathetically back over her
shoulder.

78

OUT

A-78

ANOTHER ANGLE

LEWIS tests hypodermic and indicates couch.

LEWIS

(smiling)

Bare your left arm, please.

ZIRA

(wry whisper)

You don't have to tell me.

As he bends over her to roll back her sleeve:

LEWIS

(whisper)

It has the same effect as Grape
Juice Plus.

He injects the hypodermic into her hairy arm.

Cont.

A-78 Cont.

LEWIS
Count backwards from ten.

As HASSLEIN enters, followed by E.1. only:

ZIRA
Ten...nine...eight...seven...
six...
(getting drowsy)
...five...four...

She pauses.

LEWIS
What's after four?

ZIRA
(slurry)
...two...

During the above, E.1. has switched on the tape recorder, drawn up a chair to the couch's side and now (hand mike poised) looks inquiringly at LEWIS, who withdraws hypodermic and pads the crook of ZIRA's arm with cotton.

HASSLEIN
(holding door open)
Thank you, Dr. Dixon.

LEWIS
(coldly)
It's customary to stay.

Their eyes lock.

LEWIS
I am a member of the Commission.

LEWIS wins. HASSLEIN leans against the wall, motionless and impassive until the scene's end. We CLOSE to:

79 CLOSE SHOTS - E.1. and ZIRA, INTERCUTTING HASSLEIN AND LEWIS

Most of E.1.'s "questions" are less questions than statements. He is confronting ZIRA with situations which she can confirm or deny.

E.1.
(gentle throughout)
Zira.

ZIRA
(slurry at first)
Mm.

E.1.
You worked in a room like this?

ZIRA
Bigger. But not so ... pretty.

CAMERA roves the cold, clinical little room. Pretty ...!

E.1.
With ... two assistants?

ZIRA
Three.

E.1.
And there you practiced...

ZIRA
(as though this
were all)
Comparative.

E.1.
Comparative what?

ZIRA
Ana ... ana...

E.1.
Anatomy.

ZIRA
Mm.

E.1.
Whose anatomies did you compare?

ZIRA hesitates; restlessly moves her head from side to side.

Cont.

79 Cont.

E.l.
Apes' and Humans'?

ZIRA
Mm.

E.l.
(still gently)
Say yes if you mean yes.

ZIRA
Yes.

E.l.
So you dissected other Apes.

ZIRA
Yes. When they died a natural death.

E.l.
And Humans, too, of course.

ZIRA
Yes. As they were ... made available.

E.l.
Available ... ?

We CUT IN quick, soundless, subliminal FLASHES from APES 1 and APES 2, luridly illustrating:

ZIRA
The Gorillas hunted them for sport -- with nets and with guns. The survivors were put in cages. The Army used some of them for target practice.

FLASHES END. As the drug's hypnotic effect diminishes, ZIRA becomes increasingly articulate and euphoric.

ZIRA
We could take our scientific pick of the rest.

E.l.
(matching her enthusiasm)
And in the interests of science, you dissected, removed and statistically compared...

Cont.

79 Cont.1

ZIRA

(proudly)

Bones, muscles, tendons, veins,
arteries, kidneys, livers, hearts,
stomachs, reproductive organs...

We CUT IN subliminal FLASH from APES 1: CLOSEUP ZIRA,
from o.s. patient's P.O.V., bending over to operate with
scalpel. And back to:

ZIRA

...nails, tongues, eyes...

E.1. turns to see HASSLEIN, riveted.

ZIRA

...noses, ears, nervous systems,
the various reflexes --

E.1.

(as though puzzled)

Reflexes? Of the dead?

ZIRA

No, no, no. Of the living! You
can't make a dead man's knee jump,
any more than you can test a corpse's
reaction to a prefrontal lobotomy.

LEWIS, sweating, looks at HASSLEIN, concentrating.

E.1.

("admiringly")

You mean you were ... advanced
enough to do experimental brain
surgery on living humans?

ZIRA

Oh, yes. We even tried to stimulate
their atrophied speech centers.

E.1.

Successfully?

ZIRA

Not yet.

(confused)

I mean not now ... anymore.

She draws a hand across her eyes. E.1. looks at LEWIS,
who looks at his watch.

Cont.

79 Cont.2

LEWIS

Two minutes.

HASSLEIN scribbles a note, which he hands to:

E.1.

Did you stimulate Colonel Taylor's
speech centers?

ZIRA

(irritated mutter)

Of course not. He could talk
already.

Exhausted after her euphoria, she doesn't realize what
she has admitted. The three MEN do and react strongly.
But the object of pentothal is to lull the patient into
truth.

E.1.

(offhand)

Colonel Taylor had colleagues ...

ZIRA

Oh, yes. There was one who ...
somehow ... died before we found
out he could talk. He possessed
a unique skin. We had it stuffed
and put in our museum. Like the
gorilla I saw in yours.

E.1.

A unique...?

ZIRA

...skin.

(a beat)

It was black.

We CUT IN ghoulish FLASH from APES 1: stuffed NEGRO
ASTRONAUT with milky glass eyes in Ape City's museum.
And back to:

HASSLEIN

(a whisper)

Lieutenant Dodge.

ZIRA

(sleepily)

Until we came here, we'd never seen
that before.

Cont.

79 Cont.3

E.1.
When you left, was Colonel Taylor
still alive?

ZIRA
(scenting accusation)
We loved Taylor.

CUT IN FLASH from APES 1: ZIRA kissing TAYLOR. And back
to:

ZIRA
We did all we could to help him,
Cornelius and I --

As she names her husband, normal consciousness returns.
She lifts herself on one elbow and looks desperately
around for a sign of him; but sees only the cold, white
room, E.1. by the couch's side, LEWIS with the hypodermic,
and HASSLEIN blocking the intercommunicating door.

ZIRA
(desolate moan)
Cor-ne-li-us!

LEWIS
(putting down
hypodermic)
She'll need a nap now.

HASSLEIN
She'll get it.

He raps at the outer door; and a young, white-coated,
muscular, blond and good-natured male ORDERLY enters.
E.1. is unemotionally dismantling the tape recorder, during:

ORDERLY
Sir?

HASSLEIN
Take her to their quarters, please.

E.1. hands tape spool to HASSLEIN.

HASSLEIN
We must get this to commission
immediately.

ORDERLY approaches ZIRA's wheeled couch and looks down
on her. She is almost asleep.

Cont.

79 Cont.4

ORDERLY

(gently)

Come along, ma'am. It's over now.

(looking down

at her)

Boy! She's really out.

LEWIS and HASSLEIN turn at door. HASSLEIN, unemotional, exits, but the concern on LEWIS's face is clearly visible. He exits sadly.

