

"PLANET OF THE APES"

Screenplay
by
Michael Wilson

Based on Novel
By
Pierre Boulle

SHOOTING SCRIPT
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FADE IN

1 EXT. CONSTELLATION OF ORION - NIGHT

Stars glitter like diamonds on the black velvet backdrop of space. The Belt of Orion is center screen, but much nearer and larger than ever seen by an Earth-bound astronomer.

A speck of light appears in the lower left corner of the screen. No spaceship can be seen, but only a glowworm, a solitary spermatozoan gliding through the womb of the universe. Over this we HEAR the voice of an astronaut. He is concluding a report.

ASTRONAUT'S VOICE
(o.s.)

So ends my last signal until we reach our destination. We are now on automatic, a mere hundred and five light years from our base ... and at the mercy of computers. I've tucked in my crew for the long sleep. I'll join them presently.

2 INT. CABIN OF SPACESHIP - ESTABLISHING SHOT - NIGHT

The cabin is neither cramped nor spacious, but about the size of the President's cabin in Air Force One. In the immediate f.g. is a console of dials and switches flanked by four chairs. Only one of the chairs is occupied. The astronaut's back is to CAMERA. There is a ladder amidships which leads to an escape hatch. The after part of the cabin is obscured in darkness. We hear the MUSIC of a Mozart sonata emanating from a phonograph of stereotape. The astronaut is speaking into a microphone.

ASTRONAUT

Within the hour we shall complete
the sixth month of our flight from
Cape Kennedy. By our time, that is ...

He pauses, looking up at:

3 TWO LARGE CLOCKS - ON CABIN WALL

One clock is marked SELF TIME, but instead of twelve numerals it has twenty-four. One of the needles is moving very slowly.

The other clock is labeled EARTH TIME, and its units, like those of a tachometer, are given by hundreds and thousands.

The largest needle of this clock makes one revolution every second. Over this we hear:

ASTRONAUT'S VOICE

(o.s.)

But according to Dr. Hasslein theory of time in a vehicle traveling at close to the speed of light, old Mother Earth has aged a few thousand years since our departure -- while we have scarcely aged at all.

4 CLOSE ON ASTRONAUT

This is TAYLOR. He wears simple dungarees (or Churchill suit) and comfortable boots. He seems calm and pensive. Extracting the butt of a cigar from the breast pocket of his dungarees, he lights it, then continues:

TAYLOR

It may be so. This much is probable: the men who sent us on this journey have long since been moldering in forgotten graves; and those, if any, who read this message are a different breed. Hopefully, a better one.

He begins to roll up his left sleeve.

TAYLOR

I leave the twentieth century without regret. Who was it? Marshall? ... said 'Modern man is the missing link between the ape and the human being.'

He removes the cigar from his mouth, turns to look out through one of the portholes into the astral night.

TAYLOR

One final thought -- nothing scientific, purely personal. Seen from up here, everything looks different ... Time bends and space is boundless. It squashes a man's ego. He begins to feel like no more than a mote in the eye of eternity. And he is nagged by a question: what if anything, will greet us on the end of man's first journey to a star? Are we to believe that throughout these thousands of galaxies, these millions of stars, only one, that speck of solar dust we call Earth, has been graced -- or cursed -- by human life?

(pause)

I have to doubt it.

He extracts a hypodermic needle from his breast pocket and injects it into the vein of his forearm. He continues speaking.

TAYLOR

(sardonically)

That's about all. I wonder if Man, that marvel of the universe, that glorious paradox who has sent me to the unknown... still makes war against his brother., and lets his neighbor's children starve.

Taylor withdraws the hypodermic needle from his vein and secures it in a drawer of the console.

TAYLOR

Well then, Earthmen: A missing link salutes you. Bless you, my descendants.

Taylor snuffs out the cigar butt and places it in the drawer beside the hypodermic. Then, flicking a switch Au cut off the Mozart, he rises and looks up again at:

5 THE CLOCK MARKED EARTH TIME

The longest needle of this clock now makes nearly two revolutions per second. The shortest needle points to the numeral 2105.

6 INT. CABIN - TRACKING WITH TAYLOR

Space scientists have presumably solved the problem of weightlessness, for Taylor walks the short distance from; the console to the after section without particular effort. CAMERA FOLLOWS him, and we can now see four glass capsules, or "caskets", in the rear of the cabin. Taylor looks down at them.

7- SEVERAL SHOTS - THE FOUR CASKETS - FROM TAYLOR'S P.O.V.
10

One of them is open. The other three are occupied by astronauts: DODGE, LANDON and STEWART. They, too, wear dungarees and boots. Dodge and Landon are thirtyish, clean-shaven, virile -- America's finest. Stewart is a handsome young woman, her hair bobbed short. Their eyes are closed

and they do not appear to be breathing -- yet no undertaker could make them so alive.

11 ANOTHER ANGLE - FAVORING TAYLOR

He grasps the handle of his own casket and slowly pulls himself into it. Continuing SILENCE. CAMERA MOVES IN as Taylor Dulls the glass lid shut and secures it. He adjusts two dials inside the capsule and lies back, buckling his safety belt. CAMERA MOVES INTO A CLOSEUP of Taylor. His eyes are open. He seems serene, even enraptured.

(NOTE: Credits will appear here over a series of shots designed to convey a sense of loneliness, of separation, and of the passage of time.)

DISSOLVE TO:

12- A SERIES OF SHOTS - A DISTANT GLOBE (MINIATURE)
16

We see a strange and distant planet. At first the globe occupies but a small area of the screen; but with each new VIEW it comes closer and looms larger, as if" observed from a spaceship in a spiraling orbit of descent.

The topography of the planet bears little resemblance to our own. Much of it is obscured by cloud cover; even more of-it appears to be cratered desert of reddish hue. We can, however, make out a few narrow "green belts" and a patch of blue water.

In the FINAL SHOTS of this SEQUENCE we see the strange planet as it would be observed from a spacecraft plummeting from twenty thousand feet to one thousand feet. It appears that the ship will fall into a vast lake surrounded by soaring sandstone pinnacles. The water is blue-black, the pinnacles vermillion. (This is the Lake Powell location, at Lone Rock.)

17 INT. SPACESHIP - FULL SHOT - DAY

Four empty pilot seats are seen in f.g., the four glass caskets in b.g. We HEAR the RHYTHMIC BLEAT of a WARNING SIGNAL, a RUSH OF WIND as in a rapid descent, and perhaps the ROAR OF RETROJETS. Then, a great CRASH as the craft hits water. The whole ship shudders on impact. Loose equipment falls to the cabin floor. CAMERA MOVES DOWN the cabin aisle as the ship begins to roll in the water and HOLDS on the four glass caskets. There are THREE LOUD METALLIC CLICKS as the glass domes of the caskets swing open automatically.

18 CLOSE ON TAYLOR

He now has a full beard. His eyes come open. Instantly alert, he rises to a sitting position, gazing across at:

19 DODGE AND LANDON - FROM TAYLOR'S P.O.V.

They, too, awaken and sit up, starring at Taylor. They, too, are bearded.

TAYLOR'S VOICE
(o.s.)
You all right?

They nod.

20 BACK TO TAYLOR - CLOSE SHOT

He glances at the casket beside his own.

TAYLOR
Stewart?
(struggling to his feet)
Stewart?

21 CLOSE-SHOT --THE FOURTH CASKET

Its dome remains unopened. The young woman is a skeleton in a Churchill suit.

22 REACTION SHOT - THE THREE ASTRONAUTS

Dodge and Landon have joined Taylor and-stare at the grinning skull of their dead comrade. A low, descending HUM of equipment is heard. Simultaneously the lights begin to FADE. A moment later they brighten, but not as much as before.

TAYLOR
There goes our primary power. We're on
auxilliary.

A slight CRACKING sound is heard. Taylor turns quickly away and o.s.:

23 REVERSE ANGLE - THE FORWARD CABIN

A trickle of water has begun to seep through a ruptured seam in the cabin. Taylor darts to a porthole and peers cut.

24 LONG SHOT - WHAT TAYLOR SEES:

water

The porthole is no more than six inches above the line. In the distance we discern a shoreline of red desert.

TAYLOR'S VOICE
(o.s.)
We're in the soup. We're sinking.

25 INT. CABIN - FULL SHOT

The leak in the seam becomes a growing spray of water. Taylor turns away from the porthole, calling:

TAYLOR
Dodge! Read the atmosphere!

Dodge moves instantly to the ladder beneath an escape hatch and mounts it. Taylor stumbles down the aisle of the rolling ship toward the console and addresses Landon, who is still staring at Stewart's skeleton.

TAYLOR
Landon! Send a last signal.

LANDON
(dazed)
What signal?

TAYLOR
To Earth! That we've landed!

As Landon lurches toward the communications equipment in f.g.

CUT TO:

26 EXT. TIM STRANGE PLANET - LONG PANORAMIC SHOT - LATE AFTERNOON (LONE
ROCK, LAKE POWELL)

We are looking at a lifeless desert of sandstone buttes and pinnacles. There is no sign of vegetation anywhere. CAMERA PANS DOWN to a body of water that could be the bay of an inland sea. The deep blue of the sea contrasts sharply to the red sands of the shoreline. CAMERA HOLDS on the stricken spaceship, wallowing like a beached whale a hundred yards offshore. The portholes of the craft are beneath the water, and only its roof and the tail fin of its tail assembly are visible. The red-hot skin of the ship vaporizes the water around it.

Suddenly a snorkel-like tube sprouts from the escape hatch, which is located amidships.

27 INT. CABIN - CLOSE ON CLOSED ESCAPE HATCH

Dodge, standing halfway up the ladder., has fastened a kit of gauges to the end of the snorkel tube. He reads the dials, removes the kit, sniffs the air in the tube and then, taking a deep breath, announces:

DODGE
It's breathable.

TAYLOR'S VOICE
(o.s.)
Okay! Blow the hatch before we lose
auxilliary power.

Dodge reaches for a control mechanism near the escape hatch.

28 CLOSE ON TAYLOR AND LANDON

The spray of water coming through the ruptured seam is increasing. The LIGHTS DIM again and the SOUND of the warning signal FADES. While Landon fiddles with the radio, Taylor tries to get the tape recorder rolling, but all we hear are scrambled and unintelligible noises.

LANDON
It's no use ... there she goes.

TAYLOR
Forget it. Abandon ship.

29 WIDER ANGLE - TIM CABIN

The escape hatch is now open. Taylor darts over to the ladder and passes a folded life raft up to Dodge. When Landon reaches the ladder, Taylor hands him two neatly packed rucksacks, and Landon climbs

through the escape hatch. Taylor is about to follow with a third rucksack, then turns and crosses the cabin for a last look at:

30 THE TWO CLOCKS - FROM TAYLOR'S P.O.V.

Both clocks have stopped: the red needle of the clock labeled SELF TIME rests on the numeral 18; the red needle of the clock marked EARTH TIME rests on the numeral 3975.

31 EXT. TOP OF SPACECRAFT - MED. SHOT

Dodge inflates the raft with a cartridge of compressed air and tosses it into the water. He and Landon jump into the water and climb onto the raft as Taylor emerges from the hatch, Taylor slips into the water and climbs onto the raft. He and Landon begin to paddle toward shore, while Dodge immediately opens another kit and takes a sample of the water.

32 CLOSE ON THE MEN IN THE RAFT

DODGE
(half to himself)
Briny...twenty-five percent salinity.
Near the saturation point.

LANDON
(looking back)
She's still sinking...

33 THE SPACESHIP - FROM THEIR P.O.V.

Only the radio antenna and the tip of the tail fin remain visible.

LANDON'S VOICE
(o.s.)
Going ... going...

The craft vanishes beneath the water.

34 CLOSE ON THE MEN IN THE RAFT

Dodge is still busy with his kit. Landon is still looking back, but Taylor doesn't bother to turn his head.

LANDON
Gone.

TAYLOR
(flatly)
We're here to stay.

35 ANOTHER ANGLE - MOVING WITH THE RAFT

They gaze at the forbidding sandstone battlements as they near the shore.

LANDON
Well? Where are we? Have any notion,
skipper?

TAYLOR

(confidently)
We're some three hundred and twenty
light years from Earth. On an unnamed
planet in orbit around a star in the
constellation of Orion.
(looks off at
the "sun")
That could be Bellatrix.

36 THE SUN - FROM THEIR P.O.V.

Low on the horizon, seen through a dense envelope of dust particles.

DODGE'S VOICE
(o.s.)
Too red for Bellatrix.

37 BACK TO ASTRONAUTS IN RAFT

Landon glances skeptically at Taylor.

LANDON
You didn't have time to check the
tapes, so you don't really know,
do you?
(as Taylor ignores
him)
What went wrong?
(sardonically)
We weren't programmed to land
in water.

DODGE
(grinning)
The question, Landon, is not so much
where we are as when we are.

TAYLOR
(stands up in raft)
We've had a nice snooze. Let's start
earning all our back pay.

38 WIDER ANGLE - THE BEACH

As the three astronauts step out into shallow water and pull the
raft ashore.

TAYLOR
Take your soil test, Dodge. I'll
check the equipment.

Dodge moves inland about ten yards, removes a small hand drill
from his belt, extends the rod of the drill three feet and begins
to take some subsoil samplings. Taylor begins to examine the contents
of the three rucksacks. Landon sits down on the beach., hands around
his knees, gazing moodily at the sunken spaceship. During this and
succeeding scenes we sense that Dodge's obsession with scientific
inquiry leaves him immune to fear: Landon is possibly more courageous
and certainly more "human," for he has many fears to control: while
Taylor -- detached, cool and misanthropic -- is something of an enigma.

TAYLOR
(calls Dodge)
Got your sensors?

DODGE
Yo!

TAYLOR
Geiger counter?

DODGE
Yo!

TAYLOR
(taking inventory)
One pistol... twenty-four rounds of
ammo. two medical kits.. one camera...
one TX9.
(loudly to the
others)
We've enough food and water for three
days.

DODGE
But how long is a day?

TAYLOR
Good question.
(turning)
Landon -- check your communications
kit.

39 ANOTHER ANGLE - FAVORING LANDON

He seems not to have heard.

TAYLOR
(sharply)
Landon! Join the expedition.

LANDON
(rising)
Sorry...
(crossing to his kit)
I was thinking of Stewart. What
d'you suppose happened?

TAYLOR
(flatly)
Air leak. Died in her sleep.

LANDON
You don't seem very cut up about
it.

TAYLOR
It's a little late for a wake. She's
been dead nearly a year.

LANDON
Then we've been away from Earth for

eighteen months.

TAYLOR
By our time.
(smiling at Landon)
You've turned gray.

Landon involuntarily touches the gray hair of his temple as Taylor adds lightly:

TAYLOR
Apart from that, you look pretty chipper for a man who's two thousand and thirty one years old.
(casually)
I read the clocks. They bear out Hasslein's hypothesis. We've been away from Earth for two thousand years, give or take a decade.
(pause)
Still can't accept it, huh?

LONDON
(long pause)
You know it.

TAYLOR
Because time has wiped out everyone and everything you cared for -- they're dust.

LONDON
Prove it. If we can't get back, it's still just a theory.

TAYLOR
It's a fact, Landon. Buy it. You'll sleep better.

Dodge enters scene. A handful of reddish sand dribbles through his fingers.

DODGE
Nothing will grow here there's just a trace of hydrocarbons, and most of the nitrogen is locked into nitrates.

TAYLOR
Any sign of dangerous ionization?

DODGE
No.

TAYLOR
(rising)
Okay. If there's no life here, we've got just seventy-two hours to find it. That's when the groceries run out.

He picks up one of the rucksacks and puts it on. The others follow suit.

DODGE

Which direction?

TAYLOR
(decisively, pointing
west)

That way.

DODGE
Any particular reason?

TAYLOR
None at all.

He moves out. Dodge follows. CAMERA PANS with them. They have gone only a few paces when Taylor looks back over his shoulder and halts.

40 REVERSE ANGLE - FEATURING LANDON

Landon is squatting in the sand, sticking something into the soil. It is a small American flag, the size of a handkerchief.

41 REVERSE ANGLE - FEATURING TAYLOR AND DODGE

Mirth bubbles up in Taylor's throat. He explodes with wild laughter. He is still laughing as they move out.

DISSOLVE TO:

41-A DAWN SHOT (GUNSIGHTLOC #43)

42 THE ASTRONAUTS' TREK

They descend from the plateau (Ochre Dunes)

43 ASTRONAUTS CONTINUE MARCH,

Across the top of the hills there suddenly runs a line of fire (Black Dunes).

44 THEY MOVE ACROSS THE TERRAIN

Jagged bolts of lightning flash across the sky, but bring, no rain, and thunder claps sound like heavy artillery. (Gray Area)

45-
58 OUT

QUICK DISSOLVE TO:

59 ANOTHER PART OF THE CANYON (OCHRE DUNES AREA) - GROUP SHOT - DAY

Several huge boulders are dislodged, and the three astronauts run wildly to escape the falling rocks. When the avalanche ends, they sprawl on the lifeless sands, breathing heavily and drenched with sweat, surrounded by enormous boulders. Taylor looks about him.

TAYLOR
Everybody all right?

Murmurs of assent from Dodge and Landon. Taylor rummages through a

limp rucksack, comes up with some empty food cartons, rummages again, coming up with a cigar butt.

TAYLOR
Water check.

Dodge takes a plastic canteen from another rucksack and inspects it.

DODGE
Eight ounces.

Dodge lies back and looks up at the sky.

DODGE
It doesn't add up. There's a mantle of dust around this planet and yet it's as humid as a jungle. Thunder and lightning and yet no rain. Cloud cover every night and that strange luminosity, and yet no moon.

Landon also looks up at the sky.

LONDON
If only we could get a fix.

TAYLOR
(needling him)
What would you learn? I've told you where you are and when you are.

DODGE
(gently)
Taylor -- quit riding him.

