BEGINNING NOW!

OUR MIGHTY MARVEL'S ACTION PACKED TRIBUTE TO PLANET OF THE APES
- the Marvel POTA Magazine 20th Ann.
- the history of Marvel (55th Ann.)

Also Featuring:
- Carry On Collecting by Harry Barnes
- hApenings by Jeff Krueger
  - Taylor tells all
  - Roddy comes home
  - Fall Kids Schedules
  - Yes I'd Like To Hear It, Hal.
  - Rendezvous
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  - Reeling In The Years
  - Foxy QVC Goes Ape
  - The Hole Truth
  - Reality Bites
  - POTA to Car SAles
  - Killer Team
  - 20th Century Logo
  - Fox's Lies
All questions, submissions and memberships can be sent to the address above.

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HIGH COUNCIL NEWS:

The Apes continue to pop into the news now on a weekly schedule. Here's some of the latest news: Oliver Stone says the script is ready for the 6th movie and director's have been picked. A very tentative schedule lists summer '95 has the release date. All 5 movies were shown recently in Austria. Ape Chronicles was listed in Film Review Sept/94 a British film magazine. The TV series was recently shown on TV in England. A new bi-monthly sci-fi magazine is out called 'Sci-Fi Universe'. Issue #1 dated July 94 featured an article on POTA and a mention on the cover. Check out this hot magazine or order it at: 9171 Wilshire Blvd, Suite 300, Beverly Hills, CA, 90210. James Van Hiseis writing a new book based entirely on POTA to be released next year. He is looking for submissions from our fan club members and others. See our special article in this issue. Good look James. Roddy McDowall has healed nicely from his car accident, with only minor scarring under his chin. He's been laid up with a minor infection and Martin Wixted (1 of our members) has been sending him books to read. He had to cancel a 2-actor play in Chicago. Joe Russo said his book 'POTA Revisited' will finally see publication. The Roddy McDowell Fan Club we mentioned a few issues back had a really old clipping and we have not verified that the club is still around or where it is currently located. Oliver Stone appeared recently on Larry King's CNN show where he talked briefly about POTA. See this issue for article... the TV show was recently on the Sci-Fi Channel. Oliver Stone's birthday was Sept 15 followed by Roddy McDowell's on Sep 17. Are there any POTA fiction writers out there? I recently had a request for it and wished we had some new original material. Start writing! This issue focus' on Marvel but their competition DC's only claim to POTA fame is Kamandi. I came upon an almost complete run of near mint copies of the original series. Only 5 of the 59 issues are missing. This is a rare set of high grade copies which I have available as a package for $140 U.S. (postage included). They have a value over $200. I wanted to catch up on some thank you's to those who have sent in articles for the last few issues including Jeff Krueger, Harry Barnes, Martin Wixted, Dave Merritt, Mark & Tim Waszylzyn and and others who I apologize for not remembering at this moment.

To end off, I have more good news. Starting with the next issue we should be able to ship on time since I am back at home more often. Jeff and I put together the new cover. I had lots of fun with this issue as I am a comic historian expert. Fine
I just though I'd write to let other members of the club know of some publicity I have been getting for POTA.

A few months ago I replied to an article that stated that The Museum of London were looking for Londoners collections to put on display for a three month period. I phoned them up and told them of my POTA stuff and they seemed quite interested. They asked me to send them a list which was good as it finally made me document all the things I have. A couple of weeks later they sent a photographer around to take some pictures so they could make their final decisions. In the end I was selected along with 49 other collectors to be part of the exhibition. A couple of days before the exhibition was due to open I had a call from one of our national breakfast TV shows called 'The Big Breakfast' who asked if I would appear on the show along with two other collectors to talk about POTA. The show was broadcast live on 10th June. It was nice to be able to display lot of my stuff while the host talked to me about the reasons for collecting POTA. It was also nice to be able to promote POTA on the same TV channel that had just re-run the TV series on Sunday mornings (a rarity in the UK with us having only four national channels).
The exhibition opened on 13th June with all the collectors and press present. I was asked to do a couple of radio and paper interviews on the night, all promoting POTA. The actual exhibition is fascinating with collections ranging from knitting patterns to wiring diagrams. It was also nice to see that POTA was the only cinema based collection, not a Star Trek item in sight!

The local paper also did an interview and took pictures at my house. Unfortunately the paper misunderstood my point about the amount of fans in America. I mentioned the POTA fan club saying that we only had a few dozen members and that we deserved a lot more. I was hoping that they would mention the club but you can't win everything! All in all I have enjoyed being able to bring POTA to the attention of more people, and as the exhibition runs for three months even more people will see the POTA stuff on display. Long live the original POTA is all I can add.
A passion for possessions

WENDY RICHMOND discovers what secrets Londoners like to collect

In an attempt to entice more people to museums, Walsall's Museum and Art Gallery came up with a wonderful idea – the People's Show Festival. Instead of staring at museum collections, institutions up and down the country invited people to send in their own personal collections.

And this week London's own collectors came under focus with the launch of Carry On Collecting at the City's Museum of London and, if it's anything to go by, it's quite surprising to discover what arouses people's passions.

Carry On Collecting is a fascinating peek at the fetishes and desires of strangers, ranging from the weird – plug wiring diagrams, snack wrappers, Lonnie Donegan records and passport photographs – to the expected – elephants, badges, and keyrings.

The only celebrity one is a selection of knitting patterns from artist and Alternative Miss World creator Andrew Logan.

Diane Atkinson, one of the exhibition coordinators, is amazed at the range of exhibits: "I think it's a marvellous exhibition, it's very personal and serves as a touchstone for every visitor as they will recognise many of the exhibits.

"Some people who see the exhibition might realise they are covert collectors themselves, even if they do not regard themselves as collectors."

As an avid collector myself (a selection of my cow and bovine artefacts is one of the exhibits), I don't find it odd or strange to possess a great desire to amass what others might consider junk. Although if you ask me why I do it, I couldn't honestly tell you, especially since most of the things I collect are stuffed away in boxes and out-of-reach cupboards.

Reasons why people collect seem to vary as much as the collections themselves. It may be aid to memory, a holiday reminder, an aesthetic appreciation, an investment or, more commonly, a childhood reminder.

The collection of toys by Ronnie Davis (my personal favourite) certainly illustrates the last point. Casting an eye over the colourful display is like leafing through a great encyclopaedia of childhood memories. There's Stretch Armstrong among Andy Pandy dolls, innumerable Bendy toys and Basil Brushes.

Shepherd's Bush sound engineer Harry Barnes is another collector whose mind is certainly fixed on his childhood. His Planet of the Apes memorabilia varies from film stills to bandages and models. The Ape toys, posters, games and paraphernalia on display are just a small slice of his collection which is currently housed in cupboards at his home.

Mr Barnes has always been a fan of the Planet of the Apes films and the television series. He believes the idea behind the story, animals suprema over man, captured his heart.

He said: "I started collecting when I was about ten, although a love of The Planet of the Apes has always been with me."

"It started with collecting cinema posters and memorabilia in England but has gradually expanded to encompass pieces from Europe and America. I got many of my things when I travelled round Europe for six months in a camper van."

Although the fans are fairly thin on the ground in America, Europe is still fairly Ape crazy, even though Mr Barnes believes there are only a few collectors in England.

Next Tuesday, Acton's Gimmersbury Museum is hosting a similar exhibition Meanwhile Carry On Collecting runs until October 16.

To coincide with the event, the Museum of London is hosting collectors swap shops on Sunday afternoons throughout the summer as well as workshops and a number of celebrity collectors evenings. For further details ring 071 600 0807.

COMPETITION

To win a family ticket to the Carry On Collecting show simply answer the following question and send your answer to Billboard Collectors Competition, 134-136 Broadway, West London, W13 OTL by Friday June 24.

When does the Carry On Collecting event end?
PLANT OF THE APES FANS

I will be editing a book on all aspects of PLANET OF THE APES. If you are a collector who would be interested in writing about some aspect of the series or otherwise contributing to this book, please contact me.

I'm interested in material not just on the movies, but on the animated series and the comic books. This material can consist of overviews, indexes, articles on the music, interviews with creative people, etc. I'm also interested in lists of publications which featured articles about PLANET OF THE APES.

I will pay 2 cents a word upon publication for material accepted. The book is slated to appear in early 1995.

You can write to me at the following address:
James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284

I will be completing this book November 1st, 1994 to turn into the publisher.

Further info from Mr. Hise:
The Apes book I'm working on will review all 5 films, the TV series and the cartoon show as well as deal with the comic books. I have indexes on the live action and cartoon series but am still looking for indexes to the comics. I'd be interested in seeing those articles which you think would be interesting for me to include as I intend to include support material covering the series from different angles. For instance I article being worked on will deal with how the film series began with the notion that we would indeed blow ourselves up one way or another and how that reflected the time they were made since that was not present in the original novel. I'd also be interested in reviews of the movie novelizations from BENEATH onwards as well as of the novels done to tie in with the TV series.
All contributors will be paid, even if material is a reprint from Ape Chronicles, Ape Crazy etc.
I look forward to dealing with you as you may well be able to help me with the book in important areas while the book will reach potential new subscribers to Ape Chronicles.
Sincerely, James Van Hise Phone: (619) 363-5836

News from Mr. Hokes:
I will be submitting a number of articles from past issues of Ape Chronicles. However, I will only submit those articles written by myself. In the past we have printed great articles by those such as Jeff Krueger, Harry Barnes, Mark & Tim Wiszylyzya etc which I think should be submitted to the book but I will leave that up to each individual to send in their own articles within the next 2 weeks to Mr. Hise. If I have your original article, just photocopy your article out of your Chronicles issue.
Networks unveil fall kids' schedules

TELEVISION: Get ready for plenty of animation and spinoffs of hit movies.

By RICHARD HUFF
New York Daily News

Hey kids, coming soon to a TV set near you: animated adaptations of the blockbusters "Aladdin," "Beethoven," "Free Willy" and a miniseries based on "Planet of the Apes."

ABC, CBS and Fox rolled out their fall kids' slate this week, and they include some familiar faces and tales.

Top-rated kidnet Fox will add three new weekday educational series for 2- to 5-year-olds, including one from Jim Henson Productions. It's also adding two new Saturday shows, both from the comics: "Spider-Man" and "The Tick."

In addition, Fox will air an animated miniseries developed by comedian Louie Anderson, an adaptation of Robert A. Heinlein's "Red Planet," and a miniseries based on Pierre Boule's "Planet of the Apes."

ABC's Saturday schedule is adding "Free Willy," an adaptation of the hit film; "Reboot," an animated series set in the high-tech metropolis of Mainframe; "Bump in the Night," a claymation project about toys coming to life; and "Fudge," a live-action offering based on the Judy Blume books and produced by Steven Spielberg's Amblin Entertainment.

