During the past year, we also published a second fanzine titled *Ape Crazy*, originating in California. We have all back issues of this discontinued magazine, which features many rare photos, comic reviews, and commentaries on the series. Sample issues are available for $3 each (postage included). Back issues are available at the same rate.

### Subscription rates

All payments in US funds, made out to Terry Hoknes.

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APE CHRONICLES
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All questions and submissions should be directed to the above address
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Ape Chronicles is the bi-monthly magazine for the International POTA Fan Club which is a not-for-profit organization created to promote POTA

**HIGH COUNCIL NEWS:**

Another year is over and we celebrate with our 2nd annual color cover once again drawn by Jeff Krueger. This special issue looks at the 20th anniversary of the TV series and this entire article is written by Jeff Krueger who has worked very hard on this issue as he does on every issue. Because of the amount of work he put in to preparing this issue and his upcoming articles we are running behind schedule. Issues #17-19 are being shipped together in March. I apologize for the long gap since #16 came out in September. We are caught up once again and we have some new members who are reading this for the first time. Welcome! I hope you will put some input of your own into this magazine. Because of our delay in issues the Veetus' take place after those in #20-21.

Here are the addresses of 2 fan clubs you might want to check out!

**POTA BRAZILIAN FANCLUB**
A correspondence club for fans of any and all POTA movies & TV series.

Write: POTA Brazilian Fan Club
Luiz Saulo Adam & Tina Rosa
Caixa Postal 496
Brusque, Santa Catarina
Brazil 88950-000

Membership: $25/year includes POTA mag & Century City News Mag
I've been told there is no English!

**TENCTON PLANET**
worldwide fan club for Alien Nation
Write: Tencton Planet
110 Richmond Street
Coventry CV2 4HY
England, UK

Membership: $10 surface OR $15 airmail.
send 2 IRCs & SASE for info
You receive card, button, stickers, photo & 6 newsletters.

Alien Nation & POTA met in the comic
Ape Nation from 1991.

I just spoke to James Van Hise about his POTA book and I gave him all the questions for his upcoming interview with Roddy McDowall. These should be published in his book hopefully to be published in the summer.
Make sure you check out this summer's movie 'Congo' from Paramount about genetically altered apes in the jungles of Africa.
We have some new members who saw Chronicles mentioned in Starlog from 6/94
It's been 20 years since the "Planet of the Apes" drama series made it's quick entrance and exit. I have a special fondness for the show, since it gave me my first real introduction to POTA. Prior to that I had seen "Escape" on TV but that doesn't really count. I mean, "Escape" is my favorite sequel but it doesn't take place on the planet of the apes. So my first impressions of the concept were from the show and I'm sure many of you started with the show as well.

And as I've said before (Chronicles #9) I also happen to like the show. I don't know what the consensus is about it among readers of this magazine since we've never asked on the poll whether people like it, Yes or No. From what I've heard people either don't like it or consider it lesser than the films. I think of each POTA medium (films, TV, comics) as separate, since each has it's own attributes and restrictions. I can compare individual comics or TV episodes (as I've done here) but I think it's silly to compare a TV episode shot in a week to "Conquest".

It was during the making of "Conquest" (arguably the most cinematic of the movies) that the idea was first tossed around about turning "Apes" into a TV series and Arthur Jacobs was still very much alive. Not much was done though since there were still movies to be made. Originally there was going to be two more but they decided to stop with "Battle". That's just as well. It was in 1973 that both the "Apes" films and Jacobs himself ended. Natalie Trundy (Jacobs' widow and frequent POTA actress) sold the rights to "Planet of the Apes" to 20th Century Fox and it entered the lucrative post-Jacobs era. It was also in '73 that an "Apes" production first appeared on TV.

According to casting director Marvin Paige, a presentation was made to CBS for a possible POTA series for the 1973-74 season. The network considered it but decided to go with a revival of the "Perry Mason" series instead (which died almost as quickly as POTA did the next season). But CBS did have the first 3 POTA movies for that season and the original film premiered 9/14/73. By spring of '74 the other two had been shown as well and the ratings for all 3 were phenomenal. Now, CBS took notice and greenlighted a series without even seeing a pilot (unheard of confidence). "Planet of the Apes" was a go!

THE EARLY SCRIPTS

In the beginning was the word. And when you think of words in science-fiction TV, who can help but think of Rod Serling? Serling had worked on early drafts of the first two movies and now he was hired to hammer the "Apes" TV series into workable shape. Let's check out four early scripts (two by Serling) that trace the evolution of the series.

EPISODE ONE (Undated)
by Rod Serling

Col. Alan Virdon and Dr. Stan Kovak are on a space mission to find missing astronauts Taylor, Thomas, LaFever and Bengsten. They go through the usual
hibernation process for ageless travel. They land on a planet and find it can support human life. They reach a lake and find pieces of metal that were part of Taylor's ship. Are they in the constellation Cassiopeia? Kovak suggests that the other astronauts (and themselves) traveled through a time warp and have returned to a future Earth. Virdon is skeptical.

That night Kovak monitors Virdon from the ship while the latter carries an electric torch, exploring. He finds four graves marked with wooden crosses. One of them has a battered helmet that reads 'Taylor'. The next day they dig up the graves, three of which are men and the fourth is a female ape (that would mean the fourth member of Taylor's crew is unaccounted for).

They are being watched by another ape who approaches them and is shot by Kovak. The ape is badly wounded and they take it back to the ship. Kovak dresses its wound, which is of the throat. They hear movement outside and decide to stay put, since it might be the fourth crew member.

That night the ship is the target of two spotlights from an unknown source. They decide to blast off in the morning. When morning comes they are putting unnecessary items, including the ape, out of the ship. While they busy themselves, the injured ape stumbles back and writes I CAN SPEAK in blood on the ship. A light rain washes it away.

The guys spend the day looking for the fourth astronaut and return to find the ship has been broken into. The ship is in ruins and they find the ape in there holding a metal pipe. Virdon figures he is the culprit and is going to shoot him but the ape speaks, explaining the security police did it and he was only trying to stop them. He also mentions that the civilized beings on this planet are apes, not men.

The ape, Galen, takes them to Central City, along the way showing them where the wild tribes of humans live and tells them that Taylor's crew, including the fourth one, were executed. They were considered a threat to ape society. The female they found was Zira, who tried to help them escape and was also executed. When they arrive at the city, they are captured by the gorilla Ursus and his boys.

They are taken to the Council Chamber, where it is established that they are just like the men who were executed, and it appears Ursus had them executed without permission. Dr. Zaus says the execution prevented the apes from learning valuable knowledge from Taylor's crew, while Ursus maintains they could have destroyed ape society. The debate is heated, so Ursus and Zaus adjourn for a private chat. Zaus threatens to make Taylor's ship public knowledge if Ursus doesn't let the new astronauts free. Ursus agrees as long as Virdon and Kovak return to the sky.

The men meet Zaus down in the basement of the Academy and are shown a large book of newspaper clippings from the 1990's, detailing the war that destroyed civilization. Zaus explains that they are a threat to the apes and must leave.

The astronauts and Galen travel with Zaus back to the ship and find it destroyed by the gorillas. They are shot at and Zaus is hit. The trio steal horses and escape. Zaus is alright and Ursus vows that he will rid the apes of the astronauts.

That night the trio find a tribe of humans and their leader Dempsey around a campfire. They show Virdon and Kovak the remains of a 20th Century car and it's apparent the humans on the planet want nothing to do with man's old ways either. Back in the city, Zaus is taken into custody because he won't agree to not help the astronauts. Zaus warns the Council that they must co-exist with man or face the consequences. The trio begin their wanderings across this new world and Galen even shares his shoes.

"Ape Chronicles" published this script (#8,9,10,11,14) and most of you are probably familiar with it. This script has a chronic case of deja vu. The first episode as it was finally aired did too, but was improved somewhat. First of all, this script's beginning is too slow. The script spends 11 pages (11 minutes) before much happens (landing the ship, where are we?, etc.). The audience has the same point-of-view as they did in the movie. By contrast, the first episode gives us Farrow's point-of-view, as though the astronauts were alien invaders. The episode also shows us apes right away instead of waiting.
After audience interest is earned, then they get to ask "Where are we?". The difference between movies and TV is that people can change the channel. The script also uses a lot of familiar names (Zaus, Ursus, Zira and Taylor) while the final series only uses Zaus. There's also the old injured throat bit we've seen before. And the humans are wild in this, once again like the first movies.

Rod's script posits the 1990's as the time of man's downfall, making it compatible with "Conquest". The actual episode puts it farther in the future. This is good because it keeps the series from becoming dated. Some of the characters are kinda different, too. It's hard to imagine Virdon in a "white hot fury". And check out Zaus. He's like one of those traitorous chimps, risking himself for the astronauts. Damn human lover! I would also say getting shoes should be the astronauts' first priority.

This script reminds me more of the "Return to the POTA" cartoon then the series it spawned. Someone wrote me saying they have "proof" that this script was filmed. I haven't seen the proof yet and I don't believe they did. Perhaps they used it for the screen tests (Mark Lenard said that Urko was still called Ursus when he auditioned) but not the whole script. The Edward G. Robinson makeup test that sold the original film used Serling's words that were changed in the final production.