TAYLOR
(harshly, to Landon)
You're more than three hundred light years from your precious planet. Your loved ones have been dead and forgotten for twenty centuries. Even if you could get back, they'd think you were something that fell out of a tree.

LONDON
(wearily)
All right --

TAYLOR
There's only one reality left. We're here and it's now. You get ahold of that and hang on tight, or you might as well be dead.

LONDON
(quietly)
I'm prepared to die.

Taylor turns to Dodge, throws up his hands.

TAYLOR

He's prepared to die! Doesn't that make you misty? Chalk up another victory for the human spirit!

Dodge rises and moves off, o.s., either embarrassed by this colloquy or unwilling to hear it again. Taylor, cigar clamped between his teeth, spins toward Landon.

TAYLOR

Straighten me out on something. Why did you come along at all? You volunteered. Why?

(a beat; no answer)

I'll tell you. They nominated you for the Big One and you couldn't turn it down. Not without losing your All-American standing

LANDON

(hard)

Climb off me, will you!

TAYLOR

And the glory, don't forget that. There's a life-sized bronze statue of you somewhere. It's probably turned green by now, and nobody can read the name plate. But never let it be said we forget our heroes.

LANDON

Taylor. I'm telling you --

TAYLOR

Oh, and one last item. Immortality. You wanted to go on forever.

(pause)

Well, you damn near made it. Except for Dodge and me, you've lived longer than anybody. And with Stewart dead, it looks like we're the last of the strain. You got what you wanted, kid. How does it taste?

Silence. Taylor lies down, spent of his venom, pillowing his head on a rucksack.

LANDON

(softly)

Okay. You read me well enough. Why can't I read you?

TAYLOR

Don't bother

LANDON

(looking off)

Dodge ... he's not like me at all. But he makes sense. Held walk naked into a live volcano if he thought he could learn something no other man knew. I understand why he's here. But you...You're no seeker. You're negative.

TAYLOR
But I'm not prepared to die.

LANDON
(heatedly)
I'd like to know why not. You thought
life on Earth was meaningless. You despised
people. So what did you do? You ran away.

Taylor's eyes are closed. He is silent for a moment. When he speaks,
his tone is soft, reflective.

TAYLOR
No, not quite, Landon. I'm a bit of a
seeker myself. But my dreams are a lot
emptier than yours.
(pause)
I can't get rid of the idea that somewhere
in the Universe there must be a creature
superior to man.

60 ANOTHER ANGLE - FEATURING DODGE

who has been wandering around, studying the boulders and the barren
soil. Taylor and Landon can be seen in b.g. Dodge spots something and
squats down to examine it.

61 CLOSEUP - WHAT DODGE SEES:

It is a tiny desert flower, no more than an inch high.

62 CLOSEUP - DODGE

His eyes light up as he calls:

DODGE
Taylor! Over here!

63 CLOSE. GROUP SHOT - ANGLING DOWN

as Taylor and Landon hurry over and kneel down on either side of Dodge.
The astronauts hover over the tiny flower like three magi perceiving
the infant Deliverer.

DODGE
Life.

He digs gently around the roots of the plant with a small instrument.

DODGE
Where there's one there's another. And
another. And another.

TAYLOR
Let's find them all.

63-A SUNSET SHOT

64 END OF THE TREK AS THE ASTRONAUTS START FROM THE CANYON
TO THE TAMARISK AREA

Absolute desolation (Ochre Area). The astronauts start down the canyon.

65 ASTRONAUTS CAST HUGE SHADOWS

As they move across the terrain (top of Crazy Canyon).

65-A JUMP SHOT

As they jump across a gap. Thunder and lightning again (top of Crazy Canyon).

65-B THEY MOVE DOWN

They march across Crazy Canyon overlook.

65-C REACTION SHOTS OF ASTRONAUTS

66-
A-R SERIES OF SHOTS OF DESCENT OF ASTRONAUTS DOWN SHEER FACE OF A CANYON (Wire Grass Canyon).

For a brief moment several "creatures" appear. We cannot identify the species.

QUICK DISSOLVE TO:

67 EXT. A DRY WASH - CLOSE GROUP SHOT - DAY

Blooming tamarisks border a dry stream bed. Taylor and Landon hover over Dodge, who is probing the soil with his drill. Their dungarees and faces are caked with dust.

DODGE

It's a stream bed., no doubt about it -- but bone dry.

Landon strightens up and looks off, startled by something he sees.

LONDON

Look. . .

68 LONG SHOT - A CLIFF BEYOND THE TAMARISKS

with the astronauts in f.g. In the distance, on the skyline, we can make out a long row of wooden crosses. Some animal or vegetable matter appears to be tied to the crosses.

LONDON

Scarecrows?

TAYLOR

Let's take a look.

Taylor plunges into the thicket of tamarisks, followed by Dodge and Landon. Their view of the cliff is momentarily obscured. CAMERA HOLDS on the distant crosses. For an instant only, three "creatures" again appear on the skyline near the crosses. Then they vanish.

69 REVERSE ANGLE - THE ASTRONAUTS

as they emerge from the tamarisk thicket-nearer to the base of the-cliff. They halt and look up at:

70 THE CROSSES - ANGLING UP - FROM ASTRONAUT'S P.O.V.

We can now see the pelts of unrecognizable animals have been bound to the crosses and, thus mounted in a long row, seem to make a boundary or serve as a warning. The living bipeds are no longer visible.

71 BACK TO THE ASTRONAUTS

Dodge and Landon are still looking up at the strange crosses, but Taylor is scanning the terrain at the base of the cliff. The sound of rushing water can be heard.

TAYLOR
(half to himself)
Never mind the scarecrows.

He breaks into a run, CAMERA PANNING with him as he moves toward a declivity in the face of the cliff.

72 MOVING SHOT - DODGE AND LANDON

Agonized with thirst, they follow Taylor.

73 FLASH SHOT - THE TOP OF THE CLIFF

For an instant we see the bipeds again, moving in the same direction.

74 EXT. A DECLIVITY IN THE CLIFF - FEATURING TAYLOR

He scrambles up a rock-strewn gorge and looks off at the terrain beyond.

75 EXT. A WATERFALL - FROM TAYLOR'S P.O.V.

The cascade is not spectacular, but the vegetation around it is startlingly lush. (This location is not at Lake Powell, but at the Ranch).

76 CLOSEUP - TAYLOR

His parched lips break into a smile.

QUICK DISSOLVE TO:

77 EXT. WATERFALL AND POOL - FULL SHOT - DAY

The cascade has formed a cool and inviting pool. Thick foliage grows to its very edge. Dodge is on his hands and knees, testing the liquid with his kit. The others wait expectantly.

DODGE
It's loaded with minerals, but safe.

Without further ado Landon ducks his face into the pool. Dodge scoops up water in his hands and drinks. Taylor follows suit.

LANDON
(coming up for air)

Can we take a dip?

TAYLOR
(looks around)

Okay.

Landon and Dodge immediately remove their boots, strip down and plunge into the pool. But Taylor does not yet disrobe. Alert and curious, he strolls along the bank of the pool, looking around.

78 DODGE AND LONDON SWIMMING

79 TAYLOR

as he briefly looks around, then starts taking off his shirt.

80 DODGE AND LONDON

as they arrive at opposite shore.

81 MED . SHOT - FAR SIDE OF POOL

as Landon sees something on shore.

82 TAYLOR IN WATER

as he swims across.

LONDON'S VOICE
(o.s.)

Hey, Taylor! Look at this --

Dodge and Taylor climb out of the pool and squat beside Landon.

83 CLOSE SHOT - WHAT THEY SEE:

The print of a large five-toad foot is clearly visible in the wet sand.

84 GROUP SHOT - THE THREE ASTRONAUTS

Taylor rises and walks slowly toward the underbrush, scanning the ground for other sports.

CUT TO:

85 THE OTHER SIDE OF THE POOL - FULL PANNING SHOT

Our view of the astronauts beyond the cascade in b.g. is partially obscured by broad-leafed foliage directly in front of CAMERA, which PANS SLOWLY away from the waterfall and HOLDS on the astronauts' clothing at the edge of the pool. Suddenly and inexplicably a pair of dungarees slithers away into the underbrush. A few seconds pass. Now a pair of bronzed and brawny shoulders fill the SCREEN, blocking our view.

86 REVERSE ANGLE - CLOSE ON A HUMAN FACE IN HEAVY FOLIAGE

Or is it human? The hair is matted, the face bearded, the jaw prognathous, the orbital rim prominent.

87 ANOTHER ANGLE - AT EDGE OF POOL

A brown thick-fingered hand appears from behind heavy foliage and plucks at a boot. The boot vanishes.

88 BACK TO THE ASTRONAUTS - ON OTHER SIDE OF POOL

Dodge is standing near Taylor and looking back at the spot where they left their clothing. Suddenly he seizes Taylor's arm and points silently at the far bank of the pool.

89 WHAT THEY SEE:

Another pair of dungarees slithers into the underbrush and disappears.

90 REVERSE ANGLE - FULL PANNING SHOT - THE ASTRONAUTS

Led by Taylor, they dive back into the pool and swim to the other bank. Emerging from the water, they look around in bewilderment. Taylor makes hand signals to indicate absolute silence and a reconnaissance. The three astronauts fan out and move cautiously into the jungle (or rain forest).

91-

93 EXT. - JUNGLE (OR RAIN FOREST) - SEVERAL SHOTS - MOVING WITH THE ASTRONAUT'S

Little sunlight penetrates this dense vegetation. These SHOTS are INTERCUT with:

94 WHAT THE ASTRONAUTS SEE:

fleeting forms as yet unidentified; trembling foliage; brown shadows against a green backdrop.

95 EXT. A SMALL CLEARING - FAVORING THE THREE ASTRONAUTS

who stop at the edge of the clearing, startled by

96 WHAT THEY SEE:

a number of primitive bipeds, male and female, scarcely visible behind trees and bushes on the other side of the clearing -- here a face, there a portion of a head and torso. Throughout this sequence, the primitives are never seen clearly or at close range.

97 BACK TO THE ASTRONAUTS

reacting. They speak in whispers.

LONDON

My God..they look almost human.

DODGE

They -- there's a herd of them.

TAYLOR

Show them we're friendly.

CAMERA PULLS BACK as Taylor advances a few steps into the clearing, extending his empty hands and beaming like a politician.

TAYLOR
(warmly)
Greetings!

98 REVERSE - THE STRANGE CREATURES - FROM TAYLOR'S P.O.V.

There are perhaps a dozen of them. They shrink back as Taylor advances -- hostile, frightened or both. We now see that some of them are clutching articles of the astronauts' clothing and equipment. Taylor stops, stares at them glumly.

TAYLOR
No cigar.

LANDON
Try telling them our names.

Taylor grimaces at Landon.

TAYLOR
Well, if we're looking for an icebreaker...
(turning to the creatures)
Listen, folks

More shrinking back by the frightened primitives.

DODGE
(softly)
I'm afraid they aren't having any.

99- OUT
102

103- A SERIES OF FLASH SHOTS - THE JUNGLE (OR RAIN FOREST):
105

A pistol goes off with a deafening crash, and the primitive creatures scatter in panicky flight. After a while, quiet returns to the jungle.

106 EXT. A JUNGLE PATH - THE ASTRONAUTS

They examine the remnants of their clothing and equipment and start to don whatever is able to be worn. Taylor puts on what remains of a ripped pair of trousers; Dodge starts to improvise from the remnants of the kit (it is a torn shelter half). Landon, like Taylor, has the remains of his pants.

DODGE
They didn't leave much did they?

LANDON
Shall we follow them?

TAYLOR
Haven't much choice.

As they walk off down the jungle path.

DISSOLVE TO:

107 EXT. A GROVE OF FRUIT TREES - ESTABLISHING SHOT - DAY

This need not be a cultivated grove. A few trees (peach or apricot or avocado, it matters not) grow wild in a pleasant glade. Nor is the grove extensive. The three astronauts sit under a tree in f.g.; the primitives sit under a clump, of trees some fifty yards away. Each camp is feeding and warily watching the other. In the distance beyond the fruit trees is an open grassy plain or cultivated field.

108 THE PRIMITIVES - FROM LONDON'S P.O.V.

They too are sitting under trees, munching fruit. There are no more than a dozen altogether.

109 BACK TO ASTRONAUTS - CLOSE GROUP SHOT

TAYLOR

Well, at least they haven't tried to bite us.

DODGE

Blessed are the vegetarians.

110 THE OTHER CAMP - FEATURING A YOUNG WOMAN

Squatting on her haunches, eating fruit, gazing back at Taylor. Her hair is long and black, her skin nut brown, her face hauntingly lovely and hauntingly stupid. This is NOVA.

111 BACK TO ASTRONAUTS

Landon looks o.s. at the primitives.

LONDON

We got off at the wrong stop.

TAYLOR

You're our optimist Look at the bright side. If that's the best there is around here, in six months we'll be running this planet.

DODGE

(suddenly)

Look...

112 THE PRIMITIVES - THEIR P.O.V.

They appear to be agitated although neither we nor the astronauts have yet heard or seen any cause for alarm. The primitives get to their feet, sniffing, listening

113 CLOSE GROUP SHOT - THE ASTRONAUTS

Puzzled and alarmed by the primitives' behavior, they too get to their feet.

LONDON

Think they'll attack us?

Taylor turns, looks back at:

114 THE DISTANT JUNGLE (OR FOREST)
From which they recently emerged. There is no sign of life.

115 LONG PANNING SHOT - THE PRIMITIVES
They suddenly run laterally across the grove, heading back toward their jungle. A rumble becomes audible it is the SOUND of HOOFBEATS.

116 VERY LONG SHOT - THE JUNGLE (OR FOREST)
Twelve "horsemen" suddenly emerge from the trees, riding abreast at a canter, like a squadron of cavalry about to charge. The horses look huge. So do the riders, but at this distance we cannot identify them.

117 LONG PANNING SHOT - THE PRIMITIVES
Cut off from their natural habitat, they reverse direction and flee toward the tall grasses of the savanna (or cultivated field).

118 LONG SHOT - THE RIDERS
With an exultant battle cry they break into a gallop. The hunt is on.

119 CLOSE GROUP SHOT - THE THREE ASTRONAUTS
Stupefied, frozen in place.

120 LONG SHOT - THE RIDERS
Coming closer. We HEAR a rifle shot, then a flurry of shots.

121 MED. SHOT.
A bullet spansks into the fruit trees above their heads. They run, CAMERA PANNING with them as they race toward the tall grass in deep b.g.

122- A SERIES OF FLASH SHOTS - THE HUNT IN THE SAVANNA
124 As the "horsemen" close in on the creatures fleeing on foot.

125 MED. CLOSE SHOT - A RIDER
He reins in, raises his rifle and fires. For the first time, we see that he is a GORILLA. He wears a simple quasi-military uniform -- tunic, trousers and boots.

126 FLASH SHOT - DODGE
Running through the high grass. He is shot in the back and falls.

127 FLASH SHOT - TAYLOR
He drops at the side of his fallen comrade.

128 CLOSE TWO SHOT - ANGLING DOWN ON DODGE
As Taylor rolls him over. Dodge is dead.

129 WIDER ANGLE SHOT - THE SAVANNA - FEATURING A LINE OF BEATERS

The beaters are all GORILLAS. They carry long sticks and nets, and their task is to flush out the terrified primitives cowering in the tall grass.

130- A SERIES OF SHOTS - THE HUNTERS AND THE HUNTED:
135

- (a) Landon flees from one rider only to be cut off by another. He stumbles and a rearing stallion tramples him.
- (b) A third mounted gorilla flings a net over a running female. She is hopelessly entangled. This is Nova.
- (c) Landon lies unconscious on the grassy plain, an ugly gash on his forehead.
- (d) Taylor crawls through the tall grass on his hands and knees. A rider crosses his path without seeing him.
- (e) The beaters close in on Taylor, blocking his escape route.
- (f) Taylor changes direction and decides to run for it.

136 EXT, SAVANNA - PANNING WITH TAYLOR

Bent low, he flees through the tall grass. A SHOT rings out. Taylor falls.

137 CLOSE ON TAYLOR

Lying on his back. His fingers go to his throat. Blood appears between his fingers. He opens his mouth in pain, but no sound comes forth, as Taylor sinks into unconsciousness.

DISSOLVE TO:

138 EXT. GROVE - FULL SHOT - THE HUNTERS - DAY

The hunting party has reassembled here beneath the fruit trees. Some of the gorillas have dismounted; others are still on horseback. In the middle distance is a crude horse-drawn wagon. The sides and top of the wagon form a wire cage. Three captive males and one female are visible within the cage. Dodge and Landon are nowhere to be seen. Two gorilla porters enter scene, dragging a male human corpse by the ankles, as two other bearers enter scene with a living burden on a long carrying pole. Taylor dangles from the pole, held aloft by the bonds around his wrists and ankles. CAMERA PANS with the two gorillas as they dump Taylor into the wagon and close the tail gate.

139- OUT
140

141 CLOSE ON TAYLOR - WITHIN WAGON CAGE

His throat is smeared with blood. His eyelids flutter as he regains consciousness.

142 CLOSE SHOT - WHAT TAYLOR SEES:

Three primitive males bound hand and foot. They seem docile in captivity. The female, Nova, clasps bound wrists around her bound

ankles and gazes blankly at Taylor. There is a JOLT of MOVEMENT as the wagon gets underway

143 CLOSE ON TAYLOR

With a great effort he raises himself on one elbow and looks out from the cage.

144 TRUCKING WITH THE WAGON - WHAT TAYLOR SEES:

A gorilla hunter stands over a dead man, one foot planted he chest of his kill and his rifle butt resting on the on abdomen. Facing him is another gorilla with an old-fashioned camera on a tripod.

APE PHOTOGRAPHER

Smile.

The hunter bares his teeth.

145 CLOSE ON TAYLOR

He faints.

