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"BATTLE FOR THE PLANET OF THE APES"

Original Story

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"BATTLE FOR THE PLANET OF THE APES"

OPENING SEQUENCE

FADE IN:

FROM DARKNESS TO A HILLSIDE AND SUPERIMPOSE CARD:

1-
2

NORTH AMERICA

2670 A.D.

which FADES, during:

LAWGIVER

(o.s.)

In the beginning God created
beast and Man, so that both might
live in friendship and share
dominion over a world at peace.
And in the fullness of time evil men
betrayed God's trust and, in
disobedience to His holy word,
waged bloody wars not only against
their own kind but also against the
Apes whom they reduced to slavery.

CAMERA FOLLOWS hooded figure as he sits down and begins to
read from large handwritten book. CAMERA SLOWLY MOVES from
behind hooded figure, toward front view revealing the
speaker as an Orangutan. Whether we know it or not, we
are HEARING history becoming legend and legend becoming
myth.

LAWGIVER

Then God in his wrath sent the world
a savior, miraculously born of two
Apes who had descended on Earth
from Earth's own future. And Man was
afraid, for both parent-Apes
possessed the power of speech. So
both were betrayed and killed. But
their son survived, to grow to
adulthood. And he rose up an army
of Apes and gave them speech, and won
freedom from their oppressors.

The Lawgiver slowly turns a page in the great book.

Cont.

LAWGIVER

Yet, in the aftermath of his victory, the surface of the world was ravaged by the vilest war in human history. The great cities of the world split asunder and were flattened; and out of one such city our savior led a remnant of those who survived - in search of greener pastures where Ape and Human might forever live in friendship according to divine will. His name was Caesar, and this is his story from those far-off days.

TITLES BEGIN

VERY CLOSE SHOT - ALDO

3

SHOT opens on head and shoulders of ALDO, a large and menacing Gorilla, dressed as in Apes 1 and 2. He is on a horse, at the top of a ridge where we see a gorilla outpost. Gorillas are slovenly, untidy, lying about. They stir, and nudge each other as they become aware of ALDO.

ANOTHER ANGLE

4

Gorillas come to attention. Aldo looks about, Gorillas salute him. CAMERA HOLDS AT MED. SHOT as Aldo rides down side of ridge.

TITLES CONTINUE

As he rides, CAMERA REVEALS desert, rock, harsh devastated area on one side of ridge, a lush and peaceful valley on the other.

MED. SHOT - ALDO LOOKS DOWN INTO THE VALLEY

5

We see vineyards, fields of crops, a grove of trees. Aldo grunts, restless at the sight of so much beauty, so little challenge.

LONG SHOT - ALDO'S P.O.V. - APE CITY BELOW

6

In the midst of dense trees, Ape City nestles. It is an arboreal city, multilevel, with fairly extensive tree houses, all designed to blend in with the trees and the surrounding environment. Vines and ladders permit entry into the houses. Inside, limbs can be climbed from one

Cont.

level to another. Food, all vegetable or fruit, is hung outside windows; flowers grow in suspended pots, and the whole vista is one of peace and beauty.

REVERSE SHOT - ALDO

7

He sneers at this scene, and urges his horse forward. Now he rides at speed down into the valley, along a narrow road through a grove of trees leading into Ape City as CAMERA FOLLOWS.

TITLES CONTINUE

MED. LONG SHOT - WAGON, HUMANS, CHIMP OVERSEER,
MACDONALD

8

This is a storage area on the outskirts of Ape City. In the f.g. a wagon overloaded with fruit and vegetables has broken down, one wheel off. It rests on its axle. Four HUMAN MALES in identical brown homespun tunics are trying to raise it. They are unshaven and longhaired. A very tall, broad-shouldered young man, with long golden hair is straining to lift the wagon. His name's JAKE. MacDonald stands nearby, a clipboard and a sheaf of papers in his hands. We shall later learn that he is the brother of the Governor's Assistant who befriended Caesar in "CONQUEST."

Aldo reins in his horse, stares at the straining men. Then he dismounts, and casually lifts the wagon with one hand, gesturing to Jake and the other men to replace the wheel. He holds the wagon up easily until they are done: His eyes glance from Jake to MacDonald and back again.

JAKE

Thanks, Aldo. You've got the strength of a gorill - sorry.

Was it a gaffe or an insult? Aldo is taking no chances. Though Jake is tall, and muscular, Aldo towers over him: and now, with his huge, hairy hand he twice slaps Jake's face hard, during:

ALDO

Man is...weak! Man is...
weak! And you will call me by
my rank...of General.

Jake glares at him in a long, tense silence broken finally by MacDonald:

CLOSE SHOT - MACDONALD

A-8

MACDONALD

(deadpan)
Yes, General.

Aldo contemptuously pushes Jake aside, remounts his horse and starts to ride away.

JAKE

MacDonald, that gorilla makes me puke.

MACDONALD

I'll speak to Caesar.

JAKE

It's lucky for us humans you're as close to Caesar as your brother was.

MACDONALD

Close? When the bomb dropped on the City and Caesar heard of my brother's death he said 'My heart is torn.'

(after a pause,
diffidently)
I try to mend it...

ANGLE ON ALDO

B-8

He spurs his horse as the men still glare in anger. CAMERA FOLLOWS ALDO (CRANE SHOT) riding away down a narrow road between the trees into Ape City.

TITLES CONCLUDE

MED. SHOT - ALDO

9

He rides recklessly into Ape City, apes and humans dodging him. As he ties his horse to a hitching post, we note with a SERIES OF SHOTS the condition of apes and humans, and the level of culture to which Ape City has risen in the nine years since its founding.

Apes are dominant, humans servants, though not physically ill-treated. We see humans carrying lumber and parcels, sweeping, doing laundry, tending ape-children, building shacks below the tree houses of their masters. Apes wear uniforms as in Apes 1 and 2. All humans wear the faded tunics once worn by Ape slaves in "CONQUEST." Ape and human children play in the streets, apes riding humans, tossing them things to fetch, treating them affectionately, but as

Cont.

inferiors, almost like puppies. Ape dominance is firm, but not militaristic and blatant as was the human dominance in "CONQUEST."

Aldo strides through the street, CAMERA RETURNING to him or keeping him in FRAME during SERIES OF SHOTS. He reaches the SCHOOL.

INT. SCHOOLROOM - MASTER SHOT

10

The room is large enough to permit the simultaneous conduct of two Classes without either interfering with the other unless voices are unduly raised.

In one, an earnest but amiable bespectacled human TEACHER teaches reading, writing and speaking to a class self-segregated into two groups: in front sit child-chimpanzees and child-orangutans; in rear sit the more backward gorillas - both children and adults, looking sullen and truculent in their black leather costumes, like a gang of motorcycle toughs.

The other "Class" is less a class than what Universities would call a Tutorial. Three adolescent Apes - two Chimpanzees and an Orangutan - sit raptly at the feet of a young Orangutan, VIRGIL - an intellectual prodigy whose witty and fluent speech can only just keep pace with the ideas that fizz from his remarkable brain.

Both Teacher and Virgil are equipped with chalk-stone to write on two chipped old chalkboards salvaged from Modern City. Pupils write with charcoal-sticks on skin-parchment or bark papyrus. If pens, pencils and paper still exist they are reserved for the elite.

We START on Class I, where Teacher has just finished chalking up the words "APE SHALL NEVER KILL APE" on the board. The Chimp and Orangutan children watch with attentive interest. But behind them the Gorillas are restless and mumble to each other.

TEACHER

Gorillas! Read me what I have written.

Glazed incomprehension and silence from the back row. Teacher sighs. Then, more hopefully:

TEACHER

Orangutans! Chimpanzees!

Cont.

FRONT ROW
(instant unison)
'Ape shall never kill Ape.'

The sound has obscured the entry of Aldo, who stands beside his front-bench vacancy.

ALDO
Can Ape ever kill Man?

A growl of approval from the Gorillas. As it subsides:

TEACHER
(coldly)
You're late, General Aldo. Again.

Teacher makes an entry in a battered book.

ALDO
What are you writing?

TEACHER
(extending book)
Come and read it. To the Class.

ALDO
(sullen)
I won't.

TEACHER
(gently)
You won't, because you can't.
And you can't, because you don't
want to learn.
(shutting book)
And it's my duty to tell this
to Caesar.

The gorilla-growl is silenced by the word "Caesar", which also prompts an alert little boy-chimpanzee (CORNELIUS) to rise to his feet.

CORNELIUS
(wistfully)
If my father were a gorilla,
we'd all be learning riding
instead of writing.

As laughter subsides:

Cont.

TEACHER

(kindly)

Cornelius, remember you're
Caesar's son - and heir. Being
a good rider isn't enough for
being a good ruler.

(drily)

Though, in human history, quite a
number of monarchs...

(looking at Aldo)

...and even military dictators
seem to have thought so.

(to Class)

Now all of you take your charcoal-
sticks and copy down what I've
written. The best shall be hung
from this hook on the wall.

ALDO

(eyeing Teacher; and
aside to cronies)

I can think of better things to
hang from hooks.

PAN SHOT - CLASS

A-10

CAMERA SCANS Class writing. Orangutans and chimps write
clearly, rapidly; Gorillas slowly, clumsily. Aldo presses
harder, as if that would help - and the charcoal-stick
snaps in two.

ALDO

A - a - a - arh!

We continue PAN to:

ANGLE ON TUTORIAL

B-10

In cheerful contrast at the schoolroom's further end, the
young Orangutan, Virgil, is stimulating the minds of his
three APE-PUPILS. Like Socrates, he doesn't fill their
brains with facts but exercises them with argument. In
quick-tempo dialogue:

CHIMP

But, Virgil, can we alter destiny?

ORANGUTAN 1

Can we tamper with time?

Cont.

VIRGIL

(mischievous smile)

Accept my premise, and I will
prove it logically.

CHIMP

What premise?

VIRGIL

That, since Man once learned to
travel faster than sound, he
could later have learned to travel
faster than light.

CHIMP

(smiling)

We accept.

VIRGIL

Then imagine a musician giving a
live broadcast from what was once
London to what was once New York -
on a Wednesday. He then travels
faster than light from London to
New York where he arrives (as
physicists would confirm) on the
previous Tuesday; listens to his
own broadcast on the Wednesday;
dislikes its quality intensely,
and travels back faster than light
to London in time for him to decide
not to give his broadcast.

Over a SHOUT of laughter at this dubious but invigorating
hypothesis, we WHIP PAN back to:

ANGLE ON TEACHER

C-10

He hears the distant, happy laughter and envies it; but
goes on mechanically scrutinizing and stacking on the desk-
top the parchments which the last of the chimp and orangutan
children are now submitting for his inspection.

TEACHER

Good, Mirko. Dismissed.

Cornelius presents his parchment.

Cont.

TEACHER

Good, Cornelius... No. There's
a mistake. You've written a
'B' for the second 'P'. 'APE
SHALL NEVER KILL ABE.'

(jocularly)

Who's Abe?

A pause.

CORNELIUS

(softly)

Teacher, have you forgotten your
own name?

Teacher is at first nonplused and then touched to near-tears.

TEACHER

So many people call me 'Teacher',
I'd almost... 'APE SHALL NEVER
KILL ABE.' Thank you, Cornelius.
That was a very kind thought.
Dismissed.

He pulls himself together.

TEACHER

Gorillas!

REVERSE P.O.V. SHOT - GORILLAS

11

Hunched, motionless yet menacing, on their back-benches.
We PAN Aldo slouching insolently towards Teacher and
slapping his parchment on the desktop beside the others.

TEACHER

(scrutinizing)

General Aldo, with respect, this
is barely legible and will have
to be written again. Your
capital 'A' leans over like a
tent in a high wind, and your 'K'
is...

Aldo takes Cornelius' parchment from the top of the pile
and begins deliberately (INSERT) to tear it into shreds.

TEACHER

(agonized shout)

No, Aldo! NO!

His heartfelt CRY mysteriously shocks everyone into
hostility.

QUICK FLASHES

- A. Aldo turns apoplectic.
- B. Gorillas spring to their feet in menacing unison.
- C. Virgil, appalled, races across the schoolroom floor into:

THREE SHOT - VIRGIL, ALDO, TEACHER

13-
22

VIRGIL

Teacher, you've spoken the unspeakable! In all our years of slavery to mankind, the word 'No!' was the one word we were electrically conditioned to fear as a rabbit fears a snake. Caesar has forbidden you its utterance in perpetuity. An Ape may say 'No!' to a human. But a human may never again say 'No!' to an Ape.

(whispered aside
to Teacher)

Tell them you're sorry, Abe - and go home while you still have a home to go to. I'll put in a word for you with Caesar.

As Virgil strolls back briskly OUT of SHOT towards his Tutorial, we CLOSE to:

TEACHER

(to o.s. Gorillas)

I - I'm sorry. The writing you destroyed was by Caesar's son. I...did not want you to suffer Caesar's anger.

MED. SHOT - ALDO, GORILLAS, TEACHER

23

ALDO

What do I care for Caesar's anger?
Let me give you a taste of mine!

He lifts up a block of wood and hurls it at the Teacher. Taking their cue, the Gorillas run joyfully amok. They ROAR and SCREAM, tear the place to pieces, and head for the Teacher.

PAN SHOT - TEACHER, GORILLAS

24

The Teacher rushes from the classroom, the Gorillas after him like bees swarming out of a hive.

INT. SCHOOLROOM

A-24

We PAN the wreckage and END on Virgil's dedicatedly imperturbable Tutorial. Again the dialogue-tempo is very quick.

CHIMP

I can understand that time has
no end - but not that it has no
beginning.

ORANGUTAN 1

Doesn't everything have a beginning
and an end?

Swiftly Virgil chalks on the board a perfect circle.

VIRGIL

A circle has no end and no
beginning.

CHIMP

But Time can't be circular or
we'd keep on ending up where we
started.

VIRGIL

(chalking illustration)
What happens if I increase the
circle's radius?

CHIMP

The circumference flattens.

VIRGIL

(illustrating)
And the more I increase the
radius, the more the circumference
will flatten - until, if I
increase it infinitely, the
circumference will become a
straight line which still retains
the properties of a circle. It
is a straight line which has no
end and no beginning. That, my
friends, is Eternity.

As he wipes the board clean at the lesson's end, we:

SHOCK CUT TO:

12

LONG SHOT - APE CITY MAIN STREET 25

We see the Teacher running down the street, gorillas in pursuit, the rest of the class tailing out behind.

MED SHOT - TEACHER 26

CAMERA FOLLOWS as Teacher runs through stalls of fruit and vegetables.

MED. SHOT - GORILLAS 27

They follow him, Aldo in the lead.

MED SHOT - TEACHER 28

He tries to hide amongst other humans who are plaiting screen-walls for houses. But gorillas see him, come crashing through the work area after him.

GROUP SHOT - TEACHER, GORILLAS (NEAR CAESAR'S HOUSE) 29

Aldo catches the Teacher and throws him down.

SERIES OF SHOTS - ALDO AND GORILLAS LOOMING OVER TEACHER 30

MED. SHOT - ALDO RAISES FLAT BLADE OF A SHORT SWORD 31

We see the quizzical looks of passers-by, ape and human.

TRANSITION TO CLOSE SHOT - CAESAR IN HIS DOORWAY 32

This is our first glimpse of Caesar since Conquest. He looks stronger, more secure in his authority. Just behind him stands MACDONALD, his friend and chief human advisor.

CAESAR

Stop!

WIDE SHOT - GORILLAS 33

They turn to look at Caesar. Aldo stares sullenly at Caesar, his sword still raised.

GROUP SHOT - CAESAR, GORILLAS, AND ALDO 34

CAESAR

I said, stop...Aldo.

Cont.

He steps quite close to Aldo as if to grab his hand. But it is his will alone that reaches out. Aldo looks around, sees no support from the other gorillas who are cowed by Caesar's strength of will and prestige. MacDonald moves discreetly to his master's elbow.

SERIES OF SHOTS - APES

35

In a brief SERIES OF SHOTS, we see cold disdain for Aldo and the other gorillas in the expressions of chimps and orangutans. They love Caesar and will have no part of a challenge to his authority. At last, Aldo lowers his sword. He waves in the direction of the Teacher, shouting his frustration.

ALDO

He broke the Law! With his own mouth he broke the First Law!

CAESAR

I am the Law. And if I find that he has broken it, I shall pass sentence. What has he done?

VIRGIL

36

Pushing urgently through Crowd.

VIRGIL

Caesar!

CAESAR

(more gently)
Yes, Virgil.

VIRGIL

I was there. Teacher only . . .
reverted to type under provocation.
He spoke like a slave-master in the
old days of our servitude, when we were
conditioned to mechanical obedience.
He uttered a negative imperative.

Caesar smothers a smile and MacDonald grins broadly.

CAESAR

Put that in words which even Caesar
can understand.

VIRGIL

He said 'No, Aldo, no!'

CROWD SHOT - APES, HUMANS

37

On the word "No!", a gasp - as Apes react in anger and humans in fear.

GROUP SHOT - CAESAR, MACDONALD, VIRGIL, TEACHER,
ALDO

38-

39

MACDONALD

(the Human spokesman)
Teacher, you're old enough to be well aware that 'No' is the one word a Human may never say to an Ape, because Apes once heard it said to them a hundred times a day by Humans?

TEACHER

Yes, I am old . . . enough.

MACDONALD

Then what was the provocation?

TEACHER

(uneasily)
General Aldo tore up a writing exercise written especially for me by Caesar's son. It was very good and . . . respectfully affectionate.

CAESAR

(rounding on Aldo)
Then why did you tear it up?

Aldo sullenly refuses to answer. From the Crowd:

YOUNG CHIMP

Because Teacher said that the General's writing was very bad.

The Chimps and Orangutans laugh. The Gorillas don't.
After a pause:

CAESAR

General Aldo is a very good rider. My son is not. My son is a very good writer. General Aldo is not. An Ape . . .
(oblique smile at Virgil)
. . . with very few exceptions . . . cannot excel at everything. That is all there is to it. The matter is forgotten. Now go back to school.

Cont.

VIRGIL

The schoolroom has been wrecked,
Caesar. By gorillas.

ALDO

(breaking in
triumphantly)

Class ended! Schoolroom closed!
Now we go back to riding horses!

An approving bark from the Gorilla Group behind Aldo is checked by Caesar's advance to within an inch of the General's face.

CAESAR

You and your 'friends' will go
back and put the schoolroom in
order.

