

EPIC OF THE PLANET OF THE APES

Working Title

First Draft Story Outline

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September 4, 1972

The film will be framed by a Prologue and Epilogue laid in 2670 A.D. The central story will consist of a long flashback to 2000 A.D. narrating events occurring in the early years after the founding of Ape City.

There is only one significant character in the Prologue-Epilogue, the LAWGIVER, who has put into form all the accumulated wisdom of apes and man gathered since the great nuclear catastrophe wherein both the human and simian races were devastated and rendered almost extinct. However the LAWGIVER in this picture will speak very different words from those we have previously heard attributed to him in the Sacred Scrolls in other scripts. This difference and others to be noted is due to alterations of that historical track which we have seen worked out in previous films. The central story details these changes in ape history which are due primarily to the influence of CAESAR on apes and humans.

The Prologue fades into a flashback to the year 1991 when CAESAR leads an exodus of apes and humans from Modern City after his successful CONQUEST of that city. Ape uprisings and general world tensions led to nuclear devastation which CAESAR's band narrowly escapes. This flashback fades to a primitive Ape City in 2000 A.D. where humans are servants and apes are masters but without the brutality shown in PLANET.

The setting for Ape City is a wooded valley lush with trees. Orange groves, grape vineyards and other agriculture are evident on the

on the surrounding hills. There is a main street of arboreal houses, a horse corral at one end and an orange grove at the other. The main road passes through the orange grove, past guard posts at the top of the hill and down over the blasted desert region toward a devastated Modern City. All that is left of Modern City are ruins and heaps of glassy slag above ground, radioactive tunnels and the more or less intact Command Post from CONQUEST below ground. At night the city glows with radiation.

Ape City is the same primitive community which develops into the more advanced city culture Taylor discovers. However, at this time its ape inhabitants live in simple tree houses and the humans in modest shacks beneath. There is no power, and kerosene lanterns and candles do for lighting. Weaving, sewing, blacksmithing, furniture making, and food production are evident. However, occasionally we see modern, intrusive items scavenged from the city. At all times humans are in servile roles, apes in supervisory roles, but frequently the humans are shown teaching the apes certain arts and crafts. Humans usually wear ragged jeans and homespun shirts. Apes wear various tunics. The gorillas are distinguished by the fact that they wear pistols and hats scavenged from the police of CONQUEST. The apes are learning human ways and language, the children faster than the adults, the gorillas slowest of all.

Major characters in Ape City include:

CAESAR, the ape leader of the community, whose parents were Cornell and Zira, the time traveling, evolved apes of ESCAPE.

LISA, his wife, a chimpanzee.

CORNELIUS (CORNY), their six year old son.

ALDO, a gorilla, extra large, mean, and dumb, who leads the militaristic gorillas and poses an ongoing threat to Caesar's leadership. He is contemptuous of everything but the brute force controlled by him and the other gorillas.

VIRGIL, a bright orangutan, one of Caesar's lieutenants.

MC DONALD, a trusted human councilor of Caesar. In CONQUEST he worked for ape and human understanding and now he tries to improve the status of humans in Ape City.

TEACHER, a human who instructs the apes in reading and writing.

DOCTOR, a human who tends to human and ape needs.

Modern City is inhabited by a small remnant of humanity, generally disfigured and maimed by the nuclear blast and the subsequent radiation. Major figures are:

BRECK, the leader of the human, the former governor of CONQUEST.

MENDEZ, a terribly damaged electronics expert, Brock's communication officer.

ILMA, a woman with primitive psionic powers. Her black hair is heavily streaked with white indicating a mutation toward the albinism in BENEATH.

The main premise of EPIC is that CAESAR, discovering the tapes in which his parents Cornelia and Zira describe the end of earth two thousand years in the future (in ESCAPE) determines that the course of history must be changed such that when Taylor arrives two millenia later he will find peace and justice instead of the slavery and brutality of PLANET which lead directly to the atomic destruction of the world by the Doomsday bomb. He is resisted in his efforts to change history by a contingent of mutated humans led by BRECK and by the militaristic gorillas led by ALDO. The perspective given us by the Prologue-Epilogue frame indicates that CAESAR has some success since an integrated ape-human society is awaiting the coming of Taylor, but the question of the planet's ultimate destiny is left open.

