

"ESCAPE FROM THE PLANET OF THE APES"

Original Screenplay

by

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Based on characters created by

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FINAL SCREENPLAY
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"ESCAPE FROM THE PLANET OF THE APES"

FROM BLACK SCREEN
SHOCK-CUT TO EXTREME CLOSEUP:

1 THE EXPLOSION OF ROCKETS

as we watch as it speeds away from CAMERA.

CUT TO:

A-1 EXT. SPACESHIP (STOCK)

It soars into space.

2 INT. ORBITING SPACESHIP

through whose windows the same light lividly illuminates three space-suited and helmeted ASTRONAUTS -- afraid and curiously hesitant at the controls. We establish a Dual Date Meter showing the year in terms both of "EARTH TIME" and "SELF-TIME". Both panels read: 3955.

ASTRONAUT 1 (MALE)

We made it.

ASTRONAUT 2 (MALE)

So far. But one thing is for certain.
Whoever wins the war, there'll be no
place on Earth for us.

ASTRONAUT 3 (FEMALE)

Where are we going?

ASTRONAUT 2 (MALE)

(briskly)
Probably to our death. But just
possibly --

3 P.O.V. SHOT - EARTH'S RIM WHITENS TO INCANDESCENCE

and a soundless explosion sends a column of fire and cloud
mushrooming up towards us.

4 SPACESHIP

Appalled silence. Through the ship's windows the ASTRONAUTS
are watching (and we with them) the nuclear disintegration
of Earth. The incandescence almost burns through their
space helmets. In awed voices:

Cont.

4 Cont.

ASTRONAUT 2

The fools...they've finally destroyed
themselves.

ASTRONAUT 1

My God, the earth is no more.

Cont.

4 Cont.1

ASTRONAUT 3

And we've escaped.

The spaceship begins to shudder.

ASTRONAUT 2

We have, if we survive the shock wave.

The shock wave of the huge, megatonic explosion hits the spaceship from below.

Chaos and pandemonium inside. We multiply normal air turbulence a thousandfold and are bashed, buffeted, whirled, twirled, lifted a hundred miles and dropped fifty, before slowly flattening out to some semblance of equilibrium on (presumably) a new orbit. The Date Meter digits under "EARTH TIME" have begun to click and race erratically. ASTRONAUT 2 watches intently.

ASTRONAUT 2

The shock must have ... unbalanced the mechanism. I don't understand.

Now he turns to look at another dial.

5 ILLUMINATED PANEL LABELED "AUTOMATIC RE-ENTRY SEQUENCE"

Across it curves the descending graphline which traces optimum re-entry path. Now the lights begin to trace the spacecraft's actual re-entry path, which sometimes slightly deviates to left or right of the graphline but always approximately follows its course.

ASTRONAUT 2

We've been forced out of orbit.

ASTRONAUT 1

(looking at panel)

We're descending.

ASTRONAUT 3

But where?

The spacecraft is seared with flames and smoke as it plummets through space. The windows fog and blacken. ASTRONAUT feverishly works at controls to no response.

A-5 LONG SHOT - SPACECRAFT (STOCK)

The fiery missile descends on our screen.

B-5 FLAMES AND SMOKE

leap at the windows. Descent is rapid, and suddenly through the blackened windows, the entry is completed for light can be seen flickering through the charred cracks.

C-5 SUBJECTIVE P.O.V.

We descend rapidly to be swallowed in a cloud bank.

D-5 INT. SPACECRAFT

SHOOTING across the frozen ASTRONAUTS, we see the Date Meter spin to a halt.

EARTH TIME
1973

SHIP TIME
3955

E-5 SUBJECTIVE P.O.V. (STOCK)

We are crashing rapidly into the ocean.

F-5 SPLASHDOWN (STOCK)

The spacecraft splits the water into churning waves. Then all is still.

6 EARTH - AERIAL SHOT - THE PACIFIC OCEAN - DUSK

We are watching it from the P.O.V. of a U.S. Marine helicopter PILOT flying on normal coastal reconnaissance duty; and the coast itself (as plane banks to include it) is California. All is peaceful, empty and deserted. Until...PILOT mildly reacts to an object beached on the tideline far below. His prop-blades louden as he goes into a steep, investigatory dive.

7 FROM PILOT'S P.O.V.

We ZOOM towards the floating and still-unopened spaceship.

8 INT. PILOT'S CABIN

As he flattens off and reascends:

PILOT
(radio-reporting)
Tower, this is Red Baron Five. I have an object beached on the tideline -- uh -- seemingly one of our spacecraft. Coordinates are southeast corner of sector Alpha Charlie. Relay this to appropriate recovery forces. I have enough fuel to orbit for forty-five minutes. Please alert Red Baron Ops and I'll squawk Channel Two for radar fix.

CUT TO:

9 INT. OPS ROOM

DUTY OFFICER

(on phone)

Rescue, we have Red Baron Five report of possible spacecraft washed ashore in southeast sector Alpha Charlie. Immediately launch two choppers to effect pickup and recovery. Base Radar will vector them to the location.

He picks up second phone and dials.

DUTY OFFICE

The Colonel, please.

10 EXT. COLONEL'S GARDEN

The COLONEL, among friends, is barbecuing a steak on the lawn of his private quarters as the garden phone rings beside him. The roar of the o.s. helicopters passing overhead and the nature of the phone message itself distract him from the steak which, during the brief conversation's course, is burnt to a cinder. As the helicopters recede:

COLONEL

I didn't even know we had anything up. Okay, I'll call Washington.
(seeing burnt steak)

Damn!

11 HELICOPTERS IN FLIGHT

12 OFFICE IN WASHINGTON

3-star GENERAL BRODY stands against wall map of splashdown area and barks into phone.

BRODY

No serial number? ... Well, it may have been burnt out on re-entry. ... No, neither did I. I'll check with Deputy Director, NASA, and call you back.

He cuts the call to initiate a new one.

13 EXT. HELICOPTER

disgorging FROGMEN at spacecraft. First helicopter departs.

14 OFFICE AT CAPE KENNEDY

INTERCUTTING DEPUTY DIRECTOR with BRODY in Washington.

DEPUTY DIRECTOR (CIVILIAN)
(patiently)
General Brody, I'm telling you...
We have no spacecraft up.

BRODY
(irritably)
You're telling me that what never
went up can't come down. And I'm
telling you it just has. And now
I'm going to tell the President.

CUT TO:

15 EXT. BEACH AREA

Military vehicles, combat Marines, trucks, jeeps, etc.
swarm.

16 WHITE HOUSE OFFICE

The PRESIDENT is an articulate, unruffled professional
politician with a flair for irony. Into phone:

PRESIDENT
Let us hope and pray that you are
right, General. But I think we
should be alert to a remoter
possibility: that the Russians
retrieved one of our missing space-
ships and remanned it with astronauts
who have now accidentally splashed
down in our own territorial waters.
If they're alive, you may tell
Colonel Winthrop at El Palomar to
welcome them with caution. Whether
they're alive or not, have NASA go
over that ship with whatever's the
scientific equivalent of a fine tooth
comb. And until we know more, I want
a full security clampdown on the entire
operation.
(drily)
You understand me, General. This is
not for the networks.

CUT TO:

17 EXT. SPACECRAFT

being towed ashore by cable attached to truck winch. FROGMEN,
swimming alongside, shout orders to truck on beach.

CUT TO:

18 INSIDE SPACESHIP

Its windows still fogged and blackened; the OCCUPANTS still helmeted. We hear o.s. FROGMEN faintly shouting orders from outside.

ASTRONAUT 2
We are being pulled.

FROGMAN'S VOICE
(o.s.)
How the hell do you hold onto this
thing.

FROGMAN'S VOICE
(o.s.)
Some Frogman you are.

He laughs.

ASTRONAUT 1
They speak our language. At least
they have intelligence.

ASTRONAUT 2
(urgently)
Then at least let us conceal our
intelligence from our captors.
Our safety may lie in silence.