CUT TO:

80

INT. FEDERAL BUILDING - WEARY COMMISSION - LATE AFTERNOON

LEWIS is with them and we shall CUT frequently to his reactions. We CLOSE to:

CHAIRMAN

(reading)

I have to announce that the President of the United States has ratified the following final recommendations made by this Commission in the light of the C.I.A. tape recordings delivered to us by Dr. Hasslein.

We PULL BACK to include HASSLEIN seated rather gloomily on the dais next to:

CHAIRMAN

(reading)

One: By a majority vote the Commission finds no solid evidence for hostility by either Ape towards the Human Race as at present constituted in this year of our Lord, nineteen seventy-three.

The MINORITY (including, alas, the CARDINAL) becomes sufficiently vocal for the CHAIRMAN to hammer for silence.

CHAIRMAN

(emphatically reading)

The male's attitude is that of a deeply interested and well-disposed academician who studied the alleged future downfall of the Human Race with the true objectivity of a good historian.

The female's case is different, in that she undoubtedly committed actions against the Human Race of a sort which, if they were to be committed today, would be called atrocities. But would they be so-called in two thousand years' time, when it is alleged that Humans will have become dumb brutes with the restricted intelligence of animals? It has been pointed out that what Apes will do to Humans is no more than what Humans are now doing to beasts.

Cont.

80 Cont.

Dubious murmurs from the MINORITY.

CHAIRMAN

(holding up hand)

Nonetheless the Commission is sympathetic to Dr. Hasslein's conviction that the progeny of these Apes could, in the centuries to come, prove an increasing threat to the Human Race and conceivably end by dominating it. This is a risk we dare not ignore. Therefore:

Two: The Commission unanimously recommends that the birth of the female Ape's unborn child should be prevented; and that, after its prenatal removal, both the male and the female should humanely be rendered incapable of begetting or bearing another. Thus, the parents can still be employed to serve the community in a manner to which their undoubted talents are best suited.

He raises his gavel.

CHAIRMAN

I now declare this Commission dissolved.

As the gavel begins to fall:

SHOCK CUT TO:

81 CORNELIUS'S INTERLOCKED HANDS...

...smashing down on a white-enameled metal table top.
As we PULL BACK:

CORNELIUS
They're savages!

We PULL BACK further to:

82 MASTER SHOT - APES' QUARTERS - NIGHT

Cold, white, fluorescent lighting reveals barred windows with no drapes; two austere cots, on one of which lies ZIRA, fully clothed; two uneasy easy chairs; and two white-cushioned metal ones by the table, on which CORNELIUS once again smashes down his interlocked hands.

CORNELIUS
Savages! Jabbing needles into a pregnant woman!

ZIRA
(mildly)
I've done that, too, dear. And worse. Taylor thought we were savages -- at first.

CORNELIUS
Did they make you tell them about Taylor, too?

ZIRA
They made me tell them about everything, Cornelius.

CORNELIUS
Brutes!

ZIRA
And shall I tell you something? I'm glad I did. We can't live with lies.

CORNELIUS
(himself savagely)
After this, I doubt we shall be allowed to live at all.

Cont.

82 Cont.

She sits up suddenly and anxiously on the side of the cot with one hand held to her very pregnant belly.

ZIRA

Do you mean that?

He takes her hand away from her belly and holds it to his cheek.

CORNELIUS

How long, now?

ZIRA

A week. Maybe more.

CORNELIUS

(a snarl)

They treated you like dirt!

A key rattles in the lock. Is this the death sentence? But the door opens only to admit their young, agreeable ORDERLY with two bowls of soup, four oranges and a glass pitcher of water on a heavy white-enameled tray.

ORDERLY

Sir. Ma'am. It's chow time.

He is about to set down the tray when CORNELIUS, still fuming, shakes his head. ORDERLY looks hopefully at:

ZIRA

I'm not hungry.

ORDERLY

(genuinely concerned)

But maybe someone else is who can't talk yet. Come on, ma'am. It's pure Vitamin C. Drink your soup and eat your orange for the sake of...

(unwittingly)

...the little monkey inside you, and--

CORNELIUS loses his temper. Pushes tray (upwards from beneath) into ORDERLY's face, which the hot soup scalds, as the glass pitcher splinters at his feet and the oranges roll across the floor. CORNELIUS wrests the heavy tray from ORDERLY and crashes it down on his head. As ORDERLY staggers forward, his foot trips over an orange and he falls -- hitting the side of his head on a corner of the metal table and landing face downwards in the splintered pitcher's jagged glass.

Cont.

82 Cont.1

ZIRA
(rising aghast)
Cornelius, what have you--

CORNELIUS
(breathing hard)
Nobody makes a fool of my wife.
(squatting)
He's unconscious.

ZIRA
Ought we to call for--

CORNELIUS
We call for nobody and nothing.
We leave.

He quietly opens the door and peers left and right. Directly across the passage is another door which he opens to reveal an unused office with window in b.g. CORNELIUS opens the window; and, one leg already over the sill, beckons to ZIRA, whom we have HELD throughout in f.g. She exits the door of their own quarters, closing it softly behind her. As it shuts, we ANGLE DOWN and PAN from the debris on the floor to:

83 TOP SHOT - GASHED BLOND HEAD OF ORDERLY

face downwards in the broken glass. Blood is beginning to spread across the floor.

CUT TO:

84 INT. FEDERAL BUILDING SIDE ROOM - LEWIS ON PHONE-
INTERCUTTING STEVIE IN ZOO INFIRMARY - NIGHT

LEWIS
At least they'll be allowed to live, but it's cruel and horrible. And I'm the one who has to tell them. Stevie, you've got to come and help me.

STEVIE
Of course. I'll come right away.

LEWIS
Thanks, Stevie. I'll be going back with Dr. Hasslein any minute now.

Cont.

84 Cont.

LEWIS hangs up, turns to see HASSLEIN, who obviously has overheard.

HASSLEIN
(a slight smile)
Cruel, Dr. Dixon?

LEWIS
Unbelievably. Zira wants her baby.

HASSLEIN
So do I.

LEWIS
But dead.

HASSLEIN
Yes.

LEWIS
And you'd prefer the parents dead as well...wouldn't you?

HASSLEIN doesn't answer. He doesn't need to.

HASSLEIN
Shall we go...?

He leaves, and LEWIS, disturbed and quite fearful, follows.

CUT TO:

85 EXT./INT. GUARDHOUSE - NIGHT

The incoming GUARD 1 moves to ringing phone, as outgoing GUARD 2 presses button on metal wall panel, during:

GUARD 1
(on phone)
Gate four ... No, sir, the
Lieutenant hasn't checked in yet.

GUARD 2
(leaving)
'Night, Charlie.

GUARD 1
(hand over
mouthpiece)
'Night, Ed.

