

APE CHRONICLES

The International PLANET OF THE APES Fanzine

Issue #30 February 28th 1998 \$4 US/Canada \$5 UK/Overseas



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The General is not too happy
that we are celebrating 30 years
since man landed on the
Planet Of The Apes

APE CHRONICLES

International
PLANET OF THE APES
Fan Club

Issue #30 - Season 5
February 28th 1998

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SUBSCRIPTION RATES
1 YEAR - 6 ISSUES
PAYABLE TO: Terry Hoknes

US / CANADA
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one sample issue
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postage is included

All back issues of Ape Chronicles
and Ape Crazy are still available

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

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HIGH COUNCIL NEWS

by Terry Hoknes

PLANET of the APES 30th ANNIVERSARY

On February 8th 1968, a new film premiered in theaters titled "Planet Of The Apes". It was a movie that had taken numerous years to get developed and off the ground. It was definitely worth the wait. The movie became a huge success that year and the shocking ending featuring the "Statue of Liberty" is one of the most memorable scenes from any film in theaters during that turbulent year in the US.

APE CHRONICLES: LONGEST RUNNING

As this is our 30th anniversary issue we have now lasted longer than the original magazines put out during the apes craze and we have surpassed the long running comic title from Adventure Comics and with news of a new movie still in the air we should be around for a long time to come. I would like to thank those of you who have sent in articles etc. This is a great time to celebrate the 30th anniversary of our favorite film by renewing your membership. Almost everyone of your memberships runs out this spring so please continue your support and we will continue to bring you better looking and more in depth issues to come including some great articles from Jeff Krueger which will start appearing this spring.

PLANET OF THE APES: CLASSIC FILM

Mark and Tim Waszylyszyn sent me the following article dated April 1st 1996: "Planet Of The Apes" received the film classic award at The Ark Trust's 10th Annual Genesis Awards, which honor positive portrayals of animal issues in the media. The awards were held on Saturday at the Beverly Hilton. The awards show was hosted by Leeza Gibbons (Entertainment Tonight) and Dennis Franz. The awards were broadcast on May 25th & 26th 1996 on the Discovery Channel.

TITANIC DOESN'T SINK AT BOX OFFICE

People are going to pay close attention to James Cameron, the director. This should mean the new POTA movie is going to be taken more seriously. Recent internet news in this issue. Jeff will update us soon.

MEMBERSHIP UPDATE

WARNING: This is the last issue (#30) that will be sent to members: **Scott Whitlock and Michael Kraaz**. Renewal info on the left. I hope to see your support continue once again.

THE 8TH WONDER OF THE WORLD:

The feature article in this issue is taken from a book I was given that covered the history of early primate films and how culture has long looked at gorillas as "monstrous". I think its superb.

PLANET OF THE APE: MORE PRODUCT

This issue includes a new listing of POTA products available from Doug Sulipa's Comic World here in Canada. He deals only thru mail order and has collected a copy of almost every comic and sportscard of the last 30 years. He is likely to have any item you might possibly be looking for (and I don't just mean POTA related). He has POTA comics and mag's in all conditions. Everyone can now complete their collection. This is a great chance to buy higher grade copies if you need them or if you would like some cheap copies (for reading over and over for years to come).

1968

1968 has always been my favorite year in history. Here are some reasons why I consider this such a historically important and entertaining year:

FILM: Planet Of The Apes, Yellow Submarine, 2001: A Space Odyssey

TOP MUSIC ACTS: #1 Aretha Franklin, #2 The Temptations, #3 Gary Puckett & Union Gap, #4 Beatles, #5 James Brown. It should be pointed out that even with high racism in the US in the late 60's that black acts dominated the radio.

HITS: Hey Jude (Beatles), I Heard It Through The Grapevine (Marvin Gaye), Mrs. Robinson (Simon & Garfunkel), Sitting on the Dock of The Bay (Otis Redding), Love Is Blue (Paul Mauriat). Those Were The Days by Mary Hopkin was #1 song in England followed by What A Wonderful World (Louis Armstrong), The Good The Bad and the Ugly (Hugo Montenegro). #1 Album of '68 is The Graduate by Simon & Garfunkel. The Beatles release the White Album.

NEWS: Nixon becomes President, Trudeau becomes Canadian Prime Minister, Robert Kennedy assassinated, Martin Luther King Jr. assassinated, Viet Cong launch great Tet offensive, First moon orbit, student riots.

TV: Rowan And Martin's Laugh In, Gomer Pyle USMC, Family Affair, Bonanza, Gunsmoke, Andy Griffith Show.

COMICS: Marvel Comics signs a distribution agreement that enables Marvel to triple their line of titles making 1968 the first year that they were the #1 comic company (which they have held every year now for the past 30). They start up new titles including Captain America, Incredible Hulk, Iron Man, Doctor Strange. Marvel cancels many of its classic long running compilation titles such as Tales To Astonish and Tales of Suspense. Over at DC, the psychedelic era is definitely been felt. Neal Adams is the hot new artist with his more "realistic" detailed type of art. DC turns its books "House Of Mystery" and "Unexpected" into horror books which starts a horror craze through comics which lasts for the next 7 years.

Planet of the Apes

Genre: Science Fiction/Action.

Studio: Twentieth Century Fox.

Production Company: Possibly 1492 Productions.

Project Phase: Development Hell.

Who's In It: No one confirmed as-of-yet.

Who's Making It: Chris Columbus (*Director*, unsigned as-of-yet); Sam Hamm (*Screenwriter*); Oliver Stone (*Executive Producer*?).

Premise: No, it's not a sequel or remake of the Charlton Heston 1968 film. Armed with an entirely new storyline, Oliver Stone wants to re-think the whole concept of a Earth dominated by a sentient ape. The plot will involve some kind of manipulation of human genetic code by the intelligent apes back at the dawn of Mankind, which produces dire consequences for civilization in the present day.

Release Date: Unknown. Planned to be a summer blockbuster for whichever year it gets released.

Developments:

December, 1993... Fox gives the go-ahead. Don Murphy, Jane Hamsher, Oliver Stone set as producers for the film. Terry Hayes (screenwriter of **The Road Warrior**) hired as the pensmith.

March, 1994... Stone gets the interest of the Ah-nuld. Inside info indicates that Fox expected a "Flintstones" movie script, but it got a "Terminator".

January, 1995... Schwarzenegger approves Philip Noyce as director of project. \$100 million budget approved, rumors say. Fox still leary about script.

February, 1995... Noyce switches gears to **The Saint** movie. Chris Columbus takes over the helm, re-writes script with Sam Hamm (**Batman**). James Cameron nearly enters the party to help produce.

Somewhere between February '95 and January '96... Columbus passes on the directing gig.

January, 1996... Both Peter Jackson and Roland Emmerich pass on the directing assignment. Fox still maintains that the film will be done.

[*A tremendous timeline job sent in by the 'Splatpunk' via his informants in Ape City.*]

Rumors: Of the most interesting rumors is the one highlighting the involvement of Arnold Schwarzenegger for the lead role (and *no*, it's not the character of Taylor). Over the course of the summer of 1995, nothing was confirmed by any party as to Schwarzenegger's involvement - but knowing Arnie's history with carefully reviewing potential projects, it's a given he's mulling over his options with this pic.

As for the director's chair, Phillip Noyce (*Patriot Games*, *Clear and Present Danger*) was being positioned to helm the vehicle, but dropped out of favor in July/August '95. Now the rumor is circulating that Chris Columbus (*Home Alone*, *Mrs. Doubtfire*, *Nine Months*) wants the gig. No word if MacCauley Culkin will play a pint-sized Cornelius, though.

As well, rumors circulate that a part is being written to fit for actor Charlton Heston. Advance word is that it will *not* be related to his previous role of the astronaut Taylor.

Scoop Feedback:

May 11, 1996... A rumor reaches us that Oliver Stone may be considering casting actor Ben Kingsley in the role of the scientist who travels back in time, and Arnold Schwarzenegger as a primitive man in the distant past. [Scoop submitted by 'Sylvester'.}

July 31, 1996... The film may be in the process of being re-titled to *Return of the Apes*. [Scoop furnished by 'Johnny-S'.]

October 31, 1996... This scooper worked last year at Stan Winston Studios, where he spent a large amount of his time on research and development work for the **Apes** project. "Of course, this was when Chris Columbus was still involved. After the R&D work was said to be complete all of the stuff just got shelved and we never really heard about it again. The makeup that was designed for the tests was really pretty impressive. Stan and his son made a demo reel of improvisational stuff in the makeup under the direction of CC. It was great." [Scoop sent in anonymously.]

December 15, 1996... Who owns the rights to **Planet of the Apes**? Twentieth Century Fox. The rights to **Predator**? Fox. What studio has Arnold Schwarzenegger experienced his most profitable working relationship with? Fox. And the director who's helmed his most profitable movies? James Cameron.

And which studio has Cameron's development company, Lightstorm Entertainment, made a \$500 million production pact to produce and develop films with? Again, Fox. And Robert Rodriguez, the director of **From Dusk Till Dawn**, has just turned in to Fox his proposal for **Predator 3**, which is owned by Fox.

Someone's heard something very interesting. "What if I were to say... 'Twentieth Century Fox presents a Lightstorm Entertainment Production of Robert Rodriguez film starring Arnold Schwarzenegger **Planet of the Apes**. Produced by James Cameron. Coming to a theatre near you in Summer 1998.'"

According to our source, it's coming your way. [Scoop reported in by 'shape'.]

December 26, 1996... Screenwriter Sam Hamm, best known for his **Batman**, **Batman Returns** and his unproduced treatment for a **Watchmen** movie may have written a new screenplay for this project. A scooper reports that he's seen a Hamm draft kicking around, dated January 12, 1996. [Scoop sent in by an anonymous source.]

January 28, 1997... Army Archerd reports that Schwarzenegger's been involved with talks with Lightstorm Entertainment regarding the **Apes** film. Check out our 12/15/96 scoop. Maybe someone in Toronto can ask Robert Rodriguez if he is in discussions as well... [Scoops sent in by Joe Hanna and 'Compukiller'.]

May 25, 1997... Here's a review sent to us of the Hamm script:

"Sam Hamm appears to have retained only the most basic premise from Terry Hayes awful version: babies are being born very old, and scientists must figure out why, or the human race faces extinction.

"In Hamm's version, a spacecraft splashes down in NYC's harbor. Inside are an orangutan which is shot dead, and a pink blob which turns out to be the virus affecting the babies. A team of pilots and scientists are assembled and they take the ship back to its preprogrammed origin.

"The lead character is Alexander Troy, clerally the Taylor figure, but renamed to serve a weak plot point later in the script. A female scientist accompanies him and falls in love with him (of course). Dodge is the Jamaican astronaut who suffers the same fate as the original's Landon, and Stewart still doesn't survive the trip, his (yes his) corpse discovered in one of the cooler written segments of the script.

