

FADE IN:

INT. CORRIDOR - DAY

We rush down a nondescript corridor and halt in front of a cheap institutional door with a plastic sign that reads:

IAN MCNUT, DIRECTOR

The door is thrown open. IAN MCNUT, late 40's, dressed in safari-hunter-khaki sits behind a gray desk, reading glasses at the very tip of his nose. He looks up in surprise.

IAN

Again!?

EXT. ZOO - CONTINUOUS

Ian carries a rifle through animal exhibits as frightened parents drag children away.

PAT ARCHER, 50's, short hair, jeans, and work shirt wrings her/his hands nervously and jogs along next to Ian.

EXT. GORILLA COMPOUND

Ian fights his way to the front of a crowd; he raises his rifle.

Through the rifle's scope, cross hairs line up on a ferocious SILVERBACK hooting, stamping his feet, and feigning attack.

The scope pans right; cross hairs line up on a MAN in a baggy gorilla costume. He hoots and stomps his feet in defiance.

We hear a gunshot; a silver dart streaks through the air and impales the man-gorilla in the rump.

The man-gorilla lets out a small grunt, and looks cockeyed into the camera. His eyes roll back as he crumples to the ground.

The scope pans left; the Silverback stands sniffing the wind.

We hear another gunshot. Another silver dart flies through the air and strikes the Silverback in the rump. The Silverback grunts and looks into the camera. His eyes glaze over and he tumbles to the ground.

IAN
Get'm the hell out'a there!

EXT. GORILLA EXHIBIT - LATER

PARAMEDICS lift the stretcher holding the man-gorilla into an ambulance.

IAN
Where on God's green earth do these
people come from?

EXT. UNDER THE HOOD OF AN OLD TOYOTA - MORNING

From beneath the car, through a tangle of hoses, belts and wire, we view KENNY SIMON, 29, dark hair, thick, black-rimmed glasses, short-sleeved white shirt, holding his tie and peering into the engine.

A second face appears; ALICE, 12, a freckled-faced pre-teen with thick red hair in pigtails hanging from a Huck Fynn style straw hat.

ALICE
What's the matter, Kenny?

Kenny pushes a hose back and forth.

KENNY
I don't know. Everything was fine
yesterday.

ALICE
You're probably out'a gas.

KENNY
I just filled it.

ALICE
Could be a leak?

EXT. UNDER CAR

Kenny and Alice ogle the gas tank under the rear chassis. The pavement beneath is dry.

EXT. NEXT TO THE TOYOTA

Kenny and Alice stare at the car. We note Kenny's shirt doesn't fit very well and his tie is a too narrow. It's a near-nerd look.

ALICE
What happens?

KENNY
Nothing.

ALICE
Let me try.

KENNY
Go ahead. The keys are in it.

INT./EXT. KENNY'S TOYOTA

Alice sits behind the wheel and turns the key. The car springs to life. Alice climbs out.

ALICE
There ya go.

Kenny drops the hood, shakes his head, and gets behind the wheel. Alice leans in.

ALICE
A starting service would charge forty bucks.

Kenny pulls a ten from his wallet.

KENNY
It's all I've got, kiddo.

Alice snatches the money. Kenny puts the car in gear. There are bangs and pops followed by a huge cloud of dense blue-black smoke shooting from the exhaust.

ALICE
That's your head gasket.

EXT. STREET

The car continues to smolder as Kenny looks anxiously up and down the street and then at his watch. It's a crappy inner-city neighborhood, juxtaposed by stately elms in bright fall colors. A big city skyline fills the distance vista.

KENNY

I'm gonna be late.

Alice scratches her nose.

ALICE

So?

KENNY

I could get fired!

ALICE

My dad got fired.

KENNY

My mom depends on me to help her out.

ALICE

Oh. That's a bummer. What'cha gonna do?

KENNY

I don't know.

Alice snaps the ten in front of her.

ALICE

You got any change?

EXT. BUSY CITY STREET - CONTINUOUS

Close up on a shoe going round on a bicycle crank. It's a black wingtip, well shined, but worn. The black shoelace has been repaired with a piece of brown shoelace.

The camera pulls back to reveal...

Kenny on a big, old, pink and maroon, balloon-tired girl's bike, replete with black and red streamers and a pink straw basket adorned with plastic flowers. His right leg has a rubber band on it to keep his pants out of the exposed crank.

A car full of teens pulls alongside Kenny and slows. They point and jeer. Kenny ignores them.

The vehicle pulls out of frame as one of the teens yells an indistinguishable insult; tires screech, glass breaks.

Kenny rides into the frame. The teens' car's fender is crumpled against a pickup's bumper. Glass litters the street.

Kenny thumbs his nose and passes out of frame.

There's a 'thunk!', then the clatter of a bicycle accident.

Kenny picks himself off the street. He's got a bloody elbow and torn pant leg. His glasses are gone.

Kenny looks at the bike. The front wheel is lodged in the slats of a storm drain. The basket hangs loose.

Kenny retrieves his glasses from the street. They're broken at the bridge. Kenny mashes the two parts together as if they might magically reconnect. They don't.

Close up on a shoe going round on a bicycle crank. It's a black wingtip, well shined, but worn. It has no shoelace.

The camera pulls back to reveal...

Kenny on the big, old, pink and maroon, balloon-tired girl's bike. His glasses have been 'repaired' using the shoelace.

EXT. CITY SIDEWALK

Kenny locks the bike to a lamp post in front of an ultra-modern glass skyscraper and steps back to survey his work.

TONY (O.S.)

Nice upgrade from the Toyota.

Kenny turns and squints into morning sunlight at TONY KNIGHT, 33, a tall, handsome black man with an engaging smile and a gold incisor. Tony's dressed for Gentleman's Quarterly.

Kenny plucks a lunch bag and paperback book from the basket. He and Tony start into the skyscraper. Tony scrutinizes Kenny's glasses.

TONY

You know buddy, I think we need to work on your image.

KENNY

What's wrong with my image?

As they pass through the revolving door, a gust of wind whips up papers and dirt from the street behind them.

INT. SKYSCRAPER

Kenny's unlaced shoe flops as he and Tony walk across the grand foyer.

TONY
Optician's on the third floor.

KENNY
Can't. I'm late already.

Tony looks at his watch.

TONY
Shoot. Me too. Unfortunately there's
a new Caribou lady. Mocha just like
me. Catch ya upstairs, buddy

Tony speeds away. Kenny continues on alone.

INT. SKYSCRAPER - LATER

Kenny waits at the elevator and reads "100 Investment Secrets."
The elevator arrives; Kenny, still reading, steps in with a crush
of office workers.

INT. 55TH FLOOR - CONTINUOUS

Kenny exits the elevator still reading, crosses the corridor to
enter a mail room.

FAYE, 23, overweight but pretty, sits on the edge of a sorting
table, swings her legs, and blows gum bubbles.

FAYE
Morning, Kenny.

KENNY
(without looking up)
Morning, Faye.

Kenny crosses to a counter, drops the book and opens a drawer.
He takes out some Scotch tape, and removes his glasses.

INT. TRADING FLOOR

Kenny, his glasses now repaired with Scotch tape, enters the
trading floor with an arm load of mail -- small packages and
envelopes of many sizes.

The trading floor is an ultramodern Roman barge where dozens of sleek, bronzed young MEN and WOMEN labor tirelessly before high-tech monitors filled with graphs and charts and tables of data.

As fingers type, they chat into headsets with clients trying to wheel and deal their way to fortune and the good life.

Kenny wades through this stormy financial sea sorting and dropping mail as he goes. He's greeted with 'Hi, Kenny,' 'Thanks Kenny,' or just a wave.

He makes it across the room, a substantial pile of letters and packages remaining, and enters a glass-encased corner office with a spectacular 55th-floor view of the world.

INT. CORNER OFFICE

Kenny drops the remaining mail onto a huge mahogany desk and stares at it for a beat. Tony enters, carrying a three-inch stack of computer printouts.

Before Tony can speak, ELAINE, 40, a seriously sexy secretary with dyed red hair and spike heels, enters.

ELAINE

I'm sorry to interrupt Mr. Simon,
but...

KENNY

Elaine. It's Kenny. Just Kenny.
Everyone just calls me Kenny.

Flustered, Elaine looks to Tony for support but finds none.

ELAINE

Yes. Well. I'm suppose to tell you
Mr. Chatman is on his way down.

KENNY

Thank you, Elaine.

Elaine turns and starts out.

ELAINE

You're welcome, Mr. Simon.

Kenny makes his way around the desk and sits. The phone rings. He ignores it. Tony plops the printouts on the desk and sits on its corner. Kenny looks up.

KENNY

What's it this time?

TONY

Nothing really. I just need to know if the A.M.A. should invest half it's retirement fund in A.D.E.

Kenny stares up at Tony for a long beat.

KENNY

Doesn't it bother you that I do all your work?

TONY

Heck no! Your good at it.

KENNY

You're good too.

TONY

But not like you, buddy. You got the knack. The magic. You're the king!

KENNY

I'm the king?

TONY

You da king!

Kenny sighs.

KENNY

When do you need the answer?

TONY

They're expecting a call in twenty minutes.

KENNY

So you're in no hurry.

TONY

Take your time.

Tony slides off the desk as ALAN CHATMAN, 63, chisel-jawed C.E.O. struts into the office. He nods to Tony.

CHATMAN

Kenny my boy! You've done it again!

INT. TRADING FLOOR

Tony stands to the side as Chatman, his left arm over Kenny's shoulder, shoves a bronze plaque at him with his right hand. A corporate photographer snaps photos.

CHATMAN

..top performer! Sixteen quarters!

Chatman pulls back a half step and starts to clap. The whole trading floor is on its feet clapping. The clapping lasts exactly five seconds, then stops. The trading floor/roman galley returns its oars to the water.

Chapman hands Kenny an envelope and nods at Tony.

CHATMAN

You could learn from this guy!

TONY

Oh, I do, sir. I do.

Chatman exits followed by a swarm of executive lackeys.

INT. CORNER OFFICE - DAY

Tony trails Kenny inside. Kenny flips the plaque onto a pile of similar ones in the corner, folds the envelope, and stuffs it into his shirt pocket. The wind rattles the windows hard and Kenny nervously skips to the far side of the desk.

KENNY

I wish it wouldn't do that.

Tony grins.

Enter TRISHA CHATMAN, 28, leggy blonde, high, high-maintenance daughter of Alan Chatman.

She and Tony exchange contentious glances as she crosses to Kenny and gives him a virtual peck on the cheek while lifting the envelope out of his pocket. She opens it and beams.

TRISHA

Don't you just adore money?

Kenny cautiously plucks the check from Trisha's fingers and slips it back into his shirt pocket. Trisha pouts.

TRISHA

I'm lunching with daddy, and thinking Italian. Tuscany! I just love Italy in the spring!

Trisha gives Kenny another virtual kiss and heads for the door.

TRISHA

Ciao! Remember Melanie's party. Eight-thirty. Your costume's at that little place in Uptown. Pick it up by Friday noon!

Tricia and Tony share a parting sneer. As Trisha reaches the door...

TRISHA

And get those glasses fixed, you look like a nerd.

As soon as Trisha exits, Tony starts toward Kenny.

TONY

I thought we were going to the game Friday night?

Kenny pulls papers in front of him.

KENNY

I've gotta go to the costume party. We're announcing our engagement.

TONY

Engagement? Kenny my man, what are you doing? That woman don't love you. The only thing she loves is money!

Kenny holds up his hand.

KENNY

We've been through this, Tony. I don't want to hear it. You're my friend. You're probably the best friend I ever had, and... (off Tony's scowl) I know Trisha can be difficult, but she's got her good points.

TONY

Name one!

Kenny gets up and starts for the door.

KENNY

I'm not going there. We've both got things to do. I know I'VE got things to do.

Tony calms down and moves toward the door ahead of Kenny.

TONY

Okay. Okay. I'll let it go for now. But I'm not done. We're gonna talk about this. Me and you.

After Tony exists, Kenny closes the door and quietly locks it. He moves to the windows overlooking the trading floor and closes the blinds, then crosses the room and slips behind his desk.

From his pocket he takes a key and unlocks the lower right-hand desk drawer; carefully he extracts a FRAMED NEWS CLIPPING and places it on the desk.

The news clipping shows a very shrewd looking MAN in business attire. The headline reads:

Maxwell Simon Retires; Dies Suddenly

Kenny runs his hand tenderly over the picture, then reaches back into the draw and carefully extracts a MAGIC 8 BALL and places it in front of the picture.

Kenny picks up the Magic 8 Ball, closes his eyes, and turns the ball back and forth.

KENNY

(mumbling)

Should the AMA invest a pile of dough in A.D.E.?

Kenny stops turning the ball, opens his eyes and looks down. From out of the murky blackness the answer appears:

ARE YOU NUTZ?

Kenny glances at the picture of his dad.

KENNY

Not a good idea, huh?

Kenny closes his eyes and turns the 8-ball back and forth as before.

KENNY

(mumbling)
What is a good investment?

He opens his eyes and waits. From out of the murky blackness:

GOOGLE'S A GOOD BET

Kenny smiles and pats the picture frame. He starts to return the 8-Ball to the drawer but stops. He stares at the picture of his dad for a beat, then closes his eyes and turns the 8-ball back and forth.

KENNY

Does Trisha really love me?

Kenny opens his eyes. From out of the murky blackness:

WHY WOULDN'T SHE?

Kenny looks at the picture of his father.

KENNY

It's just... Well, sometimes I'm
not... It doesn't seem...

There's a tap at the door.

TONY

Hey, it's me. Open up.

Kenny scrambles to return the picture and 8-ball to their drawer.

KENNY

I thought I had twenty minutes?

TONY

That was hours ago.

Kenny gets up and opens the door. Tony glides in looking around.

TONY

Why do you lock the door?

KENNY

So I can concentrate.

TONY

Yeah, right. So? What's the poop.

Before Kenny can answer, the wind rattles the windows with astounding ferocity.

Kenny dashes behind his desk. He's white as a ghost. Tony chuckles and walks over to the still-rattling windows.

TONY

Kenny, my man, these things can't break! They're indestructible. Man, you could take a hammer to this window...

Tony pounds on the glass with his fist.

TONY

...and it wouldn't break.

But, in fact, as Tony pounds on it, the window shatters into a ga-jillion pieces.

A hurricane force wind sweeps into the office, instantly creating a blizzard of paper and flying debris.

That same wind grabs hold of Tony and starts to draw him toward the 55-story chasm. Tony struggles against it, desperately clawing for something, anything to keep from being swept out into the void.

As Kenny watches, Tony falls to his knees, then his stomach. He clutches at the carpet, but the wind is unrelenting.

As if caught in the grasp of a savage beast, Tony is dragged to the very edge of the precipice.

They two friends share a last bewildered and astonished glance at one another and then Tony is gone!

KENNY

Tony!

Kenny stares at the emptiness in horror.

As if satiated by Tony's demise, the wind relents; the paper blizzard abates. Kenny stands and peers over his desk at the broken window. The realization of what has just happened begins to sink in.

KENNY

(softly)

Tony?

Then something catches Kenny's eye.

There, at the very edge of the floor where a small piece of the shattered brace for the window remains, Kenny spies four trembling fingertips.

KENNY

Tony!

Kenny drops to his knees and scurries around to the fingers. He thrusts his head outside.

There, a million miles above the busy city street, Tony dangles helpless and hopeless.

Kenny reaches out and grabs his friend's wrist.

KENNY

Hold on. I've got you.

Tony's face, a mask of terror, asks: But whose got yo

Kenny braces himself against the window frame and pulls. With astounding ease, Kenny pulls and Tony clammers back into the office where they fall together on the carpet panting.

