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EBAY AUCTIONS

Here is a sample of the kinds of materials currently on auction. For those of you not on the net I am willing to place bids for you. Unfortunately the worst thing about auctions is that we have numerous collectors bidding on the same thing then we actually become our own competition. So please everyone stay friendly and just appreciate the fact that someone else wants an item as badly as you do. Of course, sometimes certain collectors can afford to spend more than others which gives them an advantage. This is definitely the case for me that is why I usually bid only on Marvel magazines, comics and the very odd printed material item.

EXPLAINING EBAY TERMS

Here is a list of the most current auctions on Ebay at this time. They will however all have ended by the time you receive this magazine in the mail. There are descriptions of items in more detail on the net

1 - AUCTION ITEM CODE #
2 - AUCTION ITEM
3 - CURRENT MINIMUM BID IN US$
4 - END OF AUCTION DATE/TIME

19027729 CONQUEST OF THE PLANET OF THE APES UK set $9.99 1 07/03 17:09
19028039 BATLLE FOR THE PLANET OF THE APES UK set $9.99 2 07/03 17:12
19042063 Planet of the Apes Dr. Zaius Model Kit Sealed $9.99 1 07/03 18:52
19043021 Planet of the Apes Caesar Model Kit Sealed $20.01 3 07/03 18:58
19044923 Planet of the Apes 10" X 14" boxed Puzzle $7.95 0 07/03 19:10
19047589 3 Planet of the Apes Mags from the UK $8.01 2 07/03 19:27
19080906 PLANET of the APES PUZZLE $19.99 0 07/04 06:26

MEMORABILIA LISTINGS

MEMBERSHIP DRIVE

I have posted a second Dutch auction on Ebay to try and attract new members.

WEBPAGE SALES

I have had great success selling POTA items on the net including a high grade UK Comics Annual #3, many paperbacks, complete run of Marvel Magazines, and most of my UK comic magazines.

MEMBERSHIP UPDATE

WARNING: This is the last issue (#32) that will be sent to members: Richard F. Hamel Jr. Renewal info on the left. I hope to see your support continue once again. Each issue gets better and better.

UPCOMING ISSUES

Jeff Krueger is doing the next 2 issues. I snuck this issue that the last second on him because I had so many great articles sent to me I didn't want to hold them back. Jeff has some great articles upcoming including an interview with Jeff Krueger, details on John Chambers birthday party, POTA convention news and much more.
APE NEWS

(JUNE 1998) compiled by Terry Holmes

FIVE NEW POTA VIDEOS

The Hollywood Reporter announced on June 27th that 20th Century Fox is going to re-release all 5 POTA videos on VHS on August 18th 1998. These videos will have improved picture and sound!!! They will be available at $14.95 each. Also 20th Century Fox is releasing the set of 5 videos all together in Widescreen Format for $60. 20th Century Fox is doing a big POTA promotion during the next 2 months to celebrate the 30th anniversary of the first movies release. (submitted by Jeff Krueger)

NEW APES TV SPECIAL:

American Movie Classics TV Network has bought up a 2 hour documentary on Planet Of The Apes made by Twentieth Century Fox Film Corporation. This 2 hour special with no commercials will air soon on the AMC network.

NEW LINE OF APE DOLLS:

Hasbro has designed and promoted 3 new apes figures (using GI Joe bodies) for tentative release in September (though I had another report say not till xmas 98). These figures are large sized and feature 3 different apes.

CAMERON CONFIRMS

Jeff Krueger recently spoke to James Cameron who confirmed that he plans to write and direct the new POTA movie. Schwarzennegger was confirmed at that time to star in the film with Stan Winston in charge of special effects. More info on Krueger’s interview with Cameron in an upcoming issue.

LINDA HARRISON IN PERSON:

Starcon 98 will be held on August 1st and 2nd this summer and Linda Harrison among other POTA stars are confirmed to appear at a special celebration of the 30th anniversary of the film. Don’t miss this one.

EBAY AUCTIONS:
RARE TV SCRIPTS - AUCTIONED

Two scripts written but unused for the 1974 TV series turned up recently in auction. They were sold as Auction #181885683 - Titled “the Hostage” it sold for $23.50 and had 11 bidders selling on June 26th 1956 at 19:20 pm. Another unheard of script titled “A Fallen God” had 10 bidders and finally sold as Item #181887775 for $23.25 on June 26 1956 at 19:30 pm. These were available for sale from the southern US from ‘noway2be’ (53) contacted at: noway4me2b@aol.com The winner of both scripts was dressers@connection.com (27). Here is what the owner had said about the scripts: As a collector of TV screenplays I often came across the odd and unusual in my searches. Offered here is a copy (this is not an original) of a script written for the series “Planet of the Apes” which was not filmed. This screenplay is entitled “HOSTAGE” (production #6563). This script was written by Stephen Kandel and is a final draft dated 4/8/74. Also a script written for the series (this is not an original) “Planet of the Apes” which was not filmed. This screenplay is entitled “A FALLEN GOD” (production #6529). This script was written by Anthony Lawrence and is dated 3/2/73.

CHARLTON HESTON - COMMEMORATIVE POSTAGE STAMP

and Souvenir Sheet issued by Central Africa in 1996 honoring the film Charlton Heston and Planet Of The Apes. The stamp features Charlton Heston and many apes. In the selvage portion of the souvenir sheet are multiple graphic images from the film. Item measures 4.35" x 6.0". A copy was recently auctioned on eBay as Item #18140876. The auction had 9 bidders and sold for $58 on June 26, 1998. This item was available from “lizfrankel@aol.com (382) from New Jersey, USA. The winner of the auction was “smolen” (1), hthlyn@aol.com It was hinged and in mint condition.

APE CHRONICLES HAS NEW MEMBERS THANKS TO A DUTCH AUCTION

I listed an Ape Chronicles membership discounted for new members on Ebay. The auction took place from June 4-11, 1998. 8 Ebay POTA collectors replied bidding on a membership. We welcome you all to our fanzine.