EPISODE TWO (Undated)
by Rod Serling

Ursus' gorillas are preparing to find the astronauts. Included in the group is his fifteen-year-old son Zonda. Ursus is very hard-lined about his son and won't accept compliments that are unearned. Zaus has no intentions of complimenting him and is disgusted by Ursus' efforts to find the fugitives.

Virdon, Kovak and Galen are near a river beyond which is an unmapped forbidden area. Legend has it that a species of ape killers lives there. The gorillas catch up to the trio and a chase ensues, ending at a pass between two mountains. As they start up, Zonda is ahead of the other gorillas and Virdon throws a large rock at him, knocking him wounded to the ground. Arrows start flying and other gorillas are wounded, forcing a quick retreat. The gorillas form a skirmish line behind some trees and decide to wait until nightfall. Though Ursus is sad, he won't have his son rescued.

The astronauts are curious about the archers who saved them, but there is no sign of them. They also decide to camp for the night but are interrupted by the injured Zonda coming toward them. Virdon is ready to finish him when Galen intercedes, explaining who he is and citing his age. They bring Zonda up and tend to his wounds. Later, Zonda promises Galen protection from execution if he brings him back to the gorillas. The alternative would be jail, so Galen declines. Zonda learns that a man, Kovak, saved his life.

Virdon finds the entrance to an old subway station, so he and Kovak enter it. They realize they are in what used to be New York. There are humans who live down there and they have a gas-powered generator that supplies air and light. Virdon and Kovak have a meeting with a man in a subway car as curious humans

VEETUS

AND THEN THE MONKEYS STARTED HITTING EACH OTHER... BAM! WHAM! HA! HA! HA!

IS THAT RIGHT? THAT'S FUNNY!

BLAAS!

by Jeff Krueger
look on. The humans carry bows and are the ones who saved them.

The man says that they find it "intriguing" that they are running from apes yet have apes as companions. He explains that they consider the apes animals, though they are forced to live underground because the apes outnumber them. He adds that they have found books and artifacts down there and are educating themselves. The generator is an example.

Galen and Zonda have been captured and are brought down tied to poles. The man tells the astronauts that they are free to go but the apes will be executed. Virdon challenges that if the humans were truly civilized, the apes would be given a fair trial.

It is agreed and everyone goes to an ancient library for the trial. A man named Dempsey (probably not the same Dempsey from the first script, since that one didn't trust Man's past) presides as judge, someone named Fallon is the prosecutor and Virdon heads the defense. Fallon declares that the apes are "accused of acts of murder, kidnapping, enforced servitude and destruction of property" - in other words, for the sins of the ape civilization. Virdon contends that Galen hasn't participated in that and Zonda is underage. He has known no other life than that of his elders, so he's not responsible. Further, Virdon says that Zonda was only following orders when he tried to kill humans. But Dempsey cites the Nuremberg Trials of the 20th Century, in which Hitler's soldiers were found guilty even though they were only following orders.

Ultimately, Fallon's charge is that apes are a threat and must be destroyed. The other humans in the "court" fully agree. Galen says that if they are being tried simply for being apes, then execute him but let Zonda go. That will show Man is superior because he has compassion. Kovak quotes from "The Merchant of Venice" about the virtue of mercy, a quote that Galen finishes. That defense wins out and Zonda is returned to the gorillas. Ursus suspects a trick but Zonda says it isn't. On the cliff, Dempsey doesn't believe much was accomplished by letting Zonda go, but Kovak tells him, "You've given him a seed to carry with him. And you may have just started the planting of the biggest garden in the history of the earth". Indeed, Ursus' sergeant asks if he should shoot the humans on the cliff but Ursus decides to just return home. Virdon, Kovak and Galen (who was also spared) go on their way as Dempsey and Zonda share a quiet farewell wave.

This is a pretty good script (which we started printing in "Chronicles #15). It smacks too much of "Beneath" but otherwise has some stuff going for it. The dialogue is better than in the first script and the personalities of Virdon and Kovak (Burke) are pretty much established. I also like the inclusion of Ursus' son (a son was never introduced for the series' Urko). There were young chimps in POTAK but never a gorilla.

I also liked the underground society. Had the series survived perhaps they would have established them as an antidote for the submissive humans they used (without making them mutants). You'll note that the series was originally set in New York. I'm glad they changed it for variety, and the fact that they used California backgrounds. The trial was too much like the ones the apes have but had potential with human history at their fingertips in the library. This script could have played on the series with minor changes but it reminds me more of "Star Trek".

"A FALLEN GOD" (March 2, 1973)
by Anthony Lawrence

Virdon, Kovak and Galen are traveling through barren land and the script says: "(We) will come to know this area as the Forbidden Zone". Using the stars as a guide, Virdon calculates they are in Northern Arizona. As they come over a ridge they see a town that's very rural American looking, like from the turn of the 20th Century. No inhabitants are seen but Galen can tell from his heightened sense of smell that apes live there.

Galen enters it alone to survey the situation. Kovak gets impatient and convinces Virdon to check it out for themselves. They go down but see an elderly ape doing chores and realize Galen was right.
Galen, meanwhile, has found the town square. There are many apes there listening to a preacher named Syrinx. He is like the circuit preachers of the American frontier and is speaking with fire and brimstone about humans. He says that "the evil one" works through humans and that he (Syrinx) has been sent to root evil out. Syrinx's presentation spooks a horse whose movement reveals Virdon and Kovak hiding behind a wagon. Galen sees this and quickly fabricates a story that they are his servants and that he came to sell books.

Syrinx is suspicious but they catch the eye of Dardon, the teenage son of the farmer Telemon. He begs his father to buy them to work the farm. Telemon offers to buy them but Galen refuses. Syrinx questions why Galen won't sell them when he needs the money. Galen is stuck and relents, whispering to Kovak that he will meet them at the ridge that night.

The astronauts spend the day being "taught" by Telemon how to do simple farming tasks. Telemon also has a daughter in her twenties named Delphia. That night as they escape, they see the family inside the house gathered around an altar. On the altar is a radio transmitter. It piqued their interest and after the apes go to bed, the men sneak in to get a better look at it. Virdon notes that it's similar to a VTVM and that the switches are too small for the thing to have been made by apes. As Virdon is opening it to see the interior, Telemon enters with a gun and shoots him. Kovak escapes through a window. He runs to the ridge to meet Galen and tells the ape what happened. Galen mentions rumors about humans living in the surrounding hills and Kovak goes off to look for them. Galen goes to see if Kovak is still alive. Neither is aware that Syrinx has been watching them.

Virdon is only wounded and is being tended by Dardon (who dreams of being a veterinarian). Telemon explains to Galen that he got furious when he saw Virdon by the altar and he lost his head. He shows Galen the altar and explains that he found the transmitter (which he calls the 'god-thing') buried in his field and reasoned it was made by a superior race or perhaps a god. Telemon hasn't told Syrinx because he is afraid the preacher will make him give it up.

Syrinx visits and is curious about the situation (one wounded human; one missing). He considers that perhaps they are like the rumored humans who were "fashioned by an evil demon" and can speak like apes. He vows to root such humans out and destroy them, plus (looking at Galen) their sympathizers.

Meanwhile, Dardon has given Virdon the name Thura. Galen enters and has Dardon leave to get water. Virdon tells Galen of his plans to repair the radio. It's not very old and speaking humans may be able to contact them. He sends Galen into town to get him approximately the tools he'll need to repair it. They don't realize Delphia has been listening.

Kovak finds a deserted campfire in the hills and a tribe of primitive humans nearby. They can speak and their leader's name is Gorn. Kovak realizes they didn't build the radio but they could help in rescuing Virdon.

That night Virdon sneaks back to the altar and removes the radio's faceplate. It has a self-contained power source but a wiring problem. Virdon hears someone coming and tries to cover his tracks. Dardon enters and sees someone has tampered with the device. He also sees Virdon hiding in the shadows. Virdon comes out and speaks to the ape for the first time. He explains about the radio and asks for help but the ape is scared. But Telemon enters and Dardon doesn't tell him.

At the store, Delphia confronts Galen about how she heard Virdon talk to him. But she and Galen reach an understanding and she even agrees to deliver the tools to Virdon so he can check on Kovak.

Virdon and Dardon also reach an understanding as Virdon explains the world he came from and how he got to Darden's world ("The other man and myself—we flew too fast—faster than time itself—and somehow came here—into our future where man seems to be nothing more than a fallen god with a recollection of heaven"). Virdon asks for help to fix the radio.

Kovak and Gorn's people are ready to attack Telemon's farm when Galen finds them. He explains that Telemon didn't mean to shoot Virdon but Kovak believes he's siding with his own kind. It turns into a racial squabble and Kovak gives Galen 20 minutes to get Virdon out of there or they will attack.

Dardon snips some fence wire from the garden for the radio and Syrinx gets
suspicious, forcing Dardon into the altar room. He sees the radio and gets furious, trying to smash it before Virdon stops him. Telemo and Delphia (who has been trying to keep Telemo busy) arrive and the jig is up. Virdon admits he can speak and Syrinx tries to convince Telemo to kill him. Virdon asks for the chance to repair the radio and prove what he says about it.

