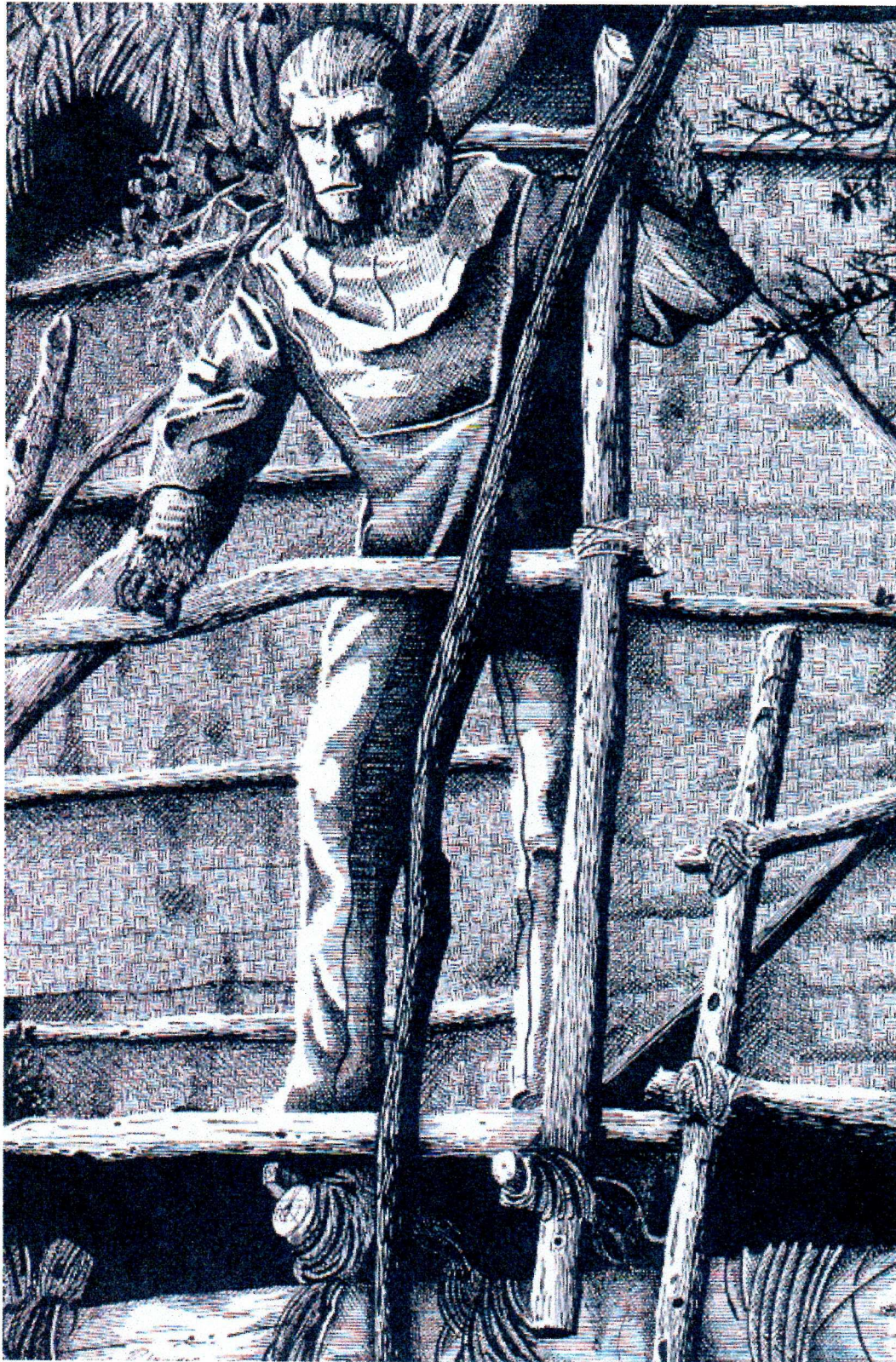


APE CHRONICLES

THE INTERNATIONAL PLANET OF THE APES FAN CLUB



AUG 31ST 1998

ISSUE #33

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R.I.P.**

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APE CHRONICLES

**International
PLANET OF THE APES
Fan Club**

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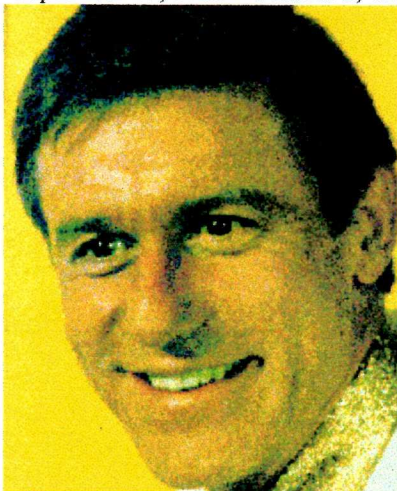
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HIGH COUNCIL NEWS

by Terry Hoknes

RODDY MCDOWALL R.I.P.

September 17, 1928 - October 3, 1998



As we celebrated the 30th anniversary of Planet of the Apes we all looked forward to the great Behind The Planet Of The Apes documentary for AMC hosted by Roddy McDowall. Roddy also appeared at the AMC celebration (also attended by Charlton Heston, Kim Hunter and others). It was at this time that the public was made aware of Roddy's battle with cancer. The news was held back almost until the last moment. As we wondered about his health throughout September the news finally came.

**HOLLYWOOD, Calif.
(Reuters/Variety) - A memorial gathering for Roddy McDowall, who died earlier this month, will be held at the Academy of Motion Picture Arts & Sciences Nov. 7. The hour-long program will begin at 10 Am. in the Samuel Goldwyn Theater and is open primarily to people who knew him or worked with him, said academy spokeswoman Leslie Unger. Robert Rehme, the academy's president, said his office had received numerous requests from McDowall's industry friends to host a memorial. Rehme said it is unusual for the academy to host such an event, but that in this instance it was appropriate. At the time of his Oct. 3 death, McDowall was a board member of the academy representing the actors' branch - and president of the Academy Foundation.**

WELCOME TO ALL OUR NEW FRIENDS ON THE INTERNET

We have reached our largest membership ever and it is steadily increasing. I have continued to draw new members through the website and through Membership Drive auctions at Ebay auctions at www.ebay.com The auctions are found under seller "hoknes".

To all our new members I welcome you. As I always state we are a fan club with a fanzine made for POTA fans and by POTA fans. We have some great articles upcoming presented from new members.



JEFF KRUEGER, NATALIE TRUNDY '98

WEBPAGE SALES

POTA magazines are super hot on the net! I have sold 30% of my entire stock this past 6 months. Certain issues are completely sold out. The rarest issues at this time are #19 and #29 I am also almost completely sold out of #9, #20-26. If you need any please get them now before prices go up again!

MEMBERSHIP UPDATE

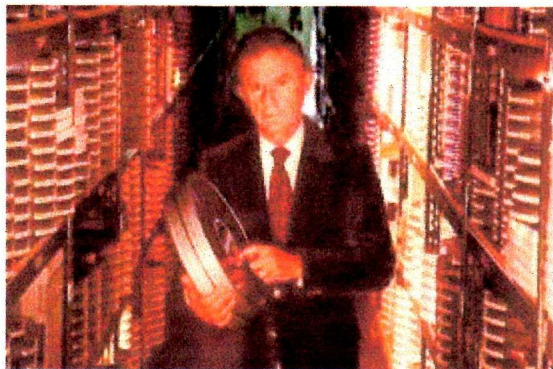
WARNING: This is the last issue (#33) that will be sent to members: **PHILIP MADDEN, MICHAEL HELLEN, THOMAS BAILEY, CHRIS SAUSVILLE.** Renewal info on the left. I hope to see your support continue once again. Each issue gets better and better.

