

PLANET OF THE APES REVISITED

TREATMENT

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Treatment

by

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- 1 We start on TAYLOR and NOVA in the final sequence from PLANET OF THE APES beginning with TAYLOR's despairing cry of "God damn you all to hell!" and ending with both surveying the Statue of Liberty.
- 2 TAYLOR, on his knees, prays aloud for the strength to bring back speech, wisdom and finally peace to the Humans whose remote ancestors sought to destroy the Earth. He tries to teach NOVA to say "Amen." Her lips move, but she remains mute. "One day," he says to her as if she could understand, "you will all learn to speak again as the Apes do now and as your ancestors did 2,000 years ago. I have called you NOVA, because I shall make you and your ... our ... people new."
- 3- They leave the shore and begin a trek inland on horseback through
4 very green, very lush country under cloud-hazed sky. Then, abruptly and uncannily:
- The 'green belt' ends on a mile-long line as straight as if it had been ruled by a draughtsman. Behind the line: green grass, green trees, a rushing river and copious birdsong. Beyond the line: endless desert sand, a few charred tree-stumps, and the cracked, dry bed of the very same stream which foams behind them. As the horse puts a tentative hoof across the borderline, the birdsong

3- Continued

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cuts out with the abruptness of a switched-off tape-recorder. As the roof is withdrawn, the singing as abruptly starts again. Baffled, TAYLOR looks up at:

- The sky. It, too, is divided by the same dead-straight line. Behind the line: white cloud-haze. Beyond the line: a burning-blue, cloudless vault from which a huge sun blindingly blazes.

For shelter's sake, TAYLOR heads the horse left along the green side of the line and rides parallel to the parched desert on his right. By degrees the 'green belt' more naturalistically thins and ends. Ahead lies normally dry, cracked earth under a normally hot sun. But (TAYLOR stares incredulously!) a mere hundred yards beyond this:

- Thick SNOW is falling silently from a leaden sky and piling-up in eerie, white shapes on the rock formations beyond. To avoid it they turn left and ride parallel to the 'cold front', until:
- Great FISSURES begin to open up in the dry, cracked earth just ahead of their horse's feet. Whichever way TAYLOR reins his horse, another fissure opens and heads the terrified animal off in a new direction. From a final

3- Continued

4

fissure, snakes appear. The horse runs and bolts towards:

- The brink of a PRECIPICE dropping thousands of feet to a canyon below. Wrenching at the rein, TAYLOR just manages to turn the horse along the precipice's edge.

Immediately:

- Like a sentinel springling to the alert, a 'dust-devil' becomes a shrieking WHIRLWIND while they watch. It grows gradually strong enough to gather up first pebbles, then stones, then fair-sized rocks which cascade about TAYLOR and NOVA, who gallop out of range towards:
- A dry RIVERBED. They are about to ford it when, with a roar, it fills with turbulently foaming water.

TAYLOR, now convinced that he is going mad, shuts his eyes against further nightmares. When he opens them again, NOVA has slipped from the horse's back. He sees her running in blind panic, like a cornered hare, towards an impenetrable bank of FOG which (as she runs) changes colour from white to yellow and yellow to black. He yells "NOVA!" but she has already vanished into it. He has no choice but to follow her on horseback.

3- Continued
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This is the first of the phenomena that he does not avoid but rides through; and as he does so, he discovers to his amazement that the fog has no depth but is two-dimensional. He rides slap into the day as it was and the landscape as it was before the phenomena started. NOVA, still trembling, awaits him on the ordinary sand under the ordinary sun. He tethers his horse; and the two climb to the crest of a dune from which they look out over the landscape which the 'deterrent apparitions' have been protectively screening - a landscape which (on the buried Statue of Liberty's evidence) TAYLOR knows must be true:

5 An endless, rock-strewn plain dotted with the identifiable tops of New York's major skyscrapers. The approach buried Manhattan. TAYLOR only gradually perceives that they are being tracked, photographed, and possibly televised by surface radar-devices camouflaged as rocks. As they pass, each rock turns on its axis and hands them over' to the next. Thus they are guided to the brink of what at first seems a bottomless shaft, until a rising pin-point of light heralds the sinister emergence of an elevator as black and massive as a mausoleum; and thus they descend a thousand feet, before being debouched into:

6 A totally bare, blindingly lit room 'manned' only by a female VOICE, which stammered on the letter 'w'. The VOICE's interrogation of

6 Continued

TAYLOR supplies our audience with the necessary remaining information about events in PLANET OF THE APES. In gist:

VOICE: What is your name?

TAYLOR: Taylor.

VOICE: You are human, yet you can speak like an Ape?

TAYLOR: Better.

VOICE: What is your age?

TAYLOR: I am two thousand and thirty years old.

The VOICE, after a pardonable pause at this astonishing answer, at length comes up with the solution. "You have returned from a voyage through Outer Space which was made in the 20th Century." "Correct." "Where are your fellow-astronauts?" "Dead." "And your woman's people?" "We fled from the Apes. We are alone." "No," says the VOICE. "You are not alone." A wall slides back. TAYLOR and NOVA enter:

7 An opulently futuristic office, whose central feature is a swivel-chair with its back to us. We think it is empty, until with a whirr it unnervingly swivels (of its own accord?) to face TAYLOR and NOVA. Sitting in it is a dwarf (CASPAY) whose head does not rise above the chair-back and whose feet do not touch the ground. "I trust my secretary put you at ease with her pretty stammer." We learn that he is Minister for External Affairs. He has great

7 Continued

cranial development and an extra finger on each hand, of which he is endearingly vain. "Like all New Yorkers, I am proud to be a Mutant." "All?" echoes TAYLOR in horror. "All," says CASPAY with pride. "We were created by the Holy Fall-Out descending like manna (crossing himself) from the Almighty and Everlasting Bomb." We SHOCK-CUT TO:

8 Interior, Cathedral, New York. The Bomb, whose fins make it cruciform, is slung (pointing heavenwards) between two beaten gold brackets on a platform before the High Altar, where a giant Mutant PRIEST rises from his knees and, ritually indicating the Bomb, intones: "Remember now thy Creator in the days of thy youth . . ."
We PAN to the variegated Mutant congregation (see ensuing NOTE Para. C), all listening, rapt, as we CUT BACK TO:

9 NOVA, listening so uncomprehendingly to CASPAY and TAYLOR as they continue their discussion, that she curls up on a rug and goes to sleep.