POTA IN THE TOP TEN:

UK magazine ‘Empire’ #104, February 1998, published a free supplement - "The Ten Most Important Science Fiction Films" listing 2 pages on Planet Of The Apes (submitted by Alan Maxwell - 6/98)

CENTURY CITY NEWS #7, MAY 1998

The POTA Brazilian Fan Club Fanzine is now available from publisher Luiz Saoel Adam, author of the book 'The Only Good Human Is A Dead Human'. Featuring 19 pages with many photos plus great articles on Bio of Jaqueline Scott, Elton Burke, Bobby Porter, Severn Darden (passed away), new info on the movie from the Internet, ad for the POTA Price Guide Book. You can order a copy at Caixa Postal 496, Brasque, SC, 89350-000, Brazil. Partially in english and brazilian

CENTURY CITY NEWS: SPECIAL EDITION #1

(APRIL 1998, This is a huge 37 pages. Here is another issue made by the Brazilian Fan Club. Articles on Pierre Bouille, movie anniversary, reprinted in depth article about the movies with plot breakdown and production credits from Epilog #9, an ape original comic in brazilian, article about Chris Sausville from Model And Toy Magazine #38. Contents partially in english and brazilian

NEWSPAPER COLUMN

Liz Braun And Another Thing by Liz Braun (January 20th 1998) from the Toronto Sun (Canada) wrote: Recent retread announcements for moviedom include a remake of Planet Of The Apes. We laughed too, until Harrison Ford was named as the obvious choice for the Charlton Heston role.

NEWSPAPER ARTICLE

Jerry Silverman: His talk show for mouth breathers is being pitched as a movie. It needs a catchy title - too bad Planet Of The Apes is already taken (from Toronto Star, February 13th 1998)
APE SWAP

POTA VIDEO WANT LIST

(submitted by Brian Brady, 85 Mugford Rd, Aurora, Ont, L4G 7J6, (905) 713-3771. I should have E Mail soon)

1 Scene from Battle: Mendez and Alma discuss firing the bomb, Aldo on top of the school bus
2 Intro and Outros from the repackaged POTA tv show that featured Roddy McDowall as Galen recalling his adventures with Virdon and Burke.
3 Intro and Outros from the repackaged POTA tv show that featured Roddy McDowall as an AGED Galen recalling his adventures with Virdon and Burke
4 Rare opening of Escape featuring the 3 astronauts inside the spaceship!
5 Anything that was cut from the original movie 1968
6 Eric Greene interview (author of POTA As American Myth)
7 Richard Simmons doing his impersonation of Roddy McDowall as an ape on the Tonight Show with Jay Leno (approx 1984-96)
8 Roddy McDowall in makeup joining Carol Burnett On Stage at the end of her monologue (Carol Burnett show)
9 Steve Allen being made up in ape makeup on Phil Donahue show
10 John Chambers receiving Oscar for makeup from Walter Matthau and a chimp

Of course any other rare ape scene or related scenes are wanted as well especially when its something cut from the movies. I do have access to some movie posters and related items for sale.

APE MAIL

LETTERS:

Am really enjoying the newsletters at present. Great to see lots more inclusions on the series too. It's all good stuff! Looking forward to another fun packed Ape year! (submitted by Peta-Jo Ford, May 1998)

NEW MEMBERSHIP MINI-BIO'S

William Simons, 660 south Wellwood Ave, Lindenhurst, Suffolk, NY, 11757, (516) 225-6984, Police Officer, 11/17/82

Jeff Smith, 201 Queen Victoria Dr. Unit 106, Hamilton, Ont, Canada, LSW 1W7, (905) 674-3799, Child and Youth Worker, 12/18/84

Rennie Morel, 6301 68th St. N, Apt #1006, Pinellas Park, Florida, USA, 33781, Photographer, 2/23/86, need all Marvel ape comics

Chris Sausville, PO Box 104, Waterford, NY, 12188, USA, (518) 664-6647, Financial Analyst, 7/10/67, author of POTA Price Guide found at www.albany online.com/planetape I am always looking to buy sell trade POTA apes items or just simply chat so drop me a line.

John Galeo, 1116 Palm Dr. Buringame, Ca, 94010, House Worker, age 31, (660) 343-2365

Ken Taylor, 25 Tothill St., Lewisham, NSW 2049, Australia, 20th Century Fox Home Entertainment International, looking for UK comic magazines

David F. Whittem, 12323 W. 97th Terrace, Apt B, Lenexa, KS, USA, 66215-1594, (913) 593-1732, Gallery Supervisor, 8/24/85

Charles Warburton, 84 Cranford St., Staten Island, NY, 10308, (212) 875-7456, cwarb@aol.com, Product Manager, 12/18/7?, needs some magazines

PAST MEMBER UPDATE:

Dan Vernaet, 604-104 Confederation Dr. St. Thomas, Ontario, Canada, N5P RC1, E Mail: dvernaet@brasscraftthq.com

NEW MEMBER SUBMISSIONS

I have received a nice bunch of beautiful apes drawings that are done by Rory Monteith (5990 N.E. 18th Ave, #932, Ft. Lauderdale, FL, 33334, (954) 778-0924) to be used for future covers. He has also written a few articles for #31 and #32. Thanks to Rory and welcome to Ape Chronicles. We are always looking for new articles, reviews, original stories, drawings for the fanzine. You may now submit articles/stories/reviews the quick way through E Mail at comicapes@dickest.com

I have received some great photos from Mike Mitchell (RR #2, Box 4440, Kent's Hill, ME, 04349-0192, (207) 897-6866). He has also written some original stories so I hope you send them in for future publication. He is happy to now be a part of our "fraternity of apephiles".

CORRECTIONS ON THE POSTMAN

One of the composites of General Bethlehem is another eGeneral called Marcell. The NASA specialist was a very grizzled old man, not Oliva Williams. Amy Grant still has her four kids. They were not in any accidents. Clarence Williams III, Tige Andrews, Michael Cole were not in the Postman. Most of the movie review was in the book review. Am sorry for not sending clear signals and the editing problems it has caused. (submitted by author Thomas Bailey)

TERRY'S TITANIC

It may seem ironic but I went to see James Cameron's Titanic in the theater on the 30th anniversary of the Planet Of The Apes debutting in theaters. Cameron of course is now doing the new movie.