CUT TO:

19 EXT. FIRST HELICOPTER RETURNS

and lands on beach. COLONEL emerges, with two AIDES, to view:

20 EXT. SPACECRAFT AT WATER'S EDGE

21 MARINES SURROUND SPACECRAFT AT THE READY

22 THE OPENING OF THE SPACESHIP'S HATCH

Our helmeted ASTRONAUTS emerge, descend; and draw themselves up, line abreast, facing:

23 COLONEL AND AIDES

COLONEL
Welcome, gentlemen.

Then their faces stiffen in aghast astonishment, as we:

CUT TO:

24 FROM THEIR P.O.V. - THE ASTRONAUTS UNHELMETED

They are all chimpanzees. One of them (MILO) is a character new to our series. The other two are CORNELIUS and his wife ZIRA. Over their heads we SUPER:

TITLE AND CREDITS

which continue over a:

25 MONTAGE

- A. CREDIT: ESCAPE FROM THE PLANET OF THE APES
Frozen shot of the three apes.
- B. CREDIT: (STARRING)
A shot of the Colonel and two aides. Camera ZOOMS into head shot of Colonel.
- C. CREDIT: RODDY McDOWALL
Close shot of Cornelius. Pull back to Med. shot. He looks off.
- D. CREDIT: KIM HUNTER
Camera pans to Zira.
- E. CREDIT: BRAD DILLMAN
Full shot - beach action. Colonel and two aides run towards jeep.
- F. CREDIT: NATALIE TRUNDY
Colonel in f.g. reaches for phone in jeep. Two aides in b.g.
- G. CREDIT: ERIC BRAEDEN
General Brody reacting to news on telephone (freeze frame).
- H. CREDIT: (CO-STARRING)
Deputy Director, NASA, reacting to news (freeze frame).
- I. CREDIT: SUPPORTING CAST
President of the U.S. reacting to the news (freeze frame).
- J. CREDIT: RICARDO MONTALBAN AS ARMANDO
Full shot - Ops Room receiving news on teletype.
- K. CREDIT: MUSIC - JERRY GOLDSMITH
Tighter shot - Ops Room - activity on phone.
- L. CREDIT: PHOTOGRAPHY - JOE BIROC
Full shot - security gate. Trucks and ambulance entering air base.
- M. CREDIT: ART DIRECTION, ETC.
Security gates being closed. Zooming into off-limits sign.
- N. CREDIT: MAKEUP DESIGN AND FILM EDITOR
Full shot - trucks and ambulance arriving at air base depot.

Cont.

25 Cont.

- O. CREDIT: UNIT MANAGER, ETC.
Ambulance being opened to admit Ape-onauts.
- P. CREDIT: PANAVISION, ETC.
Apes being escorted by soldiers to guardhouse (director's note: possible two shot).
- Q. CREDIT: ASSOCIATE PRODUCER
Low-bed truck carrying spacecraft.
- R. CREDIT: WRITTEN BY
Tighter shot on moving truck carrying spacecraft.
- S. CREDIT: PRODUCED BY
Jeep arriving at air base depot. Aide to Colonel enters building.
- T. CREDIT: DIRECTED BY
Colonel and Aide emerge from building heading towards guardhouse.

MONTAGE ENDS.

26

EXT. MARINE BASE - COLONEL AND AIDE

who is carrying a large paperbag, as they walk past Headquarters Buildings.

COLONEL

Did you call the Zoo?

AIDE

Yes, sir. We're in luck. The sick bay's almost empty except for a mauled fox cub, a deer with pneumonia, and a depressed gorilla. The Apes will be hidden from the public. They'll be quarantined. If they want medical attention, it's available on the spot. And the experts can start giving them the once-over first thing in the morning. General Brody's very pleased.

COLONEL

Me, too. Can't have a lot of monkeys making messes in the Guardhouse. Have we fed them? Like raw steak or something?

AIDE

The Zoo tells me that chimpanzees, like all apes, are vegetarian, sir.

Cont.

26 Cont.

COLONEL

Good God.

AIDE

(indicating paper
bag)

They suggested oranges.

They have reached:

27 EXT. GUARDHOUSE

whose door is unlocked by an obviously shaken MARINE M.P.

COLONEL

What's the matter?

MARINE M.P. helplessly ushers them into:

28 INT. GUARDHOUSE

Its rear section (behind bars) is furnished with austere but serviceable beds, chairs, tables and a washing sink with plates and cutlery in rack above. On the floor: a capacious rawhide valise, from which ZIRA (gloved and shod) has extracted a robe into which she is changing. Her discarded space suit lies at her feet. MILO and CORNELIUS have already changed. Their space suits are hanging neatly from wall hooks. At COLONEL'S entry, MILO and CORNELIUS rise courteously to their feet, while ZIRA struggles hastily into her robe. From the threshold:

COLONEL

(automatically)

Excuse me. I didn't mean to disturb....

(aghast to Aide)

What am I saying?

AIDE

They're...pretending to dress.

COLONEL

What d'you mean, pretending?

They are dressing. Where'd they get those clothes?

MARINE M.P.

(indicating valise)

They brought them with them, sir.

(gulping)

In a suitcase.

COLONEL

Suit....?

(with an effort;
to Aide)

Greg, give them their oranges.

AIDE advances cautiously with paper bag.

29 MASTER SHOT

We HOLD COLONEL and MARINE M.P. talking in f.g., while AIDE proffers oranges (which the TRIO gracefully accepts) in b.g.

ZIRA, holding her orange, has gone straight to the sink rack, from which she takes three plates, three knives and three forks.

COLONEL

(not noticing;
to Marine M.P.)

Arrange prisoner escort for 16:30
hours...

ZIRA distributes plates and cutlery to MILO and CORNELIUS. To AIDE's astonishment, the APES draw up chairs and sit round the table.

COLONEL

(not noticing;
to Aide)

We're sending them to the Zoo Infirmary.

The APES start meticulously quartering their oranges on their plates with their knives.

COLONEL

(still to Aide)

They'll have company. There's
a gorilla in the next cage.

ZIRA, overhearing this, reacts violently; rises, picks up her plate and hurls it to the ground.

COLONEL

(looking round at
last)

Now why the hell did it do that?

The full implications of the plates and the knives only strike him as we:

CUT TO:

30

INT. ZOO INFIRMARY - NIGHT

We START on CLOSE SHOT of the deer with pneumonia, cradled under ultraviolet lamps which (as we PULL BACK) prove to be the huge, clinically furnished room's only light source -- for the sick animals must get their rest. We PAN past a recumbent camel and the mauled fox cub, into whose small sleeping body the rubber tube of a suspended flask is intravenously dripping plasma; and END on a white-coated KEEPER (with flashlamp) inspecting our APE TRIO, now installed in one of two large, contiguous cages at the dim room's center: straw for them to lie on; a bowl of water for drinking; and a generous supply of oranges and bananas, one of which he cautiously proffers to ZIRA through the bars, while playfully patting her head. ZIRA rejects the banana and slaps his face.. Taken aback but still amicably:

KEEPER

Have it your own way, mate.

Clang! He locks them in and exits. When the light from his flashlamp has faded to near-darkness, we hear an outer door more distantly locked.

ZIRA

(outraged whisper
to Cornelius)

I'm not his mate. I'm yours.

CORNELIUS

Zira, please control yourself.
I think they're trying to be kind.

ZIRA

This cage stinks of gorilla.

She sits down disconsolately on the straw. Instantly CORNELIUS sits by her and takes her hand. In undertones:

ZIRA

Cornelius -- where are we? What's happened?

CORNELIUS helplessly shrugs. From the shadows, very softly:

MILO

I know where we are. I know what has happened.

ZIRA and CORNELIUS stare at him.

MILO

In some fashion -- and I lack the intellect to know precisely how -- we have traveled from Earth's future into Earth's past.

30 Cont.

CORNELIUS

But we saw Earth destroyed.

MILO

And Earth will be destroyed --
just as we saw it. Only, since
seeing it, we have passed through
a....backward disturbance in time --
did you notice the Date Meter
clicking down after the shock
wave hit our ship? -- and we
have returned to Earth almost
two thousand years before its
destruction.

