

# APe CHRONICLES

The International PLANET OF THE APES fan club magazine

Issue #7

February 28th 1993



25

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# APE CHRONICLES

## International Planet of the Apes Fanzine

Volume Number: 2

Issue Number: 7

739 Taylor Street East, Saskatoon, Saskatchewan, Canada  
Editor: Terry Hoknes 1-306-343-6597 S7H 1W1

HIGH COUNCIL NEWS: Blow out the candles—we have just reached the silver anniversary of the debut in theatres of the film titled Planet Of The Apes. This issue is the official start of our 25th anniversary celebrations. IN this issue you will get 8 pages of material that is over 25 years old. We present to you the original script from the 1967 POTA make up test starring Edward G. Robinson. Also included is a shrunk down version of Pressbook put out by 20th Century Fox and submitted to us by Jerry Brown. Plus 25 years later we find out what Roddy McDowall and Charlton Heston has been up to. In recent news, Adventure Comics has put out a new 4 issue comic mini-series titled The Forbidden Zone. Tom Mason has been the creative director althrough every POTA comic release of the last 3 years and we find out what else he has been up to. As usual, Veetus makes his appearance and our new classified section.

To start off our celebrations for this season Ape Crazy has been busy making larger upcoming issues and they have enclosed a free ape poster for all of our subscribers. I have to catch up to them—they are getting ahead of me. Welcome to our new members for this season. We received numerous letters from Starbagg magazine readers. To those of you who are new I must remind you to help in as much as possible with sending in articles, pictures, drawings and stuff. It is very important to contribute because I can't do it all. Veetus' creator Jeff Kruger had this to say to me recently! "...I think you should do an editorial and remind readers that you don't have a staff and need people's articles and stories. You've already mentioned it but it bears repeating until people listen. Even if everybody just sends in 1 thing a year that would make your job easier and the mag better, correct? You could also mention the loss of readers and for those fans who are dedicated but cruising, it's in their interest to make the club as good as possible to keep marginal readers..." Well Jeff was right and I don't want to pester you but I would love your input. Starting in Ape Crazy #6, Jerry Brown starts an exciting new comic series and I hope it is the first of many to come!

On a serious note, I was almost killed in November in a car accident. I fractured my neck and I wore a cast for 3 months. I am feeling great now and hope to get things in full swing for our anniversary season. To those of you who I did not yet inform I have dropped the years subscription from \$42 to \$30 U.S. Ape Chronicles will print only 6 issues rather than 12. However, Chroinicles and Crazy will be largely expanded in size. So you won't be getting less but rather than a new formation. Hope I have straightened everything out and cum on guyz someone cut the cake!

Final notes: Next issue will include our first annual poll results. Let me tell you that there are lots of surprises. So until next time, happy birthday to...

PLANET OF THE APES, written by Rod Serling and Michael Wilson, based on the novel by Pierre Boulle; directed by Franklin J. Schaffner and produced by Arthur P. Jacobs; an APJAC production released by 20th Century-Fox. At the Capitol Theater, Broadway and 51st Street, and the 72d Street Playhouse, east of Second Avenue. Running time: 119 minutes.

Taylor	Charlton Heston
Zaius	Maurice Evans
Zira	Kim Hunter
Cornelius	Roddy McDowall
President of Assembly	James Whitmore
Honorius	James Daly
Landon	Robert Gunner
Dodge	Jeff Burton
Nova	Linda Harrison





February 8th, 1968 was just another day when a new movie opened in theatres that evening. It was a film set out to entertain but it was also one with many important messages to bring across to its viewers. A film which in just under 2 hours tried to cover the topics of ethics, prejudice religion, myths, sci-fi, fantasy, racism, comedy, anti-war, nuclear war, saving the Earth and more while being a new entertaining movie featuring a major star. What that film started was a craze and cult following that no one could have predicted back then especially based on the first review the film received from the New York Times (article on the right) dated Feb. 9th 1968. The movie's success was quite slow. It was a very unique movie and it was hard for people to sit through and be lightly entertained. As the summer arrived other critics began giving it high praise and challenging the public to give it a try. The people listened and enjoyed. Was it Charlton Heston's appearance? Was it the great make-up? Was it the famous shock ending? Was it simply that it covered so many topics and because of the fantasy edge that it could relate to children and adults? What made it popular? Most likely all of the above qualities! By the end of 1968 the film was still played in theatres and was the #6 film of the year. (2001 Space Odyssey also debuted in 1968 and was the top sci-fi related movie) The movie had appeared in theatres at just the right time catching on to the emotions of the public with many men fighting in Vietnam and the assassinations of Robert Kennedy and Martin Luther King Jr. Richard Nixon became president and The Beatles continued to rule the music scene. There was a lot of confusion in the late 60's and this movie both helped to solve the problems but ironically just added to the confusion. Due to the success of this film based on the 1963 novel by French writer Pierre Boulle, it was decided by 20th Century Fox to make a sequel. Most of the main cast from the original reappeared and made Beneath an instant hit when it finally came out 2½ years later. The 2 movies combined grossed \$23 million enough for some smart businessmen to make a 3rd, 4th and 5th movie tying in with the 1968 classic. Most believe the movies went down hill each time but yet I think the series only became so popular simply because it was a Series! The first time a fantasy/sci-fi idea appeared on the big screen year after year. It took Star Trek over 20 years to put out that many movies!

Happy  
Birthday  
POTA!

"PLANET OF THE APES," which opened yesterday at the Capitol and the 72d Street Playhouse, is an anti-war film and a science-fiction liberal tract, based on a novel by Pierre Boulle (who also wrote "The Bridge on the River Kwai"). It is no good at all, but fun, at moments, to watch.

A most unconvincing spaceship containing three men and one woman, who dies at once, arrives on a desolate-looking planet. One of the movie's misfortunes lies in trying to maintain suspense about what planet it is. The men debark. One of them is a relatively new movie type, a Negro based on some recent, good Sidney Poitier roles—intelligent, scholarly, no good at sports at all. Another is an all-American boy. They are not around for long. The third is Charlton Heston.

