

FROM: James Denton
Director of Publicity
20th Century-Fox Studios
Beverly Hills, California

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PRELIMINARY
PRODUCTION INFORMATION GUIDE
on
THE ARTHUR P. JACOBS PRODUCTION
of
"PLANET OF THE APES"

An APJAC Production for 20th Century-Fox Release

Information contained herein was
compiled prior to start of filming
and will be updated as shooting
progresses.

THE CAST

Taylor.....CHARLTON HESTON
 Zaius.....MAURICE EVANS
 Zira.....KIM HUNTER
 Cornelius.....RODDY McDOWALL
 President of Assembly...JAMES WHITMORE
 Honorius.....JAMES DALY
 Landon.....ROBERT GUNNER
 Dodge.....JEFF BURTON
 Nova.....LINDA HARRISON
 Stewart.....DIANNE STANLEY
 Lucius.....LOU WAGNER
 Maximus.....WOODROW PARFREY
 Julius.....BUCK KARTALIAN
 Speaker of Assembly....DON HANMER
 Hunt Leader.....NORMAN BURTON
 Politician.....DAL JENMINS
 Dr. Galen.....WRIGHT KING

THE STAFF

Producer.....ARTHUR P. JACOBS
 Director.....FRANKLIN J. SCHAPFNER
 Cinematographer.....LEON SHAMROY
 Written by.....ROD SERLING AND MICHAEL WILSON
 Based on a novel by...PIERRE BOULLE
 Associate Producer...MORT ABRAHAMS
 Art Director.....WILLIAM GREBER
 Wardrobe Designer....MORT HAACK
 Film Editor.....HUGH FOWLER
 Sound Mixer.....HERMAN LEWIS
 Production Manager...WILLIAM ECKHARDT
 Assistant Director...WILLIAM KISSEL
 Set Decorator.....NORMAN ROCKETT
 Makeup.....PAUL MALCOLM
 JOHN CHAMBERS

"PLANET OF THE APES" IS AN APJAC PRODUCTION FOR 20TH CENTURY-FOX
 RELEASE PHOTOGRAPHED IN PANAVISION AND COLOR BY DELUXE

"Planet of the Apes" is the third film by Arthur P. Jacobs' APJAC Productions for 20th Century-Fox release. It goes before the Panavision cameras while the young film maker is still supervising editing on "Doctor Dolittle," the costliest musical ever made. Jacobs' first for the studio was the highly successful "What A Way To Go."

Jacobs, a former press agent for such stars as Marilyn Monroe and Gregory Peck, has virtually overnight become one of the busiest independent film makers. He has another four pictures in various stages of preparation for 20th Century-Fox, starts shooting a musical version of "Goodbye, Mr. Chips" for MGM early in 1968, and has an agreement to make three features for United Artists.

Each of his projects is a unique entity -- and certainly "Planet of the Apes" is one of the most unorthodox motion pictures ever produced. Most of its key characters appear as apes throughout the entire running length of the film, and the script by Rod Serling and Michael Wilson is based upon the highly controversial novel by Pierre Boulle, the distinguished French author who won an Academy Award for the screen transcription of his own book, "The Bridge Over The River Kwai."

Jacobs has assembled an equally distinguished company for his film version of "Planet of the Apes." Charlton Heston, an Academy Award winner for "Ben Hur," is seen as the captain of a team of American astronauts blasted on a journey through time and space. A malfunction of their navigational equipment lands them upon a planet they cannot identify, where they discover that humans are subservient to apes in a simian civilization which has seemingly reversed the evolutionary process as it is known on earth. Boulle's powerful

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story, at once a suspenseful adventure and a philosophical treatise with Swiftian overtones, has a strong appeal for all age groups and social strata -- and it is told in terms which viewers probably will remember so long as they live.

Heston's co-stars include Maurice Evans, a longtime American star who has been so closely identified with plays by William Shakespeare and other classicists that he is frequently thought to be a British subject. Evans -- also noted as the producer of such hits as "Dial M For Murder" and "Teahouse of the August Moon" -- appears as Doctor Zaius, the Chief Minister of Science and Defender of the Faith in the simian government. As such, his own handsome features will be hidden behind orangutan makeup throughout the entire film.