The pressed button has released the latch of the gate, which GUARD 2 opens and closes behind him, manually, before departing. We PAN to CORNELIUS's head cautiously surveying this from outside guardhouse window.

GUARD 1
(to phone)
Yessir. I'll give him that message...
yessir.

He puts down phone; and CORNELIUS is wondering what to do, when phone rings again. CORNELIUS ducks out of view, during:

GUARD 1
Gate four ... Yes, Captain ...
No, sir, the supply truck isn't
due till 0600 hours ... Well, I'm
sorry, sir. We've no way of
contacting them before then ...

We PICK UP CORNELIUS approaching wall panel on guardhouse's further side, during:

GUARD 1
The depot's closed, sir.

CORNELIUS presses the panel button. To smother sound of gate clicking open:

CORNELIUS
(mimicking)
'Night, Charlie.

Cont.

85 Cont.

GUARD 1
(hand over
mouthpiece)
I said good night.
(into phone)
Okay, sir. I'll be off duty by
then, but the relief comes on at
0430 hours and I'll get him to
pass the message ... Yessir ...
yessir ... just leave it to me ...

CORNELIUS beckons ZIRA into shot and they pass through
gate, which CORNELIUS gently closes behind them.

CUT TO:

86 APES RUN OFF HIGHWAY

into and through bushes. ZIRA staggers, clutches her belly
and falls.

CORNELIUS
(over shoulder;
from ahead)
Zira!

A pause. Then the pain suddenly goes and, with a deep
sigh, she rises and joins him.

CORNELIUS
(as they advance)
What's the matter?

ZIRA
I think my pains have begun.

CORNELIUS strikes his forehead with his hand, as we:

CUT TO:

87 EXT. HASSLEIN'S CAR EN ROUTE FOR CAMP ELEVEN - NIGHT

Car approaches CAMERA, pulling to a stop as the scream of
a siren rents the night. An ambulance flies past, CAMERA
HOLDING on HASSLEIN and LEWIS in the car. They exchange
a shrug, and the car moves out.

88 OUT

89 APES IN SAME SPOT

as last seen.

Cont.

89 Cont.

CORNELIUS

How are the pains?

ZIRA

They come and go. But they're beginning to come quicker and go slower.

CORNELIUS

You ought to rest. But I'd like to get farther away before...

He helps her up and, in so doing, disturbs an (unseen) bird which flies off into the darkness with a clatter of wings that disturbs them both.

ZIRA

(ominously)

Like a machine gun.

CORNELIUS

Just a bird.

They begin to walk away from the direction of the Camp where, after a few seconds, an ambulance siren distantly but piercingly warbles.

ZIRA

(stopping)

What's that?

CORNELIUS

(soothingly)

Another bird.

They stumble on and down, through the thinning trees until the darkness swallows them.

CUT TO:

90 INT./EXT. - HASSLEIN TAKES THE SHARP TURN TO CAMP GATE

GUARD 1

(scrutinizing passes)

You're wanted in Administration,
Doctor. Urgent.

The car roars up drive and brakes sharply at main door.
HASSLEIN and LEWIS alight and enter.

91 ADMINISTRATION CORRIDOR

HASSLEIN strides ahead of LEWIS down corridor and turns through open door into:

92 ANOTHER ANGLE

LEWIS stays in doorway. HASSLEIN walks towards E.1., E.2.
and MARINE CAPTAIN.

HASSLEIN

What's happened?

We PAN, fractionally, to include something sheeted on a
stretcher. E.2. twitches sheet to reveal:

93 TOP SHOT - DEAD ORDERLY'S GLASS-GASHED FACE

Over this:

E.2.'s VOICE

The Apes have killed their Orderly.

LEWIS reacts, appalled. Back to:

94 HASSLEIN

baring his teeth in a smug I-told-you-so smile of satisfaction.

HASSLEIN

Where are they?

CAPTAIN

On the run.

HASSLEIN's smile fades and is replaced by a look of desperate sincerity which his earlier interview with the President foreshadowed. To E.1.:

HASSLEIN

Now they've killed, and must be killed. It has to be done -- and done quickly, before we start a stone rolling that'll gather enough poisoned moss to kill us all.

We CUT AWAY to LEWIS, listening (deadpan) in open doorway. He turns on his heel and walks away. Back to:

HASSLEIN

Nothing but weakness, indifference and apathy! Who cares what's going to happen to the Human Race two thousand years from now?

With E.1., E.2 and CAPTAIN, he begins a walk down the corridor, from which LEWIS has already vanished.

HASSLEIN

(walking)

Who cares whether, long, long after we're dead, a Man who might have been another Shakespeare, another Buddha, even another Christ, will be crawling the face of this earth on all fours like a dumb brute unable to do more than grunt or slobber.

GROUP has reached:

95 HASSLEIN'S OFFICE

Ahead of the rest, HASSLEIN stalks past his SECRETARY.

HASSLEIN
(to Secretary)
Get me the President.

He slams the door of his inner office.

96 INT. GUARDHOUSE - NIGHT
(INTERCUTTING LEWIS'S OFFICE AND GUARDHOUSE)

Guard picks up the phone.

GUARD 1
Gate four.

LEWIS
Has Dr. Branton arrived?

GUARD 1
No, sir. Not yet.

97 CROSS-CUTTING PHONE CONVERSATION

PRESIDENT
Were they armed?

HASSLEIN
Only with a tray and a glass pitcher.

PRESIDENT
So when they're found, there's no
need for a shooting match.

HASSLEIN
(dubious assent)
Not strictly speaking --

PRESIDENT
I am speaking strictly, Hasslein.
Science regards these Apes as unique.
The people regard them as almost human.

HASSLEIN
Then the people must be told that
the killers of today could become
the mass murderers of tomorrow.

Cont.

97 Cont.

PRESIDENT

(soothingly)

Of course they must, Hasslein.
And I can think of no one better
emotionally qualified than yourself
to persuade them of such a
possibility. But in a democracy
we do not shoot unarmed suspects
on sight -- for a murder in which
their participation is still
legally unproven. I want them
taken -- but taken alive. Is that
clear?

Cont.

97 Cont.

HASSLEIN

Quite clear, Mr. President.

(to Captain)

When you find them, they're to be taken alive. And Captain. I'm putting every law enforcement agency in the City onto this -- and the entire search is to be coordinated through this office.

CAPTAIN

Yessir.

CUT TO:

98 NEW TERRAIN - APES

Trudging behind bushes off highway, no distance from Camp area. ZIRA walks with increasing difficulty; staggers, and finally sags. CORNELIUS lowers her gently to a bush-girt dip in the ground.

CORNELIUS

We can't go on. I'm going back to the Camp to find Lewis. I'm going to get help.

ZIRA

No ...

CORNELIUS

Look, I only lost my temper with the boy and hurt him. It isn't as though I'd killed him. But if we go or like this, it may kill you.

