

"BENEATH THE PLANET OF THE APES"

Screenplay

by

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Story by

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Based Upon an Idea and Characters Created by

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FINAL SHOOTING SCRIPT  
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"BENEATH THE PLANET OF THE APES"

FADE IN

PRE-CREDITS

1 EXT. MASTER SCENE ESTABLISHING FORBIDDEN ZONE - DAY

CAMERA PROWLs a wilderness in which nothing grows; and the silence is total except for the whine of a dry wind blowing in from the distantly heard sea. Over this desolation, we HEAR the NARRATOR.

NARRATOR'S VOICE

(o.s.)

This is the truth eternal: whatever thinks, can speak. And whatever speaks can murder.

But what is there to murder in this dead place?

NARRATOR'S VOICE

(o.s.)

When the astronaut, Taylor, came first among us from a voyage in outermost space, he perceived that his ship had passed through a fold in the Fourth Dimension, which is Time. And Taylor knew that he was older than when his journey had begun ... by two thousand years and ten.

A pause, in which the wind whines higher and louder, before dropping again, behind:

NARRATOR'S VOICE

(o.s.)

But in the first days he did not know the name of the strange planet on which he had set foot -- where Apes (risen to great estate) had acquired the power of tongues, while Man (fallen from his zenith to become a beast of the earth) had lost the means of speech, and was dumb.

CAMERA continues PROWLING the wasteland.

Cont.

1 Cont.

NARRATOR'S VOICE

(o.s.)

Set this down: Taylor hated war. And since the Apes of those times were fighting a bestial war-with-weapons to exterminate peaceful and defenceless Man, Taylor believed that Man was the more worth saving.

We catch our first sight of the sea -- a Dead Sea like the Dead Land.

NARRATOR'S VOICE

(o.s.)

Only when Taylor and his woman were at last driven from the City of the Apes into the wilderness called the Forbidden Zone...

We CUT IN ambiguous shots (from 'PLANET I') of a mysterious rock formation, during:

NARRATOR'S VOICE

(o.s.)

...did he find a desert-land of rock and stone -- barren, unfruitful, devoid of life and eternally laid waste by Man's vilest war in Man's history -- and in this wilderness, Taylor set eyes upon the Statue----

We CLOSE to preciser shots of ... a statue, with spikes.

CUT TO:

2 FINAL SHOT FROM 'PLANET I' (A-423) CLOSING ON TAYLOR

Dumbfounded, TAYLOR slides from his horse's saddle; approaches the spikes. NOVA dismounts, too, and follows him.

TAYLOR

(a cry of agony)

God damn you all to hell!

He falls to his knees; buries his head in his hands. CAMERA SLOWLY PULLS BACK AND UP to a HIGH-ANGLE SHOT disclosing what TAYLOR has seen. Half-buried in the sand and washed by the waves is the Statue of Liberty.

Cont.

2 Cont.

NARRATOR'S VOICE

X

(o.s.)

...and Taylor knew he was back on Earth...an Earth defiled and destroyed by the hand of Man. Set this down: Whatever speaks can murder.

DISSOLVE TO:

3 EXT. MONTAGE - LONG TREK - TAYLOR AND NOVA ON THEIR HORSE - DAY

As TREK proceed inland to more arid country, TAYLOR'S dark scowl gradually lifts and he has regained his composure.

SLOW DISSOLVE TO:

4 EXT. OASIS - TAYLOR, NOVA, HORSE - DAY

TAYLOR halts horse by the water's edge and helps NOVA dismount. He looks at the dead trees around the water hole:

TAYLOR

Water. But the trees are dead.

He approaches the water, tests it tentatively. It seems all right. He, NOVA, and the horse drink. Then TAYLOR lies back for a brief rest, with NOVA by his side. He puts an arm round her and looks up at a sky hazed with white cloud.

TAYLOR

Where in hell do we go from here?  
(eyeing NOVA)

Or do we just stop off and found a human colony? And the kids would learn to talk...better sense than the Apes.

(his finger on her lips)

Try to say the name I gave you.  
No-va.

She remains mystified and mute. He points at her, and each time he points, he repeats:

TAYLOR

No-va...No-va...No-va.

Cont.

4 Cont.

Still she remains mute; then, suddenly and to his intense pleasure, points a finger at him and looks into his eyes enquiringly.

TAYLOR

Taylor.

Each time she points, he repeats:

TAYLOR

Tay-lor ... Tay-lor...

From a place of concealment in his clothes, he produces an identity tag, hangs it round her neck and points to it.

TAYLOR

Tay-lor.

Her lips barely move in silent mimicry. But no sound comes out. So he kisses them.

TAYLOR

Let's find a home.

QUICK DISSOLVE TO:

A-4 TREK CONTINUES - DAY

As they climb, there gradually looms into view:

B-4 P.O.V. SHOT - RUINED NEW YORK - DAY

A huge burial-mound of rock and rubble, from which - like large and small tombstones in an endless cemetery - sprout the ravaged but identifiable tops of Manhattan's major skyscrapers.

CUT TO:

C-4 TAYLOR, NOVA - DAY

After a stunned silence:

TAYLOR

(a murmur)

Well, home, sweet home! Just look at this graveyard, Nova. It's the grand climax of fifty thousand years of human culture. -- Yes, I wonder who lives here now: beside radioactive worms?

CUT TO:

D-4 RUINED NEW YORK - DAY

Like all dead things, inscrutable.

CUT TO:

DD-4 OUT

E-4 TAYLOR TURNING TO NOVA - DAY

TAYLOR  
(abruptly)  
Let's go see.

As they begin the descent:

EE-4- TREK SHOTS - DAY  
EEE-4

F-4 SPECIAL EFFECT I - "THE WALL OF FIRE" - DAY

NOVA plucks TAYLOR'S arm and points urgently at "The Wall of Fire".

It could have started, believably, in the distant scrub; but it advances, unbelievably, across the bare rock and sand -- cutting directly across his route to buried New York above, and screening it from view. We cross-cut fire with:

TAYLOR  
(mystified)  
What...what the hell's feeding it?  
There's nothing to burn.

The horse, too, has seen the fire, heard it, and now U-turns violently away from the crackling screen of flame at a gallop which takes them out of harm's range. As the horse slows, TAYLOR looks behind him and up at the slope which they have just descended. New York is hidden below the horizon.

He looks ahead and about him.

TAYLOR  
We'll reach it another way.

(NOTE: From now on, their movemnts should suggest repeated attempts to make a flank approach on New York from the inland side.)

5-  
8 OUT

9 THE TREK IS RESUMED - DAY

....away from the oasis and across more open country, which flattens into a plain.

10 TAYLOR - DAY

Looks ahead across plain to an empty horizon under a cloudless blue sky. Then he looks back in the direction of o.s. New York.

A-10 TREK CONTINUES AWAY FROM NEW YORK UNTIL:

TAYLOR

Okay. Here we go again.

TAYLOR turns the horse and makes a second approach. But scarcely have they started when (to a colossal clap of thunder) black weather rolls up with incredible rapidity from below the horizon.

11 SPECIAL EFFECT 2 - "THE WALL OF LIGHTNING" - DAY

Rods of forked lightning stabbing the ground -- each as close to the other as the glittering stakes in an electrified fence; and the whole advancing relentlessly to the sound of reverberating thunderclaps and hissing rain under what was previously a blue sky. The horse rears and whinnies.

TAYLOR

Nature seems to be bent -- on  
wiping out our mistake.

(struggling with  
horse)

Hold it!

But the horse bolts in retreat; and as it gallops away, the sound of thunder and rain diminishes. When TAYLOR looks round again, he sees:

12 OUT

A-12 BLUE SKY OVER THE EMPTY PLAIN - DAY

He reins the flagging horse to a halt and turns it back for a third approach on o.s. New York. But now, only a yard or two beyond the horse's hooves, appears:

B-12 SPECIAL EFFECT "4" - THE "PRECIPICE OF ICE" - DAY

(Formerly  
Sc. 14)

... rearing up directly in front of them, unmelting beneath the burning sun.

TAYLOR

(staring up at  
precipice; scared)

That wasn't here. A minute ago,  
that wasn't here.

(to Nova, hiding  
her eyes)

And it isn't just me who's  
seeing things.

(steading the horse's  
restive head)

Can two people have the same  
nightmare?



B-12 Cont.

He turns his horse away from the precipice of ice. But now, just beyond him:

13 SPECIAL EFFECT "3" - "THE GREAT FISSURE" - DAY

With a seismic, crescendo rumble it opens and yawns at his feet, deep as a canyon. NOVA screams. TAYLOR just manages to turn the horse along the "canyon's" edge, where the animal is sufficiently exhausted for him to control it.

TAYLOR

Nova! --

(urgently miming  
as he speaks)

If you...lose...me, go to Ape City.

(as she reacts  
in terror)

Not to the Gorillas. Go to the  
Chimpanzee quarter. There's no  
other way.

(fighting her  
incomprehension)

Find Zira. Zi-ra.

NOVA, recognizing the name, nods less fearfully. She holds his hand and will not let go till she knows he wishes it. Then, as he unslings his rifle, we LOSE her and PAW TAYLOR walking resolutely with rifle across the ten-yard ledge towards the precipice.

TAYLOR

Impossible! -- But it's there. I'm  
not dreaming. -- Or else I -- or maybe  
the whole Universe -- has gone mad!

And he advances furiously on the ice-face. He uses the butt of his rifle to attempt to chop a foothold. But as his rifle butt touches the ice-face:

14 NOW SC. B-12

15- OUT  
16

CUT TO:

17 THE PRECIPICE OF ICE - DAY

The rifle strikes clean through it; and the rest of TAYLOR'S body, unbalanced by the unexpected lack of

Cont.

17 Cont.

resistance, follows ... and vanishes. It is as though he had passed through a bead curtain and there is nothing on the bare ice-face to indicate his passing. Then the "ice-face" vanishes, too -- and TAYLOR is nowhere to be seen in the flat, ordinary landscape.

CUT TO:

18 NOVA SCREAMING - DAY

A-18 INSERT TITLE AND CREDITS

B-18 LONG SHOT - SCENE

We no longer see the ice precipice, nor the fissure, X  
nor TAYLOR. NOVA sits alone on her horse in this vast  
now emptiness.

DISSOLVE TO:

19 EXT. NEW LOCATION - SMALL RECONNAISSANCE - SPACECRAFT  
CRASHED ON SEASHORE - DAY

Through its open escape hatch (carrying medical equipment and oxygen apparatus) clambers our hero, BRENT, in good physical shape. We PAN him to SKIPPER lying with his head propped on sand -- in very poor shape indeed. He hears BRENT'S footfall and struggles feebly to raise himself.

SKIPPER  
(eyes wide open)  
Who's that?

BRENT  
Me again, Skipper.

BRENT kneels beside SKIPPER and passes his hand twice across SKIPPER'S eyes, which do not flicker.

SKIPPER  
Brent?

BRENT  
Sir?

SKIPPER breathes with difficulty. BRENT intermittently gives him a pill, an injection by hypodermic, chest massage.

Cont.

19 Cont.

SKIPPER

Did you contact Earth?

BRENT

Tried to, sir. Not a crackle.

SKIPPER

Isn't the set operational?

Cont.

19 Cont.

BRENT

I don't know, sir. I ran a cross-check of the Operations Manual. As suggested, I took an Earth-Time reading just before re-entry.

SKIPPER

Well?

BRENT

Three -- nine -- five -- five.

SKIPPER

Hours? There are only twenty-four --

BRENT

Not hours. Years.

A-19 CLOSEUP - SKIPPER - DAY

Breathing with difficulty.

SKIPPER

Three thousand -- nine hundred -- and fifty-five?

BRENT

(drily)  
A.D.

SKIPPER

Almighty God.

BRENT

We were following Taylor's trajectory. So whatever happened to us, must have happened to Taylor --

SKIPPER

What about us? Where are we?

BRENT

In my opinion, sir, we've come through a Hasslein Curve, a bend in Time.

He falls back exhausted and in great pain.

Cont.

A-19 Cont.

BRENT

Look, I don't know what planet we're on. I know it's fantastic, but the fact is, we're both of us here, wherever that is. Breathing. Conscious. There's oxygen on this planet -- and water. You'll be okay, Skipper. We'll run a navigational estimate --

SKIPPER

God, if I could only see the sun!

B-19 CLOSE SHOT - BRENT - DAY

BRENT

You can feel it on your hand, Skipper.

SKIPPER

Yes -- but which sun?

BRENT

I don't know. Our computer is shot. We're lucky to be alive.

SKIPPER

Lucky? -- No! If it's 3955 A.D.--! Oh, God! My wife.

(breathing with difficulty)

My two daughters. Dead. Their sons. Daughters. Dead. Everyone I ever knew. Everyone!

BRENT

(quietly)

Yes, sir. But I'm trying not to believe it.

(pause)

It's quiet here, sir. God, it's quiet.

C-19 MED. CLOSE TWO SHOT - BRENT AND SKIPPER - DAY

SKIPPER presses both hands against his chest.

SKIPPER

Oxygen. -- More --

20-  
21

OUT

A-21

PULLING BACK FROM SPADE IN BRENT'S HANDS - DAY

With spacecraft in b.g., he is shovelling sand over a rough grave on the dune's far side. His melancholy task done, he straightens; flexes tired muscles; he hears the sound of horse's hooves, and quietly takes cover on the farther side of the dune.

NOVA rides up the other side of the dune, and turns, as she goes, to stare down at the shining spaceship. It worries and frightens her. The horse goes on, but she turns back to keep the snip in sight. Suddenly (instinctively, or perhaps because she has seen something at the edge of her vision) she halts her horse and begins to swing it around.

BRENT

(o.s.)

H1!

And the figure of BRENT rises up over the crest of the dune, directly in her path.

22

OUT

INTERCUT:

23

BRENT AND NOVA - DAY

We cross-cut each cautiously studying the other. Then:

BRENT

(softly, so as  
not to scare  
her again)

Who are you?

(no answer)

Can you understand me?

(coming forward)

Don't be frightened. Just tell me  
where I am.

(still no answer)

My name is Brent.

(she stares  
silently)

Brent -- !

And he mimes the fact that this is his name. Still no answer.

Cont.

23 Cont.

BRENT  
I'm not going to hurt you. -- I  
just want to know where I am.  
(still no answer  
from Nova)  
Where are you from? Where are  
your people? How do I get to  
them? Which way?  
(pause)  
Can you talk?  
(pause)  
You can't talk.

24 OUT

CUT TO:

A-24 TWO SHOT OVER BRENT'S SHOULDER - DAY  
Favoring identity tag on NOVA's neck.

BRENT  
(pointing at tag)  
You have a name?

As his finger lifts the tag for inspection:

CUT TO:

25 REVERSE SHOT - BIG HEAD - BRENT - DAY  
reacting violently to name on tag.

BRENT  
Taylor! -- Is he alive? Is he  
hurt?

CUT TO:

26 CLOSEUP - NOVA - DAY  
reacting to his speaking the name. Nodding excitedly.

CUT TO:

27 MASTER TWO SHOT - BRENT, NOVA - DAY  
Everything that he now says is reinforced by frantic mime.

BRENT  
Look...is there anyone...any other  
....someone who can talk?