KENNY

(off Tony's look)

I'm really quite strong you know.

A burst of wind re-awakens the paper blizzard momentarily, and Tony and Kenny scurry away on all fours.

INT. THE PURPLE PARROT - DAY

Tony and Kenny sit at the bar. Bartender BEV, 30-something, a chunky boyish blonde with big boobs and a Marine Corp tattoo, shakes her head and whistles as she dries a glass across from them.

BEV

I sure as shit don't envy you two.

TONY

What's that supposed to mean?

BEV

Things are gonna change.

Kenny and Tony look at one another. What's she smokin'? Bev leans across the bar.

BEV

'Saw it all the time in Iraq. A fella gets clobbered and the next thing ya know he's taking a hard look at his life. Top to bottom.

KENNY

So you're saying Tony's destined for some sort of life crisis?

BEV

Not just him. Both'a ya!

KENNY

Both of us? Why me?

BEV

'Cause it could'a been you.

KENNY

Okay. But what's so bad about examining your life?

BEV

(smiling)
You'll see.

A TALL MAN enters the bar and Bev goes to help him. Tony and Kenny sit quietly. Tony sucks ice and watches himself in the mirror behind the bar. Kenny looks down and squeegees condensation off his glass with his thumb.

KENNY

Think she knows what she's talking about?

TONY

I d'know. I know I never lined up to be a trader!

(dreamily)

When I was a kid, I remember this vacation we went on to the Caribbean. Don't remember where exactly. But there was this guy. Tall black mother. Shirtless. Ratty shorts, gold earring, couple a necklaces made a shells. Dreadlocks. He played steel

drums on the street. Played 'em wild and loud and all the pretty girls -- the tall dark island girls and the vanilla girls on vacation -- they flocked around him. (beat) I was maybe ten. I remember thinking that when I grow up, I'm gonna play steel drums and have all those girls.

KENNY

Funny what you think when you're a kid.

TONY

Yeah, ain't it.

KENNY

But then you grow up.

TONY

Yeah. Then you grow up.

They fall silent for a long beat. Suddenly Tony whips out his cell phone.

KENNY

Who're ya calling?

Tony holds up a finger for silence, then...

TONY

Hey, Maxie! Tony! How you doing? Say, listen, I need a ticket. The Caribbean. I don't know. Where do they have those steel drum players? Jamaica? Okay, Jamaica.

KENNY

Tony, what the hell are you doing?

TONY

As soon as I can. Next god-damn flight!

Tony presses the phone to his chest.

TONY

Come with me.

KENNY

What? Where?

TONY

Jamaica, mon. Aren't you paying attention?

KENNY

(amused and worried)

Tony, you can't run off to Jamaica.

TONY

Sure I can. You can too.

(into the phone)

One way. Yeah, that's right. One way! Hold on.

(to Kenny)

What d' ya say?

KENNY

Tony, put the phone down. You're upset, you can't just run off.

TONY

I damn near ran off twenty minutes ago. I damn near ran off to... to... shit I don't know where. Someplace I sure as hell didn't want to go.

Bev returns. She gives Kenny a 'what's up?' look.

KENNY

(to Bev)

Tony's going to Jamaica.

BEV

What'd I tell ya?

TONY

(into the phone)

Just the one. First class. No!

Coach! Monday. You sure? Okay, I'll take it.

Tony hangs up, tucks the phone away, and looks at his watch. He drains the melted water in his glass and stands.

TONY

I gotta find my passport.

He slaps Kenny on the shoulder.

TONY
I wish you'd come.

KENNY
You'll not going anywhere. I'll tell
Mr. Chapman you needed some time...

TONY
You can tell that mother anything you
want. I quit.

Tony drops a twenty on the bar, shoots Bev with his finger, and
starts for the door.

TONY
Call ya later.

As the door closes behind Tony, Kenny turns to Bev.

KENNY
Now, look what you've done!

BEV
What're you yelling at me for?

KENNY
For telling him he's gotta figure out
his life. Shit! He just got through
playing kissy-face with the grim
reaper. He's bound to be confused!

BEV
Didn't seem confused to me. Seemed
to know exactly what he wanted.

Kenny looks at the door.

KENNY
He won't go. And even if he does, he
won't stay. I'll give him a week down
there with sand in his shorts before
he's back.

Bev starts washing glasses.

BEV
Wouldn't bet on it.

INT. HALLWAY - DAY

Close-up of Kenny lying on a huge leather couch staring up.

KENNY

He knew exactly what he wanted. He didn't have to think about it; it was right there for him. That's when I realized... I don't know what I want. Not really.

Kenny stares blankly. The camera pulls back to reveal Kenny on an old leather sofa in the hallway of his apartment building. Alice sits on the back of the sofa, solving a Rubic Cube, her feet on the arm near Kenny's feet.

ALICE

What'd you want to be when you were a kid?

Kenny sits up excited, but stops and stares blankly at the floor.

KENNY

I don't remember anything special.
(long beat) But I should remember.
Shouldn't I?

Alice shrugs.

KENNY

What should I do? What would you do?

ALICE

I'd ask my mom.

EXT. MANSION ESTATE

A taxi pulls up near the mansion garage and Kenny climbs out as CARL, the chauffeur watches.

CARL

Where's the Toyota?

KENNY

Don't ask, Carl. Seen my mom?

CARL

In the kitchen I'm sure.

EXT. BACK ENTRANCE OF MANSION

Kenny pushes open a door and steps into the back hall from which we see into an enormous kitchen. BONITA, a 40-something Mexican born immigrant in a crisp blue uniform with a big white apron takes bread out of an oven and looks up.

BONITA
Kenny! Buenos diaz.

KENNY
Buenos diaz, Bonita. Seen my mom?

At that moment, HELEN SIMON, mid-fifties, a chunky, frumpy woman with auburn hair streaked grey enters the kitchen through another door.

HELEN
Kenny. What a pleasant surprise. (to Bonita) Cookie, did you check the pies?

BONITA
Si, senora Simon.

Kenny hands Helen the envelope he got from Mr. Chatman. Helen drops it into her apron without looking and kisses Kenny on the cheek.

HELEN
You didn't have to make a special trip. Are you hungry?

KENNY
Not really, I ...

Helen suddenly bolts across the room and opens a huge oven door to reveal a golden brown turkey the size of a rottweiler.

HELEN
Cookie, did you baste the turkey?

BONITA
Si, senora Simon.

Helen closes the oven door and opens another. Inside is a standing rib roast the size of an SUV tire.

HELEN
And what about the roast?

BONITA

Si.

KENNY

Mom, I...

At that moment, JULIE, 35, a dishwater blonde with bad teeth enters in her maid uniform.

JULIE

Mrs. Simon...

She spots Kenny and smiles.

JULIE

Kenny. (beat) You look tired.

KENNY

I'm fine. I had a tough... How're the twins?

JULIE

For sale! Make me an offer.

Helen clears her throat.

JULIE

Sorry, Ma'am. I'm suppose to tell you the nursery truck has arrived.

HELEN

Oh, my. I have to tell Gardener where I want the arborvitae.

Helen rushes off. Leaving Kenny, Julie, and Bonita alone. Bonita goes to the refrigerator and looks inside.

BONITA

You should stay for dinner. You're mother could use some company.

JULIE

She's feeling lonely I think. There's plenty to eat.

Kenny looks at all the various dishes in midst of preparation.

KENNY

There's always plenty to eat. If you're a carnivore.

BONITA

I make you some bean and cheese
friholes. And a big salad.

Bonita pulls a huge head of lettuce from the refrigerator.

HELEN (O.S.)
Downstair's Maid. A hand in the
living room, please.

Julie dashes out the door.

JULIE (O.S.)
Coming Mrs. Simon.

INT. MANSION DINING ROOM

Kenny and Helen sit across from each other at the end of a table
for thirty. Kenny has a large salad in front of him. He pushes
his food on his plate but doesn't eat.

HELEN
What's wrong?

KENNY
It was kind of a rough day.

HELEN
Whatever happened?

KENNY
Well...

GREGORY, the butler, 47, a beanpole of a man with a receding
hairline and an Icabod Crane nose, enters with a small plate of
food which he sets in front of Helen. He steps back. His
countenance as stiff as his shirt.

HELEN
Thank you, Butler.

Gregory bows stiffly.

GREGORY
Mrs. Simon. Kenny.

Gregory turns, and floats out the door. Kenny waits till he's
gone.

KENNY

Mom. Aren't you ever going to learn the servants' names?

HELEN
(Defensively)
I know names.

KENNY
Do not.

HELEN
I don't USE names because it would be too difficult to learn new ones if anyone quit.

GREGORY
Quit? Mom, everyone's been with you for at least ten years! Gregory has been with you for twenty!

HELEN
Gregory?

KENNY
Butler!

Helen brushes a lock of hair from her face.

HELEN
Has it been that long? (beat) You were going to tell me about your day.

KENNY
Well, it started out ...

INT. MANSION HALLWAY

Gregory floats along, humming softly.

INT. MANSION KITCHEN

Gregory enters through a swinging door. Julie and Bonita put on coats. Each has two large shopping bags on the counter in front of them. There are three other shopping bags lined up on the counter.

JULIE
(as she puts on her coat)

The roast is wonderful. Carl's bag is the one with the french bread. That one's yours.

GREGORY
I'll see that he gets it.

Gregory peers into 'his' bag.

GREGORY
Oh, yum. Cherry pie!

INT. MANSION DINING ROOM - LATER

Helen looks at Kenny. Her face shows concern.

HELEN
But he's all right?

KENNY
Yes, he's fine, only...

HELEN
That's something to be thankful for.

KENNY
I am thankful, Mom. Honest, I am. But... Do you remember what I wanted to be when I was little? I can't seem to recall anything at all.

Helen takes a bite of apple pie and chews carefully. It's an obvious dodge.

HELEN
This pie could use a smidge more nutmeg. I'll have to remind Cookie.

KENNY
Mom?

Helen takes another bite.

HELEN
I remember your sister. She wanted to be a ballerina. She pranced around the house in her little tutu for hours on end. It's really too bad she stopped dancing. I think she'd be happier if she'd kept dancing.

KENNY

She is dancing, mom. She's dancing all the way to the bank on the grave of her fourth husband.

HELEN

That's not kind, Kenny! (beat) Even if it is true.

KENNY

What about me, mom? What did I want to be?

Helen takes another bite of pie and savors it.

HELEN

Of course your brother seemed to know from the day he was born that he wanted to be a doctor. He'd slap a bandage on anyone who'd hold still. Always poking and prodding. He was impossible at parties!

KENNY

And remember when he asked for money and they offered a nickel?

HELEN

He always held out for a dollar. Yes. I was hoping when he went to medical school he'd go into research or maybe pediatrics. Something to help people. What makes a person want to do face lifts?

KENNY

Money.

HELEN

I suppose.

Helen takes another bite of pie, chews slowly and looks at a painting of a stern woman on the wall behind Kenny. She appears to have forgotten Kenny's question again.

HELEN

I think I'll move Aunt Elsa to the den. I'm tired of her glaring at me when I'm eating.

KENNY

Mom!

HELEN

What is it, dear?

KENNY

What did I want to be when I was little? The question I asked about four hours ago.

HELEN

Kenny, there's no need to be testy.

Helen looks at Kenny long and hard.

HELEN

You know, I really can't remember.

Kenny is crestfallen. Helen pretends not to notice.

HELEN

Your father wanted you to follow in his footsteps and you have. You're very successful; you have a beautiful girlfriend -- what's her name.

KENNY

Trisha.

HELEN

Yes. Most people would be very happy to have what you have.

KENNY

Yes, mom. I know that. And I do appreciate what I have. I really do. But it seems there's something missing, and I don't know what it is. I just thought maybe you could help, that's all.

Kenny falls silent. He pushes the food around on his plate again. Helen starts to fidget. Finally...

HELEN

It's really important?

KENNY

Very.

Helen ponders a moment as she chews, then puts down her fork.

HELEN

I told your father it wouldn't last.
I guess you'd better come along.

Helen rises from the table.

KENNY

Where are we going?

INT. MANSION HALLWAY

Kenny follows Helen down a long corridor till she stops mid-way in front of two opposing doors.

Kenny knows this place. He grins and peaks in the door on the right. It's a young man's room filled with college posters and pendants, rock star posters, and pictures of scantily clad female stars.

KENNY

My old room?

HELEN

Yes. But not that one.

Helen turns to the door across the hall. She takes a key from her apron pocket, unlocks the door, and pauses.

HELEN

(under her breath)

I do hope this isn't a mistake.

KENNY

Who's room is this?

Helen pushes the door open.

INT. KENNY'S OTHER ROOM

The door swings open to reveal GORILLA CENTRAL. A room in which every thing, and I mean everything, has a gorilla theme.

There are gorillas on the curtains. Gorilla sheets and pillows. Gorillas painted on the ceiling and walls amid a jungle motif. There's a huge stuffed King Kong in the corner, and dozens and dozens of other gorilla-themed bric-a-brac filling every nook and cranny.

Kenny enters, wide-eyed, as a veil of forgotten memories lifts. He walks slowly around and touches this and that as he takes it all in.

KENNY
I remember now!

Kenny picks up a big stuffed gorilla from the bed and hugs it tight.

KENNY
Magilla! A gorilla! That's what I
wanted to be!

HELEN
More than anything in the world.

KENNY
But?...What?...

HELEN
It was your father, dear.

FLASHBACK TO MANSION LIVING ROOM

A distinguished, MAXWELL SIMON, mid-fifties, in a long smoking jacket leans against the fireplace holding a pipe, looking reflective.

HELEN (O.S.)
He didn't think it was healthy for you
to be so... 'obsessed' is the word he
used. I warned him not to interfere.
I told him to let it be. But you know
your father!

KENNY (O.S.)
But when...?

FLASHBACK -- INT. BOY'S DORMITORY; ST. ALBANS PREP SCHOOL;
KENNY'S DORM ROOM

Twelve-year old Kenny writes at his desk.

HELEN (V.O.)
It was when you went away to school,
dear. You'd write letters home
asking to send this or that from your
room.

FLASHBACK -- INT. BOY'S DORMITORY - LOCKER ROOM

A half-dozen boys follow twelve-year-old Kenny carrying a large cardboard box into the locker room.

HELEN (V.O.)
But your father would just box up some
girly magazines and ship them
instead.

Kenny rips open the box. Hands appear from every angle and pull out girly magazines.

HELEN (V.O.)
Eventually you stopped asking for the
things in your room. So after awhile
I had Downstair's Maid move
everything across the hall.

INT. KENNY'S OTHER ROOM

KENNY
I was the most popular kid in school!
(beat) Till the internet came along.

Kenny focuses and wanders through the room. He touches each piece as he passes. Each holds a memory.

Kenny picks up one of a dozen old movie reels on a shelf.

KENNY
What are these?

HELEN
I'm not quite sure.

BROTHER SIMON, 34, appears in the doorway, he looks around the room with disdain.

BROTHER
My God! You saved this? Mother, how
could you?

HELEN
Hello, Brother. What brings you...

Brother plunges into the room.

BROTHER

You were such an annoyance. All you thought about or talked about was gorilla this or gorilla that. You told everyone who'd listen that you were going to be a gorilla. And no one could convince you that you couldn't. (beat) It's a good thing sister and I persuaded father to send you to boarding school.

KENNY

You had me sent away?

BROTHER

Yes! And you should be thankful. Frankly, I'm amazed you've done as well as you have, given your ... 'imagination.'

Kenny looks as if he might suddenly explode in rage, but...

KENNY

Eat a bug.

Brother sneers, and turns to Helen.

