

# APE CHRONICLES



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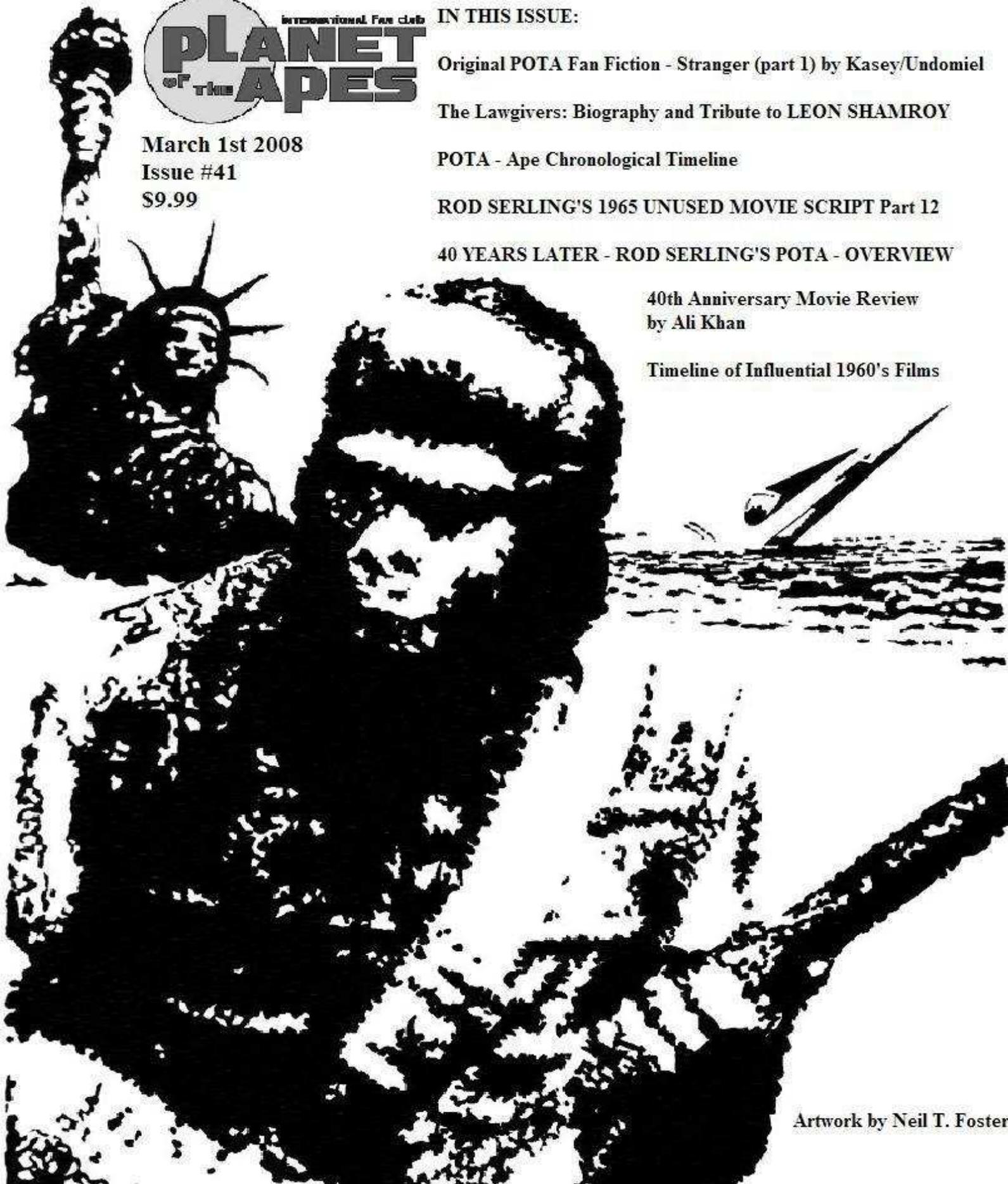
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# APE CHRONICLES

## International PLANET OF THE APES Fan Club

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# PLANET OF THE APES

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## INTERNATIONAL FAN CLUB

### APE CHRONOLOGY

#### A Timeline of Events on the Planet of the Apes

<http://www.geocities.com/drzaius0/timeline.htm>

#### 1972

##### **February:**

ANSA Astronauts Taylor, Dodge, Landon and Stewart launch from Cape Kennedy on the first manned interstellar exploration flight to the Betelgeuse star system. During the course of their flight, the craft passes through a Hasslein Curve propelling them through time. **[Planet of the Apes]**

##### **November:**

ANSA Astronauts Brent and Andrews launch on a search and rescue mission for following the trajectory of the first craft. Like Taylor's craft before them, they slip through a Hasslein Curve, and travels 1983 years through time. **[Beneath the Planet of the Apes]**

#### 1973

##### **April:**

The first vessel emerges from the Hasslein curve reappearing within low orbit of Earth. The autopilot lands off the California coast, slightly north of San Clemente and is met by mobilized United States Navy spaceflight recovery crews. The recovery crews discover that instead of it's original occupants, the capsule now harbors three space-suited chimpanzees. The apes are taken

to the Los Angeles Zoo, where one is killed by a gorilla. During a battery of cognition and reflex exercises, the apes reveal that they are intelligent and possess the ability of speech. Identifying themselves as Doctors Cornelius and Zira, they are brought before a scientific inquiry and subsequently become celebrities. It's during this time that Zira discovers that she's pregnant.

##### **[Escape From the Planet of the Apes]**

##### **June:**

Through underhanded interrogation of the ape scientists and analysis of the spacecraft, Doctor Victor Hasslein uncovers the ultimate fate of the human race and the planet. He convinces the President of the United States that Cornelius and Zira pose a threat to mankind. Cornelius and Zira are taken to a military base for further interrogation. Well aware of the peril they're in, Zira and Cornelius attempt an escape from the facility. During the escape, Cornelius accidentally kills a guard. With the help of Dr. Stephanie Branton and Dr. Lewis Dixon they flee to a circus where Zira gives birth to the baby. Leaving Milo in the care of Armando the circus owner, while taking a circus chimp's child they set off to evade their pursuers. Hiding in an abandoned shipyard, the two fugitive apes are eventually confronted by Dr. Hasslein. Believing that the child is a threat to humanity, he kills all three apes, before being killed himself. **[Escape From the Planet of the Apes]**

#### 1973 through 1979

Eight years marked by contradictory developments in two key aspects of society. Deep space exploration expands with unmanned space probes travelling to distant stars and back. Manned flights over greater distances in space are likewise becoming a common reality. At the same time this is happening however, the few remaining superpowers of Earth are becoming more totalitarian in order to better cope with

increasing economic, political and energy pressures. All information concerning the two lost spaceships and the secrets of the possible future as revealed by Cornelius and Zira are locked away under heavy security clearance. Few are aware of its existence, and are allowed access to it. Publicly, it is spread that the two talking chimps were merely an elaborate hoax, and nothing more. Armando still raising Milo, the son of Zira and Cornelius keeps his identity and existence a total secret.

**1979**

**August:**

Astronauts Allen, Hudson and Franklin are launched from Earth. Their vessel enters a strange energy distortion and disappears, propelled through time.

**[Animated Planet of the Apes]**

**1981**

**March:**

Astronauts Virdon, Burke and Jones are launched from Earth. Their ship encounters a strange electrical storm near Alpha Centauri and disappears. Caesar, aged 8 1/2, begins his bareback riding acrobatics with Armando's circus. With political repression, the smaller circuses are forced to play to dwindling country audiences, thus helping Caesar avoid dangerous publicity. **[Planet of the Apes TV Series]**

**1984**

The year of the Plague from space. Possibly brought back to Earth by an unmanned space probe (many records were lost in the War), and apparently harmless to humans and other animal species, the Plague spreads over the planet in weeks, killing all cats and dogs.

**1985 to 1990**

It is during this period of time that the repercussions of the Plague begin to be felt. Humans, to replace their lost pets, turn to keeping small primates, birds, lizards, etc. The primates are found to be the most useful and gradually become the most

common household animal. Gradually, larger and larger ones are taken in. It is in this generation of primates that the Plague's genetic effects show themselves: stature increases and so does intelligence in the larger orders. The Government increases to be more and more authoritarian. A reverse migration of people from suburbs into cities results in large towns becoming mostly feudal ports surrounded by farmland; the "provinces." Pollution in many areas is brought under control. A massive air purification plant in the Rockies keeps California air perfectly clean. However, with this increase in governmental structure a slave class develops: the apes. Ape Management, Incorporated becomes a semi-public branch of the Government in late 1989. By 1991 they are a monolith, now fully government operated, with a huge range of responsibilities. The apes' training and day-to-day life with humans brings on an acceleration in the mental development of the apes.

**1991**

**April:**

Armando decides that Caesar, now nearly eighteen and an accomplished performer, is old enough to see the truth of the "ape condition." He brings the circus to play at an unnamed city on the west coast (very likely San Francisco). There, Caesar unwittingly reveals his intelligence to police officers engaged in subduing a rebellious gorilla. Caesar runs and Armando goes to the Governor, attempting to bluff their way out of the situation. He is arrested. The Governor, fully believing that the runaway chimpanzee possesses human intelligence, is almost panic-stricken at the thought of ape rebellion. Caesar, in an attempt to blend in with the other apes, hides with a shipment of apes going to Ape Management. There, he is conditioned, though he understands the process and avoids the harsher punishments. He is purchased by Governor Breck, who is unaware of his prize. After learning of Armando's death as a result of interrogation

about him, Caesar begins to plant the seeds of rebellion in the clouded minds of the apes.

**[Conquest of the Planet of the Apes]**

**June:**

Eighteen years after his birth, Caesar comes of age at the head of the Ape Rebellion. The fall of Humankind begins.

**[Conquest of the Planet of the Apes]**

**June 1991 to mid 1992**

Caesar leads his people from the city into the provinces. In this case, the San Francisco peninsula. Here, Caesar attempts to build a new home for his people with the aid of a few human advisors. Massive educational programs within the community are developed. They face little harassment because elsewhere in the country and perhaps the world, the Ape Rebellion is spreading. The Government's breakdown has begun and it cannot police itself as in the past. Tension grows, until...

**December 1992**

**NUCLEAR WAR.**

The work of a single madman? International political pressure? Some country taking advantage of a U.S. governmental paralysis? Unknown. It is swift and effective. Laser defensive systems prevent the war from utterly destroying all life. Major cities are destroyed, but surrounding areas remain livable... to a certain degree.

**1993 to 2001**

The human population that remains is in a state of shock. There is little or no communication over great distances, so Caesar's community, now completely isolated, accepts the survivors in its area and a new ape/human society begins to grow. Despite Caesar's wishes, humans become effectively second-class citizens, and cultural divisions among the apes begin to develop. A gorilla named Aldo declares himself General and begins to train an "army" of gorilla soldiers. In 1995, Caesar's son is born by his wife, Lisa, and named Cornelius.

During this time residual radiation is having its effect on both humans and apes. The Plague-altered genes of the apes increase their already rapid intellectual development, in some cases (i.e., Virgil and Mandemus) incredibly so. Humans tend to become more docile, less given to action when angered. It is not clear at this time whether that is a radiation effect, Plague effect or just living with the evolved apes, the weakest of whom could kill the average human easily.