Titanic

Admit One $7.3
Tax $1.1
Total $8.5

General AM
NEW "PLANET OF THE APES PRODUCTS" - 1998

NEW APE FIGURES IN 1998 FROM HASBRO/KENNER

Hasbro/Kenner second series of figures in its Signature Series line is 3 apes from the original POTA movie (1968) featuring one chimp, one organutan and one gorilla. These are the first new ape figures put on the market since 1976. The three new figures are 12 inches tall and come with cloth costumes and rooted hair. The figures in photo above are: Dr. Zaius, General Ursus and Cornelius. These figures are the only ones in the planning from Hasbro/Kenner. If sales are strong they might reconsider. Update: It is said that a second set will surely come if these sell well.

PLANET OF THE APES - COLLECTIBLES
UNAUTHORIZED GUIDE WITH TRIVIA AND VALUES
by Christopher Sausville

129 pages, Schiffer Publishing, (610) 393-1777

The first official price guide devoted entirely to Planet Of The Apes collectibles. But wait there's more...This book also has a great trivia section to not only educate you on apes collectibles but also tests your knowledge on the series itself with 250 questions and facts about the classic 1968 film. Over 200 photos of great POTA merchandise from the 70's with a total of 350 items included in this great book for all serious ape fans and collectors.
BREAKFAST WITH RODDY

It is a brisk, sunny morning in Chicago and actor, Roddy McDowall, at 67 years of age is as crisp as the weather and ready for a healthy breakfast of eggs, corned beef hash and seven-grain bread. He is meticulous in his appearance, his manners, and his answers. Neatly attired in a blue silk aviator’s jacket, his silver hair is cut short. His large, brown eyes observe everything, and he efficiently jots down notes in a small black notebook on anything that might interest him at any given moment.

McDowall is often remembered for one of his most moving performances in the original 1943 film version of “Lassie, Come Home.” Portraying a young boy who has his best friend, his dog, taken away from him because his parents need to sell it for money, he accepts disappointment with grace and dignity.

A look at McDowall’s career of over one hundred twenty-five films and his involvement in the preservation of film and photography reveals that he has retained the concern, grace and discipline of the 1940’s. After a stunning career as a child and adolescent star, instead of accepting decline, he went to New York to become a serious stage actor, winning a Tony Award, going on to work constantly in television mini-series and big screen offbeat thrillers and science fiction, gaining thousands of fans, particularly for his role as Cornelius in “Planet of the Apes” and Peter Vincent in “Fright Night.”

In his latest film, “The Grass Harp,” based on the 1951 novella by Truman Capote, McDowall plays the town barber, in a small town in Alabama. Although his family emigrated from Britain in 1940, his natural voice still retains a slight London accent. He comments, “‘The Grass Harp’ is a film from a very good script; it’s a very good film. Kirk Ellis wrote the script from an original Stirling Silliphant script that was just between them and it is just an incredible cast of wonderful actors: Mary Steenburgen, Jack Lemmon, Walter Matthau, Piper Laurie, Nell Carter, Mia Kirshner, Sean Patrick Flanery, Charles Durning, and Edward Furlong as the young boy. We made it in Montgomery, Alabama in November 1994; Charlie Matthau directed; John Alonzo did the photography. It just felt like a very good film.

“It’s a Truman Capote story; yes, I knew him very well. It’s a beautiful story because he wrote so wonderfully. The script was just delicious with this cast—it made it very special and all the roles are very good. I play the barber who is also the town gossip. All of the roles have immense density and clarity to them; it’s beautiful. I am very glad to have been a part of it.”

“It is a memory story. They are very difficult to do because they can become soppy or self-indulgent but this didn’t because it has got such good people in it.”

Does McDowall believe that there is such a thing as a “grass harp”? “In this situation, I do because it is so beautifully done. It’s beautifully conceived and executed; it
is very easily digested...that Piper Laurie's character feels this way and passes along her magic, her belief.”

Does McDowall feel that it will be relevant for today's generation? “I have no idea. That is something one can never try to anticipate. Who can tell why films like ‘Sense and Sensibility’ or ‘Remains of the Day’ have been so popular? A great many films have not achieved public favor until much later. That is what is so wonderful about film. It is around. Films like ‘It's a Wonderful Life’ was a big flop when it first came out. Conversely, something can be a big hit one year and after one decade not have any relevancy in another one. I don’t think that is something that can be anticipated. All you can do is try to do what you are doing very well and let the chips fall where they may and hope that it will work out.”

Did his family instill a tradition of Celtic legends? “My family was deeply Scots-Irish so my father was very proud and connected to his heritage. I suppose I am, but I don’t quite know how to delineate it.”

He got to work with his friend Mary Steenburgen again. “Again! She’s a wonderful actress. She’s an actress I admire very much and I like her very much personally. She’s a wonderful woman and just a terrific actress.”

What was unique about working with Charlie Matthau? “I worked with Charlie on his first film; I did a vignette in it. He’s a man I like. However, this film took a very long time to get going—a couple of years—because projects like this are not commercially desirable. He hung in there a long time. A lot of the people who believed in him continually kept trying to be available. But that happens with a great many movies. ‘Planet of the apes’ and ‘The Poseidon Adventure’ took more than five years to get going.

“It is seldom that a cast like this is assembled in a movie in material that is simply superior. I think it will be a very enjoyable film. It is getting very good reaction. ‘The Grass Harp’ is a deeply moving vignette about a young boy’s life.”

Is McDowall working all of the time? “It seems that way but not really. I’d like to be working all of the time. I’ve been working all of my life; it keeps me on my toes. If I’m not working, I’ll find something to work on. I don’t think about work as work; I think of it as being productive.”