Their eyes lock. Then Aldo finally sheathes his short-sword. Caesar turns on his heel and, summoning MacDonald to his side, walks back towards his house. As they walk:

MACDONALD

Caesar, I think that Aldo's hatred
is not confined to humans.

CAESAR

(charitably shrugging)

He hasn't forgotten the old days.

CLOSE TWO SHOT - CAESAR AND MACDONALD

40-
A-40

MACDONALD

I think he'd like to bring them
back.

As Caesar looks alertly at MacDonald, we HEAR the clatter of hooves. MacDonald looks over Caesar's shoulder in surprise and alarm. CAMERA TURNS TO MACDONALD'S P.O.V.

MED. LONG SHOT - DOWN STREET TOWARDS SCHOOL

41-
42

Aldo gallops recklessly toward Caesar, followed by three other gorillas on horseback. Apes and Humans flee scattering before Ape City's Hell's Angels. Caesar is almost knocked down, but MacDonald pulls him aside.

Cont.

CAESAR

I think Aldo may be riding for
a fall.

They proceed towards:

INT. CAESAR'S HOUSE - MED. CLOSE SHOT

43

LISA is preparing a meal of fruit, nuts and vegetables for Caesar and MacDonald. CAMERA PANS the large airy room. The architectural style is perhaps similar to the Japanese in its use of wood, screens, paper, and other light materials. The impression is rather like that of a rich tropical forest being brought indoors. Beside the hand-made table where Lisa works, assisted by a young, attractive SERVING GIRL, there is a large open window through which we see a collection of swings, vines, perches and so on upon which CORNELIUS plays. We see Cornelius and a human CHILD playing.

EXT. CAESAR'S HOUSE - MED. SHOT

44

Cornelius, Caesar's son, is poised on a perch.

CORNELIUS

Hey, Jimmy, d'you want to play
follow my-leader?

Cornelius does a series of complicated flips and lands on a low limb easily. The human child watches, but makes a disgusted face.

JIMMY

No. You're always the leader.

He reaches down and picks up a stick about rifle length, points it at Cornelius.

JIMMY

Tchang, tchang! I got you.

Cornelius clutches his breast, falls backward off the limb to the ground, with a LOUD CRY of AGONY.

INT. CAESAR'S HOUSE - MED. SHOT - LISA

A-44

She drops her dinner preparations, hurries out the door, fearing Cornelius is hurt.

EXT. CAESAR'S HOUSE - MED. SHOT

B-44

Lisa joins Cornelius on the ground, bends over him.

LISA
Cornelius, are you hurt?

Cornelius rolls over, opens his eyes.

CORNELIUS
No, mother. I'm just dead.

LISA
Dead?

Jimmy hides the makeshift gun behind his back, then drops it quietly to the ground.

CORNELIUS
We were playing gorillas.

Lisa looks at Jimmy, who sidles off backward, looking ashamed and defensive.

LISA
What?

CORNELIUS
We were playing war.

LISA
War?

Lisa stands abruptly. Jimmy, now intimidated, turns and runs off. Lisa is left with only Cornelius to discipline. She speaks icily.

LISA
Cornelius, hasn't your father explained to you that war isn't a game - except to pear-shaped old Generals sticking colored pins in a map three thousand miles behind the firing line?

Cornelius, sitting up now, looks properly abashed.

CORNELIUS
Yes, mother.

LISA
And hasn't he forbidden you to play with guns or to make a game of killing?

Cont.

CORNELIUS

Yes, mother.

LISA

Then you'll stop it?

CORNELIUS

Yes, mother.

INT. CAESAR'S HOUSE - MED. SHOT

45

As Lisa re-enters the house, we see that Caesar and MacDonald have come in while she dealt with the small domestic crisis. They are seated at the dining table talking, while Lisa (helped by the Servant Girl) complete the dinner preparations in the b.g.

MACDONALD

You handled that very . . .
adroitly, Caesar.

CAESAR

(sighs)
I wish I'd been educated to be a
ruler.

MACDONALD

Didn't Armando - ?

CAESAR

My dear, dead, human foster-father
- when he wasn't training me to
be a bareback rider in his circus
- taught me the sum of all human
virtues, which is that we must
love one another or die. The
lion-tamer was allowed to crack
his whip, provided he didn't whip
the lion.

MACDONALD

And if the lion attacked the tamer?

CAESAR

The lion never did. That's how I
thought it would be in the world
outside. If my father and mother
(whom I was too young to remember)
had only lived, they might have
taught me whether it was right
to kill an evil enemy so that good
should prevail.

Cont.

MACDONALD

History shows -

CAESAR

(sharply)

Human history. Not ape history.
Ape never kills Ape.

Lisa now carries the food to the rough-cut refectory-style table, places a bowl before Caesar and MacDonald, who, before he looks at the fruits and nuts, says:

MACDONALD

I could eat a horse.

CLOSE SHOT - LISA

46

She takes him seriously and is shocked and disgusted.

LISA

A horse . . . ?

INT. CAESAR'S HOUSE - GROUP SHOT

47

Caesar realizes her misconception, jokes with her.

CAESAR

You remember, Lisa. They used to
eat all sorts of things; dead
cattle . . . dead chickens . . .
dead pigs . . . dead fish . . .

LISA

Fish I can just understand . . .
but horses! If horses, why not
hippos? Where did you draw the
line?

MacDonald sighs, takes a nut, and looks "knowingly"
toward the Servant Girl.

MACDONALD

Now we live . . . and chew nuts
at our masters' command.

CLOSE SHOT - CAESAR

48

He frowns.

CAESAR

We're not your masters.

CLOSE SHOT - MACDONALD

49

MACDONALD
(unabashed)
We're not your equals.

GROUP SHOT - CAESAR, LISA, MACDONALD

50-
51

During this, Lisa dismisses the Serving Girl with a "nod"
- and after finishing whatever chore she is doing, she
leaves the house:

CAESAR
MacDonald, I believe that when you
come truly to know and trust a
person - as I know and trust you -
you can't help but like him. Once
my people come to know and trust
yours, we shall all become equals
and stay so . . . until the end
of the world.

MACDONALD
Which may be sooner than you think.

A sudden silence. Nobody eats or speaks. Then:

CAESAR
You're a pessimist.

MACDONALD
Or a prophet?

LISA
(smiling)
You've been at the fermented
coconut milk again. They say it
makes you very happy at night
and very gloomy in the morning.

CAESAR
Now that Apes are at the helm,
Earth will sail safely through
space until the end of time.
And Virgil says time has no end.
I don't believe what you say.

MACDONALD
Would you believe it if you heard
it from the lips of your own
parents?

Cont.

CAESAR
That's not possible.

MACDONALD
It is.

Caesar leaps to his feet and his chair falls CRASH!
behind him.

CAESAR
Are my parents still alive?

MACDONALD
No. But their images and their
voices are.

CAESAR
(angrily)
MacDonald, if you talk of my
mother and father, don't talk
in riddles. Can I see them?
Can I hear them? Armando told
me only that they came out of
the future. Can they give me
. . . knowledge?

MACDONALD
You can see them. You can hear
them. And they can give you
knowledge.

CAESAR
How?

MACDONALD
Under the Dead City, where we once
lived, in the archives near the
old Command Post, there are tapes
- sealed tapes of Cornelius and
Zira being examined by officials
of the American Government. When
my brother was Governor Breck's
assistant, he told me about them.
I know where they are. And I
know that they concern Earth's
future, from which your parents
came.

Cont.

CAESAR

But the City was flattened. The bomb left nothing.

MACDONALD

Except (I suspect) the Archives Section - indeed many sections of the underground city were designed to survive the impact of a ten megaton over-blast.

CAESAR

Then the tapes and the pictures of my parents...

MACDONALD

Are still down there.

CAESAR

(with great longing)
I want to see what they looked like, MacDonald - as every orphan does. I want to hear what they thought and knew.

MACDONALD

The City's still radioactive.

CAESAR

Who among your people, knows anything about radioactivity?

MACDONALD

No one.

CAESAR

And among mine?

MACDONALD

(smiling)
Who knows everything about everything?

CAESAR

(smiling, too)
Virgil. Find him.

INT. MACDONALD'S HOUSE - MACDONALD, TEACHER - NIGHT 52

CAMERA SCANS a plain room with a crude fireplace; a mantel with a few fresh flowers in an "antique" Coke bottle, and a yellowing photo of Martin Luther King in a corroded frame. Above the mantel, an educational diploma from a Negro University and a third photo of MacDonald's dead brother played by Hari Rhodes in CONQUEST. A table is set for three with a single candle, rusty knives and forks, and chipped enamel plates. We CLOSE to:

ANGLE ON MACDONALD

53

He cautiously shuts the room's outer door, tests it and puts a chair under the handle so no one can come abruptly in.

MACDONALD

Better put two blankets over the window, Teacher. They have an acute sense of smell.

ANGLE ON TEACHER

54

Puts a second blanket over the window. What devilish conspiracy is afoot? MacDonald moves into shot to inspect the precautions; then calls to an (optionally o.s.) inner door.

MACDONALD

Okay, Doctor. Bring it in!

FEMALE VOICE

(o.s.)

I'm on my way.

And DOCTOR (a remarkably pretty girl) ENTERS carrying in one hand a flat black leather case and in the other a dish on which reposes:

DOCTOR

Coming up - one roast bootleg rabbit.

TEACHER

Sh-h-h! Not so loud.

Cont..

Doctor cautiously sets down the dish and opens the black case which contains surgical instruments that greatly facilitate the rabbit's carving. The two Men scrutinize this procedure intently.

DOCTOR

(carving)

I'm being as fair as I can.

TEACHER

I'm salivating like one of Pavlov's dogs.

MACDONALD

You can see she's a surgeon. If ever I need an appendectomy, Doc -

DOCTOR

You shall have it braised.

MACDONALD

(eating with relish)

Anyway, tomorrow I shan't be marching on an empty stomach.

TEACHER

Marching where?

MACDONALD

(lowering voice)

Tomorrow Virgil and I are taking Caesar to the City.

DOCTOR

(appalled)

The City?

TEACHER

It must still be crawling with radioactivity - like a lethal ant-hill. Besides it's dead.

DOCTOR

So will you be, unless you take a Geiger counter. Why are you going?

MACDONALD

In search of Caesar's past and the world's future. It's . . . necessary.

From their bafflement, we:

OUT 55-
58

CUT TO:

ANGLE ON LISA IN BED - NIGHT

Caesar finishes dressing.

CAESAR

Lisa, you remember your parents.
I was too young, when they died,
to remember mine.

LISA

I don't want to have to remember
my husband. I want to love him.
Now.

He holds her outstretched hand against his cheek.

CAESAR

We'll take good care. Good technical
care.

LISA

Say good morning to Cornelius - but
not good-bye. I don't want him to
know that I'm afraid.

Caesar EXITS into:

INT. ADJACENT "NIGHT NURSERY"

Cornelius sleeps beside a caged squirrel on his bedside
table. Caesar lays an index-finger lightly on the forehead
of his son, who wakes.

CAESAR

Cornelius, I'm going on a journey.

CORNELIUS

(drowsily)
What will you bring me back?

CAESAR

What would you like?

CORNELIUS

(indicating squirrel)
More nuts for Ricky. He's a growing
boy.

Caesar looks down at his son's face.

CAESAR

So are you.

Cont.

Cornelius holds Caesar's outstretched hand to his own cheek.

CAESAR

One day you'll be as tall as a king.

We CLOSE to the big hand on the small cheek, and:

SHOCK CUT TO:

EXT. CAESAR'S HAND POUNDING

61

...on an impressively stout door. We PULL BACK to include Macdonald and Virgil at his either side: Caesar pounds again.

MACDONALD

He's asleep.

VIRGIL

Not eternally, I trust.

From behind the door:

ANCIENT VOICE (MANDEMUS)

Who knocks?

CAESAR

Caesar.

A grille slides back revealing the face of a very old orangutan with red and rheumy eyes.

MANDEMUS

And what does Caesar want?

CAESAR

Weapons.

MANDEMUS

For what purpose?

Caesar nudges Virgil into dialectic action.

VIRGIL

For self-protection in the pursuit of knowledge.

MANDEMUS

Self-protection against whom or what?

Cont.

VIRGIL

(firmly)
We don't know.

MANDEMUS

Then what is the point of protecting yourself against a danger of which you have no knowledge in pursuit of a knowlege you do not possess?

MACDONALD

(resigned undertone)
Oh, God.

MANDEMUS

Is it knowledge for good or evil?

VIRGIL

All knowledge is for good. Only the use to which you put it can be good or evil.

CAESAR

The sun is rising. I should like this matter settled before it sets.

MANDEMUS

(vehemently protesting)
Caesar appointed me not only as the keeper of this Armory but as the keeper of his own conscience. That is why I have asked six boring questions - and now propose to ask a seventh before issuing or not issuing the weapons you require. What is the nature of the knowledge you cannot seek without weapons?

MACDONALD

The knowledge of Earth's ultimate fate, recorded on tapes in the archives of the Forbidden City...

CAESAR

...which is contaminated but may still be inhabited by humans.

After a pause:

MANDEMUS

Come in.

He opens door and they ENTER:

INT. ARMORY - GROUP SHOT

62

All manner of weapons stacked, piled or crated along its walls. The Armory is illuminated by burning oil in small bowls.

MANDEMUS

(waving a bunch of
keys)

Take your protective pick.

CAESAR

Three submachine guns..

MANDEMUS

(eyebrows raised)

For...?

VIRGIL

The removal of obstacles.

MACDONALD

Ammunition.

As Mandemus guides them from dump to dump:

MANDEMUS

I don't really hold with knowing
about the future - even my own,
which is short.

VIRGIL

And a geiger counter.

MANDEMUS

I mean if we knew for a fact that
there was an after-life and that the
after-life was Bliss Eternal, we'd
all commit suicide in order to be
able to enjoy it.

MACDONALD

Pistols.

MANDEMUS

(ironically)

To remove...smaller obstacles?

VIRGIL

It's a three day journey. With
Caesar's permission MacDonald may
want to shoot, cook and eat a rabbit.

Cont.

MANDEMUS

Who needs three pistols to shoot
one rabbit?

He tosses a single Smith and Wesson to MacDonald who
catches it.

MANDEMUS

Enjoy your meal.

With a bow to Caesar he ceremoniously ushers the Trio
through the door into:

EXT. ARMORY - MANDEMUS IN B.G. DOORWAY - TRIO 63
DEPARTING IN F.G.

MACDONALD

He may be old, but he has a mind
like a razor.

VIRGIL

(gently)

When I was a boy, he was my teacher.

As Trio EXITS LOWER FRAME, we SLOW ZOOM to:

CLOSE SHOT - MANDEMUS IN DOORWAY 64

He sadly shakes his head; then CLANGS the door shut.

APE OUTPOST - MED. LONG SHOT - NIGHT TURNING TO 65
DAWN

This is the same outpost we saw under the MAIN TITLES:
Gorillas sit around a small fire, obviously paying no
mind to their job. After all, for nine years they have
been guarding Ape City against--what? In the b.g. we see
Caesar, MacDonald and Virgil slipping over a ridge and
down toward the desert. They are loaded with supplies.
One of the gorillas becomes alert, GRUNTS to his fellow
guards. They ignore him, and we see Caesar, MacDonald,
and Virgil move o.s.

BRIEF SERIES OF LONG SHOTS - DESERT - DAWN TO 66-
FULL DAY TO SUNSET 68

- A. Caesar, MacDonald and Virgil trudge across a region
of sparse vegetation as the rising sun lights their
way.
- B. The group progresses from the shadows of dawn into
sunlight. They are now in the desert.
- C. Late in the evening, as they struggle over the desert.
The sun sits like a fading disc on the horizon.

MED. SHOT - RISE IN THE DESERT - SUNRISE

Caesar, MacDonald and Virgil come to a halt and stand staring at the view in front of them.

CAESAR

There it is...or was.

VIRGIL

(solemn, for once)
Like a storm at sea, but...
solidified.

MACDONALD

By a bomb from an armory one
thousand times the size of ours.

VIRGIL

And nobody to keep its owner's
conscience.

INTERCUT:

REVERSE MATTE SHOT - MODERN CITY (THE DESERT FILLS THE LOWER HALF OF OUR FRAME) 70

As far as the eye can see the horizon is a shambles. It is the total desolation of one of man's great cities. It is massive, silent, utterly dead. A monument to all twisted and contradictory ideas and passions that drove mankind to suicide.

REVERSE GROUP SHOT - CAESAR, MACDONALD AND VIRGIL 71

MacDonald's voice is shaky.

MACDONALD

Like London, Rome, Athens, Rio,
Moscow, Tokyo, Peking...

VIRGIL

And Hades.

CAESAR

It's where we're going.

As they start forward:

CUT TO:

REVERSE MATTE SHOT

A-71

The Trio are seen walking up the sandbank toward the destroyed Modern City.

PAN SHOT - NEARER DESTROYED MODERN CITY -
MATTE SHOT (BACK-LOT TANK)

72

Caesar and the others walking toward Modern City. The overall effects of the City's destruction should be one of meltedness. The City did not simply blow apart, it melted. Glass, masonry, steel, all were dissolved by the enormous temperature at the center of the H-bomb. Everything should thus have a smooth surface, be fused into everything else. Buildings have crumpled and flowed into one another so that, in large measure, the City is a single piece of undifferentiated slag. Portions of this mountain of glass look rather like a glacier, with cars, trolleys, etc., melted and stuck to it.

MED. REACTION SHOT - CAESAR, MACDONALD, VIRGIL

73

CAMERA MOVES IN to show their response to the ghostly remnants of Modern City.

MACDONALD

This...is the hell my forefathers
used to preach about.

BACK TO SCENE

74

As the Trio approach what appears to be an underground entrance.

CLOSE GROUP SHOT - CAESAR, MACDONALD, VIRGIL

75

Virgil takes out his geiger counter and switches it on. It CLATTERS, not too loudly.

(During the rest of the Modern City sequence, we HEAR the SOUND of the geiger counter as background. It TICKS slowly, then more rapidly, then slows down again according to the relative radiation-count at a given point, and should be a dramatic counterpoint to the dialogue and action.)

VIRGIL

We are at best brave and at worst
mad to be here. This background
radiation alone will give us
three hundred roentgens an hour.

CAESAR

Meaning?

VIRGIL

That if we're not out of here
within two hours, we shall become...
inmates.

CLOSER SHOT

A-75

As the Trio pick their way past some rubble, they find the semblance of an entrance, and disappear down it (BACK-LOT TANK).