BROTHER

I'm leaving the Mercedes, Mother. Monika and I will be in and out of the country for awhile. Chauffeur is going to make sure it's driven every few days.

HELEN

That's fine, dear.

Brother exits. Kenny sticks his tongue out after him.

HELEN

Say hello to your wife.

INT. KENNY'S OTHER ROOM - LATER

An absorbed Kenny sits cross-legged on the floor holding Magilla. He's drinking from a gorilla mug and watching home movies on a sheet bordered with gorillas.

The home movie shows KIDS playing at Star Wars. They blast one another. Suddenly a gorilla with Kenny-style glasses drops into frame.

The storm troopers shoot, but the gorilla disarms them. They try to run, but the gorilla catches them. The clip ends with Kenny the gorilla standing on top of a pile of storm troopers beating his chest.

Helen enters.

HELEN

How's the cocoa?

KENNY

Great!

INT. TAXI CAB - MORNING

A melancholy Kenny peers out the window at traffic, then looks at the cabbie through the rearview mirror.

KENNY

What did you want to be when you were little?

The Pakistani CABBIE eyes Kenny in the rearview mirror and ponders a beat.

CABBIE

Me? I wanted to be a Holy Man. Oh, yes. That was all I could think of day and night, night and day (sighs) And I would have been a good servant, only...

A bus load of kids passes by at that moment and a huge water balloon slams onto the taxi's windshield.

CABBIE

(screaming)

You fucking kids. If I have gun, I shoot you. Everyone of you. (to Kenny) That would show them manners.

Kenny slumps back in the seat. Another bus passes and Pakistani Cabbie shakes his fist at it. A kid leans out the window and gives Pakistani Cabbie the finger. Pakistani Cabbie leans on the horn and returns the salute.

EXT. ZOO - CONTINUOUS

Kenny's Taxi pulls up behind the school buses.

CABBIE

You sure you go here? Kids everywhere.

KENNY

I'll be fine. Thanks.

Kenny traipses along behind a group of fourth-graders who chatter constantly. They stop at the tiger exhibit. One BOY growls and claws the air.

BOY #1

When I grow up, I'm going to be a tiger.

Kenny smiles. The boy's friends all laugh.

GIRL #1

You can't be a tiger, stupid.

BOY #1

Can too.

GIRL #1

Can not!

A TEACHER intervenes.

TEACHER

(to another student)

What do you want to be?

BOY #2

I'm going to be a policeman.

GIRL #2

I'm going to be an astronaut.

BOY #3

I'm going to be like Superman.

Boy #3 swoops and bumps against GIRL #3, a head taller than him. She pushes him down.

GIRL #3

Yeah, right!

EXT. GORILLA COMPOUND - LATE MORNING

Kenny sits on a bench under a big shade tree as a crowd of school KIDS, CHAPERONES, and TEACHERS listen to a zoo VOLUNTEER lecture about gorillas.

The crowd moves on. Kenny stays.

Kenny notices EMILY, about his age, dark hair, dressed too warm for the sunny day in a long trench coat. Emily looks about. She doesn't see Kenny behind her in the shade.

She takes a banana from her pocket and throws it to one of the gorillas. Then she takes an apple and throws that. Kenny steps forward.

KENNY

Hey! Don't do that.

Emily whirls around.

EMILY

You shouldn't sneak up.

KENNY

I wasn't sneaking. YOU shouldn't feed the animals.

Emily pulls back her coat to reveal a "Volunteer" pin on her sweatshirt

KENNY

Oh, I didn't...

EMILY

It's okay.

Emily returns her attention to the gorillas.

EMILY

Here you go, Chelsey.

Emily throws an orange that lands at the feet of a small gorilla.

KENNY

So, if it's okay to feed the animals, how come you're looking around like it's not okay?

EMILY

If people see me; they might think
it's okay for them, too.

KENNY

I see.

Kenny watches her throw a few more pieces of fruit.

KENNY

That big guy looks mean.

EMILY

Mabambo? He's not mean. He's the
leader. The silverback, He's
responsible... Oh, oh...

At that moment, a young male intrudes on Mabambo's space;
Mombambo starts to hoot.

KENNY

Looks like a fight.

EMILY

Gorilla's don't fight very often.
Mostly it's a lot of show. When
threatened, they follow nine steps of
escalating aggression. First they
hoot. Then they throw vegetation.
(Mabambo starts throwing leaves at
the young gorilla) Then they get up on
two legs. (Mabambo stands tall and the
young gorilla turns away.) It's all
very predictable.

KENNY

You sure know your gorillas.

On the other side of the exhibit, a small gorilla pesters another
one.

KENNY

Another fight?

EMILY

That's Lucy. She can be sooo
difficult. She's seven -- which for
a gorilla is a teen. She was a
perfect lady until last September
when...

Emily's stomach growls loudly. Kenny notices.

EMILY

...Miriam joined the group. She's still trying to fit in.

Emily's stomach growls again. Emily smiles and grabs it.

KENNY

Sounds like you need lunch.

Emily gives Kenny the once-over.

EMILY

Well, I usually lunch by myself, but I guess it's all right if you're buying. The cafeteria food is quite good.

Emily starts to walk away. She stops and turns to wait for Kenny.

EMILY

It's just over the bridge by the sea lions.

Kenny replays the last few sentences. Did he ask her to lunch? What the heck, Kenny follows.

EMILY

Did you ever noticed when the sun is high that your shadow squishes out and resembles a gorilla?

Emily starts to walk with her knees bent, holding her arms out slightly. Kenny looks down at the shadow. It does resemble a gorilla. If a gorilla wore a rain coat, that is.

INT. ZOO CAFETERIA

Kenny's in line ahead of Emily. In front of him is HARRY BURKS, 40, polished go-getter in Izod resortwear. Harry glances back.

HARRY

Kenny? Kenny Simon?

Kenny looks up, confused.

KENNY

Yeah?

HARRY

Harry Burks. From Nauticus?

Harry holds out his hand. Kenny takes it. Harry pumps furiously.

KENNY

Sorry. I didn't recognize you without a suit.

HARRY

You still with Meridian?

Kenny takes a small salad and puts it on his tray.

KENNY

Yeah. Still there.

HARRY

I heard a guy almost fell out of the 55th floor. You know him?

Kenny adds a pear to his tray.

KENNY

Yeah. He's okay.

HARRY

Must'a been one hellava scare.

KENNY

Yeah. One hellava scare.

They have come to the end of the line and the CASHIER.

CASHIER

(to Harry)

That'll be five twenty-five.

Harry hands the Cashier a twenty and waits for change.

HARRY

Hey it was nice 'ta see ya. Take care.

KENNY

You, too.

Harry peels off. Kenny puts a carton of milk on his tray. Kenny, distracted, points to his and Emily's trays.

KENNY

(to the cashier)
These two are together.

The Cashier starts ringing, and ringing, and keeps on ringing. Slowly Kenny's aware that it's taking a very long time.

KENNY
Excuse me...

CASHIER
That'll be one thirteen sixty-seven.

KENNY
What? For a salad!?

The Cashier looks passed Kenny at Emily's tray; Kenny's eyes follows hers.

Emily's tray is piled high with all kinds of stuff.

There's an assortment of fruits, a large salad, condiments, crackers, four cartons of milk, a large cup of something hot and steamy, two bottles of juice, a stack of those little breakfast cereal boxes, several slices of pie, and two large slices of carrot cake.

There may be other stuff hidden beneath as well.

Kenny looks at Emily. Emily flutters big brown eyes at him and takes a sip through her straw from a carton of milk she's already opened.

KENNY
(to cashier)
You take checks?

EXT. ZOO CAFETERIA

As Kenny and Emily eat, Emily pockets various pieces of fruit and boxes of cereal, and bottles of juice in her trench coat.

Otherwise she eats ravenously as she talks almost continuously, generally with her mouth full, swinging her fork expressively.

Kenny picks at his food and listens to her every word.

EMILY
(after choking down a large
mouthful)

...of course, gorillas all have very different personalities. Some are jokesters and ...

KENNY
They tell jokes?

Emily peers at Kenny. Is he slow-witted?

EMILY
Of course they don't TELL jokes.
They...

Emily puts down her fork.

EMILY
I've got a really great gorilla joke.
Wanna hear it?

KENNY
Sure.

EMILY
(very animated)
Okay, here goes. A gorilla, a lion and a hippo walk into a bar. "What'll it be," says the bartender. The hippo says "I'll have a scotch and soda, please." The lion says "Make mine a gin and tonic." And the gorilla says "I'll have a banana daiquiri."

The bartender mixes the drinks and sets them down in front of the lion, the hippo, and the gorilla. The bartender says to the lion: "That'll be fifteen bucks."

The lion looks at the bartender. "I'm a lion. I don't have any money." The bartender looks to the hippo. "Ditto," says the hippo. So the bartender turns to the gorilla.

"I suppose you don't have any money either." "Of course not," says the gorilla. "I'm a gorilla! But I've got something better than money."

"Something better than money?" says the bartender. "Hey bub there ain't nothin' better than money."

"Sure there is," says the gorilla and he reaches across the bar, pulls the bartender close, and gives him a big, wet kiss on the mouth.

The startled bartender struggles free and comes up sputtering. He wipes his mouth with his sleeve. "Hey, what's the big idea?"

"That's for the free drinks," says the gorilla. "I didn't say nothing about free drinks," says the bartender. "No?" says the gorilla, "Well then come here and I'll give you another kiss."

The bartender backs off. "Never mind. Just get out'a here."

The lion, the hippo, and the gorilla drink up and leave. The bartender turns to a guy sitting at the bar. "That's it, I'm taking banana daiquiris off the menu."

Outside, the lion says, "Let's try that new bar up the street." "Okay," says the hippo. "Alright," says the gorilla. "I'll come. But this time one of you has to kiss the bartender. I'm starting to feel cheap."

Kenny waits politely for the punchline, then realizes the joke is over.

KENNY

That's it?

Kenny shakes his head and starts to laugh at how lame it is. Emily misinterprets.

EMILY

You liked it?

KENNY

No! It's the worst joke I ever heard!

Emily pouts a moment, then dives back into her food.

EMILY

Well, you wouldn't think so if you were a gorilla!

EXT. GORILLA COMPOUND - LATER

Kenny and Emily lean over the rail. The gorillas are all napping.

KENNY

Wanna hear something weird?

Emily waits for it.

KENNY

When I was a kid, I wanted to be a gorilla.

EMILY

I don't think it's weird. Gorillas are kind and generous. They look out for one another. I think you'd make a fine gorilla.

KENNY

Sorry I didn't like your joke.

EMILY

It's okay. Most people don't. (beat)
What happened to your glasses?

KENNY

Oh, that.

Kenny removes his glasses and looks at the taped bridge.

KENNY

It's kind of a long story.

Emily waits.

KENNY

Well...

Back in the shade, out of sight, SARGENT-MAJOR, 50, a bald, mustached security guard, with a bull-like build, watches Kenny and Emily from a distance as Kenny uses his hands to relate his

harrowing experience of the morning while Emily listens attentively.

EXT. GORILLA EXHIBIT - LATER

KENNY

... and then we got out of there.

After Kenny finishes, it takes Emily a moment to react. But then she steps up to Kenny, wraps him in her arms, and crushes her cheek to this chest.

EMILY

You must have been terrified!

Embarrassed at Emily's show of affection, Kenny flaps his arms awkwardly a moment, then gently wraps them around her. Emily pulls Kenny tighter then...

Emily's expression suddenly changes from consoling to angry. She pushes Kenny away. For a beat, she's confused. Then Emily reaches into a waist-high pocket of her trench coat and pulls out a banana. She starts to giggle.

EMILY

It was just a banana!

Kenny's cell phone starts to chirp. He looks at the number.

KENNY

I'm afraid I've gotta go.

EMILY

(sadly)

Oh. Okay. Thanks for lunch.

Kenny starts to go, then stops.

KENNY

Are you here often?

EMILY

Yeah. Pretty often.

KENNY

Will you be here tomorrow?

EMILY

What's tomorrow?

KENNY

Wednesday.

Emily deliberates a beat.

EMILY

Yeah, I'll be here.

Kenny exits as Emily leans on the rail. Emily looks around, then takes the banana and tosses it to the Silverback.

INTERCUT. KENNY'S APARTMENT/BEACH IN JAMAICA - DAY

Kenny sits on the couch eating a banana and eyes the telephone on the coffee table. He picks it up and dials.

CUT TO:

Tony, unshaven, in a huge string hammock under the shade of a small thatch-roofed hut sipping from a coconut. He wears three shell necklaces and a Speedo. The sounds of surf and beach echo in the distance. His cell phone rings. Tony looks at the caller-id, smiles, and connects.

TONY

I been waiting for your call. When you coming down?

KENNY

I can't do that.

TONY

Sure you can.

KENNY

You still wanna be a beach bum and play steel drums?

TONY

Those drums ain't easy. I'm taking lessons. (beat) So why'd you call? To see how life is at the beach?

KENNY

How is life at the beach?

TONY

Maaaarvellous! How's life in the big city?

KENNY

Confusing. (beat) I finally remembered what it was I wanted to be when I was a kid. But it's stupid.

TONY

What'd'ya mean, stupid. What is it?

KENNY

You'll laugh.

TONY

I could use a good laugh.

There's a long pause as Kenny tries to decide if he should tell him.

TONY

Okay don't tell me. Why would you want to tell your best friend?

KENNY

(reluctantly)

Okay. I wanted to be a gorilla.

Tony sits up and cleans his ear with his finger.

TONY

What's that? I thought you said something about 'gorillas.'

KENNY

When I was a kid, I wanted to be a gorilla.

TONY

You mean you wanted a gorilla. Like a pet.

KENNY

No. I wanted to BE a gorilla.

TONY

Man, you can't BE a gorilla!

KENNY

I know that.

Kenny waits for Tony to say something, then...

KENNY

I met a girl at the zoo today.

TONY

She ain't a gorilla is she?

KENNY

No. Of course not. But she likes gorillas.

TONY

Hey, you got some'in in common!

KENNY

Except I'm engaged.

TONY

Skip that. Tell me 'bout the girl.

EXT. STOOP OF KENNY'S APARTMENT BUILDING - EVENING

A sombre Kenny sits next to Alice, who plays jacks.

ALICE

That's awesome.

KENNY

Awesome? You think it's awesome?

ALICE

Yeah. I don't know anybody who wants to be a gorilla.

KENNY

Alice, you can't BE a gorilla. It's stupid.

ALICE

Why?

KENNY

Why?

ALICE

Yeah. Why can't you be a gorilla?

KENNY

How old are you?

ALICE

I'll be thirteen next month.

KENNY

Then you should know why you can't be a gorilla.

ALICE

Maybe. But I don't.

KENNY

Listen... (beat) Oh, never mind.

ALICE

This could be the breakthrough you've been looking for.

Kenny squints at Alice

KENNY

What breakthrough?

ALICE

For your depression.

Kenny watches Alice play for a beat or two.

KENNY

You think I'm depressed?

ALICE

Duh! Maybe your father's action interrupted your natural progression. Maybe you need to get in touch with what it was that you really wanted. What made being a gorilla so important to you? Maybe it's something you need to complete.

KENNY

How old did you say you were?

ALICE

I watch Dr. Phil.

Kenny looks up at the sky.

ALICE

Be a gorilla for awhile. What's it gonna hurt?

KENNY

I don't know. Maybe I should talk to
a professional.

Alice scratches her nose.

ALICE
She'll tell ya the same thing.

Kenny ponders that thought.

BEGIN MONTAGE

- Kenny in the video store checks out 'Gorilla's in the Mist,' 'King Kong' (both the old and the two new versions), and a pile of other similar titles.

