"PLANET OF THE APES"

Episode Two

by

Rod Serling
"PLANET OF THE APES"

FADE IN

EXT. COURTYARD - DAY - EXTREMELY TIGHT
CLOSE SHOT - A STACK OF RIFLES

As each name is called, a rifle is removed and handed off into a gloved hand.

VOICE

Akor --

AKOR'S VOICE

Here.

VOICE

Bando --

BANDO'S VOICE

Here.

VOICE

Condor --

CONDOR'S VOICE

Here.

The voices continues as the CAMERA PULLS BACK to reveal a COLUMN OF UNIFORMED APES in the process of picking up their weapons. Each also has a back-pack and a metal studded cross-belt along with a helmet. The PULL BACK CONTINUES until we're on the smallest of the ape soldiery. This is ZONDA who is going through a series of contorted gestures, aiming his rifle, making the sound of firing to the merriment and amusement of a group of ape soldiers surrounding him.

CONTINUED
CONTINUED

ZONDA
(very boyish)
There's a human on the hill --
bang! There's one crawling
through the trees -- bang!
Another human coming down
the hill -- bang!

SOLDIER 1
The mighty Zonda.

SOLDIER 2
(hugging the boy)
A ferocious warrior in our
midst --

The CAMERA PANS OVER for a:

SHOT - URSUS

This is the Head of the Security Police --
a squat, powerful ape with the insignia
of command. A SERGEANT standing alongside
takes note of the activity, smiles at Ursus.

SERGEANT
Every inch the soldier --
your son.

URSUS
(soberly)
Every other inch. No
shortage of brass...but
a question as to how much
iron.

CONTINUED
CONTINUED

SERGEANT
If he's like his father --
he'll prove himself.

Ursus turns to the Sergeant.

URSUS
And if he's like his
Sergeant -- he'll drown
in syrup and fawn himself
to death.

SERGEANT
(gulping)
I meant it, sir --

URSUS
And I mean it. Don't blow
smoke at me, Sergeant, with
your compliments.
(then pointing
to Zonda)
And don't give my son medals
before he deserves them.
(he looks briefly
toward the
last of the
rifles being
handed out then
back toward
the Sergeant)
Five minutes -- then assemble
them. I want to move out
before ten.
MOVING SHOT - URSUS

as he walks away toward one of the buildings forming a corner to the courtyard. We hear the Sergeant's voice calling out commands.

SERGEANT'S VOICE
(calling)
Musterling in five minutes!
Stay in the area! Are the last of the weapons drawn?

SHOT - ENTRANCE TO THE BUILDING

as DR. ZAIUS comes outside. He's an ancient, venerable ape in a waistcoat, beard and princ-nez. He peers over the glasses toward Ursus.

URSUS
(forcing patience)
We're honored by the presence of the Science Academy President, Dr. Zaius.

ZAIUS
I'm not here to honor you.

He looks across toward the ranks of ape soldiery.

SHOT - ZONDA

continuing to draw laughter.

TWO SHOT - URSUS AND ZAIUS

ZAIUS
Like father, like son.

CONTINUED
CONTINUED

URSUS

I take that as a compliment.

ZAIUS

(gently)
Please don't. The similarity
I allude to is in a single
minded ferocity when it comes
to the liquidation of the
innocents.

(a beat as he
lets his eyes
scan the weapon-
ry)
Such effort, Ursus...such
ceremony...everything but
battle flags -- to hunt down
two unarmed humans and a young
ape -- whose principal crime
seems to be that they exist.

URSUS

(ice cold)
Our attitudes differ, Doctor.
You persist in thinking of
this as an execution. We
think of it as a safari!

CLOSE SHOT -- ZAIUS

ZAIUS

Then may you all come back
safe and sound...but with
no trophies of the hunt.
May those astronauts...
Colonel Virdon...Dr. Kovak...
and my young friend Galen...
somehow, some way find sanctuary!
EXT. PLAINS - DAY - HIGH ANGLE HELICOPTER
SHOT - THE ROLLING, UNDULATING TERRAIN

of a planet that could be Earth but is,
in truth, undistinguished by a sign-
post or plant life that might identify as
to time or place. We see three tiny figures
walking in a file and gradually move in
closer to them until they can be identified.
They are two astronauts in torn, shabby
uniforms -- COLONEL VIRDON and DR. KOVAK
and finally the third member of the party --
an ape named GALEN.

GROUP SHOT - FAVORING THE ASTRONAUTS

as they stop, searching the horizon, then
looking questioningly toward Galen.