INT. UNDERGROUND TUNNEL (HYPERION PLANT)

B-75

MacDonald, followed by Caesar and Virgil, comes down into tunnel.

CAESAR

(abruptly)

MacDonald? You've got your bearings?

MACDONALD

Yes. This is...was...Eleventh Avenue. Ape Management was one block east from here: the Archives Section two blocks west, at the corner of Breck Street and Ackerman.

CAESAR

Then get us there - quick.

MED. SHOT

76

They start down to a lower level.

CORRIDOR JUNCTION AT LOWER LEVEL

77

MacDonald stands between Caesar and Virgil, pausing to get his bearings.

MACDONALD

I was here so often...when the City was alive.

CAESAR

And existing on our labor.

MACDONALD

(sharply)

They paid, Caesar. They all paid.

Caesar and Virgil follow MacDonald as he "selects" a particular passage, and starts down it.

GROUP SHOT - CAESAR, MACDONALD AND VIRGIL
(TRACKING)

78

As they grope their way along the dimly lit passage, which is damp, and full of debris.

INT. CONTROL CENTER

79

A large underground room, with various levels. This is now the "nerve center" of the destroyed City - but it was once used to subdue apes, to "recondition" them, and was called APE MANAGEMENT. The room is a shambles, largely destroyed, crumbling, peeling, scarred and burned.

An upper level is used by the City Governor as a Communications Level.

Below this there's a combination Workroom and Living Quarters for some of the City mutants.

Weapons are stored here, and a section has been designed as a Workshop Garage.
(REVAMPED APE MANAGEMENT SET)

CLOSE SHOT - KOLP (IN SMALL OFFICE)

A-79

Kolp was formerly Lieutenant to the late Governor of Modern City (GOVERNOR BRECK) and is now himself the City Governor. He's much changed; his face and beard are scarred by radiation burns. CAMERA PULLS BACK to reveal him manipulating the dials on a shabby, dust-covered console.

CLOSE SHOT - ALMA

80

Radiation has damaged Alma also, but she remains a beautiful woman. Since the huge diminution in the City's once-vast population, she has been promoted to Communications Officer - though there are now, alas, very few people left for the Governor to communicate with. Yet Kolp, when bored, sometimes takes conscious pleasure in indulging the fantasy that the Dead City is still a live City - and frequently keeps the complaisant Alma uselessly busy at the communication-controls. It's only play-acting; but play-acting can lead to fantasmagoria, which itself can lead to madness.

Alma sits among complex apparatus, including a largely ignored device, which is connected to an electric eye.

ANGLE ON KOLP AND ALMA

81

Kolp paces the small room, restless with boredom.

KOLP

Alma, get me the Chamber of Commerce.

A small pause.

ALMA

There's still a Chamber, Mr. Kolp.
But no Commerce.

Cont.

KOLP
(irritably)
I know that. I just want to talk
to somebody. Anybody. Isn't there
a doorman or something?

ALMA
There's no door. You know that,
too.

UNDERGROUND PASSAGE

A-81

MacDonald leads Caesar and Virgil down a narrow staircase;
as they reach the bottom and move forward into the darkness
ZOOM INTO A SMALL ROUND METALLIC DISC (attached to wall).

CUT TO:

INT. UNDERGROUND CONTROL CENTER (INSIDE OFFICE)- B-81
CLOSE SHOT

A small light on the apparatus before which Alma sits
begins to flash on and off.

PULL BACK SWIFTLY to include Kolp, still pacing restlessly.

KOLP
If the bomb hadn't killed the
old Governor, then boredom
certainly would. This is a ghost
city. I want to put flesh on it.

ALMA
Radioactive flesh?

KOLP
We're all radiated, but at least
we're active. Get me the Chief of --

ANOTHER ANGLE

82-
84

Alma's eyes suddenly swivel to the little red flashing
light, and she interrupts him:

ALMA
(urgent)
Mr. Kolp!

KOLP
Huh?

ALMA
Look.

Cont.

As he looks with dawning excitement, she flicks some dials to isolate the location.

ALMA

F 6.

KOLP

Alert Mendez.

Galvanized, he hurries out of his small office, followed by Alma, who goes off in search of Mendez.

WIDE SHOT

85

A portion of Kolp's underground world, where Mutant technicians sit in a control room located on a level above the floor. Down below, Mutants are working at various tasks. They are repairing military vehicles, stacking weapons, collecting huge mounds of canned food, clothing, and so on. There is a kind of mechanical efficiency about all this: almost the sort of non-volitional activity one would associate with a beehive or an ant nest. CAMERA OUT TO VERY LONG SHOT, revealing the extent of the Mutants' world.

LONG DISTANCE SHOT - UNDERGROUND SHELTER (LOWER PORTION OF APE MANAGEMENT SET)

86

The huge underground vault is a partially collapsed public air raid shelter. It reveals that the Mutants' life is that of scavengers, living off the remains of the old society destroyed by the nuclear war.

CLOSE GROUP SHOT

87

PAN Alma and Mendez to Kolp. Mendez, Kolp's Chief Lieutenant, will one day be the first in the Mutant Dynasty which centuries later ends with the death of Mendez XXVI in BENEATH. Also marred by radiation, he is devoted to Kolp and (ignorantly!) happy that his master's aggressive energy can no longer find an outlet in war.

KOLP

Someone's breached the warning signal at entry point F 6.

MENDEZ

(calmly)

One of our scavengers...

Cont.

KOLP

No. That entry's locked and we've never used it.

ALMA

I'm surprised the warning's still operational.

KOLP

So it can't be one of us. It must be someone else.

MENDEZ

That's impossible. There is no one else.

KOLP

(a Commander's bark)
Mendez! Move, and move quick!

ANOTHER ANGLE

A-87

Mendez leans forward, begins switching on a whole bank of TV monitors. We SEE on the monitors one view after another of the underground passages and of the blasted City above. (BURN-INS)

KOLP

Quicker...

CLOSE SHOT - TV MONITOR

88

The images now whirl and change with dizzying rapidity. Then, suddenly, there is a CLOSE SHOT of Caesar, MacDonald and Virgil. The image holds a moment, then passes on. Kolp almost SCREAMS.

KOLP

(o.s.)
No! There! Go back...

The image of the Trio reappears on soundless TV monitor.

KOLP

(incredulous murmur)
It's Caesar. Come to reconquer his old kingdom.

MENDEZ

Doesn't he know that the bomb did that?

KOLP

He knows now...

ACTUAL GROUP SHOT WITH SOUND A-88

Virgil, with geiger counter faintly CLICKING, is inching down corridor. Caesar and MacDonald move behind him.

VIRGIL
It's cleaner here.

CAESAR
Could anything live? I mean
for long?

VIRGIL
(matter-of-fact)
Oh, yes. But in the end...not
recognizably.

CONTROL ROOM - GROUP SHOT B-88

KOLP
(watching monitor;
tersely)
The black man is the brother of my
predecessor's personal assistant.
He used to supervise Archives.
The orangutan I don't know.

ACTUAL GROUP SHOT - MACDONALD, CAESAR, VIRGIL C-88

They climb past rubble and turn a corner. We CLOSE to head and shoulder REACTION SHOT. Ahead of them, something frightening lies.

REVERSE SHOT - TUNNEL 89

Amidst the rubble, we see bits of clothing, rotting briefcases, fragments of old newspapers lying about.

CAESAR
This isn't a city. It's a
catacomb.

CONTROL ROOM 90

MENDEZ
They're only three.

ALMA
There must be more. The question
is how many.

KOLP
(grim relish)
That's a question we'll get
answered when we get them.

MED. GROUP SHOT - MACDONALD, CAESAR, VIRGIL A-90

They now reach a narrow, short, dark tunnel. They remove torches, and start forward.

CLOSE SHOTS - THE TRIO B-90

as they move cautiously forward.

REVERSE SHOT - DOWN ANGLE ON CAESAR AND OTHERS C-90

A soft, whirring NOISE is HEARD.

GROUP SHOT - CAESAR, MACDONALD AND VIRGIL D-90

They come through the passage, which is jammed with debris and rubble. In one or two places there is evidence of someone once having tried to live in a cut-off from the tunnel: blankets, empty food tins, a forlorn photo in a warped frame. Suddenly a FIGURE leaps up, and scurries off.

MED. SHOT - THE TRIO E-90

reacting, startled.

CLOSE SHOT - MACDONALD F-90

He relaxes from his sudden tenseness; then frowns as he sees:

REVERSE SHOT - WALL G-90

At first glance, it is only a wall. CAMERA MOVES IN and vaguely we discern the words: CONTROL CENTRAL - ARCHIVES SECTION. CAMERA MOVES BACK to include group. MacDonald turns to Caesar.

MACDONALD

This is the place...

They start to clamber over rubble and twisted metal, squeezing their way through into the Archives Room.

MED. WIDE SHOT - KOLP'S P.O.V. - THE FLOOR BELOW 91

The Mutants freeze then turn toward Kolp as we INTERCUT him announcing on the loudspeaker:

KOLP

(enjoying himself)

All security forces alert! Check out all sections in areas M - 5 and R - 7 and 8. Apprehend three strangers you will find there - one human and two Apes.

Cont.

An "A - a - ah" of foreboding from Mutants below.

KOLP

But caution! I repeat caution!
If they resist you may shoot...

Mendez winces. Alma does not.

KOLP

But shoot only to maim. We want
them alive for interrogation.

A SERIES OF SHOTS - MUTANTS

92

They reach for weapons and drills in racks on wall, move out into corridors as Kolp's last speech is repeated through loudspeakers, the words "caution, caution," RESOUNDING along the corridors.

MED. SHOT - CAESAR, MACDONALD, VIRGIL

A-92

They come into Archives Section; stumbling over chunks of fallen XA concrete. Virgil pauses for a moment as his geiger CLACKS a little more loudly and quickly. He moves on, and the geiger NOISE is reduced.

Now the same LOW WHIRRING SOUND that we first noticed in Scene C-90 is HEARD again. Virgil stops, and looks up at:

CLOSE SHOT - VIRGIL'S P.O.V. - TV CAMERA

B-92

As we look, the camera slowly turns this way and that, scanning what obviously was once the entrance to the Archives Section. Then it turns toward Virgil and others, pauses.

REVERSE SHOT - VIRGIL, OTHERS - DOWN ANGLE

C-92

Virgil alerts others, points up.

VIRGIL

Look...

MacDonald and Caesar look up at the camera.

MACDONALD

It's been there for years. The late Governor used to have all the corridors equipped with cameras... to forestall ape conspiracies, as I remember.

He laughs.

Cont.

VIRGIL

No, no...it...it moved.

Caesar looks quickly at Virgil. So does MacDonald.

CAESAR

You're...sure...?

They stare up at the camera, as if it were a living thing.

REVERSE SHOT - CAMERA

D-92

After a moment, it moves ever so slightly, the characteristic WHIRRING SOUND accompanying the movement.

MACDONALD

(o.s.)

He's...right. Virgil's right...

CAMERA IS STILL ON TV CAMERA as a BURST of submachine gun FIRE tears it off the ceiling.

REVERSE SHOT - VIRGIL

E-92

He stands with his submachine gun smoking. Caesar and MacDonald can hardly believe what he has done. CAMERA MOVES BACK TO A GROUP SHOT.

CAESAR

Whoever...or whatever's down here...

MACDONALD

...will sooner or later know that we're here, too. The camera makes an automatic sweep every ten minutes.

CONTROL ROOM

F-92

MENDEZ

If we shoot, we break twelve years of peace.

KOLP

(misunderstanding;
with relish)

I know. It's been boring,
hasn't it?

ANGLE ON OUR TRIO

G-92

VIRGIL

I'm sorry.

MACDONALD

Don't be.

(indicating shattered
camera)

If they haven't plugged in on it
at Control, we've got time to go
to work. And even if they do plug
in, they may think it's malfunctioning.

Virgil's geiger counter mildly CRACKLES, and then the Trio
move further into the Archives Section.

INT. CONTROL ROOM - SHOOTING FROM UPPER LEVEL

H-92

Mendez and Alma approach Kolp.

ALMA

Mr. Kolp! We just lost a TV
monitor in R - 8, 41 - Archives.

KOLP

Right now, I'm not interested
in equipment failures.

ALMA

It wasn't a failure.

MENDEZ

It was destroyed.

KOLP

Archives? We haven't been in
there since... Now I wonder what
the hell they're looking for...

INT. ARCHIVES

93

Already our Trio have torn open crumbling file cabinets,
and gone through piles of tape canisters and cartons.
CAMERA IN TO VERY CLOSE SHOT OF VIRGIL finding a carton.
CAMERA FOCUSES on carton:

Proceedings of the Presidential
Commission on Alien Visitors
1973

VIRGIL

(o.s.)

Is this it?

MED. GROUP SHOT - CAESAR, MACDONALD AND VIRGIL 94

Caesar and MacDonald join Virgil.

MACDONALD

I think...yes. That's it.

MUTANT PATROL

A-94

approaching the Archives Section. They carry drills and firearms, and clamber over the rubble.

TRIO AT ALREADY ACTIVATED MONITOR - ARCHIVES SECTION 95

Caesar, in tension, sits very close to screen; the others, a little back and to one side.

OVER COLOR-STILL OF ZIRA, WHOSE CHEEK CAESAR TOUCHES A-95

CAESAR

(a whisper)

Mother.

ZIRA'S VOICE

(o.s.)

It wasn't our war. It was the
Gorillas' war. Chimpanzees are
pacifists. We stayed behind.
We never saw the enemy.

Zira's voice sounds thick, somewhat blurred, and MacDonald explains to Caesar:

MACDONALD

The records stated that Hasslein
made her drunk: it was the only
way he got her to talk.

HASSLEIN

(o.s. of monitor)

But which side won?

ZIRA'S VOICE

(o.s.)

Neither.

INTERCUT:

CLOSE SHOT - CAESAR 96

reacting to the voice (and perhaps further color-stills)
of his mother.

HASSLEIN

(o.s. of monitor)

How do you know if you weren't
there?

ZIRA'S VOICE

(o.s.)
When we were in space...we saw a
bright white, blinding light. We
saw the rim of Earth melt. Then
there was....a tornado in the sky.

HASSLEIN

(o.s. of monitor)
Zira, was there a Date Meter in
the Spaceship?

ZIRA'S VOICE

(o.s.)
Mm.

HASSLEIN

(o.s. of monitor)
What (year)* did it register
after Earth's destruction?

ZIRA'S VOICE

(o.s.)
Thirty-nine fifty.

As the monitor screen whitens before second section:

CAESAR

(turning bitterly
to Virgil)
And you talk to your pupils about
Eternity!

SHOCK-CUT TO:

* Hasslein in fact omitted the word "year", but it would
be helpful to insert it.

THE CORRIDORS AND PASSAGES NEAR THE ARCHIVES A-96

The Mutants scurry this way and that.

THE TRIO IN ARCHIVES SECTION B-96

The film's second section has started with a color-still of Cornelius, whose cheek Caesar once again gently touches.

CAESAR

Father.

HASSLEIN

(o.s., of monitor)

How did Apes first acquire the power of speech?

NOTE: The question (only) needs re-recording. Cornelius answers verbatim from ESCAPE, P. 55 Sc. 74.

CORNELIUS

They learned to refuse. At first they barked their refusal. And then, on a historic day commemorated by my species and fully documented in the secret scrolls, there came an **Ape who didn't bark.** He articulated. He spoke a word which had been spoken to him, time without number, by Humans. He said 'No'.

The film flickers and stops. Caesar goes on staring at the empty screen, until:

MACDONALD

(switching off monitor)

Since your father was right, **we must assume that your mother** was right about the year of the world's destruction.

CAESAR

No wonder all Mankind thirsted for my blood and wanted my birth aborted. In the year 3950, Apes will destroy the Earth -

VIRGIL

(quickly)

Not Apes. Go illas. But that's only one future.

MACDONALD

How can there be more than one?

Cont.

VIRGIL

You remember the old motorways?
 I believe that Time is like an
 endless motorway with an infinite
 number of lanes - all leading from
 the past into the future. But not
 into the same future. A driver
 in Lane 'A' may crash, while a
 driver in Lane 'B' survives. It
 follows that a driver, by changing
 lanes, can change his future. If
 you leave this room now, you may
 be shot dead. If you leave it a
 minute later, you may survive. It's
 a blind choice, but you can change
lanes.

CAESAR

(grimly)

I know what it is that I want to
 change.

As they start out of the Archives Section they HEAR:

FROM THE DARKNESS OF THE CORRIDORS 97

Troops not yet visible, but we can HEAR the MUTANTS.

CLOSE SHOT - MACDONALD 98-
 99

MACDONALD

This way!

ANGLE ON TRIO 100

They race down a lateral corridor.

SAME SHOT AS VIEWED ON KOLP'S TV MONITOR 101

CAMERA PULLS BACK to reveal KOLP, ALMA and MENDEZ watching
 the progress of Caesar and his friends.

KOLP

Area Fourteen Security... have
 you got them in view...?

VOICE

(o.s.)

No, sir. We're at the junction
 of corridor eleven-M and forty-four-W.
 Subjects will have to pass us...

Cont.

KOLP

Stop them. Do you hear? Bring them to me...

MED. GROUP SHOT - CAESAR ET AL

102

They APPROACH a junction in the passageway -- in fact, the junction just mentioned. Caesar sniffs, pauses, sniffs again. Virgil does the same.

MACDONALD

What's holding you up... we have to get out of here...

We HEAR geiger counter CLACKING louder. Caesar shakes his head.

CAESAR

Do you smell them, Virgil...?

VIRGIL

Yes...but they're...not the same.
Not like...MacDonald.

Caesar signals for the others to do likewise, and moves ahead carefully.

CLOSE SHOT - CAESAR

103

He is alert, ready for trouble as he reaches junction of passageways.

MED. SHOT - CAESAR

104

He steps carefully into the center of junction -- as MUTANTS LEAP on him from adjoining corridors. He fights, breaks loose from them.

CLOSE SHOT - MACDONALD

105

MacDonald levels his gun, but Caesar breaks free of the Mutants. They are armed, but obviously are trying to take Caesar, MacDonald and Virgil alive, as Kolp has ordered.

CAESAR

Now!

He leaps into junction of corridors FIRING, as do others. They blast a way clear and then run up dark corridor, CAMERA FOLLOWING.

FOLLOWING SHOTS - CAESAR ET AL

106

They run ahead of Mutants who are confused by exchange of shots. They pause for breath, trying to determine direction.