*Please send me your EMail address.
It is so much easier to stay in contact.*

RODDY MCDOWALL'S LECTURES January 13-21 1998

by Sally Mierop

The temperature in Cleveland, Ohio, was a mere 12 degrees and wind chill, who knows. We were thrilled to be leaving this cold but the forecast for Florida didn't look to promising for shorts either.



AN EVENING AND AFTERNOON WITH RODDY

I attended 2 of the lectures, Avon Park and Melbourne. Avon Park's lecture was in the evening (Saturday, January 17, 1998). Our seats were second row center with nobody seated in the first row through the second row up to us. Roddy wore a dark blue velour sport jacket, a light blue shirt, tie, and tan slacks. He looked thinner from when I saw him backstage in New York. The program director told us Roddy was working out at a gym before he came to the lecture that night. The audience consisted 99% of senior citizens but I'm not one of them.

Roddy first read a letter to a Miss Winsome dated New York, April 12, 1916 about the perils of motion picture work from Mary Pickford. The letter was to his mother.

Some stories:

MAE WEST - Roddy's first meeting with her during filming of a POTA movie. She started telling Roddy how much she admired him in a certain part in another movie. The only thing wrong was that it wasn't a part that he did. But he decided not to let her know. They became good friends.

MARLENE DIETRICH - Roddy took a few pictures of her including one during her show in a mink coat

which he wanted to use for his book. She said that wasn't her in the photograph. Roddy said what do you mean? Marlene said she never has that expression in that coat. Roddy says who's the broad then? Marlene didn't answer.

A third of the way through the lecture, the spotlight burned out and left poor Roddy in the dark. But he took it like a man and went on without a spotlight. When the spotlight came back on, it was a different color and they changed it a few times while Roddy would comment on each color that they shined on him.



RODDY MCDOWALL AS CORNELIUS (1967)

The last 15 minutes was the Q & A session which didn't last long, because the senior citizens were leaving in droves, so Roddy ended early.

Who were his favorite male actors?
Claude Rains, Henry Fonda, Walter Huston (never got his photograph), James Mason.

What did he think of colorization?
It didn't work, which was good. The positive thing that happened out of it - a lot of footage was put back in that was cut out.

What's his favorite film?
Hard...Easy Living - Jean Arthur, The Lady Eve, Gone With The Wind, Wizard Of Oz, Singing In The Rain, so many.

Did he know Gloria Swanson's son, David?

RODDY MCDOWALL'S LECTURES January 13-21 1998

by Sally Mierop

No, but knows her daughter

How's Elizabeth Taylor doing?

Fine, she's marching forward.

Did he know Dick Powell?

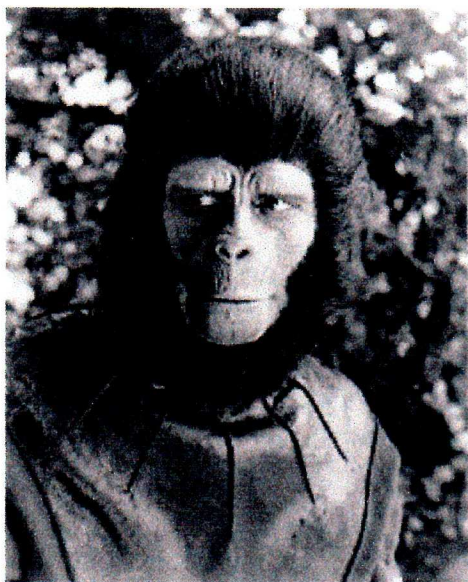
Not very well, didn't work with him.

What was Donald Crisp like?

Like a surrogate grandfather. They were pretty close until he died.

An 80 year old lady said she met 7 year old Roddy and his mother on a train when she was traveling with her mother and she gave him her movie magazines. Did he remember her? (Roddy would not have been 7 years old. He didn't come to America until 1940, which would have made him 12 years old when he arrived.) Oh well, we've known each other a longtime then.

A few people gathered around the stage for an autograph but Roddy said he had to leave. He shook hands with one woman next to me. We thought he would return but the director said he didn't intend to come back out.



When we returned to the parking lot, it was deserted. We didn't know if Roddy left or not, but we drove to

the side of the theater and saw his limo and chauffeur waiting. A moment later Roddy emerged from the door. I opened my car door (I thought it would take too long to open the window) and said, "Hello, Roddy...It was great>" He replied "thanks for coming to the show." I told him, "I'll see you at Melbourne but our seats will be way in the back" When we pulled out of the parking lot, the limo was behind us and stayed there for about a mile before it pulled into a Holiday Inn. We kept going.

The next day we were in Melbourne for the afternoon lecture. Our seats this time were about eight rows back to the far right. The opposite side of where Roddy stood. This audience contained more young people than Avon Park. Roddy wore a gray velour suit with a gray turtleneck. He looked simply gorgeous.

We noticed a few slides were changed and perhaps he told one or two more stories than the previous night.

The Q & A session went to the full 15 minutes with a lot of people asking questions and less people leaving.

What was Margaret O'Brien like?

Most talented. Was supposed to be the original girl in the movie, "My Friend flicka", but had other movie commitments. I always resented her because she could cry at a drop of a hat.

Is he in contact with Anna Lee?

Are in contact, she just had her 85th birthday and he called her and Maureen O' Hara. Like family. She's on General Hospital.

A local Hedda Hopper/Pam Harbaugh did an interview with him, did he want to respond to it? She doesn't seem to have the correct credentials to be occupied in her position.

A lady confessed that she had a crush on Roddy for 30 years. Never misses a Roddy McDowall movie. You are a ver discerning lady. He does.

RODDY MCDOWALL'S LECTURES January 13-21 1998

by Sally Mierop

What happened to Peggy Ann Garner?
Died young in her early fifties. They worked together a lot. She had a very unfortunate life.

What's his favorite movie he's in?
You count the films that you had the best experience making - Dead Of Winter.

Who are his favorite male actors?
Claude Rains (What did I say, I lie a lot), Henry Fonda, Walter Huston (never got to photograph), there are so many he thinks are terrific...Spencer Tracy.

Was Donald Crisp irish or scottish?
Very scottish.

Tell us about the Black And White Ball?
Truman Capote party - First there, last to go, didn't know there were that many there.

Did he love working in radio?
Loved radio. Does a lot of books on tape. Had to dress up in evening wear to do those programs. Got to keep all the money.

What was Mollymauk?
The character from Lord Love A Duck

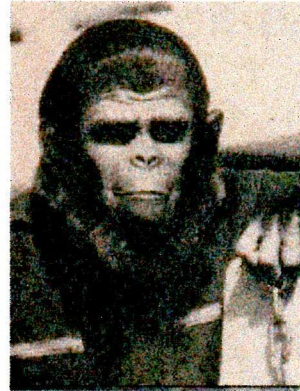
Will you watch the Golden Glove Awards tonight?
Don't think he'll be able to, but he would if he could.

Are you the voice of Snowball on Pinky And The Brain?
Yes, he loves doing cartoons. mad Hatter- Batman. Starting new movie, A Bug's Life, character is Mr. Soil.

Roddy did not stay around for autographs nor photos either.

Out in the parking lot, my husband noticed some young guys heading for the back of the theater. My husband asked if the limo was back there and they said yes. This was another opportunity to see Roddy,

so we took it. The limo was there and so were four young men, two seeking Roddy's autograph and one his photo.



