

PLANET OF THE APES

"A FALLEN GOD"

by

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"PLANET OF THE APES"

ACT ONE

PADE IN

EXT. OPEN PLAIN - HELICOPTER SHOT - DAY

1

We will come to know this area as the Forbidden Zone but right now it is simply a vast, alien world ringed by craggy hills. The WHINE of a dry wind blows in from a distantly heard sea. Three tiny figures can be seen making their way across the plain. Two, VIRDON and KOVAK, wear the weathered but still recognizable garb of American Astronauts. The third is in the lead, dressed in a belted leather coverall outfit whose style we cannot quite place. HELICOPTER CAMERA SKIMS in towards them as Virdon's VOICE comes over, quiet, contained, identifying himself.

VIRDON

(voice over)

Allan J. Virdon...Commander,
Probe Six...The time is apparently
late spring...the year: unknown...

(beat)

...We do know certain facts...
that we are marooned on the
planet Earth...yet it is an Earth
that is beyond even the wildest
dreams of our time...

As he says this, CAMERA ZOOMS IN on the third figure. It is GALEN, the ape. HOLD TO ESTABLISH, then Galen waves for them to follow him on, up the next hill.

VIRDON

(voice over)

...I continue to maintain this
journal in an attempt to somehow
rationally chronicle a world
that defies all imagination...

NEW ANGLE

2

as the three move on up to the crest of the hill, poise there before starting over and into a new adventure. Virdon's VOICE OVER takes on a more immediate note as the Episode Narration takes over.

Cont.

VIRDON

(voice over)

...It is now three days since we lost the raiding party of apes that had been pursuing us...By rough star sight, I calculate that we must be somewhere in the area of Northern Arizona...

(quietly)

Thank God at least the stars do not change...

DISSOLVE TO:

EXT. A RIDGE - CLOSE LOW DOWN ANGLE - MOVING - DAY 3

CAMERA ANGLES DOWN TO A LONG SHOT of a sleepy town that lies under the noonday sun not unlike a very rural American town at the turn of the Twentieth Century; frame buildings, a rutted street, so familiar and yet so obviously alien. (NOTE: As yet, there are no inhabitants to be seen.)

GROUP SHOT

4

The two men and the ape stare down at the town, regarding it with a mixture of wariness, hope, puzzlement and disbelief.

KOVAK

Am I seeing what I think I'm seeing?

VIRDON

American as apple pie, circa 1900 --

GALEN

No disrespect to America or apple pie, whatever that is, but the town you see consists of inhabitants like myself.

VIRDON

How do you know?

GALEN

As you've discovered, my sense of smell is far more acute than yours.

KOVAK

(slight innuendo)

Then it's true apes smell different.

Cont.

GALEN

Not better or worse, Kovak,
just different.

KOVAK

Well, I go by my eyes and it
looks man-made to me. Let's go.

GALEN

It might be safer if I went first.

KOVAK

Safer for who?

GALEN

If I'm right, it would be safer
for you.

VIRDON

Kovak, we have no idea who or what
we're going to face down there.

(to Galen)

Go ahead. We'll wait.

Galen nods, moves off down the hill.

ANGLE ON GALEN

5

approaching the town, looking warily around.

P.O.V. SHOT - THE TOWN

6

No one to be seen, but there is a sense of presence there,
of living things.

BACK TO GALEN

7

moving into the edge of the town.

BACK TO VIRDON AND KOVAK ON THE RIDGE

8

Kovak is looking down toward the town, impatient, frustrated.

KOVAK

I'm telling you there are people
down there! People!

VIRDON

We don't know that.

KOVAK

He said he could smell apes.
Well, I feel people!

Cont.

VIRDON

That may just be what you want
to believe.

KOVAK

Well, I'm not waiting any longer.
Who knows what he's doing down
there anyway --

ANOTHER ANGLE

9

Kovak starts off down the hill, Virdon moving after him.

VIRDON

Kovak, wait --

EXT. THE TOWN - LOW PANNING SHOT - DAY

10

CAMERA PROBING the frame buildings, the houses, the lawns,
coming to a HOLD on Kovak and Virdon as they move along the
shadowy wall of a building, keeping out of sight, looking
around for some sign of Galen or some sign of any life.

TIGHT SHOT - THE PAIR

11

moving slowly forward, their faces strained, anxious.

P.O.V. SHOT

12

Still no sign of life, no movement, no sound other than
the wind.

BACK TO VIRDON AND KOVAK

13

pressing together, moving through the shadows. Now, CAMERA
MOVES IN TIGHT on their faces as they freeze, the SOUND of
FOOTSTEPS coming to their ears and ours, hollow steps
RESOUNDING from inside the rear entrance of a house very
close to them.

P.O.V. SHOT - THE REAR ENTRANCE OF A HOUSE

14

A screen door closes, the FOOTSTEPS coming closer.

BACK TO THE MEN

15

watching, holding their breath.

P.O.V. SHOT - THE DOOR

16

Suddenly, it CREAKS open swiftly and -- an ape APPEARS --
a female dressed not too differently from a human middle-aged
housewife -- and she carries a bucket of wash water which she
unceremoniously dumps off the edge of the rear porch. Then,
she turns and goes back into the house.

5

TIGHT SHOT - VIRDON AND KOVAK 17

reacting, shaken. Now, they know.

EXT. TOWN SQUARE - CLOSE ON GALEN - DAY 18

He moves into the square, reacting to:

HIS P.O.V. 19

Apes, dozens of them are gathered around a small platform where they are deeply engrossed in the fiery exhortations of an ape dressed similarly to a circuit-riding preacher of another frontier, black hat and frock coat, white collar, the long, thin frame coiled and dynamic. The face and eyes of SYRINX are fiercely sardonic as he regales the handful of onlookers with a fanatic diatribe.

SYRINX

So I say to you, my friends,
beware! Beware of the four-legged
creature who rises on two legs
and speaks!

BACK TO GALEN 20

He reacts, disturbed, moves closer.

WIDER ANGLE 21

Syrinx continues fanatically.

SYRINX

I say to you this is the evil
one taking human form and
determined to strike down
apekind!

PANNING SHOT - THE APES 22

watching, listening.

SYRINX

(o.s.)

It is he, through the sins and
wickedness of the hairless ones,
who attempts to drive us back
into ignorance and despair!

HOLD on Galen's face in the crowd.

Cont.

SYRINX

(o.s.)

But I, Syrinx, have been sent
to help you in this hour of
trial...I have been chosen by
the true and mighty ape god --

OBLIQUE ANGLE ON SYRINX

23

He gesticulates, waving a finger and pointing it virulently
with:

SYRINX

-- to walk among you and to root
out this disease before it
corrupts and infests us with its
evil power! No matter where
these creatures hide, I will find
them! There -- there -- or there!

He whirls and points wildly in different directions, the
gesture and fanatic CRY of the last one in the face of a
horse tethered nearby causing the animal to rear, frightened,
bolting forward, the wagon it is hitched to smashing into
another --

CLOSER ANGLE

24

The wagons surge forward revealing Virdon and Kovak
crouching behind them where they have been watching the
Preacher from hiding. Now, they react as they are revealed
to the crowd. Syrinx's finger pointing directly at them.
The crowd reacts, startled by their presence.

ANOTHER ANGLE

25

Galen also reacts, shaken, moving swiftly forward toward
Virdon and Kovak, pretending they belong to him.

GALEN

(to the men,
gently, soothing)

It's all right -- it's all right,
they won't hurt anyone -- they
belong to me -- they're mine --

He moves to the men as though they are horses who might
spook any moment.

GALEN

Easy, now, take it easy --
Virdon -- Kovak -- good boys --

TIGHT ON VIRDON AND KOVAK

26

reacting, unsure.

ANOTHER ANGLE

27

Galen pats Virdon and Kovak reassuringly, affectionately.

