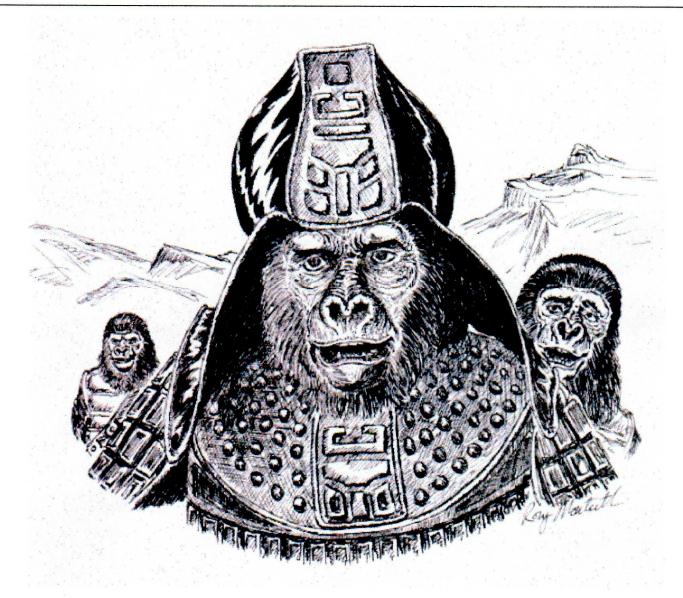
APE CHRONICLES

THE INTERNATIONAL PLANET OF THE APES FAN CLUB
OCTOBER 31st 1998 ISSUE #34



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COVER ART by RORY MONTEITH

APE

CHRONICLES

International PLANET OF THE APES Fan Club

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

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

Comments and submissions should be directed to Terry Hoknes

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Ape Chronicles c/o Terry Hoknes at 739 Taylor Street East, Saskatoon, Saskatchewan, Canada, S7H 1W1

HIGH COUNCIL NEWS by Terry Hoknes

SPECIAL TRIBUTE TO LINDA HARRISON

Linda Harrison has been very active in the anniversary of POTA. She recently conducted an interview with Marshall Terrill (author of: Steve McQueen: Portrait of An American Rebel). Check out the photos from Starcon '98.

We have another interview with Linda on the way from Jeff Krueger in a future issue.

MEMBERSHIP UPDATE

WARNING: This is the last issue (#34 that will be sent to members: Charles Warburton, Dan Vernaet, John Mermigas, Alan Maxwell, William Simons, Richard Decker, Rory Montieth, Ronnie Morel, John Galea, Kathleen Doyle, David Whitner. Renewal info on the left. I hope to see your support continue once again. Each issue gets better and better.

INTERESTING TIDBITS

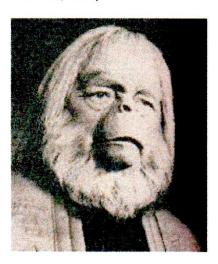
Charlton Heston is President of the National Rifle Association in the US (NRA). The national icon sometimes lionized as Moses or El Cid is elected president. An embattled organization Mr. Heston supports because of some pretty thorny issues in the legislative and political room. (submitted by Thomas Bailey 7/17/98)

NEW T-SHIRTS

"Apeman" Tony James has designed some superb t-shirts and has a really nice webpage just designed with his collection of POTA items. Look for his ad elsewhere in this issue. EMail him at courtwear@adweb.net

POTA TRIBUTE CD

The band Severe Tire Damage by They Might Be Giants features 7 songs all inspired by POTA. These are impromptu recordings from live performances so the sound quality and rhythmic structure of these works are frequently sporadic. The charm of Cornelius My Favorite Ape smolders jazzily. The final track This Ape's For You, bears a mod, Burt Bacharach mellowness which quietly parodies the series, but seems to me to reflect an affection less subversive than some of the other works, like the baffling nod to Conquest. (submitted by David F. Whitner, 8/98)



JAMES NAUGHTON ON WHOS THE BOSS UPDATE

James Naughton appeared in the TV sitcom Whos The boss in the 80's. Here is the episode info: First Season #015 Angela's Ex pt 1 First Season #016 Angela's Ex pt 2 2nd Season #032 Custody pt 1 2nd Season #033 Custody pt 2 (submitted by Robert Lawson, 12/98)

MEMBERSHIP UPDATES

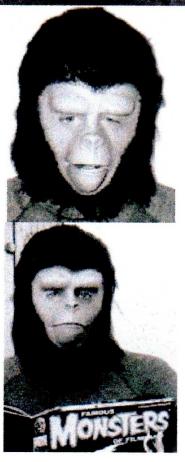
If you are planning on moving in the near future please remember to send me your new address including phone #. Also anyone with access to the internet please send me your EMail address. It is so much easier to stay in contact.

THE APE FACES OF ELIOT BRODSKY

121 Charles Street, New York, NY, 10014, USA

Here are some photos taken of Eliot's mask which he personally made. "This mask was a true labor of love on my part. I grew up on these films and have always marveled at John Chambers design."





FRANK MAIOCCO POTA WANT LIST

POTA Marvel Mag (high grade condition) 10-11, 14-19, 23-28.

Topps Movie Cards (high grade condition) 3 5 9 10 17 20 27 29 41 40

Topps Movie Gum Card Wrapper Mint Don Post General Aldo Mask Movie Monsters Mag #2 (Zaius cover) Big Screen Showguide April 1968 Cracked #123 POTA issue

POTA German Lobby Cards
Any really good stills (color and/or B+W) from POTA or
Beneath POTA.

Looking for any info on the British movie card set. Are they identical to the US set?

Frank Maiocco c/o Disney Adventures Magazine, 114 Fifth Avenue, 16th Floor, New York, NY, 10011 (212) 807-5820

RUSH MUSIC FOR POTA

Fan of the rock band Rush, Jerry Brown, is willing to trade any of his POTA items towards Rush memorabilia that he needs in his collection. Contact Jerry for more details at: Jerry Brown, 1618 Crabapple Cove Ct. N., Jacksonville, FL, 32225-2500

PLANET OF THE APES AUCTIONS GOING STRONG

Ebay Auctions the #1 auction site on the Internet is now auctioning 1 million items per week!

There is an average of 300 POTA items per week being sold. The prices in almost all cases are quite healthy! The market is indeed strong for POTA collectibles.

If you are on the Internet check it out at:

www.ebay.com

Click on "search" Type in "planet of the apes"

MEMBERSHIP UPDATES

If you are planning on moving in the near future please remember to send me your new address including phone #. Also anyone with access to the internet please send me your EMail address. It is so much easier to stay in contact.

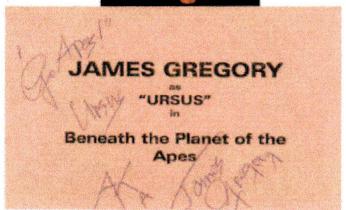
JAMES GREGORY AUTOGRAPH & APE CLUB REPLICA FOR SALE

By Edward F. Gogin, Jr.

On December 17, 1998 I personally contracted with James Gregory, "Ursus" in Beneath the Planet of the Apes, to attach his autograph to ape club signature edition replicas. My item for sale is an ape club replica which comes with his autograph attached. The club prop replica was manufactured by the same Hollywood movie prop company that manufactured sets and props for the movie "Titanic" as well as many other Twentieth Century Fox films. It is made of alderwood, stained and coated with a gloss finish. It comes with a real leather strap and James Gregory's autograph with his personal "Go Apes" remark. This item is for sale. My price is \$60.00. US funds.