(solemnly)

That is another reason for keeping
silence. Our human captors would
not be edified to know that, one
day, their world will crack like
an egg and fry to a cinder, because
of an Ape war of aggression.

His low tones have become just emphatic enough to disturb:

31 GORILLA IN NEXT CAGE

It shifts, grunts and whimpers uneasily.

32 BACK TO SCENE

The TRIO reacts. We CLOSE to:

MILO

Apes, at this instant in time,
cannot yet talk. For the moment,
we should follow their example.

FADE OUT

FADE IN

33 EXT. ZOO - MISTY MORNING SHOTS (6:00 A.M.)

We hear occasional call of a tropical early bird, and CLOSE to two human early birds: LEWIS DIXON, a young animal psychiatrist, and his pretty (female) research assistant, STEVIE. As they walk:

LEWIS

(feeling in
pocket)

The driver brought a report from
the Air Base.

(scanning it)

The usual imitatory behavior ...
mimicking salutes ... hand-shaking
... sitting on chairs ... eating
off plates with knives ... but--

He hesitates.

STEVIE

What, Lewis?

LEWIS

There was a sort of carpetbag in
the ship.

STEVIE

With food?

LEWIS

No -- clothes. Stevie, they changed
into them.

STEVIE

I don't believe it.

But his reaction says it is true. We have reached the
Infirmary's main (open) door which is guarded by two
SOLDIERS.

STEVIE

What are they doing here?

LEWIS

Security.

(undertone)

Join the Marines and see the Zoo ...

Passing between the SOLDIERS, they enter:

A-33 INT. INFIRMARY CORRIDOR

They don white smocks (marked with their own names)
hanging from wall hooks; walk past the sick deer and
the fox under treatment in small box-cages against the
wall; and enter:

B-33 MAIN ROOM - DOUBLE CAGE

In one half of the cage sleeps the depressed GORILLA; in the other half, very much awake, sit CORNELIUS and ZIRA staring at the Intelligence Test apparatus. Outside the cage stands KEEPER.

LEWIS

Good morning, Arthur.

ARTHUR

Hi, Dr. Dixon.....Dr. Branton.

Our APES survey them stonily.

ARTHUR

(fingering bruise
on cheek)

The female's a bit uppity, sir.

LEWIS

Okay, I'll be careful. We'll
start with the Wisconsin
Multiphasic.

STEVIE opens the cage.

LEWIS

Go easy, Stevie.

STEVIE

They look pretty docile.

LEWIS

Yes, but don't take any chances.

The Wisconsin Multiphasic is a screen which can be lowered and raised (like a window shade) between the Investigator on one side and the Subject on the other. ZIRA winks knowledgeably at CORNELIUS. MILO gestures her into more discreet behavior. KEEPER sets up apparatus during:

LEWIS

(to Stevie)

Unless the spacecraft was
remotely controlled, they must
have been conditioned to press
at least some of the right
buttons. They can't be morons.

(to Keeper)

The female first, Arthur. And
set up Tic-Tac-Toe.

Cont.

B-33 Cont.

To everyone's surprise and KEEPER's relief, ZIRA promptly squats down on her side of the raised screen. The hyper-cautious MILO disapprovingly shakes his head. LEWIS raises screen and displays a single red cube for three seconds before lowering screen to mask ZIRA's view. When he raises it again, he is simultaneously displaying a blue pyramid, a green cone, a yellow sphere, a blue cube, a red octohedron and the red cube. ZIRA instantly selects the red cube, which she offers curteously back to LEWIS. LEWIS gives an astonished whistle. STEVIE, too, reacts in amazement.

LEWIS

She seems to be pretty smart.
All right -- let's make it
difficult.

He lowers the screen, and readies an assortment of five colored blocks, then raises the screen only for a second, then lowers it. He now adds additional blocks to make it an even dozen, and breaks up the pattern of five previously seen by ZIRA. Now, almost smugly, he raises the screen, but any superiority he may have felt is quickly erased as ZIRA swiftly selects the original five blocks. LEWIS is dumbfounded, STEVIE drops her notebook and the KEEPER stares in utter disbelief.

Now, LEWIS pulls the drawer out from the table, and we see that slots for all twelve blocks have been carved in the bottom. No slouch ZIRA. She deftly and swiftly fits all twelve blocks into their proper niches. Whereat she rises to her feet, clasps hands over her head like a boxer acknowledging victory. CORNELIUS responds with mirth, but MILO shakes his head.

LEWIS has risen at this interplay between the apes and now questions the KEEPER quietly.

LEWIS

They haven't eaten this morning?

ARTHUR

Not a bite....just as you ordered.

LEWIS

Good. We'll go for the banana...

Scattered about the cage are a munber of oddly constructed wooden boxes, all gaily painted. STEVIE now adds several more, as ARTHUR tugs on a rope pulley to lower a banana from the top of the cage.

Cont.

B-33 Cont.1

This is a test unfamiliar to ZIRA, who responds to its challenge. She speculatively eyes the banana; then stoops to prowl among the boxes, which she carefully examines without touching them. Then she straightens...and thinks. The tension is insupportable. Suddenly ZIRA, moving into action, interlocks all the boxes so that they form a somewhat eccentric staircase leading to the banana. Having done so, she ascends the "stairs," sits on the top, and stares smugly at the banana, now only inches from her nose.

STEVIE

Why doesn't she take it?

Cont.

B-33 Cont.2

ZIRA

Because I loathe and detest bananas.

CORNELIUS

Zira!

As though in a slow nightmare, STEVIE sags and faints. Somehow, LEWIS catches her and lowers her to the cage floor. Somehow, KEEPER sluices water from the drinking bowl over her upturned face. As she recovers:

LEWIS

(sweating)

Help me get her away. I'll come back.

Jointly supporting STEVIE, they leave the cage, which KEEPER locks. We STAY with:

34 OUT

35 APE TRIO

MILO

Zira, are you mad?

CORNELIUS

Dr. Milo, please don't call my wife mad.

MILO

(evenly)

I did not call her mad. I merely asked her if she was. And I repeat the question.

(to Zira)

Are you mad?

ZIRA

I hate deceit.

MILO

There is a time for truth and a time, not for lies, but for silence. Until we know who is our friend and who our enemy--

ZIRA

And how in the name of God are we to know that, unless we communicate? We can speak. So I spoke.

MILO

We can also listen ...

Cont.

35 Cont.

CORNELIUS

To a lot of psychiatric small talk --

MILO

And we can watch ...

CORNELIUS

A display of primitive apparatus --

ZIRA

(kicking the apparatus)

Primitive? It's prehistoric. It couldn't test the intelligence of a newt.

She kicks the apparatus again, and it collapses. The GORILLA in the next cage gives a disturbed grunt.

CORNELIUS

Zira, calm yourself --

ZIRA

I am calm.

She knocks another piece of apparatus endways. Now even MILO's self-control snaps. He stalks to the side bars and (with eyes screwed shut in frustration) briefly but fiercely shakes them before spinning round, with back pressed against the bars, to glare at his two tormentors. We SHOOT AT AND PAST HIM into the next cage where the GORILLA now shambles to its feet and slowly advances from b.g., during:

MILO

Stop arguing. It's too late for that.

His body masks the GORILLA's crouched and stealthy approach from them -- but not from us.

MILO

Use your heads and start thinking. Now that they know we can speak, how much shall we tell them? How--

ZIRA

(screaming)

Milo-o-o!

Through the bars, two hairy hands converge on MILO's throat and strangle him to death. The roaring of the GORILLA, the throttled cries of MILO and ZIRA's screams combine to launch:

36 VARIOUS ZOO SHOTS

of alarmed birds and beasts as panic briefly infects the Zoo. E.g., a sleeping owl opens huge eyes; cranes cry; mallards take off from pool; seals cough; apes gibber; tigers snarl; lions roar, and elephants trumpet. We might (instead of separating each cry) overlay sound cumulatively so that each new noise is added to its predecessors, as we build visually and aurally to a massive and bestial crescendo before:

CUT BACK TO:

37 THE CAGE

The "panic" is over. Outside, STEVIE (shaken but recovered) confers with LEWIS. As KEEPERS 1 and 2 lift a blanketed stretcher and carry MILO's body out of shot:

LEWIS

We shall want a full autopsy ...