In addition to "Beethoven" and "Disney's Aladdin," CBS will roll out "Skeleton Warriors," a group of superheroes who happen to be skeletons, and "WildC.A.T.S.," another band of superheroes based on the popular comic-book series from artist Jim Lee.

The above article appeared on 4/8/94. You don't have to read very far to find something that should interest readers of this magazine. This is it, the first filmed POTAp production in almost 20 years. If you recall, the last "Apes" production was also a cartoon, "Return to the Planet of the Apes." Since it only lasted 13 episodes I guess it could also be considered a mini-series. It sounds like this time they are going to adapt the book.

The Fox network is currently in the catbird seat as TV animation goes, with the success of "The Simpsons" and "Batman: The Animated Series." These are shows that appeal to adults as well as kids. Looking at this schedule makes it seem they want to continue in that mode.

Another thing of interest is that Roddy McDowall does the voice of the Mad Hatter on the "Batman" series (he played the Bookworm in the '60s TV show). It doesn't seem like a big leap of imagination that he might have a part in this "Apes" cartoon.

"YES, I'D LIKE TO HEAR IT, HAL. SING IT FOR ME."

You might recall that last year I wrote an article about the anniversaries of POTAp and "2001: A Space Odyssey". Well, those two made another connection at the end of '93 with the release of Alex North's unused "2001" score. North had done the music for "Spartacus" and Stanley Kubrick considered him his favorite film composer. Kubrick asked him to do music for "2001". North started work on it 12/24/67 and during the next two weeks wrote and recorded about forty minutes worth. But Kubrick decided to use breathing effects instead and North's music was dropped. Around that time Jerry Goldsmith was doing what would become one of his most popular scores: "Planet of the Apes". Now North's score is available with Goldsmith conducting the orchestra. Part of the score first became available on something called "Hollywood's Greatest Hits, Vol. 2". That was conducted by Erich Kunzel. But Goldsmith's version is more complete and the perfect blend of two 1968 science-fiction classics.

North died in 1991.
Along those lines comes another miracle of timing. You'd better know by now that POTA and 2001 were in theatres around the same time. Also, "Escape from the POTA" came out the same year as another Stanley Kubrick S.F. masterpiece, "A Clockwork Orange". Now comes word that Kubrick is planning his first science-fiction movie since "Orange". It's called "A.I." (short for "artificial intelligence") and is about intelligent robots who serve mankind in the future. The ice caps have melted and drowned major cities, including New York. Kubrick was going to do it in 1991 but decided that current special effects weren't up to it. "Jurassic Park" changed his mind. With a new "Apes" movie in development, POTA and Kubrick may be sharing theatres again. But don't count on it. In the 2/88 issue of "Playboy" Oliver Stone said, "You don't want your movie to be compared, if you can possibly help it, with a Kubrick movie!". Stone had been there. Kubrick's last movie, "Full Metal Jacket", was released a few months after Stone's "Platoon" (both were Vietnam War movies). Of the two Stone's was the more successful.

DOES OUR GENERATION BITE?

The movie "Reality Bites" has been the subject of recent newspaper and magazine articles. It seems that columnists can't understand why "Generation X" (roughly people in their 20's) don't want to see movies about themselves. "Bites" did just that at the box office and Xers have yet to find a defining movie like "The Graduate". The box to the left appeared in the Los Angeles Times and shows some of the things in the movie. I haven't seen it either so maybe they're right. Am I betraying my generation? Hey, does anyone remember the POTA reference in Spike Lee's movie "Do the Right Thing"? By the way, "The Brady Bunch", "Star Trek: TNG" and POTA (along with many others) are being made as movies.

REELING IN THE YEARS

Besides turning old TV shows into movies, the thirst for nostalgia has also hit the music scene. Besides new tours for old bands (Pink Floyd is doing successful shows and the Rolling Stones are expected soon) the rage is putting bands back together. The Eagles are touring for the first time in 14 years. Led Zeppelin is said to be working on an acoustic album. Even the Beatles are getting back together to record new music for a BBC documentary (their first piece, "Free As A Bird", has vocals by John Lennon).

Steely Dan was ahead of them all. Of course, they are the namesake of a character in "Terror on the POTA". But they also reunited last year to tour as Steely Dan for the first time since '74 (the year the "Terror" character was named). The shows were so successful that they are planning another tour this year. Steely Dan is bassist Walter Becker and singer-keyboardist Donald Fagan. They also worked together on Fagan's 1993 album "Kamakiriad", which was science-fiction themed. Steely Dan was the name of a steam-powered
dildo in William Burrough's book "Naked Lunch".

**FOXY QVC GOES APE**

QVC is one of those home-shopping channels. Usually it's a place to buy jewelry and clothes. But the channel has had great success when they've spotlighted science-fiction merchandise from "Star Trek" and "Star Wars". They've even come to advertise these special occasions in "Starlog" and "TV Guide".

Recently they advertised a "Sci-Fi Week" in which they sold memorabilia from April 11-15. Both "Star Trek" and "Star Wars" had a night and there was also a night with guest William Shatner (more "Star Trek" stuff, of course). And there was even a night with fantasy art for sale.

But the most interesting was the opening night, called "Sci-Fi Galaxy". The guest was Alan Adler, archivist for 20th Century Fox. The night was dedicated to Fox movies (though they still managed to squeeze in "Star Trek" pins) and included many exclusives. There were posters for "The Day the Earth Stood Still" recreated from an original in Mr. Adler's personal collection. Each reprint was signed by director Robert Wise and sold for $39.00 (they sold out in minutes). Other popular items were matted "Aliens" holograms for $29.75 and uncut sheets of "Star Wars Galaxy" trading cards (along with a book about the cards exclusive to QVC) for $41.00. This set was limited to 5,000.

Mr. Adler had gone through Fox's filing cabinets and buildings looking for things to make special edition stuff from. The studio was able to make several unique items from them, including POTAs. Original movie posters were miniatuized and encased in Lucite to make nice little paperweights. The four movies so treated were "The Fly" (original version), "The Day the Earth Stood Still", "Fantastic Voyage" and the original POTAs. The production of these was limited to the number of the year each movie came out. For example, POTAs came out in 1968 so there were only 1968 of these Lucite posters made for it. There were more POTAs than the others since POTA was the last to come out.

Another beauty was the lithograph of Cornelius. It was a black & white photo of Cornelius blown up to poster size. It had a black border with the name "Cornelius" in red letters along the left side. These were specially created with the 20th Fox logo and a 1994 copyright date. They sold for $19.75 and I wish I'd bought one.

However, they did snare me with the "Planet of the Apes' Collection". It had four reproductions of production sketches plus a T-shirt for $30. The T-shirt was white with the famous image used on the posters (Zaius' head looming over a cage of humans) in black. The POTA logo is grey with sparkles. The shirt reads: (in bold letters) "Somewhere in the universe there must be something better than man. (in lighter letters) In a matter of time, an astronaut will wing through the centuries and find the answer. He may find the most terrifying one of all on the planet where apes are the rulers and man the beast". The shirt has a 1994 copyright date. The sketches are of Heston's ship, the ape town, the ape dwellings and the ape alphabet. Each measures 3' across and 2' high. They came with a certificate of authenticity. "Ape Chronicles" will be bringing you these designs later on.

Mr. Adler confirmed that Oliver Stone was still involved with the new movie but that "it could take a couple of years to develop it the way they want to develop it". He also said, "It's amazing how many POTA fans there are and how often I get calls at the archives at Fox. They want to know where it was shot and it was shot at Lake Powell. They want to know this and they want to know that. For some reason it's really stayed alive in the public consciousness and everybody loves "Planet of the Apes"."
Science fiction became science fact on May 25, 1994 as NASA announced that it had proof of the existence of black holes. In particular, the Hubble Space Telescope photographed a rotating disc in the Virgo galaxy M87. The spiral disc is revolving around a center point that is moving at about 1.2 million miles an hour. Researchers say that only a massive black hole (with a mass equal to more than 2 billion suns) would have the gravitational strength to keep such a fast moving disc from breaking apart.

The announcement was made by Holland Ford of John Hopkins University in Baltimore and Richard Harms of Applied Research Corp. in Landover, both in Maryland. Other scientists have concurred. NASA scientist Daniel Weedman said,"Even though I've been a black hole skeptic in the past, I believe this is definitive" and called this "the most significant so far" of the Hubble's discoveries. Stephen Moran of the Goddard Space Flight Center said,"All reasonable astronomers will be convinced". And Bruce Margon of the University of Washington enthused,"We are living in a time when we can actually prove that (massive black holes) exist".

This development is also a victory for Albert Einstein's 1915 General Theory of Relativity. Although the term "black hole" wasn't coined until 1969 (25 years ago) Einstein predicted that very massive objects could actually warp time and space. That idea has also been appropriated by science fiction stories. The only actual reference to black holes in POTA comes in the "Ape Nation" comic. But they also played a major role in our own POTA chronology (Issue #13).

The Hubble had photographed the hole in 1992 but that image was indistinct. Corrective lenses were installed last December that makes it possible to see faint structures at the center of very distant galaxies. The M87 galaxy is about 52 million light years from Earth and had attracted attention because it puts out powerful radio signals and has a distinctive jet of gas streaming away from its center.

The Los Angeles Times mentioned that "observations indicate that black holes may come in a variety of sizes and may lie at the cores of many galaxies, including Earth's home galaxy, the Milky Way. In fact, recent observations indicate that these powerhouses may be commonplace in the universe, existing in all sizes and throughout time".

CATCHING A LONG AWAITED 'STREETCAR'

Recycling seems to be the movement of the '90s. It's good for the environment, it's cost-effective for businesses and it just makes sense. The movie industry's own brand of recycling has also become fashionable: the restoring of classic movies. There's been a strong film preservation
movement for awhile now but Hollywood accountants have also realized that revisiting the past can be profitable. Some classics have even made it back into theatrical release, side by side with new movies. But the true goldmine is video, where the new versions are trumpeted with all the ad muscle their companies can muster. Often this entails an "anniversary edition" angle. But sometimes films are restored just for the hell of it. Two recent examples are Charlton Heston's "El Cid" and Pierre Boule's "The Bridge on the River Kwai".

The more interesting reissues are those that also put back scenes that didn't make it into the original version. There's a new example of this that might be of keen interest (or at least Kim interest) to "Ape" fans. This summer, Warner Bros. has released a new version of the classic 1951 film "A Streetcar Named Desire". This was a touchstone for our own Kim Hunter, the exquisite Madame Zira. It also starred such lesser lights as Marlon Brando, Vivian Leigh and Karl Malden, and was directed by the great Elia Kazan. The film was adapted from a play by Tennessee Williams. Last December, Kim talked about the rerelease on the Vicki Lawrence talk show "Vicki!" (yes, the show is just like it's title suggests).