EDWARD F. GOGIN, JR. 125 PACIFICA, SUITE 290, IRVINE, CA 92618-3304 (949) 450-8111 efgcpa@aol.com





POTA 30TH ANNIVERSARY CONTACTS

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AMC AMERICAN MOVIE CLASSICS

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CONTACT NAMES OF AMC APES SPECIAL

Dina White / Jennifer Pav (516) 396-4350 Katrina Sutton Gilpatric / Lynn Weiss (310) 453-4493

MOVIE RATINGS:

PLANET OF THE APES (G) 112 minutes #4105467

BENEATH THE PLANET OF THE APES (G) 100 minutes #4105470

ESCAPE FROM THE PLANET OF THE APES (G) 98 minutes #4105473

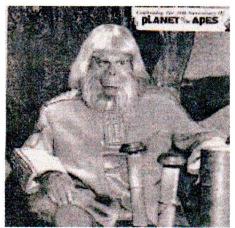
CONQUEST OF THE PLANET OF THE APES (PG) 88 minutes #4105482

BATTLE FOR THE PLANET OF THE APES (G) 86 minutes #4105485

PLANET OF THE APES 5 VIDEO BOX SETS ARE AVAILABLE FROM ME FOR LESS THAN THE REGULAR RETAIL PRICE. ORDER FROM APE CHRONICLES AND PAY ONLY \$45 (plus shipping) ORDER NOW!!

A NEW BEGINNING - by Luiz Saulo Adami

Los Angeles, February 8, 1968. The police have to interfere to control the traffic, while the Americans rub shoulders in the roadways close to the movies rooms, with the objective to guarantee their armchair and to watch the premiere of Planet of the Apes, directed by Franklin J. Schooner. Impelled by the manner of to watch films, the spectators received, until this moment, little information on what they will really watch. The press-releases distributed by 20th Century-Fox, had not revealed many thing, an intelligent way of sharpening the curiosity human being characteristic.



DR. ZAIUS -STARCON PAMPHLET 1998

The dramatic impact of the scenes meticulously studied by Schooner and team, as human hunt - gorillas armed with rifles, sticks and nets hunting men, women and children as wild animals

devourer of plantations - and of the Statue of Liberty buried in the sand of a desert beach - revealing to astronaut George Taylor that he is in the Earth, in 3978, and not in another planet, as it had been drifted by his space agency, ANSA -, would never leave the public's memory, not even of the occasional spectators' memory.

The following day, The New York Times brought a matter ennobling the high points of this film, and highlighting the work of the make-up team directed by John Chambers - who transformed men, women and children's in chimpanzees, gorillas, orangutans, astronauts and humans in primitive state:

Planet of the Apes, which opened yesterday at the Capitol and the 72d Street Playhouse, is an anti-war film and a science-fiction liberal tract, based on a novel by Pierre Boulle (who also wrote The Bridge on the River Kwai). It is no good at all, but fun, at moments, to watch.

A most unconvincing spaceship containing three men and one woman, who dies at once, arrives on a desolate-looking planet. One of the movie's misfortunes lies in trying to maintain suspense about what planet it is. The men debark. One of them is a relatively new movie type, a Negro based on some recent, good Sidney Poitier roles - intelligent, scholarly, no good at sports at all. Another is an all-American boy. They are not around for long. The third is Charlton Heston.

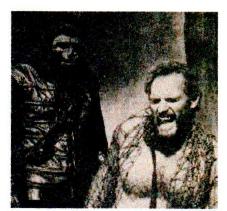
He falls in with the planet's only human inhabitants, some Neanderthal flower children who have lost the power of speech. They are raided and enslaved by the apes of the title who seem to represent militarism, fascism and police brutality. The apes live in towns with Gaudi-like architecture. They have a religion and funerals with speeches like "I never met an ape I didn't like", and "He was a model for all of us, a gorilla to remember". Some of them have, grounds to believe, heretically, that apes evolved from men. They put Heston on trial, as men did the half-apes in Vercor's novel You Shall Know Them. All this leads to some dialogue that is funny, and some that tries to be. Also some that tries to be serious. Maurice Evans, Kim Hunter, Roddy McDowall and many others are cast as apes, with wonderful anthropoid masks covering their faces.

A NEW BEGINNING - by Luiz Saulo Adami

They wiggle their noses and one hardly notices any loss in normal human facial expression. Linda Harrison is cast as Heston's Neanderthal flower girl. She wiggles her hips when she wants to say something.

After 30 years of its release, Planet of the Apes reached classic status, and even watched today, it doesn't seem us an old film - because it continues impacting and contesting, as the style which consecrated Hollywood of the sixties.

When Pierre Boulle released La Planète des Singes, in 1963, he had no idea on the repercussion which hits books would have. His characters were transported to the movies, settling success films. When Arthur P. Jacobs released Planet of the Apes, in 1968, he didn't think of doing a sequel. Besides four sequences, the original film was transformed in TV series and in an infinity of another formats. Victory of persistence, victory of faith.



CHARLTON HESTON (POTA) 1968

When we released the book O único humano bom é aquele que está morto! (The only good human is a dead human!), in 1996, we don't have the perspective of doing it to arrive to the correspondence boxes of Kim Hunter, Charlton Heston, Booth Colman, Bradford Dillman, Buck Kartalian, Beverly Garland, Army Archerd and Ron Harper. But the book arrived, and from its release, we announced the

preparing of Man has no understanding! Because we believed in the eternity of this theme, which populates our life from the childhood: our legs full of popcorns, dinner being prepared, and the TV replaying more an episode of our favorite series.



DR. ZIRA (POTA) 1968

The passion of childhood were, slowly, winning the newspapers pages, fanzines and magazines, as articles on the films, TV series and the people

who transformed these productions in universal references. Until arriving to the book format, in 1996. While we came back to the bookstores, a new film is being produced, a new version for the initial Boulle idea. With this film, which intends to make a rereading of the theme, is formed a new cycle that, obligatorily, will open new production possibilities and divulgation of ideas: comics, toys, books, magazines, fanzines, clothes, key rings, lunch boxes, masks, and even new films and TV series; why not?

While this question is not answered, while new products Planet of the Apes are released in all possible and imaginable languages, we won't leave to adore, to collect and to review as much as versions and variations of the theme will be produced. Because this is the spirit: to be alert. Inclusively, in the lines which will be formed, before the rooms of exhibition. Therefore, until the next trip to the Ape City!

by Marshall Terrill (Author of: Steve McQueen: Portrait of an American Rebel)

Q: How did you land the role of Nova in *Planet of the Apes*?

LH: This is how it all started: at the time I was dating Richard Zanuck and I remember it all very vividly. We were at a restaurant in Santa Monica, and he was telling me this extraordinary story about apes ruling over the humans. Richard was extremely excited about it. He was more or less telling me the plot and he was really giving it strong consideration to have it made at Fox. At that time he said to me, "There's a character in it called Nova that I think you're right for." It was at that time that the screen test was being done for the makeup to see if we could get away with people looking like apes on film. Being the fact that I was under contract, and two, they were really considering me strongly for the part of Nova, that it would be wise of me to perform in this screen test, which is often done by contract players so that they could be utilized. That's why you see James Brolin in the screen test as well--he was under contract as well.