He falls in with the planet's only human inhabitants, some Neanderthal flower children who have lost the power of speech. They are raided and enslaved by the apes of the title—who seem to represent militarism, fascism and police brutality. The apes live in towns with Gaudi-like architecture. They have a religion and funerals with speeches like "I never met an ape I didn't like," and "He was a model for all of us, a gorilla to remember." Some of them have grounds to believe, heretically, that apes evolved from men. They put Heston on trial, as men did the half-apes in Verne's novel "You Shall Know Them." All this leads to some dialogue that is funny, and some that tries to be. Also some that tries to be serious.

Maurice Evans, Kim Hunter, Roddy McDowall and many others are cast as apes, with wonderful anthropoid masks covering their faces. They wiggle their noses and one hardly notices any loss in normal human facial expression. Linda Harrison is cast as Heston's Neanderthal flower girl. She wiggles her hips when she wants to say something. R.A.

F 9, 1968, 55:2

## VEETUS





# PRESSBOOK

An unusual  
and important  
motion picture  
from the  
author of  
"the Bridge  
on the  
River Kwai"!

This is Commander Taylor, Astronaut.  
He landed in a world where apes are  
the civilized rulers and men the beast.



This is Mercus, Head of security police.  
His specialty: violence and torture.



This is Nova, The wild human animal  
captured and selected for special  
mating purposes.



This is Dr. Zaius, Brilliant scientist.  
Only he has the power to save  
or destroy the animal called man.



20TH CENTURY-FOX PRESENTS

CHARLTON HESTON

in an ARTHUR P. JACOBS production

PLANET  
OF THE APES

CO-STARRED BY RODDY McDOWALL MAURICE EVANS KIM HUNTER JAMES WHITMORE JAMES DALY LINDA HARRISON  
PRODUCED BY APJAC PRODUCTIONS MORT ABRAHAMS FRANKLIN J. SCHAFFNER MICHAEL WILSON ROD SERLING MUSIC BY JERRY GOLDSMITH PIERRE BOULLE PANAVISION COLOR BY DELUXE

91 lines x 4 columns (364 lines) 4 columns x 6 1/2 inches

MAT-402

## THE CAST

George Taylor. . . . . Charlton Heston  
Cornelius. . . . . Roddy McDowall  
Zira. . . . . Kim Hunter  
Dr. Zaius. . . . . Maurice Evans  
President of the Assembly. James Whitmore  
Honorable. . . . . James Daly  
Nova. . . . . Linda Harrison

Landon. . . . . Robert Gunner  
Lucius. . . . . Lou Wagner  
Maximus. . . . . Woodrow Parfrey  
Dodge. . . . . Jeff Burton  
Julius. . . . . Buck Kartalian  
Hunt Leader. . . . . Norman Burton  
Dr. Galen. . . . . Wright King  
Minister. . . . . Paul Lambert

## PRODUCTION STAFF

Produced by. . . . . Arthur P. Jacobs  
Directed by. . . . . Franklin J. Schaffner  
Associate Producer. . . . . Mort Abrahams  
Screenplay by. . . . . Michael Wilson and  
Rod Serling  
Based on the novel by. . . . . Pierre Boulle  
Music by. . . . . Jerry Goldsmith  
Creative Make-up Design. John Chambers  
Director of Photography. . . . .  
Leon Shamroy, A.S.C.  
Art Direction. . . . . Jack Martin Smith  
William Creber  
Set Decorations. . . . . Walter M. Scott  
Norman Rockett

Special Photographic Effects. L.B. Abbott, A.S.C.  
Art Cruickshank  
Emil Kosa, Jr.  
Film Editor. . . . . Hugh S. Fowler, A.C.E.  
Unit Production Manager. . . . . William Eckhardt  
Assistant Director. . . . . William Kissel  
Sound. . . . . Herman Lewis  
David Dockendorf  
Costumes Designed by. . . . . Morton Haack  
Make-up by. . . . . Ben Nye  
Dan Striepeke, S.M.A.  
Hairstyling by. . . . . Edith Lindon  
Orchestration. . . . . Arthur Morton

Filmed in PANAVISION (R)  
Color by DeLuxe



# Actor shoots the stars

McDowall book features his photos of cohorts

By Diana E. Lundin  
Los Angeles Daily News

**T**hey were two old friends just chatting on a bed in Puerto Vallarta in 1964 when he picked up a camera and clicked off three frames in rapid succession.

The subject was Elizabeth Taylor, the violet-eyed actress; the photographer was Roddy McDowall, the British-born former child star. They met years earlier on the set of MGM's "Lassie Come Home" in her film debut when she was 10 and he was 14.

One of the photographs McDowall took that day of a bronzed Taylor, who had wrapped her freshly washed hair in a pink towel, turban-style, appeared in Life magazine and was printed as a postcard for the actress's fans.

"In that light, it was just an astonishing sight," he said. "It's just one of those things that happen sometimes."

In 1991, McDowall pointed the lens at his friend in the same pose, this time in Bel-Air.

"We did quite a lot of pictures that day. Some were with makeup," he said. "We worked backward. She then took off all her makeup."

Seen side by side, as they are in McDowall's latest photography book "Double Exposure / Take Three" (William Morrow; \$65), the contrast is striking, though one thing is extraordinarily clear — even 27 years later, Elizabeth Taylor remains a beautiful woman.

"I'm very partial to Elizabeth Taylor," he said. "I've known her a long time. She's an extraordinary woman."

The 1991 Taylor looked wiser, softer and kinder than the earlier image of a sharper-featured, almost weary Taylor.

"That picture," McDowall, 64, said of last year's update, "that was her idea. I think it's astonishing that any actress would suggest that."

Over a cup of coffee, McDowall talked about his third volume of famous faces and, in particular, the pair of portraits of his friend.

"She has a very shrewd photographic sense, Elizabeth does, which I can only think is because she was born into a family of art dealers," McDowall said. "Her father was an art dealer, her uncle was an art dealer, so she has a very intelligent, sophisticated sense about painting and about photography."

"She's capable of being very objective, which is very difficult for actors and ac-

## Books

Sunday, November 1, 1992

The Orange County Register J25



Roddy McDowall/25

### 'Double Exposure / Take Three'

■ Photography: Roddy McDowall  
■ Information: William Morrow and Company Inc., 256 pages, \$65

tresses, I find," he said, then added: "I'm not objective of pictures taken of me at all."