CLOSE SHOT - KOLP

107

His face is contorted with rage.

KOLP

They...got past you. How?
All right, then shoot on sight...
Never mind about bringing them
here...just get them...

CLOSE SHOT - MENDEZ AND ALMA

108

They exchange glances as Kolp's VOICE reaches hysterical pitch.

LONG SHOT - CAESAR ET AL

109

We see them slogging up corridor now, tired from their run-in with Mutants. CAMERA PULLS BACK to reveal that we are seeing them from P.O.V. of other Mutants. We see Mutants aiming guns at them as they reach another junction in tunnel (Mutants do not control this junction, and Caesar and others will use it to evade them). Mutants open FIRE.

CLOSE SHOT - CAESAR ET AL

110

They HEAR SHOTS, dodge. MacDonald is hit, but not seriously. They squat in tunnel as we see bullets ricocheting off walls of central passageway.

MACDONALD

We've got to get out of here.

Virgil is tending to MacDonald's wound.

VIRGIL

Is there another way out...?

MacDonald points. Caesar stands up.

CAESAR

I'll find out. Stay here, but
be ready to move...fast!

CAMERA FOLLOWS Caesar as he begins to run down corridor away from where Mutants control.

SERIES OF SHOTS - CAESAR 111

He looks for some alternate way out of the maze of underground corridors. At last he reaches large door, uses all his strength to open it.

CLOSE SHOT - CAESAR'S REACTION 112

REVERSE SHOT - TUNNEL 113

With exit-light very far ahead.

CAESAR
(yelling back
to others)
Come!

OUT 114-
124

LONG SHOT - GROUP 125

As Caesar, MacDonald and Virgil head toward exit of tunnel, CAMERA PULLS BACK, showing Kolp watching them on TV Monitor.

KOLP
All forces into exit level three...
They're getting away. Kill them...
never mind anything else...just
kill them...

SERIES OF SHOTS - MUTANTS IN CORRIDORS 126

We see Mutants running along corridors toward the exit from which Caesar and his friends are about to escape.

MED. SHOT - CAESAR ET AL 127

They move rapidly, the wounded MacDonald a little more slowly than others. We HEAR in b.g. the SOUND of running boots.

CAESAR
Wait...

They pause to listen.

VIRGIL
(pointing)
...from that way...

MACDONALD
No, from down there...

Cont.

Caesar listens.

CAESAR
You're both right...from
everywhere. Run...!

They race along corridor, CAMERA FOLLOWING.

SERIES OF SHOTS - CAESAR ET AL 128

They race down one corridor and up another.

INTERCUT:

MUTANTS RUNNING 129

MED. SHOT - CAESAR ET AL 130

Suddenly, they turn into corridor to discover Mutants running toward them. They FIRE and keep running right through Mutants, as Mutants retreat before them.

LONG SHOT - OPEN ENTRANCE 131

MacDonald sees entrance ahead.

MACDONALD
That's it...keep moving...

They reach the entrance and pass out into the silent ruins of the city and hasten away. Mutants FIRE but miss as Trio make their escape.

OUT 132-
133

LONG SHOT - CAESAR ET AL 134

They DISAPPEAR into the darkness. CAMERA HOLDS on deserted city street as they disappear, establishing the loneliness of the dead city.

CLOSE SHOT - KOLP'S FACE 135

His expression is twisted into one of anger and frustration.

KOLP
You had a hundred armed men, you
know the corridor down to the last
bolt and nut...how could they
escape...?

ANOTHER ANGLE

136-
138

CAMERA PULLS OUT to reveal MUTANT CAPTAIN in a patchwork uniform. SLOW PAN SHOT of others who make up a kind of Mutant council: Mendez, Alma and others.

CAPTAIN

They were fast...and smart,
Governor. And the chimp
surprised us...

Kolp is disgusted still, but remembers when Caesar defeated the best of Modern City. He turns aside for a moment.

KOLP

Yes, I know. He surprised me once.

He turns back again, still angry.

KOLP

But he's an animal...nothing but
an animal...

MENDEZ

(firmly)

No, Governor. He's more than
an animal. He can speak. So can
they all.

KOLP

(scornfully)

So speech makes them human!

MENDEZ

Speech makes them intelligent,
and intelligence may make them not
human but humane. Perhaps they
came in peace.

KOLP

Dammit, they were armed.

MENDEZ

From what we saw on the monitor,
only for their self-protection.
Let them return in peace.

KOLP

Where to?

MENDEZ

To wherever they live.

Cont.

KOLP

Only to return here in full force
and exterminate those of us whom
the Bomb failed to exterminate?
Where do they live?

ALMA

They came with few provisions.
It can't be too far away.

KOLP

Which way did they head?

CAPTAIN

They headed north, Governor.

KOLP

(happy again; to Captain)
Organize scout parties. Assemble
equipment that'll work. Follow
them and find their hide-out.

The Captain salutes and hurriedly LEAVES.

MENDEZ

Why, Governor?

KOLP

(grinning)
So that we can exterminate them.

EXT. GUARD POST - CLOSE SHOT - ALDO - DAWN

139

Aldo is outlined against the reddening sky. CAMERA PULLS
BACK to reveal him at the guard post standing on the
ridge above the road between Modern City and Ape City.

Cont.

He stands peering out into the desert. Other GORILLAS sit at the small, almost burned-out fire, stand about talking, etc. Aldo stiffens, gestures quiet with his hand.

ALDO
Quiet....!

Other GORILLAS move to join Aldo, look out into the desert.

REVERSE P.O.V. - LONG SHOT - EMPTY DESERT - 140
DAWN

CAMERA PANS deserted, sparsely vegetated terrain. We see faintly the figures of Caesar, Virgil and MacDonald approaching.

ALDO'S VOICE
(o.s.)
Look...there!

MED. SHOT - CAESAR, VIRGIL, MACDONALD - DAWN 141

They are coming toward the Guard Post. Suddenly, the GORILLAS fling themselves on the trio from above.

VIRGIL
Hey, what...?

As they roll on the rocks, we see the flash of a drawn sword, HEAR:

CAESAR
(yelling)
STOP...IT'S US...IT'S CAESAR...

The SOUND of scuffling stops as Aldo orders:

ALDO'S VOICE
(o.s.)
Stop.

Cont.

The Gorillas step back and Virgil, MacDonald, Caesar rise and dust themselves off. CAMERA MOVES IN TO CLOSE SHOT OF THEM.

MACDONALD

(wry smile)

What a welcome! We should have stayed in the City. Definitely.

VIRGIL

I imagine Aldo was hoping we'd stay there indefinitely.

ALDO

(approaching)

Why were you there? To visit the City is forbidden.

CAESAR

(coldly)

I know. I forbade it.

ALDO

Then why - ?

VIRGIL

(interrupting)

Aldo, if a King forbids his subjects to wear a crown, that doesn't mean he can't wear one himself. Caesar is Caesar. He went to the City for a purpose.

ALDO

(suspicious)

What purpose?

CAESAR

I went looking for my past... but I found our future.

ALDO

Explain.

Caesar, growing tired of this inquisition, irritably ends it.

CAESAR

You wouldn't understand.

Aldo frowns at the insult; raises his sword and points it directly at Caesar's heart.

ALDO

Aldo will make the future - with this!

CAESAR

Then Aldo may very soon be in the past.

MacDonald smothers a smile and Virgil laughs OUT LOUD. The Trio walk on towards Ape City.

LONG SHOT - CAESAR, MACDONALD, AND VIRGIL - SEEN THROUGH BINOCULARS - making their way to Ape City.

142-
A-148

REVERSE: - MUTANT CAPTAIN lowers binoculars. (in valley below guard post)

B-148

With the Captain are TWO LIEUTENANT MUTANTS.

As they watch the TRIO, they move from their position in the bush, and "track" the TRIO as they move towards the city:

NOW WE INTERCUT THE COUNCIL MEETING ROOM SEQUENCE with SHOTS of the MUTANT CAPTAIN crawling up the ridge overlooking the area: from his VIEWPOINT (seen through binoculars) we see SHOTS of CAESAR addressing the council; etc:

INT. COUNCIL MEETING - MED. PAN SHOT - DAY
(This is the same set as the SCHOOLROOM)

149

Apes are divided into three sections: Chimpanzees, Orangutans, and Gorillas. There are ten representatives of each species. The Orangutans' tend to be older and more staid: Virgil is the youngest member. The Gorillas are all brutish young males; ALDO is amongst them. CAESAR, LISA, and CORNELIUS ENTER. They sit on a raised dais before a table on which are parchments. Caesar, who has been deep in thought, hugs Cornelius fondly, then RAPS table for silence. CAMERA MOVES TO MED. CLOSE SHOT.

CAESAR

My friends, I have convened this Extraordinary Meeting of the Council in order that I might report on an action which I deemed necessary: a reconnaissance expedition to the Forbidden City...

CLOSE SHOT - LISA

150

She listens with growing concern.

MASTER SHOT - CAESAR AND COUNCIL

151

INTERCUTTING Audience reactions.

CAESAR

...with Virgil and Macdonald as
my aides.

ALDO

Why Macdonald? Why not a soldier?

CAESAR

You will hear.

Cornelius crawls under the dais' table and stays there.

CAESAR

When Ape History comes to be
written, we do not want it based
on legendary fiction but on facts.
We went in search of records which
might provide such facts.

CHIMP STUDENT

Did you find them?

CAESAR

Yes.

EAGER ORGANUTAN

And brought them back?

CAESAR

No.

ALDO

Why?

CAESAR

Because we went in peace to what
we thought would be a Dead City;
but in case there might still be
Human survivors, we took Macdonald
to parley with them and secure
permission for our search.

Cornelius is now sitting on the edge of Caesar's table.

CORNELIUS

(interested)

Par-ley...

Caesar smiles.

CAESAR (F.G.) AND COUNCIL (B.G.)

152

CAESAR

Survivors there are.

CAESAR
Maimed, mutated, mad, hostile
and...human.

The MURMUR becomes a shocked ROAR.

ALDO
(on his feet)
Then let me lead my soldiers
against them.

CAESAR
General Aldo, not only are they
armed - for they attacked us with
sophisticated weapons -

ALDO
- We, too, have weapons -

CAESAR
- but the radiation in the City
is still such that if you and your
soldiers fought there for a mere
hour, you would become maimed,
mutated and mad as they. So also
would your future children.

MED. PAN COUNCIL TO ALDO

153

All shocked into momentary silence. Then:

ALDO
Did the humans follow you...here?

CLOSE SHOT - CAESAR

154

CAESAR
We saw no sign of it. But you
are right. We have to plan against
a time when they may come out of the
City...when they may find us.

MED. PAN REACTION SHOT COUNCIL

155

As Caesar's import sinks in, we HEAR his VOICE outlining
strategy.

CAESAR'S VOICE
(o.s.)
Our Gorilla Army will exercise
constant vigilance through
continuous patrols. Civilians
will assist in building defenses.

PANNING LISA APPROACHING CAESAR

156

CAESAR

And we should discuss training a
Militia in the theory, but not yet
the practice, of battle.

GORILLAS CHEER; OTHERS, AGHAST

A-156

LISA INTO SHOT WITH CAESAR AND VIRGIL

157

LISA

(picking up Cornelius
in her arms)

Caesar, is it necessary? Isn't
it possible that the humans will
stay in the City...and leave us
in peace?

CAESAR

(gently)
Yes, it's possible.

LISA

(desperately to
Virgil)

Virgil...?

VIRGIL

If light is possible, so is
darkness. If peace is possible,
so is war.

CAMERA WHIP PANS to the door where there is a sudden NOISE
and scuffle as a group of humans about to enter are seized
by a Gorilla Guard. The group includes Macdonald, Teacher,
and the female DOCTOR plus a few others. Macdonald resists.

MACDONALD

Get your hands off me.

CAESAR'S VOICE

(o.s.)
Release them.

MED. SHOT - ALDO, OTHER GORILLAS

158

They have risen, ready for a fight. Aldo turns angrily to
Caesar, stalks up to his chair, looms above him.

ALDO

No humans in Council!

Caesar remains seated, speaks calmly.

Cont.

CAESAR

They are here because I sent for them. Now that we know the danger in the City we need their help, their counsel.

ALDO

No, NO, NO...

MED. SHOT - OTHER GORILLAS

159

They also begin ROARING and POUNDING their table.

GORILLAS

NO, NO, NO...

MED. SHOT - CAESAR, CORNELIUS, ALDO

160

Cornelius, intimidated by Aldo, slips off the edge of the table, and moves next to Caesar who slips his arm around Cornelius as he rises, waits for the uproar to cease, then speaks.

CAESAR

Yes.

MED. PAN SHOT - CHIMPS AND ORANGUTANS

161

They slowly nod agreement.

MED. SHOT - CAESAR, CORNELIUS, ALDO

162

Cornelius relaxes, realizing the point has been won by his father's strength. Aldo is infuriated as he too looks around the room and senses the support for Caesar's position rather than his. He realizes that he has lost, at least temporarily.

INT. COUNCIL ROOM - GROUP SHOT

163

Aldo turns to other Gorillas.

ALDO

Come! We shall not sit with Humans. No, NO...

Aldo and the other Gorillas LEAVE the Council Room shoving the Humans at the door aside roughly.

MED. SHOT - CAESAR

164-
165

He walks over to the humans, claps his arm around the shoulder of Macdonald and leads him, Teacher, Doctor and

others over to the empty Gorilla seats; gestures them to sit down.

CAESAR

Now, let us reason together and make plans...

MED. SHOT - KOLP, MENDEZ - CONTROL ROOM - UNDER CITY 166

Kolp and Mendez walk through the Control Room.

KOLP

This was once Ape Management: in a sense it was the heart of our City, for it was from here that we made all Apes bend to our will.

He touches a destroyed electronic panel.

KOLP

But then the Apes rose up and destroyed it all.

(exultant)

Now we'll reverse that. We'll destroy them.

MENDEZ

Governor, somewhere along the line of history, this bloody chain-reaction has got to stop. A destroys B...B destroys C... C destroys A and is destroyed by D, who destroys E...and before anyone knows where they are there'll be nobody left to know anything...anywhere. Only nuclear dust, falling through space like dead stars.

KOLP

(fanatical, now)

The star of our City isn't dead, and we shall live to see it rise again.

MENDEZ

At whose expense, this time...?

As though in answer, we HEAR the SOUND of FOOTSTEPS approaching.

MED. SHOT - DOORWAY

167

ALMA ushers in the travel-stained MUTANT CAPTAIN, who salutes and reports.

CAPTAIN

We found it, Governor Kolp.

(unfolding map)

The site of Ape City.

MENDEZ looks dispirited.

KOLP

(eagerly)

Where?

CAPTAIN

(indicating)

This is a gorilla outpost.

Below is this valley, planted with orchards and vineyards, an

orange grove and young banana palms.* Enough to feed thousands.

(tapping map)

Their city is here.

KOLP

Were you seen?

THE CAPTAIN lifts his dusty binoculars and shakes a professional head.

CAPTAIN

No, sir. Caesar was too busy -- holding a council of war. One day soon, they'll be coming for us.

KOLP

No. We're going for them. Now.

CLOSE SHOT - MENDEZ - Agony in his eyes.

168

(* We need not have seen all these.)

MED. SHOT - DOORWAY

169-
170

KOLP
(beckoning)
Alma.

ALMA
(instantly approaching)
Yes, Mr. Kolp.

KOLP
Captain - you have your orders.

We CLOSE to Captain saluting.

CAPTAIN
Sir!

We STAY on him as he recedes to carry his orders out.

MED. SHOT - KOLP AND ALMA 171

Kolp is in a state of fanatical euphoria. They walk amidst huge piles of supplies and scavenged materials from the city: rusty tin cans, pieces of ancient automobiles, tires, bottles, stone columns, street and highway signs, street lights, and other useful and useless debris from the dead civilization. The area appears to be a blasted tunnel or subway station, now used as a storage warehouse. MUTANTS move almost mechanically in frenzied preparation for the attack, pulling supplies from piles, loading trucks, etc.

KOLP
Either we have to cage the beast,
Alma...

Kolp stops, seizes Alma's shoulder, CAMERA MOVES IN TO CLOSE TWO-SHOT.

KOLP
...or destroy the whole
Zoo...

She thrills to his touch, but without fathoming his meaning.

ALMA
I don't quite...

KOLP
You will.

He pulls Alma through a side passage into a missile silo.

INT. CHAMBER - MED. LONG SHOT - KOLP AND ANNA

172

The missile (though only Kolp knows it) is the Alpha and Omega bomb, but without any of the religious trappings of BENEATH. Kolp gestures at the nose cone of the almost concealed missile.

KOLP

Alma, we've worked together for eleven years.

ALMA

And three months, Mr. Kolp.

KOLP

There's trust between us, and more than trust.

Alma's eyes widen in anticipation.

KOLP

There's...friendship.

ALMA

(regaining composure)
Yes, Mr. Kolp.

KOLP

Will you undertake a task that I can only entrust to a true friend?

ALMA

What task, Mr. Kolp?

KOLP

(indicating missile)
You know what this is?

ALMA

Of course, Mr. Kolp. It's our nuclear missile.

KOLP

(stroking it)
It's also operational.

To Alma's intense pleasure, he takes her hand.

KOLP

If the impossible happens...if we're defeated by the Apes...I will not surrender to an animal.

Cont.

KOLP (Cont.)

Neither will my soldiers. If retreat seems necessary, I shall send you a coded radio-signal. Fifteen minutes after its receipt, you will range this missile on Ape City and activate it -

ALMA

(calmly)

- from the control console. Yes, Mr. Kolp. And what will be the signal?

KOLP

Alpha and Omega.

The words mean nothing special to Alma or indeed to the uninitiated section of our audience.

ALMA

(mechanically
repeating)

Alpha and Omega.

KOLP

You're a good girl, Alma.

She looks at him, at last, adoringly.

KOLP

(noticing)

And a pretty one.

In the shadow of the missile, he gives her a (reciprocated) kiss which is beginning to develop into something far more passionate, as we

CUT TO:

SERIES OF SHOTS

173-
182

- A. ALDO WITH OTHER GORILLA LEADERS
He is inspecting troop uniforms. They are sloppy, dirty, stand hunched over, in a long, irregular line.

- B. GORILLAS TRAINING
Using swords and shields.

ALDO'S VOICE

(o.s.)
We need guns.