FADE OUT

FADE IN

146 INT. A SURGERY - ANGLING DOWN ON TWO OPERATING TABLES NIGHT

The surgery is dimly-lit. (If possible we should be unaware of the source of illumination.) Taylor lies strapped to the nearer table. He appears to be unconscious. The young female captive, Nova, is strapped to the table beside him. She is conscious. Taylor is receiving a direct blood transfusion from her.

Hovering over Taylor are a NURSE and a surgeon named GALEN. Both are chimpanzees. Galen wears a bloody surgical apron, the nurse a white smock. Galen is removing a filthy bandage from Taylor's neck. A door behind them opens and DR. ZIRA, an animal psychologist, enters. She, too, is a chimpanzee and wears a smock like the nurse's.

ZIRA

Which one was wearing the strange clothes?

GALEN

Him.

Zira looks down at Taylor.

ZIRA

Will he live?

GALEN

(irritably)

I don't know. This beast lost a lot of blood.

Galen paws through a tray of surgical instruments. The equipment is obsolescent and the room untidy -- like that of a callous small-town veterinarian.

GALEN
(to Nurse)
There's no probe here. Find one!

NURSE
Yes, sir.

She exits. Zira runs a forefinger across a dusty table. Her voice is soft and well-modulated.

ZIRA
This place is dirty, doctor.

GALEN
(defensively)
These animals are dirty, doctor. They stink, and they carry communicable diseases. Why aren't they cleaned up before they're brought here?

147 CLOSE TWO SHOT - TAYLOR AND NOVA

His eyes come open. Over this we hear:

ZIRA'S VOICE
(o.s.)
You don't sound happy in your work.

GALEN'S VOICE
(o.s.)
I'm nothing more than a vet in this laboratory...

Taylor feebly turns his head and looks at Nova. She returns his gaze with an unchanged empty stare. We sense that Taylor realizes her blood is flowing into his veins. Over this we hear:

GALEN'S VOICE
(o.s.)
You promised to speak to Dr. Zaius about me.

ZIRA'S VOICE
(o.s.)
I did. But you know how he looks down his nose at chimpanzees.

Taylor rolls his eyes toward the apes. Weak as he is, we see his astonishment at hearing them talk.

148 BACK TO GROUP AROUND OPERATING TABLE

as the Nurse reenters with a probe and hands it to Dr. Galen, who protests to Zira:

GALEN
But the quota system's been abolished!
You made it. Why can't I?

ZIRA

What do you mean, made it? I'm an animal psychologist, that's all. We don't have any authority.

GALEN

You do pretty well when it comes to getting space and equipment.

ZIRA

That's because Dr. Zaius realizes our work has value.

GALEN

Hmph.

ZIRA

The foundations of scientific brain surgery are being laid right here - in studies of cerebral function in these animals.

GALEN

They're still dirty. And their bite is septic. Look at that ...

He shows Zira infected teeth marks on the back of his left hand.

GALEN

(to Nurse)

Hold his head.

The Nurse complies, gripping Taylor's skull with both hands. Galen leans down and begins to probe the throat wound. Taylor passes out.

DISSOLVE TO:

149 INT. A ROW OF CAGES - ANIMAL LABORATORY - TRACKING SHOT DAY

The cages are no larger than small jail cells. There are four of them. Bars, not walls, divide the cages, so that all four are visible. Each of the first three cages is occupied by a primitive male. At the moment the first two are quiet -- dozing or scratching apathetically. The third occupant is stolidly regarding a half-dozen brightly colored hollow wooden boxes, or blocks, of varying sizes and proportions on the floor of his cage. He is trying to stack the boxes in such a way as to reach a banana dangling from a cord twelve feet overhead. He has correctly selected the first two large, sturdy blocks for his tower under the banana -- but the tall third block is too unstable on its small base to support the broad-based fourth block.

149-A CLOSE - TAYLOR

Taylor, Looking much stronger, sits on a pile of dirty straw in the fourth cage. There is a clean bandage around his throat. He watches the block-building primitive with contemptuous amusement.

Both the third and fourth blocks tumble to the floor when the primitive tries to mount his tower. He stands there, staring dully at the scattered blocks, then up at the unattainable banana.

149-B MED. - THE LABORATORY

A door at the end of the aisle opens and a gorilla named JULIUS enters, dressed in a keeper's uniform. He quickly closes the door, snatches up a broom, starts sweeping. Julius is obviously late for work. Taylor struggles to his feet, moves to the bars of the cage, tries to call out.

TAYLOR
(soundlessly)
Hey! Hey!

The three other primitives move toward the bars of their cages. Julius barks at them.

JULIUS
Simmer down!
(points at Taylor)
You especially.

The third primitive goes back to stacking his blocks. Julius comes up to Taylor's cage, indicates a like set of blocks strewn across its floor, extends his broom handle to whack the banana overhead.

JULIUS
Better give it a try, stupid. Unless
you like going hungry.

He returns to his sweeping. Taylor glowers at him. A moment later, the door at the end of the aisle opens and Dr. Zira enters.

JULIUS
Good morning, Dr. Zira.

ZIRA
Good morning, Julius. How's our patient
today?

JULIUS
No change. The minute you open the door,
he goes into his act.

She starts down the aisle toward Taylor's cage. He grasps the bars, awaiting her anxiously. As she passes the second cage, the primitive in it shakes the bars, jumps up and down. His tongue is hanging out. Zira smiles, stops, digs into the pocket of her smock.

ZIRA
(playfully)
Well, what do we want this morning? Do
we want something? Speak! Come on, speak!

The primitive continues to jump up and down energetically. Zira takes a cube of sugar from her pocket, holds it up for his inspection.

ZIRA
Do we want some sugar, old-timer?

The man eagerly sticks his hand through the bars. She drops the cube in his hands. He jams it into his mouth.

JULIUS

(concerned)
You could get hurt doing that, Doctor.

ZIRA
Don't be silly. He's perfectly tame.

She moves toward Taylor's cage, Julius behind her.

JULIUS
They're all tame until they take a
chunk out of you.

150 CLOSE SHOT - FEATURING TAYLOR - ZIRA AND JULIUS

Taylor starts to open his mouth as Zira comes up to the bars.

ZIRA
Well, Bright Eyes, is our throat
feeling better?

TAYLOR
(frantic mouthing)
Listen, listen -- I can speak --

He winces, puts his hand to the bandage.

ZIRA
(sympathetically)
Awww, it still hurts, doesn't it?

JULIUS
See? He keeps pretending he can
talk.

Taylor glares at Julius, slams the bars.

TAYLOR
(mouthing)
I'm not pretending! I can talk!

Zira hurriedly takes a pen and notebook from the breast Docket of her
smock, starts to scribble.

ZIRA
(excitedly)
Did you see that? It's remarkable!

JULIUS
Huh?

ZIRA
He's trying to form words.

JULIUS
Well, you know what they say.
Human see, human do.

Taylor is staring in silent fascination at the open and notebook. He
stops mouthing, points at them.

JULIUS

Now what?

Taylor gestures for Zira to come closer to the bars.

ZIRA

He seems to want something.

She advances tentatively toward the cage.

JULIUS

I'd be careful, doctor.

Taylor suddenly reaches through the bars, tries to snatch the pen and notebook from Zira. Julius instantly jabs his broom handle through the bars, hitting Taylor in the ribs.

JULIUS

What did I tell you!

(to Taylor)

Try that again, I'll break your arm!

Zira draws back, looking at Taylor in surprise.

151 CLOSER - TAYLOR

His face is twisted in frustration.

TAYLOR

(mouthing)

What's the matter with you? I can talk! Can't you see that?

Over this a door is heard opening o.s., and Julius' voice, nervous, deferential:

JULIUS' VOICE

(o.s.)

Good morning, Your Excellency.

Taylor looks o.s.

152-
160 OUT

161 BOOM SHOT - THE THREE APES - FROM TAYLOR'S P.O.V.

Julius and Zira cross to a stout, imposing orangutan who has just entered the laboratory. Julius bows to him. This is DR. ZAIUS. Like the other apes, he wears a simple tunic and trousers, but his garments are of a Costlier material, and several decorations are woven into the sash of his tunic.

ZIRA

(bubbling)

Dr. Zaius, I'm so glad you could come.
He's over here.

Zaius crosses with them to Taylor's cage. Beneath his austere manner, we sense tension, worry. Zira looks up at Taylor, her tone an appeal.

ZIRA

Bright Eyes, show him! Go ahead!
Do your trick!

Taylor just glares at her.

ZIRA
Speak! Go on. Speak again.

TAYLOR
(silent mouthing)
My - name - isn't - Bright Eyes It's
Taylor!

ZIRA
There! Can you believe it? I looks
like he's talking.

ZAIUS
(evenly)
Yes, amusing. A man who acts like an ape.

Taylor turns to Zaius.

TAYLOR
(silent mouthing)
I'm not acting! I can talk! How much
proof do you want?

ZIRA
(thunderstruck)
Dr. Zaius, I could have sworn he was
answering you!

ZAIUS
(nodding, but unmoved)
He shows a definite gift for mimicry.

Zira wiggles her fingers excitedly.

ZIRA
I wonder how held score on a Hopkins
manual dexterity test?

Zaius' voice is quiet, but there is steel in it.

ZAIUS
An animal?

JULIUS
Look!

Taylor is frantically wiggling his fingers.

ZIRA
He's moving his fingers!

ZAIUS
Of course. He saw you moving yours.

ZIRA
But perhaps he understood --

161-A CLOSE - TAYLOR

He is pleading silently as Zaius' voice is heard over the SHOT.

ZAIUS' VOICE

(o.s., hard)

Man has no understanding, Dr. Zira.
He can be taught a few simple tricks.
Nothing more.

ZIRA'S VOICE

(o.s.)

I beg to disagree. According to my experiments --

161-B CLOSE - ZAIUS

A warning burns out of his eyes as he stares at Taylor.

ZAIUS

A word to the wise, Dr. Zira. Experimental brain surgery on these creatures is one thing. I'm all for it.

161-C CLOSER - TAYLOR

Fear clouds his eyes. Abruptly, he stops moving his lips.

161-D MED. THE GROUP

Zaius sees the effect his words have had on Taylor. He turns to Zira, goes on in a more detached tone.

ZAIUS

But your behavioral studies are another matter entirely. To suggest that we can learn something about simian nature from a study of man is nonsense. Besides, men are a nuisance. They outgrow their own food supply in the forest and migrate to our green belts and ravage our crops.

(looking casually
at Taylor)

The sooner they're exterminated, the better.

He turns toward the door. A disappointed Zira follows him. Zaius looks back at Taylor just before going out.

ZAIUS

It's a question of simian survival.

161-E CLOSE - TAYLOR

He stares after Zaius, than looks away, slumps to the floor. A pause, then a VOICE is heard.

APE GUARD

Is this the one you wanted, Doctor?

ZIRA'S VOICE

(o.s.)

Yes, thank you.

(pause, her voice
much closer)
Bright Eyes?

Taylor looks up.

ZIRA'S VOICE
(o.s.)
I've got a present for you.

161-F ANOTHER ANGLE - THE CAGE

Standing outside the cage, held on a leash by an APE GUARD is Nova. She looks at Taylor without expression. Zira gestures at JULIUS.

ZIRA
Put her in with him.

Julius unlocks the cage door-, leads Nova inside, removes her leash and collar. Taylor has gotten to his feet. Julius goes out, locking the door behind him. Nova hesitates, then slowly reaches out, takes Taylor's hand. Zira beams at them.

162-
169 OUT

DISSOLVE TO:

170 EXT.- EXERCISE YARD - ANIMAL COMPOUND - ESTABLISHING SHOT DAY

It is nothing elaborate, A wire fence encloses a dirt yard. This compound is situated on the outskirts of Apetown and the town is visible in the distance.

There are about a dozen adult human captives within the enclosure, no more than a third of them females. Some of them trudge around the dusty yard like convicts in a penitentiary. Others squat against the sun-drenched wall.

A big male suddenly runs to the fence and tries to climb it. Several guides, armed with whips and torches, immediately close in on him. The primitive recoils in fear from a fiery torch and rejoins the captives' circle.

171 CLOSER ANGLE - THE YARD - FEATURING TAYLOR

He plods sullenly back and forth across the rear of the yard, occasionally glancing off toward the approaches to the compound. Nova is at his heels. He ignores her. Once again he looks off, stops suddenly. Nova bumps into him. He turns, impatiently shoos her away, then looks o.s., again.

172 ZIRA AND COMPANION - TAYLOR'S P.O.V.

Zira can be seen approaching with a young chimpanzee, DR. CORNELIUS. He wears a simple smock over his tunic and trousers. Cornelius glances surreptitiously around, covertly takes Zira's hand.

CORNELIUS
Do you have to work tonight?

ZIRA

No.

CORNELIUS

Neither do I.

He gives her a quick peck on the cheek.

173 CLOSER - TAYLOR

He drifts toward the fence, Nova behind him.

174 MED. SHOT - ZIRA AND CORNELIUS

They come up to the fence. Zira nods toward Taylor.

ZIRA

That's Bright Eyes. The one I was telling you about.

CORNELIUS

What's so special about him?

ZIRA

Watch.

(to Taylor)

Hello, Bright Eyes. How's our throat today?

Taylor stares at her impassively, then looks around to a that no guards are watching, hunkers down, begins to scratch in the dust. Nova extends unclean fingers to touch the bandage on his throat. Taylor flinches, pushes her hand away. Nova touches a bluish bruise on the inside of her own forearm, then searches for a similar bruise on Taylor's forearm.

ZIRA

(excited)

Look -- she remembers.

CORNELIUS

Remembers what?

ZIRA

The blood transfusion.

CORNELIUS

(peevd)

Zira, come on. You know they can't --

(he stops, looking off)

Oh oh. Here comes Number One.

Taylor looks up and o.s., quickly rises.

175 ANOTHER ANGLE - THE YARD - FEATURING DR. ZAIUS

Who is approaching the two scientists from deep b.g. Zaius is followed by a huge and much decorated gorilla Whom we recognize as the Leader of the Hunt Club.

ZIRA

(in a whisper, to
Cornelius)
Something's bothering him. He's
been prying around the lab for the last
two days ...

ZIRA
(as Zaius comes
nearer)
Good morning, Dr. Zaius. You know Dr.
Cornelius, my fiance.

Cornelius bows respectfully. Zaius is patronizingly polite.

ZAIUS
Oh, yes -- the young ape with
a shovel. I hear you're planning
another archeological expedition.

A-175 MED. SHOT - TAYLOR

He has stepped back from the marks he made in the-dust, is watching
Zaius with concern.

CORNELIUS' VOICE
(o.s.)
Yes, sir. If the academy agrees.

ZAIUS' VOICE
(o.s.)
The project will require my support, of
course.

176 MED. CLOSE SHOT - ANGLING DOWN ON TAYLOR AND NOVA

A primitive male squats down to see what Taylor has marked on the
ground. In letters a foot high he has written:

I CAN WRITE

Nova, at once petulant and playful, erases the WRITE with a bare foot.
Taylor angrily flings her aside. This violence provokes the primitive
male, who snarls at Taylor and cuffs him. Over this we HEAR from a
distance:

CORNELIUS' VOICE
(o.s.)
I hope I can count on it, sir.

ZAIUS' VOICE
(o.s.)
A friendly warning, Cornelius --
when you're digging for artifacts,
don't bury your reputation.

Taylor slugs the snarling male, who wades in, trying to bite him.

A VOICE
(o.s.)
Guards!

177 WIDER ANGLE - THE FIGHT

Two gorilla guards rush in to break up the fight. One of them lashes out with his whip. The other pokes his torch at Taylor. Its flame brushes his arm. Taylor opens his mouth, gives a silent yell of pain, shrinks back. Zira runs to the fence.

ZIRA

(to guards)

Stop! You've hurt him! Take them inside!

Prodding the malcreants with their torches, the two guards herd them toward a doorway in the wall. Zira hurries around the side of the fence and o.s.

178 MED. SHOT - ZAIUS, CORNELIUS, HUNT CLUB LEADER

ZAIUS

Cornelius, if you have a moment today, I'd like to discuss this expedition of yours in more detail.

CORNELIUS

(eagerly)

Certainly, sir. I'll get my notes and come right over.

He exits hurriedly. The Hunt Club Leader turns to Zaius.

HUNT CLUB LEADER

I don't understand these animal psychologists. What's Dr. Zira trying to prove?

ZAIUS

That man can be domesticated.

The hunter guffaws. Zaius turns away and looks down at:

179 THE DUST UNDERFOOT

Just beyond the fence we can make out the letters:

I CAN

Zaius' extended foot appears beneath the bottom wire of the fence. The foot wipes out the letters.

180 CLOSEUP - ZAIUS

His face is a mask.

181 INT. TAYLOR'S CAGE - MED. SHOT - DAY

He is slumped against the bars of the cell, gingerly touching a large, reddening blotch on his arm. Julius watches him uncertainly from a few yards away. In the b.g., the outside door opens and Zira rushes in, hurries down the aisle.

JULIUS

What happened?

ZIRA
Those fools and their torches! Do you
have any ointment?

JULIUS
I'll see.

He moves to a cabinet at the other end of the laboratory, rummages
through some drawers.

182 MED. SHOT - ZIRA - FROM TAYLOR'S P.O.V.

Zira comes up to Taylor's cage, studies him solicitously.

ZIRA
I'm sorry, Bright Eyes.

183 ANOTHER ANGLE - TO INCLUDE TAYLOR

He looks steadily at Zira, who is only an arm's length away. CAMERA
MOVES IN on them. Suddenly Taylor reaches out, snatching the pen and
notebook from the pocket of her smock. Zira leaps back with a cry.
Julius grabs a club, races up to the cage, unlocks the door.

JULIUS
I told you what you'd get!

184 WIDER ANGLE - TO INCLUDE THEM ALL

Taylor is scribbling furiously on a sheet of note paper. The guard
moves in, his club upraised.