In addition to not being objective, McDowall said he dislikes being photographed.

"I hate to have my picture taken anyway. Most people do," he said.

That notwithstanding, McDowall has more experience in front of the camera than behind it. By 1940, when he arrived in the United States with his mother and sister, he already had made 22 films in England.

"My father sent us to America because of the war," he said. "It was a fluke that I suddenly got this role in 'How Green Was My Valley.' But I didn't come here to be in the films."

As a child star, McDowall made an American career in the movies, appearing most memorably with animals in films such as "My Friend Flicka," "Lassie Come Home," "Confirm or Deny" and "Son of Fury," among them.

While under contract, McDowall was constantly photographed for publicity stills.

"We just went into the portrait studio and were photographed by all these legendary figures," he said. "In those years, of course, they were very formal. They had the great big cameras. I mean, it was very formal. If you weren't working, every three months you had to have your picture taken. When in doubt, send them on a photo call."

But by his early 20s, McDowall began to grow increasingly frustrated by Hollywood. In a 1958 interview for Coronet magazine, McDowall lamented the parts he was being offered, saying that studio moguls had an "unspoken conspiracy" against child stars who grew up.

It was that frustration that led him to photography.

"When I was a kid, in the '40s, I had a snappy-snap camera, one of those Brownies, and I took some pictures," he recalled. "The

first negatives I have is when I was about 19 years old."

But it wasn't until McDowall, at 22, moved to New York to get out of films and study theater that he became more intensely involved with photography.

"I wanted to see if there was something else I could do," he explained. "As an actor, I started doing that so young. I found out in the process of all of this that I wanted to do both."

Initially, his photographic work was met with skepticism.

"I started doing it really seriously in the '50s. It took me a long time to be taken seriously because, as you know, one is only supposed to do one thing," McDowall said.

Eventually he was taken seriously. His photographs have appeared in magazines from Vogue to Cosmopolitan, Life to People.

That, in turn, led to his first collection of celebrity photos, "Double Exposure," published in 1966 with notes on each of those photographed written by other personalities who have worked with them, or, in some cases, have married them. The book was reissued in 1990.

A second volume followed, and next year "Double Exposure / Take Four" will be published from pictures he took concurrently with the new edition.

"The picture I'm very fond of in the book is Willie Shoemaker because the timing worked out," he said.

The photo shows the diminutive jockey (before the accident that paralyzed him) at the track watching as three horses race by.

McDowall first met Shoemaker for the book.

"A lot of them I've never met, never seen since," he said, including trumpeter Dizzy Gillespie and opera diva Jessye Norman.

"That was intriguing. When Edward Albee wanted to write about her, I contacted her," he said. "It was difficult to arrange her schedule, but I went to Chicago to get that picture. She was marvelous."

Of Gillespie, whose signature blowfish cheeks are missing from the photo, McDowall enthused, "What a face!"

Some of his portraits are of friends, like Taylor, who has appeared in all his books, or actress Genevieve Bujold and actor Stephen Collins.

Other celebrities have turned down his request to have their picture taken.

"I don't take issue," said McDowall, who has roles in the coming miniseries Sidney Sheldon's "The Sands of Time" and an independent gothic film "Mirror, Mirror: The Innocent." "Some people just hate to be photographed."

How does he relax his camera-shy subjects?

"That's my secret," McDowall said with a chuckle.

Then, he divulged that secret. "Just talk. Just have a conversation. I also don't like long sessions."

And McDowall knows precisely what he wants to convey in photographs of himself: "A senior citizen of intellect and mystery."



**Man...  
hunted...  
caged...  
forced  
to mate by  
civilized  
apes!**

20TH CENTURY-FOX PRESENTS  
**CHARLTON HESTON**  
in an ARTHUR P. JACOBS production  
**PLANET  
OF THE APES**



RODDY McDOWALL MAURICE EVANS KIM HUNTER  
JAMES WHITMORE JAMES DALY LINDA HARRISON  
PRODUCED BY APJAC PRODUCTIONS ASSOCIATE PRODUCERS MORT ABRAHAM FRANKLIN J. SCHAFNER  
SCREENPLAY BY MICHAEL WILSON ROD SERLING MUSIC BY JERRY GOLDSMITH EDITOR PERE BOULE  
DIRECTED BY ARTHUR P. JACOBS  
COLOR BY DELUXE

100 lines x 2 col. (200 lines)  
2 col. x 7 inches

MAT—207

20TH CENTURY-FOX PRESENTS  
**CHARLTON HESTON**  
**PLANET  
OF THE APES**  
COMING  
PARAVISION® COLOR BY DELUXE

6 lines x 2 col. (12 lines) 2 cols. x 1/2 inch

MAT—206

**"'PLANET OF THE APES' IS A  
BLOCKBUSTER. FASCINATING!"**  
—Liz Smith, Cosmopolitan

20TH CENTURY-FOX PRESENTS  
**CHARLTON HESTON**  
in an ARTHUR P. JACOBS production  
**PLANET  
OF THE APES**



RODDY McDOWALL MAURICE EVANS  
KIM HUNTER JAMES WHITMORE JAMES DALY  
LINDA HARRISON  
PRODUCED BY APJAC PRODUCTIONS ASSOCIATE PRODUCERS MORT ABRAHAM FRANKLIN J. SCHAFNER  
SCREENPLAY BY MICHAEL WILSON ROD SERLING MUSIC BY JERRY GOLDSMITH EDITOR PERE BOULE  
DIRECTED BY ARTHUR P. JACOBS  
COLOR BY DELUXE

T H E A T R E

56 lines x 2 col. (112 lines)  
2 col. x 4 inches

MAT—204

20TH CENTURY-FOX PRESENTS  
**PLANET  
OF THE APES**  
PARAVISION® COLOR BY DELUXE



14 lines x 2 col. (28 lines) 2 col. x 1 inch

MAT—201

**"'PLANET OF THE APES'  
IS A BLOCKBUSTER.  
FASCINATING!"**  
—Liz Smith, Cosmopolitan



20TH CENTURY-FOX PRESENTS  
**CHARLTON HESTON**  
in an ARTHUR P. JACOBS production  
**PLANET  
OF THE APES**


RODDY McDOWALL MAURICE EVANS  
KIM HUNTER JAMES WHITMORE  
JAMES DALY LINDA HARRISON  
PRODUCED BY APJAC PRODUCTIONS ASSOCIATE PRODUCERS MORT ABRAHAM FRANKLIN J. SCHAFNER  
SCREENPLAY BY MICHAEL WILSON ROD SERLING MUSIC BY JERRY GOLDSMITH EDITOR PERE BOULE  
DIRECTED BY ARTHUR P. JACOBS  
COLOR BY DELUXE