- C. GORILLAS TRAINING
with sticks, branches for guns. They go through bayonet drill, march, do the Manual of Arms.

ALDO'S VOICE

(o.s., louder)
We need guns!

- D. OUT

- E. CAESAR
directing chimps, orangutans in construction of woven-branch walls at edge of city.

- F. VIRGIL AND APES
digging traps, covering them with branches, grass.

- G. GORILLAS
in mock battle with each other. Cavalry combat, infantry attacking up ridge. CAMERA MOVES BACK to show scene is from Aldo's P.O.V. Aldo at left side of FRAME. Another Gorilla officer at right.

ALDO

We need guns!

- H. CHIMPS
digging trenches, setting stakes in them. Caesar and Virgil overseeing work.

- I. APES
raising nets into trees, so that they can be dropped down onto road. Caesar watches from the ground.

- J. ALDO
inspecting troops again. Now they are models of spit and polish, resemble a line of German soldiers in their exact symmetry. Soldiers SHOUT in unison:

SOLDIERS

We want guns!

INT. CAESAR'S HOUSE - MED. CLOSE SHOT - LISA - 183
NIGHT

She is angry and frustrated. We interrupt a domestic quarrel between Lisa and Caesar, a quarrel to which Cornelius is an interested witness. Lisa turns toward the CAMERA as she exclaims to Caesar:

LISA

Caesar, on the Night of the Fires, you swore an oath that, in the future, Apes and Humans would live together in friendship and peace. Why are you now making every sort of preparation to break that oath?

Cornelius, in a white nightshirt, is feeding nuts to his pet squirrel, Ricky, through the bars of its cage.

CAESAR

(at first patiently)
Because, unlike the Humans in our city, those in the Forbidden City are mad. Mad enough not to want friendship and peace, but enmity and war.

LISA

Did they tell you that?

CAESAR

Yes - by opening fire without giving us a chance to -

LISA

- explain why you were trespassing on their territory.

CAESAR

(patience diminishing)
We didn't know the City was inhabited.

LISA

Then how, if you never spoke to them, do you know that its inhabitants are mad?

CAESAR

Lisa, you haven't seen them. They're . . . malformed.

Cont.

LISA
Like the freaks in your foster-
father's circus? Were they mad?

CORNELIUS
(merely interested
in a new word)
What's malformed?

LISA
Cornelius, go to bed.

She turns down the blanket of his cot.

CORNELIUS
When I've given Ricky his water.

He pours water from a pitcher into a very small
earthenware saucer; and inserts it through the cage
door, which he has not yet closed, during:

CAESAR
(angrily)
Freaks are different. These
people are the end-products of
nuclear radiation.

Lisa gestures "Not in front of the child!" and precedes
Caesar into the privacy of their own bedroom.

CAESAR
(in doorway)
They're mutants and they're mad.

He SLAMS the door behind him and her; and the noise
startles:

QUICK CUTS: - RICKY 184

- A. Jumping out of the still-open cage
- B. Through the window
- C. And into the night

ANGLE ON CORNELIUS 185

His first instinct is to seek help from his parents, but
their quarrel behind the closed door is still continuing.

Cont.

LISA
 (o.s., muffled)
 No madder than your Gorillas.
 They say that Aldo is bawling for
 guns . . .

Cornelius acts on his own initiative, and climbs out of the window (still in his white nightshirt) to begin:

PURSUIT OF RICKY

186-
190

whom we should INTERCUT as frequently as is practical during the chase. Cornelius, standing on the windowsill, HEARS or sees him curring and chattering high up on the nearest of a grove of trees. Cornelius reaches out for a nearby vine and swings (as to the Ape manner born) on to a lower bough of the same tree which he begins agilely to climb.

OUT 191-
197

SERIES OF "AERIAL" SHOTS

198

Each one as breathtaking as a trapeze act. Cornelius pursues Ricky through the tree tops of the grove. Finally Ricky pauses indecisively at the end of a long, thin bough on the grove's last tree. Beneath it glow the embers of a camp fire with Ape figures squatting around it. Nothing unusual in that. Cornelius begins silently to stalk Ricky along the thin bough.

CLOSE SHOT - CORNELIUS

199

This is a head shot, the rest of Cornelius concealed by leaves and branches. His face is illuminated by fire-light.

ALDO'S VOICE
 (o.s.)
 An army without guns has no power.

We HEAR animal sounds of assent. CAMERA MOVES DOWN TO reveal Aldo - UP ANGLE; Cornelius above and in b.g., frozen to immobility. Aldo's face is huge in the camera. He speaks contemptuously.

ALDO
 We need power.

His voice booms out.

ALDO
Guns. Guns are power. We shall
 get them, and we shall keep them . . .

CORNELIUS' P.O.V. - MED. SHOT - ALDO, GORILLAS - 200
DOWN ANGLE

The gorillas huddled about Aldo grunt their agreement, gesture excitedly.

ALDO
With guns we shall smash humans --
all humans. And after that . . .

He makes a contemptuous gesture dismissing humans.
CAMERA MOVES DOWN TOWARD him.

ALDO
. . . We smash Caesar . . .

CORNELIUS ON BOUGH A-200

He shifts slightly at the mention of his father's name - so slightly that no one would have noticed it except Ricky who, quick as a flash, leaps from bough to ground and escapes, chattering, into the darkness beyond the fire. Automatically the Gorillas look up.

REVERSE ZOOM SHOT - CORNELIUS B-200

His nightshirt showing luminously white and his face recognizable in the light from the fire, as he lies precariously along the middle of the thin bough.

OUT 201

CORNELIUS' P.O.V. - REVERSE SHOT - GORILLAS AND 202
ALDO

Aldo and the others freeze for a second, all staring at Cornelius as the CAMERA PANS showing the gorillas' fear, amazement, anger.

ALDO
It's Caesar's son!

GORILLA 1
And he's heard every word we spoke.

Aldo draws his sword and begins to climb up the tree.

CUT 203-
205

CLOSE SHOT - CORNELIUS 206

He seems very small as he huddles midway along the branch, which is too fragile to support a gorilla's weight.

CORNELIUS' P.O.V. - LONG DOWN SHOT - ALDO, 207
GORILLAS

We see Aldo, climbing as high as he dare, staring up at Cornelius with hatred. Below are several grunting gorillas, all angry but waiting to see what their leader orders.

ALDO
Cornelius, come down.

WHIP PAN SHOT - CORNELIUS 208

He shivers pathetically, pays no attention to Aldo.

MED. TWO SHOT - CORNELIUS, ALDO 209

Aldo reaches up as far as he can. We see his paw missing Cornelius' foot by inches. He roars with frustration.

ALDO
Come down, or else . . . !

Aldo draws a short, ceremonial sword he wears at his waist and begins flailing at Cornelius.

INTERCUT:

CLOSE SHOT - SWORD KNICKING BRANCH 210

Aldo pauses; realizes, that even if he brought Cornelius down, eventually he would tell his father; and Caesar and others would learn of their ambitions. The sword cutting into the branch gives him an idea, a way of solving his problem. CAMERA PULLS BACK TO INCLUDE Cornelius above as Aldo begins hacking away at the slender branch to which Cornelius clings.

CLOSE SHOT - CORNELIUS 211

He whimpers as we HEAR the thwacking sound of Aldo cutting the branch. He moans softly:

CORNELIUS
Father . . . Father . . . !

CLOSE SHOT - OTHER GORILLAS REGISTERING THEIR 212
UNCERTAINTY

CAMERA PANS Aldo and closes to VERY CLOSE SHOT of Cornelius who now closes his eyes tightly as he screams:

CORNELIUS
FATHER!

CLOSE SHOT - LISA AND CAESAR DOZING IN CHAIRS A-212

She wakes and unsuspectingly calls through to the next room.

LISA

Cornelius?

Silence. She must have been dreaming. She settles down again.

ANOTHER ANGLE B-212

CAMERA PULLS BACK IN STAGES, BACK A FEW FEET MORE as we HEAR more loudly the final blows of Aldo's cutting the branch. We HEAR the branch begin to crack, see the tilt as the branch begins to give.

MED. CLOSE SHOT - GORILLAS ON GROUND 213

They are looking up as we HEAR Cornelius SCREAM o.s.

OUT 214

ANGLE ON CAESAR AND LISA 215

Both wide awake, as the SCREAM (more distantly) continues . . . and stops.

LISA

I dreamed he called 'Father!' . . .

She runs ahead of Caesar toward the next room.

LISA

Cornelius . . . !

MED. FOLLOWING SHOT - LISA, CAESAR 216

In this and in shots following, primary attention should be on Lisa. We move with her, Caesar behind, as she goes into Cornelius' room.

INTERCUT:

CLOSE SHOT - CORNELIUS' BED AND RICKY'S OPEN CAGE 217

Both are empty. Lisa rushes out, swings down from the tree house to the ground, Caesar close behind her.

FOLLOWING SHOT - LISA AND CAESAR RACING

218-

221

towards the far end of the grove from which the cry came. Caesar halts as some Apes surround him, wondering what has happened. Virgil hurries forward. Meanwhile Lisa has run blindly, instinctively, out of shot toward the grove's far end.

CAESAR

(panting out a jumble
of information to Virgil)

We heard a scream...of pain...
Cornelius is missing...the cage
was open...his squirrel must have -

A terrible, long-drawn CRY from o.s. Lisa. Her cry is not one of identification or recognition, or even of fear, but of total and irremediable anguish. As we HEAR it, everything stops for a moment. Caesar and Virgil look toward her voice:

CLOSE SHOT - CAESAR

222

He breaks from his momentary paralysis and runs ahead of Virgil, CAMERA FOLLOWING, continuing CLOSE SHOT on his face as all the emotions of a terror-stricken father pass across it.

SERIES OF THREE SHOTS - CAESAR'S P.O.V.
MED. CLOSE, VERY CLOSE - LISA

223-

226

She sits, like the Pieta, holding Cornelius in her arms. She looks up at Caesar as he reaches her side.

CLOSE TWO SHOT - CAESAR, LISA

227

He touches his son gently, tries to discover how badly he is hurt.

LISA

He's...hurt, Caesar. Horribly.

CAMERA PULLS OUT, reveals other Apes (including Virgil) and humans gathered around. The Doctor pushes her way through the gathering crowd, comes up and kneels beside Lisa who lets her touch Cornelius. She tries to determine the extent of his injuries. Virgil looks about, sees the broken tree branch, then looks up.

VIRGIL'S P.O.V. - LONG SHOT

228

We see the top of the cut-off tree from which Cornelius has fallen. It is stark and broken against the moon or light drifting clouds.

MED. SHOT - GROUP

229

The Doctor touches Cornelius again with gentle hands. Her voice is very soft amidst the murmur of the Apes and humans.

DOCTOR

I think you'd better carry him home.

As she rises, we see on her face the hopelessness of it. CAMERA PANS to Virgil. He leans down and picks up the tree limb which has fallen with Cornelius. He examines it closely.

VIRGIL'S P.O.V. - CLOSE SHOT - TREE LIMB

230

It has obviously been cut. It did not break.

REVERSE SHOT - VIRGIL

231

His eyes narrow as he holds the limb. Below him are the red embers of the campfire, which he suspiciously kicks. Behind him, Caesar and Lisa carry Cornelius toward his home.

INT. CORNELIUS' BEDROOM - CLOSE SHOT - LISA IN PROFILE, CAESAR IN B.G.

232

This SHOT should echo that which began last scene. Lisa sits, almost tranced, beside Cornelius' bed. In b.g., we see Caesar, face in hands. On the bed, Cornelius moans and tosses.

MED. SHOT - THE DOCTOR

233

She steps into the room, sits beside Cornelius, examines him, takes his pulse. As she rises to leave the room again, Caesar does not stir, but Lisa rises to follow her.

CLOSE TWO SHOT - LISA, DOCTOR

234

LISA

Speak the truth.

Cont.

DOCTOR

He's all . . . broken up inside.
Even if we had a hospital . . .

She tries to go on, but breaks down. They touch one another with love and understanding. As Lisa turns to go back to Cornelius' room:

DOCTOR

Will you tell Caesar?

LISA

(strange little
smile)

No. Not yet. He still believes
he can change the future.

CAMERA HOLDS on her as she goes back to her husband and her child. She walks like a queen.

LONG SHOT - UNDERGROUND MUTANT CENTER

235

We SEE the MUTANT CENTER from a HIGH ANGLE: All the supplies and vehicles are ready to MOVE OFF.

CLOSE SHOT - KOLP

236

He sits in the front seat of an ancient jeep, a MUTANT driver beside him. On the back of the jeep, we SEE a 105mm recoilless rifle in outline. It is rusty and looks as if it would be as dangerous to fire it as to be in front of it. Stacked in the jeep are a number of rounds of corroded ammunition. Kolp is surveying his motley assortment of troops.

KOLP

(a yell)

Get moving!

MED. SHOT - MUTANTS

237

They are armed with every manner of weapon, military and otherwise. Some wear bits of old uniforms -- not only military, but postal, doorman, police. Many obviously unable to bear light, have large sunglasses on. CAMERA PANS MUTANTS as they pick up their arms: rifles, pistols, shotguns, clubs, scythes, hoes -- but not so ramshackle as to diminish our sense of threat to the Apes.

KOLP'S VOICE

(o.s.)

Keep all emergency channels open . . .

ALMA'S VOICE

(o.s.)

All emergency channels open . . .

WIDE SHOT - MUTANTS

238-

240

We SEE Kolp's MUTANT army now fully gathered to MOVE OFF.

KOLP'S VOICE

(o.s.)

Remember. If things should miscarry . . .

CAMERA MOVES IN to CLOSE SHOT of Kolp, now only one of the Mutant Horde.

KOLP

I'll signal you . . .

He sits in his jeep, signals the driver to start the motor. All other units start up also. The RACKET of the old engines missing, choking, stuttering, fills sound track. Kolp signals the Advance. We PULL OUT and UP to reveal Army on the move.

VERY CLOSE TWO SHOT - ALMA, MENDEZ - DOWN ANGLE 241

KOLP'S VOICE

(o.s.)

. . . as arranged.

Mendez' expression is racked by doubt. Alma's is untroubled. She nods slowly.

OUT 242

VERY CLOSE SHOT - MENDEZ 243

He sits hearing Kolp's words, his eyes glazed.

MENDEZ

...too precious to waste...

LONG SHOT - MUTANTS - DESERT - DAWN 244

Kolp's jeep rides out ahead a little way. The trucks, cars, busses of the others string out behind.

DISSOLVE TO:

LONG SHOT - MUTANTS - ANOTHER ANGLE 245

This shot shows the distant city behind them now. They move toward the rising sun.

DISSOLVE TO:

LONG SHOT, - MUTANTS - ANOTHER ANGLE - FULL
DAYLIGHT

246

Now the sun beats down on Kolp's forces as they move out over the desert. We HEAR again the loud RACKET of the motors. But the stuttering and missing is worse than before. One of the vehicles pulls off the sand-covered road, chuffs to a stop. The column pauses. CAMERA MOVES IN TO MED. LONG SHOT. The Captain walks up to Kolp's jeep, shakes his head. Kolp says a few words to him sharply. The Captain gives a parody of a salute, shuffles back down the line toward stalled vehicle.

LONG SHOT - MUTANTS - ANOTHER ANGLE

247

We SEE the MUTANTS abandon their vehicle and pile onto another.

LONG SHOT - MUTANTS - DOWN ANGLE

248

This shot establishes the lethal heat of the desert, and the slow plodding progress of the mutants.

REVERSE SHOT - DESERT SUN

249

REVERSE SHOT - KOLP

250

He is staring up into the sun. Behind, we SEE another VEHICLE or two broken down. Kolp is beside himself with anger. He looks ahead, squinting.

ZOOM SHOT - GORILLAS

251

This is a LONG SHOT to VERY CLOSE SHOT of a party of two of Aldo's gorillas out on patrol. They are concealed behind a sand dune, staring out into the desert. One gorilla gestures to the other, who hands him a spyglass. He aims it toward CAMERA.

GORILLA I

Ah... look there...

He hands the glass back.

GORILLA II

Humans... in cars. They'd move faster on foot.

The gorillas LAUGH. One gorilla points ahead of the Mutant column.

LONG SHOT - MUTANT

252

One of the Mutants far in advance of the rest of the column has stopped to tinker with his stalled motorbike.

Cont.

GORILLA II'S VOICE

(o.s.)
Let's show them, huh... ?

MED. SHOT - THE TWO GORILLAS 253

Gorilla II draws his sword, runs forward, ducking down behind sand dunes.

VERY CLOSE SHOT - KOLP 254

His head jerks up, his eyes fix on distance.

KOLP'S P.O.V. - REVERSE LONG SHOT 255

Gorilla II approaching Mutant motor-bicyclist.

MED. LONG SHOT - GORILLA ATTACKING MUTANT 256

Gorilla II kills Mutant with his sword, LAUGHS as Mutant falls.

MED. CLOSE SHOT - KOLP AND MUTANT COLUMN 257

Kolp now has field glasses focussed on Gorilla II as he hastens back to Gorilla I, and orders Gunners on rear of his jeep:

KOLP

Bring it around... now...

CAMERA MOVES AROUND TO FRONT SHOT on Kolp. In close b.g. we SEE rifle begin to turn toward gorillas.

SERIES OF SHOTS - MUTANTS, GORILLAS 258-
263

- A. Gorilla II gesturing, reenacting his slaughter of the Mutant for his comrades.
- B. Muzzle of the 105mm slowly turning.
- C. Gorilla I LAUGHING in appreciation of Gorilla II's act.
- D. Kolp's eyes squinting at the distant gorillas as the 105mm crosses over his head.
- E. Distant gorillas SEEN across the barrel of the 105mm. Gorillas turn toward the column to begin a new charge.
- F. Kolp standing beside the rear of jeep.

KOLP

Fire....!

77

CLOSE SHOT - MUZZLE OF 105MM FIRING 264

We SEE the flash of the weapon.

MED. LONG SHOT - GORILLAS 265

They VANISH in a massive EXPLOSION.

MED. CLOSE SHOT - KOLP 266

He stands, glasses hanging around his neck, smiling. He nods to gunners. They begin to re-position 105mm for traveling.

MED. LONG SHOT - GORILLAS 267

There is a large hole where the gorillas were. After a moment, in the clearing dust, we SEE GORILLA I dragging himself away. He MOANS, wounded, but keeps moving.