- Kenny at the book store buying 'Gorilla's in the Mist,' and other gorilla books. He spots another book left at the checkout: 'Psychosis, Psychotherapy and Zen.' He adds it to his stack of books.

- Kenny enters his apartment with two large shopping bags. He drops them on the kitchen table and starts extracting movies, books and gorilla do-dads.

INT. KENNY'S OFFICE

Kenny sits in his office in front of the computer. He looks up at the clock: 4:55. Kenny looks back to the computer monitor which displays a live videocast from the San Diego Zoo's primate section. His intercom buzzes repeatedly. He ignores it.

Elaine sticks her head in.

ELAINE
Trisha's on line one.

KENNY
Take a message.

Elaine disappears; Kenny returns his attention to the monitor and drums his fingers. He looks up at the clock: 4:56.

EXT. ZOO PARKING LOT - DUSK

Kenny, in a rented vanilla white Ford Taurus, pulls into the parking lot near the gorilla compound. For a beat he sits in the car, undecided.

Suddenly Emily appears and crosses the lot to a big broken down van with a flat tire and slip in.

Kenny exits his car and approaches the van. He notes the heavily tinted windows. He tries to look in, but it's too dark. He's about to knock when Sargent-Major clears his throat behind him.

SARGENT-MAJOR
Wha'd'ya think you're up to?

Kenny spins around.

KENNY
Oh. Hi. I was just...

SARGENT-MAJOR
The park's closed now. You'll have to move along.

KENNY
I was just ... My friend...

Kenny stops. He looks at the van and at Sargent-Major. He doesn't want to get Emily in trouble but...

KENNY
It's my friend's van and...

Sargent-major steps toward Kenny and puts his hand on the butt of his holstered revolver.

SARGENT-MAJOR
I said you'd better move along.

Kenny backs up.

KENNY
Okay. Okay. I'm going...

Kenny reluctantly backs away while eyeing Sargent-Major. His cell phone rings and he answers.

INTERCUT. TRISHA'S HUMMER/ EXT. ZOO PARKING LOT

Trisha fumes in traffic. She honks the horn and flips someone the bird.

TRISHA
Did you get the costume?

KENNY

No, I was just...

TRISHA

It closes in half an hour!

Kenny looks at his watch.

KENNY

Okay. Okay. I'm going.

Kenny closes the phone, glances again at the van, and reluctantly leaves under the watchful eye of Sargent-Major.

EXT/INT. COSTUME SHOP MONTAGE

- Kenny walks passed the shop window displaying a large gorilla costume posed menacingly. He stops, smiles at it, and enters.

- A young FEMALE CLERK goes in the back room and returns with a limp, lifeless sheep costume. Kenny winces. The Clerk snaps her gum disinterestedly.

INT. KENNY'S APARTMENT HALLWAY - NIGHT

Trisha, adorably dressed in a Little-Bo-Peep-with-a-bad-attitude costume, pounds on Kenny's door.

The door opens to reveal Kenny in a too-big gorilla costume. He does a 'ta da' sort of thing, but Trisha snarls at him and pushes her way in. She stabs Kenny with her finger.

TRISHA

Where the hell's the costume I picked out?

KENNY

I didn't...

TRISHA

I'm Little Bo Peep! I need a sheep!
You're a..a..a...

Kenny does some arm swings and underarm scratches.

KENNY

I'm a gorilla!

TRISHA

I know what the hell you are! Christ, Kenny. I ask you to do a simple little thing and... (beat) What am I suppose to do now? Who am I suppose to be?

KENNY

(sheepishly)
You can Faye Rae or...

TRISHA

Arrgh!

INT. APARTMENT BUILDING HALLWAY - NIGHT

Trisha at the door, about to ring the bell.

TRISHA

At least you can take off those stupid glasses. You look like a nitwit.

Kenny takes off the glasses, realizes he can't see, then puts them back on. Trisha gives him an icy stare. Kenny turns so he can't see her.

INT. LAVISH APARTMENT WITH CITY VIEWS - NIGHT

A crowded costume party. Kenny wanders alone while Trisha, in the background, air-kisses a woman dressed as Cleopatra.

Kenny spots PARTY GORILLA standing near the open doorway to the balcony. Kenny makes his way over and stands next to Party Gorilla, looking out into the room, watching the other party-goers.

KENNY

It's great isn't it!

PARTY GORILLA

Huh?

KENNY

Being a gorilla!

PARTY GORILLA

Your crazy? I'm sweating like a freaking pig!

KENNY

It is a little warm, still...

PARTY GORILLA

I was supposed be a pirate, but they
ran out of pirates. (beat) Jeez, it's
hot in here!

Party Gorilla heads out on the balcony, Kenny stands alone, his
head bobbing to the music.

INT. LAVISH APARTMENT WITH CITY VIEWS - LATER

Kenny's turn comes at the bar.

BARTENDER

What'll it be?

Kenny ponders a beat.

KENNY

A banana daiquiri!

INT. TRISHA'S HUMMER - NIGHT

Kenny at the wheel, still wearing his costume, pulls up in front
of Trisha's building. An intoxicated Trisha sits crumpled in the
passenger seat. Her hair is mussed and she's holding her head
carefully. She eyeballs Kenny.

TRISHA

My fiance the gorilla. Everyone said
I was perfect. PERFECT! We could'a won
best couple. But no. You had to do the
gorilla thing! Why couldn't you just
do one thing I ask? Just one little
thing? Why couldn't you just be a
sheep, Kenny?

Trisha wobbles then leans over at Kenny.

TRISHA

If we're gonna be married, you've got
to straighten up. I need someone I
can depend on. Someone who'll be
there for me when I need 'em. (beat)
Take off that stupid head!

Kenny ignores Trisha's request, gets out of the Hummer, and goes around to get her. She oozes out of the car. Kenny helps her walk to the door as the doorman holds it open.

TRISHA

I was gonna invite you up, but you blew it. You have to stop thinking of yourself all the time, Kenny. You need to think about me. You need to think of my needs.

As Kenny threads Trisha through the front door.

TRISHA

My mother says...

INT. TRISHA'S HUMMER - LATER

Kenny on the freeway still dressed in the gorilla costume sways to "Cheeseburger in Paradise" on the radio. Kenny notices the exit sign for the zoo, glances in the rearview mirror, and takes the exit.

INT. TRISHA'S HUMMER - LATER

Kenny cruises slowly passed the zoo. Behind the fence, everything's dark; then headlights appear. Curious, Kenny pulls to the curb.

From out of the darkness, a wrecker emerges with Emily's van in tow. As Kenny watches it drive away, Emily, dressed in her signature trench coat, sprints by in hot pursuit.

Kenny quickly pulls away from the curb and a second later he's alongside Emily. He rolls down the window.

KENNY

Hi!

Emily looks at him, veers away, but keeps running. Kenny accelerates and pulls off the gorilla head.

KENNY

It's me!

Emily squints; she slows.

KENNY

I was at a costume party.

Emily stops running and slumps. The wrecker's tail lights are far ahead.

KENNY
Come on! Get in!

As Emily grabs the door to climb in, Sargent-Major appears at Kenny's window, gun drawn.

SARGENT-MAJOR
(huffing and puffing)
Stop the car!

Kenny slams on the brakes.

KENNY
I'm just...

Sargent-Major looks Kenny up and down.

SARGENT-MAJOR
What the hell are you supposed to be?

EMILY
It's okay. I know him.

SARGENT-MAJOR
You know this creep?

KENNY
I'm not a creep.

EMILY
He's not a creep.

SARGENT-MAJOR
That may be. But, I'm coming along
just to be sure.

Sargent-Major opens the back door and pops in. Kenny regards him in the rearview mirror.

SARGENT-MAJOR
What the hell you waiting for? He took
a left on Lincoln.

The Hummer 'hums' into the darkness.

EXT. MANSION - NIGHT

Under the careful direction of Chauffeur, the wrecker backs Emily's van into an empty garage as Kenny, Sargent-Major, and Emily watch.

KENNY
(to Emily)
No one will touch it. I promise.

Emily bites her lip and looks to Sargent-Major. He gives her a fatherly hug.

SARGENT-MAJOR
It'll be okay. Honest.

He looks hard at Kenny.

SARGENT-MAJOR
Nobody'll go near it.

Kenny nods his head enthusiastically.

INT. MANSION KITCHEN

Helen and Kenny lean against the counter; Sargent-Major and Emily eat at the small table across the room.

Sargent-Major has a large portion of meatloaf with potatoes, string beans, and carrots, He's attacking the meatloaf and potatoes with knife and fork.

Emily just pushes her small salad around on her plate and looks lost.

KENNY
(softly)
She's got no place to go, Mom. She's been living in her van.

HELEN
Oh, my.

KENNY
You can put her up for a few days can't you? I promise I'll find her someplace just as soon as I can.

HELEN
I don't know...

KENNY

She's very nice. I'm sure you'll like her, and...

SARGENT-MAJOR
(loudly from across the room)
This is the best meatloaf ever. What've you got in here? (beat) A bit 'a ginger?

Helen perks up.

HELEN
Yes. That's right. Most people wouldn't notice that. It's just the slightest pinch.

SARGENT-MAJOR
And maybe... nutmeg?

HELEN
(impressed)
Why yes!

SARGENT-MAJOR
I was a cook in the Navy. Twenty-five years.

Sargent-Major finishes the last of the meatloaf.

HELEN
My husband was a navy man. Would you care for a second helping?

SARGENT-MAJOR
If it's not too much trouble.

Helen slices meatloaf and delivers it to the table where she slides it onto Sargent-Major's plate.

HELEN
You're not eating your vegetables.

SARGENT-MAJOR
Never cared much for 'em.

HELEN
Me neither.

Helen examines Sargent-Major a moment, then notices Emily hasn't eaten.

HELEN

What's wrong, young lady? Don't you like the salad?

EMILY

It's fine, thank you. I'm just... I really should go.

Helen looks to Kenny, then back at Emily.

HELEN

Go? Now where on earth would you go? I have plenty of room. You just stay with me for a few days young lady till everything gets sorted out. Heaven knows I can use the company. (beat) I'm sure Sargent-Major agrees.

SARGENT-MAJOR

(with food in his mouth)

That's a fine idea. I can drop in and visit. (beat) If it's okay with you ma'am.

HELEN

Of course it's okay.

EMILY

I don't know ...

HELEN

It's all settled. I'm sure you're exhausted. Let me show you to your room. Something tells me you'll feel right at home.

INT. ESTATE HALLWAY

With Helen leading, Kenny, Emily and Sargent-Major tramp down the long main corridor.

HELEN

The sheets are clean and I'm sure I can find a new toothbrush. It's not really a girl's room, but Kenny told me...

They stop in front of Kenny's Other Room. Helen unlocks the door and pushes it open. Emily takes it all in quickly, amazed and awed by what she sees.

KENNY
(off Emily's look)
I told you I wanted to be a gorilla
when I was little.

INT. KENNY'S OTHER ROOM

Emily enters and floats about. Looking, but not touching.

HELEN
Let me get that toothbrush.

INT. KENNY'S OTHER ROOM - LATER

Emily sits on the edge of the bed in gorilla pajamas and gorilla slippers. Her face is washed and her hair is damp from the shower. She looks like a little kid. The bed is pulled down. Helen stands at the door with her hand on the knob.

HELEN
I'm just down the hall if you need
anything.

EMILY
I'll be fine. Thank you.

Helen starts to exit.

HELEN
Would you like the door open?

EMILY
Closed, please.

HELEN
Okay, then. Sweet dreams.

Helen closes the door. Emily pulls her feet up onto the bed and hugs her knees a moment. She looks across the room at a huge stuffed gorilla, then slips under the covers, reaches over and turns off the gorilla lamp.

INT. KENNY'S APARTMENT - NIGHT

Kenny sits on the couch, the gorilla head in his lap, looking worried, or maybe just tired. He reaches over his shoulder for the zipper to the gorilla costume, but stops. He reflects a moment, puts the head back on and lies down. A beat later, he's snoring.

INT. KENNY'S OTHER ROOM - NIGHT

Moonlight falls on Emily from the window. Her eyes are open. She throws off the covers and stands. She looks out the window, then toward the door. She tests the window, which opens easily. She opens it wide.

A breeze lifts the curtain and plays with her hair. She takes a deep breath and lifts one leg out the window.

EXT. MANSION ESTATE - CONTINUOUS

* Emily creeps along a hedge that runs by the house.

* Emily approaches a garage window.

* From nowhere, two Dobermans appear. They growl menacingly.

* Emily stands her ground and starts to go through the same motions as the silverback we saw at the zoo.

* The dogs turn tail when Emily begins ripping at the bushes and throwing vegetation.

* Emily tests the garage window, which opens easily. She lifts one leg over the windowsill.

INT. GARAGE - NIGHT

Emily stands next to her van. She reaches under the wheel well, feels around, and pulls out a small box. She slides it open and takes out a key. She unlocks the van, opens the door, slips inside, and closes the door silently.

INT. KITCHEN - DAY

Kenny leans against the counter. Helen bends over the oven, testing one of several pies. Sargent-Major sits at the kitchen table, sips coffee, and eats a cinnamon roll.

KENNY

I've got to go to London. Probably all week. I promise I'll get Emily out of here as soon as I get back.

HELEN

Heavens don't worry about that. She's a lovely girl.

SARGENT-MAJOR

I'll take her to the zoo while you're away. I know she'll want to go.

HELEN

Chauffeur can take her too. Peach pie, Sargent-Major?

SARGENT-MAJOR

Peach pie? Yes. Thank you. I didn't think people made peach pie anymore. (beat) My wife made wondrous peach pie.

A tear forms in the corner of Sargent-Major's eye. Helen looks at Sargent-Major consolingly.

HELEN

I make it all the time. So you come whenever you want.

SARGENT-MAJOR

That's very generous. Thank you, ma'am.

KENNY

Where's Emily?

HELEN

Last I saw, she was with Gardener.

SARGENT-MAJOR

Walking toward the greenhouse.

HELEN

I'll tell her for you.

KENNY

No, I'll tell her.

Kenny exits as Helen pulls apple pie from the oven and Sargent-Major sniffs the air.

EXT. GREENHOUSE

Kenny watches Emily through the greenhouse window as she and GARDENER repot plants. We watch from outside as Kenny enters and Emily greets him with a big smile. Kenny tells her he has to go out of town, her smile dissolves.

MONTAGE

- * Kenny, on a plane, reads a National Geographic on gorillas.
- * Emily chops vegetables in the kitchen with Helen.
- * Kenny in a financial meeting doodles a gorilla face.
- * Emily helps Downstair's Maid make a bed. Emily throws a pillow. Downstair's Maid throws it back.
- * Kenny looks out his hotel window at Big Ben.
- * Emily in the garden with Gardener and Helen planting flowers. When no one's looking, Emily pops a shoot into her mouth.

EXT. LONDON STREET - DAY

PEOPLE line the sides of the street as if for a parade. Kenny waits at a streetlight with a fellow BUSINESSMAN. The light turns green, but a BOBBY holds them back.

Suddenly, a MAN in a gorilla costume streaks by. Then another MAN; then another.

Kenny glances about nervously. He looks up at the Businessman who stares ahead as if everything is normal.

Another 'gorilla' runs by.

BUSINESSMAN

(disgusted)

Bonkers. Absolute bonkers. What makes a grown man put on a gorilla suit and run down the streets?

KENNY

(excited and relieved)

You see them too?

The Businessman studies Kenny with concern.

KENNY

I mean: Go figure.

Kenny shakes his head in disgust as several more GORILLAS streak by. Then two GORILLAS run by holding a banner:

THE GREAT GORILLA RUN - LONDON

[The Great Gorilla Run is an actual event to raise money for the Gorilla Organization founded by Dian Fossey.]