STEVIE

With particular emphasis on the cranial and oral areas.

LEWIS

Keep him in cold storage till the report's in. Then send him to Taxidermy.

(wryly)

He's a museum piece.

A low moan turns their heads toward the cage's interior. ZIRA sits crouched in a corner, her head in her hands and rocking from side to side. CORNELIUS is comforting her.

LEWIS

(to Stevie)

I'd better do this alone.

She nods and stays outside the cage, which LEWIS enters. He looks compassionately at the two huddled APES, the straw, the orange peel, the bananas, the abandoned Intelligence Test apparatus.

LEWIS

(gently)

We mean you no harm.

Silence and stillness.

LEWIS

Do you understand? We mean you no harm.

37 Cont.

Slowly and bitterly, ZIRA points an ironic and accusing finger at the next cage, where an anesthetized and chained GORILLA slumps in the shadows.

LEWIS
But he isn't us. He's your own
kind.

ZIRA
(angrily on her
feet in a flash)
He's a gorilla.

As CORNELIUS soothes her:

LEWIS
I mean he's of your race.
He's an Ape. Look. You don't
have to be afraid. We've put him
in chains and under sedation.
Do you understand that?

ZIRA
I should. I've been doing it
half my life to Humans.

LEWIS
(dumbfounded)
Humans?

ZIRA
(as though this
explained everything)
I'm a psychiatrist.

A second shock. LEWIS covers dazed eyes with his hand
and, after a struggle, regains his self-control.

LEWIS
So am I. And I mean you no harm.

CORNELIUS
(at last)
We know that.

LEWIS, over one hurdle, exhales.

LEWIS
Do you have a name?

CORNELIUS
My name is Cornelius. And this
is Zira -- my wife.

Cont.

37 Cont.1

LEWIS

Mine is Lewis -- Lewis Dixon.

He diffidently extends a hand. CORNELIUS takes it.
ZIRA doesn't.

LEWIS

Nobody's going to believe it.

CORNELIUS

Believe what?

LEWIS

That primitive apes can talk.

Cont.

37 Cont.2

ZIRA
(furious)
Primitive?

LEWIS
(quick smile)
I mean that in our 'primitive'
civilization, apes just don't talk.
I mean I think it's important that,
when our 'primitive' security
precautions are lifted, the first
time you say something in public you
should talk to what we 'primitively'
call the Right People.

ZIRA gives him a long, searching look ... and smiles.

ZIRA
May I say something personal?

LEWIS
(smiling back)
Please.

ZIRA
I like you.

LEWIS looks gratefully from her to:

CORNELIUS
I did from the beginning.

CUT TO:

38 WHITE HOUSE OFFICE

Round a long table the PRESIDENT meets his SERVICE CHIEFS
OF STAFF and a scientific advisor, DR. HASSLEIN -- a tall,
dominating university professor with pale, fanatical eyes.

PRESIDENT
Gentlemen, I am aware that what
I have to tell you may create
a credibility gap somewhat
wider than the Grand Canyon.
Nonetheless it is true.

We PAN expectant faces and return to:

Cont.

38 Cont.

PRESIDENT

The U.S. spaceship, which splashed down off the South California coast yesterday, is one of the two which were lost in outer space more than a year ago. To be axact, the one commanded by Colonel Taylor.

Astonishment, but as yet no incredulity.

ARMY

Have they identified the bodies, Mr. President?

PRESIDENT

(kind of enjoying himself)

They have identified three -- ah -- bodies. All living...

(sensation)

...at the time of their rescue, though by an unhappy accident one was killed early this morning in the Los Angeles Zoo.

ARMY

(aside to Air Force)

Zoo?

AIR FORCE

What would astronauts be doing in a zoo?

PRESIDENT

They were not astronauts, General Faulkner. They were apes.

The SERVICE CHIEFS jerk back in their chairs as though struck. Only HASSLEIN leans forward.

PRESIDENT

Chimpanzees, to be precise.

Stunned silence.

Cont.

38 Cont.1

PRESIDENT

They are harmless, friendly and by all reports extremely intelligent and sophisticated creatures -- but, being animals, they cannot of course tell us where the ship came from or how they got into it. I have therefore decided to convene a Presidential Commission of Inquiry in Los Angeles tomorrow, consisting of leading experts in all fields relevant to a situation whose implications -- whether zoological, biological, psychological, medical, mathematical, historical, physical or even spiritual -- are numberless. The two surviving Apes will be produced for the Commission's inspection. No television coverage. The Press will be invited to attend but not participate. I see no reason any longer to conceal this extraordinary discovery from the rest of the world.

CUT TO:

39 MONTAGE - THE STORY BREAKS

- On BBC TV News At Ten -- if possible, after its dramatic identificatory ZOOM to Big Ben's clock dial, which sounds the first stroke of the hour.

BRITISH NEWSCASTER

(very restrained)

One of the two American spaceships, believed until now to have disintegrated in orbit, splashed down unexpectedly in the Pacific Ocean off the coast of Southern California today...

(map in b.g. illustrates)

...and is stated to have been manned ... if you can call it 'manned' ... by monkeys.

Less and less restrainedly on German, French and Japanese TV.

Finally, on American TV:

U.S. NEWSCASTER

(very unrestrained)

LOST SPACESHIP HIJACKED BY ...
APE-ONAUTS!

MONTAGE ENDS.

QUICK TIME DISSOLVE TO:

40 INT. HALL OF LOS ANGELES FEDERAL BUILDING - MAIN DOOR

Starting on bulletin-board announcing the session, we
PULL BACK to include imposing V.I.P.'s filing in; and
pick out DR. HASSLEIN being nobbled by:

REPORTER

Dr. Hasslein -- as the President's
senior scientific adviser, what do
you expect to experience from this
historic meeting?

A pause. Then, turning to look straight into TV camera:

HASSLEIN

Fear.

41 SMALL SIDE ROOM

which will open into the main amphitheater. STEVIE,
herself nervous, soothes CORNELIUS and ZIRA.

LEWIS

(entering)

All set?

She nods.

LEWIS

(to Apes)

When I break the news, start
slowly with simple answers to
what'll certainly be simple
questions.

ZIRA

And if the questions become less
simple?

LEWIS

Be yourself.

CORNELIUS

(wagging a warning
finger at his wife)

Your better self, Zira. Please.

An USHER opens the door and beckons. LEWIS and STEVIE rise.
So do the two APES and (CLANK!) we see that they are loosely
chained together. ZIRA irritably shakes her chain.

LEWIS

I'm sorry.

ZIRA

What do they think we are -- gorillas?

The two HUMANS escort the two APES into:

42 INT. FEDERAL BUILDING

LEWIS, STEVIE and APES enter to stand centrally between the COMMISSION (seated at a long table) and an amphitheater -- in one sector of which sit some fifty V.I.P.'s; in another, the PRESS. The chained APES sit in chairs six feet apart...whereat the AUDIENCE applauds.

NOTE: Whatever the APES do and (later) say is bound to elicit strong AUDIENCE reactions, -- particularly at the outset.

LEWIS

(to table)

Members of the Commission...

(to amphitheater)

...ladies and gentlemen. My name is Lewis Dixon and I am the animal psychiatrist who has been in charge of these two Apes since they arrived at the Los Angeles Zoo. My assistant, Dr. Stephanie Branton, and I are ready to answer your questions. What may astonish you is that our chimpanzee friends are ready to answer your questions, too.

A confused murmur. The AUDIENCE doesn't get it.

LEWIS

Not by signs. Not by looks or movements. But by words.

In a silence punctuated by uncertain titters, the COMMISSION's elderly CHAIRMAN rises.

CHAIRMAN

Dr. Dixon, as a zoologist, I know and respect your work. But if you think you're going to turn a Presidential Commission into a ventriloquist's act, I have to inform you ---

LEWIS

And I have to inform you, sir, that these Apes have acquired the power of speech.