INTERMEDIATE NOTE ON THE MUTANTS

- A The Mutants are the new element which our sequel requires, if it is not to deteriorate into just another Man v. Apes story. Their evolution, if there should in future be an Atomic World War, is alas! within the bounds of probability. Their presence in the picture and indeed their location in subterranean New York should be treated as a serious prophetic warning against the Mis-Shape of Thing to Come.
- B But they must NOT be so mis-shapen as to dissipate our audience's interest by evoking guilt or disgust. No thalidomide stuff. No sickening deformities. The accent must be on development (e.g. cranial) rather than degeneration, especially as they are a charming, humorous, highly sophisticated, self-contained society of liberal thinkers.
- C Their appearance varies. There are dwarfs like CASPAY and giants like the PRIEST. Some have skins dappled in various racial combinations; black-and-white, brown-and-yellow, black-and-brown, white-and-yellow. The same permutations can be seen in their hair: blonde negroes, red-haired Pakistanis, and others with two types of hair growing on the same head. Eyes on the same face can be (unnervingly) of different colours. Uglier deviations can, if desired, be discreetly implied - e.g. a 'flash' could show the

C Continued

ORGANIST at the Cathedral playing a Voluntary with brilliantly versatile but artificially-articulated metal hands.

Varied they may be; but, so far as appearances go, they have two things in common. They all think they are beautiful (CASPAY is proud at having six fingers per hand to TAYLOR's five) and they all try courteously to smother an instinctive revulsion at the sight of what we would consider normal humans like TAYLOR and NOVA. Just as ZAIUS preaches that "God created Apes in His image," so the Mutants believe that they are the norm from which TAYLOR (through no fault of his own, poor fellow!) repellently deviates.

D Among Mutant aptitudes, the most remarkable is their re-achievement of telepathy (which we lost when we ceased to be animals) both in reception and in transmission. They don't need to talk. They can project (and we shall see them doing it) visual images at one another. CASPAY will shortly demonstrate to TAYLOR that these projections are the explanation for the 'deterrent apparitions' (see Para. 4) by which Mutants seek to protect their happy, self-contained, subterranean community from marauders on Earth's surface. He hints that this is not the only protective device at their disposal.

E Politically, then, and in direct contrast to the Apes, they are as pacifically isolationist as 20th Century hippies - except that the

E Continued

Mutants possess the practical intelligence to have made such a society economically viable. "War is for other people. Leave us in peace."

F A part of that peace they achieve inwardly through their religion. Their hereditary leader, MENDEZ THE TWENTY-SIXTH, never tires of telling them that this religion is the first in Earth's history to have been founded not on Faith but on Fact. And this, in a sense, is true. When the last Atom Bomb exploded in up-state New York (circ. 1995) and huge earth-subsidences buried New York City, the few thousand survivors on the surface went underground in the hope of avoiding or at least minimising the genetic effects of radioactivity. It took only the misshapen birth of the next generation for this hope to be proved false. The Mutants were 'created by the Holy Fall-Out descending like manna from the Divine Bomb'. But though Bomb and Fall-Out are undeniable facts, we (like TAYLOR) should begin uneasily to sniff fallacy. You can believe in facts but, without faith, you cannot worship them. That Bomb and Fall-Out indubitably created Mutants does not mean that the Fall-Out is holy and the Bomb divine. Here is the chink in Mutant society which is later to be penetrated.

G Through the 'radar-rock' tracking-devices, the Mutant Government (but not the Mutant Community) are aware of the occasional intrusion of Apes and Humans into the surface-area above their territory. Chimpanzees have several times appeared and been heard conferring in furtive and exploratory twos and threes. But, once, an entire Human Herd was viciously hunted across the Frontier by scores of Gorillas whose aggressive and belligerent brutality shocked the Mutant Government into tightening their own defences against possible future attack.

OUTLINE RESUMES

10 While NOVA sleeps, the CASPAY-TAYLOR discussion continues with minimal dialogue; for CASPAY, who is explaining the nature and structure of Mutant society, can of course conjure for TAYLOR visually-illustrative images (as real as the 'apparitions') of that Society in operation. Fascinated, TAYLOR watches what is in fact a telepathic documentary. Occasionally he interjects a comment contrasting Simian with Mutant attitudes and behaviour. But when it comes to religion, he is silent because the contrast is negligible. An argument develops on the lines of NOTE Section F., and becomes animated enough to wake NOVA, at whom CASPAY points. "Could her ancestors prove that their God created them? Can you? Can the Apes?" TAYLOR turns the question. "Do you fear the Apes?" "It is my duty to be suspicious of them." "Can't you confirm your suspicions?" CASPAY cannot. "Our surface-detectors are purely defensive in accordance with our policy of peaceful isolation. The City of the Apes is beyond their range. I have no means of knowing (he suddenly stares speculatively at TAYLOR) what they are doing now." SHOCK-CUT TO:

11 Evening. General URSUS, a gargantuan gorilla in uniform, hysterically haranguing massed Apes in Ape City's huge arena. If we haven't seen the previous film, URSUS is the first Ape we've seen in this one; and he is yelling like Hitler in the Sportspalast on the eve of the Second World War. The tenor of his speech is Hitlerian too. He is yelling for 'living-space.'

11 Continued

"The bestial Human herds have at last been systematically flushed from their feeding grounds! No single human being remains unaccounted for. (cheers) They have been hunted down (louder cheers) and are now all either dead or in captivity. (roars) The living will be used by our Minister of Science, Dr Zaius (we establish him, inscrutable at URSUS' side) for experimental research-projects which will bring vast benefits to our people. (Lukewarm applause, as URSUS intended). But while we operate on them in our laboratories, while we house them in our dungeons or pen them in our camps, they will still, as of old, be a drain on our resources. They will still, as of old, be devouring the fruits of our land. They will still be drinking our water. (thunderous growls) Ours is a small country. The time has come to make it larger."

