IN THIS ISSUE:

SPECIAL ANNOUNCEMENT - THE NEW MOVIE - WE HAVE THE SCRIPT!
- complete analysis of the new movie debuting in 1997 with comments made by Krueger and Hoknes

UNUSED SCRIPTS - Rod Serling’s rare scripts from the TV series continue

APE POSTCARDS - Ape Chronicles makes new POTA items available for you!

Cover art by Jeff Krueger: Arnold and the Apes!
Ape Chronicles is the bi-monthly magazine for the International Planet Of The Apes Fan Club which is a not-for-profit organization to promote POTA.

Comments and submissions should be directed to Mr. Hoknes at the above address.

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HIGH COUNCIL NEWS by Terry Hoknes

Starting off is our cover story - Jeff Krueger's analogy of the new movie. Be warned if you want the movie to be a complete surprise, you might decide to pass on reading this article. Let's face it we are all very curious and look forward to the new movie. Get ready because there are new characters and concepts that are new now but will soon be planted in your mind forever. Starting in this issue I finally return to "Encyclopedia" which has always been my favorite article but I have had no time till now to write any. Hope you like it! Starting also with this issue we get back onto a regular shipping schedule!

The first Ape Chronicles fan club memorabilia is now available. I made a limited print run of 7 different POTA post cards. The seven cards are available in a limited run of only 7 sets made. The first card #1 has a double print of 14 and features ex-member Craig J. Pinoe's art "Beware The Beast Man" from Ape Chronicles #9. Card #3 is a shot of Zaius from the first film and Card #5 is the cover of Ape Chronicles #2. The other 4 postcards are unique covers taken from the British UK comics never used in America. I think the cards are all pretty neat. They could have turned out better because I had a few printing problems on the backs but overall I do like them. I hope people will buy them and actually use them to send each other xmas greetings rather than just hide them in your scrapbooks. I would love to get a postcard one day with an ape staring at me in the face. I thought I would test our readership and print something cheap first and see how the response is. Individual copies of #1 are available at $2 or the sets of all 7 cards are only $6. Xmas is here and the POTA 1996 calendar is on the way! Send in your xmas wish lists of ape items and we will try to find them.

WARNING: This issue #21 is the last paid issue which will be sent out to: Mark & Tim Waszylczyn, Kerstin Kramer, Richard Martin, Eric Greene, Michael Hellen, Martin Wixted, Susan Chandler, and Peter Romeo.

The Ape Chronicles Memorabilia issue is on the way. It is tentatively scheduled for issue #24 (xmas issue). It will include 1000 items with as full descriptions as possible and our official 1996 POTA Price Guide. Some of our members will have received letters from Jeff Krueger about participating. It is important that you all help. I am most in need of peoples descriptions of the toys, games and any magazines that had articles on POTA. I need issue numbers, original date, original prices and companies. This issue will be our best yet. I have already put 40 hours into it myself. If you help out it will be definitely as complete as possible. Please put your info in mail by December 1st to the latest or call me if you have any unique items or descriptions that I will miss. #24 ships tentatively on Dec 15th.

There may be another book to watch out for in the next year! Luiz Saluo Adami, the publisher of Century city News in Brazil is hauling the fan club for the moment to focus all his energies on a new POTA book. Century City News #5 is the last issue for the meantime. Luiz's new book may be the first POTA book to appear in non-english since Pierre Boule's original Monkey Planet in 1963.

In the last issue, I started up the Ape Chronicles library which includes dozens of Marvel Magazines, comic books etc. I found some rare books that are available first come, first serve. The rare cartoon paperbacks are available. I just found one copy each of Return #2 and #3. The #2 is $4 and #3 (the big demand issue) is $7 US Funds only. Postage always included! The limited edition Ape Nation #1 (1 copy available) is only $7 near mint and Terror #3 at $3 NM. That rare Ken Barr promo card that I talked about a few issues back. I have decided to put my copy up for sale in case anyone desperately wants to own it. The card is $7. If anyone is interested in a complete run of the Adventure series I would be glad to try to put together a set of all 24 issues at a discount price even. Let me know!

I also have for sale three different Mego figures. Virdon 8" loose with clothing for $30. Dr. Zaius 8" loose with green outfit, missing one boot for $15. Dr. Zaius 8" brown/dark white outfit, no boots for $10. These prices all include postage and shipping in US funds. If there ever was a time to start collecting POTA memorabilia would be now. I have noticed that many of the big toy dealers always mention that they are buying POTA toys but usually have none to advertise. The toys maybe are drying up in their circulation. With a new movie coming the dolls and other items might become extra hard to find or might become the easiest in years since everyone will have them advertised for outrageously high prices. Be warned. I recommend everyone to send in under Wanted/For Sale classified ads for free.

This is a great time to renew your membership whether it is ending or not because prices go up effective January 1st 1996. Old membership prices can be paid by anyone up till new years eve. Prices raise from $20 to $25 for US/Can and from $25 to $30 for UK/Overseas. No big deal really. I hope you all renew cause our new format and direction will make 1996 definitely our best year. We will have more focus on original stories from members, articles on memorabilia, more photos, scripts from the new movie and the first draft script from the first film which interested Heston. I will be back with Encyclopedia as a frequent article. We will also have special issues dedicated to Pierre Boule and Roddy McDowall. I was glad to hit our highest membership ever this summer. We can keep the numbers up if everyone renews this xmas. I hope to get everyone's support especially when we draw closer to the big movie.
Some months back, a few of us were ending our day at the "Ape Chronicles" office. We were just kicking back and someone said, "Wouldn't it be neat if we could find a copy of the script for the new "Planet of the Apes" movie?" And while we're at it why don't we end world hunger, I thought. But over the next couple of weeks the idea burrowed deeper into my consciousness. Why couldn't we get it? I wondered.
I broached the subject to Terry Hoknes, the editor of this trash. I knew the major problem would be money. Not a day goes by that Old Man Hoknes doesn't complain about the budget. Surprisingly, he was very receptive to the idea. Perhaps this was just the shot in the arm the mag needed. The catch was that the money would have to come from the Employee Fund. It took a lot of "Ape Chronicles" car washes to build that up but everyone seemed agreeable. We emptied out every last dime and hired a couple of private investigators. They flew to Hollywood and, risking physical danger, were able to secure a copy.

Anyway, here is a rundown of the script. It was the first draft, which I believe was the one Oliver Stone mentioned on "The Larry King Show" in August '94 ("Chronicles" #16). I predict it has changed greatly in the year since. I'll discuss why later but right now let me remind those who want to be completely surprised in two years to skip this article. As for the rest of you, let's find out what civilization was really like 1000 centuries ago!

"RETURN OF THE APES" by Terry Hayes

The script begins in space. We see the Earth as the camera pushes in on the Americas. We end up in a pueblo village in South America. A doctor arrives in a pick-up truck to assist a woman in childbirth. The baby is born dead.

We next go to Harvard University, in the Department of Biology, where a high-tech autopsy is being performed on another dead baby. It has the skin, face and features of an eighty-year-old man. Also at the university is Will Robinson, a 40-year-old man "who, between youth and middle age, lost his way". He works as a lab assistant.

One of the people at the autopsy is Billie Ray Diamond, the Professor of Biology. She is in her 30's and has "an air of authority". Will overhears her discussing the baby. She says there have been 42 similar cases worldwide where babies have literally died of old age before they were born. Will seems to take an interest in this.