Kim has long maintained that "Streetcar"'s Stella is her favorite film role (or, as Brando said, "Stellaaaal"). It also won her an Oscar. "Actually", she says; "it was the very best film experience I think I've ever had. Primarily all of us had played it before, everyone in it...I was in the original production of the play, so was Marlon, Karl. And Vivian had played it in London".

She calls the legendary Brando "the best", adding, "I think Karl Malden said it once: 'You know Marlon can make wrong choices, bad choices like all of us can, but false he can not be'. And his sense of truth was so extraordinary. And to work with that, you can imagine what it was like. It was just wonderful".

The filming was also different from other experiences, shot like a play. "Because we had all done it before and because of the nature of it, we had two sets on two different stages which stayed up the entire making of the film, so we could do it in continuity. We shot in continuity. We'd do scenes 1, 2 and 3 in the interior sets and then quickly (go) over to the exterior to do catch-up bits before we got too far away from them. And we also had (the) rehearsal stage marked out on the interior stage. So that while the guys were doing the lighting and camerawork we were not sitting on our behinds, we were rehearsing. We rehearsed all the way through"

As for the restoration, Kim says, "About 4 and 1/2, almost 5 minutes was cut from our original version that is now coming back. Warner Bros. has re-released and put back these cuts that they found not too long ago, as a matter of fact...they were stored someplace and somebody uncovered them. It was all stuff that had been cut basically by the Catholic Church. They were going to give it a "C" rating unless they cut it. (A film clip is shown of Stella walking down the stairs in the new version as Kim comments) It's slightly different coming down the stairs in this version now. They call it "seamier". You know, in cutting it, they even cut some of Alex (North)'s music, they called it "too carnal". Can you believe it?"

Why did they cut it? "Well, they would have given it a "C" rating, which meant that any good Catholic couldn't go without being...excommunicated? I don't know. I don't think they do that anymore but at this time they did. And there were other things in the play itself that could not be done in film that Mr. Kazan and Tennessee Williams agreed to cut before we started it that, of course, cannot go back now. Because at that time when we made it, in 1951, the whole subject of homosexuality couldn't be touched. And unless you know the play, from the film it's hard to understand Blanche's (Vivian Leigh) feeling of guilt because she was so responsible for her young husband killing himself". By the way, Alan Frees did the narration on the "Streetcar" coming attractions trailer. He also did narration on the POTNA makeup test and was the ominous voice at the end of "Beneath".
Kim also talked about POTA on Vicki's show. She was not happy with the saga as a whole. "I was very glad I was killed in the third one. Roddy had to come back because he came back as our son but I only had one baby, thank goodness". (Starlog #160, Nov. '90, has a good interview with Hunter about POTA and her career; as to the continuations of POTA she said, "I didn't think "Beneath" was (a worthy sequel), particularly; "Escape" I do, that was interesting. Then I saw the fourth one, "Conquest of the Planet of the Apes" and I was mezzo e mezzo about it, so I never did see the fifth. They asked me if I would do a guest shot on the TV series. And I said no, thank you"

As for her makeup schedule: "It was four hours getting made up. Get at the studio (at) 4 o'clock, work at 8, finish at like 7, and then it was another hour and ½ to get out of it at night". Rod Serling, who wrote early scripts for both the original movie and the TV series, knew Kim since she was in his 1956 "Playhouse 90" TV production of "Requiem For A Heavyweight" and visited her on the POTA trial set.

She also described how she was cast: "I got this strange call, I was in New York, I live in New York, from Twentieth Century (Fox), some chap there. And he said, "Miss Hunter?" and I said, "Yes". "Uh, this is the casting office. Would you please tell me how tall you are?" And I almost felt like a child actress. You know, that I should say what he wants me to say but I didn't know what he wanted me to say! So I told him how tall I was, which was 5'3½". He said, "Thank you, Miss Hunter". I found out we all had to be under a certain height so that we looked like apes and all of the astronauts had to be very, very tall".

**TAYLOR TELLS ALL**

Speaking of tall astronauts, Charlton Heston was the subject of another probing interview, this one by Greg Kinnear. Kinnear took over the post-"Tonight Show" spot on NBC from Bob Costas earlier this year ("Later with Bob Costas" became "Later with Greg Kinnear"). About 6 weeks into Kinnear's reign he had Heston on. Heston remarked that it was the first time in all his years of doing talk shows that the guest sat on the interviewer's left. He congratulated Kinnear for this innovation. Kinnear in turn congratulated Heston for his 50th wedding anniversary.

Kinnear asked Charlton what his first movie was. "The first film I did was, when I was 16 years old in high school, I played Peer Gynt in a 16 mm version, silent version. I'm the only member of my acting generation that has played in a silent film and it remains to date the only film version of Peer Gynt ever done". It turns out that Kinnear got ahold of this 1938 film and showed a couple clips. One shows Heston walking down a road in period costume. He interrupts a festival and asks (via dialogue card), "Well, who is the nimblest girl of the lot of you?" Commenting on that film, Heston says,"One of the things about being 16 years old is you don't realize that it's supposed to be hard to do this stuff. And that's why kids are often marvelous in films. Truly, that's no kidding"

The interview also touched on "Ben Hur" but most of it centered on POTA (though Kinnear said he was partial to "The Omega Man"). They showed the clip where Taylor is in the net in the ape square and then Kinnear held up a picture of Taylor kissing Zira (the same picture was shown during the Hunter/Lawrence interview).

**KINNEAR:** Was this a good experience for you, the "Planet of the Apes"?

**HESTON:** Oh sure, I loved doing that film. I think it was really the first of the space operas. And it took a couple of years to get it made, they said,"Rocket ships? Talking monkeys? You're kidding.

K: That leads me to my next question. I'm imagining you, an Academy Award-winning actor, when they brought you into the room and said,"OK Charlton...it's called "Planet of the Apes"...sit down, sit down, wait, hear us out, you don't have to dress up like one". Were you a bit skep-
tical of this movie idea when they brought it to you?

H: No, I was one of the ones that was plugging it, in fact. Peddling it around.

K (mock embarrassment): Oh...not that it's not a great idea.

H: It was a startling idea at the time, there's no question. This was long before "Star Wars" and Starship Enterprise and all that. And it was an unusual idea. And Dick Zanuck, who was heading Fox at the time, deserves great credit for going with it. He said,"Now wait a minute. You've got all these great (production) paintings but these monkeys, that's going to be actors with makeup, isn't it? Not real monkeys". And we said, "Yeah, it's going to be actors". He said,"What if they laugh at the makeup?" We said,"Well, we're dead then." He said,"I'll tell you what. I'll put $50,000—which in those times was alot of money—into developing the makeup". And he said,"We'll do some tests..."

K: Stick Roddy McDowall in the makeup room for 8 hours.

H: Yeah, actually they used Maurice Evans (actually, they used Edward G. Robinson, Chuck!). And Frank Schaffner said he'd direct it and I said I'll act in it just 'cause we wanted to get it made. Dick said,"I'll show it to the board of directors and if they like it we'll do the movie". And they did and we did.

K: And the sequels, you never did any of the sequels?

H: I did the first one.

K: But I've heard you don't like sequels.

H: Well, I didn't realize...that was pretty dumb of me because what are they up to with "Rocky"? 7?

K: 75. "Rocky 75".

H: But I thought it was kind of tacky to do sequels. And I said,"Look Dick, I'm very glad you made the movie but we've done the movie, the rest is just going to be adventures among the monkeys.

K: Which was an interesting idea, now that you think about it.

H: Yeah. (laughs) He said,"But we can't really do it if you're not in it". I said,"OK, how about this: you pay me whatever you want to pay me and kill me off in the first reel". He said,"That's fair". So I didn't have any hand in the development of the second one. Then he said,"Is it OK if we have you disappear in the first reel and we kill you in the last reel?" I said,"Yeah, I guess". And then I thought,"OK, I'll fix 'em". And I persuaded then to do a twist in the plot where in the end there was an atom bomb and we blew up the whole world.

K: Of course.

H: And I said,"That's going to be the end of this now. No more". Then they went back to before the first one. I think they made 5 in all. And of course, if I had had the sense that everybody has now and said (rubbing his hands together) "Sequel? Fine. Let's do the picture again", which is what sequels are really, I would be a wealthier man than I am.

K: I don't buy that for a second.

Haston also mentioned Robert DeNiro as an actor he'd like to work with.

Of course, not all the POTA actors had such a blanket condemnation of sequels. Roddy McDowall certainly had no problem with it. He's said he wishes he'd been in "Beneath" (actually, he was if you count the clip from the first movie) and he'd love to do it again if someone produced another. And Maurice Evans told Cinefantastique, "there is every reason why a story should be expanded if the author has really got anything to say. And I think in the case of the sequel to "Planet of the Apes" ("Beneath"), the public will find that the author has a great deal more to say than he had in the first one. In fact, the sequel to my way of thinking, is infinitely more profound from a philosophical standpoint. In many ways more frightening".
RODDY COMES HOME

POTA isn't the only film series Roddy McDowall is famous for. Fifty years ago, in 1943, the 13-year-old McDowall started the career of probably the most famous movie dog ever. The film was "Lassie, Come Home" and to celebrate the 50th anniversary Paramount Pictures has released a brand new "Lassie" movie. It's called..."Lassie". In conjunction with it's release, McDowall remembered the original movie for the LA Times. The interview appeared on July 21, 1994.

"I loved the dog", Roddy said. "Pal (the original Lassie) was very, very elegant and highly intelligent". But McDowall doesn't see the first "Lassie" movie as being as innocent as it seems. '"Lassie, Come Home' was in a sense a propaganda film, because it showed the stamina of the British family, and extolled the virtues of these brave people on their little island. It was all part of a campaign to have the United States enthusiastically take part in the war and the shared values of the British and Americans that that film and others of the period showed really helped make the Second World War the last popular war."

British author Eric Knight created Lassie in his 1938 short story "Lassie Come Home", which became a novel two years later and a movie three years after that. The collie spawned six sequels. Lassie was also the subject of a TV series that lasted 20 years (1954-'74) and in the new movie the dog is named Lassie after the TV dog.