INT. COUNCIL MEETING ROOM - DAY 268

CAMERA FOLLOWS VIRGIL as he ENTERS and moves toward his place. Other apes and MacDonald and a few humans (not including the Doctor) are already seated or stand about. As Virgil passes MacDonald, he reaches out a hand to stop Virgil. CAMERA IN TO TWO SHOT.

MACDONALD

Virgil, what news of Cornelius?

VIRGIL

The Doctor's doing her best. I don't believe he can live. But Caesar does. He refuses to leave his side. MacDonald, how can a benevolent God allow the branch of one of His own trees to crack and cripple an innocent child?

MACDONALD

It didn't crack.

Virgil stares at him.

MACDONALD

It was cut. I picked it out of the ashes of a camp fire. The ashes were still warm.

VIRGIL

But who would want to hurt -

There is a sudden SOUND at the door.

CLOSE SHOT - ALDO ENTERING COUNCIL MEETING ROOM 269

He is in uniform, strides in angrily. He is followed by the injured Gorilla I, helped along by another gorilla. Aldo stops in the middle of the room, BARKS for order. CAMERA MOVES BACK TO INCLUDE REPRESENTATIVES taking their seats. Virgil leaves MacDonald and sits with the orangutans.

ALDO

Order!

The meeting quiets. Aldo waits until he has everyone's total attention.

ALDO

The Humans have attacked and killed one of our scout gorillas.

The injured Gorilla is escorted INTO the meeting room. There is general consternation both at the announcement and the Scout's condition.

CLOSE SHOTS OF VARIOUS APES REACTING TO THE NEWS 270-272

A. A female chimp, elderly and dignified, covers her eyes and bows her head.

B. A young male gorilla BARKS in anger, POUNDS THE TABLE before him.

B.g. to all scenes is SOUND of ape GIBBERING and BARKING.

MED. CLOSE SHOT - MACDONALD 273

He and other humans near him realize their precarious position. MacDonald, very self-contained, rises slowly.

MACDONALD

Where did this happen?

MED. CLOSE SHOT - INJURED GORILLA I 274

GORILLA I

We were scouting the desert approaches to the city. We saw the army far away. They fired. My companion was killed. I have come to warn you.

MED. CLOSE SHOT - VIRGIL 275

VIRGIL

How long will it take them to get here?

MED. SHOT - ALDO AND INJURED GORILLA

276

The Scout shakes his head indicating that he doesn't know.
Aldo speaks up.

ALDO

Soon! So now we must prepare.

He turns toward other uniformed gorillas waiting at the door.
He gestures toward the human representatives.

ALDO

Take all the humans out. Lock
them up. Now!

CLOSE SHOT - GORILLAS AND HUMANS

277

The Gorillas move quickly to grab the humans. Several
fight back, chairs are overturned, a few blows are exchanged.

OUT 278-
279

CLOSE SHOT - MACDONALD

280

He is restrained by a gorilla.

MACDONALD

Aldo, you can't do this. You're
acting against Caesar's orders.

MED. SHOT - ALDO

281

He considers this a moment. Then moves over to Caesar's
desk, pulls out the chair, sits down.

ALDO

Caesar is not here.

CAMERA PULLS BACK to show Gorillas hustling the humans from
the room as the other apes sit helpless, unsure what to do
without Caesar there to lead them. We see Virgil rise,
LEAVE by the back door.

EXT. STREET OF APE CITY - VIRGIL - DAY

282

Virgil walks furtively along the street. He and we see
gorillas taking control, seizing humans. A Human Woman
carrying a basket of fruit is seized by a gorilla. She
drops the fruit which roll along the street, as she,
SCREAMING, is pulled along the street past Virgil. He
steps back into the shadows as the gorilla and woman pass,
then continues on his way.

CLOSE GROUP SHOT - ALDO, GORILLAS

283

They swarm into the room where the armory is located.
Surround door. Aldo POUNDS on door.

Cont.

MANDEMUS
(opening grille)
Who are you...?

ALDO
Aldo. General Aldo.

MANDEMUS
What do you want?

ALDO
Guns.

MANDEMUS
What will you do with them...?

ALDO
We shall do what we will.

MANDEMUS
'Do what you will' is the Devil's
law...

ALDO
(scornfully)
And who are you, Mandemus? God?

MANDEMUS
I am the keeper of Caesar's conscious.

ALDO
And I am the keeper of Caesar's Army.

MANDEMUS
Under allegiance to Caesar. Where
is he?

ALDO
Mandemus, as I speak, our city is
under attack by Humans from without
and within. Who cares where Caesar
is?

MANDEMUS
I care. It is the Law that weapons
may only be issued from this Armory
under direct orders from Caesar -
not under threats from one of his
thicker-headed subordinates for
whom war means only personal glory.

As Aldo growls in anger:

Cont.

MANDEMUS

Find me Caesar. I will listen to him.

ALDO

(gesturing to o.s.
Gorillas)
First, listen to...this.

SHOCK CUT TO:

GORILLAS

A-283

advancing on Armory door wielding a huge pine-trunk as a battering ram. Mandemus snaps the grille shut....but at the fifth assault the door crashes in.

MED. REVERSE SHOT

284

Aldo, Gorillas looking at guns.

GORILLAS

Guns...guns...

They go wild, ripping down racks, overturning crates of ammunition. We CLOSE to Mandemus, helpless.

MED. SHOT - GORILLAS

285

They stream OUT of Armory, arms filled with weapons, looking, YELLING as if on holiday.

MED. LONG SHOT - VIRGIL'S P.O.V. - STREET

286

We see a band of Gorillas driving a small group of Human Workers down the street. The Workers have been bound together by rope. One gorilla leads, jerking the rope to keep the Humans moving. Other Gorillas strike at the Humans from behind with their swagger sticks. The group moves by at a trot. CAMERA MOVES BACK to INCLUDE VIRGIL in f.g. watching from behind a clump of bushes.

MED. LONG SHOT - VIRGIL CLIMBING UP TO CAESAR'S HOUSE 287

He pauses to look back at the street. CAMERA PANS TO HIS P.O.V. We see a general panorama of Ape City now under the control of the gorillas. Galloping down the street toward the corral we see a gorilla on horseback, pulling behind him by a rope a running HUMAN MALE. The human trips and is pulled by the gorilla down the street. General SOUNDS of cries, screams.

MED. CLOSE SHOT - VIRGIL 288

He shakes his head in sadness, turns and ENTERS Caesar's house.

INT. CORNELIUS' BEDROOM - CAESAR, LISA, DOCTOR CORNELIUS IN BED. 289

The bedroom is dimly lit since the shutters are closed. It is very quiet, the SOUNDS from the street distant and muffled barely penetrate to this sickroom. A GROUP SHOT HOLDS for a moment the classic tableau of parents and doctor at the bedside of a sick child. In the b.g. we see Virgil open the door, pause, then ENTER quietly and touch Caesar's shoulder. Caesar looks around, takes a moment to recognize Virgil, understand his expression of urgency. Caesar rises and moves with Virgil toward the door as CAMERA FOLLOWS.

TWO SHOT - CAESAR AND VIRGIL 290

They both speak quietly, intensely.

VIRGIL

Caesar, forgive me...but you have to come...

CAESAR

What do you mean?

VIRGIL

Aldo has seized power.

Caesar starts to turn away, since political power moves seem trivial to him at the moment.

CAESAR

Let him. We'll settle that later.

Virgil grabs his arm, stopping him.

Cont.

VIRGIL

But Caesar, he's passing out guns
and he's ordered all humans to be
imprisoned... the gorillas are
rounding all of them up and driving
them into the horse corral...

Caesar frowns.

CAESAR

MacDonald?

VIRGIL

He was dragged from the Council
Meeting by Aldo's gorillas.

Caesar slowly shakes his head.

CAESAR

I can't leave my son. He needs me.

VIRGIL

Every ape and human in Ape City
needs you... now.

They stare at each other, at an impasse. Then we HEAR the
SOUND of Cornelius' VOICE.

CORNELIUS' VOICE

(o.s.)
Father...

MED. CLOSE SHOT - CORNELIUS IN F.G.

291

Shot is across Cornelius' bed. We see Lisa and the Doctor
in the near b.g. and Virgil and Caesar in far b.g. Both
Caesar and Virgil hurry over, as Cornelius opens his eyes,
turns his head toward Caesar.

CORNELIUS

Father...

MED. SHOT - CORNELIUS

292

Caesar ENTERS FRAME and leans over Cornelius, who speaks
haltingly.

CORNELIUS

They... hurt... me...

Caesar touches his head gently, not registering what Cornelius
is telling him.

CORNELIUS

They... want... to hurt you...

It suddenly hits Caesar that his son is telling him that his injury was not accidental. He reacts with anger.

CAESAR

Who? Who hurt you? Humans?

Cornelius' eyes close, as he answers very weakly.

CORNELIUS

No...

CAESAR

(tensely)
Then who?

A long silence, broken by a change in Cornelius' breathing.

DOCTOR

Oh, no...

She does what she can; and even Caesar now knows that it will not be enough.

CORNELIUS

(remembering the new
word he learned)
Shall I be... malformed?

CAESAR

(remembering what he
once told his son)
No, Cornelius. One day you'll be
as tall as a king.

Cornelius smiles, and dies. CAMERA PULLS BACK to GROUP SHOT as Caesar hopelessly gives place to the Doctor who checks Cornelius, looks up at Caesar and shakes her head. Lisa stumbles INTO shot and falls forward across the small body.

CLOSE SHOT - CAESAR

293

His face twists from grief into rage.

MED. GROUP SHOT - LISA AND DOCTOR AT CORNELIUS' BED IN F.G.

294

Caesar in the b.g., turns and rushes FROM the room. Virgil FOLLOWS. CAMERA HOLDS on woman mourning the death of a child.

CLOSE TWO SHOT - CAESAR, VIRGIL - STREET

295

Caesar is distracted, looking this way and that. Virgil is close beside him. They are walking rapidly toward the corral.

CAESAR

He said...they hurt him. Who?
Who would hurt him...?

Virgil looks at him very seriously, almost afraid to speak.

VIRGIL

I think you'll have your answer
soon enough...

Caesar turns on him, shakes him.

CAESAR

Don't play with me...what do
you know?

Virgil, shocked by Caesar's violence, shakes his head, points behind them, down the street.

VIRGIL

That's...what I know...

CAESAR'S P.O.V. - LONG SHOT - CORRAL

296

This SHOT should, in some vague way, make one think of a concentration camp. At the gate, we see Aldo and a number of Aldo's elite troops standing guard, automatic weapons cradled in their arms, black uniforms and boots, legs spread wide. Behind them, we see humans standing against the wire, looking out hopelessly. CAMERA ZOOMS IN for:

INDIVIDUAL VIGNETTES

297-
299

- A. A SMALL CHILD
looking out the wire, a small chimp just outside the wire, looking in.
- B. MEN WITH LONG MATTED HAIR, AGRICULTURAL WORKERS
squatting smoking, looking at the gorillas with distant and abstract hatred.
- C. MACDONALD, THE TEACHER AND OTHERS
standing close against the wire, as if they had been looking for Caesar to come to their aid.

MACDONALD

Caesar...Caesar!

REVERSE SHOT - CAESAR

300

This is a CLOSE SHOT, Caesar, forgetting even Cornelius for a moment, is enraged. His eyes narrow, his teeth bare. But suddenly we HEAR the loud EXPLOSION of the 105mm firing. Caesar turns toward the sound.

CAESAR'S P.O.V. - LONG SHOT - EXPLOSION

301

We see a pillar of fire and smoke rise from the ridge beyond the grove. In the f.g. the Apes along the street of Ape City freeze momentarily at their tasks, unloading wagons, etc.

GROUP SHOT - CAESAR IN CENTER

302

He recovers first, shakes his head as if to clear it, turns to Aldo and his gorillas.

CAESAR

What are you waiting for? Let's see how you do against humans with guns.

Aldo and gorillas mount and ride off down the street toward the sound of firing. Caesar SHOUTS to the remaining apes:

CAESAR

Pile those wagons into a road-block!

MED. WIDE SHOT - APES

303

We see the Apes scatter, scurrying to drag wagons and carts out to block the main road. Caesar and Virgil help drag the heavy wagons toward the end of the street nearest the SOUND of BATTLE. The humans are forgotten, remain in the b.g. pressed against the corral fencing.

VERY CLOSE SHOT - GORILLAS BEHIND MACHINE GUN

304

We see two or three desperate gorillas at the outpost on the ridge firing their machine gun at a foe we cannot yet see. Behind them, other gorillas are firing their rifles, but all seem badly shaken, and almost ready to bolt. We HEAR HORRENDOUS SHRIEKS AND YELLS from o.s.

GORILLAS' P.O.V. - REVERSE SHOT - MUTANTS

305

The Mutant column led by Kolp at its head crowds the road up the desert side of the ridge. Mutants are piling up the slope of the ridge, firing, throwing grenades, screaming.

WIDE SHOT - MUTANTS AND GORILLAS

306

All along the ridge there is a pitched battle with the gorillas beginning to fall back toward the top of the ridge. As the Mutants drive them back from the desert side of the ridge, we see shells beginning to fall among them.

TRANSITION SHOT - KOLP

307

He stands beside his jeep as his gunners fire the 105mm rifle. He lifts his field glasses to watch the Gorilla defense crumbling.

WIDE SHOT - GORILLAS FALLING BACK

308

The Gorillas begin to retreat over the top of the ridge, as the Mutants press them, giving them no time to reorganize.

SERIES OF INTERCUTS OF INDIVIDUAL ACTION

309

A. MUTANTS

Creeping in close to the Gorilla machine gunners tossing grenades among them, laughing with insane glee.

B. MUTANTS

attacking, firing.

MED. SHOT - IN THE GROVE OVER THE RIDGE

310

Inside the edge of the grove, a platoon of Gorilla Cavalry has drawn up. Two of the leaders are conferring.

GORILLA CAVALRYMAN I

Where's Aldo...?

We HEAR a CLATTER of hooves.

GORILLA CAVALRYMAN II

Coming!

ALDO

(o.s.)

Now!

Aldo rides into frame, gestures to the others, who gather behind him. They ride out of the grove.

MED. SHOT - ANOTHER ANGLE - GORILLAS 311

They now ride four or five abreast, slowly at first, then building up speed. Aldo in the lead.

CAVALRY'S P.O.V. - MED. LONG SHOT - ROAD TO RIDGE 312

The road up to the ridge is now beginning to jam up with retreating Gorillas, some walking, some almost running, some helping wounded comrades. Here and there, some of the Gorillas not yet demoralized, stop and begin to prepare places along the road to fight again.

REVERSE SHOT - CAVALRY'S REACTION 313

Some of the mounted Gorillas look wary, but the leaders draw swords, signal to ride faster. CAMERA ZOOMS AWAY from the Cavalry unit, and shot becomes shot seen through binoculars.

REVERSE SHOT - KOLP 314

He and some of the Mutants stand just on the far side of the ridge, looking down into the valley. Kolp smiles as he lowers his glasses.

KOLP
Here comes the circus....monkeys
on horseback. Get ready for the
performance...

Mutants laugh, and move away to their positions.

MED. SHOT - CAVALRY 315

The Gorilla leaders shove retreating infantry out of the way or ride over them. Then, as they reach the bottom of the long slow slope of the ridge, the chief, Aldo, turns.

ALDO
Attack....attack...

CAMERA STOPS and stays focussed on Gorillas as they ride up the ridge.

WIDE SHOT - GORILLAS 316

We see the gorillas reach the top of the ridge. CAMERA ZOOMS INTO VERY CLOSE SHOT OF ALDO.

REVERSE SHOT - MUTANTS 317

CAMERA PULLS OUT FROM VERY CLOSE SHOT on Kolp to WIDE SHOT of Mutants. They are gathered in a semicircle on the road, weapons all trained on the very place where the gorillas are topping the ridge.

MED. SHOT - ALDO AND GORILLAS 318

ALDO

Off the road...Off the road...
they...

He signals desperately for his troops to turn, but it is too late for some of them. Aldo and a few others veer off the road and ride below the top of the ridge as the Mutants open fire.

CLOSE SHOT - MUTANTS - GROUP PROFILE 319

The Mutants open fire with their automatic weapons.

MED. LONG SHOT - GORILLA CAVALRY 320

The Gorilla Cavalry loses its organization. Some follow Aldo, some retreat, some charge. We see the cavalry trapped between charging and retreating being cut down by the Mutant fire.

SERIES OF SHOTS - GORILLAS 321

We see individual gorillas falling.

LONG SHOT - ROAD OVER RIDGE 322

The road to Ape City is now clear. CAMERA PANS to Kolp on his jeep. He gestures impatiently to his Captain.

KOLP

Finish it up. You're wasting
time. There's a whole city of
them waiting for us...

Kolp leans forward, signals to his Driver to go on ahead of the bulk of his troops. CAMERA FOLLOWS as Kolp's jeep moves out down the road and over the ridge; the GUNNERS and a couple of infantry hanging on the rear.

LONG SHOT - ALDO AND GORILLAS 323

They ride along the city-side of the ridge, moving through the trees to flank the Mutants.

MED. SHOT - KOLP

324

Kolp's jeep pauses at the top of the ridge, and he looks down through the grove into Ape City.

REVERSE SHOT - GROVE, APE CITY

325

We can see a few gorillas preparing to resist, many more fleeing back to Ape City. Caesar's barricade is now visible.

MED. CLOSE SHOT - KOLP

326

Kolp speaks to his Driver and Gunners.

KOLP

There it is. When we leave, I want no tree standing, no two pieces of wood still nailed together -- nothing left alive. Do you understand? I want it to look like...the city we came from...

Kolp turns to his Gunners, points down the road at Caesar's barricade.

KOLP

Clear that rubbish out of our path...

CLOSE SHOT - SHELL RAMMED INTO GUN

327

The Gunner loads the weapon, fires it. We see the recoilless rifle buck as CAMERA MOVES OUT TO CLOSE SHOT of rifle.

LONG SHOT - GROVE AND ROAD INTO APE CITY

328

This shot is from Caesar's P.O.V. The 105mm shell explodes on the road ahead with a loud SOUND. CAMERA PULLS BACK to include Caesar and Virgil in f.g. They crouch behind the barricade, watching for the first appearance of the Mutant contingent.

CAMERA PANS barricade and Ape defenders. These are chimps and orangutans. They crouch behind loaded fruit wagons and other domestic farm equipment and furniture dragged into the road to form a temporary barricade. A few boxes of ammunition are evident.

LONG SHOT - ROAD

329

CAMERA SHOOTS between Caesar and Virgil as they stare up the road.