And so on, and so on. At the climax, pandemonium - with the massed gorillas atavistically beating their chests to produce the rhythmic drumming-sound, once feared in jungles, that is their equivalent to the Nazi 'Sieg heil!'. Only certain younger orang-utans (the 'student-element') and nearly all the chimpanzee-intellectuals remain seated and silent until prodded to applause by police-bayonets. Among the chimpanzees we see, but do not yet identify,

11 Continued

ZIRA and CORNELIUS. URSUS (just as Hitler used to) ducks suddenly out of the torchlight and vanishes. He has gone to visit:

12 DR ZAIUS, who says: "General Ursus, is this wise?" "Wise?" bellows URSUS. The wise thing would have been to exterminate the entire Human species instead of herding thousand of them into camps (x) so that your useless experiments can continue." "My experiments are not useless," answers Dr ZAIUS quietly. "We have good reason to believe that if we inject extracts from certain Human glands into an Ape, the injected Ape will live longer than the uninjected." "And of what use," snarls URSUS, "is living longer, if meanwhile we shall all have starved to death because Human guinea-pigs must be fed?" He storms out in a fury assuaged only by the sight of a huge, heroic statue of himself (we shall see it again) in a neighbouring public square.

13 CASPAY, still speculatively eyeing TAYLOR, asks him whether he prefers the cultured and pacific Mutant society to that of the brutish and belligerent Apes. "Yes," says TAYLOR sincerely. "Then spy for us." "But they know me. If I am caught by the gorillas . . ." "You will not be caught, because you know them. Have you friends among the chimpanzees?" TAYLOR, nodding,

(x) The Concentration Camp parallel should be discernible.

13 Continued

briefly recaps on ZIRA and CORNELIUS - but still hesitates. CASPAY asks : "What are you thinking?" TAYLOR says: "Can't you read my thoughts?" CASPAY smiles amiably. "Can an eagle read a pig's? I can read a Mutant's thoughts. Not yours. Are you thinking how much easier it would be to leave this place and go somewhere else? Let me tell you it would not be easy because, apart from this city and that of the Apes, there is nowhere else. Are you thinking that spies work for rewards? Your reward could be peace, at last, upon Earth." TAYLOR accepts. DISSOLVE TO:

14 Dawn. TAYLOR and NOVA emerging from Elevator on surface. They start to walk. DISSOLVE TO:

14A Day. As they approach the frontier and re-mount their horses, we (but not they) see the heads of two Gorilla frontier-GUARDS peering down at them from behind high rocks. CUT TO:

15 GUARDS. One raises his rifle and brings the pair within its sights. The other says: "No. General Ursus will want them sufficiently alive for interrogation. I will go back and

15 Continued

report their presence. Follow them - and if you have to shoot, don't kill." GUARD 1 makes off.

16 TAYLOR and NOVA, ignorant of pursuit by GUARD 2, reach the waterfall. They bathe in a pool below it. Reflected in the pool, NOVA sees GUARD 2 peering down from rocks above. Stupidly she plucks TAYLOR's arm and points. GUARD 2 fires purposely wide on to the water. NOVA frantically plucks TAYLOR's arm again and points down into the water. A wild creature, she knows something about this 'water-hole' which GUARD 2 does not. Both dive, a split second before two bullets accurately hit the ripples.

17 Underwater. TAYLOR tears off shreds of their clothes, so that these shall float to the surface and leave a false impression that their owners are drowned. NOVA guides TAYLOR to a narrow in-flow at the pool's bottom. They swim along it, till it is shallow enough to walk. They reach a cave-mouth which opens on to thick undergrowth. Here they decide to lay-up, so that NOVA can rest. They even make a little love. How fortunate that gorillas have not yet evolved far enough to be able to swim! CUT TO:

18 URSUS and ZAIUS receiving the report of TAYLOR's and NOVA's appearance and probable death by drowning. Nevertheless a gorilla-patrol is rushed to the waterfall for a search which ends in the discovery of their tethered horse and torn clothes. Temporarily, the heat is off.

19 As night falls, TAYLOR and NOVA make their furtive approach to Ape City and reach the house of ZIRA and CORNELIUS. Since their experimental work is so valuable to ZAIUS, they have not been punished for their previous assistance to TAYLOR, except to the extent of being shunned by the entire community. This is an advantage to TAYLOR, who begs them to harbour both NOVA (till her child is born) and himself till he has completed his investigations and returned to the Forbidden Zone. "I know you're a doctor," he says to ZIRA anxiously, "but can you deliver a human child?" ZIRA answers drily: "I am also a trained vet." After she and CORNELIUS have made a grateful TAYLOR au fait with recent politic-military developments in Ape City, he goes out on the first of several nocturnal fact-finding expeditions.

20- We intercut TAYLOR's nightly sorties with the daily sorties of
21 URSUS' soldiers.

DAY: Two gorilla-SCOUTS from Intelligence enter the Forbidden Zone above New York, where they

20- Continued
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are insufficiently intelligent to notice (as we notice) that they are being tracked and televised by the radar-'rocks'. (We can also CUT DOWN to see and hear them on the Mutants' TV-screens below.) The two SCOUTS return and report only the presence of the 'roof-tops' of a ruined, buried, and obviously 'dead' city. One SCOUT 'intelligently' suggests to URSUS that if the Apes were to dig down a few feet, they would find 'little houses' ready made!

NIGHT 1: Through ZIRA and CORNELIUS, TAYLOR contacts young Orang-utan and Chimpanzee leading elements of the Ape 'Student Group', whom he secretly briefs for action in the event of future emergency. "If these 'houses' in the Forbidden Zone should prove to be inhabited (he knows perfectly well that they are), we all know that Ursus is capable of declaring war on the inhabitants. His mobilised armies would then leave your city defended only by a bare garrison. In that case, this is what you should do . . ."