Meanwhile, another branch of Humanity is developing: the ones that survived the War but stayed in the cities, the Mutants. Inspector Kolp, a former aide to Governor Breck, has taken over in the remains of San Francisco and runs a scavenger city full of repressed hate.

#### **2000**

##### **December:**

Caesar, along with Virgil and a human, MacDonald, venture to the remains of San Francisco in search of the tapes made of Cornelius and Zira, thereby unlocking the secrets of the future. They are discovered by Mutants and just barely escape. However, they are forced back to Ape City. Kolp launches an attack on Caesar's community in a last-ditch effort to destroy the Ape Rebellion. The attack is repelled by the apes. The humans living in the Ape City win a slightly ideological victory and temporary equal status with the apes. Kolp, Aldo and young Cornelius die. **[Battle for the Planet of the Apes]**

#### **2001 to 2037**

This, the first Ape City, grows. Caesar rules benevolently and well but human position in the community continues to erode, seemingly without solution. The Forbidden Zone begins to become a real danger as animal and plant mutations get out of hand. In the city of San Francisco, the Mutants are splitting into factions under the leadership of Mendez and the being destined to become One with the Gesalt Mind.

#### **2038**

##### **August:**

Lisa dies.

#### **2040**

##### **May:**

Caesar dies, at 67. Not survived by children, his rule is turned over to a council of apes and humans under the leadership of a particularly well-respected orangutan. He and the office are christened "Lawgiver."

#### **2041 to 2051**

Conditions between apes and humans get worse. While educational programs maintain that there is no difference, humans labor under an aura of inferiority. Voluntarily, they tend to withdraw from active participation in the council and draw themselves into a community-within-the-community, separated by a river from the apes. It is only partially a ghetto. The level of culture is falling. In the city, the Mutant factions have gone to war with one another, the followers of the Gesalt Mind winning out. Mendez and his loyal followers manage to escape into transnational transport tubes and work their way towards an unknown new home. They take with them the Alpha-Omega device, which has begun to carry an almost religious significance with it.

#### **2052**

Jason the human and Alexander the chimpanzee are born. **[Marvel Comics Planet of the Apes]**

#### **2053 to 2068**

A gorilla named Brutus rises to a position of power in the Ape City hierarchy. He is appointed Peace Officer under the second Lawgiver. Jason and Alexander become friends. Human position grows slowly but steadily worse. **[Marvel Comics Planet of the Apes]**

#### **2069**

##### **July:**

General Brutus' scouts encounter the Inheritors in caves near the

Forbidden City. Brutus investigates and becomes ally/underling of the Gesalt Mind in a power play aimed at taking control of Ape City. The original scouts are "persuaded" to forget what they saw. **[Marvel Comics Planet of the Apes]**

#### **2070**

Jason, Alexander and the Lawgiver are embroiled in a conflict with the Inheritors. At the same time they begin to get a hint of what is happening in the world outside Ape City's tiny boundaries. A man/ape mute mutation has begun to live in the Forbidden Zone, some serving as slaves of the Mutants. Gigantic animals roam everywhere. Many small, semi-nomadic communities of apes and humans also exist, each as isolated as the others. In certain of these, a startling equity of apes and humans has developed. But, can it last? **[Marvel Comics Planet of the Apes]**

#### **2071 to 2119**

A large leap of time that can only roughly be filled in. Both ape and human cultures expand into the Forbidden Zones, taming them as population needs demand. However, these cultures tend to isolate and grow bitter towards one another. Humans, devolving due to the radiation, are becoming more barbaric. A sudden, fierce strain develops out of the docility in evidence just after the War. Clearly, the human and gorilla armies are in their way to war. In this period, Mendez's mutant groups have reached what was once New York City and have established themselves there. Mixture of their bloodline with the local mutants begins to produce rudimentary telepathic powers.

#### **2220**

##### **October:**

Gorilla and human armies slaughter one another in battle thirty or forty miles north of San Francisco. Two survivors, Solomon the gorilla and Jovan the human, form an uneasy but necessary truce. They are healed

and taught by the hermit man/ape Mordecai and meet their death in San Francisco at the hands of the animalistic ape and human mutants. This is the balancing point in the history. It is where the human devolvement coincides with the ape evolution most clearly. It is also the last gasp of human aggressiveness.

#### **2221 to 2749**

Humans are defeated and become, primarily, a slave culture tolerated but completely unrespected by the apes. Gorillas dominate the apes now, and it is an age of exploration. Populations push out in all directions. Land is tamed and with slave help, cultivated. New outposts are set up and contact is made with other surviving groups from the War. Not a few minor wars are caused by gorilla aggressiveness. On the whole, however, a peaceful time as energies are channeled into retaking a world. The cultural heritage of Caesar's Ape City gains a widespread usage and regional governments are often designed after the Lawgiver/Council mold. Some bands of renegade humans do exist and continually harass ape outposts.

#### **2750**

One particularly daring raid into a fairly large ape population causes an outraged public cry from the apes. Systematic destruction of the outlaw bands is instituted. The Lawgiver of the day (whether only a regional level Lawgiver or more is unknown) writes the Sacred Scrolls and their rather unflattering portrait of Humanity.

#### **2751 to 3085**

The general spread of the Sacred Scrolls proves to be a reactionary move, and their influence reinstates the earlier days of isolation. When growth has slowed in the previous century, orangutans take more and more of the power formerly in the hands of the gorillas. Now they rule completely. The loss of communication between population centers is

slow at first but speeds up when Forbidden Zones start to become unlivable again. This time, it is largely the result of poor conservation techniques. The radiation-blasted soil starts to give up and the deserts, as deserts, bloom.

Humankind grows completely docile. Cultural patterns in the isolated areas retain shards and snippets of others.

Thus, one area might continue to have the Lawgiver officer while another might operate completely differently. The Ape City near New York City becomes isolated in this period after its incorporation into the Pan American Ape Society in the previous growth period. It was not a colony of the first Ape City, but developed independently and therefore does not have an historical record that accurately chronicles the west coast developments.

#### **3085**

##### **June:**

Astronauts Alan Viridon and Peter Burke crash-land but survive (unlike their fellow astronaut) in the region of the United States that was once southwestern California. At this time the ape government which rules over most of the area is an orangutan faction headed by Doctor Zaius. General Urko, a gorilla, works cooperatively with him, with continual "reminding" that Zaius is in charge. Urko chafes at the situation. To Zaius and Urko, the constant threat of the renegade astronauts starting a human rebellion leaves the apes with the task of apprehending and executing them. The astronauts gain the chimpanzee Galen as a friend and traveling companion. Between them they leave a few traces of twentieth century human culture, like certain agricultural and farming techniques, that don't do much good for the humans but eventually serve to advance ape civilization. Viridon, Burke and Galen have fates as yet untold.

##### **[TV Planet of the Apes]**

#### **3086 to 3478**

The fall of Humankind is

complete. By approximately 3400, the combination of radiation deterioration and general demoralization succeeds in wiping the minds from Humanity. They are forced away from the ape cities as unproductive and useless animals. They begin to live in the forests, wild.

#### **3479**

##### **February:**

Astronauts Bill Allen, Jeff Hudson and Judy Franklin crash-land in a lagoon southwest of New York. While traversing the desert, Franklin disappears into a chasm that mysteriously closes in on itself. Allen and Hudson continue on to find a forested glade inhabited by savage humans. In a raid by gorilla soldiers, Allen is captured along with several of the primitive humans. Shortly thereafter, he escapes and along with Hudson, returns to the Forbidden Zone. There, they discover the now buried ruins of New York City. After finding Franklin, they escape the mutants of the city. It is unknown as to what eventually became of the astronauts.

##### **[Animated Planet of the Apes]**

#### **3480 to 3954**

Continually encroaching Forbidden Zones have brought on a complete Dark Age. Progress slows to a halt in some areas, like the New York Ape City. There, all knowledge that humans once had a major civilization is lost. It becomes mere legend, and then almost nothing at all. It is either lost or concealed by conservative orangutans. Progressive chimpanzee elements are stifled. Late in this period humans begin to be used as experimental animals and entertaining hunting diversions for the gorillas. A certain instinctive survival pattern remains in the humans but it is less than successful.

#### **3955**

##### **March:**

ANSA's first interstellar craft, first launched in 1972, crash-lands in an inland sea somewhere in the

area south of what was once Long Island. Land masses have shifted so that is no longer oceanic. Stewart's cryogenic capsule has ruptured during the course of the flight, and the vacume conditions during flight have mummified her corpse. Shortly after reviving the surviving crew, the ship founders in Long Island sound, which sports a now canyon-like topography. Reaching shore in a raft, The astronauts journey across the barren desert to a forested area, where they find a tribe of wild humans grazing on planetd crops. As they begin to intermingle with the group, they are interrupted by a gorilla raid, Taylor and Landon are subsequently captured but separated, and Dodge is killed. His throat injured in the attack, Taylor is unable to speak to his captors. Taken to Ape City, Dr. Zira discovers Taylor's intelligence. The council perceives this as a threat and makes plans to exterminate the human. During a mock trial, Taylor discovers that Zaius has subjected Landon to experimental brain surgery, reducing him to a mental vegetable. Lucius, Zira's nephew, helps Taylor escape from his imprisonment. Zira and Cornelius take Taylor and his savage female companion, Nova, into the Forbidden Zone to the site of an archeological expedition conducted by Cornelius. It is Cornelius' contention that a civilization had existed previous to that of apes, and that the archeological site contained proof of such. Zaius follows them into the Forbidden Zone, intent on keeping the truth hidden. Taylor and Nova escape from Zaius and the gorilla patrols farther into the Forbidden Zone. Zaius has the cave destroyed, along with the evidence of the prior civilization. Cornelius and Zira are arrested, and set to face charges of heresy. Taylor, travelling along the shore, stumbles upon the half buried remnants of the Statue of Liberty and finally realizes that he never had left Earth in the first place.

#### **[Planet of the Apes]**

##### **July:**

Ape City is awash in political

undercurrents. Zaius has succeeded in quashing the ripples caused by Taylor's appearance and abilities, but General Ursus, campaigning for war, is beyond his control. Several of his scouts are lost in the Forbidden Zone not long after Taylor disappearance and war is on. There is also a chimpanzee antiwar undercurrent, and while pretending to go along with Zaius, Cornelius and Zira have secretly been aiding the genius chimpanzee Doctor Milo in his studies of the rescued spacecraft that Taylor had arrived in. Milo is analyzing it and attempting to ready it for flight. They plan to use it as the kind of traumatic evidence they feel Ape City needs to escape the total loss of the light of Truth.