ZIRA

(struggling to rise)

It's better now. I can walk.

CORNELIUS

(holding her down)

They may punish us. But at least the baby will be born.

He settles her in the dip and walks off into the darkness.

CUT TO:

A-98 EXT. ROAD - NIGHT

STEVIE drives through CAMERA in the station wagon.

99 SEARCH CONVOY TEARING OUT THROUGH CAMP GATE

Two six-by's with MARINES preceded by CAPTAIN in jeep.

CUT TO:

100 STEVIE'S STATION WAGON APPROACHING CAMP AREA

On the first "arm" of a U-bend in the winding highway,
she meets the convoy coming from the opposite direction.
CAPTAIN's jeep swerves across to trap and halt her.

Cont.

100 Cont.

CAPTAIN

You lost, Miss? Oh, it's you,
Dr. Branton. Better be careful,
ma'am. There's been a murder.
The Monkeys have killed their
Orderly -- and escaped.

MUSIC as we WHIP PAN off convoy to CORNELIUS crouched in
the bushes at the U-bend's center -- his eyes aghast with
horror, his hands blocking his ears against the "scream"
inside his head, which the MUSIC MIMICS. Then seeing
station wagon receding to round the curve of the U-bend,
he short-cuts through the bushes to intercept station
wagon on the U-bend's second "arm", where he stands in
STEVIE's headlights ... and is recognized.

STEVIE

(very shaken)

Cornelius! What've you done?

101 INT. STATION WAGON

ticking over.

CORNELIUS

Stevie, I didn't mean to kill
him. He was teasing Zira and I
hit him with a tray. He tripped
and cracked his head on the table.
Please believe--

STEVIE

I do, Cornelius, I do. But they
won't. Where's Zira?

CORNELIUS

(pointing to bushes)

Back there. Hiding in the bushes.
She's in labor.

STEVIE

Oh, God.
(a beat)
Get in.

As he climbs in rear of car:

CORNELIUS

Stevie, you won't take us back
to the Camp ... ?

Cont.

101 Cont.

STEVIE
(ghost of a smile)
No. I have a better idea.

She puts the car into a U-turn.

CUT TO:

102 EXT. CARAVAN DOOR - TIGHT SHOT - NIGHT

It opens to emit a dark, dapper, handsome man (ARMANDO) in his 40's and seemingly of Latin extraction. As he walks down the wooden steps:

ARMANDO
(deadpan)
You are asking me to risk imprisonment for the sake of two fugitive Apes? The answer is -- a thousand times...
(dazzling smile)
...yes!

Cont.

102 Cont.

He has turned into profile to smile up (as we PULL BACK) at LEWIS descending caravan steps behind him and carrying a leather veterinary bag. As ARMANDO walks LEWIS past signs establishing "ARMANDO'S SENSATIONAL CIRCUS":

ARMANDO

I do it for you. And for Stevie.
And for your two distinguished
friends.

LEWIS

(ruefully)
Notorious, now.

ARMANDO

To hell with notoriety! What is a husband expected to do? Stand by and see his wife insulted? God! Aren't we rude enough to each other without having to be rude to animals? And anyway, he didn't mean to kill the boy. It was an accident.

LEWIS

I'm very grateful, Armando.

ARMANDO

You helped to deliver our last baby. And now you deliver our next.

They continue into:

103 EXT. CIRCUS COMPLEX - NIGHT

They pass a humbler caravan on whose steps a MALE and FEMALE MIDGET sit smoking.

ARMANDO

(genially)
Hercules! Brunhilde! It's time
you were in bed.

BRUNHILDE

(coyly)
We've been in bed.

ARMANDO smiles and waves good night. He and LEWIS reach:

104 EXT. MENAGERIE TENT

On either side of its entrance are painted circus wagons.

105 INT. MENAGERIE TENT - MASTER SCENE

Dim and shadowy. Wheeled cages contain a jaguar, a leopard, lions, tigers and a zebra. Uncaged: a tethered baby elephant. Just inside and to the entrance's RIGHT are two cages (containing CHIMPANZEES) set a few yards apart. From the still-masked space between them runs STEVIE.

STEVIE

Lewis! It took you so long.

LEWIS

After your phone call I had to work out an excuse ... They think I'm searching.

STEVIE

Armando's been a saint.

ARMANDO

(smiling)

A minor one. St. Francis would have fixed it better.

STEVIE

Never!

ARMANDO

(indicating first cage to Lewis)

Say hello to Heloise and your goddaughter Salome.

LEWIS crouches to peer at:

106 P.O.V. SHOT THROUGH BARS - ABELARD WATCHING OVER HELOISE as she suckles (in the shadows) their baby daughter SALOME.

LEWIS'S VOICE

Hello, Salome.

CUT BACK TO:

107 MASTER SCENE

ARMANDO

(proudly)

The only chimp ever born in a circus.

LEWIS

Los Angeles has had four.

Cont.

107 Cont.

ARMANDO

(with scorn)

Los Angeles is not a circus. It
is a zoo.

LEWIS

So New Yorkers say.

ARMANDO begins to laugh; then points ahead and lays a
finger to his lips with elaborate secrecy.

They have walked past Cage 1 to the hitherto unmasked
space between it and Cage 2. A length of electric flex
has been slung between the two cages; and a single light
bulb, hanging from it, not-too-brightly illuminates
(as we TILT DOWN) a sort of primitive Private Maternity
Ward on the bare ground; a table with a basin of water
and bottle of antiseptic; and a folding cot on which
ZIRA lies blanketed with her head towards and her feet
away from us. In b.g. CORNELIUS, like all expectant
fathers, abstractedly paces to and fro.

STEVIE

(gently)

Lewis is here.

CORNELIUS stops his pacing.

CORNELIUS

Lewis!

(urgently approaching)

I was not responsible for the death--

LEWIS

(taking his hand)

I know.

(smiling)

But you will be responsible for
a birth. How is she?

CORNELIUS

The pains come every five minutes.

From b.g.:

ZIRA

(the truth, as always)

Every four.

Cont.

107 Cont.]

CORNELIUS resumes his abstracted pacing and is unaware of a minor commotion as HELOISE (in Cage 1) pushes forward to display SALOME through the bars to ZIRA, who rolls over on her side to inspect the baby.

ARMANDO

Look at Heloise! She is showing
an expectant mother what to expect.

ZIRA

(through bars to
Salome)

Ma-ma-ma ... Say it ... Ma-ma-ma ...
(ad-lib)

This is too much for the nerves of:

CORNELIUS

Zira, don't waste your breath and
your strength! You know that a
child born of two primitive apes
will never talk.

ZIRA

I'm getting into practice.
(to Salome)
Ma-ma-ma-ma-ma-ma ...