ZIRA
(pleading)
Julius, don't. It doesn't matter.

Julius swings his-club at Taylor's head. Taylor lifts his right arm to
ward off the blow, and the stick strikes him sharply on the hand. He
drops the pen and notebook. The guard swings again, driving Taylor to
the wall. Then Julius retrieves the stolen articles.

185 ANOTHER ANGLE - FAVORING ZIRA

The guard returns her pen and notebook with the comment:

JULIUS
Natural born thieves, aren't they?

Zira glances at the notebook. Her face clouds.

186 INSERT - WHAT SHE READS:

A hasty, almost illegible scrawl:

MY NAME IS TAYLOR.

187 CLOSEUP - ZIRA

Her eyes afire with a wild surmise.

188 TWO SHOT - ZIRA AND JULIUS

Her eyes never leave Taylor as she tells the guard:

ZIRA

Get me a collar and leash. I'm taking him to the infirmary.

JULIUS

He's vicious, Doctor. Besides, it's against the rules.

ZIRA

Do as I say.

The guard shrugs and moves Off 0.3. Zira beckons to Taylor. He comes forward to the bars of the cage.

ZIRA

(sotto voce)

You wouldn't hurt me, would you... Taylor?

189 INT. DR. CORNELIUS' OFFICE - ESTABLISHING SHOT - DAY

The office is simple, almost Spartan. There are books but no bric-a-brac; several painted portraits of Great Apes but no tape recorder or other modern office equipment. Taylor sits at a desk, scribbling furiously on a sheet of paper. His leash has been removed, but not his collar. Zira stands at his elbow. Cornelius paces nervously up and down, reading a sheaf of notes Taylor has already written.

CORNELIUS

(stubbornly)

It's a stunt. Humans don't write.

ZIRA

Dear, you're a scientist. Don't you believe your own eyes?

CORNELIUS

(to Taylor)

Where did you learn to do this?

190 ANOTHER ANGLE - THE OFFICE

Taylor scribbles something on a small desk pad, rips off the page, hands it to Cornelius.

CORNELIUS

Jefferson Public School, Fort Wayne, Indiana?

He looks at Taylor narrowly. Taylor nods.

CORNELIUS

(sardonically)

Back on that planet you say you came from?

(Taylor nods again)

Um-hm.

(to Zira)

He may be intelligent, but he's also mad.

Taylor scribbles something else on the pad, hands it to Zira, points at Cornelius.

ZIRA
(reads aloud)
'And you're a fool'.

She smiles. Cornelius bristles.

CORNELIUS
Now, just a minute --

ZIRA
Oh, Cornelius, be quiet.

Taylor has resumed writing. He hands the sheet to Zira, who reads aloud.

ZIRA
'Dodge was killed in the hunt. What happened to Landon?'
(looking at Taylor)
I don't know.

CORNELIUS
(scornfully)
And they fell out of the sky with you?

Taylor writes quickly, hands the note to Zira.

ZIRA
(reading)
'Not fell -- flew!'

Taylor impatiently begins to fold a sheet of paper.

CORNELIUS
Flight is a scientific impossibility.

ZIRA
And even if it weren't, why fly?
Where would it get you?

Taylor points to the floor and mouths the word "Here." He flings the paper plane he has just fashioned into the air. It describes a graceful arc around the room and lands at the feet of Cornelius, who slowly picks it up, then exchanges a long glance with Zira.

CORNELIUS
(softly)
Well, now...

Taylor scribbles on a piece of paper, hands it to Zira.

ZIRA
(reading)
'Do you have maps?'

Cornelius puts the paper plane on his desk, crosses to a wall map designed like a window shade. He pulls it down Taylor and Zira join him

at the map.

191 CLOSE ON MAP

It's not a map of the whole planet, of course, but only of that portion known to the apes. Therefore it has the antique and fragmentary aspect of a map drawn by some Babylonian cartographer.

A swatch of blue at the right margin indicates a sea. In the southwest quadrant are the "greenbelts" of the ape civilization, looking on the map like jade stones strung on crescent-shaped necklace. Rubydots in the lade indicate ape communities. The northwest quadrant, colored brown, is apparently uninhabited. East of the green belts is a patch of green savanna, and next to it the darker green of a jungle. The eastern quadrants are rendered in yellow, and except for a blue lake, appear to be lifeless desert and barren mountain. This area is marked FORBIDDEN ZONE.

Using a pointer, Cornelius orients Taylor, indicating a red dot in the middle of the green belt.

CORNELIUS

We are here ...

(moving pointer)

You were captured about here.

Taylor studies the map, then pointing at the lake in the eastern desert, he goes into a brief charade, dramatizing the astronauts' landing and trek.

ZIRA

(interpreting his
movements)

You fell in the water here? ... you came
ashore ... you marched across the desert ...
the mountains ... many days and nights ...
and reached the jungle.

Taylor nods, smiles gratefully.

CORNELIUS

(flatly)

Out - of - the - question!.

Taylor slams his fist against the wall in frustration.

ZIRA

(annoyed)

Cornelius, why do you insist on
provoking him?

CORNELIUS

(tapping map)

No creature can survive in that part of
the Forbidden Zone. I've been there. I've
seen it.

192 WIDER ANGLE - THE THREESOME

Taylor strides to the desk, writes something, hands it to Zira.

ZIRA

(reading)

'Then how do you account for me?,'

CORNELIUS

I don't. And I'm not going to try.

ZIRA

But what about your theory? The existence of someone like Taylor might prove it.

CORNELIUS

(shushing her)

Zira, are you trying to get my head cut off?

ZIRA

Don't be foolish. If it's true, they'll have to accept it.

CORNELIUS

No, they won't -

Taylor touches Zira on the arm, makes a gesture of inquiry.

ZIRA

Cornelius has developed a brilliant hypothesis -

CORNELIUS

(quickly)

It's probably wrong --

ZIRA

-- that the ape evolved from a lower order of primate, possibly man. In his trip to the Forbidden Zone he discovered traces of a culture older than recorded time -

CORNELIUS

The evidence was very meager --

ZIRA

You didn't think so then.

CORNELIUS

That was before Dr. Zaius and half the Academy said the idea was heresy.

ZIRA

How can scientific truth be heresy? What if Taylor is exactly the proof you needed? A mutation. A missing link between the unevolved primate and the ape -

Taylor bangs his fist on the desk, mouths the word "No!" scribbles something on a piece of paper.

CORNELIUS

He's touchy, isn't he?

Taylor thrusts the sheet at Zira, who reads it aloud.

ZIRA

'I am not a missing link.'

CORNELIUS

Because if he is a missing link, it means the Sacred Scrolls aren't worth their parchment.

ZIRA

Well, maybe they're not.

CORNELIUS

No, thank you'. I won't get into that battle.

ZIRA

Oh, Cornelius, show some strength!

CORNELIUS

Zira, listen to me. We've got a fine future ahead of us. Marriage. Stimulating careers. I'm up for a raise --

At that moment there is a loud RAP at the door o.s. All turn.

193 REVERSE ANGLE - TO INCLUDE THE DOOR

Dr. Zaius enters with another portly figure, DR. MAXIMUS. Like Zaius., Maximus is an orangutan.

CORNELIUS

(flustered)

Dr. Zaius --

ZAIUS

(not unkindly)

Did you forget our appointment, Cornelius?

CORNELIUS

Oh., no., sir. I was just assembling my notes.

ZAIUS

You know Dr. Maximus, our Commissioner for Animal Affairs?

CORNELIUS

Certainly, sir. It's a pleasure to see you again.

He hurries to his desk, starts gathering papers. Maximus notes Taylor with distaste.

MAXIMUS

What is that?

ZIRA

A man, Dr. Maximus.

MAXIMUS

I know it's a man. And you know the rules. No animals outside the compound, and most certainly not without a leash.

194 ANOTHER ANGLE - THE OFFICE - FAVORING ZAIUS

During the ensuing exchange, Zaius wanders idly through the office. He glances at the scattered handwritten notes, but does not read them. Meanwhile a rattled Zira replies to Maximus.

ZIRA

Yes, Sir. But this -- creature is a special case.

MAXIMUS

Why special?

ZIRA

We're -- conducting a new experiment.

ZAIUS

Wouldn't it more properly be done in your office?

ZIRA

Yes, Sir.

MAXIMUS

(calling)

Guards?

The gorilla GUARDS enter from outside.

MAXIMUS

Return this beast to the compound.

195 ANOTHER ANGLE - FAVORING TAYLOR

He regards the apes with hostility as they cross to him. One picks up his leash. Over THE SHOT we hear:

ZAIUS' VOICE

(o.s.)

What's this?

196 REVERSE ANGLE - FEATURING ZAIUS

Zira stiffens, looking at Zaius. He is holding the paper plane fashioned by Taylor.

ZIRA

A toy. It floats on the air.
(faint defiance)

Try it.

CORNELIUS

(a warning)

Zira....

Zaius looks down at the paper plane in his hand, then back to Zira. He smiles tolerantly.

ZAIUS
Nonsense.

He crumples the paper plane into a ball, drops it on the desk. The ape hooks the leash to Taylor's collar, starts leading him out. Zira follows them.

DISSOLVE TO:

197 INT. CAGES - ANIMAL COMPOUND - FULL SHOT - DAY

The caged primitives are asleep. Julius, the keeper, dozes in a chair outside Taylor's cage. CAMERA PIVOTS MOVING IN ON Taylor, who is lying on his side, also asleep. Nova is curled up behind him. At the sound of a door opening, she comes instantly awake, sitting up and clutching Taylor's arm. He comes groggily awake, raising his head in time to hear:

JULIUS' VOICE
(o.s.)
What's up, Lieutenant?

198 REVERSE ANGLE - WHAT TAYLOR SEES:

TWO GORILLA OFFICERS have just entered the compound. They wear side arms. Julius has just risen from his chair.

APE LIEUTENANT
We're taking Number Four over to surgery
in five minutes. Have him ready.

JULIUS
How come? The beast's throat is nearly
healed.

LIEUTENANT
(snickering)
It's not his throat this time. The vet's
going to geld him.

199 CLOSEUP - TAYLOR

He stiffens but does not move. The apes, of course, speak freely in front of him, believing the animal cannot understand.

JULIUS' VOICE
(o.s.)
Dr. Zira won't like it. She wants this
pair to mate.

200 BACK TO THE APES - FROM TAYLOR'S P.O.V.

As the Lieutenant replies:

LIEUTENANT
These orders came from Dr. Zaius himself.
There's nothing she can do about it.

The two gorillas exit. The guard crosses to a wall peg for a collar and 'Leash.

201 CLOSE TWO SHOT - TAYLOR AND NOVA

Pushing Nova aside, Taylor rises.

202 MED. SHOT - THE CAGE

As Julius unlocks the door and cautiously approaches Taylor, carrying the collar and leash.

JULIUS

(murmuring)

If only you knew, Bright Eyes, what they're going to do ...

(raising collar)

Stand still now...don't give me any trouble.

The heel of Taylor's right palm crashes into the keeper's, chin, nearly snapping his neck. Julius falls unconscious. Taylor leans over him, taking his night stick and a set of keys on his belt.

203 REVERSE ANGLE - TO INCLUDE NOVA AND MALE IN ADJACENT CAGE

The male has awakened. He stares stupidly at Taylor. Nova is whimpering, little strange cries of fear. Taylor moves o.s.

204 ANOTHER ANGLE - PANNING WITH TAYLOR

He leaves the cage, moves swiftly to the nearby door and exits.

205 INT. A DARK CORRIDOR - FULL SHOT - DAY

Barefoot, Taylor silently pads down the corridor to a locked door.

206 CLOSE ON A DOOR

Which is visible because of a beam of sunlight from the half-open door of a guard room. We HEAR a murmur of ape voices and LAUGHTER. Taylor fumbles with the keys, finds one that fits the lock and opens the door.

207 EXT. ANIMAL COMPOUND - MED. SHOT - TAYLOR - DAY

He emerges, quietly locking the door behind him. Two tethered horses can be seen in deep b.g., and another gust of LAUGHTER can be heard from the nearby guard room. Taylor looks off.

208 LONG SHOT - WHAT TAYLOR SEES:

As already established, the animal compound is situated on the outskirts of the apes' community. The strange skyline of the town can be seen in the distance.

209 PANNING WITH TAYLOR

He starts to cross an open field outside the compound. At that moment we HEAR a shrill police WHISTLE from the guard room. Taylor breaks into a run.

210 REVERSE ANGLE - THE COMPOUND

As the two gorilla officers emerge from the building and run toward their horses.

211 EXT. A DIRT ROAD - LONG SHOT - TAYLOR

He runs down the road, starts across the long causeway that bisects a small lake, looking over his shoulder.

QUICK DISSOLVE TO:

212 EXT. APETOWN - LONG ESTABLISHING SHOT - DAY

The community we see at the end of the causeway is small and arcane. There are no power lines, no street lamps -- indeed, no streets as such, but only a small cluster of buildings around a pleasant mall. The architecture of the buildings is faintly derivative of the simpler and less rococo work of Antonio Gaudi -- columns and pillars of brick or exterior masonry look like the trunks and branches of great trees and suggest an arboreal past.

A small number of apes are visible on the mall:

Taylor darts behind the buttress of a building, casing the situation. He looks back at:

213 EXT. LAKE AND CAUSEWAY - LONG SHOT - MORNING

The two mounted gorilla-police can be seen on the causeway, galloping straight toward CAMERA. It is evident they will soon spot Taylor.

214 BACK TO TAYLOR - CLOSE SHOT

He retreats from the buttress to a dark archway and vanishes inside the building.

215 INT. A DARK VESTIBULE - MOVING WITH TAYLOR

The vestibule is nothing, no set required, a dark space through which Taylor moves toward a shaft of light. We HEAR faintly the discordant chords of an organ. Or is it an organ? At any rate, a strange and melancholy tune. Taylor arrives at a font.

216 INT. A TEMPLE - PANNING WITH TAYLOR

He appears out of darkness into half-light. The rear of the temple is obscure. Taylor darts behind a screen. Crouching there, he observes:

217 A FUNERAL CEREMONY IN THE TEMPLE - MED. LONG SHOT

The temple itself is small and austere. There is no altar, but against a plain backdrop we see a statue of the Lawgiver, a Great Ape holding a book. Below the Lawgiver is an ORANGUTAN MINISTER clothed in black robes. He stands in front of a closed coffin. A dozen mourners, seated on comfortable wicker chairs, form a semi-circle around the coffin. The ape ladies wear cowls.

MINISTER

Weep if you must, but make an end of sorrow. He lives again. Yes, he has

found peace in Heaven.

218 CLOSEUP - TAYLOR

Crouching, listening, wide-eyed.

MINISTER'S VOICE

(o.s.)

He was a model for us all, a gorilla to remember; hunter, warrior, defender of the Faith.

219 BACK TO FUNERAL CEREMONY - FROM TAYLOR'S P.O.V.

As the minister continues his eulogy, a small ape boy detaches himself (as children will) from the group of mourners and comes marching up the aisle toward the rear of the temple.

MINISTER

Cherished husband, beloved father, generous master -- yes, he was a font of simian kindness.

220 REVERSE ANGLE - SHOOTING AT TAYLOR

Who is still crouching behind the screen in deep b.g. The small fry is coming closer. Over this we hear:

MINISTER'S VOICE

(o.s.)

The dear departed once said to me:
'I never met an ape I didn't like'...

The small fry spots Taylor.

CHILD

(shrill soprano)

Look!. It's a man!

The mourners' heads turn. Taylor slinks toward the vestibule.

221 ANOTHER ANGLE - FEATURING THE MINISTER

He is aghast.

MINISTER

In Heaven's name ...
(aside to ushers)
Get rid of that creature.

Two ushers rise, moving past CAMERA and o.s.

222 EXT. TEMPLE - CLOSE ON VESTIBULE DOOR

Staying close on the temple wall, Taylor moves stealthily away from the vestibule door. The two ape ushers appear.

FIRST USHER

(pointing)

There he is:

They move toward Taylor.

223 FLASH SHOT - TAYLOR

He runs out onto the mall.

224 FULL SHOT - THE MALL

Taylor belatedly sees that he is running straight toward his two mounted pursuers. Darting off in another direction, he races past startled pedestrians.

225 REACTION SHOT - TWO CHIMP PEDESTRIANS

They do a slow take.

FIRST CHIMP
You see what I saw?

SECOND CHIMP
Must've escaped from the zoo.

226 MED. SHOT - A MOUNTED COP

He has spotted Taylor. Drawing a folded net from his saddlebag, he swings it overhead (like a cowboy with a lariat) and gallops off in pursuit of the man.

227- SEVERAL SHOTS - TAYLOR AND PURSUING MOUNTIE
231

Taylor runs frantically from building to building, rounding corners, vanishing momentarily and reappearing on another part of the mall. At one point the mountie nearly overtakes him and flings his net, which falls short. Taylor runs on.

232 EXT. AN AMPHITHEATER - LOW ANGLE SHOT (FROM GROUND LEVEL)

It is an open-air structure, like a Greek theater, located near the central mall. Steeply tiered, it seats no more than fifty apes. The dais in the pit is some fifteen feet above ground level.

Taylor enters scene, running toward the amphitheater. Changing direction, he darts into what appears to be an access tunnel. A moment later the pursuing cop rides into scene, dismounts and walks toward the amphitheater, looking around for Taylor.

233 EXT. AMPHITHEATER - HIGH ANGLE SHOT (FROM TOPMOST TIER)

Taylor suddenly emerges from the access tunnel and runs up a ramp encircling the amphitheater. (A retaining wall shields him from the view of the apes.) Pausing for breath at the top of the ramp, Taylor crouches behind the uppermost tier of seats and peers down:

THE AMPHITHEATER - FROM TAYLOR'S P.O.V.

The cop looks around, spots Taylor at the top tier, and starts up after him.