1. PROLOGUE - 2670 A.D. - LECTURE ROOM INT. - DAY

We see a dimly lit room in which a cowed figure sits at a rough hewn table. The atmosphere is monastic, perhaps large slit windows behind open to cloisters. However the room's design is not Gothic, but more tree-like, with vine-and-leaf decoration.

The figure, the LAWGIVER, reads from a large bound book. We hear the words voice-over. His hand reaches out to turn the page. It is the hand of an ape. We hear a very brief capsule history of past APE films, subliminals from PLANET, BENEATH, ESCAPE, and CONQUEST--plus new material showing CAESAR leading a group of apes and humans out of Modern City as a nuclear bomb destroys it. It is explained that this was part of a world-wide nuclear war which started in the wake of the ape rebellion in CONQUEST. We see the central characters--CAESAR, LISA, ALDO, MC DONALD, and VIRGIL, a young orangutan. Humans, now servants, carry ape luggage, care for small apes as they march in exodus, a pillar of atomic fire, an atomic cloud behind them night and day. Voice over History ends as we fade into:

2. 2000 A.D. - EXT. GUARD POST AT EDGE OF DESERT - DAY

Camera pans over devastated desert area to a hill where we see a guard post, manned by gorillas with machine guns pointed out toward the Forbidden Zone. One gorilla, ALDO, obviously a leader, inspects the post, then mounts a horse and rides up the rise of the hill and over the rim. Camera follows to reveal below a wooded valley and the new Ape City, composed of primitive tree

houses hung with rope ladders and vines. Down the side of the hill between Aldo and the city are cultivated fields, planted mostly with ape type foods. Aldo rides into an orange grove. We see a loaded wagon drawn by men in ragged clothes, old jeans, woven burlap shirts, very long hair and beards (so that men and apes look more alike). The orangutan supervisor is angry that the wagon wheel has broken off. The men are trying to raise it but can't. ALDO rides up bareback, get down, raises the wagon as the men slip the wheel back on.

WORKER

Thanks, Aldo...you're strong.

ALDO sneers viciously, speaks haltingly the newly learned language.

ALDO

Men...weak...

He mounts his horse and rises off as the camera follows.

3. INT. SCHOOLROOM IN APE CITY - DAY

ALDO climbs sullenly up to the schoolroom, slides into place in the back row. Rough tables and benches fill the room at which are apes of all ages, the younger children toward the front. TEACHER, a human, presides. TEACHER begins a pronunciation lesson. The children, including Caesar's son CORNELIUS, are glib, the adults less so except for VIRGIL, a young adult orangutan. When the writing lesson begins, ALDO awkwardly breaks his pen, his temper flares, and he throws the pen across the room.

TEACHER (defensively)

Aldo...force isn't the answer to everything.

ALDO smashes his desk. TEACHER forgets himself, shouts:

TEACHER

Aldo...NO!

This enrages ALDO and all the older apes who tear up the classroom trying to reach TEACHER, who, realizing what he's done turns and runs from the classroom pursued by the apes.

4. EXT. STREET IN APE CITY - DAY

TEACHER is running down the street toward the horse corral while the pursuing apes swarm down from ladders, vines, and tree limbs, surrounding him. ALDO begins to beat the TEACHER with a riding crop as CAESAR enters and demands to know what's going on. VIRGIL explains that TEACHER used the old ways.

CAESAR

The old ways are forbidden.

TEACHER (babbling)

I'm sorry...I didn't mean...

CAESAR

All right. Enough. Go back to class...

ALDO

No...no more school...ride horses...

The other apes eagerly follow him to the corral and begin mounting horses barebacked. CAESAR turns away, sees MC DONALD frowning. They turn and walk down the street together.

McDONALD

What are you going to do about Aldo...?

CAESAR

Do? What do you mean...?

McDONALD

He's always looking for trouble. He hates humans constantly...and the

gorillas pay more mind to him than to you...

CAESAR

You can't expect apes to be kinder to humans than humans were to them... I can only moderate their old resentments...as for Aldo, he's a dolt...

