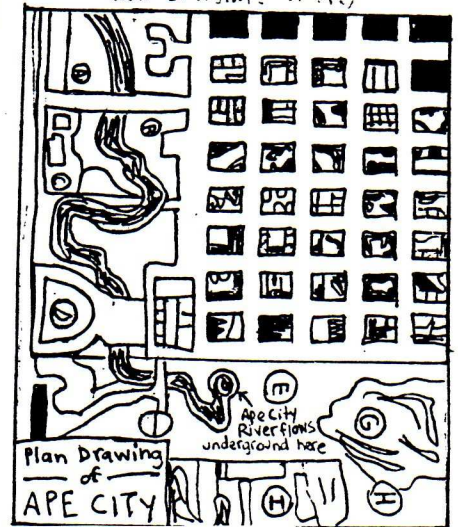
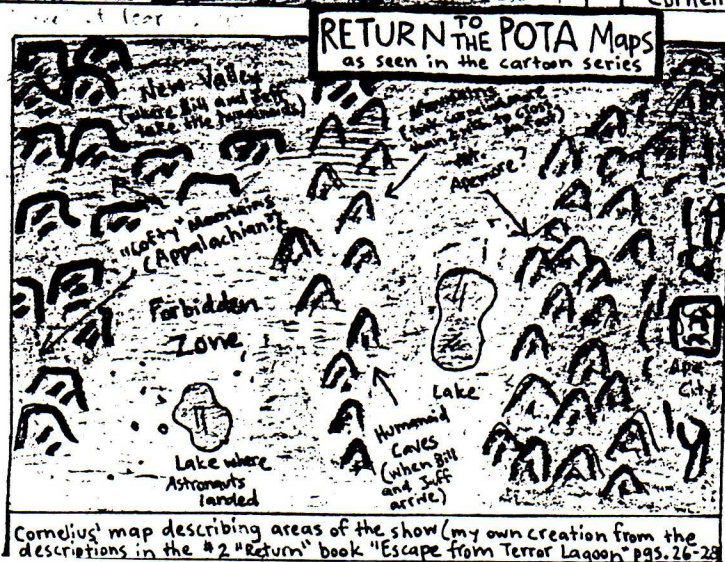
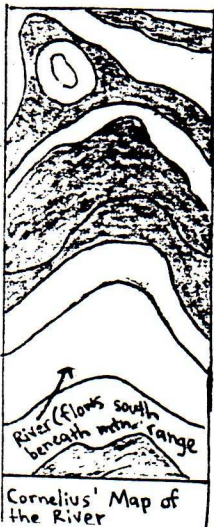
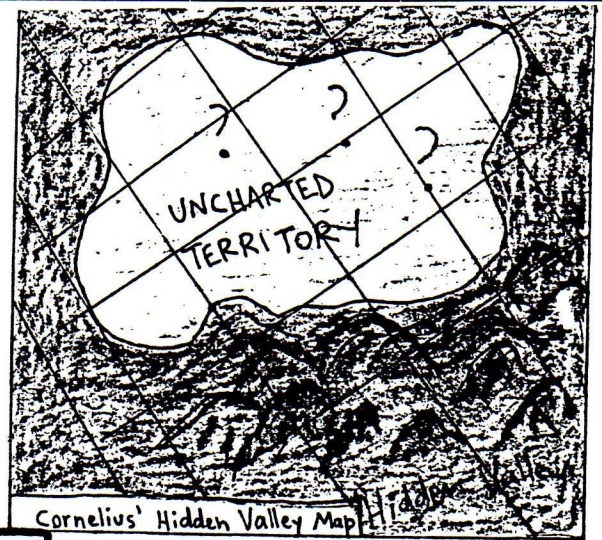
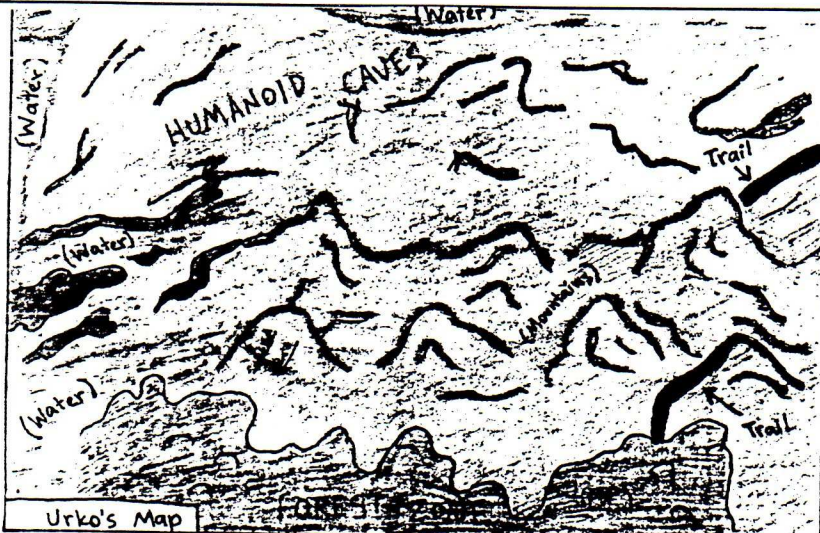


# APE CHRONICLES

The International PLANET OF THE APES Fanzine - Issue #22 - August 31st 1995

\$3 US/Canada \$4 UK/Overseas



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**APE CHRONICLES - the INTERNATIONAL PLANET OF THE APES Fan Club****Volume 1****Season 4****August 31st 1995****Issue #22**

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Ape Chronicles is the bi-monthly magazine for the International Planet Of The Apes Fan Club which is a not-for-profit organization to promote POTA.

Comments and submissions should be directed to Mr. Hoknes at the above address.

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**HIGH COUNCIL NEWS** by Terry Hoknes

Welcome to a special "Encyclopedia" issue. This is one of those great issues that has an article to please everyone. We got news articles on the films, the cartoons, completely original stories, the final sumup of the last 2 years worth of unused Serling scripts plus we got a review on the first film and a special breakdown chart on the anniversary celebrations of all the big POTA events. This issue was put out while Jeff Krueger nears completion on his grand epic essays on the 1960's and on Oliver Stone.

**WARNING:** This issue #22 is the last paid issue which will be sent out to: Harry Barnes, Philip Madden, Bill Marshall, Dave Ballard, and Alan Maxwell. This is a great time to renew your membership whether it is ending or not because prices go up effective January 1st 1996. Old membership prices can be paid by anyone up till new years eve. Prices raise from \$20 to \$25 for US/Can and from \$25 to \$30 for UK/Overseas. No big deal really. I hope you all renew cause our new format and direction will make 1996 definitely our best year. For those of you who wonder why it is costing more it is quite simple! First of all, postage rates seem to go up every single year now. I also have extra printing costs due to higher quality of printing and computer format. Membership costs are like a see saw. You have to raise prices to break even but you might lose members due to the increases. Therefore you then have to increase your prices to break even since you have a smaller number of paying members. I'm not sure if you can win at this game. The trick is to get a whole bunch of new members and then the prices can stay level with no increases.

A few months ago, Ron Harper, from the TV series was at a convention in California. Jeff Krueger and some other Chronicles members were able to attend and get his autograph. Jeff also got Ron to sign a picture for me which is great. I will reprint the picture in a future issue. More news about this later from Jeff.

I would like to at this time apologize once again for our bad shipping schedule. This is completely my fault but I have decided to make Ape Chronicles a definite priority in my entire life and get my act in shape with a better looking and better reading magazine. I hope the new updated look pleases those who were wondering why it took so long to get these issues out. Well, here I am with spare moments in my schedule typing this at 2 in the morning hoping to make it to the printers on time in the morning. Above this, I know very well that I have at least 2 more hours of typing to do before I sleep. Enough of my excuses though I decided to put out 3 issues at once to get caught up and give Krueger time to finish his 2 issues. If everything goes according to plan we will actually put out 3 more issues next month! I dare myself to hold my breath on that but it is definitely my goal. I am hard at work on our special memorabilia issue and remind you all once again please contact me or write me with detailed information about magazines that had ape articles in them plus any foreign country items you might have. I would really appreciate this since this memorabilia list is going to blow your minds. Recently "Toys In The Attic #3" put out the largest POTA item list to date but my list will be over 3 times as large and cover more areas of collecting. You would not believe the astronomical prices that the POTA items are worth when in Mint condition. Due to the rarity of these items none of us will be able to afford them at all! I have always wanted to start collecting but the time and money never seems to be there.

For those of you who would like an update: Here's what's happening with me! I will be around for almost all of December which is when I plan to send the next 3 issues tentatively on December 15th so they arrive to most of you for Xmas day. I need everyone's help on the memorabilia list and need people to have things sent from their end by December 1st at the latest. You can also call me or leave a message. I would appreciate it greatly. I realize for some of you you will probably have no more than 3 days time to go through your stuff and mail it off but it really should not take you more than an hour of your time and will be worth your time once you see our memorabilia issue. I am starting to believe the list is almost complete since there are so many things on it.

