

# THE LEGEND OF TARZAN

Episode One: Pilot/"Outsider"

Written by

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Based on the novels by

Edgar Rice Burroughs

FADE IN:

COLD OPEN

EXT. JUNGLE - DAY

A vast, raw landscape where animalism is the rule of law. Lush, ripe green jungles continue on for miles, bordering the white sand beaches of the Cameroon coast.

WATPWANI HUNTERS (O.S.)

Kundiwe!

THUMP-THUMP.

WATPWANI HUNTERS (O.S.) (CONT'D)

Kundiwe!

THUMP-THUMP.

EXT. JUNGLE - SAME

WATPWANI HUNTERS search through the thick brush -- tall, fit men whose bodies were made for killing. Red paint follows the contours of their faces and chest. Animal tusks and teeth pierce their skin -- trophies you can take with you.

WATPWANI HUNTERS

Kundiwe!

THUMP-THUMP.

They pound the bottom of their staves against the dirt, taunting their prey.

EXT. JUNGLE - SAME

A ways away from the hunters, KALA, a fully mature female gorilla, makes her way through the jungle as fast as she can. Her soft, fearful eyes reveal a maternal nature as she spots two YOUNG GORILLAS playing in the vines.

KALA

(in Gorillish)

*Hoo-uggh!*

The young gorillas direct their attention to Kala but do not run.

WATPWANI HUNTERS (O.S.)

Kundiwe!

THUMP-THUMP.

KALA  
 (in Gorillish)  
*Hoo-uggh!*  
 (louder)  
 Run!

The young gorillas take off. Kala remains behind until they have left her sight.

WATPWANI HUNTERS (O.S.)  
 Kundiwe!

THUMP-THUMP.

Kala goes back the way she came. She slows as she approaches a wounded gorilla -- MKABA. He sits slumped against a tree, a spear wound to his abdomen.

MKABA  
 (in Gorillish)  
*Hgn-hgn hmgn -- hoo-uggh!*

KALA  
 I will not leave you.

WATPWANI HUNTERS (O.S.)  
 (closer now)  
 Kundiwe!

THUMP-THUMP.

MKABA  
 They will kill you too -- it  
 doesn't matter who you are.

Kala takes hold of his hand, squeezing it tight.

MKABA (CONT'D)  
 Mother --

WATPWANI HUNTERS (O.S.)  
 Kundiwe!

Silence.

Kala and Mkaba freeze.

Kala looks away, searching through the brush for the hunters, waiting for their attack.

EXT. JUNGLE - SAME

A Watpwani hunter steps carefully through, carrying his staff, ready to kill. He sees Kala between the leaves.

His hands tighten around the bow, taking one last deep breath before striking.

He moves --

WATPWANI HUNTER #2 (O.S.)

Hungh!

The hunter stops. He tears his eyes away from Kala, looking left. He glances back at Kala then to the empty area around him -- torn.

The hunter moves left, searching.

On the ground he finds a staff belonging to one of his own. He touches the ground, feeling it, using his natural instincts to read the area.

WATPWANI HUNTER #3 (O.S.)

Ah!

The hunter spins, staring behind him. He rushes through, on the defensive now. He finds another staff on the ground.

The leaves swish, disturbed by someone running this way.

The hunter jumps, slicing his blade across the way. He stops just short of one of his fellow hunters who appears terrified.

WATPWANI HUNTER #4

Sujaa-mwee! Sujaa-mwee!

The hunter understands the fear in his brethren's eyes.

WATPWANI HUNTER #4 (CONT'D)

Kumbiaa!

The scared hunter turns and takes off into the brush, but before he can get away, he's pulled up by his ankle and into the trees above.

EXT. JUNGLE - SAME

Kala waits with bated breath. She looks back to Mkaba, his eyes closing.

KALA  
*Uhn-ho uh! Stay with me!*

CRUNCH.

Kala looks back at the hunter approaching. She steps in front of Mkaba, guarding him.

The hunter encroaches on them.

THUD!

The hunter stops. He looks strange, disoriented. His eyes roll back and he falls forward onto the ground.

Kala stares in relief at the hunter's attacker.

TARZAN (late 20s), the paragon of man, a true David, stands over the hunter -- his milky skin bare 'cept for a woven cloth tied to cover his groin. He does not appear thrilled by his triumph over the hunters, but rather perturbed by his minor acts of brutality.

KALA (CONT'D)  
Come, help your brother.

Tarzan and Kala help Mkaba off the ground.

TARZAN  
(in Gorillish)  
*Mmn hnugh uh.*

KALA  
Quickly.

TARZAN  
I have him.

He takes the burden from Kala.

TARZAN (CONT'D)  
What were they doing here?

KALA  
Easy does it.

She turns away, leading Tarzan and Mkaba.

TARZAN  
Mother!

KALA  
I don't know.

She shakes her head, at a loss.

Tarzan follows Kala through the jungle, helping Mkaba along.

EXT. THE REALM OF GORILLAS - LATER

A thick mist floats through the air making it hard for any stranger to navigate this land.

Kala makes her way through, knowing exactly where to step.

She climbs the hill, meeting other, mature GORILLAS along the way.

Two approach Tarzan, taking hold of Mkaba. He speaks in Gorillsh to them -- "Back off."

KERCHAK (O.S.)

Let him.

The booming voice echoes.

The gorillas do not back off but they do allow Tarzan to continue.

A noticeably older gorilla, NYAJJI, approaches Mkaba quickly, examining his wound.

NYAJJI

Poison. Come, we must cleanse his body.

Nyajji nods to the gorillas behind Tarzan.

KALA

Tarzan, you've done enough.

She touches his shoulder, reassuring him.

Beat. Tarzan allows the gorillas to take Mkaba with Nyajji.

KERCHAK, the largest and obviously the "alpha", approaches Kala and Tarzan -- his judging eyes set on the human.

KALA (CONT'D)

They attacked us, unprovoked. If it wasn't for Tarzan.

KERCHAK

(pause)

Go. See Nyajji. Watch over our son.

Kala walks away, following after Nyajji.

Kerchak looks back at Tarzan with hard eyes.

KERCHAK (CONT'D)

You're late. The trials have begun.

Kerchak turns his back on Tarzan and walks away. A distinct, long silver line of fur marks Kerchak's back.

SUPERIMPOSE TITLE: THE LEGEND OF TARZAN

END COLD OPEN

ACT ONE

EXT. THE PIT - REALM OF GORILLAS - AFTERNOON

GORILLAS gather around a deep pit in the earth so old that no one alive could tell you how it came to be.

They beat their chests with one fist -- cheering their favourite in the ring.

Kerchak sits on the highest level, looking down -- watching with scrutiny.

Tarzan circles the edge, close to the wall, on the defensive.

His opponent, ERKOZ, snarls at Tarzan. He keeps lurching forward, threatening to attack -- using fear as his primary tactic.

Tarzan appears unshaken -- not their first fight.

Erkoz finally makes his attack. Tarzan rolls across the ground, nearly missing Erkoz.

Erkoz slams into the wall. He shakes off his blunder and spins to face Tarzan who sits crouched on the other side of the pit.

Erkoz growls and charges forward.