RODDY MCDOWALL AS CAESAR (1972)

We waited for about 5 minutes and Roddy peeked his head out the door and said he was looking for a lady he promised a photograph. There was nobody else out here. I waved and he ducked back in the theater. In about 5 minutes Roddy returned and went straight to the limo door which the chauffeur was holding open. One of the guys pleaded with Roddy for his autograph, so Roddy gave in and proceeded to sign.

Well, I didn't want his autograph but a photo, so I went behind the guys and stood by Roddy while my husband took a few pictures. I asked Roddy where he was going next. He turned to the chauffeur and asked him, which he replied, Sun City Center. Roddy then turned to me and said, Sun City Center. After that, Roddy got into his limo and left.

One of the guys said rumors were that Roddy was staying at the Comfort Inn down the road.

After leaving a hour and a half later, we saw a limo at a gas station next door to the Comfort Inn. Hmmm. could have been Roddy!

***Sally Mierop is possibly the biggest Roddy McDowall fan in the world! Check out her superb website dedicated to Roddy at:
www.ameritech.net/users/rm_fan/rodgy.html?
2124 Brandywine Drive, Euclid, OH, 44143-1615***

INVASION OF THE APES

A short story by Luiz Saulo Adami, Translated by Rosana Paza

As we left the amazing projection room. A film had never left us so astonished since we didn't know where to go when the lights turned on. Crowded with approximately 500 spectators, Bella and I left absolutely quiet the projection room, and we saw the tumultuated street, where other 500 people were awaiting to watch the premiere of Planet of the Apes. The queue was quite long, and it extended next to the buildings for five blocks. It was 9 past 10 PM and even the cold weather couldn't move away those people who were anxious to watch the film which was becoming all over the world a cult. We walked among those people, imagining if they would have the same reaction as we had. We were in April, 1968, and after that movies session Bela and I have never been the same ones again.

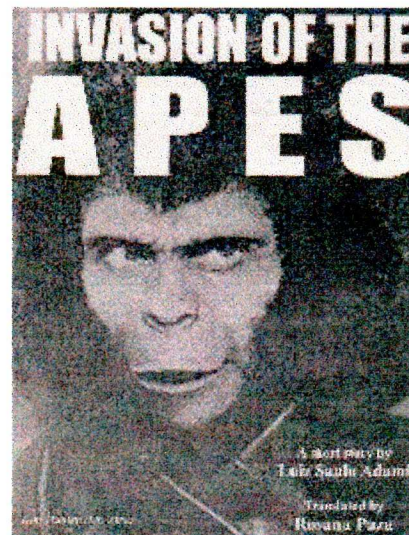
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We arrived at home a little after 11 PM. The traffic was chaotic, and we needed at least 30 minutes so that the people who were in the queue could enter in the cinema. The solution was to wait for. A chimpanzee knock at the window of our car to help us to maneuver it, and we took a phenomenal fear. Of course was not Cornelius, Lucius or Zira, that we had seen in the film, but a boy propaganda on the film who had been dressed like one of the characters to promote the film outside while the projection room was 'literally invaded' by the public. But the fear was big. What mattered us was to leave there, and slowly our heart beatings returned to normal.

I remember that during the itinerary we took to our house after movies, the subject was just one: the film. The final scene, with Charlton Heston performing the anguished captain George Taylor, who discovers that he is not in another planet, but in the Earth destroyed by the man, He left us with no breathing. I remember very clear that when we were arriving at the highway crossing, the traffic light was closed and we had to stop. In that moment we talked about the possibility of those Pierre Boulle's visions' come true one day changing the reality on the Earth, a car stopped by our side, to await the traffic light opening.

Towards us a gorilla wearing similar clothes to those we saw in the film. Bella and I looked at us again and said each other: "See, other man promoting the film". We are sure of that.

Before sleeping, as it was our habit we talked a lot of about our day, a kind of 'evaluation' of those moments lived together or individually. I remember that in that night the chat extended until 2 AM. We went to sleep later, and I had an intriguing dream. Nightmare, better saying. I was Taylor, and I escaped hopelessly from Zira, who had betrayed me when she said to doctor Zaius that I should be executed once and for all, avoiding in this manner I could discover the truth on the past of the Earth. I woke up with a start shouting at about 4 o'clock AM making Bella jump off the bed puzzled. I delayed to understand that everything was just nightmare and what seemed to explode inside me was just my heart.



"Somebody is ringing the bell", she told me.

"At this time?", I muttered.

Before I get dressed my robe, I still checked the time to make myself sure if it was not a nightmare inside another: 4 o'clock. I admit it was not an easy task to get to the entrance door. Bella followed me. Through the magic eye, we got to see two cars with lights turned on towards our door house and a man's shadow trying to ring the bell again. Before he get it I

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opened the door. Bella and I were astonished, but dumb in front of a chimpanzee figure with a smile in his face. He looks like that one we had seen in the movies, and he had a message in his hands.

"Gentleman, madam... Sorry to bother you at this time".

Miraculously, we didn't sit.

"Please, come in.", Bella said. With nothing else to say to the creature.

"Excuse me".

He entered. At that time I didn't know what was right no longer; to close or not to close the entrance door? Since, somebody else could enter: doctor Zaius, for example. Oh Goodness, what a mess, I thought. Finally we were three standing up in the living-room. Bella and I read the notice together, but our whispered disturbed ourselves.

"Any doubts, humans"?

"But we are receiving an eviction notice. That's ridiculous!", claimed Bella.

"The whole city is being evacuated. All the humans have 48 hours from zero on today to leave the city under penalty to be hunted literally. Before they decide to ask all the humans are being summoned to cooperate with the new government. They are being guided to a place which we call pavilion. There, we leave them for three or four days till we can join the whole family so that we can take them to the real place where human should leave: the forest".

That could not be true!, I thought by myself frightened.

"Who did send you here? Doctor Zaius?", I tried to guess. With nothing else to ask.

"Doctor Zaius?" He replied.

"OK, we are going to leave the house within 48 hours as you are asking for", said Bella, for my surprise.

"Bella what are you saying?! This house cost us money, and all this can be true!".

"Dear! We are having a nightmare, nothing else".

"Well, humans, the chat is very good, but I have other things to solve before coming back. Excuse me", he left our house as he came: imposing.

Bella and I were looking at around us and each other like two foolish. We heard the cars noise went away. We went to the street and for our fright the only house which was intact it was ours. The others were destroyed. Beautiful gardens were completely swept, and the sidewalks were full of piece of clothes, papers and a lot of garbage spread everywhere. As if it was happened a war.

2

The following morning, before checking the time I ran till the window to look at the street. I smiled when verifying that everything was just a nightmare. In fact, two nightmares one inside another, as we had thought. I breathed eased when I noticed that Bella still slept. Everything was in its right place. Without destruction, chimpanzee...

During the breakfast, I avoided to comment something with Bella because - I thought - we couldn't have the same dream. I kissed her and took my car to drive to my work. On the way to work I was meeting my closer neighbors and they certainly had never seen me so smiled in a Thursday morning, the worst day for me. Every Thursday, all the problems seem to accumulate on my desk, but I was happy because my city was not being destroyed in the previous night. So, I had once more opportunity to hate my boss from 8 AM to 5 PM.

While I was waiting for the traffic light opens a boy came to offer me the morning newspaper and as usual I bought it. - at the company I work for everyone should have his own paper and keep it well.

INVASION OF THE APES

A short story by Luiz Saulo Adami, Translated by Rosana Paza

In fact, this is a human custom. Something was different with that boy. There was a sadness in his glance, but the traffic light opens and I had no time to talk to him. While I was driving something strange intrigued me. All the people that walked on the sidewalk as well as that ones who were driving their cars only mimic. As it was not allow to talk in that time. "That's the last straw!", I thought. And I started laughing associating the chimpanzee image of my nightmare with the silent law on the population of our city.