T H E A T R E

70 lines x 1 col.  
1 col. x 5 inches

MAT—105

20TH CENTURY-FOX  
presents  
**CHARLTON  
HESTON**  
in  
**PLANET  
OF THE APES**



28 lines x 1 col.  
1 col. x 2 inches

MAT—102

20TH CENTURY-FOX presents  
**CHARLTON HESTON**  
**PLANET  
OF THE APES**

21 lines x 1 col.  
1 col. x 1 1/2 inches

MAT—101

20TH CENTURY-FOX presents  
**PLANET  
OF THE APES**

14 lines x 1 col.  
1 col. x 1 inch

MAT—103



PLANET OF THE APES -- 2A

SPECIAL AD MAT NO. 1—Order from NSS



This advertising material has been approved under the MPAA Advertising Code, a self-regulatory procedure of the Motion Picture Association of America



# Heston a natural for Bible series

By Wayne Roberts  
of The StarPhoenix

If you planned a series on the Bible, who better to get as host than Moses himself?

That's what A&E (Cable Plus 21) did for its new series — chose the modern Moses, that is — Charlton Heston.

In this four-hour series, which begins Sunday at 7 p.m. and runs each night at 7 p.m. to Wednesday, Heston mixes biblical readings with visits to Mideast sites where the biblical stories could have taken place.

The Bible, before it became the written word, was passed on from generation to generation by storytellers.

"The stories of the Bible were originally meant to be told aloud, in the dark, to people sitting around a campfire listening," Heston says in the first episode. "That's where I come in. I'm a storyteller."

He opens the Bible and begins reading from Genesis.

He does it in a magic setting: the Roman amphitheatre at Bet-She'an National Park, flickering torches on the crumbling walls providing light.

It provided a moment of excitement: Was television about to recreate the atmosphere felt by



**Charlton Heston on location at Roman ruin of Bet She'an, part of the third episode of the series**

those Romans in Christ's time as they sat in the amphitheatre to be entertained?

Would viewers be treated to an oral recitation of the Bible, just as

the descendants of Adam and Abraham were?

Yes, for about 30 seconds, then it gave way to conventional television and interspersed Heston's words with photographs of relig-

ious paintings. It was too good to last.

The producers obviously felt that leaving the television picture unchanged while Heston read would tax the viewer and unleash his itchy trigger finger on the remote control.

Instead, they gave editor Rob Kobrin the task of blending 75,000 feet of original film footage with some 250 works of art. Kobrin used a state-of-the-art computer technology to mix film, digital video and high definition video into an apparently seamless program.

Nonetheless, it is too bad the producers, who felt confident enough to use long takes, as long as 10 minutes during the reading, did not have the courage to just set the camera on Heston in the flickering light because his rendering of the Bible brought the stories to life.

In between readings, Heston tours ancient biblical sites. Among them, according to production notes, were the Via Dolorosa, where Christ carried the cross on the way to the crucifixion, the Garden of Gethsemane, the Hall of the Last Supper, the River Jordan, the Sea of Galilee, the Sinai desert, the Church of the Holy Sepulchre and the ruins of Jericho.

The programs brings the history of Christianity and the Bible into perspective at a time of year when Christians the world over should be re-examining their lives in the context of their faith.



## POSTERS & ACCESSORIES

### OTHER ADS AVAILABLE

MAT 404-154 lines x 4 cols.(616 lines)  
4 cols. x 11 inches  
(Same art work as 1-Sheet)

MAT 403-156 lines x 4 cols.(624 lines)  
4 cols. x 11 1/8 inches  
Combination of 404 & 402

MAT 305-93 lines x 3 cols.(279 lines)  
3 cols. x 6 5/8 inches

Also

MAT 401-126 lines x 4 cols.(504 lines)  
4 cols. x 9 inches  
(Same art work as 6-Sheet)

MAT 302-76 lines x 3 cols.(228 lines)  
3 cols. x 5 1/4 inches  
(Critics' quotes)

MAT 303-109 lines x 3 cols.(327 lines)  
3 cols. x 7 3/4 inches  
(Dr. Zaius-Maurice Evans)

MAT 301-109 lines x 3 cols.(327 lines)  
3 cols. x 7 3/4 inches  
(Taylor-Charlton Heston)

MAT 304-109 lines x 3 cols.(327 lines)  
3 cols. x 7 3/4 inches  
(Marcus-James Whitmore)

MAT 110-141 lines x 1 column  
1 col. x 10 1/8 inches

MAT 202-30 lines x 2 cols. (60 lines)  
2 cols. x 2 1/8 inches



### ALSO AVAILABLE:

3-SHEET; 24-SHEET; 22 x 28; INSERT CARD; B/W STILLs;  
SET OF (8) 11 x 14's; SET OF (8) COLOR STILLs; SPECIAL  
DA-GLO TITLE DISPLAY; STANDEE.

### TEASER ADS

MATS 210(Whitmore), 211(Harrison), 212(Heston),  
213 (Evans) 118 lines x 2 cols(236 lines) -  
2 cols. x 8 1/4 inches

MAT 203-137 lines x 2 cols(274 lines)  
2 cols. x 9 7/8 inches  
(Critics' quotes)

### SYNOPSIS

Hurtled some 2,000 years through time and space, measured in terms of interstellar mathematics, four American astronauts crashland in the wilderness of an unidentified planet when their spacecraft suffers a malfunction. The lone female in the quartet dies, but the male survivors trek across countless miles of arid desert until they discover life-supporting vegetation and stumble upon a sub-human populace living like animals in the woods.