McDONALD

Do you know where that dolt can lead us all...?

ALDO and mounted apes come charging down the street from behind, humans, chimps and orangatangs scattering in front of them like the residents of some frontier town with gunfighters riding through. They almost run over CAESAR and McDONALD. CAESAR stares after them.

CAESAR

I think Aldo may be riding for a fall...

5. INT. CAESARS HOUSE - DAY

LISA is preparing a meal of fruit and fresh vegetables for CAESAR and McDONALD. We see the furnishings built by apes and humans, woven tapestries on the walls done by LISA. Perhaps a few paintings in the style of Henri Rousseau, or in that of the Aegean mosaics of monkeys discovered a year or so ago. The house is light, airy, graceful and cheerful, open to the outside almost in the manner of a Japanese house. Lisa has many hanging pots filled with ferns, flowers and such. There are also a number of perches and swings at different levels just outside on which CONNY and his friends play. As CAESAR and McDONALD swing up into treehouse, we see CONNY doing an intricate series of flips on his swings. A human child playing with him tries to do the same and falls. LISA turns from her work (leaving it to a human-servant-girl), and goes to confront the human child. She speaks to CONNY angrily.

LISA

Conny, how many times do I have to tell you to be careful with humans...?

CONNY

Aw, that was easy. Anybody could do it.

LISA

Any ape could do it. You know humans are clumsy.

CONNY

Excuse...

LISA

No buts. The poor things can't climb or swing like we can, but they'll always try...and I'll never let them hurt themselves...now, stop it!

CONNY sullenly helps his human friend up, and they go off as LISA returns to hear CAESAR and MCDONALD talking.

MCDONALD explains that the future of the world dominated by apes was revealed by CAESAR'S parents, CORNELIUS and ZIRA, when they came into human society from the future in 1973. LISA serves them fruit and vegetables. MCDONALD sighs, remembering the days when men ate meat.

MCDONALD
I could eat a horse...

LISA
A horse...?

She is horrified. CAESAR laughs.

CAESAR
They used to eat all sorts of things, dear.
Dead cattle, dead chickens, pigs...you
remember...

LISA
I've tried to forget...how disgusting!

MCDONALD eats a grape without pleasure.

MCDONALD
...but now we've learned to live like
the gentle apes...our masters...

CAESAR looks at him, frowns.

CAESAR
We're kinder masters than the humans
were to us...

MCDONALD
There should be no masters...

CAESAR
Perhaps one day...

MCDONALD
One day will be too late...

CAESAR
Humans began the use of slavery...

MCDONALD
...and apes will end that...and
everything else...

CAESAR
Everything...?

MCDONALD
The world itself...

CAESAR

Ridiculous...

MCDONALD

No, absolutely certain...would you believe me if your parents, Cornelius and Zira, were to tell you...?

CAESAR is astonished. McDonald tells him that in the ruins of Modern City there may still be the tapes which were made of Cornelius and Zira telling what happened to their world after the coming of Taylor into that future.

LISA

Caesar...don't go. The city is too dangerous.

But CAESAR's mind is elsewhere as he whispers:

CAESAR

My mother Zira...My father Cornelius...

6. EXT. WASTED DESERT AND MODERN CITY - NIGHT

CAESAR, MC DONALD, and VIRGIL enter the city from the adjacent wasted desert. They carry geiger counters and reject certain passageways due to the high level of radiation. The city glows green overall with deep green fires in certain places, and eddies and swirls of phosphorescent breeze blowing around corners, up streets. Many skeletons of humans and apes are apparent, one standing in an ancient phone booth, several sitting on benches at a bus stop. A state security police jeep contains gorilla skeletons dressed in fragments of police uniforms. A few signs are crudely lettered: APES ONLY. As they search for an entrance to the old Command Post of CONQUEST, we get a shot from the POV of a mutated human watching CAESAR, MC DONALD and VIRGIL.