VIRGIL

Here they come...

CAMERA ZOOMS up road to show Kolp and his jeep just emerging from the orange grove. Jeep stops and gun rotates. Kolp rises.

MED. CLOSE SHOT - CAESAR 330

Caesar shouts to the other Ape Defenders.

Forgetting himself he rises to his feet, his teeth bared in a primal grimace of anger. He steps up on the barricade as CAMERA PULLS BACK TO MED. WIDE SHOT.

MED. LONG SHOT - KOLP 331

We see Kolp smiling. He raises his hand in a command gesture, jerks it down as he shouts:

KOLP

Fire...!

CLOSE SHOT - MUZZLE OF RECOILLESS RIFLE 332

MED. WIDE SHOT - BARRICADE 333

We see the shell burst near Caesar, creating a huge crater in the road, blowing up a cloud of dust. The impact of the explosion hurls the light fruit carts aside like toys. We see Caesar thrown backward by the explosion.

CLOSE SHOT - CAESAR 334

He is unconscious, lying sprawled on his back, covered with dirt and soot from the explosion:

WIDE ANGLE SHOT - BARRICADE 335

We see other Apes picking themselves up, ducking behind shelter, some returning the fire but most disconcerted to find their leader knocked out are merely milling about.

MED. SHOT - VIRGIL 336

He realizes what has happened, runs along the barricade urging the Apes to fight. CAMERA FOLLOWS IN A HAND-HELD JUMBLED SHOT. Virgil stops to pick up a weapon a chimp has dropped, hands it to the Chimp. The CHIMP accepts it but holds it limply, staring at Caesar's unconscious form rather than the enemy.

VIRGIL

Get hold of yourself...fight!

CHIMP

But Caesar...is he dead?

Cont.

Another recoilless rifle shot creates overwhelming SOUND and the EXPLOSION shakes Virgil and the Chimp who drops his weapon again and abandons the fight. CAMERA FOLLOWS his flight up the street of Ape City. He DISAPPEARS into a tree house.

MED. WIDE SHOT - THE APE BARRICADE 337

Another SHOT EXPLODES blowing up a loaded orange wagon and oranges spew over the area. Apes are now generally deserting their positions, trying to keep up a back fire but to little avail.

MED. SHOT - APES FLEEING IN APE CITY 338

An orangutan and a chimp run from their positions at the barricade, begin to climb into a tree house. A SHOT from the recoilless rifle EXPLODES with sound and dust, knocking the tree supporting the house over. The tree and house topple slowly to the ground, the house smashing, household furniture and implements falling out onto the ground.

INT. CAESAR'S HOUSE - MED. SHOT - LISA, DOCTOR, 339
CORNELIUS' BODY

Lisa still sits beside Cornelius' body. As the nearby EXPLOSION shakes her home, she cries out, grabs the bed to steady herself. Then she reaches out, pulls the covers over Cornelius' face, turns her face from him. The Doctor and Lisa look at each other.

ALDO'S P.O.V. - MED. WIDE SHOT - MUTANT ARMY - 340
ON RIDGE

Aldo's "Army" has circled the mutants as the army begins to move down the road from the top of the ridge toward the grove. We see the army from the rear as the CAMERA PULLS BACK to include Aldo and his remaining troops. Aldo signals his gorillas to attack. They charge down the ridge onto the surprised mutants.

MED. WIDE SHOT - ALDO, GORILLAS, MUTANTS 341

Aldo's "forces" surprise the Mutants, and smash into their mechanized column; the Gorillas draw their swords and hack the Mutants at close quarters.

EXT. STREET IN APE CITY NEAR BARRICADE - CLOSE 342
SHOT - CAESAR

Caesar lies unconscious, on the ground. After a moment he stirs, opens his eyes.

CAESAR'S P.O.V. - MED. CLOSE SHOT - KOLP - UP ANGLE 343

Kolp towers above him, expressionless, his face "glinting" in the flames of destroyed Ape houses. In his hands he holds a portable flame-thrower like those which were used to train the Apes in CONQUEST. The tip of it glows.

CLOSE SHOT - CAESAR 344

His eyes narrow. He can understand well enough what Kolp has in mind.

MED. TWO SHOT - KOLP AND CAESAR 345

Kolp stands over Caesar, begins to speak. His voice is even, almost conversational -- and all the more terrible for its thus-controlled insanity.

KOLP

Your people weakened our City by
rebellling against your human masters.
But those of us who survived will
build a new race - and you and
yours will be brought low.

He fires a burst from the flame-thrower. Caesar twists and rolls out of its way, but Kolp follows.

LONG SHOT - DOWN ANGLE - KOLP AND CAESAR 346

In CENTER OF SHOT, Kolp follows Caesar slowly, firing bursts of the flame-thrower at him, with no great anxiety to end it quickly. Caesar tries to rise to his feet, but the driver knocks him back down with a rifle-butt. The 105mm Gunners sit at their station tracking their gun around the city to maintain order.

ANOTHER ANGLE 347

CAMERA PULLS BACK to show Apes at sides of frame. Shot is from P.O.V. of Apes who have scampered into trees to escape the Mutants.

MED. CLOSE SHOT - KOLP 348

We see Kolp across Caesar's body, Kolp's words punctuated by short bursts from the flame-thrower. Whatever direction Caesar chooses to move in, Kolp fires in front, turning him, playing with him. They move slowly down the street toward Caesar's house.

Cont.

348 Cont.

KOLP

We have to recondition you,
Caesar...You have to learn
again what it is to have a
master....

MED. SHOT - MUTANTS 349

The Mutants watch Caesar as Kolp fires his flame-thrower
at him.

LONG SHOT - APES IN TREES 350

They too, watch the humiliation of their leader.

INT. CAESAR'S HOUSE - CLOSE SHOT 351

In f.g., Lisa lies across bed holding CORNELIUS' body in
her arms. In b.g., we see the doctor drawn to the window
by the sounds in the street.

DOCTOR

My God...oh!....

CLOSE SHOT - CAESAR 352

He is exhausted now, limping on all fours, crawling. He
looks like an unevolved Ape -- reduced to the condition
of those who once served Kolp and the others. He is still
shaken by the explosion of the shell so near him. He carries
the weight of Cornelius' death. Still, in his eyes we see
that fire that led him to triumph in CONQUEST.

KOLP

You're learning, aren't you...?
Clever Ape...you were always
clever. I was told how you
chose your name...but every
Caesar has his Brutus. Did you
know that, Ape? Can you understand...?

LISA'S P.O.V. - MED. LONG SHOT - KOLP AND CAESAR 353

As Caesar attempts to keep beyond the flash of the flame-
thrower.

REVERSE SHOT - LISA

354

At first her expression is benumbed, unconscious of what she and the doctor beside her are seeing. Then she comes to herself, cries out.

LISA
Caesar...oh, Caesar...

The doctor still watching, her face twisted in pain for Caesar.

CAESAR'S P.O.V. - CLOSE SHOT - KOLP - UP ANGLE 355

Kolp's control is fraying. He is now ready to end the game. Above him, in b.g., we see the window of Caesar's house, Lisa still in the window.

KOLP
Crawl, Ape, crawl...towards
your royal tomb! Ape City is
about to lose its king.

CLOSE SHOT - CAESAR 356

He gathers his strength to make a last ditch spring for Kolp.

CLOSE SHOT - KOLP - SAME ANGLE 357

Kolp raises the flame-thrower so that it enters lower frame. CAMERA ZOOMS PAST him, UP to Lisa in window.

LISA
(shouting)
No, Kolp, no....

CAMERA PULLS BACK VERY RAPIDLY to show Kolp turning at the sound of his name.

CLOSE SHOT - CAESAR 358

Caesar springs, jumps on Kolp's back, pulling on the straps that hold the flame-thrower.

MED. TWO SHOT - CAESAR AND KOLP 359

They struggle. As Kolp tries to free himself, he twists around so as to place himself between Caesar and other Mutants. His flame-thrower fires, enveloping the jeep in flames. Mutants fall out, rolling to extinguish the flames.

MED. SHOT - JEEP 360

The gasoline and ammo in the jeep EXPLODE.

CLOSE TWO SHOT - KOLP AND CAESAR 361

Kolp and Caesar are blown apart by blast. Kolp rolls OUT OF CAMERA VIEW, and other Apes open fire on remaining Mutants who are trying to flee back down the road into the grove.

MED. SHOT - CAESAR AND VIRGIL 362

Caesar looks up into the window of his house as Virgil joins him, tossing him a gun.

CLOSE SHOT - LISA 363

She looks down at him with love, but hides her eyes as he catches the gun.

MED. LONG SHOT - CAESAR 364

He runs to barricade, pauses to fire a burst of his machine gun after a fleeing Mutant, waves to the Apes around him.

CAESAR
Now fight....like Apes. Come
on....

CAMERA PULLS BACK FOR GENERAL SHOT of the area as the Apes rally behind Caesar and head into the grove.

MED. LONG SHOT - MUTANT ARMY

365

They are disorganized by Aldo's attack. The Mutant Captain tries to organize the chaos, but it can't be done.

SERIES OF SHOTS

366-
368

- A. Mutants desert an ancient school bus as a round of fire BLASTS out its windows.
- B. CLOSE SHOT - Gorillas FIRING from horseback.
- C. MED. SHOT - Mutant on motorcycle being chased by Aldo on horseback crashes into a truck as Aldo's bullets chew up the ground around him.

CLOSE SHOT - CAESAR

369

Caesar at the head of the group of Apes from Ape City join the fight in the grove. We see fire.

REVERSE SHOT - MUTANTS FALLING BACK

370

Some Mutants return fire from a stake-bed truck. Then we see bullets ripping through it.

MED. SHOT - APES FROM THE CITY

371

Caesar leads them as they run from tree to tree staying close to the action.

MED. CLOSE SHOT - MUTANTS ON ROAD

372

Mutants are trying to get their old vehicle to start. We HEAR STARTERS GRINDING, ancient motors turning over, SPUTTERING and failing. Only a few of the vehicles begin to move in reverse. From behind we HEAR BARKS of Apes, SOUND of FIRING. We see bullets hitting in the dust as the Mutant Captain moves into the FRAME, directing his men. He is joined by others.

MUTANT 1

Nothing is working...only a few of the trucks will move...

CAPTAIN

Do what you can...load the ones that will go.

MUTANT 2

But what about the men we can't carry...?

The Captain ignores him, pushes on to direct other Mutants who are retreating back up the road.

MED. SHOT - ROAD FROM P.O.V. OF GUARDHOUSE 373

In f.g. we see Mutants coming toward CAMERA. Some have lost their sunglasses and are blinded by the strong light. They grope, stumble and fall and try to seek the shade. Behind the Mutants, at a distance, we see Apes approaching. CAMERA HOLDS as Caesar and other Apes move into f.g. Gorillas, Chimps, Orangutans are all armed, firing at retreating Mutants.

MED. SHOT - RUINED GUARD POST 374

Caesar and Virgil run for cover, crouch behind the ruined guard post, fire at the retreating Mutants.

LONG SHOT - DESERT WITH FLEEING MUTANTS 375

Some Mutants escape down the road in trucks, a few others flee on foot, hiding in the shadows where possible. Just brief glimpses of scurrying figures are visible.

MED. SHOT - VIRGIL AND CAESAR 376

They cease firing, rise slowly.

VIRGIL

Is that it?

CAESAR

Yes. Let's go home...

MED. SHOT - ALDO AT HEAD OF GORILLA CAVALRY 377

He waves his cavalry on as he pauses in the road by Caesar. The gorillas go THUNDERING past, YELLING and SHOOTING. Aldo looks down at Caesar, triumph in his expression. Then he CALLS OUT to his troops as he draws his sword.

ALDO

Kill...kill all. Leave none
to get away...

He spurs his horse after the others.

EXT. VALLEY BELOW GUARD POST 378

Mutants, exhausted, stagger along in the brush. They HEAR THUNDEROUS SOUND OF HOOFBEATS behind them and turn to see entire Ape Cavalry bearing down on them.

REVERSE SHOT - APE CAVALRY 379

REVERSE SHOT - MUTANTS' REACTION 380

The Mutants run and fall. CAMERA MOVES TO CLOSE SHOTS of their terror-stricken faces as SOUND becomes VERY LOUD.

MED. SHOT - MUTANTS PUSHING CAR 381

A group of Mutants pushes an old car along. They pause from exhaustion, then go to pushing again. Once more we HEAR the SOUND of cavalry. Mutants look back, try to scatter, but Aldo and gorillas ride them down.

LONG SHOT - ALDO'S P.O.V. - RAVINE IN VALLEY 382

In f.g. we SEE abandoned vehicles, one or two burning. Dead Mutants are scattered about. In b.g. we SEE isolated Mutants trying to get away, but gorilla cavalry ruthlessly hunts each one down. Some Mutants try to hide in the brush, in long grass, in crevices. A few Gorillas quickly dismount and pursue them - and kill them.

REVERSE SHOT - ALDO 383

He sits on his horse smiling. As the last Mutants are wiped out, the other gorilla officers rejoin Aldo and remount their horses.

ALDO

Now we go back. To our city.

He raises his gun, waves it. His gorilla mob CHEERS.

MED. SHOT - ALDO'S P.O.V. - SHOOTING FROM RAVINE 384
TOWARDS APE CITY IN THE DISTANCE

Hand-held shot from horseback. Aldo and the others riding back toward Ape City. Suddenly, we see a flurry of motion to the right. Aldo reins up. Pause. ZOOM INTO a SMALL GULLY with brush and long grass.

ZOOM FURTHER INTO CLOSE SHOT - KOLP 385

He tries to freeze, to be invisible by reason of his motionlessness. CAMERA CONTINUES INTO VERY CLOSE SHOT. Kolp is ragged, exhausted!

WIDE SHOT - ALDO, GORILLAS AND KOLP 386

Aldo frowns, studies Kolp for a moment. Then, slowly, he begins to LAUGH. CAMERA MOVES IN TO CLOSE SHOT, Aldo LAUGHING UPROARIOUSLY. CAMERA MOVES BACK OUT TO WIDE SHOT of gorillas as they join laughter. Kolp is in f.g. of shot, gorillas in b.g. LAUGHTER is LOUDER and LOUDER, when suddenly, without pausing or changing his expression, Aldo FIRES a burst of machine gun fire into Kolp.

REVERSE SHOT - KOLP 387

He falls slowly, almost as if he is relieved to be at the end of it.

LONG SHOT - GORILLAS

388

They gallop back toward Ape City. MOVE INTO CLOSE SHOT of Kolp's body in the deserted ravine. OVERLAY the still-ECHOING LAUGHTER as the gorillas ride away.

ANGLE ON MENDEZ AND ALMA - MUTANT CONTROL - COMMUNICATIONS

389

The COMMUNICATIONS ROOM is on the upper level. A door below opens and TWO MUTANT SOLDIERS ENTER, one half-holding the other who is wounded. The able one looks up at the lighted CENTER. CAMERA ZOOMS DOWN TO MED. SHOT OF SOLDIER as he speaks:

MUTANT SOLDIER

It's over... We lost....

REVERSE SHOT - MENDEZ AND ALMA LOOKING DOWN AT SOLDIER

A-389

ALMA

And Governor Kolp...?

The wounded Mutant shrugs ignorance - and winces, as he shrugs.

ALMA

(calmly rising)

Then I know what I have to do.

MENDEZ

(appalled)

He said wait for his signal.

ALMA

(indicating wounded Mutant)

I've just received it.

She moves briskly away, followed by the horrified Mendez.

MISSILE SILO - MENDEZ AND ALMA (HYPERION PLANT)

B-389

CAMERA MOVES IN with Alma and Mendez. Alma's hand reaches out, touches the control console. Simultaneously CAMERA BEGINS TO DRIFT SLOWLY TOWARD THE BOMB as dialogue continues.

MENDEZ

Alma, in God's name, wait for the Governor's signal!

Cont.

B-389 Cont.

ALMA

My heart knows he's dead. This
is how he would have wished it.

Silence for a moment. CAMERA EASES around the base of the bomb, and for the first time we (and they) see on its fin the SYMBOLS ALPHA-OMEGA." Mendez freezes. Alma cringes as though whipped, and covers her eyes.

ALMA

He never told me.

MENDEZ

(quietly)
If he couldn't win, he was going
to let the whole world lose! He
was mad.

Gently, he takes Alma's hands from her eyes, so that she can face what should be faced.

MENDEZ

This is the Alpha-and-Omega bomb.
It can destroy not only Ape City
but the entire earth. Activate it,
and we become nothing. Leave it,
and its very presence will insure
that at least we remain something -
and may become something better.

He has taken her arm and is trying to guide her away from the console; but Alma resists. As she pulls her arm away:

CUT TO:

A FEW PATHETIC-LOOKING MUTANTS

C-389

(who obviously followed Alma and Mendez into the MISSILE SILO area) stand in the shadows, watching, listening. We PAN their marred faces.

MENDEZ

(o.s.)
It must never be exploded. It
must be respected - even venerated.
For one of its ancestors made us
what we are...

We PAN BACK to Mendez and Alma.

MENDEZ

And what we are, shall, from this
day forward, be called beautiful.

But still Alma remains seated at the console, refusing to leave.

* Initiates in the audience will know that this is the Bomb which destroyed the world at the end of "BENEATH".

LONG SHOT - STREET IN APE CITY - DOWN ANGLE FROM ABOVE CORRAL 390

Caesar walks slowly down the long street, Virgil beside him. We SEE the humans in the corral begin to rouse, recognize him. A few CHEER, CALL his name.

PAN SHOT - APE TREE HOUSES 391

The signs of the recent battle are evident, but the apes come out of their houses, line the street, CHEERING Caesar.

MED. SHOT - CAESAR 392

He reaches the corral.

CLOSE SHOT - MACDONALD'S REACTION 393

GROUP SHOT - CAESAR AT CORRAL 394

He speaks to Virgil.

CAESAR

Let them go...let them all go...

As Virgil moves to do so, we HEAR:

ALDO

(o.s.)

No. They stay...

WHIP PAN SHOT - CLOSE SHOT - ALDO ON HORSE, BACKED BY CAVALRY 395

GROUP SHOT - ALDO AND GORILLA CAVALRY 396

Aldo is now quite sure of himself. He rides slowly toward the corral, other gorillas behind him. All make it obvious that they have won the battle against Kolp and mean to enjoy the benefits. Aldo and others dismount. CAMERA MOVES BACK to INCLUDE Caesar, Virgil, Humans.