Where does his strong work ethic come from? “I don’t know. I enjoy the process of work; maybe because I started working at such a young age, it seems like the norm. Vacations, as such, don’t seem to be immensely provocative because so much of my work life is what other people might think of as vacation, such as traveling to fascinating places.”

What is it that he is still learning every day? “When you are in a new environment, there is always so much to absorb. On this tour with ‘Dial M for Murder,’ I was in
Wilmington, North Carolina, and there were so many paintings to see by the Wyeths and Howard Pyle and that is material I have always enjoyed. Here, in Chicago, I love to visit the Museum of Science and Industry to see the Colleen Moore Dollhouse. It’s just amazing. Delirious. Wonderful.”

When growing up, who was his favorite actor? “Oh, there were so many: Bette Davis, Claude Raines, Conrad Veit, Olivier, Spencer Tracy, dozens of actors. There are dozens now. I didn’t have one favorite. Claude Raines, I always thought was perfect and James Mason, Henry Fonda.”

What about James Mason? “He just never was bad, like Claude Raines. If the material was bad, they somehow gave it a complexity that gave it validity and if it was good they were able to fill all of the corners of the requirements. They were such wonderful actors.”

Is it true that one of your favorite objects is a piece of shrapnel? “It is not one of my favorites... I wonder where I put it now. There is this movie called ‘Hope and Glory’... I identify with the kid, who after the Blitz in London goes out onto the street and picks up the shrapnel. When you are a little boy of that age and suddenly there’s a war, you don’t have the same reaction as an adult. It is all rather exciting until, I guess, you get bombed yourself. I was still in England in the Battle of Britain and these raids would happen and one would hear all of this shrapnel hitting the streets. I would go out and pick it up. It would be red hot. I kept a couple of pieces of that. I know they are somewhere...

“I grew up in Herne Hill, near Dulwich or Brixton, Tamberwell, Southeast. It used to be a very nice area but it isn’t so much any more. That happens to neighborhoods.

“My mother was from an area that is now called Leeks. It was Queen’s County when she was a girl. I have never been to Ireland. My father’s from an area called Galloway and I have been there. It is very beautiful. I have got to go to Ireland some day.

“I go back to Scotland very seldom. I was in England last year and I was there for Christmas Eve beforehand. There was a time when I went a great deal, in the sixties and seventies. I haven’t been there that often since then, but I like it very much except for the winter climate. No, I do not still have a lot of relatives there.

“My sister lives here but I have a lot of cousins in England. I have a lot of cousins and I love going there. I love the country, the sense of heritage there; I love London. It’s just very rewarding to go there and to see, well, I am never there long enough. I am never anywhere long enough except Detroit.

“No on else in the family was in the arts except my sister was an actress. She was very good when she was a young girl; she was excellent. My mother wanted to be a
singer, a movie star, actually, but nobody else...it was entirely her fixation with movies that really prompted to put me in the movies.

"Virginia stopped acting in her twenties and became a really superior, what is now called an assistant, but in those days was a secretary. She worked for Cecil B. DeMille and Richard Brooks for years, for Mike Nichols. She was very good.

"No, I don’t really have a favorite role because they are all so different. I loved working in ‘Lord Love A Duck’ with George Axelrod and Tuesday Weld, who is an exceptional actress. Artie Strauss in ‘Compulsion’ was an extraordinary role as was Ariel in ‘The Tempest,’ Octavian in ‘Cleopatra’ was a wonderful part, ‘The Apes’ movies provided wonderful parts. I have been fortunate in getting interesting roles.

"No, I couldn’t pick one film to represent me to the new generation who have no history of classics. One’s subjective reaction is entirely different. If you have made a film, it doesn’t necessarily have to be the best film in the world to linger long in your memory with affection because maybe the experience has been terrific. Also, perhaps because I have been doing it since I was so young, that there are so many different age areas, so certainly ‘How Green Was My Valley,’ ‘Lassie, Come Home,’ and ‘White Cliffs of Dover’ are representative of one period. I don’t know how one would say ‘That’s my favorite’ or ‘This is the best.’”

Does he have a philosophy about his photography? “Don’t linger on it, I suppose.”

“I said, ‘It’s harder to survive success than failure,’ but I didn’t say, ‘I survived success,’ because that is like an absolute. If I did, I should have had less wine.”

Why did he not become spoiled by early rewards? “Fortunately, I was commercially rejected in my teens because I no longer had any currency as a child, because I wasn’t a child any longer, so in a profession that really floats on commercial success, nobody knew what to do with me, including myself, so it’s not a condemnation of the system—it’s just an occupational hazard. So, then you become a preconceived notion. The press is always trying to pigeon-hole everybody. Once they’ve labeled someone a certain way, it’s stressful for them to accept anything more than that label. In spite of that, if one is able to make a new statement, then you get lumbered with that. It’s a continual struggle in that sense, to be allowed the space to fail is very difficult. There are a lot of people out there for their own reasons who are making time on their own mediocre view of what somebody else is doing, which is why one should never read reviews. For the most part, they do not deal with the project at hand. They deal with the reviewer’s ego and reviewers’ quests to make a name for themselves. Yet, all of that material that is written is then part of your dossier and taken for the Bible.

“To have the work register...some of the most important material that people are involved with are their failures and from that one learns other things but the reviewer
doesn’t necessarily take that into account. They very seldom give A for effort. Because the actor depends upon the platform, you can write something and it’s there; you can paint something and it’s there. It’s distressing if it isn’t accepted, of course, but it’s there. It’s no good to say ‘Well, I’m an actor.’ You’ve got to have a place and the material to act. Too many times, wonderful actors are not given opportunity because they have garnered a reputation that isn’t full of ‘success.’”