7. INT. DAMAGED COMMAND POST - UNDERGROUND - NIGHT

The trio enters. MC DONALD finds the old tapes, a battery operated video player. It produces flickering images from ESCAPE as ZIRA and CORNELIA tell of the future destruction of the world. Intercuts of CAESAR seeing his parents for the first time with scenes 74 and 62

of ESCAPE. CAESAR turns to MC DONALD.

CAESAR

No wonder mankind wanted me dead. In 3955, apes will cause the...

MC DONALD

No. Gorillas. But that's only one possible future.

CAESAR

What do you mean?

MC DONALD

Some human scientists believed that there are many time tracks...and that it is possible to shift our future by altering events in the present.

VIRGIL

How do you know we're not chained to the one inevitable future Zira and Cornelia experienced?

MC DONALD

I don't know. I just hope. Because if Taylor comes in two thousand years and finds that same ape culture Zira and Cornelia escaped from, then that will be the year the world ends. And Aldo and the other gorillas are building that culture.

CAESAR

It's good we came here. Now I know how much more I must do than I had supposed. Trust me. If history can be changed, time altered, we'll do it.

VIRGIL

It won't be easy. How can you change something when you don't know what has to be changed?

CAESAR flips the video player on again (scene 74, ESCAPE) showing CORNELIA saying:

CORNELIA

...there came in /pe called Aldo, who didn't bark. He articulated. He spoke a word which had been spoken to him, time without number, by humans. He said 'No.'

HASLER (O.S.)

So that's how it all started.

CAESAR

I think I know what to change.

8. INT. UNDERGROUND TUNNELS LEADING TO SURFACE OF MODERN CITY - NIGHT

CAESAR, MC DONALD, and VIRGIL on foot are making their way back to their horses. Side tunnels occasionally glow green from radioactivity and the geiger counters buzz. Suddenly from a side tunnel ahead mutant humans armed with guns open fire on them causing them to scramble for cover. CAESAR sees that the only way to escape is to attack the mutants from behind by flanking them through a connecting tunnel, but the tunnel is heavily radioactive. CAESAR runs through the dimly lit, phosphorescent side corridor. It lies in ruins with rusty reminders of 20th century civilization. He surprises the humans, kills several, and they escape to the surface.

9. INT. UNDERGROUND GARAGE AND WAREHOUSE - BENEATH MODERN CITY - NIGHT

As we see CAESAR, VIRGIL and MC DONALD escape, we stay with the mutant humans as they return to a non-radioactive portion of Modern City underground. They enter an immense vault, dimly lit by lights strung around. In the background we hear constantly the sound of a generator and air circulating fans. Parts of the vault are used for weapons storage, parts for vehicle repair and service. BRECK is supervising the storage of a newly brought in load of weapons, as the mutants approach and report the encounter with Caesar. BRECK is now hairless from the constant radiation. Others humans show radiation damage such as transparent skin patches. MENDEZ, a former electronics and communications expert who now lapses into periods of repeating himself, and ALMA, BRECK'S secretary are nearby. BRECK is infuriated to learn that CAESAR, who defeated him, and MC DONALD who betrayed him came to the city and escaped. He orders

preparations for a war to exterminate the apes and the traitorous humans who live with them, declaring that if his men and weapons aren't enough to reconquer the ape there still remains an ultimate weapon they can't resist--the last nuclear bomb.

10. EXT. GUARD POST PROTECTING APE CITY - DAY IS DAWNING

CAESAR, VIRGIL and MC DONALD approach on horseback the guard outpost seen in the second scene. Unexpectedly they are fired at by the gorillas manning the post. CAESAR yells, identifies himself. ALDO comes out.

ALDO
Why are you out there--forbidden!

CAESAR
I had to go to the city to look for something.

ALDO
What?

CAESAR
I was looking for my past...but I found our future.

ALDO is mystified and suspicious. He is sensitive to the fact that Caesar is smarter than he is.

ALDO
Explain.

CAESAR is tired of being inquisited by him, turns away.

CAESAR
You wouldn't understand.

ALDO responds with anger, shakes his gun.

ALDO
Aldo make future with this.

At this point we see CORNELIUS and HUMAN BOY come riding up on pony calling joyfully to his father.

CAESAR

No, the future is with them.

CAESAR and others move off to join CORNELIUS. As they ride away, ALDO sights them over his gun.