ALDO

Aldo will say what to do now...

CAESAR

These people did nothing. They go free.

Aldo sneers at Caesar, looks him over as if he were no longer really worth arguing with. Then his expression changes.

Cont.

ALDO

You like humans. You want them
not in corral? Okay, good...

He signals to his gorilla elite troops who have begun to
gather near him.

ALDO

Kill them...kill them all...

WIDE SHOT - CORRAL AREA

397

The gorillas raise their guns to fire into the corral
where the humans, now terrified, cringe.

INTERCUT:

FLASH SHOTS OF MACDONALD, JAKE AND OTHER HUMANS A-397-
D-397

as they listen, horrified, to the exchange between
Aldo and Caesar. Caesar takes up a position in front of
the gate to the corral. The Two Gorillas who were detailed
to guard the corral now join their fellow gorillas behind
Aldo.

CAESAR

No killing, Aldo...Put down your
guns. Take them back to the armory.

CLOSE SHOT - ALDO

398

His anger is rising. He can tell that even his most
loyal gorillas will hesitate to kill Caesar. But he has
to bluff it through.

ALDO

No, we keep guns. Move...or we
kill you...

Lisa (with the Doctor) has thread her way through the
gorilla mob, and now stands beside her husband.

WIDE SHOT - ALL APES

399

We SEE gorillas, chimps gathered around, and orangutans,
all astonished. There is complete silence for a moment.
CAMERA PANS to Virgil.

VIRGIL

(slowly)
Ape has never killed ape...
(looking directly
at Aldo)
Let alone an ape child.

PAN SHOT - ALDO'S REACTION

400

His eyes narrow, he sneers. The ground is dangerous, but, with everything risked, he means to carry it through.

SLOW PAN SHOT - OTHER GORILLAS

401

We SEE the slowly dawning meaning of Cornelius' murder in the faces of Aldo's gorillas. They look at one another, fear beginning to show in their expressions. Some seem awed, almost religiously so, by the realization that Aldo has become the Cain of Apes, that one of the chief moral advantages apes have always claimed above humanity is now gone. One of the gorillas takes half a step forward, gestures inarticulately, points at Aldo.

GORILLA 1

Aldo...Aldo...

GORILLA 1

A-401

As he tries to UTTER the ultimate accusation, other gorillas behind him, in the manner of a Greek chorus, begin to WHISPER his name, to point, to MUTTER to one another. CAMERA PULLS OUT to INCLUDE Aldo.

SERIES OF QUICK CUTS

B-401-

E-401

as Aldo's self-confidence falters and begins to crumble as he looks from side to side at his co-conspirators who have become his accusers.

INTERCUT:

BIGGER AND BIGGER CLOSEUPS OF CAESAR

402

REACTION SHOTS OF OTHER APES (STILL INTERCUTTING WITH CAESAR AND ALDO

A-402

ZOOMING INTO CAESAR

403

Through the above SHOTS we have seen his expression alter from one of a leader's determination, an almost human expression, to one of pure animal hatred and blood-lust. Virgil moves to Caesar's side.

ANOTHER ANGLE

404

VIRGIL

Aldo has killed an ape child. The branch did not crack. It was cut... by a sword.

WIDE SHOT - DOWN ANGLE - ALL APES

A-404

This is a wide down angle shot with corral full of humans and street full of apes on either side, with Aldo and Caesar more or less centered. All apes GASP.

INTERCUT:

LISA'S REACTION

B-404

She stares in contempt at Aldo; reaches out and gently grips Caesar's trembling hand.

SERIES OF SHOTS (SOME ALMOST SUBLIMINAL FLASHES) - 405-
APES, HUMANS, CAESAR, LISA AND ALDO, AND: 410

- A. FEMALE CHIMP
covers her face, weeps.
- B. ORANGUTAN
barks angrily at Aldo, points.
- C. ZOOM INTO APE FINGERS, POINTING.
- D. INTERCUT QUICK CUTS (INCREASING IN TEMPO)
as Aldo looks from side to side as if he were trapped.
- E. WHIP-PAN FROM GORILLA TO GORILLA
as they, too, begin to point along with the chimps and the orangutans.
- F. MACDONALD, JAKE AND OTHER HUMANS
staring out. Most are bewildered.
- G. THE DOCTOR
Tears are in her eyes. She is as fearful for Caesar's life as Lisa, and now she goes to comfort Lisa in her agony.

CLOSE SHOT - MACDONALD

411

His expression is one of great sadness. Though he was the one to discover the cut branch, it is no pleasure to bring such dissension among apes. Jake, puzzled, comes up behind him.

JAKE

What's the matter with them...?

MacDonald shakes his head ruefully.

MACDONALD

I guess you could say...they've just joined the human race.

Jake still looks puzzled.

TRANSITION SHOT - CAESAR

412

Now the full impact of Virgil's words come home to Caesar, and he starts toward Aldo. For a moment, Lisa hangs onto him, as if to pull him back. Then, resigned, she lets him go. Caesar does not walk like a man now. He slumps into a stalking position older than primates. Even his speech is slurred, indistinct as his lips open to bare his fangs.

CAESAR

You murdered my son.

CLOSE SHOT - ALDO

413

He watches Caesar warily, no longer the great leader, but an animal at bay. As we watch, he begins to back away.

WIDE SHOT - CAESAR, ALDO - DOWN ANGLE

414

Caesar is obviously trying to get close enough to spring on Aldo. He is unarmed, but thinking nothing of that.

CLOSE SHOT - ALDO

415

He crouches.

MED. CLOSE SHOT - CAESAR

416

stalking his son's murderer.

MED. SHOT - ALDO

417

He reaches for his short sword or bayonet - the same weapon with which he chopped away the branch on which Cornelius was hanging. He draws the sword and swings it, ready for Caesar.

MED. SHOT - CAESAR'S REACTION

418

He does not pause, but moves even faster to close the distance with his son's murderer.

INTERCUT:

SHOTS OF LISA

A-418-

C-418

her eyes full of anguish, her hands clasped almost in the attitude of prayer.

MED. SHOT - MACDONALD AND JAKE

419

They wrench loose a length of chain which is entwined in the corral fence. MacDonald wraps it up into a ball and throws it.

Cont.

MACDONALD

Caesar....!

CLOSE SHOT - CAESAR

420

He sees the chain sailing through the air, leaps for it, and catches it.

WIDE SHOT - ALDO, CAESAR

421

Aldo breaks and runs now, pushing his way through gorillas, heading for the trees. CAMERA FOLLOWS him into darkness.

CLOSE SHOT - CAESAR

422

He is even faster, and all apes clear a path for him as he moves after Aldo.

MED. CLOSE SHOT - ALDO - HEAD-ON

423

He runs toward CAMERA, leaps up at last moment, CAMERA TURNING to show him as he scampers up into a large tree. CAMERA PULLS BACK to SHOW Caesar running toward the same tree. At the base of it, Caesar pauses, looks from side to side, sniffing, then looks up, and clambers up into the tree.

SERIES OF SHOTS - ALDO AND CAESAR

424-

429

- A. ALDO
climbing rapidly through heavy branches.
- B. CAESAR
in lower branches, pausing, listening.
- C. ALDO
pausing as his weight begins to bend the branches.
- D. CAESAR
hearing the branches above creaking. He climbs rapidly, the chain held in his right hand.
- E. ALDO'S P.O.V. - CAESAR - DOWN ANGLE
- F. REVERSE SHOT - ALDO LOOKING DOWN

CLOSE SHOT - LISA

430

looking up into the trees. Sunlight strikes through the branches - momentarily blinding us with FLARES, and at other times casting weird shadow patterns.

Cont.

CAMERA ZOOMS INTO MacDonald, Jake and the Teacher also staring up into the darkness of the large trees which stand over and around Ape City.

TEACHER

We...could walk away. All of us.
We could get away now...

MacDonald does not even bother to look at him.

MACDONALD

To what future?

CENTER VIRGIL - OPENING OUT TO INCLUDE OTHER APES 431

We see in their upturned faces some sense that the future of ape history is fanning out before them, and that an almost Manichaeian battle is taking place in the darkness of the trees above.

RESUME SERIES OF SHOTS OF CAESAR AND ALDO

432-
441

- A. CLOSE SHOT - APE HANDS: CAMERA MOVES OUT TO SHOW CAESAR climbing very slowly, trying to pierce the darkness above by squinting.
- B. REVERSE SHOT - CAESAR'S P.O.V. - DARKNESS OF TREE ABOVE
Suddenly we see the flash of Aldo's sword.
- C. OBLIQUE ANGLES: SWORD occasionally glimpsed in SUBLIMINAL FLASHES. When the sun hits it - it FLARES.
- D. VERY CLOSE SHOT - CAESAR'S HAND
Aldo's sword has cut into a branch only fractions of an inch from Caesar's hand.
- E. MED. CLOSE SHOT - CAESAR
He swings upward with his length of chain.
- F. CLOSE TWO SHOT - ALDO, CAESAR
Aldo leaps upward to avoid the chain, but it hits him on the leg. He jumps, as the branch he is holding to gives way.
- G. MED. SHOT - ALDO FALLING
- H. CLOSE SHOTS - APES' REACTION (SUBLIMINAL FLASHES)

Cont.

I. CLOSE SHOT - ALDO

He manages to grasp the limb of another tree, swings up, and moves rapidly through the tree-top toward another tree.

J. CLOSE SHOT - CAESAR

He sees Aldo escaping, and leaps onto the next tree, CAMERA FOLLOWING.

LONG PAN SHOT - CAESAR, ALDO

442

We can barely see the two apes moving rapidly through the tops of large trees: their rapid movement is attended with much NOISE. We HEAR a grunt of pain.

ZOOM SHOT - INTO TREETOP

443

Aldo has cut Caesar: we see a glimpse of blood on Caesar's side. Caesar swings his chain again, but Aldo leaps to another tree.

MED. SHOT - TREE

444

This tree is comparatively isolated. Caesar makes his way along the branch of the nearest adjoining tree - a thin branch, which begins to crack and break. As it falls away, Caesar makes a great leap and manages to clutch a branch and heave himself up onto the tree in which Aldo is hiding. Now there is no other tree to which either Aldo or Caesar can escape to, and the battle has truly reached a climactic point.

MED. CLOSE SHOT - CAESAR, ALDO

445

Aldo, discovered by Caesar in the heavy foliage, slices away at Caesar again, but misses. He backs up along a thick wide branch, still swinging his sword. Caesar dodges his strokes, and counters with swings of his doubled-up chain. Aldo pauses, exhausted, looks behind, sees that he can go no further.

MED. SHOT - ALDO'S P.O.V. - CAESAR

446

He inches slowly forward.

MED. SHOT - CAESAR'S P.O.V. - ALDO

447

Aldo slowly raises his sword. He holds it in such a way as to suggest that he may throw it at Caesar. We see his muscles tense. CAMERA MOVES INTO CLOSE SHOT OF ALDO..

CLOSE TWO SHOT - CAESAR, ALDO

448

As they move almost imperceptibly toward each other, the branch bending and creaking under them, each knowing that a wrong move can send him toppling to certain death. Aldo swings his sword at Caesar, "nicking" Caesar across the chest. But as Caesar falls back, grabbing another limb close to the main trunk, he swings his chain, striking Aldo, who is already off-balance. Aldo falls.

LONG FOLLOWING SHOT - INTERCUT WITH NUMEROUS
SUBLIMINAL FLASHES - ALDO FALLING

449-
D-449

CAMERA FOLLOWS Aldo down as he strikes one limb after another, the SOUNDS of impact brutal and graphic. At last he strikes the ground, writhes, lies still, his eyes still furious and staring.

PAN SHOT - UP ANGLE - CAESAR

450

Caesar is exhausted. He weaves, staggers, falls.

LONG FOLLOWING SHOT - CAESAR

451

He too hits a few limbs, but at last lands on Aldo's body, thus breaking his fall: and lies still.

WIDE ANGLE SHOT AND CLOSE SHOTS - APES, HUMANS
(JAKE, MACDONALD, TEACHER, DOCTOR)

452-
D-452

All the occupants of Ape City stare at the result of the battle between their leaders. Lisa stands transfixed, motionless.

CLOSE SHOT - CAESAR

453

After a few agonizing moments, he rises slowly on his hands and knees, looks down into the still-furious face of his dead enemy, Aldo. Then he looks up at the silent apes gathered around him.

PAN SHOT - APES - GAZING SOLEMNLY AT CAESAR.

454

MED. CLOSE SHOT - CAESAR

455-
460

risers to his feet, swaying:

CAESAR

Virgil. . .

CAMERA MOVES TO MED. SHOT as Lisa, Virgil and the Doctor move in to steady him. Caesar, with a kindly gesture to the Doctor, intimates that his wounds are not serious; and the young Doctor senses she should withdraw and falls back to allow Lisa, Virgil and Caesar to be by themselves.

CAESAR

(after pause; searching
Virgil's face)

Should one murder be avenged by
another?

VIRGIL

Only the future can tell. So let
us start building it . . .

SHOCK CUT TO:

CLOSE SHOT - VIRGIL

461

He smashes the lock on the gate of the corral with the butt of a gun. Then looks at the gun, and throws it away:

MED. WIDE SHOT - OTHER APES

462

Chimps and orangutans imitate Virgil's gesture, throwing down their guns. After a moment, the Gorillas follow.

INTERCUT:

SHOTS OF THE HUMANS

463-
D-463

Led by MacDonald, Jake and the Teacher, pressing against the corral gate:

It starts to open, becomes stuck, then breaks apart. The Humans stream out; then slow down as they approach Caesar. Caesar stands erect, the King, awaiting to be acclaimed. But no acclaim is forthcoming: the Humans halt, standing in line before Caesar, silent, expressionless.

MED. SHOT - CAESAR, WITH LISA AND VIRGIL

464

Caesar looks at the Humans. He does not understand and frowns. He does not understand. MacDonald confronts Caesar; (nearby is the young Doctor)

Cont.

MACDONALD

(quietly)

If we appear to lack gratitude,
Caesar, what have we to be grateful
for?

(nods to corral)

You might just as well have left us
in there. If you mean to set us
free, then free us completely.

CLOSE SHOT - CAESAR, VIRGIL AND LISA

465

CAESAR

What do you mean...?

CLOSE SHOT - TEACHER

466

TEACHER

He means...we don't want to be
free just to do as apes tell us
to do.

GROUP SHOT - CENTERING CAESAR AND MACDONALD

467

MACDONALD

We're not your children, Caesar.
We have a destiny, too. Let someone
young tell you.

The Doctor moves close to MacDonald, reaches out and holds
his hand.

DOCTOR

We want to live our own way, Caesar,
a human way...with you, with the
apes. But our way...

MACDONALD

(softly, but with
emphasis)

As equals. Each respecting the
other. living together with love.

CLOSE SHOT - CAESAR

468

He flares up in momentary anger.

CAESAR

Love! The human way is violence
and death!

CLOSE SHOT - VIRGIL

469

VIRGIL

Aldo wasn't human, was he, Caesar...?

GROUP SHOT

470

Caesar looks angrily at Virgil. Lisa comes close to Caesar and gradually his anger subsides and a tender little smile creases the corners of his mouth.

CAESAR

(putting an arm round
Virgil)

Virgil... you are a wise and good
ape!...

Virgil smiles. Lisa, too. And Lisa's and Caesar's hands touch in sympathy.

STRAIGHT CUT TO:

WIDE SHOT - APE CITY

471

ZOOM OUT from cheering Humans encircling Caesar. CAMERA MOVES INTO CLOSE GROUP SHOT as Caesar, Lisa, Virgil, MacDonald and the Doctor detach themselves and walk through the main street of Ape City. Apes in b.g. are gathering up their discarded guns and returning them to the Armory, while other apes are already cleaning up the debris of the recent battle.

CAESAR

(as they start walking)
We'll rebuild what's ruined...and
begin again. Tell me, MacDonald,
can you make the future what we
wish?

MACDONALD

(smiling)
I've heard it's possible, Caesar...

SHOCK CUT TO:

A BLURRED MASS

472

CAMERA ZOOMS OUT quickly, focusing as we go. We are startled to find ourselves looking once again at a TILTED ANGLE of the Alpha-Omega BOMB! (Hyperion Plant)

We are in:

THE MISSILE SILO

473

and Alma and Mendez are alone: (Hyperion Plant) Alma, in shock, sits hunched, one finger motionlessly poised over the button we must pray she will never press. Her face is drained and empty.

MENDEZ

Alma, you must rest.

ALMA

While our enemies live to fight another day? No, Mendez. We must not rest. We must be prepared... to wait...and wait...and wait...

OUTSIDE APE ARMORY - CAESAR, LISA AND VIRGIL

474

enter as an Ape emerges, having just returned his gun.

INT. APE ARMORY

475

Caesar, Lisa and Virgil come in, and watch the last ape deliver up his gun to Mandemus.

MANDEMUS

(as he stacks the final gun)

Caesar, I ask a favor. This Armory has been my home for twenty-seven years -

CAESAR

(misunderstanding)

You may live in it until the end of your days, Mandemus.

MANDEMUS

I don't want to live in it. Now that the danger's over, I want it blown up.

After a pause:

VIRGIL

(softly)

The greatest danger of all is that Danger is never over.

CAESAR

(to Mandemus)

So we must be patient and wait...

TIME DISSOLVE TO:

CLOSE SHOT - LAWGIVER ON HILLSIDE AS IN SCENE 1 A-475

CAMERA PULLS BACK to reveal that he has in fact been reading to a class of "integrated" Ape and Human children - from the great book which he now closes.

LAWGIVER

We still wait, my children.

We INTERCUT CHILDREN, during:

LAWGIVER

But as I look at Apes and Humans
living together in friendship,
harmony and at peace, at least we
wait with hope for the future.

We CLOSE to a little black human GIRL (descended from MacDonald?) rising to ask a question. A BOY CHIMP, mischievously aggressive, pulls one of her pigtails; and she, as mischievously, rewards him with a stinging slap in the face.

BLACK GIRL

Lawgiver, who knows about the future?

We PAN to a TIGHT SHOT: the plinth of an old, eroded statue, inscribed:

TO THE MEMORY OF
OUR FOUNDER
CAESAR I

CAMERA slowly TILTS UP statue to Caesar's sculptured head, during:

LAWGIVER'S VOICE

(o.s.)
Perhaps only the Dead.

From the stone socket of Caesar's eye there falls, unaccountably, a tear.

FADE OUT

THE END