Galen runs in and tells them about Kovak's mob but Virdon is intent on the radio. He gets it working but Syrinx grabs Telemo's gun and threatens to shoot Virdon. A voice comes over the radio and identifies itself as W-CITY.

Kovak's mob attacks. Syrinx rushes to the porch and is shot dead. The humans enter the house and begin smashing things. Kovak realizes this was a mistake but it's too late. One of the casualties is the radio. Virdon and Kovak use Telemo's gun to scare the humans away (who have only crude weapons).

As the trio leave the farmhouse, Virdon mentions they are going to try to find the city where the radio voice came from. He promises to come back and get Dardon if they find it. Virdon takes one last glance and sees Dardon trying to repair the radio.

This script begins and ends with narration from Virdon's "journal", done in a voice-over like the Captain's Log in "Star Trek". This approach wasn't used, though it may have helped hook more viewers early on. Apparently the humans are still dumb and mute like in the first movies but in these first 3 scripts we haven't actually seen any. All the humans thus far can speak. Perhaps that's why they eventually decided to go with talking humans in the series. There's not much you can do with mute ones. The scenes in the similar "Good Seeds" episode were much better when Burke could comment on the scene. Here, Virdon keeps quiet while the apes treat him like a dog.

The open-minded character of Dardon is similar to Dalton in "The Gladiators". Even the name is similar. But the thrust of the episode has to do with a subject the series never touched, religion (well, "The Liberator" did, but as a background. This script and Episode Two bring up the idea of the astronauts being like gods from the sky. This is an interesting concept that isn't brought up in the series. This is the first script we have a date for and you'll note it was written around the time of the first CBS presentation (for the 1973-'74 season). The Arizona location suggests they had moved the series to the west coast at this point (the Serling scripts were set in New York). But they don't explain what an idyllic town is doing in the Forbidden Zone (or is it the "Twilight Zone"?) Our next script was written over a year later.

"HOSTAGE" (April 5, 1974, Final Draft)
by Stephen Kandel.

Virdon, Kovak and Galen approach yet another rural village, this one inhabited by humans. Mention is also made that the humans are restricted by new "Human Control Laws". Galen knows the place because he used to come there as a child. They see a woman, Katrin, leaving the village in violation of the laws. There are also two young chimps (Aro & Manus) who go to the same area. Kovak fears the woman might have trouble and goes after them, Galen and Virdon following. They hide as a gorilla soldier passes and then continue looking for the human and the chimps. They find a trapdoor hidden by grass and weeds. Two humans (Grayson and "a burly man") threaten them with weapons, forcing them to enter. Katrin, Aro & Manus are there, along with two more men (Black and Decker) and a chimp named Lora (who Galen knows from school). Virdon concocts a story that they are gauging reaction to the new control laws. They are told that the group is a chapter of the United Freedom Force (UFF), an illegal organization that supports the desegregation of apes and humans. Grayson explains that the headquarters are in an ancient building with pyramids and dome buildings around it (important later). It is in the "Blasted Zone".

Meanwhile, gorilla soldiers are chasing a human named Kemmer, who kills a soldier before hiding in the grass. One of the gorillas discovers the trapdoor. The other gorillas have gone to the village to find Kemmer. From the bunker Katrin can hear the commotion in her village and wants to go to them. But Grayson won't let anyone go for fear they will give away the hideout. The gorillas
chop up the trapdoor with a machete. Grayson leads everybody to another trapdoor exit. But before they can use it, Kemmer drops through. He tells them that the place is surrounded by gorillas and they'd better hurry. As they start filing out, they realize that they won't all get out in time. Grayson blows up the stairs of the gorillas' trapdoor with a grenade, slowing them down. Lora gets angry, since the group is supposedly anti-violence. Kemmer admits he already killed a gorilla outside. The group may have been able to get help from Senator Sallon (Lora's father) but that's out of the question now. But Grayson isn't so sure and decides to kidnap Lora. Galen tries to stop them but Kemmer blocks him as Grayson aims a gun at the others. He says to tell Sen. Sallon that the UFF will be contacting him and shuts the door. Virdon, Kovak, Galen, Aro and Black are left to face the gorillas and are captured.

The five prisoners find themselves before the "Simian Council". Sallon says he got a communique from the UFF saying they won't let Lora go if there are anymore anti-human reprisals. Virdon lies and says they were members of the UFF, offering to talk to them to get Lora back. Ursus agrees but will only release Virdon and Galen. Part of the deal is that the other three will be executed if Lora isn't back in forty-eight hours.

Galen isn't sure they will be able to find UFF headquarters but Virdon recognized the description as the main NASA research center and knows where it is. Kovak gets a visit in jail from Sen. Sallon and his wife (Clia). Kovak tells them that Lora is a member of the UFF and they won't hurt her. To make sure, he suggests easing up on the anti-human legislation. Sallon says he can't.

Virdon and Galen find the UFF headquarters and find that Lora is not really a prisoner. She says that the kidnapping stuff was needed to get results. Grayson gives Virdon a tour while Lora asks Galen to join. Galen seems to be in love with her. Grayson returns and tells them he is going to send a tougher message.

This time the message demands rifles, supplies and safe passage out of the area or Lora will be killed. Ursus is outraged and the Council agrees to execute one of the prisoners. During another visit from Clia, Kovak is moved to the execution cell. The town crier announces that a human will be executed the next morning and all humans are ordered to attend.

Virdon is in the UFF storeroom prying open a metal casing. Inside is a weapon, a flare-mouthed pistol (possibly a laser) developed after Virdon's time but before the Destruction. Grayson asks if he can make it work and also wants Virdon to join the UFF. He says he will consider.

The next morning Black is led to a chopping block as shouts of "Freedom Now" are heard from the crowd. The Council watches (though they don't have to enjoy it) as a big club is raised over Black. Then the script cuts to Virdon and Katrin laughing (nice transition!) while he works on the weapon. Virdon and Katrin have strong feelings for each other and she asks him not to repair the weapon (her father was killed by Ursus' soldiers and she just wants peace). Galen and Lora interrupt and it's obvious there is another romance developing.

Grayson comes in and announces that Black was executed. Grayson decides the Council won't take them seriously unless they kill Lora for real. He takes Lora and Galen and locks them in the storeroom in anticipation of the execution. Virdon is still free, so he and Katrin plot to rescue Galen and Lora. Kemmer has
been listening and sneaks off to tell Grayson. The Council is divided over what to do. Sallus wants Zaius to talk to the UFF but he says negotiating with them would cause riots among the apes. Ursus decides to execute Kovak next.

Virdon plans to use the laser to create a diversion but finds Grayson got to it first. Virdon quickly smashes a bin of chalk dust on the floor, creating a cloud of white dust. He runs to the storeroom as Katrin and her people break the door with a table. Grayson and his men arrive and he pushes the laser's firing stud. Galen and Lora are out of the storeroom and some of Grayson's guys go into the storeroom for protection. The laser is whining and vibrating violently. Grayson gets scared and Kemmer throws it into the storeroom. Virdon tells everyone to duck as the storeroom explodes, killing the bad guys.

Virdon and Galen return Lora to the apes and, as agreed, they and Kovak are allowed to leave. But Ursus makes it clear that once they leave the deal is done and he can go back to trying to kill them again. Lora tells Galen that Katrin gave her secret directions to the new headquarters and she might join them later. But Virdon, Kovak and Galen set off again on their own adventures.

This script is the best of the four, and it should be since it was the only one that reached a polished final form. But it also could have been one of the best of the series had it been filmed. If the series had continued perhaps it would have been. The humans can all talk now, though there are still some name changes to be made (Kovak, Ursus).

The story is like the Adventure comic "Blood of the Apes", in which idealistic apes and humans band together to change the world. Of course, it also has it's roots in the student organizations of the '60's and how even groups with the best intentions can go awry. The script says Galen belonged to the "Free Speech Movement", though the Galen of the series was established as a conformist before meeting Virdon and Burke. There are a lot of good scenes, including the execution, the stuff in the bunker and Kovak's friendship with Lora's parents. A weakness of the series was the lack of variety in the humans and apes. The humans are usually submissive and the apes look down on them. Here humans protest the execution and some apes are against the Council's laws. The producers would probably say that they were going to develop that kind of interaction somewhere down the road. Well, they got cancelled and it's too bad they didn't do some of this stuff early on.

PROGRAM OF THE APES

None of the scripts I've described were wild departures from the way the POTA series turned out. The credits say the series was "developed" by Anthony Wilson, not Rod Serling, so the format must have originated with him (though he isn't credited until the fifth episode). The main innovation from those early scripts is stronger personalities for Virdon and Kovak, now Burke. Virdon was given a longing to get back home and Burke was made a smart ass. For me it's those personalities, as well as that of Urko, that carry the show. There also seems to be a conscious effort to remove the series from the movies a bit. They moved the demise of humanity further from "Conquest"'s 1990's, stayed away from any Forbidden Zones (settling for forbidden cities) and gave the humans speech. This last aspect turned the humans from being animals into a persecuted race, which I think was wise. As animals they are very limiting. They also made Zaius less adversarial to Ursus/Urko than he was in the scripts.