Cont.

27 Cont.

BRENT

You....take me....to Taylor.

NOVA takes back I.D. tag and puts it round her neck. He goes past her, and without bothering to ask permission, swings onto the horse's back. She stares at him, uttering a little cry of sad dismay. BRENT has already gone forward, but now he turns the horse around, moves toward her, and motions for her to get on, too. She leaps, gladly, up behind him.

BRENT

Taylor -- Now.

She smiles: a marvelous, dazzling smile.

BRENT

Where?

She holds onto him a little more closely, looking steadily to the right.

BRENT

All right. We'll just ride on -- till we run out of gas.

CUT TO:

AA-27 TREK SHOTS - DAY

BRENT and NOVA ride through a vast, barren area, then ascend into a much greener, richer country.

CUT TO:

A-27 A HIGH PLATEAU - DAY

with trees and scrub to provide cover for BRENT and NOVA, who (hearing the roar of crowd voices below) dismount, tether the horse in concealment, and crawl through scrub to look down on:

B-27 FULL SHOT - APE CITY, FAVORING ARENA - DAY

into which hundreds of APES are thronging.

BRENT

(o.s.)  
My God! A city of Apes --!

We INTERCUT CLOSER SHOTS of peripheral activity:

- GORILLA SOLDIERS brutally herding half-naked HUMANS into wagon cages.



B-27 Cont.

ERENT

What are they doing to those people  
down there!

- At the Arena's main gate: a pathetically small demon-  
stration by CHIMPANZEES with banners: "Free the Humans!"  
- "Unite in Peace!"

BPENT

(muted, in horror)  
This is a nightmare!

NOVA is trembling. ERENT is stupefied.

We CLOSE TO:

C-27 TIGHT SHOT - ARENA, FAVORING GENERAL URSUS - DAY

An imposing Gorilla in military uniform, he stands on a  
dais at the crowded Arena's center. Beside him sits the  
elderly Orangutan, DR. ZAIUS; and other members of the X  
Ape HIERARCHY. Prominently near them stands the great white  
statue of the LANGIVER from APES 1.

URSUS

Greetings, members of the Citizens'  
Council.

(long pause)

I am a simple soldier.

Over applause, we:

28

OUT

CUT TO:

A-28 BRENT AND NOVA LOOKING DOWN ON ARENA - DAY

from concealment in scrub. BRENT almost breaks cover in total astonishment.

BRENT

God, this is not real. It can't be.

NOVA, terrified, pulls him back under cover.

CUT TO:

B-28 ARENA - DAY

URSUS

As a soldier, I see things simply.

CUT TO:

C-28 SCRUB - DAY

BRENT

(shattered whisper)

I see an Ape. He talks!

(long pause)

I know what happened. Re-entry: twenty thousand miles an hour.

A force of 15G. It made Skipper blind, and muddled my brains. So everything here is a delusion --

(turning to Nova)

-- even you. Which is too bad --

NOVA puts a hand over his mouth.

CUT TO:

D-28 ARENA - DAY

URSUS

What I saw, when I became your Army Commander, -- broke my heart.

I saw our country imprisoned on one side by the sea, and by north and south and west, -- by naked desert.

And inside our country, we found ourselves infected by those enormous parasites which we call Humans...by parasites who devoured the fruits that we had planted in a land rightly ours; who fattened on the fertility of fields that we had made green with wheat; who polluted the pure and precious water of our lakes and rivers with their

D-28 Cont.

URSUS (Cont.)

animal excrement; and who continued to breed in our very midst like maggots in a once-healthy body. What should we do? How should we act? -- I know what every soldier knows: the only thing that counts in the end -- is Power! Naked, merciless Force!

Today, the bestial Human herds have at last been systematically flushed from their feeding grounds! No single Human Being has escaped our net. They are dead. Or if not dead, they are in our cages -- condemned to die.

A low growl of applause inflates his rhetoric.

URSUS

I do not say that all Humans are evil simply because their skin is white. But our Lawgiver tells us that never will they have the Ape's divine faculty for distinguishing between Evil and Good. Their eyes are animal, their smell the smell of the dead flesh they eat. Had they been allowed to live and breed among us unchecked, they would have overwhelmed us. And the concept of Ape Power would have become meaningless; and our high and splendid culture -- would have wasted away and our civilization would have been ravaged and destroyed.

The growl becomes a full-throated roar and continues over as:

CUT TO:

29 FULL SHOT - LOOKING DOWN ON ARENA - DAY

from a slope on the hillside above. Its thick undergrowth (as we PAN) still screens:

30 BRENT (APPALLED) and NOVA (AFRAID) - DAY

Flat on their stomachs.

Cont.

30 Cont.

BRENT

I've got to get out. And the only way out -- is to take to the sky. I don't know how or with what, all I know is I can't stay here. If this place has a name, it's the Planet Nightmare.

CUT TO:

31 CLOSEUP - URSUS - DAY

URSUS

Because the only good Human is a dead Human.

Over applause, we PULL BACK to include HIERARCHY.

URSUS

And those lucky enough to remain alive will have the privilege of being ... used ...

He bows to ZAIUS, whose powerful face remains inscrutable.

URSUS

... by our revered Minister of Science, Dr. Zaius...

The flat (purposely?) unemphatic statement is greeted, nonetheless, by a small but spirited outbreak of minority clapping from:

32 CHIMPANZEE SECTION OF AUDIENCE - DAY

As these intellectual and more kindly Apes clap, a Gorilla MILITARY POLICEMAN (armed) turns inward from the Arena's edge to face and challenge them. All stop clapping except one female (ZIRA), who continues. Her neighbor (CORNELIUS) plucks her sleeve. We CLOSE TO:

CORNELIUS

(a whisper)  
Zira! Stop! You're in danger.

ZIRA

(drily)  
So is the future of Science with that rabble-rouser fomenting a senseless military adventure.

CUT TO:

33 BRENT, NOVA - DAY

She has spotted, o.s. ZIRA. She points to ZIRA, then to TAYLOR'S dog tag, then back to ZIRA.

URSUS  
(distant o.s.)  
We will never lose our sense of  
purpose. We will never degenerate.

CUT TO:

34 CLOSE SHOT - URSUS - DAY

URSUS  
We will never become weak and  
hairless.

The growling has begun again.

URSUS  
Because we know how to purify  
our own people -- with Blood!

Over a yell of approval, we ZOOM to CLOSEUP of ZAIUS. His eyes slew up towards o.s. URSUS. Somewhere there is conflict between these two.

35 NOW. SC. A-36

36 URSUS - DAY

He is reaching his peroration.

URSUS  
The Forbidden Zone has been closed  
for centuries. And rightly so. But  
we now have evidence that that vast,  
barren area is now inhabited. By  
whom or by what, we do not know.  
But if they live -- and live they do --  
then they must eat. We must replenish  
the land that was ravaged by the Humans  
with new, productive feeding grounds.  
And these we can obtain in the once  
Forbidden Zone. So, now it is our  
holy duty to enter it, put the mark of  
our feet and wheels and guns and flags  
upon it! --

X

Cont.

36 Cont.

We PULL BACK to include ZAIUS -- staring inscrutably ahead as URSUS' voice loudens for the climax.

URSUS  
-- To expand the boundaries of our  
ineluctable power, --!

A great "A-a-a-ah!" from the crowd.

Cont.

36 Cont.

URSUS

-- To kill our enemies -- known  
and unknown -- like so many lice! --

A crescendo growl of anger.

URSUS

-- And to invade, -- invade, --  
INVADE, INVADE --!

CUT TO:

A-36 BRENT AND NOVA - DAY  
(Formerly  
Sc. 35) Scrambling down hillside on a horse.

CUT TO:

37 PANDEMONIUM\* - DAY

The ranked GORILLAS rise in a standing ovation and roar  
their applause.

CUT TO:

38- URSUS TURNING TO CONFRONT ZAIUS, WHO RISES - DAY  
39 URSUS is smiling. ZAIUS is not.

CUT TO:

40 PANNING CHIMPANZEE SECTION - DAY

Seated and silent amid the uproar, till the Gorilla  
MILITARY POLICEMAN summons REINFORCEMENTS who (with  
truncheons and bayonets) menace the DEMONSTRATORS into  
standing. We PAN AHEAD of POLICE to:

CORNELIUS

(standing)

Zira!

She remains seated - to his perturbation at her fool-  
hardiness.

CORNELIUS

(urgent undertone)

Zira, as your husband, I beg you  
to stand up.

Cont.

40 Cont.

ZIRA  
Only for my principles.

CORNELIUS  
(smiling despite  
himself)  
All right. For your principles  
then. And mine. Only stand!

She stands ... a split second before POLICE enter shot.

CUT TO:

41 HALFWAY DOWN HILLSIDE - DAY

Habitations visible below. NOVA points out ZIRA'S house. BRENT tethers horse. He and NOVA move toward house. The distant ovation continues as a Gorilla PATROLMAN (we TRACK BEHIND him) strolls on his beat along a rough track between dense scrub. As he strolls, the ovation dies away to total silence. Suddenly a twig loudly snaps from a spot already passed by PATROLMAN. As he stops short and looks back:

CUT TO:

42 UNDERGROWTH - BRENT AND NOVA LYING-UP - DAY

O.s. PATROLMAN's footsteps approach.

CUT TO:

43 PATROLMAN - DAY

pausing for a routine check. He scans the landscape with great care.



44 BRENT AND NOVA - DAY

Crouching among the bushes. There is an abrupt whirring sound: a bird (not seen necessarily) has just risen from the brush close by them.

CUT BACK TO:

45 PATROLMAN - DAY

turns, quickly fires his gun.

INTERCUT:

46 UNDERGROWTH - DAY

The first bullet grazes BRENT's shoulder. NOVA's quick hand over his mouth smothers what would have been a cry of pain.

47 PATROLMAN - DAY

stares.

A-47 INSERT

A bird rises into the sky.

B-47 BACK TO SCENE

Convinced that this was the sound's source, he holsters his gun and moves away.

48 OUT

CUT TO:

A-48 INT. STEAM ROOM - ZAIUS, URSUS - DAY

Lolling in loincloths, they sweat in clouds of steam raised by a little GORILLA BOY, who ladles cold water (hissing) over hot stones.

ZAIUS  
General Ursus, I can only pray  
that you know what you are doing.

X

Cont.

A-48 Cont.

URSUS

How can you doubt it, Dr. Zaius, after the reports we have been receiving of strange manifestations in the Forbidden Zone. Manifestations which you, as Minister of Science, have been unable to fathom. Twelve of my scouts have vanished into thin air.

ZAIUS

Eleven.

URSUS

Eleven. And the twelfth came back with incredible reports of huge walls of fire and strange earthquakes. His mind was shattered - undoubtedly by some un-Simian torture.

ZAIUS

Inflicted by whom?

URSUS

Who knows; but they live. Therefore they eat.

ZAIUS

I still think you are being - hasty.

URSUS

No. Decisive!

ZAIUS

Decisions come from weighing evidence. It is through evidence that a scientist arrives at the truth.

URSUS

And a politician?

ZAIUS

At expediency.

URSUS

Then let us discuss what is evident and what is expedient. What is evident is that by this overpopulation we face famine. What is expedient is --

Cont.

A-48 Cont.1

ZAIUS

-- that we should control it.

URSUS

And be outnumbered by our enemies?  
I look to the day when not thousands  
but millions will march under the  
Ape banner.

ZAIUS

Should we not wait until then,  
if we must invade?

URSUS

And let our enemies invade us  
first? I would sooner attack at  
my convenience than be forced to  
defend at theirs. We invade or  
we starve. It's as simple as that.

ZAIUS

And as dangerous.

URSUS

What is more dangerous than  
famine?

ZAIUS

The unknown.

B-48

BRENT AND NOVA - DAY

emerging from the brush. NOVA points o.s. CAMERA SWINGS  
AROUND to show, in the middle distance, ZIRA's house.  
BRENT and NOVA re-enter scene, cautiously go down toward  
the house.

49

EXT. ZIRA AND CORNELIUS - DAY

approaching their house.

ZIRA

(fuming undertone)

If I had any proper sense of scientific  
purpose, Cornelius, I shouldn't be  
cutting up the healthy heads of  
Humans. I should be dissecting the  
diseased brains of Gorillas to find  
out what went wrong.

Cont.

49 Cont.

CORNELIUS

(smiling)

And how'd you put it right?

They have reached their door, which CORNELIUS opens for her. As she goes through:

ZIRA

(striking her breast)

Wet-nurse their babies on the milk  
of Chimpanzees. The milk of kindness.  
At least when our child is born,  
it won't be breast-fed on bile.

50 INT. ROOM DARKLY CURTAINED AGAINST THE SUN - DAY

The interior of the house is very "ordinary": it has wooden furniture, an easy chair, pictures, and a photograph of their wedding day in a gilt frame. There is a curtained doorway on one side, and on the other, an open archway that leads to a small kitchen. The whole atmosphere is very suburban and domestic.

CORNELIUS takes off his shoes, settles himself in the easy chair with a sigh, and finds his pipe.

CORNELIUS

The trouble with us intellectuals,  
my dear, --

(filling his pipe)

-- is that we have responsibility,  
-- but no power.

He lights his pipe. SEEN PAST him in the kitchen, ZIRA has put on her apron, taken out a China bowl, and a box of ready-mix, and with a fork, is stirring some sort of batter.

ZIRA

I think I'll make chocolate icing.  
Do you like chocolate? No, -- you  
don't. Well, I do --

CORNELIUS

(frowning)

And if we did take power into our  
hands, we'd be as bad, or worse, than  
Them.

Cont.

50 Cont.

ZIRA

(mixing furiously)

I don't agree. They're a genetic accident. A mistake of nature. The Gorillas are cruel because they're stupid. All bone and little brain --

CORNELIUS

Sh-h-h! My dear. I wish you wouldn't talk like that. Somebody may hear you.

Nova STEPS OUT of curtained area. BRENT stands in the shadows; NOVA in the light.

ZIRA

Nova!

CORNELIUS

What are you doing here?

ZIRA

Taylor...

BRENT

My name isn't Taylor. It's Brent.

ZIRA

(double take;  
looking around)

You talked!

BRENT steps into the light.

CORNELIUS

Impossible.

ZIRA

(staring at him)

In a whole lifetime devoted to the scientific study of Humans, I've only found one other like you who could talk.

BRENT

Taylor.

CORNELIUS

Taylor! Is he alive? Have you seen him?

Cont.

50 Cont.1

ZIRA

Where? Where? Tell us!

BRENT

I don't know where. I'm trying to find him and the longer I'm here, the less I'm beginning to care.

CORNELIUS

We loved Taylor. He was a fine, a unique specimen.

BRENT REACTS.

CORNELIUS

(passionately)

And if it had not been for Zira, he'd be here still -- a stuffed specimen, with glass eyes, in the Great Hall of the Zaius Museum. Like his two friends.

BRENT

Like his two friends. I don't plan to stay quite that long. Look, can you give me some food, water, and a map, so I know where I'm going.

ZIRA

Your arm also needs some care.

ZIRA EXITS through curtained doorway.