Another Academy Award winner, Kim Hunter (for "Streetcar Named Desire") plays Doctor Zira -- a chimpanzee. The role of her fiance, Doctor Cornelius, an archaeologist, brings Roddy McDowall back to the studio which made him a star when he was yet in knee pants in such hits as "How Green Was My Valley" and the well-remembered "Flicka" films. They, too, are seen throughout the film only in ape makeup -- as are such other worthy theatrical citizens as James Whitmore, who portrays the President of the National Assembly, and James Daly, cast as Doctor Honorius, prosecutor at the strangest trial scene ever put on film.

If Jacobs has a hallmark at this stage of his career as a picture producer, it is the exquisite care and deep preparation he gives his projects. "Doctor Dolittle" was in preparation some four years before the start of shooting, and "Planet of the Apes" has been on Jacobs' work docket for three and one-half years. The original

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makeup tests -- in which, incidentally, Heston appeared -- were filmed in color and wide screen in early 1966. Architects and artists have been producing designs for the capital city of the simian nation for over a year, and the attention to detail has concerned even the texture of the stone and plaster with which the city has been constructed at the 20th Century-Fox ranch in San Fernando Valley.

The problem of makeup invoked the collaboration of chemists as well as makeup design artists. It is necessary that the performers in ape roles be able to manipulate their faces realistically -- they must be able to use the face to depict emotion. Obviously, they must also be able to use it to eat -- and the first substances employed for makeup stiffened so that the actors could not chew. For a while it appeared that they would have to subsist on a liquid diet during their working days on the film, but ultimately a combination of substances resulted in a makeup which gives them full facial mobility.

The star makeup takes from two to three hours to apply and cannot be removed during the working day. Tests have shown it to be fairly comfortable, even in relatively high heat. For large scale sequences involving hundreds of apes, it will be necessary to employ as many as 200 makeup artists. Special facilities to handle the load have been set up at the studio and on location.

"Planet of the Apes" is being filmed on locations in Utah and Arizona, and at the studio and the 20th Century-Fox ranch. Scenes showing the American spacecraft ducking into a lake are among those shot in Utah at Lake Powell.

The men behind the camera are equally as respected as those who face the lens. For cinematographer Leon Shamroy, a Hollywood veteran, albeit he is still dapper and trim, "Planet" is the 60th

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picture since he joined 20th Century-Fox in 1938. He holds Academy Awards for "Cleopatra," "Leave Her To Heaven," "Wilson" and "The Black Swan."

Director Franklin J. Schaffner, handsome enough to be a romantic lead himself, won fame as director of the Broadway production, "Advise and Consent," and his television credits include such memorable works as "Twelve Angry Men," "Mrs. Kennedy's White House Tour," and "Gaine Mutiny Court Martial." He has won four TV Emmy Awards for adaptation and direction.

Jerry Goldsmith, who will write the original music, also came up through the video ranks, composing and conducting for "Climax," "Playhouse 90," "Studio One," "Gunsmoke" and "Thriller" -- for which he won an Emmy nomination. For the large screen he has created the music for "The Prize," "Lilies of the Field," "Our Man Flint," "Freud" and "The Sand Pebbles" among others.

The film also will provide important semi-introductory exposure for several exciting young personalities.

Linda Harrison, a brown-eyed beauty who reached Hollywood as Miss Maryland in the 1965 Miss Universe Contest, will be seen in the demanding role of Nova, a human girl held captive in a simian society. She is mute throughout the film -- a fact which recalls that a similar assignment brought an Academy Award to Jane Wyman for "Johnny Belinda." Miss Harrison was seen recently with Walter Matthau in "A Guide For The Married Man."

Bob Gunner, a six-foot-four, 200-pounder from North Plainfield, New Jersey, virtually comes full circle in the role of Landon, a U.S. astronaut. It was military service in the U.S. Navy which landed him in show business -- on a weekly Navy hour televised from

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the Brooklyn Navy Yard. Later, he studied with Sanford Meisner at the Neighborhood Playhouse in New York, became a professional model -- the Marlboro man in TV commercials and magazine ads, and the Quiet Man in the Ford video commercials. He is seen currently in the smaller role of a detective in "Caprice!"

After 11 years in the Army, including Korea where he was an Infantry captain, Jeff Burton played in stock and TV. He gets the best break of his career to date in "Planet of the Apes" as Dodge, the astronaut who ends up as a stuffed exhibit in the simian museum of natural history.