GALEN
There's a river that runs
north and south.

VIRDON
How far?

GALEN
Ten kilometers.

VIRDON
And beyond that?

GALEN
Beyond that is the border
of the map. Or at least
the maps that we know.
It's forbidden territory.

KOVAK
Forbidden?

CONTINUED
CONTINUED

VIRDON

Why?

GALEN
(with a little
shrug)
I can only offer you legend.

KOVAK
(sitting down,
massaging his
feet)
Dragons? Spirits? Dead
ancestors? What are they?

Galen squats down opposite Kovak.

GALEN
Obscure mostly. Old wives
tales about a deadly species
of ape killers.

VIRDON
That's very imaginative.

GALEN
(with a smile)
Isn't it true, though,
that all legends have some
basis in fact?

(a beat)
Perhaps fifty, one hundred
years from now, there will
be a legend about gods who
arrived here in a silver
chariot, spewing out flame.

(he looks from
Virdon to Kovak)
Perhaps you and Dr. Kovak are
the stuff of legends, Colonel.
Kovak, who has been staring down at the ground, looks up.

KOVAK
(with a thin smile)
Behold the gods! Sitting on their keisters in the middle of an empty valley, running like hell from a society of Simians whose heads they used to pat in the Bronx Zoo!

He stares down at the ground again. Galen moves over to him, touches his arm.

GALEN
(softly)
This, too, shall pass, Doctor.

Kovak looks up, smiles, shakes his head.

KOVAK
(softly)
I seriously doubt it.

GALEN
I was imprisoned and a few hours away from execution because of my friendship with humans.
(a beat)
And yet here I sit. Here I survive. Here I breathe free air.

CONTINUED
KOVAK
(studying him
for a long
moment)
Galen, buddy, I'm not going
to discourse with you on
the fine points of compara-
tive anguish. But you're
exiled. The good Colonel
and I are marooned. We're
a thousand years from the
day we were born, on a
planet that doesn't even
exist yet.
(a beat as he
looks off in
the direction
from where
they've come
from -- his
voice softer)
And our link to that time --
that ship of ours -- four
million pieces of metal
fragments spread out all
over the landscape -- blown
to hell!
(he shakes
his head)
And your optimism isn't
going to do one damned thing
for us. What we really need
is the Messiah -- Buffalo Bill
or a battalion of well armed
human Marines!
Viridon moves over to him.

**VIRDON**

You know what could be over those mountains? Chicago, Illinois maybe.

** KOVAK **

(laughs)
Honest to God? Chicago, Illinois. What else?
Civilization? Ad agencies?
Maybe a rapid transit system?
How about a discotheque and a City Hall?

(he rises to his feet, facing Viridon)
Colonel -- I will now tell you what's over those mountains.
*More* mountains. And beyond those mountains are other mountains. From sea to shining sea. And in the middle --

(he points to Galen)

-- and with apologies -- Mr. Galen's peers -- whose mission in life is to turn us into wall hangings for a hunting lodge.

At this moment there's a loud, piercing staccato series of bullets that kick up the dirt around them and knock off tree branches above them. All three instinctively dive for the safety of the other side of the knoll they've been sitting on.
HIGH ANGLE - LOOKING DOWN - THE TWO ASTRONAUTS
AND GALEN

as they start to scramble down the opposite
side of the knoll. WHIP PAN OVER TO the
patrol of apes FAVORING Ursus and his son
as they race up toward the top of the knoll
in pursuit.

SERIES OF SHOTS - THE CHASE

Down ravines, across ponds, up the slopes
of scrubby hills, through patchy forests
and gradually, barely perceptively, the
apes gain.

SHOT - THE BASE OF A MOUNTAIN WALL

fronting a deep pass that runs between the
mountains and suggests the only gradual
slope to the top. The three start to
scramble up this last possible avenue of
escape.

REVERSE ANGLE - LOOKING TOWARD THE PURSUING APES

Zonda has outstripped all of them and is racing
up the defile.

SHOT - URSUS

who senses the danger of his son's isolation,
stops, holds up his hand.

 Ursus

(shouting)

Zonda! Come back! Zonda,
you're too far out front --
ANGLE - ZONDA

as he scrabbles up loose rock, stops, on
his hands and knees, looks up with sudden
fear. Viridon has a rock which he flings
out, catching the young ape on the side
of the face, toppling him over backwards
and unconscious.

SHOT - URSUS

who sees this, screams, starts up, beckoning
his followers.