The dog who plays the new Lassie is an eighth generation descendant of Pal. As has often been said, all the Lassies are portrayed by male dogs, even though the character is female. In the first sequel, "Son of Lassie" (1945) McDowall's character has grown up and is played by Peter Lawford. Roddy didn't appear in any other "Lassie" incarnations (including this latest one) but he did befriend a horse in "My Friend Flicka" (1943) and it's sequel "Thunderhead-Son of Flicka" (1945). You'll note that "Flicka" and it's sequel correspond to the years of "Lassie" and it's sequel.

"WHAT'S YOUR GLITCH?"
The Reality Bites Trivia Contest

2. What "Planet of the Apes" figurine does Lelaina (Winona Ryder) accidentally break when she visits Michael (Ben Stiller)?
   a. Lancelot Link.
   b. Dr. Zaius.
   c. Taylor.
   d. Cornelius.

This is from the "Reality Bites" trivia contest that appeared in the August '94 issue of Movieline magazine. The movie made a quick retreat to video but I thought Question #2 was challenging. Sorry, if you want to enter the contest you have to buy the magazine yourself!
DO THEY KNOW SOMETHING WE DON'T?

Those people looking for a science-fiction mag with a difference may want to check out "Sci-Fi Universe", published by the people who put out the subversive "Film Threat". Editor Chris Gore, a longtime science-fiction fan, felt he was devoting too much space in "Threat" to genre movies, since the magazine was created to cover independent and obscure movies (as well as puncture Hollywood pomposity). Thusly, he created this new magazine, announced in the Oct. "Film Threat".

Gore described how he used to read "Starlog" as a youngster and felt betrayed when that venerated monthly gave favorable coverage of the "shitty" movie "Megaforce". He felt it was time to do an S.F. magazine with some integrity, one that doesn't "believe it is more important to have a good relationship with the film studios than it is to be honest with their readers". He believes he will grab readers who didn't think "a science-fiction magazine could actually be cool".

"Film Threat" also showed the cover and I'm sold! There's no mention of "Star Trek" in sight. Instead, the first issue has a cover story on the new POTA movie. It's also the first cover story done on the movie, a notable distinction. This brings to 3 the number of magazines LFP Inc. publishes, including "Threat" and "Wild Cartoon Kingdom", an animation magazine.

BELIEVING FOX'S 'LIES'

As the article on the left mentions, the new movie "True Lies" premiered a new logo for 20th Century Fox, one that will probably be on the new POTA movie. But also of interest the next couple of years is Fox's fortunes. A healthy studio is more likely to get the movie right and take chances in making the movie interesting.

Fox sunk a reported $120 million into "True Lies" (that's just to make it, not counting advertising, prints, etc.) Right now it doesn't look like the movie will stiff as Schwarzenegger's "Last Action Hero" did last summer. But in it's third week it is number three at the box office (behind "The Mask" and "Forrest Gump") and has earned 85.2 million. That's not fantastic for a movie that cost so much. Fox did better with the sleeper "Speed", which attracted more than the usual action audience and made $104.8 million in 8 weeks (on a substantially smaller budget). The big disappointment for Fox was the John Hughes comedy "Baby's Day Out", which cost $48 million and dis appeared quickly (Fox blames "The Lion King", which crushed all family films this summer). As for the new logo, I believe the coveted spot will be the first movie to get the 21st Century Fox logo (maybe an "Apes" sequel?)

THE BATTLE FOR THE POTA MOVES TO CAR SALES

Longtime adversaries Urko and Burke have squared off in a new arena: advertising. Actors Mark Lenard (Urko) and James Naughton (Burke) are doing voice work on commercials for two competing car companies, Lenard for SAAB and Naughton for Jeep. The Jeep commercials play on TV (often on the Sci-Fi Channel) and Lenard's do radio. By the way, Naughton is co-starring on the fall NBC series "The Cosby Mysteries". Hopefully, this will result in belated stardom for this talented actor. Check him out in Paul Newman's "The Glass Menagerie" and "The Good Mother". He was directed in the latter by Leonard Nimoy, whose father was played by Lenard in the "Star Trek" stuff.
The comic book in the format we now know was created in 1933. Comic books were basically compilations of reprinted newspapers strips of detectives, child characters and funnies. DC appeared in 1935 and presented Superman in 1938 followed by Batman the next year. DC had unknowingly created the 'superhero' and the 'Golden Age of Comics' (the war years). A movie theatre giveaway magazine titled Motion Pictures Funnies Weekly appeared in April 1939 with the 1st published appearance of the Sub-Mariner. This character would reappear in October 1939 in Marvel Comics #1 put out by a new company called Timely.

This comic featured the 1st appearance of the Human Torch and was the 1st title put out by the company we now call Marvel. Comics were a new rage back then. They were aimed at kids who could afford 10¢ for a comic which usually consisted of 68 pages. The kids bought them, read 'em and either lost them or their parents through them out. Due to these factors, only 4 copies exist of Marvel #1 in mint condition in the entire world and only 50 in any condition. This helps make this comic the 3rd most valuable in the world and the most valuable Marvel valued at $75,000.00 U.S.

World War 2 began just as Marvel did. The new superhero boom saw a zillion characters in costumes to appear. Timely was one of the most successful companies even though it relied on the sales of 3 heroes. Marvel was re-titled Marvel Mystery featuring the Sub-Mariner & the Human-Torch. By early 1941 all of their main characters were in place with individual titles featuring the above 2 and their hot new creation Captain America. In March, Timely presents this new patriotic hero created by Joe Simon and Jack Kirby. Timely took a chance giving a new character his own series before establishing it in another title. It worked and become their most popular character of the 40's. Timely was making money but did not venture into many hero's but rather took a step back by bringing forth numerous series based on funny animals. Marvel started mass producing comics in 1944 with many more funny animal titles and other comics aimed at girls.

A young Stan Lee joined Marvel in 1943. The war was over by 1945 and the superhero boom was dead by 1947. Almost every hero published had stopped printing by 1951. This included every Marvel superhero being cancelled. Outside of the hero's Timely presented characters like: Super Rabbit, Millie the Model, Patsy Walker and Mighty Mouse. If superhero's died in 1947 then what was Timely publishing? 1947 to 1949 saw the birth of a number of new exciting genres that were almost completely untouched in comics until this time.

The Western Cowboy genre hit big like: Kid Colt Outlaw and 2 Gun Kid.

Jack Kirby helped create the Romance genre which was Marvel's biggest genre in 1949 like: My Romance, Love Romances and Love Secrets.

The Crime genre hit its peak at this time with: Crime Fighters & Official True Crime Cases.

These 3 genres continued to lead the pack through the 50's alongside Horror Comics like: Journey Into The Unknown, Mystery Tales and Uncanny Tales. Sci-Fi was also knew in the 50's.

In 1954 Marvel tried to create a new superhero boom by bringing their big 3 Hero's back with their own titles. It failed and the titles were all cancelled within 4 months. Around 1947 Timely had changed its name to Marvel for the first time. It was changed again to Atlas Comics in 1951.

DC Comics had been more successful with their superhero comics. During the hero's down years of 1947 to 1956, DC was able to publish 6 titles based on Superman & Batman plus Wonderwoman. DC led the wave for hero's in the 50's. They created a new popularity for hero's beginning in 1956. Their Showcase series featured modern 'Silver-Age' versions of the Flash and Green Lantern and Hawkman. Once again unknowingly, DC had created the Silver Age of Comics 1956-1969.

At the end of 1954, the Comics Code Authority was created. From this point on all comics had to be approved by the committee and stampd to show they were decent for kids to read. Many horror and crime comics were either cancelled or dramatically toned down in content. Atlas continued to publish mostly Western and Romance comics. Most of their series never survived very long and in October 1957, Atlas almost folded cancelling almost every title. Things looked very bad for Atlas but they snuck by and slowly began to establish themselves once again. But this time things would start looking very good for Marvel Comics.
History of Marvel Comics  page 2

Atlas who had been putting out an average of 20 new titles each year of the 50's cut their titles down drastically. In 1958 only 2 new titles were created. DC was having great success with all of their new super-hero titles but Marvel focused their attention to mystery comics featuring giant monsters of rock such as Droom, Thorrr, Vandoom, Rommbu & Moomba.

As the 60's began Jack Kirby was back at Marvel again working with Steve Ditko and Stan Lee. They wanted to create the success with their titles like DC did but they felt that DC was run by stuffy businessman who created hero's that were not very reralistic. Why did DC's character's never have day-to-day problems. Marvel wanted to change that.

By 1961 they were called Marvel again and they took a big chance with their 'un-glamorous' characters. The future of Marvel was all changed by November with the release of the Fantastic Four. The characters success was not based on their perfect faces or their muslces but rather on the realism of these characters. The kids could relate easier to these characters. Marvel had found their key to success and rode the big wave of creations over the next 3 years with the first appearances of Spiderman on 8/62, Incredible Hulk on 5/62, Sgt. Fury on 5/63, Avengers on 9/63, X-Men on 9/63 and Daredevil on 4/64. They created the Mighty Thor, Dr. Doom, Green Goblin and Magneto and they brought in the silver age appearances of the Sub-Mariner and Captain America. The comic collecting hobby as we know it had it's first big year in 1964.

Marvel had a great line of characters who were all fresh and exciting and fun to collect. From this point on Marvel would lead over all other comic companies. By this time Superman and Batman were in their late 20's. It was great reading but outdated to many young readers. 4 of Marvel's leading series were Journey Into Mystery, Strange Tales, Tales to Astonish and Tales of Suspense. These mystery titles were all changed to hero comics.

Marvel made big changes in 1968 with a huge turnout of new titles. Their biggest turnout since their fallout in 1957. This time they were the leaders. Captain America, Dr. Strange Incredible Hulk, Iron Man, Nick Fury, Silver Surfer and Sub-Mariner all received their own titles.

Marvel brought the Horror genre back in 1969 with a number of titles that lasted till the end of the 70's. Romance continued right from 1949 to the mid 70's. Western's also lasted from around 1949 to the mid 70's. The Crime genre was completely gone by the end of the 50's. Also beginning in 1969 and running off and on right to the present are comedy comics and funny animal titles. Fantasy hit a new high in 1970 with the creation of Conan the Barbarian. 1974 brought on the martial genre with Deadly Hands of Kung-Fu and Masterof Kung Fu.

As the 70's progressed Marvel began to put out more and more titles which continues to this day. The 70's saw creations such as the Defenders, Iron Fist, Sabretooth, Dracula, Warlock, Werewolf By Night, Ghost Rider, Man-Thing, the Punisher and Wolverine.

In 1974, they took their dying title X-Men and created a new team of hero's in it. The title caught on and one of Marvel's lamest titles began climb to becoming their biggest.

1974 also saw the start of their Planet Of The Apes Magazine which lasted 29 issues till 1977 and the Adventures of POTA color comic series began in '75 lasting 11 issues. This series appealed to the fans of the tv show and to the horror oriented Marvel Magazine readers.