GALEN

It's all right now, everything's
all right --

TIGHT ON SYRINX

28

regarding the men suspiciously, moving down toward them.

ANOTHER ANGLE

29

The crowd MURMURS as Syrinx approaches the men and looks at their uniforms with dark suspicion.

SYRINX

They are your humans?

GALEN

Yes, a fine pair. They were
handed down to me by my father.

SYRINX

They wear clothes -- like us --

GALEN

(quickly)

I had these things made for
them. The winter is cold for
the hairless ones. They are
too valuable to allow them to
freeze to death.

SYRINX

You are a stranger here, are
you not?

GALEN

I am a veterinarian. I come
from the north. I stopped
here to sell some books for
provisions.

CLOSE SHOT - GROUP

30

Viridon and Kovak are being closely inspected by a young teenage ape, DARDON, a gentle, sensitive simian. His father, TELEMÓN, a farmer, is close by, as well as his sister, an attractive female in her twenties, DELPHIA.

DARDON

Father, look -- aren't they beautiful?

TELEMÓN

Yes, a fine-looking pair of humans --

DARDON

You said we needed help on the farm. These two would be perfect!

TELEMÓN

But, Dardon, I don't think we could afford them.

DARDON

I want to get them, Father -- please!

DELPHIA

They are not pets, Dardon, they're working animals.

DARDON

I know, but I could take care of them -- I'd wash them, brush their hair, feed them -- please, Father, you promised we could have some humans helping us --

TELEMÓN

(weakens,
to Galen)

Would you consider selling them?

GALEN

Selling them? No, I'm afraid not --

NEW ANGLE

31

to INCLUDE the preacher, Syrinx.

SYRINX

And why not?

Syrinx's manner is icily sardonic and suspicious as he regards the two humans with those dangerously probing and fanatical eyes.

GALEN

I have use for them.

SYRINX

(pressing)

What use? What use would an ape traveling alone have with two humans? You have no field to be plowed, you cannot ride them like a horse --

GALEN

(trapped)

I've had them for a long time. I'd hate to part with them.

SYRINX

(eyeing the humans closely)

There is little virtue in sentiment, my friend. Perhaps they have some hidden quality that makes them special to you?

GALEN

No. Nothing special --

SYRINX

(hard, cold)

Then how is it possible for you to refuse an offer that would save your books and bring you money for food and mount?

QUICK SHOTS

32

of Virdon and Kovak, trying to assume dumb indifference, but inwardly disturbed.

10

TIGHT ON GALEN 33

cornered, staring at:

TIGHT ANGLE 34

Syrinx slowly brings back his coat to reveal the handle of a large revolver which he grips with his hand.

BACK TO SCENE 35

GALEN
(weakening reluctantly)
Well, perhaps you're right --

Kovak responds to this, surging toward Galen, on the verge of giving it all away. But Galen quickly grabs Kovak in a vise-like, seemingly affectionate hug, trying to cover.

GALEN
(to the onlookers)
I think he knows --
(hugging Kovak)
Very affectionate creature --
he loves me --

EXTREME TIGHT SHOT - GALEN AND KOVAK 36

Galen pretends to wrestle affectionately with Kovak, laughs.

GALEN
(sotto voce,
to Kovak)
Calm yourself. Safer this way. Meet you on ridge at night --

BACK TO SCENE 37

GALEN
(to Telemon)
All right, let's talk about price --

ANGLE ON DARDON 38

He's delighted.

ANGLE ON SYRINX 39

He is unsatisfied, still suspicious.

EXT. TELEMEN'S FARM - WIDE ANGLE - DAY

Viridon and Kovak are watching grimly as Telemon tries to show them, through a process of imitation, what he wants them to do. Dardon and Delphia are in the close b.g., observing the process with amused fascination. There is a large stack of hay from which Telemon is pitching forkfuls and transferring it to a hay wagon. he does it with exaggerated movements in much the same way that a man training chimpanzees would do.

TELEMEN

There -- like that -- see?
Up -- up--

TIGHT TWO SHOT - VIRIDON AND KOVAK

Trying to keep their true feelings in check.

BACK TO SCENE

TELEMEN

Now you try -- go on --

Viridon takes the pitchfork, examining it curiously, then responding slowly as Telemon urges him to dig it into the hay.

TELEMEN

That's it -- very good -- !

Viridon begins pitching the hay, Telemon turning to Kovak and handing him a pitchfork. There is a moment as we sense Kovak about to give away the whole pretense, but he gathers himself and acts out the pitching.

TELEMEN

Yes, good, good --
(to Dardon,
delighted)
We made a fine choice, Dardon!
They're very intelligent --

TIGHT ON DARDON AND DELPHIA

Both delighted.

BACK TO SCENE

Both Viridon and Kovak pitch the hay mechanically as Telemon watches them, pleased with the results of his efforts. Now, he backs away to meet with Dardon and Delphia.

Cont.

TELEMON

Well now, let's not just stand around -- there's plenty of work for us apes to do as well -- come along, come along --

DARDON

They won't run away, will they, Father?

TELEMON

Now, how can they run away with those chains on? But even if they didn't have them, humans hardly ever run off. They're docile creatures and they never bite the hand that feeds them --

The trio move off into the house.

CLOSE TWO SHOT - VIRDON AND KOVAK

45

Continuing the work, Kovak grimacing with anger and frustration. They speak SOTTO VOCE.

VIRDON

Keep working -- and face toward the wagon -- When they're all asleep here, we'll make our move.

INT. BARN - TIGHT SHOT - NIGHT

46

The CAMERA CRABS AROUND to reveal Virdon and Kovak ensconced in the darkness of the barn.

VIRDON

All right, let's go.

ANOTHER ANGLE

47

They move stealthily through the darkness to the door of the barn, open it and go outside.

EXT. TELEMON FARM - CLOSE ANGLE - NIGHT

48

Virdon and Kovak move from the barn, passing close to the house as they make their way. There is a light in one of the windows of the house.

NEW ANGLE

49

As they move past the window, Virdon pauses just long enough to glance inside, stopped abruptly by what he sees. Kovak, slightly ahead, reacts, whispers urgently:

KOVAK
Come on -- let's get out of here --

VIRDON
Wait --

Kovak is frustrated, moves back toward Virdon.

TIGHT TWO SHOT

50

VIRDON
(indicates)
Look --

Kovak looks inside through the window.

HIS P.O.V. - THROUGH THE WINDOW

51

Inside the house, in a small room, Telemon, Delphia and Dardon are kneeling down before what appears to be an altar on which are two candles burning. In between the two candles is the object of their worship -- a small, but highly sophisticated radio transmitter -- sitting like some revered ikon or Torah. ZOOM IN on it so that we can see exactly what it is.

BACK TO TIGHT TWO SHOT

52

Speaking SOTTO VOCE.

KOVAK
It's a radio transmitter!

VIRDON
They seem to be -- praying to it --

KOVAK
Then they don't know what it is --

VIRDON
Shhhh --

P.O.V - THROUGH THE WINDOW

53

The prayer seems to have concluded, Telemon and the others rising and going out of the room.

BACK TO SCENE

54

KOVAK
The apes couldn't build something like that, could they?

VIRDON
We've got to find out.

INT. FARMHOUSE - TIGHT ON REAR DOOR - NIGHT 55

There is a beat, then the door slowly creaks open, Virdon appearing, scanning the dark interior of the house. After a beat, he moves inside, to be followed closely by Kovak.

ANOTHER CLOSE ANGLE 56

They move silently through the darkness, Virdon approaching a door.

VERY TIGHT SHOT - THE DOOR 57

Virdon moves INTO SHOT and opens the door slightly, revealing a bedroom, with Telemon asleep in a large bed. Virdon closes the door again quietly.

ANOTHER ANGLE 58

Virdon, followed by Kovak, moves toward another door and opens it, peers inside.

HIS P.O.V. - INTO THE ROOM 59

It is the altar room, the candles still lit beside the radio transmitter.