235- OUT
237

238 EXT. TOP OF AMPHITHEATER - PANNING WITH TAYLOR

He starts to run back down the ramp, but is suddenly confronted by his original pursuer (the dismounted cop coming up the ramp. Reversing direction, Taylor runs around the rim of the amphitheater and vanishes into an exit tunnel. The cop blows his whistle, summoning another cop, who joins him in the chase.

239- ANOTHER PART OF THE MALL - A SWIFT SEQUENCE OF SHOTS
244

In which we see the fugitive, his pursuers and the reactions of ape shoppers and workers.

245- EXT. OPEN-AIR MARKET - SEVERAL SHOTS
248

A market has been set up on one side of the mall, where street vendors behind carts or tables hawk their wares: fruits, vegetables, wearing apparel, etc. As Taylor runs frantically through the market place, several apes join the chase. In the ensuing pandemonium, like the proverbial Chinese fire drill, several tables are overturned.

249 EXT. A BUILDING - CLOSE ON AN ARCHWAY

Taylor runs into scene, pauses, panting, and looks back at his pursuers. Then he darts through the archway into the building.

250 INT. BUILDING - TRACKING WITH TAYLOR - DAY

For the moment he is the sole visitor in this wing. His pace slows to a walk as he and we observe fleetingly the specimens in what is a simian museum: Possibly several stuffed and unfamiliar animals; primitive artifacts and fossils; possibly the skeleton of a dog, a cat, etc. Over this we hear a shrill police WHISTLE.

251 FLASH SHOT - TAYLOR

He runs again.

252 MED. SHOT - AN APE MOTHER AND CHILD

Looking at the stuffed animals as Taylor races past. The mother gives a startled SCREAM.

253 REACTION SHOT - A MUSEUM GUARD

He starts after the fugitive.

254 ANOTHER PART OF THE MUSEUM - FEATURING TAYLOR

He runs past displays of other stuffed animals toward CAMERA and halts abruptly in close f.g., shocked by:

255 WHAT HE SEES: DODGE

stuffed and mounted, Dodge bares his teeth at the world.

256 CLOSEUP - TAYLOR

Reacting in horror. He hears another police WHISTLE and the echoing FOOTSTEPS of approaching guards, which muffle his strangled gasp:

TAYLOR
Dodge ...

Taylor vanishes in a BLUR of movement.

CUT TO:

257 EXT. THE MALL - APETOWN - FULL SHOT FROM ON HIGH - DAY

Order has been restored in the open-air market. Taylor bursts suddenly into view from a building on the far side of the mall, running in panic from ape guards in close pursuit. A mounted policeman spots him and heads him off. Changing direction, Taylor is intercepted by another mounted Gorilla. And then a third.

CAMERA HOLDS, ANGLING DOWN on the center of the mall. We are witnessing a hideous game: "baiting the man." The mounted police do not shoot or club Taylor, for he cannot escape -- but they circle him, their long whips CRACKING over his head.

258 CLOSER ANGLE - THE CIRCLE AROUND TAYLOR - FAVORING A MOUNTIE

who unfolds his net, swings it overhead and flings it at Taylor. This time he bags his quarry. Taylor gives up. Spent, docile, entangled in the net, he stands stock-still in the center of the mall. Guards and civilians on foot join the circle around the man at bay. They regard him warily.

259 CLOSE SHOT - DR. ZIRA

She pushes through the simian crowd around Taylor and hurries to his side.

260 CLOSE TWO SHOT - TAYLOR AND ZIRA

She paws at the net, crying impulsively:

ZIRA
Taylor, why'd you run away?

Zira removes the net from his face. Panting with exhaustion, Taylor flicks a wild glance at her. He looks demented.

261 WIDER ANGLE - TO INCLUDE TWO GORILLA OFFICERS

who approach Taylor and Zira. (They are the same gorillas introduced in Scene 198.) One of them carries a collar and leash. The other presents an I.D. card to Zira.

LIEUTENANT
Security police.

ZIRA
(promptly)
I'm in charge of this man.

LIEUTENANT
No longer, madame. He is now in the

custody of the Ministry of Science.

His colleague moves toward Taylor with a muzzle.

262 CLOSE SHOT - FEATURING TAYLOR

He speaks at last, his voice hoarse but audible.

TAYLOR

Get away from me, you dirty ape!

263 FULL SHOT - THE SIMIANS AROUND TAYLOR

The arresting officer steps back involuntarily. All the apes freeze, staring at the speaking animal with mute astonishment as we:

FADE OUT

FADE IN

264 INT. CAGES - CLOSE SHOT - TAYLOR AND NOVA - DAY

The compound is dimly lit. Taylor, the bandage now gone from his throat, is back in his old cage. The other cages, however, are empty -- their occupants presumably having been moved to the surgery or the zoo. He is seated on a pile of straw in the rear corner, Nova's head cradled on his lap. Idly he strokes her coarse hair. There is a dull glow of madness in his eyes, and his manner is one of abstract soliloquy, like a man talking to a dog.

TAYLOR

...and that's when I decided to take up astronomical engineering., you see. I was halfway through college and I...

(he breaks off)

It's an old trick! The silent treatment. Four weeks and three days, and not a word from anyone. Not Zira., or Cornelius...or that damn Julius. No one'll listen... only you. You...Nova. NO-VAH.

His manner is now more direct, and educative., but she stares in blank comprehension. She brushes his moving lips with her fingers. He shrugs wryly.

TAYLOR

Yeah...me Tarzan, you Jane. That's all right ... I had a puppy once that never barked. He just licked my hand.

(pause)

He's dead now. They're all dead. Everything... I think maybe they'll kill me, too. Are they afraid of me? I can't hurt them... but I threaten them somehow. Threaten their faith in simian superiority. Yeah ... you're right. They'll have to kill me.

Faint footsteps are heard o.s. Taylor and Nova look in the direction of the sound. A sudden stream of water shoots through the bars and strikes Taylor in the chest.

An ape GUARD has a high pressure hose trained on Taylor. It forces him back toward the rear of the cage. Julius, whip in hand, unlocks the cage, steps inside. He unlimbers the whip., cracks it-'in Nova's direction. She recoils. The jet of water hold Taylor at bay. Julius grabs Nova, begins to pull her toward the door of the cage. Taylor tries to fight his way through the water toward Julius.

TAYLOR

Let her alone!

Julius swings the whip. It cracks against Taylor's legs, biting into the skin. Taylor stumbles, falls to one knee

TAYLOR

Where are you taking her? What are you going to do?

Julius drags and pushes the girl through the door, slamming and locking it behind him. Taylor, fights through the stream of water, flings himself against the bars.

TAYLOR

(raging)

Take your hands off her, you black monster! You filth!

Julius shoves Nova across the aisle to a cage opposite Taylor's, locks her inside.

TAYLOR

Why are you doing this? Say something, you hairy scum!

Julius gestures toward the ape guard

JULIUS

Turn it off!

The ape guard shuts off the hose.

TAYLOR

Answer me!

Julius strides over to Taylor's cage.

JULIUS

(fiercely)

Shut up! The reason no one'll talk to you is because you're a freak!

TAYLOR

Where's Dr. Zira? Why--?

JULIUS

I said shut up!

He slashes viciously with his whip handle against Taylor's fingers. Taylor yells in pain. Julius and the ape guard start out of the compound.

TAYLOR
(wildly)
Ape! Apes wearing clothes!
It's a madhouse! A madhouse!

He sinks to the floor as the apes go out.

266 OUT

267 FULL SHOT - CAGE

Taylor looks desolately through the bars across to Nova's cage. She eyes him sadly.

TAYLOR
(gently)
Now I don't even have you.
(pause)
Imagine me -- needing someone. Back on Earth there was nobody. Women, yes. Lots of them. Love making without love. That's the kind of world it was turning into, with the help of cynics like myself. So I left it -- because there was no one dear enough to keep me there.
(pause)
Did I tell you about Stewart?
(Looking away)
There was a lovely girl. The most precious cargo we brought along. If human life could survive here, she was to be the new Eve.
(morosely)
It's probably just as well she didn't live to see this.

He looks at Nova. She stretches her hands through the bars toward him.

TAYLOR
I wonder if it's Love between us.
(looks around,
smiles ironically)
What a place to find it.

C-267 FULL SHOT - THE CAGE

Two gorilla officers enter, carrying torches. (These are the same apes introduced in Scene 198.) One carries a double set of manacles. Julius comes to meet them. The Lieutenant takes the two sets of manacles from the other officer, hands them to Julius, whispers something. Julius comes over and unlocks the door of Taylor's cage. He advances to Taylor, who does not move, bends down and clamps the manacles around each of his ankles. Then he straightens, lifts Taylor's arms, pulls his wrists together, snaps on the cuffs.

D-267 WIDER ANGLE - THE CAGE

Taylor looks across at Nova, blows her a kiss. Julius leads him out of the cage, takes his leash from a snaps it onto Taylor's collar, hands the other end to the Lieutenant. Nova and Julius watch in silence as Taylor is led down the aisle and out the door.

268- OUT
272

DISSOLVE TO:

273 INT. INQUIRY ROOM - ESTABLISHING SHOT - DAY

Taylor, wearing his manacles, is seated at a table in the otherwise deserted chamber. There is an empty chair on either side of him. Across the room stands a dais with three rude, high-backed chairs. There is a small table directly below the dais. A third table stands at right angles to the dais. Taylor looks around the empty room. A door is opened by a gorilla BAILIFF, and Zira and Cornelius come into the room, sit down on each side of Taylor. A moment later, DR.HONORIUS, the Prosecutor and a CLERK enter, take their seats at the third table.

TAYLOR

(softly)

Where have you been? Why didn't you come to see me?

ZIRA

Shhhh!

TAYLOR

What is this?

ZIRA

A hearing.

CORNELIUS

(hissing)

Be clever. Be quiet,

BAILIFF

All rise!

Everyone gets up as THE PRESIDENT, Dr. Zaius and Dr. Maximus enter and mount the dais. The President takes the center chair; the other two flanking him.

BAILIFF

Be seated.

All sit down.

PRESIDENT

(pounds gavel once)

This ad hoc Tribunal of the National Academy is now in session. President of the Academy presiding. On my right, Dr. Maximus, Commissioner for Animal Affairs. On my left, Dr. Zaius, Minister of Science and Chief Defender of the Faith...

(glancing at Prosecutor)

Appearing for the State, Dr. Honorius, Deputy Minister of Justice.

Honorius rises and bows.

PRESIDENT

(raps gavel once)

Let it be clear at the outset that all matters pertaining to this inquiry are confidential, and anyone discussing them outside this chamber will be held in contempt of the Tribunal.

(a beat)

You may proceed, Dr. Honorius.

ZIRA

(rising)

By your leave, Mr. President -- the Tribunal has not yet defined the purpose of this inquiry.

The President appears to be taken aback. He glances at his colleagues.

MAXIMUS

You asked for the opportunity to present your case. Surely you must know why you're here.

ZIRA

My own purpose is to save this exceptional creature from mutilation.

MAXIMUS

(promptly)

And our purpose is to settle custodial and jurisdictional questions concerning this beast, and determine what's to be done with him.

ZIRA

At the very least, this man has the right to know whether there's a charge against him.

HONORIUS

(rising)

Objection. The accused is indeed a man. Therefore, he has no rights under ape law.

PRESIDENT

Well, Dr. Zira? This is a man, is he not?

274 CLOSE GROUP SHOT - THE DEFENDANT'S TABLE

Sensing that the President has given them an opening, Zira smiles confidently.

ZIRA

He is unlike any man you have ever seen - as we hope to prove.

PRESIDENT'S VOICE

(o.s.)

Answer the question. Is he a man?

CORNELIUS

(tentatively)
Sir? The question is the point at issue:
Is he a man? Or a deviate? Or a freak of
nature?

HONORIUS' VOICE
(o.s.)
Objection!

275 FULL SHOT - THE INQUIRY ROOM

As the Prosecutor continues:

PRESIDENT
Sustained. In all fairness, Dr. Zira,
you must admit the accused is a nonape,
and therefore has no rights under ape law.

ZIRA
(rising)
Then why is he called the accused Your
Honors must think him guilty of something.

Honorius seems confounded. Zaius takes over.

ZAIUS
This man is not being tried. He is being
disposed of.
(pointing at
Zira and Cornelius)
It is scientific heresy that is actually
on trial here.

MAXIMUS
Well put, Dr. Zaius. Let us warn
our friends that they endanger their
own careers by defending this animal.

276 CLOSE SHOT - THE DEFENSE

Both Cornelius and Zira appear shaken by this threat. Sensing their
predicament, Taylor rises impatiently.

TAYLOR
Then I'll defend myself.

277 FULL SHOT - THE INQUIRY ROOM

Although the judges and Prosecutor have been told that this man can
speak, they react in stunned silence to the first sound of his voice.
Flustered, the President bangs his gavel.

PRESIDENT
Dr. Zira -- tell Bright Eyes to
sit down.

TAYLOR
My name is Taylor.

The President refuses to address Taylor directly. Checking a document,
he speaks to Zira.

PRESIDENT

It says here that his name is Bright Eyes. You gave him that name yourself.

TAYLOR

(voice rising)

This hearing is absurd! Let me tell my story...

PRESIDENT

(pounds gavel)

Bailiff! Make the animal be quiet.

The Bailiff quickly crosses to Taylor and shoves him roughly into his chair.

PRESIDENT

State your case, Mr. Prosecutor.

HONORIUS

Learned Judges: My case is simple. It is based on our first Article of Faith: that the Almighty created the ape in his own image; that He gave him a soul and a mind; that He set him apart from the beasts of the jungle, and made him the lord of the planet.

278 CLOSE GROUP SHOT - THE DEFENDANT'S TABLE

Taylor has begun to write something on a sheet of paper. Zira and Cornelius remain attentive to:

HONORIUS' VOICE

(o.s.)

These sacred truths are self-evident. The proper study of apes is apes. But certain young cynics have chosen to study man - yes, perverted scientists who advance on insidious theory called 'evolution.'

279 FULL SHOT - THE INQUIRY ROOM

As the Prosecutor continues:

HONORIUS

There is a conspiracy afoot to undermine the very cornerstone of our Faith

PRESIDENT

Come to the point, Dr. Honorius.

HONORIUS

Directly, Mr. President. This wretched man, the accused, is only a pawn in the conspiracy. We know that he was wounded in the throat at the time of his capture. The State charges that Dr. Zira and a corrupt surgeon named Galen experimented on this wounded animal, tampering with his brain and throat tissues

to create a speaking monster ...

ZIRA
(on her feet)
That's a lie!

PRESIDENT
(pounding gavel)
Mind your tongue, madame.

ZIRA
Did we create his mind too? Not only
can this man speak. He can write. He can
reason.

HONORIUS
He can reason? With the Tribunal's permission,
let me expose this hoax by direct examination.

PRESIDENT
Proceed. But don't turn this hearing into a
farce.

Honorius crosses to the defendant's table and favors Taylor with an
evil smile.

HONORIUS
Tell the court, Bright Eyes -- what is
the second Article of Faith?

TAYLOR
I admit, I know nothing of your culture.

HONORIUS
Of course he doesn't know our culture -
because he cannot think.
(to Taylor)
Tell us why all apes are created equal.

TAYLOR
Some apes, it seems, are more equal than
others.

HONORIUS
Ridiculous. That answer is a contradiction
in terms. Tell us, Bright Eyes, why do men
have no souls? What is the proof that a
divine spark exists in the simian brain?

TAYLOR
(hands paper to Zira)
Show this to the President.

Zira moves toward the dais. Honorius returns to his own table.

ZIRA
Since the defendant is forbidden to speak
in his own defense, he asks that this
statement be read into the record.

PRESIDENT

Read it yourself.

ZIRA

(reading aloud)

'I have come to you from a planet in a different solar system. I am an explorer in space, with no hostile intentions against your civilization. On my planet it was the primate Man who evolved into a thinking animal, while the apes remained...'

PRESIDENT

(rapping gavel)

Stop right there. Bring me that paper.

Zira crosses to the dais, handing the statement to the President. He glances at it, laughs derisively and passes it to Zaius.

PRESIDENT

(to Zira)

This is a joke in very poor taste.

ZIRA

Is it a joke to seek the truth about this man?

ZAIUS

(glancing at document)

Dr. Zira -- you state here that a ship from outer space sank in an inland sea of our eastern desert.

ZIRA

I do not state it, sir. The prisoner does.

ZAIUS

Do you believe him?

ZIRA

(uneasily)

Like you, I find it difficult.

ZAIUS

But how convenient that the proof of his arrival has vanished?

(glancing again
at document)

You also state that Bright Eyes had two intelligent companions at the time of his capture.

ZIRA

This is his assertion.

ZAIUS

Where are they now?

TAYLOR

(blurting it out)

One is in a museum!

PRESIDENT
(pounding gavel)
Dr. Zira! Silence that man!

Returning to her table, Zira gestures to Taylor to remain silent.

ZAIUS
How sad. Stuffed and mounted, eh? Dead men, like sunken ships, can tell no stories. And his other companion?

ZIRA
He doesn't know.

ZAIUS
Mr. President, I believe the Prosecutor has reassembled all the surviving humans captured in the hunt along with Bright Eyes.

HONORIUS
That's true, Dr. Zaius. My witnesses -- correction -- my exhibits are on display in the amphitheater.

PRESIDENT
Very well. I suggest we go and look at them.

The President rises, starts out, followed by the others. Taylor is last, being led on a leash by the bailiff.

280 OUT

281 EXT. AMPHITHEATER - FULL SHOT - DAY

The inquiry group files through a door into the amphitheater. Two APES stand guard over a number of leashed and nearly naked human beings in the center of the pit below the dais. There are three primitive males, the female Nova -- and Landon. He is dirty and bearded, but his hair is cropped close.

282 CLOSE - TAYLOR

He turns to Zira, his eyes shining with vindication.

TAYLOR
(a whisper)
It's him...Landon.

ZIRA
Which one?