For my surprise on arriving in front of the building of the company in which I worked for the parking lot was completely full. I had never seen so many cars joined at one time. At the door of a minibus that had never seen it there before, there was a sticker with notes in red which I couldn't understand, got my attention. I also thought strange the behavior of the parking lot guard. He sweated too much and he seemed more nervous than never. Perhaps because of too much work in that day, I thought...

I crossed the empty corridor till up I began to hear voices followed by the applauses, which came from the auditorium. I went straight there in the attempt to find out a reason for that desert atmosphere. There was a table on the stage with the directors of our company. And two humans- men, better saying-, strange for me sat down next to them. One of them spoke to the microphone, awaiting to cease the applauses.

"What's happening, Philip?", I asked for one of my companions.

"Hey, where were you in that last two days?".

"Two days? Are you dreaming? I've never missed a single day work during the last two years!".

"That's right, Louis, if that's the way you want it...".

"What kind of meeting is this?".

"Oh, yes! It is a take over meeting. The company was sold as you have already known and all the employees are included in this package", he laughed. For the first time in my life after working for five years in a desk next to Philip desk I was afraid of his mockeries

The applauses ceased, and the strange man who was at the microphone quite confident to announce the new company owner arrival. The audience applauded exciting the entrance of three orangutans in the auditorium dressed up exactly as ones who we had known in the film. None of them, I assure you was doctor Zaius, as I had feared in my previous nightmare.

"What devils is happening here, Philip?".

"This was not in the script", he suspected looking around and noticing the workers reaction who were astonished and were decreasing the applauses.

On arriving in the stage and take the microphone, one of the orangutans - the well dressed of them - smiled. Some workers also smiled for him, having nothing to do. Other workers tried to smile imagining that was a trick of somebody from the cultural promotion department. For some of them, certainly was a man dressed up on doctor Zaius.

"As a new owner of this company I would like to announce the birth of a new time", said the orangutan, while the other two applauded. The human audience was still, the auditorium door was locked outside and could hear the hunt trumpet sound.

Written in October, 1997, this short story was published in the Juvenatrix fanzine, from São Paulo, Brazil, edited by Renato Rosatti, in December, 1997. Rewarded with the Silver Medal of "X Concurso Nacional de Contos" from Clube Literário Brasília, DF, in December, 1997.

Before and After the Planet of the Apes

By Alan Maxwell

Now more than thirty years after the beginnings of the phenomenon known as "Planet of the Apes", I was going to write an article detailing the ways in which its influence has been felt over the years, but decided that equally relevant was the ways in which "Planet of the Apes" itself was influenced - so here it is, my ideas on where it came from, and where it's going. Although the franchise has made its mark on various media - for example modern music from rap to country & western, from mainstream music to the more obscure samplings from such acts as Source Direct and Orbital - I've chosen to concentrate more on the forms of media where it has had the most impact (TV, film, literature, comics). Some of these influences have been detailed in other issues of "Ape Chronicles".

If we care to trace back far enough, we can find similarities between "Planet of the Apes" and one of the great works of fiction - "Gulliver's Travels". In terms of content, Swift's "Odyssey"-like tale is best known as a satirical work, exactly as Pierre Boulle intended "Planet of the Apes". But on a more superficial level, there is also a similarity in one particular area of the story - a land where horses are the intelligent species and humans are mere animals. These creatures were brought to life wonderfully a few years ago in the epic television miniseries "Gulliver's Travels" starring Ted Danson.

Over 130 years after "Gulliver's Travels", some of the ideas which materialised in "Planet of the Apes" can be found in one of the earliest and most important works of science fiction - "The Time Machine". Written by H.G. Wells in 1895, this story told the tale of a scientist from 19th century England who, with the aid of the titular machine, travelled 800 millennia into the future, and tells of the awful world in which he finds himself - a world in which the human race has developed into two separate races, the peaceful but docile Eloi, and their masters, the sinister underground-dwelling Morlocks.

The "science-romance" label which has since been attached to the story, while accurate to some degree, is a little superficial, and gives no idea of the more serious ideas voiced in the tale. It is a well documented fact that Wells had a great many concerns about the human race as a people, and wrote about them in a great number of his books, for example "The Shape of Things to Come", for which he later wrote a screenplay (making it to the cinema in 1936 in the form of the lavish spectacle "H.G. Wells' Things to Come").

Although "The Time Machine" was written while he was relatively young, the ideas are certainly beginning to formulate, and Wells weaves an incredible tale of Earth following the breakdown of human civilisation while at the same time taking the same satirical swipes at humankind as Pierre Boulle aimed for with his original novel. The fate of the human race in this story is not that far removed from that of the Apes saga either. While the Eloi are in some ways more advanced than Nova and friends (they sleep indoors and have their own language), their life is certainly similar. They do nothing except lounge around oblivious to danger of any kind, but at the same time live in fear of the moment when the "ape-like" creatures will take them. However, there is nothing as pleasant as target practice involved here - they are food, plain and simple.

It is worth noting that while Wells doesn't specify exactly how man's downfall came about, George Pal's 1960 movie clearly does, and in a way which is very familiar to readers of Ape Chronicles - nuclear warfare. The message, just as in "Planet of the Apes", is abundantly clear - yes, the future of the human race is a bleak one, but it's entirely our own fault.

Wells was also responsible for another novel which may have influenced the Apes saga - "The Island of Doctor Moreau". Some of the ideas in this novel are certainly emphasised in later instalments of the "Planet of the Apes" film series. This tale concerns a man who finds himself the survivor of a shipwreck, and consequently stumbles upon an island where grotesque experiments on animals are being carried out by a scientific genius. It is in many ways a tale of genetic engineering before the term had been invented. Doctor Moreau, cast out from society as a result of controversial scientific experiments, has decided to continue his research in the privacy of this island - an island which is now inhabited not only by Moreau and his assistant, but also the victims of his experiments - animals who have been experimented on to such a degree that they have now, in appearance only for the most part, evolved beyond their normal counterparts (and if you're wondering, yes, there is an evolved "ape-man").

Moreau continues to strive for the perfect results, and in the meantime all of his experiments are left to live by themselves in their own little "community" - but only after having been severely conditioned by Moreau to fear him. He is essentially their master, and is revered by them in the same way as the apes in "Planet of the Apes" treat their Lawgiver. They are also forced to adhere strictly to their own laws concerning their behaviour, all based around one perverse premise - "are we not men?" To read how these animals treat their laws as sacred, one cannot help but think of the apes in "Battle for the Planet of the Apes" having it firmly planted in their mind that "ape shall never kill ape". Indeed, one of the sections of their law states that they must never attack others, as Moreau fears that when they taste blood they will inevitably crave more. He is right, as he finds out to his cost.

Although in this way the novel resembles elements of "Battle for the Planet of the Apes", it has just as much in common with "Conquest of the Planet of the Apes". The conditioning that the beast-men undergo is very similar to the way in which the apes are treated by Ape Management in "Conquest". Moreau is trying to create more "effective" creations, just as Ape Management try to produce better ape slaves. But, of course, it all goes wrong.

The main difference between the ape revolution in "Conquest" and the beast-men's revolt in "The Island of Doctor Moreau" is why they revolt. While the apes in "Conquest" revolt because they see how they are being treated and, with the help of Caesar, start to gain an awareness and intelligence, the beast-men created by Moreau actually end up causing trouble because they start to lose their intelligence. Consequently they revert back to their primal instincts, with disastrous results. While this novel and the movie "Conquest of the Planet of the Apes" may differ in how the beasts revolt, they both share the same initial cause and final outcome. Man is playing God, interfering with nature, tampering with things which would be better left untouched. And in both the novel and the movies, there is only one outcome - those who sought to reap the benefits of playing God will ultimately end up hastening their undoing.