1976 was the beginning of Marvel's expansion of their characters as their top character Spider-Man recieved his 2nd title dedicated justto him.

Almost 20 years later X-Men and Spider-Man are the biggest characters from Marvel. The 2 characters combined now have about 14 monthly titles put out. Comics start at $1.50 U.S. and can range up to $3.95 easily. Thor is their longest running title at Issue #480. Marvel puts out an average of 110 titles a month. They vary in size, price, paper quality and some issues come with special covers that can either be glow in the dark, die-cut, foil embossed, bagged with free promo cards. Marvel is a huge company now owned by the public that also dabbles into TV, trading cards, posters, figurines, toys and videos. Marvel owns 30% of the comic market. Try dropping in to a comic shop and checking out the Marvel of the business.
Wow! It's hard to believe it's been 20 years since Marvel's "Planet of the Apes" magazine first appeared. It doesn't seem that long! Actually, I didn't learn about it until '81 so I wouldn't know. Wow! It doesn't seem like 13 years since I first learned about it!

I don't know how I missed it back in the '70's. I guess I just wasn't looking for it. I wasn't a comic fan so I didn't know what was up in that area. But I did like "Apes" and found the books, the toys and everything else, it seemed. I probably figured there couldn't possibly be anything more.

How wrong I was! In 1981 a friend invited me over to see a "Star Wars" model or other that he had. While he was going on about "Star Wars" this and "Empire Strikes Back" that, I noticed some magazine-shaped things that read "Planet of the Apes" on them. As I continued to humor my friend ("...Han Solo, uh huh...") I started to look through them. Well, my eyes popped out of their sockets (no, that's not just an expression; it was a very expensive surgery to put them back!). I had picked up one of the early, thick ones and couldn't believe all the articles, photos, reader letters, etc. contained in it. The one thing I still remember from that first look was the letter that said,"What if we were a persecuted minority? How would a superior being treat us, if it ever came to that?..."Planet" seemed to answer that question quite shockingly and vividly".

As a kid none of my friends liked POTA very much and certainly didn't find it as unique as I did. That letter latched onto some of my own feelings about the concept and, I don't know, just made me feel good. As it turned out, that issue was #6. Well, my friend wouldn't let me buy any of them or even borrow some.

That was my only sweet taste of the mag until '85. I discovered Issue #1 in a used book store. Now I had my very own POTA magazine! It was another couple of years before I discovered a comic book shop that had several issues. I bought what they had and found others here and there. By '88 I had most of the issues and another friend found the four I was missing at an S.F. convention (I'm sure most people who've collected these have had certain issues they just couldn't find; mine were: #18, 21, 22 and 27). I was whole.

Over the years this magazine has been one of the most enjoyable aspects of POTA because of it's breadth and it's accessibility. There's so much variety from original POTA stories to retellings of the classics, from behind-the-scenes stuff to a chronology and a glossary. I'd made a quick list of the issues for myself a while back but I thought it would be nice to create a better one while this fan club was around. It turned out to be even more elaborate than I'd planned, since I already had a synopsis of "Terror on the POTA" for my chronology work. I figured a list of photos would be handy since I use them in my drawings. The photos are identified by the first 3 letters in the movies' names ("Conquest" = CON, etc.). I also listed "apevertising" in the issues and rounded it out with a quote I thought stood out each time. Hopefully this will turn out to be a fun resource for fans and especially for those who don't have them all.
COVER ILLUSTRATION (Bob Larkin): Gorillas and an orangutan arresting 3 chimps (maybe the end of the first movie after Taylor leaves)
INSIDE COVER: BAT: Caesar and Virgil fighting back; CON: Caesar at auction
EDITORIAL: "ROAD TO THE PLANET OF THE APES": by Roy Thomas
Relates the beginning of the mag and it's development (with a cartoon of Hope/Crosby soliciting a ride from a group of gorillas)
"TERROR ON THE PLANET OF THE APES", script by Doug Moench (from an idea by Gerry Conway), Art by Mike Ploog: Chapter 1, "The Lawgiver": Jason and Alexander, a human and a chimp, join others in the village square as the Lawgiver reaffirms his commitment to species harmony and announces he will be taking a trip, leaving the city in the hands of his brother Xavier. Afterwards, Jason mentions the growing tensions for humans. Both Jason and Alex return home. In their absence both families had been visited by hooded gorillas. Alex's parents were roughed up but Jason's were killed; Ch. 2, "Fugitives on the Planet of the Apes": Jason vows to avenge his parents and Alex decides to help. They follow the gorillas' tracks into the forest. Meanwhile, the hooded gorillas arrive at an illegal war camp. The murderers have passed their initiation and learn that the leader of these "ape supremacists" is Brutus, the Lawgiver's Peace Officer. One of the camp's scouts interrupts with news of three intruders approaching: Jason and Alex, but also Brutus' wife. Brutus has J&A captured but his wife is allowed to find the camp. She is disgusted by Brutus' activities and threatens to turn him in. Brutus kills her before the eyes of Jason and Alex, who have been brought to the camp. Brutus decides to blame Jason for her death but has the courtesy to release Alex. Jason is brought before the tribunal and Xavier finds him guilty, thanks to the weight of ape opinion. Later, Alex helps Jase escape from his cell and the two decide to enter the Forbidden Zone to find the Lawgiver.
"ESCAPE FROM THE BATTLE FOR THE CONQUEST BENEATH THE PLANET OF THE APES" by Gary Gerani (article): traces the evolution of the movie series from "Planet" to "Battle"; PICTURES: PLA-Zauius under the Lawgiver statue, Taylor screaming in pain via gorilla brutality, Taylor, Dodge and Landon in the F. Zone, Taylor & Nova on gorilla's leashes in front of Lawgiver statue, Taylor knocks over basket during chase through Ape City, Zira talking to Dr. Galen; BEN-Brent tends to Skipper; CON-Caesar up on the auction block, the ape conditioning center, Caesar and his apes face the flamethrowers
"ROD SERLING RECALLS" by David Johnson (interview): Serling traces his involvement with the first movie and the sequel, his views on "Chariots of the Gods?", how TV chops up his shows and how he got into voice work; PICS: Portrait of Serling, PLA-Zauius holding the paper airplane, Dr. Maximus tugging on Taylor's leash, Taylor tying Zauius at the dig.

VEETUS

by Jeff Krueger

ALRIGHT, LET'S START OVER!
"THE FACE OF THE APES" by Ed Lawrence (article): describes the development of the makeup; PICS: PLA-candid shot of Maurice Evans between takes (umbrella), head shots of Roddy, Maurice and Kim with and without makeup, M. Evans relaxing between takes; BEN-Ursus on his horse; ESC-Zira looking surprised; BAT-Virgil and fellow orangutans

"PLANET OF THE APES" MOVIE ADAPTATION, PART ONE, Adapted by Doug Moench, Art by George Tuska (comic): Beginning - the hunt.

APE TUSKING: Subscriptions ("Lessons From the Leggier"-cartoon)

QUOTE OF THE ISSUE: "Arthur and I kept in touch over a period of time but then he decided to give the script to Mike Wilson, who in turn took away almost all of my dialogue and used his own. My recollection, though, of the shooting script is that the chronology of scenes and events was identical to mine—except that the people didn't say the same things. For example, there was the museum sequence where you see the astronauts stuffed. That was mine. But I didn't have the dialogue that covered it. Mine was much more somber and serious dialogue. There was very little humor in my piece. If you recall, Wilson used a lot of puns and juxtaposed familiar expressions like 'I've never met an ape I didn't like', that kind of thing. I gather the humor was one of the key reasons for the success of the picture. I blew it and Wilson did it".

-Rod Serling

ISSUE: VOL. 1 NO. 2 OCTOBER 1974

COV. ILLU (Bob Larkin): 3 gorillas trying to lasso a human while a chimp gets tangled; IN COV: Montage of 2 "Terror" panels, 1 "Planet" adaptation panel, 2 production sketches from the first movie

EDITORIAL: "I NEVER MET AN APE I DIDN'T LIKE" by Tony Isabella: Tony explains why there isn't a picture of Michael Wilson to go with the interview and introduces the people who put the magazine together; PIC: CON-A large congregation of apes with a colorful one in the foreground. (the reader is asked to find Tony Isabella in the picture to win a "life-size Chris Claremont squeeze toy").

"TERROR", PT. 2: script by Doug Moench, art by Mike Ploog: Ch. 1, "The Forbidden Zone of Forgotten Horrors": Jason and Alex spend a couple of pages escaping their gorilla jailers and manage to hide in the jungle. They return to the city to try to talk to Xavier. They happen to arrive during the funeral of Brutus' wife. Brutus uses it as a platform to call for Jason's death, causing Jase to lose his cool and reveal their concealment. An arrow in the shoulder convinces Jase to leave. During a confrontation with the gorilla police they manage to abduct horses. They decide to lead the police to Brutus' camp and expose it. But before reaching the camp both the pursuers and the pursued run into Brutus' sentries in the forest. Jase and Alex survive but the police are cut down by the sentries; Ch. 2, "Lick the Sky Crimson": Jase and Alex set Brutus' camp ablaze with flaming arrows and head into the Forbidden Zone. Brutus sends some of his gorillas after them and goes to get some police. The duo find a building that isn't demolished. Inside is a war museum where they

by Jeff Krueger
grab a couple of old swords. Outside they come across some hairy man/ape creatures that seem docile. Suddenly a tank-like machine appears and grabs one of the scurrying creatures. Jason & Alex follow the machine into a tunnel and it leads them to a war factory where the hairy creatures work as slaves for ugly mutants. Jason & Alex are discovered and run to the exit, where they are trapped between the mutants and Brutus' gorillas! (PIC: A cliff from the F. Zone)

"THE CITY OF THE APES" by Ed Lawrence (article): Ed tells how Ape City was designed and built; PICS: PLA-photos from the movie: (4 of the city, 1 of the "scarecrows" and 1 of the operating room) and their corresponding sketches

"SIMIAN GENESIS" by Gary Gerani (review): This reviews Boule's book and compares it to the movie; PICS: PLA-production sketches of Ullysse standing before the ape congress, 2 of the operating room, Cornelius' office, the zoo concourse and Ape City; photos of Ape City and Zaus talking to Cornelius at the dig

"MICHAEL WILSON: THE OTHER "APES" WRITER" by David Johnson (interview): Wilson talks about how he added humor to Serling's script, his contribution to the look of Ape City and his background (there's also mention of his blacklisting during the McCarthy era); PICS: PLA-Zira and two other apes on one of the horse-drawn vehicles, Zira talking to Dr. Galen, production sketch of the humans running from the hunt; shots from other Wilson movies: "Hopalong Cassidy", "A Place in the Sun", and "Lawrence of Arabia".