Their freedom is short-lived, however, for they are captured by a band of mounted hunters -- uniformed gorillas on horseback. They are separated from each other: Dodge (JEFF BURTON) is killed and ends up as a mounted specimen in the simian's museum of natural history. Landon (ROBERT GUNNER) is used as a laboratory specimen with his frontal lobes removed. Their leader, Taylor (CHARLTON HESTON) is wounded in the throat and hospitalized for medical attention.

Though temporarily mute, he is able to convince Dr. Zira (KIM HUNTER) and Cornelius (RODDY McDOWALL), a young archaeologist -- both of whom are chimpanzees -- that he can speak, read and write. Their interest in Taylor is strongly discouraged by Dr. Zaius (MAURICE EVANS), a stately orangutan who is one of the chiefs of state.

When Zaius orders a frontal lobotomy on Taylor, Zira, Cornelius and Lucius (LOU WAGNER) resent the infringement upon their freedom of thought and speech and arrange for Taylor's escape from captivity. Fleeing to the Forbidden Zone where the spacecraft crashed, they are overtaken by Zaius and his gorilla militiamen, but Taylor seizes Zaius as hostage, and the gorillas are ordered to retreat.

Zaius reveals his fear of a human civilization, pointing out that alone among God's primates, the human kills for sport, lust and greed. The simian religion preaches that "the human will make a desert of his home and yours. . . he should be driven back to his jungle lair for he is the harbinger of death."

Taylor offers to release Zaius unharmed if the latter will promise not to press charges of heresy and insubordination against Zira and Cornelius.

(NOTE: The shocking conclusion of "Planet of the Apes" will not be revealed in any synopsis.)

Running time: 112 minutes



Back in 1980, *Ex-Mutants* was the flagship title of the company now known as Malibu Publishing; it was one of the first independent comics to post sales of over 100,000 copies an issue. Later this year, after a hiatus of almost half a decade, Malibu Comics will re-launch the *Ex-Mutants* as a major full-color title in the growing Malibu line—and in conjunction with the comic's release, a new *Ex-Mutants* Sega Genesis game is slated for fall release.

"This is not a miniseries, but a regular full-color monthly title," Malibu Editor-in-Chief—and *Ex-Mutants* co-writer—Chris Urm said. "We've got the support of Sega Genesis and a new creative team that includes artist Paul Felleiter andinker Ken Branch.... Paul is a talent to watch. His style is very reminiscent of Dale Keown or a young John Byrne. He's a rare find who brings a new dimension to the series. And he also draws great looking women!" *Ex-Mutants* is set in a post-holocaust world in which most survivors have mu-

## Ex Marks the Spot for Malibu

tated into a variety of monstrous forms; for some reason, though, the six members of the *Ex-Mutants* retain their human forms.

There's been a change in the *Ex-Mutants* since the team's original incarnation, though. Whereas the original team consisted of four women and one man, the new six-member *Ex-Mutants* team is evenly split with three men and three women. "This gives us more tension within the group and offers more story possibilities," Urm said. The six *Ex-Mutants* are Shannon, Aokroyd, Bud, Tanya, Piper, and Dillon; they are led by Professor Eldare, a war cyborg who rejected his programming and is dedicated to improving human life in the post-holocaust world. He's a human professor who had his intelligence placed into a cyborg's suit.

Urm said, "He's the father figure. He actually transformed the *Ex-Mutants* from mutants to humans." While the six *Ex-Mutants* function as one fighting unit, there are also a variety of interpersonal relationships within the membership—some positive, and some not so positive.

The *Ex-Mutants* face several regular adversaries, including Bluggo (an evil green mutant) and Zygote, Bluggo's henchman. "He's a kind of technical villain," Urm said. "He's not a scientist in his own right, but he figures things out very well... he's able to cobble together bits and pieces of pre-war technology into nasty weapons."

*Ex-Mutants* is written by Tom Mason, Dave Olmsted, and Chris Urm, all of whom have been with Malibu Publishing since *Ex-Mutants*' first successful run. While

the trio intends to keep the book on a fast-paced high-concept action course, Urm adds that *Ex-Mutants* has an underlying message as well. "The book has a pro-conservation message. It's about a world war—everything's been ravaged, but at the same time, there's still hope for a better future. The *Ex-Mutants* are part of that future, part of the rebuilding process. If there's a theme, it's that you should conserve what you have, that justice will prevail, and that humanity isn't as deep as you think it is. Even if you're some mutated, evil mutant, you still have some humanity. The villains are mutants, but the heroes are also mutants."

by CLAY BLOOM

## Fox studio head says he'll quit, jump to Disney

The chairman of 20th Century Fox, Joe Roth, will announce his resignation today to form an independent film division within Walt Disney Studios, a source said Sunday in Los Angeles.

Roth, who released the hit "Home Alone" during his three years at Fox, has a 25-picture deal with Disney, said a source familiar with the agreement who did not want to be identified.

Roth, 44, would become the second head of a major studio to quit in the past week. Brandon Tartikoff announced last week he was leaving as chairman of Paramount Pictures.

The Los Angeles Times, quoting unidentified sources, said Roth decided against renewing his contract with Fox after failing to win a package of lucrative financial concessions from Rupert Murdoch, chairman of Fox Inc.

The above article was taken from Comic Shop News #280 - Nov. 4th 92  
The Joe Roth article was taken from a California newspaper from Nov. 2nd 92  
The retirement of Mr. Roth brings possible hope that the next chairman might give the go-ahead for a new apes movie in the future

## VEETUS



by Jeff Krueger



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# PUBLICITY

## OPENING SET FOR STUNNING

### "PLANET OF THE APES"

"Planet of the Apes," 20th Century-Fox's stunning futuristic motion picture starring Charlton Heston, has been set to open on \_\_\_\_\_ at the \_\_\_\_\_ Theatre. An Arthur Jacobs production in Panavision and Color by De Luxe, the film is based on a novel by Pierre Boulle, author of "The Bridge over the River Kwai," which was adapted for the screen by Michael Wilson and Rod Serling.

"Planet of the Apes" hurtles the viewer into a strange simian civilization where man is regarded as a brute to be controlled and contained lest he grow in numbers and strength and ultimately destroy the ape culture and society. It also stars Roddy McDowall, Kim Hunter and Maurice Evans, who appear throughout the film in simian make-up.