##### **September:**

Brent's ship crashes on what was once Manhattan. The lone survivor of the wreck, he encounters Nova, lost after Taylor's strange disappearance in the ruins of New York City. After an encounter with Zira, Cornelius, and the gorillas and Ape City, Brent and Nova flee to the Forbidden City in search of Taylor. General Ursus leads an army of gorilla soldiers on a military campaign against the remaining humans. **[Beneath the Planet of the Apes]**

##### **Two days after Brent's arrival:**

Zira, Milo, and Cornelius launch from outside Ape City in the repaired interstellar craft in an attempt to show Ape City's inhabitance that flight (among other scientific principles) is indeed possible. Brent and Nova are captured by a race of radiation-mutated humans possessing superhuman mental abilities. Brent is reunited with Taylor, who has been held captive of the mutants. Wishing to keep their existance a secret from both normal humans and apes, they attempt to force Brent and Taylor to fight each other to the death. They inadvertently kill their manipulator, and begin an escape attempt, just as an army of gorillas invades New York's ruins. The Alpha-Omega bomb, originally stored in the vaults of a San

Francisco missile complex and cherished by twenty generations of the House of Mendez, is detonated within Saint Patrick's Cathedral by Taylor who is mortally wounded by Ursus. With the blast, a catalytic reaction spreads across the globe in minutes. Shockwaves of tremendous energy from the blast cascade into space and strike the spacecraft containing Doctors Milo, Cornelius and Zira. The ship is thrown by the blast into a Hasslein Curve, and cast back to April of 1973... **[Beneath the Planet of the Apes]**



## **LEON SHAMROY**

**Director Of Photography POTA**

www.imdb.com



*"Planet of the Apes" [1967]*

Leon Shamroy, A.S.C. (16 July 1901, New York City – 7 July 1974, Los Angeles) was an American film cinematographer. Together with Charles Lang, he holds the record for most number of Academy Award nominations for Cinematography. Throughout his five-decade career, he garnered eighteen nominations with four wins. From 1953 to his death in 1974, he was married to movie actress Mary Anderson.

Trained as a mechanical engineer, American cinematographer Leon Shamroy entered the film business as a lab technician at Fox Studios in the early '20s. For Pathe, Shamroy photographed several of the rapidly paced serials of director Charles Hutchinson. Wishing to broaden his scope, Shamroy shot the avant-garde *The Last Moment* (1928) for director Paul Fejos, then spent several years on documentary films. Re-signed by 20th Century-Fox in 1940, Shamroy came to specialize in that studio's prolific Technicolor product of the '40s, including such elaborately lensed "specials" as *Wilson* (1945), *State Fair* (1945) and *Leave Her to Heaven* (1945) (during this period Shamroy married *Wilson* costar Mary Anderson). Tackling a new cinematic challenge in 1953, Shamroy photographed Fox's first Cinemascope feature *The Robe*, simultaneously shooting a "flat" normal-aspect version. He moved on to an even wider film gauge, Cinemascope 55, for *The King and I*, then spent several years manning the even wider Todd-AO camera lenses for such films as *South Pacific* (1958). Thus it is that Shamroy's best work cannot possibly be properly assessed when seen on television. After working on such Fox spectacles of the '60s as *Cleopatra* (1963) (for which he won an Oscar) and *Planet of the Apes* (1968), Shamroy took it upon himself to apply what he'd learned on the wide screen to the 21-inch confines of television. Among Leon Shamroy's last assignments were the consummately photographed 20th Century-Fox TV series *Arnie* and *M\*A\*S\*H*.



Date of Birth 16 July 1901, New York, New York, USA  
Date of Death 7 July 1974, Los Angeles, California  
Spouse Mary Anderson (1953 - 7 July 1974) (his death)

He is one of only six cinematographers to have a star on the famous "Hollywood Walk of Fame"; the others are Hal Mohr, Ray Rennahan, J. Peverell Marley, Conrad L. Hall and Haskell Wexler.

Along with Charles Lang, he holds the record for having been nominated for an Oscar more times - 18 - than any other Director of Photography; Shamroy won four Oscars. Lang won one.

Is one of only two cinematographers to win consecutive Oscars for Best Cinematography (for *Wilson* (1944) and *Leave Her to Heaven* (1945)). The other is John Toll.

President American Society of Cinematographers (ASC) 1947-1948.

Though Ben Lyon may have been the first to discover Marilyn Monroe, it was Shamroy who shot her very first Technicolor screen test. The six-minute test was filmed on the same set that had been used for the Betty Grable movie, *Mother Wore Tights* (1947). Ironically, both Monroe and Grable would later co-star in *How to Marry a Millionaire* (1953).

Had a reputation for being very gruff and short-tempered, he can be seen taking a bow on the Ape City set of *Planet of the Apes* (1967) in Roddy McDowall's 16mm footage on the 2-disc 35th anniversary DVD edition of that film, and has a cameo in *Caprice* (1967).

### Personal Quotes

"God was a great photographer. He'd only gotten one light."  
"Lee Garmes will never see the day that he's as good as I am, and that goes for anybody in the motion picture business."



<http://www.cinematographers.nl/GreatDoPh/shamroy.htm>

**Education:** Peter Cooper Institute, New York City [engineering]; Columbia University, New York.

**Career:** Was asst to Nicholas J. Shamroy, developer of the Lawrence motor. Entered film industry in 1920 as technician ['hypo shooter'] in the laboratory of Fox Film Corporation. Became asst to doph Andy Miller. Became doph in 1924 working with actor-stuntman Charles 'Hurricane' Hutchison. Worked with dir Robert J. Flaherty on an unfinished doc [1928-29] and served for 2 years [1930-31] as ph for the Huntington Ethnological Expedition in Japan, Siam, Burma, India and Egypt. In 1939 he went under contract to 20th Century Fox and remained with the studio until progressive illness forced his retirement in 1969. Ph a Technicolor screen-test (6m) with Marilyn Monroe in 1947. Ph *'The Robe'*, the first CinemaScope film to be released. He was called 'the cameraman's cameraman'. Joined the ASC in 1932 and was president [1947-48]. He is immortalized in Hollywood's 'Sidewalk of the Stars'. Was married [1953-74] to actress Mary Anderson [1920-].

**Awards:** National Board of Review 'Honor Film of 1928' Award [1928] for *'The Last Moment'*; 'Oscar' AA nom [1938] for *'The Young in Heart'*; 'Oscar' AA nom [1940; color; shared] for *'Down Argentine Way'*; 'Oscar' AA nom [1942; b&w] for *'The Gentlemen from West Point'*; 'Oscar' AA [1942; color] for *'The Black Swan'*; 'Oscar' AA [1944; color] for *'Wilson'*; 'Oscar' AA [1945; color] for *'Leave Her to Heaven'*; Look Magazine Award [1945] for his contribution to the art of color photography; 'Oscar' AA nom [1949; b&w] for *'Prince of Foxes'*; Look Magazine Award [1949] for *'Twelve O'Clock High'*; 'Oscar' AA nom [1951; color] for *'David and Bathsheba'*; 'Oscar' AA nom [1952; color] for *'The Snows of Kilimanjaro'*; 'Oscar' AA nom [1953; color] for *'The Robe'*; 'Oscar' AA nom [1954; color] for *'The Egyptian'*; 'Oscar' AA nom [1955; color] for *'Love Is a Many-Splendored Thing'*; 'Oscar' AA nom [1956; color] for *'The King and I'*; 'Oscar' AA nom [1958; color] for *'South Pacific'*; 'Oscar' AA nom [1959; color] for *'Porgy and Bess'*; 'Oscar' AA [1963; color] for *'Cleopatra'*; 'Oscar' AA nom [1963; color] for *'The Cardinal'*; 'Oscar' AA nom [1965; color] for *'The Agony and the Ecstasy'*.

'Leon Shamroy's films of the 1950s demonstrate a mastery of Technicolor. He is a colorist, and he only achieved his best work with the advent of color in the cinema. If another Hollywood cameraman, Lee Garmes, resembles Rembrandt,

as many critics feel, then it can be said that Shamroy is the cinema's equivalent to Peter Paul Rubens.

Shamroy's black-and-white films still have some interest because of their strong independent strains. In the late 1920s he participated in the making of experimental films. *'The Last Moment'*, which he worked on with Paul Fejos, was the first silent film made without intertitles and filmed entirely with subjective, point-of-view shots. In *'Private Worlds'* Shamroy was among the first to employ zoom lenses. At 20th Century-Fox, Shamroy's experimental spirit was allowed to blossom under the light and nourishing control of Darryl F. Zanuck. In the 1940s Shamroy got his great chance to work in Technicolor. It was then too that he earned three Academy Awards. He continued to perfect his color techniques. He evocatively employed studio light to suggest the natural light of Africa in *'The Snows of Kilimanjaro'* and *'The Egyptian'* - two neglected pieces of cinematic virtuosity. In *'Justine'*, Shamroy used one major light, with two secondary bulbs, to suggest dawn light. Shamroy was very much at home in the studio. The peculiar balance of Shamroy's cinematography between actuality and artifice becomes clearest in *'South Pacific'*, where Shamroy had to use color-filter effects against his will. The shots containing these expressionistic effects, forced on him by the director Joshua Logan, are poorly integrated into the impressionistic reality of the film, done for the most part on location in the South Pacific. Shamroy was a painstaking craftsman when Hollywood was offering its strange studio blend of reality and artistry. He was much more in his element when filming the studio sets of *'The King and I'*, and this film is a rich and shimmering feast for the eye - one of the finest among the filmed musicals.' [From article by Rodney Farnsworth on the [Film Reference website](#).]

Academy Awards, USA

Year Result Award Category/Recipient(s)

1966 Nominated Oscar Best Cinematography, Color for: *The Agony and the Ecstasy* (1965)

1964 Won Oscar Best Cinematography, Color for: *Cleopatra* (1963)

Nominated Oscar Best Cinematography, Color for: *The Cardinal* (1963)

1960 Nominated Oscar Best Cinematography, Color for: *Porgy and Bess* (1959)

1959 Nominated Oscar Best Cinematography, Color for: *South Pacific* (1958)

1957 Nominated Oscar Best Cinematography, Color for: *The King and I* (1956)

1956 Nominated Oscar Best Cinematography, Color for: *Love Is a Many-Splendored Thing* (1955)

1955 Nominated Oscar Best Cinematography, Color for: *The Egyptian* (1954)

1954 Nominated Oscar Best Cinematography, Color for: *The Robe* (1953)

1953 Nominated Oscar Best Cinematography, Color for: *The Snows of Kilimanjaro* (1952)

1952 Nominated Oscar Best Cinematography, Color for: *David and Bathsheba* (1951)

1950 Nominated Oscar Best Cinematography, Black-and-White

for: *Prince of Foxes* (1949)

1946 Won Oscar Best Cinematography, Color for: *Leave Her to Heaven* (1945)

1945 Won Oscar Best Cinematography, Color for: *Wilson* (1944)

1943 Won Oscar Best Cinematography, Color for: *The Black Swan* (1942)

Nominated Oscar Best Cinematography, Black-and-White

for: Ten Gentlemen from West Point (1942)  
 1941 Nominated Oscar Best Cinematography, Color  
 for: Down Argentine Way (1940)  
 Shared with: Ray Rennahan  
 1939 Nominated Oscar Best Cinematography  
 for: The Young in Heart (1938)  
 Laurel Awards  
 Year Result Award Category/Recipient(s)  
 1970 Nominated Golden Laurel Cinematographer  
 for: Justine (1969)  
 5th place.



"Planet of the Apes"

Walk of Fame  
 Year Result Award Category/Recipient(s)  
 unknown - Star on the Walk of Fame Motion Picture  
 At 6925 Hollywood Blvd.