ALDO

Aldo can stop that future.

11. INT. COUNCIL MEETING ROOM IN APE CITY - DAY

The apes are assembled in their Council Room, VIRGIL with Orangtangs, ALDO with Gorillas. CAESAR enters with CONNY who skitters around room, finally settles down, wound around his father's chair, watching brightly over his shoulder. CAESAR seems tired. We note loss of facial hair. He tells the apes that he has scouted in the City, beyond the Forbidden Zone, in order to protect them, that there are mutilated insane humans there, and that it is necessary to plan in case they should ever come out of the city, organized for an attack on Ape City. At this point, MCDONALD, the TEACHER and the DOCTOR enter, stand along wall. ALDO roars at them to leave.

CAESAR

They are here because I sent for them.
Now that we know what still exists in
the old city, we need their counsel...

ALDO

No, no, no...

Other gorillas imitate him, they roar and pound the table. After the outburst subsides, Aldo is left looking at CAESAR. CAESAR speaks softly.

CAESAR

Yes...

Other chimps and orangtangs nod agreement. CONNY laughs, leaps up on the corner of the table.

CONNY

Five no's, one yes...the yeses have
it...

His father pulls him down, though the chimps and orangtangs laugh with him. ALDO is infuriated.

ALDO

You no ape. Look at you. Hair gone.
You human... (to other gorillas) Come!
We not obey this human...no, no, no...

As gorillas leave, CAESAR shrugs, CONNY makes faces at ALDO.

CAESAR

Let us make plans now...we don't need the
gorillas for the U... (laughter)...

12. INT. COMMAND POST - UNDER MODERN CITY

BRECK and MENDEZ watch while other mutants prepare weapons, work on cars, readying for attack on the apes. BRECK is furious that CAESAR and McDONALD have escaped after raiding his old control room...

BRECK

That place was once the mind and heart
of a great city, a great civilization...
Ten million human beings guided, controlled
from there...

MENDEZ is dubious, wonders what happened. BRECK says it was all destroyed by human weakness and bestial cunning. He tells MENDEZ to remain behind, so that if the attack against the apes should fail, he, MENDEZ, can activate and fire the atomic bomb that remains.

BRECK

If we cannot take away the question-mark
from history that the apes have put there,
then...

MENDEZ

You'll put a period at the end of it...?
Is that best? Is that the way it has to
be?

BRECK

It's the way I want it...

MENDEZ

Of course, governor....

BRECK says that he must chain once more the beast which has taken over history, but if he cannot cage the animal, then he will destroy the zoo. Camera pans BRECK'S people, showing their madness, the terrible maiming and damage caused by the nuclear war and its aftereffects.

MENDEZ slips into his habit of repetition:

MENDEZ

Cage the beast...cage the beast...cage the
beast...

13. INT. CAESAR'S HOUSE - NIGHT

LISA and CAESAR sit together. She is concerned about his health, the effects of his journey into the city. She sends CONNY to bed, goes on talking to CAESAR, who begins to tell her of his mission, of the necessity of changing those actions in their own time which will govern future history. CONNY creeps out of bed, goes to the door and listens for a moment, then vexed with such heavy talk, he leaps out a window into a tree for an evening of play.

14. EXT. TREES OF / PE CITY - NIGHT

Shots of CONNY getting into playful mischief, swinging down, frightening ape lovers, leaping off the top of a human hat, up into another tree.

CONNIE peeks into houses, ape and human, vaults off again into the trees. He hangs by one arm, his feet, and is generally charming, light-hearted. Then he sees, near the orange grove, a huddle of figures gathered in a clump of trees. He swings quietly over and discovers ALDO with a large group of gorillas.

The language is all ape-language, but the sounds, gesticulations, and pantomime make clear that ALDO is trying to arouse the gorillas against CAESAR. As he listens, CONNIE slips, falls amidst the gorillas who grab him. ALDO covers the child's mouth with his paw, carries him kicking and fighting up into a high tree, while ominously accusing him of spying for his father. Shots of ALDO carrying CONNIE higher and higher.