LINDA HARRISON 1998

Q: And I would assume that the contract player would not be guaranteed the part unless that person gave a spectacular reading?

LH: No, but I believe at that time that I would be given the part of Nova. I don't know if I already knew I had the part but being that Dick was head of the studio, it strongly enhanced my chances of landing the part. (laughs) We did the screen test and had to go through the horrible hours of sitting with hot mold on your face. It was not a fun thing, and keep in mind at that point, the makeup was nowhere near what it was

when we began filming. We did feel from that screen test alone that it would work, that it would give the picture the green light--which it did.

Q: The one thing I really got from *The Making of The Planet of the Apes* was that old saying, "In God's time." The documentary pointed out that Arthur Jacobs wanted to do this movie in the early sixties and if you think about it, the movie would not have worked in the early sixties because the technology of the makeup was nowhere near what it was in 1967 when the movie was filmed.

LH: I think it's very true. I think it is timing, it is the elements that have to come together. I think what has to happen is that a guy like Dick has to say, "Yes, I want to make this film," and then follows it up with affirmative action that creates a lot of energy and talent. When you have those elements, then the impossible can be done. I think he energized every department, especially the makeup department. He said, "Look, I believe in this picture," and he passed down the order, let's see what we can do and create. Dick was that kind of motivating leader, and I think the timing clicked with Arthur and that they believed they could get beyond the makeup problem. Dick felt very strongly that it could be a very entertaining picture.

Q: That's what I admire about him. He didn't say, "Hey, I'm a genius. We knew this was going to work on all sorts of different levels." The only thing he did say admit to was that it was going to be entertaining. It's very easy to be a Monday Morning Quarterback, but he didn't take that stance.

LH: Yeah, I like that, too. Second guessing is so easy. This is really the talent of Dick and the reason why he has remained so successful throughout the business is because he is a true movie producer. To become that, you never lose sight of what your goal is, and that is first and foremost, we must always entertain the movie audience. He knows that instinctually, so he went with that and then the rest just fell into place. I've said this before: people (critics) are going to write about what's going on in their lives. The writer will write his/her particular experience. In the 60's, we saw on the

by Marshall Terrill (Author of: Steve McQueen: Portrait of an American Rebel)

screen the philosophical intention of man was what the people involved who wrote the screenplay were experiencing at the time. Art mirrors life. People like to make the movie into something that it never really was, and it wasn't any great mystery. It just happened.

Q: This is not necessarily a question, but I'd like to get your comment on, and that is I thought it took a lot of courage for Charlton Heston and Edward G. Robinson to do the screen test for the movie without a fee. Most movie stars today won't put faith into any project without a check being made out to them and then not stepping foot on the set until the check clears the bank.

LH: I think what really concerned Dick was, "Will we be laughed out of the movie theater? I want to see if in fact these apes will work in the movie." I think they were all trying to steer Dick into a "yes." He was the final boss, but I have a feeling that yes, Heston believed in it. As an actor, he wanted to do the part badly. He was very emotionally involved with the character. If I had to go with my gut feeling, it was that they were all trying to sway Dick into approving the project.

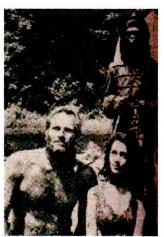
Q: Did you remember where you were when you found out you got the part of Nova?

LH: I think Dick must have discussed it with Arthur first and told him, "I think Linda is right for this part." I had the physical look for Nova, and look, Dick was the boss. He said, "Linda Harrison is going to do this part."

Q: What special insight do you feel you brought to the part of Nova?

LH: First of all, I had to define Nova, and to define her is to say that she is "sub-human." That was how the author wrote her, and he claimed she was sub-human. Even still, these humans were different because they were dominated by apes. That's where had to define what are Nova's capacities? I think we all arrived at, and I think I thought of this first, and that was that she had to have animal instincts. That was a terrific nugget of wisdom for me as an actress to start from. The hard part for me was to appear not to be a

sophisticated, young woman, which I was. I had been a former beauty queen and I could hold my own, so that was what I had to keep watching. I had to watch myself and make sure I reacted as Nova, not Linda Harrison. What I had to utilize were two emotions: one was fear because she had a tremendous fear of the apes, and number two, I utilized love. She really loved Taylor. She had never met a human man such as Taylor, and Taylor had the capacity for kindness. He had the capacity to give emotions and to express emotions that she had never experienced before with other sub-human males. So for Nova, it was like almost meeting an alien who's more evolved. Even though he was very conflicted, he was many steps above her in where he has evolved. That was an incredible experience for her and she began to grow enormously. Even still, fear was a powerful, powerful emotion she lived with.



CHARLTON HESTON & LINDA HARRISON 1967

Q: Previously, you had to act, but in *Planet of the Apes* and *Beneath the Planet of the Apes*, you had to learn the art of "reacting," which is really a skill most actors haven't mastered. You seemed to react beautifully, but my question is, which was harder for you--to act or react?

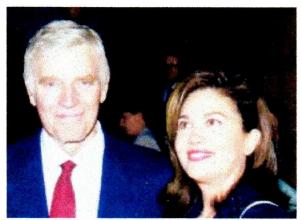
LH: There was really no question of which way to go for Nova--she had to react. I just felt Nova. I immediately felt that Nova was me. Often actor will say, "I felt that person was me," and I felt the same thing with Nova. I have to say the unique was that I was reacting to the moment, and when those cameras rolled, I felt very much in the moment. I felt real fear

by Marshall Terrill (Author of: Steve McQueen: Portrait of an American Rebel)

from the apes. I felt, "We're really here on this other planet," and that immediately puts you in a different consciousness. It became automatic once I slipped into costume. It just kind of happened.

Q: You were 21 at the time the movie was filmed and you were in the presence of a great ensemble cast that included Charlton Heston, Maurice Evans, Kim Hunter and Roddy McDowell. That must have intimidated you?

LH: It didn't intimidate me. You have to remember I was a beauty contest winner from a small town in Maryland. I wanted to become an actress, and I came to California at the age of 20 and did become an actress. I was doing exactly what I wanted to do. If I had felt intimidated by people, then none of that would have ever happened.



CHARLTON HESTON & LINDA HARRISON 1998

Q: Was there one actor or actress who took you under their wing and protected you during the filming?

LH: I have to say that Heston was like a dream come true. Going back to when I was 15 years old and saw Ben Hur, that made a tremendous transformative impression on me. Very spiritual connection with him. I couldn't separate him from that part, and it made an incredible impact on me. When I saw that movie, I said to myself, "I'm going to meet that man." Whatever leads you to your path of destiny, the very first movie premier where I met Dick was for The Agony and the Ecstasy, and that was a movie about Michaelangelo that was played by Charlton Heston. On my very first day in Page, Arizona, I remember

sitting in a stagecoach, and this is very unlike me because I had met many movie stars by that time being with Dick Zanuck, but I told Heston he was my idol. That was very unlike me, to put myself in the position of the idol. That image of him, that quiet, bigger than life, protective character on screen was what he was like in real life. In fact, he's the only man I've ever looked up to in that way. I still have that feeling to this day.

Q: What did you learn from Heston's acting?