Kenny's face brightens into a smile as several more GORILLAS run by, one wearing a tutu. It's all Kenny can do not to join them!

EXT. ZOO'S GORILLA EXHIBIT - DAY

Emily leans on the rail in front of the exhibit. The big SILVERBACK sees her and comes close, turns, and sits facing sideways to her. Emily checks that they are alone. She takes a banana from her coat and tosses it to him. He takes it and starts to eat.

EMILY

I'm sorry I haven't been around much lately. I'll be better about that. I promise. (beat) I met this boy.

The silverback eats quietly.

EXT. MANSION ESTATE - DAY

Kenny's taxi pulls into the estate. Kenny notes the front the place has taken on a wilder look. More plants and vines and flowers.

Kenny approaches the garage area where Emily and Chauffeur protrude from under the hood of a big black Lincoln Towncar.

Kenny sticks his face in next to them. Emily has grease on her nose; it's cute. She points at the engine.

EMILY

Now push that all the way back.

Chauffeur pushes back on a valve.

CHAUFFEUR

Das it? Dat vas easy. I tink I have to take it apart.

EMILY
Nope. That's it.

KENNY
You understand all this?

Emily realizes Kenny has joined them. She smiles at him.

EMILY
Sure! It's easy.

CHAUFFEUR
Danke, Emily. Welcome home, Kenny.

Chauffeur wipes his hands and exits. Kenny looks up at the sky.
It's a beautiful day.

KENNY
Wanna go for a walk?

Emily wipes her hands.

EMILY
Sure.

MANSION DRIVE

Kenny and Emily walk toward a wooded area behind the house.

KENNY
I brought you a present.

He holds out a small bag. Emily looks at it cautiously. She's not used to getting presents.

EMILY
A present?

Emily takes it self-consciously and opens it slowly. She cautiously pulls out a T-shirt with a drawing of a gorilla in a tutu and the words "Great Gorilla Run" finger painted on the front. She holds it up.

EMILY
It's very nice! Thank you.

Emily kisses Kenny on the cheek, then wipes the grease off she just deposited on his face with her thumb. She looks troubled.

KENNY

Everything okay?

EMILY

The gorillas miss me.

KENNY

I thought Sargent-Major and Carl were going to ...

EMILY

Oh, they take me almost every day, but it's not the same. The gorillas are used to having me around all the time.

They pass under the shade of young trees. Kenny looks back at the house.

KENNY

I'll talk to Sargent...

Kenny hears a noise and turns around. Emily's gone! He searches quickly with his eyes, but she's vanished! Kenny hears giggling and looks up.

Emily bounces on a low-hanging branch above him.

EMILY

Come on up.

Kenny jumps up, grabs the branch, and swings up to sit next to Emily. They sit and swing their feet.

KENNY

You sure think about those gorillas a lot.

EMILY

They're kind of my family.

KENNY

About that, I was wondering...

EMILY

I think your mother likes Mr. Rollins.

KENNY

Who?

EMILY

Sargent-Major.

KENNY

Oh. (beat) That's okay. He seems nice. Dad's been gone awhile... But I was wondering about your family.

EMILY

Mambambo -- the big silverback -- he's nearly as old as me.

KENNY

I didn't know gorilla's lived that long. But about...

EMILY

Some grow very old. There's a gorilla at the Chicago zoo...

KENNY

You sure know a lot about gorillas. Sometimes I don't think I real know anything.

EMILY

You know lots of stuff.

KENNY

Useless stuff. Sometimes I'm not even sure I know who I am.

EMILY

That's silly. Everybody knows who they are.

KENNY

They do?

EMILY

Sure.

KENNY

Well I'm not sure I do. You make it sound easy.

EMILY

It is easy. You just have to get in touch with your feelings.

KENNY

How do you do that?

EMILY

You've got to listen.

They fall silent. The leaves rustle gently in the breeze.

Then as casual as a cat, Emily farts -- long and juicy.

Kenny roars with laughter as Emily giggles.

Kenny laughs so hard he loses his balance and falls backward, but Emily grabs his tie and hauls him up. They're still giggling, only now their faces are only inches apart.

They stare into one another's eyes a beat, then Emily pulls Kenny to her and kisses him hard on the lips. Kenny's arms flap a moment, then wrap around Emily. When Emily lets up, Kenny fidgets nervously and straightens his tie.

KENNY

I'm engaged, you know.

EMILY

It was only a kiss. It didn't hurt did it?

KENNY

Of course it didn't hurt. It's just...

EMILY

(wistfully)

Don't you think it's sad that when people get married they have to stop kissing other people?

KENNY

Well... I guess... but...

EMILY

Want to hear a really funny joke?

KENNY

(cautiously)

Okay.

EMILY

A gorilla, a lion and a hippo walk into a bar...

Kenny's eyes roll back.

INT. GREENHOUSE - DAY

Gardener approaches Helen, who works with a huge mum plant. She holds it up as he approaches.

HELEN
Look at that!

GARDENER
What's wrong with it?

HELEN
Nothing's wrong with it. It's wonderful!

GARDENER
What's the problem?

HELEN
Who said... Oh, never mind. Look at these plants.

Helen waves her hand expansively. Gardener looks. Everything's green and lush and healthy.

HELEN
That young lady has the greenest thumb I've ever seen. She knows what to do with every single plant!

GARDENER
That's good, right?

HELEN
Of course it is!

Helen suddenly looks serious, slides close to Gardener, then glances about nervously.

HELEN
But I think she's eating the begonias!

EXT. MANSION ESTATE - LATER

Back to Kenny and Emily in the tree. Kenny listening attentively as Emily delivers the lame punch line.

EMILY
...feeling cheap.

Kenny waits a moment, then starts to chuckle. The chuckle builds to a laugh and soon he's laughing so hard tears stream down his face.

EMILY
(excited)
You liked my joke!

KENNY
I loved it!

Kenny's wipes at his eyes as Emily beams triumphantly.

EMILY
Most people don't get it.

KENNY
They don't understand gorillas.

EMILY
Exactly!

HELEN (O.S.)
Emily?

EMILY
Oh, I forgot. I said I'd help your
mother make sweet mango pie.

Emily jumps down; Kenny jumps down. They start back to the house.

Tentatively, Kenny reaches out and takes Emily's hand. Emily takes Kenny's hand and weaves her fingers through his; they gently swing their joined hands as they walk down the sunny path.

INT. MANSION ESTATE - DAY

Kenny walks toward the house. Brother appears from the garage pulling on kid driving gloves. He looks put upon. He spots Kenny and heads toward him. Kenny stops and waits. Brother throws his head toward the house.

BROTHER
Who's that woman?

KENNY
What woman?

BROTHER

Oh, don't bother. You know who I mean.

KENNY
She's a friend.

BROTHER
A friend? What kind of friend?

KENNY
What do you mean, what kind of friend?

BROTHER
You know what I mean!

KENNY
No I don't.

BROTHER
Some trollop you've picked up?

KENNY
A what?

BROTHER
If you want a plaything on the side...

KENNY
I think you'd better not...

BROTHER
She shouldn't be here. There's something wrong with her. And that man! Have you no concern for your mother's safety!

Kenny's fists come up and Brother notices. He takes a half-step back, but starts to wag his finger.

BROTHER
Sister and I are watching. If you don't take care of this, we will!

KENNY
(Kenny sputters a moment,
then...)
Eat a bug.

Brother starts to walk away.

BROTHER

Get her an apartment or something.
That's what people do with a mistress.

Brother marches toward his Mercedes. Kenny flips him the bird. Brother turns in time to see it and shakes his head despairingly.

INT. KENNY'S OFFICE

Kenny lays his head on this desk and plays distractedly with a small plastic gorilla.

Elaine enters carrying a large package marked "Toys Are Us."

Kenny bounds from his chair and grabs the box. He rips it open and extracts a large stuffed gorilla. He looks quickly around the office, spots a bare spot on a filing cabinet, sets the gorilla down, and steps back.

ELAINE
(snapping her gum)
Lovely.

KENNY
(adoringly)
Isn't it?

Elaine rolls her eyes, pivots, and exits, leaving Kenny to admire his latest prize.

As soon as Elaine exits, Chatman enters. Kenny freezes. Annoyed, Chatman looks around at the gorilla paraphernalia.

CHATMAN
I made an appointment for you.

Chatman puts a card on Kenny's desk and exits. Kenny picks up the card, looks at it, and drops it on his desks. He picks up the small plastic gorilla and begins to play again.

INT. 7-11 - DAY

A C.U. OF KENNY

KENNY
It's starting to worry me. I'm
thinking about it all the time now. I
mean all the time.

BACK TO SCENE

The camera pulls back to reveal Kenny in the 7-11 store. He's sucking on a 64 oz. cherry Slurpee, looking reflective. On the other side of the counter stands MOHAMMED HASSAN, 30-something.

MOHAMMED

(Indian accent)

If it make you feel good, what's wrong wit dat?

KENNY

You don't think it's a problem?

MOHAMMED

Of course not.

KENNY

Maybe. (beat) But I'm starting to see gorillas everywhere, too.

MOHAMMED

Not to worry. I see things all the time. You're just hallucinating.

KENNY

I'm not hallucinating, Mohammed. I just see gorillas. I see them in the toy store, and at the park... And I'm hanging out at the zoo.

MOHAMMED

What's wrong wit' dat?

KENNY

It's not normal.

MOHAMMED

Who say what is normal? My neighbor, he eat ants. Who does it hurt -- 'cept de ants of course.

KENNY

You really don't think there's anything wrong with wanting to be a gorilla?

MOHAMMED

Is it wrong you wanting to be an astronaut?

KENNY

It's not the same!

MOHAMMED

Maybe it is, maybe it isn't.

Mohammed begins straightening cigarette boxes as Kenny slurps his drink and ponders things.

INT. KENNY'S HALLWAY - EVENING

NELS RUNION, Kenny's landlord, stands in front of Kenny's apartment door, sniffing, as Kenny walks down the hall carrying grocery bags.

KENNY

Evening, Mr. Runion.

NELS

Got a complaint. There's a strange smell coming from your place.

Kenny stops and sniffs. Mr. Runion sniffs. They both sniff.

NELS

What's that smell?

KENNY

I don't smell anything.

NELS

I smell something.

Mr. Runion holds up his passkey.

NELS

And you changed the lock.

KENNY

I lost my key, I had to...

Kenny sniffs again.

KENNY

You know, I do smell... Ahh, I know.

NELS

What?

KENNY

It's the sauerkraut.

NELS
Sauerkraut?

KENNY
My mother made some and I dropped the jar just inside the door. I guess I didn't clean it up very well. I'll take care of it right away.

Mr. Runion sniffs.

NELS
Open a window or something. I don't like complaints.

He looks Kenny up and down, then turns to leave.

NELS
And make sure I get a copy of that key.

KENNY
Absolutely.

Kenny waits till Mr. Runion leaves, then opens the door.

INT. KENNY'S APARTMENT

Kenny's apartment has taken on a peculiar appearance. Packed with gorilla paraphernalia, and crowded with plants and vines, it's a veritable jungle.

Kenny sniffs the air and crosses to the kitchenette. He empties the bag on the counter; it's all fruits and vegetables.

Kenny walks down the hall to the bedroom and opens the door to reveal a low platform covered with a deep bed of leaves; there's a depression in the middle where he obviously sleeps.

Snuffling, Kenny crosses to the closet. He opens it and takes the gorilla suit from its hanger, puts it on, and goes and lays in the leaves. He looks very content.

KENNY
Maybe I SHOULD see a therapist.

INT. BROTHER'S OFFICE - DAY

Brother sits behind his desk. SISTER, mid-thirties, bleach-blonde, well dresses, heavily made up, and dripping with jewelry, stands on the other side with her arms crossed.

SISTER

Well, he's got to get her out of there.
Did you talk to Mother?

BROTHER

Of course.

SISTER

And?

BROTHER

She's obviously grown attached to the little snot.

SISTER

Mother's always been blind to Kenny's problem.

BROTHER

I've hired a detective. We'll have the dope on her in a few days. Then we'll confront her, and get her out.

SISTER

What about Kenny?

BROTHER

I've made a call about that, too.

Sister raises an eyebrow.

EXT. MANSION ESTATE - CONTINUOUS

Kenny searches through the house and runs into Downstair's Maid.

KENNY

Have you seen my mother?

DOWNSTAIR'S MAID

I think she's out.

KENNY

Out?

DOWNSTAIR'S MAID

With Mr. Rollins.

KENNY

Mr. Rollins?

DOWNSTAIR'S MAID

Sargent-Major.

KENNY

Oh. (beat) What about Emily?

DOWNSTAIR'S MAID

Carl took her to the zoo.

As Kenny heads down the hall.

DOWNSTAIR'S MAID

A beautiful girl, Mr. Kenny. And helpful. She makes her bed before I get there. You'd never know she even slept in her bed.

EXT. GORILLA COMPOUND

Kenny approaches the gorilla exhibit where Emily stands watching the gorilla's. Kenny stands back and watches Emily, watching. Flocks of CHILDREN stream by now and again, herded by harried TEACHERS and PARENTS.

After the children are gone, Kenny starts to move forward. His cell phone beeps. He looks at the number, scowls, and answers it.

KENNY

No, I'm not getting ready, Trisha. There's plenty of time. I'll be there on time. Yes. No. Relax...

Kenny pulls the phone from his ear and looks at it.

KENNY

Sometimes you're not a nice person.

Kenny pockets the phone, watches Emily a beat longer, then turns and leaves.

INT. KENNY'S OFFICE - NIGHT

Kenny sets up his father's picture as before and picks up the Magic 8-Ball. He closes his eyes and starts to roll the 8-ball back and forth.

KENNY
Do I love Trisha?

Kenny slowly opens his eyes. The answer floats out of the darkness.

TRISHA'S THE ONE!

Kenny slumps. He drops his chin on the top of his desk and stares straight ahead.

He opens his mouth to say something, then stops. He stares at the picture of his father.

KENNY
You think you know what's right for me. You always thought you knew what was right for me, just like when you sent me away to boarding school to make me forget about gorillas.

But I think it's time I start making my own decisions. Even if they're wrong. I love Emily and I'm going to marry her, even if you disapprove.

Kenny returns the picture to the drawer and shuts it carefully. He looks at the Magic 8 Ball and unceremoniously dumps it in the wastebasket.

Kenny rises, fixes his tie and exits. A look of resolve and determination on his face.

INT. WASTEBASKET

The camera zooms in on the Magic 8 Ball, which rests 'answer side' up. From out of the murky darkness float the words:

'AT A BOY!

EXT. TRISHA'S APARTMENT BUILDING - NIGHT

Kenny dances joyfully out the main door as a large potted plant falls and explodes next to him. Kenny doesn't even notice. A second pot screams out of the night and hits the hood of a BMW at the curb, which starts the alarm screaming.

Passers-by run for cover, but Kenny, undaunted, continues toward his car as a veritable barrage of planters and objects de art crash about him. He reaches the car unscathed and jumps in.

INT. KENNY'S CAR

As Kenny cruises down the street, he spots a brightly lit florist shop and pulls quickly to the curb.

EXT. FLORIST SHOP

From outside, we watch as Kenny rushes in and is greeted by a bored young female FLORIST. The Florist's eyes grow wide as Kenny motions expansively with his arms.

EXT. KENNY'S CAR

Kenny and the Florist load his car with the last of the purchase. The car is stuffed with flowers. Kenny hops in. The Florist waves and walks back to ... an empty flower shop.

EXT. MANSION ESTATE - NIGHT

Kenny, humming and bobbing his head to "Someone Exactly Like You" drives through the mansion gate.