Cinematographer:  
 Justine (1969)  
 Skidoo (1968)  
 The Secret Life of an American Wife (1968)  
 Planet of the Apes (1968) (director of photography)  
 ... aka Monkey Planet  
 Caprice (1967) (director of photography)  
 The Glass Bottom Boat (1966) (director of photography)  
 ... aka The Spy in Lace Panties  
 Do Not Disturb (1965) (director of photography)  
 The Agony and the Ecstasy (1965) (director of photography)  
 ... aka Irving Stone's The Agony and the Ecstasy  
 John Goldfarb, Please Come Home (1965)  
 What a Way to Go! (1964) (director of photography)  
 The Cardinal (1963)  
 Cleopatra (1963) (director of photography)  
 Tender Is the Night (1962)  
 Snow White and the Three Stooges (1961)  
 ... aka Snow White and the Three Clowns  
 North to Alaska (1960) (director of photography)  
 Wake Me When It's Over (1960)  
 Beloved Infidel (1959)  
 The Blue Angel (1959)  
 Porgy and Bess (1959)  
 Rally 'Round the Flag, Boys! (1958)  
 The Bravados (1958) (director of photography)  
 South Pacific (1958)  
 Desk Set (1957) (director of photography)  
 ... aka His Other Woman (UK)  
 The Girl Can't Help It (1956)  
 The Best Things in Life Are Free (1956)  
 The King and I (1956) (director of photography)  
 ... aka Rodgers and Hammerstein's The King and I (USA:  
 complete title)  
 Good Morning, Miss Dove (1955) (director of photography)  
 Love Is a Many-Splendored Thing (1955) (director of

photography)  
 Daddy Long Legs (1955)  
 There's No Business Like Show Business (1954) (director of  
 photography)  
 ... aka Irving Berlin's There's No Business Like Show Business  
 (UK: complete title) (USA: complete title)  
 The Egyptian (1954)  
 King of the Khyber Rifles (1953) (director of photography)  
 The Robe (1953) (director of photography)  
 White Witch Doctor (1953)  
 The Girl Next Door (1953)  
 Down Among the Sheltering Palms (1953)  
 ... aka Friendly Island (USA)  
 Call Me Madam (1953) (director of photography)  
 ... aka Irving Berlin's Call Me Madam (USA: complete title)  
 Tonight We Sing (1953)  
 The Snows of Kilimanjaro (1952) (director of photography)  
 ... aka Ernest Hemingway's The Snows of Kilimanjaro (USA:  
 complete title)  
 Wait 'Til the Sun Shines, Nellie (1952)  
 With a Song in My Heart (1952)  
 David and Bathsheba (1951) (director of photography)  
 On the Riviera (1951)  
 Two Flags West (1950)  
 Cheaper by the Dozen (1950) (director of photography)  
 Twelve O'Clock High (1949) (director of photography)  
 Prince of Foxes (1949)  
 That Lady in Ermine (1948)  
 Daisy Kenyon (1947)  
 Forever Amber (1947)  
 The Shocking Miss Pilgrim (1947)  
 Leave Her to Heaven (1945) (director of photography)  
 State Fair (1945)  
 ... aka It Happened One Summer (USA: TV title)  
 ... aka Rodgers and Hammerstein's State Fair (USA: complete  
 title)  
 Where Do We Go from Here? (1945)  
 A Tree Grows in Brooklyn (1945)  
 Greenwich Village (1944)  
 Wilson (1944)  
 Buffalo Bill (1944) (director of photography)  
 Claudia (1943)  
 Stormy Weather (1943)  
 Crash Dive (1943) (director of photography)  
 The Black Swan (1942) (director of photography)  
 ... aka Rafael Sabatini's The Black Swan (USA: complete title)  
 Ten Gentlemen from West Point (1942)  
 Roxie Hart (1942)  
 Confirm or Deny (1941)  
 A Yank in the R.A.F. (1941) (director of photography)  
 Moon Over Miami (1941)  
 The Great American Broadcast (1941)  
 That Night in Rio (1941)  
 Tin Pan Alley (1940)  
 Down Argentine Way (1940) (director of photography)  
 Four Sons (1940) (director of photography)  
 Lillian Russell (1940) (director of photography)  
 I Was an Adventuress (1940)  
 Little Old New York (1940) (director of photography)  
 The Adventures of Sherlock Holmes (1939) (director of  
 photography)  
 ... aka Sherlock Holmes (UK)  
 Second Fiddle (1939)  
 ... aka Irving Berlin's Second Fiddle  
 The Story of Alexander Graham Bell (1939) (photographed by)  
 ... aka The Modern Miracle (UK)  
 Made for Each Other (1939)  
 The Young in Heart (1938)  
 Man's Paradise (1938)  
 Blossoms on Broadway (1937)

She Asked for It (1937)  
 The Great Gambini (1937)  
 Her Husband Lies (1937)  
 You Only Live Once (1937) (photographed by)  
 Wedding Present (1936)  
 Spendthrift (1936)  
 Fatal Lady (1936)  
 Soak the Rich (1936)  
 Mary Burns, Fugitive (1935)  
 She Couldn't Take It (1935)  
 ... aka Woman Tamer (UK)  
 She Married Her Boss (1935)  
 Accent on Youth (1935)  
 Private Worlds (1935)  
 Behold My Wife (1934)  
 Ready for Love (1934)  
 Kiss and Make-Up (1934)  
 Are We Civilized? (1934)  
 Thirty Day Princess (1934)  
 Good Dame (1934)  
 ... aka Good Girl (UK)  
 Three-Cornered Moon (1933)  
 Her Bodyguard (1933)  
 Jennie Gerhardt (1933)  
 A Strange Adventure (1932)  
 ... aka The Wayne Murder Case (USA: reissue title)  
 Stowaway (1932)  
 Women Men Marry (1931)  
 Alma de Gaucho (1930)  
 Bitter Sweets (1928)  
 Out with the Tide (1928)  
 ... aka Silent Evidence (UK)  
 The Last Moment (1928)  
 The Telltale Heart (1928)  
 Land of the Lawless (1927)  
 Hidden Aces (1927)  
 The Trunk Mystery (1927)  
 Pirates of the Sky (1927)  
 Tongues of Scandal (1927)  
 Lightning Hutch (1926)

Director:  
 Man's Paradise (1938)  
 The Telltale Heart (1928)

Camera and Electrical Department:  
 Ever in My Heart (1933) (second camera operator) (uncredited)

Self:  
 The 36th Annual Academy Awards (1964) (TV) .... Himself -  
 Best Cinematography [Color] Winner



You Only Live Once (1937)

<http://www.indiana.edu/~liblilly/lilly/mss/html/shamroy.html>

The Shamroy mss., ca. 1940-1963, consist of letters to Leon Shamroy, cinematographer, and his first wife, Audrey Mason Shamroy, from painter and sculptor Beniamino Bufano, Israeli artist Bezalel (Lilak) Schatz, author Henry Miller and his third wife Martha Lepka Miller. The letters are primarily during the late 1940's and 1950's when Shamroy was head cinematographer at 20th Century Fox. Subjects discussed in the letters include several of Miller's books, particularly references to Sexus, Nexus, and Plexus, A Devil in Paradise, and Into the Night Life; Miller's water-colors which Shamroy would buy from him; Miller's generally impoverished state at this time and his problems getting money from his French publishers; marital difficulties of both Miller and Shamroy; Schatz' painting; Bufano's work, particularly a project for the United Nations; Shamroy's films, specifically Porgy and Bess and plans for The Robe. Most of the letters are written from Big Sur where the Millers lived and Schatz and Bufano often stayed. Others are from New York, Los Angeles, and Rome. The last folder in the file contains printed material relating to Beniamino Bufano's works.

Collection size: 92 items

### Leon Shamroy In Paradise

<http://cosmotc.blogspot.com/2007/10/leon-shamroy-in-paradise.html>



Henry Miller's *A Devil In Paradise* (1956)--later incorporated into *Big Sur And The Oranges of Hieronymus Bosch* (1957) as Part Three: "Paradise Lost"--is a short story about Conrad Moricand coming to stay with Henry and his family at Big Sur. Moricand was a pompous and eccentric astrologist whom Henry had befriended in Paris in the 1930s. By inviting the impoverished Moricand to stay with him in the paradise of Big Sur in 1948, Henry thought he was doing right by an old friend. But the offensive Moricand soon made him regret his generosity.

In the middle of Moricand's stay at Big Sur, Henry's cinematographer friend **Leon Shamroy** came to visit. For me, it's one of the funniest moments in the book. The motor-mouthed Shamroy is a brash Hollywood type who calls things as he sees them. Only a language barrier prevents Moricand from realizing how sharply he's being mocked and insulted by Shamroy.

### LEON SHAMROY - BIOGRAPHY

Leonard "Leon" Shamroy was born in New York City in July 16, 1901 (Henry Miller was nine years old at the time, and had just moved to his home on Decatur Street in Brooklyn). After completing university studies as an Engineer, Shamroy began his career at Fox Film in 1920 as a laboratory technician. Within four years he'd started working as a Director of Photography, and would eventually become one of the innovators of American cinema (he was one of the first to use zoom lenses, and became of master of Technicolor and Cinemascope). One of his first films, 1928's *The Last Moment* (Dir: Paul Fejos) was honored by the National Board of Review (and is now considered one of the first American avant-garde films).

### LEON AND HENRY

Henry Miller met Leon Shamroy in 1946 (ref), the same year he filmed Marilyn. Presumably, Henry met him through either Benny Bufano or Lilak Schatz. I say this because these two artists had been friends with Miller for many years, and--according to the Shamroy Manuscript collection at Indiana University--Bufano and Schatz had also been corresponding with Shamroy since around 1940.



Leon started buying watercolours from Henry the year he met him. Eventually he would own 30 of them. *The Bibliography of Primary Sources v.2* makes reference to a Miller painting in the Shamroy Collection called "The Hat And The Man" (1947), which was used on the cover of a gallery ad for a showing of Miller's work by the Westwood Art Association in 1973.

On page 101 of *Big Sur And The Oranges of HB*, Miller makes mention of 25 Miller watercolors which Leon paid a "good price" for. "He paid an even better price for the frames in which they hang." Two paintings were mailed back to Henry, along with the frames, because they "wouldn't stand the test, these two. The test imposed by the magnificent frames, is what I mean."

In 1946, when Leon met Henry, he appears to have been taking a year-long break from filming. The previous year he'd done four films, including *A Tree Grows In Brooklyn* (1945). Although nearly a decade apart in age, Shamroy and Miller shared a common bond as native New Yorkers living in California. They both enjoyed fine drink and food, were both direct in their communication, and were both inspired by painters [Shamroy explains how he was inspired by colour theory of Gauguin and Rousseau when lighting *South Pacific*, in *The Art of the Cinematographer* (1971)].

The Shamroy Manuscript collection summarizes the following Miller-related letters from a period covering mostly the late-40s and 50s: "Subjects discussed in the letters include several of Miller's books, particularly references to *Sexus*, *Nexus*, and *Plexus*, *A Devil in Paradise*, and *Into the Night Life*; Miller's water-colors which Shamroy would buy from him; Miller's generally impoverished state at this time and his problems getting money from his French publishers; marital difficulties of both Miller and Shamroy."

### SHAMROY IN A DEVIL IN PARADISE

[P.331-338] Henry uses Leon's full name in the book, and identifies him as the "head camera man for the Fox Films. The man who wins all the Oscars." (p.331) Leon arrives at Henry's home on Partington Ridge, loaded with gifts: fine liquor, wine and cigars; a dress for his daughter Val; cornbread, cheeses, salami, and lachs. He's also loose with the billfold in his pocket, peeling them off for Henry. "Haven't made your pile yet, have you?" he states. "You and Bufano! A couple of orphans. Lucky you have a friend like me...someone who works for a living, what?" (p.332) He suggests that Henry haul out more of his watercolors; he may buy a few more.