CHAIRMAN begins to laugh; and, taking its cue, the AUDIENCE laughs with him. When the laughter has subsided:

LEWIS

It is for you, ladies and gentlemen, to assess how far that power can be exercised intelligently.

42 Cont.

CHAIRMAN

May we be told which is the --
ah -- 'female of the species'?

Over further laughter, LEWIS indicates ZIRA, who has
simultaneously risen from her platform chair.

CHAIRMAN

Did she rise as a reflex to your
having indicated her, or in answer
to my question?

LEWIS

That is for you to decide.

CHAIRMAN

Have you a name?

ZIRA

(distinctly; as
though to a child)

Zi-ra.

A gasp of astonishment from AUDIENCE.

CHAIRMAN

(ruffled but under
control)

Certainly she can articulate, which
in itself is extraordinary. But,
Dr. Dixon, are we to infer that
'Zi-ra' is her name, or some -- some
phrase in her own language which
means ... 'yes' or 'no', for example?

LEWIS

(politely)

Infer what you wish, Mr. Chairman.
I suggest you rephrase the question.

CHAIRMAN

What is your name?

ZIRA

Zi-ra.

CHAIRMAN

(jocosely to Audience)

There you are, you see. One might
as well be talking to a parrot --
except that a parrot would have
answered...

(mimicking)

... 'Pol-ly'.

42 Cont.1

ZIRA
(outraged)
Polly?

CHAIRMAN
(told-you-so)
What did I tell you? Mechanical
mimicry. Unique in an ape, vocally,
without a doubt, but...
(dismissive gesture)
Does the other one talk?

CORNELIUS
(rising)
Only when she lets me.

A moment's stunned silence, broken by a yell of delighted
laughter from ZIRA, who runs to CORNELIUS and hugs him.
Then with a whoosh! the entire AUDIENCE rises to its feet
except for CHAIRMAN, who collapses in his seat. ZIRA,
still chuckling, resumes hers. So, under LEWIS's pacifying
gesture, does the AUDIENCE. Except for one.

LEWIS
Dr. Hasslein?

But HASSLEIN is not standing to ask a question. He is
standing transfixed by the limitless implications of an ape
answering unmechanically, sensitively, lucidly and, above all,
humorously a question which was not even addressed to him.

HASSLEIN
(abstractedly)
No. Nothing.

He sits and an amiable young (NEGRO) LAWYER rises.

LAWYER
What is the male's name, please?

CORNELIUS
Cornelius.

ZIRA
(affectionately)
My lawfully wedded spouse.

To STEVIE's (but not ZIRA's) consternation, an empurpled
CARDINAL rises in outrage.

Cont.

42 Cont.2

CARDINAL

Wedded...?

LEWIS

(placatory)

Later, Your Eminence.

LAWYER

(smiling)

Cornelius, do you or your ...
lawfully wedded wife speak any
language other than English?

CORNELIUS

What is Eng-lish?

(mild sensation)

I speak the language taught me
by my father and mother, who were
taught by their fathers and
mothers before them. It has been
the language of my ancestors for
at least two thousand years. As
to its origins, who can be sure?
The gorillas and orang-utans in
my community believe ... believed...

We FLASH-IN a CUT of HASSLEIN alert to this hesitation.

CORNELIUS

...that God created Apes in his
own image and that our language---

The CARDINAL is on his feet again. But so is ZIRA.

ZIRA

(to Cornelius)

Nonsense!

CARDINAL

(approvingly)

Hear, hear.

He sits down.

ZIRA

As an intellectual, Cornelius,
you know damned well that the
gorillas are a bunch of militaristic
nincompoops and the orang-utans a
bunch of blinkered, pseudo-scientific
geese.

(laughter and applause)

As to Humans, I've dissec--

42 Cont.3

As she checks herself, we FLASH again to the ever-alert HASSLEIN.

ZIRA

--examined thousands of them and,
until now, I've only discovered two
who could talk in my life. God
knows...

(to Cardinal)

... Excuse me ... who taught them.

CORNELIUS

Where we come from, Apes talk and
Humans are dumb.

LAWYER, stunned, sits down amid confused and incredulous
AUDIENCE reactions. Now HASSLEIN uncoils to put the
crucial question.

HASSLEIN

Where do you come from, Cornelius?

CORNELIUS

I'm still not sure.

ZIRA

Dr. Milo was sure.

She buries her head in her hands.

CORNELIUS

(an arm on her
shoulder)

Dr. Milo was a genius in advance
of his time. When the spaceship
first landed intact on our seabord,
he salvaged it, studied it ... and
half understood it.

A SCIENTIST

Half? Was 'half' enough?

CORNELIUS

(angry)

Enough for us to escape, when war
became inevitable. Enough for him
to have been murdered in your Zoo.
Enough for my wife and I to be here.

Over murmurs of sympathy:

Cont.

42 Cont.4

HASSLEIN
(softly insistent)
But from where, Cornelius? From
where?

CORNELIUS
(hesitates)
I told you.... I'm not sure.

A beat:

CHAIRMAN
Maybe the 'female' knows.

ZIRA
(irate)
Of course, the 'female' knows.
We came from your future.

A pin-drop silence. Then:

CHAIRMAN
That doesn't make sense.

HASSLEIN
(quietly)
It's the only thing that does.

He sits down and covers his eyes, the better to meditate.

ARMY OFFICER
Cornelius, you spoke of war. War
between whom?

CORNELIUS
Between the Gorillas and whoever
lives ... lived ... will live...

HASSLEIN uncovers piercing eyes.

CORNELIUS
...beneath the territory next to
ours.

ARMY OFFICER
Who won the war?

CORNELIUS
How should we know? Chimpanzees
are pacifists. We stayed at home...

Cont.

42 Cont.5

CORNELIUS

...and left before the war had ended.

ARMY OFFICER

In a spaceship...

CORNELIUS

Which Dr. Milo learned to handle.

NAVAL OFFICER

Did you know Colonel Taylor?

A fractional pause in which CORNELIUS and ZIRA exchange warning glances. There could be trouble here. The Apes' treatment of Humans (Taylor included) was not a pretty one. Then:

CORNELIUS

No. Is he a soldier?

ZIRA

We are peaceful creatures. We are happy to be here. May we be unchained?

TIME DISSOLVE TO:

43

INT. HALL OF FEDERAL BUILDING - NIGHT

Reporters flock, as MEMBERS of the Commission exit building. First to be encountered is the CHAIRMAN.

REPORTER 3

Mr. Chairman, Mr. Chairman ...
a word ...

CHAIRMAN

(continues walking)

I'll give you one ... Preposterous!

REPORTER 2

Could you define that, Mr. Chairman?

The CHAIRMAN halts. Carefully, he chooses his words as an expert politician would.

CHAIRMAN

No! Just let me say this. As Head of this Commission it will be our duty to sift the facts from this bizarre affair and pass our conclusion on to the President of the United States for instrumentation.

Cont.

43 Cont.

He moves on, leaving the REPORTERS, cynics all, with a bit of egg on their face.

REPORTER 3

What a load of hugger-mugger!

Then they spy HASSLEIN, zero in immediately on target.

REPORTER 1

Dr. Hasslein, how will you advise the President to handle this ... unique situation?

HASSLEIN

No comment.

REPORTER 2

Can you explain it?

HASSLEIN

No comment ... yet ...!

44 INT. SMALL SIDE ROOM - NIGHT

as LEWIS and STEVIE help CORNELIUS and ZIRA out of their chains:

STEVIE

You were both fabulous.

LEWIS

They loved you. But I thought there was a moment...

ZIRA

There was.

Cont.

44 Cont.

CORNELIUS
(troubled)
Zira, are you sure we should--

ZIRA
Quite sure.

CORNELIUS
Even to Lewis and Stevie?

ZIRA
Only to Lewis and Stevie. I have
to be honest with someone.

STEVIE
Why not with everyone?

ZIRA
Because truth can sometimes harm
the innocent. And because I have
a reason for wanting to survive.
Will you keep two secrets?

LEWIS
If it'll do no harm.

ZIRA
It can only do good.

LEWIS
Then...

ZIRA
Tell them, Cornelius.