"Arriving at the polar cap of a distant planet, the crew finds the speechless humans, get captured and separated until it's just Troy and the female scientist. They find an ape civilization, where the oranges, led by LORD Zaius, keep the others under their control through religion and politics. Zaius is a

swaggering, virile 'alpha male of alpha males', described as an 'ape Hugh Hefner' and an 'ape Bob Packwood' at various points in the story.

"Ultimately, we learn that this planet was once ruled by humans. Receiving radio signals from earth, the oranges have swiped inventions, ideas, music and culture from earth. The oranges take credit for all of it, and have sent the virus to earth as a 'vaccine'. The female eventually finds a cure, they return to the ship, have a final battle with the apes, escape in Troy's ship, where they find Zaius sabotaging the air supply. Troy and Zaius battle, flying out an airlock where Troy kills Zaius. He is rescued by the female, and they head back to earth. Upon landing, they are horrified to discover that too much time has passed, and earth is now a planet of apes.

Infinitely superior to Terry Hayes version, this one is still mired in utter silliness. A billboard is shown for Macaque Culkin in *Home Alone*. The Simians, a cartoon family, is a popular show. The Statue of Liberty, at the fade out, has been recarved into the face of an ape. At one point Troy escapes and is recaptured by a circus who use him in their human act. The script has definite possibilities, but there is a fine line between social satire and parody, which the script trips over again and again. Hopefully they'll fix up the script some more..." [Review sent in by 'webmaster'.]

December 17, 1997... December 16th's *The Hollywood Reporter* lists a rumor that James Cameron wishes to get this project on the fastrack come the new year. He'll produce the film for Lightstorm/20th Century Fox. [Scoop submitted anonymously.]

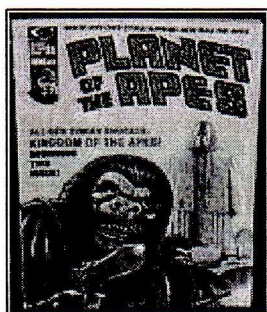
January 10, 1998... Now the Los Angeles *Times* picks up the Cameron rumor. An article by Claudia Eller in the *Times* mentions that this project is but one of the many the director has with Fox. [Harvested by 'superknot'.]

FILM SCOOP?
RUMOR
CENTRAL
INSIDE INFORMATION?
WRITE US

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Last updated: Saturday, 10-Jan-1998 18:13:26 PST.
webmaster@corona.bc.ca

Additional pictures:

Cross-referenced category: [Books](#)



Planet of the Apes magazine/comic

Description: Where man once stood supreme--Now rule the Apes. Planet of the Apes magazine, June 1975, Volume 1 # 9. Text also says "All-New Simian Shocker: Kingdom of the Apes! Beginning this issue! Stores inside include part one of Kingdom on the Island of the Apes, On Location: Conquest!, and "The Horror Inquisition. Cover art by Greg Theakston

Condition: Good to Very good, see also notes

Condition special note: In general, the magazine is in very good condition. Some minor things wrong: Top of bind is torn exposing the pages, but this seems to be under control, and not tearing additionally (see part hanging off at upper left of picture). Cover has minor scuffing, and a few tears at all edges. Main graphical area is excellent though. Inside is very good, seated well, no torn pages, minor edge yellowing.

Manufacturer: Published by Magazine Management Co. **Year:** 1975 **Where manufactured:** New York, USA **Approximate size:** 8 " x 11"

Model: cover also shows company "Curtis" logo **Model Number:** **Serial Number:** **copyright/trademark information:**

Price: \$10.00

Special comments or notes: This magazine has excellent ads in the back section.

MAY 1974, NO. 33

WORLD'S FIRST NEWSPAPER OF HORROR & FANTASY!

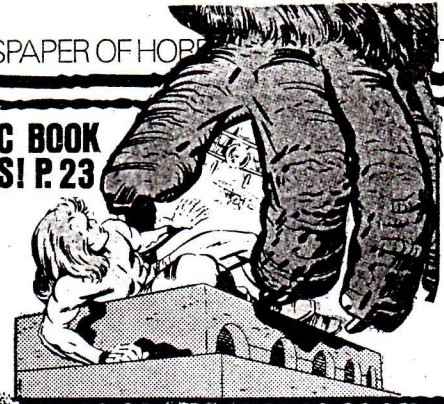
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FREE
GIANT
COLOR
POSTER
INSIDE

The Monster Time

THE COMIC BOOK
APES! P. 23

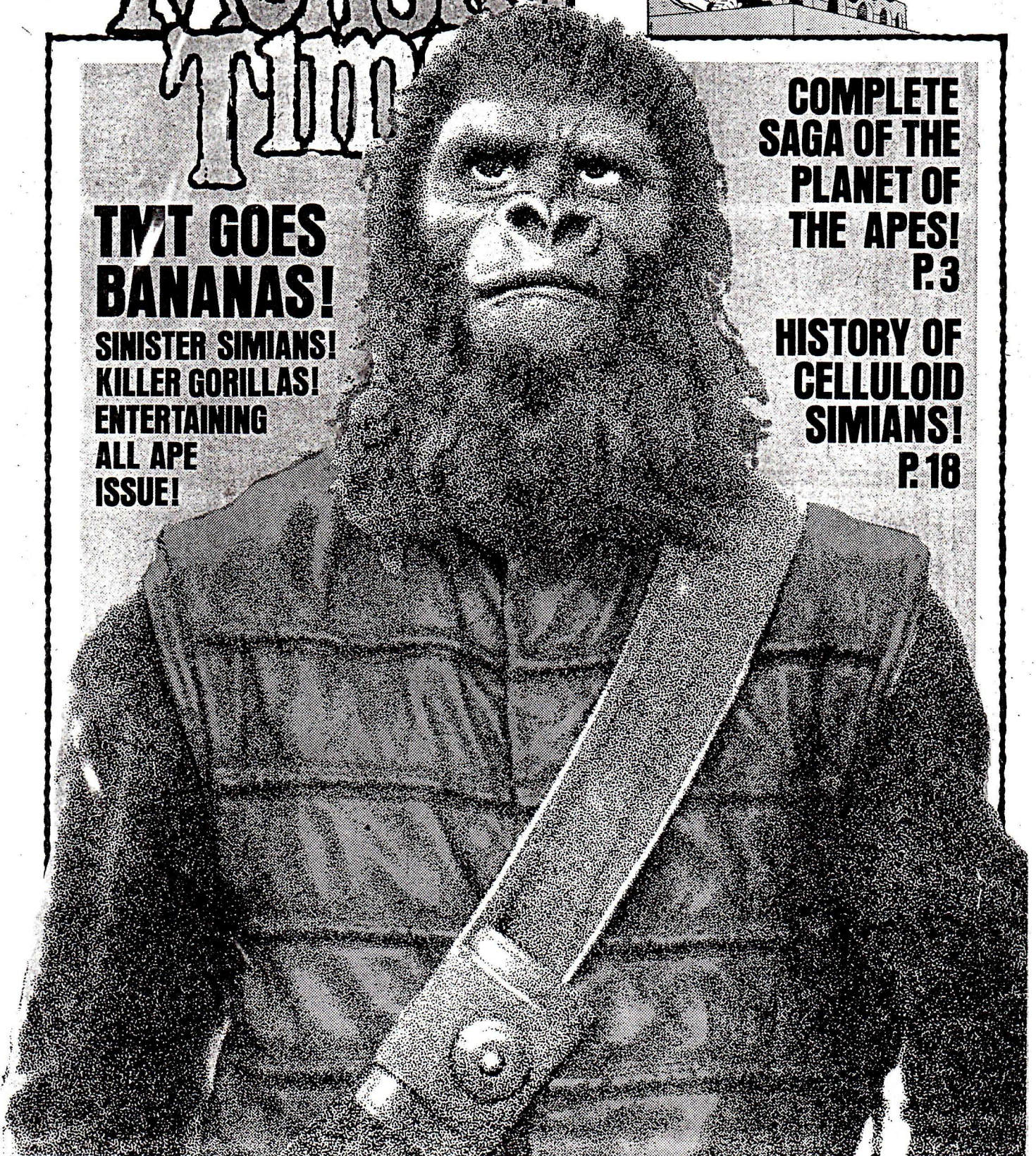


TMT GOES BANANAS!

SINISTER SIMIANS!
KILLER GORILLAS!
ENTERTAINING
ALL APE
ISSUE!

COMPLETE
SAGA OF THE
PLANET OF
THE APES!
P. 3

HISTORY OF
CELLULOID
SIMIANS!
P. 18



PLANET OF THE APES - New inventory (Feb 98)