ANGLE - THE APES

as suddenly arrows sing out. One ape gets
it in the throat, another the chest, a
couple of others topple over with arrows
protruding. Ursus, looking around wildly
for the source of the arrows, again makes
a hand motion.

    URSUS
    (shouting)
    Back! Back!

HIGH ANGLE - LOOKING DOWN - THE APES

as they retreat, firing, but firing at
invisible objects.

CLOSER ANGLE - URSUS

as the apes form a skirmish line behind a
clump of trees. The Sergeant crawls up to
him.
CONTINUED

SERGEANT
Your son is still up there --

URSUS
(grimly, looking
out through the
trees)
If you were up there, Sergeant --
or any of the others -- my
orders would be to stay here
until nightfall.

SERGEANT
If he's not dead now...he'll
be dead by nightfall.

CLOSE SHOT - URSUS
He averts his eyes.

URSUS
(his voice very
soft)
Too much brass mixed with
the iron...my poor, very
young son!

DISSOLVE TO

EXT. CLIFF TOP - DAY - TOP HAT SHOT -
ACROSS THE GROUND - THE ASTRONAUTS AND GALEN

lying there, exhausted. Virdon pulls
himself up to rest on his elbow, looking
left and right.
SHOT - HIS POV - THE CLIFF TOP

empty and silent.

VIRDON
(softly)
God bless the children
and all invisible archers.
We just got our bacon
saved.

KOVAK
But nobody to thank.
(a beat)
You see anybody?

Virdon shakes his head.

VIRDON
Just the arrows. After
they reached target.

KOVAK
What now?

GALEN
This would be the safest
place to camp for the night.
The only access is the pass
here, and we'd hear them if
they started up --

There is the sound of falling rock. All
three stiffen.

SHOT - VIRDON

as he crawls over toward the edge of the
cliff and looks down.
SHOT - DOWN - HIS POV - ZONDA

bleeding, semi-conscious, scrabbling his way upwards.

ANGLE UP - VIRDON

Galen and Kovak appear at his side.

GALEN

It's Zonda.

KOVAK

You know him?

GALEN

(nods)
He's the son of Ursus -- the Head of Security Police.

KOVAK

(with a look at Virdon)
You got the next best thing.

Virdon picks up a rock.

VIRDON

Glutton for punishment.

Galen, with a quick gesture, grabs his wrist.

SHOT - DOWN THE INCLINE - ZONDA

who has fallen forward and lies on his face.

GALEN

(softly)
He'll give you no more trouble.

CONTINUED
CONTINUED

VIRDON
(still holding
the rock)
I'd better make sure.

GALEN
He's very young.

VIRDON
He was old enough to join
the posse.
   (a beat, then
to Kovak)
Let's check him.

SHOT - THE TWO MEN

as they move down toward the prostrate
body of the young ape.

ANGLE - THE TWO OF THEM

as they reach the body. Kovak turns him
over, quickly examines the wound on the
side of the head and in the process sees
evidence of tears on the cheeks.

  KOVAK
That wound should be
washed, even if it can't
be sutured.
   (a beat)
That's what the doctor in
me says.
   (he rises)
And the head should be
stomped in to finish the
job -- that's pragmatic
man trying to survive.
SHOT UP - VIRDON

VIRDON
We better get back topside.
Up there is defensible.

The two men start to scramble back up.
Galen has moved down halfway.

GALEN
(pointing)
And the boy? Leave him
there to die?

VIRDON
Alternative?

GALEN
Let's take him up to the
top. He's fifteen years
old.

Kovak and Virdon exchange a look. Kovak
reaches down to start to pull Zonda to
his feet.

KOVAK
Maybe we add to the legend,
Allen. The gods were com-
passionate.

SERIES OF SHOTS

lugging Zonda to the top of the cliff,
lowering him to the ground, Kovak adminis-
tering to the wound.
CLOSE GROUP SHOT

VIRDON
Is he still alive?

KOVAK
Just barely. Concussion at least.

(he looks down toward a collection of kindling that Galen has put into a pile)
Get the fire started. I can cauterize it.
(a beat as he shakes his head, looking down at Zonda)
But please, Colonel -- don't ask me why.

DISSOLVE TO

EXT. CLIFF TOP - NIGHT

The campfire sends out undulating criss-crossed patterns of light. PAN OVER TO Zonda lying a few feet off. Galen stirs the fire then moves over to kneel beside him. Zonda's eyes open. He stares at Galen, reaches up and touches the make-shift bandage that is wrapped around the side of his head.