Were his early acting teachers very strict? “No, there was this wonderful woman—I wish she was still alive because one could really talk to her, Edith King-Hall and taught elocution in the Academy (Hanover Academy of Dramatic Arts) but she also went around to different schools. That’s how I came in contact with her. She was very impressive, a Queen Mary sort of lady. Whatever she taught, mostly Shakespeare and poetry, I was suddenly at a very young age instilled with a sense of breathing. I was six or something, but it held me in very good staid when I went on to the stage because I didn’t go on to the stage until I was seventeen. I never had any of those problems that movie actors sometimes have when going from film to stage because I had such good training in breathing, but I can tell you she must have made a deep, deep subliminal impression. I must have been with her for four years. She gave examinations and certificates. The examinations were judged by famous old actors with names that don’t mean anything today, like that of Sir John Martin Harvey and Lady Martin Harvey, who were from the ‘teens of the century. We’d get up and do scenes and recite poetry and be rated and get medals. I have them all somewhere...but she taught elocution which is a very, very valuable thing when you’re young because it stays somewhere inside you.

“She died long before I went back to England—she was 140, I think, when I met her” (laughs) “and I never saw her again. But she was a nice woman. She was graceful and there was never any nonsense. I think from her came a sense of discipline, too. Strangely enough, I don’t remember her instruction as such. That’s a very artful way of doing things. I don’t remember John Ford’s directing. He directed you within an inch of your life but you didn’t really feel that it was like that. He was very clever. He made you think it was like you were doing it.”

Any director who you’d like to work with? “I’d love to work with Scorsese. He’s just a fantastic filmmaker. I’d love to work with Arthur Penn again. I’ve worked with him three times. He is a wonderful director because he’s just magical. His enthusiasm, his awareness, his intelligence, his kindness; also, he invites you to stretch. He is also tremendously tasteful.

“Dan Sullivan in the theatre, Joe Montello, who did ‘Love, Valour, Compassion’...”

Biggest surprise in Hollywood history: “Inside of a movie experience was the filming of Cleopatra’s entrance into Rome and for a specific reason. All aspects of it were surreal in the sense that there were nine thousand extras; there were nine cameras shooting at the same time and it was shot for a full reel so that was ten minutes. Everything was
turned upside down. The unreality becomes a reality. Ten minutes is an eternity of time
to be inside a given thing of that gigantic size and one begins to hyperventilate. That’s a
most extraordinary moment of filmmaking that I ever was inside.

“That, and then, a sequence in Orson Welles’ ‘Macbeth’ which was also surreal
which involved something like thirty moves of a camera crane and a change of costume for
the two leads. That again sort of wafted into a sort of different language of living but it
was fascinating.

“In the sense of personal situations, I would never say. But I understand what you
say about witnessing history. It’s like one couldn’t believe it when Kennedy was shot. I
came to Chicago when that (Mike Todd’s death) happened. I was in New York
rehearsing a play...

“When Mike was killed, it was like a Chattaqua, a circus, the crowds of people,
the media just descended like in Roman games or something.

“My Web Site? No, I haven’t seen it yet...it’s probably totally inaccurate.” It’s
one of the longest web sites dedicated to an actor that I’ve ever seen.

Your fans are so dedicated to you and so polite. They are the loveliest people.
They sent me a small list of questions:

Lassie is my favorite. How old was she when the film was made?
“I don’t know. Did I go to her funeral? I don’t know if they had one. They were
so busy keeping Lassie alive. The one they have now is the eighth. I photographed the
last Lassie and the one before. The seventh didn’t seem to be as sharp. The first one was
an absolutely stunning dog, quite rare, and the eighth one was marvelous.

“I have no idea if she is buried in Westlawn or dog heaven.” (We laugh).

Strains of Lightning? Doesn’t ring a bell.

“Take Five Book Tour? I don’t know because it takes so long to do them. They
take about four years. Two and Three came out almost back to back, and Three and Four
came out one year apart because after I did Take Two, Take One was redone which had
been from twenty years beforehand, so it appeared like there wasn’t a break and, also, I
took a lot of time off to do Two and Three. The reason that happened: Three became so
big it had to be split into two volumes. I suppose I will do a tour but I don’t think the
next one will be out for three years.

“I don’t know; I have no idea why red is my favorite color.”

Any character he would like to portray who he has never done before? “I don’t
think that way. This character that I’m playing now, the Inspector in ‘Dial M’—I like him
so much but I never for a moment thought or fantasied about playing this character. Never at all. It was right out of the blue. I don’t think: Oh, in five years I would like to do this or that because I find that it might possibly lead to disappointment. One so seldom gets to act in things in which one wants to act.

“When I did ‘Harvey,’ I had never thought of playing it before and I loved it. I would like to do that again, actually.”

Considered writing an autobiography? “No, it just doesn’t interest me.”

Which film gave you the best memories? Many? “Yes, because if the experience is good then you are suddenly having such a special time. I loved making ‘Lassie, Come Home’; I loved making ‘White Cliffs of Dover’ because of Irene Dunne—I so adored her. The material was so emotional and so potent in the World War II arena so that film was extremely powerful in my life, but there were a lot of productions that meant a lot to me.

“There were a lot of television shows that I adored doing: the two Hitchcock segments I did and a thing called ‘Night Gallery’ were wonderful and done very fast. I loved doing ‘Inside Daisy Clover,’ which was a flop moving. It wasn’t as good after they edited it. That was a terrific script. ‘The Loved One’ was a very peculiar film but I liked working on that film a lot; I loved working on ‘The Carol Burnett Shows’ because she is one of the best people to be around. She is so talented; the show was supremely well-organized full of such imagination. When I went on ‘The Family,’ I think that was the first time they had done that. I loved that. I love the shows and they became very rewarding experiences. I’m not talking about the outcome so much as the experience itself. When I see one of those shows, I flush with happy memories of the experience.

“Sometimes people will say, ‘Oh, that was a terrible thing you were in, and I look at them dumbfounded, because it’s been a great experience. ‘Fright Night’ was a wonderful experience. I loved doing that. It gets complicated.

“I loved touring with ‘Dial M’ because the people have been so terrific to work with and I like the part very much. I don’t know what it is like for the front but I know my experience has been happy. Sometimes productions have been such an unhappy experience with no good memory, so I put it out of my mind, and I am sort of startled to see them again, and I say, ‘Oh yes, well that was that, meantime, when it has not lingered happily.”