CORNELIUS

I'll get the map.

CORNELIUS crosses to get map, brings it to table, unrolls it. We INSERT it as required.

CORNELIUS

Here is our City. And here, to the North, is where Zira and I...

ZIRA brings a cloth, a water pitcher, a bowl, forceps, sticking plaster; and begins deftly to treat the wound, sprinkling it with some sort of powder. It stings.

BRENT

(interrupting)

What's that damn stuff you're using?

50 Cont.2

ZIRA

(without looking  
around)

You wouldn't know if I told you.  
Just relax: among other things,  
I'm a trained vet.

BRENT

Thanks. Go on, go on....

CORNELIUS

We last saw Taylor with Nova going  
through the gap between this lake  
and the sea.

ZIRA

They were heading deep into the  
territory we call --

BRENT

Yes yes - I know. The Forbidden  
Zone --

Pin-drop silence. Then, as ZIRA finishes the dressing of  
BRENT'S wound:

ZIRA

Who told you that?

BRENT

Your glorious leader back there.

A sudden knocking on the front door. In the order briefly  
to LOSE ZIRA (for reasons to become apparent) we:

CUT TO:

A-50 BRENT, CORNELIUS - DAY

Knocking louder.

CUT BACK TO:

B-50 ANOTHER ANGLE - ROOM - DAY

(NOTE: ZIRA'S RIGHT PROFILE should not become visible till  
indicated.)

ZIRA is bustling NOVA into the curtained anteroom.

ZIRA

(to Brent)

Quick!

B-50 Cont.

BRENT follows NOVA. ZIRA draws the curtain and shuts them in. More knocking. CORNELIUS rolls up the map, takes it to the map stand.

ZIRA  
(calmly)  
Open the door, Cornelius.

CORNELIUS  
(indicating medical  
apparatus)  
But --

ZIRA  
Open it.

CORNELIUS opens doors and ZIAUS is revealed.

CORNELIUS  
Dr. Zaius! We were just going  
to eat --

ZAIUS  
(brushing past him)  
Not before I've talked some  
sense into that headstrong wife  
of yours. Where is she?

CORNELIUS  
Well -- she's....

CUT TO:

C-50 ZIRA - DAY

lying on the divan beside the medical apparatus.

ZIRA  
Good day, Dr. Zaius.

ZAIUS fumes into shot, followed by CORNELIUS. He stops short, seeing the medical apparatus, comes to Zira on the couch.

ZAIUS  
(concerned)  
What happened? Has there been  
an accident?

ZIRA sits up, revealing a large patch of sticking plaster on her RIGHT cheek.

Cont.



C-50 Cont.

ZIRA

Cornelius hit me.

We CUT IN a FLASH of CORNELIUS, open-mouthed.

ZIRA

For my bad behavior at the meeting.

ZAIUS

I don't blame him.

ZIRA

I don't resent it.  
(fingering plaster)  
But his nails need clipping.

Another FLASH of CORNELIUS, stiffling his outrage.

ZAIUS

Enough of this nonsense! Are you so blind, you two psychologists, that you are unaware that we are on the brink of a grave crisis? You heard the Ursus speech...

ZIRA

Militaristic tripe!

CORNELIUS

(agonized)  
Sh-h-h!

ZAIUS

Perhaps. But eleven of his Gorilla scouts, on reconnaissance in the Forbidden Zone, have vanished...

ZIRA

Well, it serves him right.

CORNELIUS

Zira...

ZAIUS

...and Ursus is determined to have his revenge...all out war if needs be...

ZAIUS turns and walks to the table.

Cont.

C-50 Cont.1

ZAIUS

Ursus now has the 'incident' he needs to go on a rampage of conquest.

CORNELIUS

But that is appalling! When Zira and I first unlocked the secrets of the Forbidden Zone, you intervened at our trial for heresy.

ZAIUS

I know.

CORNELIUS

The price we paid for our freedom was the vow to you to never disclose our discovery that Man evolved from the apes...

D-50 ANTEROOM - BRENT AND NOVA

listening.

ZIRA'S VOICE

(o.s.)

...but to remain silent while this bully, Ursus, is permitted to destroy everything in his path, is no longer possible.

CUT TO:

E-50 LIVING ROOM

ZAIUS

You want to stand trail once more for heresy? No, my children, this time I may not be here to plead for clemency.

ZIRA

Where are you going?

ZAIUS

Into the Forbidden Zone with Ursus.

ZIRA

Another man hunt, Doctor?

Cont.

E-50 Cont.

ZAIUS

The disappearance of these scouts is more than the work of a mere man. Someone or something has outwitted the intelligence of the GORILLAS.

ZIRA

That shouldn't be difficult.

CORNELIUS

Zira, please...

ZAIUS

...as Minister of Science, it is my duty to find out whether some other form of life exists...some new threat to our Ape civilization ...before Ursus barges in and destroys the evidence.

ZIRA

But if these creatures, or whatever they are, are so intelligent, why shouldn't they be able to live with us in peace and harmony?

ZAIUS

For the same reason that Man could not live in harmony, even with his own kind. He abused his own intelligence and destroyed his own world. We Apes have learned to live in innocence. Let no one, be he Man or some other creature, attempt to corrupt that innocence.

(noting her  
reaction)

Why? Is innocence so evil?

ZIRA

Ignorance is.

ZAIUS

There is a time for truth.

ZIRA

And the time is always now.

Cont.

E-50 Cont.1

ZAIUS

Bah!

ZIRA

Are you asking me to surrender  
my principles?

CORNELIUS resignedly rolls his eyes skyward.

ZAIUS

I am asking you to be the guardians  
of the higher principles of Science  
in my absence. I am asking for a  
truce with your personal convictions  
in an hour of public danger.

CORNELIUS

And you shall have it, Dr. Zaius,  
or I - I shall hit her again.

ZAIUS

Let's have no violence, Cornelius.  
Now I'm relying on you both.

ZAIUS CROSSES to the door.

F-50

ANTEROOM - BRENT AND NOVA

listening.

ZIRA'S VOICE

(o.s.)

And we're relying on you, too..

G-50

LIVING ROOM

ZAIUS

If I should fail to return from  
the Unknown, the whole future of  
our civilization will be yours  
to preserve...or destroy. So  
think well before you act.

ZIRA

Good-bye, Doctor and good luck.

ZAIUS GOES OUT DOOR, CORNELIUS and ZIRA CROSS to window,  
watch him disappear on EXTERIOR. They then quickly go to  
curtained area to bring BRENT and NOVA out.

Cont.

G-50 Cont.

ZIRA

Come on, let me finish this  
and get you out of here.

BRENT

Yes, get me out of here - please.  
I've seen the delicate, 'humane'  
way they treat humans around here.  
I don't much care for it.

He takes NOVA'S hand.

ZIRA

Have you a horse?

BRENT

Up in the scrub.

ZIRA

I'll have to get you another set  
of clothes -- the kind fit for  
Humans like yourself. You'll  
pass. And get rid of this.

She points to his I.D. tags. ZIRA goes to NOVA, takes her  
tags.

ZIRA

And get rid of this, too.

NOVA grabs tags back.

CORNELIUS

If you are caught by the Gorillas,  
remember one thing.

BRENT

What's that?

CORNELIUS

Never to speak.

BRENT

What the hell would I have to say  
to a Gorilla?

CORNELIUS

But you don't understand?  
(ironically)  
Only Apes can speak. Not her.  
And not you. If they catch you  
speaking, they will dissect you --  
and they will kill you -- in that  
order.

G-50 Cont.

ZIRA returns with the Human clothing which she gives to BRENT.

ZIRA  
(crossing to Brent)  
Cornelius is right. Be very careful  
and get out of those things you are  
wearing as soon as you can.

BRENT turns to leave taking NOVA by the hand. He stops  
at the door and turns:

BRENT  
Thanks.

ZIRA  
Thank us by finding Taylor.

BRENT  
If he's alive.

BRENT and NOVA leave.

51-  
62 OUT

CUT TO:

A-62 BRENT AND NOVA - DAY

emerge cautiously from the brush. They are on the crest  
of a small hill. BRENT signals to her to stop and he goes  
forward to reconnoiter. The CAMERA SWINGS BACK to NOVA.  
She watches BRENT. Quickly he changes into the Human  
clothes. There is a moment's quiet, then she moves toward  
BRENT. Together, very cautiously, they move toward their  
tethered horse. BRENT unties the horse and they swing  
themselves up on the animal's back. They move off as  
quickly as possible.

B-62 OUT

C-62 BRENT AND NOVA ON HORSE - DAY

They are moving as fast as the terrain will allow.  
Suddenly, a rifle SHOT is heard and the horse is shot  
out from underneath the riders. BRENT and NOVA tumble  
into underbrush. As they pick themselves up and start  
to run off, they find themselves surrounded by GORILLAS  
who appear from all directions. One GORILLA moves to

Cont.

C-62 Cont.

apprehend BRENT and the two struggle, but other GORILLAS come to the aid of their comrade and BRENT is overwhelmed. Meanwhile, NOVA struggles in the grip of two GORILLAS who have seized her. They spread-eagle BRENT and NOVA on the ground and put a leather collar and a length of leash around their necks.

63 OUT

CUT TO:

64 EXT. THE GATE OF A "PEN" CLANGS SHUT ON BRENT, NOVA - NIGHT

Here are dozens of captive HUMANS -- emaciated, filthy, some of them howling, some of them dying, and at least one of them dead.

65 NOW SC. B-68

FADE OUT

FADE IN

66 GUARDED OPEN GATE OF SAME HUMAN "PEN" AS SCENE 64 - DAY

Outside it: two horse-drawn cage-wagons -- one of whose DRIVERS is watching CORNELIUS selecting Humans for research. GUARDS have already manhandled six HUMANS into this cage, as SERGEANT rides up.

SERGEANT

(barking at Guard)

Twenty required on Number Two Range  
for O Company target practice. Jump  
to it!

GUARDS manhandle further Humans into second cage-wagon:  
among them ... NOVA clinging to BRENT. Both see and are  
seen by:

67 CORNELIUS - DAY

Playing it very cool, he approaches the GUARDS who are  
handling NOVA and BRENT.

CORNELIUS

Stop a minute.

He expertly appraises BRENT and NOVA for items of anatomical  
interest; fingers BRENT's jawbone and cranium; lifts NOVA's  
eyelid -- murmuring impressive gibberish.

CORNELIUS

Brachycocephalic...and prognathous  
...incipient glaucoma...  
(louder)

We could do with these two.

SERGEANT

(approaching with  
truculent impatience)

Required for human target practice on  
Number Two Range. Captain Odo's orders. X

CORNELIUS

(icily)

Required for cranial research by order  
of Dr. Zaius, Minister of Science.  
(to Guards)

Load them up.

The cage door of the wagon clangs shut, and DRIVER whips  
the horses forward.



68 OUT

A-68 BRENT - DAY

staring through cage bars

B-68 EXT. CITY OUTSKIRTS - BRENT'S P.O.V. - DAY

(Formerly  
Sc. 65)

As they pass much hectic military preparation: squad drill and rifle instructions; a bayonet assault course, whose stuffed dummies are made to resemble Humans; SOLDIERS cleaning Artillery guns, grooming horses, etc.

QUICK DISSOLVE TO:

69 INT. RESEARCH COMPLEX - DAY

In far b.g.: ZAIUS conferring with URSUS in undertone. In f.g.: rattle of experimental cage being locked on the last of the six Human GUINEA PIGS delivered by DRIVER, who brings forward BRENT and NOVA for ZIRA's dead-pan inspection. She dictates her observations to female Chimpanzee ASSISTANT. As she does so, ZAIUS and URSUS (rising in b.g.) stroll slowly towards us, during:

ZIRA  
(appraising Brent)  
Male. Type E cranium. Very  
unusual.

Tweaking his ear, she gives him a deliberate, dead-pan wink.

ZIRA  
Weak occipital development.  
Substandard lobes.  
(turning to Nova)  
Female ...

But, in turning, she sees and is perturbed by:

70 URSUS AND ZAIUS - DAY

approaching.

ZAIUS  
(quietly)  
So be it. You know that my scruples  
were dictated by caution -- not  
by cowardice. When the day comes,  
I shall ride with you.

CUT TO:

71 ZIRA - DAY

She has not much time! So:

ZIRA

It's been a long time since we've  
been able to study specimens of  
such extraordinary clinical interest.  
Take them inside --

URSUS

(o.s.)

You can't have them.

URSUS and ZAIUS enter shot.

URSUS

(cutting Nova with  
his horse whip)

They've been marked -- for target  
practice.

He goes out. DRIVER begins roughly removing BRENT and  
NOVA. ZIRA follows DRIVER, BRENT and NOVA into:

72 EXT. COMPOUND OUTSIDE - DAY

The empty horse-drawn cage-wagon is waiting with door open  
at rear. ZIRA helps DRIVER to shove BRENT and NOVA  
roughly inside. ZIRA locks the cage door, as the DRIVER  
watches. The DRIVER then goes alone to the driving seat  
up front.

BRENT sits on the floor, his head in his hands, utterly  
despondent. NOVA begins to weep. ZIRA watches, helpless,  
from outside the cage-wagon. Now, quite suddenly, BRENT  
stands up, and begins to shake the bars on the locked cage  
door, as if trying to break it open. NOVA, with uncom-  
prehending obedience, follows suit.

ZIRA watches BRENT, who, while shaking the bars, manages  
to point to the lock.

ZIRA

(to the Driver)

These poor animals! They think  
blind force is the answer to  
everything.

Cont.

72 Cont.

The DRIVER grunts.

ZIRA

Wait -- I'll double lock the door.

Under cover of the clatter, ZIRA whips out her key and unlocks the cage door without opening it.

ZIRA

(whisper)

Good luck.

The DRIVER's whip cracks. The wagon moves off.

CUT TO:

73 EXT. SHOOTING FROM INSIDE TRAVELLING CAGE - DAY

We watch, through bars, the motionless figure of ZIRA...

QUICK DISSOLVE TO:

74 CITY OUTSKIRTS - DAY

shooting alongside travelling wagon. BRENT peers out at:

75 OUT

A-75 APE CAVALRY DRILL OR EXERCISE - DAY

The wagon passes it, leaving CAVALRY 200-300 yards in rear.

CUT TO:

76 ESCAPE SEQUENCE - DAY

A. BRENT waits, comforts the frightened, despairing NOVA.

B. Opens cage door.

C. Climbs out over cage top.

D. Garrotes DRIVER with the leather leash from above and behind.

E. Throws out DRIVER

F. Drives wagon, with NOVA inside, away at a gallop.

G. BRENT stops the wagon. (ALTERNATIVELY, one of the wheels strikes a boulder and the wagon breaks down.) BRENT cuts the two horses free with a knife from the DRIVER's belt.

Cont.

76 Cont.

H. BRENT and NOVA each mount one of the horses, and gallop away. CAMERA PANS to an encampment of GORILLA CAVALRY. There are about a dozen SOLDIERS. The alarm is given, and the GORILLAS mount their horses and gallop in pursuit.