Her face contorts. She gives a deep cry of pain, as we:

SHOCK CUT TO:

108 (SOUND) O.S. BABY'S FIRST CRY OVER (VISUAL) ELECTRIC BULB
HANGING IN UPPER FRAME

LEWIS's arm rises into shot from LOWER FRAME, triumphantly holding (model) BABY upside down by its legs and slapping it repeatedly to maintain breathing. Once this is assured, we PULL BACK to include LEWIS giving BABY to ZIRA, who lies with her back to us. She displays BABY to the kneeling CORNELIUS, who rapturously stares and stares and stares. At length:

CORNELIUS

What are we going to call...?

LEWIS

(smiling)

Him.

ZIRA

Milo.

108 Cont.

We PULL BACK further to include STEVIE and ARMANDO watching. ARMANDO is lighting a cigar -- presumably for himself. But as CORNELIUS, the proud father, advances to receive congratulations, ARMANDO offers the cigar to CORNELIUS, who has seen enough of America to know what to do with it. He puffs it -- once professionally, and a second time catastrophically. As he coughs and coughs:

ARMANDO

No?

CORNELIUS

(hoarsely)

No.

He returns cigar to ARMANDO, who smokes it.

CUT TO:

A-108 EXT. CAMP ELEVEN - DAY

Activity indicates a state of emergency.

CUT TO:

109 INT. HASSLEIN'S OFFICE - DAY

It has now become a virtual HQ from which HASSLEIN can direct the search. Extra phones and squawk boxes have been installed; and marked wall maps indicating search areas are on display. HASSLEIN faces LEWIS and E.I., as SECRETARY brings him a report sheet and exits. He reads it with increasing disgust and tosses it aside.

HASSLEIN

Dr. Dixon, can you pinpoint the probable date of the baby's birth with any degree of accuracy?

LEWIS

I never examined her -- but from appearances I'd say in a week to ten days' time.

HASSLEIN

If it's that near, she can't have gone far.

(desperately)

But where would Apes go?

E.I.

(at a venture)

To other Apes?

109 Cont.

A long beat. Then:

HASSLEIN

(softly)

Of course!

(dialing phone)

Captain Osgood? I want you to mount a systematic and immediate search of every zoo, every menagerie, every circus in the city ... Yes, I realize that -- but can't you get police cooperation? ... On my authority. And I want to be kept fully posted on results -- whether positive or negative.

As he slams down phone:

CUT TO:

110 INT. MENAGERIE TENT - CLOSEUP - ARMANDO - DAY

ARMANDO

Bastards!

PULL BACK to include STEVIE.

STEVIE

Lewis says he'll think of something.

PULL BACK FURTHER (in the dim sunlight filtering through the thick canvas of the tent) to include CORNELIUS carrying the rawhide valise, and ZIRA carrying the blanketed BABY -- forlornly ready to become fugitives once more.

ARMANDO

I had planned it all so well!
In a month -- in just one month -- we move on to our winter quarters in Florida. I could have released you in the Everglades and -- oh, my dear, dear friends! -- you might have lived happily ever after.
But now ...

(in despair)

What can I do?

CORNELIUS

You have done enough to make us grateful to you forever.

Cont.

110 Cont.

ARMANDO

I did it because I like chimpanzees best of all apes, and you the best of all chimpanzees. I did it because I hate those who try to alter Destiny, which is the unalterable will of God. If it is Man's destiny one day to be dominated, then please God let him be dominated by such as you. Dear friends, before the police come and the audience gathers, you and your pretty baby must go.

STEVIE

(gently to Zira)

Lewis is on his way.

ARMANDO

All I can now do to help you is give you this -- for the child.

From his pocket he takes a little medal on a short chain, to which we CLOSE, during:

ARMANDO'S VOICE

It is a medal of St. Francis of Assisi.

We PULL BACK as he gives the medal to ZIRA, who studies it curiously with CORNELIUS peering over her shoulder.

CORNELIUS

Who is he?

ARMANDO

(smiling)

He was ... a holy man who loved and cared for all animals. Hang it around the baby's neck. For protection.

ZIRA

Thank you.

(beat)

And Armando?

ARMANDO

Yes?

ZIRA

Now I should like to say good-bye to Heloise.

110 Cont.1

ARMANDO

If only she could speak she would
say how sorry--

ZIRA

(quietly)

I know. But we understand each
other.

Armando looks at her, interested; and opens Cage 1.
Picking up the blanketed BABY MILO, she approaches and
enters:

111 INT. CAGE 1

where HELOISE squats in the shadows with BABY SALOME at
her breast. ZIRA squats opposite her, a yard away, with
BABY MILO in her lap. For five seconds the two mothers
survey each other -- motionless, silent and with grave
sympathy -- in a MASTER SHOT from which we CUT AWAY once
to MED. SHOT of HELOISE and once (for longer) to MED. SHOT
of ZIRA. Then we slowly TRACK IN to CLOSEUP of ZIRA, on
whom we:

FADE OUT
AND
CUT IN:

112- INTERCUTTING M.P. PHONING FROM NEW LOS ANGELES ZOO WITH
113 HASSLEIN IN OFFICE - DAY

M.P.

We've drawn a blank at the Zoo,
sir. Ape House -- negative.
Infirmary -- negative. Keepers'
reports from all other cages --
negative.

HASSLEIN

Are there still animals at the
Old Zoo?

M.P.

I don't know, sir:

HASSLEIN

(blazing)

Then FIND OUT!

He bangs receiver down over a:

CUT TO:

114 EXT. STATION WAGON TURNING OFF HIGHWAY - NIGHT

It pulls up out of sight of the highway on the verge of:

115 A SPARSELY LIT OIL FIELD

Grey derricks, like clustering Eiffel Towers. Grey pumps like Iron Age birds, rhythmically pecking for the grit that will turn their eggs golden. And, between them, grey scrub tufted with grey grass whose sap has run dry as lunar dust. We are on a moon, landscaped and architected by Man.

CUT BACK TO:

116 STATION WAGON

Our FOUR OCCUPANTS have alighted.

LEWIS

Here's as far as we dare take you.
The police have put road blocks on
every main exit from town.

ZIRA cradles the blanketed BABY in one arm and, with her free hand, clutches the rawhide valise. LEWIS unfolds a map, as STEVIE eases a knapsack over CORNELIUS's shoulders...

STEVIE

Your provisions.

...and hands him a bedroll which he tucks under his prehensile arm.

LEWIS

(to Cornelius)

Can you read a map?

CORNELIUS

I'm an archeologist. I can even
draw one.

LEWIS holds map in front of dimmed headlights.

LEWIS

(indicating)

We're at the city limits -- on
the southern edge of this oil
field here.

(pointing into the
dark)

Once you're over that hill, you'll
pass through more oil wells and an
abandoned refinery. From there,
you'll be looking down on a harbor
to the southeast and a sort of
graveyard for old ships that have
become unseaworthy.