In order to preserve the elements of shock and surprise, "Planet of the Apes" is being filmed under "wraps." Actors cast as apes are not allowed off the sound stages in makeup, and strict control is being exercised over photographs showing them at work.

The film is scheduled as the big 20th Century-Fox release for Easter, 1968.

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CHARLTON HESTON (Taylor) won an Academy Award for "Ben Hur" and has been largely identified with spectacular cinema since becoming a star in "Dark City" and then "The Ten Commandments." He was in "The Big Country," "The Buccaneer," "El Cid," "55 Days At Peking," "The Greatest Story Ever Told" -- as John the Baptist -- "Major Dundee," "The Agony and the Ecstasy" and more recently "Khartoum," all films in the mammoth class. Yet, Heston is equally capable in smaller drama and on the stage. His last legitimate theater foray was as Sir Thomas More at "A Man For All Seasons," in 1965-66. Earlier in his career, when he and his wife lived in a cold water flat in New York -- which they retained until he was well situated in Hollywood -- Heston played in repertory stock and in 1948 made his Broadway debut with Katharine Cornell in "Anthony and Cleopatra," wherein he performed a number of roles during the play's long run. He was one of the first bonafide dramatic stars in network television, in such series as "Studio One" and "Playhouse 90." Ironically, this man who has become so identified with large scale cinema, made his film debut in "Julius Caesar" -- a 16 mm. version in which he played Anthony. He is married to former actress Lydia Clarke. Their son, Fraser, was born in 1955, and a daughter, Holly Ann, in 1961.

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MAURICE EVANS, equally famed as a producer and a star, and on both sides of the Atlantic, is seen in "Planet of the Apes" as Doctor Zaius. As such, for the first time in a notable career, he will function in ape makeup throughout the film. Evans' success as a producer is axiomatic -- he staged such hits as "Dial M For Murder"

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and "Teahouse of the August Moon" and is a world-recognized authority as both actor and producer in Shakespeare. He played Romeo to Katharine Cornell's Juliet on Broadway in 1935, after having appeared in what he calls "a series of trivial, tasteless bits of fluff" in England. He had also starred at the Old Vic. After his initial Broadway successes he hit the road, bringing good live theater to many American and Canadian cities which rarely played host to first class touring companies. He produced and starred in two large scale network television presentations of Shakespeare, and plans currently to bring such authors as Shaw and Shakespeare back to the tube. He and Charlton Heston are not strangers -- they appeared together in the recent film, "War Lord."

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KIM HUNTER holds an Academy Award as best supporting actress for her performance as Stella in Tennessee William's "A Streetcar Named Desire." This was in 1951, but she was already respected as one of the finest young actresses on both stage and screen. A native of Detroit, she was appearing at the Pasadena Playhouse in "Arsenic and Old Lace" when the late producer, David O. Selznick, was impressed by her talents and cast her in "The Seventh Victim." He also changed her name to Kim Hunter from its legal form, Janet Cole. She played Stella in the original Broadway production of "Streetcar" but her later victory in the Oscar sweepstakes for the screen version of the same play failed to bring her permanently to Hollywood. She still resides in New York. Recently she has been on the New York stage as Emily Dickinson in Norman Rosten's "Come

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Slowly, Eden" and teamed with Burt Lancaster in the film, "The Swimmer." As Doctor Zira in "Planet of the Apes," she will be seen only in chimpanzee makeup.

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RODDY MCDOWALL (Cornelius), now 39, has been a star in American films since 20th Century-Fox brought him west to appear in "How Green Was My Valley" in 1941. Cornelius is by far the strangest role of his career, which began as a child star and saw him become a top boxoffice favorite with the Flicka films about a boy and his horse. Now recognized as one of the world's finest photo journalists, he has also made his mark on the legitimate stage in such hits as "Camelot" (wherein he played the treacherous Mordred). In "Cleopatra" he was seen as Octavius. As Cornelius he will be seen only in chimpanzee makeup, a far cry from his portrayal of St. Matthew in "The Greatest Story Ever Told" -- that is, far different in terms of appearance, yet not so different in terms of the philosophical implication of the parts. For, as Cornelius, he will enact a role designed to help give human beings a sharper perspective on themselves.