20- Continued
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DAY 2: URSUS rides out to the surface-area above New York for a personal reconnaissance. "An ideal spot for excavation - and subsequent habitation!" The more intelligent SCOUT is promoted.

NIGHT 2: ZIRA and CORNELIUS at home with TAYLOR and NOVA. NOVA, distressed by the howling of fellow-Humans penned in a nearby camp, suddenly jumps through an open window and runs (pursued by TAYLOR) into the camp's floodlit perimeter, where TAYLOR dare not follow. She is captured by junior Gorilla-GUARDS who think that they have merely re-captured an unidentifiable escapee. They throw her back into the compound, where we see the ghastly plight of the imprisoned Humans from her POV. A distraught TAYLOR returns to ZIRA's house. ZIRA offers to 'spring' NOVA by later selecting her for experimental work in the laboratory where she will be housed and fed in one of the small, locked cages to which ZIRA alone holds the key. ZIRA makes this offer in the full knowledge that the blame for NOVA's escape will be traced back to her. But she and CORNELIUS can no longer bear

20- Continued
21

to live under gorilla-rule. Preferring to become refugees, they arrange to rendezvous with TAYLOR and NOVA in the cave where the doll was discovered in PLANET OF THE APES.

DAY 3: Under URSUS' personal supervision, great gangs of Gorilla-PIONEERS with picks, spades and shovels move into the surface-area above New York. For the first time URSUS detects a radar-rock, which the PIONEERS destroy with picks before settling down to excavate the 'houses'. The Mutants let fly with a battery of new devices (x) which render the Apes' efforts at excavation ludicrous. The Dead City is obviously very much alive. A belligerently scowling URSUS heads back for home.

(x) The devices must not include the 'deterrent apparitions'.

We are saving the biggest of these for our climax. Nor must they be so drastic as, later, to prompt the question: "Why were they not used again in the actual battle?" Physical irritants might best serve our purpose. The PIONEER-APES, stripping off to dig, could be sprayed by massive clouds of itching-powder which would reduce them to the humiliatingly atavistic habit of scratching themselves.

20- Continued
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NIGHT 3: ZAIUS is seated in his office, around which URSUS enragedly prowls, snarling: The Forbidden Zone is inhabited - and inhabited by undoubted enemies, who constitute a direct threat to our very frontier." He describes the PIONEER's humiliation by hostile devices; and concludes: "If we evict and destroy these enemies, we shall possess the only ready-made 'Living-Space' into which our overcrowded population can comfortably expand. All else is rock and desert. I propose that we invade!" We PAN past him and TRACK through an open window, beneath which crouches TAYLOR. He has heard enough, and stealthily makes off to:

22 The 'experimental' cages. TAYLOR, with ZIRA's key, releases NOVA. But this maddens the other Human guinea-pigs locked in adjacent cages, who want to be released too. Uttering hoarse yelps, they shake the bars so violently that the sleeping gorilla-KEEPER wakes. Seeing TAYLOR and NOVA escaping with a head-start, he sounds the laboratory's alarm-bell.

23 Moonlit chase of TAYLOR and NOVA by GORILLAS. Once outside Ape City, the fugitives make for the river-cavern's mouth where

23 Continued

they took refuge in Sc. 17. On its very threshold, NOVA is shot and mortally wounded by a distant GORILLA. TAYLOR carries her to the safety of the underground river, into which he wades till the water is waist-high. Here, just before NOVA dies in his arms, she whispers "Tay-lor". It is the first word she has ever spoken - and the last. TAYLOR's desolation is abated by one thought: "Now I know that your people can be taught." He has outwardly mastered his private grief, as he wades deeper up-stream and we DISSOLVE TO:

24 TOP SHOT: The pool, where they once bathed, below the waterfall. TAYLOR breaks surface alone; clammers to the bank and makes off. But we STAY on the pool, where the surface is broken once again by NOVA's dead body, which floats, white under the moonlight, as we DISSOLVE TO:

25 Above New York. TAYLOR reaches the Elevator, which takes him down to:

26 CASPAY, who in turn takes him even further down to:

27 The apartments of the Hereditary Leader of the Mutants, MENDEZ THE TWENTY-SIXTH. En route TAYLOR remarks flippantly that he never thought he'd live to see New York under a monarchy.

27 Continued

CASPAY nervous and (for once) not amused, as they enter:

28 The Throne Room. TAYLOR confronts a figure who looks like the Grand Inquisitor grotesquely lengthened by a distorting-mirror. The immensely tall, cadaverously lean body is topped by a head discernibly human, though the great aquiline nose suggests an eagle's beak. Even the long fingers are raptorially curved like claws. But the eagle seems blind. Where they should be eyes, there is facial flesh. Then a curious thing happens. MENDEZ says: "Let me look at you" and turns slowly into profile to reveal that his eyes are at the sides of his face and not in front. He can, like a great bird, 'look outwards but not forwards.' TAYLOR will later use this phrase in its metaphorical sense, when he knows more about MENDEZ.

Meanwhile MENDEZ is questioning TAYLOR with a graceful, witty, almost Jesuitical charm. He wants an up-to-date psychological picture of the mentality of the ordinary Ape (especially gorillas) and the ordinary Ape's leaders, so that were New York to be attacked tomorrow, he could lay plans ('Defensive, of course') calculated totally to shatter the morale of URSUS' armies.

TAYLOR gives him a resumé of Dr ZAIUS' public teaching ('God created Apes in His image') and private convictions ('Even an enlightened society should be kept ignorant of any knowledge that

28 Continued

threatens its existence. ') MENDEZ, profoundly grateful, dismisses TAYLOR and CASPAY in order to meditate. From a CU of his inscrutable and 'eye-less' full-face, we DISSOLVE TO:

29 CASPAY and TAYLOR ascending in Elevator. TAYLOR says:

"Will he tell the people now?" "About what?" "The threat of war."

"Why should he disturb their peace?" "But isn't theirs' a false peace?"