Leon is clearly comfortable in Henry's home; he asks to use his shower and to stay for a day or two: he'd like to talk Henry into writing a screenplay for him. A few hours with Moricand,

however, changes his mind.

Moricand observes Leon with interest--"le vrai type americain, quoi!," Henry imagines him thinking. Moricand has no idea that the bold Shamroy is insulting his picky ways right to his face. "I only wish you could understand his talk," says Henry to Conrad Moricand, "There's no one in all America who can say the things he says and get away with it." (p.331) Shamroy perceives Moricand as sad, and tries to ply him with his cigars and drink. He's offended when Moricand prefers his French cigarettes over his Cuban cigars. "What's the matter with that guy? What's he got that stink weed in his mouth for? Didn't we just give him some good cigars?" [Moricand explains he wants to save it for later]. "Fuck that nonsense! Tell him he's in America now. We don't worry about tomorrow, do we?" (p.333) When he finds out that Moricand is an astrologer, he remarks: "He doesn't know his ass from a hole in the ground. *Astrology!* Who wants to listen to that shit? Tell him to get wise to himself." (p.334)

Henry and his friend Lilak Schatz--who is also visiting--try to convince Leon to consider buying Moricand's perverse drawings. Leon isn't impressed: "Hollywood's full of that crap. What do you want me to do--*masturbate?*" (p.335) He finally agrees to Moricand's outrageous price, sure that he can sell them for a profit elsewhere. When he says he'll have to pay with a cheque, Moricand jacks the price up. Leon: "He's mad. Let him stick 'em up his ass!" (p.337) On his way out, Leon gives Henry his final evaluation of Moricand: "What a finicky prick!" ... "You know what's the matter with him? He's sick [in the head]" ... "When you get rid of him, you'd better disinfect the place." (p.338)

### EPILOGUE

Leon Shamroy had been a bachelor at this time, but when *A Devil in Paradise* was published in 1956, Leon was married to actress Mary Anderson (1953). Interestingly, the last film that Shamroy shot was an adaptation of Lawrence Durrell's *Justine* (1969); perhaps Henry had something to do with this arrangement. After a long illness, Shamroy died on July 7, 1974.



MARY ANDERSON (SHAMROY)  
(Maybelle Marriwether) (widow of Leon Shamroy)  
FOREST LAWN, HOLLYWOOD HILLS

# PLANET OF THE APES

## Movie Review by Ali Khan

Starring: Charlton Heston, Roddy McDowell

Director: Franklin J. Schaffner

Synopsis: Classic sci-fi drama... futuristic, nihilistic... apocalyptic!

<http://www.thehotspotonline.com/moviespot/holly/p/planetape.htm>

**20th** Century Fox's stunning and profound science-fiction thriller first hurtled viewers into the strange simian civilization, where man was regarded as a savage brute to be controlled and ultimately exterminated, in the spring of 1968.

At the time, *2001: A Space Odyssey* was the only serious film to have hit the screens and bringing Pierre Boulles novel, *Les Planete Des Singes*, to the screen proved more than problematic. It was believed in all corporate corners that a film involving a planet of intelligent simians would not only be impossible to convey, but would also be laughed out of theatres.

Richard Zanuck, head of Fox during the 1960s, and the Fox Board of Directors all felt that any such Apes picture was doomed to failure, no matter how sincere the direction or performances. Arthur P. Jacobs had already spent three years taking the script, prepared by Rod Serling, creator of the *Twilight Zone*, to all the major studios twice but had been rejected.

Jacobs was adamant on bringing Apes to the screen and finally found a powerful ally in Charlton Heston, who infact was instrumental in having the project finally greenlighted. During these struggles, Jacobs, Heston and director Franklin J. Schaffner filmed a 5 minute make-up test at the Fox ranch, which consisted of a scene between Heston as the astronaut Taylor and Edward G. Robinson as the talking ape, Dr. Zaius.

While the test proved that the make up could be accepted on a realistic level, it was still believed that a \$5 million science-fiction film was too risky a gamble. Then Fox released the special effects laden *Fantastic Voyage*, which opened to bumper box-office grosses and Zanuck managed to get the greenlight for Apes, with a budget of \$5.8 million.

Filming began in the vast expanses of Page, Arizona, a desolate land accessible only in dry weather by 4 wheel drive. The artists worked a grueling, exhausting schedule, particularly those playing the apes. Make-up took 2 hours and apart from being claustrophobic also produced a strange side effect. Kim Hunter, who played the chimpanzee Zira in the movie, stated that her most powerful memories of her days on the set concerned the segregation of the characters, wherein during filming breaks, the chimps sat with

the chimps, gorillas with gorillas, and so on.

Edward G. Robinson, who was to play the powerful political head of the ape society, Dr. Zaius backed out of the project on the grounds that a combination of the extreme heat of Arizona and the claustrophobia caused by the make-up would affect his already weak heart. He was replaced by the English actor, Maurice Evans.

Throughout production, Heston was sure that the film would be a commercial success, possibly surpassing any of his films since *Ben-Hur*. On seeing the first cut of the film he became increasingly confident that not only had the team created a commercially viable film but a film that would also be noted for its social comment.

When the film was released in New York, it opened to critical and box-office acclaim. For the first three weekends, *Planet of the Apes* not only beat out previous record holders but also bested records it set on previous weekends. Its success was significant for two very important reasons.

Firstly, it proved that movie goers were interested in science-fiction films which didn't just have alien invasions or rampaging monsters. Secondly, it helped open up a new avenue of expression in science-fiction films, allowing more extensive exploration of relevant themes such as the consistent threat of nuclear war, the nature of man himself and the direction in which humanity was headed as a species.

Rod Serling and Michael Wilson were responsible for creating a cinematic script from Boulles brilliant original vision. Serling, the creator of the sci-fi anthology the *Twilight Zone*, was considered one of the finest talents in Hollywood and was known to have a knack of turning existing ideas into workable stories.

Wilson is credited for having written the second and third drafts that eventually became the blue print for the Oscar Award winning film. The films premise is based on Boulle's book maintains the book's intelligent allegory, along with its savage, biting commentary about human folly but it stands out as independent and quite distinct from the novel, making its own very powerful statements, in many ways more effectively than the novel.

The film starts with four American astronauts being hurtled some 2000 years through time and space, and crash landing in the wilderness of an unidentified planet, where apes have replaced humans as the dominant life form. Ape culture, however, is both socially and politically in a state of limbo, and the look of the simian world is removed from modern times.

This is one of the major departures from the novel, where the apes live in modern cities, drive cars, fly in airplanes, watch TV and more. Part of the reason for this change was commercially motivated. Creating a modern world built specifically for simians would have cost huge amounts in terms of set design.

But the 'limbo' concept works well, removing the viewer successfully from the familiarity of modern

times into a quite different environment. Eventually, Taylor (Heston) and his fellow astronauts stumble across a society of mute protohumans being ruled over by apes. The pre-industrial ape society that has just discovered science, operates on a loose caste system with orangutans, chimps, gorillas and humans all occupying distinct positions.

The 'human hunting' scene in which the apes mounted on horses are seen for the first time is a brilliant and genuinely unnerving sequence. The make-up is impressive, the disorientation and horror felt by the astronauts is captured and most effectively transferred to the audience and finally the dehumanization of the protohumans along with the astronauts is complete with their capture in nets and a shot of humans dangling upside down by the ankles like deer and a trio of gorillas posing for a photograph with a pile of their "kill."

The setting of the film is put in perspective with this sequence and never loses its direction. The film works on distinct levels - as a science-fiction thriller with villains and heroes but more so as a cleverly constructed social and political commentary on contemporary society.

The film is a brilliant satire, raising questions about man's nature and war like habits and his threat to the natural balance of the universe. Look carefully and you can see past the make up that took two hours daily to apply.

The ape's society is stratified - the politicians - the stately orangutans - control society through their position as holders of the faith. Interpretation of the sacred scrolls lies, which narrate a misplaced, mythical history of the apes, ultimately with them.

They are the judiciary, the ruling elite controlling the minds of the masses, decreeing what is right and wrong, and one can argue, somewhat wisely, keeping humans at an arms length, as the slaves of society.

They are also the only "group" who knows the truth of what really happened in the past - a secret that is carefully guarded for the good of the entire ape race. In it also lies the truth of man's downfall.

Then there is the military force, policing society. Manned entirely by the brutish, less cunning gorillas, they symbolize the brute force of society, ready to crush any dissent, rebellion or new ideas that confuse their own narrow vision and mind.

Finally, there are the chimpanzees - the forward looking, liberal, progressive thinkers, just beginning to challenge societies norms. They are the scientists, the intelligentsia - they are also a powerless minority. Is this not civilization as we see it today. Do we not have orangutans, gorillas, chimpanzees and humans in societies across the world ?

Are we not already populating a "Planet of the Apes" - some would argue that we have gone beyond that. The script writers have even managed to weave into the story one of cinema's most arresting conclusions, different from Boule's own shock ending, but equally inspired. The threat

and effects of nuclear war, not touched upon in the book, are driven home in the film.

The stratification of society within the apes, mirroring our own present day environment, the simmering racism, the tendency towards totalitarianism, the struggle between religion and science are all strains which are masterfully portrayed in Planet of the Apes.

The film examines the virtues of blind faith and the lengths the establishment will go to in order to preserve it. However, while the movie touched on these subjects it was also able to entertain millions with the astounding make up job for the time.

The film spawned 4 sequels of decreasing quality, but all of which, while lacking the required execution, had interesting ideas. Planet of the Apes is a classic work of cinema and credit for its enduring legacy belongs clearly with the original novel by Pierre Boule, the bold determination of Arthur P. Jacobs and actor Charlton Heston and the inspired screenplay by Rod Serling and Michael Wilson who managed to create a cinematic vision from Boule's brilliant original vision.

Mention must also be made for the special effects team and Jerry Goldsmith who produced a suitably off key and unsettling soundtrack for the film. The lasting impact of the film lives on today - thirty years after it came out. In fact, every time the film is viewed, its uncanny ability to act as a mirror of human society is further emphasized, as is its startling relevance to the modern age.

This is surely what makes Planet of the Apes a timeless classic. For those who stop and think - it is both a frightening vision of the future as well as a insightful comment on the present. And then are we not moving towards the films spine-chilling scenario ?



## Timeline of Influential Milestones and Important Turning Points in Film History The 1960s

[http://www.filmsite.org/milestones1960s\\_2.html](http://www.filmsite.org/milestones1960s_2.html)

Herein is a detailed timeline of the key film milestones, important turning points, and significant historical dates or events that have had a significant influence on the world body of cinema and shaped its development.

### Year - Event and Significance

1960 The master of suspense Alfred Hitchcock's psychological horror-thriller film *Psycho* terrified audiences. It served as the "mother" of all modern horror suspense films, featuring Bernard Herrmann's famous and memorable score with shrieking, harpie-like piercing violins, and the notorious shower scene.

1960 Michael Powell's disastrous *Peeping Tom*, a UK film about a voyeuristic photographer and sadistic serial murderer, was so vilified at the time of its release that it nearly destroyed Powell's career. However, critics, archivists, and other film enthusiasts, notably Martin Scorsese, have championed the film since then.