GALEN
Don't disturb it.

Zonda drops his hand, stares at Galen.

CONTINUED
CONTINUED

GALEN

You know who I am?

ZONDA

(nods)

And what you are.

(he weakly
points to the
makeshift; bandage)

And if you did this --
you do me no honor.

GALEN

The perversity of the
lesser animal known as
Man. That very unpre-
dictable breed. Dr. Kovak
did it. And cleansed the
wound. And cauterized it.
And probably saved your
life.

ZONDA

(looking around)

Where are they -- your friends?

GALEN

Looking around. Trying to
find who our allies were.

ZONDA

Where are we?

GALEN

A thousand feet from your
father and your dedicated
comrades.

There is a silence.

CONTINUED
ZONDA
I'll make a bargain with
you. Help me back down
to where they are.

(he raises
himself weak-
ly and clutches
at Galen)
I'll tell them of your
cooperation. I'll ask
for lenience --

Galen reaches out and gently takes the
boy's hand off of him.

GALEN
How cheering that sounds
by a campfire on a cliff --
a hundred miles from the
barracks. But when I'm
marched back in with my
hands tied behind my back --
what kind of lenience can
I expect then?

ZONDA
(almost breath-
less)
My word, Galen. I swear
to you -- my word. I'll
see to it that the worst
thing you get is imprison-
ment --
CONTINUED - 3

Galen gently forces the boy's head back.

**GALEN**

(softly)
Such a gift, Zonda.
Lenience puts me inside
a barred room for the
rest of my life.

Zonda stares at him, almost as if disbelieving.

**ZONDA**

But the alternative...
to wander the earth
with animals --

Galen rises, staring down at the boy.

**GALEN**

(in almost
a whisper)
Animals.

**ZONDA**

They are animals. Clever
and devious and dangerous --
but animals. Galen...
they're different from us.
And when things are different...
they...they become a menace.

ANGLE UP - **GALEN**

The pattern of fire light criss-crosses his face.

CONTINUED
CONTINUED

GALEN
And what is different...
must be destroyed.
   (a beat; he
   shakes his
   head back
   and forth)
I wonder if there is anyone
on this earth who under-
stands enough to regret.
   (another
   beat)
When we borrowed from Man --
we took his firearms and
his hostility. We took
only the bad part of him.

Suddenly there is the sound of voices off
in the distance.

VIRDON'S VOICE
   (shouting)
Stan! Stan, look at this!

SHOT - EXCAVATED AREA

A vast, cavernous hole in the ground flanked
by a bent, decaying lamp post. Running down
into the hole are rotting steps. Virdon
stands at their top, looking downward.

SHOT - ACROSS THE AREA

as Kovak, in a dead run, comes INTO THE FRAME,
stops near Virdon, looking down.

CONTINUED
CONTINUED

KOVAK
What the hell is it?
Where does it go?

CLOSE SHOT - VIRDON

He kneels down and picks something up,
turns to Kovak.

VIRDON
Where does it go? Right
across Manhattan and over
to Coney Island.

He holds out his hand. There is a fragment
of glass and on it is the legend, "Subway."

FADE OUT.

END OF ACT ONE
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 "B.M.T."

SHOT - THE TURNSTILE

then BACK TO Kovak.

KOVAK
Allen -- 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 eight or ten centuries of wind and erosion.

CONTINUED
CONTINUED

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...

(MORE)
CONTINUED

KOVAK (cont'd)

(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 and right.

KOVAK

(shouting)

All right -- all Twentieth 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 "Men's Room" sign.

REVERSE ANGLE - LOOKING TOWARD KOVAK

He closes his eyes, shakes his head.

KOVAK
The Compleat 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 two 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 two 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 two astronauts. The collective looks are inquisitive 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-ruin of the ancient vehicle, a table and chairs have been set up. Behind the table is the tall, graying man we've already seen through the window. His dress is like those of the others -- shirt and trousers -- homespun and simple.

CONTINUED
CONTINUED

VIRDON
(with a look
toward TWO 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.

CONTINUED
CONTINUED - 2

VIRDON
We heard a generator running
as we came down.

The silence persists. The people stare.
The man behind the table looks mildly
bemused.

KOVAK
(blurts 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?

CONTINUED
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 for ape 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
(bridling 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.

CONTINUED
MAN
Mister space traveler --
or whoever you are -- we
were the ones who skewered
his companions with our
arrows. It was our intent-
ion 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 be-
friend 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!