As he approaches the house he notes lights on everywhere. Kenny spots Brother's and Sister's cars, then Brother and Sister themselves. Brother comes forward as he drives slowly forward in the dazzling floodlights.

Kenny climbs from his car and glances at the front steps where Upstairs Maid, Downstairs Maid, and Cookie fidget nervously.

KENNY

What's wrong!? Where's Mom?

BROTHER

She's safe.

KENNY

What do you mean, SAFE? What happened?

Sister clatters across the drive in her heels. She's overdressed for the occasion. She's overdressed for any occasion with the possible exception of streetwalking.

SISTER

We warned you about that girl.

KENNY

Emily?

SISTER

She's gone, now. But...

KENNY

What are you talking about?

Brother brings up a manila folder and presses it toward Kenny.

KENNY

What's this?

BROTHER

(sneering)

Your girlfriend's dossier.

Kenny takes the folder distrustfully. He opens and reads quickly. His expression reflects the painful facts.

BROTHER

(reciting)

Parents killed in an automobile
crash. Sent to live with half-sister.
Abused. Assaulted. Runaway. Drug
arrest. Group home. Runaway. Suicide
attempt. Blah, blah, blah. It's all
there. Not very pretty, I'm afraid.
She's wanted in New Jersey for
breaking and entering.

Brother leans into Kenny and stabs at the papers with his forefinger.

BROTHER

Stabbed a girl there, too!

KENNY

(still reading)

With a fork!

BROTHER

Does it matter?

KENNY

(still reading)

I can't believe... what she's been through.

BROTHER

She's been institutionalized twice before.

Kenny's face comes up.

KENNY

Before? What do you mean 'before?'

BROTHER

Sheriff's been here. They took her away. She thinks she's a god-damn gorilla!

KENNY

Who told you that?!

Brother jerks his head toward the garage where Emily's van is parked.

BROTHER

She did! When I found it. She told me! She thinks the gorillas at the zoo are her family! She's mad! See for yourself.

Kenny runs toward Emily's van. The doors stand open; a single bulb illuminates the scene. Inside the van is filled with a thick bed of leaves and a deep depression where she's obviously slept.

Kenny wobbles, then sinks to the edge of the van's door. He looks back into the van. In the corner is a small basket of fruit and a small vase holding a single flower. Sister appears at his side.

SISTER

I hope you're satisfied!

KENNY

What do you mean?

SISTER

Mother is extremely upset. We thought we might have to call the para...

Kenny jumps to his feet, pushes passed Sister, and sprints toward the house.

SISTER
...medics.

INT. HELEN'S BEDROOM - NIGHT

Helen lies in bed, a washcloth on her forehead. Sargent-Major sits in a chair next to her holding her hand. Kenny enters and kneels on the other side of the bed. He takes her other hand.

SARGENT-MAJOR
She's okay, now. Too much excitement...

HELEN
They've taken Emily!

KENNY
I know. How are you?

HELEN
Oh, I'm fine. Just fine.

Helen starts to rise. Sargent-Major gently pushes her back.

SARGENT-MAJOR
Now, Helen. You just rest a few more minutes.

HELEN
I'm okay, Sean.

SARGENT-MAJOR
No. You need to rest a little longer.

HELEN
Okay, I suppose you're right.

Kenny looks from 'Sean' to 'Helen' and back again. What happened to 'Ma'am' and 'Sargent-Major.'

HELEN
They took her to some hospital! They said she was dangerous. She's not dangerous.

SARGENT-MAJOR
Of course she's not.

Helen looks to Kenny for support.

KENNY

You rest, mom. We'll talk tomorrow.

INT. THERAPIST'S OFFICE - MORNING

Kenny sits nervously on the edge of the couch. A fifty-something female THERAPIST sits in a deep armchair, tapping her pencil on a pad.

KENNY

She can't have visitors for a month, except family. And she's got no family.

THERAPIST

You understand, Kenny, she's very disturbed?

Kenny's eyes shift back and forth.

THERAPIST

It could take years for her to recover.

KENNY

Yeah, but ...

THERAPIST

I think it would be best for you, Kenny, if you didn't get involved with this young woman any further. Now tell me, why do you think YOU have this ... attraction... to gorillas?

INTERCUT BEACH IN JAMAICA/KENNY'S APARTMENT - DAY

Tony sporting new dreadlocks lays in his hammock, cell phone to his ear.

TONY

Sounds to me like she's drifted off the deep end, buddy. Why don't you come stay with me for awhile. The sun'nd do you good.

Kenny squirms on the edge of his sofa. He didn't want to hear that.

KENNY

Let me think about it.

A concerned Tony plays with the hammock strings.

TONY

Sure. Take your time. Just be sure you stay in touch. I miss your sorry ass.

Tony hangs up and rolls out of the hammock.

INT. KITCHEN - AFTERNOON

Kenny enters to find Helen cutting a lemon meringue pie.

HELEN

Goodness. You look terrible. Did you sleep?

KENNY

I slept.

HELEN

Come have some pie. It's lemon meringue, your favorite.

KENNY

No pie! Anyway, my favorite's banana... Never mind.

Helen has already cut him a piece and hands him the plate.

KENNY

I said no pie!

HELEN

What's wrong with you?

KENNY

I'm sorry. It's just...

HELEN

I called the hospital. They wouldn't let me talk to her or her doctor. Family only, they said.

KENNY

And she's got no family.

HELEN

That's what I told them, so I called Dicky. He wasn't hopeful. (beat) Lawyers, they never have good news.

KENNY

Maybe it's for the best.

HELEN

Well I think the whole thing is stupid. Why did they take her in the first place?

KENNY

Mom. (it's hard for him to get this out) She thinks she's a gorilla.

HELEN

So?

KENNY

A gorilla, Mom. She thinks she's a gorilla! That's not normal.

HELEN

Normal, schnormal! Lots of people think they're something they're not. What if she does think she's a gorilla. She hasn't hurt anyone. She's a wonderful girl. Who cares what she thinks?

Kenny picks up the plate of pie and starts to eat.

KENNY

(cautiously)

What would you say if I lived like that? What if I thought I was a gorilla?

HELEN

Don't be silly dear. You're not a gorilla. Now eat your pie. I'll get you some milk.

INT. KENNY'S APARTMENT - NIGHT

A sullen Kenny sits in the living room in front of a muted television; the light from the TV plays across the room and over Kenny. He looks old and haggard.

His eyes are unfocused; deep in thought. Slowly his expression starts to change. He looks calm, relaxed; a smile spreads into a grin which broadens to become rich and expressive. Kenny's eyes focus.

INSERT T.V.

The 'Great Gorilla Run' is on. Gorilla's in various costumes run through the streets of London.

RETURN TO SCENE

Kenny's grin dissolves. He jumps up, shuts off the T.V., picks up a small gorilla statuette from the coffee table, and hurdles it across the room where it explodes against the wall. Kenny fumes a moment, then...

START MONTAGE --

-Kenny shovels gorilla magazines, books, and videos into a large garbage bag.

-Kenny tears out vines and other plants and stuffs them into another large garbage bag.

-Kenny drops gorilla toys and pictures and doodads into another garbage bag.

-In the darkness, Kenny hauls huge garbage bags to the trash container behind his building.

-Kenny scrubs the floor in his bedroom.

-Kenny scans his bare apartment. There is nothing 'gorilla' left.

-Kenny, exhausted, collapses on the sofa.

INT. KENNY'S CAR - MORNING

Heavy traffic. Another car tries to cut in. Kenny lays on the horn and cuts him off.

INT. TRADING FLOOR - MORNING

Kenny makes his way through the sea of desks ignoring everyone. He reaches his office, slams the door and closes the blinds.

INT. KENNY'S OFFICE - MORNING

Elaine enters immediately with a box from Toys Are Us.

KENNY
Don't bring that in here.

Kenny looks around the office.

KENNY
And get a dumpster for this crap!

Elaine's shocked by his demeanor, but happy to oblige the request.

INT. KENNY'S OFFICE - LATER

A JANITOR wheels the last trash bins filled with gorilla stuff out of the office. When he's gone, Kenny pulls a stack of printouts to the center of his desk and starts thumbing through them angrily.

INT. KENNY'S APARTMENT HALLWAY - EVENING

Kenny doggedly climbs stairs, he hears faint snuffling.

As he reaches the landing to his apartment, he spots Alice sitting at the end of the hallway on the tattered leather couch, hugging her knees, her face buried in them. The snuffling is louder. Concerned, Kenny makes his way to her.

KENNY
What's the matter, kiddo?

Alice doesn't look up.

ALICE
Not'in.

Alice snuffles loudly.

KENNY
Doesn't sound like not'in.

Alice looks up. She's been crying big time.

ALICE

Sarah Jane says I'll never be pretty.

Kenny slowly sits on the couch next to Alice. He fidgets a beat.

KENNY

Who's Sarah Jane?

ALICE

My best friend.

KENNY

Are you sure about that?

ALICE

What if she's right?

Alice buries her face in her knees and sniffles.

KENNY

I think you're pretty already.

ALICE

You're just sayin' that.

KENNY

No I'm not.

ALICE

But Sarah Jane doesn't think so.

KENNY

Well. Maybe she can't see it.

ALICE

Betsy agreed with her. (anticipating
Kenny's question) Betsy's my next
best friend.

KENNY

Do you really care what they think?

ALICE

Yeah.

Kenny looks at the floor, trying to find something to say to
soothe her. Finally...

KENNY

Is that what Dr. Phil would say?

Alice looks up tentatively and shakes her head negatively.

KENNY

What would Dr. Phil say?

Alice puts her chin on her knees.

ALICE

He'd say it isn't important how other people see you; what's important is how you see yourself?

KENNY

So?

Alice takes a deep breath, smiles hesitantly at Kenny, and starts to wipe her eyes.

KENNY

Come on. Let me buy you an ice cream.

INT. KENNY'S APARTMENT - LATER

Kenny enters, sits on the sofa, and stares into space reflectively. Suddenly he spots the corner of a magazine under the coffee table and bends to pick it up. He turns it over.

It's a National Geographic, and on the cover is the peaceful, contented face of a small female gorilla and her cub. Kenny stares at it a moment, then lets the magazine fall on the coffee table.

He reaches into his back pocket, opens his wallet, and takes out a picture.

Insert picture of Emily: Her face reflects the same peaceful contentment as the female gorilla on the magazine cover.

A tear forms in Kenny's eye and trickles down his cheek.

KENNY

There's worse things in the world than being crazy.

Kenny lifts himself off the sofa.

BEGIN MONTAGE --

-Kenny in the dumpster, tosses huge bags of trash onto the ground.

--Kenny whistles 'Born Free' as he drags two large garbage bags down the hall, opens the door and tosses them in.

-Kenny, in his apartment, pulls vines from a big black garbage bag.

-Kenny adjusting gorilla paraphernalia on a shelf.

-Kenny, exhausted, in his gorilla suit, curls up on the bed of leaves in his bedroom and closes his eyes.

EXT. CITY STREET - MORNING

Kenny saunters along in his gorilla costume. People react in various ways; Kenny ignores them all.

INT. TRADING FLOOR - MORNING

Kenny waltzes through the sea of workers to his corner office; all activity stops; stares and whispers.

INT. KENNY'S OFFICE - MORNING

Chatman stands in the doorway, a gaggle of co-workers behind.

CHATMAN

Kenny, I think you need to take some time off.

INT. TAXI CAB - DAY

Kenny, still in his gorilla costume, leans his head against the window looking lost and hopeless as the taxi crawls through midday traffic. The TAXI DRIVER watches Kenny nervously through the rearview mirror.

A car next to Kenny's taxi pulls ahead to expose a busy lunchtime crowd at a sidewalk cafe.

A horn attracts Kenny's attention in the direction of the cafe.

KENNY'S P.O.V.

There, sitting alone at a table, is a WELL DRESSED GORILLA -- a REAL gorilla -- eating and reading a newspaper. For a beat, Kenny has no response, then he's alert as a bunny in the dog pound! What the heck?

RETURN TO SCENE

Kenny jumps up, hits his head on the window frame ...

KENNY
Stop the car!

The frightened Taxi Driver hits the gas pedal and crashes into the car in front of them.

TAXI DRIVER
(frantic)
We're stopped! We're stopped!

Kenny points to the restaurant.

KENNY
Do you see that?

TAXIDRIVER
(panicked)
What?

KENNY
There! At the restaurant!

The Taxi Driver looks toward the restaurant, then back at Kenny. He makes a 'what am I supposed to see?' face.

KENNY
Don't you see anything odd?

The Taxi Driver stares again; his face brightens.

TAXIDRIVER
(relieved and excited)
Yeah, yeah, I do. The man in the green shirt isn't wearing any socks.

Kenny growls; the Taxi Driver shrinks away.

EXT. CITY STREET

Kenny peers from around the corner at the restaurant.

KENNY'S P.O.V.

The Well Dressed Gorilla is still there. It can't be!

BACK TO SCENE

Kenny blinks his eyes a few times.

EXT. RESTAURANT ENTRANCE

Kenny stops in front of the entrance; he looks up:

CAFE LA MONDE

Kenny starts to enter the cafe.

Two waiters carry Kenny back outside.

EXT. STREET IN FRONT OF RESTAURANT - LATER

Kenny strolls nonchalantly along the sidewalk past the Well Dressed Gorilla eating lunch. Well Dressed Gorilla looks up at Kenny, but doesn't react. He returns to his soup.

Kenny walks past a few more steps, turns around, and comes back. He stops on the sidewalk next to Well Dressed Gorilla. For a long beat, nothing.

Cautiously Kenny reaches out with his forefinger.

WELL DRESSED GORILLA
(without looking up)
Don't touch me!

A flabbergasted Kenny stumbles backward, falls on his ass, and bumps his head against a lamp post.

He comes up rubbing the back of his head.

KENNY
(cautiously)
You're... you're... a gorilla.

Well Dressed Gorilla puts down his spoon, wipes his face with his napkin, and looks at Kenny.

WELL DRESSED GORILLA
And you're impolite.

Kenny looks around. Nobody else seems to notice them.

KENNY

I'm the only one who can see you.

WELL DRESSED GORILLA

People see me.

KENNY

But they don't see you the way I see you?

WELL DRESSED GORILLA

What do I care?

Kenny steps over the low railing around the outside eating area and pulls up a chair across the table. The two waiters who threw him out start to approach, but Well Dressed Gorilla waves them off.

KENNY

I think maybe I'm a gorilla.

WELL DRESSED GORILLA

A gorilla suit doesn't make you a gorilla.

Kenny looks down and plucks his ill-fitting costume.

KENNY

I know that. But... I didn't think it was possible to actually be...

Well Dressed Gorilla has finished his meal. He lays down money and stands up. He picks up a briefcase.

GORILLA

Maybe you are a gorilla. Maybe you're just a guy in a funny gorilla suit. It seems to me you should know if you're a gorilla?

KENNY

What do you see?

GORILLA

It isn't important that I see. What's important is what you see.

KENNY

That's exactly what I told my friend!

Well Dressed Gorilla turns and walks away. Kenny watches a beat then jumps to his feet.

KENNY
Are you a therapist?

INT. KENNY'S APARTMENT - EVENING

Kenny on his couch, with his cell phone.

KENNY
(excited)
I figured it out, Tony! I know what it is now. No... I'll explain later. Listen. I need a favor. I need to know... What do you know about the extradition laws down there. (beat) Yeah, extradition laws. (beat) I haven't yet, but...

EXT./INT. MANSION ESTATE - CONTINUOUS - NIGHT

Kenny drives into the empty garage area and exits the car. Everything seems curiously quite.