116 Cont.

ZIRA wraps the BABY warmer against the beginnings of a night breeze that blows loose tufts of grass about her feet.

LEWIS

I used to play there when I was a kid. There's a sawn-off derelict ship at one end where you could hide for a week --

ZIRA

(dismally)

A week?

STEVIE

Until the commotion's died down a bit and we can come for you and smuggle you back into the circus.

LEWIS

(more hopefully
than he feels)

Then, like Armando said, you could travel with them to Florida when they move on, found a colony in the Everglades and live happily ever after.

Behind them a truck roars along the highway and LEWIS looks uneasily over his shoulder as the disturbed BABY begins to whimper.

ZIRA

(rocking it)

Ma-ma-ma-ma-ma...

Her voice trails to silence.

LEWIS

It's time you should be moving.

But CORNELIUS is looking at the BABY.

CORNELIUS

Lewis.

LEWIS

Yes?

CORNELIUS

If they find us, we shall be killed?

Cont.

116 Cont.1

LEWIS
(with unwilling
honesty)
Ultimately.

CORNELIUS
Then give us the chance to kill
ourselves ... if the moment should
come.

A long beat in which LEWIS's hand goes to his pocket ...
and stays there.

Cont.

116 Cont.2

ZIRA

Please.

LEWIS

I shouldn't give you this.

(handing a pistol
to Cornelius)

But I guessed you might ask.

(wry smile)

It was loaned to me by the C.I.A.
for my safety. Now it's for yours
...and Milo's.

ZIRA, carrying BABY, has joined GROUP in front of dimmed
headlights.

ZIRA

You're the second Human I've
kissed.

She puts her muzzle to his lips, as we saw her do to Taylor.

CORNELIUS

(diffidently to
Stevie)

And you're the first.

He kisses STEVIE, whose eyes are wet; then grabs ZIRA, almost
harshly, by the hand.

CORNELIUS

Come along, Zira! Don't dawdle!

She picks up the valise and he hauls her off unceremoniously
into the swallowing darkness, leaving LEWIS and STEVIE
(their backs to us) watching them recede. We ZOOM to:

117 CLOSE TWO SHOT - BACKS OF LEWIS'S AND STEVIE'S HEADS

He turns to her in profile, smiling.

LEWIS

You heard him. Don't dawdle!

TIME DISSOLVE TO:

118 INT. MENAGERIE TENT - NIGHT

From the entrance ARMANDO, with stock list, "politely" watches:

119 POLICE INSPECTING CAGES

Their weaving flashlights illuminate reacting lions, tigers, jaguar, leopard, zebra and tethered elephant -- and finally converge on the two Monkey Cages near entrance. Here ARMANDO strolls into shot with:

POLICE OFFICER

The Ape with the kid ... ?

ARMANDO

(flipping over pages
of stock list)

Heloise has been with the circus for seven years ... and the baby's birth was registered sixteen days ago. Look how he's growing!

(showing stock list;
enthusiastically)

The first chimpanzee ever to be born in a circus! Do you realize what a distinction that is? It is like being the first fish to be born on dry land. It is like being the first bird to be born without an egg. It is like being the first baby to be born on the moon. It is like--

But by now the Police Officer is long gone.

A-119 REVERSE SHOT - POLICE OFFICER 1...

...stopping at tent entrance in which he confronts the arrival (from outside) of:

POLICE OFFICER

Nothing.

As they exit, CAMERA PANS to ARMANDO, who now stops talking. A smile creeps over his face.

120 EXT. PANNING OIL FIELD - HILLCREST - NIGHT

The city lights wink and glitter distantly on the skyline, silhouetting CORNELIUS and ZIRA with BABY as they achieve the rim of the hill and pause -- panting from the long climb. As ZIRA sets down the BABY and the valise:

Cont.

120 Cont.

CORNELIUS

(awed by view)

Like stars in space. It's beautiful.

ZIRA

(drily)

It is -- from here.

CORNELIUS

(stretching)

We must go on.

Cont.

120 Cont.

As he EXITS SHOT, she has trouble in picking up both the BABY and the valise. Passing a pony-derrick, she stops ... and looks wistfully at the valise; opens it and peers down at the leopardette "cocktail" maxi-dress. Then, with a sigh she firmly but carefully secretes the valise in the workings of the pony, and...

121 ...FOLLOWS CORNELIUS

into the darkness.

CUT TO:

122 INT. HASSLEIN IN OFFICE WITH E.1.

HASSLEIN frustratedly crumples up three report sheets; tosses them into wastebasket; rises and angrily marks three red crosses over three small areas on wall map, during:

HASSLEIN

Negative ... negative ... negative.

E.1.

Don't worry, sir. We'll get them sooner or later.

HASSLEIN

That's what I'm afraid of. Later. Later we'll do something about pollution. Later we'll do something about the population explosion. Later we'll do something about nuclear war. We think we've got all the time in the world -- but how much time has the world got? And how can we give it more?

He stands with his back to the wall map whose numerous crosses show red (as though for danger) about his head.

HASSLEIN

Somebody has to begin to care.

CUT TO:

123 EXT. REFINERY AREA - NIGHT

The oil tanks glimmer under a few sparsely scattered lights like a lunar city of the future.

ZIRA

(pausing)

Who lives in those?

123 Cont.

CORNELIUS impatiently strides on alone; and answers,
looking back over his shoulder:

CORNELIUS

It's where they store the food
for their machines. No machine
can move without--

He should have been looking at the ground, for he steps
in an oil slick, skids and falls. He has staggered to
his feet and walked clear of the slick before ZIRA reaches
his side.

ZIRA

Are you all right, Cor--

CORNELIUS

Sh-h-h!

He pulls her urgently to her knees behind cover. He has
seen:

124 P.O.V. LONG SHOT - NIGHT WATCHMAN

Unsuspectingly crossing on a distant catwalk. WATCHMAN recedes and turns out of sight. We HOLD the now-deserted landscape for a long beat and:

CUT TO:

125 APES CROUCHING

CORNELIUS lets out a long breath; then, after a quick look around, approaches the nearest tank ladder and begins to climb it. Halfway up, his oily foot slips dangerously on a rung. He recovers; and, at the top, looks down on:

126 P.O.V. LONG SHOT - HARBOR AND SCRAP YARD AREA

CUT TO:

127 ZIRA

looking up.

128 HER P.O.V. - CORNELIUS ON LADDER

CORNELIUS

We're almost there.