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BOOK	Battle For POTA		VF	\$10.00	Paperback, 1st ed, Award
BOOK	Beneath The POTA		F+	\$8.00	Paperback, 3rd ed, Bantam N8033
BOOK	Conquest Of POTA		VF	\$10.00	Paperback, 1st ed, Award
BOOK	Escape From POTA		F	\$8.00	Paperback, 1st ed, Award #an1240
BOOK	POTA Paperback	1	VF	\$12.00	Series by Effinger, Photo covers, Uncommon
BOOK	POTA Paperback	2	F+	\$10.00	Scarce, TV series
BOOK	POTA Paperback	3	VF	\$10.00	Scarce, TV series
BOOK	Return To POTA	1	F	\$9.00	Paperbacks by William Arrow, Photo covers
BOOK	Return To POTA	2	F+	\$12.00	Scarce, Cartoon TV series
COMIC	Advs On POTA	1	G	\$2.50	Low condition - affordable copies for readers(not investors)
COMIC	Advs On POTA	1	VG	\$3.50	
COMIC	Advs On POTA	1	VF	\$5.00	Marvel reprint comic 1975
COMIC	Advs On POTA	2-5	G	\$1.50	Low condition - affordable copies for readers(not investors)
COMIC	Advs On POTA	2-5	VG	\$2.50	
COMIC	Advs On POTA	2	VF+	\$5.00	
COMIC	Advs On POTA	3	NM	\$6.00	
COMIC	Advs On POTA	4	NM+	\$6.00	
COMIC	Advs On POTA	5	NM+	\$7.00	
COMIC	Advs On POTA	6-11	G	\$2.00	Low condition - affordable copies for readers(not investors)
COMIC	Advs On POTA	6-11	VG	\$3.00	
COMIC	Advs On POTA	6	F+	\$4.00	for some reason is always hard to find
COMIC	Advs On POTA	7	NM	\$7.00	
COMIC	Advs On POTA	8	NM	\$7.00	
COMIC	Advs On POTA	9	VF	\$5.00	
COMIC	Advs On POTA	10	VF	\$6.00	scarcer
COMIC	Advs On POTA	11	VG+	\$3.00	scarce
GAME	POTA Board Game		VF	\$50.00	Milton Bradley, scarce Canadian version, complete
MAGAZINE	Castle Of Frankenstein	13	VG/F	\$20.00	1969, scarce
MAGAZINE	Famous Monsters	85	VF	\$25.00	POTA cover, rare, 7 page article
MAGAZINE	Mad Magazine	157	F	\$6.00	POTA cover story 1973, 8 page cartoon parody
MAGAZINE	Mad Magazine	157	VG	\$4.50	POTA cover story 1973, 8 page cartoon parody
MAGAZINE	Mad Magazine	157	G	\$3.00	POTA cover story 1973, 8 page cartoon parody
MAGAZINE	Mediascene	10	VF/NM	\$15.00	2 pg POTA, Steranko pinup, new Williamson art, Steranko newspaper
MAGAZINE	Monster Times	12	VF+	\$15.00	Newspaper tabloid size magazine, 2pgs about Conquest, 7/72
MAGAZINE	Monster Times	14	VF	\$10.00	2 pgs about Conquest, July 1972
MAGAZINE	Monster Times	24	NM	\$12.00	Battle For POTA with photos, July 1973
MAGAZINE	Monster Times	33	VG	\$7.00	8 pgs, centerfold is 1st movie poster, May 1974
MAGAZINE	Monster Times	33	VF	\$12.00	
MAGAZINE	Monster Times	37	F+	\$9.00	2 pages on tv series and collectibles
MAGAZINE	Movie Monsters	1	NM	\$20.00	3 pgs of POTA, 8 pg Star Trek, 1974
MAGAZINE	Movie Monsters	1	VF	\$15.00	also in Fine condition for \$10
MAGAZINE	Movie Monsters	2	VG/F	\$10.00	POTA cover only, scarcer than #1 (Atlas, 2/75)
MAGAZINE	Planet Of The Apes Mag	1	G	\$5.00	Marvel Magazine 1974 - Low grade reading copies
MAGAZINE	Planet Of The Apes Mag	1	VG	\$7.50	Marvel Magazine 1974 - Low grade reading copies
MAGAZINE	Planet Of The Apes Mag	1	VF	\$15.00	Marvel Magazine 1974
MAGAZINE	Planet Of The Apes Mag	2	G	\$2.50	Marvel Magazine 1974 - Low grade reading copies
MAGAZINE	Planet Of The Apes Mag	2	F	\$4.00	
MAGAZINE	Planet Of The Apes Mag	2	VF-	\$10.00	
MAGAZINE	Planet Of The Apes Mag	3	G	\$2.50	Marvel Magazine 1974 - Low grade reading copies
MAGAZINE	Planet Of The Apes Mag	3	F	\$4.00	
MAGAZINE	Planet Of The Apes Mag	3	F	\$6.00	
MAGAZINE	Planet Of The Apes Mag	4	G	\$2.50	Marvel Magazine 1974 - Low grade reading copies
MAGAZINE	Planet Of The Apes Mag	4	F	\$4.00	
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MAGAZINE	Planet Of The Apes Mag	5	F	\$4.00	
MAGAZINE	Planet Of The Apes Mag	5	VF	\$9.00	
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MAGAZINE	Planet Of The Apes Mag	6	F	\$4.00	
MAGAZINE	Planet Of The Apes Mag	6	VF	\$9.00	
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MAGAZINE	Planet Of The Apes Mag	7	F	\$4.00	
MAGAZINE	Planet Of The Apes Mag	7	NM	\$10.00	
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MAGAZINE	Planet Of The Apes Mag	8	F	\$4.00	
MAGAZINE	Planet Of The Apes Mag	8	NM	\$10.00	
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MAGAZINE	Planet Of The Apes Mag	9	F	\$4.00	
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MAGAZINE	Planet Of The Apes Mag	10	G	\$2.50	Marvel Magazine 1974 - Low grade reading copies
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MAGAZINE	Planet Of The Apes Mag	11	F	\$4.00	
MAGAZINE	Planet Of The Apes Mag	11	VF	\$8.00	
MAGAZINE	Planet Of The Apes Mag	12	G	\$2.50	Marvel Magazine 1974 - Low grade reading copies
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MAGAZINE	Planet Of The Apes Mag	18	G	\$2.50	
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MAGAZINE	Planet Of The Apes Mag	27	VG	\$4.00	
MAGAZINE	Planet Of The Apes Mag	27	NM+	\$7.00	Have many copies, Special: 5 for \$25 US
MAGAZINE	Planet Of The Apes Mag	28	G	\$2.50	Marvel Magazine 1974 - Low grade reading copies
MAGAZINE	Planet Of The Apes Mag	28	VG	\$4.00	
MAGAZINE	Planet Of The Apes Mag	28	VG	\$4.00	
MAGAZINE	Planet Of The Apes Mag	29	G	\$2.50	Marvel Magazine 1974 - Low grade reading copies
MAGAZINE	Planet Of The Apes Mag	29	VG	\$4.00	
MAGAZINE	Planet Of The Apes Mag	29	VG+	\$5.00	
PROMO	POTA Pressbook		VG	\$20.00	20 pages, 8 1/2 x 14, 1974
UK	Marvel Collection	1	NM	\$30.00	Rebound UK comics with covers intact put into huge annual
UK	Marvel Collection	1	G/VG	\$20.00	
UK	Marvel Collection	2	VF+	\$30.00	Includes: POTA 86, 89, 110, 113
UK	Marvel Collection	2	G/VG	\$20.00	
UK	Planet Of The Apes	34	G	\$4.00	Contents may vary - POTA reprinted from UK comics
UK	Planet Of The Apes	55	G	\$3.00	360 pg, scarce, have 5 of each, contents vary, I listed best ones
UK	Planet Of The Apes	87	G	\$3.00	early issue, british comic
UK	Planet Of The Apes	88	G	\$3.00	these were probably pulled out of Marvel Collection annuals
UK	POTA + Dracula Lives	89	VF	\$6.00	these were probably pulled out of Marvel Collection annuals
UK	POTA + Dracula Lives	100	F	\$6.00	June 30, 1976
UK	POTA + Dracula Lives	103	F	\$4.00	All have new original British covers
UK	POTA + Dracula Lives	104	G	\$2.00	Some have photos inside
UK	POTA + Dracula Lives	106	VF+	\$7.00	Series started out with reprints from the US mag
UK	POTA + Dracula Lives	107	VG	\$3.00	When they ran out of reprints they re-drew
UK	POTA + Dracula Lives	108	G	\$2.00	Marvel's early 70's Killraven stories and made them into POTA stories
UK	POTA + Dracula Lives	109	VF	\$6.00	
UK	POTA + Dracula Lives	110	F	\$5.00	
UK	POTA + Dracula Lives	111	VF	\$6.00	All books are scarce, I have some duplicates
UK	POTA + Dracula Lives	119	VF	\$6.00	
UK	POTA Hardcover Annual UK		G	\$9.00	No record
45	Battle Power Record	21	g+	\$4.00	
45	Escape From POTA	19	F	\$10.00	
45	Escape From POTA	19	VG/F	\$6.00	Power Record (with excellent condition record)
					Record is broken in half

Hey Apollo, have you heard that the Thirteenth Tribe has moved?
 Their new address is 31 Middleton Road, Morden, Surrey, SM4 6RU

England

THE NEW PLANET OF THE APES SOUNDTRACK

On Compact Disk

Review by
Alan Maxwell

The first thing to strike me about this new CD is the packaging. While Intrada's release used quite common artwork from one of the movie posters, this new release from Varese Sarabande uses less well known artwork. The only other place I have seen this art is on a French POTA movie poster. The inside packaging is also an improvement on Intrada's. The notes are extremely informative, and decorated in glossy color with plenty of rare artwork and stills.

Something else noticeable about this release before the CD has even started playing is one thing that was totally absent from Intrada's version - a logical structure. This is the complete (and I mean COMPLETE) soundtrack, and is presented in exact chronological order. In fact, so complete and chronologically ordered is the CD, that we are even treated to the 20th Century Fox fanfare at the start.

And so to the music.

While the Fox fanfare is not strictly part of the soundtrack, it is a welcome touch and, as stated above, shows exactly how complete this release is.

The sound quality is certainly improved from Intrada's release. While some unavoidable elements remain (analogue tape hiss, etc) this CD has obviously been remastered with far more attention to detail than previous releases. All the instrumentation is clearer and the drums and percussion particularly benefit from being far more pronounced. One particular example would be when I was listening to the new CD and about

halfway through "The Hunt", I noticed a percussion noise that I didn't remember hearing before. Sure enough, when I went back and listened to it on Intrada's release I virtually had to hold the speaker to my ear to hear it. The improved sound quality is apparent not just in this instance, but all throughout the album.

Skipping past the familiar man title, the first track of interest is "Crash Landing". This is one of the biggest discoveries on the album, an incredible six minutes and forty seconds of unreleased music. It is taken from the scene when the astronauts crash the ship and have to escape to the shore. This track is then followed by "The Searchers", another two and a half minutes of previously unreleased music, this time taken from the three astronauts' trek through the forbidden zone. This leads into "The Search Continues", which was on Intrada's disc under the title "The Search".

More unreleased music follows, in the form of an updated version of "The Clothes Snatchers" (no prizes for guessing which scene this accompanies). While on the Intrada release, this track was just over two and a half minutes - on Varese's release it measures over three minutes. This track is followed by "The Hunt" and "A New Mate". While neither of these tracks contain any unreleased music, they still benefit from the improved sound quality of the new release.

An extended version of "The Revelation" follows, increased from approximately one and a half minutes to three minutes and twenty seconds. Roughly a minute into this track the previously unheard music is heard, before lapsing back into the theme which ended the track on Intrada's release. This is followed by Taylor's failed escape bid in "No Escape".

Over a minute and a half of unreleased music pops up again, this time in "The Trial". If you need me to tell you which scene

this is taken from, then you've not been paying much attention to the film!

"New Identity" is the same, but is followed by a complete version of "A Bid For Freedom", which then leads into the familiar music of "The Forbidden Zone".

More music from the cave excavation scene is released in the form of "The Intruders", which lasts just over a minute, before giving us "The Cave".

The final piece of music from the original film is "The Revelation (Part 2)". This track is also previously unreleased and contains over three minutes of music from when Taylor and Nova wander off into the Forbidden Zone, and then falls silent when Taylor makes the awful discovery.

But the disc doesn't stop there. Also included is a sixteen and a half minute suit from Jerry Goldsmith's other POTA score, "Escape From The POTA". It starts with the camp 70's grooviness of the main title - turn up the volume and boogie! (Or maybe that's just me). As the film gets gradually darker, so does the music, and Goldsmith falls back into the kind of startling music that we know so well from the first film, eventually ending with the short but melancholic notes that accompany the end titles.