Rather than roll out of the way, Tarzan slides under Erkoz then climbs up his back and pounds Erkoz on his shoulders.

Tarzan leaps off as Erkoz falls forward.

The gorillas watching beat their chests harder.

GORILLAS

Oo! Oo! Oo!

Tarzan waits, hesitant to attack while Erkoz remains down.

He inches closer, waiting for Erkoz to move.

Beat. Tarzan turns to look at Kerchak.

The world turns on its axis -- Erkoz holds Tarzan over his head, a tight grip on the human's slender body.

Erkoz throws Tarzan like a ragdoll across the pit.



Tarzan manages to dig his nails into the dirt and slow himself from banging into the hard wall. When he hits the ground, his head slams into a rock, splitting open.

The gorillas beat their fists against their chest, making it clear who they favour.

INT. ABANDONED TREE HOUSE - NIGHT

TANTA (mid 20s), bald with soft, rounded features like a doll, tends to Tarzan's cut in the dim light of a torch.

TANTA  
(in Watpwani)  
*Hindio uayo stahili.*

TARZAN  
(in Watpwani)  
*Kuchani.*

TANTA  
You're lucky to be alive.

TARZAN  
Luck had nothing to do with it.

Tanta presses the leaves to his open wound, causing Tarzan to flinch.

TANTA  
(beat)  
It'll burn for just a moment. The  
*usawni* is purifying the blood.

Tarzan stares off at the room while Tanta finishes up.

People lived here, once long ago. Nature has since taken back this place, vines crawling inside the walls and birds nests in the rafters.

Long cat-like scratch marks mar the walls.

An echo of screaming creeps into the silent room, like a far off memory only Tarzan can hear.

He blinks and it goes dead quiet.

TANTA (CONT'D)  
There's a reason my people have  
staves.

TARZAN  
To kill my brothers and sisters?

TANTA  
It was an accident.

TARZAN  
Your hunters nearly killed my  
brother -- my mother!

Tanta mumbles to herself out of anger. Beat.

TANTA  
You should worry about yourself.

TARZAN  
I'm fine.

TANTA  
Now. The trials are over.

Tanta cleans up, using the torch to burn the soiled leaves  
and cloth.

TARZAN  
I won.

Tanta stops, horrified.

TANTA  
You withdraw.

TARZAN  
I can't.

TANTA  
You aren't one of them.

TARZAN  
And I'm not one of you. They are my  
own so I compete.

TANTA  
Erkoz will kill you.

TARZAN  
Erkoz will try.

Tanta shakes her head.

TANTA  
(beat)  
I need to get back.

Tarzan takes her hand, stopping her.

TARZAN

Thank you.

He stands, still holding her hand.

The two draw close to one another, their foreheads almost touching.

She takes a deep breath, almost giving into temptation.

TANTA

Tarzan...

Tanta breaks away and leaves.

EXT. REALM OF GORILLAS - NIGHT

Birds high up in the trees sing to the millions of bright little stars carving a path through the black sky to the gods.

Large gorillas pace the perimeter in shifts.

Tarzan returns, passing through without issue, no one gives him a second look.

Kala hurries over.

KALA

(breathless)

Tarzan.

EXT. NYAJJI'S CAMP - REALM OF GORILLAS - MOMENTS LATER

Mkaba lies asleep on a bed of large leaves -- his wound covered in a vibrant blue powder.

NYAJJI

The hunters were sloppy.

Tarzan watches his brother, not relieved, but regretful.

NYAJJI (CONT'D)

He just needs rest.

Nyajji nods to Kala. He takes Kala by the shoulder, reassuring her, then leaves.

TARZAN

What is Kerchak going to do?

KALA  
Speak with their Chief.

TARZAN  
More slaughter?

KALA  
There is a plan for an event like  
this. Kerchak will find out why  
this happened.

TARZAN  
It doesn't matter why.

Kala continues to watch her son sleep. Mkaba takes in a  
jagged breath then returns to a peaceful state.

KALA  
Kerchak will ask you to go.  
(looks to Tarzan)  
Don't.

TARZAN  
I cannot say no to Kerchak.

KALA  
You say it me all the time.

TARZAN  
I cannot say it to the Silver King.  
If he asks me, I must go.

KALA  
Is that why you're competing in the  
trials?

TARZAN  
Would you have someone else  
protecting Mkaba? Would you trust  
someone else?

KALA  
A human has never been protector of  
the Silver King.

Tarzan starts to leave.

KALA (CONT'D)  
He is lucky...

Tarzan stops.

KALA (CONT'D)  
 ...you were there to protect him. I  
 know that.

EXT. REALM OF GORILLAS - MORNING

Erkoz sits on a high ledge looking down on the community. He eyes Tarzan, furious.

UBLAT, an older Gorilla, almost matching Kerchak in size, comes marching over.

UBLAT  
 Hurry up, you've been summoned.

Erkoz can't tear his eyes away from Tarzan.

UBLAT (CONT'D)  
 Boy!

Erkoz looks to Ublat.

UBLAT (CONT'D)  
 You disappointed me yesterday.  
 Don't embarrass me.

ERKOZ  
 Yes, Father.

EXT. REALM OF GORILLAS - MOMENTS LATER

A group of the strongest GORILLAS, including Erkoz, and Tarzan, gather at the edge of the commune.

Kerchak marches over, Ublat by his side. They stop to face each other a few feet from the group.

UBLAT  
 I should be going with you.

KERCHAK  
 I need to know that Mkaba is safe.

UBLAT  
 I am not his protector.

Kerchak turns away.

KERCHAK  
 (to the group)  
 Move out!

The gorillas head into the Jungle.

Kerchak goes to Tarzan's side, stepping in front of him.

KERCHAK (CONT'D)  
Stick to the back and remain seen,  
not heard.

Kerchak moves on with the group.

EXT. WATPWANI VILLAGE - DAY

A small village closely guarded by its hunters, set in a clearing, surrounded by tall grass.

Tanta sits, grounding flowers into paste.

She catches sight of a WOMAN staring into the grass. Tanta looks to see what caught her eye but sees nothing but the long, waving grass.

Tanta can't help but stare as well, watching, waiting for something to come.

WATPWANI VILLAGER  
(in Watpwani)  
Kunjema!

Tanta snaps her focus from the grass.

TANTA  
(to the villager)  
Kunjema.

A hunter, AGNOLUK, the one Tarzan bested earlier, eyes Tanta.

WATPWANI villagers pass Tanta, greeting her, like they're obligated to. Tanta smiles back, saying hello.

Agnoluk approaches Tanta. She looks up, all smiles, until she sees who it is.

AGNOLUK  
Such a pretty smile you have.

TANTA  
What do you want?

AGNOLUK  
To say hello.

Tanta goes back to work, ignoring him.

AGNOLUK (CONT'D)

So rude. Especially to the one charged with your protection. What would happen if you found yourself lost, alone, surrounded by emptiness -- no one to hear you call for help as a wild animal makes a meal of you. "Such a pretty smile she had."

(pause)

Your last thoughts would be, "If only I had Agnoluk to protect me."

TANTA

I have Mirando.

AGNOLUK

He's gone.

TANTA

Gone, not dead, therefore I am still his. Besides, I would rather share my body with a gorilla than you.