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JAMES WHITMORE, known as an actor's actor, plays the orangutan President of the Assembly, a small but key role in "Planet of the Apes." Whitmore won stardom and an Oscar nomination as the tobacco-chewing sergeant in "Battleground" -- a role which had only 28 lines of dialogue. On TV he starred in his own successful series, "The Law and Mr. Jones." The actor majored in government and pre-law at Yale, a background which fits him admirably for his current role. On Broadway he won the Antoinette Perry and Donaldson awards as the best

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new actor of 1947 in "Command Decision," and his films include such worthy celluloid as "Asphalt Jungle," "Kiss Me Kate" and "Oklahoma!", among many more.

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LINDA HARRISON hasn't a single line of dialogue in her role as Nova in "Planet of the Apes," and the role presents a challenge from which any young actress might understandably retreat. But this beautiful brownette welcomes it as another step in her career which started only slightly over a year ago when she came to Los Angeles as Miss Maryland in the Miss Universe Contest. Nova is a human being who, like her fellows in the Pierre Boule story, must live in the jungle as an animal, regarded by the ruling simians as incapable of learning anything beyond a few simple tricks. Her attachment to Taylor, the American astronaut played by Charlton Heston, is both touching and dramatic, and the role demands a lightness, deftness and perceptive touch few thespian newcomers can offer. Miss Harrison was seen recently in the comedy role of Miss Stardust in "A Guide For the Married Man," and televiewers have seen her in "Peyton Place," "Batman" and "Felony Squad."

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BRIEF BIOGRAPHICAL INFORMATION ON THE PRODUCTION STAFF:

PRODUCER ARTHUR P. JACOBS is a relatively new face in the ranks of motion picture producers, but a face set most energetically in new and creative directions. While preparing the strange and ironic "Planet of the Apes," he was completing the production phase of the lyric, idyllic, roadshow, "Doctor Dolittle." His program for the future involves seven films for 20th Century-Fox and United Artists, including such contrasting properties as the musical version of the sentimental "Goodbye, Mr. Chips" and a macabre, prize-winning black comedy, "Choice Cuts." His first production was the multi-starred and lightly sarcastic hit, "What A Way To Go!" The Jacobs story is straight out of Horatio Alger. He started as an office boy at MGM and worked himself into forming one of the leading public relations firms with offices all over the world and imposing clients. The step into producing actually was suggested by Marilyn Monroe, a client who appreciated his original approach to matters cinematic. Her untimely death prevented a planned collaboration, but Jacobs continued on course.

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DIRECTOR FRANKLIN SCHAFFNER was born in Tokyo to a missionary family and was raised in Pennsylvania, graduating from Franklin and Marshall College. Coming out of the Navy after World War II, he tried his hand at acting, but the going was slow and he became an assistant director on the TV's March of Time. From there he progressed to direction of some of television's finest hours on "Studio One," "Ford Theatre" and "Playhouse 90." He

FRANKLIN SCHAFFNER (cont'd.)

directed the widely admired "Advise and Consent" on Broadway and on television such important presentations as "12 Angry Men," "Mrs. Kennedy's White House Tour" and "The Caine Mutiny Court Martial." Schaffner came to films in 1961, directing such outstanding productions as "The Best Man," "Woman of Summer," "The Stripper," "The War Lord," "The Double Man" and now "Planet of the Apes." His work has won him four of TV's Emmy Awards.

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CINEMATOGRAPHER LEON SHAMROY has compiled an extraordinary if not unique record in winning four Academy Awards and 18 Oscar nominations in addition to a vast assortment of other recognitions. He was early associated with the revered travelogue producer, Robert J. Flaherty, and spent two years roaming the Far East as cameraman for the Huntington Ethnological Expedition. He has been deeply concerned with expanding the capacities of the motion picture camera, photographing "The Robe," the first CinemaScope film, and is particularly interested in the adventurous use of color. Shamroy is a past chairman of the Research Council of the American Society of Cinematographers. He has won Academy Awards for "Cleopatra," "Leave Her To Heaven," "Wilson" and "The Black Swan."