INT. ALTAR ROOM - CLOSE ANGLE - NIGHT 60

Virdon and Kovak move into the room, quietly shutting the door behind them. Now they move quickly to the transmitter, examining it closely. They speak SOTTO VOCE.

KOVAK

I ain't never seen one like it before --

VIRDON

It's similar to a VTVM -- the chassis, the dials and switches are pretty much the same --

KOVAK

(touching switches)
They're small -- too small for apes -- and they've got no thumbs --

VIRDON

Right. . . Built by human hands for human use --

They glance at each other, the significance driving home.

KOVAK

(eagerly)
Could you get it to work -- ?

VIRDON

I'm not sure -- maybe --

KOVAK

What about power?

VIRDON

It seems to have its own built-in power supply.

Virдон works at the dials and switches, but gets no response.

VIRDON

I've got to have a look at the interior.

He takes out a small portable tool kit and removes a screwdriver, starts trying to remove the outer chassis cover. Then he stops suddenly, both he and Kovak turning to react to the sound of a DOOR OPENING --

ANGLE TO INCLUDE TELEMOM

61

He stands close in the doorway, a hunting rifle in his hands, his eyes blazing with wrathful fury and shock. He lunges forward toward Virдон, crying out:

TELEMOM

No! No!

Kovak spins and catapults through the window to the outside as Telemom impulsively fires at Virдон with the rifle. Virдон is hit a glancing blow and is knocked to the floor, stunned, lapsing into unconsciousness.

EXT. FARMHOUSE - LOW ANGLE - KOVAK - NIGHT

62

He vaults through the darkness, glancing back to see if Virдон is following him, disturbed, pressing onward.

EXT. THE RIDGE - CLOSE ANGLE - GALEN - NIGHT

63

He is standing on the ridge, staring down below him toward the farmhouse. He sees someone coming and he backs into the darkness.

ANOTHER ANGLE

64

Galen recognizes Kovak and steps out, calling to him:

GALEN

Kovak! Here --

Kovak stumbles toward him, exhausted, shaken.

TIGHT TWO SHOT

GALEN
 (probing intently)
 What happened? Where's Virdon?

KOVAK
 (stammers breathlessly)
 The farmer -- had a gun --

GALEN
 (pressing)
What happened to Virdon?

KOVAK
 I'm not sure -- I think -- he
 shot him --

GALEN
 (reacts)
 Why? Why did he shoot him?

KOVAK
 (angry, bitter)
 I don't know -- I don't know --
 lousy animal --

GALEN
 (low, distressed)
 I didn't think that farmer was a
 hostile ape --

KOVAK
 I've got to go back -- be sure --

GALEN
 No, that would be too dangerous.
 If he shot Virdon, he might do
 it to you too.

KOVAK
 (flares)
 What do you expect me to do? Sit
 here -- ?

GALEN
 (considering)
 There are others in the hills --

KOVAK
 Others?

GALEN
 (isn't sure he should
 have said it)
 Just something I heard in the town --
 it may not be true --

KOVAK

What may not be true? What did you hear?

GALEN

Something about -- humans --

KOVAK

Humans? Where? Tell me -- !

GALEN

It was just a rumor --

KOVAK

I don't care! Tell me!

GALEN

In the hills -- over that way --

KOVAK

(reacts, excited)

I'll find them -- wherever they are --

GALEN

If you do -- stay there with them until I come -- I'll find out if Virton is still alive --

KOVAK

(low, determined)

If he's alive, and I find any humans -- I'll be back with help --

Kovak vaults off into the night.

TIGHT SHOT - GALEN

66

He stares after Kovak for a moment, then moves on down toward the farmhouse.

CAMERA WHIPS to a distant hill where we can see a dark horse and rider motionless against the dawning sky. ZOOM IN on the black-clad preacher, Syrinx, as he sits and observes the meeting and separation of ape and man below him. HOLD ON his figure for a moment, then:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

EXT. FARMHOUSE - ESTABLISHING SHOT - DAY 67

INT. BARN - TIGHT TWO SHOT - VIRDON AND DARDON - DAY 68

Virdon is seated in a hayloft, his head bandaged, Dardon spoon-feeding him some soup.

DARDON

(soft, gentle,
reassuring)

There, that's it, it's good --
it'll make you feel better --

(beat)

I'm so sorry for what happened.
My father didn't mean to shoot
at you. It was just an accident.
I wish you could understand. But
maybe, in a way, you do. You've
had a chance to run off like the
other one, but you didn't. I'm
sure glad.

TIGHT ON VIRDON 69

Silent reaction.

INT. FARMHOUSE - CLOSE GROUP SHOT - DAY 70

Telemon is leading Galen and Delphia into the altar room.

TELEMON

(soft, painful)

I woke up and heard a noise in
the altar room...I went inside
and saw them bending down by
the 'god-thing'... It looked like
he was...going to take it apart...
desecrate it... I lost my senses
for a moment...and I shot him...

(beat; aching)

It was foolish of me... He could
not have been doing such a thing...
He couldn't even know it was an
object of worship...

INT. ALTAR ROOM - DAY 71

Telemon and the others ENTER the room, Galen staring at
the radio with a mixture of curiosity and concern.

Cont.

GALEN

How did you come by this, Telemon?

TELEMON

We found it half buried in our field perhaps a year ago. We cleaned it and brought it into our house.

DELPHIA

As you can see, it is a thing of rare and unusual design -- like nothing an ape of our time could conceive.

TELEMON

It could only have been the product of some ancient and superior intelligence far more vast than our own -- a god perhaps --

DELPHIA

That is why we call it the 'god-thing.' Why we hold it in such reverence.

GALEN

Does Syrinx know of its existence?

TELEMON

No, I have not yet been able to reveal it to him. I fear that he will consider it something contrary to his beliefs and will make us give it up.

INT. THE BARN - GROUP SHOT - DAY

72

Galen bends down beside Dardon and Virdon, examines the man's bandage. Telemon and Delphia stand close by.

DELPHIA

The bruise is not too bad, Father. It will heal.

GALEN

(examining Virdon)
Yes, he seems to be all right -- in good condition otherwise. You've been feeding him well --
(pats Virdon's belly)
maybe too well --

ANGLE ON VIRDON

20

Subtle reaction.

73

BACK TO SCENE

74

TELEMON

We give him scraps from our own table.

DARDON

I brush his hair every day!

GALEN

But the other one -- Kovak -- running away like that -- it's not like him.

TELEMON

He must have been frightened. I can't blame him. I must have appeared a sight to the poor, simple human.

DARDON

(frustrated)

I searched all over the farm and into the woods --

DELPHIA

He'll come back when he gets hungry enough.

GALEN

(wryly)

Yes, that's probably true. He has a ravenous appetite, and he loves ape companionship. He'd rather be with apes than his own kind.

ANGLE ON VIRDON

75

Subtle reaction.

BACK TO SCENE

76

Galen examines the bandage appreciatively.

GALEN

(to Dardon)

A very good job. You should be a veterinarian.

Cont.

DARDON

I want to be. You know something of medicine?

GALEN

I was once a practicing veterinarian GP.

DELPHIA

Why did you give it up?

GALEN

I tried to carry on a tradition my father handed down to me from ancient times. A myth, perhaps, but it had to do with a good Samaritan ministering to a stricken traveler, then telling him to 'Go, and do thou likewise.'

DARDON

But what was wrong with that?

GALEN

I'm afraid it's a myth not held in great esteem by the scientific academy. They believe an ape was saying it to a man.

DARDON

I'm not sure I understand, but it sounds kind and compassionate to me.

Galen regards the son of Telemon for a beat, impressed by his gentleness.

ANOTHER ANGLE

77

TO INCLUDE Syrinx, the preacher, who stands near the doorway of the barn, glaring at Galen and Viridon in that same probing, suspicious manner.

SYRINX

Heathen myths are false; not only do they deserve no faith, but demand none.