As he begins to climb down:

SHOCK CUT TO:

129 EXT. HASSLEIN'S CAR - DAY

It swerves off the highway to join:

130 SEARCH SQUAD ASSEMBLED AT HILLTOP

Here are two police cars, a weapons carrier, a jeep -- all with engines switched off; ten SOLDIERS, four POLICE, and POLICE CAPTAIN holding oil-stained valise, as he ends (unheard) conversation with FIELD SUPERINTENDENT, who recedes as HASSLEIN alights from car to survey (and frown disapprovingly at) the scene of inactivity ahead. Clutching a folded map, he strides up impatiently.

HASSLEIN

Who found it?

POLICE CAPTAIN

The Field Superintendent -- on a routine service check.

Cont.

130 Cont.

POLICE CAPTAIN (Cont.)
(indicating derrick)
It was hidden in the workings.
(revealing dress
inside)
I guess she didn't need this anymore.

HASSLEIN
So why don't we get moving?

POLICE CAPTAIN
(patiently)
It's a big area. We've called for
helicopters to direct us.

HASSLEIN
How long till they get here?

POLICE CAPTAIN
Twenty minutes.

HASSLEIN
Why so long?

His right hand irritably slaps the palm of his left with
the folded map, at which he automatically looks down ...
and stays looking ... during:

POLICE CAPTAIN
Running down a fire report in the
Simi Valley.

HASSLEIN
(abstractedly)
Keep me posted.

He turns, walks back to his car and drives off towards
the highway.

CUT TO:

131 INT. CAMP ELEVEN - LEWIS IN HIS OFFICE

He hears a commotion in the hall outside; rises and opens
the door to confront a distressed STEVIE.

LEWIS
What's up?

STEVIE
They've found Zira's suitcase.

He stares at her.

132 EXT. FADED SIGN - DAY

MCKINLEY & SONS

NAVAL SCRAPYARD

CUT TO:

133 PANNING UP TO SHIP

A decrepit craft, sawn off clean at the stern which is wedged against the sea wall. We ZOOM towards former Officers' Quarters and:

CUT TO:

134 APES AT CABIN THRESHOLD

ZIRA sits there, her blanketed BABY on her lap, her legs dangling over the catwalk -- for all the world like a grandmother taking the sun on her stoop. We INTERCUT shots of putrescence and pollution, during:

ZIRA

Did Lewis really play here?

CORNELIUS

Perhaps it was cleaner then.

ZIRA

It stinks of Man.

CORNELIUS

(charitably)

That's oil. And dead fish.

ZIRA

Is that what Man wanted oil for?
To kill fish?

The BABY begins to cry. She absently rocks it.

CORNELIUS

You don't like them, do you?

ZIRA

Who?

CORNELIUS

Humans.

ZIRA

We've met hundreds here -- and
I trust three.

(to Baby)

Ma-ma-ma-ma...

But the BABY goes on crying.

ZIRA

He wants feeding.

Cont.

134 Cont.

As she prepares to suckle BABY, CORNELIUS tactfully thinks of a good reason to leave her alone.

CORNELIUS

There must be a cleaner place than this. I'll go and look.

As he leaves:

CUT TO:

135 EXT. REFINERY

HASSLEIN's car drives through the refinery tracks. It halts by an oil tank. HASSLEIN approaches tank ladder; thinks twice; returns to car and re-emerges with binoculars; climbs up ladder, from whose top he surveys with the naked eye:

136 FULL SHOT - SHIPYARD

CUT TO:

137 HASSLEIN RAISING BINOCULARS

CUT TO:

138 P.O.V. SHOT - PANNING SHIPYARD

At end of PAN we catch the merest (but most unmistakable) glimpse of CORNELIUS moving high up on the superstructure amidships. As he vanishes:

CUT TO:

139 HASSLEIN LOWERING BINOCULARS

and rapidly descending the ladder. He gets into his car and goes.

CUT TO:

A-139 HIGHWAY NEAR (O.S.) CAMP AREA

LEWIS and STEVIE driving station wagon downhill.

CUT TO:

140 CORNELIUS

searching for quarters and unaware of danger.

CUT TO:

141 HASSLEIN'S CAR REACHING SHIPYARD

He alights and walks cautiously along pier toward ship's gangplank.

CUT TO:

142 CABIN THRESHOLD

ZIRA with BABY asleep on her lap -- and herself (in the hot sunlight) growing so drowsy that she rises and enters:

143 INT. CABIN

Pretty dark, for the sunlight barely filters through the two filthy scupper panes. And you wouldn't know it was a cabin, because all the furniture has long since been removed. She adjusts the blanket so that it will serve both as a wrap and a pillow for the BABY; then herself lies down on the bare boards with her head near the BABY. We SLOW-TRACK IN to CLOSEUP of her tired eyes. The heavy lids blink... droop....and fall.

CUT TO:

144 HASSLEIN APPROACHING GANGPLANK

Hand in pocket, he looks speculatively at the ship. He approaches the gangplank. Tests it with his foot. The timber is serviceable and it holds. He starts walking down the gangplank to the barge.

CUT TO:

A-144 CORNELIUS (CAPTAIN'S CABIN)

We see him moving through a series of cabins, stopping to test a set of rusty springs still attached to an Officer's bunk.

B-144 ZIRA

She and the BABY sleeping peacefully.

C-144 HASSLEIN

emerging from the second gangplank onto the forward oil deck. He looks up.

D-144 P.O.V.

CAMERA PANS superstructure. No sign of life anywhere.

E-144 HASSLEIN

He moves across deck to a ladder leading to Officer's Deck, ascends, circles superstructure, enters companionway.

F-144 INT. OFFICER'S QUARTERS

HASSLEIN makes his way through a mass of debris, scrapes away some with his foot.

145 CLOSEUP - ZIRA'S EYES

They are open but not alarmed. She has woken but is not aware that anything waked her. We STAY on her eyes for three long seconds.

CUT TO:

A-145 HASSLEIN

approaching a closed companionway. It's stuck, and he pushes with his foot. Suddenly it springs open, slamming with a loud clang against the steel bulkhead.

B-145 ZIRA

springs to her feet, the BABY in her arms.

ZIRA
(calling)
Cornelius?

146 HASSLEIN...

remains frozen. He has heard.

CUT TO:

147 CORNELIUS - IN THE CAPTAIN'S BRIDGE

He hasn't heard; and moves higher up the superstructure, still searching for quarters.

CUT TO:

148 OUT

149 ZIRA

crossing quietly, through the crew's quarters heading for a companionway leading to the forward Oil Deck.

150 EXT. OIL DECK

ZIRA emerges, looking around, then turns to look up at the superstructure for CORNELIUS, but with a startled gasp she sees:

151 EXT. OFFICER'S DECK

HASSLEIN peers down at ZIRA, surprised.

HASSLEIN

(eyes narrowing)

I see you've had your baby, Zira.

(silence)

Give it to me.

(silence)

The Presidential Commission has
empowered me to take it in my care.

She only holds the BABY closer. Now HASSLEIN pulls his
gun. ZIRA bolts back through companionway.