The disc improves on Intrada's version in every way. And with over 35 minutes of previously unreleased music, not only is it an excellent tribute to one of the finest film music composers ever, it is an essential purchase for every POTA fan. Final verdict? You MUST buy this CD.

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Please send in your articles, reviews, comments and / or drawings for future issues of Ape Chronicles. Thank you!

WHERE MAN ONCE STOOD SUPREME--NOW RULE THE APES!



MARVEL
COMICS
GROUP

NO. 16

WEEK ENDING
FEB. 8, 1975

PLANET OF THE APES

8p



SPECIAL
SIMIAN
FICTION, FANTASY
AND PHOTOS!

WHERE MAN ONCE STOOD SUPREME--NOW RULE THE APES!



PLANET
OF THE
APES

8p

MARVEL

PLANET OF THE APES

No. 4
WEEK ENDING NOV. 16, 1974



LET'S GET THE
OPERATION STARTED,
DOC! THIS ANIMAL IS
GETTING JUMPY!

DON'T WORRY!
IT WILL ALL BE
OVER SOON!

NO!
UNLESS I BREAK
FREE, THEY'RE GOING
TO TURN ME INTO A
MINDLESS ZOMBIE...

**LIKE
NIM!**

ALSO:
GULLIVAR
JONES,
WARRIOR
OF MARS!

THE POSTMAN: APOCALYPSE REVISITED!

(The Book review)

By Thomas C. Bailey

Articles edited by Terry Hoknes

The Film "The Postman" (1985) is based on Hugo and Nebula winner, David Brin's story. The script deals with a man, Gordon Krantz, who finds a dead civil servant in a mail truck. The man realizes "Hey! I need this! It is cold! Krantz puts on his United States Postal Worker uniform and starts delivering the mail.

There have been significant changes in theories of nuclear warfare ever since POTA was released. At the time, post-nuclear worlds were often sunny and tropical. In the late 1980's/early 90's the theory of nuclear winter was making the rounds in scientific circles. David Brin's novel covers exactly the post-nuclear war and the Nuclear Winter aftermath. General Bethlehem mentions the "three year winter". Starlog & Cinescape tell conflicting stories of how the Apocalypse occurred. Cinescape says mankind got the works. In the novel, Gordon Krantz is seen as a miracle in a world of chaos.

The character General Bethlehem is a definite stereotype. Worse yet a fanatic. To make matters worse he has a marking system, primitive, but still a system. All soldiers are marked with an 8 on the right shoulder. This is supposed to conjure images of 666 and the mark thereof (Revelation 13:16-18).

There were many changes from the book adapted to film. This is a mixed blessing. The movie is considered Retro-Apocalyptic! Kevin Costner retains the name Krantz. The first name Gordon is in question. There is an 1800's look to the film. The clan, (racist group of course) frowned upon the blacks and treated them like they were treated in the 1800's. Shades of the old west appear. The movie loses some of the modernistic touches.

In David Brin's defense, it is stated that only the first part of the book is told. The tale of the character Cyclops is very reminiscent of

his crew reach the island of the cyclops. Ulysses uses his wits to defeat the giant monster eventually leaving the giant humiliated. Cyclops is also mentioned in the second book. This is one of the modernistic touches missing in the film.

Gordon Krantz comes across a strange community where everyone obeys computers. They all have a passing resemblance to the main big computer, Colossus. "Colossus: The Forbin Project" by D.F. Jones. Unfortunately for Cyclops the world is destroyed and his resources limited. Cyclops and his servants star in the bulk of the book. A mailman defeating a computer! Now how is that for a storyline?

This is what makes this post apocalyptic novel an exciting read. The movie is literally a western redressed by some of the film clips seen. There is a reason for this! "Mad Max".

Mad Max was far different than POTA but repercussions from Mad Max are still being felt. George Miller had a fascination with cars and airplanes. Some of the preview clips of the film have some Mad Max action with cars.

So how does The Postman look against POTA? In the movie they have 2 very common traits: a Messianic figure and an oppressive Government. These two factors are very familiar. They however relate better in the film than the book.

It might be pointed out Gordon Krantz goes from township to township. He is still a messianic figure in a sense. People are healed just by his presence. Of course, Gordon Krantz is a human messiah.

I am a Christian and a futurist (Dan 12:4). There is an unfortunate tendency among Evangelicals to analyze death films like this. Many evangelicals will say this clashes with the Second Coming of Christ (The Book Of Daniel: 1-12: Prophecy: The European Union & Anti-Christ; Revelation 1-22). Most likely the vocal outrage will come from High Profile Evangelicals, the ecumenical ones. Low Profile Evangelicals might find it a good story. The feel

Amy Grant has been a blessing and a thorn, in the side of conservative evangelicals for years. (Singer of "El Shaddai" and "My Father's Eyes"). Married to fellow songwriter Gary Chapman, they had four kids. Amy Grant collaborated with Kevin Costner on the song "You Didn't Have To Be So Nice".

There are country music songs throughout the picture including the 70's hit sung by Jono Mason titled "Come And Get Your Love".

The worst cliché of the book is Gordon Krantz's name. No one ever says it to him. This is a homage to the Clint Eastwood films of the drifter with no name. The Good, The Bad, And The Ugly is just as long as this film.

THE POSTMAN: THE WILD WEST LIVES AGAIN!

(The Film review)

By Thomas C. Bailey

Before I start, it should be noted there was a great deal of difference between David Brin and late author Pierre Boulle. When Pierre Boulle wrote Monkey Planet, a post-apocalyptic story was far from his mind. Monkey Planet was only supposed to be a whimsical satire. The rest we know is history.

David Brin on the other hand, intentionally wrote of a world after Nuclear Apocalypse. As for the film itself, it could generally be considered too sweet for such a film as this.

Staying faithful to Brin's story the producer John Wilson & Kevin Costner leave Gordon Krantz in constant discomfort for lying. While the Postman is violent like all films of this genre, there is a new spin, part of it faithful to Brin's novel = Patriotism and Family values!

There is a Christian character in the film who prays to the Lord about the miracle of this man. There is a slight problem or omission as to whether this man explained to Gordon Krantz about the ups and downs of being a miracle worker.

Sheriff Bristol is not too happy when Gordon Krantz arrives at his colony causing a ruckus. Everyone is under pressure from the army called the Clan, chaired by General Bethlehem. Bethlehem is a ruthless war General with some eccentric traits and some egomania. Bethlehem suffers from being a two dimensional stereotype, on top of being a composite of several characters of the book, all bad. Will Patton of "No Way Out" does a splendid job of capturing the twisted egotistical personality of Bethlehem.

The movie differs from the book in that the bad guys have taken over the town. In the book, Gordon Krantz was mugged by three men, but for cinematic wide screen excitement, the drifter runs afoul with the General's army early in the film.

One of the faithful parts of the film that coincides with the book is Gordon's find of the mail truck. He sees the mail and the skeleton of a dead postal worker and an idea begins to form. He inspects the mail in the truck and buries the dead postal worker. He goes down a new path taking on a new identity as a postal worker. Of course he has to lie about it.

As the movie progresses he finds out his lies are like a rope around his neck. It begins to wear him down. Eventually he finds out he can't run away from himself. This film is structured more toward Battle For The POTA than Mad Max. You could say it has a family values ending with modern suburbia in the year 2043 AD in St. Rose Oregon. The daughter possibly named Abigail or Gail Krantz commemorates her father as the mail carrier carving the way for civilization to rebuild.

The film is influenced by the west through the Pony Express of the 1800's. In the film, The Pony Express faces many dangers among them besides the elements, Indians, and most likely some bandits looking for money. The Pony Express is revived again.

Patriotism is part of David Brin's book as part of taking on social responsibility (Starlog #246). Of course this sits well with family values advocates: Charles Colson,

Rebecca St. James (another contemporary Christian singer), Ralph Reed and of course Amy Grant! Speaking of Amy, she sings the romantic single song she collaborated with Kevin Costner (Contemporary Christian Music Magazine Jan 98). Had this been any other science fiction effort, Amy would not have committed herself as far as she did.

The biblical passage of Matthew 7:21-23 is one that most Christians worry about. It is from the "Sermon Of The Mount" Jesus warns not everyone who calls him Lord will go to Heaven.

As I mentioned before, the clothing and look of the film is very 1800's. The postal outfit Costner wears is similar in style of a Union Soldier. This is what Producer John Wilson meant by Retro-Apocalyptic. (Cinescape Vol. 3 #12). Everyone including a NASA specialist (Olivia Williams) is dressed in 1800's apparel.

The strong female character Abby is in the book. In the movie she is a composite (ST-246). She has some traits of the radical Dena Spurgeon of the book.

In POTA the Lawgiver is the main messianic figure. Although long dead he still has influence over the Ape Culture George Taylor finds in the 40th Century. There are plenty of statues around.

It might be fair to say that Krantz is a messianic figure. (He even has one commemorative statue of him in the film). The film takes place from 2013 to 2043 (30 years).

The film contains an interesting cast including - Joe Santos (who played the harried detective who has a love/hate relationship with Jim Rockford and his father Rocky, the late Noah Beery Jr., in the Rockford Files)

- Peggy Lipton, actress who played Julie on the Mod Squad with Michael Cole

- Tom Petty of the Heartbreakers (singer).

- Clarence Williams III (Star Trek: DS9: Episode To The Death)

- Tige "Tiger" Andrews (Star Trek: Original Series as Kras the Klingon).

- Scott Barlow or else someone that looks just like him from Spur winning writer Larry McMurty's spawling western, "Lonesome Dove: The Lost Years".

Mr. Santos has no dialog in the script. Storywise General Bethlehem does something really nasty to him. Linda Harrison had played a non-dialog part in POTA.

Other apocalyptic films from Warner Brothers include The Omega Man (with POTA star Charlton Heston), The Ultimate Warrior (underrated gritty film, about the environment, apocalypse and kung fu), The Mad Max Trilogy (The outback after the war), and World Without End (typically 50's film featuring skullcaps, mutants, restaurant clothing and elves).

Most of the authors who write post apocalyptic stories have a pattern. A definite fear of Hell and a loathing of a cruel God. The only exception is A Canticle for Leibowitz by Walter M. Miller, a novel of Post-Nuclear Catholicism. A sequel is out called "St. Leibowitz and the Wild Horse Woman". Not exactly a western.

There are other Messianic figures. The Jerusalem Man series by David Gemmel, a violent man with the name Protector of humans and mutants. The concept of Eternity Road is an interesting premise about people who are fascinated by the Roadmakers. A frightened understanding of a God who punished people in Hell.

David Brin writes some pretty offbeat stories. Hollywood studios are interested in his other books, The Prattice Effect and Startide Rising. The latter is the novel David Brin won an award for his ingenuity of thinking of a premise of genius. It is part of the Uplift War series. Genetic engineering, Neo-Dolphins, and for Apes fan neo-chimps. Evolution has a hand. It appears apes are returning again.