Cut back to LISA and CAESAR in house as they hear CONNIE'S scream of terror as he falls. CAESAR and LISA look at one another, LISA runs into Conny's room, screams. They swing down into street, push into the group of chimps and orangutans who are gathered around CONNIE'S motionless body.

LISA
Bring my baby home...

15. INT. CAESAR'S HOUSE - NIGHT

LISA and CAESAR sit beside CONNIE'S bed. He stirs moans. The DOCTOR, obviously just awakened, turns from examining him. He says that before the war, in a proper operating room, he might could save him, but here there is nothing he can do. He's dying. LISA falls across his small form.

16. INT. COMMUNICATIONS CENTER - HUMAN H.Q. - UNDERGROUND

MENDEZ and ALMA talk on an ear, sputtering radio. Interrupt to FRICK

giving them his last instructions as he assembles the army outside in Modern City. BRECK says that if he is not successful, he will order them to fire the bomb, the base of which can be seen in the H.C. shots. ALMA says no need to radio, she will know. BRECK ignores her, says wait for the signal.

17. EXT. STREET OF RUINED MODERN CITY - NIGHT JUST TURNING TO DAWN

BRECK finishes speaking dialogue into a radio he wears on a strap over his shoulder. We see he is at the head of an insane army of mutants heading toward Ape City. The sun is rising, and we see the mutants coming out from the shadows into the light. BRECK is in a jeep, the others are in old cars, trucks, or on foot. Each is mutilated, dressed in cast-off clothes and uniforms, armed with every kind of weapon from recoilless rifles to clubs. They stagger and sway like drunks--huge heads, mutated arms, six and eight very long fingers on each hand, hairless, faceless, a few showing beginnings of skin transparency developed in BENEATH. All are screaming, crazed, more bestial and frightening than were the apes in the last scenes of CONQUEST.

18. INT. COUNCIL MEETING ROOM IN APE CITY - DAY

Caesar's chair is empty. The apes, including VIRGIL, and the humans, including MC DONALD, sit waiting. ALDO and a gorilla SCOUT come in together. The SCOUT reports that the mutant human army is on the way. ALDO says it is past time to prepare, and the first act is to herd the humans into the horse corral. VIRGIL says no. MC DONALD says that is against Caesar's orders. ALDO says, CAESAR is not here. He sits in CAESAR's chair as MC DONALD and other humans are dragged out by gorillas.

19. EXT. STREET OF APE CITY - DAY

VIRGIL moves through Ape City avoiding the gorillas who have taken over control. He pauses in the shadows as humans are herded past with whips and guns and into the former horse corral. INTERCUT scenes of BRECK and his army on the road from Modern City.

20. CAESAR'S HOUSE - DAY

VIRGIL arrived at Caesar's house. CAESAR, LISA and with CONNY. VIRGIL tells him of forthcoming attack, of ALDO's take-over and the imprisonment of humans. CAESAR tells him he cannot desert his son. VIRGIL says all apes and humans in the city are his children. CONNY rouses.

CONNY

Daddy, they hurt me...They want to hurt you.

CAESAR is aroused, shouts.

CAESAR

Who? The humans?

CONNY (whispers)

No...

and dies. LISA breaks down. Close shot of CAESAR and VIRGIL looking at each other, thinking of Conny's last words.

21. EXT. GUARD POST OUTSIDE APE CITY - DAY

Scene opens with mutants piling over outpost, gorillas gunned down by the insane ferocity of the attack. The apes are thrown back by the mutants who, despite lacking surprise, are numerous and better-armed than gorillas, with grenades, and even one 120mm recoilless rifle mounted on BRECK'S jeep. This