We next see Will at a self-storage unit where he is picking up files, floppy disks and other vehicles of information. This stuff has been sitting here unattended for a long time. Meanwhile, Diamond is in a meeting at the White House with the U.S. President, informing him that there are now 5000 cases of old babies. The number is doubling every 168 hours. At that rate, she predicts in 6 months, 21 days there won't be anymore live births. They have no idea what is causing it but the President agrees to give the researchers whatever they need to find the answer.

Will lives in a cheap apartment and is busy with the old information when his cat gives birth to kittens. Something occurs to Will. He goes to Diamond's townhouse. He tells her that he believes the problem is in the mitochondrial DNA, which is involved with the aging process. This goes beyond the boundaries of human knowledge. Diamond is lost in thought and Will learns she's pregnant.

The next morning Diamond discusses mitochondrial DNA with other Harvard scientists. They are skeptical. She visits Will and updates him. He learns her baby doesn't have a father and she gets curious why he's so passionate about his theory. Later, while the U.S. President speaks to the American people about the crisis, Will is in the university's storage room examining sensory deprivation flotation tanks. He asks the caretaker for a key so he can come back later.

Meanwhile, Diamond and her team are researching mitochondrial DNA and keep coming across the name Dr. Robert Plant, who seems to be an expert. They look up who this guy is and discover he had a stunning early career and then disappeared. However, Diamond makes a connection. She tries to confront Will about his past but he evades her. She later learns he has taken some equipment and genetic material.

Will is down in the lab's basement looking at genetic chemical sequences. He is trying to date when the mutation occurred in the DNA. He approximates the date around 102,000 years ago. Will is obviously bitter that his ideas were rejected in the past: "He said man was the last step on an evolutionary trail. Within every one of us is the history of our race. It's imprinted on our
genes - like a map. Anyone that can find the chemical key can travel back
down it. Through the womb. Through time and space".

After more snooping, Diamond realizes that he will need flotation tanks.
She knows there are tanks in the basement and rushes there. But Will has
already entered a tank. He has already injected himself with a chemical con-
coction and is now embarking on quite a journey. A red mist swirls into the
shape of a DNA double helix and he travels through it. He is described as
"morphing, shedding cells...disintegrating, dissolving" in the water. I guess
it's like the bad Terminator at the end of "Terminator 2".

Diamond arrives and a security guard tries to open the tank hatch. She stops
him, fearing if they open it up he will die. Will travels through time and
space in a "whirlpool of light". He wakes up inside a cave. He leaves the cave
and walks around in a primordial world. It appears that he is in ancient
Africa, which is where he thought he would go since that's the cradle of
humanity. He even sees what looks like Kilamanjaro.

He comes across what used to be a camp fire. There are dead, mangled bodies
around it. They look like primitive men. Will sees more bodies in the trees
above, hung from iron chains.

He reaches a stream and gets caught in a net of vines. He has been captured
by the primitive peoples who live in the area. They bring him to their encamp-
ment and take him to a special cave. It has the pelt and head of a sabre-
toothed tiger hanging from it's roof (this is the Tribe of the Tiger).

Their leader, Kip-Kena, emerges from the cave. He learns Will doesn't have
a tribe. Kip notices Will has taken a water bag from one of the dead hunters
and orders him killed. The execution is interrupted by an army on horseback.
They are apes (what kind of an upside down world is this?)! Will uses the op-
portunity to escape from the tribesmen.

At the head of the ape army is a heavily armed gorilla. "He wears a suit of
black armor ribbed in silver. His name is Drak. He is the Lord of the High
Rivers, supreme commander of the ape army. On either side ride his elite
Praetorian Guard".

Kip's warriors, armed with spears and primitive bows, try to fend off the
apes. But the apes have triple-barreled iron crossbows. Kip and his men start
to retreat, though still fighting. A baby is left behind and a young boy tries
to save it. Drak kills them both with a Gatling gun before Will's eyes. This
is too much and Will borrows a crossbow from a dead ape. But before he can use
it he gets hit in the shoulder by an arrow. The ape infantry moves in, fol-
lowed by three big machines: the Claw, the Balls and the Flame.

Will makes it into the cave just before the huge tree trunk doors close. The
apes use the Balls (two huge stone balls suspended by a chain) to smash a hole
in the door. Then they use the Claw to snap a crossbeam. As the apes bust in,
the humans release a saber-toothed tiger from it's cage. It takes out some of
the apes as it makes a dash for freedom. The humans take advantage of the
apes' confusion and throw spears and tomahawks at them.

The humans head for an entrance/exit on the roof as the third machine, the
Flame, enters. It is a long iron tube fed by oil-filled bladders. An ape ig-
mites the fire hole with a torch, which turns it into a flame thrower. They
aim it towards the roof. Will commandeers a riderless horse and races toward
the first entrance. He offers Kip a ride and the two ride out of the cave past
the apes. The apes have never seen a human ride a horse before.

Drak takes off after them and fires his Gatling gun. An arrow narrowly mis-
ses Will's head. Drak's horse can't go fast enough to catch them, so he jumps
into a tree and swings from branch to branch at top speed. He is able to
catch up that way and pounces on Will, knocking him off his horse. Kip tries
to come back for Will but the other apes are arriving and he has to take off.
Drak knocks Will unconscious.

Will wakes up in the back of a wagon. There are dead humans hanging upside
down inside as the wagon travels along an avenue lined with big ape statues.
They cross a bridge and arrive at the ape city. It is made out of stone,
built into a ravine.

Meanwhile, some old apes are lounging around a pool. Some are dressed in
loincloth s. Among them is Nazgul, the Ghan (or president) of the Council of
the Elders. They see Drak's caravan approaching and surmise it's been a good
hunt.

There's also an ape funeral going on at the Temple of the Ape, presided
over by Ma-gog, the "high priest of the apes, defender of the faith, keeper of
the Book of the Lore". He has one good eye. The deceased has been placed in a
boat on an underground river. The boat goes over a huge cliff, the Fall of No
Return.

The ape citizens are curious about Will's blue eyes and a controversy ensues
about his origins. A female ape doctor, Zora, pushes them aside so she can ex-
amine him. She grabs Will's crotch and determines he's a male. She also notices
he's bleeding to death and calls for a vet. They figure he will need a blood
transfusion.

Ape guards retrieve a human from a cell. He is Aragorn and wears a metal orna-
ment, shaped like a crescent moon. This has "strange markings and the totems of
various tribes" etched in it. Aragorn "carries himself with dignity - he's a
proud man" despite "his tattered furs and hollow cheeks". Aragorn is strapped
to a table next to Will. He will be the blood donor.

The transfusion is taking place at the Hall of Learning. Chiseled over the
doorway: "An Ape without knowledge is a fire without light" - Euripadape III.
Ma-gog arrives and asks to see the human (Will). Something about Will disturbs Ma-
gog, who says to himself,"All my life I've dreaded this day". He orders Will
killed. Zora argues that he's unique and should be saved. Perhaps they could
lootomize him. Ma-gog won't hear of it, saying "Man can't be tamed. Alone
among God's primates he kills for lust or greed. He will murder his own brother
to possess his brother's land". Nazgul, another ape elder, backs up Zora, saying
that if they "tame" the humans they would make a good labor force. Ma-gog
doesn't press the point, ordering Will caged for now.