The massive make-up problems were solved by John Chambers, who designed the fabulous disguises which transform this film's stars from humans to believable apes. Scenically, producer Jacobs had to come up with the physical trappings of an ape culture -- simian architecture, wardrobe design, utensils and so forth. Since the apes are civilized they wear clothes. Indeed, theirs is a most conservative society, and their garb reflects this in imaginative designs by Morton Haack which cover the entire body except for the head and hands.

Although well able to stand on its own as an adventure film with much action, intrigue and suspense, the story is an allegory for our times with some of the flavor of Jonathan Swift and a dash of Jules Verne.

"Planet of the Apes" opened so big in New York that for the first three weekends it kept beating the previous records it set on the preceding weekends. The critical reaction was most favorable. Liz Smith in Cosmopolitan called it "A blockbuster movie! A genuine 14 carat film. Big, fascinating, totally entertaining."

And Pauline Kael in The New Yorker said, "One of the best science-fiction fantasies ever. Really extraordinary. It has the primitive force of 'King Kong'...You'd better go see it quickly...it has the ingenious kind of plotting that people love to talk about. A very entertaining movie."



SCRIPT

HESTON - (KNOCKS 3 TIMES ON A TENT POLE BEFORE ENTERING)

DR.ZAIUS ?

(REALIZING HE IS NOT THERE, HE WALKS IN, CASUALLY  
LOOKS AROUND AND PICKS UP A PIECE OF AN OLD PLATE  
FROM A TABLE TO LOOK AT)

ROBINSON - (APPEARS AT THE TENT ENTRANCE, HOLDING SEVERAL SHEETS  
OF PAPER IN HAND)

AH, GOOD EVENING MR.THOMAS. FEELING FINE I HOPE ?

HESTON - CONSIDERING I'VE BEEN KEPT IN A CAGE FOR SIX WEEKS,  
I'M FINE YES.

ROBINSON - (ENTERS THE TENT)

GOOD. SOME OF US WILL BE RETURNING TO THE CITY. THIS  
GIVES ME AN OPPORTUNITY TO SAY GOODBYE.

HESTON - (WITH SOMEWHAT OF A SUPRISED LOOK ON HIS FACE)

WON'T YOU BE COMING BACK HERE TO THE EXCAVATIONS ?

ROBINSON - (WALKING BEHIND HIS DESK AND LOOKING THRU THE PAPERS  
IN HIS HANDS)

YOU WON'T BE RETURNING TO THE CITY.

HESTON - WHY NOT DOCTOR ? IS IT THE CASKETS YOU FOUND ?

ROBINSON - YES, I'VE SEEN THOSE CASKETS AND THE HEADSTONES.

(SITTING DOWN)

OF SOME LONG RANGE INTRESTS TO THE ARCHEOLOGISTS  
PERHAPS.

HESTON - NOTHING MORE THAN THAT ?

ROBINSON - THE FINDINGS IN THOSE EXCAVATIONS POINT OUT VERY  
LITTLE NOT ALREADY SUMMIZED. THERE HAS BEEN  
SOMEWHAT OF AN AFFECTIONATE BOND BETWEEN THE MASTER  
AND THE ANIMAL. THE APE HAS BEEN CIVILIZED FOR A  
THOUSAND YEARS MR.THOMAS.

HESTON - AND THE MAN ?

ROBINSON - (SITTING BACK IN THOUGHT)

THE MAN.



(SLIGHT GIGGLE)

(THEN STANDING AND TAKING THE PIECE OF PLATE FROM HESTON, TAKING A GOOD LOOK AT IT BOTH FRONT AND BACK)

ARCHEOLOGY AWRY MR. THOMAS ?

HESTON - JUST A HOBBY DR. ZAIUS.

ROBINSON - QUITE REMARKABLE. YOU GO FROM THE FLOOR OF A CAGE TO THE HOLDER OF SCIENTIFIC OPINION IN THE SPACE OF A MONTH AND A HALF.

(WALKING AROUND HIS DESK AND REPLACING THE PIECE OF PLATE BACK TO WHERE HESTON HAD PICKED IT UP)

GIVEN MORE TIME I WONDERED HOW FAR YOU WOULD GO.

HESTON - I THINK THE QUESTION IS HOW FAR YOU'DE LET ME GO. ME AND ANY OF MY KIND FOR THAT MATTER.

ROBINSON - YOUR KIND ?

(TURNING AND LOOKING AT HESTON FACE TO FACE)

I DON'T THINK THAT QUESTION WILL EVER LIKELY BE PUT TO A TEST MR. THOMAS. MAN HERE IS AN ANIMAL. MAN HERE WAS AN ANIMAL. HE HAD NO CIVILIZATION, HE WORE NO CLOTHES, HE THOUGHT NO THOUGHTS, HE SPOKE NO LANGUAGE.

(WALKING AWAY FROM HESTON AND SITTING BACK AT HIS DESK)

HESTON - (LEANING OVER ROBINSONS DESK TO REGAIN HIS ATTENTION)

JUST A FEW FEET FROM THIS TENT YOU FOUND A CEMETARY.

(WITH ANGER GROWING IN HIS VOICE)

BUILT AND FILLED BY A CIVILIZED RACE. THE RACE WHICH ACCORDING TO YOU NEVER GOT BEYOND A CRAWL AND A COUPLE OF GRUNTS. YOU FOUND MORE THAN A CEMETARY DOCTOR. YOU FOUND A QUESTION. WHICH CAME FIRST THE CHICKEN OR THE EGG ? THE APE OR THE MAN ?

(BROLIN AND HARRISON ENTER THE TENT. BROLIN CARRIES IN A DOLL WRAPPED IN A BLANKET - A FINDING FROM THE EXCAVATIONS. SITS IT ON THE TABLE AND UNWRAPS IT, THEN HOLDING THE DOLL UP TO SHOW ROBINSON)

BROLIN - DR. ZAIUS, YOU BETTER TAKE A LOOK AT THIS. WE FOUND IT IN SOME KIND OF ARTIFICIAL SHACK.



ROBINSON - WHAT DO YOU THINK YOU HAVE FOUND, MR.CORNELIUS ?

BROLIN - NOT FOUND DOCTOR...LOST. AND I'M AFRAID THAT WOULD BE A BIRTHRIGHT.