TAYLOR
Second from the left.

283 FULL SHOT - THE AMPHITHEATER

Zaius glances at the accused.

ZAIUS
Well...do you acknowledge kinship with any of these creatures?

TAYLOR
With one of them.

ZAIUS
Identify him, then. Speak to him.

Taylor moves forward for a few paces, stops.

TAYLOR
Landon?

284 CLOSER SHOT - FEATURING LANDON - FROM TAYLOR'S P.O.V.

Landon looks catatonic. His face is in shadow

285 WIDER ANGLE - TO INCLUDE TAYLOR

Stunned by Landon's imbecility.

TAYLOR
John ... it's me, Taylor.

Taylor steps forward to grasp his arm. There is still no response. Taylor takes Landon's head in his hands and looks at his face. There is a fresh scar running from his forehead to the top of his cranium.

286 FULL SHOT - THE AMPHITHEATER

As Taylor whirls on Zira.

TAYLOR
You! ... You knew about this?

ZIRA
No, I swear -- I never saw this man before.

TAYLOR
(whirling on Zaius)
You did this to him! You've removed his frontal lobes!

PRESIDENT
Silence!
(turning)
Bailiff, take the prisoner inside!

The bailiff Jerks brutally on Taylor's leash, pulling him toward the door leading under the amphitheater.

A-286 INT. INQUIRY ROOM - MED. SHOT - DAY

The bailiff enters, dragging Taylor behind him, shoves him into his chair. Moments later the other apes enter the room. All take their seats but Zaius. Taylor glares at him furiously.

ZAIUS
(calmly)
Mr. President, a word of explanation: the creature in question suffered a skull

fracture during the hunt. Two fine veterinary surgeons under my direction were able to save his life. But the beast could not speak, of course. Nor will he ever speak

Taylor leaps from his chair, livid with rage, approaches the dais.

TAYLOR

You destroyed his memory! His mind! His identity! And, you want to do the same to me!

PRESIDENT

(pounding gavel)

Bailiff! Stop this outburst! Gag that monstrosity!

The bailiff and a husky guard seize Taylor, who continues shouting:

TAYLOR

You barbarians!

The powerful guard twists Taylor's arms behind his back and the bailiff lashes his wrists together. Then the bailiff gags Taylor. His voice is cut off as the bailiff ties the twisted kerchief around his open mouth. The guard holds Taylor's leash during the rest of this scene.

Meanwhile, Cornelius has risen to his feet. His tone is firm, but conciliatory.

CORNELIUS

May it please the Tribunal: I for one grant that this being cannot have come from another planet. But this much is certain -- he comes from somewhere in the Forbidden Zone. He has described the region to us, and described it accurately, for I have been there.

PRESIDENT

You visited the Forbidden Zone?

CORNELIUS

Why, yes, sir. A year ago. With the special permission of the Academy.

ZAIUS

(to President)

He exceeded his orders. His travel permit was promptly revoked.

CORNELIUS

Yes, sir, so it was -- thanks to you. But not before I discovered evidence of a simian culture that existed long before the Sacred Scrolls were written ...

HONORIUS

Objection! These remarks are profane and irrelevant.

PRESIDENT

Sustained.

(to Cornelius)

Your archeological theories have no bearing on the disposition of this creature.

ZAIUS

(softly)

Let them talk, Mr President. Let them talk.

ZIRA

(rising)

Sirs: our theories have a bearing on his identity.

PRESIDENT

How so?

ZIRA

Let us assume, as common sense dictates, that the prisoner's story is false. But if he does not come from another planet, then surely he sprang from our own. Yes, sprang.

(a beat)

As an animal psychologist, I have found no physiological defect to explain why humans are mute.

HONORIUS

Objection!

PRESIDENT

Sustained.

ZIRA

(plunging on)

Their speech organs are adequate. The flaw lies not in anatomy but in the brain.

HONORIUS

Objection!

PRESIDENT

Sustained.

ZIRA

(voice rising)

Sustain all objections, but face the truth!

Cornelius has regained his courage. Rising to Zira's support, he points at Taylor.

CORNELIUS

Yes! Behold this marvel, this living paradox, this missing link in an evolutionary chain!

PRESIDENT

(pounding gavel)

Silence!

(Puffing with rage)

You have gone too far.

ZAIUS

(calmly)

There you are, Mr. President. I warned you these two would use this hearing as a forum for subversion.

MAXIMUS

You were right! The advocates of heresy have revealed themselves.

ZAIUS

Mr. President, I think an indictment is in order.

HONORIUS

(promptly)

Yes, sir. The State charges Doctors Zira and Cornelius with contempt of this Tribunal, malicious mischief and scientific heresy.

PRESIDENT

Be it so ordered. The Tribunal will examine all the evidence presented here and in due time render a verdict on the proposed indictment and on the disposition of the deviate in question.

(pounds gavel once)

This hearing is adjourned.

All rise. The guard drags Taylor from the inquiry room. Zira and Cornelius stand there, stunned by the entrapment into which Zaius has maneuvered them.

287-
289

OUT

DISSOLVE TO:

290 INT. A SMALL OFFICE - CLOSE ON DR. ZAIUS - NIGHT

The office is as unadorned and Spartan as that of Cornelius -- in fact, with minor changes in decor, the same set can be used. There are many thick leatherbound books on this scholar's desk. Zaius is reading one of them and taking notes. He looks up as someone KNOCKS at the door.

291 REVERSE ANGLE - SHOOTING PAST ZAIUS

The two agents push Taylor through the doorway.

ZAIUS

Wait outside.

The officers withdraw, closing the door. Collared, wrists manacled, Taylor stands facing the desk.

ZAIUS

The verdict is in. At the moment your simian friends -- and sponsors -- are free on bail. But they'll soon be brought

to trial for heresy.

292

ANOTHER ANGLE - FAVORING ZAIUS

who falls silent, as if this were the only news of import. We note at once a change in Zaius' tone and attitude. He no longer treats Taylor like a freak animal, but addresses him as an imaginative adversary who must be intimidated by the threat of terror.

TAYLOR

What about me?

ZAIUS

(offhandedly)

Oh, your case was preordained. In a way, you performed a service for the State ...

(smiling)

Because your hearing made it possible for us to expose Zira and Cornelius.

(a beat)

And now the Tribunal has placed you in my custody for...final disposition. Do you know what that means?

TAYLOR

No.

ZAIUS

Emasculation, to begin with. Then experimental surgery. On the speech centers. On the brain. Ultimately, a kind of living death.

Taylor stiffens but says nothing. Zaius lets this prospect sink in, then continues.

ZAIUS

However, it's within my power to grant you a reprieve. That is why I summoned you here tonight.

(a beat)

Tell me who and what you really are and where you come from, and no veterinary will touch you.

TAYLOR

I told the truth at that 'hearing' of yours.

ZAIUS

You lied. Where is your tribe?

TAYLOR

My tribe, as you call it, lives on another planet in a distant solar system.

ZAIUS

Then how is it we speak the same language?

(suddenly intense)

Even in your lies, some truth slips through! That mythical community you're supposed to come from -- Fort Wayne'?

TAYLOR

What about it?

ZAIUS

A fort! Unconsciously, you chose a name that was belligerent.

(more calmly)

Where were you nurtured?

TAYLOR

I take it you don't believe the prosecutor's charge -- that I'm a monster created by Dr. Zira.

ZAIUS

Certainly not. You're a mutant.

TAYLOR

That's exactly what Zira and Cornelius claim. You're talking heresy, doctor.

ZAIUS

(smiling)

Of course.

TAYLOR

(growing bolder)

All right, suppose I am a mutant? Why does the appearance of one mutant send you into a panic?

ZAIUS

Because you're not unique. There was the one you call Landon --

TAYLOR

Then you admit --

ZAIUS

I admit that where there's one mutant there's probably another. And another. A nest of them. Where's your nest, Taylor? Where are your women?

TAYLOR

(pause)

Thank you for calling me Taylor.

(more firmly)

Dr. Zaius, I know who I am. Who are you? How did this upside down civilization ever get started?

ZAIUS

(strangely calm)

You may well call it upside down, since you occupy its lowest level. And deservedly.

(pause)

The eastern desert has never been explored -- because we've always assumed that no life can exist there.

(a beat)

Save yourself, Taylor. Tell me -- is there another jungle beyond the Forbidden Zone?

TAYLOR

I don't know.

ZAIUS

If you are protecting others of your kind, it will cost you your identity.

TAYLOR

I'm not protecting anybody! That hearing was a farce. What have I done?

ZAIUS

You're a menace! A walking pestilence. I do know who you are, Taylor. As I know that others of your kind must live in the Forbidden Zone.

(decisively)

You have just six hours to make a full confession. After that I'll employ surgery to obtain one.

(calling off)

Guards!

The two burly security agents open the door and enter.

ZAIUS

Take this creature back to his cage.

The guards seize Taylor, start to shove him toward the doorway. He twists around, faces Zaius.

TAYLOR

All right, you can cut me to pieces. It's within your power.

(with force)

But know this, doctor. You do it because you're afraid of me. You do it from fear!

Zaius jerks his head silently toward the door. The apes drag Taylor through it.

DISSOLVE TO:

293 INT. ADJACENT CAGES - MED. SHOT - NIGHT

A few hours have passed. Nova is watching Taylor from her cage across the aisle. He sits on the pile of straw. There is an ugly welt on his cheek made by the security officer's whip. FOOTSTEPS are heard. Taylor and Nova look up and off.

294 REVERSE ANGLE - WHAT THEY SEE:

A solemn, teen-age chimp named LUCIUS appears outside the cage. The guard Julius rises from his chair.

LUCIUS

Are you Julius?

JULIUS
What do you want?

LUCIUS
I'm from the Office of Animal Affairs.
(indicating Taylor)
This male's to be transferred to the zoo.

JULIUS
At this hour? Who says so?

Taylor enters scene, coming over to the cage bars as Lucius continues gravely, with just a note of disdain.

LUCIUS
Don't they tell you anything? The Anti-
vivisectionist Society is up in arms. They're
going to save this beast from those butchers
in the lab. If he can speak he belongs in the
public zoo.

(taking off)
But what'll probably happen is that some
money-mad grown-up will put him in a circus.
And then we'll have to pay to see what
rightfully should have --

JULIUS
Stop making speeches and show me the order.

Lucius hands the guard a document. It is dark here, so Julius crosses to a beam of light near the bars and studies the document. Lucius, behind the guard's back, signals frantically for Taylor to seize or strike the guard. Taylor is slow to understand. Lucius shakes his head impatiently.

JULIUS
(peering at document)
This order's no good. It must be counter-
signed by Dr. Zaius --

Lucius suddenly gives Julius a violent shove. The guard's head crashes against the bars and he is stunned.

LUCIUS
Hit him!

Taylor complies bringing down the heel of his fist on the nape of the guard's neck. Julius collapses. The youngster immediately squats down, gags him, and begins to bind him hand and foot. CAMERA MOVES IN.

TAYLOR
Who are you?

LUCIUS
(looking up, coolly)
So you can talk.
(as he works)
I'm Dr. Zira's nephew. This abduction was
her idea. You're not really going to the
zoo. That's just our cover story in case
we're stopped.

(off again)
Although I do feel that if it ever came
down to a question of whether something
like you should be public or private
property --

TAYLOR
Come on. Get me out of here.

Taking the guard's keys, Lucius rises and unlocks the cage. Nova enters
the scene, coming to the bars of her cage.

295 CLOSE TWO SHOT - TAYLOR AND NOVA

He gazes at her, tense with indecision. She flashes an imploring smile,
a mute appeal that cannot be denied. Over this we hear:

LUCIUS' VOICE
(o.s.)
We've got to move fast.

296 WIDER ANGLE - TO INCLUDE LUCIUS

as Taylor leaves his cage.

TAYLOR
She comes along too.

LUCIUS
Zira doesn't want your female.

TAYLOR
I want her.

LUCIUS
(a shrug)
If you insist. But I'm not taking
any orders --

TAYLOR
Fine. Just let her out.

Lucius unlocks Nova's cage. She comes out quickly, takes Taylor's hand.
They follow Lucius out of the compound.

297 EXT. ANIMAL COMPOUND - MED. SHOT - NIGHT

A horse-drawn caged wagon (like that used in the hunt) stands near the
building. Zira waits at the rear of the wagon. Lucius, Taylor and Nova
emerge from a doorway or archway and join her. Zira notes Nova's
presence with disapproval. They speak in undertones.

ZIRA
(to Lucius)
I told you not to bring the other one.

LUCIUS
He wouldn't leave her.

ZIRA
(with a sigh)

All right...
(to the humans)
Get in...hurry. Put this on.

TAYLOR
Listen-

ZIRA
Taylor -- just keep quiet and we may get
away with this. Remember that men all
look alike to most apes.

Taylor and Nova comply, climbing into the cage. Lucius closes the
tailgate. Lucius and Zira move to the front of the wagon and climb
aboard. Lucius takes the reins. As they move off:

WIPE TO:

298 EXT. LAKE AND CAUSEWAY - LONG HIGH ANGLE SHOT - NIGHT

As previously established, the animal compound is on the outskirts of
Apetown. The abductors must cross the causeway on their route of
escape. In the distance, near the gazebo, we can see the lights of
several torches.

The caged wagon rolls into scene and out onto the causeway. At the same
time a mounted gorilla leading two pack animals appears on the far side
of the causeway, coming toward CAMERA. Lucius stops the wagon.

299 CLOSE TWO SHOT - LUCIUS AND ZIRA - ON THE WAGON

LUCIUS
(apprehensively)
Gorilla hunters ...

ZIRA
Keep moving. We can't turn back now.

300 BOOM SHOT - THE CAUSEWAY

As the mounted hunter nears the wagon, we can see two bodies slung
across the backs of the pack animals.

301 FLASH SHOT - TAYLOR AND NOVA - IN WAGON CAGE

They look out at:

302 THE PASSING HORSES - FROM THEIR P.O.V.

The bodies on the horses are naked human corpses.

303 MED. LONG SHOT - THE CAUSEWAY - REVERSE ANGLE

In immediate f.g., near the gazebo, is a similar wagon. It has lost a
wheel, and its rear axle lies on the edge of the causeway. Two naked
primitive males can be dimly seen within the cage. Four or five armed
gorilla hunters stand near the wagon: two of them carry torches; the
others are passing a jug from hand to hand.

The leader of the Hunt Club, still on horseback, holds up his hand as
the lab wagon approaches.

LEADER

Hold it!

Lucius obeys. The hunters on foot swarm around his wagon as their leader calls authoritatively:

LEADER

Ah, Doctor Zira! Our wagon broke down! I'm afraid we'll have to commandeer yours.

304 CLOSER ANGLE - THE LAB WAGON

as the Hunt Club Leader rides over, recognizing the animal psychologist.

ZIRA

You can't! I've two sick humans in the cage. We're taking them to the chief vet at the zoo ...

LEADER

(indicating his
own wagon)

We bagged two live ones today. I'll have to ask you to take them along.

He moves to the rear of the wagon.

ZIRA

(following him;
frantically)

No, no, my animals are diseased... Leave them alone! They're diseased, I tell you!

Lucius jumps down and runs toward the rear of the wagon.

305 REVERSE ANGLE - REAR OF WAGON

The hunters have opened the tailgate and are shining their torches on the humans. They sound ready for sport.

FIRST HUNTER

Give him a taste of fire!

One of the hunters points his torch at Taylor, who, quite naturally, shrinks back as Lucius runs into scene.

LUCIUS

Stand back! He's dangerous!

FIRST HUNTER

Why?

ZIRA

He's rabid! His bite is fatal!

FIRST HUNTER

You serious?

LUCIUS

You would die in agony!
(with appropriate gestures)
Frothing at the mouth!

The hunters fall back. Lucius promptly locks the tailgate and he and Zira run back to the front of the wagon. Lucius snaps the reins and the wagon moves off. The hunters follow it a few paces, pausing near their mounted leader.

FIRST HUNTER
They treat those animals better than they
treat us.

LEADER
I still say the only good human is a dead
human.

The fugitives' wagon recedes beyond the gazebo, as we:

DISSOLVE TO:

306 EXT. AN OPEN RANGE - LONG SHOT - DAWN

The horse-drawn wagon is silhouetted-against the dawn light, bumping across a semi-arid plain studded with mesquite and sage. (This SCENE can be SHOT either on the Navajo reservation near Page or on the Ranch).

DISSOLVE TO:

307 EXT. SAVANNA (OR CULTIVATED FIELDS) - LONG SHOT - MORNING

This is the same area described on page 24, where the hunt occurred. As the wagon rolls along a dirt track, the tall grasses of the savanna (or cultivated field) can be seen in b.g.

308 CLOSE TWO SHOT - TAYLOR AND NOVA - IN WAGON CAGE

Taylor is dozing, but the girl is alert and nervous. She peers out at the field, apparently recognizing or remembering this terrain. She nudges Taylor, waking him.

309 EXT. GROVE OF WILD FRUIT TREES - LONG PANNING SHOT - DAY

This, too, is the location described on page 24. CAMERA PANS with the wagon as it rolls into the grove and HOLDS on three horses. Cornelius sits astride one horse; the other two nags are heavily burdened with packs and saddlebags.

310 CLOSER ANGLE - THE GROVE - FAVORING CORNELIUS

He dismounts as Zira and Lucius jump down from the wagon and hurry toward him. Cornelius and his fiancée embrace and kiss lightly, ape-fashion.

CORNELIUS
How did it go?

ZIRA
There was one bad moment -- some hunters
stopped us.

LUCIUS
(calmly)

I persuaded them our beasts had rabies.

311 CLOSE TWO SHOT - TAYLOR AND NOVA - IN CAGED WAGON

The apes discussing the abduction are out of earshot. Exasperated to be thus ignored and caged, Taylor kicks the tailgate, shouting:

TAYLOR
Let me out of here!