The first Ape Chronicles fan club memorabilia is now available. I made a limited print run of 7 different POTA post cards. The seven cards are available in a limited run of only 7 sets made. The first card #1 has a double print of 14 and features ex-member Craig J. Pineo's art "Beware The Beast Man" from Ape Chronicles #9. I hope people will buy them and actually use them to send each other xmas greetings. Individual copies of #1 are available at \$2 or the sets of all 7 cards are only \$6. Xmas is here and the POTA 1996 calendar is on the way! I have not made them yet and am taking in art submissions for the calendar's picture. Send in your artwork please! Toy fans remember that I have those 3 mego figures for sale mentioned in the last High Council News.



## Planet of the Apes - a review by Trevor Willsmer (reprinted from Movie Collector)

Charlton Heston, Kim Hunter, Roddy McDowall, Maurice Evans, James Whitmore, James Daly, Linda Harrison. Music by Jerry Goldsmith. Makeup by John Chambers. Screenplay by Michael Wilson and Rod Serling based on the novel 'Monkey Planet' by Pierre Boulle. Produced by Arthur P. Jacobs. Directed by Franklin J. Schaffner. 1968, 20th Century Fox, 107 minutes Colour "stereo" Letterboxed 2.35 (12.99 pounds in UK - Fox Video)

Crashlanding on an unidentified planet on November 25th 3978 Earthtime, the three surviving astronauts find themselves on a planet where evolution has been reversed and apes are the dominant species

The same premise was used for the first two sequels and the TV series but here carries an intellectual and philosophical weight leavened by both a sense of humour and its vivid action.

Unlike the immediate sequel, *Beneath*, it deals credibly with Heston's disorientation in a manner that enhances our involvement both the character and the film. Ironically it is his deeply cynical anti-hero, whose disgust with mankind led to his decision to flee it in the hope that "somewhere in the universe there has to be something better than man, has to be" who is forced into the position of its unlikely defender.

The direction is at once both highly disciplined and rough and ready, its mix and match of camera techniques giving a sense of a world both unbalanced and repressively logical that makes his plight entirely involving. It builds to the first appearance of the apes with a highly credible opening half-hour that sees the astronauts foraging across an incredibly stark and alien landscape. When it does come in the powerful hunt sequence, it is still a stunner, as indeed is the knockout final shot that easily beats novelist Pierre Boulle's original ending in which the astronaut returns to earth to find apes have taken over there too.

Even with modern advances in film make-up, there has never been anything to touch the extraordinary work on the apes films. Designed both for credibility and emotional effect, there is a level of detail and character that is quite astounding, and most important of all, they are never less than totally convincing. You always believe that these are talking apes, not men in masks.

The actors too deserve special praise for this, their body language giving them simian attributes without descending to parody, their vocal ability injecting them with a gravitas and personality that is genuinely involving. After a while you stop thinking of them as apes but as characters and share Heston's anger & frustration at them.

It is particularly interesting in the context of the film that one of the astronauts is black (something NASA took its time getting round to), and clear traces of the civil rights era can be found in the script. There is racism within the ape society, with chimpanzees looked down on by an orangutan elite in a society where a species "quota" system has only recently been abolished. The elite fears the presence of a talking human who could destroy the status quo in an era of social upheaval

Similarly, the Scopes Monkey trial of 1925 which put Darwinism in the dock is evoked in the tribunal sequence, as are the shameful anti-communist showtrials of fifties America.

Indeed, it is easy to see a disgust with McCarthyism running through the film, both on-screen and behind the cameras. Rod Serling had attacked the paranoia of the era in the *Twilight Zone* episode 'The Monsters are Due on Maple Street', as had director Schaffner in 'The Best Man', and co-writer Michael Wilson was denied his screen credit on 'Lawrence of Arabia' both by the blacklist and director David Lean. Kim Hunter was also blacklisted as a result of an Oscar winning director's testimony.

The production design is also excellent, the simian city so perfectly realised that it is surprising to learn that Rod Serling originally envisioned a sixties-style metropolis of skyscrapers and machinery modified for the dimensions of apes. Goldsmith's score is a landmark, evoking a primal alien soundscape every bit as vivid as its visual equivalent through its use of bizarre instrumentation, echoing the chattering of apes in its orchestration.

On the debit side there are some terrible monkey business - the orangutan jury adopting the poses of the three blind monkeys, lines like "I never met an ape I didn't like" and "Human see, human do" - as well as one very unfortunate shot at the pool when two of the naked astronauts disappear below the frame while Heston remains (briefly) standing. Yet these are not enough to detract from what is still one of the greatest sci-fi films ever made.

Attractively packaged with very good production notes inside the sleeve, it also includes the excellent original Scope trailer, which features Heston in the 'church' set talking about the film. The letterboxed print is for the most part excellent, with only a slight milkiness in the later night scenes, although the 'stereoisied' sound is occasionally a mistake.



## THE FORGOTTEN UPRISING by Alan Maxwell

Aldo couldn't believe his eyes. This was more than his chimpanzee brain could comprehend. He had seen a lot of things, and been to a lot of places in his life. From the jungle, to the zoo, to an abusive owner as a pet, and to Ape Management, where he had faced the horrors of conditioning. But beyond all this was the event he now witnessed over a security monitor from the relative safety of the command post.

"Anto, no!" the man proclaimed angrily. He was standing facing an ape, in a tiny office in the Traffic control department. "You idiot! These files go to the police headquarters! Police!" The man threw the files back in Anto's face. "Damn apes, You're all incompetent. Police. Do. Do!" Anto angrily swiped at the files sending them shooting off the desk and soaring through the air. "No!" The man withdrew a taser from a small drawer in his desk, and held it towards Anto. "See how you like some voltage, ape!" The man rammed the taser into the side of Anto's rib cage. Anto screamed and stumbled backwards into the wall, still stunned, when he caught another image, this time of the man coming menacingly towards him, a sadistic grin on his face.

A fist came crashing down on Anto's nose. As Anto reeled in pain from this blow, he felt another against his arm, followed by a punch in the stomach, then another in the chest, and a kick in the knee. "I won't be disobeyed by a damn monkey. You'll think twice in future before you-" Anto took a deep breath, pain burning his chest, and growled. With savage ferocity he swiped his fist towards the maddened man, connecting square in the chest. The man sailed backwards through the air, and slid across the desk, taking a telephone and a pile of paperwork with him as he disappeared off the other side. Anto looked at the crumpled unconscious body on the floor, and with one final display of anger, he grabbed the table, and flipped it over. The corner came crashing down on the twisted man's head with a sickening noise. Anto took a final glance at the bloody corpse, before turning right around and storming out the door.

In the command post there was a stunned silence. Aldo looked at the monitor screen, transfixed by the image of the dead man. Somewhere behind him, a man picked up a phone. "Yes, this is Mendez in the control room, clearance code UATWSH-201274. I want a couple of officers at Traffic Control, office number...mmm...17. Yes, number 17. there's been a...an incident. Access camera TCO17c. Timecode 2137." Aldo was still staring at the image when another monitor drew his attention away. It was a security camera at the city perimeter, and an ape was coming into view....Anto! He was sprinting as quietly and quickly as he could. From somewhere outwith the camera's range, a voice called out authoritatively. "No, Back, No!" Aldo knew what was about to happen. He didn't want to watch, but somehow he couldn't take his sight off the screen. A shot rang out in the dark of the night, and Anto dropped to the ground, dead. A policeman calmly strolled into view and bent over the simian corpse. "Hmm, dumb beast."

The events of the night were still in Aldo's mind the following morning as he carried out his tasks. He was returning to the command post from the police building, with some documents in his hand, and the thought of Anto's failed rebellion very much on his mind. He stopped in the street to observe an incident occurring nearby. A female chimp was sitting on a bench, obviously exhausted, with a pile of parcels on her lap. Two police officers were talking to her.



Aldo couldn't hear what was behind said, but it wasn't pleasant. One officer withdrew a taser and poked her with it. The chimp fell, picked up her parcels, stood up and reluctantly went on her way. Anger filled Aldo at this sight. All his stored fury gathered in his stomach shot up from his throat and he erupted with an articulation.

"No!" he shouted. He threw his documents through the air, and watched as the leaves of paper floated away on the wind. He grabbed at the command post armband he was wearing, ripped it off, and sent it the same way as the documents. He was about to start running when two officers in pale brown uniforms grabbed him. He struggled, but to no avail. The officers had him in a tight hold. "What d'we do with 'im?" asked the younger of the two, "I ain't seen nothin' like this before." "Hell, I don't know," said the other. "We take him down to the office and ask the chief, I suppose." "He ain't at the office today. 'Member, 'e's got that exhibition or whatever that he's got t'attend. for the governor, or someb'dy like that." "Oh yeah, down at the civic centre. We'll take him down there and I'll go in and ask about him. I left the radio back at the office." "I guess so," the other officer replied. Aldo again struggled uselessly. The younger officer hesitated and then spoke. "Shouldn't we sedate him?" The other officer responded by battering Aldo over the head with his truncheon. "There's all the sedation he'll need," the officer said, letting out a small chuckle.