CONTINUED
KOVAK
(blurting 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 raises his head.

MAN
Hardly 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.
(MORE)
MAN (cont'd)
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.
CONTINUED

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

as they move down the platform past the various
people over to the stairs. When they reach the
foot of the stairs there is a sudden murmuring
and jostling of the crowd as all eyes look
ward toward the top. Appearing at the top and walk-
ing slowly down are a GROUP OF HUMANS. They
carry poles from which dangle the tied up bodies
of Galen and Zonda suspended by wrists and ankles.
Kovak quickly moves up the stairs. He checks out
Galen first whose eyes are open, though his face
is bruised and swollen. He turns down toward
Virdon.
CONTINUED

KOVAK
They're alive --

MAN
We'll interrogate them.
And then we'll see to it
that 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?

CONTINUED
CONTINUED

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 up alongside of Kovak.

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

SLOW FADE OUT.

END OF ACT TWO
FADE IN

INT. THE WRECKAGE OF A PUBLIC LIBRARY - DAY

Shafts of light come through from up above like criss-crossing spotlights revealing wrecked book shelves -- some still housing books. HUMANS are filing into the room to sit on the remnants of tables or on the ground. A table has been set up for the "Judge" and a bench off to one side is now being occupied by the "Jury." Virdon enters the room and moves over to Dempsey who is standing in a corner of the room, surveying it.

DEMPSEY
It's as you wanted it, Colonel.

JUDGE
(he points to himself)

Jury.
(he points toward the bench)

Prisoner's docket.
(he takes out a book from under his arm)

And the prescribed legal procedures as written down in a book which has to do with something called the King's Law. I understand it to be the basis of Anglo-Saxon justice for a thousand years.

CONTINUED
CONTINUED

VIRDON

That will do.

Another man (FALLON) enters the room, moves toward a bench that's been set up near the jury.

SHOT - DEMPSEY

DEMPSEY

The Prosecutor. His name is Fallon.

VIRDON

And your name?

DEMPSEY

Dempsey.

(a crooked smile)

Judge Dempsey.

(a beat)

For the moment anyway. For as long as it takes the trial to go on.

VIRDON

You're the leader here?

DEMPSEY

(with a shrug)

I serve as a kind of arbitrator. Until someone younger, wiser replaces me.

(a beat)

We rule by majority will here, Colonel. Not like the apes. Where a prerogative is judged by breadth of shoulders and length of fangs.

(MORE)
CONTINUED

DEMPSEY (cont'd)

(another beat)
We happen to be a people...
not a tribe.

(he looks across
the room toward
the entrance)

Are your defendants ready?

VIRDON

Shortly.

(there is a
silence)

Will this be...a fair trial,
Mr. Dempsey?

DEMPSEY

(looking him
straight in
the eye)

Let's say -- it will be a
trial. And guilt or inno-
cence will be decided.

CLOSE SHOT - VIRDON

VIRDON

(very softly,
earnestly)

Have you ever heard the
expression..."railroaded?"

DEMPSEY

(frowns)

Having to do with trains --

CONTINUED
VIRDON
Having to do with condemning for the sake of expediency and to satisfy majority opinion. Not having to do with justice.

DEMPSEY
(softly)
You ask a great deal, Colonel.
(a beat as he looks around the giant, cavernous room)
Once this was a Public Library.
(he looks at Virdon)
Man was in the ascendancy then. Now look at it...as it exists underground. A mausoleum...a graveyard of dead pages and mummified words. All because during an errant moment in the passage of time -- man stepped down and ape stepped up.
(a beat)
What was it you asked for? Justice?
(he nods)
Your apes will get justice, Colonel. I guarantee it. They'll get all the justice they deserve.

He turns and moves over to the bench where the "Judge" is supposed to sit.

CUT TO
INT. ROOM - DAY

A bare, locked cubicle with earthen walls; just a pale light coming from a slit up above, leading to the surface. Kovak is in the process of re-bandaging Zonda's head. He finishes tying the knot then steps back.

KOVAK
A-okay.

ZONDA
(tiredly)
Why do you go to the trouble?

KOVAK
(with a shrug)
Why not? If I ever start a practice around here, you can drop off a testimonial to me.

Zonda looks toward Galen who sits dejectedly on the floor in a corner.

ZONDA
Why don't you explain to your mad friend that he's wasting his time?

Virdon is allowed into the room at this point then the door closes and we hear it lock from the outside.

VIRDON
We're not wasting it, sonny -- we're borrowing as much of it as we can.