LH: He's an incredible professional. He was there for me if I needed his wisdom. He's very intelligent. No messing around, no temper tantrums, just a man who knew a lot about acting, camera angles, what went on behind the camera. If you look at the film, I'm always two steps behind him. If you look at that film, it's really all males, and there's Nova being a good little girl. It kind of mirrors my real life. I hope in the remake that the female has a stronger role or emerges.

Q: The director, Franklin Schaffner, is one of the all-time greatest directors, ironically, not much is known about Schaffner. What was he like as a director and as a person?

LH: Terrific director. He was a very interesting man. It's funny, but he was a very quiet man. You got that feeling when you were with him there was a lot of introspection. He's feeling a lot of things inside of him. As far as his direction, he didn't say much to the actors. He directed quietly, didn't have much to say, and I saw that with Ron Howard on Cocoon. But my God, the few words they did speak to you impacted you deeply. Schaffner also had a wonderful sense of humor. I think that I delighted him because he inherited me on the film. I think that maybe he was expecting something else, but I think he ended up liking me quite a bit. I remember running into him after the movie was filmed that he was so delighted to see me, and he was so warm and friendly. I liked him so much. I also remember hearing from his assistant director, "This guy (Schaffner) doesn't tell anybody what his next set-up is going to be," so I think that he was on his own little planet but he proved to be quite,

by Marshall Terrill (Author of: Steve McQueen: Portrait of an American Rebel)

quite good. I wish he was here with us today. I liked him very much.

Q: While you were filming *Planet of the Apes*, did the actors feel the pressure of the short shooting schedule and tight budget?

LH: I think feeling is always in the air and kind of keeps you on your toes. There was just a tremendous professional attitude on that film and it was just great to be a part of it--especially the actors. Roddy McDowell and Kim Hunter never complained about the makeup and were always upbeat. They were real pro's.



LINDA HARRISON & APES - AMC SPECIAL 1998

Q: Did you feel at that time you were a part of something that was going to live on for a long time, or did you think that *Planet of the Apes* was just another movie?

LH: I felt the greatness, but I wasn't aware enough to embrace it. I was too young, but I did feel a greatness to this film. But I personally was young and I couldn't wait to get another speaking role. (laughs)

Q: What was the producer, Arthur Jacobs like? He died at the age of 51, and one gets the impression that he literally worked himself to death.

LH: He had a one-track mind. When you said hello to Arthur, he would immediately start talking about apes. He really had tunnel vision about *Planet of the Apes*, which is what you need to become a successful movie producer. After awhile people used to say that Arthur looked like an ape. (laughs) Now that I think about it,

he never could relax. He could never relax, so in a way, he gave his life to Planet of the Apes.

Q: There's a scene at the end of the movie where you're on horseback and it's the most important dialogue exchange where Heston is talking to Maurice Evans about the Forbidden Zone. What's interesting is that while these two men are talking, Nova is looking around, looking up at the sky, completely uninterested in what these men have to say. Who came up with that bit of business because it's really quite amusing?

LH: Nova had no understanding what they were talking about, she had no power, nor did she feel that it was her place to know. If Nova were a dog, don't you think a dog would be reacting the same way? A dog would probably wash himself or take a nap, looking up or around because a dog couldn't relate to it. Basically that was an acting choice I made. Most of the choices that Nova made were choices I personally made, not the choice of Franklin Shaffner or Rod Serling. I brought that character to life.

Q: The documentary also brought up an interesting tidbit of information that Nova was pregnant with Taylor's child. Why was that discarded from the movie?

LH: How that came about was, there was a scene in the script where Zira and Cornelius sent us off to the Forbidden Zone in a stagecoach. Zira comes up to tell Taylor that Nova's pregnant. We were all set up to shoot the scene and I think Heston called a conference with Schaffner and told him that he didn't want to do the scene. That's what I was told.

Q: You had mentioned to me previously a wonderful story of your 22nd birthday on the set of the movie where they brought you a cake. Can you recall it for this interview?

LH: Yeah, I was brought a cake and I remember Heston looking on from the sidelines, shaking his head and saying, "Gee, wouldn't it be nice to be that age again." I guess he was probably 45 at that time.

Q: How did Planet of the Apes affect your career?

by Marshall Terrill (Author of: Steve McQueen: Portrait of an American Rebel)

- LH: It had a positive impact I think. I just remember one reviewer saying, "Anytime Linda Harrison wanted to express herself, she just wiggled her hips." (laughs) It was good to be associated with a hit film starring Charlton Heston. Can't get much better than that!
- Q: When a sequel was called for, did it make you happy knowing that you were going to reprise the role of Nova once more?
- LH: Definitely. It was getting another major feature film to my credit. People in the public don't realize how difficult it is to get a movie role. I think statistics state that one out of a million people get work in a movie. I was so delighted to be a part of a successful movie that already had a built-in audience.
- Q: The sequel, *Beneath The Planet of the Apes* has been looked upon as inferior to the first, but it's my personal favorite of the series. What's your personal take on the movie?
- LH: I like it, too. I didn't have a director like Schaffner, but Ted Post was an actor's director and it was a thrill to work with him. I had a little bit more freedom in my role as Nova. It was a wonderful experience.
- Q: What was James Franciscus like to work with? I understand he was a very serious method actor.
- LH: He, like any other actor I'm sure, was thrilled to be following in Heston's footsteps. He was very serious, he was a method actor, but he was great to work with.
- Q: What is your opinion of the other *Planet of the Apes* sequels?
- LH: I haven't seen them. I just saw little excerpts from the documentary, but I've never seen them in their entirety.
- Q: What talk have you heard about the remake of *Planet of the Apes*? The only thing I've heard is that

- James Cameron and Arnold Schwarzenegger want to do it. Has the project even been greenlighted?
- LH: I think it's still up in the air. There's incredible interest, but I still think no one's come up with a really good script. It's a phenomenon, it's loved by many people, so I think there's this pressure to come up with a killer script.
- Q: Looking back 30 years after the fact, what would you attribute to the phenomenon that it's become and the staying power of *Planet of the Apes?*
- LH: I think that it hits upon themes that are still very active in our society even now. In this world we live in, there are always sinister powers that exist. I think that even though the Cold War is over that we should let our guard down. I think that more countries have access to the atom bomb today than ever. I feel personally that if we don't stay on top of things with this situation with Clinton, it's allowing our enemies to forge ahead. We have to always remember that peace is not stable yet. I think that's what *Apes* represents even today.



RON HARPER, LINDA HARRISON, ERIC GREENE, DON PEDRO, WILLIAM SMITH - STARCON 1998

- Q: The documentary states that *Planet of the Apes* was "a good idea for a movie," but I want to take that declaration a step further and state that the reason why it was such a success was that in the last thirty years, there hasn't been a more original idea for a movie. How do you feel about that statement?
- LH: I totally agree with that statement. Interesting enough, because Apes had the mask of science fiction, we could talk about race issues and prejudice much more effectively than we could if it were just human being just talking about racism. We could get away

by Marshall Terrill (Author of: Steve McQueen: Portrait of an American Rebel)

with a lot more issues behind the mask. Even today, there's a lot of things to work through, but we were able to effectively work through those issues because of the mask.

Q: Let's talk about your personal life after *Beneath The Planet of the Apes*. What was going on in your life after that?

LH: Let me just say that after the first *Planet of the Apes*, I got a part on NBC's "Bracken's World" which lasted for about a year. Dick and I shortly got married after I got the part, and shortly after that, we had our first child, Harrison. After Harrison was born, I pretty much didn't even want a career.