312 WIDER ANGLE - TO INCLUDE THE GROUP

Lucius hurries back to unlock the tailgate. Taylor gets out of the wagon, stretching his stiffened joints. Nova follows suit. During the ensuing exchange the girl seems strangely agitated, pacing to and fro, her eyes scanning the grove and fields in search of someone or something.

CORNELIUS
(approaching)
Well, Taylor -- we're all fugitives now.

TAYLOR
Do you have any weapons?

CORNELIUS
The best. But we won't need them.

TAYLOR
Just the same, I want one.

He moves toward one of the horses. Cornelius starts after him.

CORNELIUS
Look here, Taylor. I'm in charge of this expedition --

Taylor takes a rifle from one of the packs, examines it.

TAYLOR
Fair enough. But you're no longer in charge of me. And I don't mean to be captured again.

Zira and Lucius have come up.

CORNELIUS
(peevish)
As you wish.

TAYLOR
Zaius seems to think there might be another jungle beyond the Forbidden Zone. That's what we'll try for. What about you?

ZIRA
Cornelius and I have been indicted for heresy. Unless we can prove our theories,

we don't stand a chance of acquittal.

TAYLOR

You're going back to the Forbidden Zone?

CORNELIUS

To the diggings I worked at a year ago. It's a three day ride across the eastern desert, near where you claim you landed from that planet of yours.

TAYLOR

You still don't believe me, do you?

CORNELIUS

(shrugs)

It's a long detour to Dead Lake. What would we find?

Taylor makes a helpless gesture, realizing that he cannot present sure proof.

TAYLOR

Nothing much. The remnants of a life raft. Maybe a small flag. The emblem of my countrymen.

CORNELIUS

Sorry, Taylor. The terrain around that lake is poisonous. There is no fresh water, no vegetation. Nothing.

TAYLOR

I know ... Nevertheless, I thank you for saving us. You'll be in trouble for going there.

ZIRA

(a smile)

We've been in trouble since the moment we met you.

Nova seizes Taylor's arm to get his attention. Trying to communicate, she makes whimpering sounds and points at:

313-

314

OMIT

315

THE DISTANT JUNGLE - AS SEEN FROM THE GROVE

This is the same view of the jungle that Taylor saw when the gorilla hunters emerged from the trees. (Page 25)

ZIRA'S VOICE

(o.s.)

What's she pointing at?

316

BACK TO TAYLOR AND THE OTHERS

Taylor smiles at Nova, gives her a reassuring shrug.

TAYLOR
That's the way home. And she knows it.

Nova turns away, still holding Taylor's arm, tries to lead him toward the jungle.

TAYLOR
(sharply)
Nova!
(she turns; he shakes
his head, says gently)
We can't stay there. It's not safe.

She looks at him sadly.

ZIRA
We'd better get started. If the mounted
police pick up our trail, they'll come
this far at least.

CORNELIUS
Right.
(to Lucius)
Let's put the water and provisions in
the wagon.

He and Lucius move off toward the horses.

ZIRA
(indicating Nova)
Are you going to take her with you?

TAYLOR
Yes.

ZIRA
Actually, you're a different breed.
This creature will never evolve.

TAYLOR
Maybe not.

ZIRA
(smiling)
You want her that much?

TAYLOR
(testily)
You threw us together, remember? And you
guessed right. Men, like apes, get
despondent without a mate.

He walks off to help Lucius and Cornelius. Nova tags along behind him as we:

DISSOLVE TO:

A-316 THE GROUP MOVES ACROSS A PLATEAU

DISSOLVE TO:

317 EXT. DRY WASH AND TAMARISKS - FEATURING SCARECROWS - DAY

The caravan is crossing, in a reverse direction, the route taken by the astronauts on page 17. The three apes are on horseback. Taylor and Nova follow in the wagon. They are nearing the row of sinister scarecrows on the bluff above the dry wash.

318 MED. SHOT - THE THREE MOUNTED APES

They halt briefly and look up at the crosses. Lucius is impressed.

LUCIUS
Who put them up?

ZIRA
The Hunt Club.

LUCIUS
To scare off humans?

CORNELIUS
To scare us, too. We're entering
the Forbidden Zone.

They move off again, riding across the dry wash.

319 TWO SHOT - TAYLOR AND NOVA - SEATED ON THE WAGON

They, too, have stopped and are looking up at the scarecrows. Nova is plainly terrified. She grabs Taylor's arm, whimpers.

TAYLOR
Don't worry. You'll be safe with me.
(sudden smile)
Here. It's time you learned to earn
your keep.

He hands the reins to Nova. She just sits there. He demonstrates.

TAYLOR
You can do it. Like this ...

Nova flicks the reins, reacting in wide-eyed, open-mouthed disbelief as the horse obeys her.

DISSOLVE TO:

320 EXT. DESERT PLATEAU - LONG HIGH ANGLE SHOT - DAY FOR NIGHT

The party is traversing a red desert to the east of Dead Lake. Great sandstone monoliths rise from the desert floor. From this vantage point the horses look no bigger than ants.

DISSOLVE TO:

321 EXT. RIM OF A DEEP GORGE - HELICOPTER SHOT - DAY

This is terrain never before seen in this picture. (Lake Powell location, a few miles northeast of Wahweap). The party can be seen on the rim of a flat desert tableland that falls away abruptly to a vast, irregular river of deep blue water. Taylor, Cornelius and Lucius are

unloading the wagon and repacking their provisions and equipment on the backs of horses. Zira watches them.

A-321 CLOSER ANGLE - THE GROUP

Zira wanders off, falls to her knees.

LUCIUS

Something's wrong with your mate.

Taylor looks off. He and the others move quickly to Nova, CAMERA PANNING with them.

B-321 CLOSE GROUP SHOT - AROUND NOVA

She has been retching. Taylor lifts her up. She is faint with nausea. Zira squats down beside them.

ZIRA

Let me handle this.

(ruefully, to Taylor)

You may be smarter than I am, but I'm the veterinary on this planet.

Assisting Nova to her feet, Zira leads her off toward the wagon.

C-321 MED. SHOT - CORNELIUS, TAYLOR AND LUCIUS.

Taylor watches the departing females, then looks down at the river.

TAYLOR

Where does the river lead?

CORNELIUS

It empties into a sea some miles from here. That's where the cave is.

D-321 LONG SHOT - THE RIVER - FROM THEIR P.O.V..

The river winds o.s. between the sheer sandstone Cliffs rising from either bank.

TAYLOR'S VOICE

(o.s.)

And beyond that?

E-321 THREE SHOT - TAYLOR, LUCIUS AND CORNELIUS

CORNELIUS

Don't know. At high tide you can't ride along the shore, and we had no boats on the last expedition.

TAYLOR

You've never told me why this region's called the Forbidden Zone.

CORNELIUS

No one really knows. It's an ancient taboo. Set forth in the Sacred Scrolls. The Lawgiver pronounced the area deadly.

LUCIUS
Shouldn't we be moving on?

TAYLOR
I'm for that.

They start toward the horses and wagon.

F-321 GROUP SHOT - NEAR WAGON

Zira is looking curiously at Nova, who stands in the shade leaning against the wagon as the males enter the scene. Nova's nausea has passed, and she comes smiling to Taylor.

TAYLOR
What's the diagnosis, doctor? A touch
of the sun?

ZIRA
She's not sick at all.
(a beat)
She's pregnant.

G-321 CLOSEUP - TAYLOR

Consternation slowly gives way to wonder. He grins.

TAYLOR
So I'm not an altogether
different breed, you see?

DISSOLVE TO:

322-
325 THE DESCENT OF THE GORGE - SEVERAL SHOTS - DAY

To reach the camp site -- a beach at the base of the gorge -- the party must lead the horses along a narrow trail that zigzags down the face of the sandstone cliffs. They have abandoned the wagon.

DISSOLVE TO:

326 EXT. ARCHEOLOGICAL CAMP - ESTABLISHING SHOT - DAY

Sand bars and two narrow beaches are in evidence here. The camp itself consists of several lean-tos against the cliff wall. Above the camp, reached by ladders connected to scaffolding, is the mouth of a cave. Zira is cleaning up the breakfast things; Zaius and Lucius are sorting out equipment.

A-326 CLOSER ANGLE - TAYLOR AND ZIRA

A small bowl of water rests on the ground in front of Taylor. He has nearly finished shaving himself with a sharp hunting knife. Nova watches, a look of fascinated approval on her face. Taylor rinses off his knife, starts to dry it. Nova reaches out, gently strokes his smooth -- if nicked -- chin.

TAYLOR
(smiling)

You like it?

Lucius and Cornelius come up, Zira with them.

LUCIUS
(disapprovingly)
Why did you do that? Scrape off your hair?

TAYLOR
In my world -- before I left it - only youngsters of your age wore un-scraped hair.

CORNELIUS
(to Taylor, quizzically)
It makes you look somehow ... less intelligent.

Taylor grins wryly at Cornelius, picks up his rifle.

TAYLOR
When are you going to show me what's in the cave?

CORNELIUS
Right now, if you like.

They cross the beach to the ladders, when suddenly they hear the sound of horses. They look o.s.

B-326 WHAT THEY SEE:

Dr. Zaius and five armed and mounted apes have come around the corner of the beach and ride toward them through the rocks.

C-326 MEDIUM - THE GROUP

Taylor scrambles up onto the lower scaffold. Lucius runs to a lean-to, scoops up his rifle.

CORNELIUS
Lucius -- don't fire at them.

The party rides up.

ZAIUS
You're all under arrest!
(to Lucius)
You seditious scoundrel. Drop that rifle.

327- OUT
348

349 FLASH SHOT - LUCIUS

He wavers, lowering his piece.

350 WIDER ANGLE - TO INCLUDE BOTH GROUPS

Zaius' gorillas ride forward a few paces, but halt again as Taylor shouts:

TAYLOR
Stop right there.

ZAIUS
Don't be a fool. You're outnumbered
and outgunned.

Taylor aims at Zaius and calls out:

TAYLOR
If there's any shooting, Dr. Zaius,
you'll be the first to die. Depend
on it.

CORNELIUS
(protesting)
Taylor, you're not in command here.
Put down that gun.

TAYLOR
Shut up.

Silence. Zaius knows Taylor isn't bluffing.

ZAIUS
Very well.
(to his followers)
Lower your weapons.

They obey. Taylor calls again:

TAYLOR
(pointing)
Tell them to move around the point.
Out of range.

Zaius turns and whispers to his apes. They rein about and ride away through the rocks. Zaius dismounts and approaches the fugitives alone. He is unarmed.

351 CLOSER ANGLE - THE GROUP

As Zaius draws nearer) Lucius lowers his rifle. But Taylor keeps his at the ready.

CORNELIUS
(uncertainly)
How did you know we'd come here?

ZAIUS
It wasn't difficult. Only an apostate
or a lunatic would flee to the Forbidden
Zone.
(a glance at Taylor)
I see you brought along the female of
your species.
(Taylor nods)
I didn't realize a man could be monogamous.

TAYLOR

On this planet -- it's easy.

Zaius laughs derisively, then turns to the apes.

ZAIUS

(evenly)

I ask you to reconsider the rash course you've taken. If you're convicted of heresy, the most you'll get is two years. But if you persist in pointing guns in my direction, you'll hang for high treason.

CORNELIUS

(respectfully)

We've never meant to be treasonable, sir.

(pointing off)

But up there, in the face of that Cliff, is a vast cave -- and in that cave a fabulous treasure of fossils and artifacts.

ZAIUS

I've seen some of your fossils and artifacts. They're worthless.

TAYLOR

(derisively)

And that's your Minister of Science. Honor-bound to expand the frontiers of knowledge.

ZIRA

(worried)

Taylor, please --

TAYLOR

Except that he's also the Chief Defender of the Faith.

ZAIUS

(loftily)

There is no contradiction between faith and science. True science.

TAYLOR

(suddenly angered)

All right, let's see if you're willing to put that statement to a test.

CORNELIUS

Taylor, I'd rather you -

TAYLOR

No. You saved me from this fanatic. Maybe I can pay you back.

ZAIUS

(calmly)

What is your proposal?

TAYLOR

When were the Sacred Scrolls written?

ZAIUS

Twelve hundred years ago.

TAYLOR

Very well. If Zira and Cornelius can prove that those scrolls don't tell the whole truth of your history; if they can show you definite evidence of another culture from an unrecorded past -- will you exonerate them?

ZAIUS

Of course.

TAYLOR

Okay. Up to the cave.

He gestures toward the path leading to it. Zaius, Zira, and Cornelius start upward. Lucius starts to follow them.

TAYLOR

Sorry, Lucius. You'll have to stay here and guard the horses.

LUCIUS

Always giving orders. Just like every other adult.

TAYLOR

Relax. You'll see it all later.

He pats the barrel of Lucius' gun, in the manner of a stern but benevolent non-com, then starts up the trail with Nova at his heels. Lucius, unused to taking commands from an animal, scowls after him, then shrugs, adjusting to the Idea.

352-
355

OUT

356 EXT. WESTERN WALL OF GORGE - LONG SHOT - ANGLING UP
AFTERNOON

The sun hovers over the lofty rim of the lake like a great red balloon. The wall of the gorge, in shadow, is a darker hue.

357 EXT. EASTERN WALL OF GORGE - LONG SHOT - ANGLING UP

The crenelated east wall, looking like a red cathedral, is aglow with sunlight. So is the mouth of the cave as the three apes, Taylor and Nova pass through it and o.s.

358 INT. CAVERN - BOOM SHOT - DAY

Nature has formed a vaulted room here. It need not be enormous, but should be as weird and fantastic as production capabilities permit. There is an ape-made excavation in the floor of the cave, some ten feet square and eight feet deep. Some small objects lie on the rim of the excavation. Zaius, Cornelius, Zira, Taylor and Nova enter from the outside.

(AUTHOR'S NOTE: The effect should be an eyeful. I wish to create an illusion of sunlight penetrating this cave, flooding it with direct, refracted illumination, transforming it into a kaleidoscopic cavern.)

ZAIUS

Present your evidence, Cornelius.

Cornelius clammers down into the pit, followed by Zira. Taylor bends down, examines some of the artifacts lined along the edge of the excavation. Nova sits beside him.

CORNELIUS

(pointing)

It was at this level I discovered traces of an early ape creature -- stage of primitive barbarism, really -- dating back roughly thirteen hundred years. It was here I found cutting tools and arrowheads of quartz and the fossilized bones of carnivorous gorillas.

CAMERA (ON BOOM) MOVES IN SLOWLY as Cornelius continues:

CORNELIUS

But the artifacts lying at your feet were found here, at this level. And that's the paradox. The more ancient culture is the more advanced. Admittedly, many of these objects are unidentified, but clearly they were fashioned by beings with a knowledge of metallurgy.

CAMERA KEEPS MOVING IN on the group in and around the excavation as Cornelius continues:

CORNELIUS

Indeed, the very fact that these tools are unknown to us could suggest a culture in certain ways almost equal to our own. Some of the evidence is uncontestable ...

ZAIUS

(interrupting)

Don't speak to me in absolutes. The evidence is contestable.

CORNELIUS

I apologize.

ZAIUS

To begin with, your methods of dating the past are crude, to say the least. There are geologists on my staff who would laugh at your speculations.

TAYLOR

Perhaps that's why they're on your staff.

Zaius flicks a hostile glance at Taylor, then looks down at the artifacts. He nudges them with his foot.

ZAIUS
Secondly, if these 'tools' as you call them, are unidentified, why are they introduced as 'evidence' of anything?

ZIRA
(promptly)
But there's the doll, sir.

ZAIUS
What?

CORNELIUS
(pointing)
Right there. The human doll.

Zaius deigns to stoop and pick it up.

359 CLOSE ON DOLL - IN ZAIUS' HAND

It is only a porcelain fragment, but the head is intact, and it is unmistakably the form of a human child.

ZAIUS
What does this prove? My grand-daughter plays with human dolls.

360 FULL SHOT - THE EXCAVATION - INCLUDING TAYLOR

Exasperated, Zira turns to the man for confirmation.

ZIRA
Taylor! Tell him.

TAYLOR
He has a point. On my planet children often play with ape dolls.

Zaius idly tosses the doll to the ground near Nova. She picks it up, studies it.

361 GROUP SHOT - THE THREE APES

Cornelius tries again.

CORNELIUS
A doll alone proves nothing. True. But the doll was found beside the jawbone of a man -- and no trace of simian fossils has turned up in this deposit.

ZAIUS
Your conclusion is premature. Have you forgotten your Scripture? The Thirteenth Scroll?
(quoting from memory)
'And Proteus brought the upright beast into the garden, and chained him to a tree, and the children made sport of him.'

CORNELIUS

(impatiently)
No sir, I haven't forgotten.

ZAIUS
Well? For a time the ancients kept humans as household pets. Until the Lawgiver proved that man could not be tamed. Keep digging Cornelius. You'll find evidence of the master of this house: an ape.

A-361 ANOTHER ANGLE - TO INCLUDE TAYLOR AND NOVA

As Zira again appeals to the man.

ZIRA
Are you going to let that pass without an answer?

Taylor, who has been toying with objects in the dirt, looks up.

TAYLOR
Yes. I have to agree. From all you've found so far, his position's as good as yours.

CORNELIUS
(annoyed)
What are you doing there?

TAYLOR
Reconstructing a life. Care to have a look?

Cornelius and Zira cross the pit and Zaius walks around the rim of the excavation.

B-361 MED. CLOSE SHOT - FAVORING TAYLOR AND NOVA

As the apes come close. A number of artifacts have been arranged in front of Taylor.

TAYLOR
(to Cornelius)
These were found near the human doll, right?
(Cornelius nods)
Well, whoever owned them was in pretty bad shape.

He picks up the twisted fragment of a pair of spectacles.

TAYLOR
Defective eyesight..

As Taylor continues his monologue, he picks up the other objects one by one.

TAYLOR
He wore false teeth.
(pause)
He suffered from a hernia and used

this truss to hold up his insides ...