"PLANET OF THE APES" ADAPTATION, PT. 2, Adapted by Doug Moench, Art by George Tuska and MIKE ESPOSITO (comic): Taylor is put in the wagon-cage - "My name is Taylor" note to Zira "WORLD OF CAPTIVE HUMANS"

APEVERTISING: Subscriptions ("Lesson from the Lawgiver #1"), 4 POTA Model Kits, "Next Issue" page

QUOTE: "(We) wanted to find an architectural style for the apes culture which would look quite unlike anything people had ever known in America and yet didn't seem futuristic or phony or anything. I came up with a suggestion. There's a Spanish architect named Antonio Guadi, who is considered a great man in Spain and has some marvelous architecture there. His architecture suggests a kind of arboreal past; some of the columns of his buildings seem like giant trunks of trees. I took this to the art director and he agreed that this was inspirational. So the city of the apes in the picture was built in that fashion. Which suggested that these people were--well, trees were nostalgic to them for having lived in them at one time". -Michael Wilson

ISSUE: VOL. 1 NO. 3 DECEMBER 1974

COV. ILLU (Bob Larkin): A human & chimp (probably Jason & Alex from "Terror") caught between gorillas and mutants; IN COV: photo of TV's Urko "TERROR", PT. 3, script by Doug Moench, art by Mike Ploog and Frank Chiaramonte (comic); "Spawn of the Mutant-Pits": The mutants and gorillas start attacking each other, giving Alex and Jase the chance to slink away (unfortunately, back into the mutants' tunnel). They meet up with more mutants inside and the ensuing scuffle reveals them to be "living machines". A & J move on and come to a track. As they hide, a fancy railcar comes to a stop and two important-sounding mutants get out. As they walk by, they talk about a "prisoner" in a detention chamber. While the mutants gab, Jase & Alex steal the railcar but don't get very far (excepting the speed they were traveling) before they are captured; Ch. 2, "The Abomination Arena!": Brutus gets Xavier to allow him to bring a police force into the F. Zone to apprehend Jason. Meanwhile, Alex and Jase are taken to the Gestalt Commanders, huge brains that apparently control the mutant-machines. They have little tolerance for those who aren't mutant and sentence our duo to the arena. Inside, they are matched up with one of Brutus' gorillas and are forced to fight huge mutated animals. Despite the odds, they kill the monsters and Jason finds a way for them to escape the arena. They even manage to find the Lawgiver, who leads them to an outdoor airstrip. They take off in one of the mutants' "sky-sleds" but Brutus' gorilla pulls a gun on them. (PIC: PLA-Gorillas going up the steps of the amphitheater).
"APE LINE": first letters section; mail about the first issue
"JOURNEY TO THE PLANET OF THE APES" by Chris Claremont (article): Claremont travels from New York to Los Angeles to view filming of the "new" POTA series at 20th Century Fox. He sees filming of the Miller/earthquake scene from "The Trap" and stuff on the Trion set for "The Cure" (Virdon's town meeting is interrupted by vocal goats); the makeup process is also described in detail and we get short bios of the cast; the "Cowboy Man" ages the "Trap" subway station. PICS: All TV-2 from the pilot: Virdon tying up Zaius and a guard looking in on Virdon and Burke in their cell; Behind-the-scenes shots: 2 from "The Good Seeds" (I think), plus the military barracks and a gorilla mask and gloves laying around; publicity photos of Zaius, Urko, Galen, Virdon and Burke
"MCDOWALL: THE MAN BEHIND THE MASK" by Samuel James Maronie (profile): A short but sweet look at the maestro, sketching his post-child career and observations about being part of POTA; PICS: Candid shot of Roddy relaxing in ape face; Roddy's real face sandwiched between shots of Cornelius and Caesar; BAT-Caesar peering down from his treehouse; TV - Galen visiting Virdon and Burke in their cell
"PLANET" ADAPTATION, PT. 3, story by Doug Moench, art by George Tuska and Mike Esposito (comic): Taylor in Cornelius' office - Taylor's capture after his escape; PIC: Taylor's hand giving Cornelius a note. "MAJESTY"
APEVERTISING: Subscriptions ("Marvel Goes Ape!" with Alcala apes as various Marvel mag characters), the Mego figures, cover of POTA #3 in ad for other Marvel mags; Model kits, "Next Issue" page
QUOTE: "Certainly the role of Caesar has much more substance than many of the 'regular' parts I've had in other movies. I've enjoyed my roles in all of the films, yet I felt that "Conquest" was the greatest challenge, as it required more depth and characterization than any of the other performances" - Roddy

ISSUE: VOL. 1 NO. 4 JANUARY 1975

COV. ILLU (Bob Larkin): Chimps and humans dressed in frontier garb are attacked by techno-arrows while rafting; IN COV: Apes on horse-drawn vehicle "APE LINE": comments on Issue #2
"TERROR", PT. 4, by Doug Moench, Mike Ploog and Frank Chiaramonte (comic), Ch. 1, "A Riverboat Named Simian": Warko's treachery causes the sky-sled to crash. All survive and the Lawgiver stops Jason from killing Warko. The three leave the gorilla and head off for home. Lawgiver is attacked by a mutated beast but isn't worse for wear. However, the trio realize they are lost. Meanwhile, Brutus leads a police force directly to the mutant cave and we learn they are in cahoots (though the "Inheritors" are angry that Brutus' other gorillas killed four mutants yesterday). Brutus is allowed to enter alone and speak with the brains. They tell him that his quarry escaped with the Lawgiver. Brutus asks for drones to help catch them. We learn that Brutus is planning to drive a wedge between apes and humans but the Inheritors are using him toward the eventual elimination of both men and apes; Ch. 2, "Gunpowder Julius": The trio come to a river where some of those man/ape creatures are hanging-out. The adventurers decide it's safe to drink. The Lawgiver goes in to bathe his wound and gets caught in the current. Jase and Alex dive in to save him, as does one of the creatures. All four have a breathe-taking ride (literally) but manage to get hold of a log. After cascading down a waterfall they arrive on a much calmer lake. They also aren't in the F. Zone anymore but a mutated forest. They decide to build a raft and continue on the river at the lake's far end. Brutus and friends have come across the crash ruins and a deserted Warko. Brutus is told they must have gone down the river, where the River Society is. He decides to follow them. The raft is built and the trio find the River Society, meeting Gunpowder Julius and Steely Dan. Before long, Brutus' troop arrives and our heroes' new friends repel the attack. But their new man/ape friend Shaggy is among the casualties.
"A HALF-HOUR WITH HARPER" by Chris Claremont (interview): This is more bounty from Claremont's trip to L.A. (Issue #3) This interview took place between takes of the Miller/earthquake scene from "The Trap". Harper is curious about the Marvel mag and Claremont is curious about the show, so they exchange info.
He also talks about juggling his casting in the series with his honeymoon and how the fast pace of TV ruined doing plays for him. PICS: All TV- sequence of 12 shots showing the fight between Virdon and Dalton ("The Gladiators"); Virdon, Burke and Galen stopping to rest; Urko threatening with a gun; the director blocking a scene from "The Good Seeds"; Virdon and Burke being taken into custody; dramatic shot of the trio looking off into the distance; Farmer's wife in "The Good Seeds"; Galen leaning; A large group of actors in discussion; Harper and Naughton between takes.

"PLANET OF THE APES: FASHIONS" by Ed Lawrence (article): short piece on the clothing designs; PICS: Zira, a gorilla and a whimsically dressed "Conquest" ape display the ape attire, plus production sketches of a gorilla and a male and female chimp.

"PLANET" ADAPTATION, PT. 4: "THE TRIAL" by Doug Moench, George Tuska and Mike Esposito (comic): Nova taken from Taylor - Zaius demands a confession APEVERTISING: A panel from "Terror" on the Bullpen schedule of upcoming releases; "Next Issue" page; POTA belt buckles; "A Very Tasteful Subscription Ad" with photo of Dr. Zaius; the Mego figures Quote:"I didn't see Mark Lenard's face 'till last week...you really start to identify with the role as the ape. Roddy looks very strange to me now when he's not wearing his application". -Ron Harper (Virdon)

ISSUE: VOL. 1 NO. 5 FEBRUARY 1975

COV. ILLU: (Bob Larkin): Two survivors, a chimp and a human, struggle to safety as they are watched by unseen gorillas; IN COV: PLA-A gorilla is knocked from his horse by Taylor (unseen) in the chase scene through Ape City APE LINE: more views on #2 (since the mag had gone monthly and they didn't have reactions to #3 yet)

EDITORIAL: "EDITORIAL NIGHTMARE" by Don McGregor: the evolution of "Nightmare", the original comic in this issue (which was drawn twice the size of normal art) EVOLUTION'S NIGHTMARE", story by Doug Moench, art by Ed Hannigan and Jim Mooney (comic): An ape and a human, enemies on a battlefield, find themselves the sole survivors after a fight. They are both wounded and find that separately they are doomed...but together they can live. They work together to find shelter and are taken in by a hermit named Mordecai. He nurses them back to health as they plan a battle to the death once they are well. Mordecai convinces them to have a contest in which life isn't the prize. They do and it ends in a draw. Mordecai asks them to look at the remains of the city in the Forbidden Zone (San Francisco) and it's portrait of destruction literally hits them hard.

"INTERVIEW WITH DAN STRIEPEKE" by Samuel James Marone (interview): Striepeke co-developed the ape makeup with John Chambers and, as head of 20th Fox's Makeup Department, kept the quality up through the sequels and the TV show. In this short interview he talks about other projects he's done and why the ape wears the eyepatch in the TV show pilot; PICS: shots of Striepeke: looking at a chimp, showing the author an appliance and applying it, reading the POTA mag "THE MAN WHO SOLD THE PLANET OF THE APES" by Gary Gerani (article): A short piece on Arthur Jacobs that traces how the first movie came together and his

VEETUS

HEY! WHAT ARE YOU DOING IN A SOLDIER'S OUTFIT? YOU'RE A CHIMP.

PLEASIZED TO MEET YOU!

by Jeff Krueger

GRAB THE GUNS!
reactions to the sequels ("Conquest" was his favorite because of it's look).

PICT: PLA—full page portrait of Zaius, the 3 chimps on horseback, Zaius and Maximus at Taylor's trial, close-up of Zira and Dr. Galen; ESC-Zira and Cornelius dressed up; CON-The rebelling apes look at the camera, Caesar showing the others their weapons, the apes break into Ape Management; BAT-Portrait of Caesar and his family, John Huston as the Lawgiver and...the Lawgiver statue behind the ape priest (PLA).