CUT TO:

152 ZIRA

racing through crew's quarters.

CUT TO:

153 OUT

154 EXT. REAR OIL DECK

Emerging from companionway, ZIRA threads her way through
a maze of oil pipes, finally reaching a ladder that leads
to the open deck above. But at the first rung, she freezes.

155 HASSLEIN

standing at the top of the ladder.

CUT TO:

156 ZIRA BELOW

Ducks out of firing line and screams:

ZIRA

Cor-ne-lius!

She runs back through Oil Deck.

CUT TO:

157 CORNELIUS HIGH UP ON FLYING BRIDGE

He reacts to the scream but can't see what's happening --
so is about to descend, when he hears and sees:

158 TWO AIRBORNE HELICOPTERS

scouting the area.

159 FROM HELICOPTERS' P.O.V. - CORNELIUS DUCKS OUT OF SIGHT

160 AIRBORNE HELICOPTERS

instantly change direction towards ship.

CUT BACK TO:

161 OIL DECK

ZIRA huddled behind a huge pipe, clutching the BABY. She looks up with foreboding as we hear o.s. HASSLEIN striding rapidly overhead on the deck above. She crawls from behind the pipe; stealthily reaches foot of companionway (to Main Deck) and listens.

CUT TO:

162 FIRST HELICOPTER LANDS

in open field on the other side of the ship. TWO POLICEMEN alight, weapons drawn.

CUT UP TO:

163 OUT .

164 HASSLEIN

moving swiftly along the Main Deck to conceal himself behind a bulkhead and watch the second police helicopter set its pontoons in the water. Suddenly, his attention is diverted to:

165- OUT
166

167 SEARCH SQUAD

Two police cars, jeep and weapons carrier moving swiftly onto the pier.

168 BACK TO HASSLEIN

His frustration begins to edge on panic.

169 OVER CORNELIUS

watching search personnel alight from the vehicles.

A-169 CLOSE - CORNELIUS

He, too, shows the traces of panic. But then the tension seems to ease.

B-169 P.O.V.

Lewis' station wagon races onto the pier.

C-169 CORNELIUS

CORNELIUS
(softly)
Thank God!

170 HASSLEIN

He, too, is watching the approach of the station wagon.

171 OUT

A-171 ZIRA

tense, looking off:

172 STATION WAGON

through the maze of oil pipes, we see it stopping by the other vehicles. LEWIS and STEVIE hurriedly get out.

A-172 BACK TO ZIRA

ZIRA
(to herself)
Stevie....!

She swiftly ducks through the oil pipes headed for the companionway leading to the crew's quarters.

B-172 HASSLEIN

stung to urgency. He must get to ZIRA. Stealthily, he creeps to an interior ladder, descends.

173 OUT

174 ZIRA

still clinging to her baby, rushes through the crew's quarters, headed towards the companionway nearest the gangplank. Before she can exit, she is halted by a command (o.s.), ZIRA!

175 HASSLEIN

at the bottom of the ladder, gun leveled.

HASSLEIN
I want that baby.
(silence)
If you won't give it to me, I'll
shoot.
(after a beat;
shouting)
Give me the child!

She turns to run out to the gangplank, and he shoots her in the back -- once.

176 ON THE PIER

SEARCH PERSONNEL beginning to descend gangplank to barge below, halt in complete surprise.

CUT BACK TO:

A-176 EXT. FORWARD OIL DECK

ZIRA staggers and drops, letting the blanketed BABY fall. HASSLEIN appears on deck, fires three times. We CUT IN A FLASH as, for the last time, the blanket twitches.

177 OUT

178 LEWIS AND STEVIE REACTING

STEVIE gives a desolate cry of "Stop him!" and starts to run down the gangplank to the barge. And at this moment, unexpectedly, we hear another shot.

179 HASSLEIN

Hit, and swaying by ship's rail near the gangplank.

CUT TO:

180 FLYING BRIDGE AREA

CORNELIUS, up aloft, fires again.

CUT TO:

181 HASSLEIN

Hit once more, he twists....and falls into the water.

CUT TO:

182 SEARCH PERSONNEL ON BARGE

A SOLDIER aims his rifle at o.s. CORNELIUS. Spotting this:

CAPTAIN

Don't fire!

But the word "fire" is drowned by the shot itself, as we:

CUT TO:

183 CORNELIUS

....crashing to the Oil Deck far below.

CUT TO:

184 THE DYING ZIRA

Clutching the ship's rail, she hauls herself up to do a terrifying and as yet unaccountable thing. Her foot jabs fiercely sideways, kicking the BABY's small, blanketed corpse into the sea. Over the splash, we:

CUT TO:

185 STEVIE

Watching, appalled.

STEVIE

Oh my God! Why....?

We PULL BACK to include LEWIS as he takes her in his arms.

LEWIS

Animals have no graveyards.

186 CLOSING ON ZIRA

as she stumbles over the deck, finally reaching CORNELIUS.

ZIRA

(a death whisper)

Cornelius...!

She falls beside him, and dies with her cheek touching his.

From this, CAMERA PULLS BACK up, up and away to a HIGH FULL SHOT of the shipyard area. Over ASCENDING SHOT, we begin a:

LAP DISSOLVE TO:

187 DESCENDING SHOT - CIRCUS AREA - DAWN

Already we have OVERLAPPING SOUND of sleepy lions grunting, the squeak and gibber of smaller animals, the whinnying of horses, and the soft thud of a mallet on wood. Now, on VISUAL, we:

ZOOM DOWN TO:

188 THE LOWERED BIG TOP

....billowing and spectacularly ballooning to earth, over a:

CUT TO:

189 CIRCUS AT GROUND LEVEL

Ready to move to winter quarters. Crates stacked on trucks, trailers hooked to cars, dogs barking, CIRCUS HANDS shouting. We CLOSE to a line of wheeled menagerie cages which ARMANDO is distantly approaching from b.g. as we TRACK past cages and END ON:

190 PROFILED CLOSE SHOT - ARMANDO

He has paused at the head of the line by a cage whose contents he masks.

ARMANDO

(throwaway)

Intelligent creature! But then,
so....

(crossing himself)

....were your mother and father.

(shouting o.s.)

Ready to move in five minutes....!

Cont.

190 Cont.

He walks out of shot between cage and CAMERA, unmasking (as we CLOSE) an infant CHIMPANZEE. It stands, clutching the bars of the cage through which it stares intently and alertly. Then, in an opportune silence:

BABY CHIMP
(triumphantly)
Ma-ma-ma-ma-ma...

It continues with increasing enthusiasm to declaim the first words (if you can call them that) ever uttered by an ape born in captivity. We MOVE IN close enough to identify the medal of St. Francis round its small neck.

FADE OUT

THE END