TELEMON

(approaches Syrinx respectfully)

You are welcome to my humble farm, Preacher Syrinx.

Cont.

SYRINX

What happened to the human?

TELEMON

An accident. Nothing of consequence.

SYRINX

And the other one?

TELEMON

He ran off, but he will soon return.

SYRINX

(darkly, to Galen)

These simple creatures seem to be the source of some difficulty. Perhaps they are of a breed newly introduced to this part of the country.

GALEN

Not to my knowledge.

SYRINX

(sardonic)

But there are rumors -- rumors that have to do with humans who can speak like the apes, humans who have been fashioned by an evil demon to bring about our destruction.

TELEMON

(confused, disturbed)

These humans cannot speak.

SYRINX

How do you know that? Simply because they choose not to? Perhaps, like others of your community, Telemon, your gullibility deceives you. But I am an ape of the cloth and deceit is my nemesis. It is my destiny to root out this evil and to destroy it -- along with its traitorous sympathizers --

He glares at Galen ferociously.

23

EXT. THE HILLS - ANGLE ON KOVAK - DAY 78

He is wearily pressing onward, searching for some sign of the humans as reported earlier by Galen.

ANOTHER ANGLE 79

He climbs over rocks, struggles onward, then stops, considering going back.

TIGHT SHOT - KOVAK 80

He scowls, squinting into the sun, then reacts to something he sees.

HIS P.O.V. 81

On the crest of the hills, a thin wisp of smoke as from a campfire.

BACK TO KOVAK 82

Reacting to the smoke, forcing himself onward.

EXT. FARMHOUSE - CLOSE TWO SHOT - DAY 83

Viridon and Dardon are at the well. Viridon is lifting some water in a bucket from the well, Dardon watching him.

DARDON

You're feeling much better, aren't you?

(beat)

You know, I haven't even given you a name yet. I don't much care for the one your other owner gave you. I think I'd much prefer something like...Thura...yes, that's it... Thura... Do you like that? I wish you could tell me if you like it. I...almost wish you could...speak...

TIGHT ON VIRDON 84

He wishes that too. Now, he reacts as he looks o.s.

BACK TO SCENE 85

Galen is APPROACHING, Dardon reacting.

Cont.

GALEN

Hello, Dardon. Where are your father and Delphia?

DARDON

In the fields. They'll be back soon.

GALEN

The human looks much better today.

(beat)

It's hot on the road. I could use some of that water. Do you have a glass in the house?

DARDON

Yes. I'll bring you one.

Dardon moves off to the house.

CLOSE TWO SHOT - VIRDON AND GALEN

86

GALEN

(impatient)

I've been waiting for you -- why are you still here?

VIRDON

I can't leave yet. Did you see Kovak?

GALEN

Yes. I told him of some humans that were seen in the hills. He went to seek help. But it won't be necessary.

VIRDON

Humans in the hills? They could be the ones who left the radio.

GALEN

Radio? What is a radio?

VIRDON

The 'god-thing' that Telemon and his family worship is an instrument built by humans for communication.

GALEN

Communication? I don't understand --

Cont.

VIRDON

It can be used to talk with others over long distances. I was trying to get it to work when Telemon came in. I've got to try again tonight.

GALEN

(reacts)

Then it's true -- there are other intelligent, talking humans --

VIRDON

The radio is in good condition. It couldn't have been here long.

GALEN

Telemon said he found it in the fields...half buried...

VIRDON

It's possible they left it purposely -- so others of their own kind could contact them if they found it --

GALEN

But the humans are in the hills -- you could just go --

VIRDON

They might not be the ones who built the radio --

GALEN

But I promised Telemon I would protect it!

VIRDON

Galen, it's not some idol to be worshipped!

GALEN

He doesn't know that! To them, it's something sacred --

Cont.

VIRDON

I'm not going to hurt it! I just want to make contact with whoever built it! I've got to, Galen! And you've got to help me.

GALEN

(a beat)

What do you want me to do?

VIRDON

I need some tools. There are stores in the town that might carry them or their equivalent.

(hands him a paper)

I've drawn what they look like -- you can pick out anything that approximates --

Galen looks at the paper.

INSERT - THE PAPER

87

Crudely sketched miscellaneous tools such as a wire stripper, awl, scissors, adjustable jaw wrench, etc.

BACK TO SCENE

88

Galen is frustrated, uncertain, but turns and moves quickly off.

CLOSE ANGLE AT THE BARN

89

Delphia has been standing at the edge of the barn, some tools in her hands, looking toward the well, her eyes intent, disturbed.

EXT. CAMPSITE - ANGLE ON KOVAK - DAY

90

He moves through a grove of trees into the small campsite, staring at the fire that still burns among a clump of rocks. There is no one to be seen.

ANOTHER CLOSE ANGLE

91

Kovak moves warily toward the fire, glancing around him for some sign of others.

KOVAK

(calls out)

Hey! Anybody here?

No response. He bends down by the fire, examining it. Now, he reacts to the SOUND OF A BREAKING TWIG. He quickly turns and looks toward the sound.

HIS P.O.V. - PANNING

92

The darkness, shadow, a sense of something, someone watching.

BACK TO KOVAK

93

He also senses it, knows someone is there.

KOVAK

Come on out -- I'm like you --
I'm human --

P.O.V. SHOT

94

There is a beat, then a figure begins to emerge from the shadows; then another and another. They are men, indeed, but not what Kovak has hoped for. They are little above a race of American Indian at the frontier period -- a bearded, nomadic tribe of hunters with a knowledge of fire and crude weapons, possessing a simple basic use of the English language. They are a shrewd and somewhat barbaric people, but to Kovak they are still men rather than apes. Their leader is a gnarled hulk of a man named GORN. Others are DRAK and LOB, both with the same bearded, grim faces.

NEW ANGLE

95

The hunters close slowly in on Kovak, curious, wary, staring at his clothes. He regards them with the same fascinated, careful inspection.

KOVAK

Can you -- speak?

GORN

Yes. We talk.

KOVAK

(reacts, jubilant)

Then it's true. It's true.

GORN

What is true?

KOVAK

You're like me -- like us --

DRAK

There are others like you?

KOVAK

(indicates)

One other -- back there --

LOB

With the apes?

KOVAK

They captured us -- I escaped --

GORN

Where is your tribe?

KOVAK

I don't have a tribe. I -- come
from another world --

The hunters react, look at each other, back to Kovak, suspicion and skepticism in their faces.

INT. FARMHOUSE - CLOSE ANGLE - SUPPER TABLE - DAY 96

The table is set for supper: a coarse but clean linen, silverware, goblets, a stew, fruit, bread. CAMERA ANGLES UP to include Dardon, who is amusedly and intently trying to teach Virdon how to use a knife and fork. Virdon pretends stupidity and awkwardness, but Dardon is insistent. Delphia is bringing things to the table, regarding Virdon darkly. Telemon is not yet in the room.

DARDON

(demonstrating)

There, you hold it like that --
no, no, like this -- see -- ?
Yes, that's it --

DELPHIA

Dardon, humans do not eat at
the table.

DARDON

But I've taught him! He's smart
as anything --

Cont.

DELPHIA

(meaningfully)

Yes, I can see he's very smart --
maybe too smart --

TIGHT ON VIRDON

97

He has caught the inference, but he displays no reaction.

BACK TO SCENE

98

Telemon comes into the room, reacts to his son teaching Virdon at the table.

TELEMON

(remonstrating)

Dardon --

DARDON

(pleads)

Please, Father, let him eat at
the table --

TELEMON

He's a human, Dardon, he's not
clean --

DARDON

He's had a bath! He's clean
as I am! Please, Father, let
him try --

TELEMON

(a beat; weakens)

All right, just this once -- if
he doesn't slop food all over --

Dardon is delighted, begins scooping food onto Virdon's plate as the others sit down. Virdon starts to jab at the food, but Dardon stops him, shows him the right way.