CORNELIUS
We did know Colonel Taylor. We
came to love him.

STEVIE
But what harm could there be in
telling that to--

CORNELIUS
Because, where we come from, Apes
do not -- did not -- love human
beings. They hunted them for
sport, as you might hunt animals.

LEWIS flinches.

Cont.

44 Cont.1

ZIRA

We used their bodies, alive and dead, experimentally -- for anatomical dissection and scientific research.

LEWIS covers his eyes -- at first through distaste; then through the need to ponder. At length he looks up.

LEWIS

We do the same to animals. I'm a scientist and I sympathize. But I agree that's a revelation the masses wouldn't take kindly to. I think you were right to deny knowledge of Colonel Taylor.

ZIRA

There was another reason.

STEVIE

What?

ZIRA

They would have asked if he was alive.

LEWIS

And is he?

CORNELIUS

He can't be.

LEWIS

How d'you know?

ZIRA

(haunted eyes)

From the windows of the spaceship...

She can't go on.

CORNELIUS

...we saw Earth destroyed.

SHOCK CUT TO:

45

TIGHT CLOSEUP - SINISTER PERSON

in thick pebble glasses.

PERSON

Ten seconds...

45 Cont.

O.s. creaking and shuffling.

PERSON

Stand by...

Someone coughs. Then silence, for:

PERSON

Four, three, two, one --

He cues with his finger and we PULL BACK to:

46 FULL SHOT - TV STUDIO

The wall clock is ticking to 7:00 p.m. as we END PULL-BACK on HASSLEIN about to be interviewed by BILL BONDS.

47 THE INTERVIEW (MASTER SCENE)

Shot and cut as we should see it on TV, but not masked by TV screen. After ABC identification announcement:

BONDS

Good evening. This is Bill Bonds. reporting from Los Angeles, where the biggest story since the moon landing broke this morning, when two Apes talked -- I repeat 'talked' -- to the Presidential Commission of Inquiry.

He turns to HASSLEIN.

BONDS

With me in the studio is Dr. Otto Hasslein, a senior scientific advisor at the White House, who will give his views on the most crucial statement made to him during today's session.

We show sketch of CORNELIUS by artist, during:

BONDS

Dr. Hasslein, when you asked the Male Ape where he came from, he answered: 'From your future'. Do you believe that?

HASSLEIN

Absolutely. It is the only explanation.

47 Cont.

BONDS

But the explanation itself needs explaining. Doctor, you've written learned dissertations on the Nature of Time. Could you explain, in terms that will be understood by less knowledgeable viewers, how a person or persons could travel from Time Future to Time Past -- or, indeed, vice versa?

HASSLEIN

Time can only fully be understood by an observer with the godlike gift of infinite regression.

BONDS

(wincing)

Could you please explain infinite regression?

48 INT. CONTROL ROOM

DIRECTOR

(to Technician)

Roll the film.

CUT TO:

49 TIGHT SHOT - A LANDSCAPE PAINTING

We shall later see that it is only the central part of a much larger painting, as we PULL BACK (when indicated), during:

HASSLEIN'S VOICE

(o.s.)

Here is the painting of a landscape. But the artist who painted it says, 'Something is missing. What is it? It is I myself who was a part of the landscape I painted.' So he mentally takes a step backward -- or 'regresses' -- and paints...

(PULL BACK)

...a picture of the artist painting a picture of the landscape. And still something is missing. And that something is still his real self painting the second picture. So he 'regresses' further and paints a third...

Cont.

49 Cont.

HASSLEIN'S VOICE (Cont.)

(PULL BACK)

...a picture of the artist painting a picture of the artist painting the landscape. And because something is still missing, he paints a fourth and fifth picture...

(BIG, SLOW PULL-BACK)

...until he has painted a picture of the artist painting a picture of the artist painting a picture of the artist painting the landscape.

CUT BACK TO:

50 MASTER SCENE

BONDS

(blinking)

It's enough to drive you mad.

HASSLEIN

(very seriously)

Yes.

BONDS

So infinite regression is--

HASSLEIN

--The moment when our artist, having regressed to the point of infinity, himself becomes a part of the picture he has painted and is both the Observer and the observed.

Even Bonds has begun to sweat.

BONDS

What, in that peculiar condition, would he observe if he were observing Time?

HASSLEIN

He would perceive that Time is like a freeway with an infinite number of 'lanes' -- all leading from the past into the future. But not into the same future. A driver in Lane 'A' may crash, while a driver in Lane 'B' survives. It follows that a driver, by changing lanes, can change his future. You, Mr. Bonds, may walk out of this building at eight p.m. and be killed by a bus.

50 Cont.

HASSLEIN (Cont.)

(wry reaction from
Bonds)

But suppose you decide to walk out
of the building at eight sixteen.
By your action you 'change lanes'.
The bus has already passed. And
you will be alive.

There is a sigh of relief from BONDS. HASSLEIN leans
forward.

HASSLEIN

Mr. Bonds, I do not find it hard
to believe that, in the dark and
turbulent corridors of Outer Space,
the impact of some distant planetary
or even galactic disaster 'jumped'
the Apes from their present into
ours. And indeed the proof lies in
their arrival among us...

We PULL BACK to include screen of a TV set in:

51 INT. INFIRMARY CAGE

HASSLEIN

(on TV)

...and in their spoken, I repeat,
spoken testimony.

The Gorilla's cage has been vacated; and CORNELIUS, ZIRA
and LEWIS are watching in what has now become a two-cage
suite incongruously furnished with chairs, a double divan-
bed, a dining table, the TV set, etc.

BONDS

(on TV)

Thank you, Dr. Hasslein. It has
to be the most incredible story this
reporter has ever covered.

(o.s.)

And I think by their intelligence and
good humor, the so-called Ape-onauts
have already captured the hearts of the
entire American nation. They will not
be required by the Commission at
tomorrow's session, which will be held
in private. Meanwhile, they are to
be transferred from the Zoo Infirmary
to a hotel and will be taken on an
extended tour of Los Angeles.

Cont.

51 Cont.

As the APES delightedly react:

BONDS

(on TV)

This is Bill Bonds, for Eyewitness
News from Los Angeles. Good night.

As LEWIS switches off set:

ZIRA

(not used to TV)

Good night.

TIME DISSOLVE TO:

52 APES ON THE TOWN

A. APES in CHAUFFEUR-driven Mercedes escorted by two
POLICE MOTORCYCLES and second car containing two
BODYGUARDS.

ZIRA sees the imposing, tall-hatted DOORMAN of the
Beverly Wilshire Hotel.

Cont.

52 Cont.

ZIRA

Look! A priest!

The DOORMAN advances to open the car.

ZIRA

(pretending fright)

Goodness! What have I done?

B. The DOORMAN arms ZIRA out of car. CORNELIUS follows. Cameras click and whirr. A small crowd applauds.

C. Inside hotel, at Reception, CLERK proffers Visitors' Card, which LEWIS signs for them.

CLERK

Address, please?

LEWIS looks helplessly at:

CORNELIUS

(shrugging)

The Zoo.

A BELLHOP takes the rawhide valise; and, followed by their ever-present BODYGUARDS, the GROUP ascends by elevator to:

D. Their flower-filled suite, which contains numberless gift baskets (from members of the public) piled high with bananas. Two further gifts (with cards attached) are a small seesaw and a stationary bicycle. STEVIE is on her knees unwrapping...a child's multicolored rubber ball.

CORNELIUS cautiously opens the refrigerator; jumps when it lights up; and is inspecting the Manager's complimentary bottle of champagne, as we LOSE him and FOLLOW ZIRA through bedroom to bathroom. Here she discovers two hygienically wrapped toothbrushes; unwraps one and begins to brush her hair with it. CORNELIUS joins her in shot and warily tests a small chromium lever. It flushes the (closed) toilet. They look at each other speculatively.

E. CORNELIUS with LEWIS (and BODYGUARD) driving up to Carroll & Company ... where a TAILOR removes his tape from around CORNELIUS's chest.

TAILOR

May I measure your inside leg, sir?

CORNELIUS

(coldly)

No.