Agnoluk raises a hand to strike her. He stops, thinking better of it.

AGNOLUK

You watch that mouth, I don't care whose daughter you are.

WATPWANI VILLAGERS

Waohap! Waohap!

VILLAGERS runs from the tall grass and into the village.

WATPWANI VILLAGERS (CONT'D)

Waohap! Waohap!

The hunters move into formation, surrounding the perimeter, staves at the ready.

WATPWANI VILLAGERS (CONT'D)

Waohap! Waohap!

The villagers watch as the grass moves.

MBONGA, the old and weathered chief who just won't step down, adorned with feathers, furs, and jewelry, emerges from his hut. He takes Tanta's side.

MBONGA

Go inside.

TANTA  
I'm fine right here.

MBONGA  
Some days I wish you were more like  
your mother. Sensible.

TANTA  
Instead of a stubborn ol' fool?

Mbonga looks to the grass.

Kerchak emerges first, flanked by his troupe of gorillas. He stops just short of a spear tip, unafraid. Tarzan stands on the fringes, nearly hidden.

Mbonga signs to Kerchak as he speaks.

MBONGA  
*Wakakari*, Kerchak, Silver King. I  
beg, what brings you to my village  
on this day?

KERCHAK  
*Heh-oo-hgn*. Your hunters attacked  
my son on our land.

The gorillas each pound their chest once, out of unison, including Tarzan.

Mbonga looks to Tarzan.

MBONGA  
Is that what he told you?

KERCHAK  
It's what my son and his mother  
told me.

MBONGA  
Your son attacked us.

KERCHAK  
Liar!

The gorillas beat their fists against the ground.

GORILLAS  
Oo! Oo! Oo! Oo!

Tarzan leans forward, anxious.



ERKOZ  
 (to Tarzan)  
 Watch yourself. It's you they want.

TARZAN  
 I don't see them wearing my teeth.

ERKOZ  
 Mkaba got what he deserved...

Tarzan beats his chest, puffing it out.

ERKOZ (CONT'D)  
 ...defending a human.

Tarzan looks to the hunters, many of whom have their eyes on Tarzan.

MBONGA  
 My hunters defend my people against all outsiders, no matter whose son they are, particularly if they are aligned with the *wnginee*.

A wave of fear washes over the Watpwani. Women grab their children, some glance at the tall grass.

KERCHAK  
 I do not know of whom you speak.

MBONGA  
 Really? When one of them stands among you.

Mbonga looks to Tarzan.

MBONGA (CONT'D)  
 Too many of my people have gone missing. Too many of my finest warriors. No more!

In one swift move, the Watpwani hunters bang the bottom of their staves against the dirt then point them forward, moving in on the gorillas.

KERCHAK  
 This will mean war.

MBONGA  
 No, this will mean your end.

The gorillas beat their chests and snarl at the hunters. Only Kerchak and Tarzan have some semblance of calm.

END ACT ONE

ACT TWO

EXT. WATPWANI VILLAGE - CONTINUOUS

Kerchak tries to avoid retreating, staring back at Mbonga.

TANTA

Father, what reason would the gorillas have to align with the *wnginee*.

MBONGA

I can think of one.

TANTA

(she knows whom he means)  
Is she not our enemy too?

Erkoz swats a Watpwani hunter back, gravely injuring him.

TANTA (CONT'D)

Please, Father, this is not our way.

Gorillas and hunters engage in combat, striking at one another.

Gorillas surround Kerchak, protecting him from battle.

Tarzan avoids engaging with the hunters, simply dodging their attacks.

Tarzan looks to Mbonga.

TARZAN

*Kuchaan!* I will find the *wnginee!*  
Hear me, Mbonga? I will bring you the *wnginee!*

MBONGA

*Utosha.*

The hunters freeze. Beat. They pull back into formation, no longer on the offensive.

Everyone waits, on edge and unsure.

Kerchak looks to Tarzan, then Mbonga.

MBONGA (CONT'D)

You will bring me their corpses.

EXT. JUNGLE - LATER

The gorillas march through the jungle, Tarzan near the end of the line.

Kerchak takes up with the back, waiting for the other gorillas to pass Tarzan.

KERCHAK

What were you thinking? Did I not tell you --

TARZAN

If I had listened to you then we'd all be dead.

KERCHAK

You have yet to finish the trials.

TARZAN

No human has ever been the protector.

Tarzan turns his back on Kerchak and takes off to rejoin the group.

EXT. WATPWANI VILLAGE - TWILIGHT

The sun makes its slow descent behind the mountains.

Tanta exits her hut, carrying a basket for gathering plants and herbs.

MBONGA

*Vinti.*

Tanta stops. She turns to face her father who stands in threshold of his hut. He approaches. He guard follows him, flanked on each side.

MBONGA (CONT'D)

Where are you going at this hour?

TANTA

To collect fevalle. Ansa's boy is ill --

MBONGA

You will stay here.

TANTA

I'll be back before the torches --

MBONGA

It is too dangerous out there right now.

Agnoluk approaches, nodding to Mbonga.

TANTA

Yes, I can see that.

AGNOLUK

*Aikila* Tanta.

He bows his head, Mbonga watching their behaviour.

TANTA

Father, I've collected favalle a hundred times, I'll only just be --

MBONGA

Are you defying your chief?

TANTA

No. Forgive me.

She bows to her chief. Beat.

TANTA (CONT'D)

I just thought --

MBONGA

That's your problem. Stay inside until I return.

(to his guard)

*Mchuka!*

Two guards stand behind Tanta, blocking her way into the jungle.

She holds tight onto her basket, resilient. Beat.

Tanta takes off for her hut, the guards following.

She looks back, watching as Mbonga heads to the forest, followed by Agnoluk, and his guard.

INT. TANTA'S HUT - WATPWANI VILLAGE - CONTINUOUS

Tanta throws her basket down on the ground among the many herbs and plants collected, as well as, bowls filled with all kinds of concoctions.

Through the curtain, to her only way out, she sees the two guards standing watch.

Tanta sits, anxious. She looks to her collection -- an idea strikes.

She grabs a fresh bowl and a handful of blue plant leaves and gets to work.

EXT. NYAJJI'S CAMP - REALM OF GORILLAS - SAME

Tarzan sits by Mkaba (still sleeping.)

NYAJJI

I don't know why they don't just  
make you protector already.

Nyajji comes in behind Tarzan to take a look at Mkaba.

TARZAN

How is he?

NYAJJI

Healing.

(beat)

Just like the lily, the body is a  
delicate thing, so easily torn and  
shredded. But, much like the wimba  
tree, the spirit is strong; it can  
withstand any injury to the body.  
Mkaba has a strong spirit -- a  
king's spirit.

Beat.

Tarzan starts to leave.

NYAJJI (CONT'D)

That was a brave thing you did.

TARZAN

It's what the protector would do.

NYAJJI

I mean with the Watpwani. They  
don't see it because of what you  
are. They do not see your spirit.

Tarzan continues on for the jungle.

EXT. REALM OF GORILLAS - CONTINUOUS

Ublat watches from on high in the hill as Tarzan makes his way into the jungle.

EXT. JUNGLE - NIGHT

Mbonga stands waiting, flanked by hunters holding torches.