(pause)

And toward the end, these little rings
of stainless steel enclosed a prefab-
ricated valve in his failing heart.

Taylor pauses. Zaius picks up two of the steel rings, studies them.

TAYLOR

I don't say he was a man like an Earthman,
but I'd call him a close relative, for
he was plagued by most of man's ills.

(to Zaius pointedly)

Yet, fragile as he was, he came before you
-- and was superior to you.

ZAIUS

(a calm smile)

That's lunacy. I can give an alternate
description for everyone of those objects
that's equally as inventive as yours. But
it would be conjecture, not proof.

362 WIDER ANGLE - TO INCLUDE TAYLOR AND NOVA

She is poking her finger inside the decapitated head of the doll. From
it comes a distorted SOUND.

DOLL'S HEAD

Mamma! Mamma! Mamma!.

The apes stare at the doll in astonishment. Taylor snatches the doll
from Nova, brandishes it at the astonished Zaius.

TAYLOR

Dr. Zaius! Would an ape make a human
doll that talks?

Zaius looks at him, speechless. At that moment the CRACK of a distant
rifle shot reverberates through the cavern. All present freeze,
listening.

ZIRA

Lucius....

363-

364 OUT

365 FULL SHOT - THE CAVERN - REVERSE ANGLE

Taylor alone is armed. Raising his rifle, he glowers at Zaius.

TAYLOR

You louse!

Cornelius is already crossing the pit. He climbs out and races toward
the mouth of the cave. Taylor runs after him. Zira and Nova hurry after
Taylor.

366 MED. SHOT - ZAIUS

Expressionless, he looks down at the doll, then moves toward the mouth of the cave.

367 EXT. TRAIL FROM CAVE TO CAMP - ANGLING UP

Cornelius emerges from mouth of the cave and runs down the trail toward CAMERA. He halts in f.g., looking down at:

368 THE CAMP SITE - AS SEEN FROM THE TRAIL

Two of Zaius' gorillas have disarmed Lucius and are clubbing him with their rifle butts. Two other mounted apes are driving the scientists' horses back beyond the trees.

369 EXT. THE TRAIL - AS SEEN FROM THE BEACH

Cornelius, Taylor, Nova and Zira (in that order) can be seen high above, descending the trail. CAMERA PULLS BACK TO DISCLOSE A GORILLA SNIPER in immediate f.g., crouching behind a boulder near the water. He sights his rifle at the man on the trail. Taylor is still too distant to make a sure target, and so the sniper waits.

370 CLOSER ANGLE - TAYLOR ON THE TRAIL

This portion of the trail has no cover or concealment. Unaware of the sniper, Taylor looks down at the camp as he makes his descent.

371 LONG SHOT - TAYLOR - AS SEEN IN THE SNIPER'S SIGHTS

The gorilla fires.

372 CLOSE SHOT - TAYLOR

The bullet ricochets off the rock wall a foot above his head. Taylor scans the terrain below, looking for the sniper. Nova comes to his side, pointing at:

373 THE SNIPER - FROM THEIR P.O.V.

His head is visible behind the boulder as he reloads his piece .

374 FLASH SHOT

He aims and fires.

375 FLASH SHOT - THE SNIPER

Taylor has missed him, but the sniper ducks behind the boulder.

376 THE TRAIL - PANNING WITH TAYLOR AND NOVA

Taylor takes her hand and they race back up the trail to where Zira is standing. Outcroppings of rock offer some cover here. Taylor pushes Nova down behind a rock and signals for Zira to follow suit.

377 CLOSE GROUP SHOT - TAYLOR, NOVA AND ZIRA

The sniper's SECOND SHOT rings out. Instead of returning the fire, Taylor looks up the trail at:

378 ZAIUS - FROM TAYLOR'S P.O.V.

He is standing impassively on the trail a short distance below the mouth of the cave.

379 FLASH SHOT - TAYLOR

Bent low, he comes charging up the trail toward Zaius. The sniper's THIRD SHOT splatters rock fragments around him.

380 REVERSE ANGLE - THE TRAIL - ANGLING UP

Zaius starts to retreat to the cave, but stumbles and falls on some loose shale. No sooner has Zaius regained his feet than Taylor overtakes him. Seizing the ape around the neck with his left arm. Taylor drives the muzzle of his pistol into Zaius' kidney. He spins Zaius around, using him as a shield.

381 CLOSE TWO SHOT - ZAIUS AND TAYLOR

Taylor releases the pressure on Zaius' throat but keeps the gun pointed at his back.

TAYLOR
Tell him to pull back!

ZAIUS
(a hoarse cry)
Cease fire! Withdraw!

His command echoes from the west wall of the canyon.

382 LONG SHOT - THE FLOOR OF THE GORGE - FROM THEIR P.O.V.

The sniper emerges from behind a boulder near the shore, and walks off along the beach.

383 BACK TO TAYLOR AND ZAIUS

Taylor lift's the muzzle of his rifle and presses it against the back of Zaius' head.

TAYLOR
I ought to kill you right now.
(nudging him)
Let's go.

They move off down the trail.

384 EXT. ARCHEOLOGICAL CAMP - MED. SHOT - DAY

Zira rushes down the trail to Lucius, who is sprawled on the ground. He has a bloody nose and a lump on his forehead. Nova and Cornelius come next, then Taylor, prodding Zaius ahead of him at gun point. Lucius appears to be more humiliated than hurt.

LUCIUS
They took me by surprise. Sneaked
up on me while I was watering the
horses. What's happened to honor?
(pause, glum)
I got off one round to warn you.

CORNELIUS
(gloomingly)
They've taken everything.

TAYLOR
Not everything. They left a hostage.
(a pause)
How do you feel, Lucius?

LUCIUS
Disillusioned...
(turning on)
But vindicated! I've been right all
along. You can't trust the older
generation. It's a matter of values --

TAYLOR
(gently)
All right, all right. Will You do me
a favor? No orders.

LUCIUS
(pause)
What is it?

TAYLOR
I want you to go around the bend and
tell those gorillas their leader is my
prisoner.

LUCIUS
(thoughtfull pause)
Yes, I can do that.

TAYLOR
Good. Say I want a week's supply of food
for the woman and myself. A horse. A spade.
And fifty rounds of ammunition.

LUCIUS
What if they won't agree to your terms?

TAYLOR
Then tell them Dr. Zaius won't leave
here alive.

ZIRA
(shocked)
Taylor, you can't.

ZAIUS
(Calmly)
Oh yes he can. He's a born killer.
(to Lucius)
Deliver the message.

Lucius looks to Taylor for confirmation. Taylor nods. The young ape hurries away through the rocks. Taylor crosses to a useless saddle, picks up a coil of rope, gestures at Zaius, indicating a nearby tree.

TAYLOR
Sit down. Over there.

Zaius squats on the ground beside the tree. Taylor sets his rifle against the trunk, fashions a noose and places it around Zaius' neck. Then, using an ingenious combination of knots, he ties Zaius' hands behind his back, and finally fastens the rope around the base of the tree.

TAYLOR
(as he works)
Now, Minister of Science - let me explain certain principle stress and strain. If you exert pressure to remove these bonds, you'll choke yourself to death. It'll be suicide, you see?

Zira and Cornelius look down at the captive mandarin. Their rebellious spirit has evaporated, and they are clearly afraid.

ZIRA
Taylor, please -- don't treat him that way.

TAYLOR
Why not?

ZIRA
It's humiliating.

TAYLOR
Wasn't I humiliated? By all of you?
Didn't you lead me around on a leash?

CORNELIUS
That was different. We thought you were inferior.

TAYLOR
(wintry smile)
And now you know the truth.
(to Zaius)
Cornelius has beaten you, Doctor. He proved it. Man preceded you here. You owe him your science, your language, whatever knowledge you have.

ZAIUS
(quietly)
Then answer this: If ran was superior, why didn't he survive?

TAYLOR
(shrugging)
He might have been wiped out by a plague. Natural catastrophe. Like a fiery storm of meteors. From the looks of this part of your planet, I'd say that was a fair bet.

ZIRA,
(weakly)

But we can't be sure.

TAYLOR

(indicating Zaius)

He is. He knew all the time. Long before your discovery, he knew.

(to Zaius)

Defender of the Faith. Guardian of the terrible secret. Isn't that right, doctor?

385-

388

OUT

389

REVERSE ANGLE - CIRCLE - FAVORING ZAIUS

As Zira and Cornelius look at him expectantly.

ZAIUS

What I know of man was written long ago -- set down by the wisest ape of all -- our Lawgiver.

(to Cornelius)

Open my breast pocket.

Cornelius crosses to Zaius, and takes a small book bound in black leather from the breast pocket of his tunic.

ZAIUS

Read it to him: the twentythird Scroll, ninth Verse.

Cornelius thumbs through the book, finds the citation and reads aloud:

CORNELIUS

'Beware the beast man, for he is the devil's pawn. Alone among God's primates, he kills for sport, or lust or greed. Yes, he will murder his brother to possess his brother's land. Let him not breed in great numbers, for he will make a desert of his home and yours. Shun him. Drive him back into his jungle lair: For he is the harbinger of death'.

Cornelius falls silent and looks down at Zaius.

ZAIUS

(quietly)

I found nothing in the cave to alter that conception of man. And I still live by its injunction.

A-389

ANOTHER ANGLE - THE GROUP

Lucius hurries out of the rocks leading a saddled horse. Zaius' five mounted gorillas appear behind him. Taylor calls out to them:

TAYLOR

Stay where you are!

Lucius comes up with the horse. Taylor checks the provisions in the

saddlebags. Lucius is frowning.

LUCIUS

They think you're behaving foolishly. I must say I agree. Where will you go?

TAYLOR

(nodding o.s.)

I'll start by following the shoreline.

(a smile)

And my nose.

ZIRA

But suppose you find nothing but a wasteland. How will you survive?

ZAIUS

(firmly)

He won't survive.

(all look at him)

Do you know what sort of life awaits you out there, Taylor? That of an animal. If you aren't eventually hunted down and killed by apes, some jungle beast will devour you.

TAYLOR

Then there is another jungle?

ZAIUS

(shrugs; then,
sardonically)

Of course, you could return with us. Our society might find a place for you and your mate.

TAYLOR

Sure. In a cage.

ZAIUS

Where else, but in a cage, does man belong?

TAYLOR

No, thanks. I'll take freedom.

Taylor mounts the horse, extends a helping hand to Nova, who vault's nimbly onto the horse's rump. Taylor looks at Zira and Cornelius.

TAYLOR

Would you like to come along?

ZIRA

We can't.

TAYLOR

It's better than going to prison for heresy.

CORNELIUS

They can't convict us of that. You

proved our innocence. Besides...
(indicating Zaius)
... his culture is our culture.

TAYLOR
Good luck then.

He reaches down, grasps Cornelius' hand, then grins crookedly.

TAYLOR
Dr. Zira, I'd like to kiss you
good-bye.

ZIRA
All right, but....
(tears in her eyes)
...you're so damned ugly!

Taylor smiles, leans down, kisses her.

ZIRA
(softly)
Go with God, Taylor.
(half smile)
That's an old expression. it comes
from both ape and man.

TAYLOR
God bless you.

He extends his hand to Lucius, who takes it.

TAYLOR
Lucius.

LUCIUS
I think you're making a mistake.

TAYLOR
That's the boy. Keep 'em flying.

LUCIUS
What?

TAYLOR
The flags of discontent. It's the only
way anything ever gets changed.
(to Zaius)
Don't try to follow us.
(pats stock of
his rifle)
I'm pretty handy with things like this.

ZAIUS
Of that I'm sure. All my life I've
awaited your coming and dreaded it.
Like death itself.

Taylor looks piercingly at Zaius, more troubled than offended.

TAYLOR

Why? From the first, I've terrified you, Doctor. And in spite of every sign that I'm an intelligent being who means no harm, you continue to hate and fear me. Why?

ZAIUS
(calmly,
without rancor)

Because you are a man. And you were right -- I have always known about man. From the evidence, I believe his wisdom must walk hand in hand with his idiocy. His emotions must rule his brain. He must be a warlike animal who gives battle to everything around him -- even himself.

TAYLOR
What evidence? No weapons were found in the cave.

ZAIUS
The Forbidden Zone was once a paradise. Your breed made a desert of it, ages ago.

TAYLOR
(he waits,
then wearily)
We're back at the beginning. I still don't know the why. A planet where apes evolved from men. A world turned wrong side up. A puzzle with one piece missing.

ZAIUS
(softly)
Don't look for it, Taylor. You may not like what you find.

B-389 WIDER ANGLE - TAYLOR AND THE GROUP

Taylor shakes his head, still baffled, digs his heels into the horse's flank. It canters off along the sandy shore. Zira, Cornelius and Lucius sadly watch the departure.

ZAIUS
Untie me!

Cornelius moves quickly to remove the rope from Zaius' neck. Behind them, the five mounted gorillas gallop forward. Zaius gets up, waves them to a halt.

ZAIUS
No, no! Let him go!

C-389 MOVING SHOT - TAYLOR AND NOVA ON HORSEBACK

Taylor looks back, sees that Zaius has stopped the mounted apes, slows his horse to a trot, smiles at Nova.

390- OUT
405

Zaius watches as Taylor's horse moves farther away along the beach. Then he turns to an ape called MARCUS.

ZAIUS
(quietly)
Fetch your explosives. We're going
to seal the cave.

MARCUS
Yes, sir.

He remounts his horse and rides o.s.

CORNELIUS
(aghast)
Seal the cave?

ZAIUS
That's correct. And you will both stand
trial for heresy.

ZIRA
But the proof? The doll?

ZAIUS
In a few minutes there will be no doll.
There can't be.
(honest regret)
I'm sorry.

Cornelius throws himself at Zaius.

CORNELIUS
You mustn't! You gave your 'word!

Zaius looks emptily at one of his apes.

ZAIUS
What I do, I do with no pleasure. Silence
him.

A hairy hand is clapped over Cornelius' mouth. He is dragged off, struggling, kicking. Julius, unafraid, glares at Zaius.

LUCIUS
Dr. Zaius, this is inexcusable! Why must
knowledge stand still? What about the
future?

Zaius looks benevolently at Julius.

ZAIUS
I may just have saved it for you.

Julius and Zira look at each other, befuddled. Once more their eyes follow the retreating figures of Taylor and Nova. The beach separating the water from the canyon becomes narrower as they move downstream.

LUCIUS
What will he find out there, doctor?

A-406 CLOSEUP - ZAIUS

His face is A mask, his tone enigmatic.

ZAIUS
His destiny.

B-406 WIDER ANGLE - TIE APES P.O.V.

A moment later, as they watch, Taylor and Nova vanish around the bend.

407- OUT
408

409 EXT. PALISADE AND BEACH - LONG HIGH ANGLE SHOT - DAY

Taylor and Nova are already far downstream. There is a striking change in the terrain. The area is still desolate, but some vegetation can be seen on the palisade above the narrow beach, and the river has widened to form a vast tidal basin where it meets the sea.

A NOTE ON PRODUCTION: If feasible at new location site, this scene should be shot at high tide, so that the water laps at the base of the cliffs, making a passage difficult and risky.

410 CLOSER ANGLE - PANNING WITH TAYLOR AND NOVA ON HORSEBACK

He is alert, sniffing the salt air, sizing up the situation. Hearing the CRIES of birds, he reins in and looks' up.

411 SKY SHOT - CIRCLING BIRDS

Sea gulls are soaring overhead.

412 TWO SHOT - TAYLOR AND NOVA ON HORSEBACK

His expression is expectant, searching. Nova emits a whimper of anticipation, pointing off.

413 LONG SHOT - WHAT THEY SEE:

A verdant forest atop a distant palisade. Their view of the beach below the forest, is cut off by a rocky promontory in the middle distance.

414 CLOSE SHOT - NOVA AND TAYLOR

He smiles at her hopefully.

TAYLOR
Yes, Nova -- I see it.
(looks again at
forest)
In my old profession green meant
safe. Green meant go.

The horse moves off at a trot, CAMERA PANNING. But they have gone only a short distance when they hear the distant THUNDER of an EXPLOSION. Taylor reins in and looks back.

415 VERY LONG SHOT - A CLOUD OF SMOKE

A column of smoke and dust rises from the exploded cave far upstream.

416 BACK TO TAYLOR AND NOVA

Frowning with concern, Taylor gazes for a moment at the smoke, then decides this is no time to linger. He digs his heels into the horse's flanks and they move off at a canter, riding toward the promontory that splits the beach. They are nearing the promontory that blocks their view of the beach beyond.

417- OUT
418

419 CLOSER ANGLE - TRACKING WITH TAYLOR AND NOVA.

As they round the promontory, the tip of a strange rock formation comes into view. It appears to be jutting from the sea.

420 REACTION SHOT - TAYLOR

He reins in momentarily, baffled by what he sees. Then he rides on.

421 THE STRANGE FORMATION - AS SEEN BY TAYLOR

An immense column juts from the beach at a thirty-degree angle. We can now see that it is not rock, but metal. Green metallic tints show through its gray salt-stained surface. As we draw closer, the object takes on the appearance of a massive arm, its top shaped like a hand holding a torch.

422 REVERSE ANGLE - FAVORING TAYLOR

Frowning with consternation. His horse proceeds at a slow walk.

423 TRACKING WITH TAYLOR - WHAT HE SEES:

Near the base of the column, where the shore and water meet, are a row of metal spikes. From this angle they look like tank traps.

A-423 CLOSER - TAYLOR

Dumbfounded, he slides from his saddle, approaches the spikes. Nova dismounts and follows him.

TAYLOR
(a cry of agony)

My God!

He falls to his knees, buries his head in his hands. CAMERA SLOWLY DRAWS BACK AND UP to a HIGH ANGLE SHOT disclosing what Taylor has found. Half-buried in the sand and washed by the waves is the Statue of Liberty.

424- OUT
451

FADE OUT

THE END