"PLANET" ADAPTATION, PT. 5: "INTO THE FORBIDDEN ZONE" by Doug Moench, George Tuska and Mike Esposito (comic): Lucius springs Taylor - Cornelius' finds.

APEVERTISING: POTA Belt buckles, subscriptions ("Great Discoveries on the Planet of the Apes #1" with photo of gorillas using rifle butts)(CON); "Next Issue" Ad, POTA models.

QUOTE:"As a whole, most of the actors like to be covered up--especially motion picture actors--it's like playing a clown. They go on all day long shooting a series of bits and pieces of film--"abortive efforts"--they never get to finish. Here they have the chance to let themselves go--by Hollywood standards. They enjoy the sense of freedom; the makeup allows them to get away with alot of things they couldn't do, otherwise". - Dan Striepeke

ISSUE: VOL. 1 NO. 6 MARCH 1975

COV. ILLU: (Bob Larkin): Gorillas on horseback chasing two humans, the female of which is in the process of being shot; two gorillas are lying in wait and one is pointing them out to the other; IN COV: TV-Urko on a sunny day "APE LINE": mail on issue #3 plus a belated picture of Arthur Jacobs

EDITORIAL: "EDITORIAL IN A ZONE FORBIDDEN" by Don McGregor: Don sums up this issue (both he and Doug Moench were enamored with the artwork for this month's "Terror") and has a running battle with Marie Severin (apparently a prankster cartoonist)

"TERROR", PT. 5, by Doug Moench and Mike Ploog (comic): "Malaguena Beyond A Zone Forbidden": Gunpowder and Steely decide to take the trio home and start to do just that. While Jason stews about Brutus' shaggy triumph, the skiff gets attacked by huge, mutated frogs. Jason saves the Lawgiver from one. They continue on and wind up in a gypsy town that comprises both apes and humans. Once again they are welcome but Jason ends up fighting an ape named Grimaldi over a woman named Malaguena. Jason wins but Brutus ends up killing the loser.

"URKO UNLEASHED" by Chris Claremont (interview): Though at first glance this would seem to be another of Claremont's things from his L.A. trip, actually this interview was later (10/29/74). The show had already been on ("The Surgeon", the 7th episode, had premiered 4 days before) and Lenard comments on the ratings troubles. He also talks about wearing the makeup (he got used to it around the 3rd show) and about keeping the show's world consistent. PICS: Lenard without makeup, Lenard as "Star Trek"'s Sarek, 6 portraits of Urko; Galen, Virdon and Burke wandering the road; 2 shots from "The Cure": Urko threatens Zaius, then backs down; A "Cure" gorilla takes aim; shots of directors Arnold Laven and Bernard McEveety; 2 shots of 3 gorillas playing with 2 kids; Urko's soldiers arriving in Trion; "The Trap": The cast between takes

VEETUS

MR. LARSON, MY PATIENCE IS GROWING THIN.

BEAM UP.

 Damn... THAT'S THE WAY THE FUTURE WAS SUPPOSED TO BE!

by Jeff Krueger
and Urko is helped after being electrocuted.

"APE FOR A DAY" by Samuel James Maronie (article): The author recounts his adventures in Dec. '72 when he got to play a mutant in "Battle"; PICS: shots of someone being made up as an ape (Paul Williams?) plus the author turning into a mutant (so, I guess the title of the article is false); the author meets Roddy McDowall as Caesar.

"PLANET" ADAPTATION, PT. 6 (CONCLUSION): "THE SECRET" by Doug Moench, George Tuska and Mike Esposito (comic): The doll talks - Taylor has a date with Miss Liberty

APEVERTISING: "Planet of the Apes Mask" in mail order ad; Subscriptions: "Battle For the Last Copy of the Planet of the Apes"-Caesar showing weapons; "Next Issue" page; POTA models.

QUOTE: "In any series, things evolve. They start with a general premise, you know, and then, depending on what comes up, ideas change. And one of the things that they've done that I don't like is the humans kind of beating up the gorillas, which is absurd. So, in that particular episode ("The Trap"), I had something to do about it and I made sure that the, y'know, relationship between the two as far as strength goes was maintained, that Urko was much stronger, that gorillas are much stronger than the human and the only way the human could overcome Urko was through guile, through trickery. And that's how he did it, eventually, in the end". -Mark Lenard ("Urko")

ISSUE:

VOL. 1

NO. 7

APRIL 1975

COV. ILLU: (Bob Larkin): Gorillas chasing two humans on horseback toward the Statue of Liberty; IN COV: BEN-Chimps protesting

"APE LINE": views on issue #4

EDITORIAL: "BENEATH THE EDITORIAL LINE" by Don McGregor: Don explains how deadlines can affect a magazine's content-and confesses that the editorial was meant for another magazine but there wasn't room, so it was plugged into the editorial-hungry "Planet of the Apes"-because of deadlines!

"BENEATH THE PLANET OF THE APES" ADAPTATION, PT. 1:UNTITLED by Doug Moench and Alfredo Alcala (comic): Lucius tells us about the first movie - Brent hears Ursus' speech and accidentally gets a gorilla's attention

EXCLUSIVE INTERVIEW WITH MARVIN PAIGE" by Susan Munshower (interview): The "Apes" casting director talks about what it takes to be an ape, including measurements, acting ability, and disposition. He also reflects on casting the roles in the TV show; PICS: TV-Urko and gorillas on horseback; Urko points; Portrait of Galen, Burke and Virdon; Climb is dragged along ("The Liberators"); Galen thinking with gorillas behind him ("The Trap"); Booth Coleman as Zaius; Galen and "Trap" gorillas between takes.

"NATALIE TRUNDY: MONKEY BUSINESS ON THE PLANET OF THE APES" by Sam Maronie (profile): Recaps Trundy's appearances in the "Apes" films, plus the highs and lows of her career and relationship to Arthur Jacobs; PICS: Trundy's many POTA faces: 4 as Lisa (though one looks like Zira), as the mutant, as Stephanie (in a dramatic shot from "Escape"'s climax), and as herself

"MAN THE FUGITIVE" by John Warner (review): Consulting Editor Warner checks out the first novel based on the TV series (contains "The Cure"/"The Good Seeds"). Author George Effinger worked at Marvel about three years earlier ("Gulliver of Mars"); PICS: Reproduction of the book's cover; From "The Cure" is Virdon and Burke tending a sick gorilla, Virdon with Amy, gorilla on horseback, Zoran pointing, the trio leaving Trion

"BENEATH" ADAPTATION, PT. 2: "ENSLAVED!" by Doug Moench and Alfredo Alcala (comic): Gorilla shoots Brent - Brent and Nova arrive beneath the, you know...

APEVERTISING: Mail order mask, subscriptions ("Come to Marvel Country"-play on cigarette ads with Urko on a horse), "Next Issue" page, POTA models

QUOTE: "The chimps either run between 5'7" and 5'8", that area or a little smaller. The orangutans, which are the council members, are about 5'10" and the gorillas about 5'11" or 6'1". We'll even stretch to 6'2" if we have to, because the actors portraying those things have to, in those characters, develop almost a slouch. There's a specific walk, and I run a piece of film for the actors we hire..." -Marvin Paige (casting director)
COV. ILLU: ( Earl Norem): Gorillas shooting at a man and woman (what else is new?) in "Beneath"s Queensborough Plaza; IN COV: BEN-The ape army passing the vision of crucified apes

APE VINE: The title of the letters section changes as we peruse #5

EDITORIAL:"INHERITOR OF THE EDITORIALS" by Don McGregor: McGregor's meandering final editorial, though he does run down the contents of the issue and introduce new editor Archie Goodwin

"TERROR", PT. 6, by Doug Moench and Mike Ploog (comic): "The Planet Inheritors"; Gunpowder Julius and Steely Dan interrupt Brutus' moment and, with the help of the gypsies Saraband and Trippo, the bad guys are defeated. That doesn't stop Julius from having a good ol' fashioned brawl with Brutus (which the stinkin' gorilla loses). Saraband & Trippo quest to go along as the SIMIAN returns to the Inheritors. The SIMIAN goes upstream and a party goes ashore at the Inheritors' mountain. The Inheritors are mining old human junk from the mountains. They climb down the top of the mountain and sneak up on the brains (whom Alex calls the 'Inheritors'). Captive Brutus hears the brains discuss their treachery and his anger alerts them. Jason's team takes out two-thirds of the brains (which each control mutant-drones) but Saraband is sacrificed. They make it back to the SIMIAN but Brutus escapes. Julius and Dan agree to take them back home.

"THE REMAKING OF RODDY MCDOWALL" by Abbie Bernstein (article): the author gets to watch Roddy being made up as Galen (on 9/13/74, the day the show premiered) for "Tomorrow's Tide"; a rundown is given on the history of the "Ape" makeup, McDowell's career and Roddy's makeup procedure; PICS: 10 photos showing Roddy's transformation at the hands of Fred Blau, plus photos of all 3 of Roddy's ape characters and John Chambers accepting the Oscar (not the Walter Matthau shot)

"KNOWING YOUR PLACE ON THE PLANET OF THE APES" by Gary Gerani (article): A look at the class structure of the apes (gorillas, chimps, etc.) and the humans. Includes a checklist of the hierarchy for the different films; PICS: PLA-the 3 apes posing for the picture, the ape church, the crowd during Taylor's escape; Zira, Zaius and Lucius at movie's end, two humans during the hunt, the orangutan "See no evil, etc." poses; BEN-the Lawgiver statue above the chimp section; the gorilla section; ESC-the 3 apeonauts being escorted to the zoo; CON- a troublesome chimp being subdued; BAT-Caesar confronts Aldo; plus a production sketch of the first film's humans' quarters; TV-Galen, Viron and Tanya from "The Liberator", Galen and Dr. Kira from "The Surgeon", gorilla taking aim from "The Trap", Zaius looking drunk.