Tarzan approaches, followed by two gorillas. They stop.

MBONGA

Tonight you begin your hunt. Only once it's completed will there be peace between us.

TARZAN

I will find them.

MBONGA

We will see.

Agnoluk approaches from behind Mbonga.

TARZAN

I don't need an escort. He knows that better than anyone.

MBONGA

(chuckles)

Yes. But I don't trust you. You have until sundown tomorrow.

Mbonga turns and leaves, his guards following him. Agnoluk stays behind with Tarzan.

Tarzan nods to the gorillas by his side; they leave.

Tarzan and Agnoluk eye one another, measuring each other.

EXT. JUNGLE - LATER

Tarzan and Agnoluk navigate through the dark jungle side by side.

Agnoluk shoots glances at Tarzan every so often while Tarzan stares straight ahead.

TARZAN

Are you here to find the *wnginee*?

Agnoluk laughs.

AGNOLUK

I know your game, gorilla man. You think you're safe because you have favour with the Silver King, but we do not fear animals or you pale faces.

Tarzan continues to face forward.

AGNOLUK (CONT'D)

Mbonga will not allow you to live. You're a fool to think you made a deal for your safety -- for the safety of your "family".

(pause)

The last thing you'll hear will be me finishing your brother.

Tarzan steps in front of Agnoluk.

Agnoluk reaches for the dagger on his belt, ready to strike.

TARZAN

Are you here to find the *wnginee*? Because, if not, you're slowing me down.

Tarzan turns and keeps walking.

Agnoluk grips his dagger, seething. He grunts then follows after Tarzan, releasing his dagger.

CUT TO:

LATER.

Tarzan comes to an abrupt stop. Agnoluk follows suit, unsure why they've stopped.

AGNOLUK

What?

TARZAN

Ssh!

The leaves rustle.

Agnoluk draws his dagger.

Tarzan crouches low, hiding himself among the wild greenery.

They wait as the rusting grows louder.



A Watpwani hunter emerges.

Tarzan stands, revealing himself.

WATPWANI HUNTER  
(battle cry)  
Waaaaaa!

The hunter attacks Tarzan, who fights defensively -- trying not to harm the hunter.

Agnoluk joins the fight, attacking Tarzan.

TARZAN  
You don't have to do this.

Agnoluk slashes his blade across the air, nearly cutting Tarzan.

Tarzan tries to keep his eyes on both men, but the two move quickly, one always trying to sneak behind him.

Tarzan takes to the trees, grabbing a hold of a vine.

Agnoluk throws his dagger, spinning through the air until it hits the vine, cutting it in two.

The hunter kicks Tarzan in the back, knocking him to his knees.

The hunter tries to kick Tarzan again, but Tarzan spins and catches the hunter's leg, knocking him off balance and causing him to fall.

Agnoluk takes another stab at Tarzan, this time slicing into his arm.

Tarzan turns to take on Agnoluk. The two go toe to toe with each other.

The hunter grabs the cut vine off the ground and uses it like a garrote, wrapping it around Tarzan's neck, pulling him in close.

Agnoluk smiles as he approaches Tarzan with his blade, already wet with Tarzan's blood.

END ACT TWO

ACT THREE

EXT. JUNGLE - CONTINUOUS

Agnoluk stands before Tarzan, his dagger raised.

Tarzan struggles to break free, but the hunter holds the vine too tightly around his neck.

Agnoluk pulls the dagger back and then drives it forward.

FWPT!

Agnoluk stops, slapping his own neck. He appears dizzy.

WATPWANI HUNTER

Agnoluk?

Agnoluk falls to the ground.

FWPT!

The hunter releases one side of the vine, slapping his neck. He appears dizzy and then falls to the ground.

Agnoluk and hunter both lie face down, unconscious.

Tanta emerges from hiding, holding a small blowgun.

TARZAN

You could do with someone attacking you.

TANTA

Why is that?

TARZAN

So I can pay you back. That's twice now.

(beat)

What should we do with them?

TANTA

Leave them.

Pause.

TARZAN

I need to tell Kerchak about this.

TANTA

Wait. There's something you should see.

She tries to lead him but he does not follow.

TANTA (CONT'D)

Trust me.

Tarzan follows after.

EXT. JUNGLE - DEAD OF NIGHT

Close enough to the ocean to hear the waves crashing on the shore.

Tanta and Tarzan walk side by side, close enough to touch. Every once in a while they steal a glance at one another, always missing an opportunity for their eyes to meet.

TANTA

It's not much farther.

(pause)

I'm sorry about Agnoluk, it's not the Watpwani way.

(pause)

I never told you what happened to Mirando. At first, I had my reasons, which I'm sure seem obvious to you, but that's not why... Long ago, our people were taken by pale faces. They took our hunters, healers, even our chiefs -- never to be seen again. It's been many years since a Watpwani has disappeared. Mirando was the first, and now seven of our brothers have gone.

TARZAN

You think it's the same people?

She shakes her head.

TANTA

Maybe -- or maybe it's *her*. The people, they stare, waiting for them to return, like they went on a long hunt.

TARZAN

Maybe, one day, they will return.

TANTA

And if they don't, then we've  
wasted half a life waiting for  
something that'll never come.

TARZAN

You have to hope.

TANTA

Why?

TARZAN

So you're never alone.

EXT. BEACH - MOMENTS LATER

A modest sized ship rests on the shore, ravaged by a storm.

TANTA

I found it when I was looking for  
you.

TARZAN

When did it get here?

She shrugs.

Tarzan moves in for a closer look.

TANTA

Tarzan! You don't know what's out  
there.

TARZAN

You're right.

He continues on anyway.

Tanta stays back.

EXT. BEACH - MOMENTS LATER

High tide. Waves crash further on shore.

Tarzan reads the word "ARROW" on the side of the ship. He  
runs his fingers over the letters, like they're something  
familiar.

He explores the ship wreck, looking over scattered items: a  
pot, a pipe, a hat. All of which seem familiar and new at the  
same time.

Tarzan spots a lump of cloth floating in on a wave, coming from the ocean and onto the sand.

He picks it up before the next wave can carry it back.

Tarzan examines the sopping fabric in the moonlight, soft and elegant. He holds up the dress, likely belonging to that of a young girl.

Further down the shore, something else washes up -- large in size.

Tarzan carries the dress with him as he moves in closer to the unidentified object.

He slows down as he recognizes it.

A MAN with skin like Tarzan lies on the shore, dead.

EXT. WATPWANI VILLAGE - SAME

Tanta watches the guards from the tall grass -- waiting for her window.

She steps back, concealing herself from view as two hunters pass by.

Once clear, Tanta hurries forward, pulling a large basket from behind her hut, revealing a hole in the wall. She crawls through.

INT. TANTA'S HUT - WATPWANI VILLAGE - CONTINUOUS

The tapestry on the back wall moves; Tanta crawls in.

Loud voices echo outside her hut.

Mbonga comes barging in, two guards behind him.

TANTA  
What is it, Father?

He takes a look around.

TANTA (CONT'D)  
Father?

Mbonga leaves, his guard's tailing him.

Tanta peeks out, watching as her father makes his way across the village.