The film "The Postman" unfortunately did poorly at the box theaters.

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THE EIGHTH WONDER OF THE WORLD

**by Harry M. Gedge &
Ronald Gottesman**

*(from "The Girl In The Hairy Paw",
1976, Avon Books {Flare})*

Maidens of myth, legend and folk tale have traditionally been terrified by monsters and grotesque creatures of many kinds—dragons, demons, frogs, dwarfs, etc.—the monstrous ape or gorilla is comparatively rare and probably of fairly recent origin. Cicero in *De Natura Deorum* quotes a remark by Quintus Ennius (2nd century BC): "The ape, vilest of beasts, how like to us!" But this is obviously a satirical jibe at man (comparable to the title of Wyndham Lewis's satirical novel, *The Apes of God*, 1930) rather than an allusion to the nature of the simian. In the Middle Ages, hairy human beings were sometimes considered to be the offspring of sexual unions between apes and humans. Medieval sailors spread tales of satyr-apes who lusted after women. To Renaissance man, the ape, far from being a creature that terrified maidens, was a docile beast destined to be led about in Hell by women who were old maids when they died. The ape's and specifically the gorilla's reputation as a monster has mainly been acquired—for the most part undeservedly—within the past two centuries.

The gorilla was the last of the primates to be studied by the naturalists. Though a great deal still remains to be learned about the gorilla's habits, it can be said with absolute certainty that it is not an aggressive carnivore with a lustful passion for white girls. However, the fantasy of the lecherous ape dies hard. Geoffrey H. Bourne in *The Ape People* (1971) refers to several accounts of sexual assaults (or attempted sexual assaults) by apes on human females. These are dubious stories but they suggest that of all the apes the baboon has long been considered the most lustful. There is a description, by Daniel P. Mannix in *Those About To Die*, of the Roman

practice of using baboons to rape little girls as part of the "entertainment" provided in the gladiatorial arena. In Sir Richard Burton's *A Plain and Literal Translation of the Arabian Nights* (1885) we can find the story of an Abyssinian baboon who attempted to rape a woman on a Cairo street but was intercepted and killed by a soldier. Bourne comments: "If such an accident did occur it was probably a straight-out attack by the animal on the woman which was interpreted as a sexual attack." Bourne also notes: "In the middle East exhibitions have regularly been staged in which tame monkeys were made to copulate with women on the stage.... Bernard Heuvelmans *On The Track of Unknown Animals* (1958) described his experiences of seeing a young tame baboon assaulting women who were sunbathing on a Mediterranean beach and attempting to copulate with them."

Whatever may be the sexual predilections of baboons, the gorilla's interest in the human female seems to be nil. In the same work, Bourne offers verifications of this in an interesting anecdote. "There are reports that Trader Horn knew of a case in which a white man shut up a slave girl with a gorilla, having heard that apes were very attracted to human females. He expected that the gorilla would rape her, but the animal made no physical contact at all. He remained in one corner and the girl cried in the other, so there was no result." Despite the total absence of evidence that gorillas have ever had sexual relations with women or even shown any particular interest in them, the fantasy of the gorilla-rapist persists—an apparently ineradicable popular fallacy.

Naturalists have defined two subspecies of gorilla: the lowland gorilla and the mountain gorilla. These subspecies are so similar that, as George B. Schaller states in *The Year of the Gorilla* (1964) "if only one animal is at hand, even an anthropologist would have difficulty in deciding to which race it belongs. The anatomist A. Schultz has listed 34 morphological differences between the 2, most of them minor."

The first gorillas known to man were the lowland subspecies (*Gorilla gorilla gorilla*) who mainly inhabit those parts

of equatorial West Africa now known as Southern Nigeria, Cameroon, Equatorial Guinea and Gabon. In 470 BC the Carthaginian Hanno captured three hairy, arboreal animals—called gorillai—during an expedition into the mountains of Sierra Leone. When they were attacked by Hanno's party, these animals tried to resist by throwing stones. According to Plinly, as late as 146 BC, when the Romans invaded Carthage, they found the preserved skins of 2 of these captured gorillai in the temple of Astarte. Despite the name given to these animals it is possible that they were chimpanzees or baboons and not gorillas. Indeed, nearly 2 millennia were to pass before the various species of higher primates were to be accurately distinguished. An animal called the Pongo—almost certainly another name for the gorilla—was observed c.1560 by an Englishman named Andrew Battell while he was prisoner of the Portuguese in West Africa. Battell's detailed description of this animal occurs in the enlarged edition (1625) of Purchas his *Pilgrimage* by Samuel Purchas the Elder.

Possibly, as Schaller asserts, Battell was the first European to observe the gorilla. However, credit for this is usually given to 2 missionaries, Jeffries Wyman and Thomas Savage, who were engaged in work along the Gabon River during the 1840s. Wyman and Savage probably never saw a gorilla, but they collected what they claimed were gorilla skulls and they do seem responsible for establishing the legend of the aggressive gorilla—whom, on the strength of tales they had uncritically collected from the local natives, they described as "exceedingly ferocious and always offensive." The anatomist Richard Owen, to whom Wyman and Savage sent some of their gorilla skulls, embroidered the legend by describing the animals he had never seen as "frightfully formidable apes" who hoist unsuspecting blacks up into the trees, strangle them and then drop their corpses to the ground. In 1856 an American, Paul Du Chaillu, earned his place in history by being the first white man to shoot a gorilla. He appears to have no compunction about imaginatively transferring his own aggressive instincts to the animal he had so proudly slaughtered. In his

Explorations in Equatorial Africa (1856), Du Chaillu remarks that the gorilla reminded him of "some hellish dream creature-a being of that hideous order, half-man half-beast, which we find pictured by old artists in some representations of the infernal regions." Schaller notes that Du Chaillu "popularized the gorilla with his accounts, but he was castigated by scientists because his descriptions were regarded as fantasy. This was unfortunate...In spite of the exaggerated descriptions, Du Chaillu's account of gorillas remained as one of the most accurate for a hundred years." Accurate or not, its immense influence on the development of the monstrous gorilla of popular fantasy can hardly be doubted.

Knowledge of the existence and nature of the other subspecies, the mountain gorilla (*Gorilla gorilla beringei*), is very recent. In 1861, Speke and Grant, in search of the source of the Nile, were told by natives about man-like creatures, unable to communicate with human beings, who lived among the mountains west of what is now Rwanda and Burundi. In 1898, an elephant hunter named Grogan discovered the skeleton of a giant ape on the slopes of the Virunga Volcanoes in the Belgian Congo. In the same region, in 1902, Captain von Beringe found an ape skeleton which he sent to Dr. Matschie, a German anatomist, who identified it as that of a gorilla belonging to a hitherto unknown subspecies-now called the mountain gorilla or eastern gorilla; its scientific name commemorates its discoverer. Many mountain gorillas have been located in the Virunga Volcanoes area where Dr. Robert Yerkes undertook much of the research for his authoritative book, *The Great Apes* (1929), a work generally considered to have established the modern, scientific study of primates. In 1929 also, the Virunga region as set aside as permanent sanctuary for the gorilla, which was on the point of becoming extinct at the hands of hunters and so-called sportsmen. Man had begun to understand the gorilla and to protect him from his most savage enemy: homo sapiens. But, ironically, only 4 years later, Hollywood was to create what has become the best-known image and certainly the most enduring calumny of this unfortunate animal.

In almost every respect-except general appearance-King Kong is a fantasy gorilla. He is supposed to be about 50 feet tall and built proportionately, but, as Geoffrey H. Bourne observes: "it would be impossible for a gorilla or an ape or human or any other animal to achieve the vast size portrayed by King Kong...This is because of the force of gravity exerted by the Earth. The material composing the bones would not be strong enough to permit bones of the size required for such a big animal to exist. Nor would the bones be strong enough to support the weight of muscle necessary to move them. In other words, the mechanical properties of living tissues are such that nothing very much bigger than a n elephant could exist on land with the existing force of gravity." Actually, although the gorilla is by far the largest of the apes, it seldom exceeds seven feet in height. Its average weight when full-grown, well-fed and in good health is about 500 pounds; it has an armspread of about eight feet, and a life expectancy of about 35 years. Gorillas are not lonely monsters but gregarious animals. Ivan T. Sanderson in *The Monkey Kingdom* (1957) notes that they "travel about in aggregated family parties usually presided over by a single large male; but double parties have been recorded, and sometimes several families will be seen feeding together at the same place, all mingling and getting along most amiably....During the middle of the day...(the young gorillas) lounge about and the adults take naps." This hardly recalls the behavior of the most famous inhabitant of Skull Island.

In a recent newspaper interview, Dian Fossey, an authority on the mountain gorilla, stated that "Gorillas are the most maligned creatures in history." She placed the blame on "King Kong and ancient and false myths about the ferocity of the gorillas and 'intrepid white hunters'." From direct personal experience (5 years of living among them in their natural habitat), Miss Fossey insists that "Gorillas, no matter how fierce they look, are gentle, playful, shy and good to each other, more likely to flee than fight. They don't want to eat you. They are vegetarians." (Milwaukee Journal, January 21, 1973) In fact, their diet consists not of dinosaurs, helpless natives or luckless New Yorkers, but of such food as green shoots,

seedlings, berries, grain, roots and bark, and such roughage as foliage and young banana skins. Miss Fossey has found gorillas to be "nosey, curious and friendly," and claims that their "breast-beating, hooting and charges are just 'bluffs.' They would attempt to fight only to protect themselves and the group."

Of course, King Kong is not natural history. Its depiction of the gorilla-though somewhat more sympathetic-is about as reliable as a Nazi description of the Chief Rabbi. But the fantasy-gorilla, the monster-ape and the lecherous monkey are creatures of considerable lineage-not only through the tales of natives and the accounts of non-observers like Richard Owen and trigger-happy Baron Muchausens like Du Chaillu but also in centuries of art and literature, and more recently in pulp fiction and comic books.

A search through medieval bestiaries, Renaissance paintings, woodcuts, engravings and stained glass, and through early pre-Darwinian illustrated works of natural history, such as Goldsmith's six-volume *History of the Earth and Animated Nature* (1774) which locates "tygers" in Canada-and Buffon's thirty six volume *Histoire Naturelle* (1749-1788) yields many anticipation's of the monster gorilla of fantasy. Striking anticipation's of Kong and, indeed, of specific scenes in the film, are to be found in 18th and 19th century illustrations to Part 2 Chapter 5 of *Gulliver's Travels* (in which Gulliver is kidnapped by a giant monkey) - especially in drawings by Pierre Bailly, Granville, Robida, and Job. We must turn to Bocklin's picture "The Isle of the Dea" in order to see the artistic source of Skull Island, the home of Kong. The enterprising student of pre-Kong lore must further brace himself to locate and examine the many illustrations of 19th century exhibitions of gorillas in zoos and circuses; he must prepare to trace, through countless pictures, the shift from fantasy to reality as Africa was explored and her teeming animal life became increasingly familiar to Western man.