Advice to young actors and photographers starting out in the biz? He laughs and says, almost purring, “Never listen to any advice.”

Is it a very tough and competitive business? “Well, it always has been and whatever it is you want to do, you’ve got to really want to do it very, very much indeed—I mean very much. You’ve got to want to do it for the sake of doing the work. Otherwise, it is too difficult. Both areas, acting and photography, are very difficult
because they float on what other people think, on public acceptance; both areas are trying to outguess the public and ‘give them what they want.’"

So, you have to think about marketing? “No, the problem is that one’s career, oftentimes, is at the mercy of marketing or at the mercy of the preconceived notion of what the public’s going to like which is like a crap game.

“So, it’s very difficult to mechanize an art form. It’s been done. It defies the laws of gravity but it has been done. In movies because they are a collaborative venture, it depends on so many components. Somebody with no talent can be your favorite star because they are presented so wonderfully. I mean that legitimately and not as a negative statement. Somebody else can be a wonderful actor but have no charisma so they are relegated to a different sort of career.

“Some people have been wonderful actors but their charisma has been so great that it has drowned the fact that they have been wonderful actors. Jean Harlow, for instance, was a wonderful actress. In her time, she was considered a bimbo, but she was, actually, an amazing actress. What would have happened if she had lived? She was only 26 when she died.

“All these various factors... how many people do we see who because there is a different temperature in the world today are not acceptable? But maybe those who radiate commercially are acceptable. That’s why it is so important that if you want to do this sort of work, that you want to do it for the sake of doing it more than for the ‘reward’ of doing it.”

Significance of his license plate? “A ‘moppet’ is a term that was used in the thirties for child actors so mine is ‘XMOPPET.’ I once made up my Variety obit which was ‘X BOFFO MOPPET ANKLES SCENE.’ Translated, it is ‘Old Child Actor Dies.’

“Have you seen the ‘Night Gallery’? It’s very, very good because it is well written; I don’t think the Hitchcocks are on tape.”

Is good writing what you look for? “Well, one hopes for good writing. In given instances, very good writing can be mishandled so that it comes out a mishmash because various elements have not clicked but it is tremendously good. It’s Ossie Davis and myself, and it’s diabolical, and good writing is sometimes a cure. That does seem to be written well.

“A lot of people get absolutely hyped in certain genres. They will say, ‘You know, I’ve worked with Rod Serling a lot.’ I don’t know if he wrote ‘Night Gallery’ but it was his show. There is a ‘Twilight Zone’ called ‘People Are Alike All Over,’ which I didn’t do for any other reason except to work with the director who was extraordinarily talented. His name was Mitchell Lyson, who made one of the funniest films I’ve ever seen in my life, which I saw when I was a kid called ‘Easy Living.’ The reason I went and did this
television show was because I wanted to talk to him; I wanted to see that movie which you couldn’t see in those years. It was a wonderful experience and I learned a great deal from him. He was a very clever man. He made terrific movies.

“A lot of times, people read much more into a situation than is there, especially film fans. I’m a great film fan and sometimes you can get into such a whirlpool of why you think it was done when it wasn’t for that reason at all because each one of us has a different point of view. That’s why one should never say, ‘I’m playing this part because this is what I wish to say,’ because then people say, ‘That’s what you wish to say? That’s not what I’m getting from it.’

“It’s like when you listen to music. Look at how many different interpretations there are.”

Was the Inspector in ‘Dial M’ originally written to have a Scottish accent? “No, it was because the man who originally played the role in America—it didn’t originate in London—John Williams, who was also in the film, is a man I was a friend of and had worked with and admired. I thought his performance was definitive. I thought I would be haunted and that my performance would be derivative so I asked the author, Frederick Knott, if he could possibly release this burden from me (hearty laugh). He asked me what I wanted to do, and I said, I thought if I played him with an accent it might break the bubble, which it did for me, and without destroying the author’s intent.

“He’s about 81 and very active.”

This interview was done in March 1996 in the Tremont Hotel Restaurant, Chicago, Illinois, by journalist Judie Feldman.
Pressbooks - Promoting The Primate

"Man... Hunted... Caged... Forced To Mate By Civilized Apes!"
"Can A Planet Long Endure Half Ape... Half Man?"
"Visitors... Or Invaders From The Future? Only Baby Milo Knows And He Isn't Talking Yet!"

Hollywood hype. It's a game all the major studios play and it's a necessary ingredient in insuring the success of any motion picture. First come the rumours, then the official announcements and finally, when the production is complete, the mighty marketing machine kicks into gear.

In 1968, 20th Century-Fox knew they had something good in Planet of the Apes but with the impending spring release of the much hyped 2001: A Space Odyssey, it was imperative that their sci-fi adventure get a head start. The publicity department quickly launched a sensational media campaign to promote the Planet of the Apes premiere and it opened February 8th at the Capitol Theatre in New York with great success.

It's customary for the studios to provide pressbooks and presskits to the media to begin advertising the film in the newspapers and on television. These items have become, over the years, very collectible to Ape fans who enjoy original movie memorabilia such as posters and promo stills. Though pressbooks are not as extensive as presskits (which focus more on plot, cast and production info and providing a set of photos), they do offer fans a look at what items were available to the media at the time of the film's release. The '68 Planet of the Apes booklet boasts a colorful orange cover with the Fox logo inset into the Pressbook title and the familiar one sheet poster image below. The inside cover called Publicity, lists the cast, production staff and a brief plot synopsis that carefully excludes the film's "shocking conclusion". The following page offers some background information as well as rave reviews from film critics Liz Smith (Cosmopolitan) and Pauline Kael (The New Yorker). For fans the real fun begins on the Exploitation page. "The Towns Going Ape" describes the pre-opening campaign where a New York deejay held a contest asking listeners to send in snapshots of specially located people who wear ape masks. There's also an ad for the Signet paperback movie edition and an L.P. by Dick Strout Inc. featuring open-end interviews with stars and production staff including Heston, Hunter and Evans. One could also order theatrical trailers, radio and TV spots from National Screen Service. For radio there were two 60 second and one 30 second spots and for TV there was one 60 second and one 20 second spot. NSS also carried a five minute special TV featurette on the film's makeup. Additional items listed include... 24" x 32" title display in brilliant da-glo; deluxe hi-rise standee (with one sheet image); four 20" x 60" door panels (one each of Marcus, Zaius, Zira and Taylor).