77 - OUT

78

A-78 BRENT AND NOVA - DAY

galloping over extremely rocky terrain. They turn and twist their horses among the gigantic boulders. But now they are blocked by a recent landslide of earth and rock. They dismount and make their way through narrow passages between the rocks.

They now reach a stream surrounded by boulders, and they use the shallow water as a road or path.

79 P.O.V. SHOT - A RING OF SILHOUETTED APES - DAY

...peering from the high rocks, down which they also begin to clamber.

80 OUT

CUT TO:

A-80- MONTAGE - BRENT AND NOVA - DAY  
F-80

as they find their way to:

81- OUT  
89

A-89 NEW YORK SUBWAY - DAY

Two thousand years on. Slivers of grey daylight filter through upper gratings, dimly to illuminate corroded tracks between damp, glistening platforms cracked and fissured with age. Somewhere we hear the drip, drip, drip of water on stone. BRENT at first is too stunned to speak. He can only stare about him, unable to adjust to the shock of indubitable truth. Then he begins to walk like a somnambulist towards the hypnotic drip, drip, drip, which loudens as he nears the sound's source. With one hand, he feels his way (NOVA behind him) along the wet wall, whose texture suddenly changes under his fingers -- causing him to turn and peer at:

B-89 CORRODED STATION SIGN - DAY

on which we can just decipher the name:

QUEENSBOROUGH PLAZA

The drip, drip, drip is very near. BRENT looks up at:

C-89 A STALACTITE HANGING FROM THE ROOF - DAY

It drips down -- past another rust-eaten wall sign:

NEW YORK IS A SUMMER FESTIVAL

-- onto:

D-89 A STALAGMITE ON THE PLATFORM - DAY

BRENT stares from the sign to the stalagmite.

Cont.

D-89 Cont.

BRENT

God Almighty! This was my home!  
I lived and worked here once!  
What happened? Did we finally  
do it? Did we finally really do  
it?

(his head quietly  
shaking in disbelief)

What does a man do when he comes  
home, -- and there is no home?

(then quietly, as  
he tries to absorb  
this incredible  
reality)

It's a damn nightmare! -- A damn  
nightmare! -- A damn nightmare!

NOVA, seeing his misery, timidly touches his face.

CUT TO:

90 INT. APE CITY TEMPLE - NIGHT

The temple (as in our picture's predecessor) is small  
and austere. There is no altar, but against a plain  
backdrop we see a statue of the Lawgiver, a Great Ape  
holding a book. Below the Lawgiver is an Orangutan  
MINISTER, clad in scarlet.

MINISTER

O God, we pray you, bless our great  
Army and it's Supreme Commander on  
the eve of a Holy War undertaken  
for Your sake...

CUT TO:

91 REVERSE SHOT - CONGREGATION - NIGHT

We PAN ZAIUS and other MEMBERS of Ape Hierarchy kneeling  
in front row during:

MINISTER

...and grant -- in the name of  
Your Prophet, our great Lawgiver --

Cont.

91 Cont.

MINISTER (Cont.)

(genuflecting  
before statue)

-- that we, Your chosen servants,  
created and born in Your divine  
image, may aspire the more perfectly  
to that spiritual godliness and bodily  
beauty which You, in Your infinite  
mercy, have thought fit to deny to  
our brutish enemies.

PAN ENDS as we TRACK IN to BIG HEAD of a smugly superior  
URSUS.

URSUS

(about others)

So be it.

92- OUT  
95

CUT TO:

A-95 SUBWAY - DAY

BRENT lies on the platform, NOVA is curled up on a broken  
bench. She is asleep, and BRENT is just awakening. He  
looks around him. The nightmare is still there: the  
subway station encrusted with stalagmites and stalactites.  
Drip, drip, drip. Wearily, BRENT stands on stiff limbs,  
stretches, and goes to cup his hands to catch the water  
drops from a stalactite above. He drinks. BRENT studies  
the sleeping NOVA thoughtfully from a distance.

BRENT

Are you what we were before we  
learned to talk and made fools  
of ourselves? Did any good ever  
come of talking...round all those  
tables? Did Apes make war when they  
were still dumb? Did Men?

B-95- OUT  
B-101

C-101 MED. SHOT - BRENT - DAY

As he goes to the rocky vent to look outside.

D-101 EXT. ROCKY TERRAIN - DAY

From BRENT'S P.O.V. we see several GORILLA GUARDS, presumably still searching for BRENT.

E-101 CLOSEUP - BRENT - DAY

APE VOICES

(O.S.)

I guess we lost them. The  
Sergeant says, keep looking.  
We've been here all night.  
The Sergeant says we'd better  
not come back unless we've found  
them. Keep looking.

F-101 INT. SUBWAY - MED. SHOT - BRENT - DAY

As he turns back from vent, he walks toward NOVA and gently rouses her from sleep.

BRENT

Nova, wake up!

She is instantly awake and gets to her feet.

BRENT

We've got to keep moving.

They start to walk down the subway station. We hear a faint hum and BRENT reacts to it, not quite sure what he is hearing. As they proceed, the hum gets louder.

BRENT

That hum. You hear it too!  
We're going to follow it.

102 MONTAGE: THE SEARCH FOR THE HUM - DAY

Detail dependent on set and budget. In general:

No DIALOGUE or MUSIC in this sequence, for the HUM is the aural "thread" which will guide them out of the labyrinth of track and tunnel; and the excitement of its gradual crescendo at every new twist, turn and fork taken by BRENT and NOVA will provide all the music we need.

And this "music" will itself be both aurally and visually augmented, toward the searches end, by the blowing of a light but steady wind behind BRENT and NOVA, which may well (for their path has begun to slope upwards) deceive them and the audience into thinking they are about to surface.

In the searches penultimate stage, they leave the Subway and enter:



103 A LONG, SLIGHTLY UPHILL PASSAGE - DAY

at whose tapering far end glimmers a sliver of very dim, indirect light. As they approach it, the HUM (already loud) grows louder and the wind behind them strong enough for them to run uphill. We TRACK BEHIND them. The sliver of light widens, framed by a rocky egress just broad enough to accommodate their simultaneous exit (expectantly!) into:

104 A HIGH-VAULTED NATURAL ROCK TUNNEL - DAY

Broad as a road and running uphill at right angles to the previous passage. The HUM loudens to dynamo-intensity as BRENT (his hair wind-blown) looks LEFT for the light source, and freezes incredulously as we WHIZZ-PAN to:

105 P.O.V. MED. SHOT - THE VENT - DAY

A hundred yards away, set ten feet high in the rock barrier across the uphill road's dead end. Into it blows (or is sucked?) the wind; and from it issues a light too white to be the sky's. It is large enough to admit a man, and apparently quite unprotected.

CUT TO:

106 CLOSEUP - BRENT - DAY

BRENT

Whoever, or whatever, -- is  
guiding us to this place --

We PULL BACK, as (followed by NOVA) BRENT walks up the hill; two black silhouettes against the bright, white light. The HUM, dynamo-loud, continues menacingly as we TRACK BEHIND THEM to:

107 DIRECTLY BELOW VENT- DAY

We see now that its octagonal frame is wrought in white metal. BRENT looks up speculatively to where the wind is rushing through it; then turns and grins reassuringly at NOVA.

BRENT

--They breathe air, anyway.

He begins to climb towards the vent. But as he puts his hand on the lowest bar of the octagon to haul himself up, a frightening thing happens. The HUM cuts out.

And now both BRENT and NOVA stand absolutely still: frightened by the shock of silence. NOVA moves first -- she begins to back away.

BRENT

No. It's too late.

He takes her hand, draws her forward.

BRENT

We've got to go on.

NOVA pulls her hand free; she is terrified of the unknown.

Cont.

107 Cont.

BRENT

There's a high intelligence at work in this place. Good or bad. That sound we hear -- is either a warning, or some kind of directional device. I don't know which. But it doesn't matter. The truth is, -- they know we're here!

NOVA, of course, cannot understand what he says, but his tone is positive and reassuring. She continues to retreat, but slowly.

BRENT

All right. I'll go up first.

And BRENT continues to climb, while NOVA remains, watching him anxiously.

CUT TO:

108 FROM NOVA'S P.O.V. - BRENT - DAY

Now, he hauls himself high enough to grip the top bar of the octagon, and swings himself in, and disappears from view. We STAY with NOVA, alone and apprehensive, long enough for us to feel apprehensive, too. Then BRENT'S head reappears, silhouetted, in the vent.

BRENT

Don't be afraid.  
(beckoning)  
It's empty. Come on.

She climbs up toward him. He reaches down and lifts her out of view.

109 TIGHT TWO SHOT - DAY

as NOVA reaches BRENT. We begin a LONG PULL-BACK to:

110 FULL SHOT - THE WHITE TUNNEL - DAY

From the dark, natural world of rock and river, they have entered the preternaturally white world of .. what or whom? They are standing on the white floor of a white-walled, down-sloping tunnel (also octagonal in section) through which the released air now less restrictedly races toward a dot of white light at the tunnel's end. They begin to walk towards the dot, and we HOLD them as they recede from Medium Shot to Long Shot: two lonely and diminishing silhouettes.

QUICK DISSOLVE TO:

111 REVERSE SHOT - BRENT AND NOVA - DAY

as they emerge from the tunnel into:

112 THE OUTSKIRTS OF A CITY - DAY

(NOTE: The City's general design should be based on the premise that it was buried in the nuclear war of 1990 and became a refuge for survivors trying to evade fallout. Parts of the 2000-year-old original structure -- twentieth century brick, stone, concrete and perhaps even corroded sewer signs -- might still very occasionally show through the predominately white architecture and interior decor of a twenty-second century catacomb complex scooped out of ancient foundations.)

At the moment the narrow streets (or are they wide corridors stand silent and empty between windowless walls. As BRENT and NOVA walk:

BRENT

Are we in a city? Or a cemetery?

NOVA stares at him. She cannot understand his words, but she is sensitive to his moods and emotions. They walk out of shot.

113- OUT  
114

DISSOLVE TO:

115

INT. APE CITY RESEARCH COMPLEX - URSUS, ZAIUS AND  
(RELIGIOUS) MINISTER - DAY

ZAIUS

Supposing they turn out to be  
our superiors.

URSUS

(unrolling map)  
Their territory is no larger  
than ours. We shall not be  
outnumbered.

ZAIUS

I was not referring to their  
numbers. My supposition  
concerned their intelligence.

URSUS stares at him.

URSUS

(politely)  
Then your supposition was  
blasphemous, Dr. Zaius.

MINISTER

The Lawgiver has written in the  
Sacred Scrolls that God created  
Apes in His own image to be  
Masters of the Earth. We are His  
Chosen.

URSUS

(to Zaius)  
Do you doubt that?

ZAIUS

(deftly parrying)  
What I doubt is your interpretation  
of God's intention. Has He  
ordained that we should make war?

URSUS

(rising)  
Has He ordained that we should  
die of starvation?

MINISTER

Has He ordained that we should  
make peace with the Human Race?

ZAIUS

(brushing this aside)  
They are mere animals.

Cont.

115 Cont.

URSUS  
(stabbing map)  
And these?

ZAIUS  
They are unknown.

MINISTER  
(unctuously rising,  
too)  
A godly Ape is not afraid of the  
unknown.

ZAIUS  
(icy)  
I am not afraid. I am circumspect.

URSUS looks down on him where he sits, and assumes a  
politic joviality.

URSUS  
Still not too circumspect to  
ride with me on the Day?

ZAIUS  
(the last to rise)  
No. As a scientist, I am also  
curious.

We SLOW-TRACK BACK out of earshot through the COMPLEX to:

116 ZIRA AND CORNELIUS - DAY

working late on their Human "GUINEA PIGS". CORNELIUS  
takes notes, as ZIRA puts her face close to the bars.

ZIRA  
Ma - ma - ma - ma ...

A MALE HUMAN mimics the lip movements, but produces no  
sound.

ZIRA  
(frustrated fury)  
Oh, Cornelius. If I could teach  
one of them to talk ...

X

117 THE CITY - PUBLIC SQUARE - DAY

X

The same white light. We START on the fountain from which, after five seconds' inactivity, the water begins suddenly and gracefully (who turned it on?) to jet. X

They are surprised by the sudden start of the fountain. X  
They move to it and drink the fresh water. BRENT straightens up as NOVA continues to drink. BRENT looks at her, and slowly his hands reach to her head, as though against his will, and he ducks her head into the cool, splashing water. She tries to bring her head up. He doesn't actually push it down. He merely continues holding it in the water. We TRACK IN to:

118 TWO ALTERNATING CLOSEUPS - BRENT - DAY

The two images, one real, one reflected in the water of the fountain, depict the convulsive mental struggle between an outer and an inner force:

- A. HIS REFLECTED FACE forcing NOVA's head underwater, is that of himself distorted into the visage of a monster, a demented, rabid animal with bared teeth and glaring eyes
- B. HIS REAL FACE, looking at his own image, is full of pity, horror and astonishment.

THE ALTERNATION OF THE TWO IMAGES depicts the conflict between two forces. The outer force is saying: Put my hands round her throat. Hold her head down in the water till she dies.

The inner force is saying: Take my hands off her throat. Get out of my head. What BRENT grunts and gasps out, as both forces tangles for possession is:

Cont.

118 Cont.

BRENT

Take ... put my hands off ...  
round her throat ... hold her  
throat ... get out of my head ...  
down in the water ... till she --  
(rising to a yell)  
DIES! ... NO! ... NO! ...

We PULL BACK to:

119 TWO SHOT - BRENT AND NOVA - DAY

with a Herculean physical effort, he wrenches his hands free of her throat -- and stares, appalled, at NOVA, whose eyes (when her coughing and gagging have subsided) stare back at him in piteous bewilderment. He is struggling not to reapproach her, and backs effortfully away as though fighting something that would push him forward. She stands motionless.

BRENT

(almost without moving  
his lips)  
Nova, keep away from her throat  
her bare throat in the water until  
you get out ...  
(waving her away  
from him)  
Get out!  
(stopping his ears)  
GET OUT OF MY HEAD!

He has backed against the huge double door (Scene 114), which (for a perfectly good reason) is not locked. The two half doors swing open behind him. He forces himself back over the dark threshold, stops for a beat to look back at:

120 LONG SHOT OVER BRENT'S SHOULDER - NOVA DISTANTLY FRAMED IN DOUBLE DOOR'S DEAD CENTER - DAY

already taking a hesitant step towards him.

BRENT

(whispering,  
forming the words  
with great difficulty)  
Wait for me! -- Nova --!

Cont.



120 Cont.

Then, to shut out the horror in his head, his hands in f.g. pull the half doors closed. As their outer edges touch, it is as though her distant image were crushed between two converging panels of darkness.

CUT TO:

121 CLOSE SHOT - BRENT - DAY

hanging exhaustedly from the inner door grips -- trembling, sweating ... but sane. For the moment, the "fit" has passed. He turns to survey (at eye level) whatever the interior of this building may hold.

CUT TO:

122 INT. CATHEDRAL AT BRENT'S EYE LEVEL - TIGHT SHOT - DAY

It holds (in contrast to the bright, white light outside) blessed gloom. We START on the rows of pews flanking a great nave; TRACK BETWEEN them to the threshold of the Sanctuary ... past the choir stalls ... and to a prie-Dieu below the High Altar, where a white-robed, white-hooded figure (VERGER) kneels, still as a statue. There is no reason why the opening door (even if he had heard it) should interrupt his devotions. The Cathedral door is always open to devotees.