MONTAGE BEGINS

- Kenny enters the mansion greenhouse. Empty.
- Kenny enters the mansion living room. Empty.
- Kenny stands with his hands on his hips in the mansion hallway. Empty.
- Kenny stands in the empty mansion kitchen. He's about to leave when...

INT. MANSION KITCHEN

Kenny hears footsteps and...

HELEN (O.S.)
I'll get some.

Helen rises from the fruit cellar and opens a drawer. She doesn't see Kenny.

KENNY
Where is everyone?

Helen jumps and holds her chest.

HELEN
Goodness! You startled me?

SARGENT-MAJOR (O.S.)
And bring a knife.

Kenny goes to the fruit cellar door.

KENNY
Who's down there?

HELEN
Oh, we were just... storing fruit.

KENNY
Fruit?

HELEN
(defensively)
It's a fruit cellar, dear!

Kenny takes Helen by the arms and looks hard at her.

KENNY
Mom, we need to talk.

HELEN
Goodness. Is something wrong?

KENNY
Mom, I'm going away.

HELEN
On business?

KENNY
No. Not business. I can't tell you where.

HELEN
Good heavens, why not? You haven't done anything...

KENNY

No. No. Not yet, but I can't tell you because I want you to be able to honestly tell the police you don't know where I've gone.

HELEN

The police?!

KENNY

Mom. I'm gonna spring Emily. I'm going to take her some place safe. I'm in love with her, mom!

HELEN

Well of course you are, dear. Everyone knows that.

KENNY

You understand what this means? I'm quitting my job. There won't be anymore checks. You'll have to let the servants go and move to a smaller place.

HELEN

Good heavens. Why on earth would I let the servants go and move to a smaller place? Why do you want me to move? And where would the servants go?

KENNY

I don't WANT you to move, Mom. It's just... I won't be able to bring you checks anymore.

HELEN

(puzzled)

You've been giving me all those checks for expenses?

KENNY

When dad died, he made me promise to take care of you. I knew you were broke...

HELEN

HE was broke.

KENNY

Huh?

HELEN

You're father. He was broke. He was a dear sweet man, Kenny, but he was a terrible investor. He lost more money than a minister in a whorehouse. I'm the one with the money. Why do you think Brother and Sister are so nice to me? I'm filthy rich. And when I'm gone, you and Brother and Sister will all be filthy rich.

KENNY

But the checks...

HELEN

I thought they were for my charities, dear. I gave it all away. I'm sorry if...

Kenny feels the need to sit, and does. Helen places her hand on his forehead.

HELEN

You don't look too well.

KENNY

I'm fine! Only...

SARGENT-MAJOR (O.S.)

Margaret, what's taking so long?

KENNY

Who's Margaret?

Before Helen can answer, Sargent-Major clomps up the steps from the fruit cellar.

SARGENT-MAJOR

Sorry. Didn't mean to interrupt. I'll just get the knife and...

Sargent-Major takes a knife and heads back down to the fruit cellar.

KENNY

He called you Margaret? Your name is Helen.

HELEN

I know dear, but I always liked the name 'Margaret.' Now what where we talking about?

Kenny holds his head.

HELEN

Oh, I remember. Before you do anything rash, you better come along with me.

INT. FRUIT CELLAR

All the servants and Kenny, Helen, and Sargent-Major, are gathered around a makeshift table illuminated by a fluorescent shop light.

With the knife, Sargent-Major points to a model of the hospital where Emily is confined. It's in a rural setting with small ponds and trees.

Upon closer inspection of the model, we realize the entire thing is constructed of food.

The hospital is made of meatloaf. There are bacon roads, waffle-fry fences, broccoli trees and shrubs, small gravy ponds, and so on.

SARGENT-MAJOR

Once we're out, we split up. Carl drives the van with Kenny and Emily. I'll drive the limo.

KENNY

(clearing his throat)
You've obviously been planning this for some time, but...

HELEN

Ever since they took Emily away, actually. It was Mary's idea.

Kenny looks at Helen, then at Upstairs Maid.

KENNY

Mary?

HELEN

And, of course we had to include Carl
-- because we needed a driver.

Kenny looks at Chauffeur.

KENNY

Carl?

HELEN

And then Julie, Gregory, and Bonita
all got involved. It was Bonita's
cousin -- isn't it a small world? --
she works at the hospital. She gave
us the inside details. Sean did all
the planning of course -- did you know
Sean was a cook for the Navy Seals?

Kenny looks to Sargent-Major and back at the model.

KENNY

Maybe we should run through this one
more time.

INT. FRUIT CELLAR - LATER

Everyone is still gathered around the makeshift table.

SARGENT-MAJOR

Tomorrow's a new moon. Any questions?

KENNY

I have one?

All eyes turn to Kenny.

KENNY

It isn't going to take Sherlock Holmes
to figure out who did this you know and
...

HELEN

Goodness. Did we forget to tell you
about our disguises!

SARGENT-MAJOR

Can we eat first? I'm starved.

HELEN

Of course, dear.

BUTLER

I'll carve.

GARDENER

I've got the ketchup!

Paper plates appear and Downstairs Maid hands out forks and knives. A sharp knife slices through the hospital roof.

COOKIE

Save room for dessert. Apple cobbler.

Ohhs and ahhs from everyone. Kenny sighs and shakes his head. Can this work?

INT. KENNY'S APARTMENT - NIGHT

Kenny wears pajamas over his gorilla suit and brushes his teeth in front of the medicine cabinet mirror.

When he finishes, his gorilla head is smeared with foamy toothpaste. Kenny removes the head and looks at it.

FLASH BACK TO OUTSIDE CAFE

WELL DRESSED GORILLA

Wearing a gorilla suit doesn't make
you a gorilla.

RETURN TO SCENE

Kenny puts the head on the toilet seat and starts to take off his pajamas.

INT. KENNY'S ROOM

Kenny, wearing only pajamas, snuggles into his pile of leaves and closes his eyes. His face takes on a calm, blissful expression; a beat later he's snoring softly.

INT. KENNY'S APARTMENT - CONTINUOUS - MORNING

Kenny wakes, yawns, and pulls himself out of bed. On autopilot, he makes his way down the hallway to the bathroom, scratching all the way.

KENNY

(mumbled)
Maybe I should change the bedding.

Kenny reaches the bathroom, turns on the shower; he turns around to find he's left the medicine cabinet open.

Kenny pushes the cabinet door shut just as he bends to get a drink of water from the sink. When he comes up, he looks in the mirror.

KENNY'S P.O.V.

A gorilla stares back!

BACK TO SCENE

Kenny stumbles backward, trips over the tub, grabs the shower curtain, tearing it free, and winds up in the tub with water slashing over him.

He scrambles to his feet, rubbing the back of his head. Cautiously, he looks in the mirror.

KENNY'S P.O.V

Same gorilla, only now he's all wet!

KENNY
Holy cow!

Kenny looks down and sees hairy arms and hands and feet sticking from his pajamas.

KENNY
Holy, holy cow!

Kenny pulls open the front of his pajama bottoms and looks down.

BACK TO SCENE

Kenny looks into the camera

KENNY
Holy, holy, holy cow.

INT. KENNY'S HALLWAY

Kenny -- in his signature dress shirt, tie and slacks -- sticks his head out his apartment door. The hallway is empty, but in the distance, the sound of someone jumping rope.

EXT. KENNY'S APARTMENT BUILDING - DAY

Alice jumps rope and examines Kenny.

ALICE

I don't no. I guess you look different. Do you itch? How can you be sure?

INT. KENNY'S CAR - DAY

Kenny drives slowly passed the restaurant where he met Well Dressed Gorilla. It's crowded with people, but no gorilla. Kenny snaps his fingers

KENNY

That's it!

EXT. ZOO - DAY

Kenny approaches the gorilla exhibit, but before he gets very close, the big Silverback looks up, sees him and starts to hoot and stamp his feet.

Kenny jumps up and down excitedly.

KENNY

(triumphant)

Yes!

PAT (O.S.)

Hey, what are you doing?

Pat comes running toward the exhibit. Kenny grabs Pat and starts dancing around.

KENNY

I'm a gorilla. I'm a gorilla. I'm a gorilla.

Pat tries to struggle free, but Kenny's not done yet.

INT. 7-11 STORE - AFTERNOON

Mohammed examines Kenny closely as Kenny slurps his 64 oz. cherry Slurpee.

MOHAMMED
What do it feel like?

KENNY'S P.O.V.

Looking at his refection in the security mirror.

KENNY
It feels Ma...a...a...a...velous!

EXT. MANSION - LATE NIGHT

Wind-whipped leaves dance across the driveway where the van and limo idle in the cold autumn air. There's no moon and no lights as shadows scamper from the front door to their vehicles.

INT. EMILY'S VAN

Kenny in the passenger seat, Chauffeur behind the wheel. Kenny looks in the back. There's a new bed of leaves.

CHAUFFEUR
I thought ...

KENNY
Nice touch, Carl.

The limo pulls out in front of them. Chauffeur drops the van into gear and they're off.

EXT. COUNTRY ROAD

Kenny stands next to the van on his cell phone.

KENNY
Everything ready?

EXT. SMALL AIRPORT RUNWAY - NIGHT

Tony shivers with a BURLY GUY near a Lear Jet. Behind them, MEN unload large bales from the jet.

TONY

All set, buddy. But be on time.
These guys won't wait around.

EXT. COUNTRY ROAD

KENNY
We'll be there.

Kenny rings off and joins the knot of freedom fighters gathered outside their vehicles.

SARGENT-MAJOR
Now remember, they're worried about
people breaking out. They're not
prepared for us breaking in. Everyone
ready?

Heads bounce up and down.

SARGENT-MAJOR
Okay, let's get 'em on and go.

INT./EXT. GUARD SHACK - NIGHT

Security guard JACK, 60's, gray hair, big stomach, sits in the small guard shack watching "Harvey" on a tiny T.V. The limo pulls up to the gate.

Jack looks out at the tinted windows, then up at the clock. 2:00 a.m. Who the hell is this? He continues to watch the limo, but no one gets out.

Jack sighs, puts on his hat, and exits the guard shack. He walks around the limo to the driver's window and taps.

The window starts down.

C.U. of Jack's face as it transforms from annoyed to alarmed.

C.U. of Sargent-Major in a gorilla costume behind the wheel as he fires a stun gun at Jack.

Two GORILLAS carry Jack into the guard shack and plop him in a chair. A third GORILLA approaches with a large roll of duct tape. A fourth Gorillas takes Jack's ID badge.

INT. HOSPITAL STAIRWELL

Two lost souls, GREG, 36, and BLAKE, 34, lean against the dimly lit window well between floors, their pails and mops beside them. Greg finishes a deep hit off a roach and passes it to Blake.

Greg, still holding his hit, glances out the window at the parking lot. He sees the Gorillas pile out of the van and limo and head for the building.

GREG
(still holding the hit)
Damn, that's good shit!

BLAKE
(holding his own hit)
Yeah. Real good!

INT/EXT. HOSPITAL ENTRANCE

Through the double doors, we see security guard BOB, overweight, also in his 60's, holding a coffee cup and watching "Harvey." Bob's feet are up and his eyes are nearly shut.

He's startled awake by the door buzzer and then the ID-badge image of Jack displayed on a monitor next to the TV set.

Bob relaxes. We hear footsteps.

BOB
What's up Jack?

No response. Bob looks over his shoulder. His eyes bulge.

Six gorilla's stand on the other side of the counter.

BOB
Shit!

Bob tries to reach an alarm but tumbles to the floor as his chair slides out from under him. As he tries to find his feet, a Gorilla raises a stun gun and fires; Bob goes limp.

Two gorillas move forward with duck tape.

INT. HOSPITAL HALLWAY - CONTINUOUS

The main hospital corridor is quiet and empty. Gorillas fan out. A CLEANING LADY wearing IPOD earbuds continues to mop as two gorillas pass by.

A NIGHT-NURSE comes out of a room, sees a pair of gorillas, and gingerly steps back into the room from which she came.

Two gorillas (Kenny and Sargent-Major) reach a nurses station where a SLEEPY NURSE, mid-fifties, with reading glasses on the end of her nose, fills out a form. She looks over her glasses. She looks from gorilla to gorilla and sighs.

NURSE

Let me guess. The brunette with the warm eyes.

The gorillas nod.

NURSE

Down the hall, Room 212.

The Nurse hands over a ring of keys.

NURSE

Could you try not to wake everyone.
I'm here alone till seven.

Kenny takes the keys and they leave. The Nurse looks after them.

NURSE

I'll say one thing. This job is never boring.

INT. HOSPITAL CORRIDOR - LATER

Kenny stands at the door of Room 212 with Sargent-Major.

SARGENT-MAJOR

I think you best go in alone.

Kenny takes off his gorilla head and reaches for the doorknob.

INT. EMILY'S HOSPITAL ROOM

Kenny enters slowly. A sliver of light shines from the bathroom and cuts across the tile floor.

KENNY

(softly)
Emily?

Rustling from the bed in the far corner; a shadow stands and moves forward.

EMILY
(softly)
Kenny?

KENNY
We've come to rescue you!

KENNY'S P.O.V.

Emily steps out of the shadows to reveal
Emily the gorilla!

BACK TO SCENE

A startled Kenny stumbles backward, falls on his ass, and bumps his head on a chair. He comes up rubbing his head.

KENNY
I've gotta stop doing that!

EMILY'S P.O.V.

Emily shakes her head at Kenny 'the gorilla' in a gorilla suit rubbing his head.

EMILY
Look at you!

BACK TO SCENE

Emily runs to Kenny. They hug. They kiss. They dance a silly little dance of joy. They stop.

KENNY
We've got to get out of here. Put this on.

Kenny holds out a bag. Emily looks inside.

KENNY
(off Emily's look)
I know, it's weird. For the others...

Emily pulls a gorilla costume from the bag.

INT. HOSPITAL CORRIDOR

Kenny and Emily emerge from Emily's room. Sargent-Major gives Emily a bear-hug (which coincidentally is just like a gorilla hug). They scamper down the hallway.

As they pass the nursing station, Kenny tosses the keys; Nurse catches the keys and waves unconvincingly.

INT. HOSPITAL ENTRANCE

Security guard Bob, recovered from the stun gun, manages to squirm over and hit the alarm button with his bound feet. The silence is broken by blaring horns.

INT. NURSING STATION

Nurse slumps.

NURSE

Oh, crap!

INT. HOSPITAL - VARIOUS

Lights come on up and down the hospital corridors. Heads pop out of rooms. Screams.

Gorillas at various points in the hospital look from one to another and take off running as patients and staff fill the halls in confusion and fear. It's pandemonium.

EXT. HOSPITAL PARKING LOT - NIGHT

Gorillas stream from the hospital entrance and scatter for their vehicles. Distant police sirens mix with squeals from the tires of the limo and the van.

EXT. GUARD SHACK

The gate arm explodes as the limo rockets through and turns right. A beat later, Emily's van follows and turns left.

EXT. COUNTRY ROAD

Emily's van roars past three police cars racing toward them. After the van passes, the police cars brake and pivot, scattering

gravel. One squad car hits the ditch but reappears almost instantly.

The chase is on!

INT. EMILY'S VAN

Kenny and Emily watch out the back window fretfully. Chauffeur, in the driver's seat, is calm as can be. The police cars gain on them quickly. Chauffeur sees the lights approaching in the side mirror.

CHAUFFEUR

Hold on!

EXT. HIGHWAY - NIGHT

The van leaves the gravel road and makes a hard right onto a two-lane blacktop highway and accelerates. The police follow.

One squad doesn't make the turn and disappears into a cornfield. It re-emerges a moment later looking like something from a Stephen King novel; corn stalks protrude menacingly from the grill.