There are 22 different newspaper ads pictured in the Advertising section and finally, there is a list of Posters & Accessories. They include a 24 sheet poster, 6 sheet, window card, insert card, 3 sheet, 22" x 28", one sheet, 30" x 40", and 40" x 60" posters, a set of 8 lobby cards, 8 color stills and b&w stills.
Pressbooks for the Ape sequels (including the Planet/Beneath combo and Go Ape! releases) vary in size but usually follow a similar format... cast and production staff listings, a plot synopsis, a scheduled premiere announcement, available radio and television commercials, posters and accessories, numerous different newspaper ads and (sometimes) publicity articles.

For the most part, the collection of newspaper ads are just variations of the U.S. one sheets, however, a notable exception are the teaser ads in the Escape pressbook. Under the heading "Prepare Yourself For A New Generation Of Incredible Apes!" is a screened photo of Cornelius and Zira on the run and inset is the more familiar family portrait of the couple with baby Milo.

Special ad mats were also available from National Screen Service that offered a further collection of newspaper ads not included in the pressbook.

Perhaps the most entertaining aspect of the pressbooks (besides the very cool ads) are the exploitation suggestions offered to theatres by the Fox publicity department. For some of the later films (including the "Go Ape!" marathons) ideas include holding a "Find The Most Beautiful Gor-ill(a) In The World" contest where "girl contestants wearing bathing suits, bikinis, hot pants, etc." would compete "but they must put on an ape mask to be judged." It's even suggested that, if there is a Playboy Club in town, they could use Playboy Bunnies as judges!

How about hiring "a gymnast boy and girl dressed scantily, but attractively, wearing ape masks, to perform acrobatics at your theatre." No gymnasts available? Then "Swing Ape Girls Around Town" might do the trick. Just "dress shapely girls, garbed in hot pants, micro-mini skirts, sexy boots, etc. and complete the outfit with an ape mask...", "Tour them around the town in places they will get the most attention." (No readers, I'm Not making ANY of this up!)

No shapely babes in town? Then try to "organize a girl and boy ape baseball team calling itself 'the Ape Planets'."

Movie memorabilia shops are your best bet if you're looking for items like pressbooks and presskits and with exception to the first Ape film they are usually priced quite reasonably. (On average I paid no more than $10.00 per sequel pressbook) The original Ape film pressbook can cost you anywhere from $10.00 to $50.00 depending on the condition and the seller you buy from.

Anyone out there with film footage of any of these proposed "Ape Events"? Preferably those beauty contests. We could call the video "Nice Legs, Shame About Her Face!"
LIVE RADIO SPOTS

60—seconds

NOW! BY POPULAR DEMAND . . . Two Apes for the Price of One!
PLANET OF THE APES . . . AND BENEATH THE PLANET OF THE APES.
Two worlds beyond your wildest dreams, Planet Of The Apes. A world turned upside down . . . Where the
superior beings are Apes and Humans are lowly animals . . . Hunted in the jungles . . . Caged in the
...
THE ULTIMATE PLANET OF THE APES TRIVIA QUIZ

By RORY MONTEITH - Here are 10 questions that will stump even the biggest Ape expert!

QUESTIONS:

1 Name 3 actors in POTA who also appeared together in a previous film directed by Franklin J. Schaffner, and name the film?

2 Which actor in POTA was the only one to appear in a later Frank Schaffner film, and what was the film?

3 Aside from Roddy McDowall, name the only other actors from the original film who appeared in the POTA TV series?

4 Besides POTA, what other Frank Schaffner films were scored by Jerry Goldsmith?

5 True/False: Leonard Rosenman (composer) was not originally set to score BENEATH?

6 In POTA when Zira says to Dr. Galen, "You don't sound happy in your work," what is this reference to?

7 What 2 things link the POTA series with the James Bond series?

8 What is John Chambers' most famous make-up legacy besides his work on POTA?

9 In what other sci-fi film - also scored by Jerry Goldsmith - does Taylor's spaceship make a guest appearance? Hint: It's not ESCAPE?

10 Name the body of water that Taylor's spaceship crash-lands into in POTA?

ANSWERS:

1 Charlton Heston, Maurice Evans and character actor Woodrow Parfrey (Dr. Maximus) were all in Frank Schaffner's 1965 film The War Lord.

2 Woodrow Parfrey again, this time in Papillon (1973)

3 Woodrow Parfrey appeared in the pilot "Escape From Tomorrow" and the actor who played the Hunt Leader in POTA, Norman Burton, appeared in the episode titled "The Interrogation".


5 True. Jerry Goldsmith was supposed to score BENEATH, but was yanked from the film by Frank Schaffner who wanted him for Patton.

6 The Bridge On The River Kwai (1957). POTA co-screenwriter Michael Wilson also co-wrote the script to Kwai, both films based on novels by Pierre Boulle. "Be happy in your work", was Colonel Saito's cynical advice to his British prisoners in Kwai.

7 POTA sequels writer Paul Dehn also co-wrote the script to Goldfinger (1964) and "Hunt Leader" actor in POTA, Norman Burton, also played CIA agent Felix Leiter in Diamonds Are Forever (1971)

8 Spock's ears in Star Trek

9 The Illustrated Man (1969)

10 Chesapeake Bay. For proof look at Cornelius' map in POTA, then get a map of Maryland and Virginia and turn in so that the Atlantic Ocean is south.
Dear Terry,

Thanks a million for the wonderfully speedy delivery of the Apes Chronicles back issues as well as Luiz Saulo Adami’s book. If only an English edition had been printed! Still, I enjoyed the fan and fanzine listings, the pictures and the beautiful cover painting of Ursus. A worthwhile purchase for any Ape collector indeed!