It is perhaps worth noting that while "The Island of Doctor Moreau" has been filmed many times, and always flawed, the movie made in the seventies starring Michael "Logan-5" York will be of most interest to Apes fans. Not only was it made in the same era, it was also directed by Don "Escape..." Taylor and featured make-up effects by John Chambers and Dan Striepeke.

In the early decades of the twentieth century, science fiction really began to take off in the world of literature, and so it's no great surprise to find one such book written in this period which bears a significant resemblance to "Planet of the Apes". Although originally serialised, "Across Time" was later collected into one volume, although a lot of

the political and satirical viewpoints present in the original was absent from the later edition. The story was written by Donald A. Wollheim (under the alias David Grinnell) and told of a human who finds himself in the far future where the intelligent race is of simian origin.

However, the one item of literature which probably had the biggest influence on Boulle's "Planet of the Apes" was published many years later, about a decade or so before Boulle's novel. "Genus Homo" by L. Sprague DeCamp and P. Schuyler Miller tells the tale of a group of humans who are sent forward in time to a period when evolved apes rule the world after humankind has destroyed itself. Although originally written in English, this book was translated into French. The French edition was released shortly before Boulle wrote "La Planete Des Singes".

"Planet of the Apes" has certainly made its mark on the world of literature, and one needs only to look at the stories by successful horror author James Herbert about a post-apocalyptic world dominated by rats to see that the formula is still every bit as popular today.

While it is acknowledged that "Planet of the Apes" took a long time to progress from Boulle's "unfilmable" novel to the movie that we all know and love, in some ways it was almost inevitable that the movie was made. Having the weight of Heston's name behind it certainly helped. After all, he already had one gigantic success with a literary adaptation to his name - namely the phenomenal "Ben-Hur" (and he would have more success to come with adaptations of stories by Harry Harrison and David Matheson, "Soylent Green" and "The Omega Man" respectively). Being a book written by a successful author didn't do it any harm either - Boulle's "Bridge On The River Kwai" had certainly been successful enough, so why shouldn't lightning strike twice? This kind of development is still going on today as we can see when top-selling authors such as John Grisham and Stephen King can't seem to write anything without somebody looking to snap up the film rights.

With Heston and Boulle already seeming to indicate something special, the choice of Rod Serling as screenwriter seemed positively inspired. Best known for creating and working on "The Twilight Zone", it was this background that made him seem like a perfect choice.

"The Twilight Zone" may have influenced "Planet of the Apes" in any number of ways. Given that "The Twilight Zone" is probably a bigger part of modern culture than "Planet of the Apes" itself, this isn't particularly surprising. Firstly, Serling's TV show was big on morals and messages, with some kind of lesson to be learned from almost every episode. It would seem that Serling would be the perfect man to hammer home the moral and political messages embedded in "Planet of the Apes".

The show was also renowned for its formula of putting ordinary, everyday people into situations which were distinctly extraordinary - and finding yourself on a world ruled by apes is certainly not something which happens to many of us.

Another mainstay of "The Twilight Zone" was the humorous, if sometimes rather grim, twist endings. It's hardly surprising that the man responsible for such twists would also come up with the shocking climax of the "Planet of the Apes" movie. It's even less surprising when you consider that he used the same plot device - on more than one occasion - long before he wrote the Apes screenplay.

The first such occasion came in the episode "Third From The Sun", although in this case the twist was the reverse of the "it was Earth all along" ending. This episode, written by Serling based on a story by the aforementioned Richard "I Am Legend" Matheson, tells of a group of apparently normal humans (for all intents and purposes two

everyday families) who are planning to escape their planet when they realise that it will shortly be ravaged by nuclear destruction. Their destination is eventually revealed as a planet named "Earth".

That particular episode first aired on the 8th of January, 1960. It was just one week later that an episode aired which, whether you have seen it or not, will sound more than a little familiar. "I Shot an Arrow into the Air" was once again written by Rod Serling, this time based on idea from Madelon Champion. It relates the tale of three astronauts whose spacecraft crashes in a barren desert. As the conditions begin to take their toll, it becomes a case of survival of the fittest, and one astronaut tries to kill the other two in order to survive. The second victim tries to reveal something he has discovered before he dies (a telegraph pole), but doesn't get the chance. Eventually, the sole survivor, having killed his companions, stumbles across the desert and makes a horrible discovery - a signpost for Las Vegas.

In the following season, a particular episode aired which to this day is revered as one of "The Twilight Zone"'s best. "The Invaders" was written by Richard Matheson (that man again) and, like the aforementioned episode based on his story, used the reverse of the "it's Earth" twist once again. The episode revolves around an elderly woman who lives on her own and is visited by miniature aliens from outer space. Under the impression she is being attacked, the woman fights off the seemingly hostile invaders. We never hear her speak, and the only dialogue that is heard occurs at the end of the episode when the last of the invaders (whose identities have been masked by the space suits they wear) manages to send a message at the last minute to his home planet, warning of the dangers on this planet inhabited by giants. It is at this moment we discover that this was an exploratory mission from Earth.

The final time this familiar twist was used came on the 29th of November 1963, in the episode "Probe 7 - Over and Out". This episode, written by Serling himself, concerns a space traveller who is stranded on an alien world. After a thorough exploration, he finally discovers a female traveller who has been stranded here just as he has. Realising they are stuck here, they choose to try and survive on this world, and name it "Earth". The man and woman in the story are named Adam and Eve.

It is also worth noting that in addition to such creative inspiration, this TV series is also of interest to "Planet of the Apes" fans since many of the people we associate with "Planet of the Apes" worked on it. Actors such as Roddy McDowall, Claude Akins, James Whitmore, and James Daly all appeared in episodes. Composers Jerry Goldsmith and Leonard Rosenman were involved in scoring episodes, including "The Invaders" (Goldsmith).

Although "Planet of the Apes" may have been influenced in many ways by this TV series (and possibly others), it is not surprising that when it became such a cultural phenomenon as we now know it, "Planet of the Apes" inevitably gave as much back to television as it had taken.

One such example occurred a few years ago, as part of a string of TV adverts here in the UK by games console manufacturer Sega. They created a bizarre vision of Earth thousands of years into the future under the title "Planet of the Pigs".

The influence on TV of "Planet of the Apes" is not just limited to advertising though. Several years ago for example American comedian Steve Allen featured on his show a spoof of the Statue of Liberty ending, revolving around fast food. In more recent years, the "Planet of the Apes" influence has been felt in MST3K and such top-rated shows as "Friends" and "The Simpsons".

The "Planet of the Apes" influence has probably been present in the latter series more than any other show, leading to some of the funniest "Ape" moments anywhere. That it has been spoofed so many times on a show which itself has become such a huge cultural phenomenon is testament to the impact that "Planet of the Apes" has made on people. Ape highlights from this show have included : the famous "Planet of the Apes" musical; Springfield's parents hunting their children in order to take them to church one morning, in a scene identical to the human hunt from the original film; Homer being asked by Marge if he ever thinks about their future and replying "you mean like will apes be our masters?"; Homer having a daydream in which he finds himself on trial (in a location very like Ape City) on the "Planet of the Donuts"; and, in one of "The Simpsons" finest episodes, the moment when Homer finally figures out the ending to the film. About to be sent into space by NASA, he is asked if it will be dangerous.

"The only danger is if they send us to that terrible *planet of the apes...*" comes the reply, before he is suddenly hit by a realisation.

"Wait a minute....Statue of Liberty....that was OUR planet!" he cries, before falling to his hands and knees, pounding the floor with his fists and screaming "You maniacs! You blew it up! Damn you! Damn you all to hell!"