1960 The talented scriptwriter Dalton Trumbo, one of the Hollywood Ten, received full credit for writing the screenplays for Preminger's *Exodus* and Kubrick's *Spartacus*, thus becoming the first blacklisted writer to receive screen credit. In 1960, Trumbo was finally reinstated in the Writers Guild of America. This official recognition effectively brought an end to the 'blacklist era'. (After his blacklisting, he wrote 30 scripts under pseudonyms, such as the co-written *Gun Crazy* (1949) with the pseudonym Millard Kaufman, and *Roman Holiday* (1953) under the name Ian McLellan Hunter (he was properly credited and given a posthumous Oscar for the latter in 1992). He also won the Best Writing: Original Story Oscar for *The Brave One* (1956), written under the front name of Robert Rich. He wasn't presented with his award until May of 1975, almost 20 years later.)

1960 31 year-old Stanley Kubrick was brought in to salvage the epic costume drama *Spartacus* (originally directed by Anthony Mann) -- a highly-successful production by star Kirk Douglas. It was auteur Kubrick's sole work for hire - he was able to avoid Hollywood almost completely afterwards, and began to direct movies on his own.

1960 The decline of Italian Neo-realism was evidenced by Federico Fellini's *La Dolce Vita* and Michelangelo Antonioni's *L'Avventura*.

1961 The Brandenburg Gate in Berlin, Germany was closed during the production of Billy Wilder's Cold War comedy *One, Two, Three* (1961), forcing the studio to build a replica on a sound stage. The closing of the Gate was the precursor to the construction of the Berlin Wall -- and led to the film's famous opening lines, delivered in voice-over: "On Sunday, August 13th, 1961, the eyes of

America were on the nation's capital, where Roger Maris was hitting home runs #44 and 45 against the Senators. On that same day, without any warning, the East German Communists sealed off the border between East and West Berlin. I only mention this to show the kind of people we're dealing with - REAL SHIFTY!"

1961 Sophia Loren was the first foreign-language performer to win the Best Actress prize for *Two Women* (1960) - in a film that was not in English. She currently remains the only actress to win an acting Oscar in a foreign-language film.

1961 The 1957 Broadway hit *West Side Story* was adapted for the big screen. It received eleven Academy Award nominations and won all but one - Best Adapted Screenplay. Its achievement as a ten Oscar winner was only surpassed by three other films (each with eleven Oscars): *Ben-Hur* (1959), *Titanic* (1997), and *The Lord of the Rings: The Return of the King* (2003). Its many Oscars included wins for Best Picture, Supporting Actor (George Chakiris), Supporting Actress (Rita Moreno), and Director (Robert Wise and Jerome Robbins).

1961 Audrey Hepburn starred as NYC socialite Holly Golightly in *Breakfast at Tiffany's*. Henry Mancini won two Oscars (Best Score and Best Song - *Moon River*) and four Grammy Awards for his musical score.

1961 TWA exhibited the first in-flight feature film on a regularly-scheduled commercial airline. It was MGM's *By Love Possessed*, starring Lana Turner and Efrem Zimbalist, Jr., shown on TWA flights from New York to Los Angeles.

1961 The film *How to Marry a Millionaire* (1953), the first wide-screen CinemaScope Hollywood comedy, was the first film to be aired on the weekly NBC series *Saturday Night at the Movies* - in September of 1961.

1961 Method actor and maverick auteur film-maker John Cassavetes' low-budget, black and white, non-Hollywood studio film *Shadows*, was his first directorial effort - deliberately created as a contrast to Hollywood's studio system. The self-financed, self-distributed cinema verite film (initially shot in 1957) with a jazzy score was a story about an interracial couple. It was first publically screened in 1958, but then withdrawn, reshot in 1959, and then re-released - first to European audiences and then to US audiences in 1961. Shot on 16-mm film and using a non-professional cast and crew, the improvisational film symbolized the emergence of the New American Cinema movement, and inspired the growth of underground films and other independent ("indie") and personal works.

1961 The daringly courageous, landmark UK film, *Victim*, a noirish thriller starring leading man Dirk Bogarde, was the first important British film with a non-judgmental homosexual theme - a major turning point. It was the first English-language film to use the word "homosexual." Without prejudicial stereotypes, its message was tolerance at a time when homosexuality was considered a crime in the

UK and US. [Six years later, the Sexual Offenses Act of 1967 finally decriminalized homosexuality between consenting adults over the age of 21 (with a number of exceptions) in the UK.] As it pushed the boundaries of permissiveness, it was denied a 'seal of approval' from the MPAA for its US release in 1962.

1962 36 year old sex symbol Marilyn Monroe died (August 5) in the Los Angeles area (Brentwood) in a Mexican style bungalow of an apparent drug overdose. She was in the midst of filming with director George Cukor in *Something's Got To Give* (1962). Speculations arose over her associations with President John F. Kennedy and his brother. Her final film was director John Huston's *The Misfits* (1961) -- which was also the last film of screen icon Clark Gable.

1962 Dr. No inaugurated the successful, long-running, and highly profitable James Bond series of action films based upon Ian Fleming's works, with its first Agent 007 -- unknown actor Sean Connery. Other lead characters included George Lazenby, Roger Moore, Timothy Dalton, and Pierce Brosnan. Two non-canonical Bond films were *Casino Royale* (1967) and *Never Say Never Again* (1983).

1962 The controversial production of *Lolita*, the first of Kubrick's films produced independently in England, was marked by a long casting search for the proper 'Lolita', the appointment of Vladimir Nabokov to write the screenplay for his own lengthy novel, Kubrick's rewriting (with co-producer James B. Harris) of Nabokov's unacceptable versions of the script, and the threat of censorship and denial of a Seal of Approval from the film industry's production code.

1962 Universal was purchased by talent agency MCA.

1962 Government regulations forced studios out of the talent agency business.

1962 The multi-directed Western epic *How the West Was Won* was the first non-documentary Cinerama film. It was also one of the last to use the old three-camera technique, that produced visible lines between the three panels.

1963 Sidney Poitier won the Best Actor Academy Award (awarded in 1964) for *Lilies of the Field*, thereby becoming the first African-American male to win this award. This was the only instance in the 20th century that this award was given to an African-American.

1963 The most expensive film ever made (in terms of real costs adjusted for inflation) -- and one of the biggest flops in film history -- opened: *Cleopatra*, starring Elizabeth Taylor, Rex Harrison, and Richard Burton. Negative publicity was generated by the off-screen extra-marital affair conducted between major stars Elizabeth Taylor and Richard Burton (as Julius Caesar) (married to Eddie Fisher and Sybil Burton respectively) - in the long run, it was beneficial for the film's bottom line, since it became the most expensive film made-to-date. The stars' off-screen indiscretions helped (although they were criticized on moral grounds), but it took many

years for the film to recoup its enormous costs.

1963 Stanley Kramer's *It's a Mad Mad Mad Mad World*, an epic comedy with a lengthy running time (originally 175 minutes) and a huge cast (present day comedians and cameos from many big-name legendary stars from the past), was the first big-budget, all-star comedy extravaganza.

1963 Ampex, which had developed the world's first practical videotape recorder in 1956 for TV studios, began to offer its first consumer version of a videotape recorder, sold through the Neiman-Marcus Christmas catalogue for \$30,000 - a non-consumer-friendly price.

1963 Friz Freleng (and David DePatie) created the cool, bluesy 'The Pink Panther' animation with a pink feline character for the opening credits of *The Pink Panther*.

1963 The low-budget, exploitative, and successful film company - American International Pictures (AIP), founded in 1954, released their first "beach" film (mostly to drive-in theatres) - the musical comedy *Beach Party* - to appeal to the lucrative teen market. It starred popular singer Frankie Avalon and grown-up ex-Disney Mickey Mouse Club Mousketeer Annette Funicello (as Dolores or "DeeDee" in later films).

1963 Buxom, platinum blonde sex goddess/siren Jayne Mansfield appeared naked (breasts and buttocks) in the unrated sex farce *Promises! Promises!* (1963). Mansfield became the first mainstream actress to appear nude in an American feature sound film. (The honor would have been held by Marilyn Monroe in *Something's Gotta Give* (1962), but she died during production.) The original version was banned in many cities (including Cleveland) and substituted with an edited version. The provocative film was heavily publicized in *Playboy's* June 1963 issue, with pictures to prove it, that led to the magazine's publisher Hugh Hefner being charged with obscenity (and later acquitted) - the only time in his life.

1964 The first feature-length made-for-TV movie, an action film titled *See How They Run* and starring John Forsythe and Senta Berger, was broadcast on NBC-TV for its world premiere. It was the first broadcast of *Project 120*, an innovative deal between Universal and NBC.

1964 Michelangelo Antonioni's and cinematographer Carlo DiPalma's visually-impressive French-Italian co-production *Red Desert* made spectacular use of the recently-perfected telephoto lens, to create a shallow depth-of-field. It was also Antonioni's first film in color, used in extreme and expressive ways.

1964 The mockumentary *A Hard Day's Night*, the first Beatles film, premiered.

1964 Sony began marketing the first reel-to-reel (video tape recorder) VTR designed specifically for home use in 1964 -- however, widescale consumer use of video tape recorders didn't really take off until the mid-1970s.

1965 The film version of the Broadway musical *The Sound of Music* premiered. At the time of its

release, it surpassed *Gone With the Wind* (1939) as the number one box office hit of all time. Nominated for ten Academy Awards, it came away with five major wins including Best Picture and Best Director (Robert Wise).

1965 Sidney Lumet's *The Pawnbroker* became the first major Hollywood film to daringly and boldly feature a sequence of partial nudity (the bared breasts of Thelma Oliver), essential to the plot. However, it received the infamous "condemned" rating from the Catholic Church's Legion of Decency.

1965 A small-time TV comedy writer Woody Allen wrote his first feature length screenplay for director Richard Donner's unexpectedly-successful sex farce *What's New Pussycat?*, with Allen in his first major screen role. Because the writer/star disliked the film, he would proceed to his directorial debut for *What's Up, Tiger Lily?* (1966), a satire/spoof of quickly-made, badly-dubbed, exploitative, Japanese spy films, made in the style of *Mystery Science Theater 3000*.

1965 Blonde teen star and the original Gidget character - Sandra Dee - was the last major star still under exclusive contract to a studio (Universal). 1965 Director John Lamb's nudist film, *The Raw Ones*, that extolled the virtues of a naturist lifestyle, was the first to openly show genitalia -- now allowed after a 1963 legal decision that ruled such displays of private parts were not obscene; this was an essential linkpin between the non-genital 'nudie-cutie' films of the late 50s, and the hard-core porn films of the 70s

1966 Sweeping revisions were made in the Hays Code regarding the standards of decency for films, suggesting restraint in questionable themes, rather than forbidding them completely. In the new code of the Motion Picture Association of America, virtue and the condemnation of sin were still encouraged. However, it eliminated previous prohibitions of "lustful kissing" and "passion that stimulates the base emotions," and permitted certain films to be labeled "recommended for mature audiences."

1966 The ground-breaking UK *Swinging 60s* comedy film *Georgy Girl* became the first film to carry the label "suggested for mature audiences" - or M rating.

1966 After an appeal by Warner Bros., *Who's Afraid of Virginia Woolf?* became the first film containing profane expletives and frank sexual content (ie., "Hump the Hostess") to receive the MPAA's Production Code seal of approval, although the most extreme profanity was removed (i.e., "Screw you"). It was the first American film to use the expletive 'goddamn' and 'bugger'. It was also the first film to be released with a "Suggested for Mature Audiences" warning. [The film was noted for its four acting nominations (one for every member of the four-person cast).] The second film to receive an MPAA exemption (and seal of approval) shortly after was *Alfie* despite the use of the forbidden word "abortion." These exemptions marked the beginning of the breakdown of the

existing system of industry self-regulation and censorship.