As for your fanzine, I was pleased to see it full of continually updated info. Particularly enjoyable are the unused rare scripts, reprints of magazine and newspaper articles, personality biographies and filmographies, and of course the classifieds for buyers and collectors.

Please continue printing fan written original stories for I’m always interested in other people’s takes on the Apes universe and where they would like to see some of the unfinished tales taken. Whether I agree with the directions they take or the conclusions they bring, it’s always interesting. Alan Maxwell’s “The Last Days Of The Planet Of The Apes” had some interesting ideas however I found a few loopholes in his attempt at tying the CBS show storyline with the film series. To begin with, Virdon and Burke (according to Maxwell) know of George Taylor or so they state when they meet the human named Arthur. If this was so you’d think the name Taylor would have come up way back in the Escape To Tomorrow episode when Zaius informs the astronauts that another ship had arrived years earlier. Wouldn’t they have inquired or suggested that it might have been Taylor? Also, in the story finale, Virdon returns to Earth 1973, or so we must presume since he crashes into the spaceship carrying Cornelius, Zira and Milo. Two officers report to their senior that the wreckage includes the bodies of “two humans—they appear to be astronauts Virdon and Burke.” This conclusion by the officers is remarkably odd when one considers that Virdon, Burke and Jones never departed from Earth until 1980... Seven years after the apeonauts arrived!!

Perhaps I’m nitpicking at a fairly entertaining story but I much preferred (so far) Dave Ballard’s ongoing “Milo’s Tale”. It gave further insight into the chimp scientist’s character, helped explain one of the film series worst continuity errors (the 3978/3955 dilemma) and (thankfully) did nothing to alter the surrounding events established in the films. Good work Mr. Ballard!

Mind you, Alan Maxwell was attempting a VERY difficult task by tying the film and TV series AND completing the entire saga. I just feel that the concept of the living vortex being Virdon encounters gives the Ape saga too much of a Star Trek feel. Meanwhile, Maxwell’s review of the excellent Varese Sarabande CD was bang on. Yes it’s a MUST And yes Alan, I too crank up the volume for that groovy Escape theme!
Oops... sorry Terry. This is starting to sound like a letter to the fanzine when I meant for it to be for you. By the way, I don't mind you printing anything I send you so do as you will. I love talking Apes!!

You mentioned in your letter to me that we have lots in common and I couldn't agree more. Besides the Apes, I love music and (as a drummer) have played over the years in pop, rock, and yes, even country bands though my favorite music acts are the Beatles and Elton John (his classic 1970-1976 years). I have my dad to thank for playing everything from big bands to progressive rock, pop, country etc. He was a deejay during the seventies and earlier had been an amateur drummer. I also enjoy playing piano and rhythm guitar as well as songwriting. I've even fiddled with Ape inspired songs at home on 4-track.

Enough personal info... back to the fanzine. I know you are focusing on articles more than appearance and I agree it's a priority though I do think that more pictures might attract some of the less diehard fans and help increase membership. Even a color copy inserted might help. I've got plenty of Canon 1000 copies from some of my picture collection and would be glad to make some available. I can also run color copies on adhesive label stock (to make stickers) and on heat transfer sheets (sizes 8 1/2 X 11 and 11 X 17). They'd make great prizes for any contest.

I do have articles I have written in the past but need more time to go through your Ape Chronicles to see exactly what's been covered. I have included a write up on the movie pressbooks and from them have made a selection of photocopies you might want to use. If you need more info on the pressbooks or would even like copies please let me know.

You also asked me about the items I have from Stephen Russo Video. They are indeed VIDEOS, not scripts. The two volumes of “Planet of the Apes: The Lost Episodes” include The Good Seeds, The Deception, The Cure and The Liberator. I also have the unedited version of Escape To Tomorrow. The 1966 Heston & Robinson screentest, trailers from all five films and various documentary footage is included on another Russo Video titled “Epic On The Planet of the Apes”. Other ape-related video clips I have gathered on tape include Heston’s Apes skit on SNL, Ape inspired scenes from The Simpsons (the Planet of the Apes musical plus scenes from at least four other episodes), McDowall discussing Apes on Conan O’Brien, Heston and chimps spoofing Jurassic Park/Planet of the Apes (from an MTV award show), Heston talking Apes on Rosie O’Donnell (Rosie shows him her Planet of the Apes plastic cup), the Spaceballs spoof of the Statue of Liberty finale, various Heston interviews where Apes is mentioned briefly, Apes references in film (from Mrs. Doubtfire, The X-Files, Reality Bites, When Harry Met Sally, Spy Hard, etc.), a segment from a sci-fi documentary featuring Apes and hosted by Mark Hamill, all of the Return To The Planet of the Apes episodes, the
CBS tv show episodes (in telefilm compilations like Back To The Planet of the Apes), two Mego commercials (poor quality!!), City TV commercials for Planet and Beneath... am I forgetting anything?! If there's anything you need from this list I'd be glad to run you off a copy.

As I mentioned before, my wish list includes the rare scenes from Battle, ANY other rare scenes from ANYTHING... well, you get the picture.

I have many magazines with articles or features on Apes projects (Famous Monsters, Monster Times, Castle of Frankenstein, Screen Stories, Cinefantastique, Starlog, Fantastic Films, Movie Monsters, Questar, Mad, Scary Monsters, YourFlesh, etc.) and would also provide copies of any articles you or others may seek.

Anyway, I'm sure I've gone on long enough. I hope to hear from you soon regarding trading or passing on some video footage and I look forward to future issues of Apes Chronicles. Keep up the good work!

Thanks Again,

Brian Brady.

But Doctor Zaius, These Old Issues Of Ape Chronicles Proves That Humans Once Ruled This Planet!

Nonsense Cornelius!!

Damn You Terry Hokees!!