52 Cont.1

He emerges, new suited, into street, where ZIRA (waiting in Mercedes with STEVIE) is unable to conceal her hilarity. Two SALESMEN emerge behind him, carrying boxes to car and unmasking door sign: "WARDROBE FOR GENTLEMEN".

F. A fashion show at Giorgio's for ZIRA and STEVIE (with BODYGUARD). The dazzled ZIRA chooses a high-necked, long-sleeved, maxi-skirted cocktail dress. She emerges into street and "models" dress for the waiting CORNELIUS, who goes into stitches. Three SALESWOMEN with boxes follow her towards car.

53 OUT

A-53 INT. BEVERLY WILSHIRE SUITE

To the sound of chatter and clinking glasses, ZIRA (in her cocktail dress) is being interviewed by:

1ST FEMALE REPORTER

(notebook poised)

Madam Zira, I represent 'Fur and Feather',
a pet magazine --

ZIRA

(twinkling)

D'you think I'm a pet?

1ST FEMALE REPORTER

(smiling)

Yes, I do rather.

We PULL BACK to include LEWIS listening RIGHT, and WAITER entering LEFT to proffer champagne glasses in tray. LEWIS takes two glasses.

LEWIS

(to Zira)

Try some. It's sort of ... Grape
Juice Plus.

ZIRA seizes glass and is about to take a hearty swig.

LEWIS

Hey! Just a sip.

2ND FEMALE REPORTER

(pencil ready)

Madam Zira, what is your favorite
fruit?

ZIRA

(smacking her lips)

Grape.

A-53 Cont.

PAN to CORNELIUS being interviewed by:

MALE REPORTER
And how d'you find our women,
Mr. Cornelius?

CORNELIUS
(diplomatically)
Very human.

CUT TO:

B-53 NEW ANGLE

Party apparently continuing -- but, for a second or two,
WITHOUT SOUND. Over this:

NEWSCASTER'S VOICE
Tomorrow Zira is to speak at the
Bay Area Women's Club...

We PULL BACK to include a TV screen in:

54 INT. HOTEL SUITE - NIGHT

After the party's over. CORNELIUS in fancy pajamas,
obliquely viewing end of "party" - newsreel on TV.

NEWSCASTER'S VOICE
...and will later accompany
Dr. Hasslein to the Museum of
Natural History -- while Cornelius
will attend a prizefight - his first
-- before visiting Disneyland to
dedicate a new boat for the Jungle
River Ride.

CORNELIUS has risen and walked across sitting room into:

55 BATHROOM

ZIRA is lying in a bubble bath.

CORNELIUS
Tired?

ZIRA
A little.

CORNELIUS
(sniffing bath)
How's it feel?

ZIRA
Soothing -- but very wet.

CUT TO:

56 INT. BAY AREA WOMEN'S CLUB

From AUDIENCE, we PAN to:

ZIRA

(from platform)

A marriage bed is made for two --
but every damned morning it's the
woman who has to make it. We have
heads as well as hands. I call
upon Man to let us use them!

Tumultuous applause.

CUT TO:

57 The ardent applause to ZIRA's speech bleeds through into
a crescendo of screaming and yelling, for our picture is
a TIGHT SHOT of Two Boxers, one hammering the other into
senselessness.

A-57 TIGHT SHOT - AUDIENCE

The crowd, standing, yelling for blood, as CAMERA ferrets
out a sitting, unemotional CORNELIUS. LEWIS, flushed with
excitement, resumes his seat beside him.

LEWIS

Well, how do you like it,
Cornelius?

CORNELIUS continues to stare straight ahead, then:

CORNELIUS

Beastly...!

58 EXT. MUSEUM OF NATURAL HISTORY (USC)

We start on rose garden in front of which the limousine
is parked. A small crowd has gathered on the steps.

59 INT. MUSEUM

The CURATOR, talking incessantly, is leading ZIRA,
DR. HASSLEIN and her bodyguard into the Rotunda dinosaur
exhibit.

Cont.

59 Cont.

CURATOR

We are now approaching the Amtrodemus Valeus Leidy, a giant flesh-eating dinosaur. The scientific name is a compound of the Greek Amtron, which means hollow, and Demus, which means body frame, referring to the backbone or vertebra. The trivial name is valons, Latin for strong. The complete technical designation can be translated as: a strong hollowed vertebra. And this 'little' fellow is the Camptosaurus Marsh, a Primitive Duckbill Dinosaur. The scientific name is a compound of the Greek Campto which means flexible or bent; and Saurus, which means lizard. The generic name therefore means flexible lizard. In 1879, O. C. Marsh, of Yale University, described the first known species of this genus from the Jurassic Beds of Wyoming. Since that time other specimens have been found throughout the Rocky Mountain area.

Cont.

59 Cont.

CURATOR (Cont.)

Camptosaura is a primitive member of the Ornithopoda or Bird Footed Dinosaurs. Although primarily Bipedal, Camptosaurus could drop to all feet to feed or amble. The teeth are well developed for grinding vegetation.

During this, ZIRA has continued walking and now approaches a majestic gorilla with dead glass eyes. ZIRA, looking up at the eight-foot monster, suddenly gasps, staggers as though giddy.

60 FULL SHOT - MUSEUM'S APE SECTION

ZIRA faints into HASSLEIN's arms.

61 NEW ANGLE - KNEELING HASSLEIN SUPPORTS RECUMBENT ZIRA

HASSLEIN

(to o.s. Curator)

It must have been the shock ...

ZIRA

(opening eyes;
straight into camera)

Shock, my foot. I'm pregnant.

NOTE: From here on, ZIRA's clothes will need increasing padding.

QUICK DISSOLVE TO:

62

INT. HOTEL SUITE

ZIRA resting on sofa, with HASSLEIN hovering in oddly over-solicitous attendance.

HASSLEIN

I shan't leave you till Cornelius comes back...No, no, I insist. Is there anything I can get you?

ZIRA

I have a strange craving --

HASSLEIN

That is only natural --

ZIRA

-- for Grape Juice Plus.

As Hasslein reacts, mystified:

ZIRA

It's in the ...
(new word)
...re-frig-er-ator.

With a secret look of curious satisfaction, HASSLEIN extracts and unstoppers the complimentary bottle of champagne and pours it generously into a sizeable wine goblet, which he places on a low table beside her.

ZIRA

Lewis said only a sip.

HASSLEIN

(eagerly)
I assure you it's an excellent restorative -- especially in cases of pregnancy. How long have you known?

ZIRA

(sipping)
Since well before the war. It was another reason for escaping.

HASSLEIN draws up a chair, takes a lighter and cigarette case from his pocket, then "checks" himself. ZIRA drinks, during:

HASSLEIN

Forgive me. In view of your condition, I shouldn't smoke.

Cont.

62 Cont.

He repockets lighter but does something with his thumb to the "cigarette case" which he leaves on the low table.
We CLOSE to it, during:

HASSLEIN

Who won your war?

Back to:

ZIRA

(drinking)

It wasn't our war. It was the gorillas' war. Chimpanzees are pashy...

(the champagne is working)

...pacifists. We stayed behind. We never saw the enemy.

HASSLEIN

But which side won?

ZIRA

(drinking)

Neither.

HASSLEIN

(refreshing her glass)

How do you know that if you weren't there?

We can continue to INTERCUT the "cigarette case", during:

ZIRA

(slurred)

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

She hiccups and slops a little champagne on the table top. HASSLEIN instantly lifts the "cigarette case" and (after mopping the wet patch dry) carefully replaces it on the table.

ZIRA

I feel magnificently sleepy.

HASSLEIN

(earnestly)

Zira, the Date Meter in the spaceship...?

62 Cont.1

62
Cont.1

ZIRA

Mm.

HASSLEIN

What did it register after Earth's
destruction?

ZIRA

Ninetten...seventy...three.

We CLOSE to CLOSEUP of "CIGARETTE CASE".

HASSLEIN'S VOICE

And before? Before the white light
and the tornado?

QUICK MIX TO:

63 "CIGARETTE CASE" on DIFFERENT TABLE TOP

ZIRA'S VOICE

(filtered)

Thirty-nine...fifty..something.