INT. HEALER'S HUT - WATPWANI VILLAGE - CONTINUOUS

Agnoluk sits while the HEALER examines his neck.

MBONGA enters. The healer bows.

MBONGA

Well?

The healer shows Mbonga the dart -- a thin, dark wooden thing only two inches in length.

HEALER

*Mauadoto*. The dream flower.

Pause.

MBONGA

(to healer)

Leave us.

He obliges.

MBONGA (CONT'D)

Can you not handle one man?

AGNOLUK

She helped him.

MBONGA

Forgive me. One man and a girl.  
Perhaps it was too soon to promote  
you --

AGNOLUK

He is mine! If it weren't for that  
treacherous *zinzi* --

Mbonga backhands Agnoluk across the face. Pause.

MBONGA

Get some rest. Clearly, you have  
not had enough.

Mbonga turns his back to Agnoluk who jumps out of his seat.  
The guards stand on alert, ready to protect their chief.

Beat. Agnoluk calms himself.

AGNOLUK

Forgive me.

He bows.

MBONGA

I will deal with my daughter. You  
will bring me the gorilla man.

INT. ABANDONED TREE HOUSE - EARLY MORNING

Tarzan sets the body down on the floor.

He examines it closely: checking the colour of the eyes,  
thickness of the hair, even placing his arm for a side by  
side comparison...

Tarzan looks to the coat; a long, navy blue one missing a few  
of its gold buttons. Four gold stripes circle the bottoms of  
each sleeve. He runs his fingers over the decorations on the  
left breast.

Tarzan stares off over the body. He eyes the sharp stick on  
the floor across from the body.

The wood creaks.

Tarzan rolls across the floor, grabs the stick and thrusts it  
across the air.

A colourful bird sits perched on a stack of old crates.

He relaxes.

The bird looks to Tarzan. It appears startled and flaps its  
wings, taking off immediately.

JANE PORTER (late 20s), a solid build draped in fine, loose  
fitting threads, dirtied by the jungle; designed for the  
jungle -- dark, long trousers; thing green button up; and a  
thick vest with extra pockets -- her hair swept back into a  
ponytail so as not to get in her way (no fool would mistake  
her for a damsel). She jumps out of hiding, attacking Tarzan  
from behind.

He dodges, moving out of her way. He spins around, swinging  
his stick through the air --

He freezes.

Tarzan stares at her, struck.

Jane clocks him.

She continues with her attacks, ruthless, relentless. Tarzan  
operates on the defensive, not trying to harm her.

Jane wraps her arm around Tarzan's neck and places him in a choke hold, squeezing until he passes out.

END ACT THREE



ACT FOUR

INT. TREE HOUSE - ONCE UPON A TIME

Sunshine streaks through wafting curtains.

ALICE (O.S.)  
(singing)  
*Please, sing me a song today...*

The tree house looks like a home. A writing desk in the corner with ink and paper, bed made up with blankets and pillows, a small table with stools for two.

ALICE (O.S.) (CONT'D)  
(singing)  
*...make all my troubles fade away.*

A wooden bassinet rocks in the corner. From the view of the baby, a dress on the clothesline flows in the breeze.

ALICE (O.S.) (CONT'D)  
(singing)  
*Hold me close, don't let me go...*

As the sun ceases to shine, the place begins to rot turning into a familiar mess.

ALICE (O.S.) (CONT'D)  
(singing)  
*...spare my heart sorrow and woe.*

Lightening strikes, revealing the corpses of a MAN and a WOMAN on the floor in the darkness.

INT. ABANDONED TREE HOUSE - MORNING

Tarzan wakes up, bound.

He tries to break free but the knot only tightens.

Jane sits across from him, relaxed.

JANE  
That is a constrictor knot. If you enjoy the finer things, like circulation, I'd relax.

TARZAN  
(in Watpwani)  
Napda niriu!

He struggles with the knot.

JANE  
 Suit yourself.  
 (beat)  
 Do you, by chance, speak English?

TARZAN  
 (in Watpwani)  
 Naksema napda niriu!

Jane narrows her eyes at him, unsure. Beat. She walks over to the body.

Jane uses her hand to gently close his lids, making him appear peaceful. She examines the body, feeling it for anything out of the ordinary.

She pulls back his jacket then unbuttons his black shirt. Jane pulls the shirt open see blood smeared across his abdomen. A more in depth look reveals a stab wound on his lower back.

Jane looks from the wound to Tarzan then back to the body.

Beat. She walks over and crouches in front of Tarzan. They stare each other in the eye, the moment starting as edgy and hostile, but then it turns into something else...

EXT. REALM OF GORILLAS - MORNING

Kala climbs the hill, hurried and out of breath.

INT. SILVER KING'S LAIR - REALM OF GORILLAS - CONTINUOUS

Kerchak sits on a stone throne, a waterfall running behind him. The sunlight baths him from a opening on high in this strange, historic cave.

UBLAT  
 It doesn't make any sense. This is the way it has been since your father and his, and his before that -- since the first Silver King sat right there. It never changed then, it does not change now.

KERCHAK  
 I have not changed anything, circumstances have.

UBLAT

Kerchak, the gorillas grow impatient. Impending war with the Watpwani, the attack on our future king -- we need to act!

KERCHAK

You forget yourself, Ublat. I am the Silver King, I still rule over this realm.

UBLAT

Do you?

Kerchak growls at Ublat.

KERCHAK

It seems you are the one who has forgotten your place.

UBLAT

Our tradition are the only comfort we have. The trials must continue, without the human.

KERCHAK

And tradition dictates the future king oversee the last round of trials. We wait until Mkaba is well.

UBLAT

It would seem this human has made you soft.

Kerchak snarls.

UBLAT (CONT'D)

To an outsider, that is. I know you better than anyone, Brother, that you will always put gorillas first.

Kala enters.

KERCHAK

(in Gorillish)

*Henm-huh.*

Ublat leaves, frustrated.

Kala hurries over.

KALA

Our son, he's missing!

KERCHAK

How?

KALA

I believe it was the hunters.

Kerchak realizes whom she speaks of.

KERCHAK

Tarzan?

KALA

Of course Tarzan!

KERCHAK

I'm sure he's fine.

KALA

You need to send scouts to look for him.

KERCHAK

I don't need to do any such thing.

KALA

Please.

She grabs hold of Kerchak, begging with her grief-stricken eyes.

KERCHAK

Is it true?

KALA

What?

KERCHAK

Mkaba attacked those hunters?

KALA

Kerchak --

KERCHAK

Answer me!

Kala pulls back.

KALA

He's family.

KERCHAK

He's an outsider, an other, like the Watpwani said.

KALA  
He's our son.

KERCHAK  
I already have a son.

EXT. SILVER KING'S LAIR - REALM OF GORILLAS - SAME

Ublat stands outside, eavesdropping.

INT. ABANDONED TREE HOUSE - DAY

Jane takes a look around the tree house.

Tarzan grows anxious as she draws closer to a large something hidden under a blanket.

Jane watches Tarzan out of the corner of her eye. He tries to conceal his worry but his eyes give him away.

She pulls the blanket off, revealing a writing desk.

Jane browses through the old books: a dictionary, couple novels, a journal, and a baby's first book.