INT. EMILY'S VAN

Kenny and Emily continue to watch out the back.

KENNY

They're gaining on us.

Chauffeur glances in the side mirror again. It's all flashing lights and headlights.

Chauffeur's foot hits the accelerator.

Kenny's and Emily's faces mash against the back windows from the sudden acceleration.

In the side mirror, headlights and flashing lights fall away.

KENNY

What did you do?

CHAUFFEUR

Yost some minor adjustments.

CUT TO MANSION GARAGE

Brother's Mercedes SLR McLaren is on blocks, the hood up. Wires dangle into an empty engine compartment.

BACK TO SCENE

KENNY

How far's the airfield?

EMILY

Airfield?

CHAUFFEUR

Five minutes.

Kenny takes Emily's hand.

KENNY

We're going someplace safe. You'll be with me. You won't have to go back to the hospital.

Emily leans her head against Kenny's chest and closes her eyes. Kenny wraps his arms around her.

INT. HIGHWAY PATROL CAR

Patrolman PAT MEGAN, tight-faced, 30-something, cruises along an empty interstate highway. The radio pops and crackles.

RADIO

Officer's in pursuit. White GMC van.
North on 38 toward 94.

Pat looks up; a freeway sign reads:

HWY 38 NORTH RIGHT LANE

Emily's van screams down the on-ramp and pulls onto the highway right in front Pat's patrol car. Pat reaches out and flips on lights and sirens.

INT. EMILY'S VAN

Bathed in flashing lights.

CHAUFFEUR

Where'd he come from?!

Chauffeur presses the gas to the floor, the lights in the side mirror start to fall away, but only briefly. A moment later, they grow larger.

As the van roars along, it passes another on-ramp where another patrol car carrying PATROLWOMAN JANICE joins the chase.

KENNY

What now?

Chauffeur touches a button. The sunroof of the van starts to open.

CHAUFFEUR

Open the boxes!

Kenny realizes they've been sitting on two large boxes. He jumps up and opens one. Kenny laughs out loud.

KENNY

Oh, momma!

EMILY

What is it?

Emily looks inside and starts to giggle.

INT. PATROLMAN PAT'S PATROL CAR

Patrolman Pat looks over at Patrolwoman Janice in her cruiser as they charge down the highway side by side close on the tail of the van which straddles both lanes so they can't get alongside. Pat sees a gorilla head appear above the roof.

PAT

What's the...

Pat sees something fly from the sunroof of the van. Pat tries to avoid it but ... splat! Pat's windshield is suddenly covered in lemon meringue!

INT. VAN

Emily hands Kenny a large strawberry pie.

EMILY

Isn't it lovely?

Kenny dips in a finger and tastes it.

KENNY
What a waste!

EXT. VAN

Kenny launches the pie into the air.

INT. PATROLWOMAN JANICE'S POLICE CRUISER

Janice's windshield smeared in strawberries and whipped cream!

INT./EXT. POLICE CRUISER AND HIGHWAY

Pies fly through the night air in quick succession. Some hit the patrol cars, some land on the highway and cause the vehicles to swerve wildly. The wipers go like mad, but it's useless. They're not made to handle pie!

In desperation, Pat sticks his head out the window and (you guessed it) splat! Custard. Square in the face.

Pat clears his eyes. His tongue swipes as fast as his wipers.

EXT. HIGHWAY

Finally, unable to see, the officers both slow and pull off the road. They exit their vehicles.

Pat walks toward Janice. Both are covered in pie. Pat scrapes pie off his Janice's cheek and shoves it in his mouth.

PAT
Banana cream!

Patrolwoman Janice rolls her eyes.

INT. EMILY'S VAN

Emily and Kenny hold hands and dance in celebration as best they can in the cramped vehicle.

EXT. AIRPORT TARMACK - NIGHT

Tony stands in the darkness, cell phone to his ear, eyes pitching about nervously. Behind him a STRINGY MAN stands in

the doorway of the jet yelling, but the sound of engines drowns out his voice.

TONY

Pick up, man! Where are you?

Tony looks back at the jet and holds up one finger. The Man in the door shakes his head and starts to close the door.

EXT. AIRPORT ROADWAY - NIGHT

Emily's van comes to a screeching halt just as the Lear Jet pops into the night sky. A beat later, police cars appear from every direction and surround the van. Officers leap from cars with revolvers drawn.

An airport security cop already has Tony in handcuffs.

INT. COURTROOM - LATE NIGHT

Mayhem. People of every size, shape, sex, and vocation pack the place including doctors, nurses, hospital administrators, local police officers, highway patrol officers Pat and Janice, airport security, reporters, a few night court junkies, and defendants and plaintiffs in other cases. Everyone's talking or arguing.

The gorilla gang mill about the defense table, sans head gear.

DICKEY SMART, 69, dapper, gray-haired lawyer, comforts Helen, much to the annoyance of Sargent-Major.

At the prosecution table sit the COUNTY ATTORNEY, Brother, and Sister.

Brother and Sister cast spiteful looks at Kenny et. al. who return the favor.

Kenny pulls Emily close. Emily lays her face on his chest and looks up.

INTERCUT KENNY'S P.O.V./EMILY'S P.O.V.

Kenny looks into Emily's warm brown gorilla eyes.

EMILY

What's going to happen?

KENNY

I don't know, but Dicky's the best.
If anyone can fix it, he can.

EMILY
It's my fault, I'm sorry. I...

Kenny lifts Emily's chin.

KENNY
It's not your fault. We're together,
now. That's what's important. And
we're going to stay together from now
on. Me and you.

BACK TO SCENE

Kenny and Emily kiss. The crowd provides an appropriate 'ahh.'
When the kiss ends...

INTERCUT KENNY'S P.O.V./EMILY'S P.O.V.

Kenny kneels on the floor and takes Emily's hand.

KENNY
I know this isn't the right time or
place, but... Will you marry me?

EMILY
You'd marry a gorilla?

KENNY
I'd marry you even if you weren't a
gorilla.

BACK TO SCENE

Emily laughs. They kiss again and do their silly little dance,
to the amusement of the crowd.

Dicky makes his way over as BAILIFF calls for order.

DICKY
That won't help. These are serious
charges. Now behave.

Kenny and Emily stop dancing and look remorseful.

BAILIFF

Hear ye, hear ye, the court is now in session. The honorable Clarence Stillmore presiding.

Everyone freezes; those who are sitting, stand. Kenny holds Emily close, leans his cheek on her hair and closes his eyes, reveling in her embrace. Emily presses her face against Kenny's chest and looks toward the bench.

C.U. EMILY'S FACE

Emily's trying to be brave, but the strain is obvious. We hear the sound of a door opening and footsteps.

BACK TO SCENE

The door to the judge's chambers opens and CLARENCE STILLMORE, an imposing man in black enters the courtroom.

C.U. EMILY'S FACE

In a flash, Emily's expression transforms from despair to jubilation. We've never seen her face so bright and excited.

EMILY

Kenny!

KENNY (O.S.)

What is it?

EMILY

I think it's going to be okay, Kenny.
I think it's really, really going to be okay!

Kenny continues holding Emily.

KENNY (O.S.)

That's the spirit.

EMILY

No! Look!

KENNY'S P.O.V.

Kenny looks down at Emily and is puzzled by the joy in her eyes.

Emily jerks her head toward the bench. Kenny turns to look.

There, making his way toward the bench is none other than Well Dressed Gorilla in judicial robes!

Well Dressed Gorilla sits and glares sternly out into the courtroom. He looks right back at Kenny, then at the prosecutor. He picks up his gavel and whacks it hard.

WELL DRESSED GORILLA
Now what's all this nonsense about?

INT. COURTHOUSE HALLWAY - LATER

A mob spills out into the corridor followed by celebrating gorillas. Reporters shove microphones in faces. Everyone pushes through the frame.

The County Attorney bursts out of the courtroom dogged by Brother and Sister.

BROTHER
How could it happen?

SISTER
He didn't even hear the evidence.

BROTHER
He can't just dismiss it. Can he?

SISTER
You've got to appeal.

The County Attorney turns on Brother and Sister.

COUNTY ATTORNEY
I don't have to do anything. He's the judge. He can do whatever he wants. If you don't like his decision, find someone who gives a damn. I'm going home to bed.

Brother and Sister stand sputtering. Helen approaches; she's obviously pissed.

HELEN
We need to talk.

INT. COURTHOUSE HALLWAY - LATER

Helen skips back to the gorilla band and Sargent-Major. In the background Sister and Brother stand together in stunned silence.

HELEN

Damn that felt good!

SARGENT-MAJOR

What'd you tell 'em?

HELEN

(with great enthusiasm)

I told them if they didn't keep their noses out of Kenny's business, I'd leave every last cent I have to the democrats!

Sargent-Major slaps Helen on the ass.

SARGENT-MAJOR

'At a girl!

Helen giggles and blushes.

EXT. MANSION GARDEN

A wedding. Kenny stands at the alter with Tony. Both wear Hawaiian shirts. Well Dressed Gorilla officiates.

A steel drum band plays traditional wedding music as Alice, stunning in a lime-green dress, her hair piled up under a smart straw hat, glides down the aisle holding a bouquet of daisies and orchids.

Alice takes up her position across from Kenny and Tony. 'Here Comes the Bride' begins and Sargent-Major, in military whites, escorts Emily down the aisle.

KENNY'S P.O.V.

Emily the gorilla in a beautiful wedding dress.

We note there are a few GORILLAS in the crowd, on the bride's side of course.

Brother and Sister sit stiffly in the front row, looking miserable.

Helen dabs at her eyes with a lace hanky, as do Upstairs Maid, Downstairs Maid, and Gardener.

Sargent Major turns Emily over to Kenny.

BACK TO SCENE

Sargent-Major sits next to Helen and pats her thigh. It's almost too much for Brother and Sister.

CLARENCE/WELL DRESSED GORILLA

Dearly beloved, we are gathered today to join this man and this woman in holy matrimony. If anyone knows of any reason why these two should not be joined, let him speak now or forever hold his peace.

Helen glares at Brother and Sister who return astonished 'We didn't say anything' looks.

WELL DRESSED GORILLA

Very well, then. Do you Kenny Simon take Emily Mar...

EMILY

(quietly and self
consciously)

Excuse me.

Well Dressed Gorilla looks at Emily with fatherly concern.

WELL DRESSED GORILLA

You wish to say something?

A worried Emily leans close to Well Dressed Gorilla.

EMILY

(whispering)

Emily's not my real name.

Well Dressed Gorilla smiles.

WELL DRESSED GORILLA

That's not a problem, dear. You can use any name you want.

Emily looks relieved. Kenny puzzles.

KENNY

Wait a minute. Your name's not Emily?

EMILY

No. It's ...

KENNY

Wait! Wait! Don't tell me.

Kenny feigns clairvoyance, leaning his head back and putting his hand over his eyes as he concentrates for a long beat.

FLASHBACK TO KENNY'S MAGIC 8 BALL

The answer floats out of the darkness.

TRISHA'S THE ONE!

BACK TO SCENE

KENNY

Your real name is... (steel drum roll)
Tricia!

Emily scrunches up her nose.

EMILY

No! It's Nancy.

KENNY

Are you sure?

EMILY

Of course, I'm sure. Trisha's a
horrible name.

KENNY

(under his breath)
You're telling me!

EXT. GARDEN - LATER

Reception celebration. Emily tosses the bridal bouquet. It soars really high and as it falls it gets buffeted from hand to hand and sent back into the air where it soars slowly for several beats and lands unceremoniously in a pitcher of water that Helen holds and from which she's about to fill water-glasses at a table.

Helen looks up, surprised. She spots Sargent-Major. He grins, winks, and gives his mustache a twirl. Helen blushes and giggles.

INT. KENNY AND EMILY'S HOUSE - DAY

A delightful and sunny place decorated in earthtones and chock-full of flowering plants and vines.

Kenny appears from around a corner carrying a small suitcase. He's disheveled and nervous. He walks past a bookcase where the picture of his father is prominently displayed.

KENNY

Hurry up.

EMILY (O.S.)

Don't rush, me. We've got plenty of time.

KENNY'S P.O.V.

Emily appears, an extremely pregnant gorilla in maternity garb waddles forward and stops to stuff a finger in a pot of begonia's. She wrinkles her brow.

EMILY

When did these get watered last?

KENNY (O.S.)

We don't have time!

EMILY

It'll only take a sec.

Emily waddles away toward the kitchen.

INT. DELIVERY ROOM

NURSES, a DOCTOR, and a couple of INTERNS.

Kenny moves about the room, jockeying for the best shot of Emily, the pregnant, panting gorilla -- as seen through the view finder of Kenny's video camera.

DOCTOR

One more push. That's it. That's it!

The doctor moves in front of the video camera. We hear Emily pant and push. Kenny lowers the camera and jumps up to see over the crowd.

A baby cries, but can't be seen.

DOCTOR

Oh my!

A NURSE whisks BABY, buried in blankets, across the room. Emily looks anxious. Kenny reassures her with a skittish smile and tries to move in, but is blocked by the crowd.

A beat later, the Nurse returns and gently hands the package of blankets to Emily. Emily takes the baby and holds it close. She lifts up the edge of the blanket...

C.U. ON BABY

We see the beautiful face of a perfectly normal baby girl.

BACK TO SCENE

Doctor, interns and a few of the nurses leave the room. Kenny kneels next to Emily still in the delivery chair.

NURSE

I'll get a wheelchair and we'll get
you to your room.

Suddenly Emily and Kenny are alone.

INTERCUT EMILY'S P.O.V./KENNY'S P.O.V.

Emily looks at the new baby girl and then up at Kenny's gorilla face.

Kenny looks at Emily's gorilla face, then the new baby girl. Emily coos at the baby.

Kenny reaches out and touches the baby's cheek.

Emily displays a sudden look of disappointment.

KENNY

What's the matter? (beat) She's
perfect.

EMILY

She is isn't she. (beat) And that's
what's important, isn't it.

KENNY

But?

Emily strokes the baby's cheek.

EMILY

Well... It's just... I was hoping...
I was thinking that maybe...

KENNY

What?

EMILY

I was hoping she'd be... like us.

KENNY

(laughing)
You'd wish that on her?

Kenny touches the baby's face again.

EMILY

What do you think she'll be?

KENNY

I'm sure she'll be just like us.

EMILY

(uncertain)
Do you really think so?

KENNY

Absolutely! She'll be just like us.
Unless, of course, she wants to be
something completely different.

Emily smiles up at Kenny.

RETURN TO SCENE

The nurse suddenly returns with a wheelchair.

NURSE

Okay, let's get you to a room.

Emily transfers to the wheelchair and they start for the door.

INT. LONG, LONG HOSPITAL CORRIDOR - DAY

We watch as Nurse wheels Emily and the baby, with Kenny beside them, down the crowded corridor.

Patients and staff fill the hallway and start to obscure our view of Kenny and Emily, but before we lose sight of them completely, Emily and Kenny magically morph into their gorilla personas.

Yet even as we lose sight them, other transformations begin.

Two DOCTORS walk across the corridor and one morphs into a COWBOY replete with ten-gallon hat, boots, chaps, and six shooters.

A NURSE pushing an OLD MAN in a wheelchair morphs into a BALLERINA in a sequined tutu, and pirouettes gracefully.

An ORDERLY mopping the floor morphs into an NFL LINEBACKER.

And finally, we see a little BOY holding his MOTHER'S hand walking away from the camera morph into a CHIMPANZEE.

We zoom in on the chimpanzee who looks over his shoulder, smiles at us, and starts to laugh.

Hold on chimpanzee.

FADE OUT