1966 MGM distributed Michelangelo Antonioni's *Blow Up*, the director's first non-Italian feature, in defiance of demands that it make cuts. Jane Birkin and Gillian Hills, acting as teenaged groupies in the film, displayed glimpses of full-frontal nudity, introducing American film audiences to their first view of pubic hair.

1966 Paramount's purchase by Gulf & Western marked the beginning of a trend toward studio ownership by diversified, multi-national conglomerates.

1966 The Legion of Decency changed its official name to the National Catholic Office for Motion Pictures and, in respect to Pope John XXIII's policy of modernizing Catholic thought, announced a more progressive attitude.

1966 The 'Oscars' or Academy Awards ceremony was first broadcast in color.

1966 The ABC-TV network paid a record \$2 million for airing rights to *The Bridge on the River Kwai* (1957) - the screening attracted over 60 million viewers, and set a precedent for higher fees for hit theatrical films sold to television.

1967 The first "spaghetti western," Sergio Leone's *A Fistful of Dollars*, opened in the United States, starring Clint Eastwood as the "man with no name." It was the first screen collaboration between Leone and Eastwood. (The western had earlier premiered in 1964 in Florence, Italy.)

1967 Director Arthur Penn's *Bonnie and Clyde* was promoted with the slogan for its anti-heroes: "They're young. They're in love. They kill people." The anti-establishment, violent film, originally criticized at the time of its release, was aimed at youth audiences by its American auteur and producer/star Warren Beatty.

1967 Mike Nichols became the first director to earn \$1,000,000 for a single picture — for *The Graduate* (1967).

1967 Jack Warner, co-creator of Warner Bros., sold his remaining interest in the company to a Canadian corporation called Seven Arts Ltd. for \$84 million. The company became known as Warner-Seven Arts.

1967 New Line Cinema was formed, marking its niche with films like director John Waters' *Pink Flamingo* and *Polyester*.

1967 The first contemporary music (rock 'n roll concert) industry film, *Monterey Pop* (1968), was filmed at the historic Monterey International Pop Festival in California, featuring such performers as Jimi Hendrix, The Who, The Mamas and the Papas, Janis Joplin and more. It was the precursor to Michael Wadleigh's concert documentary of the late 60s rock fest, *Woodstock* (1970).

1967 *In the Heat of the Night* was the first Best Picture Oscar winner to be adapted into a regular prime-time television series, in 1988, with Carroll O'Connor as Sheriff Bill Gillespie and Howard Rollins as Virgil Tibbs. It was also the only true 'who-dun-it' detective story that won Best Picture.

1967 Sony introduced a portable (but bulky), expensive, out-of-studio video camera system (or video tape recorder - VTR) called the Portapak -- it inaugurated the modern era of video.

1967 Two UK films were released in this year - both noted for the first use of the four-letter word 'f--k': director Michael Winner's film I'll Never Forget What's 'is Name and Ulysses.

1967 The first major (commercially-released) US studio film to include the word 's--t' in its dialogue was Richard Brooks' In Cold Blood. It was also said a year later in Boom! (1968, UK) (spoken by actress Elizabeth Taylor as Flora 'Sissy' Goforth: "S--t on your mother!" Note: Taylor was the first actress to say 's--t' in a major motion picture).

1968 A new voluntary ratings system was developed and went into effect in late November by the MPAA (Motion Picture Association of America) - it was announced by its President Jack Valenti. The new system classified films according to their suitability for viewing by young people, in four categories: "G" for general audiences; "M" for mature audiences; "R," no one under 16 admitted without an adult guardian (later raised to under 17 years of age); and "X," no one under 17 admitted. The four criteria used in the ratings included theme, language, violence, and nudity and/or sexual content. Many parents thought films rated M contained more adult content than those that were rated R; this confusion led to its replacement in 1969 by the rating of GP (or General Public, or General Audiences, Parental Guidance Suggested). In 1970, the GP (or earlier M) rating was changed to PG: Parental Guidance Suggested, and the age limit was increased to 17. [The PG ratings category would again be revised in 1984.]

1968 Brian De Palma's draft-dodger comedy Greetings, (Robert DeNiro's debut film), was the first film in the US to receive an X rating by the MPAA for nudity and profanity (in its original release), although it was reduced to an R rating.

1968 Stanley Kubrick's 2001: A Space Odyssey reinvented the science fiction genre. It introduced the character of HAL, a computer that could see, speak, hear, and think like its human colleagues aboard the spaceship, and fantastic special effects of outer-space by Douglas Trumbull.

1968 The flesh-eating zombie sub-genre of films was given a boost with George A. Romero's cheap, stark black and white horror flick, Night of the Living Dead.

1968 The classic science fiction film, Planet of the Apes was one of the pioneering, modern multimedia marketing blockbusters, spawning not only four sequels and two television series spinoffs, but merchandising, such as action figures. It provided both solid entertainment value, and an effective, politically-charged message of social commentary.

1968 The German film Maedchen in Uniform (1958) (first filmed in 1931) was the only lesbian film seen publicly in the US --- until the release of Robert Aldrich's X-rated The Killing of Sister

George.

1968 Peter Bogdanovich was the first critic and film scholar to become a Hollywood writer-director, with his directorial debut for Targets, made for American International Pictures. He deliberately revered past American directors in his own work which extended into the 70s.

1969 Midnight Cowboy, starring Dustin Hoffman and Jon Voight, became the only X-rated picture to ever win an Oscar for Best Picture (the rating was later changed to an R). More and more mainstream films contained sexual content that was unacceptable only a few years earlier.

1969 ABC-TV programmer Barry Diller created "The Movie of the Week." By 1971, ABC was airing Tuesday and Wednesday night versions.

1969 Sony introduced a new device -- the videocassette recorder (VCR).

1969 Kinney National Company, a New York conglomerate whose interests included parking lots and funeral homes, acquired Warner-Seven Arts and in 1972 renamed the company Warner Communications Inc.

1969 After her last film, Fox's Mr. Belvedere Goes to College (1949), former child star Shirley Temple entered politics after raising a family - she was appointed U.S. ambassador to the United Nations. Later, she served as U.S. ambassador to Ghana (1974-1976) and Czechoslovakia (1989), and during the late 70s was the U.S. Chief of Protocol.

1969 A new wave of independent film-making in Hollywood was signaled by Dennis Hopper's anti-Establishment release of the low-budget Easy Rider. Its phenomenal success shook up the major Hollywood studios. This movement was termed Hollywood's New Wave (fashioned after the earlier French New Wave), and would last through the next decade. Hopper's next experimental film The Last Movie (1971) was less successful, both commercially and critically, and sounded a death-knell for his own ambitious film-making efforts.

1969 Sam Peckinpah's ultra-violent western The Wild Bunch was exceptional for its non-glorification of bloodshed, and its slow-motion, heavily-edited, stylized views of multiple deaths -- it was influential for other filmmakers ranging from Martin Scorsese to John Woo to Quentin Tarantino in years to come. Due to its violence, the film was originally threatened with an X-rating by the newly-created MPAA (Motion Picture Association of America), but an R-rating was its final decision. A so-called 'director's cut' version of the film, threatened with an NC-17 rating when submitted to the MPAA ratings board in 1993 prior to a re-release in 1994, held up the film's re-release for many months.

1969 African-American film-maker and cinematographer Gordon Parks directed his own autobiographical The Learning Tree, and became the first black director of a major feature film for a major US studio. This laid the groundwork for Parks' next film -- the landmark blaxploitation action film Shaft (1971) with Richard Roundtree - a very successful cross-over film.

## 40 Years Later: Rod Serling's PLANET OF THE APES

<http://www.rodserling.com/pota.htm>

*Settling the Debate over Who Wrote What, and When*

By Gordon C. Webb - originally appeared in July 1998 issue of Creative Screenwriting



In late 1963, Rod Serling was hired by King Brothers Productions to write a screenplay based on Pierre Boulle's novel *Planet of the Apes*. For more than two years, Serling, who had earned a solid reputation as a television writer, struggled with the task of adapting this complex story for the big screen. By the time he submitted a final draft in early 1965, APJAC Productions had acquired the screen rights to Boulle's story. For the next two years, producer Arthur P. Jacobs worked to raise enough funding for what had developed into a very expensive project. Before filming began, another experienced writer, Michael Wilson, was brought in to work on the script. Wilson, whose career suffered through the blacklisting of the McCarthy era, had written many excellent film scripts (including *It's A Wonderful Life* and *A Place in the Sun*)—some uncredited until recently (such as *Bridge on the River Kwai* and *Lawrence of Arabia*). Finally, in early 1968, *Planet of the Apes* was released, with both Wilson and Serling sharing screen credit. The film adaptation of Boulle's novel opened to mostly favorable reviews:

*...one of the best science-fiction fantasies ever to come out of Hollywood...*

*-The New Yorker*

*There should be enthusiastic word of mouth on this one, and top grosses.*

*-Independent Film Journal*

*... I found it one of the most fascinating and entertaining films I've seen in a long time.*

*-Bill Dial, Atlanta Constitution*

However, in the 40 years since *Planet of the Apes* was released, the issue of "authorship" of the screenplay has been raised—especially as it relates to the film's classic "Statue of Liberty" ending. This analysis chronicles the transformation of *Planet of the Apes* from the printed page to the screen comparing Boulle's novel with a dozen versions of the script held in the Rod Serling Archive<sup>(1)</sup> as well as Wilson's commercially available shooting script and the home video release of the film.

### Adapting the Original Story

Pierre Boulle's futuristic novel *Planet of the Apes* begins with a fascinating introduction: a bottle is found floating through the heavens by two vacationing space travelers, Jinn and Phyllis. The bottle contains a manuscript through which the novel's story is told, in a diary written by a futuristic French astronaut named Ulysee Merou, who had landed on a planet where humans are mute, and are treated like animals by civilized, talking apes. He'd been captured by a gorilla hunting party and taken to a Simian city where his main antagonist is an orangutan named Dr. Zaius. For the remainder of the book, the main character tries to make sense of this "upside-down" society—and in the process, Boulle raises such issues as balance of power, racism, the role of government, and evolution.

Eventually, the protagonist, with the help of two friendly ape-scientists; escapes and flies back home, where—after landing at Orly Airport—his craft is met by a truck being driven by a gorilla.

Merou's story ends here, but the novelist delivers a final twist after the two travelers finish reading the "message-in-a-bottle:"

*... Phyllis, after dismissing a last shred of doubt with an energetic shake of her velvety ears, took out her compact and, in view of their return to port, touched up her dear little chimpanzee muzzle.<sup>(2)</sup>*

As he began to translate the story for the screen, Serling faced a challenge that has plagued screenwriters from the beginning: converting a plot conveyed solely through words, into a script for a medium where success is based on visualizing a story through *action*. Mort Abrahams, associate producer for *Planet*, is the only member of the film's senior production team still living. In a 1994 interview, he recalled Serling's first draft of the screenplay:

*It was a very difficult adaptation, and getting to the essence of the plot—translating it from Boulle's novel—was very, very difficult ... and Rod kind of got it right away. I mean, three or four drafts is nothing! It was pretty well complete by the time it got into Frank's hands [director Franklin Schaffner]. Frank just loved it right from the beginning—and really made only very minor changes, mostly a little dialog here and there.<sup>(3)</sup>*

First, Serling had to decide what to do with Boulle's "message-in-a-bottle" gimmick. Although the novelist had

achieved a clever ending, it represents a clear example of the challenge a writer faces in the screen adaptation of a novel. Boule's "twist" is achieved by carefully *withholding information from the reader*; we don't know until the last few words that Jinn and Phyllis—who begin reading Merou's diary on page one of the novel—were apes all along! Serling had tried a similar effect in a *Twilight Zone* episode where a young woman, portrayed as hopelessly deformed, undergoes surgery in an attempt to correct her abnormal appearance. In *Eye of the Beholder*; her face is bandaged throughout, and by careful use of camera angles and other visual techniques, Serling hides the physical appearance of doctors, nurses, and other characters.