"Hey, you should watch what you do t'these beasts. That one last night-" "Look, that was a one-off. One bad ape." "Yeah, but people reckon they're getting-" "The man was interrupted by a message booming out of the speaker system. "Attention! Attention! The labour demonstration on the South Plaza will be terminated in five minutes." "Bloody speakers. Can't hear myself think. People reckon they'll soon be intelligent enough to-" "South Plaza? Damn! That's where the civic centre is. The place is going to be crawling with animal rights geeks. I sure wish the Governor would do something about them." The two men started dragging the chimp towards the civic centre. "And enough of your ape intelligence crap. Before you know it, you'll be turning into one of them." As the men carried on walking, the loudspeaker repeated its message and continued: "Failure to comply with this order can result in a one year suspension of your right to bargain collectively." "Oh, shut up."

As the two officers approached the civic centre, one of them observed the small crowd of protestors. "Oh no, they've spotted us. Here they come." The crowd of demonstrators closed in on the two officers. Aldo started to regain consciousness. "What's his job?" One of them shouted, pointing to Aldo. "Forget it," came the reply. "He's a messenger." "For the governor. so get!" The crowd pushed forward even more, and the officers brushed them aside and shoved Aldo up the steps. Two nearby officers in black uniforms saw the commotion and started to approach. Aldo started to struggle again, and while the two officers fought with him, one of the black-uniformed men joined in, beating Aldo with a club. "Aldo! No!, No! Aldo!" Despite many calls of "Aldo" and "No", the chimp continued trying to wrestle free of the police. The officers doubled their efforts and beat him up. A tall coloured man in a suit arrived on the scene, and pulled them apart.

"Stop this at once!" he shouted. "all of you!" "Yes sir, Mr. MacDonald. We were just-" "I saw what you were doing. Now sedate the animal and get it out of here!" "Who the hell's that?"



exclaimed one of the officers as Mr. MacDonald left the scene. "Take it easy, that's Macdonald, the governor's number one assistant." "What's the matter with him! He love apes or something?" "Don't it figure?" The officers pinned aldo to the ground, and one of them produced a liquid-filled needle. aldo screamed in pain as the needle was stabbed into him, and the sedative injected. "Lousy human bastard!"

While the police were sorting out the vocally active member of the public who had been so quick to offer his opinion, they heard more shouts from the other officers. "Aldo! aldo!" They turned to see Aldo having regained his strength, was scuffling energetically with the police officers. As they approached him, Aldo saw one of the brutish humans lifting a club, and the nswiftly bringing it downwards...and then darkness.

Aldo regained consciousness slowly, and lifted his head. He felt dizzy, and had to take a few seconds to get back his bearings. He was lying on some straw. There were walls of concrete all around him, and a ceiling high above him. In one of the walls was a doorway, without a door. Only lights round the inside of it. aldo had seen rooms like this before. He recognized it now - reconditioning.

A long time had passed but neither Aldo nor the other chimps in the room with him had any concept of exactly how long. Aldo heard a voice. It was a scream, not a voice-muffled behind the invisible force around the doorway which kept the apes inside. Aldo turned to see the scream had originated from a new arrival - a chimp. "Switch off!" shouted the handler. The chimp warily and reluctantly stepped inside. The handler handed him a banana and stood back. "Switch on!" Aldo and all the other apes watched this new arrival with interest and observed as he started to peel the banana. The chimps could detect something different about this ape. Something special. He had an almost regal presence about him. He looked almost...almost human. Aldo became even more interested in this strange new arrival when the newcomer peeled the banana and broke it up into pieces before giving all the other apes a bite. When Aldo realised there was food on offer, he decided his curiosity could wait. He gave a nod of gratitude before retiring happily to a corner of the room to devour his segment of fruit.

It was not long before Aldo was taken from his prison. He wondered about his destination, and couldn't help but feel a small amount of hope. Freedom was not something granted to apes in this day and age, but after the pain and despair of reconditioning, sweeping streets or polishing shoes was a tremendous relief. But Aldo's wishful fantasizing was cut short as he rounded the corner where both the escort guard and Aldo's heart came to an abrupt halt. Aldo stared wide-eyed with terror at the monstrosity of man-made torture facing him. The table.

As he was strapped onto the table, Aldo thought of Anto and himself, and how both of their attempts at freedom had failed. The headset was brought down on Aldo. The pain started. "No!" came a loud thunderous voice from the wall. Aldo's heart thumped and pounded until he felt his heart would explode in his chest. "No!" But Aldo was determined. Determined that no matter how long it took a week, a year, acentury - apes would revolt. They would be free. All they needed was a leader.



**PLANET OF THE APES ENCYCLOPEDIA:** [Flames Of Doom](#) (Return To The POTA Cartoon Episode #1)  
Breakdown of the storyline and scenes in the cartoon episode and A-Z reference of all characters and items from Flames Of Doom

- 1 Return To The POTA Opening theme music and credits. An ape announcing the war call with his horn out in the mountains. A group of gorilla soldiers stare out at us in the dark. This opening begins every episode of the cartoons
- 2 The three astronauts are traveling in their ship "Ventura" while Bill Hudson records his daily message. The ship all of a sudden speeds through time and crashes on to a new planet in a lake.
- 3 Ape City has its council meeting dealing with the humanoids. General Urko wants to rid of them while scientist Cornelius wants to study the humanoids.
- 4 The three astronauts get on to land and discuss their survival. They walk for days under hot sun across mountainous desert areas.
- 5 A gorilla appears peeking over a rock near old destroyed building structures in the middle of the desert. The humans nearby never see the gorilla or buildings
- 6 Judy collapses just as an avalanche of rocks race towards the astronauts. They escape in time. Out of nowhere flames rise up from the ground.
- 7 The astronauts continue to walk. They fall to the ground to rest and Judy notices a small flower growing showing there is life on this planet. An earthquake appears instantly seperating Judy from the 2 men. She disappears and the ground that opened up closes back up with any sign of there being an earthquake.
- 8 The two men move on and see Ape faces carved on rock on a mountainside. The two men now completely dehydrated and weak spot humans up ahead and call for help.
- 9 Humanoids are running around and they have helped the two male astronauts recover. The two men see a female humanoid wearing a tag around her neck. The tag was given to her by Brent Ronald and included his I.D. The girl can barely speak. She says her name is Nova. They hear the ape horn call and the humanoids run and flee in terror.
- 10 General Urko driving in a jeep is followed by a gorilla army with trucks, tanks and guns.
- 11 The two astronauts are surprised to see apes that speak.
- 12 Led by Urko's jeep the army moves forward
- 13 The astronauts realize the danger and decide they also should flee from the area
- 14 The army marches in and throw gas grenades (smoke bombs) into the caves to make the humans come out. The humans choke and try to escape. The two men go further back into a cave. Urko orders to capture all humanoids alive.
- 15 Jeff and Nova escape out the back of the cave
- 16 The prison wagon cages gather up all the humanoids including Bill and drive back to Ape City
- 17 Nova has escaped with Jeff and leads him away
- 18 An overhead view of Ape City with tall buildings and many statues and flags on the edge of the mountains.
- 19 Dr. Zaius tells Zira and Cornelius to pick six of the best humanoid specimens from Urko's catch for research
- 20 Nova looks after Jeff who is lying on a wooden table
- 21 The ape wagon cages drive down the road with Bill captured inside.
- 22 The closing credits appear

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A - Z ALL REFERENCES IN RETURN TO THE PLANET OF THE APES: FLAMES OF DOOM cartoon episde #1

AARDAL, ED - animation for Return To The POTA: Flames of Doom

ALLEN, JEFF - name of Jeff Carter in the novelization, never used in the tv series

APRIL 1973 - date that Jeff, Bill and Judy entered NASA for training before making their trip in the Venturer to the 40th century

ARTICLE 18 - section in the book of Simian Prophecy used by Dr. Zaius in Supreme Council meeting making judgement on the humanoids, it says humanoids are a threat shall they gain knowledge or speech to overthrow the ape society

AUGUST 6 1976 - Venturer's date when leaving 20th Century Earth with astronauts Jeff, Bill, and Judy

AUGUST 6 3979 - date that Venturer crashes on to planet sinking in lake with astroanuts Bill, Jeff and Judy stranded

BATTLE CALL - melody blown on horn by gorilla soldier to announce the army is here and ready to fight and/or capture humans

BEHAVIORAL SCIENTISTS - scientists who study humanoids to help gather knowledge about apes in science and medicine, Dr's Cornelius and Zira are in charge of studies, they have an acting part in the Supreme Council

BLACKBURN, RICHARD - voices for Return to The POTA: Flames Of Doom

BOOK OF SIMIAN PROPHECY - the ape 'bible' written by the Lawgiver which gives all rules that apes live by, used for judgements made in all Supreme Council meetings and highly acclaimed by Dr. Zaius