GALEN
But the fact is, Colonel -- a trial --

CONTINUED
CONTINUED

VIRDON
A trial takes time. It uses up minutes. And for every minute we can beg, borrow, steal or usurp -- that's another minute that you stay alive.

GALEN
Prolonging the inevitable --

VIRDON
(snapping it out)
Maybe! And maybe -- just maybe -- we've run across a group of humans who have enough memory genes to recall a time when sometimes mercy went hand in hand with justice!

ZONDA
What are we being charged with?

ABRupt CUT TO

INT. LIBRARY - COURTROOM - DAY - CLOSE SHOT - FALLON

the human who serves as Prosecutor, standing between his table and the Judge.

FALLON
Murder!

He whirs around a points to Zonda and Galen who sit between Virdon and Kovak.

CONTINUED
CONTINUED

FALLON
The defendants -- Zonda and Galen by name are accused of acts of murder, kidnapping, enforced servitude and destruction of property.
   (he holds up a paper)
I have here a document enumerating the charges --

SHOT - VIRDON

who rises.

VIRDON
Your Honor. The Defense accepts the documentation of the various so-called crimes.

DEMPSEY
Does it, indeed? Then may I ask the Defense...what is the defense?

VIRDON
It is our contention, Your Honor, that one of the defendants took no part in any of these activities. And the other --
   (he looks toward Zonda)
-- is under age and not responsible.

There is a murmur from the audience and some laughter. Dempsey leans across the table, pointing to Zonda.
CONTINUED

DEMPSEY

How old are you?

ZONDA

Fifteen.

DEMPSEY

Mister Prosecutor -- put
the question to him.

FALLON

(moving across
to stand in
front of Zonda)
Were you on an expedition to
kill and capture humans?

ZONDA

I was a member of a patrol
in force of the Security
Police.

FALLON

You had a weapon?

ZONDA

I was issued a rifle.

FALLON

Did you use it?

ZONDA

To the best of my ability.

FALLON

Do you regret using it?

CONTINUED
ZONDA
I regret not killing a human with it. I was wounded before that could happen.

Fallon turns toward Dempsey.

FALLON
I don't have any more questions, Your Honor.

Virdon rises from alongside of Zonda, moves around the table to a point between Dempsey and the defendants. He turns, looks toward Zonda.

VIRDON
Zonda -- what are humans?

ZONDA
Animals. Inferior animals.

VIRDON
Who told you that?

ZONDA
(with a shrug)
It's a known fact.

VIRDON
You learn it in school? Your parents told you that? Your friends, your teachers?

ZONDA
Everyone.
CONTINUED - 3

VIRDON
What else did they tell you of humans?

ZONDA
That they are ferocious, clever, untrustworthy --

Dempsey pounds on the table with a makeshift gavel.

DEMPSEY
That will be quite enough. We know what apes think of humans. Make your point, Colonel Virdon. Don't waste our time.

VIRDON
(turning toward Dempsey)
My point, Your Honor, is that you're seeking to condemn a teenaged boy --

SHOT - THE CROWD

A WOMAN rises and shouts.

WOMAN
(shouting)
He's not a boy -- he's an ape!

There is a loud roar of assent, pounded fists, stomped feet, and Dempsey has to pound on his gavel again to restore order.

CONTINUED
CONTINUED

VIRDON
A teen age boy, Your Honor, who's been fed an attitude; he's had a point of view thrust into him like a needle. To think of humans as animals was as natural to him as breathing. Now do you condemn a boy for an attitude poured into him from birth --

FALLON
When the attitude takes the form of acts of violence against human beings.

VIRDON
He took no lives --

DEMPSEY
His intent was to take lives.

KOVAK
(on his feet)
He was ordered to!

SHOT - DEMPSEY

who smiles, opens up a book on the table, peers down at it, looks up.

DEMPSEY
On this earth...hundreds and hundreds of years ago -- there was an event called the Nuremberg Trials -- humans known as Nazis were condemned despite the fact that their Defense had them innocent by virtue of their simply following orders.

(MORE)
CONTINUED

DEMPSEY (cont'd)

(he points
toward Zonda)
That he tried to kill because
he was ordered to is not a
defense, Colonel. The court
so rules.

There is a murmur from the onlookers.

SHOT - A MAN

as he rises.

MAN

What is all this nonsense?
They're a couple of wild (animals. Treat them as
wild animals!

There is a chorus of assent at this and
again Dempsey has to pound the gavel.
Virdon moves away from his table toward
the audience, pointing out the man who'd
just spoken.