Will is in his cell and hears a scraping sound. One of the stone blocks that
make up the wall moves. Will pulls it from the wall and Aragorn squeezes
through. He tells Will about the transfusion and mentions that the building
they are in used to be a slaughterhouse for humans. Aragorn creates a small
fire with twigs and leaves. "Death is stuck to these walls, stranger", he
says. "Sounds not even a thousand winters can take away. Sometimes at night
they speak to me - I can hear the screams of my people". He tells Will that he
is the leader of the Seven Tribes and the apes are using him as bait, hoping
the humans will try to free him. But none have come and he figures soon the
apes will kill him. Will asks about his ornament, the Crescent of Light, the
Mithral, the talisman of his rank. Then Will tells him he's looking for a woman
of his own race. Aragorn says he hasn't seen any. Will next asks if he
can borrow the talisman to help them escape. The ornament is precious to him
but he relents.

The Council of the Elders (which includes Drak) meet at the temple. Ma-gog
speaks with the Book of the Lore in front of him. He reminds them that there
are supposedly 176 scrolls in the Book. But he drops a bombshell by telling
them that there is another scroll that has been sealed with Seven Seals and
passed down from high priest to high priest. It is the Scroll of Revelation.
It says that in the future "beasts" will gain control. "They are given power
over the earth to kill with the sword and with famine and with fire. and let
him that hath understanding know the number of these beasts. It is the number
of Man". Ma-gog interprets this scroll to mean that Will must be killed.

Will and Aragorn have polished the talisman and attached it to a length of
wood (they've smashed his wooden bed). They use the ornament as a "mirror"
while they pick the cell's lock with a nail attached to a pole.

Drak and two guards have arrived at the slaughterhouse, obviously to do Ma-
gog's bidding. Will and Aragorn have escaped and make short work of one of the
guards, Hannibal. They take his weapons and Aragorn ties fabric from his and
Will's shirts to the ape. The apes have released the "dogs" - actually wolves-
which chase after Hannibal. The human scent of the fabrics make him a target.
They tear him to pieces.

Aragorn is leading Will into a labyrinthian passageway. He informs Will that
they have some killing to do before they escape. They reach a place of more
cells. As they move through it Will is about to be done in by an unseen ape
sentry. But an arm reaches out from one of the cells and grabs the sentry, allowing Will to knock him out. The prisoner who saved Will is Strider, an ape. Will looks for the sentry's keys to free Strider, though he encounters resistance from Aragorn, who doesn't want to free an ape.

The trio enter a prison laboratory. Inside the cages are six humans—men, women, and a boy. They have had surgery on their heads and retain blank stares. Lobotomies. Aragorn kills them with his crossbow. Strider stops Will from interfering, explaining that "The doctors operate on them—up here (the head). The tribes think we steal their souls. Maybe they're right". Aragorn apparently recognizes the woman in the last cage and is emotional as he kills her. After the killing is done, the three leave.

As the wolves and apes search the slaughterhouse, the trio smear themselves with horse manure to hide their scent. But a solar eclipse happens, giving them an even better cover. Everybody—humans, apes, animals—is afraid except Will. They grab a couple horses, Will and Aragorn on one, Strider on the other and charge out of the slaughterhouse. Ma-gog sees them escaping and takes the eclipse as a sign that Man is messing with God.

We return back to modern times where a priest is presiding over a Mass for multiple dead babies. There are big doings in the Space Dome, the control center for universities (perhaps all of them?) looking into the threat facing mankind. In one of the offices, Diamond is told that the babies are fine for about sixteen weeks, then the whole chemical structure falls apart. If they want to stop it, they have to intercede at that point because otherwise it becomes irreversible. It's as though there's a switch in the DNA that gets turned on. But they have no idea what to do with it and the situation seems hopeless.

Diamond's colleagues leave and she looks at her own unborn child through the high-tech equipment. She's got four weeks before her baby (a boy) reaches the magic sixteen weeks. She goes down to the basement and enters the flotation tank, following the trail Will blazed.

Back in the past the apes are burning the bodies of the dead humans Aragorn killed. Drak examines Will's cell and figures out how he escaped. Dr. Zora approaches and asks to speak with him.

Drak goes to the Hall of Power, where the Council of the Elders has gathered. After talking with Zora, Drak has an idea for a "final solution" to the problem Will represents. Zora takes the Council to a quarantined room. There they see baby apes who seem to have aged rapidly. They are from a far-off colony (Kis-matu) that has been struck with this affliction. Zora believes it might come in handy and her audience finds the idea "brilliant".

Will, Aragorn and Strider have made camp for the night. Aragorn sits by himself lost in thought and Strider tells Will that one of the lobotomized humans Aragorn killed was Aragorn's own daughter. Will wants to know what else the apes have done besides lobotomies and Strider brings up a new disease Zora is working on. Will knows exactly what disease he means.

Strider says he was in jail because he killed another ape during a drunken fight. "We're not like humans", he says. "An ape never kills one of his own. Never". He is to be denied the waterfall ceremony upon death, without which "no ape can walk in the next world". Talk turns to how Will knew the eclipse was coming and knows of the future. Strider asks him if the work of the ape survives and Will tells him not a trace of it does.

(HALF-WAY POINT)

At dawn the ape cavalry leaves the city to find Will's people. At the front is Drak. Aragorn takes the other two along a secret path behind some waterfalls. They arrive at a cave usually occupied by the Rainbow Tribe. They seem to have left in a hurry. Aragorn and Strider hear a noise that eludes Will and they assume it's apes. It turns out to be Diamond, who shoots a crossbow arrow at Strider. Will knocks Strider out of the way and takes the arrow in the chest. Luckily, he is wearing the chain mail armor Strider gave him. Even though it's miraculous that Diamond made it, Will is still sarcastic that she hadn't believed his theories.

Will and Diamond talk outside the cave. He tells her they are in the Rift Valley in Kenya and points out Kilamanjaro (10,000 feet higher than it is in
They spend the night in the cave, Will and Diamond staying up talking. "You know what we've found of Aragorn's whole race?", he asks. "Seventeen bones, that's all. Anthropologists have discovered evidence of the apes - we call them skulls. Bones last a lot longer than civilizations". He also tells her about the disease the apes want to give the humans. They decide Aragorn's people aren't the link so they have to find a woman who stands upright. They figure she is in the Valley and the apes will give her the disease, which weaves into the mDNA and causes the problems that they have come to solve. Diamond wants to find her within 4 weeks to save the unborn child; she tells Will she's pregnant. The four of them leave the cave at first light.

Soon the apes find the cave. They figure out there's four of them, one of which is Blue Eyes' (Will's) woman. They find a trail of hoof prints and follow them.

As the three humans and ape approach the meeting place, they are spotted by a lookout, who gives an eagle's cry. The cave belongs to the Tribe of the Eagle. Kip-Kena is there and recognizes them. He is especially pleased to see Aragorn, the leader. The tribespeople give them a warm welcome, but frown upon Strider. Aragorn sticks up for him.

Later, Kip and Will talk. Kip tells him everyone has made it except the Antelope Tribe, but they are the farthest away. They have not been seen for many summers. Will tells Kip he is looking for a woman who looks like Diamond and himself. Kip hasn't seen such a woman.

The tribe leaders meet and the topic is the advancing apes. They are ready to follow Aragorn. But his heart is heavy because of the humans he had to kill and he wants to be the "Ranger" no more. He puts the Crescent of Light around Kip's neck, making him the new leader.

It is decided to fight the apes instead of fleeing. Diamond insists on continuing the search for the woman but Will wants to help the tribes fight. He figures if they beat the apes then the woman will be safe anyway. He feels they can win because they have knowledge and science on their side.

The caves have salt peter (a form of potassium nitrate) in them. The gang burns timber in them, turning it into charcoal. From that they create gunpowder and test it's destructive power on a rigged straw man. The tribespeople are respectful of the explosion and Will. Strider tells Will he won't go to battle against his own people, uh, apes, and Will understands.