DARDON

No, Thura, no -- like I showed
you -- like this --

He does it, urges Virdon to imitate him. Virdon manages it, but Telemon stops them both with:

TELEMON

Have you forgotten our prayer,
Dardon?

Cont.

Dardon reacts, takes the utensils from Virdon, who reacts curiously. The others bow their heads, Dardon indicating for Virdon to do the same. Virdon grins and bows his head.

TELEMON

'God-thing' who looks after and protects us, we give thanks for the food you have provided --

EXT. CAMPSITE - LOW ANGLE - PANNING - DAY

99

The hunters are crouched around the fire, Gorn ripping some meat and jamming it on a stick which he thrusts into the fire. The others do the same as Kovak regards them grimly.

KOVAK

Then it wasn't you who built the radio?

GORN

What is radio?

KOVAK

It don't matter. A man is in trouble down there and you've got to help him --

Gorn glances balefully at Kovak, continues cooking.

INT. FARMHOUSE - GROUP - DAY

100

They are all eating now, including Virdon, who clumsily but effectively manages the knife and fork. Dardon is delighted. Telemon is disturbed, while Delphia regards the man with growing trepidation. But to all intents and purposes, they appear to be a very typical American family at supper, eating with great decorum.

EXT. CAMPSITE - GROUP - DAY

101

The scene is in direct contrast, the humans eating like animals, ripping great hunks of meat from the sticks and tearing into it with their jaws, blood and grease dripping down their chins as they devour it ravenously. Kovak is still regarding them grimly as he implores their help.

GORN

Why should we help the other one?

Cont.

KOVAK

He's a man! A human like you
and me! They're apes down
there -- animals! They'll
kill him!

DRAK

(slobbering over
his food)

True. They are animals -- but
they have guns -- we have none --

KOVAK

There's only a farmer, a woman
and a boy -- we outnumber them --

TIGHT ON GORN

102

considering it, smiles crookedly.

INT. FARMHOUSE BEDROOM - TIGHT ON HUNTING RIFLE - NIGHT 103

It stands near Telemon's bed, along with a couple of
others in a nearby cabinet. CAMERA ANGLES UP to Telemon's
bed where the ape is fast asleep and snoring heavily.
CAMERA NOW PANS across the room to the door and HOLDS.

INT. ALTAR ROOM - VERY TIGHT ON RADIO - NIGHT 104

Viridon is removing the chassis, working silently by
candlelight, trying to get at the source of the reason
it will not work. Once he has removed the face of the
chassis, he begins examining the interior, recognizing
that something is wrong with the wiring. Now, he hears
a NOISE from outside the room and he quickly places the
chassis plate back the way it was.

ANGLE ON THE DOOR

105

It opens slowly and Dardon peers into the room, looking
warily around.

PANNING P.O.V. SHOT

106

There is no one to be seen, just the radio, the candles,
shadows --

BACK TO DARDON

107

He moves slowly into the room, looks closely at the
radio.

CLOSE P.O.V. SHOT 108

The chassis plate has not been put back correctly, sticks out at one point and a bit of wiring protrudes from inside.

BACK TO DARDON 109

Stares at the radio, then slowly turns to look at:

HIS P.O.V. - THE SHADOWS 110

We can make out Virdon standing in the shadows, pressed back against the wall.

BACK TO SCENE - INCLUDING VIRDON 111

Dardon regards the man, disturbed, approaching him warily.

DARDON

(shaken, imploring)

Thura -- you must not do this --
you must not touch the 'God-thing'
-- or I will have to tell Father,
and he will chain you --

Virdon slowly comes out of the shadow and approaches the ape-boy. He looks at him straight in the eye for the first time -- then speaks --

VIRDON

(soft, gently)

I need your help, Dardon.

Dardon reacts, stunned, terrified, backs slowly away.

DARDON

You -- can talk -- !

Virdon moves forward, takes the stricken youth by the shoulders.

VIRDON

You said you wished I could.
You wanted me to.

DARDON

No -- no, I didn't mean it -- !
I didn't --

VIRDON

But I'm no different than you
or your family, Dardon -- and
I mean you no harm -- you must
believe that --

Cont.

DARDON
 (pulling away)
 But you've broken the 'God-thing' --

VIRDON
 I haven't broken it -- and it
 isn't a 'God-thing', Dardon.
 It's a radio, a machine by which
 men can talk to each other over
 long distances --

DARDON
 No! No, it is sacrilege! I must
 tell my father -- I must tell him --

VIRDON
 If you do, you may ruin my last
 chance to find others of my own
 kind --

But Dardon has backed up to the door, shaking his head,
 distraught. It is at this point that Telemon enters
 the room, his face concerned, alarmed.

TELEMON
 Dardon, what is it? What's the
 matter?

TIGHT SHOT - DARDON 112

He stares at his father for a long beat, his mouth
 working, about to tell -- but held back by something.
 He turns to look at:

ANGLE ON VIRDON 113

Regarding Dardon, his eyes imploring.

BACK TO SCENE 114

Dardon swallows, makes his decision.

DARDON
 (to Telemon)
 Nothing, father. There's nothing
 the matter.

Telemon frowns curiously.

CLOSE ON VIRDON 115

The gratitude to Dardon apparent in his eyes.

FADE OUT

ACT THREE

FADE IN

EXT. THE TOWN - OBLIQUE ANGLE - AT THE GENERAL STORE - DAY 116

Delphia arrives in a wagon, the woman reacting as she sees Galen APPROACHING from out of the store.

CLOSE TWO SHOT - AT THE WAGON 117

He moves to her, she confronting him darkly.

DELPHIA

I expected you to come back to the farm.

GALEN

Then you must know that I wanted to see you again.

DELPHIA

It wasn't for that reason.

GALEN

What, then?

DELPHIA

(a beat)

I know the human can talk.

GALEN

(reacts)

Talk? Delphia, I am afraid you have made a mistake --

DELPHIA

I am not a fool, Galen. I have seen the exchange of looks -- they were as one intelligent being to another -- and I saw you talking with him at the well when you thought we were in the fields --

GALEN

(long beat)

Does your father know?

DELPHIA

Not yet. Not until I know the reason he is here -- and why you protect him --

Cont.

GALEN

(soft, disturbed)

Those reasons are not even clear to myself, Delphia. I once thought I was merely helping a stricken traveler -- but I have created for myself an unholy alliance that each day increases my fears and divides my loyalties --

Delphia looks at his pained face for a long moment, then she places her paw on his, a gesture of affection and support that he responds to instantly.

CLOSE ANGLE - SYRINX

118

He is standing in the doorway of a nearby store and staring at Galen and Delphia. Now, he moves toward them.

CLOSE GROUP SHOT

119

Syrinx moves to them, regarding Galen grimly, at the bag he carries in his arms.

SYRINX

Still here, are you? Does this town fascinate you so much? Or perhaps it is this female who has such a hold over you.

GALEN

Perhaps.

SYRINX

They tell me in the stores that you have been buying tools. An odd assortment of tools.

GALEN

I find them useful in my travels.

SYRINX

I find them potentially dangerous.

DELPHIA

How can tools be dangerous?

SYRINX

Are not tools used to build machines? And as every school ape knows, the machine is an instrument of the evil one through which man nearly destroyed the earth.

Cont.

GALEN

I have no intention of building a machine, Syrinx.

SYRINX

There is talk in the town that one already exists.

GALEN

I know nothing of it.

SYRINX

There is talk that it is hidden in a house.

GALEN

If I run across it, I'll let you know.

Galen and Delphia climb into the wagon and start off.

SYRINX

(calls out)

If there is an instrument of the evil one here, then I will find it myself!

INT. THE BARN - CLOSE ANGLE - VIRDON - DAY 120

He sits on a mound of hay in the dimness of the barn. After a moment, he turns and looks toward:

HIS P.O.V. - THE DOOR 121

Coming IN the door of the barn is Dardon. He shuts the door behind him and moves toward Virdon.

