

FIRST

PLANET OF THE APES

THE SERIES

EPISODE TWO

BY ROD SERLING

TWENTIETH CENTURY-FOX TELEVISION

"PLANET OF THE APES"

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by

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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.

Akor -- VOICE

Here. AKOR'S VOICE

Bando -- VOICE

Here. BANDO'S VOICE

Condor -- VOICE

Here. CONDOR'S VOICE

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 brief-
ly 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)

Mustering 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.

CONTINUED

CONTINUED - 2

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

CONTINUED - 3

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!

CONTINUED

CONTINUED - 4

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 instinct-
ively 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. Virdon 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

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?

Viridon 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 administer-
ing 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. ~~It~~

~~I~~ 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 makeshift 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

CONTINUED - 2

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

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 dis-
believing.

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
broad...

(MORE)

CONTINUED

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 --

Viridon 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

Viridon, 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

CONTINUED - 3

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.

CONTINUED

CONTINUED - 4

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

CONTINUED - 5

MAN

Mister space traveler --
or whoever you are -- we
were the ones who skewered
his companions 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 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

CONTINUED - 6

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 outnumbered 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)

CONTINUED

CONTINUED - 7

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 recip-
rocate. Merciful deaths.
Quick ones.

CONTINUED

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
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

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. Some-
thing 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

ACT THREE

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.

(he points
to himself)

Judge.

(he points
toward the
bench)

Jury.

(he points
to another
section)

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 arbi-
trator. Until someone
younger, wiser replaces me.

(a beat)

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

(MORE)

CONTINUED

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

CONTINUED

VIRDON

Having to do with condemn-
ing for the sake of expedience
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
Viridon)

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?

Viridon 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 whirls around and 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 servi-
tude 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

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

CONTINUED - 2

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

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 Nurenberg 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

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

CONTINUED

WOMAN

(shouting)

They kill us --

VIRDON

(quickly over-
lapping 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

CONTINUED - 2

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 defend-
ents 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.

CONTINUED

CONTINUED

Fallon nods, turns toward the two apes.

FALLON

Have any of you ever met
an ape with human attri-
butes? 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,
clapping 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

CONTINUED - 2

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 --DEMPSEY

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-
bute 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.

DEMPSEY

(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 Virдон)

Ready?

VIRDON

All set.

Virдон 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

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