Drak's soldiers and a second ape army converge at the same place where the rivers converge and it is here that the gunpowder is tried on them. The apes blow up real nice. Even more apes are taken out with crossbows by the Eagle tribe in the forest. Drak is still alive and sees Will. He is interrupted by the Rainbow Tribe firing from a river platform. Drak and his fellows go after the Eagles, most of whom run off. The ones who remain fire at Drak. He leaps off his horse and grabs a tree bough, the arrows whizzing underneath him. Once again he is more successful using trees as a mode of transportation and pounces on them, killing the Eagle leader.

Some of the other apes have left their horses for the trees as well, firing at the tribesmen. Will assists the men in revealing a hidden cannon. They tilt it up towards the trees and fire it, blowing the apes to smithereens. They fire it a second time but the charge is too big. The primitive cannon "flies like a missile and smashes into a tree".

Aragorn and others are fighting the apes hand-to-hand in a rocky gorge. Aragorn plunges his spear into an ape before taking a crossbow bolt in the shoulder. Kip fights his way toward him and drags Aragorn out of the mess.

The ape sharpshooter that bullseyed Aragorn sets his sights on Kip. Instead he takes an arrow from Will's crossbow. Will sees that the humans are outnumbered. The homemade explosive takes out some but the apes seem to have the advantage.

Drak sees Will on a ridge and gallops after him. Will notices that the other ape commander (Nazgul) is having his platoon empty leather bladders of oil into the river. The oil drifts toward a platform where the Rainbow Tribe is firing
at the apes. The apes prepare to shoot flaming arrows into the river. Will curtails their efforts by shooting at them with his crossbow. Drak catches up to him and aims his Gatling gun. Will fires into Drak's arm, taking out the gun. Will starts running away and Drak goes after him with a harpoon. Will is cornered on a cliff and plunges over it. He lands in the river. He grabs hold of a floating tree branch, just in time to see an ape shoot a flaming arrow into the river. The oil catches fire and engulfs the Rainbow Tribe. Will continues downstream.

The Tribe of the Antelope arrives at the Eagle's Nest and are greeted with excitement. But the Antelope leader decides they must help with the battle immediately. The warriors go off while the women and children join their peers in the Nest. Diamond notices that one of the Antelope children has blonde hair. It's a 10 year old girl and Diamond notices she differs physically from her companions in other ways, too. She stands straighter and is taller... she's the beginning of modern humans. Her name is Aiv (Eve). Diamond befriends her and learns that she is actually the "ugly duckling" of this society.

Suddenly there's a lot of commotion outside the Eagle's Nest. The apes are riding toward it! The Antelope warriors make it back first and they start to lift the draw bridge. Drak manages to leap his horse onto the bridge just in time. The humans move back and the bridge lowers so the other apes can get in. During the carnage, Eve's mother is killed and Diamond goes to Eve to protect her. Drak sees that Diamond is like Will and orders her captured. Diamond finds herself trapped between Drak and another ape. Strider swings in on a rope ladder and saves her. Drak's harpoon hits the other ape instead.

Diamond sees that Drak has captured Eve. She wants to rescue her but Strider won't let her. He takes Diamond to safety. Meanwhile, a waterlogged Will sifts through the casualties. One of them is Kip, the Crescent of Light still around his neck. They lost, even with science on their side. The apes have set the Eagle's Nest on fire. The survivors are now prisoners. From her hiding place with Strider, Diamond sees that Eve is among the captured.

A lookout brings Will to the Crossroads of the Fallen King, the humans' sacred burial ground. The survivors of the battle are there. They have no words for Will, who convinced them that they could win. No one seems to know what happened to Diamond.

The survivors decide to leave the Valley (which they call "Middle Earth"). Meanwhile, Will is making a little boat out of leaves and twigs. He puts it in the river and lets the current take it. The boat goes a distance and is found by Strider. Diamond realizes that Will made it (it's gaff-rigged). She calls Will's name and soon they are reunited.

Later, Diamond tells Will all about Eve. The tribespeople announce they are leaving Middle Earth. They invite Will and Diamond to join them, but Strider is an ape and is not welcome. The two decide to stay with Strider. Diamond wants to rescue Eve. Will and Strider feel that is impossible, it is better to wait until the apes release her after giving her the disease. They could keep her from having children. But that would take more than 25 days and Diamond would lose her unborn child. Will suggests she can have other children. Obviously that would mean with Will, but Diamond is skeptical about him as a father, since he turned his back on humanity in favor of science (not unlike a certain Charlton Heston character).

They decide that perhaps they should rescue Eve after all. They start working out a plan to enter the ape city. Strider mentions an area of the city that isn't guarded and would be the best way to enter. It's Funeral Rock, at the bottom of the temple. That's where the ape dead take their penultimate ride.

They shoot a steel arrow across the river, near the Falls of No Return. It lodges in a tree. Attached to the arrow is a rope made of vines, which they use to climb across. Diamond goes first, then Will. Strider starts across before Diamond is done and the rope starts to bow. A whirlpool opens up below Diamond. She tries to swing across it and the arrow starts to dislodge. One of the vine strands breaks. Diamond freezes up with fear (Girls!). Will rushes ahead to help her. He reminds her of the baby and she snaps out of her stupor.

The arrow continues to loosen. And if that's not enough, a couple of ape guards see a glint from Strider's crossbow. A siren alerts others.
The trio realize they've been seen. Diamond makes it to shore as the rope breaks. Both Will and Strider plunge into the water. Will grabs the rope with both hands but Strider clings with only one paw. Will grabs him but Strider realizes they won't both make it in time. The apes start to fire at them. Strider is adamant that Will leave while he can. They share a moment and then Strider lets the river carry him over the falls. He made it after all.

After Will scrambles up the bank he gets hit in the back with one of Drak's arrows. The survivors of the Seven Tribes leave the valley and come upon more survivors around a campfire, including Aragorn. He is saddened that this is all that's left of the Seven Tribes. Aragorn wants to go to the apes' city to extract revenge and the other survivors decide to follow him. The women want to fight this time and the men relent. The lookout still has the Crescent of Light that he retrieved from Kip's body. Aragorn puts it on (the true Ranger wears it again!) and says, "Douse the fire. The Seven Tribes are going to war."

While the apes search the bank, Will and Diamond hide beneath the roots of a big tree. Will is in a lot of pain and Diamond insists that he stay put. Will won't hear of it because in his past he had let someone he loved face danger alone. He explains to Diamond that back at Berkeley, during his original research into DNA travel, he had let others be the guinea pigs instead of himself. One of the three researchers was Ali Conolly, his fiancée. She and the others died in the flotation tanks.

The experiment was unauthorized and resulted in an inquiry. His theory was labelled "ludicrous". Robert Plant's stock dropped and he couldn't find work. He changed his name to that of a "Lost in Space" character and dropped out of the spotlight to work out what went wrong with his research. If he's learned anything it's that sometimes people get a second chance. He's not going to blow it this time.

Meanwhile, Aragorn's tribe uses a flying fox to cross a ravine. They run into the foliage. Will and Diamond enter the ape temple. Inside there is a teen ape going through a manhood, er, apehood ceremony (getting cut across the forehead). Three ape guards enter the stables, where the Eagle's nest prisoners are being held. They retrieve a 12 year old boy. The boy is shoved into an arena. The spectators are all apes, screaming and yelling with excitement. The teenage ape enters from a tunnel and is apparently the boy's opponent. The ape has spears and a club and the boy is thrown some captured human weapons.