So when did all these changes happen? It was probably after CBS gave them a firm commitment that they started from scratch. "Hostage" was likely the last vestige of the Serling version before they started over with Art Wallace's "Escape From Tomorrow". Epilog Journal #9 says that TV Guide wrote in the spring of '74 that "(CBS) is contemplating a weekly series based on the 'Apes' flicks". Well, that is about the time the final draft of "Hostage" was finished (literally). They would have started on the scripts that were filmed about then.

Arthur Jacobs was gone, so Stan Hough took on the role of overseer. Hough had been an executive production manager at Fox when the first movie was being developed. In fact, he is credited with first suggesting to Arthur Jacobs that
he do a sequel to the original movie. Hough's executive producer was Herbert Hirschman. Story consultants Joe Ruby and Ken Spears became famous in television animation when they formed their own production company (Ruby-Spears Productions). Cinematographer Gerald Finnerman gained fame on "Star Trek" (as did actor Mark Lenard) and also directed some television. Lalo Schifrin is one of the top composers for movies and TV and was responsible for the famous "Mission:Impossible" theme, due to find renewed popularity this year with the release of a "Mission:Impossible" movie starring Tom Cruise.

One of the important early tasks was casting the major parts. First of all, they had to find someone to play the chimp Galen. Would they be able to find someone who could do it as well as Roddy McDowall had in the movies? Well, they weren't so sure until Roddy himself approached them about doing it. They had assumed he wouldn't be interested, so they hadn't asked. He would receive top billing. The ape makeup had caused cysts to develop on his face during the movies and he had to have them removed. For the series, his face was insured for $1 million with Lloyds of London and his contract guaranteed his face a rest every few days. He was also given a private Winnebago on the lot for privacy.

Over 50 actors were tested for the roles of the astronauts Virdon and Burke. The parts went to Ron Harper and James Naughton. Harper studied to be a lawyer but wound up on such series as "87th Precinct", "Garrison's Gorillas", "Wendy and Me" and "Land of the Lost". More recently he starred in the 1987 movie "Savage Season" (or "Temporada Salvaje"). The POTA producers were so hot for Harper that they interrupted his honeymoon in Ireland (with actress Sally Stark) and paid for a round trip, a car and a room at the Hilton so he would do another screen test for them. Naughton did terrific work in the movies "The Good Mother" and "The Glass Menagerie" (the book "No Tricks In My Pocket" by Stewart Stern chronicles the rehearsals for that film). He is on NBC's "Cosby Mysteries".

The two ape heavies, Urko and Zais, were played by Mark Lenard and Booth Colman. At the time Lenard was best known as Spock's father Sarek on "Star Trek". Today he is... still known as Spock's father Sarek on "Star Trek". He appeared in the role on some of the "Star Trek" movies and the character died on the "Star Trek: The Next Generation" episode "Unification, Pt. 1". There was even a comic book about Lenard. And he has recently narrated some "Star Trek" audio versions of novels, including one about his namesake, called "Sarek". Of course, playing Spock's father isn't the only thing Lenard has done in his career. He's also played a Romulan and a Klingon. One of Booth Colman's first roles was playing Guildenstern in a production of "Hamlet". The title role was played by the elder Zais, Maurice Evans. Booth has been in movies like "The Great White Hope" and "Romanoff and Juliet" but I don't have any recent credits for him.

The big question for the series was whether they would be able to maintain the makeup standards of the movies on a weekly schedule. To that end, the makeup was supervised by Dan Striepeke, the head of the Fox makeup department and a guy who was there when John Chambers first created that famous look. Also on the makeup team were Fred Blau (who did McDowell's makeup), Sonny Burman, Ed Butterworth and Frank Westmore (of the famous Westmore makeup family).

Each actor with an appliance had their own makeup man and there was also a crew for the mask wearers and the humans. The makeup usually took about 3 hours to apply. Since shooting started around 8 AM, those playing apes had to arrive by 5:30 AM (shooting exteriors had to be done earlier because of the lighting situation at the Ranch, so apes had to start arriving at 4 AM on those days). The applications were made from life masks of the actors' faces. Guest stars had to make due with a series of general life masks, since there wasn't time to make personal ones. About 120 applications were made each week.

The series was shot in California. Interior scenes were shot at 20th Century Fox's Pico Blvd. lot and exteriors were done at the Fox Ranch in Malibu Canyon. The series "MASH" was also shot at the ranch, making a similar topography.

Marvin Paige was the casting director and found it more difficult than some would think. Actors had to be a certain height (chimps: 5'7", 5'8" or smaller; orangutans: 5'10"; gorillas: 5'11" or 6'11") and brown-eyed (the only ape with blue eyes was Kim Hunter's Zira). He needed more gorillas than any other ape because they were the villains. There was also a certain walk the actors had to do and Paige would run a film for those he hired showing how to walk. It was
difficult because the actor's only tools were their voice and eyes. As Paige said, "If the actor does not make that mask come alive, the whole characterization falls apart".

The series premiered on Friday the 13th (9/13/74) and those who are superstitious probably predicted the result. "Planet of the Apes" didn't establish itself fast enough and was cancelled after half a season. CBS didn't even bother to repeat the episodes, except for the first one (12/27/74).

What happened? Mark Lenard points out that the audience was never there from the beginning. Either people didn't know about it or wanted to watch something else. Indeed, "Apes" was on against the #2 & 3 shows of that season, "Sanford and Son" and "Chico and the Man". "Apes" other competition, the cop show "Kodiak" died even quicker, lasting less than a month. And "Kodiak"'s companion, "The Six Million Dollar Man" was saved only because ABC moved it out of that time slot in November. Would "Apes" have survived had CBS moved it? Perhaps. But Roddy McDowell has said that the real problem was the expense of the series and that it was attracting too many young kids. The sponsors of kids' programs advertise on Saturday mornings and, indeed, POTA ended up as a Saturday morning cartoon. McDowell didn't understand what the problem was, opining that "kids are important" and the merchandising could have carried it. Actually, CBS didn't get a cut of the merchandising.

But one might hope these network honchos would show a little creativity. Anybody can look at a bunch of low numbers and yank a show. Some of the biggest successes in TV started with low ratings and were given a chance: "Cheers", "Northern Exposure", "M*A*S*H", the list is endless. Even "Star Trek" had bad ratings it's entire original run. It was always on the verge of cancellation. It's interesting to think of what would have happened if it had been cancelled as quickly as "Apes". There wouldn't have been enough episodes for syndication, at least not in America. Would it still have been able to create the phenomenon we know of today? Or would it have gathered dust on a shelf somewhere? A more recent example is the "X-Files" science-fiction series. That show premiered in September '93 on Friday, POTA's old haunt. As usual for science-fiction series, it got low ratings initially. But the Fox network took notice of it's cult following and renewed it for the current season. It's now firmly established and won the 1995 Golden Globe for best drama series, beating out loftier competition.

The POTA series was received better in England, where it had very good ratings and also respect. Critic Leslie Halliwell (known for his famous "Halliwell's Film Guide") called it a "clever retread of a powerful movie in a format somewhere between "The Fugitive" and "Gulliver's Travels"...the usual public indifference to quality merchandise caused a sudden cancellation".

As for myself, I don't consider it a great series but it was alot better than it is often credited and had potential. It was particularly rich in it's concept and it's cast. Actually, I haven't heard many opinions about the show. As mentioned, the series didn't fail simply because people didn't like it. They never tuned in to begin with. Hopefully, fans will seek the series out and not assume it's bad just because it didn't make it. To that end, let's look at each episode and see how much is chaff.

THE EPISODES

PLANET OF THE APES

Starring  RODDY MCDOWELL  RON HARPER  JAMES NAUGHTON
Co-Starring  MARK LENARD as Urko,  BOOTH COLMAN as Zaius
Executive Producer  HERBERT HIRSCHMAN
Produced by  STAN HOUGH
Executive Story Consultant  HOWARD DIMSDALE
Story Consultants  JOE RUBY and KEN SPEARS
RATING SYSTEM

As with any TV series, "Planet of the Apes" had some episodes that were better than others. Not every fan will agree on the merits of a particular episode, since people like different things. What follows is just my personal opinion and isn't meant to be the Apecademy Awards or anything. The views expressed do not necessarily reflect those of "Ape Chronicles" or its management. I've developed a "reward" system of bananas to rate each episode. Well, how else do you praise a bunch of stupid monkeys? Ooops, sorry Galen! The ratings are as follows:

FOUR BANANAS: These are the best of the bunch. Usually they can do no wrong. Writing, acting, the look all gel. It may not be Shakespeare but it's pretty damn close! Those responsible get extra play time in the yard.

THREE BANANAS: Still very good but with a few elements out of whack. Fine work, and those involved get a tickle under the chin.

TWO BANANAS: These episodes are the average ones. They are enjoyable but nothing to make you shout "WOW!". They did

by Jeff Krueger
try, though, so they have earned some heavy praising.

YES, WE HAVE NO BANANAS: Of course, there's no such thing as a bad POTA anything. We'll just say these are less distinguished. But they don't get a banana because they "slipped".