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Synopsis

of

The Arthur P. Jacobs Production of
"PLANET OF THE APES"

"Planet of the Apes" is an APJAC Production for 20th Century-Fox release, written by Rod Serling and Michael Wilson, based on the novel of the same name by Pierre Boulle. In Panavision and DeLuxe Color, it is directed by Franklin Schaffner, produced by Arthur P. Jacobs. Mort Abrahams is associate producer. Leon Shamroy is cinematographer. Costumes are designed by Morton Haack. Music composed by Jerry Goldsmith. The film will be made on locations in Arizona, Utah and Southern California, and at the studio. It will be released at Easter, 1968.

The space ship, aloft 18 months by the calendar since it was boosted from its Cape Kennedy pad, has been traveling at close to the speed of light toward its distant destination far out in the universe. But in terms of the mathematics of time and space, it has been gone over 2,000 years -- and the scientists who launched it are long since dead and buried, forgotten by succeeding generations on earth.

The astronauts are four in number: Taylor, the chief (CHARLTON HESTON); Dodge (JEFF BURTON); Landon (BOB GUNNER); and Stewart (DIANNE STANLEY). Stewart is a handsome young woman; the others are thirtyish, virile men.

The space ship, on automatic pilot, hurtles on, finally lands on a planet bearing little resemblance to earth. It comes down in a lake, is wrecked on impact, takes water quickly and the crew is forced to abandon ship hurriedly. All but Stewart, that is. Through a malfunction in her equipment, she suddenly ages hundreds of years and only her skeleton remains.

The astronauts find the planet bathed in an atmosphere which will support life, but the topography appears lifeless. Sandstone buttes and pinnacles, and trackless desert crowd their view. They are some 320 light years from earth, by their calculations, and on an unnamed planet in orbit around a star in the constellation of Orion.

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But it now becomes obvious that their computerized navigational equipment failed -- and they cannot, in fact, pinpoint their whereabouts. They have food and water for three days.

They have no chance of returning to Earth, and, with Stewart dead, no opportunity for procreation of the human species. They move out, eyes peeled for any sign of vegetation. But as they march by day and night they encounter none, nor any water. As they walk, they grasp the reality that even IF they could return to Earth they would find their loved ones long dead, and they would be, in fact, relics, throwbacks from the past.

They are three diverse types, these space men. Landon was NASA's brightest boy, pride of the organization. Offered the chance to make the trek, he could not turn it down without tarnishing his image. Yet he is quietly prepared to die. Dodge is a scholar -- he'd walk into a live volcano if he could learn something. He made the trip in search of knowledge.

As for Taylor...Landon has him pegged as a fellow bored with life on Earth, bored with people, contemptuous of humanity. But Thomas has a sardonic reply:

"I'm really an idealist. Surely in this universe there must be some creature superior to man."

Strength and food are almost exhausted when the trio discovers a tiny desert flower in the wilderness -- and then swiftly life builds on life. They come upon a cool pool, doff their dirty clothes and plunge in to bathe -- when without warning their belongings are swiped from the beach by a group of bipeds with matted faces, brawny shoulders and bronzed skins who emerge from the woods nearby. They wear small loin cloths woven of vegetable material, and the females are bare-breasted.

The astronauts pursue them into the bush, where the thieves are recognized as being human but brutish, primitive, and seemingly mute. There are many of them here in the jungle. Suddenly they are alerted by the sound of hoofbeats -- and into sight emerge some 20 "horsemen," riding like cavalry on the charge. They are uniformed and fierce. They are hunters out for blood. And -- they are apes. Gorillas. They carry rifles.

As the humans try to flee, Dodge falls, hit in the back by a bullet from the attackers. Taylor stops, sees Dodge is dead, and resumes his flight, but is himself cut down by a bullet in the throat. Landon is trampled by a stallion.

A mounted gorilla flings a net over a fleeing human female who is caught -- like a butterfly. This is Nova (LINDA HARRISON).

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Along with other captives, including Nova, Taylor is dumped into a cart and hauled away. Dodge and Landon are nowhere to be seen. The apes can speak -- and it becomes evident that hunts such as this are frequent events designed to keep the human denizens of the jungle from growing overly populous. But it also has some elements of what Earthmen might call sport. We note, for example, one ape hunter standing over a dead human, his foot planted on the chest of his kill proudly -- while an ape photographer takes his picture.