A sudden, sweet carillon of bells sounds in the Elevator. CASPAY murmurs: "What was that maxim of Dr Zaius? Even an enlightened society should be kept ignorant of any knowledge that threatens its existence. I think His Excellency was deeply interested in that."

"You think? Can't you read his thoughts?" CASPAY smiles. "Can a pig read an eagle's" With another chime of bells, the elevator-door swings open at a new level. "Come!" says CASPAY. "Let us go to Evensong" They enter:

30 The Cathedral. The Congregation is singing:

All things bright and beautiful,

All creatures great and small ...

CASPAY, the dwarf, looks up and exchanges a smile of communion with his neighbour, a giant.

All thing wise and wonderful ...

We PAN the weird CREATURES in the pews.

The Good Bomb made us all.

30 Continued

Since the scene is intended to be neither blasphemous nor funny, it is vital that TAYLOR's face should convey his horror at this degradation of a noble religion. CUT TO:

31 MENDEZ rising from his throne. A door slides back and he enters a long corridor, lined with statues, past which he unhurriedly stalks. At first we should think that the statues are semi-representational, impressionistic sculptures in the modern manner of our own 20th century - of, the small-headed woman of Henry Moore, the grotesque elongations of Giacometti, the half-human, half-bird-headed fantasies of Elizabeth Frink. But as we PAN MENDEZ past them, it should rapidly dawn on us that they are strictly representational, totally realistic statues of Mutants; and the names and dates on the plinths tell us that they are MENDEZ's ancestors: MENDEZ XXV, MENDEZ XXIV, XXIII, XXII, XXI etc. As MENDEZ walks, we are so to speak moving back in time; and as the dates become earlier, each statue's appearance approximates closer to the human norm. The last few are no more grotesque than the busts of the in-bred, later Medici on the steps of the Uffizi in pre-war Florence: ears of unequal size; a tiny face lapped by folds of circumambient fat; an outsize nose, an undersized chin.

We end on MENDEZ I - a normal, handsome, strong-jawed, military-moustached, grizzle-haired soldier in the 20th century uniform of

31 Continued

a five-star US General. The date: 1997 - B.3. In front of this, MENDEZ pauses for a moment - seeing it (without turning) out of his side-eye - and whispers in a sort of agony: "Forefather, why can we not all look like you?" This shocks us, because it is directly contrary to his public teaching that all Mutants are beautiful. We follow him into:

32 A great, vaulted chamber, dimly lit. Faintly, above us, we hear the Cathedral congregation singing the last stanza of 'All Things Bright and Beautiful'. We are in the crypt. A bi-coloured MUTANT GUARD electronically unlocks the entrance, bowing as MENDEZ passes through to approach a grille as large as that which today protects the alleged Holy Bones in the vaults below St. Peter's, Rome. The exquisitely wrought plaque, which contains the grille's (keyless) lock-mechanism, has three jewels as an integral part of its design. In the centre: an emerald, which is lit from within. To our left: an amethyst, and to our right a ruby - both unlit. We TRACK IN and CUT TO:

33 Bright day. From the high, beetling rocks above the cave (where the doll was discovered in PLANET OF THE APES) TAYLOR and CORNELIUS have an equally good view both of the prospective battlefield (LEFT) and Ape City (RIGHT). They are now looking down at:

- 34 LS: Ape City. A seething ant-hill of preparation. Dust rises in clouds as URSUS' armies mass to the sound of frantically-blown horns, whose primitive blare is essential in view of what is later to follow. CUT TO closer shots of order gradually emerging out of chaos. And back to CORNELIUS saying: "They won't move yet. Go down and see your son." TAYLOR climbs down and reaches:
- 35 Int. cave. ZIRA with SIRIUS. TAYLOR holds and talks to his baby son. DISSOLVE TO:
- 36 Skyscraper-tops of buried New York shimmering in the noon heat. No surface activity apparent. Over this, CORNELIUS' distant voice shouting "TAYLOR!" We PAN OFF New York to CORNELIUS on his rocky eminence, being joined by TAYLOR who clammers up to him. Both look down on:
- 37 LS: Ape City. URSUS' armies are on the move. We CUT to close shots of OUTRIDERS brutally breaking up a pathetic anti-war demonstration by student-CHIMPANZEES, who couldn't even sit down before the oncoming troops. We close to URSUS, leading his soldiers on horseback and, unexpectedly, Dr ZAIUS by his side. Behind them: horse-drawn artillery up to (say) World War I standards: then armed infantry; then cavalry with rifles slung Cossack-style over their shoulders. The uniforms and the horses, if possible, are all black.

37 Continued

URSUS explains to ZAIUS, as they ride: "Phase One: our artillery destroys the roof-tops of their buried houses. Phase Two: if the inhabitants come up, our infantry engages them - supported by our cavalry. If the inhabitants do not come up, our infantry, entering the houses through the blown-off rooftops, will drive the inhabitants up and the cavalry will despatch them on the surface. Just another hunt, really." CUT TO:

38 The rocky height, where TAYLOR and CORNELIUS watch. CORNELIUS says: "They're halting."

THE BATTLE

39 Phase One

The first artillery columns have reached the frontier and the batteries now fan-out to take up positions along a front restricted by the inland rocks (FG) and the sea (BG). URSUS orders artillery to open fire. The primitive horns bray once. The guns thunder. Initial inaccuracies are quickly adjusted and, one by one, the tops of Manhattan's great skyscraper-giants collapse under the barrage and crumble: first, the Empire State; then the smaller architectural fry.

"Cease fire!" The wind blows the smoke away and URSUS surveys in triumph, the flattened landscape. He waits for the enemy exodus. It

39 Continued

doesn't come.

Phase Two

So URSUS advances his infantry which is positioned in extended order 200 yards to the artillery's rear. As the infantry passes through the artillery, URSUS orders his APE-BUGLERS to sound the charge. The primitive horns yelp like a hundred hounds at first scent. The infantry breaks into a run. The BUGLERS, their job done, lower their horns. And, as they do so, the shatteringly unexpected happens.