Q: I'm shocked. You had the world at your feet at that point.

LH: It was a conscious decision on my part after having Harrison. I was so excited about the birth of my son that it just took priority, and he was my number one focus. Also, Dick was going through a great deal of turmoil while I was pregnant. His father, Darryl Zanuck fired him at 20th-Century Fox and we were going through quite a few things. When you get fired, you don't get a paycheck and we went several months without him having a job. He went from president of 20th-Century Fox to being unemployed. Luckily, he landed another job at Warner Brothers.

Q: Can we talk about the Maha Geni? For those who don't know about Maha Geni, he was a self-processed guru who was the catalyst for your breakup with Richard Zanuck. How did you first learn of Maha Geni and why did you get involved with him?

LH: I heard of him through a masseuse. Why did I get involved with him? I guess I was looking for some answers. It had to do with my spiritual side and I guess I wasn't as happy as I thought I should have been but that's often the case with someone who has children and is looking for more answers from life.

Q: But that's also a common thread amongst young people who have acquired wealth and power at a very early age. It often appears to me that there is that

searching period that each one of those individuals go through, and often it is spiritual.

LH: I think too that there is something that happens in a person's 27th year. I'm a real believer in astrology and in your 27th year, Saturn returns to the place where you were born. What that means is you are beginning to form your own value systems. In a person's first 27 years, that person is under the value system that he or she was brought up with in regards to the parents. It is in that 27th year that the person begins to form his/her own opinions and values and there's a shift. What happened was that I got into this cocoon; this world of success that was Dick's, which was pretty insulated. You're insulated because of your wealth and position. There was something inside of me that felt that wasn't production for whatever reasons. I was seeking answers. I think my responsibilities were so overwhelming at the time. I had to take care of Dick, who was so ambitious and energetic, and then he had two daughters and a dysfunctional family. I was pregnant with my second child, and I had my baggage, and I think it overwhelmed me. Dick wasn't the kind of guy who you couldn't go, "Dick, this is what I'm feeling and I need reassurance." He was always that guy who would say, "You don't have problems--you have opportunities." I think what happens to women after they give birth is that they need some tender, loving care. It's awesome. They have this awesome responsibility to this child in a direct way that a father doesn't. He's got to go out and make the living.

Q: So the Maha Geni provided for you a sensitive man who would listen to your problems and offer you guidance?

LH: I could tell him anything. I had someone to talk to.

Q: How much money did he end up fleecing you out of? I heard it was two million dollars.

LH: I don't think it was that much, but it was quite a bit. Let's put it this way; it was everything I had. I don't know why people find this so interesting.

by Marshall Terrill (Author of: Steve McQueen: Portrait of an American Rebel)

Q: If I could speak for the public, I think it's interesting that you had the world on a string: beauty, wealth, two kids, a powerful husband who loved you, and you chucked it all away to run off with this strange little man.

LH: Yeah, I sometimes wonder why I did it, too. I guess the best way to get past it is to say that I learned an enormous amount from it. I have built a much stronger inner life from this experience and maybe I'm after inward things. I guess it all boils down to would you rather have all the money in the world or would you rather have a wealthy spiritual life?

Q: I can't guarantee you 90% of the world's population would rather have the former!

LH: But I would rather have character, awareness and that spiritual life, so I think I'm blessed. That path will bring me great joy and I'm experiencing it now.

Q: How did you immediately pick up the pieces of your life after the Maha Geni ran off with all of your money?

LH: Sheer strength. First of all, part of you knows it's coming, but then you deny it. There were moment's for me that were devastating, but then I had a way of pulling myself together and viewing the situation as objectively as possible. If I didn't, I would die. I knew there was a silver lining to it all. Interestingly enough, your value system is completely shattered and broken down, then it transmutes or changes, and you begin to hang on to what you know is strength. In my case, it was my family. Remember, I was a mother and I had to be there for them. It was that instinctual strength of being a mother. I wasn't going to give into drugs or drinking or whatever, no, I had to rise to the occasion and take one day at a time.



WILLIAM SMITH, JEFF COREY, RON HARPER, LINDA HARRISON, ERIC GREENE - STARCON 1998

Q: While you were still married to Dick, he offered you the part of Roy Scheider's wife in *Jaws*, but then he had to renege because Steven Spielberg offered to the part of Sid Sheinberg's wife, Lorraine Gary. That role would have really launched your career, instead, you got a role in *Airport '75*. Was *Jaws* something you wanted to do?

LH: That was one of my biggest beefs with Dick. I put a lot of my energy into my husband's career and I really wanted Dick to go to bat for me this one time. He never liked doing that, for whatever reason, and I had to accept that. God, that would have really helped our marriage had he gone to bat for me. He had promised the role to me and I needed that career, I needed that creative outlet because I had no identification of my own. Any identification I had was through Dick and he didn't understand. He called me and said, "Look, I'm in this predicament. Spielberg promised that role to Lorraine." Dick had to yield. Then I just didn't say anything, but today I would have said, "Dick you promised me that role. You've got to come through." Anyway, Dick got me that part in Airport '75, but I would have much rather had Jaws on my resume.

Q: It was another 11 years before you appeared on screen again in 1986's *Cocoon*. What did you do in those 11 years?

LH: I studied acting. For the most part I raised the kids. My schedule revolved around raising the kids and I loved every minute of it. Because they lived part-time with their father, I had a lot of free time, and so I studied acting. I was doing a lot of self-help study;

by Marshall Terrill (Author of: Steve McQueen: Portrait of an American Rebel)

I studied yoga. Actually, that part came about when I did a showcase in my acting class and Dick and Lily (Zanuck's third wife) came to watch me perform. They thought I did very well and they cast me in *Cocoon*. Dick said to me, "I think we might have a part for you."

Q: What have you been doing the last ten years of your life?

LH: In 1990, I moved back home to Berlin, Maryland. I had been living in Los Angeles for the last 25 years, and something inside of me really wanted to make a change. I think that was a smart move because I was touching base with my early beginnings. I think it's good for the soul. I had been thrown into a glamorous lifestyle, and then with the Maha Geni, returning home was a safe place to be. It was a time of tremendous growth for me. I remember just doing a lot of writing in my journal. I even opened a little consignment store called "Harrison's Peachtree." I came from a town where people knew everybody, and most people don't leave and it had it's own personal charm. In looking back over my life, I know that I didn't have the kind of career I should have, but it's still a possibility.

Q: When and why did you finally move back to Los Angeles?

LH: It was time to get on with my life again. I have two sons that live in Los Angeles and I was missing out on their lives. I needed that connection. My boys are very special to me.

Q: You recently obtained your real estate license and you are now selling beautiful homes in the Los Angeles area. How did you chose that line of work?

LH: It all started when my son was looking for a home to buy, and I knew I needed to have a career of my own. Real estate is a profession that one needs to be infor awhile in order to be successful. I've been at it six months now.

Q: You're also very popular at conventions and now with the Planet of the Apes documentary, you are being rediscovered. How do you feel about your fans?

LH: I love going to conventions, I love my fans, and I especially love the fact that we can stay in touch through my new website. They have stayed with me throughout my career and I'm really grateful to them. I think initially I had the initiative and got the part, but now it is the fans who sustain me. They love me unconditionally and know me better and appreciate me more than some of my relatives and closest friends. They mean the world to me. If I have a resurgence in my career, it will be because of my fans that have encouraged me. I feel very special when a fan comes up to me.