She picks it up, looking through the worn pages that teach a young child their first words, with illustrations paired with the large font.

Jane replaces the book with the leather journal.

Tarzan tries his best to break free, but to no avail. He scans the floor, searching for something to aid him.

He spots the sharp stick, sitting not too far from him.

Jane opens the journal to the first page. The script appears elegant, the words of an educated person. The date up in the corner reads December 12, 1883.

Tarzan grabs the stick and quietly, and carefully, saws it against the rope.

Jane flips through the journal's many entries. She stops somewhere towards the back, where the writing changes. The script, sloppy, and words primitive. Like a child learning to write.

She turns the page.

Jane runs her fingers over the word "Tarzan", written over and over until it appears in a fine script, like that in the beginning of the book.

JANE

Tarzan.

She looks over to Tarzan who's disappeared.

Jane sets down the journal and searches the tree house, but can't find him.

JANE (CONT'D)

Damn it.

CUT TO:

LATER.

Jane wraps the blanket around the body; she uses the vines secure it, give herself excess for pulling.

EXT. JUNGLE - MOMENTS LATER

Jane uses a makeshift pulley system to bring the body down from the tree house.

Tarzan watches her from up in the trees.

Jane pulls the body across the ground using the excess vine -- strong, but not strong enough to carry the body over her shoulder.

Tarzan tails her, keeping a close distance.

EXT. ARROW ENCAMPMENT - AFTERNOON

Five canvas tents stand in a horseshoe at the back of the encampment with a firepit in the centre. Miscellaneous junk scatters the ground, items pulled from the wreckage.

BLACK MICHAEL (early 40s), a gruff, seen the worst of it all kind of guy; he carries himself like a soldier but dresses like a beggar -- humanity is all self-serving in his eyes, he sits at the edge of the encampment, watching, waiting. No one in their right mind would cross him.

SNIPES (O.S.)

You never know.

D'ARNOT (O.S.)

I do, and the answer is never.

PAUL D'ARNOT (early 50s), retired French navy admiral who just couldn't part with the sea, kind eyes and a smile that automatically makes him anyone's friend, emerges from the jungle carrying a net full of fish and walks into camp, tipping his head to Black Michael as he passes.

BLACK MICHAEL

The captain?

D'Arnot shakes his head.

SNIPES (late 20s), a rat-faced sailor who couldn't pass as military if he tried, hauls a heavy load over his shoulder. He drops it by the firepit, items scattering everywhere.

SAMUEL (O.S.)

Anything good today?

SAMUEL T. PHILANDER (20), more brains than brawn, a boy of wealth out to see the world through gold-trimmed spectacles, emerges from his tent.

SNIPES

Sauce.

He proudly produces a glass bottle of brown sauce from his waist.

Samuel tries not to grimace in disgust.

D'ARNOT

Only good to you.

D'Arnot pats Snipes on the shoulder.

D'ARNOT (CONT'D)

(to Samuel)

Dinner.

He holds up the net of fish.

SAMUEL

Fish. Again.

SNIPES

But with sauce!

D'ARNOT

Unless you've taken up hunting,  
best be happy we have anything to  
eat. Our traps haven't nabbed a  
single creature.

Black Michael stands, drawing the attention of Samuel,  
D'Arnot, and Snipes.

Jane enters camp, dragging the body behind her.

D'ARNOT (CONT'D)

Jane, welcome back.

She smiles to Black Michael as she passes him. Once through,  
he sits back down to continue his watch.

SAMUEL

Doctor Porter, are you alright?

JANE

I'm fine.

D'ARNOT

What's you got there?

SAMUEL

It's the size of a jungle cat. Are  
we having jaguar for dinner?

SNIPES

I bet it's good with sauce.

Jane pulls back the blanket, revealing the face of the body.

Samuel covers his mouth, trying not to be sick.

D'ARNOT

We'll make sure he gets a proper  
burial.

D'Arnot and Snipes carry the body away.

SAMUEL

Poor Captain Billings.

ESMERALDA (O.S.)

Jane?

Jane looks up, shocked by that familiar voice. She searches  
around the camp, finally landing on the biggest tent in the  
encampment.



ESMERALDA PORTER (15), a beautiful Spanish gazania with sleek ebon hair; soft, rosy cheeks; and round princess-like features, steps out of the tent.

JANE

Esme?

Esmeralda runs over to Jane and embraces her.

JANE (CONT'D)

What are you doing here?

ESMERALDA

It was horrible! I was so lost, I surly thought I would die out there.

JANE

How did you get out there to begin with?

ESMERALDA

If Mister Canler hadn't found me --

JANE

Mister Canler?

ROBERT CANLER (early 30s), aware of his good looks and proud of his wealth, steps out of his large tent.

Tarzan watches from the trees, eyeing each member of the group. He looks over to D'Arnot and Snipes, setting down the body behind the tents.

D'ARNOT

Poor man.

Snipes stares at the body in a strange way -- not grieving, not shocked...a cross between resentment and shame.

D'ARNOT (CONT'D)

Grab some water and cloth, will you?

Snipes doesn't hear him.

D'ARNOT (CONT'D)

Hey, *mon fils*.

Snipes snaps out of it.

D'Arnot places an arm around Snipes, leading him away from the body.

Tarzan eyes the lone body.

EXT. REALM OF GORILLAS - SAME

Two rather large gorillas search the area where Tarzan fought with the hunters.

GORILLA SCOUT #1  
The trail leads back to the  
village.

GORILLA SCOUT #2  
And Tarzan?

The first scout shakes his head.

EXT. REALM OF GORILLAS - LATE AFTERNOON

Erkoz lays into a tree, using it as his own personal punching bag.

He slows down, taking a break.

The scouts return to camp. He watches as they head up to the Silver King's lair.

INT. SILVER KING'S LAIR - REALM OF GORILLAS - LATER

Kerchak sits on this throne. Before him stands Kala and Ublat.

UBLAT  
For all we know he could be dead.

KALA  
But we don't know for sure.

UBLAT  
If our scouts couldn't find him --

KALA  
It doesn't mean the worst.

KERCHAK  
Enough!  
(pause)  
It's nearly sundown; we must go.

KALA  
Kerchak --

Kerchak stalks passes Kala, Ublat following.

EXT. WATPWANI VILLAGE - SUNDOWN

Tanta gives a YOUNG BOY a thick indigo liquid to drink. She looks to the MOTHER.

TARZAN  
(in Watpwani)  
Ei inpas wa umsadia.

The boy drinks.

TANTA  
There you go, all of it.

Hunters gather around the chieftain's hut.

Tanta looks to them, curious.

The mother looks to her boy; he nods to her. The mother smiles.

MOTHER  
(to Tanta, in Watpwani)  
Aante.

Tanta nods and smiles.

MOTHER (CONT'D)  
(in Watpwani)  
Aante.

The mother takes her boy and walks away.

Tanta stops a hunter as he passes her.

TANTA  
What has happened?

He shrugs.

TANTA (CONT'D)  
Did they find the *wnginee*?

He shrugs and tries to continue on his way.

Tanta grabs him by the arm stopping him.

TANTA (CONT'D)  
What of the --

She stops herself. Beat. She releases the hunter and he continues on his way.