Taylor awakens in a filthy dispensary to find he is receiving a direct blood transfusion from Nova. Galen, a surgeon (WRIGHT KING), who happens to be a chimpanzee, is probing Taylor's throat wound. With him is Dr. Zira, likewise a chimpanzee (KIM HUNTER). From their conversation we learn:

1. The apes consider humans to be animals, and they are used as such in medical experiments. At this dispensary, for instance, the foundations of brain surgery are being laid through study of the cerebral function of humans.
2. Zira and Galen, as chimpanzees, are inferior in the simian social structure to Dr. Zaius, their chieftain (MAURICE EVANS), who is an orangutan. The parallels to the social order on Earth begin to clarify, with the gorillas on the lowest rung -- and therefore restricted as to employment, civil rights and privilege -- and the orangutans as the creme de la creme, the simian aristocracy.

Taylor finds himself caged in an animal laboratory where Julius (BUCK KARTALIAN), a gorilla, is a guard-attendant. Here he is visited by Dr. Zira. He tries to tell her that he, too, can speak -- but the wound has impaired the use of his vocal cords. He wants to -- but cannot -- tell her he is a creature from another planet. But Zira thinks he is an exceptionally gifted mimic, and she calls him Bright Eyes. He is subjected to the same intelligence tests humans administer to apes -- such as measurement of his powers to reason by timing how long it takes him to stack a pile of boxes and climb upon them to reach a banana suspended above the crates.

Zira has told Dr. Zaius of Taylor's intelligence, and Zaius comes to see him perform. Humiliated, Taylor refuses to perform and Zaius takes this lack of response as evidence that Man can be taught a few simple tricks and nothing more.

"To suggest that we can learn something of simian nature from a study of man is arrant nonsense," he says. He maintains, too, that the human population on this planet must be drastically reduced -- they breed too quickly, denude the jungles of food, migrate to the green belts and ravage the simian crops. Their numbers must be restricted in the interests of simian survival, he says. But one wonders if he is not, also, pondering some unspoken thoughts.

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Zira determines to mate Taylor and Nova, and they are caged together. She is affectionate; he suffers her presence but grows sympathetic as one would for a backward child. When Zira visits them with her fiance, Dr. Cornelius (RODDY MC DOWALL), Taylor scratches in the dirt the words I CAN WRITE -- but Dr. Zaius arrives and erases them with a swipe of his foot before Zira gets the message. Dr. Zaius' face remains a mask -- one suspects Taylor's message does not greatly surprise him.

On Zira's next visit, Taylor is more successful. He grabs her notebook, convinces her of his ability to communicate. She takes him to Cornelius' office where Taylor, in writing because he still cannot speak, explains how he arrived in their midst. As he, personally, becomes more convincing his story becomes less credible. They accept that he has great intelligence -- but it is not easy to believe he comes from another planet.

On a map, he indicates to them the approximate landing site of the space craft. It is deep inside an area designated on the map as the Forbidden Zone. They are skeptical because Cornelius, an archaeologist, has explored the region, and cannot conceive how anyone could survive the march across desert, mountains, jungle. They suspect perhaps Taylor is a miraculous mutation -- a missing link between unevolved primate and ape -- rather than an invader from outer space.

Zira tells Taylor she and a few colleagues have been developing new theories of evolution -- including the thesis that ape evolved from a lower primate, such as the human species. Their conversation is interrupted by the arrival of Dr. Zaius with Dr. Octavius (WOODROW PARFREY), director of the animal laboratory. It now becomes evident to Dr. Zaius that Zira, too, knows Taylor can communicate.

Dr. Zaius, hiding his apprehension, orders an immediate lobotomy performed on Taylor, and he is also to be gelded. But Taylor knocks the guard unconscious, escapes the animal compound and enters Apetown. He runs from his pursuers, darts into an amphitheater where some 50 apes are meeting -- and finds he is in the Legislative Assembly. It is in session. Taylor's intrusion is noted and the sergeant-at-arms is ordered to remove him, but he escapes again, runs frantically through streets and marketplace as others join in the chase. Finally he seeks safety inside a building which turns out to be the Museum of Natural History. He is shocked and dismayed to find among the mounted and stuffed specimens of faunal life a human being.

It is his erstwhile companion, Dodge.

He reacts in horror, runs from the edifice, and is captured by the security police. Taylor is returned to his cell and spends the night there with Nova.

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