VIRDON

Tell me something, sir.
Enlighten me. You say
these are wild animals.
Now on the other hand --
we are humans. They're
a pack -- we're a race.
They're a species -- we're
a community.

(a beat)

Why? Why are they different
from us? What makes them
animals and what makes us
civilized?

CONTINUED
WOMAN
(shouting)
They kill us --

VIRDON
(quickly overlapping her)
You kill them!

WOMAN 2
(shouting)
Only in self defense --

VIRDON
Are they threatening you now? Look at them! Are you in jeopardy from them at this moment?

Another man rises.

MAN 2
You let them loose and put a rifle in their hands -- you'll see how much jeopardy they'd put us in!

This time there are louder cries of assent and a general tumultuous stirring among the people.

VIRDON
Hold on a minute -- just hold on a minute -- let's understand something. Is that what we're trying them for? Intent? Are we judging them for what they might do to us? Are they going to be condemned on this given afternoon -- for what they might do next week?

CONTINUED
DEMPSEY
Judging from what they've done to us in the past, Colonel -- to keep them from doing it in the future is nothing more than prudent.

VIRDON
It may be prudent, Mr. Dempsey...but it's a helluva long way from being just! I maintain, Your Honor...
(he looks toward the "Jury")
...and gentlemen of the jury... that neither of these defendants have ever killed a human being. One in particular has never even felt hate or animosity or anything but a regard for human beings. Neither of them are guilty of murder or anything else.

There is dead silence as the CAMERA PANS DOWN THE FACES of the somber looking jurymen.

SHOT - FALLOn

FALLOn
If the Defense is finished --
The Prosecution will make its --

He pauses, looks questioningly toward Dempsey.

DEMPSEY
Its final arguments.
Fallon nods, turns toward the two apes.

**FALLON**

Have any of you ever met
an ape with human attributes? Have any of you
ever been helped by an
ape? Comforted by an
ape? Had a wound treated
or an ailment cured by an
ape? Do any of you feel
free to walk out of here
and move across the land
without fear of capture
or killing... by the apes?

(he shakes
his head)
They are guilty of all
the crimes attributed to
them. They should be put
to death.

There are loud cries of approval at this
as people rise, stamping with their feet,
capping their hands. A PAN PAST the
faces that show nothing but a lust for a
hanging. The PAN CONTINUES OVER TO the
defendants and FINALLY TO Galen who rises
very slowly. Gradually the noise subsides.
All eyes are on him. He takes a step out
in front of the table, looks first toward
Dempsey then to the crowd.

**GALEN**

I want to speak.

**DEMPSEY**

You have that right.

CONTINUED
Galen

I have only this to say. What is it you accuse us of? Is it murder?

(he shakes his head)

I don't think so. Not just murder. Neither of us have ever taken a life. But we stand guilty of something else. Because what we're accused of is being apes -- and we have no defense. We're accused of being animals -- and how can we deny that we're animals?

(he takes a step closer to the crowd, letting his eyes scan the various faces)

Hear me now, for I ask a very simple thing. I ask that you put me to death... in place of this other animal.

(he points to Zonda)

All that's needed here is proof of man's superiority. All right. Won't one death of one ape suffice? Let me die -- and let this young one go. You will then have your ape victim...you will have your proof of the sovereignty of man...and you will also have demonstrated that not only can man reason...he can be compassionate. And what more proof of superiority is there than that?
SHOT - THE CROWD

They just stare.

SHOT --DEMPESEY

who looks down at the table.

SHOT - KOVAK

who rises.

KOVAK

Your Honor --

Dempsey looks up very slowly. Kovak points to the mangled stacks of books.

KOVAK

In those volumes...some-place...must be the work of a man named Shekespeare.

SHOT - THE CROWD

There are a few nods.

SHOT - KOVAK

KOVAK

In one of his plays...I think it was called "The Merchant of Venice"...it went something like this...
"The quality of mercy is not strained, it droppeth as the gentle rain from heaven upon the place beneath. It is twice blessed; it blesseth him that gives and him that takes."

CONTINUED
CONTINUED

A PAN OVER TO Galen.

GALEN
"'Tis mightiest in' the
mightiest; it becomes the
throned monarch better
than his crown; his sceptre
shows the force of temporal
power, the attribute to awe
and majesty, wherein doth
sit the dread and fear of
kings; but mercy is above
this sceptred sway, it is
enthroned in the hearts
of kings, it is an attri-
but to God, Himself, and
earthly power doth then
show likest gods, when
mercy seizes justice."