As HASSLEIN clicks off and opens up the bugging device, we
PULL BACK to reveal HASSLEIN and the PRESIDENT in:

64 PRESIDENT'S OFFICE

PRESIDENT

(coolly)

So?

HASSLEIN

(hotly)

So you have evidence, Mr. President,
that one day talking Apes will
dominate the Earth and finally destroy
it in thirty-nine fifty-something.

PRESIDENT

(massive calm)

I doubt if we shall still be in
office by then.

(opening a file)

And according to the NASA experts,
who are still subjecting the spaceship
to microscopic scrutiny, the precise
year of what you merely infer to be
Earth's destruction is recorded on
the flight synthesizer as thirty-nine
fifty-five,

(a beat)

A.D., presumably.

64 Cont.

64
Cont.

HASSLEIN discomfited.

PRESIDENT

Now what do you expect me and the United Nations -- though not necessarily in that order -- to do about it? Alter what you believe to be the course of the future by slaughtering two Innocents -- or rather three, now that one of them's pregnant? Herod tried that, and Christ survived.

HASSLEIN

Herod lacked our facilities.

PRESIDENT

He also became unpopular. Historically unpopular. And we don't want that, do we?

HASSLEIN

(aghast)

Are you actually saying --

PRESIDENT

I'm saying that our two visitors seem really very charming and peaceable people -- or rather creatures -- and that the voters love them.

HASSLEIN

Do you want them and their progeny to dominate the world?

PRESIDENT

Well, not at the next election. But one day, if the progeny turn out to be as nice as the parents -- who knows? They might make a better job of it than we did.

HASSLEIN

By destroying the world?

PRESIDENT

Are you sure that what they saw destroyed was the world?

HASSLEIN

Aren't you?

Cont.

64 Cont.1

PRESIDENT

I consider it dispassionately as
a possibility -- not hysterically
as a fact.

HASSLEIN winces.

HASSLEIN

We have their own testimony that
they provoked a war.

PRESIDENT

And they seem to have provoked
you pretty thoroughly into the
bargain. I'm not saying you're
wrong, Hasslein. I'm saying that
before I have them shot against
a wall, I want convincing that the
writing on the wall is calculably
true. Now. Convince me.

Cont.

64 Cont.2

HASSLEIN

(rising and pacing)

By their testimony, we know that Apes will acquire the power of intelligent speech and become the master race on Earth. By Zira's testimony, we know that she is pregnant with child. By my own testimony, it would be genetically possible for this child -- provided always that we permit its birth --

(a sharp glance from the President)

-- to bear or to beget a talking Ape by or from a dumb one in a present-day jungle or a present-day zoo.

PRESIDENT

And do you truly believe that by deliberate, present-day action we can neutralize that possibility? That we can alter the future?

HASSLEIN

I do.

PRESIDENT

But do you believe that we should? Given the ability to alter the future, have we the right to do so?

HASSLEIN buries his head in his hands; then looks up at the PRESIDENT with genuine unhappiness.

HASSLEIN

I don't know, Mr. President. I've wrestled with this, and I don't know. How many futures are there? And which future has God, if there is a God, chosen for Man's final destiny? If I urge the destruction of these Apes, am I defying God's will or obeying it? Am I God's enemy or His instrument?

PRESIDENT

An assassin would say the latter. Do you approve of assassination?

HASSLEIN

We condoned the attempted assassination of Hitler because he was evil.

Cont.

64 Cont.3

PRESIDENT

But would we have approved killing him in babyhood when he was still innocent? Or killing his mother when he was still in her womb? Or slaughtering his remote ancestors? We have no evidence, Hasslein, that these Apes are evil.

HASSLEIN

There are indications.

PRESIDENT

(sharply)

Such as?

HASSLEIN

There were hesitancies and small discrepancies in their answers to the Commission which suggest that, if properly interrogated --

PRESIDENT

Are you suggesting they were improperly interrogated?

HASSLEIN

Shall I say 'unprofessionally'?

PRESIDENT

You want them given the works by the C.I.A. or something?

HASSLEIN

The full works, Mr. President.

PRESIDENT

Then tell that to the Commission. I will abide by their findings.

65 INT. FEDERAL BUILDING - DAY

COMMISSION sitting. On the dais, the CHAIRMAN reads.

CHAIRMAN

Therefore, having convened in secret session, the Commission makes the following interim recommendations:

CAMERA singles out LEWIS, a very tight-faced, discouraged young man.

Cont.

65 Cont.

CHAIRMAN (Cont.)

One: The Public should be informed that the Apes, after their arduous space voyage and the fatigue arising from its attendant publicity, are to be afforded rest and privacy in a location whose identity will not be divulged to the public. They will then be found research employment suited to their high intellectual capacities.

Two: Since, however, there is justifiable cause for suspecting that they have withheld vital information from the Commission, the Ape-onauts will in fact be escorted by Dr. Lewis Dixon...

(we pick him out,
deadpan)

...to the installation known as Camp Eleven and held there, in his care, for interrogation by the C.I.A. under the guidance and supervision of Dr. Otto Hasslein.

CUT TO:

66 WHITE HOUSE OFFICE

PRESIDENT reading the speech's continuation to HASSLEIN.

PRESIDENT

'Three: On the interrogation's completion, the Commission will reconvene to discuss its findings and make such further recommendations as may be deemed just and/or expedient.' I find that 'and/or' somewhat sinister, Hasslein.

HASSLEIN

(suavely)

Just technical phraseology,
Mr. President, I can assure you.

67 EXT. STATION WAGON WITH POLICE CAR AND MOTORCYCLE ESCORT
winding through bare, hilly country at DUSK.

68 INT. STATION WAGON

LEWIS speaks to rear-view mirror which reflects CORNELIUS
and ZIRA in back seat.

LEWIS

(troubled)

I wish I knew how to advise you.
They may try to make you angry --
but don't be, or you'll be trapped
into wrong answers. Try to keep
polite.

CORNELIUS

You hear that, Zira?

ZIRA stares grimly ahead.

CORNELIUS

For the baby's sake.

She nods. Through the windshield, the Camp gate distantly
looms, during:

LEWIS

And whatever you do, don't tell
them what you told me.

He halts at the security-signed gate; shows his pass
and/or badge to GUARD, who breaks the electric circuit
by pressing buttons on a metal wall panel just inside
his window. To CORNELIUS's fascination, the gate latch
clicks and GUARD opens gates manually -- saluting as
they pass through.

69 EXT. FROM OUTSIDE THE GATE - STATION WAGON RECEDES INTO
DEEPENING DUSK

The GUARD clangs the iron grille of the gate shut in our
faces. We ZOOM to its security sign. It says: "DANGER".
We FADE TO a:

70 BLACK SCREEN

ZIRA'S VOICE

(filtered and tipsy)

When we were in space ... we saw
a bright, white, blinding light...

The tape stops with a click. We hear a switch being
depressed, and CUT IN:

71 CLOSEUP - A LIGHT

of almost solar intensity, swiveling into CAMERA.

HASSLEIN'S VOICE

Brighter than this?

The light is shining on:

72 ZIRA

She screws her dazzled eyes shut, then slowly opens them to confront:

73 HER THREE EXAMINERS

HASSLEIN seated between E.1. (amiable) and E.2. (icy) at a table on which stands the lamp that dazzled ZIRA. HASSLEIN presses a button.

74 PULLING BACK FROM ZIRA

to include CORNELIUS listening nervously by her side. From a wall speaker:

ZIRA'S VOICE

(filtered and tipsy)

We saw the rim of Earth melt.
Then there was ... a tornado in
the sky.

E.1.

(amiably to Zira)

It's your voice, isn't it?

ZIRA

How can I tell? I don't even
remember.

E.1.

Why don't you remember?

ZIRA

Because Dr. Hasslein made me drunk.

E.1.

(quietly to Zira)

Why did you tell something to
Dr. Hasslein when drunk which you
never told to the Commission when
sober? Because you and your
husband were afraid for the safety
of yourselves ... and your unborn
child?