Meanwhile, Dr. Zora is extracting blood from the diseased baby apes and is told that the girl is being readied. In the lab, Eve is strapped down on an operating table and a catheter is prepared. There's a knock on the door. It's Will! He fires a crossbow into the guard's chest. The second guard hits Diamond in the head with his weapon and aims at Will. Will tumbles into the room and shoots the guard while on his back. It hits the guard in the head. The vet grabs the guard's crossbow and aims it at Will. Diamond grabs the hot syringe meant for Eve and plunges it into the vet's chest. Will releases Eve.

Drak finds one of the dead guards at the bottom of a well, an arrow through his throat. Meanwhile, the boy has been injured and the ape seems ready to finish him off. An alarm sounds and interrupts the festivities. Ape officers and soldiers start to leave and the ape combatant has a moment of confusion. The boy takes the opportunity to shishkabob the ape with his spear. The ape falls on the boy. Apes are leaving the arena en masse.

Will is carrying Eve over his shoulder. They wind up by the stables at the Hall of Learning. Will gives Eve to Diamond and tells her to ride a horse back to the Eagle's Nest (not knowing it's been destroyed). He plans to create a diversion. Soon, the Flame is seen rolling along. Will has abducted it and uses it to create havoc. In the stables, Diamond kills a guard and throws his keys to the prisoners. She tells them to find Will and help him. She grabs Eve and takes off.

In the arena, the boy's mother finds the dead ape on top of him. She fears the boy is dead and starts to cry. He is alive, though, and she gives him a big hug. The prisoners look on as Diamond and Eve ride a horse out of the stables.

Will keeps the ape soldiers at bay with the flamethrower machine. A by-product is that the ape city is burning. Drak rides up and Will tries to burn him up. He misses and Drak continues to charge at him. Will realizes he's out of
flame fuel. He moves the machine forward as Drak tries to target him with a harpoon. The machine gains speed and Drak rides along side it. Will isn't in the cabin anymore - he's clinging to the far side of the machine. Drak gets behind it and sees him, so Will goes back inside. Will continues this cat and ape game as Drak tries to get a clear shot. The machine continues through the square as apes scatter. Finally, Drak is about to go on board as the machine heads down a street. But he changes his mind as the machine goes toward a blazing house. He pulls on the reins of his horse as Will braces himself in the cabin. The Flame barrels through the house and stops in a courtyard. Will gets out and heads down an alleyway.

Diamond finds herself trapped between the apes and a burning building. She decides to go through the apes and charges at them. They prepare to fire at her. But someone else does the firing and the apes go down. It's Aragorn's tribe! Diamond jumps over the decimated apes and takes off.

Ma-gog watches the destruction of his city from a terrace. He sees Will jumping from building to building and orders the apes to kill the human. But Aragorn has arrived and takes out Ma-gog's guards before killing the apes (shooting him once for his people and once for his daughter). Will yells to Aragorn, warning him that Drak is there. Drak wins this one, killing Aragorn. Both Will and Drak see Diamond, who has almost made it to the city's drawbridge. Drak goes after her.

More apes have barricaded the bridge, Diamond's only way out. She has to double-back, going around an island in the road. Drak does likewise and they are now heading toward Will, who had come to help her. Now Will has to turn around and head back. He winds up above them and jumps his horse over a low wall, sliding down to a dead-end cul-de-sac. There he finds two apes guarding the Claw and the Balls. Will fires, killing the first ape. Both he and the 2nd ape fire at the same time. To avoid being hit, Will throws himself off the horse, which runs away. But his arrow finds a home in the second ape.

Will looks down from a parapet and sees Diamond and Eve riding towards him. Drak is behind them again. He has them in his sights but loses them when they jump over a charred wagon. Because of his injuries, Will doesn't have the strength to reload his crossbow. He gets into the driver's seat of the Claw.

He gets the Claw working as Drak lines up his victims again. Suddenly the Claw's jaws appear in front of Drak. Will says, "Keep your hands off her, you dirty ape" and grabs Drak with the Claw. But Drak still has his harpoon and aims it at Will. Will fiddles with the controls, trying to make the machine do something. Suddenly, the jaws start closing on Drak, crushing him. He tries to fire at Will but doesn't manage it before death consumes him. The Claw cuts him in half and the bottom part falls to the ground as some apes look on. Is it just our imagination or are his legs still kicking?

The surviving tribespeople arrive and start attacking the apes, who run off. Diamond and Eve dismount and Will goes over to them for hugs. Later, they watch as the humans topple the apes' stone statues. Will mentions that he never figured out a way for them to get back home. Diamond knows this but wishes there was a way for them to know if they saved the human race. Will says that if the baby is born alive then they succeeded.

We later find them on a beach. Will is building something out of iron, rock and sand. He hears Diamond call him and rushes to their cave. It's time. Will and Eve help her deliver the baby (it's a boy, Mrs. Walker!). Will puts the baby in Diamond's arms. All four go outside to see Will's sculpture. It's a knock off of the Statue of Liberty, just the head and crown. Will says he made it "to make sure we never forget where we came from". Obviously they came from a 1968 movie.

First of all, as Richard Nixon used to say, I want to make one thing perfectly clear: This is ONLY a first draft script. It was never meant to be seen by the public and our bringing it up is the height of irresponsibility. To judge the final movie based on this script would be jumping to conclusions. The Lawgiver tells us that only through patience can we see the sun rise. My hope is that this article will become an amusing footnote and not prophecy.
Did my synopsis leave the impression that the script was action-heavy? That's not so bad for an adventure. But those who think of POTAs as more than an excuse to kill gorillas might find it lacking in other virtues. Considering the earlier ideas that were tossed around I was hoping for something more. Earlier ideas involved the apes creating mankind and the Bible. And the apes were from outer space. Except for setting it in the past there is really nothing new here.

There are elements from the original movie here, such as homages (the Statue of Liberty ending, Dr. "Zora"), and some that just seem copies (the hunt, the blood transfusion, the ape hierarchy). The buildup is reminiscent of the Derek Zane stories in the Marvel magazine ("Kingdom On An Island of the Apes"). Like that comic, this script is about a genius scientist whose time travel ideas are unappreciated and who uses them on himself. The ape society even has a medieval flavor (armor, crossbows) like the comic. And thrown in for good measure is a bit of Terry Hayes' "Mad Max" work. The action is heavy and violent like in those films. Indeed, the story plays a lot like "Mad Max Beyond Thunderdome". One could look at the ape city as the corrupt Bartertown and the primitive humans like the child society, Crack in the Earth. Will's friendship with Aragorn reminded me of that between Mad Max and the condemned prisoner Pig Killer.

Hayes' use of familiar names is annoying. Of course there's the character's assumed name, Will Robinson from "Lost in Space". But Will's real name is Robert Plant. Hasn't Hayes heard of Led Zeppelin? And of course "Middle Earth" was sanctified in J.R.R. Tolken's "Lord of the Rings" books. These are distracting and should be changed.

Alright, I'll come clean. We didn't get this script from private investigators. "Ape Chronicles" management made that up because they felt it would be more romantic. Actually, I found the script at a convention. Stan Winston was there promoting "Congo" and signed it for me. He's the dude who will be doing the ape effects. And signing autographs at the next table was none other than Bill Mumy, Will Robinson himself. If I'd known the contents of the script I would have had him sign it as well. As it was, I guess this is the first collective of the new movie.