Without turning in the gloom, he lifts his head to look up at something which our TIGHT SHOT still occludes; throws back his "hood" and raises both arms in an attitude of adoration.

VERGER

(ritually intoning)

I reveal my Inmost Self unto  
my God!

CAMERA TILTS UP and PAST him into a space of darkness. Slowly, the light grows, as if on a rheostat, from gloom to dim light to full, blazing intensity. And now we can see:

123 A 20TH CENTURY ATOM BOMB

Perfectly preserved; and slung, like a great inverted Cross, between two supporting brackets of beaten gold. On one of the fins, there are stenciled two Greek X letters: alpha, omega.

CUT TO:

124

BRENT - DAY

staring at it in horror from against the double door.

BRENT

(a whisper)

In a church...?

X

A scratch on the door behind him. He is too riveted, by what he has seen, to hear it. Three more scratches, louder.

BRENT

(a whisper)

Nova?

An excited flurry of scratches. BRENT, his back to the door, slides both hands into the door grips and stands there, as though crucified, bolting it.

BRENT

(urgent whisper)

Keep away, Nova. Keep away from me...and from here.

But at the sound of his voice the scratching becomes a tapping and the tapping a crescendo, relentless fist-pounding, over which we:

CUT TO:

125

VERGER - DAY

reacting to noise. He replaces his hood and presses...

126

FLASH - INSERT

...the first of three jeweled buttons (emerald, topaz and ruby) on an ornate panel set into the top of the prei-Dieu.

CUT TO:

127 VERGER RISING - DAY

He makes the Sign of the Bomb. (\*)

128 OUT

X

CUT TO:

129 MASTER SHOT - DAY

The whole cathedral is flooded with white, bright light... under which BRENT confronts advancing VERGER, while o.s. NOVA's pounding on the double door relentlessly continues. But before VERGER has reached BRENT, the pounding stops short to a scuffle of footsteps outside. We hear SOUNDS of a struggle. BRENT races to the double-doors; then inexplicably stops short and (as the footsteps recede) looks back over his shoulder at:

A-129 VERGER - DAY

(A tall man of indecipherable age, he shares facial characteristics common to all the City's denizens: great beauty; an unwrinkled skin; deep-set eyes in shadowed sockets; and that slightly accentuated definition of the lip-line which, in men and women of our own day, is often accounted sexy. We are about to learn one other remarkable attribute which he shares with his fellows.)

BRENT strides into shot.

BRENT  
(fiercely)  
What did you say?

VERGER  
(nothing)

BRENT  
What d'you mean, there's no point?  
Will they hurt her?

VERGER  
(nothing)

Cont.

---

(\*) An inverted Sign of the Cross. The vertical downward gesture depicts the body of the Bomb; and the two small lateral gestures, the fins at its base.

A-129 Cont.

BRENT

Maybe not physically. But you  
can hurt here.

(hitting his  
own head)

I know.

VERGER

(nothing)

BRENT

Yes, its gone, now. But outside --

(suddenly  
terrified)

Your lips don't move. Your lips  
don't move, but I can hear ...  
no, not hear ... I mean I know.  
I know what you are thinking.

VERGER

(his smile vanishes)

BRENT

I saw nothing. You were in  
darkness.

VERGER

(nothing)

But as though in automatic response, BRENT looks quickly  
over his shoulder.

CUT TO:

130 TWO UNARMED GUARDS - AGAINST THE DOUBLE DOOR BEHIND HIM - DAY  
They merely touch his elbows with their fingertips.

BRENT  
All right, all right. X

The TRIO moves down the nave. GUARDS take BRENT out of X  
the church. We STAY with VERGER by the prie-Dieu, looking  
worried.

CUT TO:

131 GUARDS LEADING BRENT THROUGH PUBLIC SQUARE - DAY

No sign of NOVA. But the fountain is prettily playing  
and so are a dozen CHILDREN (of many races, all beautiful)  
dancing in a ring around it. They sing:

CHILDREN  
Ring-a-ring o'neutrons,  
A pocketful of positrons,  
A fission! A fission!  
We all fall down.

They fall outwards on their backs in a star shape and lie  
deathly still -- but smiling. It's only a game.

CUT TO:

132 GUARDS LEADING BRENT DOWN A WHITE CORRIDOR - DAY

lined on one side by marble busts (of the Mendez Dynasty)  
which we need not identify until the corridor's end. Here  
the GUARDS usher BRENT down the steps of a narrow passage.  
We LOSE them; and TRACK IN to the last bust. A plaque at  
its base proclaims:

MENDEZ XXVI

CUT TO:

133 MED. CLOSEUP - THE BUST'S (ENTHRONED) ORIGINAL - DAY

MENDEZ is looking down at:

134 P.O.V. SHOT - BRENT BELOW - DAY

being ushered by GUARDS into the "well" of:

MASTER SHOT - INQUISITION ROOM - INQUISITORS, BRENT,  
GUARDS - DAY

MENDEZ (in purple) sits between and physically dominates four other INQUISITORS robed in different colors: a magnificent NEGRO clad in white; a serene FAT MAN in red, and a strikingly beautiful woman (ALBINA) in blue. The remaining chair (on MENDEZ' right) is occupied by a green-robed Elder Statesman -- charming, cheerful, rather puckish -- called CASPAY.

The INQUISITORS sit high up against the curved white wall of a room shaped like a semicircular amphitheater. If they look down, they can see BRENT standing between GUARDS in the "well" of the hall below. If they look level, they can intermittently see their own thoughts projected onto the straight white wall ahead, which receives the visual impress of their thought projections. Each image (sometimes they are quite separate, sometimes they overlap to some degree) is projected in the color matching the "sender" -- the NEGRO's in white, the FAT MAN's in red, etc. This is the physical setup for an Interrogation Extraordinary whose conduct requires:

A PRELIMINARY NOTE

The INQUISITORS will mix the following techniques:

a. Non-visual thought projection. BRENT will answer questions which we have not heard spoken. Convention: the questions are "signalled" by an unassertive little jerk forward of an INQUISITOR's head (a sort of nod cut short) as though the questioner were "throwing" his query at the prisoner.

b. Visual thought projection. Used by the INQUISITORS among themselves only. BRENT has his back to the projection wall and cannot, without turning around, see what the INQUISITORS are thinking. Convention: An INQUISITOR merely raises his eyes towards the wall -- on which the projected thought image instantly appears, in the color of his (or her) robes. In the NEGRO's case, this would be white.

c. The spoken word -- to which MENDEZ and CASPAY (in particular) will resort when BRENT, under intensive questioning, begins mentally to tire.

d. Traumatic hypnosis. Used ruthlessly on BRENT when he is unduly stubborn. By thought transference (as we have already seen) the INQUISITORS can hurt him physically or mentally. Convention: The practitioner merely closes his eyes; and BRENT remains in pain until the eyes are reopened.

Cont.

135 Cont.

Our actors should note that each INQUISITOR pursues (in alternation) an individual line of questioning. The PAT MAN probes for facts; ALBINA, for emotional feelings; CASPAY, for beliefs and opinions. The NEGRO asks no questions at all. He is there merely to induce pain. At first, BRENT is like a man caught in silent cross fire from four machine guns, for no INQUISITOR yet speaks.

NOTE ENDS.

ACTION RESUMES.

INTERCUT:

136 BRENT, MENDEZ, INQUISITORS - DAY

FAT MAN  
(jerks head)

BRENT  
Brent.

FAT MAN  
(jerks head)

BRENT  
John Christopher.  
(politely)  
And who are you?

FAT MAN  
(jerks head)

BRENT  
I see. You -- are the only reality  
in the Universe: everything else is  
illusion. -- Well, that's nice to  
know.

FAT MAN  
(jerks head)

BRENT  
I got here by accident.  
(belligerent)  
How did you get here?

The (nearly always) genial CASPAY takes over.

CASPAY  
(jerks head)

Cont.

136 Cont.

BRENT  
 (open-mouthed)  
 You're way off. Why should I  
 want to spy on you? Personally,  
 I'm not even sure you exist.

CASPAY  
 (twinkling;  
 jerks head)

BRENT  
 (impatiently)  
 Certainly I know who I am. I'm  
 an astronaut. I'm here because  
 I'm lost.

No surprise from the INQUISITORS. Only interest.

FAT MAN  
 (jerks head)

BRENT  
 From this planet. But from  
 another time. Two thousand  
 years ago.

Still no surprise; but the interest deepens as he goes  
 on.

BRENT  
 I know. It sounds insane. But  
 if so, it's my insanity, not  
 yours. So I can abolish -- all  
 of you -- anytime I choose.

They smile benevolently at this notion.

137- OUT  
 139

CUT TO:

140 THE PROJECTION WALL - DAY

above and behind BRENT. There springs up, almost  
 simultaneously, an image of TAYLOR -- clipped from the  
 "Approach to New York" sequence at the film's opening.  
 Four images show him with NOVA; and the fifth shows him  
 approaching the "ice face" alone. Over this:

Cont.



140 Cont.

BRENT'S VOICE

(o.s.)

No, I don't know how to get back.  
We came through a defect -- a kind  
of slippage in Time itself.

CUT BACK TO:

141 MASTER SHOT (INCLUDING PROJECTION WALL) - DAY

BRENT

(unaware of images)

My Skipper died. I'm alone.

Instantly the images of TAYLOR on the projection wall  
are supplanted by five images of NOVA. She is projected:

- A. By the FAT MAN: pulling herself through the octagonal  
air vent.
- B. By ALBINA: asleep in BRENT's arms on the bench in the  
square.
- C. By MENDEZ: hammering on the outside of the Cathedral's  
double door.
- D. By CASPAY: being seized and removed by GUARDS.

142-  
144 OUT

CUT BACK TO:

A-144 NEW ANGLE - DAY

ALBINA  
(jerks head)

BRENT  
(instantly  
defensive)

Who?

ALBINA  
(jerks head)

BRENT  
'Nova' --? What's that? A star?  
A galaxy?

X

Cont.

A-144 Cont.

NEGRO  
(shuts eyes)

BRENT cries out; doubles up as though kneed in the groin.

NEGRO  
(opens eyes, slowly)

BRENT gradually, painfully, straightens.

BRENT  
(still recovering  
from the pain)  
I know her. Yes.

Silence.

BRENT  
(losing temper  
and yelling)  
She's harmless! Let her alone!

NEGRO  
(shuts eyes)

Once more, BRENT writhes on the floor with arched back, in excoriating abdominal agony, as though poisoned by Prussic acid. From the floor:

BRENT  
All right -- I'll tell you --!

NEGRO opens eyes and smiles.

Cont.

A-114 Cont.1

ALBINA  
(jerks head)

BRENT  
(gasping)  
I didn't find her. She found me.

ALBINA  
(jerks head)

BRENT  
Two days ago.

ALBINA  
(jerks head)

BRENT  
Don't be crude. I'm fond of her  
-- and grateful.

ALBINA  
(jerks head)

BRENT  
Because she helped me.

ALBINA  
(jerks head)

BRENT  
To break out of Ape City.

145 OUT

CUT TO:

146 INQUISITORS' FACES - EAGER INTEREST - DAY

After a beat, ALL lean forward and jerk their heads.

BRENT  
(blocking his ears)  
Stop! -- I can't understand --  
can't separate -- you're all --  
screaming at me -- at the same  
time --!

He is still blocking his ears and so can hear nothing as  
we:

CUT TO:

147 MENDEZ - DAY

MENDEZ

(softly)  
He's right. He has only limited  
intelligence. We should speak  
aloud. And one at a time.

He looks at:

A-147 ALBINA - DAY

We SLOW PULL BACK, finally to include BRENT (hands dropped  
now) during:

ALBINA

(soothingly)  
Are we to apprehend that you ...  
were in the City of the Apes --

BRENT

Yes. Two days ago.

FAT MAN

What did you see?

BRENT

(sidestepping the  
question)  
You're talking.

X  
X

CASPAY

(cheerfully)  
Certainly, we can all talk. It's  
a rather primitive accomplishment.  
We use it when we have to.

FAT MAN

(unexpectedly)  
When we pray.

NEGRO

When we sing to God ...

ALL make the Sign of the Bomb.

Cont.

A-147 Cont.

BRENT

Your God -- what a joke! You  
worship something we made two  
thousand years ago: an  
Atom Bomb!

X

148 OUT

CUT TO:

A-148 NEW ANGLE - INQUISITION ROOM - DAY

FAT MAN

(long sigh)

Ah. You've seen the Bomb, Mr. Brent.

BRENT

Above the Altar in your Cathedral.  
An obscenity --

All the INQUISITORS stand and make the Sign of the Bomb.  
Even CASPAY no longer smiles. And MENDEZ rises like a  
lean Colossus.

MENDEZ

Mr. Brent, you have beheld God's  
instrument on Earth!

He motions the INQUISITORS to sit, but himself remains  
standing.

MENDEZ

For it is written that, in the  
First Year of the Bomb -- the  
blessing of the Holy Fallout  
descended from above ...

BRENT

(interrupting)

What kind of nonsense is that?

MENDEZ

... and my people built a new City  
in the blackened bowels of the  
old.

BRENT

Nonsense --!

Cont.

A-148 Cont.

MELENDEZ

Blessed be the Bomb Everlasting ...

BRENT

Utter nonsense!

MELENDEZ

... to whom alone we may reveal  
our inmost truth, and whom we shall  
serve all our days in peace.

BRENT

Until you fire it at the Apes.

Silence.

BRENT

It's operational, isn't it?

Silence.

BRENT

The firing mechanism is intact,  
isn't it?

Silence.

MELENDEZ

You don't understand!  
(sitting at last)  
The Bomb is a Holy Weapon of Peace.

BRENT begins to laugh.

B-148 THE NEGRO - DAY

once again shuts his eyes.

C-148 BRENT - DAY

fighting the mental injection of pain, writhes and twists  
until he has fallen to his knees.

D-148 THE NEGRO - DAY

opens his eyes.

NEGRO

We're a patient people, Mr. Brent.  
We can repeat this little lesson  
as often as you want. Because we  
are determined to know what the Apes  
want: war, or peace.

E-148

FULL ANGLE - INQUISITION ROOM - DAY

as BRENT slowly recovers from the attack.

CASPAY

Try to understand -- the only  
weapons we have are purely illusion.

ALBINA

(soothingly)

You imagined he was hurting you.

BRENT crookedly smiles.

NEGRO

Because I imagined I was hurting  
you. Are you in pain now?

BRENT

No.

NEGRO

No imaginary bones broken? Or  
blood flowing?

(with increasing  
enjoyment.)

Or eyeballs bursting? Or guts  
spilling?

BRENT

(louder)

No.

NEGRO

Then I have hurt but not harmed you.

X

ALBINA

Traumatic Hypnosis is a weapon of  
peace.

CASPAY

(twinkling  
mysteriously)

Like the Visual Deterrent.

Cont.

E-148 Cont.