1. "ESCAPE FROM TOMORROW" (Original Airdate: Sept. 13 '74)

Written by ART WALLACE
Directed by DON WEIS
Guest Stars: ROYAL DANO (Farrow), WOODROW PARFREY (Veska), BIFF ELLIOT (Ulman), BOBBY PORTER (Arno), JEROME THOR (Proto), WILLIAM BECKLEY (Grundig), ALVIN HAMMER (Man)
Assistant Director BILL DERWIN
Music LALO SCHIFRIN
Film Editor J. FRANK O'NEILL

A human named Farrow is on the scene when a spaceship crashes. The ship contains astronauts Alan Virdon and Pete Burke, as well as the deceased Jonesy. Farrow takes the unconscious survivors to his secret cave. After they awake, they learn they have landed back on Earth in the future, probably 3085. The rulers are apes, who have learned of the ship and want the astronauts, for various reasons. Urko wants them executed as a threat, while Zuais wants to study them. Zuais sends his assistant Galen with Urko on a trip to capture them. They are indeed captured, though Farrow is killed. The ape council decides to keep them alive, so Urko plots to have them killed in a rigged escape attempt. Galen happens by during the plot and thwarts it. But the humans escape and a lieutenant is killed accidentally, so Galen is scheduled to be executed (he also had an illegal book of Farrow's that showed man's past). The astronauts rescue Galen and now all three are fugitives. The apes destroy the ship, so Virdon and Burke are trapped on this planet of the...whatever they are.

The first part of this episode is pretty good. Farrow is a memorable character and his contact with the astronauts builds early audience interest. But after the astronauts are captured it plays too much like the movie. I wonder how many people were turned off to the series by this retread storyline. The writing and acting are good but can't overcome the déjà vu.

Bobby Porter may be familiar from his role as Cornelius in "Battle For The POTA". And Woodrow Partrey played Maximus in the trial scene of the original movie.

2. "THE GLADIATORS" (Original Airdate: Sept. 20 '74)

Written by ART WALLACE
Directed by DON MCDOUGHALL
Guest Stars: WILLIAM SMITH (Tolar), JOHN HOYT (Barlow), MARC SINGER (Dalton), PAT RENELLA (Jason), ANDY ALBIN (Man), EDDIE FONTAINE (Gorilla Sergeant), NICK DIMITRI (A Gorilla), RON STEIN (1st Gorilla), JIM STADER (2nd Gorilla)
Assistant Director GIL MANDELIK
Music LALO SCHIFRIN
Film Editor AXEL HUBERT, A.C.E.

Virdon and Burke try to break up what looks like a fight between two humans. They are actually training and think the astronauts are attacking them. During the scuffle, Virdon loses his flight recorder disc from the ship. It is picked up by the prefect of the village, Barlow. Virdon is determined to get it back. While Galen tries to sneek it out of Barlow's house, the astronauts get caught by local police. Burke is made to fight Tolar, the village's toughest, in the arena. These "games" are used by Barlow to pacify his humans. The winner is required to kill the loser. Burke wins but refuses to kill Tolar. Burke
escapes with Galen, leaving Virdon to fight Tolar's son, Dalton (who is troubled by "the games"). Tolar helps Dalton and Virdon escape but is killed in the process, as is a gorilla. These senseless deaths convince Barlow that "perhaps there is a better way to govern". The 3 fugitives go their own way while Dalton goes off to spread a message of peace.

The storyline for this episode is not the most original. In fact, the movie "Mad Max Beyond Thunderdome" (1985) had a similar concept and was written by Terry Hayes, the author of the new "Planet of the Apes". But the idea of death games works well in a POTA context. The script is very good. It has humorous aspects (Galen's tour of Barlow's place), action (the fighting in the arena) and the usual message about controlling our darker impulses (Tolar's emphasis on "honor" above all is a good reason why there is no longer a human civilization). Barlow is an amusing character and is the only guest character to make a return appearance ("The Horse Race"). The arena scene is very cinematic, with the crowd rushing in, etc. I think it's one of the best. Only liability: the way it spells out it's message at the end.

3. "THE TRAP" (Original Airdate: Sept. 27 '74)

Written by EDWARD J. LAKSO
Directed by ARNOLD LAVEN
Guest Stars: NORM ALDEN (Zako), JOHN MILFORD (Miller), CINDY EILBACHER (Lisa Miller), MICKEY LECLAIR (Jick Miller), WALLACE EARL (Mary Miller), GAIL BONNEY (Old Woman)
Assistant Director BILL DERWIN
Music RICHARD LASALLE
Film Editor AXEL HUBERT, A.C.E.

Galen, Virdon and Burke have been spotted by the gorillas, who are relaying the message to Urko through their "light signals". They knock out the messenger and Galen signals a false message to Urko. Later, they are in the village of Neumi, where the Miller family provide a haven. They are in the San Francisco area and are subjected to earthquakes. Miller's daughter returns with some stuff she collected from the ruins of a nearby destroyed city. Virdon is curious about what might be there. The gang goes there and are chased by gorillas. Urko and Burke fall through a hole that opens during an earthquake and wind up in an underground BART subway station. They now must work together to get out (but don't expect them to bond). Galen and Virdon must also ally themselves with Urko's gorillas to help up above. This episode has a "shocking" conclusion!

This episode is probably the most memorable and it's one of my favorites. It was also the most popular in my retabulated poll results (in this article). Having said that, I must also say it didn't work for me quite as well when I saw it again for this article. The Burke/Urko interaction is still good and I liked the city backgrounds. But the stuff that surrounded it (the silly abduction of the light signal, the bland Millers, the dumb gorillas) took the episode down a notch. It's certainly above average but falls short of a top score.

One advocate of this episode is Mark Lenard (Urko), who said, "I think shows like "The Trap" came closest to investigating the kind of thing I'd like to see in the show...Urko is not a black-and-white villain as he was intended to be; it's very hard for kids to feel that way about an animal, plus he has a certain kind of justification for what he does. But people have called and said that when they saw...Urko looking at that poster of that gorilla in a cage, when they saw the look on his face, they were on his side from then on. They understood".

4. "THE GOOD SEEDS" (Original Airdate: Oct. 4 '74)

Written by ROBERT W. LENSKI
Directed by DON WEIS
Guest Stars: GEOFFREY DEUEL (Anto), LONNY CHAPMAN (Polar), JACQUELINE SCOTT (Zantes), BOBBY PORTER (Remus), EILEEN DIETZ ELBER (Jillia), JOHN GARWOOD (Police Gorilla), DENNIS CROSS (Gorilla Officer), MICHAEL CARR (Patrol Rider),
FRED LERNER (Police Gorilla)
Assistant Director BILL DERWIN
Film Editor CLAY BARTELS
Music LALO SCHIFREN

The fugitives are traveling at night when Galen falls and hurts his leg. They need to find a place to stay until he is better and come upon an ape farm. The farm belongs to Polar, who agrees to let them stay. The humans have to sleep in the barn and must work, as though Polar owned them. This causes tension with Polar's son Anto, who believes they will be a curse to the pregnant cow in the barn. Anto wants the calf to be a male so he can start his own farm. The men get to work and eventually their unorthodox farming techniques delight Polar, though Anto finds them "unnatural", further proof that the humans are a curse. Eventually the local gorillas become suspicious of the goings-on at the Polar farm and inform Urko. The cow runs into trouble during labor and Virdon realizes the calf may have to be turned. Anto won't let him touch the cow, so Burke pretends to threaten young Remus with a knife. Virdon is able to assist the cow and things work out until the gorillas arrive. This time Anto saves the day and the fugitives leave, having planted some good seeds among the ape populace.

Here's another one that's going to get me into trouble. This was a popular one in the polls and I'm sure I responded to the same things others did. The clash between the country ways of the apes and the know-how of the astronauts was entertaining and had a lot of humor. But it wasn't enough to take this episode beyond amusing for me. I will say that this has the best ending of any episode. The endings are usually typical TV endings and the weakest aspect of this series. The ending here is funny and inventive and ends on the right note. Also noteworthy is Bobby Porter, who plays Polar's young son. That kid was a pint-sized Roddy McDowall, snagging the role of Cornelius in "Battle", Arno in the first episode and Remus in this one.

5. "THE LEGACY" (Original Airdate: Oct. 11 '74)

Written by ROBERT HAMNER
Directed by BERNARD MCEVEETY
Guest Stars: ZINA BETHUNE (Arn), JACKIE EARLE HALEY (Kraik), ROBERT PHILLIPS (Gorilla Captain), JON LORMER (Scientist), WAYNE FOSTER (Gorilla Sergeant), VICTOR KILIAN (Human)
Assistant Director GIL MANDELIK
Music EARLE HAGEN
Film Editor CLAY BARTELS

Virdon, Burke & Galen come across an ancient city. They find out it is California's Oakland and more surprises await in the Oakland Scientific Institute, a former government think tank. Inside is a machine that has been well preserved. When they operate it, an image of a man from the former civilization appears. He tells them that there is a vault in the city that has the sum total of all human scientific knowledge stored in it. The machine runs down before it tells them where it is and they go looking for materials to start it up again. They come across some gorillas and split up so hopefully someone will escape to get the machine working. Virdon tells them the machine is top priority. He turns out to be the one who is captured and his friends are forced to work on the machine like he said. The apes lock Virdon up with a woman (Arn) and a boy (Kraik). Zausis hopes Virdon will lower his guard in a "family" atmosphere. The three of them start to bond, even Kraik, who was planted as an informant. Virdon tells Kraik what they found in the institute and, in a moment of anger, the boy tells the gorillas. Kraik helps Virdon escape so he can get to his friends before the gorillas do. The friends survive but the secrets of the ages don't.