(THE DOLL MAKES THE SOUNDS - "MAMA,MAMA". AS ROBINSON AND HESTON LOOK AT IT IN DISBELIEF)

HARRISON - THEY HAD A LANGUAGE. WHILE WE SWUNG FROM TREES, THEY HAD A LANGUAGE.

ROBINSON - YOU WERE RIGHT MR.THOMAS, WE HAVE UNCOVERED A QUESTION, NOW WE MUST UNEARTH AN ANSWER.

(STILL SCEPTICAL)

IF MAN HAD A CIVILIZATION HERE, WHAT HAPPENED TO IT ?

(TURNING TO BROLIN AND HARRISON)

YOU BETTER GO OUT THERE AND SUPERVISE THE PREPARATIONS FOR OUR DEPARTURES.

(BROLIN AND HARRISON LEAVE THE TENT. ROBINSON STANDS UP AND WALKS AROUND)

HESTON - I'M A MENACE NOW, IS THAT IT ?

ROBINSON - WAY DOWN DEEP.

(LOOKING AT HESTON FACE TO FACE AGAIN)

DEEP IN MY OWN CONSCIOUSNESS AND MY OWN AWARENESS. THERE BE PERHAPS, THERE'S A BASIC INSTINCT. I'VE KNOWN THAT YOU WERE A MENACE. I'VE KNOWN THAT MAN IS A MENACE. YOU SEE MR.THOMAS, I KNOW ALL ABOUT MAN. I THINK HIS WISDOM DOES GO HAND IN HAND WITH HIS IDIOCY. HIS EMOTIONS MUST CONQUER HIS LOGIC. HE'S A BESIEGERANT ANIMAL, WHO DOES BATTLE WITH EVERYTHING HE COMES IN CONTACT WITH AND IN THE PROCESS HE WILL ALWAYS DESTROY HIMSELF. THAT IS WHAT WE'VE DUG UP OUT OF A HOLE MR.THOMAS, THE TRUTH. WE APES HAVE NO DEATH WISH.

(ROBINSON WALKS SOME MORE AND THEN FACES HESTON AGAIN, AS HESTON GETS CLOSER TO HIM)

HESTON - DR.ZAIUS, HASN'T IT OCCURED TO YOU THAT BACK ON EARTH MAN HAS BECOME CIVILIZED, FINALLY CIVILIZED ! I'M PROOF OF THAT ! PROOF THAT MAN'S REACHED OUT FOR THE STARS. FOR THE FIRST TIME IN THE HISTORY OF MANKIND, MAYBE THE HISTORY OF THE UNIVERSE, MAN IS NOT A DESTROYER, NOT ANYMORE.



ROBINSON - UH, THAT BE INDEED TRUTH. WE'VE COME CLOSE TO A MILLENNIUM. BUT THIS PLANET CANNOT AFFORD TO TAKE THAT RISK. WE'RE NOT GOING TO PUT IT TO A TEST. WE WILL EXPECT YOU TO LEAVE MR. THOMAS - FOREVER.

HESTON - THAT'S ASSUMING I CAN GET MY SHIP BACK INTO THE AIR AGAIN ?

ROBINSON - I'M AFRAID IF YOU CAN'T. THE ALTERNATIVE MUST BE OBVIOUS. SO LONG AS YOU LIVE AMONGST US, YOU THREATEN US. DWELL ON THAT.

(ROBINSON TURNS AND WALKS AWAY)

(HESTON LOOKS DOWN AT THE DOLL, PICKS IT UP AND PUTS IT AGAINST HIS CHEST)

(THE DOLL MAKES THE SOUNDS - "MAMA, MAMA, MAMA, MAMA" AS THE SCREEN FADES TO BLACK)

#### CREDITS

JAMES BROLIN  
APPEARED AS CORNELIUS

LINDA HARRISON  
APPEARED AS ZIRA  
ASSISTING

CHARLTON HESTON  
AS THOMAS  
AND  
EDWARD G. ROBINSON  
AS DR. ZAIUS

DIRECTED  
BY  
FRANKLIN J. SCHAFFNER

BASED ON A ROD SERLING SCREENPLAY  
FROM  
THE NOVEL BY PIERRE BOULLE

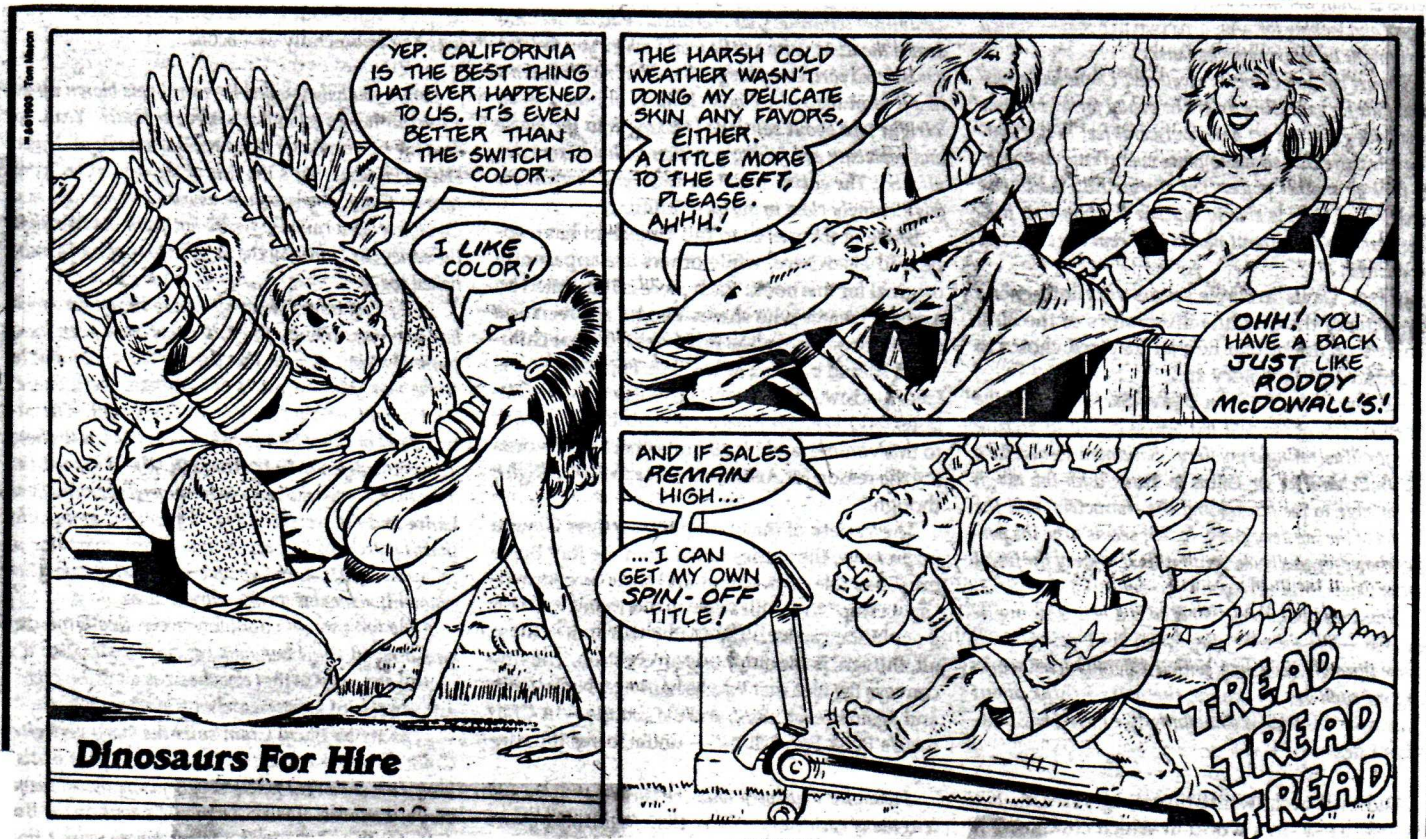
PLANET OF THE APES  
AN APJAC PRODUCTION