Of course TV is not alone in being influenced by the Apes. The influence of "Planet of the Apes" also reaches extensively into the world of film.

To me, the year 1977 is special due to it being the year I was born. However, I suspect a great deal more people will remember it as the birth of something a bit more far-reaching - "Star Wars".

"Star Wars" burst onto the scene in a flash of spaceships and special effects and almost single-handedly revitalised the "space opera", and the whole genre of science fiction, not unlike "Planet of the Apes" before it. While "Star Wars" did so on a grander scale, it was nevertheless rekindling an interest which "Planet of the Apes" had restored a decade before. And although "Star Wars" will be remembered for reinventing science fiction more than "Planet of the Apes" will (and many might argue rightly so), it is worth considering what "Star Wars" might have been without the Apes.

As I previously stated, "Planet of the Apes" revitalised the "space-opera" subgenre and arguably made it possible for a film like "Star Wars" to be made. But its influence doesn't end there. Looking at the amount of prosthetic work on "Star Wars", it may well have been a very different film without John Chambers' ground-breaking revolutionary make-up achievements on "Planet of the Apes". I also believe Jerry Goldsmith's innovative score for "Planet of the Apes" may well have been influential, to a small degree at least, in the now famous score for "Star Wars" - not so much in the grand title music, but in the incidental music. While listening to the restored soundtrack (re-released to coincide with the special editions), there are some moments in the cue entitled "Attack of the Sand People" which struck me as being very reminiscent of the percussion-heavy "Planet of the Apes" score.

The Apes influenced "Star Wars" in a far more direct way, however - the ever present problem known as "money". "Planet of the Apes" didn't just show that big-budget science fiction could be profitable, it also provided 20th Century Fox with the money to make it. Universal had already passed on the project when George Lucas approached them with it. Fox decided to take the risk because not only had the Apes provided them with a successful SF film franchise, it had also provided them with a very large stack of cash - enough to let them risk "Star Wars". The rest is history.

So there you have it - on that evidence, it could be said that "Star Wars" wasn't just influenced by "Planet of the Apes" - it might not have been made at all without it.

Also in the world of film, a more direct influence can be found in the Japanese film "Time of the Apes" which seems heavily inspired by "Planet of the Apes". There have been some snippets of information covering this film in past issues of Ape Chronicles, so I would advise you to check these sources for more information (not least because I've never seen the film in question!).

Also bearing a slight resemblance to "Planet of the Apes" is the bizarre light-hearted, late-eighties, low-budget action film "Hell Comes To Frogtown". It is set in a post-apocalyptic world where the dominant species are a race of evolved intelligent frogs, and it features wrestling star Roddy Piper as a man who is particularly valuable due to his fertility. And if the combination of Roddy Piper, some sex-starved females, and some giant talking frogs seems to you like a ridiculous idea for a film, then believe me, you're absolutely right.

Another of the more obvious results of "Planet of the Apes" influence is the Mel Brooks sci-fi spoof "Spaceballs". This film generally tends to generate a love-it-or-hate-it reaction from science fiction fans, but it is of course worth watching for Ape fans if only for the spoof of the Statue of Liberty scene.

Inevitably, "Planet of the Apes" finds itself spreading its influence over the world of comics as well. In a medium which sees hundreds of comic books getting released every month, it's not surprising. And with an abundance of post-apocalyptic science fiction comics having been published, such as "Fallout 3000", "Vic and Blood", "Lance Barnes", and "The Last American" (among others) it is inevitable that some would take their inspiration from "Planet of the Apes" (as did some non-post-apocalyptic comics such as the issue of Jimmy Olsen, previously mentioned by Terry, containing the "Planet of the Capes" cover).

Atlas Comics' "Planet of Vampires" told the tale of a group of astronauts who were sent on a space mission, only to return and find their world ravaged by nuclear war, and the survivors being either groups of human scavengers or blood-drinking mutants. It is firmly rooted in the "Planet of the Apes" vein (ouch, call the pun police), and was quite enjoyable, but Atlas bit the dust relatively quickly, and consequently the series only lasted for three issues.

Another series showing a clear "Planet of the Apes" influence was the classic series by John Byrne, "Doomsday +1". Although its post-apocalyptic story wasn't particularly similar to "Planet of the Apes", some of the imagery was, with emphatic use of the ruined Statue of Liberty. Such is the popularity of the series, it was re-coloured and re-released in a higher quality format back in the eighties (this time under the title "The Doomsday Squad") and as I write this article, the series is currently being reprinted again.

The image of the ruined Statue of Liberty also popped up on numerous occasions in Jack Kirby's "Kamandi : The Last Boy On Earth" from DC Comics. This is perhaps the comic with the heaviest "Planet of the Apes" influence. It expounds the tale of a boy who survives a nuclear holocaust, living in a bunker, who eventually ventures out into the outside world to find it a very different place. All kinds of animal species (yes, including apes) have been mutated and evolved. Some issues contained a back-up strip entitled "Tales of the Great Disaster", which was also heavily influenced by "Planet of the Apes" - the ruined Statue of Liberty, talking monkeys, etc.

Shortly after the "Kamandi" series finished, the apes influence was felt in another DC title, this time their anthology series "Weird War Tales" (coincidentally, both Kamandi and Weird War Tales have had revivals in the form of a miniseries each in recent years). A string of issues are of interest - in "Weird War Tales" #122 (April 1983),

one story features an appearance from King Kong. WWT #123 then saw Earth being invaded by aliens who happened to be sinister intelligent ape-like creatures. This issue also featured "The Day After Doomsday!", which was a one-page story showing the aftermath of a war which has destroyed human civilisation. In the last panel we see who the humans were destroyed by - not by an enemy country, but by an enemy species. Dolphins now claim the Earth. The influence doesn't stop there, either. For the third issue in a row, the apes influence is felt. WWT #124 featured the story "Old Enemies Never Die" - a story which tells of the war between two people, spread over thousands of years. One chapter (only a page in length) is set in the middle of the twenty-first century and shows Earth after a nuclear war. Although this chapter concentrates on a shoot-out in an old subway tunnel (also a familiar setting to "Planet of the Apes" fans), the opening picture shows a chase across a barren desert - right next to the ruined, and mostly buried, Statue of Liberty. Is this sounding familiar yet?

Coincidentally, back in 1959, a villainous DC comics character named Gorilla Grodd first appeared. He was a super-normally intelligent ape, and over the years has reappeared many times, along with an almost-mythical Gorilla City populated by other such characters. Even today, he still regularly appears (although usually thwarted by the Flash) - an indication of the popularity of ape characters which is still present.

This popularity is also still clearly present in the film world. We've had numerous Tarzan films. In 1995, we had the ape-infested action film "Congo". There are constantly talks of remakes of "King Kong" and the similar film "Mighty Joe Young" (although admittedly both of these films may suffer as a result of the "Godzilla" remake flopping). This sort of constant interest in ape characters can only be good news for the prospect of a "Planet of the Apes" remake, looking even more likely now with the interest of a big-name director. Whether the proposed remake is a good or bad thing is a matter of debate, and one which can wait for another day. What is absolutely certain though is that "Planet of the Apes" has had a huge influence on popular culture in the years since it was released, and I have no doubt that, whether it is remade or not, it will continue to make its presence felt in the foreseeable future.

N.B. Here in the UK, the TV-movies had never been shown until recently. And yet in recent months, one particular satellite channel has been repeating them constantly (almost every month) - and is still repeating them as I write. Apes popularity continues...