"BENEATH" ADAPTATION, PT. 3:"The Warhead Messiah" by Doug Moench and Alfred Alcala (comic): Brent explores Old New York while the apes pray for a successful invasion - Brent is taken to Mendez

APEVERTISING:Holiday-themed subscription ad ("God Rest You Merry Simian..." with caroling "Battle" apes), "Next Issue" page, POTA model kits, pendants

QUOTE: "Now working on SWITCH!, a Movie-of-the-Week being filmed at Universal, (Fred) Blau reminisced over some of the incidents that occurred in the APES make-up department. Like the time that Blau accidentally glued another actor's chinpiece on McDowell's face, and McDowell had to play all his scenes that day with his lower lip tucked under. Or the time that one of McDowell's cheekflaps caved in, and Blau had to stuff it with cotton and then seal it over to make it appear normal. Or...the list is endless". - Abbie Bernstein
"KINGDOM ON AN ISLAND OF THE APES", PT. 1, by Doug Moench and Rico Rival (comic): Ch. 1,"The Trip": Dreamer Derek Zane's visionary approach to life loses him his girlfriend and the ear of NASA. But he still has the time machine he's been working on and decides to use it; Ch. 2,"Arrival": Derek ends up somewhere and somewhen, presumably the 3975 he set to follow Taylor. He meets up with primitive humans and talking apes (one named Gorodon wears an eye patch). Zane escapes but the apes take his things and he wants them back. He follows them to what looks like a city of bizarre dome-shaped structures.

"ON LOCATION: CONQUEST OF THE PLANET OF THE APES" by Al Satian and Heather Johnson (article): The authors are there in Century City for the ape riot and Caesar's final speech but the emphasis is on the stuntmen and extras. PICS: Candid behind-the-scenes "Conquest" shots by the authors, including Roddy playing poker and a Natalie Trundy "glamour" shot "BENEATH" ADAPTATION, PT. 4:"THE HORROR INQUISITION" by Doug Moench & Alfredo Alcala (comic): The mutants question Brent — the mutants reveal their innermost selves

APEVERTISING: Subscriptions ("What Would You Do In This Situation?"—"Battle" gorillas on the bus); "Next Issue" page; POTA models

QUOTE:"Posing for some ape "glamour shots" for us a few minutes later, (Natalie Trundy) told us of the intense interest her producer-husband (Arthur Jacobs) had always had in fantasy and science-fiction, both in literature and in film, and of the vast book and film library and collection of memorabilia he had amassed over the years, making their home a veritable museum of fantastic artifacts." —Al Satian and Heather Johnson, "Conquest" filming

ISSUE: VOL. 1 NO. 10 JULY 1975

COVER ILLU: (Bob Larkin): Mutant scares some gorillas while a man and woman look on, with bomb behind them ("Beneath"); IN COV: Roddy McDowall as ape "APE VINE": appraisal of #6 and #7, plus CBS' address is given for those upset by the TV show cancellation

EDITORIAL:"THE MANTLE IS PASSED AND OTHER EVENTS" by Archie Goodwin: Archie introduces John Warner as Associate Editor (he was previously Consulting Editor), explains why the Glossary isn't in this issue and why the new "Kingdom" splash page was done by a different artist; TV photo of mask on stump "KINGDOM", PT. 2, by Doug Moench and Rico Rival (comic): Ch. 3,"The City": Derek Zane notices his toolbox and knapsack are left in a building he presumes is the oft-mentioned Xirinius'. When night comes, he attempts to steal them back, but is interrupted when Gorodon visits Xirinius. Gorodon kills the orangutan and plans to take Zane's things, blaming the death on an "intelligent human" whom Gorodon would then kill, getting Xirinius' minisator position for his troubles. Derek enters, blowing the plan by tying Gorodon up and taking the stuff back. Derek escapes and reaches ocean, with an island on the other side. He builds a raft and makes the island; Ch. 4,"The Island Out of Time": The island is Avedon and it's inhabitants play like a simian version of King Arthur's court. In fact, the king is named Arthur! In addition to apes, the kingdom also sports talking humans. It is decided that

**VEETUS**

**MR. LARSON... THE SOLUTION, PLEASE!**

**DO YOU KNOW HOW ANNOYING YOU ARE?**

**UH, THE MASTER SAYS YOU MUST CREATE DIVISION WITHIN THE ENEMY'S RANKS.**

**THAT'S NO WAY I'M GOING TO THE COMPANY PICNIC WITH THAT FALSE FRIEND BARNEY!**

**BARNEY IS NOT A FALSE FRIEND, FRED!**

**WHAAZAT? DID YOU SAY SOMETHING?**

**by Jeff Krueger**
Derek must slay a "dragon" (actually a mutated lizard) to prove whether he is good or bad. Derek does and is knighted, which gives Sir Gawain (a general pain-in-the-ape and the knight who found Zane) the opportunity to challenge him to a joust. But before all that, Derek learns about the island from Lady Andrea: the customs of the past were taken from books and incorporated into the culture; Avedon was founded long ago and is self-sufficient from the mainland. Derek wins the tournament using unconventional weapons. Gawain has sour grapes and tries to kill Derek. Gawain is banished from the kingdom. Meanwhile, Gorodon figures out where Derek went and decides to cross to the island with a full regiment; Ch. 5, "Battle": Derek's counterplan wipes out most of Gorodon's forces but the main event is between Derek and Gorodon himself. It's over with the swift lowering of an axe (uh, Derek wins) and Derek seems free now to find happiness and maybe Taylor, too.

"FINDING THE FUTURE ON THE FOX RANCH" by Sam Maronie (article): a nifty little tome revealing where the 5 movies and the series were filmed; PICS: BEN-Nice 2-page shot of the gorilla army in the Forbidden Zone, with Zaius in the foreground; Nova and Brent passing the entombed bus, the mutants confront Brent; ESC-the apeonauts being saluted on the beach; CON-the ape conditioning center; BAT-Aldo draws his sword, Aldo and Caesar in the tree; TV-an abandoned dwelling "BENEATH" ADAPTATION, PT. 5: "CHILDREN OF THE BOMB" by Doug Moench & Alfredo Alcala (comic): Continuation of the mutant ceremony - the apes find entrance APEVERTISING: "Next Issue" page; subscriptions ("What's the Fashionable Ape Reading?" - "Beneath" photo of Zaius and gorillas); POTA models; POTA included in 2-page ad for 6 Marvel mags

QUOTE: "The PLANET OF THE APES production team managed to crack government security for the lensing of Charlton Heston's sinking spaceship. This scene was shot at a military installation near Lake Powell in Page, Arizona--the first time a movie crew had ever been allowed in the top-secret confine".

-Sam Maronie

ISSUE: VOL. 1 NO. 11 AUGUST 1975

COV. ILLU: (Gray Morrow): A triumphant gorilla standing over the corpse of a human he shot in the head as others run up; IN COVER: portrait of a TV gorilla "APE VINE": How was the best?

"TERROR", PT. 7, by Doug Moench and Mike Ploog (comic), "When the Lawgiver Returns": The hooded gorillas kill Xavier; The river ends and our trio, plus Malaguena, bid farewell to the SIMIAN; Two apes come across Xavier's desecrated body; As our band nears the city they come across a caravan of humans who are fleeing the possible consequences of escapegadotm. The Lawgiver tells them to return and he will fix things. Upon his arrival he breaks up another fight between apes and humans. The Lawgiver leaves to work on a speech and Alex & Jase break up another fight. This results in tension between the two of them. Brutus learns the Lawgiver has returned. He interrupts the Lawgiver's speech but the citizens support the L.G. Jason catches Brutus but the Lawgiver won't let him kick his ass. Brutus is banished and Jase gets so pissed he denounces his friends and splits.

by Jeff Krueger
"OUTLINES OF TOMORROW: A CHRONOLOGY OF THE PLANET OF THE APES" by Jim Whitmore: This takes the POTA timeline from 1972 to 3976 (ending with "Beneath" but not using the more accepted 3955) using the circular timeline approach, but bringing up alternate timelines as a possibility. This includes the movies, the McDowall TV series and Marvel's "Terror" and "Evolution's Nightmare", but it skips Derek Zane as well as the later "Future History Chronicles", the "Return" cartoon series and the Adventure comics. This article also used "The Way It Will Be", sent to the mag by fan Mike Wilber; PICS: PLA-Three pictures of Zira, Zaius and Lucius on the beach at the end (with word balloons); ESC-portrait of Zira; Zira cuddling her baby; Zira holding a glass of champagne; the apeonauts on the beach; CON-Caesar in chains; BAT-fighting at the barricade; TV-Two from "Tomorrow's Tide", Galen, Virdon & Burke looking worried, Burke holding up charcoal ("The Liberator"), two gorillas from "The Trap"

APEVERTISING: POTA models; "Next Issue" page; "Fashionable Ape" subscription ad and 4 POTA covers on back issues page

QUOTE: "2220: The events of Marvel's EVOLUTION'S NIGHTMARE take place. Gorilla and human armies slaughter one another in battle thirty to forty miles north of San Francisco. The two survivors, Solomon the Gorilla and Jovan the human, form an uneasy but necessary truce. They are healed and taught by the hermit man/ape Mordecai and meet their death in San Francisco at the hand of animalistic ape and human mutants. This is like a balancing point in the series. It is where the human development balances ape evolution most neatly. It is also the last gasp of human aggressiveness." -Jim Whitmore

"BENEATH" ADAPTATION, PT. 6 (CONCLUSION): "HOLOCAUST OF HELL!" by Doug Moench and Alfredo Alcala (comic): The apes enter the mutants' world - Taylor ends it...

Well, that's that. Taylor just destroyed everything, so I guess that's it. Thanks for reading and... What? 18 more issues? Are you sure? Let me see... Oh! I see Jason and Alexander. They're still moving around. And there's Derek Zane! He survived. And who's that? I see someone on a ship. Alaric? Perhaps sometime in the future his history is worth chronicling. But where's Cornelius and Zira? I don't see them at all. Where did they go? Well, I'll tell you what. If I can find enough survivors, maybe I'll bring you the rest of the issues later on. In the meantime, Happy Anniversary to Marvel's "Planet of the Apes". The celebration ended with a bang!

UPDATE ON THE MOVIE

On August 16, Oliver Stone appeared on CNN's "Larry King Live" to talk about his new "Natural Born Killers". During the call-in segment, Stone was asked about POTA and he said they have a script. This is a major step if the script is accepted by all parties because now things can move forward as far as budgets, scheduling, designs and casting. The big question is who the director will be. Stone hasn't said he'll direct but another director hasn't been mentioned for this high profile project. Hopefully there'll be an announcement soon. Sci-Fi Universe #1 (with the POTA cover story) turned out to be a July issue, not October. It doesn't seem to have wide distribution yet and we don't have a copy but in Issue #3 of the same mag (which "Film Threat" sent me free) had a quote about the movie in their "Development Slate" section which probably came from their article:

Mr. STONE: Planet of the Apes, we're producing, and it looks very good. We just got a script, and we hope to go ahead.

KING: Planet of the Apes III?

Mr. STONE: Yeah. Sort of a new re-creation of the series.

KING: Bringing Charlton Heston back?

Mr. STONE: Hopefully with Arnold Schwarzenegger, or something, as an ape. No. As a bad ape.

KING: Typecasting. Little joke, Arnold. Don't get mad.