BUCK KARTALIAN, JEFF COREY, RON HARPER, LINDA HARRISON, ERIC GREENE, DON PEDRO, WILLIAM SMITH - STARCON 1998

Q: Last question, what is your advice to young women who want to follow in your footsteps and become an actress like you did 30 years ago?

LH: It has to be something that you have to feel so strongly inside. The fire has to be so strong and so much inside of you that you feel that is your destiny. That's how I felt as a young person. I felt that I had a destiny, which was much different than anyone else felt in Berlin, Maryland. It was so strong and unique, everything that I did was geared toward going to Hollywood. Everything was a stepping stone toward being an actress. When that feeling is so strong, then you will make it happen. It's beyond studying acting; it's something that you have to do. There's a sense of urgency. I have to do it. That's what I've been placed here on this earth to do. I have to do it. It produces certain kind of urgency, it produces a certain kind of courage, it produces you to learn things in an interesting way. It's a desire that's so powerful that you really have no control over it.



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This is my first letter in a while, so first let me say I'm enjoying the fanzine immensely, and without further ado, I'd like to reply to a few points.

First, the cover illustrations by Rory and Michael - fantastic! I hope we can look forward to more of these.

More POTA news from the UK - the original film was recently re-released on video here again, in widescreen format. The packaging boasts that this is the first time the film has been released on video in its original ratio. Interesting but wrong, since this appears to be merely the 1993 widescreen release, repackaged!



CHARLTON HESTON - THE CHASE (POTA - 1968)

I have a question which I hope someone will be able to help with me. I downloaded a small audio clip from the web, and was bit startled when I heard it. It is a clip of Heston uttering the following words: "I left both Earth and the twentieth century without regret. who was it - Marshall - said modern man is the missing link between the ape and the human being. I'm nagged by a question - what, if anything, will greet us in the end of man's first journey to a star? A journey which began with tranquility...beauty...and will end where? "

There is a strange chime-like noise heard in the background as well. The reason I am puzzled is that I have never heard this before! It sounds to me like it must be on the spaceship right at the beginning of the film, but it certainly isn't on any release I've seen. Is this on any release in other countries, such as the USA? I'm puzzled by this, and I'd like to know where it came from.

This among other things has peaked my curiosity about other rare or missing scenes. (the A bomb sequences in Battle, the opening of Conquest featuring the runaway ape getting shot, the Heston/Robinson make up test etc.) I'd be grateful if anybody can tell me where I can get any of these. I realize that some of

you in the USA may have them, but of course we don't use the NTSC video system here in Britain, and I don't have the technology required to convert NTSC to PAL. Cue the sad violin music.



MAURICE EVANS - DR. ZAIUS (FILMING POTA) '67

Brian Brady: Thanks for the criticism of my story - whether good or bad, it's nice when someone takes the time to give feedback. I know exactly what you mean when you say the vortex idea had too much of a Star Trek feel to it, as for the most part I agree - in fact I thought exactly that while I was writing it, but once I get an idea stuck in my head, I just stubbornly have to follow it. I guess it was more of a "what if" style of story that an attempt to explain anything - after all, if I really ended the POTA, I wouldn't have much to write about! I did also notice the continuity error with regards to when Virdon and Burke first left Earth, but decided just to use a little "artistic license" and assume they were sent out in the seventies anyway. Maybe they were in suspended animation for 7 years, and actually didn't enter the time distortion until 1980? Yeah, I know, I'm just getting desperate now. I'm just too much of a continuity freak, and I like trying to figure out where the TV series could fit into the film mythology. But I think its just too ambitious a task (('m still working on how New York could possibly have been that advanced in the year 2503, when it should have been destroyed about five centuries earlier!) And as for your point about why Taylor should have been mentioned in conversations between the astronauts and Zaius - I'm afraid you've got me there! That one really did pass me by. Oops! Mind you, if I was trying to fit the TV series into the film continuity, then Taylor and friends wouldn't land until about a 1000 years after Virdon and Burke - so I wonder who the other astronauts were, who landed before Pete and Alan? Hmmm, I can feel a story coming on!

Oh well, the makers of the Apes saga took a few liberties with continuity, so I guess its OK for me to do the same. Maybe next time I'll have more success. On a different note, I'm glad you agreed with my CD review. Thanks for the feedback Brian!

And one final detail - Dave Ballard's "Drone" story is hilarious, and I can't wait to read the rest of it. Keep it up!



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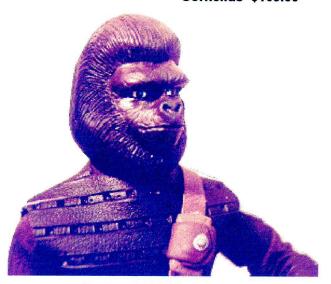
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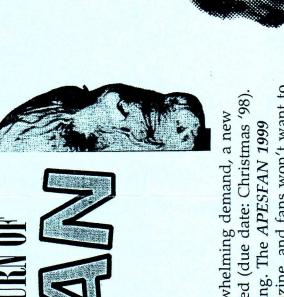
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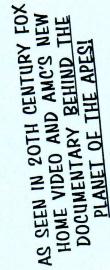




ANNUAL will be a much larger expanded magazine, and fans won't want to "1999 Annual" edition of APESFAN will be issued (due date: Christmas '98). We apologize for the delay, but due to the overwhelming demand, a new Our "Premiere" newsletter was only the beginning. The APESFAN 1999 miss out on this one! The APESFAN 1999 ANNUAL will contain an exclusive, brand new, detailed POTA historian Eric Greene (author of Planet of the Apes as American Myth) actor Bobby Porter (Cornelius in BATTLE FOR THE PLANET OF THE APES), interview with the legendary Kim Hunter (Zira) who talks candidly about working on the first three POTA films. There will also be interviews with

merchandise, including a look at the excellent new documentary BEHIND THE PLANET OF THE APES, produced by 20th Century Fox and AMC. APESFAN 1999 ANNUAL will include reviews and updates of new

When APESFAN 1999 ANNUAL is completed, you will receive another flyer with ordering and payment details (Note: this magazine will now be published irregularly but more or less annually).



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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 81 to 95

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ANOTHER ANGLE THE GROUP

AS SEEM FROM THE

DARKENED ROOM

They enter and stand there silhouetted against the light. The curator's flashlight goes on and starts to play around the room. ZOOM IN TO:

as he suddenly gapes. A WHIP PAN OVER TO:

EXTREMELY TIGHT CLOSE SHOT

THE YELLOW-WHITE FACE OF ASTRONAUT DODGE

his eyes beady dead glass. He stands there with a group of other humans.

REVERSE ANGLE LOOKING TOWARD THOMAS

as the cigarette drops from his open mouth.

CLOSE SHOT ZIRA

who looks stricken.

ZIRA: (sotto voce) My dear God, curator. Couldn't you have --

She is interrupted by Thomas moving past her into the dark room and over to the glass case. He stands there staring at what is now just a darkened shadowy silhouette of Dodge.

THOMAS: (in a strained tone) Tel me all about this one, Mr. Curator. Man in his natural habitat. But add this. His name was Dodge. He was a fellow astronaut. And he was shot down in a wholesale slaughter. (he looks around toward the silent faces of the others) Civilized? Did I say civilized? (he looks briefly - once again - at the frozen body of Dodge) You miserable animals, you. You miserable damned animals!!