The Watpwani hunters line the perimeter of the village, guarding, waiting.

Mbonga stands watching, Agnoluk at his side.

Tanta goes to her father, whispering so as to exclude Agnoluk from the conversation.

TANTA (CONT'D)

What of the *wnginee*?

MBONGA

Our worst fears have been realized, they are coming.

TANTA

Here?

MBONGA

With the gorillas as their allies.

TANTA

That's impossible.

AGNOLUK

Is it? They aligned themselves many years ago. It was only a matter of time before they come for us.

Agnoluk appears excited by the idea, rather than fearful -- completely bloodthirsty.

TANTA

Tarzan is not one of the *wnginee*.

AGNOLUK

She calls him by a name, like they're friends.

MBONGA

Go inside, *vinti*.

TANTA

Let me talk to them. No blood must be spilt today.

MBONGA

One would think that the wife of our bravest hunter would want vengeance in his name.

TANTA

Well then he would be wrong.  
Mirando fought to protect our  
people, not satiate the bloodlust  
of fools.

Agnoluk snarls at Tanta.

Mbonga stretches an arm out, blocking him, advising Agnoluk  
to stay back.

MBONGA

Maybe you're right, but we'll never  
know because Mirando is gone.

Mbonga walks forward, his guards pushing Tanta out of their  
way.

The hunters point their spears forward, ready to attack.

The gorillas emerge from the tall grass, Kerchak leading  
them, Ublat and Erkoz by his side.

The hunters look for others but only see the gorillas.

The moment grows increasingly tense as both groups stare each  
other down.

KERCHAK

(to Ublat)  
On my word.

MBONGA

(to Agnoluk)  
Take the silver-back first.

END ACT FOUR

ACT FIVE

EXT. WATPWANI VILLAGE - CONTINUOUS

The stare down continues.

MBONGA  
(in Watpwani)  
Tayaarii!

The hunters bang their staves against the ground.

The gorillas pound their chests.

MBONGA (CONT'D)  
(in Watpwani)  
Uwa jasri!

The gorillas growl.

The body of Captain Billings drops between the Watpwani and gorillas.

Tarzan swings down from the trees above.

TARZAN  
(to Mbonga)  
I've held up my end.

Pause. Mbonga eyes the body.

MBONGA  
Is he the soul responsible for our  
missing people.

TARZAN  
Yes.

MBONGA  
And did he act alone?

TARZAN  
Yes.

Long pause.

MBONGA  
(in Watpwani)  
Kwa ura.

The hunters relax.

AGNOLUK  
 (in Watpwani)  
 Uwez uwa baya!

MBONGA  
 Forgive me, Kerchak, Silver King.

Kerchak nods.

The gorillas begin their return to the jungle.

Tanta and Tarzan exchange glances.

Agnoluk fumes.

EXT. JUNGLE - LATER

The gorillas head home, Kerchak leading the way and Tarzan taking up the rear.

Kerchak glances back at Tarzan.

UBLAT  
 Coming up now.  
 (pause)  
 Erkoz!

Erkoz hurries up from the middle.

UBLAT (CONT'D)  
 Scout ahead, make sure the way is  
 clear.

Erkoz runs ahead of the group. Kerchak gives him no notice, being preoccupied.

Kerchak glances back at Tarzan again. Ublat takes notice.

UBLAT (CONT'D)  
 Now that this whole business has  
 ceased, maybe you'd consider  
 restarting --

Kerchak stops. The whole troop stops as well. Kerchak walks the line, heading to the back.

KERCHAK  
 You've done us a great service  
 today. Let it never be questioned  
 again that Tarzan is a gorilla.  
 (in Gorillish)  
*Hoo-hah!*

The gorillas beat their chests once.

GORILLAS

*Hoo-hah!*

Ublat does not chant along or beat his chest.

KERCHAK

(in Gorillish)

*Hngh-gah!*

The gorillas continue to march forward.

Tarzan does not continue on as Kerchak blocks his path.

Once the others walk out of ear-shot...

KERCHAK (CONT'D)

I'm tired of defending you. This is  
the last time.

Kerchak moves forward. Tarzan lingers behind, alone.

EXT. NYAJJI'S CAMP - REALM OF GORILLAS - NIGHT

Kala sits by Mkaba's side, watching over him.

He stirs.

KALA

Mkaba?

He grunts.

KALA (CONT'D)

Nyajji!

MKABA

Mother?

KALA

It's me. Everything will be all  
right.

MKABA

Tarzan?

KALA

Ssh, don't you worry.

MKABA

The Watpwani...they want...



KALA

I know.

His eyes snap open, frightening Kala.

INT. ABANDONED TREE HOUSE - SAME

Tanta rubs a earthly balm onto Tarzan's cut arm.

TANTA

You keep this up, you'll owe me  
your life.

Tarzan smiles. Beat.

TARZAN

What happens now?

TANTA

You give yourself time to heal.

TARZAN

Between us...

Tanta freezes.

TARZAN (CONT'D)

...the gorillas and Watpwani.

TANTA

Peace I suppose.

Tanta sets her bowl down and grabs a long cloth bandage.

TARZAN

That man I found. He didn't take  
your people.

TANTA

Then who --

TARZAN

I don't know.

TANTA

He couldn't have been alone. Do you  
think there are others?

Tarzan stares off as Tanta wraps his arm.

TANTA (CONT'D)

Tarzan?

TARZAN

No.

Tanta finishes. She smooths out the cloth with her delicate fingers. She meets his skin...

TANTA

Mirando's never coming back.

Tarzan turns his body to face her.

TARZAN

You don't know --

Tanta kisses Tarzan.

He hesitates at first, waiting for the moment to pass. Tanta presses her body against Tarzan and he can't resist any longer.

Tarzan runs his hands along her waist then down her backside, scooping her up then laying her on her back.

EXT. NYAJJI'S CAMP - REALM OF GORILLAS - SAME

Nyajji comes quickly, followed by Kerchak.

NYAJJI

What happened?

KALA

I --

Kerchak pushes her out of the way, shoving her back.

Nyajji examines Mkaba.

MKABA

War.

Kerchak looks to Kala.

MKABA (CONT'D)

War.

Nyajji goes to work, making something to calm Mkaba.

MKABA (CONT'D)

War.

He keeps repeating the same word, bringing worry to those around him.

INT. JANE'S TENT - ARROW ENCAMPMENT - THAT NIGHT

Jane hands Esmeralda some fresh clothes.

JANE  
Father must be worried sick.

ESMERALDA  
I didn't mean to.

JANE  
Didn't you? You could have come forward at any time, I'd have that shipped turned around --

ESMERALDA  
And have me sent home.

JANE  
Exactly.

ESMERALDA  
But I wanted to come.

JANE  
Why?

ESMERALDA  
You travel the world, all the while I'm cooped up at home.

JANE  
What I do seems exotic, but it's very dangerous. You could have drowned, you could have been killed.

Esmeralda looks like she might cry. Jane sighs.

JANE (CONT'D)  
Promise me you won't go anywhere without telling me. I don't know what I'd do if anything happened to you.

Esmeralda nods. Beat.

JANE (CONT'D)  
Need to find a way to get word out.

ESMERALDA  
To Father?

JANE  
Yes, and to get you home.