From literature it would be possible to harvest an equally rich collection of references, anecdotes and stories about fantasy apes and gorillas. According to Bourne, "Greek

Racist elements are present, but less overtly, in Edgar Rice Burrough's Tarzan of the Apes (1912) and its many sequels. More to the point here is that in his novel Burroughs creates a proto-Kong in the form of the ferocious anthropoid ape, Kerchak, who murders Tarzan's father while the hero is still a baby and is later killed by Tarzan himself (who had been raised by a most maternal ape named Kala). Kerchak is, in effect, preparation for the mightiest of fictitious apes, and Tarzan of the Apes together with Conan Doyle's *The Lost World* (also published in 1912) brings us within sight of Skull Island Carl Denham's Eighth Wonder of the World. Burne Hogarth's famous illustrations to the Tarzan stories (his earliest drawings date from 1937) show the influence of King Kong in the pictures of Kerchak; this is particularly evident in the recent pictorial edition of *Tarzan of the Apes* (1972) by Hogarth and Burroughs.

Prehistoric man and his ape-like rivals are central to such fiction as H. Rider Haggard's *Allan and the Ice Gods* (1920) and H.G. Well's short story, "The Grisly Folk" (1921). One non-violent comedic treatment of the simian also deserves attention. This is John Collier's *His Monkey Wife*, or, *Married to a Chimp* (1931); it has so far failed to inspire the making of a "Queen Kong" but can nevertheless be recommended to thoughtful young men contemplating matrimony. C.G.D. Roberts' unjustly-neglected *In The Morning Of Time* (1919) contains tales of dinosaurs-presented even earlier and with greater popular success in the *Lost World*-as well as primitive men and their conflicts with Neanderthals. An equally neglected novel, John Taine's *The Iron Star* (1930), concerns a party of white men on safari in Central Africa where they are confronted by a horde of ape-like creatures led by a giant ape; in due course, this giant ape, like his grotesque army, is discovered to be human, the product of degeneration under the influence of rays emanating from a strange meteor. Reference must finally be made to *The Beast*, a story by Edgar Wallace which Bob Thomas (Selznick, 1970) rather dubiously claims as the original inspiration for the making of King Kong. As the reader will find, some articles in the present volume argue that Wallace had little if anything to do

with inspiring or making the film-even though his name appears on the credits alongside Merian C. Cooper's. Others urge his direct and indirect influence on more compelling grounds than those offered by Thomas.

The first ape movie was perhaps Pathe's *An Apish Trick* (France, 1909), a ten-minute film in which a man begins to behave like an ape after his wife has given him an injection. Pathe followed this effort with another short film. *A Monkey Bite* (1911) in which some people who are bitten by a monkey begin to act like the monkey. King Kong's specific movie antecedents probably begin, like so many film innovations, in the work of DW Griffith's many one and two-reel pictures for American Biograph included *Man's Genesis* (1912) and its sequel, *Brute Force* (also known as *In Prehistoric Days and Wars of the Primal Tribes*, 1913), two quasi-comedic melodramas of primitive man in which brutish ape-like men and one rather improbable dinosaur make appearances. In making these films, Griffith, usually responsive to public taste at this period, was perhaps inspired by the popular success of *Tarzan of the Apes* and *The Lost World* both of which had first appeared in print in the same year as *Man's Genesis*. Robert M. Henderson in *DW Griffith: His Life and Work* (1972) notes: "Griffith was strongly attracted to the story of primitive man and his struggles. Many years later, in the thirties, Griffith made a last attempt to start up his career with another remake of the same general story for Hal Roach, retitled *One Million B.C.* Starring Victor Mature and Carole Landis. Griffith was removed from the picture long before it was finished, but the basic story remained Griffith's. The film was remade in 1967, long after Griffith's death.

Monkeys, chimps and gorillas inevitably appear in many Tarzan movies, beginning with the first in 1918. An early documentary, *Bali the Unknown* (1921), a Prizma-color film by Harold H. Horton, was subtitled *Ape Man Island*. The New York Times reviewer dismissed this subtitle as "silly", explaining "There is nothing resembling a subhuman in the picture. An odd hermit, or some native dressed for the part, is shown briefly, but to

use this unconvincing bit as the basis for a title of the picture as a whole smacks of ballyhooism..." Another silent documentary, Ben Burbridge's *Gorilla Hunt* (1926) showed the animals being killed but also revealed their essential amiability. On the lighter side, Douglas Fairbank's *The Thief of Bagdad* (1924) was parodied in 1925 by an all-star cast of performing chimps in a mini-fantasy titled *Grief In Bagdad*. Except for these pictures-and *The Monkey Talks* (1927) directed by Raoul Walsh for Fox pictures-during the 1920s, First National and Warner Bros. seem to have almost cornered the movie market on gorillas, ape-men, dinosaurs and monsters generally, beginning with *The Lost World* (1925), directed by Harry O. Hoyt for First National and utilizing Willis O'Brien (subsequently Chief Technician on King Kong) as technical director. This film and other immediate antecedents and inspirers of King Kong, including the unfinished *Creation*, are discussed at length in articles included in this volume. While *London Sleeps* (1926) directed by HP Bretherton for Warner Bros., was a Rin Tin Tin picture about the master criminal who used the creature to terrorize London and to kidnap the heroine (played by Helene Costello). *The Missing Link* (1927) directed by Charles F. Reisner for Warner Bros., from a story and scenario by Darryl F. Zanuck, dealt with an expedition to Africa in search of an animal midway between man and the anthropoid apes in the development of the human species. Essentially a love story despite its title, *The Missing Link* showed how the hero, Arthur (Syd Chaplin), won the heroine after subduing a real-live "Missing Link" with the aid of Akka, his pet chimp. *The Gorilla* (1927), directed by Alfred Santell for First National, and starring Walter Pidgeon in one of his earliest movie roles, was the first of at least 3 screen adaptations of Ralph Spence's comedy. This version was described by the New York Times reviewer as a picture "very much as if Mack Sennett in a restrained mood had turned to Edgar Allan Poe's "The Murders in the Rue Morgue" and decided to adapt it to the screen in his inimitable manner, but without custard pies, or even mud. The Gorilla has the advantage over Poe...because they are able to show a man made brute about 8 feet tall with proportionate depth of chest and

length of forelimbs, a 'gorilla' that is indeed impressive." *Stark Mad* (1929) directed by Lloyd Bacon for Warner Bros., concerned an expedition to Central America organized by James Rutherford (Claude Gillingwater) in search of his son Bob and Bob's guide, Simpson. One night when the party go ashore and camp in a Mayan temple, Irene (Jacqueline Logan), Bob's fiancée, mysteriously disappears. While they are trying to find her, Rutherford and his companions discover a gigantic ape chained to the ground. Later, Rhodes (Henry B. Walthall), captain of the ship that had brought them to Central America, is seized by a monster with hairy talons (the episode anticipates a sequence concerning a monster spider, originally intended for *King Kong* but deleted from the completed picture). In the course of other events, of less relevance to Kong, Irene is rescued and it is learned that Rutherford's son was murdered—though not by the huge ape. *The Gorilla* (1931) was another screen adaptation of Ralph Spence's comedy—this time a talkie directed by Brian Foy and once again starring Walter Pidgeon.

Probably the most remarkable "gorilla" in a film prior to Kong was none other than Marlene Dietrich who donned a gorilla costume for the "Hot Voodoo" number in Josef von Sternberg's *Blonde Venus* (1932). In the same year, Johnny Weissmuller embarked on his most celebrated screen role in a film titled *Tarzan the Ape Man* (directed by WS Van Dyke). Mention should also be made of the murderous apes in *The Jungle Mystery* (a Universal serial directed by Ray Taylor, 1932) and in the first version of *Murders in the Rue Morgue* (directed by Robert Florey, 1932), as well as of the beast-men in *Island of Lost Souls* (directed by Erle C. Kenton, 1933), based on HG Wells's aforementioned novel, *The Island of Dr. Moreau*. Other significant atmospheric and narrative antecedents such as *Frank Buck* and *Trader Horn* are discussed at some length by various articles in this collection.

King Kong (1933) of course, fathered a vast brood of monkeys, ape-men and giant gorillas. The films in which they appear are too numerous to list fully. Among them we can merely notice the disappointing sequel, *Son of Kong*

(directed by Ernest B. Schoedsack, 1933), and *Mighty Joe Young* (also directed by Schoedsack, 1949). Shortly after its original release, *King Kong* was parodied in *King Klunk* (1933), a "Pooch the Pup" cartoon. Later animated cartoon treatments of the ape or gorilla include the Bugs Bunny cartoons *Gorilla My Dreams* (1947) and *Apes of Wrath* (1959), both for Warner Bros.; *The Cultured Ape* (a Halas and Batchelor cartoon, 1960); the *Magilla Gorilla* series (Hanna and Barbera cartoons, 1964-66); the *King Kong Show* (Videocraft International cartoons, 1966-69); *The Jungle Book* (Disney cartoon feature, 1968), and, parenthetically, mention should be made of John Daborn's *Cupid and Psyche* cartoon (1968). Memorable gorilla episodes occur in such Universal serials as *Flash Gordon* (directed by Frederick Stephani, 1936) and *Tim Tyler's Luck* (directed by Ford Beebe, 1937), in such Republic serials as *Darkest Africa* (directed by B. Reeves Eason, 1936), *Perils of Nyoka* (directed by William Witney, 1942) and *Panther Girl of the Kongo* (directed by Franklyn Adreon, 1955, and subsequently re-edited and released as the feature, *The Claw Monsters*), and in such Columbia serials as *The Monster and the Ape* (directed by Howard Bretherton, 1945). Also noteworthy are the sequence of the gorilla on the bridge in *Swiss Miss* (a Laurel and Hardy picture directed by John G. Blystone, 1938) to which James Agee refers in his important essay, "Comedy's Greatest Era"; the third and most tepid adaptation of Spence's play, *The Gorilla* (directed by Allan Dwan, 1939, mainly as a vehicle for the Ritz Brothers); *The Ape* (directed by William Nigh, 1940); *The Monster and the Girl* (directed by Stuart Heisler, 1941); *Never Give a Sucker an Even Break* (directed by Edward Cline, 1941) in which W.C. Fields exchanges a bottle of whiskey with an ape; *Dr. Renault's Secret* (directed by Henry Lachman, 1942) in which J. Carroll Naish appears as an apeman-butler; *Gorilla Man* (directed by Ross Lederman, 1942); *The Ape Man* (directed by William Beaudine, 1943); *Captive Wild Woman* (directed by Edward Dmytryk, 1943) concerning an ape-woman; *Nabongaa* (also called *Gorilla*, directed by Sam Newfield, 1944); *Return of the Ape Man* (directed by Philip Rosen, 1944);