I had trouble buying some of the main story. To travel back in time through the body? I was prepared to give them the benefit of the doubt but the sequence described here seems based on one of Mr. Stone's acid trips. The original POTAs used a long space flight, which gave the time travel a certain believability. The 1986 version of "The Fly" deals with the creation of teleportation. That's a hard concept to swallow but the "Fly" script takes the time to show the struggle to achieve it. And Jeff Goldblum was brilliant as a consumed scientist while Schwarzenegger's character had lots of time to lift weights.

Also, the ape society seems primitive, not at all. Where did they come from? How did they evolve into the apes we know? The script doesn't explain the apes at all. They don't seem advanced enough to booby trap human civilization. If the disease showed itself in apes back then, why would it wait 100,000 years to show up in humans?

I wasn't crazy about the apes coming from outer space but the idea has grown on me. At least it's different. They would obviously be even more advanced than ourselves, with cool weapons and technology. Since they would be like a scouting party, the movie wouldn't have to build a complete ape society. From a chronological standpoint, I don't see how they could include the creation of the human race and the Bible, but that would be interesting. There aren't any orangutans native to Africa so I don't know how they could have them in this movie (in the script they are described as "apes", without a delineation of the different species). Perhaps the apes could leave behind punished gorillas and chimps who would later devolve. Schwarzenegger doesn't usually do sequels, so I don't know if we can count on him. The sequels could be set in the future. The apes return to see how their human experiment did (they could call that "Return of the Apes"; the title doesn't make sense for this script).

Even though I hope the script is improved, one can't help mentally casting it with cameos. I think most people would like to see Roddy McDowall return. He probably doesn't want to wear ape makeup as much as he used to, so how 'bout if he plays Ma-gog, essentially the Zausis role. That would be a nice switch.
Or McDowall could play a human. He could essay Aragorn. Maybe Charlton Heston would do Ma-gog and McDowall gets to kill him. The mind reels.

But I have a sense the final movie will be different. I've heard rumors that the powers that be weren't happy with this script. I'm also a little less cynical about Schwarzenegger than some of the fans I've talked to. In recent movies like "Last Action Hero" and "True Lies" Arnold has had playful fun with action hero conventions. The original POTA turned Heston's historical roles on their head and maybe Arnold will use this to go beyond his image.

I think Stone's involvement will help in that regard. Oliver Stone is our ace in the hole. I believe he will keep this from becoming just another action movie. Stone is an expert at getting movie stars to relax their image. He led Michael Douglas to an Oscar for going against his good guy image in "Wall Street". Both Tom Cruise and Woody Harrelson gave career performances by going to the dark side for Stone. I don't want to read too much into this, since it doesn't look like Stone's going to direct. But Stone is an unknown quantity in the big budget summer movie game. He'll give us as good a chance as anybody that POTA won't be just another notch on Arnold's track record.

As far as I'm concerned the final "Ape" script is still an open field. They haven't started filming yet. Two recent comments from the "Ape" camp suggested that the movie will have "Oliver's stamp and political take on it" and that there will be "lots of surprises". Neither of those comments describe the script I read. Hayes brought a mythical quality to the latter two "Mad Max" movies, so he's no slouch at storytelling. It'll be interesting to see how the movie changes from this first stab at it.

GETTING A SECOND OPINION: THE EDITORS FIRST IMPRESSIONS by Terry Hoknes

I have recently read through the entire script for the long-awaited new movie. It was a great thrill to be reading something that should not be in my hands and if not for my connection with Apes would never dream of landing a copy to read in advance of the release of the film. It is now winter 95 and the movie is tentatively scheduled for summer 97. We are 18 months ahead of the debut of the actual script which will be seen and heard in the film at that time. I, like many fans, love the original films and believe that no storyline seems to ever be tight in continuity unless it ties directly into the 5 films. Unhappily I have to say that the new script has no connection at all to the original 5 films, OR tv series, OR cartoon series, OR comic spin-offs.

The story is quite entertaining if you look at it as a completely different entity. For those who look forward to hearing about Caesar's offspring or NASA sending off another ship of astronauts I hate to say you will be disappointed. The movie business has to do with celebrities, politics and lots of money. You can't just dish out a movie in the 90's with a nice story - you need blood and guts, sex and violence, big name stars and producers and ridiculous budgets. The script then pops up somewhere down the list. This does not sound too optimistic on the side. Yet I know with top talent will bring top quality. Arnold Schwarzenegger is tentatively scheduled to play the lead role of "Robert Plant", a genius scientist who was laughed at for his unique ideas. Why is Arnold playing the part? I do not believe it is because he will play the role the best or because he even suits the part. He will play Robert Plant because he is a celebrity. Celebrities draw attention and can make lots of money for all involved. No, the movie is not be a sell-out to commerciality but in comparison to the original films, yes it is! Terry Hayes is a great screenplay writer and I enjoyed his script and felt it was well written except for a few details which I will get into in a moment. The movie begins with a brand new baby being born. Yet in moments it dies from old age. We are soon introduced to our two main characters Robert Plant (alias Will
Robinson) and Billie Rae Diamond. She speaks on national tv about this disease sweeping over the nation killing all new borns. There is only 6 months to save the world from spreading globally killing all new life. Terry Hayes concept is very intriguing and had me begging for more info. My mind was reeling thinking of all the possible tie-ins to the previous movies with this idea that reminded me of the plague killing dogs and cats. Will Robinson is the only one who knows the cause and goes to Billie to explain. He finds out Billie is pregnant and this begins the character builds for the two of them and their connection together. You start to feel for the characters already due to a well paced script.

It is around this time however that I have my biggest problem with the entire script and find Mr. Hayes is trying to hard to make this movie appealing to a 90's audience. Dare I print it but numerous characters caught up in their emotions and anger start spilling off words in their vocabulary like "Jesus Christ, Shit (at least 3 times) and worse of all Fuck (which is said at least 8 times) not even just by man but also by ape. It is not that I believe those words can't be used but I think that this film will be oriented to many youngsters and teenagers in the audience. Of course, it is not like they haven't heard those words before but they are not necessary to help the plot.

"Fate can be kind-sometimes a man gets a second chance. do you know what it's like to be ridiculed, to have your ideas thrown back in your face....I want to prove that I was right" These are Will's words before he goes back in time to prove that he was right about all of his theories and that he can time travel. There are similarities in ideas from the original movies in the racist opinions between apes and humans." Alone among God's primates he kills for lust or greed. He will murder his own brother to possess his brother's land". Haven't you heard those words before but yet 100,000 years later. "Their (human) bodies aren't as sophisticated as an apes. Sometimes their blood fights with each other. Either way, you know really quick-they get up and walk around, or they're dead." This definitely reminds me of a TV show episode. The apes at this time have what is called a Scroll passed on by priest to priest. Deja Vu! Religion also comes into play reminding me of the Lawgiver with words like "An ape without knowledge is a fire without light" carved on a stone these are the words of Euripapade III. "An ape never kills one of his own." Apes at this time do worship to God. Another problem I have is with the technology and knowledge that the ape and human civilizations have 100,000 years ago. We have such concepts as apes wearing armor, fantastic weapons (similar to those not seen till the middle ages) veterinarians and laboratories, quarantine, and some type of dog. I am reminded of apes swearing so many centuries ago with 20th century terminology. Drak calls Robert "blue eyes". An intriguing plot possibility turns up when Will talks about how in the 20th century scientists have discovered evidence of these apes by finding 17 bones. This brings in a possible tie-in for a future movie. Where did this ape civilization come from and what happened to them. Apes were better off and smarter than the humans at this time yet apes vanished and humans lived out the 100,000 years.