A PAN PAST stunned, silent people OVER TO
Dempsey who is visibly, if not moved --
at least shaken. He rises.

DEMPSEY
If the Defense rests...and
the Prosecution has nothing
more...the jury will now
retire to deliberate on a
verdict.

HIGH ANGLE - LOOKING DOWN ON THE ROOM

as the jury rises and starts to slowly file
out.

SHOT - THE CROWD

They remain sitting as if transfixed, staring
toward Galen as we:

DISSOLVE TO
EXT. LANDSCAPE - DAY

Ground fog semi-enshrouds the scene as we track along the edge of the forest, picking up face after face of an ape skirmish line; the track ending ultimately on Ursus, himself. The Sergeant comes up alongside.

SERGEANT
(his voice a whisper)
The replacements are here, sir. I've placed them on the right.

URSUS
Grappling hooks?

SERGEANT
Ready to be put in place.

URSUS
All right then --
   (he holds up his arm)
   -- on my signal --

APE SOLDIER 1
   A moment, sir --

He half rises, peering out.

SHOT - THEIR POV - THE DEFILE

splitting the two cliffs. Appearing at the top is Zonda, walking slowly, carefully down the pathway of loose rocks.
SHOT - URSUS

as he rises.

URSUS

Hold!

SERGEANT

It's Zonda! It's your son, sir.

ANOTHER ANGLE - THE SCENE

as Ursus comes out from behind the trees, moving toward the defile, staring up.

ANGLE-SHOT - HIS POV - ZONDA

as he continues to move down then about halfway, stops, looking down at his father.

URSUS

Trick? Zonda -- is it a trick?

CLOSE SHOT - ZONDA

He turns to look over his shoulder. WHIP PAN UP TO the top of the cliff. There stands the two astronauts and Galen.

SHOT - ZONDA

He turns back down toward his father.

ZONDA

No. No trick.

Again he looks back toward the top of the cliff, holds up his left hand in a farewell.
SHOT - THE THREE SMALL FIGURES

at the top who wave back.

MOVING SHOT - ZONDA

down toward his father.

GROUP SHOT - THE TWO ASTRONAUTS AND GALEN

standing at the top of the cliff. Dempsey joins them.

VIRDON

(a quick look
toward Dempsey
then down the
cliff)

Take a look at that journey,
Mr. Dempsey. You might want
to tell your great grand-
children about it.

DEMPESEY

(very thought-
fully)

We let some animals go free.
Is it more than that?

KOVAK

(with a look
at Galen)

It's a whole helluva lot more
than that.

(he holds up a
bundle that he's
carrying, simi-
lar to those
carried by his
companions)

You've given us provisions...
new food...water --

(MORE)

CONTINUED
CONTINUED

KOVAK (cont'd)

(he looks down
toward the foot
of the cliff)
You've given him a seed to
carry with him. And you
may have just started the
planting of the biggest
garden in the history of
earth.

(a brief look
again down the
cliff then he
turns to Virdon)

Ready?

VIRDON

All set.

Virdon looks questioningly to Galen who nods.
The three of them start off along the top of
the cliff in an opposite direction. A SLOW
PAN DOWN TO the foot of the cliff TO Ursus,
Zonda and a group of apes, staring up toward
the cliff. The SAME PAN BACK UP TO a:

SHOT - DEMPSEY AND SEVERAL HUMANS

standing at the top, looking down at the apes.

GROUP SHOT - THE APES

The Sergeant comes up alongside Ursus, holding
up his rifle.

SERGEANT

We can bring a few of them
down, sir. Shall we try?

CONTINUED
CONTINUED

Ursus looks quickly at Zonda then back up toward the cliff. He shakes his head slowly.

**URSUS**

We shall return home.
There'll be no more killing.

He makes a motion. The apes fall into line and start to move off. Ursus starts to follow them, stops, turns, looks back up toward the cliff.

**URSUS**

Humans. Who'll ever understand humans?

Again he shakes his head, turns and starts after the long of soldiery.

**CLOSE SHOT - ZONDA**

who brings up the rear. He, too, stops, turns, looks toward the top of the cliff.

**SHOT - THE TINY GROUP OF HUMANS**

on the top of the cliff. Dempsey impulsively raises his hand as if in a farewell.

**HIGH ANGLE - LOOKING DOWN ON THE APES**

who now look just as small; and we see Zonda raise his hand.

SLOW FADE OUT.

THE END