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PLANET OF THE APES SCREENPLAY

by Rod Serling

From The Novel by Pierre Boulle

March 1st 1965 Updated June 1st 1965

Page's 68a to 81

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THOMAS: But that two of your members have seen fit to make this moment possible - and that all the rest of you listen to me now - suggests that we have landed - my colleagues and I - in a civilized place peopled by civilized beings. Paradoxically, the planet I come from...Earth...has one major difference from this planet. There the repositories of wisdom and reason are men!

OMIT

REVERSE ANGLE - LOOKING TOWARD THE ASSEMBLY

as there comes a murmur of reaction.

ANOTHER ANGLE - THOMAS

THOMAS: There seems little doubt but that we can share our respective wisdom's. We can share our progress. This is why we have come. To explore, to take note of other civilizations. (a pause). Not as belligerents - however different we are from one another. On the planet Earth we have developed space travel. And after a journey of many, many years, we have landed here on your planet. (a silence as he surveys the assembly again). I will, over the next few weeks and months, tell you of my planet as I hope you will tell me of yours. I can say now that on Earth intellect is embodied in the human race. (a pause). Apes...Apes...

SERIES OF CLOSE SHOTS - THE ASSEMBLY MEMBERS

THOMAS' VOICE: ...have remained in a state of savagery. It is Man who has evolved. It is Man's mind that the brain has developed and flourished. It is Man who has invented language, discovered fire, made use of tools. It is Man who settled my planet and changed its face. Man, in fact, who established a civilization so refined that in many respects it resembles your own.

LONG SHOT - THE ASSEMBLY

and then a SLOW PAN PAST the loudspeakers on the wall. This PAN CONTINUES OVER THOMAS' VOICE until we're SHOOTING in a jam packed central corridor outside of the assembly room. Through large glass doors we can see the front of the building with a mob of gorillas, apes and chimps standing on the sidewalk stretching to the street listening to a bank of loudspeakers set up outside.

THOMAS' VOICE: Once again I reassure you that you need not fear us. And I hope and pray that we need have no fear of you.

CUT TO: EXT. STREET LONG SHOT OVER THE HEADS
OF THE ONLOOKERS DAY

as they face the loudspeakers on the building.

THOMAS' VOICE: Our conquest of space...the victory that we of Earth have just won that has resulted in our moving past the stars to reach you...this is your victory too. As we stand here and exchange our thoughts, our ideas...the fact that we can do so means that this conquest of the universe is your conquest as well. I thank you for letting me address you today. We have, I believe, in a glorious manner - opened a new chapter in the history of the universe!

HIGH ANGLE LOOKING DOWN ON THE CROWD

as there are first, murmurs of approval and then loud and resounding applause. The CAMERA MOVES DOWN so that it is SHOOTING TOWARD the front door. We can see a flurry of excitement and motion inside the building, then Thomas comes out flanked by apes, uniformed guards, government officials, etc. His picture is being taken, reporters shove microphones into his face and he is engulfed by crowds as he moves out of the building. We see Zira alongside of him acting as a guide, interpreter and almost a bodyguard.

CLOSER ANGLE REPORTERS AND THOMAS

REPORTER 1: Mr. Thomas, would you tell us again, what is the nature of your arrival on our planet? We've been told that your ship landed in the Island area which has been quarantined to our race for many centuries.

THOMAS: Our ship obviously landed automatically. The other two astronauts -

REPORTER 2: Astronauts?

THOMAS: That's a term we use in our planet to describe space travelers. The four of us had been placed in what we call a "deep sleep". Very roughly, it's utilizing the principals of a special gas that renders the subject unconscious for long periods of

time. We have no idea when we landed. We assume it was a matter of hours between the landing and when we awoke.

REPORTER 1: How was your ship powered, Mr. Thomas?

THOMAS: A nuclear power device also utilizing the principle of anti-gravity.

There is a murmur of reaction. Thomas senses that the words have no meaning.

THOMAS: (continuing) It's quite apparent that on my planet there has been considerable advancement in the whole area of space travel that you people -

He smiles and they return the smile

THOMAS: (continuing) - that you "people" have yet to pursue.

REPORTER 3: We've been told, sir, that you've been somewhat reluctant in telling your precise point of landing and, indeed, where the space craft is actually located now.

THOMAS: (rubbing his jaw) There's a card game we play back on my planet. It's called poker. One of the secrets of playing it successfully is never to reveal your whole hand. You always hold something back. (a pause, lightly) I guess you might say that that's what I'm doing right now. I'm holding back a few things.

REPORTER 1: Like the proof of your origin?

Another murmur of reaction to this.

CLOSE SHOT THOMAS

His eyes narrow as he nods.

THOMAS: You might say that. The proof of my origin.

REPORTER 2: Mr. Thomas, would you consider yourself the representative of the norm on Earth?

THOMAS: (a half smile) The norm?

REPORTER 2: Are you representative of the average Earth inhabitant?

THOMAS: It appears I have to be under the circumstances.

There is a light roll of laughter at this.

REPORTER 1: But you had two companions with you -

CLOSER ANGLE THOMAS

THOMAS: (the smile fades) Two living. One of them was apprehended the same time I was. For the past several weeks he's been confined in one of your zoos. The other member of my crew is missing.

GROUP SHOT

REPORTER 3: Could you tell us, sir, how you react to...the physical appearance of...well, you might say...our breed?

THOMAS: (with a smile) I suppose in much the same manner as you react to me. In chronology it would work something like this: First shock, then diminished shock - and finally, patience forbearance.

There is considerable laughter at this, then the CAMERA ARCS AROUND so that it is SHOOTING FROM the front of the building TOWARD the street where the crowds have followed Thomas to a waiting limousine flanked by motorcycles and followed by a line of other official vehicles. Then it takes a SLOW PAN OVER TOWARD the front doors, SHOOTING THROUGH the glass and on INTO the open doors leading to the assembly room. A SLOW DOLLY IN TOWARD the assembly until we're SHOOTING INTO the middle of the room.

INT. ASSEMBLY ROOM

In this giant, cavernous, empty place sits Dr. Zaius all alone. The President of the assembly comes back into the room.

LONG SHOT ACROSS THE ROOM DR. ZAIUS
PRESIDENTS P.O.V.

ORANGUTAN PRESIDENT: Doctor?

Dr. Zaius turns very slowly to face him, then rises from his seat.

ORANGUTAN PRESIDENT (continuing) A most exciting moment. The "man" has redeemed himself admirably.

Dr. Zaius slowly nods but says nothing. The President takes a few steps closer to him.

ORANGUTAN PRESIDENT (continuing) An act of providence that he spoke when he did (he shakes his head). We would never have known.

DR. ZAIUS (as if awakening from a dream) Never have known?

TWO SHOT DR. ZAIUS AND ORANGUTAN PRESIDENT

ORANGUTAN PRESIDENT That he was a civilized being. A rational being. (he makes a gesture). That he's our equal.

CLOSE SHOT DR. ZAIUS

DR. ZAIUS Our equal, Mr. President? I hope...only our equal.

He looks off toward the open doors leading to the corridor and street. There is the SOUND of cheering.

DR. ZAIUS (very reflectively) He has told us much of Earth. Its perennial wars...its violence's. (a long pause). god help us if he's our superior!

DISSOLVE TO: SERIES OF SHOTS THOMAS

being fitted in a tailor shop into a suit; being placed into a car; in a cafeteria line, etc. DISSOLVE TO:

INT. PLANETARIUM - NIGHT

Several APE SCIENTISTS form a semi-circle around Thomas as he looks through the lens of a large telescope. He moves away from the lens, looks up at a large blown-up photograph of the solar system which is on one wall.

SCIENTIST 1: Not a very clear night, Mr. Thomas. Some of the planet bodies lack proper definition.

THOMAS: Even so, your solar system and mine are incredibly similar. With the exception of two or three known bodies - they're almost identical.