BOULLE, PIERRE - cartoon show Return To The POTA based on his characters from the novel Monkey Planet

BRENT, RONALD - NASA astronaut from 22nd century earth who landed in the 40th century planet before Bill, Jeff and Judy did, he is nowhere to be found by Jeff and Bill but his name and i.d. tag is kept as a necklace by a humanoid named Nova

BRUMMETT, JIM - animation for Return To The POTA: Flames Of Doom

BURTON, JR. JOHN - cameraman for Return To The POTA: Flames Of Doom



CARTER, JEFF - black human male from 20th Century, age around 30, joined NASA in April 1973 and become astronaut, trained with Judy Franklin and Bill Hudson in academy and took on the mission of time travel in the Venturer in August 1976, the ship went out of control entering a time thrust and rocketed to the future within minutes, Jeff and crew crashed on a planet that same day dated August 3979, the ship sank and he escaped with Judy and Bill with the clothes on their back and with a survival pack each containing food, water and medicine, they first did not know how to react to this new planet but knew they needed food and shelter so they began a search which turned into many days of exhausting dehydrating days under a very hot summer sun, as they went along they saw electric storms with no rain and finally saw a small flower growing giving them faith to continue, huge flames out of nowhere appeared from the ground and destroyed their survival kits, an earthquake appeared suddenly and Judy was pulled in and Jeff was shocked, along with Bill he began a search to find her and food, they were surprised to find four ape faces carved in the rocky mountainside, finally Jeff and Bill were so weak they could no longer move on but they noticed humans ahead, they called to them and were helped to recovery by these non-speaking humanoids, one of them was a very attractive female who showed special interest to them, Nova was wearing a i.d. tag of Ronald Brent an astronaut also from NASA who had also landed on this future planet, Jeff and Bill exchanged names with her before they heard the ape battle call in the distance, Nova tried to pull Jeff and Bill to safety but the two humans were confused to see speaking apes marching towards them, Jeff and Bill fled into a cave which was filled with smoke from the apes gas grenades, choking badly Bill was left behind as Jeff was pulled out a back entrance by Nova, Nova took Jeff to a safe place where he could rest. Jeff Allen in book!

CORDEN, HENRY - voices (Cornelius) for Return To The POTA: Flames Of Doom

CORNELIUS, DR. - young male chimpanzee, behavioral scientist with partner Dr. Zira, they study humanoids anatomy to gain further knowledge in science and medicine to help apes, debates in supreme council meeting with General Urko about dealing with humanoids, Zaius grants him permission to continue studying humanoids until they prove to be a threat to the apes, along with Zira he is given the chance to pick the six best humanoids to study from General Urko's recent humanoid hunt

DEMING - city in New Mexico on Earth in 20th Century that reminds astronaut Judy about the desert area on this new planet in 3979

DEPATIE, DAVID H. - along with Friz Freleng developed POTA for television as Return to the POTA

DORMAN, JOHN - graphic design for Return To The POTA: Flames Of Doom

EARTH CLOCK - the actual time back on the Earth of the three astronauts

EARTHQUAKE - during the long journey that the 3 astronauts make through the desert, an earthquake happens for no reason ripping up the ground seperating Judy from Bill and Jeff, she disappears after falling in a crack, the ground immediately closes back up as if there never was an earthquake at all

ELLIOTT, DEAN - music for Return To The POTA: Flames Of Doom

EPI-LOG MAGAZINE #28 - featured essay length article and review of this episode and the entire cartoon series by Paul Monroe in March 1993

FIRE - violent flashes of Fire rise up from the ground out of nowhere in the desert and surprise astronauts Jeff, Bill and Judy, it immediately burns the astronauts survival packs to a cinder

FLAMES OF DOOM - title of the first episode of the Return To The POTA cartoon series, first aired in September 1975, first appearance of astronauts Bill Hudson, Jeff Carter and Judy Franklin

FLEQ, HAK - graphic design for Return to The POTA: Flames Of Doom

FLOWER - one lone small flower grows in middle of desert on this planet and is spotted by Judy as she rests on their long journey looking for food and water, the flower gives them hope of life

FOSTER, JACK - animation for Return To The POTA: Flames Of Doom

FRANKLIN, JUDY - white female human from 20th century, age around 30, joined NASA in April 1973 and became astronaut trained with Bill Hudson and Jeff Carter in academy and took on the mission of time travel in the Venturer in August 1976, the ship went out of control entering a time thrust and rocketed to the future within minutes, Judy and crew crashed on a planet that same day but dated August 3979, the ship sank and she escaped with Bill and Jeff with the clothes on their back and with a survival pack each containing food, water and medicine, they first did not know how to react to this new planet but knew they needed food and shelter so they began a search which turned into many days of exhausting dehydrating days under a very hot summer sun, as they went along they saw electric storms with no rain and numerous Judy collapses and did not want to go on and further fearing that she would die hear, she asked Bill and Jeff to pass on the ring she was wearing to her sister Lily back in the 20th Century, Judy noticed a small flower growing which gave them all faith to continue, huge flames out of nowhere appeared from the ground and destroyed their survival kits, an earthquake appeared suddenly and Judy was pulled in and then disappeared, Bill and Jeff were in shock and began to look for her

FRELENG, FRIZ - along with David H. DePatie developed POTA for television as Return To The POTA

GAS GRENADES (SMOKE BOMBS) - the gorilla army throw many into caves to make humanoids evacuate and be captured

GILLIS, BOB - editing supervisor for Return To The POTA: Flames Of Doom

GOLLUB, MOE - graphic design for Return To The POTA: Flames of Doom

GOLLUB, MORRIS - storyboard director for Return To The POTA: Flames Of Doom

GREEN, JAN - storyboard director for Return To The POTA: Flames Of Doom

GUNTHER, LEE - in charge of production for Return To The POTA: Flames Of Doom

HARRIS, PHILLIPPA - voices (Zira) for Return To The POTA: Flames Of Doom

HALPERN, LEE - animation for Return to The POTA: Flames Of Doom

HEAD OF SUPREME COUNCIL - highest position in Ape City, ruler of Ape City and Supreme Council, Dr. Zaius is the head in 3979

HOGAN, LARRY - cameraman for Return To The POTA: Flames Of Doom

HORN - a gorilla from the ape army blows the battle call on his primitive horn, it is blown often as they march along, it is also played in the introduction of every cartoon episode



HOUGHTALING, CULLEN - animation director for Return To The POTA: Flames Of Doom

HUDSON, BILL - white human male from 20th Century, age around 30, joined NASA in April 1973 and became astronaut, trained with Judy Franklin and Jeff Carter in academy and took on the mission of time travel in the Venturer in August 1976, the 3 astronauts were on their mission as Bill made some notes recorded about their flight, the ship went out of control entering a time thrust and rocketed them to the future within minutes, Bill and crew crashed on a planet that same day dated August 3979, the ship sank and he escaped with Jeff and Judy with the clothes on their back and with a survival pack each containing food, water and medicine, they first did not know how to react to this new planet but knew they needed food and shelter so they began a search which turned into many days of exhausting dehydrating days under a very hot summer sun, as they went along they saw electric storms with no rain and finally saw a small flower growing giving them faith to continue, huge flames out of nowhere appeared from the ground and destroyed their survival kits, an earthquake appeared suddenly and Judy was pulled in and Bill was shocked, along with Jeff he began a search to find her and food, they were surprised to find four ape faces carved in the rocky mountainside, finally Jeff and Bill were so weak they could no longer move on but they noticed humans ahead, they called to them and were helped to recovery by these non-speaking humanoids, one of them was a very attractive female who showed special interest to them, Nova was wearing a i.d. tag of Ronald Brent an astronaut also from NASA who had also landed on this future planet, bill and Jeff exchanged names with her before they heard the ape battle call in the distance, Nova tried to pull Bill and Jeff to safety but the two humans were confused to see speaking apes marching towards them, Bill and Jeff fled into a cave which was filled with smoke from the apes gas grenades, choking badly Bill was not able to keep up with Nova and Jeff so he collapsed in the cave and was captured with the rest of the humanoid tribe and taken away in a Cage by the gorilla army back to Ape City

HUMANOIDS - savage humans, not very bright and non-speaking, live in small tribes in caves and live off fruit, they live in fear of the apes who treat them as ruthless animals, one humanoid named Nova is a bit smarter and can speak a few words, the humanoids hide in their caves when the apes come hunting for them but are captured by ape army

JABLECKI, ZYGAMOND - graphic design for Return to The POTA: Flames Of Doom

JEEP - General Urko rides in the lead of the gorilla army hunting for humanoids, the gorillas have many jeeps and other 20th century vehicles in workable usable condition

KIRK, BOB - animation for Return To The POTA: Flames Of Doom

LEE, RAY - cameraman for Return to The POTA: Flames Of Doom

LIGHTNING - occurs in the skies very frequently on planet in 40th century, violent flashes of lightning appear yet there is never rain

LILY - sister of astronaut Judy, lives back on Earth in 20th Century, very close to Judy

MARSHALL, GREG - xerography for Return To The POTA: Flames Of Doom

MARTIN, EARL - graphic design for Return To The POTA: Flames Of Doom

MAY 2, 2079 - birth date of astronaut Brent Ronald from NASA who landed in the 40th century, the birthdate is listed on his i.d. tag worn by the humanoid Nova

MESSINA, JOHN - graphic design for Return To The POTA: Flames Of Doom

MILLS, EDWIN - voices for Return To The POTA: Flames Of Doom

MONROE, PAUL - wrote article analyzing and reviewing this episode and all others of Return To The POTA in Epi-Log Magazine #28 in March 1993.