I won't go out on a limb and say this is the best episode but I will say it's one of the best and my personal favorite. It's also the quintessential episode, containing all the elements of the series at their best. Zausis even makes a rare
appearance (he was only in 5 episodes!) and his stuff with Urko is good. There's also the classic situation of one of the trio getting captured and the other two having to save him, only this time it can't be top priority. The extremes of human existence are dramatized, from the superior technology of the past to the gutter existence of the present. Indeed, this is one of two times the ancient city setting is used (the other being "The Trap"). I also liked Jackie Haley as Kraik. For those who haven't seen the series yet, I recommend this one. Even those who didn't like the series may want to try it, since it's reminiscent of the movies.

6. "TOMORROW'S TIDE" (Original Airdate: Oct. 18 '74)

Written by ROBERT W. LENSKI
Directed by DON MCDOUGALL
Guest Stars: ROSCOE LEE BROWNE (Hurton), JAY ROBINSON (Bandor), JIM STORM (Romar), KATHLEEN BRACKEN (Soma), JOHN MCLIAM (Gahto)
Assistant Director GIL MANDELIK
Music EARLE HAGEN
Film Editor AXEL HUBERT, A.C.E.

The fugitives are running along a beach so they won't leave tracks. They come upon an old man tied to a raft and floating offshore. They rescue him but he keeps insisting he's dead. It turns out that his name is Gahto and he is from a forced labor camp (signified by a metal band). He has been left to die because he is no longer a productive fisherman. When Virdon and Burke try to find where he came from they are captured and taken to Hurton, the ape who runs the fishing camp. They pretend that they were released from a farm because they always wanted to fish. Hurton decides to test them by seeing if they can swim under a sheet of flames. They pass the test just before Galen arrives and gets them into more trouble. Galen says that he owns the men but if that's the case they lied and must be judged by the "gods of the sea". Those of course are the sharks. Galen slips them a knife and they are able to kill a shark. Hurton tells Galen that the important Bandor will decide who has a right to the men. Meanwhile, the astronauts come up with an idea for giving the elder fishermen more security. When Bandor arrives, they demonstrate a net, which can catch a lot of fish at once and old people can use it. They made it with rope from a fish wagon but give Gahto credit for it. With the camp happy, they escape during another fishing demonstration.

The only thing that really stands out in this episode is the setting. I don't know why but I like seeing the apes with the ocean as a background. Perhaps it gives us a look into eternity. The apes' need to harvest the sea is interesting, how they need so much fish (for fertilizer to grow crops). But the script and acting are bland and that's the crucial difference in any episode. And though the endings are often weak in this series, this ending is really full of baloney. I had trouble giving some of the episodes lower rankings because there's usually something I really like. But I had no qualms about putting this one at the bottom.

7. "THE SURGEON" (Original Airdate: Oct. 25 '74)

Written by BARRY ORINGER
Directed by ARNOLD LAVEN
Guest Cast: JACQUELINE SCOTT (Kira), MICHAEL STRONG (Travin), JAMIE SMITH JAC- SON (Girl), DAVID NAUGHTON (Dr. Stole), RAYMOND MAYO (Human), DIANA HALE (Brigid), PHIL MONTGOMERY (Jardo)
Assistant Director BILL DERWIN
Music ALFONSO SCHIFFRIN
Film Editor J. FRANK O'NEILL

The trio are spotted by a gorilla patrol and Virdon is shot. Virdon realizes the bullet is close to a nerve. They are near Central City and Galen says he knows a local surgeon, Kira, who he was once going to marry. Kira considers
him a traitor but agrees to help. Galen enters the hospital under the guise of Dr. Adrian and the story is that Virdon was wounded in a hunting accident. During his stay in the humans' quarters, Burke notices the humans treating a young girl very badly. Even her father (Travin) seems to disown her. There are no books on human anatomy, so Galen volunteers to steal one from Zaulis' study. He and Burke enter under the pretext that Zaulis had a heart attack (using a bust of Doswa as a surrogate Zaulis on the way out). They bring Kira the book but she realizes that the bullet is close to blood vessels. Burke suggests blood transfusion but the apes' previous attempt failed. Burke realizes that they probably didn't use the right blood type and goes about looking for a donor. The only suitable donor available is Travin's daughter, who had been involved with the failed earlier transfusion (and which gave her a reputation for having "evil blood"). Burke convinces her that her blood just wasn't compatible and now it will be. During the surgery, Kira's boss Dr. Leander visits and wants to observe. He soon figures out what's going on and Galen forces him to stay. Leander considers the book treasonous but assists in the operation and they are able to remove the bullet. Meanwhile, Urko has learned about the book theft and has gone to the hospital, knowing who might be there. Leander convinces him that the astronauts have left. Soon they do leave but the successful operation has also dressed the wounds of the hospital.

According to my retabulated poll, this episode came out at the bottom (though Jacqueline Scott has been a favorite actress). For me this isn't a bad episode. But there's also nothing that really makes it stand out. It's just a solid episode that has its good points and bad. It's hospital setting was unique for the series, harking back to the glory days of Zira. I also liked the relationship between Galen and Kira; it adds some weight to his past. On the other hand, I could have done without the stuff about Arna, Travin's daughter. She was mostly just a boring martyr. Also, Galen's doctor imitation wore on me. This episode was obviously designed as a low-maintenance story without elaborate action, exteriors, etc. In other words, a chance for everybody to rest. There's nothing wrong with that and they made it work. Some of you may recognize the voice of Ron Stein. He played many gorillas on the series and here he plays a human (the one Burke stops from beating Arna).

8. "THE DECEPTION" (Original Airdate: Nov. 1 '74)

Teleplay by ANTHONY LAWRENCE and KEN SPEARS & JOE RUBY
Story by ANTHONY LAWRENCE
Directed by DON MCDougALL
Guest Stars: JANE ACTMAN (Fauna), PAT RENELLA (Zon), JOHN MILFORD (Sestus), HAL BAYLOR (Jasko), BAYNES BARRON (Perdix)
Assistant Director GIL MANDELIK
Film Editor BILL MARTIN
Music LALO SCHIFRIN

A blind chimpanzee named Fauna attends the funeral of her father, Lucian. He
was killed by humans and she has nothing but hatred for them. Galen, Virdon and Burke leave the house of their friend Jasko to do some fishing. They spot hooded riders heading for Jasko's house, which they burn. Jasko is killed. They feel it is connected to Lucian's death and wonder if Fauna would know something about it. They find her and learn of her hatred for humans. The astronauts tell her they are apes. According to her Uncle Sestus, Lucian was killed by two humans who asked for food. The riders who killed Jasko are known as Dragoons. They are a vigilante group that wear hoods and terrorize humans. Among them is Uncle Sestus. When Sestus arrives, the fugitives tell Fauna they are in trouble with the law for reading illegal books and she hides them in a beach cave. Burke's voice reminds her of a friend she lost after she was blind. She asks to touch his face so he borrows Galen's. They have Galen hook up with Uncle Sestus so he can infiltrate the Dragoons and find out who killed Lucian. Galen pretends he likes to terrorize humans and Sestus finds him a good candidate. Fauna asks Burke to read to her from her father's diary and he learns that Lucian was a benefactor of humans—it doesn't make sense that they would kill him. Fauna admits to Galen that she is in love with Burke. He warns Burke and Burke "breaks up" with Fauna. In a plan to have the Dragoons arrested, Virdon and Burke break into the local law enforcement office, telling Perdix of the Dragoon's secret meeting place. They know the group will be there that night because Galen is scheduled to be initiated. Perdix doesn't believe them and keeps them locked up all night. After becoming a member, Galen decides to trap the Dragoons at the beach. He tells them he saw two humans at Sandy Point. The Dragoons decide to get the humans the next morning. Galen then goes to the jail and springs his friends. They convince Perdix to go to Sandy Point, where they find the Dragoons. Fauna accidentally falls into the ocean and Burke saves her. She realizes he is a human and is filled with disgust. Sestus informs her that Burke may be a human, but he saved her life. He decides to come clean and confesses that that Zon, one of Perdix's officers and also a Dragoon, killed Lucian accidentally and they blamed it on the humans. The Dragoons take off their hoods in shame and Zon is arrested. Burke apologizes to Fauna for the deception. He gives her a kiss and they are on their way.

POTA has often had an interesting take on prejudice. It's one thing to see a race persecuted in drama, it's another to see all of humanity persecuted (and by apes yet). But late '74 was the first time the POTA treatment was applied to street terrorism, particularly the K.K.K. Marvel got there first with hooded gorillas terrorizing humans in their "Terror on the POTA", beating this episode by about a month. The difference is that in this episode the vigilantes are a mix of the different ape species. This is a major distinction, since POTA almost exclusively has gorillas do all the dirty work. I guess this episode could be considered a little obvious, combining racism with blindness. But looking beyond a sentient being's physical makeup (or perceived differences) is an idea worth repeating. It's done well and the Dragoons come across as real people, er, apes and not the monstrous buffoons of "Terror". I also liked the portrayal of Fauna. She wasn't just a plot device, she had a personality. She isn't made out to be a saint or a martyr, just a lonely girl. This is another episode with the ocean setting I love.