HIGH ANGLE LOOKING DOWN

as Thomas starts to run, pushing his way through the others back into the lift section of the museum.

Thomas! Thomas, come back! ZIRA: (shouting after him)

GROUP SHOT ZIRÁ AND THE OTHERS

standing in the middle of the lit room. Behind them we see a giant chart on the wall which traces, in pictures, the evolution of the planet - fish to reptile to crawling land animal to man and by degree up to ape. The last figure is that of the civilized ape dressed in clothing.

ABRUPT CUT TO: EXT. STREET THOMAS NIGHT MOVING TILT SHOT

as he runs down the steps of the museum in an aimless, directionless escape. He runs headlong into two strolling "lovers" pushes his way past them, races across the street in a blare of a TAXI HORN as the car has to screech to a stop to prevent hitting him.

SERIES OF TILTED EXTREME ANGLES

THOMAS

as he continues to run.

CUT TO: EXT. ZOO HIGH ANGLE LOOKING DOWN AT

THOMAS NIGHT

as he smashed against the iron gates, pulls on them, and finally one swings open. He throws himself through into the area beyond.

CLOSE MOVING SHOT WITH HIM

as he runs past several cages of animals and then stops dead, staring across at Lafever's cage. A SLOW PAN OVER TO the cage. The door is open. The cage, itself, is empty. CUT TO:

CLOSE SHOT THOMAS

as he whirls around to stare INTO THE CAMERA, and at this moment his face is bathed in a white glaring light.

VOICE: (off in the darkness) That's him, isn't it, Dr. Zira? How do you want us to get him?

I don't want you to "get" him at all. (then in a different ZIRA'S VOICE: tone) Mr. Thomas? (a pause) Mr. Thomas?

Thomas' head drops forward, his eyes close for a moment, then he raises his head to look toward Zira's voice.

REVERSE ANGLE ZIRA THOMAS' P.O.V.

She steps out in front of the glaring car lights and walks through the iron gate toward him, pausing a few feet away.

ZIRA: We've removed your friend to the hospital. He's being well cared for. (another pause) Won't you come with me now? (still another pause) You must be tired and hungry.

ANOTHER ANGLE

as Thomas walks toward her, stops very close to her. THOMAS: (softly) Do you understand what it is we saw? ZIRA: (nods - her voice soft) Yes, I do. I'm deeply regretful. THOMAS: (shaking his head back and forth, almost rejecting it) They stuffed him. They stuffed him like an animal.

Zira, with an instinctive gesture of pity, touches his arm.

ZIRA: He'll be removed.

THOMAS: (stares into her face) You don't understand, do you? (a pause) To us...to us, you're the animal.

ZIRA: (her voice even and soft) I do understand. (a pause) But tell me something, Mr. Thomas. (a pause) You have museums on

THOMAS: (looking at her questioningly) Of course.

ZIRA: And taxidermy.

Thomas looks at her sharply - her point and the truth that accompanies it striking at him.

THOMAS: (nods - a little reluctantly) yes. And stuffed animals in their native habitat.

ZIRA: (her voice very soft) Well?

THOMAS: (averting her look) I'm just going to have to learn that...I'm the freak. I'm the animal in the clothing. (he grins a little crookedly) I'll have to get accustomed to who's on which side of the cage.

ZIRA: Come. We'll have a nice quiet dinner. Then you can have some

She holds out her hand to him, leading him back across the area over toward the iron gate and the waiting automobile.

CLOSE SHOT THOMAS

as he pauses by the gate to look back toward the cages - the various animals staring back at him.

DOWN THE LINE OF THESE CAGES PAN SHOT

foxes, wolves, etc. - the fear filled eyes of trapped, hopeless creatures.

CUT TO: CLOSE SHOT **THOMAS**

THOMAS: (softly) I swear to God...if I ever get another chance, I won't even set a mouse trap! You can believe it!

He turns, follows her through the gate toward the car.

ABRUPT CUT TO:

INT. ZIRA'S OFFICE **NIGHT**

A single light burns on her desk. Thomas sits there poring over a collection of anthropological books. Zira enters the room carrying a tray of coffee, which she places in front of him.

CLOSER ANGLE THE TWO OF THEM

as he holds up a chart showing the steps of evolution of the apes and across the page a comparable evolution of humans. Thomas holds it out toward her.

THOMAS: This is the accepted hypothesis, I take it?

ZIRA: (questioningly) You mean as to evolution?

THOMAS: I mean as to comparative evolution. The ape was always in ascendance. is that right?

ZIRA: That's the theory. The human being on this planet, Mr. Thomas, never progressed beyond the point of the most primitive existence. (a pause - and then somewhat probingly) Why?

THOMAS: Natural curiosity (he grins) Also pride. I'd like my team to win the pennant.

ZIRA: (cocks her head very girl-like) The pennant?

THOMAS: (smiling as he lays the chart aside) An expression. Having to do with the great American pastime. (a pause - as he looks again toward the chart - then to Zira, blurting out) Why do you kill men here, Zira?

ZIRA: This is not from choice, Mr. Thomas. We try to keep them isolated by the reproduce quickly. Very often they'll travel in band and steal food.

THOMAS: That explains the scarecrows.

ZIRA: (nods) Precisely. But sometimes the scarecrows aren't sufficient. Hunger conquers fear. So once or twice a year we have what we call...a weeding out process.

THOMAS: (looks away) I'm familiar with it. It's what we do to buffalo on Earth. Or what we did do before they became extinct. (thenstaring at her) It's really incredible. The similarities. Almost exact...but not quite exact. Like a slightly out of focus photograph.

ANOTHER ANGLE - THE ROOM

as Thomas rises, moves across to a table where several books have been stacked. He opens a couple of them then turns to look at her.

Have you ever noticed, in going through your THOMAS:

history...the holes that exist? ZIRA:

Holes?

THOMAS: Much is made mention of that a hundred years ago a group of apes invented and then developed the helicopter.

ZIRA:

THOMAS: They just upped and invented the helicopter. There's no mention of experiments in aerodynamics. You see what I'm getting at? Nobody flew a kite. Nobody went up in a glider.

First

there was nothing - and then there were helicopters. Not just in flight, Dr. Zira, but other things. Electricity. Gasoline engines. Medicine. (he shakes his head). There's that damned...damned musetion mark Fuenthing fite except one last niere

ZIRA: We have one major area of admitted weakness, Mr. Thomas.

Our historians have not supplied us properly. We have been aware that much of our past development seems...shrouded.

CLOSE SHOT THOMAS

THOMAS: That's a very apt word, Dr. Zira "shrouded". (he looks

down at the books) Maybe I can be of service to you.

Maybe I could pull off the shroud.

ABRUPT CUT TO: A CURTAIN being parted. We pull back for a:

INT. RESTAURANT **NIGHT**

Behind the curtains on a little bandstand appears a FOUR PIECE BAND playing what might be considered an Oriental version of "swing". The melody is recognizable but occasionally sourced by flat notes which are part of the music scale indigenous to the place and breed. A SLOW PAN PAST a couple of DANCERS and a few DINERS TO A small corner table where Thomas sits with Zira, conscious of the occasional whisperings and side looks thrown at him. Zira smiles at him, touches his arm.