Phase Three

The primitive horns are answered and challenged (it seems from all quarters of the horizon) by the finest and most sophisticated FANFARE for massed trumpets that our composer can muster. The Apes know nothing of music; and as the FANFARE continues (which it will, until indicated) the line of infantrymen falters, searching the horizon for the sound's source and finding none.

URSUS, perturbed, rides out with ZAIUS to rally them. But as the two leaders place themselves in the forefront of the renewed charge, there is a movement (out of detailed eye-range) on the horizon ahead. Something like the 'mirage-entry' of Omar Shariff in

39 Continued

LAWRENCE. The movement becomes an approaching Army. The Army becomes an Army of Men. The Men wear glittering metal armour and are so tall, godlike and perfectly disciplined that the Apes cannot believe their terrified and disillusioned eyes. The FANFARE continues. We can now pick out Human faces ... black, brown, yellow and white - the elite of a race whom the Apes had dismissed as brute beasts. Yet these 'beasts' carry weapons so far in advance of the Apes' that their purpose cannot be identified.

500 yards from the paralysed Ape Army, this Human Army halts - their ranks parting, to create a corridor, as impeccably as the Red Sea must have parted for Moses. Down the corridor advances the coup de grace. URSUS, ZAIUS and the entire Ape Army are appalled to see: naked apes, on all fours, exhaustedly dragging gun-carriage after gun-carriage into the battle's forefront. If an ape falls, it (one can no longer distinguish male from female) is whipped.

SHOCK CUT TO:

40 ZAIUS, on horseback, roaring in agony (we dub the recorded roars of a genuine orang-utan) like one of his remote ancestors. URSUS 'grunting' inarticulately, unable to find words. Quick FLASHES of APE-SOLDIERS gibbering - each with the recorded cries of his own

40 Continued

species. Let us not despise them. Men, when they are terrified, gibber too.

41 ZAIUS is the first to recover himself. The durability of all his teaching hangs on the action he now steels himself to take. He cries "The vision is false! God created Apes in His own image!" - and charges, alone on horseback, across the intervening 500 yards, right up to the closed phalanx of the 'Army of Men' . . . and through them, as though they were unsubstantial ghosts - which they are. Even Mutants cannot project solid 'apparitions', though MENDEZ (primed by TAYLOR's information) nearly succeeded with the unsolidity of this one.

42 ZAIUS, having passed through the 'apparition', sees the empty shell-cratered landscape ahead and wheels his horse round to look back. To his joy and relief there is, now, nothing and no-one interposed between him and the armies of URSUS, whom he triumphantly signals to advance. CUT TO:

43 URSUS, relieved, but jealous and furious because it was ZAIUS and not he, the Army Commander, whose gallant action turned the tide of battle. CUT TO:

44 ZAIUS waving and beckoning. As he opens his mouth to shout, we ZOOM BACK to reveal unexpectedly that the image we are watching is being projected in perfect colour on a wall-sized screen in the throne-room of MENDEZ, who is watching with CASPAY. ZAIUS' image shouts: "The vision was false!" and beckons again. MENDEZ says: "The device has failed." CUT TO:

45 TAYLOR and CORNELIUS looking down on URSUS and SOLDIERS advancing again towards ZAIUS. TAYLOR, somehow sniffing danger, asks: "Where are your horses?" CORNELIUS points down and behind him. "How many?" "We stole three. One for Zira and Sirius, one for me and one for our belongings. Take your pick. And take my rifle too." TAYLOR is already clambering down behind rocks, as we CUT TO:

46 Ape Army approaching ZAIUS. We use every cinematic device to convey its sheer weight. Pounding horses' hooves crumbling the dry ground. Iron gun-wheels leaving deep ruts. The stamp of heavy-booted, massive gorilla-feet marching over terrain already cratered and weakened by intensive shelling. And suddenly, at the lip of a deep crater: a subsidence or landslide. Maybe an Ape or two, a horse or two, even a gun or two fall in and are engulfed. URSUS, his face lighting up, doesn't care. "Engineers!" A foot-detachment pounds up with dynamite-sticks and fuses. "Artillery!" Guns, from a safe distance, range on the cavity. CUT TO:

47 This as seen on MENDEZ's screen. MENDEZ says: "Superimpose the grid." CASPAY touches a button and a grid-map of Manhattan is supered on the visual. A red light winks on the grid to indicate the cavity's precise location, which should be crucially important - e.g. the air-conditioning plant. We see the dynamite-charge being prepared and the long fuse attached.

48 QUICK CUTS:

- TAYLOR picking the best of CORNELIUS' horses and swinging into the saddle.
- APE-SAPPERS lowering the dynamite-charge into the yawning cavity.
- The long fuse unrolling from its drum.
- MENDEZ, rising grimly, tells CASPAY: "Keep watch". We follow MENDEZ striding rapidly down the Corridor of Statues.
- TAYLOR galloping towards battlefield between a corridor of 'sculpted' rock-formations.
- CASPAY, in throne-room, watching the dynamite charge laid. He sees and hears URSUS ordering retirement to a safe distance.

48 Continued

- Bi-coloured MUTANT GUARD admits MENDEZ into crypt and is dismissed by MENDEZ.

49 The crypt. MENDEZ looks back through the unattended entrance-door's bars at the statue of MENDEZ THE FIRST. He kneels and says:

"Forefather, what will happen to us, if we survive this day? From whom will come the new, untainted blood that should cleanse our inbred race? We have lived a thousand years alone, like worms, below ground - doing good to none but ourselves. If we come up to Earth's surface, we shall die. And though my people have been taught (for their greater comfort) that they are beautiful and therefore to be desired, what stranger, coming down among us, would find us desirable enough to use our deviant bodies for the creation of a nobler breed? Forefather, why can we not all look like you?"

Faintly, from above, we hear the metal-handed ORGANIST guiding the congregation in a Canticle. CUT UP TO:

50 Cathedral. The CONGREGATION (ignorant of the War on the surface) sing with great joy:

50 Continued

'O come, let us worship and fall down: and
kneel before the Bomb our Maker.'