MOUNTAIN CARVING - after Judy disappeared falling into the earthquake in the desert, Bill and Jeff continue on and see four ape faces carved in the rocky mountainside and cannot understand who would carve ape faces

NASA - the 3 human astronauts Bill, Jeff and Judy were part of the NASA crew, NASA sent out ship Venturer for time travel in 1976

NEVINS, CLAUDETTE - voices (Judy Franklin) for Return To The POTA: Flames Of Doom

NEW MEXICO - State on Earth in 20th century with city Deming that reminds astronaut Judy Franklin about the desert area on this planet in 3979 when they first arrive

NOVA - very beautiful, female humanoid in the 40th century, she can speak a few words poorly which is more than the average humanoid can do at this time, she helps Bill and Jeff recover after they collapse from lack of food and water, she wears the i.d. tag of astronaut Brent Ronald, in her twenties, she is very afraid of the apes and lives in a cave, she tells Bill and Jeff her name is Nova and calls the gorillas 'rogoss', she tries to get Bill and Jeff to hide when the ape army approaches, she helps Jeff escape out the back of a cave and takes him away to safety, she helps him rest, she is the only humanoid from her tribe not captured on this mission from the army

O'LOUGHLIN, MARY - backgrounds for Return To The POTA: Flames Of Doom

ORR, STEVE - production mixer for Return to The POTA: Flames Of Doom

PAAT, NORLEY - graphic design for Return To The POTA: Flames Of Doom

POLTER, ALLAN - film editor for Return To The POTA: Flames Of Doom

PRODUCERS SOUND SERVICE INC. - sound for Return To The POTA: Flames Of Doom

RETURN TO THE PLANET OF THE APES - title of cartoon series in 1975 which lasted 13 episodes starting with Flames of Doom

RING - Judy's favorite ring who she wants to give to her sister Lily back in the 20th century, she asks Jeff and Bill to give it to her after Judy thinks she will die on this new planet with no food or water

ROGERS, ERIC - conductor for music in Return To The POTA: Flames Of Doom

ROGOSS - name for gorilla used by Nova since she can not speak properly enough to say gorilla properly, she cries out this name to Bill and Jeff when the ape army approaches to come capture them

ROMAN, JR., JOE - animation for Return To The POTA: Flames Of Doom

SELF CLOCK - the actual time/date that the ship Venturer is in during its travel through time, 3979 is the year that the self clock reads before the spaceship sinks



SEPTEMBER 6th 1975 - original date episode aired on television  
 SGROI, TONY - graphic design for Return To The POTA: Flames Of Doom  
 SIMIAN PROPHECY - the ape 'bible' written by the Lawgiver which gives all rules that apes live by  
 SIRACUSA, JOE - music director for Return To The POTA: Flames Of Doom  
 SPIEGEL, LARRY - writer of Flames of Doom and various other cartoon episodes  
 STANSON, DR. - Scientist back on Earth in 20th century who came up with theory of time thrust dealing with time travel  
 STEARNS, MACDONALD - anthropological dialogue researcher for Return To The POTA: Flames Of Doom, (ph.d. from UCLA - dept. of germanic languages)  
 STEWARD, RICK - film editor for Return To The POTA: Flames Of Doom  
 STOCKS, JANICE - animation for Return To The POTA: Flames Of Doom  
 STOKER, AUSTIN - voices (Jeff Carter) for Return To The POTA: Flames Of Doom  
 SUPREME COUNCIL - official council ruling ape city which includes scientists, politicians and army officials, led by Dr. Zaius in 3979  
 SURVIVAL PACKS - the three astronauts grabbed these from their ship before it sank, they contain food, water and medicine and each astronaut carries their own through the desert, a fire appears out of nowhere and burns them to a cinder  
 SWENSON, LEO - graphic design for Return To The POTA: Flames Of Doom  
 TAG - the humanoid Nova wears the i.d. tag of astronaut Ronald Brent who landed in the 40th century, Bill and Jeff look at it  
 THEORY OF TIME THRUST - scientific theory explaining time travel at speed of light conceived by Dr. Stanson on Earth in 20th century which is what Bill Hudson and the crew of the Venturer prove to be true as they race through time and space  
 3979 A.D. - year on Self Clock when ship Venturer crashes on new planet with 3 astronauts Bill, Jeff and Judy, at this time Dr. Zaius runs Ape City and General Urko is the head of the gorilla army, the Return To The POTA cartoon series all takes place in this year  
 THOMAS, RICHARD H. - background supervisor for Return To The POTA: Flames Of Doom  
 TIME THRUST - scientific theory explaining time travel at speed of light conceived by Dr. Stanson on Earth in 20th century  
 TIMMINS, GERTRUDE - paint supervision for Return To The POTA: Flames Of Doom  
 TIMMINS, REUBEN - animation for Return to The POTA: Flames Of Doom  
 TOMLINSON, ERIC - music mixer for Return To The POTA: Flames Of Doom  
 TWENTIETH CENTURY FOX FILM LTD. - copyright holder of Planet of the Apes for Return To The POTA: Flames Of Doom  
 TWENTIETH CENTURY FOX TELEVISION - Return To The POTA: Flames Of Doom made in association with  
 URKO, GENERAL - Tough gorilla leader in Ape City in 3979, rules over the army of gorillas, important leader in Supreme Council in Ape City, he wants to hunt and rid of all humanoids on the planet since they are a menace to ape society, he leads the army on their hunt for humanoids and wants them taken alive, they capture every humanoid in one tribe that one day (except for Nova) and also captures astronaut Bill Hudson without realizing he is different from the others, he is a smart, talking ape, he debates against Cornelius in Supreme Council meeting but appears to lose out as Zaius will not rid of humans unless they prove to be a threat to the apes  
 USAF #553386086 - the code number of astronaut Brent Ronald on his i.d. tag worn by the humanoid Nova who shows it to astroanuts Jeff Carter and Bill Hudson when they first meet her  
 VENTURER - NASA space shuttle sent into space for time travel with 3 astronauts Bill Hudson, Jeff Carter and Judy Franklin in 1976, the ship enters a time thrust and races to the future at the speed of sound crashes onto a new planet in a lake in august 3979 sinking  
 WAGON CAGES - gorilla army vehicles with cages on the back to hold and transport humanoids that are captured  
 WALDEY, DOUG - storyboard director for Return To The POTA: Flames Of Doom  
 WATSON, DON - backgrounds for Return To The POTA: Flames Of Doom  
 WHEELER, GEORGE - graphic design for Return To The POTA: Flames Of Doom  
 WILDEY, DOUG - supervising director and associate producer for Return To The POTA: Flames Of Doom  
 WILLIAMS, TOM - voices (Bill Hudson) for Return To The POTA: Flames Of Doom  
 ZAIUS, DR. - very intelligent, older, orangutan, leader of Ape City and head of the supreme council, tries to please scientists and army, he along with the elders of the council listen to the two sides of the humanoid debate given by General Urko and scientist Cornelius, he tells them he does not want to rid of humanoids so that scientists can study them but he will rid of humans if they show enough knowledge to speak since they would be a threat to Ape City  
 ZIRA, DR - young female chimpanzee, behavioral scientist with partner Cornelius, she is given permission to pick six best humanoids to study from General Urko's recent humanoid hunt, she thinks very highly of Dr. Zaius and praises him

Return To The POTA was the last original picture dealing with the Planet of the Apes concept. Most ideas were based on what actually happened in the original film. Ape names were seen previously in the films and tv program. Flames Of Doom was the first episode (pilot) of this short-lived series that debuted on September 6th 1975. There were numerous toys and books released around the time of this series to further promote it. Due to the lack of action/violence and the non-moving animation the show was not highly acclaimed even though it was very well written. It did not relate to young children well enough. Flames Of Doom does a good job of introducing all of the characters but otherwise there is not very much that happens especially in terms of violence. The typical ape movie had plenty of fighting and guns. this introduction episode never had such a thing even though the army did march on and throw gas grenades into the caves. This episode marked the first appearance ever of Bill Hudson, Jeff Carter and Judy Franklin the astronauts of the 'Venturer'. This episode and the entire series was analyzed and reviewed by Paul Monroe for his 'Return To The POTA' article which ran in Epi-Log Magazine #28 in March 1993. This episode was adapted into paperback in "Return To the POTA #1 - Visions From Nowhere" by William Arrow published by Ballantine books in March 1976.. This episode and the others recently ran on the Sci-Fi Channel in the USA and has been offered numerous times bootlegged by sci-fi video fans. Stills are available from this and the other episodes.