With a whoosh! a pillar of flame springs up a yard in front of BRENT, who reels back. With a whoosh! a vertical geyser jet of steam, behind him, drives him back towards the flame.

CASPAY  
(delighted)  
Or the Sonic Deterrent.

On SOUNDTRACK only: An invisible volley of machine gun bullets from BRENT's RIGHT is countered from his LEFT by an ear-skewering electronic scream rising and loudening to a top note which even our audience should find intolerable. Then, with sudden simultaneity: VISUAL EFFECTS vanish and SONIC EFFECTS cut out.

CASPAY  
(blandly)  
Weapons of peace, Mr. Brent.

ALBINA.  
Like all our weapons.

NEGRO  
(soothingly)  
Mere illusion.

BRENT loses his temper and his discretion.

BRENT  
Damn your hypocrisy!

The NEGRO turns and looks at CASPAY. CAMERA PANS quickly, PAST BRENT, TOWARD the NEGRO's thought projected on the wall: BRENT set afire, screaming, (no sound), thrashing in terrible agony. PAN BACK AGAIN TO BRENT as he is: standing defiantly before them.

CASPAY  
We very much need your help,  
Mr. Brent.

BRENT  
Why?

CASPAY  
We are the Keepers of the Divine  
Bomb. That is our only reason for  
survival. And yet -- as you see,  
we are defenseless.

Cont.



BRENT  
(bitterly)  
Yes, I can see that.

CASPAY  
Defenseless -- against the monstrous  
slobbering, materialistic Apes.

BRENT  
I'll help nobody!  
(slowly)  
I hope you annihilate one another.

CASPAY  
Mr. Brent, I apologize for your  
language. There are times, I  
know, when your sanity -- is  
about to give way. I hope that  
doesn't happen. I hope you can  
tell us --

PAT MAN  
(interrupting)  
Exactly what the Apes are planning!

ALBINA  
(sinister, silky)  
We've caught some of their scouts. X  
Hideous creatures. We had them  
here -- precisely where you're  
standing. But either their  
skulls are too thick. Or they  
actually know nothing --

BRENT  
(violently)  
And neither do I. And if I did,  
I wouldn't tell you.

The NEGRO laughs out loud. In the ominous silence that  
follows:

149 THE PROJECTION WALL - DAY

The NEGRO projects an image of NOVA.

150- OUT  
151

CUT TO:

A-151 CASPAY - DAY

CASPAY  
You make me very sad, Mr. Brent.

CUT TO:

152 BRENT - DAY

reacting first to CASPAY, then (over sound of o.s. scuffle)  
to NOVA, who is lugged into shot, struggling between  
GUARDS 3 and 4.

BRENT  
(shouting)  
She can't help you. She can't  
even talk. Don't harm her.

CUT TO:

153 MASTER SHOT - DAY

ALBINA motions the GUARDS to release NOVA, who runs into BRENT's protective arms.

ALBINA  
(soothingly)  
Of course not, Mr. Brent. We  
never harm anyone. You are going  
to harm her.

CUT TO:

A-153 NEGRO - DAY

closing his eyes.

CUT TO:

B-153 BRENT, NOVA - DAY

Unexpectedly he kisses her on the mouth.

CUT TO:

C-153 NEGRO - DAY

Eyes still closed.

154 CLOSE SHOT - THE KISS - DAY

continuing. Tender at first, it develops from the loving into the lustful; and from the lustful into the lethal. He is pinching her nostrils and suffocating her mouth with his. Her struggles intensify as we:

CUT TO:

155 NEGRO - DAY

His eyes are closed.

CUT BACK TO:

156 THE KISS - DAY

continuing. NOVA's struggles grow weaker.

CUT TO:

157 CLOSEUP - FAT MAN - DAY

FAT MAN  
Tell us about the Apes,  
Mr. Brent.

CUT TO:

158 BIG HEAD CLOSEUP - NEGRO - DAY

His eyes blink open. He looks interestedly at:

159 BRENT AND NOVA, BREAKING - DAY

She slips, fainting, to the floor from BRENT's slackened grasp. He stares down at her, appalled.

CUT TO:

160 IMPASSIVE INQUISITORS - DAY

FAT MAN  
Tell us about the Apes.

CUT TO:

161 MED. CLOSE SHOT - BRENT AND NOVA - DAY

BRENT fighting bewildered horror with returning intelligence. He must talk, but he must lie. He must save NOVA from possible death and the Bomb from possible activation. With an edge of hysteria:

BRENT  
(shrilly)  
The Apes are a primitive,  
semi-articulate and underdeveloped  
race whose weapons have not  
progressed beyond the club and  
the sling!

FAT MAN  
You're lying, and we know it!

CASPAY  
The Ape scouts had  
rifles, Mr. Brent.

X

BRENT is silent.

CUT TO:

162 NEGRO - DAY

Wearily closing his eyes.

CUT TO:

163 BRENT - DAY

with foot raised over NOVA's unconscious body.

BRENT

(inner conflict)

They should fall an easy prey to  
stamp on the many peaceful weapons  
at your dispose of her with your  
foot on her belly and stamp.

(yelling at Negro)

GET OUT OF MY HEAD!

CUT TO:

164 PANNING SHOT - NEGRO (OPENING HIS EYES) TO:

FAT MAN

Tell us again about the Apes,  
Mr. Brent. The first time was --  
not quite true, was it?

BRENT

(at end of tether)

How do you know? How do you know...?

He kneels beside NOVA, cradling her head in his hand  
as we:

CUT TO:

165 FROM BEHIND INQUISITORS - PROJECTION WALL - DAY

Once again, images of TAYLOR spring up on it. And at  
this moment:

166 NOVA - DAY

regains consciousness. BRENT is so holding her head that  
the first thing she sees (above and behind him) is:

167 P.O.V. SHOT - FIVE BLURRED IMAGES OF TAYLOR - DAY

sliding into identifiable focus.

CUT TO:

168 SHOOTING UP FROM NOVA AND BRENT IN LOWER F.G. TO TAYLOR'S  
QUINTUPLE IMAGE IN UPPER B.G. - DAY

BRENT kneels with his back to the images above, still  
cradling NOVA's head. She is looking past him, up to the

Cont.

168 Cont.

images which he cannot see; and her lips are mutely framing the name "Tay-lor" which he, lacking our hindsight, cannot lip-read. He wonders: Has he both hurt and harmed her? She lifts her hand ... and points, with feeble urgency, at the images. As he begins to look round:

CUT TO:

169 FLASH - INQUISITORS - DAY

simultaneously lowering their eyes.

CUT BACK TO:

170 BRENT, NOVA, IMAGES - DAY

He is looking behind and above him ... at the blank projection wall. He looks down again at NOVA and up at:

171 THE INQUISITORS - DAY

CASPAY  
(ingratiating  
smile)  
Now -- what may we hope for in  
the way of help?

BRENT  
Nothing -- unless you set us  
free. Me -- and her.

CASPAY  
(the smile  
hardening)  
You are free, Mr. Brent. Free to  
do what we will.

MENDEZ  
Now.

FAT MAN  
Tell us about the Apes, Mr. Brent.

Silence.

BRENT  
The Apes are marching on your City.

172 OUT

LAP DISSOLVE TO:

173 EXT. THE APE ARMY ON THE MARCH - DAY

URSUS and ZAIUS ride together at its head. Behind them the tramp of feet, the pounding of horses' hooves and the clatter of gun carriages, as the Army of the Apes advances.

CUT TO:

174 NEW ANGLE - DAY

The COLUMN is passing the house of ZIRA and CORNELIUS.  
(NOTE: We may presume that Ursus will take the same up-country hill route to the Forbidden Zone as did Brent and Nova when they arrived from it.)

CUT TO:

175 INT. HOUSE - ZIRA, CORNELIUS - DAY

Watching and hearing Army from window.

ZIRA

(disgustedly)

Dr. Zaius is with him. Some people's convictions are about as deep as a mild case of mange.

CORNELIUS

They have to show unity.

ZIRA

So should the Chimpanzees.

CORNELIUS

But, Zira, we're too few. We'd be cutting our own throats. How can we take any initiative, while...  
(indicating ARMY)  
...they're here.

They watch as the REAR COLUMNS pass and recede. Then:

ZIRA

Has it occurred to you that tomorrow...they won't be here?

Their eyes lock.

CUT TO:

176 EXT. FURTHER UP THE ROAD - URSUS, ZAIUS, BUGLER, VANGUARD AND VANGUARD COMMANDER - DAY

All are GORILLAS except ZAIUS. They turn a corner to confront:

## 177 CHIMPANZEE STUDENT DEMONSTRATION - DAY

A pathetic one. Half a dozen earnest young CHIMPANZEES are sitting down across the road. The central TWO DEMONSTRATORS hold up a banner, paint scrawled: "GIVE US PEACE.

INTERCUT:

## 178 VANGUARD GROUP AND DEMONSTRATORS - DAY

URSUS' brow darkens.

URSUS  
(undertone to  
BUGLER)  
Halt.

BUGLER's primitive horn yelps a signal which is re-echoed by other o.s. buglers down the column. They halt twenty yards from DEMONSTRATORS.

ZAIUS  
(no more than  
chiding)  
Get off the road, young people.

The "YOUNG PEOPLE" continue to sit -- obstinately and sincerely.

URSUS  
(to Vanguard  
Commander)  
Get them out of the way!

COMMANDER draws his revolver; but ZAIUS takes it by the muzzle in both hands.

ZAIUS  
Wait. Please.  
(to Ursus)  
We don't want martyrs, do we?

URSUS  
(to Commander)  
And do it quietly.

The "YOUNG PEOPLE" have gone limp. SOLDIERS lift and carry them, by legs and arms, and pile them into the cage-wagons. The road is clear now. The Army advances again. Wheels roll over the signs of "PEACE".



179 TRACKING BACK IN FRONT OF ADVANCING URSUS, ZAIUS AND  
BUGLER - ALL MOUNTED - DAY

URSUS smiles smugly at ZAIUS, who pointedly looks straight  
ahead with the inscrutability that we connect with his anger.

CUT TO:

180 INT. CATHEDRAL ORGAN LOFT - TIGHT CLOSEUP - THE INDEX  
FINGER ON A WHITE GLOVED HAND - DAY

...hits a trumpet stopped note on the manual. We have  
time to see his music sheet headed "PSALM OF MENDEZ II",  
before we:

CUT TO:

181 MASTER SHOT - CATHEDRAL - MENDEZ, CHOIR AND CONGREGATION - DA

NOTE: The form of service is a frightening mutation of  
ancient Christian observance -- beautifully sung  
to just recognizably traditional chants and  
melodies, whose harmonies have been "futurized."

From the High Altar (which is now dark) MENDEZ faces the  
white-robed CONGREGATION, an inward and spiritual serenity  
that accentuates their outward and spiritual grace. The  
CHOIR sings unseen from a loft. CAMERA MOVES during:

MENDEZ

(spoken)

The heavens declare the glory of  
the Bomb: and the firmament  
sheweth His handiwork.

CONGREGATION

(spoken)

His sound is gone out unto all lands:  
and His light unto the end of the world.

CHOIR AND MENDEZ

(sung)

He descendeth from the outermost part  
of heaven: and there is nothing hid  
from the heat thereof. There is  
neither speech nor language: but  
His voice is heard among them.

CONGREGATION

(spoken)

Praise him: my strength and my redeemer.

CUT TO:

182 FLASH - MENDEZ

Kneeling at the prie-Dieu, he presses:

183- OUT  
184

A-184 FLASH INSERT: THE FLOODLIGHT CONTROL

B-184 THE BOMB - DAY

As the lights illuminate it dramatically. Once again we see very clearly the fin with the two mysterious letters: alpha, omega.

INTERCUT:

185 CONGREGATION - DAY

MENDEZ AND CHOIR

(sung)

Glory be to the Bomb; and to the Holy Fallout: as it was in the beginning, is now and ever shall be, world without end. Amen.

CONGREGATION

(spoken)

Amen.

During above, we CLOSE TO:

186 PANNING SHOT - FRONT PEW (HITHERTO UNSEEN) - DAY

Facing us, from our LEFT to RIGHT: FAT MAN, NOVA, ALBINA, BRENT, CASPAY, NEGRO. In the pew behind: the four GUARDS. ALL singing with fervour and radiant sincerity -- except NOVA, who cannot, and BRENT, whose revulsion (as the degradation to which Christian ritual has fallen) is reflected in his horror-struck silence. He and NOVA have now been decently robed over their rags; and both look physically refreshed and cleaner. As the "Amen" ends, the main lights of the cathedral very slightly dim down, leaving the Bomb spotlit.

CUT TO:

187 INSERT: THE GLOVED HAND OF THE ORGANIST strikes a note.

188 MENDEZ, KNEELING AT PRIE-DIEU - DAY

    MENDEZ

    (spoken)

    Almighty and everlasting Bomb,  
    who came down among us to make  
    Heaven under Earth. Lighten  
    our darkness. O instrument of  
    God -- Grant us Thy peace.

189 OUT

INTERCUT:

190 LONG SHOT - MENDEZ - DAY

MENDEZ, his back to us, stands and raises adoring arms to the Bomb above him.

    CHOIR

    (sung)

    Almighty Bomb -- who destroyed  
    Devils -- to create Angels!  
    Behold His glory!

    MENDEZ AND CHOIR

    (sung)

    Behold the truth that abides in  
    us, His handicraft!

    MENDEZ

    Reveal that truth unto that  
    Maker!

    LEADERS

    (sung)

    I reveal my Inmost Self unto  
    my God!

The LEADERS unveil. They successively and ecstatically pull off the rubberized masks which have concealed their "inmost selves". Under each mask lies (to us, but not to them) an appalling mutated travesty of the face it has hitherto concealed. This is at once the moment of truth and the moment of total horror: for the faces (devoid of hair) have become skinless through centuries of post-nuclear mutation; and the repulsively red, blue and pink ganglions of facial veins, arteries, tendons and muscles lie stripped and visible (as in anatomical specimens) to the eye. X

Cont.

190 Cont.

    MENDEZ

    (spoken)  
    Reveal that truth unto that  
    Maker!

    CHOIR AND CONGREGATION

    (sung)  
    I reveal my Inmost Self unto my  
    God!

    The CONGREGATION unveils.

191    OUT

CUT TO:

192 LONG SHOT - CONGREGATION - DAY

It is these monstrosities who now (as the organ MUSIC swells) raise their voice in pride and happiness to sing, while CAMERA MOVES:

CONGREGATION

(sung)

All things bright and beautiful,  
All creatures great and small...

CASPAY exchanges brotherly smiles with the NEGRO and then smiles up at BRENT, who cannot in conscience smile back.

CONGREGATION

(sung)

All things wise and wonderful...

MENDEZ's hooded head is still turned away to the High Altar as we TILT UP to the spotlight Bomb, for:

CONGREGATION

(sung)

The good Bomb made us all.

The joy of the three hundred Mutant singers increases during an ORGAN - intermezzo between stanzas. Then:

CONGREGATION

(sung)

He gave us eyes to see with, and  
Lips that we might tell How great,  
the Bomb Almighty, who has made all  
things well. Amen.