CUT UP TO:

51 The surface. The dynamite charge explodes. The guns lob-in
their bursting shells. CUT DOWN TO:

52 The Cathedral vibrating to the surface-explosion's distant
reverberation. Everyone looks up in speculation at the ceiling.
Even so mild a noise has not disturbed the Mutants' peace for a
thousand years.

53 CASPAY, in the throne-room, looks up too.

54 So does MENDEZ, standing by the grille in the crypt. As the
reverberation dies, he presses his claw-like finger on the plaque's
amethyst button. It lights up: yellow. And simultaneously the
green light on the emerald goes out. We hear a soft whirr of
machinery from deep down behind the grille. CUT TO:

55 Cathedral. The metal-handed ORGANIST courageously tries to
rally the CONGREGATION with the exordium to the Anthem. A
little golden-haired NEGRO BOY (the hair is straight) rises in a

55 Continued

white surplice from the choir-stalls and, in a treble voice of flute-like purity, sings:

'I know that my Redeemer liveth, and that
he shall rise upon the latter day ...'

On the word 'rise', to a great gasp of wonderment from the CONGREGATION, the BOMB (still supported by the beaten-gold brackets) begins to rise from its platform (x).

Miraculous resurrection, as promised by the Nuclear Scriptures! The CONGREGATION kneel and adore, as the Bomb slowly soars into the darkness of the cathedral-tower, while NEGRO BOY sings:

'... And save my soul alive.'

CUT TO:

56 TAYLOR galloping out of canyon on to battlefield. Smoke from the explosion screens him from:

57 The Ape Army. URSUS, with his SUB-COMMANDERS and ZAIUS, waits impatiently for the smoke to clear. It partially does so, disclosing:

(x) We can discuss the mechanics - e.g. a repellent magnetic field operating from the crypt.

58 LS from Apes' POV: the distant Bomb rising slowly from the ravaged landscape. When its full length is revealed, it stops - still as a monument between its beaten-gold brackets, and tilted skyward.

59 QUICK CUTS:

- Behind his thinning smoke-screen, TAYLOR has seen the Bomb and, appalled, reins-in his horse so savagely that it rears and whinneys.

- CASPAY, staring up in horror at image on wall-screen, drops to his knees and makes the Sign of the Bomb.

60 URSUS, ZAIUS and SUB-COMMANDERS conferring. Is it a weapon? Or a container? Does it contain men? Or gas? "Is it another false vision?" asks ZAIUS. URSUS, determined to forestall ZAIUS from gaining further kudos, roars: "The vision is false!" and rides (as ZAIUS rode towards the Army of Men) at full gallop towards the Bomb. A second or two later, the Cavalry follow suit - with the Infantry pounding in their rear. It is at this moment that TAYLOR breaks cover and:

61 Gallops across battlefield to intercept URSUS, yelling (through Ape rifle-fire) that it is a true vision and a diabolical one, which

61 Continued

could blow them all to hell. URSUS, perceiving that TAYLOR's knowledge might be useful, halts his troops and calls off their fire. They form a semi-circle in front of the Bomb. TAYLOR (securing his temporary safety by truthfully stressing that he is more on the Apes' side, now, than on the Mutants') tries desperately to explain the Bomb's bestial nature, but gains only their partial understanding. "The thing must be destroyed," says URSUS, and orders his troops to fire at it. Before TAYLOR's yell of warning is half-uttered, they do so; and TAYLOR, to his everlasting relief, sees the rifle-bullets glancing harmlessly off the Bomb's armour-plating. But URSUS is undeterred. "If it cannot be destroyed, it must be removed," he says, and sets about organising its removal "to the sea, where it will be rendered harmless."

The troops begin to converge on the Bomb. Well to their rear, TAYLOR begs Dr ZAIUS, as a scientist, for his co-operation - pleading with such ferocious sincerity that ZAIUS (always the most friendly of TAYLOR's Ape-enemies) is persuaded. Another atomic bomb must not be allowed to explode on Earth's surface. Neither of them sees URSUS re-approaching from behind, as ZAIUS countermands URSUS' order and yells at the soldiers not to lay so much as a finger on the Bomb, lest it blast them all to eternity. But his voice, in the hubbub, is heard only by the

61 Continued

approaching URSUS, who coldly shoots ZAIUS in the back with a silenced pistol. TAYLOR's rifle goes, as coldly, to his shoulder. He shoots URSUS. Then he heads back at full gallop to the canyon - followed (on the act's discovery) by increasing but ineffectual rifle-fire.

TAYLOR quits the battlefield at full-gallop - six-shooting (see Sc. 38) his way towards comparative safety behind the rocky ridge, and followed by an increasing hail of ineffectual ape rifle-fire. Just before he swerves left behind the ridge's protective screen, he feigns death on horseback. But he is unharmed, as he rides behind the ridge and suddenly confronts:

61A A dozen-strong, mounted detachment of friendly Chimpanzee-STUDENTS - armed and equipped with one of the huge hunting-nets used by gorillas to snare Humans in PLANET OF THE APES. They tell how the 'Student-Group', having overpowered the slender gorilla-garrison in reserve at home, has now (in accordance with TAYLOR's previous midnight briefing) gained control of Ape City. TAYLOR, clambering up the ridge, motions them to follow him as he cautiously peers down at:

61B LS ZOOMING TO CS: URSUS deputing to his SENIOR SUB-COMMANDER the organisation of the Bomb's removal to the sea.

61B Continued

The hubbub of this operation is intense; and URSUS, summoning his three remaining SUB-COMMANDERS, rides off behind the ridge to discuss further tactics in comparative quiet. Once arrived:

61C The four COMMANDERS note, with satisfaction, TAYLOR's 'corpse' lying a hundred yards away beneath his unharmed horse. Then they kneel to huddle round a map on the ground. Down drops the net: Down jump the CHIMPANZEES who overpower their snared victims and head home for Ape City with four prize prisoners. TAYLOR remounts his horse and heads for the shelter of the cave. Meanwhile:

62 Under the SENIOR SUB-COMMANDER, the troops are now manhandling the Bomb in deadly earnest. Ropes, tackle, pulleys . . . and hundreds of Herculean apes heaving and straining. The Bomb remains inviolate. So does the welding by which the ornamental supporting-brackets are affixed to the launching-pad. The weakness lies in the brackets themselves, which part an inch or so under pressure from two tug-of-war teams of 50 Apes apiece pulling outwards. Instantly other Apes swarm up the armour-plated casing. And suddenly the Bomb, with Apes weighing-down its snout, swivels slowly on its vertical axis till it no longer tilts up towards the sky . . . but down towards the earth and all that lies under the earth. CUT TO:

63 Throne-Room. CASPAY leaping up in terror from his suppliant
knees at the implication of this image on the wall-screen.