SCIENTIST 2: Which must account, I suppose, for...certain similarities in what you tell us in the evolution of our two planets.

CLOSE SHOT ZIRA

ZIRA: Our language, for example.

ANOTHER ANGLE THOMAS

as he looks toward the photograph.

THOMAS The language is the least understandable of the similarities. (he rubs his jaw, looks away, and the following is almost an afterthought monologue spoken to no one in particular). Even as a coincidence.

ZIRA: What is, Mr. Thomas?

THOMAS: That you speak English.

ZIRA: Eng-ish?

THOMAS: That's the native tongue of my country. and perhaps two or three other countries on Earth.

Again he looks up toward the photograph.

SHOT THE PHOTOGRAPH

THOMAS' VOICE: (over the shot) There seems little doubt but that...there are a lot of questions that still have to be answered.

DISSOLVE TO: INT. UNIVERSITY LECTURE ROOM DAY
SEVERAL APE EDUCATORS sit in graduated tiers drinking coffee, obviously in an informal atmosphere. An open door to one of the corridors reveals a sign which reads: 'FACULTY TEA THIS AFTERNOON. COME AND MEET MR. THOMAS FROM THE PLANET EARTH.'

LONG SHOT ACROSS THE ROOM A GIANT MAP

which has been pulled down like a movie screen. One of the ape Professors is pointing it out to Thomas, who also has a mug of coffee. A predominant feature of the map is one particular area which looks like North America with the entire Gulf State's section removed. Also, it has been split into three distinct pieces of land separated by bodies of water. The Professor is just finishing an informal geographical "lesson", using a pointer. He puts it down, turns toward Thomas.

PROFESSOR 1: I think that fills you in as to locations, Mr. Thomas.

ANGLE THOMAS

as he studies the map, moving closer to it to study it. He points to one particular circular area.

THOMAS: This is your city right here.

PROFESSOR 1: (taking off his pince-nez). That's correct. (he looks inquiringly at Thomas) Something you don't understand, Mr. Thomas?

THOMAS: On this one continent alone, it must cover twenty five thousand square miles - and yet you occupy this little dot over here. Why?

An ape woman in a white smock rises from the audience, fingering beads.

APE WOMAN: Did anyone explain the contamination to you, Mr. Thomas?

THOMAS: I think it was mentioned.

APE WOMAN: I'm Dr. Ernestine. I'm with the Biology Department here. Expeditions have been sent out, Mr. Thomas - west on our own continent and to several of the continents beyond. There has been evidence of some form of radio-activity. But of a massive nature.

THOMAS: Radio-activity?

APE WOMAN: It's mentioned in many of our historical documents. Places where plant life and human life existed in abundance, totally wiped out. So we've been rather cautious in our expeditions beyond.

There is a MURMUR in the audience. Another Professor rises.

PROFESSOR 2: It strikes me, Mr. Thomas, that therein lies our greater difference. You on Earth are obviously a restless breed. After you've reached all your visible horizons, you head into space. We, on the other hand, are only just beginning our search of the horizons.

PROFESSOR 1: We have several Archaeological expeditions in the field now, Mr. Thomas.

THOMAS: (nods) Another question then, Professor. when you talk about radio-activity, doesn't this suggest some sort of nuclear power existing in another time? A previous time?

PROFESSOR 1: We just don't know, Mr. Thomas. As you have perceived, we have only just begun our own research into nuclear physics. We are obviously far behind you in this area. And since there was no civilization prior to ours, we assume that the radiation emanated from less than dramatic sources. Perhaps some sort of natural radium carried by cloud formations during prehistoric times.

THOMAS: Cloud formations? (he looks dubious). I suppose its a possibility.

APE WOMAN (again fingering her beads). You mentioned, I believe, Mr. Thomas that on Earth you'd had nuclear warfare.

THOMAS: On one occasion we resorted to the use of atomic bombs. This was many years ago...during a conflict we called World War Two. The bombs were dropped on two cities of an Oriental country called Japan (a pause). Thank God we're sufficiently civilized not to have resorted to this kind of warfare again.

APE WOMAN (softly) Forgive us, Mr. Thomas. But to use a bomb as you describe even once - suggests to us, who have never even had a war - that you are scientifically advanced...but there remains a question as to how civilized?

THOMAS: (he slowly nods) The point...is well taken.

FULL SHOT THE ROOM

as a BELL RINGS ending the session. The various apes rise. Several walk over to shake Thomas' hand. There is a HUM OF VOICES.

CLOSER ANGLE THOMAS

as he turns to stare at the map and continues to study it. His eyes narrow as something eludes him and he searches in his mind for what it is. He's interrupted by two of the apes coming over to him to chat, as we -

DISSOLVE TO OMITTED

SERIES OF SHOTS A VAST AND ALL-INCLUSIVE SIGHTSEEING TOUR - THOMAS, ZIRA AND A COLLECTION OF OFFICIALS

as they move by motorcade, helicopters, walking, etc., with appropriate SHOTS OF whatever Zira is pointing out and explaining (COURT BUILDING)

ZIRA'S VOICE: This is our Supreme Court building here. We have a three branch government, much as you've described your own. Judicial, legislative and executive. But there are no states or principalities or countries. We have but one country and one assembly to govern.

(CHURCH)

ZIRA'S VOICE: This is our church. Again we find similarity, Mr. Thomas, in that ours is a monotheistic society with a belief in one god, except that here church attendance is obligatory.

(FACTORIES)

ZIRA'S VOICE: Our industry is government controlled, and our system of apprenticeship starts after the fifteenth year. Each of our citizens is tested as to skills and aptitudes and is placed into his proper industrial capacity, or in another field of endeavor should his skills be otherwise specialized.

(ART MUSEUM - A LINE OF PAINTINGS ON A WALL. THEY ARE MOSTLY PASTORAL OR STILL LIFE)

ZIRA'S VOICE: Judging from what you've told us, Mr. Thomas, we have

perhaps not advanced culturally as far as you have. There are very few ancient schools of art - or at least, little evidence of same. but we are a reasonably young civilization here with history and tradition accordingly undeveloped...

(PAN SHOT DOWN A STREET TAKING IN RETAIL STORES, A BEAUTY PARLOR, A MOVIE THEATRE - ALL PEOPLED AND FUNCTIONING WITH APES)

ZIRA'S VOICE: But, here again we find similarities. Our day to day existence seems much like yours.

ABRUPT CUT TO:

HIGH ANGLE GIANT MUSEUM BUILDING

LOOKING UP TOWARD THE FRONT STONE FACADE

with huge lettering reading: MUSEUM OF NATURAL SCIENCE. The CAMERA MOVES IN SLOWLY THROUGH the front door INTO the vast interior. INTO THE FRAME COMES Zira, Thomas, and an accompanying collection of guides and officialdom. The curator of the museum - a white haired ape - is leading them through. They enter one particular room, almost identical to a comparable Earth museum, which features a long line of glass enclosed, self illuminated "rooms" dressed in various scene types - each occupied by an animal stuffed and simulating its natural habitat, each frozen in a life-like position. The curator walks a few feet ahead of the group, spewing out a sing-song description of the various animals.

CURATOR: This is the timber wolf here - found generally in the northern regions - one of the larger of the species. Over here - the muskrat, and over here - one of the smaller of the carnivoriol, popularly referred to as the mongoose...

LONG SHOT FROM BEHIND THEM TOWARD THE ENTRANCE OF ANOTHER WING LYING IN DARKNESS BEYOND THEM.

The curator turns somewhat apologetically at the door.

CURATOR: This is our new wing in here, and we're still waiting for the electricity to be turned on. (he removes a small flashlight from his belt). But there are some new exhibits in here that are quite interesting.