attack should be almost a parody of WW II movies, with yells and cries from that dim past echoing in the mutants' fractured memories. Gorillas are pushed back through orange-grove in fierce fight, into town. They move back, still firing, trying to hold, but we see corral behind them. A gorilla counter-attack led by ALDO, who thinks he will simply ride "weak" humans down, is smashed to pieces by BRECK'S 120mm, and by a convergence of mutants' automatic weapons. Gorillas are virtually demoralized by now; they begin to mill and break. CAESAR appears suddenly, rallies the apes as he swings down from his house. "Don't fight like men," he shouts, "Fight like APES!" Aldo, shot from horse, is still dazed, confused. CAESAR looks at him with contempt. He leads a group of the gorillas in a suicidal attack on the jeep. Other apes, especially chimps, begin to swing out of trees. One knocks BRECK'S gunner out of jeep as CAESAR and gorillas run up and overturn it. Now apes begin to throw kerosene lamps from tree-houses, to swing down into mutants. BRECK sees that the fight has now begin to go against the mutants. He runs toward corral with a handful of his men, sees McDONALD and the others, orders them to open fire on them. As they do so, killing some and wounded McDONALD, ALDO appears, grabs BRECK who tries to order MENDEZ to fire the bomb, but his radio is crushed as ALDO squeezes him to death.

22. INT - MUTANT H.Q.

ALMA sits in a trance as MENDEZ paces nervously. ALMA speaks from her trance.

ALMA

Breck is dead.

MENDEZ glares at her.

MENDEZ

That's stupid. There's been no signal.

ALMA

There'll be no signal. He's dead. If you mean to obey him, now's the time to fire.

MENDEZ

We'll wait...we'll wait, and wait...

As he drones on the camera moves up from the fins to the casing of the bomb where we see the alpha-omega symbol from BENEATH on its casing.

23. EXT. STREET IN APE CITY - DAY

The mutant humans are retreating, now that their leader is dead. Apes pursue them until they vanish into the orange grove and beyond. CAESAR looks into the corral where humans have been injured by gun fire--including MC DONALD.

CAESAR (to chimps)

Help them...help them all.

As he starts to loosen the chains on the gate, ALDO appears.

ALDO

NO. Don't help. Look (gestures at wounded). Brothers killed by humans. Kill them. Kill.

CAESAR

These people didn't do it.

ALDO

Man did. Kill all man.

The gorillas raise their guns. CAESAR stands in front of the gate.

CAESAR

No more killing.

ALDO

Move, or we kill you.

All apes are astonished.

VIRGIL (whispering)

Ape has never killed ape.

All the gorillas look at ALDO, and, as a Greek chorus in masks, they whisper one after another, Aldo...Aldo... VIRGIL watches almost hypnotized.

VIRGIL

Aldo...has...killed ape.

All apes gasp. CAESAR screams with anguish and anger, rips the chain from the corral gate, hurls himself at ALDO. All other apes back away as the fight begins.

The fight progressed through the trees and tree houses. ALDO is much stronger but CAESAR is enraged by his son's death. The fight is wild and exciting, falls, swinging from tree to tree. After a lengthy fight, CAESAR runs ALDO out onto the end of a limb high in a tree slashing at him with his chain. ALDO draws his pistol, fires, wounds CAESAR, but is himself thrown off balance by the recoil. As ALDO teeters, CAESAR throws his chain at him knocking ALDO to his death. CLOSE SHOT of ALDO dead on the ground, the chain around his neck.

CAESAR slips to the ground dying. LISA, MC DONALD and VIRGIL gather around him. CAESAR tells them to show all apes and humans the tapes of his parents foretelling the destruction of the world in 3955. Humans must chain the ape within, apes the human within. And wait for Taylor...

CAESAR'S voice fades and the voice of the LAWGIVER begins O.S.

LAWGIVER

Wait for Taylor who, if when he comes,
finds not a planet of lords and slaves,
ape or human....

24. INT. LECTURE ROOM - 2670 A.D.

We see again the dimly lit room of the Prologue, a close shot of the orangutan who resembles VIRGIL. He continues his speech.

LAWGIVER

...will bless us, make all things good,
and send us onward into a future that shall
have no end...

Camera pans to show that the LAWGIVER is speaking to a group of children, human and ape, sitting together around him. One child asks:

CHILD

But, Lawgiver, when will Taylor come?
How long must we wait?

As the LAWGIVER answers, we pan outside to show beyond cloisters a playground where an ape and a human child have gotten into a fight.

LAWGIVER (O.S.)

A long time yet, my son...a long time.

The children, trilled, blood raised by the combat, shout: Get him, let him have it..yea, yea...!