64 CASPAY racing down the Corridor of Statues to the unattended
crypt-entrance. CUT TO:

65 MENDEZ kneeling before the grille in the crypt. His claw-like
finger hovers over the ruby button on the plaque; but pauses, as
we CUT TO:

66 The diminutive CASPAY hysterically shaking and rattling the bars
of the (locked) entrance to the crypt; and gibbering that the Bomb,
now pointing downwards, will (if activated) destroy the Mutant race.
CUT TO:

67 From CASPAY'S POV through entrance-bars: MENDEZ slowly
and deliberately turns his blank, white, eyeless full-face towards
CASPAY.

68 CU: MENDEZ'S side-eye weeps, as he looks at:

69 CU: PLAQUE. A claw-like finger presses the ruby button. As
the ruby glows red and the yellow light in the amethyst goes out:

70 The rockets on the Bomb ignite. CUT TO:

- 71 HELICOPTER SHOT: The same rockets blazing below us at the centre of the huge circle of APE-SOLDIERS, who break up and flee outwards like black ripples on an infernal lake.
- 72 Rocket-boosted, the Bomb enters the solid earth as easily as a finger into porridge.
- 73 FLASH: TAYLOR hurling himself into the shelter of the cave with ZIRA and CORNELIUS.
- 74 FULL SHOT: BATTLEFIELD. Five long seconds of total silence. Then a gargantuan subterranean explosion. The landscape shakes.
- 75 Earth-tremors momentarily re-expose the shattered skyscraper-tops, before they topple again and sink. Vast subsidences and yawning fissures engulf the entire Ape Army. DISSOLVE TO:
- 76 Ape City. CS ANGLED UP AT: The colossal marble head of URSUS's statue (see Sc. 12) swaying under repeated blows at its OS pedestal from pickaxes which (we PULL BACK) are being rhythmically wielded by Chimpanzee-STUDENTS chanting: "No ... more ... war! No ... more ... war!" As the entire statue topples, falls and shatters, we CUT TO:

77 The CLANG! of NOVA's 'experimental' cage-door being slammed shut and locked on manacled URSUS and his 3 SUB-COMMANDERS.
CUT TO:

78 TAYLOR, ZIRA and CORNELIUS riding in from the battle-zone and dismounting beside a group of Chimpanzee-STUDENTS, who throw open the gates of a compound where hundreds of HUMANS are imprisoned. For a long beat, not a single anti-Ape-conditioned Human dare stir. Then a small BOY edges to the gates; steps tentatively beyond them; and, seeing no enmity in the beckoning CHIMPANZEES' demeanour, suddenly breaks into a run and recedes over green fields to freedom. TIME-DISSOLVE TO:

79 A small GIRL - clean, combed, neatly dressed - runs out through the open doors of a big white building and races across a green lawn to join a semi-circularly seated group of equally clean, combed and neatly dressed Human CHILDREN, in a school-lesson for which she is late. She squats on the grass among her attentive, note-taking schoolfellows in front of an OS TEACHER whose voice resembles TAYLOR'S:

TEACHER (voice over)

So, in the last battle of the last war on earth,
both sides perished.

79 Continued

CHILD 1

What's 'perished'?

TEACHER (V.O.)

Died. The Mutants were killed underground
by their own bomb. The Gorillas and all
their guns and rifles fell into the big hole made
by the bomb - and were buried.

CHILD 2

Then if they're all dead, why can't we play
there?

We CUT TO CS: TEACHER - a young male CHIMPANZEE - beside
a blackboard on which are spelt 'MUTANT', 'GORILLA', 'URSUS'
and 'TAYLOR'.

TEACHER

Because the bomb poisoned the ground into
which it fell ...

LAP-DISSOLVE TO:

80 CAMERA PROWLING the Forbidden Zone: a desolate concavity
in which nothing grows.

80 Continued

TEACHER (V. O.)

And even today, fifty-four years later,
the poison is still trapped under the
battlefield.

As we CROSS-FADE TEACHER's voice to the whistling of a dry
wind above the crater, CAMERA SLOWLY CLOSES to:

81 The smallest of movements at the surface. A square-inch of
earth twitches ... widens ... heaves ... and opens, finally, to
extrude a hairy, six-fingered hand. The hand becomes a
gorilla's arm, purulent with radioactive sores. The arm, flexing
and unflexing, widens the hole through which it thrust, till the
surrounding scree and shingle falls away with a rattle to reveal the
mouth of a tunnelled hole.

Out of it clammers an appallingly mutated GORILLA, holding in his
other hand one of the corroded pickaxes originally used by the Ape
Pioneers. He shuts infected eyes as red as garnets against the
unaccustomed light of day; and, with his free arm, hauls out
by the head GORILLA 2, whose own arms are a mere vestigial six
inches long. GORILLA 3 follows, carrying a rusted Ape Army rifle.
One eye is milky-blind; one leg so much shorter than the other
that he must hop instead of walk. GORILLA 1, grunting inarticulately,
throws down his pickaxe. Over the CLANK!, we CUT TO:

82 A ground-dove, resting on the crater's rim, startled into flight.
Instinctively GORILLA 3 raises his rifle and aims it with his
good eye. Then, steadied and supported on his one leg by
GORILLAS 1 and 2 - a hideous group! - he fires. CUT TO:

83 The dove tumbling and falling down the once peaceful-sky, as we

ROLL-UP END-TITLES