ESMERALDA  
But I want to stay.

JANE  
This is no place for a young girl.

ESMERALDA  
Father used to take you when you  
were my age.

JANE  
Yes, well, I wouldn't take  
parenting advice from Father.

ESMERALDA  
I'm not a child anymore. Stacy just  
married a Duke and she's two months  
younger than I.

Jane catches onto Esmeralda's game.

JANE  
Did she?  
(pause)  
Forgive me, I forget things at my  
age now.  
(pause)  
Tell, how'd you get onto the Arrow?  
Did Samuel take you? I think he  
fancies you.

ESMERALDA  
No. Mister Canler.

INT. CANLER'S TENT - ARROW ENCAMPMENT - MOMENTS LATER

Jane bursts inside.

CANLER  
Doctor Porter, how may I assist  
you?

JANE  
I'll ask you once to stay away from  
my sister.

CANLER  
I don't understand your meaning.

JANE

Oh, I think you do. You depraved bastard. She's fifteen years old.

CANLER

Really? I thought she was barely fourteen.

JANE

You think you're clever. But if you so much as say one word --

CANLER

I owe you an apology.

He pours two drinks and offers one to Jane. She doesn't take it.

CANLER (CONT'D)

My sister, Penelope, is much younger than I. Not yet eighteen. She was married last summer to a business associate of our father, to secure land. She protested at first; she didn't love him. In the morning, before I'd leave, I could hear her throwing a fit. When I'd return after sundown, you could hear her from the foyer giving Father a piece of her mind.

He takes a drink, finishing off the glass.

CANLER (CONT'D)

I visited with her, before I left on our voyage. Her husband went on and on about this and that...taking shop. Penelope didn't say a word.

(beat)

When I look at your Esmeralda -- her lust for adventure, contempt for the rules, her innocence...she reminds me of my Penelope. I shouldn't have brought Esme on the ship. I was selfish and I understand your frustration. If someone put my sister in danger, harmed her, I'd kill him in his sleep.

JANE

You're much kinder than I am. I'd wake him first.

D'Arnot enters.

D'ARNOT  
Come quickly.

D'Arnot exits, followed by Jane. Pause.

SNIPES (O.S.)  
That was close.

Snipes comes out of hiding.

CANLER  
Too close.

Canler turns on Snipes, towering over him.

SNIPES  
So what do we do now?

CANLER  
We wait.

Snipes seems confused.

SNIPES  
Why?

CANLER  
We can't have a ransom without a  
ransom letter. As soon as we can  
get word back to England, then we  
move forward with the plan.  
(beat)  
Take the Other, search the coast  
for something that can withstand  
the journey.

SNIPES  
What do we do with the Porter girls  
in the meantime.

CANLER  
Nothing. Yet.

EXT. ARROW ENCAMPMENT - CONTINUOUS

Canler exits his tent. D'Arnot, Jane, Samuel, and Black  
Michael stand around the fire pit.

CANLER  
What's happened?

BLACK MICHAEL  
Someone's taken the body.

CANLER  
What do you mean someone's taken  
the body?

D'ARNOT  
Where's Snipes?

They all look around, suspicious.

SAMUEL  
You don't think he took the body?

D'ARNOT  
I think a lot of things. Snipes,  
not so much.

SNIPES  
What's all this?

Snipes comes out of the sailor's tent.

JANE  
Someone's taken Captain Billings.

SNIPES  
What are you looking at me for?

D'ARNOT  
Well, it's certainly not for your  
good looks.

CANLER  
Why don't we ask *him*.

Everyone looks to the man sitting in the guard's chair at the  
front of the camp.

In it sits MIRANDO (mid 30s), a sturdy white-washed man, his  
hunting trophy piercings removed, the only reminder of his  
culture is the colour of his skin.

CANLER (CONT'D)  
You!

JANE  
He has a name.

Jane walks over to him, Black Michael keeping a close eye.

JANE (CONT'D)  
Mirando...

INT. ABANDONED TREE HOUSE - SAME

Tarzan runs a hovering hand over Tanta's naked side as he lies next to her, allowing only the electricity in the air to connect them.

She sleeps peacefully, lost in a world of dreams.

CUT TO:

MOMENTS LATER.

Tarzan walks over to the writing desk. He moves the books back to their original place.

His eyes linger on an empty spot -- where the journal used to sit.

INT. JANE'S TENT - ARROW ENCAMPMENT - SAME

Jane sits, reading the stolen journal.

LORD GREYSTOKE (V.O.)

There's something untouchable about the jungle. I find that you can take the most civilized man, place him in the centre and, by the time you return for him, there'll be nothing to find but beasts. The raw, natural soul that flows under the dirt and seeps into the air gives way to a state of natural savagery that seems to make more sense to me each day than the manufactured civilization of my home.

Jane skips forward, bored, to the end of the journal. She finds herself enraptured in the name Tarzan written over and over again.

She turns the page to another entry, this one different from the others.

TARZAN (V.O.)

The trials begin today. I worry -- not that I'll fail and lose the chance to be protector of the Silver King -- but that I will win. In my heart, I feel this is my home. In my bones, I feel something is --



ESMERALDA

Jane?

Jane sets down the journal.

ESMERALDA (CONT'D)

I'm going to bed.

JANE

Good night.

Esmeralda exits the tent.

Jane picks the journal back up and continues reading.

EXT. ARROW ENCAMPMENT - SAME

Esmeralda walks to the next tent over.

Snipes watches her from the sailor's tent while smoking.

SAMUEL

Looks like I'm bunking with you.

Snipes looks away from Esmeralda.

Samuel carries a handful of his things, making his way into the sailor's tent.

Snipes looks back at Esmeralda as she closes the flap to her tent.

Beat.

Snipes finishes his smoke. He looks down, noticing a brown spot on his shirt.

INT. THE ARROW - FLASHBACK

CAPTAIN BILLINGS turns around.

Snipes stands behind him, looking furious. He stabs Captain Billings in the back.

When he pulls the knife, a little blood flecks onto his shirt.

Billings looks back and Snipes before falling to the ground.

SAMUEL (V.O.)

Looks like you're captain now.

EXT. ARROW ENCAMPMENT - BACK TO SCENE

Snipes looks to Samuel.

SNIPES

What's that?

SAMUEL

With Captain Billings...

(clears his throat)

Doesn't that make you captain?

EXT. REALM OF GORILLAS - DEAD OF NIGHT

Erkoz lays into a tree, punching it to a splinter.

UBLAT

Rest.

Erkoz doesn't listen.

Ublat swats his hands, forcing him to stop.

UBLAT (CONT'D)

You will win.

ERKOZ

And even if I do, he'll just choose  
that human.

UBLAT

You worry about fighting. I'll take  
care of the rest.

INT. JANE'S TENT - ARROW ENCAMPMENT - SAME

Jane takes notes as she reads through the stolen journal. She  
yawns, her body urging for rest.

She checks her pocket watch.

Jane sets down the journal.

She stands, having a good stretch. Beat.

Jane turns around -- she freezes.

Tarzan stands behind her.

They stare at one another for what feels like an endless  
moment.

Tarzan opens his mouth to speak.

SMASH TO BLACK.

END OF PILOT