CLOSE TWO SHOT 122

Dardon hunkers down beside Virdon, the man smiling.

VIRDON

(soft, gentle)

Thank you, Dardon.

DARDON

I started to tell but I couldn't. I couldn't believe the things that Syrinx said.

VIRDON

That I'm some kind of evil thing sent to destroy you?

Cont.

DARDON
(not quite certain)
You're not -- are you?

VIRDON
(smiles, genuine)
No, Dardon. I only want to find my way to others like me -- humans whose only sin is that we can think and talk like you.

DARDON
But what you said about the 'god-thing' -- a machine to talk long distances -- how can that be? It would be a miracle.

VIRDON
There was a time, Dardon -- when such a thing was the smallest of miracles --

DARDON
A time? You mean, in the past?

VIRDON
There are people in yesterday's cities, living, breathing strangers whom you never see, but are still there just the same --

DARDON
Cities -- of men?

VIRDON
Yes -- great, spiraling towers of steel and glass that rise thousands of feet into a sky where men fly like birds --

DARDON
Fly -- like birds -- ?

VIRDON
From one continent to another -- across vast oceans -- in a matter of minutes --

DARDON
Is this the place you came from?

Cont.

VIRDON

Yes, Dardon. The other man and myself -- we flew too fast -- faster than time itself -- and somehow came here -- into our future where man seems to be nothing more than a fallen god with a recollection of heaven --

DARDON

But you think the 'god-thing' -- the radio -- was built by men --

VIRDON

It must have been -- and if I can get it to work, I can prove that man is not a god at all, fallen or otherwise, but simply another creature like the ape, still here, struggling for survival -- and perhaps I can help us both toward working side by side for a better world --

DARDON

What you say sounds unbelievable -- but somehow -- I feel it is the truth --

VIRDON

Then help me, Dardon -- keep my secret and help me fix the radio. I swear to you I won't harm it or defile it.

CLOSE SHOT - DARDON

123

He regards Virdon closely for a long moment.

EXT. A ROAD - ANGLE ON THE WAGON - DAY

124

Delphia and Galen are moving swiftly along the road.

CLOSER ANGLE

125

Galen pulls the wagon up along the side of the road and leaps down.

DELPHIA

Where are you going?

Cont.

GALEN

I've got to find Kovak. I promised him I'd let him know if Virdon was alive.

DELPHIA

But where is he?

GALEN

In the hills. Take the tools to Virdon. Do it for me.

DELPHIA

Galen -- be careful -- and come back --

He touches her hand affectionately and moves swiftly off on foot. She watches him go.

EXT. FARMHOUSE - ANGLE ON WAGON - DAY 126

Delphia drives the wagon up beside the barn, climbs down with the bag of tools. She glances around, then ENTERS the barn.

INT. THE BARN - CLOSE ANGLE - DAY 127

Virdon and Dardon react as Delphia comes INTO the barn and approaches them. She holds out the bag to Virdon with:

DELPHIA

Galen said to give you these. He's gone to find your friend.

Virdon reacts, then slowly reaches out and takes the bag, looks inside.

VIRDON

(smiles, to Delphia,
gratefully)

I'm grateful to you.

She reacts to the sound of his voice despite herself.

DARDON

(delighted)

I knew you'd be on our side!

DELPHIA

(uncertain)

Just whose side is that? I'm not sure.

Cont.

VIRDON

Your father must be out in the field by now. It's time to work on the radio.

Dardon nods, then to Delphia:

DARDON

Keep him in the field as long as you can, Delphia. We'll need as much time as possible.

They all move OUT of the barn.

EXT. THE HILLS - ANGLE ON GALEN - DAY 128

He moves forward into the hills, then suddenly stops as he looks ahead of him.

HIS P.O.V. 129

On the crest of a hill can be seen Kovak and a number of the primitive humans, all armed with crude weapons.

BACK TO GALEN 130

He reacts, disturbed, moves forward.

ANGLE ON KOVAK 131

He reacts to Galen, moves to meet him, the others holding back at his signal.

CLOSE TWO SHOT - GALEN AND KOVAK 132

as they meet.

KOVAK

Is Virdon alive?

GALEN

(grimly sardonic)

Yes. Alive and well. Those are the humans?

KOVAK

Yes --

GALEN

Intelligent and advanced like you and Virdon?

Cont.

KOVAK

They were once the rightful rulers here, but they were driven out by the apes.

GALEN

They lie. The apes have lived here peacefully for centuries.

KOVAK

(sarcasm)

Who told you that? The female?

GALEN

She told me of the humans. They are barbarous and cruel.

KOVAK

What did you expect her to say? That they're kind and gentle and superior to the apes?

GALEN

They're armed and hostile --

KOVAK

That's right, I'm leading them in an attack on the farm.

GALEN

You can't do that! The farmer meant Virton no harm --

KOVAK

He shot him! He could have killed him!

GALEN

He thought you were going to damage his idol -- the radio --

KOVAK

I knew who you'd try to protect when the chips were down, Galen. You're an ape and you're loyal to the apes. You've sold us out --

Cont.

GALEN

I only want to prevent bloodshed,
ape or human --

KOVAK

There won't be any bloodshed if
they don't try to resist. All
I want is to get Virdon and
that radio out of there. The
other humans only want what is
rightfully theirs.

GALEN

Kovak, you're being a fool,
they'll slaughter the apes
without mercy!

KOVAK

They gave me their word they
wouldn't hurt anybody unneces-
sarily.

GALEN

But you can't trust them -- !

KOVAK

It's you I can't trust! You
and all these fugitives from
the Central Park Zoo! I'm
going to do whatever it takes
to turn this mixed-up world
back the way it was, and you're
not going to stop me!

GALEN

Look, you say all you want is
to get Virdon and the radio
out -- all right, at least
give me a chance to do that
without risking violence --
Give me one hour -- that's
all I ask --

KOVAK

(considering it,
reluctantly)
You've got twenty minutes,
Galen.

Cont.

GALEN

It'll take me ten to get there --

KOVAK

Then you'd better get moving.

Galen regards Kovak and the men behind him grimly, then turns and charges off back toward the farm.

INT. ALTAR ROOM - TIGHT ANGLE - DAY

133

The tools are spread around as Virdon uses them to work feverishly on the radio. Dardon is close by and watching with great fascination.

VIRDON

There's the problem -- the wiring on this resistor is shot --

DARDON

What does the resistor do?

VIRDON

Offers resistance to the flow of electric current -- dissipates heat --

(beat)

I'm going to need some wire --

DARDON

(considers it)

There is some wire in the fence around our garden --

VIRDON

Good. Take these clippers and snip off about a half foot -- this much --

He indicates, gives Dardon the snippers, the youth quickly moves off.

EXT. FARMHOUSE - CLOSE ON GARDEN FENCE - DAY 134

Dardon moves INTO SHOT and begins snipping some wire from the fence. After he has about six inches of it, he gets up and starts back to the house.

ANGLE ON DARDON 135

He runs swiftly back to the house.

ANOTHER CLOSE ANGLE 136

Dardon running. Now, suddenly, as if from out of nowhere, Syrinx APPEARS and grabs the boy's arm, making him CRY OUT with surprise and alarm.

TIGHT TWO SHOT 137

Syrinx glares down at Dardon, the youth regarding him with alarm and trying to hide the wire.

SYRINX
Where is your father?

DARDON
In the field.

SYRINX
(eyeing his hand)
What is it that you hide, young simian?

DARDON
Nothing, Preacher Syrinx. Nothing.

The Preacher suddenly grasps Dardon's wrist, twisting it toward him.

SYRINX
There is no wickedness so desperate as deceit, young simian.

He applies painful pressure so that the youth's hand opens, exposing the strands of wire.

DARDON
(in pain)
It's just for something I'm fixing --

SYRINX
(more pressure)
What is it you fix?