Gildersleeve's Ghost (directed by Gordon Douglas, 1944) in which Harry Peary and "Nicodemus" are harassed by a most unghostly gorilla; *Africa Screams* (an Abbott and Costello picture directed by Charles Barton, 1949); *Mark of the Gorilla* (a "Jungle Jim" adventure starring Johnny Weissmuller and directed by William Berke, 1950); *Bedtime for Bonzo* (directed by Frederick de Cordova, 1951) in which Ronald Reagan becomes surrogate father to a chimp; *Bonzo goes to College* (also directed by de Cordova, 1952) a sequel to the last-mentioned picture which shows the chimp, now educated, leading his college football team to victory; *Gorilla Bill* (originally *Homme aux Gorille*, a Diamant Berger picture released in the US through United Artists, 1952); *Neanderthal Man* (directed by veteran filmmaker EA Dupont, 1953) about a serum that transforms a scientist into a primitive man; *Gorilla at Large* (directed by Harmon Jones, 1954), a murder mystery starring Lee J. Cobb, Raymond Burr and Anne Bancroft; *Phantom of the Rue Morgue* (directed by veteran film-maker Roy Del Ruth, 1954); *Bowery Boys Meet the Monsters* (directed by Edward Bernds, 1954) in which Satch and Slip confront a gorilla and other wild animals in a mad doctor's menagerie; *Monster on Campus* (directed by Jack Arnold, 1958) concerning a serum that transforms a professor into a ferocious beast; *Konga* (directed by John Lemont, 1961); *King Kong vs. Godzilla* (directed by Thomas Montgomery and Inoshiro Honda, 1963); *The Ape Woman* (directed by Marco Ferreri, 1964) not a mini "Queen Kong," but a rather distasteful comedy about a young woman whose body and face are covered with hair; *Sands of the Kalahari* (directed by Cyril Endfield, 1965) in which the survivors of an airplane crash battle a horde of apes; *King Kong Escapes* (directed by Inoshiro Honda, 1968); *Planet of the Apes* (directed by Franklin J. Schaffner, 1968) and its sequels—all based originally on Pierre Boulle's novel; *The Gorilla of Soho* (directed by Alfred Vohrer, 1968), a German film about a murderer in a gorilla suit; *The Yellow Submarine* (directed by George Dunning, designed by Heinz Edelmann, 1968) which contains a brief cartoon appearance of Kong; 2001: A Space

Odyssey (directed by Stanley Kubrick, 1968) which contains the notable sequence of the dawning of intelligence among the apemen of the Pleistocene period; Trog (directed by Freddie Francis, 1970) which shows an anthropologist Joan Crawford coping with a "missing link"; and most recently, The Ruling Class (1972) which includes a monster gorilla in a fantasy sequence, Kongophiles will be able to extend this list indefinitely.

The most memorable image from King Kong is surely that of Kong himself atop the Empire State Building - a terrifying vision of defiant bestiality transcending man's technology. While Kong himself deserves most of our attention in this scene, the skyscraper also merits consideration. Its presence in the image testifies to public fascination with such architectural achievements in the 20's and 30's-and in particular with the Empire State Building which had been erected only just over a year prior to the making of King Kong. Just before construction began, Richmond Shreve, designer of the Empire State Building, noted: "one year from now it will have been completed...fifty millions of dollars...20,000 tenants...two million square feet...fifty thousands tons of steel...rising nearly a quarter mile...stone from Maine and Indiana, steel from Pittsburgh and Elmira, cement from Pennsylvania and New York, timber from Oregon or the Carolinas, brick from the Hudson River Valley or from the clay pits of Connecticut, glass from Ohio, marble from Vermont or Georgia or Italy...(materials) from all the world must come together and fit together with accuracy of measurement and precision of time." (Quoted in John Burchard and Albert Bush-Brown, The Architecture of America, 1961, pp-368-369). The "boast" is comparable to Denham presenting Kong, "The Eighth Wonder of the World" and perhaps to how Cheoips might have talked about the building of the great Pyramid; it also indicates that the Building itself was, from the outset, conceived as a symbol for the whole of the USA, for its wealth of natural resources and for its technological expertise. Burchard and Bush-Brown observe that from the 1890's onwards "American architecture...was anxious to excel, to having something that could be put

before all the world and announced with pride as American. We found it in the skyscraper. But for the moment there was a more direct connection with our imperialistic spirit as well. For the individual who commissioned it, the skyscraper, trying to go higher than any competitor, was the demonstration of a personal imperialism, even if it as that of a ten cent store owner...The most distinctive American accomplishment...(during 1913-33) was the conquest of vertical space through brilliant engineering...in the US...architects...evolved a type of building-the city skyscraper-so daring, so virile that....It proclaims to all the triumph of industrial efficiency." Winston Weisman states: "Ever since the early days of hits history, the concept of a tower had been associated with the skyscraper...a reference to towers had an appeal that was aesthetic and expressive. How widespread was its use may be realized by its employment in religious, civic, domestic and exhibition architecture..." ("A New View of Skyscraper History," Pp. 143-144 in the Rise of an American Architecture, 1970, by HR Hitchcock, Albert Fine, Winston Weisman, and Vincent Scully). Weisman might also have added The Tower of Babel (with which man challenged God), and more recently the launch-tower from which space projectiles leave the Earth to penetrate the universe, and the oil-engineer's tower through which man taps the wealth of his planet. Although it was not originally realized, the skyscraper is essentially an open-ended structure. "What matters," says John A. Kouwenhoven, "is the vertical thrust, the motion upwards...the point at which you cut it off is arbitrary and makes no difference." (Kouwenhoven, The Beer Can by the Highway, 1961). Patently, for these writers as for many other people, the skyscraper was the most potent symbol of America's apparently limitless strength and technology before the A Bomb and the Apollo Program dwarfed the achievement represented by the Empire State Building. Hence the special significance of Kong atop the world's largest building (as it was in 1933). Symbolically, Kong challenges man's power in all dimensions-first on the horizontal plane he proves his mastery by smashing up an express train while it is thundering along the old New York El; then, on the vertical

plane he scales the gigantic phallus of stone, steel and glass that at the beginning of the 30's as thrust as high as our architects could penetrate into the firmament. His bestiality is conquered, however, not only by Beauty but the technological skill that had, since the Wright Brothers, made man master of the air.

The culmination of ages of myth, fantasy and fear, Kong endures as of ages of myth, fantasy and fear, Kong endures as modern man's most potent self-image. It is a self-image of man divided within (or against) himself, opposing the rational to the irrational, the civilized to the natural, the mechanical to the physical, the technological to the magical-fantastic, and the European to the Afro-Asian. Kong is a reflection of the bestiality in us that dominates or controls our technological achievements - for Auschwitz, Hiroshima and Vietnam are no less expressive of man's true nature than the Empire State Building or rockets to the Moon. This celluloid tale of Beauty toppling the Beast affirms finally that our bestiality can be mastered (though perhaps, alas, only in fantasy) by the power of Love.

APE CHRONICLES is always looking for you to send in your own articles, reviews, comments or drawings for future issues. Thanks!

PLANET OF THE APES SCREENPLAY

by Rod Serling

From The Novel by Pierre Boulle

March 1st 1965 Updated June 1st 1965

Page's 61 to 68a

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ZIRA:

I'm afraid, Doctor, I must contradict you, sir. I can't vouch for his story but I must tell you that this is not a normal human being

DR. ZAIUS: (interrupting her; loudly)

Agreed? I absolutely concur! He is not a normal human being. His rages, his uncontrollable bestiality, sets him apart from even the most undeveloped man.

ANOTHER ANGLE ZIRA

as she starts to collect her notes into a pile.

ZIRA:

Within a week, Doctor, when he subject gets his voice back, I'll be in my office to accept your apologies.

There is a murmur of stunned surprise as Zira moves abruptly away from the podium and starts down the aisle toward the exit. She passes Dr. Zaius on the way to the door. He follows her with his eyes until she reaches the door, then he calls out in a barking command.

DR. ZAIUS: (calling out)

Dr. Zira?

ANGLE SHOT UP THE AISLE TOWARD HER
as she turns to face him.

DR. ZAIUS:

If you're going downstairs to tuck your subject into his straw - let me save you the trouble. I've had him removed to the surgical wing.

ZOOMAR INTO Zira's face.

ZIRA: (she breathes this out)

The surgical wing?

WHIP PAN BACK to Dr. Zaius.

DR. ZAIUS:

Precisely. He is interesting. And for that reason I think it more beneficial to us that we utilize this admirable subject.

(he checks his watch)

He'll be entering the Encephalic section about now. I'm undecided whether to perform a Partial Ablation of the frontal brain or have the whole zone of Occipital area removed. Either way, the result should be interesting.

ANOTHER ANGLE THE AISLE

as Zira whirls around, opens the door, rushes out.

SERIES OF TILT SHOTS ZIRA

as she races down corridors. At first we hear Dr. Zaius' voice shouting after her but this fades off into a few angry echoes.

ABRUPT CUT TO:

INT. SURGICAL WARD EXTREME TIGHT CLOSE SHOT

A BLINDING LIGHT BULB IN THE CEILING

THOMAS' P.O.V. NIGHT

as he lies strapped to a moving cart, staring into the light. An orangutan doctor is showing a group of visitors around the ward. They follow him as he moves down the aisle several feet away from Thomas. He stops in front of a young teenage boy who sits there in the bed, a tray of food now in front of him, gazing at it with bewilderment.

DOCTOR:

This young animal is famished. Hasn't eaten for 24 hours. Yet he doesn't react a bit when confronted with his favorite food. This is the result of a Partial Ablation of the frontal brain which was performed some months ago. Here are some other interesting cases.

Across the room are a couple of cages. The Doctor walks over to them.

DOCTOR: (continuing)

On each of these subjects we've performed an operation affecting various areas of the cerebral tissue.

He moves closer to the cage, pointing to one man. He takes a spoon off the tray, thrusts it between the bars. The man makes a series of disjointed gestures in addition to making grotesque attempts to grasp the bars, closing his fingers on empty air.

DOCTOR: (continuing)

Now this fellow here had the whole zone of the Occipital area removed. He can no longer distinguish the distance or shape of objects. And the fellow alongside there was once a rather remarkable subject. We had succeeded in training him to astonishing degree. He answered to his name and to

a certain extent, obeyed simple orders. He'd solve fairly complicated problems and learned how to use rudimentary tools. Today, he's forgotten all his education. Doesn't even know his own name. Cannot perform the slightest trick. And he's become the stupidest of all our animals - as a result of a particularly difficult operation: Extraction of the temporal lobules.