As you can see I have mixed feelings about the film only because I want it to be excellent and because I weight so much pressure on it feeling that it must be compared to the original series. Let's face it this movie starts a whole new ape legacy which will disturb many of the long-term fans but will build a brand new following which may benefit the original series more than you can imagine. The script is definitely 90's and should fare well with Arnold in the leading role. The film has battle scenes for almost a third of the film which should please all the violence and adventure viewers. There is a little romance and a little sci-fi thrown in for a nice balance. This movie reminds me of "Battle" for plot layout. Yet I feel this film might be faster paced than that movie because the 90's are a time of life in the fast lane and in this movie you are going to get it.

The movie should get lots of publicity and good hype from 20th Century Fox who will definitely want to make money since $60 million is being put into the project. New ape memorabilia is already being planned so get ready in 1997 to "Go Ape" all over again. So with a new project we spark controversy. When there is no ape product we all complain and everytime something new is started we complain. I do not think it is very fair for us to criticise because we are at their mercy. Their love of the original POTA project is what has created new concepts and ideas and brings new life to a series which has been gone for almost a quarter of a century. Hold on tight because the ride of the 90's is going to be something none of you will want to miss out on!
ACT TWO

FADE IN

INT. SUBWAY-NIGHT-HIGH ANGLE-LOOKING UP
TOWARD THE FLIGHT OF WRECKED STAIRS AS VIRDON AND KOVAK WALK SLOWLY DOWN THEM. THEY PAUSE TWO THIRDS OF THE WAY DOWN TO STARE THROUGH THE GLOOM AT THE REMNANT OF THE UNDERGROUND STATION - CRACKED TILE WALLS, A PARTIALLY
INTACT SET OF TRACKS, TORN POSTERS ADVERTISING ANCIENT GUM WITH HEADLESS BATHING BEAUTIES. THE SUM TOTAL IS THAT OF
AN ANCIENT TOMB FULL OF HAUNTINGLY FAMILIAR THINGS.

SHOT - KOVAK

WHO POINTS TOWARD A TURNSTILE. ABOVE IT WE SEE THE LETTERING ON A SIGN WHICH READS 'BMT'

SHOT - THE TURNSTILE. THEN BACK TO KOVAK

KOVAK: Alien-It's New York. At least-it was New York. (a beat, he looks over his shoulder toward the top of the stairs) But the topography has

changed.

VIRDON: Earthquakes...floods...a couple of bombs - then about 8 or 10 centuries of wind and erosion.

HE TAKES ANOTHER FEW STEPS TOWARD THE BOTTOM AND STOPS ABRUPTLY AND STARES.

SHOT - JUST ABOVE THE TRACKS

FROM THE CEILING HANGS AN ELECTRIC LIGHT BULB WHICH IS LIT.

SHOT - VIRDON

AS HE RUNS HIS HAND DOWN THE SIDE OF HIS FACE, HALF IN AWE, HALF IN BEWILDERMENT. KOVAK COMES DOWN TO A POINT
ALONGSIDE OF HIM, ALSO STARING TOWARD THE LIGHT BULB; THEN VIRDON LOOKS UP TOWARD THE CEILING...LISTENING, AND FROM
FAR OFF WE HEAR A VERY LOW DISTANT HUM OF MACHINERY.

KOVAK: An engine -

VIRDON: Sounds like a generator.

KOVAK VERY SLOWLY SINKS DOWN TO THE STEP AND SITS THERE, STARING ACROSS AT NOTHING, THEN HE LOOKS UP TOWARD

VIRDON.

KOVAK: You know what happens next? A subway train goes by. We get on it. And it takes us out to Brighton Beach. We'll eat a couple of Nathan's
hot dogs...pick up a couple of broads... (he rises to his feet, his voice shaking and growing louder)...then we'll run over to the Garden for a hockey game or
maybe a Hansom ride in Central Park.

VIRDON GRABS HIM.

VIRDON: Easy, Stan -

KOVAK BREAKS AWAY, RACES DOWN THE REST OF THE STAIRS OVER TO THE EDGE OF THE PLATFORM FACING THE TRACKS, LOOKING
LEFT & RIGHT.

KOVAK: (shouting) All right - all 20th Century ghosts front and center! All mummified, calcified, stalking spectres, come on out and do your thing!

SHOT - DOWN THE LENGTH OF THE PLATFORM

WHERE SUDDENLY, INEXPLICABLY, MORE LIGHT BULBS SUDDENLY GO ON.

SERIES OF SHOTS

VIRDON, THEN KOVAK, AS THEY REACT TO THE SUDDEN INTRUSION OF LIGHT

SHOT - KOVAK AS HE WALKS VERY SLOWLY DOWN THE LENGTH OF THE PLATFORM, STOPS, LOOKS ACROSS AT THE TILE WALL
SHOT - THE WALL WE SEE THE REMNANT OF A 'MENS ROOM' SIGN.

REVERSE ANGLE - LOOKING TOWARD KOVAK

HE CLOSES HIS EYES, SHAKES HIS HEAD.

KOVAK: The complete nightmare (he turns toward Virdon) How about that colonel? Men's Room. Just a little ghostly reminder that there was a
time when the plumbing belonged to us!

SHOT - VIRDON HE TURNS AND STARTS TO WALK DOWN THE PLATFORM IN THE OPPOSITE DIRECTION. KOVAK FOLLOWS HIM.

MOVING SHOT WITH THEM

THE CAMERA BEHIND THEM, LOOKING UP THE TRACKS WHICH SUDDENLY BEND; AND FACING THE 2 ASTRONAUTS IS A SINGLE BRIGHT
LIGHT WHICH, AS THE CAMERA DRAWS CLOSER TO IT, REVEALS THE FRONT END OF AN ANCIENT SUBWAY TRAIN. THE CAMERA
CONTINUES TO TRACK WITH THE 2 ASTRONAUTS TOWARD THE TRAIN, THEN THEY BOTH STOP DEAD IN THEIR TRACKS, STARING. WHIP
PAN OVER TO THE TRAIN. STANDING IN THE OPERATOR'S SECTION IS A MAN LOOKING THROUGH A CRACKED WINDOW TOWARD THEM.

REVERSE ANGLE - LOOKING TOWARD VIRDON AND KOVAK

KOVAK: (in a hushed voice) Anytime you wanna wake me up, baby - you do so. It's getting much now. Too much.

VIRDON: (shouting) Who are you? Who's in there?

SERIES OF SHOTS - THE SUBWAY TUNNEL

AS VARIOUS LIGHTS BEGIN TO GO ON - NAKED BULBS STRUNG OUT STRATEGICALLY, MASTER SWITCHED TO LIFE BY SOME UNSEEN
HAND AND REVEALING SEVERAL 'HUMANS' LINED UP ALONG THE TUNNEL ON EITHER SIDE; AND ON THE PLATFORM OF THE WAITING
AREA - MANY ARMED WITH BOWS AND ARROWS - ALL STARING TOWARD THE 2 ASTRONAUTS. THE COLLECTIVE LOOKS IS INQUIETUS
BUT NOT NECESSARILY FRIENDLY. ONE ARCHER STEPS FORWARD AND POINTS TOWARD THE SUBWAY CAR. VIRDON AND KOVAK START
to WALK TOWARD IT.

CUT TO INT. SUBWAY CAR - NIGHT

AS A DOOR TO THE SUBWAY TRAIN SLIDES OPEN. VIRDON AND KOVAK ENTER. IN THE SEMI-NUDE OF THE ANCIENT VEHICLE, A TABLE
AND CHAIRS HAVE BEEN SEEN. BEHIND THE TABLE IS THE TALL, GRAYING MAN WE'VE ALREADY SEEN THROUGH THE WINDOW. HIS
DRESS IS LIKE THOSE OF THE OTHERS - SHIRT & TROUSERS - HOME SPUN AND SIMPLE.