Perhaps we should be happy (as they indubitably are) that no one has told them otherwise. Over the "Amen", we CLOSE TO:

193 BRENT AND (UNMASKED) ALBINA - DAY

ALBINA

(jerks head)

BRENT

We can't. We aren't wearing masks.

CUT TO:

LONG SHOT - MENDEZ, HOODED, KNEELING AT PRIE-DIEU - DAY

He speaks the Benediction.

MENDEZ

May the blessing of the Bomb  
Almighty and the fellowship of  
the Holy Fallout descend on us  
all, this night and for evermore.

Once again he presses the emerald button. Over o.s.  
CONGREGATION's spoken "Amen", we TILT UP to the Bomb, on  
which the spotlights slowly dim down into darkness.

QUICK FADE OUT

## QUICK FADE IN

195 CORRIDOR OF BUSTS - BRENT, DEROBED, WALKING BETWEEN  
("REMASKED") CASPAY AND NEGRO - DAY

CASPAY

(smiling)

I trust our simple ceremony  
convinced you of our peaceable  
intentions.

BRENT

(guardedly)

I found it...informative.

CASPAY

(smiling)

Then your cooperation has had  
its reward.

BRENT

(without turning  
from the two busts)

Its only reward?

(turning)

When may I hope to be set free?

CASPAY's mouth still smiles. Not his eyes.

CASPAY

You may hope whenever you please,  
Mr. Brent. Have pleasant dreams.

And he proceeds alone down the corridor with a gracious  
wave.

BRENT

(drily)

I doubt it.

NEGRO puts an unwelcome finger on BRENT's elbow and  
guides him to a passage turning left off the corridor's  
far side. They enter:

196 A CATACOMB COMPLEX - DAY

as labyrinthine as the grotto but white-walled and  
sourcelessly white-lighted.

NEGRO

How can we let you loose on the  
eve of a war, Mr. Brent?

Another twist in the labyrinth.

Cont.

196 Cont.

NEGRO

You know too many of our secrets.

Another turn ... into a cul-de-sac ending on a closed door.

NEGRO

(touching  
wall button)

Like your friend.

The hinged door opens inwards into:

197 A BARE WHITE CELL - DAY

BRENT confronts TAYLOR. NEGRO watches, lolling against the open door.

TAYLOR

(incredulous delight)

Brent! How in -----?

BRENT

(a yell of joy)

TAYLOR!

Over the yell's first syllable:

CUT TO:

198 CORRIDOR OF BUSTS - GUARD ESCORTING NOVA - DAY

She hears the distantly yelled second syllable; bites the GUARD's hand, drawing blood; slips his grasp and runs like a gazelle toward the sound's source. She has already turned into the passage leading to the catacomb complex as the GUARD begins his lumbering pursuit.

CUT BACK TO:

199 CELL - TAYLOR, BRENT, NEGRO - DAY

The reunion is euphoric -- at first.

TAYLOR

How the hell did you get here?

BRENT

I came by subway, naturally.

Cont.



199 Cont.

TAYLOR  
(smiling)  
You're two thousand years late.

BRENT  
Service never was much good.

TAYLOR  
Is your Commander with you? X

BRENT  
He'd dead. Went blind -- and blew  
a lung on re-entry.

TAYLOR  
(after a short,  
sharp sigh)  
Then how -- ?

BRENT  
Nova found me.

TAYLOR  
She's here? Where is she?

BRENT  
They separated us....thank God.

TAYLOR  
Why thank God?

BRENT  
They were trying to make me kill her.  
(staring suddenly  
at Taylor)  
Come to that, why haven't they killed  
you?

From the doorway:

NEGRO  
You know why, Mr. Brent. We're a  
peaceful people. We don't kill our  
enemies.  
(smiling a  
beatific smile)  
We get our enemies to kill each other.  
(to Taylor)  
It takes two to make a quarrel. With  
whom could you quarrel, Mr. Taylor,  
while you were alone?

Cont.

199 Cont.1

BRENT knows what's going to happen. TAYLOR doesn't. He advances belligerently on NEGRO.

TAYLOR

I don't know what you're talking about!

BRENT

But I do -- unfortunately.

The NEGRO closes his eyes. BRENT struggles against the "influence". In spite of himself, his fists come up in aggressive, fighting position. So, more slowly, do Taylor's.

CUT TO:

200 TWO SHOT - BRENT CONFRONTING TAYLOR - DAY

The smiles drain from their faces, which begin to twitch under the hammer blows of hypnosis.

BRENT

(vainly resisting)  
I am fighting an order! I ...  
am ... fighting ...  
(with a left to  
Taylor's jaw;  
desperately yelling)  
... a FRIEND!

CUT TO:

201 THE FIGHT - DAY

It is a fight between two friends in the grip of a power willing them not merely to hurt, but to murder, each other -- with no lethal holds barred and no dirty, killer's trick (such as eye gouging) left untried. The noise is prodigious. Occasionally we INTERCUT or INCLUDE NEGRO, eyes screwed concentratedly shut, still standing in the open doorway. As fight peaks:

CUT TO:

202 CATACOMB COMPLEX - NOVA HEARS FIGHT'S NOISE - DAY

and lets it guide her through the labyrinth, where the GUARD has lost her.

CUT BACK TO:

203

203 THE FIGHT CONTINUING - DAY

At a moment when BRENT and TAYLOR briefly break and face each other, gasping, grunting, even slavering:

CUT TO:

204 NEGRO (EYES SHUT) FEELING IN HIS ROBES - DAY

and throwing on the floor between them:

205 CLOSEUP - TWO KNIVES - DAY

which two HANDS instantly grab from the floor.

CUT TO:

206 FIGHT CONTINUING WITH KNIVES - DAY

during which BRENT hacks a wound in TAYLOR's side. At the climactic moment when BRENT and TAYLOR are so interlocked that the knife of each (as NEGRO has planned) touches the heart of the other:

CUT TO:

207 NOVA BEYOND AND BEHIND NEGRO IN DOORWAY - DAY

so shocked by what she sees that the miracle (as can happen with mutes who are not deaf) occurs.

NOVA

Tay ... lor.

We just sufficiently distort her voice on SOUNDTRACK for it to exhale the tinny, faraway but crystal-clear quality of the first word spoken by a "schooled" deaf child (\*). The effect on us should be to make us cry. The effect on NEGRO is to make him (fatally!) open surprised eyes, to which we ZOOM. Over CLOSEUP of eyes:

BRENT'S VOICE

(o.s., rasping cry)

His eyes are open.

SHOCK CUT TO:

---

(\*) There are very moving examples in MANDY (where a genuinely deaf child's voice was dubbed over Mandy's first utterance of her own name) and Lindsay Anderson's documentary, THURSDAY'S CHILDREN.

208

FLASH - TAYLOR - DAY

slings his knife into NEGRO's heart. As NOVA runs into cell and out of shot, the NEGRO (still leaning against the door) plucks ineffectually at the now bloody knife; then staggers to the cell's center. The spring-hinged door, released, begins to shut, disclosing no handle on the inside. BRENT leaps to stop it slamming -- too late! We hear the click of an automatic lock and PAN to:

NEGRO  
(eyes glazing)  
Unto God ... I reveal --  
(wrenching off  
his mask)  
...my Inmost S-s-s-s ...

We LIFT to see TAYLOR, bathed in sweat, squatting above the o.s. corpse. At a sudden, retching cough of pain from o.s. BRENT, TAYLOR looks up and reacts violently to:

209

CUT

A-209

BRENT'S SHOULDER WOUND - DAY

welling blood. He is trying to staunch it with his hand. With NOVA's help, TAYLOR cuts strips from the NEGRO's robe and attempts a bandage during:

TAYLOR  
(to Nova)  
You talked.  
(kissing her)  
And we're alive.

She looks up at him, pleased at his pleasure; and he kisses her again. For the first time (as the kiss is prolonged) there is silence in which we hear the soft, steady rush of air ... from a six-inch impenetrably grilled octagonal vent in the wall behind TAYLOR. BRENT approaches it.

TAYLOR  
(breaking from kiss)  
It's no use. I've tried. We're  
near a main air conditioning  
vent.

Cont.

A-209 Cont.

BRENT

It's cold.

TAYLOR distastefully eyes NEGRO's INTERCUT corpse.

TAYLOR

Just as well.

(nose wrinkling)

We may have to wait, and I'm  
allergic to the stink of death.

(to Brent)

Now talk some more. And make  
it quick.

BRENT

They have an Atom Bomb.

TAYLOR

Operational?

BRENT

Yes. And they intend to use it.

TAYLOR

What type is it?

BRENT

That's just it -- I don't know.  
It belongs to a series I've never  
seen before. Maybe because I don't  
have top clearance as yet.

TAYLOR

I do.

BRENT

(small, grim joke)

Or did -- two thousand years  
ago.

TAYLOR

Did you see a series number?

BRENT

Yes -- on one of the fins.  
Except there were no numbers,  
just two Greek letters: alpha,  
omega.

Cont.

A-209 Cont.1

X

TAYLOR  
(low voice)  
May God help us.

X

BRENT  
What is it? What does it mean?

TAYLOR  
Doomsday bomb. Cobalt casing.  
The last we ever made. Only one.  
One was enough. The idea was to  
threaten the enemy by the very  
fact it existed. -- A bomb so  
powerful it could destroy:  
not just a city -- not just a  
nation -- no, not just every  
living cell on earth, every  
insect, every blade of grass, --  
but set nuclear fire to the wind,  
to the air itself, -- scorch the  
whole planet into a cinder! --  
like the end of a burnt match.  
The ultimate bomb --

X

CUT TO:

210 NOVA'S BAFFLED GUARD - DAY

stalking out of catacomb complex into "Corridor of Busts".  
GUARD looks RIGHT at:

211 OUT

A-211 TRACKING FROM P.O.V. TO CLOSE SHOT - MENDEZ KNEELING  
BEFORE BUST OF MENDEZ I - DAY

And by his gesture seeming to commune with it. Is  
something wrong?

212- OUT  
214

FADE OUT



220 THE ARMY - DAY

It advances uphill.

221 ANOTHER ANGLE - DAY

The ARMY moves toward the top of the hill. URSUS raises his hand, and the ARMY comes to a halt.

222 CLOSE SHOT - URSUS AND ZAIUS - DAY

as they look down in horror at:

223 URSUS AND ZAIUS' P.O.V. - DAY

Where before there had been nothing but empty desert, there now appears row upon row of naked GORILLAS hanging from inverted crosses staked into the ground. Fire and smoke appear, seemingly from nowhere.

224 CLOSEUP - URSUS - DAY

as he reacts to the scene.

225 CLOSEUP - ZAIUS - DAY

looking in horror at the devastation below.

226- VARIOUS CUTS OF SCREAMING APES - DAY

229

230 LONG SHOT OF APE ARMY - DAY

as the INFANTRYMEN, aghast and wavering, begin to panic.

231- OUT  
A-233

B-233 TWO SHOT - URSUS AND ZAIUS - DAY

URSUS, livid with rage. ZAIUS, his worst fears realized.

ZAIUS

Ursus, I warned you! Look what  
we are faced with! I told you  
we should wait!

URSUS

Whoever did this will pay heavily.

The groans of the crucified GORILLAS are clamorous.

Cont.



B-233 Cont.

ZAIUS  
If you have any pity, order  
your soldiers to shoot our people.

URSUS  
I cannot order what the Lawgiver  
has forbidden. Ape shall not kill  
Ape.

C-233 OUT

D-233 URSUS YELLING TO HIS COMMANDERS - DAY

URSUS  
Prepare to attack.

ZAIUS  
Attack what and whom.

E-233- OUT  
G-233

H-233 LONG SHOT - COLOSSAL EFFIGY OF THE LAWGIVER - DAY

His feet among the flames; his head seeming to touch the  
sky. We TRACK IN -

INTERCUT:

I-233 REACTION SHOTS - APES IN INFANTRY GROUP - DAY

SOLDIER 1  
The Lawgiver!

As SOLDIER 1 drops his rifle and kneels:

SOLDIER 2  
He will avenge our crucified  
brothers!

SOLDIER 3  
Vengeance!

And the cry is taken up by the APE INFANTRY.

II-233 CLOSE SHOT - URSUS - DAY

URSUS  
(to Commanders)  
Hold your positions!

J-233 EFFIGY OF LAWGIVER, BLEEDING - DAY

By now we have TRACKED CLOSE ENOUGH to see that from holes in the EFFIGY, red life-blood is pumping and welling.

JJ-233 URSUS IN FEAR AND HORROR - DAY

URSUS

He bleeds! The Lawgiver bleeds!

JJJ-233 CLOSEUP OF LAWGIVER - DAY

Blood gushes from the orifices of his head.

K-233 URSUS - DAY

Roaring in atavistic horror (we DUB the recorded roars of a genuine gorilla) like one of his remote ancestors.

CUT TO:

L-233 APE INFANTRY - DAY

throwing down rifles; pointing and gibbering with (recorded) Simian cries of alarm and dismay. For a moment, the air should sound like that of a monkey house in a zoo. Then:

CUT TO:

M-233 ZAIUS ON HORSEBACK - DAY

The first to recover himself. The fulfillment of all his hopes hangs on the action he now steels himself to take. He turns to the paralyzed INFANTRY and authoritatively thunders:

ZAIUS

The spirit of the Lawgiver lives!  
We are still God's chosen! And  
this is a vision and it is a lie!

MM-233 ANOTHER ANGLE - ZAIUS - DAY

He charges, alone on horseback, out of shot toward the bleeding Lawgiver.

N-233 ANOTHER ANGLE - ZAIUS ON HORSEBACK - DAY

rides into the Vision. He rides between the rows of crucified APES toward the Effigy of the Lawgiver.

- O-233 ANOTHER ANGLE - DAY  
ZAIUS and the Vision as the horse rears, frightened by the smoke and flame.
- P-233 CLOSEUP - ZAIUS - DAY  
He looks up toward the burning, bleeding Effigy.
- Q-233 ZAIUS' P.O.V. - DAY  
Effigy as it slowly topples into camera, blanking screen.
- R-233 ZAIUS' P.O.V. - ANOTHER ANGLE - DAY  
as the Effigy hits the ground and explodes.
- S-233 ZAIUS' SILHOUETTE - DAY  
The resulting explosion has created a huge sheet of flame and roaring smoke.
- T-233 CLOSEUP - URSUS - DAY  
his jealousy of ZAIUS' act is evident.
- U-233 MED. SHOT - INFANTRY - DAY  
As the ARMY reacts to what it sees.
- V-233 ZAIUS STILL MOUNTED - DAY  
as the smoke and flame around him slowly disappear and the CRUCIFIED APES slowly fade away. He sits alone on his horse in the empty, rocky landscape.
- 234 OUT  
CUT TO:
- 235 ZAIUS - DAY  
Having passed through the "Vision", he sees the empty landscape ahead and wheels his horse round to look back. To his joy and relief, he finds:
- 236 P.O.V. LONG SHOT - DAY  
Nothing and no one interposed between himself and the army of URSUS, whom he triumphantly signals to advance.  
CUT TO:

237 URSUS, BUGLER - DAY

with INFANTRY reforming in b.g. URSUS coldly acknowledges the signals. He, too, is relieved -- but jealous and furious that it was ZAIUS and not he, the Army Commander, whose gallant action turned the tide of battle.