Cont.

DARDON
Just something in the barn --

SYRINX
(sarcastic)
In the barn, is it? Is that why you
run toward the house?

DARDON
I was just going in the house to --

SYRINX
Don't lie! To lie is to risk the
fires of damnation!

ANGLE ON VIRDON 138

at the window, watching tensely.

BACK TO SYRINX AND DARDON 139

DARDON
Please, let me go -- I haven't
done anything --

SYRINX
Your eyes reveal what your mouth
dissembles, young simian. I think
you know more than you tell. Is
is about humans who can speak!? Is it
about a machine this spawn of the evil
one has hidden somewhere in your
father's house? Tell me!

DARDON
No -- there's nothing --

Syrinx glances up at the house.

SYRINX
Lead me inside, young simian --

DARDON
No -- please -- I --

SYRINX
Go!

He forces the youth ahead of him INTO the house.

ANGLE ON VIRDON AT THE WINDOW 140

Reacts, disturbed.

INT. FARMHOUSE - OBLIQUE ANGLE - DAY

141

Syrinx uses brute force to conduct the youth ahead of him into the house.

ANOTHER ANGLE

142

Syrinx looks around warily, taking out his revolver as he goes. Dardon reacts wide-eyed to the revolver, cries out in the direction of the altar room as they head toward it:

DARDON

Virdon! Look out -- !

Syrinx reacts to the boy's cry, shoves him aside and vaults toward the altar room, the revolver leveled meaningfully. He throws open the door to the room and aims the revolver inside.

P.O.V. SHOT - INTO THE ALTAR ROOM

143

No one is there, but the radio shows signs of being worked on, the chassis loosened. The window is wide open and the curtains flutter slightly as though someone has just leaped out through the window.

INT. ALTAR ROOM - ANGLE ON SYRINX - DAY

144

He charges INTO the room toward the window, peers outside, but sees no one. Now, he turns slowly and stares at the radio in open-mouthed shock and horror. It is as if a missionary has discovered a pagan idol on the altar of his own church.

SYRINX

(low, a snarl)

Instrument of evil!

In fanatic rage, Syrinx picks up an ax from a nearby counter and lifts it high over his head in a move to smash the radio transmitter.

ANOTHER ANGLE

145

Virdon has been hiding down behind the counter, suddenly vaults forward and grabs the ax before Syrinx can bring it down, preventing him from destroying the valuable radio.

NEW ANGLE

146

There is a fierce and violent struggle, both ape and man struggling for possession of the ax, battering back and forth across the room. Now, Virdon finally manages to get the upper hand, driving Syrinx backward, smashing his fist into the simian's face. Syrinx staggers backward and collapses, stunned, to the floor.

ANOTHER ANGLE

147

It is at this point that Telemon COMES INTO the room, followed closely by Delphia. The farmer is carrying his rifle, shaken by what he sees, confused and alarmed. Syrinx glares up at him, livid with rage and bitterness.

SYRINX

Fool! Fool! Not only do you bow down to the despised relics of mankind, but you harbor the evil ones in your house!

TELEMON

(incredulous)
I don't understand --

SYRINX

The man -- his machine -- you must destroy them or they will bring the simian world to their feet at the evil one's command!

DARDON

No, Father, it isn't true -- !

TELEMON

The man -- he can speak -- ?

VIRDON

(moves forward, gently)
Yes, Telemon, I can speak.

TELEMON

(aghast, to Dardon)
Then -- it is true -- it is as Syrinx says --

SYRINX

Destroy them! You must! Now!

Telemon brings his rifle up leveled at Virdon.

DELPHIA

No, Father, no -- you mustn't --

VIRDON

(to Telemon, gently,
imploring)
Listen to me, Telemon --

SYRINX

No! You must not listen -- kill him!

Cont.

Telemon is torn, confused.

DARDON

(pleads with his
father)

Father, the man isn't evil -- He comes from a city in the past where miracles are performed!

SYRINX

Miracles are the work of sorcerers and demons! Those who perform miracles must be driven back to the world of the dead!

VIRDON

(softly, to Telemon)

There are no miracles where I came from, Telemon. Only the seemingly miraculous results of intelligence and hard work. Machines were built to make that work easier so that we could have more time to enjoy the fruits of life. This radio isn't a god or a devil, but a simple device for bringing intelligent beings closer together so that they might know each other better. Surely there's no evil in that.

SYRINX

No! You must not believe him! It's the spawn of evil!

TELEMON

(uncertain, to Virдон)

How can I believe you? How can I know you speak the truth?

VIRDON

Give me just a few minutes to fix the radio. If I can make contact with the men who built it, that should prove what I say.

Telemon grimly considers it.

SYRINX

No! You must not!

DARDON

Please, Father, give him a chance to prove it -- !

DELPHIA

A few minutes can't hurt, Father --

Telemon looks to his children's pleading faces, then to Viridon. He nods. The group reacts accordingly. Viridon rushes to the radio.

SYRINX

Fool! Fool!

EXT. FARMHOUSE - LONG SHOT - DAY

148

We can see Galen as he comes charging, slipping, stumbling down a hillside toward the farmhouse. HOLD FOR:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

INT. ALTAR ROOM - TIGHT SHOT - DAY

149

Viridon is working at a feverish pitch to fix the radio, his hands adjusting coils and adding the piece of wire which Dardon has brought him. Dardon is squatting closely and watching with great fascination. ANGLE WIDENS TO INCLUDE Delphia standing close by and watching with some trepidation, while Telemon still holds the rifle. Syrinx watches grimly.

VIRDON

(works)

This should be high-resistance wire, but it ought to work... It makes each turn insulated from adjacent turns...

ANOTHER ANGLE

150

At this point, Galen comes charging INTO the room with:

GALEN

Viridon, we've got to get out of here --

VIRDON

I've almost got it fixed --

GALEN

But Kovak found the humans -- he's bringing them here --

But Viridon has reconnected the chassis and turned on the unit's self-contained power source. The HUMMING and STATIC coming from the set cause a stunned reaction among the others.

VIRDON

It works, the power works! Now if those resistors will just cut the current enough --

He presses switches and adjusts dials.

Cont.

VIRDON

We'll need some call letters --
How about just W-H-U-M-A-N-2 --

GALEN

Viridon --

VIRDON

Quiet --
(into mike)
CQ CQ CQ CQ DE WHUMAN2 WHUMAN2
WHUMAN2 WHUMAN2 K --

Now, Viridon tunes the receiver very slowly two times over the frequency band, listening for an answer. But, there is only STATIC.

VIRDON

CQ CQ CQ CQ DE WHUMAN2 WHUMAN2
WHU --

CLOSE ANGLE

151

Syrinx has moved closer to Telemon, taking advantage of the attention the radio is getting. Suddenly, he reaches out and grabs the rifle away from the surprised farmer, leveling it at the others.

WIDE ANGLE

152

SYRINX

You see! There is only evil
power in the machine -- building --
building -- I must destroy it
and those who would turn it
against us -- !

DARDON

Father, don't let him --
please --

Syrinx puts pressure on the trigger as he aims the rifle directly at Viridon. But before he can fire, the SOUND OF A VOICE comes from the transmitter:

Cont.

RADIO VOICE

(o.s.)
 WHUMAN2 WHUMAN2 WHUMAN2 DE WCITY
 WCITY K --

They all react, stunned at the voice.

VIRDON

(jubilant)
 I've got them! I've got them!
 WCITY! City! It's a city!

Viridon starts to answer, but Syrinx raises his gun again to shoot him, with:

SYRINX

(horrified)
 It's the voice of the evil one
 himself!

TELEMON

(joyous)
 No! No! It's the 'god-thing'!
 He is not a fallen god! He
 speaks to us!

Telemon leaps forward at this point, throwing himself in front of Viridon. Syrinx jockeying to get a shot at the man. But Galen leaps forward and grabs Syrinx, pressing him back against the wall.