ZIRA: (gently) I think they're going to get used to you. It'll just take some time, that's all.

THOMAS: (taking a healthy slug from his highball glass in front of him smiles at her). I'm fixing it so that I'm developing an immunity to being conspicuous. (he holds up the glass) A votre sante. Or cheers? Or skol? Or whatever it is you say.

ZIRA: (holding up her own glass - smiling at him) To your health.

THOMAS: (grinning - the drink obviously affecting him) Universal and very

He downs a couple of good solid slugs while Zira sips carefully at hers, when she looks at her wristwatch.

ZIRA: It's getting late. And you've got a big day.

THOMAS: Another one?

ZIRA: (smiling - nods) Care to hear the breakdown? (she reaches into her bag - takes out a slip of paper, reads from it) Press conference in the mooring. tour of generator plant, eleven thirty AM, Tour of aircraft plant prior to lunch, then luncheon at the plant. Televised press conference at two-thirty, followed by a

cocktail party held in your honor by the Scientific Association. THOMAS: (shakes his head) A cocktail party. Held in my honor by the Scientific Association. (a pause - he looks away). That's a swig

from the old bottle - right there! She looks at him questioningly. He turns to her.

THOMAS: It's sort of like a Bird Watchers Society from Detroit, Michigan,

holding a cotillion for King Kong!

Zira shakes her head, uncomprehending. He reaches over, pats her arm. THOMAS: Inside joke!

ANOTHER ANGLE THE TABLE

as an ape waiter walks over toward them.

APE WAITER: Excuse me, Dr. Zira. You're wanted on the telephone, ma'am.

ZIRA: (rising) Thank you (she turns toward Thomas) Please excuse me. I'll be right back.

She turns and walks past the waiter, across the dance floor, toward the opposite end of the room. Thomas looks up at the waiter, points to his glass.

APE WAITER: Same thing?

THOMAS: Same thing. Whatever its called. APE WAITER: It's called an Evening Charge.

THOMAS: (grins - blinks his eyes - the liquor taking hold very fast now) An Evening Charge. I'd like another Evening Charge.

THE TABLE

as the waiter very timorously reaches for the glass. Thomas makes a movement to turn in the chair to look toward the dancers. The waiter withdraws his hand hurriedly as if touching something hot. Thomas looks at him surprised, pushes the drink over to him.

THOMAS: Take it, will you? I'm not going to bite you.

The waiter forces a smile, puts the glass back on the tray, backs away with a half bow, then hurriedly moves back across the floor. Thomas chuckles, looks back toward the dancers and is aware of one couple dancing close to him, engaged in whispers and intermittent looks in his direction.

CLOSE SHOT THE DANCERS FEMALE APE: Go ahead. Ask him.

MALE APE: Don't be silly -

FEMALE APE: Go ahead. He won't do anything.

ANOTHER ANGLE TAKING IN BOTH THE DANCERS AND THOMAS The male ape moves away from his partner, stands a few feet away from

Thomas, his fingers twining and intertwining, his voice nervous.

MALE APE: Excuse me.

Thomas looks at him, slightly swaying now.

MALE APE: My wife would like to hear you talk.

THOMAS: How's that?

My wife would like to hear you say something. She'd MALE APE:

like to hear you speak.

THOMAS: Speak?

The male ape nods as his wife joins him. FEMALE ADE Mould you for ma? Ma've never heard a "man" speak.

THOMAS: (rising from the chair) You've never heard a man speak? Well...now I will speak.

His voice is a little bit louder now. Several other dancers pause in their steps to listen to him. Two of the musicians stop playing, aware of something happening; and very gradually the whole room takes on a quiet with all eyes turned toward him.

ABRUPT CUT TO:

ZIRA

as she comes out of a phone booth, stops, looks alarmed as her eyes scan the room

ANOTHER ANGLE THOMAS

as he leaves his chair ,walks unsteadily through the dancers up to the platform, steps up to mount the platform. The band leader hurriedly backs away

THOMAS AS SEEN FROM DANCE FLOOR

He blinks, sways, grins, stifles a burp.

THOMAS: Ladies and gentlemen...I will now speak. (a pause) Bow wow!

There is a stunned, surprised, incredulous silence as they all stare at him.

THOMAS: Now doesn't that grab yuh?

Now he is very close to total inebriation. His eyes, fuzzy and unfocused, stare around the sea of faces until he picks out Zira. He smiles blandly, holds out his hand to her.

THOMAS: Dr. Zira, my dear...shall we dance?

He takes a step out over the platform into mid-air and collapses in a heap on the dance floor amidst a welter of female CRIES.

ABRUPT CUT TO: EXT. APARTMENT BUILDING

as a taxi pulls to a stop in front of the building. The driver gets out, opens the rear door. Zira gets out first, then the two of them help Thomas who, rubber-legged and with some difficulty, gets out of the back seat and stands insecurely and wavering on the sidewalk. Zira hands the driver a coin.

ZIRA: Thanks so much. I'll see to him from here.

DRIVER: You sure, Doctor? He don't look so good.

Thomas slaps him on the back.

THOMAS: Old friend...looks are deceiving. Now to you, I don't look so good. and to me...you look like the wrong end of a banana. But given time and reflection...the two of us will look like what we're supposed to be to one another. Check?

DRIVER: (backing away) Check.

ZIRA: (taking Thomas' arm) Come on, Mr. Thomas. I'll see that you get upstairs.

She takes his arm and starts to lead him toward the building. The ape driver shakes his head, gets back into the front seat, guns the engine and the cab pulls off.

CUT TO: INT. LOBBY BUILDING **NIGHT**

as Zira leads Thomas in.

MOVING SHOT WITH THEM

as they walk over to the elevator. They pause. Zira pushes button then looks at Thomas who is staring across the room at a wall sized mirror. he walks away from her in stiff-legged, drunken but fast sobering deliberateness.

MOVING SHOT **WITH HIM**

as he goes over to the mirror, stands in front of it and stares at it. He sees Zira's reflection in the mirror, standing behind him and staring at him.

ZIRA: (concerned) What's the matter, Mr. Thomas?

THOMAS: I think...I think it's time to wake up now. It's been a very interesting and exciting dream...but its time to wake up.

CLOSE SHOT ZIRA

ZIRA: (softly) It isn't a dream, Mr. Thomas.

THOMAS: (nods) You're quite right. It's no dream. (he reaches up, touches the hard surface of the glass). Lovely place you've got here. (he turns to slowly survey the very modern lobby) Tastefully decorated. Very modern. (and now there's a sense of hunger in his voice) But you know something, doctor? I think I'd prefer spending the night at the zoo.

Behind them the elevator doors slide open as the car descends to the main floor

CLOSE SHOT THOMAS AND ZIRA

at the elevator door. He steps aside to let her enter then turns expectantly. She holds out a key to him.

ZIRA: Your apartment number is thirteen B, Mr. Thomas. Can you find it yourself?

Thomas looks down at the key, slowly reaches for it.

THOMAS: Yeah. (a pause) You don't care for a...for a night cap or anything? Or some sad songs. slightly off key?

CLOSE SHOT ZIRA

ZIRA: The call I received, Mr. Thomas, earlier this evening - (a pause) it was in response to an earlier inquiry of mine.

THOMAS: So?

ZIRA: (with an enigmatic smile, points to his key) There will be no need for your having to enand the night at the zon Mr Thomas