ANOTHER ANGLE THE CORRIDOR FAVORING THE DOCTOR who suddenly becomes aware of Thomas' wheeled stretcher. He heads over toward Thomas.

DOCTOR:

This is an interesting case here. He'll be undergoing surgery very shortly - as soon as Dr. Zaius comes down. This one has been taught to write in full sentences.

ANGLE SHOT LOOKING UP THE VISITING APES AND GORILLAS THOMAS' P.O.V.

as they cluck interestedly.

APE 1:

What's the bandage around his neck, Doctor?

DOCTOR:

He was wounded while being hunted down.

He bends over the strapped down body of Thomas, touches the bandage, pushes Thomas' chin up so that he can examine the wound.

DOCTOR: (continuing)

That's healing very nicely. Very nicely, indeed.

There is the SOUND of low chimes. The Doctor looks up at a clock on the wall CUT TO:

CLOSE SHOT THE CLOCK

It reads "8:30 pm". The Doctor checks his own watch then motions to a nurse across the room.

DOCTOR:

Put this one under now, will you, nurse?

SHOT ACROSS THE AISLE THE NURSE

who moves over to a glass covered medicine cabinet, takes out a syringe, turns and starts to walk toward Thomas.

CLOSE SHOT THOMAS NURSE'S P.O.V.

as she approaches him. He strains against the heavy leather straps, turns his head from side to side. The Doctor tries to hold him down.

DOCTOR:

Easy there! Easy there! This won't hurt you.

(he turns to the nurse)

Two o.c.'s - just to quiet him down. We'll give him full dosage when he goes into surgery.

The nurse nods and injects the needle into Thomas' arm. He opens his mouth to try to scream but nothing comes out except a low groan. Then the nurse starts to wheel him down the corridor.

EXTREMELY TIGHT CLOSE SHOT THOMAS

as he is moved down the aisle. He turns his head slightly to the left.

TRUCKING SHOT TAKING IN THE VARIOUS "SUBJECTS"

as they stare at him uncomprehending, each a study in very special grotesquery.

HIGH ANGLE MOVING SHOT THOMAS' P.O.V.

THE CEILING AND LIGHTS

as the cart continues down the aisle toward swinging doors which open to admit him. SLOW DISSOLVE TO:

OUT OF FOCUS SHOT INT. SURGERY ROOM NIGHT

A SERIES OF PANS AROUND THE ROOM to distorted images of a surgeon, attending nurses, etc. This is seen from the perspective of the drugged Thomas' eyes. The voice enveloping him have a hollow echoey quality; and standing out over them are Dr. Zaius' voice and Zira's.

DR. ZAIUS' VOICE:

Dr. Zira...I must ask you to leave this room. This is not a request. This is a specific order.

ZIRA'S VOICE:

You can't subject this man to surgery now -

DR. ZAIUS' VOICE: (interrupting her; angrily)

Madam, may I remind you that we can and cannot do does not happen to be your province -

ZIRA'S VOICE: (desperate now)

But he's an intelligent being. Eventually he'll be able to speak and tell you himself -

ABRUPT CUT TO:

CLOSE SHOT ZIRA DR. ZAIUS IN B.G.

who has just made a motion, pointing to her. Rough hands pull her aside.

DR. ZAIUS:

Remove her if you will, please!

The CAMERA ZOOMS IN for a:

CLOSE SHOT DR. ZAIUS

DR. ZAIUS:

You will commence now, Doctor!

ABRUPT CUT TO: THE SURGEON

who nods to the surgical nurse who moves a tray full of instruments

ANGLE SHOT LOOKING UP TOWARD THE SURGEON, HIS ASSISTANT AND THE NURSE - DR. ZAIUS IN THE B.G., THEN ZIRA - ALL AS SEEN FROM THOMAS' P.O.V.
 REVERSE ANGLE LOOKING DOWN TOWARD THOMAS his eyes open. They are milky and indistinct with the apathy of drugs, but there remains a certain clarity in them and with it a fear.
 REVERSE ANGLE LOOKING TOWARD THE SURGICAL TEAM - THOMAS' POV.
 They exist in hazy outline now but shimmering in front of them is a surgical instrument which sort of wavers in mid air and then slowly begins to descend in an arc toward Thomas.
 EXTREMELY TIGHT CLOSE SHOT THOMAS' EYES the pupils dilated. A beam of light from the surgical instrument crosses his pupils and plays around their edges, and then from his mouth comes his first spoken word - a gigantic scream of protest.
 THOMAS: (screaming)
 No! Get away! Let me alone!
 ABRUPT CUT TO:
 A GLASS CONTAINER - IN A NURSE'S HAND on which instruments are half immersed in disinfectant. The scream shocks her and the glass container drops from nervous fingers. The CAMERA FOLLOWS IT as it smashes on the floor.
 SERIES OF SHOTS - THE FACES OF DR. ZAIUS, ZIRA, THE SURGEON AND NURSES
 These CUTS CONTINUE TO INCLUDE CLOSEUPS OF MANY DIFFERENT FACES OF CHIMPS, GORILLAS, APES, ETC. until we are CLOSE ON THE FACE OF CORNELIUS. The CAMERA PULLS BACK to:
 INT. CORNELIUS' OFFICE - DAY
 This is a young ape dressed in a white scientist's coat staring across the room. PAN OVER for a:
 SHOT ZIRA who stands there alone
 CORNELIUS:
 Where is he now?
 ZIRA:
 Outside. I brought him here.
 SHOT - CORNELIUS as he looks concernedly toward the door.
 CORNELIUS:
 He's guarded?
 ZIRA:
 No. He's not guarded.
 (she takes a step over toward the desk)
 Cornelius, this is not an animal. This is a civilized, intelligent being.
 CORNELIUS: (takes a deep breath)
 Zira, my dear, this is a "man" That he can utter some intelligible sounds...well, that's hardly --
 ZIRA:
 I want to take him in front of the Scientific Congress but I need sponsorship. I don't have enough seniority to request it.
 CORNELIUS:
 Take him in front of the Congress for what? Zira, it would be nothing more than a trained animal act. They could go to a circus for that.
 ZIRA:
 Let it be that, then. Let him go to the Congress like a sideshow specimen.
 Cornelius shakes his head back and forth, sits down at his desk.
 CORNELIUS:
 And once you've ruptured the dignity of that august body, using my name as a sponsor, how long do you think I'd keep my post? Zira, my dear, think about this. The animal that you've taken under your wing --
 ZIRA: (interrupting)
 Will you talk to him? And will you listen to him? And then make your decision?
 ANOTHER ANGLE CORNELIUS
 He reaches out, pats her hand which rests on the desk.
 CORNELIUS:
 You're persuasive even if you're not very logical.
 (he looks toward the door)
 What do we do - whistle?
 CLOSE SHOT - ZIRA
 ZIRA: (with intensity)
 You go to the door, Cornelius, and you open it --
 ANOTHER ANGLE - THE ROOM
 as Cornelius, sensing her tone, walks across the room to the door then looks back at her.
 ZIRA:
 And you say to him..."Please come in, Mr. Thomas."

as he opens the door revealing the face of Thomas. He is still chained with a leash that trails behind him.
 REVERSE ANGLE - LOOKING TOWARD CORNELIUS who stares at him. He blinks a little.
 CORNELIUS:
 Please come in, Mr. Thomas.
 CLOSE SHOT - THOMAS who opens his mouth then simply nods and walks into the room. The door closes behind him. ABRUPT CUT TO:
 INT. CONGRESSIONAL CHAMBER - DAY
 filled with a vast gallery of ONLOOKERS whose collective VOICES are a giant murmur of expectation. Hundreds of eyes turn as the large set of double doors in the back of the chamber open and another flurry of movement and noise attend the entrance of Thomas, led with a chain by Cornelius, and then followed by Zira. Thomas is ushered down the long center aisle of the room toward the podium. He is in dungarees and a nondescript shirt.
 PAN SHOT - ACROSS THE FACES OF THE APES AND GORILLAS as first there comes a couple of snickers, then an errant chuckle, and finally uproarious laughter with lap-pounding, heads thrown back, until the room is engulfed with noise. Flash bulbs pop on and off.
 CLOSER MOVING SHOT - THOMAS aware of the laughter but somehow neutral to it. He allows himself to be led to within a few steps of the podium. The laughter becomes even shriller and louder until Thomas turns and lets his eyes scan the room.
 CLOSE SHOT - HIS FACE as he stares at the assemblage.
 PAN SHOT - THE FACES OF THE APES as the laughter for the most part dies away but there are still pockets of chuckles. A frock-coated ORANGUTAN rises from behind the speaker's diadem and walks to the lectern.
 ORANGUTAN PRESIDENT:
 My fellow assembly members. As is our custom, we allow our members to sponsor certain scientific demonstrations within this body. A request has come to us from Dr. Cornelius who has held his chair in Anthropology with great distinction. He has brought with him today a trained animal who I'm given to understand can actually...well...
 (he rubs his little goatce, a little embarrassed)
 ...speak - along with some other rather unusual abilities. Dr. Cornelius?
 Cornelius lets loose of the chain, walks up the steps and over to the lectern.
 CORNELIUS:
 My fellow assembly members. This...this "animal's" name is --
 There is loud laughter and we hear one shrill VOICE as it gleefully shouts out, "He's got a name?" Cornelius waits for the laughter and comment to die down.
 CORNELIUS: (repeating)
 This "animal's" name is Thomas.
 (a pause)
 I imagine that most of you expect some basic exercises in manual dexterity and evidences of other unusual tricks. But I will let the animal handle his own demonstration.
 CONTINUED
 There are a few lighter laughs at this point but more a gradual, expectant silence as the CAMERA PANS OVER to Thomas as he slowly walks up toward the podium and over to the lectern.
 HIGH ANGLE - LOOKING DOWN AT THE ASSEMBLY as there is a murmur of voices and then an absolute dead silence.
 CLOSER ANGLE - THOMAS at the lectern. He reaches into his pocket and takes out two rubber balls and begins to juggle. The throng remains silent while he performs this. Then he puts the balls down.
 THOMAS:
 On the planet Earth, where I come from, we also call that juggling.
 PAN SHOT - ACROSS THE FACES OF THE ASSEMBLAGE as mouths go open, eyes pop. There is an intake of breaths.
 ANGLE - LOOKING TOWARD THOMAS - ASSEMBLAGE POV
 THOMAS:
 I hope you'll note other vast similarities before I leave you this afternoon. Similarities in our two cultures, because I am a product of a culture, too. A culture...a civilization that exists on a planet called "Earth."
 A WHIP PAN OVER THE AUDIENCE as they stare at him, disbelieving and at the same time totally, incredulously amazed.
 THOMAS:
 I don't wonder that your instincts call for laughter. I understand very well how the figure of a "man" - dressed and speaking - must appear to you.
 (a pause)