URSUS  
(to Bugler)  
Sound the advance.

The horn yelps.

238 QUICK CUTS - THE INFANTRY ADVANCES - DAY

A-238 LONG SHOT - URSUS AND ARMY - DAY

as they move out toward city.

239 ZAIUS - DAY

dismounted, waving and pointing to ground. We TILT DOWN  
AND CLOSE TO:

240 CLOSEUP - A SIX-FOOT-SQUARE OCTAGONAL VENT - DAY

set flush with the ground, just beyond the horse's hooves.

CUT UP TO:

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241 CLOSEUP - ZAIUS - SPECIAL EFFECT - DAY

As he opens his mouth to shout, we ZOOM BACK to reveal unexpectedly that the image we are watching is being projected in perfect color on the projection wall.

242 THE INQUISITION ROOM - DAY

MENDEZ and surviving INQUISITORS are watching, grim-faced.

ZAIUS' IMAGE

(shouting)

There are ways down!

CUT TO:

243 MENDEZ AND INQUISITORS - DAY

all perturbedly rising. Then, quietly:

CASPAY

(to Fat Man)

You know the range of their City?

FAT MAN nods.

CASPAY

See it in the mechanism and wait for me.

FAT MAN exits shot.

CASPAY

(to Albina)

I want a public thought-projection at adult and infant level: 'Clear the streets. Stay indoors'.

ALBINA nods and exits shot.

CASPAY

What will you do, Holiness?

MENDEZ

(with confidence)

Everything necessary.

244-  
248

OUT

X

CUT TO:

249 SURFACE - THE LAST APE INFANTRYMAN - DAY

Clambering down into the six main vents. Nothing remains on the surface of the Forbidden Zone but a score of riderless, tethered horses (we identify those of Ursus and Zaius) under the guard of four young Gorilla SENTRYES.

CUT DOWN TO:

250 CELL - TAYLOR, BRENT, NOVA - DAY

Listening to the tramp of approaching feet.

BRENT

They're coming.

Outside, the feet march nearer. TAYLOR lugs NEGRO to the base of the wall, and the TRIO lies adjacently along the wall's base. The sound of tramping feet peaks. The Apes are directly outside. We CLOSE TO:

251 CLOSEUP - THE PEEPHOLE - DAY

in which a GORILLA's head appears. He cannot possibly see the four bodies lying immediately below and therefore cut of his sight line. But he's taking no chances. As feet continue marching, the face vanishes from the peephole, through which the muzzle of a machine gun now appears.

CUT TO:

252 FULL SHOT - CELL - DAY

The machine gun rakes the cell with lateral fire. Bullets bite into the adjacent walls. The muzzle is withdrawn. The sound of marching feet begins to diminish.

TAYLOR

Wait.

CUT TO:

253 AIR TUNNEL OUTSIDE - DAY

The rear of the APE COMPANY ("A") is passing the breached outer wall of the cell. As they recede, unopposed, down the wind tunnel:

CUT TO:

254 CELL - DAY

The sound of marching feet fades to silence.

Taylor picks up the club with which the two men have been fighting and smashes open the cell door. ALL THREE step through the now opened door into:

255 CORRIDOR - DAY

BRENT's bandages are oozing blood. He is sweating and gray with pain.

Now TAYLOR stands and hesitates, looking down the corridor. And BRENT stands, too, looking in the same direction. Neither man moves.

The two men look at one another. Each recognizes what the other has in mind.

BRENT  
(impatiently)  
Let's go! Let's go!

TAYLOR, looking back at NOVA for a moment, moves to follow him.

A-255-  
C-255

OUT

D-255 BRENT, TAYLOR AND NOVA IN THE CORRIDOR - ANOTHER ANGLE -  
DAY

TAYLOR  
You've got the same crazy thought  
I have, haven't you?

BRENT  
Except, it's not crazy. If these --  
'People' -- think they're going to  
lose to the Apes, they'll explode  
the bomb. Which is the end of the  
Apes, but also the end of everything  
else. The end of life. The end  
of the world. You told me that  
yourself.

TAYLOR  
I should do it alone.

BRENT  
Let's double our chances.

Cont.

D-255 Cont.

TAYLOR

I don't know if you're much use.  
You're bleeding pretty good --

BRENT

I'm all right!

Sound of gunfire near them, and the hoarse screams of  
GORILLA SOLDIERS.

E-255 LONG SHOT - THREE GORILLA SOLDIERS COMING DOWN CORRIDOR -  
DAY

They are moving toward our THREE.

F-255 BRENT AND TAYLOR - DAY

They see the approaching GORILLAS and back into the cell  
pulling NOVA with them. The THREE GORILLAS approach the  
cell and TAYLOR and BRENT, using the clubs they had  
previously fought with, attack the GORILLAS, disarm them  
and leave them lying in the corridor. During the scuffle,  
there is a shot from the rifle of one of the GORILLAS.  
As the MEN turn to leave, NOVA lies on the ground,  
mortally wounded. TAYLOR moves to her dead body, cradling  
her head in his hands. There is the briefest moment of  
TAYLOR's sadness, which quickly turns to anger as he rises  
to his feet.

G-255 CUT

H-255 TAYLOR - DAY

TAYLOR

I should let them all die! Not  
just the Gorillas! Everyone!  
Every living thing! Us, too!  
Look how it all ends! -- It's time  
it was finished -- finished!

BRENT

(more strongly)  
Come on, Taylor. -- Come on!

And as BRENT goes forward, descending the main tunnel,  
TAYLOR begins to follow him.

CUT TO:



256 MONTAGE - VARIOUS AND DIFFERING AIR TUNNELS - DAY

down which "B", "C" and "D" Companies of the Ape Army  
march in convergent directions.

257-  
A-266 CUT

CUT TO:

267 CORRIDOR OF BUSTS - ZAIUS, SERGEANT INSTRUCTOR - DAY

ZAIUS stares at the (identifiably titled) bust of  
"Mendez I" and looks down the long row of statues towards  
the Inquisition Room end.

Cont.

267 Cont.

ZAIUS

They're...obscene.

He knocks "Mendez I" off its plinth; and, as it shatters on the floor, proceeds similarly to destroy "Mendez II" ...and so on, down the entire line of busts, till he finally topples "Mendez XXVI". As it, too, smashes, we hear from below: the sudden muffled but agonized cry of a woman.

SERGEANT, machine gun at the ready, brushes past ZAIUS down staircase; presses wall button. As the doors slide open, ZAIUS follows SERGEANT into:

268 INQUISITION ROOM - DAY

ALBINA sprawled in a chair before the wall screen, a little phial in her outstretched hand. ZAIUS takes the phial; cautiously sniffs, and drops it to the floor.

ZAIUS

She's dead.

SERGEANT, from behind chair, looks down at ALBINA.

ZAIUS exits shot to explore -- leaving SERGEANT still looking down at ALBINA from behind chair. Her beauty excites him. His hairy hand moves over her unmoving breast.

ZAIUS' VOICE

(o.s., conversationally  
from above)

Sergeant.

The hand is withdrawn.

269- OUT  
273

X

CUT TO:

274 CLOSE SHOT - THE RHYTHMIC, CRESCENDO THUD OF AN APE-WIELDED BATTERING RAM - DAY

against the great double doors of the Cathedral. We PULL BACK AND UP TO:

275 TOP SHOT - CATHEDRAL SQUARE - DAY

on which the Ape COMPANIES have converged. The doors crash inwards as:

276 URSUS AND ZAIUS - DAY

lead three hundred elite Gorilla troops into:

277 REVERSE MASTER SHOT FROM ADVANCING APES' P.O.V. -  
THE CATHEDRAL INTERIOR - DAY

MENDEZ, alone, stands facing us from behind the prie-Dieu. The altar screens are closed. URSUS and ZAIUS, flanked by GUARDS with machine guns, stalk up the nave to a halfway point where URSUS imperiously motions a halt. Indicating MENDEZ:

URSUS

(to Guards)

Arrest that ... Creature, and  
bring it to me.

As GUARDS reach sanctuary:

CUT TO:

278 MED. CLOSEUP - MENDEZ BEHIND PRIE-DIEU - DAY

He presses the emerald button. It glows green.

CUT BACK TO:

279 MASTER SHOT - DAY

The altar screens part. The GUARDS look up, hesitate, and, at the moment of their hesitation, are halted by the strong, stern, authoritative voice of:

MENDEZ

This is the Instrument of my God.

GUARD ONE

(recoiling; in  
whisper)

He can speak!

MENDEZ presses the second, topaz button. It glows yellow.

URSUS

Your God --!

The SOLDIERS seize MENDEZ.

At the same time the Bomb begins to rise very slowly, -- in response to the topaz button -- on what we recognize to be the launching pad.

URSUS

Your God didn't save you, did he?

He motions to the SOLDIERS. They strangle MENDEZ with his own clothing. Meanwhile, the Bomb continues to rise to position. URSUS laughs sardonically; snatches a machine gun and aims it at the Bomb.

ZAIUS

(urgently interposing  
in a furious undertone)

Ursus, you fool! That's a weapon  
built by Man ----

URSUS spits in his face.

ZAIUS

(indicating Bomb)

You can't shoot it down with a  
clip of bullets!

Cont.

279 Cont.

URSUS, the simple soldier, pulls back the aimed machine gun's cocking-handle.

ZAIUS  
It'll kill us all --!

Pushing ZAIUS aside, URSUS fires a prolonged burst (long enough to empty the magazine or bandolier) over which we:

280 OUT

CUT TO:

281 CLOSE SHOT - THE BOMB - DAY

Its impenetrable armor-plating deflecting the final bullets of the burst. HOLDING Bomb in shot, we TRACK or CRANE BACK to:

282- OUT  
283

CUT TO:

284 TWO SHOT - URSUS, ZAIUS - DAY

URSUS  
Well, if we can't shoot it down,  
we'll haul it down.  
(bellowing)  
Rope and tackle!

ZAIUS swings around in fear as we:

CUT TO:

285 MASTER SHOT - DAY

THIRTY SOLDIERS climb, as only Apes can, up the great beaten-gold brackets that support the still-rising Bomb.

CUT TO:

A-285 TAYLOR AND BRENT - DAY

X

They appear at the edge of the battered doors of the Cathedral, one at either side. They look cautiously within.

X

CUT TO:

B-285 CATHEDRAL - DAY

The attention of ZAIUS, URSUS, and the OTHERS is wholly on the Ape SOLDIERS, climbing onto the Bomb itself. A network of ropes is slung around, and now hauls at the rising Bomb. The Bomb stops.

CUT TO:

286 URSUS - DAY

smiling triumphantly at Zaius.

URSUS  
(bellowing to o.s.  
troops)  
Well done!

CUT TO:

A-286 CATHEDRAL - DAY

The Bomb still carrying the clinging, climbing APES, has been pulled to the ground.

287-  
A-288 OUT

CUT TO:

B-288 BRENT - DAY

At the rear of the Cathedral. With his hand pressed to his side, and making full use of the Cathedral's architectural cover, he moves painfully down the aisle's LEFT side. CAMERA SWINGS to the parallel, darkened aisle at the RIGHT side, where TAYLOR moves from pillar to pillar.

289-  
B-293 OUT

CUT TO:

C-293 FLASH - ZAIUS - DAY

ZAIUS  
Ursus! Behind the pillar!

CUT TO:

D-293 URSUS - DAY

as he turns and fires.

CUT TO:

DD-293 BRENT

He is hit, and falls, and is shot again.

CUT TO:

DDD-293 TAYLOR

TAYLOR

Zaius - It's Doomsday, Zaius, the end of the world. Can't you understand. For God's sake, help me.

ZAIUS

Stay away from me.

TAYLOR

You damned animal!

ZAIUS

Don't touch that.

TAYLOR

Help me. Help me.

ZAIUS

You asked me to help you. Man is evil - capable of nothing but destruction.

TAYLOR

You bloody bastard.

ZAIUS

Evil.

ZAIUS (ALTERNATE SPEECH)

But the destroyer himself must be destroyed.

D-293-A

THE BOMB - DAY

A

In falling down, it has separated into two closely adjacent sections. Part of the casing begins to glow.

D-293-B

BRENT, URSUS, ZAIUS, AND TAYLOR - DAY

Taking advantage of the second's distraction, URSUS leaps forward. His powerful legs hurl him directly upon BRENT. He seizes BRENT's gun hand, bites with his great jaws into BRENT's forearm. The gun falls to the floor.

ZAIUS seizes it.

TAYLOR now is only twenty feet from the Bomb.

URSUS

(to Zaius)

Fire, fire!

But ZAIUS is indecisive. He half believes BRENT's concern about the Bomb.

BRENT

For God sake, it's the Doomsday bomb  
-- the end of the world!

D-293-C

TAYLOR - DAY

He has reached the prie-Dieu.

D-293-D

URSUS AND ZAIUS - DAY

URSUS takes the gun from the indecisive ZAIUS, fires the whole clip directly at TAYLOR.

D-293-E

TAYLOR - DAY

falls, recovers, staggers. He's been fatally wounded.

E-293-  
CC-300

OUT

DD-300

TAYLOR'S P.O.V. - THE CATHEDRAL - DAY

It WHIRLS in a great lopsided circle.

EE-300

TAYLOR - DAY

unconscious or dead, falling face forward into CAMERA.

FF-300

VERY CLOSE SHOT - THE RUBY BUTTON - DAY

Now obscured by the fall of TAYLOR's body upon it.

Now, in the f.g., the great stain of blood on TAYLOR's back.

GG-300

VERY CLOSE SHOT - ZAIUS - DAY

His face enormous on the screen, terrified, screaming.



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X

HH-300 VERY CLOSE SHOT - URSUS - DAY

His eyes staring.

CUT TO:

D-300 CATHEDRAL - DAY

In total silence: TAYLOR in f.g., dead, fallen on the console which is part of the prie-Dieu. The fall of his body has pressed the final button. His figure blackens to silhouette while the Bomb, above and behind him, whitens to an incandescence as blinding as the sun which Taylor will never see.

And now, as if the projected film itself were caught in the universal fire, we see the final celluloid image begin to melt and burn. Over this:

NARRATOR'S VOICE

(o.s.; quietly)

We must now record the final event of this somber history.

The projected celluloid image browns and blackens and shrinks. We hear (perhaps) an electronic crackling, as of a distant fire.

NARRATOR'S VOICE

(o.s.)

The Universe, at present, contains billions upon billions of spiral galaxies. In one of them, one-third from the edge, is a medium-sized star.

Only a small, blackened wisp remains of the projected image. The electronic, burning noise dwindles to a sputter, growing more and more distant.

NARRATOR'S VOICE

(o.s.)

And one of its satellites, a green and insignificant planet, --

The sound has receded into infinite silence. The screen is blank, white, glaring.

Cont.

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D-300 Cont.

NARRATOR'S VOICE

(o.s.)

-- is now dead.

Silence. And HOLD the silence for a long moment.

There are no End Titles. There is nothing more. The film, itself destroyed by the atomic catastrophe, is over.

E-300-  
308

OUT

FADE OUT