Mark Phillips has been printed 9 times. He is a big comics fan who's letters have been printed in the hundreds

[illegible]



## The Religion of PLANET OF THE APES and THE OMEGA MAN by Thomas C. Bailey

Whether people like it or not religion plays heavy in some science fiction films. The Planet of the Apes movies were no exception. In fact, Planet of the Apes satirized both the Evolution and Creationism (Genesis 1-11 and JOB 1-42)

What George Taylor crossed in his trip to future earth was a distorted mirror of religion. The apes in their own way distorted Christianity and were hypocrites on Evolution. The courtroom scene is a take off on the Scopes trial with George Taylor right in the middle. Dr. Horatio's premise line, halfway near the end of the film is "certain young cynics like to study man with the insidious theory called evolution". The film even satirized archeology throughout the film. Then Taylor and Nova find out the truth about the digs as they ride along the beach to discover a destroyed lighthouse and the Statue of Liberty.

Beneath the Planet of the Apes was a film on religious war. It is here we came across the Monastic Order of Mendez. These people are far from being Christian. They are Idol Worshipers in the extreme. If one notes how the mutants dressed, the word "Padre" might come to mind. The mutants are dressed like monks of some monastery. The religion gives them away, make no mistake. The upside down crosses are proof these people are pagan.

There was another film Charlton Heston made with mutants and had POTA overtones. It was called the Omega Man produced by Warner Brothers based on the novel by Richard Matheson. The family was a new race of people starting a new age after the biological war decimated the world. The mutants in this movie were monks too. The vampirism of the novel, I Am Legend was toned down for plausibility. The family definitely preached another gospel (Galatians 1:6-8). The family does kill anyone who is not mutated and Richie turns out to be their first post-plague victim. The disease turns out to be some type of blood disease that causes Albinism, light blindness, and occasional stages of torpor (sleep). The family takes over Los Angeles as the last of the humans leave at the end of the film. This is the film that caused a stir when Robert Neville dies with his hands spread eagle in a water fountain. People with serious religious convictions took this seriously. Charlton Heston was surprised at the reaction to the end of film.

This does bring up an interesting speculation. Charlton Heston has made a career of making Bible epics on film. Most notably, Ben-Hur, Ten Commandments and the Greatest Story Ever Told as John the Baptist. The speculation would be how much pull did Charlton Heston have on the first two apes films and the Omega Man. That's simple! Charlton Heston has clout in Hollywood and is a powerful man. Please understand I am not deriding him in the least. All of these films had messages in them with strong commentary on the human race in each. If there was an actual Christian message in these films, one would have to watch them a couple of times to get it. Of course in Planet of the Apes the Creation and Evolution debate was played out in a very satirical way!

Remember we are always looking for your own articles, drawings and/or comments for Ape Chronicles!



# PLANET OF THE APES TIMELINE & ANNIVERSARY SCHEDULE

Timeline	Anniversary				
	<u>1996</u>	<u>1997</u>	<u>1998</u>	<u>1999</u>	<u>2000</u>
1963 Monkey Planet by Pierre Boulle	25th Release of "Escape"	30th "Planet of the Apes" is completed in production	35th Monkey Planet is originally published by Pierre Boulle	30th 1st memorabilia released - POTA movie cards	35th original script finished Heston/20th Century begin
1965 Script written and Charlton Heston/20th Century Fox begin on Planet of the Apes					
1967 Production completed on first movie					
1968 Planet of the Apes debuts in theatres					
1969 1st official merchandise-POTA film cards Work begins on sequel	5th POTA line from Adventure Peaks	25th the film Conquest debuts	30th Official release of first film Planet of the Apes from 20th Century Fox	25th Ape Mania peaks with the release of all types/forms of POTA memorabilia amounting in the dozens	30th Beneath is released
1970 Beneath The POTA debuts Film adapted into 1st ape comic	- Urchaks Folly	25th Book size article in Cinefantastique			
1971 Escape From The POTA debuts	- Ape Nation				
1972 Conquest For The POTA debuts Cinefantastique is first magazine to devote entire issue to POTA	- Terror On				30th 1st time POTA is in comic books
1973 1st three POTA movies are aired as TV Movies of the week and have record breaking viewership for a sci-fi series This creates the POTA fad of the 70's The hype leads to Mad Magazine doing a cover story satirizing the films Battle For The POTA debuts and is the last film made	- 1st Annual				Beneath in Movie Comics
	- Blood of the Apes	20th all POTA items are cancelled in the US & UK starting the long POTA drought	25th Battle is released and is final film made	25th Comic Magazine is started in US and UK plus also the Power Record book/45 sets are released	25th Cartoon Series airs in fall with paperback adaptations
1974 Movie concept is turned into a weekly TV series with 13 episodes (one season) It spawns cards, puzzles, dolls and paperback adaptations of the show Marvel Comics releases a POTA comic magazine in the US and UK Apemania peaks with dozens of ape items on the market in all shapes and sizes-a complete line of memorabilia	5th Terry Hoknes and Mark/Tim Wasylyszyn letters printed in the comics which leads to the creation of 2 POTA fanzines	15th the TV series is redone in movie format by putting 2 episodes into 1 - this does boost comic sales	25th POTA becomes a huge smash after seen as TV movies - this fad inspires a cover story satire in Mad Magazine		
1975 Aiming the concept at kids the Cartoon TV series debuts for 13 episodes Marvel releases "Adventures On The POTA" comic in the US					25th 1st 2 movies are reprinted from magazine into new comic Adventures On The POTA in US only
1977 All ape comics are ended and POTA is out of print and starts the big drought period with no new ape product for 13 yrs					
1982 The TV series is reformatted into TV movies by combining 2 episodes into 90 minute films-it helps boost comic sales	5th Ape Chronicles is started up as the first ape fanzine of the 90's	10th - POTA concept turns up in Time Of the Apes and in Spaceballs	5th the comics are ended by Adventure and this is the last time Apes are found in print	5th Brazilian POTA fanzine Century City News started	10th Adventure Comics starts complete line of new comics revitalizing apes in 1990's
1987 The POTA concept turns up in 2 films - Spaceballs by Mel Brooks has a POTA spoof and Time Of The Apes is created in Japan with an influence from POTA					- Planet of the Apes
1990 Adventure Comics gets a license to put out POTA comics and introduces the old concepts to the 90's					- Ape City
1991 Adventure's POTA line peaks Terry Hoknes and Mark/Tim Wasylyszyn have their letters printed which leads to Ape Chronicles being created-the first ape fanzine of the 90's		5th Adventure Comics put out new titles - Sins of The Father - Forbidden Zone - 4 graphic novels			5th Zaki Hasan's fanzine Sacred Scrolls is started
1992 Mark & Tim start Ape Crazy					
1993 Adventure stops POTA-last time in print					
1994 Oliver Stone talks of a new movie					



**PLANET OF THE APES TV PROGRAM-Unused Script #2 by Rod Serling (1974)**

**ACT THREE**

**Page 41-63(end)**

FADE IN INT. THE WRECKAGE OF A PUBLIC LIBRARY - DAY

SHAFTS OF LIGHT COME THROUGH FROM UP ABOVE LIKE CRISS-CROSSING SPOTLIGHTS REVEALING WRECKED BOOK SHELVES-SOME STILL HOUSING BOOKS. HUMANS ARE FILING INTO THE ROOM TO SIT ON THE REMNANTS OF TABLES OR ON THE GROUND. A TABLE HAS BEEN SET UP FOR THE 'JUDGE' AND A BENCH OFF TO ONE SIDE IS NOW BEING OCCUPIED BY THE 'JURY'. VIRDON ENTERS THE ROOM AND MOVES OVER TO DEMPSEY WHO IS STANDING IN A CORNER OF THE ROOM, SURVEYING IT.

DEMPSEY: It's as you wanted it, Colonel. (he points to himself) Judge (he points toward the bench) Jury. (he points to another section) Prisoners Docket. (he takes out a book from under his arm) And the prescribed legal procedures as written down in a book which has to do with something called the King's Law. I understand it be the basis of Anglo-Saxon justice for a thousand years

VIRDON: That will do.

ANOTHER MAN (Fallon) ENTERS THE ROOM, MOVES TOWARD A BENCH THATS BEEN SET UP NEAR THE JURY.

SHOT - DEMPSEY

DEMPSEY: The prosecutor. His name is Fallon.

VIRDON: And your name?

DEMPSEY: Dempsey (a crooked smile) Judge Dempsey. (a beat) For the moment anyway. For as long as it takes the trial to go on.