9."THE HORSE RACE" (Original Airdate: Nov. 8 '74)

Written by DAVID P. LEWIS & ROOKER BRADSHAW
Directed by JACK STARRETT
Guest Stars: MORGAN WOODWARD (Martin), JOHN HOYT (Barlow), RICHARD DEVON (Zandor), HENRY LEVIN (Prefect), RUSS MARIN (Damon), MEEGAN KING (Gregor)
Assistant Director: BILL DERWIN
Music LALO SCHIFRIN
Film Editor AXEL HUBERT, A.C.E.

One of Urko's favorite pastimes is going to the local villages and staging horse races. He has a reputation for never losing, probably because he likes to cheat. However, we get to see him lose when his rider's horse throws a
shoe. We learn that the blacksmith who shod Urko's horse will be killed. It seems that Urko's blacksmiths are in a dangerous position. And look who the blacksmith is in the next village: It's Martin, newfound friend of Virdon, Burke and Galen. It turns out that Martin's son Gregor has been riding horses, forbidden to humans. Martin is concerned about Gregor's recklessness. He's about to confront him about it when Galen screams. The ape has been bitten by a deadly tiger scorpion and it's decided that Gregor should ride into town for the antidote (he knows a short cut). Gregor gets the antidote but is seen by gorillas and shot at. Galen is given the antidote in time but the gorillas track Gregor. He is arrested and is designated for death after the next race. The prefect of the village is Barlow (from "The Gladiators"). Since Galen knows him, they decide to ask him to spare Gregor. Barlow is eager to return to his old village of Kammack and helping Gregor might jeopardize that. But he's also worried about losing the race to Urko and when he learns of Virdon's skill on horses, he makes a deal. If Virdon will ride for him and win, Gregor will be free. Virdon agrees, though he risks being seen by Urko. The trio set about preparing for the race while Urko is up to his old tricks, and even enlists Martin to double-cross Gregor's benefactors. It's dirty business. No wonder this episode was included in the movie version "Treachery and Greed on the "Planet of the Apes".

This episode is just for fun, without any heavy storylines or deep meaning. Mark Lenard called the guy who helmed it "a funny sort of western director" and says "he brought humor into it, lots of fun and a kind of carnival atmosphere with horse racing". That's what I remembered too, but I prefer POTA with some meat to it. I was prepared to write this episode off, but after seeing it again I found it kind of engaging. I liked the interaction between Martin and his son and how Martin goes to the length of betraying his friends to save him. The horse race itself is kinda standard TV stuff but I always enjoy it when Urko is spotlighted. I'm sure a lot of people enjoyed this episode (it placed in the top 5 in popularity) and it has the most extended horse riding since the movies.

10. "THE INTERROGATION" (Original Airdate: Nov. 15 '74)

Written by RICHARD COLLINS
Directed by ALF KJELLIN
Guest Cast: BEVERLY GARLAND (Wanda), ANNE SEYMOUR (Ann), NORMANN BURTON (Yalu), LEE DELANO (Officer Gorilla), WAYNE FOSTER (Lt. Gorilla), LYNN BENESCH (Susan), HARRY TOWINES (Dr. Malthus)
Assistant Director GIL MANDELIK
Music LALO SCHIFFRIN
Film Editor BILL MARTIN

Burke is captured by Urko's gorillas and finds himself part of an unusual experiment. This new approach to extracting information is spear-headed by Wanda, a chimp psychologist. The idea comes from a human book on brainwashing that she found in a 1986 time capsule (which she says were popular around that time). Urko wants Burke lobotomized but Zaius decides to give Wanda a chance. Urko predicts the other two will try to rescue him, so gorillas surround Central City. Galen and Virdon manage to get in anyway and go to Galen's parents, Ann and Yalu. Yalu is angry about the way Galen's life turned out and shares his society's prejudices about humans. But he agrees to shelter them and they start looking for Burke. They don't have any luck and decide to break into Urko's office for clues. They learn that troops have been sent to the Crystal Caverns and decide to check that out. Burke, meanwhile, has been subjected to Wanda's unorthodox techniques (being spun on a table, bombardment with loud noises) but hasn't been broken. She gives up and hands Burke over to Urko. Urko gleefully sends him to the lobotomist, though Virdon and Galen manage to see him being transported. With his mother's help, Galen pretends to be an injured ape and they are able to free Burke. Galen's mother isn't implicated in the escape and Galen is able to say goodbye to his parents on good terms.
This episode starts out with a nice chase scene, which was edited out of the TV movie version. Unfortunately, the ending is quite ridiculous and they cancel each other out. That could also be said about the two storylines. The first one, the Wanda aspect, is another inventive twist to the "Apes" milieu. The interplay between Wanda and Burke is golden and the flashback to his girlfriend is a plus. But the stuff about the parents is boring and trite. It's like an episode of "All in the Family" without the laughs. I was hoping Galen had more interesting parents. This episode balances out to be average.

11. "THE TYRANT" (Original Airdate: Nov. 22 '74)

Written by WALTER BLACK
Directed by RALPH SENENSKY
Guest Stars: PERCY RODRIGUES (Aboro), MICHAEL CONRAD (Janor), JOSEPH RUSKIN (Daku), KLAIR BYBEE (Sam), ARLEN STUART (Gola), JAMES DAUGHTON (Mikal)
Assistant Director BILL DERWIN
Music LALO SCHIFRIN
Film Editor CLAY BARTELS

A group of gorilla tax collectors arrive at the farm of Janor and Mikal to exact the grain tax. Virdon, Galen and Burke watch from their hiding place as the two humans are legally robbed. Afterward, the trio hatch a plan to steal back the grain. Mikal turns up at the last minute to help them and they pull it off. The gorillas return to the farm and identify Mikal as one of the robbers from a wound he received. This time the group includes Aboro, a local gorilla administrator. He is a corrupt official whose treatment of the humans is especially harsh. In fact, both Mikal and Janor are shot and their farmhouse burned as an example. Janor survives but Mikal dies. The three fugitives decide to help Janor in his thirst for vengeance by exposing Aboro's corruption. It so happens that Aboro has been using the extra grain he's been taking and trading it for gold. This gold is being used to bribe his way into a better job. Indeed, he has his eyes on the prefectship, which is occupied by Augustus (Tom Troupe), a childhood friend of Galen's. Aboro is promoted just as Galen is about to rat on him. Augustus is made to clear out. Aboro is an old friend of Urko's from his Academy days. Apparently, Aboro got caught cheating there and it has held him back all these years. He's harbored private bitterness about Urko's success. Virdon, Burke and Galen decide to show Urko Aboro's devious side. Galen masquerades as Zaulis' assistant Octavio and offers Aboro Urko's position. But they must prove Urko is corrupt. Aboro can't, but has an alternate solution. What he suggests is too evil to say here. Oh, I don't even want to think about! Let's just say they...no, I can't! I've got to stop here.

We have a tour de force episode here. First of all, it's surprising. Janor and Mikal would seem to be interesting enough to carry an episode themselves and in an average POTAN episode they would. But instead they are removed early on and the story is spun in a new direction. Percy Rodrigues' Aboro is the most charismatic gorilla I've ever seen. Gorillas are usually portrayed as brutes but Aboro is more refined, though he still has the familiar gorilla traits, shown in a funny scene where he and Urko greet each other. Also, Aboro has layers. He isn't driven by a pro or con view of humans, which pretty much sums up most of the POTAN characters. His anger has nothing to do with humans, he's bitter about how an incident in his past has handicapped his position in ape society. Thus he feels justified in doing whatever it takes to improve his lot, whether bribery or murder. To me, he's a memorable departure. Michael Conrad is one of the more familiar POTAN guest stars now from his role as Phil Esterhaus on TV's "Hill Street Blues".

12. "THE CURE" (Original Airdate: Nov. 29 '74)

Written by EDWARD J. LAKSO
Directed by BERNARD MCEVEETY
Guest Stars: SONDRA LOCKE (Amy), DAVID SHEINER (Zoran), RON SOBLE (Kava), GEORGE WALLACE (Talbert), BIFF ELLIOT (Orangutan), ALBERT COLE (Mason), RON
This episode starts out with a nice chase scene, which was edited out of the TV movie version. Unfortunately, the ending is quite ridiculous and they cancel each other out. That could also be said about the two storylines. The first one, the Wanda aspect, is another inventive twist to the "Apes" milieu. The interplay between Wanda and Burke is golden and the flashback to his girlfriend is a plus. But the stuff about the parents is boring and trite. It's like an episode of "All in the Family" without the laughs. I was hoping Galen had more interesting parents. This episode balances out to be average.