I WELCOME AND LOOK FORWARD TO ANY OF YOUR QUESTIONS OR COMMENTS REGARDING THE TRANSCRIPT (OR ANY PHOTOS, CLIPPINGS, ETC.) AND THANK EVERYONE FOR KEEPING THE PLANET OF THE APES LEGACY ALIVE !

JERRY W. BROWN  
107 EMMANUEL DR.  
PORTSMOUTH, RI.  
02871-4126



# PREVIEWS & REVIEWS



*Dinosaurs For Hire* is sassy, sarcastic, irreverent, sometimes crass, and absolutely engaging. The book's tone is set on the first page, and writer Tom Mason never lets up. Mason manages to poke fun at comic books, films, California, television, merchandising, the public's fickleness, and so much more. Even better, you don't have to have read some other comic book to appreciate *Dinosaurs For Hire*; it's funny in and of itself, and that's a rarity in today's market. Mason frequently breaks the invisible wall, talking directly to the reader in the style of *Moonlighting* (remember that short-lived hip favorite?) and John Byrne's *She-Hulk*, among others (yes, it's a time-honored tradition that dates back many hundreds of years before these modern examples, but I'm citing the most praised examples from modern popular culture because they're the ones most likely to come to mind among all of us pop-culture aficionados, *n'est-ce pas?*). For comics fans who do appreciate in-jokes, there are several of them scattered throughout *Dinosaurs For Hire #1*'s pages, including the best send-up of the Punisher yet.

Well, you leave me little space to roam here. You cited most of the best qualities of *Dinosaurs for Hire*—specifically the parody that doesn't limit itself to the comic book world. If you write a parody of a comic book, then the only people who will get the joke are people who read comics, but if you write a parody of life in general, and of the exploitation and frivolousness of the media, then you have reached a much wider audience. But you already said that...

Mitch Byrd and Bruce McCorkindale seem to be having a great deal of fun illustrating this series; they get to draw overmuscled reptiles, serious action, and some pulchritudinous females. They do all three quite well, I'm pleased to report; the result is the slickest looking Malibu comic so far.

If you're burned out on Image spoofs, 2099 spoofs, Vertigo spoofs, and the like, give *Dinosaurs For Hire* a try; it's almost too much fun for a \$1.95 pricetag.



## Adventure Returns to the Forbidden Zone

Adventure Comics' *Planet of the Apes* adaptations have been absent from comic racks for most of 1992; this December, though, fans can make a return voyage to the Earth's future in *Planet of the Apes: Forbidden Zone*, a new four-issue limited series by Lowell Cunningham and Leonard Kirk. The new series follows Mendez Ten, a mutant from the Forbidden Zone, as he leaves the mind control and dictatorship of the Holy City to find something better. At the same time, Julius and his Ape City scouting group make an unexpected discovery: an intact pre-devastation mini-mart! **Forbidden Zone #1**, a \$2.50 comic, is scheduled for December release.

Articles taken from:

Comic Shop News #280 Nov. 4/92 - POTA

Comic Shop News #291 Jan. 20/93- Dinosaurs 4 Hire





# CLASSIFIED

WANTED: U.S. Marvel Magazines #20,23,24,25,,27,28,29  
Philip Madden Flat 3, 15 Royal Crescent, North York,s, Harrogate,  
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WANTED: American and foreign toys on POTA. I have many, many POTA  
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FOR SALE: Set of 4 hard card colour tv photos from the original  
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Open to offers for sale or exchanges/The condition of the comics  
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American comics: Planet Of The apes(1990) #1(pink back cover) #3.  
#1(green back cover)\$3.  
#2,3,7,19 1.50 each  
Terror on the POTA (1991) #2 1.50  
Urchak's Folly (1991) 2-4 1.50 each  
Monkey Planet graphic novel 7.  
Beneath the pota graphic novel 7.

All recent american comics are mint condition. Prices include  
postage. Write to Terry Hoknes at Ape Chronicles.

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Contact Fashion Studio, 1640 camino del rio n. sutie 1430, san diego,  
ca, 92108, usa.

BUSINESS: Recently Hannah's Collectibles, 5 fairleigh cr. toronto, ontario  
canada, m6c 3r7 (416) 781-8788 was advertising POTA  
items such as: POTA Mego TV Commercials video \$19.95  
8' general ursus doll mint on card \$40  
throne mint in box \$20 and battering ram mint in box \$20.  
Contact them and see what new POTA Items they still have!

VEETUS