RADIO VOICE

(o.s.)
 WHUMAN2 WHUMAN2 WHUMAN2 DE WCITY
 WCITY K --

But now another HUMAN VOICE drowns out the radio, a high SHRIEK like that of a hunter closing in on the prey; then another and another. Galen glances out the window.

GALEN

It's Kovak -- and the humans --

The others react.

53

P.O.V. - OUT THE WINDOW 153

Kovak is leading the hunters down toward the farm on horseback; eight men dressed in skins, a couple with rifles, others with spears, waving them and crying out as they ride.

BACK TO SCENE 154

Syrinx now rips away from Galen and dashes out the door of the room.

EXT. FARMHOUSE - ANGLE ON HUNTERS - DAY 155

Kovak leads them down toward the farmhouse on horseback.

ANOTHER ANGLE 156

Syrinx comes charging out of the house, his eyes wild, gun coming up to fire at the approaching riders.

SYRINX
(cries out)
Strike down the humans,
O god of my fathers! Crush
them as they would seek to --

ANGLE ON GORN 157

He raises his rifle as he rides close, fires it at Syrinx.

BACK TO SYRINX 158

The bullet catches him full in the chest and he is thrown backward against the porch of the house, tumbling, crumpling to the ground.

WIDER ANGLE 159

The hunters close in on the farmhouse, leap from their mounts and charge into the house, Kovak with them.

INT. FARMHOUSE - DAY 160

The hunters charge into the farmhouse and, with wild and savage cries, begin to break everything they can get hold of, smashing tables and chairs, ripping curtains from the walls. Even Kovak is suddenly disturbed by their wantonness.

ANOTHER ANGLE 161

Galen rushes into the room, grabs at one of them and tries to stop the destruction.

Cont.

GALEN

Kovak, stop them -- !

A couple of hunters smash at Galen with their fists, battering him backward.

CLOSE ON KOVAK 162

He is becoming more disturbed by the savage behavior of the men.

ANOTHER ANGLE 163

KOVAK

All right, that's enough -- !

They completely ignore him, continue wreaking havoc in the room. A couple of them smash into the altar room.

INT. ALTAR ROOM - DAY 164

Telemon is holding Delphia and Dardon protectively in a corner of the room as Virdon continues trying to work the radio. Now, as the hunters charge in, Virdon rises to meet Gorn, striking out with his fists, knocking him against the wall.

ANGLE ON OTHER HUNTER AND DRAK 165

He begins smashing everything in the room with the butt of his rifle. He turns toward the radio, intent on obliterating it.

DARDON

Virdon! The radio!

Virdon turns from the other hunter, but is too late. Drak smashes his rifle down and batters the radio, crushing it savagely.

NEW ANGLE 166

Virdon leaps at the man, hitting him, driving him away, knocking him senseless in his fury at the destruction.

ANOTHER ANGLE 167

Gorn grabs his rifle and levels it at Telemon and the others, fully intent on wiping them out.

ANGLE TO INCLUDE THE DOOR

168

Kovak moves to the door, reacts as he sees the hunter about to kill the apes. This cold-blooded act is too much for him and he leaps at the man, grabbing at the rifle, preventing him from firing, knocking him down.

FRESH ANGLE

169

Viridon moves to Kovak with:

VIRDON

Get them out of here -- !

Kovak responds, moves back through the door, Viridon following.

INT. FARMHOUSE - WIDE ANGLE - DAY

170

Kovak and Viridon move into the room, confront the other hunters with their rifles. Viridon fires into the ceiling, crying out at them:

VIRDON

Get out! Out!

The hunters react to the guns, stop in their tracks and slowly back out of the house. Viridon, Kovak and Galen follow them.

EXT. FARMHOUSE - WIDE ANGLE - DAY

171

The hunters come out of the house, leap onto their horses and race off for the hills. Viridon, Kovak and Galen move to the fallen Syrinx. Telemon and the others also move outside.

TIGHT SHOT

172

Viridon bends down beside Syrinx, who is fatally wounded, but still conscious. He stares up at Telemon through pained eyes.

SYRINX

You see...I was right...they came only...to destroy us...

Then, his eyes close and he is dead.

EXT. FARMHOUSE - CLOSE ON SMASHED RADIO - DAY

173

It is lying on the front porch, crumpled, parts smashed, wires protruding. ANGLE UP to Viridon and the others regarding it, all with differing feelings of regret.

Cont.

DARDON

Maybe I can fix it --

VIRDON

I'm afraid it's a total loss --

KOVAK

(guiltily)

It's my fault. If I hadn't brought those --

TELEMON

(to Kovak, gently)

You thought you were helping your friend. And you did stop them from hurting us.

VIRDON

You have a large capacity for forgiveness, Telemon.

TELEMON

They who forgive most, shall be most forgiven.

VIRDON

Then you don't believe what Syrinx said about us?

TELEMON

Only about some of you. The shameless, the brutal, the self-righteous. There must be good and bad in all of us, ape and man alike.

VIRDON

I can certainly agree with you there.

DELPHIA

(to Virдон)

Do you really believe the voice you heard came from a city of men?

VIRDON

Yes, I'm sure it did.

CLOSE TWO SHOT - DARDON AND VIRDON

174

DARDON

Do you think it's a city like
the one you came from? With
great towers that rise into
the sky?

VIRDON

Perhaps, Dardon. We must try
and find out.

DARDON

I wish I could go and see it!

VIRDON

When we find it, I'll come back
and bring you there.

Dardon is delighted.

DARDON

Will you? Will you really?

VIRDON

That's a promise. If it's a
city like I hope it is, men
and apes will be living there
in peace and harmony.

CLOSE TWO SHOT - GALEN AND DELPHIA

175

DELPHIA

Will you be going with them?

GALEN

Yes, I must.

DELPHIA

But why? You're an ape. They
seek their own kind.

GALEN

There was a poem I found in the
attic of my father. He told me
in confidence that it was written
in ancient times by a man. I
doubted it then, but I memorized
the words --

(quotes)

'Here earth and water seem to
strive again;
Not chaos-like together crushed
and bruised.
But, as the world, harmoniously
confused;

GALEN (Cont.)

Where order in variety we see,
And where, though all things differ,
all agree.'

(beat)

If there is a city somewhere where
those thoughts are reflected, then
I, too, must see it.

EXT. FARMHOUSE - WIDE ANGLE - DAY 176

Virдон, Galen and Kovak are moving off into the distance,
Telemon, Delphia and Dardon standing on the porch,
waving to them.

TIGHT ON DARDON 177

Watching them go, waving. Now, he turns slowly and
regards the radio sadly. He moves close to it,
examines it curiously, begins tinkering with the broken
parts.

ANOTHER CLOSE ANGLE 178

Dardon sits down and begins trying to fit the parts
back in their proper places, crudely attempting to fix
it as he remembers it.

ANOTHER ANGLE 179

As Telemon and Delphia regard the youth working.

TELEMON

If anyone can fix the 'god-thing',
Dardon can.

DARDON

(a beat; meaningfully)
I'm not fixing it to worship,
Father.

Telemon and Delphia react, glance at each other.

CLOSE ANGLE - VIRDON, GALEN AND KOVAK 180

Moving away from the house onto the crest of a hill.
Virдон stops for a beat, turns and glances back toward
the house.

GALEN

Do you really believe it's
that simple? That machines will
make a better world?

VIRDON

(grimly)

Syrinx said he was right about men. Maybe, in a way, he was. We were the victims of the very instruments we valued most.

P.O.V. SHOT

181

The group at the front of the house, Dardon bent over the radio and happily at work in fixing it.

VIRDON

(voice over)

Dardon just may turn out to be the progenitor of some new plateau in the development of the apes...but, like with man, every gain in power, mastery over natural forces, scientific addition to knowledge will prove potentially dangerous without equal gains in self-understanding and self-discipline.

FADE OUT

THE END