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The trio are leaving a village called Trion. Virdon has become fond of Amy, a girl who reminds him of his family back home. He tells her where he came from, which gets him in hot water with Galen. The ape fears Virdon's spilt beans could endanger the fugitives. While they are still in the area, they come across Mason, Trion's coal carrier, who tells them that the village has been quarantined because of a plague. Virdon convinces his friends that they should go back and try to help. They sneak into Trion and come across Chief Medical Officer Zoran, who has been appointed by the High Council to find a cure. While they were sneaking in, the astronauts noticed a stagnant pool of water with mosquitoes. They figure the disease might be malaria. Zoran finds the humans' diagnosis ridiculous but is in a bind after a gorilla dies from it (Zoran had predicted that apes were immune). He tells the Council of the malaria diagnosis, offering it as his own. Zoran puts the search for a cure in the astronauts' hands. They begin draining the pools and looking for the bark of a cinchona tree. They find the tree and the humans start taking the bark back to be ground into powder. Meanwhile, Amy gets sick and in her delirium starts talking about who the astronauts are. Zoran overhears her. Another of Urko's gorillas (Kava) gets sick and Virdon sneaks him some medication. Urko blames Zoran for giving Kava the medicine without permission and decides to burn the village before Zoran's grace period is up. Zaulis personally intervenes, just in time to see that the medication has cured the villagers and also Kava. Zoran considers it his patriotic duty to turn the astronauts in but Galen threatens to reveal the true source of the cure to Zaulis and Zoran lets them go so he can keep the credit.

This is pretty much another routine episode, in which the astronauts use their 20th Century knowledge to save the ignorant apes and their human victims. This episode is notable for actress Sondra Locke's appearance as Amy. After this she became known as Clint Eastwood's girlfriend on and off screen. She had already received an Oscar nomination for her performance in "The Heart Is A Lonely Hunter" in 1969. For me the interesting aspect (besides learning a little about malaria) is the cavalier attitude the apes have to burning up the village and it's inhabitants. That adds some weight to this future world. But otherwise it's business as usual with nothing exceptional going on. Zoran is amusing in a Barlow sort of way and there is a nice standoff between Urko and Zaulis (the last time they were seen in the original network run). But for those looking for a unique "Apes" episode, this is no miracle cure.

13. "THE LIBERATOR" (Original Airdate: Dec. 6 '74)

Written by HOWARD DIMSDALE
Directed by ARNOLD LAVEN
Guest Stars: JOHN IRELAND (Brun), BEN ANDREWS (Miro), JENNIFER ASHLEY (Talia), PETER G. SKINNER (Clim), MARK BAILEY (Villager), RON STEIN (1st Gorilla Guard), TOM MCDONOUGH (2nd Gorilla Guard)
Assistant Director BILL DERWIN
Music LALO SCHIFRIN
Film Editor CLAY BARTELS

A gorilla squad enters the village of Borak to pick up their allotment of human slaves for work in the mines. One of the workers, Clim, makes a run for it. The gorillas decide to hunt him down for sport, though that's not the case after wanderers Virdon, Burke and Galen hide him. The gorillas give up and Clim thanks the fugitives, inviting them to his village for a celebration. It turns out that Clim plans on Virdon and Burke going with the gorillas in his place. His fellow Borakians agree that the astronauts will be given as slaves but Clim has broken an important law by running away and must be punished. Clim is tied to a wagon and wheeled to a temple. Brun, the local leader, wears
a mask and asks the gods to punish Clim, who apparently dies without being touched. Galen sees this and tells the captured astronauts about it (since he's an ape, Galen isn't a prisoner). They have trouble believing it. A woman named Talia brings the prisoners their meal and Burke tries to charm her into releasing them. It turns out she already has a boyfriend, Brun's son Miro. He is leading a group of Borakians who are hunting the Meadow People, a tribe of humans they are allowed to give the gorillas in lieu of themselves. Later, Galen is caught trying to help the astronauts escape and is detained. Miro learns that Talia is next in line to be sent to the mines (basically a death sentence) and asks Brun if he can go in her place. Brun refuses and Miro goes to Virdon and Burke. He offers to help them escape if they take Talia with them. The trio and Talia decide to hide in the temple since the Borakians are forbidden to enter it. They discover a pool of gas that is the culprit behind Clim's death and whoever else was "punished" by the gods. Brun was able to survive because the mask he wore concealed an actual gas mask. The four are able to enter the temple by breathing through charcoal. They discover that Brun is making gas bombs that he will use to fight the apes. This pisses Galen off and he hits Brun over the head. He also starts a fire and they have to make a quick retreat before the gas explodes. They make it but Brun runs back in to save his bombs and dies in the explosion. With Brun gone, Miro decides to make peace with the Meadow People and to fight the gorillas' slavery policy. Virdon, Burke and Galen move on, ready to face their final adventure.

Some may decry the lack of apes in this episode. There are some gorillas at the beginning and Galen, of course, but that's it. Nonetheless, I enjoyed this episode. I liked the guest performances and the religious aspects. I also appreciated the ending, in which the astronauts encourage Miro's people to fight the apes but not to create weapons of mass destruction. Actually, this episode was alot like another one I liked, "The Gladiators". Both have a father/son conflict about their societies, which have been fashioned to control the humans. In both episodes, the father dies and the son makes a commitment to peace. I guess father doesn't always know best.

14. "UP ABOVE THE WORLD SO HIGH" (Original Airdate: Dec. 20 '74)

Teleplay by S. BAR-DAVID and ARTHUR BROWNE JR.
Story by S. BAR-DAVID
Directed by JOHN MEREDITH LUCAS
Guest Stars: JOANNA BARNES (Carsia), FRANK ALETTEER (Leuric), MARTIN BROOKS
(Konag), WILLIAM BECKLEY (Council Orang), RON STEIN (Gorilla Guard), ELDON
BURKE (2nd Trooper), GLENN WILDER (Human Driver)
Assistant Director GIL MANDELIK
Music LALO SCHIFRIN
Film Editor J. FRANK O'NEILL

The trio can't believe their eyes when they see a human operating a hang glider. The glider crashes and they go to his aid. They save the man, Leuric, just before gorillas arrive. The astronauts try to dissuade Leuric from his aviation ambitions, but he won't listen. He agrees to their offer of moving his stuff farther from town. Leuric's failed glider is brought back to the apes and the Council wants a chimp named Carsia to investigate it's possibilities. Leuric is captured and Carsia wants him to build a working glider. Galen poses as a scientist and earns Carsia's confidence. Virdon and Burke don't believe Leuric's glider will fly, so they build one that will (which Galen ends up testing). Galen sabotages Leuric's glider and offers to have his assistants "help" Leuric build another one. Carsia agrees and the astronauts start smuggling in their glider for Leuric to assemble. They also discover that Carsia has some fragmentation bombs that she plans to drop on the ape administration. She wants chimps to take control of the government. For this plan she needs Leuric's glider. They try to help Leuric escape but Carsia stops them. She is upset with Galen for helping them. The next day during the flight test, Galen is able to trick Carsia into letting him and Leuric fly together. They fly out of their designated area and are shot at, crashing into
the ocean. Virdon and Burke are there with a wooden raft and the four keep down. The apes leave, convinced that Leuric died and took the secret of flight with him.

Besides having the worst title in the series, this episode is one of the lesser shows, I feel. I remembered this episode being worse than it is but the image one remembers is Galen in mid-air, his feet dangling. It just seemed a silly premise. However, this episode does have it's good points. I liked Leuric. It's nice to see a human marching to his own drummer instead of just cowering before the apes. And also, a chimp is the antagonist this time instead of a gorilla. But her plot is very gorilla-like and stale. Part of the disappointment is that this episode bears the burden of being the last episode, though not by design. Leuric was still with the fugitives when the episode ended and would have made a good addition to the team (though it's doubtful they would have kept him). But it's an odd way for the series to end, with them floating in the ocean. Perhaps they finally got eaten by those sharks they eluded in "Tomorrow's Tide"?

THE RANKINGS

Well, how do my favorites stack up against the consensus? To find out I re-tabulated the results from our annual poll, combining the polls of '93 (Chronicles #8) and '94 (Chronicles #14, which only ranked 11 episodes). I basically gave each episode points depending on where it appeared on each list (#1=14pts, #2=13pts. etc.) and then totalled each episode's points from both polls.

POLL RESULTS

1. THE TRAP
2. THE GOOD SEEDS
3. ESCAPE FROM TOMORROW
4. THE LEGACY
5. THE HORSE RACE
6. THE DECEPTION
7. THE TYRANT
8. THE INTERROGATION
9. THE CURE
10. THE LIBERATOR
11. TOMORROW'S TIDE
12. THE GLADIATORS
13. UP ABOVE THE WORLD SO HIGH
14. THE SURGEON

JEFF'S LIST

1. THE LEGACY
2. THE TYRANT
3. THE GLADIATORS
4. THE TRAP
5. THE LIBERATOR
6. THE HORSE RACE
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8. THE GOOD SEEDS
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11. ESCAPE FROM TOMORROW
12. THE SURGEON
13. UP ABOVE THE WORLD SO HIGH
14. TOMORROW'S TIDE

So what does all this mean? Nothing really. Everyone wants different things from a POTA episode, or even different things from viewing to viewing. I know my preference has vacillated over the years. I guess the main thing is that either you dig the show or you don't. I would say that this show was what first made me a fan. It's gotten it's knocks over the years but so what? It TVized the concept somewhat and many find that distasteful. But it's also been alot of fun for others and has made it's own contributions to the "Apes" mythos. It explored this Banana Republic with a breadth that few mediums have the time to do. Has it tarnished POTA? Everyone has to decide for themselves but I don't think so. I'm glad Virdon and Burke landed here 20 years ago. It wouldn't have been the same without 'em. Happy Anniversary to the show and thanks to those who brought it to us.