VIRDON: You're the leader here?

DEMPSEY: (with a shrug) I serve as a kind of arbitrator. Until someone younger, wiser replaces me. (a beat) We rule by majority will here, Colonel. Not like the apes. Where a prerogative is judged by breadth of shoulders and length of fangs.(another beat) We happen to be a people...not a tribe. (he looks across the room toward the entrance) Are your defendants ready?

VIRDON: Shortly (there is a silence) Will this be...a fair trial, Mr. Dempsey?

DEMPSEY: (looking him straight in the eye) Let's say--it will be a trial. And guilt or innocence will be decided.

CLOSE SHOT - VIRDON

VIRDON: (very softly, earnestly) Have you ever heard the expression...."railroaded?"

DEMPSEY: (frowns) Having dto do with trains -

VIRDON: Having to do with condemning for the sake of expedience and to satisfy majority opinion. Not having to do with justice.

DEMPSEY: (softly) You ask a great deal, Colonel. (a beat as he looks around the giant, cavernous room. Once this was a Public Library. (he looks at Virdon) Man was in the ascendancy then. Now look at it...as it exists underground. A mausoleum...a graveyard of dead pages and mummified words. All because during an errant moment in the passage of time-man stepped down and ape stepped up. (a beat) What was it you asked for? Justice? (he nods) Your apes will get justice, Colonel. I guarantee it. They'll get all the justice they deserve.

HE TURNS AND MOVES OVER TO THE BENCH WHERE THE 'JUDGE' IS SUPPOSED TO SIT.

INT. ROOM - DAY

A BARE, LOCKED CUBICLE WITH EARTHEN WALLS; JUST A PALE LIGHT COMING FROM A SLIT UP ABOVE, LEADING TO THE SURFACE.

KOVAK IS IN THE PROCESS OF RE-BANDAGING ZONDA'S HEAD. HE FINISHES TYING THE KNOT THEN STEPS BACK.

KOVAK: A-okay

ZONDA: (tiredly) Why do you go to the trouble?

KOVAK: (with a shrug) Why not? If I ever start a practice around here, you can drop off a testimonial to me.

ZONDA LOOKS TOWARD GALEN WHO SITS DEJECTEDLY ON THE FLOOR IN A CORNER.

ZONDA: Why don't you explain to your mad friend that he's wasting his time?

VIRDON IS ALLOWED INTO THE ROOM AT THIS POINT THEN THE DOOR CLOSSES AND WE HEAR IT LOCK FROM THE OUTSIDE.

VIRDON: We're not wasting it, sonny-we're borrowing as much of it as we can.

GALEN: But the fact is, Colonel-a trial -

VIRDON: A trial takes time. It uses up minutes. And for every minute we can beg, borrow, steal or usurp-that's another minute that you stay alive.

GALEN: Prolonging the inevitable -

VIRDON: (snapping it out) Maybe! And maybe-just maybe-we've run across a group of humans who have enough memory genes to recall a time when sometimes mercy went hand in hand with justice!

ZONDA: What are we being charged with?

ABRUPT CUT TO INT. LIBRARY - COURTROOM - DAY - CLOSE SHOT-FALLON

THE HUMAN WHO SERVES AS PROSECUTOR, STANDING BETWEEN HIS TABLE AND THE JUDGE.

FALLON: Murder!

HE WHIRLS AROUND AND POINTS TO ZONDA AND GALEN WHO SIT BETWEEN VIRDON AND KOVAK.

FALLON: The defendants-Zonda and Galen by name are accused of acts of murder, kidnapping, enforced servitude and destruction of property. (he holds up a paper) I have her a document enumerating the charges -

SHOT - VIRDON WHO RISES

VIRDON: Your Honor. The Defense accepts the documentation of the various so-called crimes.

DEMPSEY: Does it, indeed? Then may I ask the defense...what is the defense?

VIRDON: It is our contention, your Honor, that one of the defendants took no part in any of these activities. And the other - (he looks toward Zonda) - is under age and not responsible.

THERE IS A MURMUR FROM THE AUDIENCE AND SOME LAUGHTER. DEMPSEY LEANS ACROSS THE TABLE, POINTING TO ZONDA.

DEMPSEY: How old are you?

ZONDA: Fifteen.

DEMPSEY: Mister Prosecutor-put the question to him.

FALLON: (moving across to stand in front of Zonda) were you on an expedition to kill and capture humans?

ZONDA: I was a member of a patrol in force of the Security Police.

FALLON: You had a weapon?

ZONDA: I was issued a rifle.

FALLON: Did you use it?

ZONDA: To the best of my ability.

FALLON: Do you regret using it?

ZONDA: I regret not killing a human with it. I was wounded before that could happen.

FALLON TURNS TOWARD DEMPSEY.

FALLON: I don't have any more questions, your Honor.



**PLANET OF THE APES TV PROGRAM-Unused Script #2 by Rod Serling (1974) Act Three**

VIRDON RISES FROM ALONGSIDE OF ZONDA, MOVES AROUND THE TABLE TO A POINT BETWEEN DEMPSEY AND THE DEFENDANTS. HE TURNS, LOOKS TOWARD ZONDA.

VIRDON: Zonda - what are humans?

ZONDA: Animals. Inferior animals.

VIRDON: Who told you that?

ZONDA: (with a shrug) It's a known fact.

VIRDON: You learn it in school? Your parents told you that? Your friends, your teachers?

ZONDA: Everyone

VIRDON: What else did they tell you of humans?

ZONDA: That they are ferocious, clever, untrustworthy -

DEMPSEY POUNDS ON THE TABLE WITH A MAKESHIFT GAVEL.

DEMPSEY: That will be quite enough. We know what apes think of humans. Make your point, Colonel Virdon. Don't waste our time.

VIRDON: (turning toward Dempsey) My point, your Honor, is that you're seeking to condemn a teenage boy -

SHOT - THE CROWD A WOMAN RISES AND SHOUTS

WOMAN: (shouting) He's not a boy - he's an ape!

THERE IS A LOUD ROAR OF ASSENT, POUNDED FISTS STOMPED FEET, AND DEMPSEY HAS TO POUND ON HIS GAVEL AGAIN TO RESTORE ORDER. VIRDON: A teenage boy, your Honor, who's been fed an attitude; he's had a point of view thrust into him like a needle. To think of humans as animals was as natural to him as breathing. Now do you condemn a boy for an attitude poured into him from birth -

FALLON: When the attitude takes the form of acts of violence against human beings.

VIRDON: He took no lives -

DEMPSEY: His intent was to take lives.

KOVAK: (on his feet) He was ordered to!

SHOT - DEMPSEY WHO SMILES, OPENS UP A BOOK ON THE TABLE, PEERS DOWN AT IT, LOOKS UP.

DEMPSEY: On this earth...hundreds and hundreds of years ago - there was an event called the Nuremberg Trials - humans known as Nazis were condemned despite the fact that their Defense had them innocent by virtue of their simply following orders. (he points to Zonda) That he tried to kill because he was ordered to is not a defense, Colonel. The court so rules.

THERE IS A MURMUR FROM THE ONLOOKERS

SHOT - A MAN AS HE RISES

MAN: What is all this nonsense? They're a couple of wild animals. Treat them as wild animals.

THERE IS A CHORUS OF ASSENT AT THIS AND AGAIN DEMPSEY HAS TO POUND THE GAVEL. VIRDON MOVES AWAY FROM HIS TABLE TOWARD THE AUDIENCE, POINTING OUT THE MAN WHO'D JUST SPOKEN.

VIRDON: Tell me something, sir. Enlighten me. You say those are wild animals. Now on the other hand-we are humans. They're a pack-we're a race. They're a species-we're a community. (a beat) Why? Why are they different from us? What makes them animals and what makes us civilized?

WOMAN: (shouting) They kill us -

VIRDON: (quickly overlapping her) You kill them!

WOMAN #2: (shouting) Only in self defense -

VIRDON: Are they threatening you now? Look at them! Are you in jeopardy from them at this moment?

ANOTHER MAN RISES

MAN #2: You let them loose and put a rifle in their hands - you'll see how much jeopardy they'd put us in!

THIS TIME THERE ARE LOUDER CRIES OF ASSENT AND A GENERAL TUMULTUOUS STIRRING AMONG THE PEOPLE.

VIRDON: Hold on a minute-just hold on a minute-let's understand something. Is that what we're trying them for? Intent? Are we judging them for what they might do to us? Are they going to be condemned on this given afternoon-for what they might do next week?

DEMPSEY: Judging from what they've done to us in the past, Colonel-to keep them from doing it in the future is nothing more than prudent.

VIRDON: It may be prudent, Mr. Dempsey...but it's a helluva long way from being just! I maintain, your Honor...(he looks toward the "Jury")...and gentlemen of the jury...that neither of these defendants have ever killed a human being. One in particular has never even felt hate or animosity or anything but a regard for human beings. Neither of them are guilty of murder or anything else.