VIRDON: (with a look toward 2 men carrying bows and arrows) I guess we can thank you for helping us to get away.

A BEAT AS THE MAN JUST STARES AT HIM. VIRDON AND KOVAK EXCHANGE A SLIGHTLY APPREHENSIVE LOOK AS THEY TAKE NOTE OF A
MOB OF PEOPLE PRESSING IN ON THE SUBWAY CAR AND OVERFLOWING THE PLATFORM OUTSIDE. THEY EVEN PEER THROUGH THE
WINDOW.

VIRDON: (a little more nervously) That was you, wasn't it? We were about to buy it when you showed up.

PAN SHOT - PAST THE FACES OF THE SILENT ONLOOKERS

KOVAK: (clearing his throat) We didn't expect...I mean... (he points toward the electric lights)...electricity. Or much of anything else.

VIRDON: We heard a generator running as we came down.

THE SILENCCE PERSISTS. THE PEOPLE STARE. THE MAN BEHIND THE TABLE LOOKS MILDLY BEMUSED.

KOVAK: (blurs it out) You do speak, don't you?

THE MAN TIPS BACK IN HIS CHAIR, LOOKING FROM ONE TO THE OTHER.

MAN: With some fluency. We also read. Yes, we have electricity. Yes, we have a generator powered by gasoline. And yes, it supplies light and air.
(a beat) And you two? You run from apes and with apes. And we find that intriguing.

VIRDON SHAKES HIS HEAD
VIRDON: It's a very long, long story. Originally we're from a ship—a space vehicle. But I'm afraid it's more complicated than that -

MAN: Your names?

VIRDON: I'm Colonel Virdon—this is Dr. Kovak.

MAN: And the ape you were seen with? You captured him?

KOVAK: We escaped with him. He's a friend.

THERE IS THE FIRST MURMUR OF REACTION FROM THE CROWD.

MAN: A friend? (He looks over his shoulder toward the pressing mob) an ape as a friend. (He smiles for the first time) An ape can be one of two things. He can be the enemy... or he might be a pet. But forape and man to be friends -

HE SHAKES HIS HEAD.

KOVAK: (interrupting) His ape brethren think the same thing. Which is why he's running with us.

AN ONLOOKER FROM THE CROWD STEPS FORWARD, LEANS ACROSS THE TABLE AND WHISPERS SOMETHING INTO THE LEADER'S EAR.

THE MAN NODS, LOOKS UP TOWARD VIRDON AND KOVAK.

MAN: I'm told there is yet another ape—one of their security police.

KOVAK: He was wounded. We took him with us.

MURMURS FROM THE CROWD AND THEN AN ERRANT LAUGH.

VIRDON: (brilliant ever so slightly) I said something funny?

MAN: (with a grim smile) Mildly funny. First you hit this ape in the head with a rock—then you solicitously carry him up to the top of a cliff and administer to him.

KOVAK: What would you have done—left him down there to die?

THE MAN RISES FROM BEHIND THE TABLE.

MAN: Mr. Space traveler—or whoever you are—we were the ones who skewed his complaints with our arrows. It was our intention that he die down there. (He looks from one to the other through narrowed eyes) And what was your intention? You run with apes. You befriend apes. Is there some brotherhood that we've not heard of?

KOVAK: We just have a disinclination to leave a person to die.

THERE IS A LOUDER MURMUR FROM THE CROWD AND WITH IT THE FIRST SENSE OF REAL HOSTILITY. THE MAN LEANS FORWARD ACROSS THE TABLE.

MAN: A person? What happens to the senses out there in space? You think these loping, hairy imitators of man are persons? You lose sight and smell out there in the stars? (He pounds on the table) Apes is what they are! And with your impaired hearing and impaired sight, you think that if you put clothes on an animal—that makes him some kind of dancing partner!

KOVAK: (blurring this out) He's sufficiently your equal to keep you living down here in a pit. Or maybe you wander around underground from choice.

THERE IS A HUSHED COLLECTIVE INTAKE OF BREATHS AT THIS FROM THE ONLOOKERS AS IF THIS WERE PREPARATORY TO SOME GIANT EXPLOSION. THE MAN LOOKS DOWN AT THE TABLE THEN RAISED HIS HEAD.

MAN: Hardyly from choice. Only from desperation. The ape outnumbers us a thousand, two thousand, five thousand to one. He has weapons—firearms. We have bows, arrows and rocks. (A beat as he comes out from behind the table) But we have something that will ultimately make us the conqueror of the ape. Books. Knowledge. Where you're standing at this moment was once a vast city. In our excavations we keep coming up with clues from the past. The generator, for example. It was covered with some preservative and we learned how to use it. Not too far from here we unearthed a library and gradually we're learning from the books.

THERE IS MORE MURMURINGS FROM THE CROWD.

SHOT - DOWN THE PLATFORM - A MAN WHO COMES DOWN THE STEPS TWO AT A TIME, PUSHES HIS WAY THROUGH THE CROWDS OF PEOPLE TO THE LEADER, LOOKS BRIEFLY AT KOVAK AND VIRDON THEN WHISPERS SOMETHING IN THE LEADER'S EAR. THE MAN NODS.

MAN: Your ape friends have been found and taken.

KOVAK AND VIRDON EXCHANGE A LOOK.

VIRDON: Alive, though -

MAN: (with a shrug) Temporarily. We'll send them on their way with a quality of mercy that your average ape doesn't reciprocate. Merciful deaths.

Quick ones.

VIRDON: The one named Galen... he's a scientist -

THE MAN EXCHANGES A LOOK WITH THE CROWD.

MAN: A scientist. An ape scientist (he shakes his head) At the very most a mimic in a costume. An ape is an ape.

ANOTHER ANGLE - FAVORING THE MAN

AS HE MOVES OUT OF THE CAR ONTO THE PLATFORM FOLLOWED BY VIRDON AND KOVAK. HE TURNS TO THEM.

MAN: As for you two—consider yourselves blessed. You are free to go.

ANGLE - VIRDON AND KOVAK


KOVAK: They're alive -

MAN: We'll interrogate them. And then we'll see if they won't remain alive.

VIRDON: (very slowly, softly) This question before we leave. What distinguishes man from ape?

MAN: My God—(he looks toward the bound figures) Don't you see?

VIRDON: (very softly) All I see is that we've met ape... and we've met man... and we still haven't found a civilization.

PAN DOWN THE FACES OF THE SILENT HUMANS. SOMETHING VIRDON HAS SAID HAS TOUCHED THEM... MOVED THEM... OR AT THE VERY LEAST CAUSED THEM TO THINK. THE PAN ENDS ON A:

CLOSE SHOT - THE MAN

MAN: Tell me something—since you travel through space in some incredible machine from a world far ahead of ours. What might we do to prove that we're civilized?

VIRDON POINTS UP THE STAIRS TOWARD THE TRUSSED UP BODIES.

VIRDON: Put them on trial. Give them a chance at least.

TIGHT CLOSE SHOT - THE MAN

MAN: A trial? Put apes on trial? (He just shakes his head at the enormity of this nonsense, looks up toward the bodies then back toward Virdon and Kovak) How in God's name can I make this clear to you? They're animals.

CLOSE SHOT - VIRDON WHO COMES ALONGSIDE OF KOVAK.

VIRDON: Then make the point... that you're men!

SLOW FADE OUT

END OF ACT TWO