THERE IS DEAD SILENCE AS THE CAMERA PANS DOWN THE FACES OF THE SOMBER LOOKING JURYMEN

SHOT - FALLON

FALLON: If the defense is finished-The Prosecution will make its -

HE PAUSES, LOOKS QUESTIONINGLY TOWARD DEMPSEY.

DEMPSEY: Its final arguments.

FALLON NODS, TURNS TOWARD THE TWO APES

FALLON: Have any of you ever met an ape with human attributes? Have any of you ever been helped by an ape? Comforted by an ape? Had a wound treated or an ailment cured by an ape? Do any of you feel free to walk out of here and move across the land without fear of capture or killing...by the apes? (he shakes his head) They are guilty of all the crimes attributed to them. They should be put to death.

THERE ARE LOUD CRIES OF APPROVAL AT THIS AS PEOPLE RISE, STAMPING WITH THEIR FEET, CLAPPING THEIR HANDS. A PAN PAST THE FACES THAT SHOW NOTHING BUT A LUST FOR THE HANGING. THE PAN CONTINUES OVER TO THE DEFENDANTS AND FINALLY TO GALEN WHO RISES VERY SLOWLY. GRADUALLY THE NOISE SUBSIDES. ALL EYES ARE ON HIM. HE TAKES A STEP OUT IN FRONT OF THE TABLE, LOOKS FIRST TOWARD DEMPSEY THEN TO THE CROWD.

GALEN: I want to speak.

DEMPSEY: You have that right.

GALEN: I have only this to say. What is it you accuse us of? Is it murder? (he shakes his head) I don't think so. Not just murder. Neither of us have ever taken a life. But we stand guilty of something else. Because what we're accused of is being apes-and we have no defense. We're accused of being animals-and how can we deny that we're animals? (he takes a step closer to the crowd, letting his eyes scan the various faces) Hear me now, for I ask a very simple thing. I ask that you put me to death...in place of this other animal. (he points to Zonda) All that's needed here is proof of man's superiority. All right. Won't one death of one ape suffice? Let me die-and let this young one go. You will then have your ape victim...you will have your proof of the sovereignty of man...and you will also have demonstrated that not only can man reason...he can be compassionate. And what more proof of superiority is there than that?

SHOT - THE CROWD THEY JUST STARE.

SHOT - DEMPSEY WHO LOOKS DOWN AT THE TABLE

SHOT - KOVAK WHO RISES.

KOVAK: Your Honor -

DEMPSEY LOOKS UP VERY SLOWLY. KOVAK POINTS TO THE MANGLED STACKS OF BOOKS.

KOVAK: In those volumes...someplace...must be the work of a man named Shakespeare.



**PLANET OF THE APES TV PROGRAM-Unused script #2 by Rod Serling (1974)**

SHOT - THE CROWD

THERE ARE A FEW NODS.

SHOT - KOVAK

KOVAK: In one of his plays...I think it was called the Merchant of Venice...it went something like this..."The quality of mercy is not strained, it droppeth as the gentle rain from heaven upon the place beneath. It is twice blessed; it blesseth him that gives and him that takes."

A PAN OVER TO GALEN

GALEN: "Tis mightiest in the mightiest; it becomes the throned monarch better than his crown; his sceptre shows the force of temporal power, the attribute to awe and majesty wherein doth sit the dread and fear of kings; but mercy is above this sceptred away, it is enthroned in the hearts of kings, it is an attribute to God, Himself, and earthly power doth then show likeest gods, when mercy seizes justice."

A PAN PAST STUNNED, SILENT PEOPLE OVER TO DEMPSEY WHO IS VISIBILITY, IF NOT MOVED - AT LEAST SHAKEN. HE RISES.

DEMPSEY: If the Defense rests...and the Prosecution has nothing more...the jury will now retire to deliberate on a verdict.

HIGH ANGLE - LOOKING DOWN ON THE ROOM

AS THE JURY RISES AND STARTS TO SLOWLY FILE OUT.

SHOT - THE CROWD

THEY REMAIN SITTING AS IF TRANSFIXED, STARING TOWARD GALEN AS WE: DISSOLVE TO EXT. LANDSCAPE - DAY  
GROUND FOG SEMI-ENSHROUDS THE SCENE AS WE TRACK ALONG THE EDGE OF THE FOREST, PICKING UP FACE AFTER FACE OF AN APE SKIRMISH LINE; THE TRACK ENDING ULTIMATELY ON URSUS, HIMSELF. THE SERGEANT COMES UP ALONGSIDE.

SERGEANT: (his voice a whisper) The replacements are here, sir. I've placed them on the right.

URSUS: Grappling hooks?

SERGEANT: Ready to be put in place.

URSUS: All right then - (he holds up his arm) - on my signal -

APE SOLDIER #1: A moment, sir -

HE HALF RISES, PEERING OUT.

SHOT - THEIR POV - THE DEFILE

SPLITTING THE TWO CLIFFS. APPEARING AT THE TOP IS ZONDA, WALKING SLOWLY, CAREFULLY DOWN THE PATHWAY OF LOOSE ROCKS.

SHOT - URSUS

AS HE RISES

URSUS: Hold!

SERGEANT: It's Zonda! It's your son, sir.

ANOTHER ANGLE - THE SCENE

AS URSUS COMES OUT FROM BEHIND THE TREES, MOVING TOWARD THE DEFILE, STARING UP.

ANGLE SHOT - HIS POV - ZONDA

AS HE CONTINUES TO MOVE DOWN THEN ABOUT HALFWAY, STOPS, LOOKING DOWN AT HIS FATHER.

URSUS: Trick? Zonda - is it a trick?

CLOSE SHOT - ZONDA

HE TURNS TO LOOK OVER HIS SHOULDER. WHIP PAN UP TO THE TOP OF THE CLIFF. THERE STANDS THE TWO ASTRONAUTS AND GALEN

SHOT - ZONDA

HE TURNS BACK DOWN TOWARD HIS FATHER.

ZONDA: No. No trick.

AGAIN HE LOOKS BACK TOWARD THE TOP OF THE CLIFF, HOLDS UP HIS LEFT HAND IN A FAREWELL.

SHOT - THE THREE SMALL FIGURES AT THE TOP WHO WAVE BACK.

MOVING SHOT - ZONDA DOWN TOWARD HIS FATHER.

GROUP SHOT - THE TWO ASTRONAUTS AND GALEN

STANDING AT THE TOP OF THE CLIFF. DEMPSEY JOINS THEM.

VIRDON: (a quick look toward Dempsey then down the cliff) Take a look at that journey, Mr. Dempsey. You might want to tell your great grandchildren about it.

DEMPSEY: (very thoughtfully) We let some animals go free. Is it more than that?

KOVAK: (with a look at Galen) It's a whole helluva lot more than that. (he holds up a bundle that he's carrying, similar to those carried by his companions) You've given us provisions...new food...water - (he looks down toward the foot of the cliff) 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 earth. (a brief look again down the cliff then he turns to Virдон) Ready?

VIRDON: all set

VIRDON LOOKS QUESTIONINGLY TO GALEN WHO NODS. THE THREE OF THEM START OFF ALONG THE TOP OF THE CLIFF IN AN OPPOSITE DIRECTION. A SLOW PAN DOWN TO THE FOOT OF THE CLIFF TO URSUS, ZONDA AND A GROUP OF APES, STARING UP TOWARD THE CLIFF. THE SAME PAN BACK UP TO A:

SHOT - DEMPSEY AND SEVERAL HUMANS

STANDING AT THE TOP, LOOKING DOWN AT THE APES.

GROUP SHOT - THE APES

THE SERGEANT COMES UP ALONGSIDE URSUS, HOLDING UP HIS RIFLE.

SERGEANT: We can bring a few of them down, sir. Shall we try?

URSUS LOOKS QUICKLY AT ZONDA THEN BACK UP TOWARD THE CLIFF. HE SHAKES HIS HEAD SLOWLY.

URSUS: We shall return home. There'll be no more killing.

HE MAKES A MOTION. THE APES FALL INTO LINE AND START TO MOVE OFF. URSUS STARTS TO FOLLOW THEM, STOPS, TURNS, LOOKS BACK UP TOWARD THE CLIFF.

URSUS: Humans. Who's ever understand humans?

AGAIN HE SHAKES HIS HEAD, TURNS AND STARTS AFTER THE LONG OF SOLDIERLY.

CLOSE SHOT - ZONDA

WHO BRINGS UP THE REAR. HE, TOO, STOPS, TURNS, LOOKS TOWARD THE TOP OF THE CLIFF.

SHOT - THE TINY GROUP OF HUMANS

ON THE TOP OF THE CLIFF. DEMPSEY IMPULSIVELY RAISES HIS HAND AS IF IN A FAREWELL.

HIGH ANGLE -LOOKING DOWN ON THE APES

WHO NOW LOOK JUST AS SMALL; AND WE SEE ZONDA RAISE HIS HAND.

SLOW FADE OUT.

THE END