#### MED LONG SHOT - ACROSS THE ROOM

A nurse has just entered and is placing the tray down near the door. The position of the bedlight throws the far end of the room in shadows so that all we can see of the nurse is that of an angular, tall silhouette, her face invisible.(4)

The illusion is continued throughout the episode, which Serling sets in a society where conformity is essential, and anyone perceived as different must either be "corrected" or sent away. By the time the bandages are finally taken off, we're prepared for a resolution to the protagonist's conflict, but instead—as the nurses and doctors gasp in horror—Serling delivers an unexpected visual twist:

#### ABRUPT FLASH CLOSEUPS OF THE TWO NURSES, THE ANESTHETIST, AND THEN THE DOCTOR

Each face is more grotesque than the other. Noses, eyes, mouths, ears, everything, almost as if they were cartoons; almost as if they were some caricature drawings come to life.(5)

To many *Twilight Zone* fans, this is one of the most memorable episodes of the series, and represents the kind of television writing which earned Serling six Emmy Awards. However, the program's format required him to sustain his illusion for only about twenty-three minutes of script; pulling off this same kind of gimmick in a two-hour theatrical feature would be nearly impossible.

So, Serling modified Boule's basic premise to feature a team of American astronauts led by Thomas, the script's protagonist (changed to "Taylor" in the film and portrayed by Charlton Heston). And while in the novel a "mother ship" is left orbiting safely around the planet while the explorers land in a kind of shuttlecraft, Serling places the protagonists in immediate peril by having their ship sucked underground by a sort of quicksand. This provides the "inciting incident" which is necessary to set up a good movie story: after traveling at the speed of light for several years, the main characters appear to be stranded on a desolate planet—with no ride home. There's nothing left for the characters to do except to begin exploring their new home, and this is where critics, such as Joseph Morgenstern of *Newsweek* started taking shots at the story:

*No sooner do Heston and his crewmen scramble from the wreckage of their spaceship than they start jabbering about man's innate badness or goodness.*(6)

The film does, in fact, include a lengthy scene of the astronauts trekking across the unknown planet. Finally stopping to take a rest—they begin to argue about the importance of their "mission."

LONDON  
(looking off)

Dodge... he's not like me at all. But he makes sense. He'd walk naked into a live volcano if he thought he could learn something no other man knew. I understand why he's here. But you... you're no seeker. You're negative.

TAYLOR

But I'm not 'prepared to die.'

LONDON  
(heatedly)

I'd like to know why not. You thought life on Earth was meaningless. You despised people. So what did you do? You ran away.

Taylor's eyes are closed. He is silent for a moment. When he speaks, his tone is soft, reflective.

TAYLOR

No, not quite, Landon. I'm a bit of a seeker myself. But my dreams are a lot emptier than yours.

(pause)

I can't get rid of the idea that somewhere in the Universe there must be a creature superior to man.(7)

The dialogue objected to by Morgenstern even *sounds* like it could be Serling, who was often criticized for creating characters prone to "preach." However, careful examination of the script's many drafts shows that although this scene appears in the shooting script credited to Michael Wilson, it's not evident in any of the earlier versions by Serling. He even refers to this issue in a letter to Arthur Jacobs ([Figure 1](#)) in April, 1964, saying "I've diddled around with the opening to simplify and take out a great deal of the small talk."

The remainder of Serling's plot is very similar to Boule's novel. It's a story about a Simian culture inhabited by orangutans, chimpanzees, and gorillas, where the only "humans" are found in zoos and museums. Instead of basing the story on physical conflict between Thomas and the apes, Serling uses the plot to explore "who came first—ape or man," and the effect of this issue upon the social structure in this strange society.

### **The Setting**

As it was released, *Planet of the Apes* takes place in a primitive ape "city," first seen when Taylor (Thomas) escapes from the compound where he's been held after his capture:

EXT. APETOWN - LONG ESTABLISHING SHOT - DAY

The community we see at the end of the causeway is small and arcane. There are no power lines, no street lamps—indeed, no streets as such, but only a small cluster of buildings around a pleasant mall. The architecture of the buildings is fairly derivative of the simpler and less rococo work of Antonio Gaudi—columns and pillars of brick or exterior masonry look like the trunks and branches of great trees and suggest an arboreal past.<sup>(8)</sup>

Once again, critics took exception to this element of the story. In his review of the film, Clifford Ridley of *The National Observer* commented on "the script that Michael Wilson and Rod Serling wrote from a Pierre Boule novel" as follows:

*The Flintstonish sets are craggy, ponderous things—suggesting the American Southwest, The Roman Forum, and so on, but seldom creating a feeling that we are anywhere but on quite familiar terrain.*<sup>(9)</sup>

But Ridley had erroneously linked Wilson's film concept of the setting with Serling, whose vision of the Apes' culture was actually much closer to Boule's. In the novel, Merou's narration describes the planet's appearance as being quite Earth-like:

*The houses were similar to ours; the roads, which were fairly dirty, looked like our roads. The traffic was less heavy than at home. What struck me most of all was the way the pedestrians crossed the street. There were no marked crossings, only overhead passages consisting of a metal frame to which they clung with all four hands.*<sup>(10)</sup>

Serling's version, from his final draft of March 1, 1965 described the setting like this:

EXT. CITY STREET - DAY

SERIES OF SHOTS THE TRUCK

as it moves slowly down the street. It passes stores with ape mannequins in the window; chimps and monkeys walking back and forth on the sidewalk; a gorilla policeman directing traffic; past a movie marquee with a large picture in front of two monkeys in a passionate embrace.<sup>(11)</sup>

As filming approached, however, producers apparently decided that this "technologically advanced ape society" would be too expensive to produce, <sup>(12)</sup> and that's when Wilson was brought in—to create a more primitive simian world. In fact, Wilson's ape-city required the construction of expensive sets at 20<sup>th</sup> century-Fox's Mailbu Ranch,<sup>(13)</sup> while Serling's version—like Boule's—depicted a typical city "peopled" by ape inhabitants and could have been filmed on location in virtually any metropolitan area.

### **The Dialog**

Film producers often hire special writers to "punch up" the dialogue in a script—often without screen credit. This, according to Abrahams, is what happened during the evolution of the *Planet* script. By 1965, after a year and a half of working on the screenplay for *Planet*, Serling had submitted his final draft of the screenplay, and was involved in other projects—including development of a new television series, *Night Gallery*.

*...he got busy, and he felt he didn't want to return. And, I called in Michael Wilson. Michael did a fix on it. But I wasn't quite satisfied and then I got a third screenplay writer. The third writer was Kelly... I can't remember his first name, but he did a dialogue polish. But the backbone of the story was Rod's.*<sup>(14)</sup>

In retrospect, perhaps the producers should have simply left the dialogue alone, because the press-uninformed about *who* wrote *what* had a field-day with some of the dialogue uttered by the simian characters on-screen:

*Human cliches are constantly rephrased in simian terms... There is even a visual pantomime of the "see-hear-speak no evil" trio...*

-*The Hollywood Reporter*

*... it is unfortunate that Wilson and Serling have tossed in so many asides of the "I never met an ape I didn't like" variety...*

-*Kevin Thomas, Los Angeles Times*

*"Human see, human do," one chimp mutters, while another quotes a fuzzy philosopher who once said, "I never met an ape I didn't like"... such monkeyshines are unworthy of Serling.*

-*Playboy*



It's *unworthy* of Serling because it *isn't* Serling; careful examination of his script drafts reveals none of this dialogue—although this material *does* appear in the film, and *most* of it can be found in the shooting script credited to Wilson. In fact, there's one interesting example which was dreamed up by *neither* of the credited writers. It takes place during a crucial scene from the film mentioned in the review above, where Taylor (Heston) has been given a hearing. As he tries to explain to his captors that he's come from another planet in a spaceship, the scene cuts to the monkey tribunal-sitting in the classic "hear-no evil, speak-no-evil, see-no-evil" pose. It took Mort Abrahams to explain how it's possible that this particular bit of Simian "cuteness" doesn't even appear in Wilson's shooting script: *Basically, I think it went through four versions with Rod and three or four with Michael ... then I called in Kelly and he did two or three drafts, which was, as I say mostly dialogue polish and added a couple notes of humor, and a couple which Frank [Director Franklin Schaffner] and I added on the set, like the "monkey-see-monkey do" and "see-no evil, hear no evil."*(15)

### The Ending

Regardless of what various critics felt about certain aspects of *Planet of the Apes*, a literature search shows nearly universal acceptance of the film's climactic ending sequence:

*It has one of the most chilling endings of recent years.*

*-Bill Dial, Atlanta Constitution*

*The ending is a shocker, I warn you.*

*-Norman Dresser, The Toledo Blade*

*..It ends smashingly...*

*-Bernard L. Drew, The Hartford Times*

### THE ENDINGS, IN ORDER

#### Prior to 5/15/64 (Serling)

At archeological dig, they find caskets, a human doll which cries "mama?"—and film showing bombs, explosions, etc. Zaius doesn't want Thomas to take Nova, but he escapes with her and LeFever, and flies home to earth—which is inhabited by apes.

#### 5/22/64 (Serling)

They find the doll and film showing a mushroom cloud—"filmed by U. S. Air Force." Thomas delivers a long monologue explaining everything, but gorillas in a helicopter try to "assassinate" him. The apes plan to explain everything as a hoax—using a robot resembling Thomas, but a switch is made at the last minute and he escapes in the landing craft with Nova and flies off, as Zaius muses about his future.

#### Date unknown (Serling)

Similar to above, but there are references to disease (radioactivity). Explosions near the excavation loosens terrain, which reveals the "giant metal arm." Thomas reads the ship's computer tapes—then looks at the Big Dipper and realizes he's "home" (the first appearance of the Statue of Liberty).

#### 12/17/64 (Serling)

They find the doll, then skeletons and a sign reading "Public Air Raid Shelter." Thomas presents his hypothesis about an atomic holocaust. He escapes, and sees the "arm" loosened by explosions. At his ship, he's able to read the computer tapes and realizes where he is. As he flies off in a helicopter toward the jungle he spots the Statue of Liberty.

#### 1/6/65 (Serling)

Thomas escapes to his ship with Cornelius and Zira following close behind, and together they discover the "metal arm." Aircraft engines are heard, and they tell him to escape, but he stares at the arm, finally realizing where he is. The gorillas arrive and shoot him dead. As they carry him away the camera pans to reveal the full Statue of Liberty in the sand.

#### 2/23/65 (Author. unknown, script bound with 20th Century fox cover)

Essentially the same as above, with a few minor dialogue changes at the end.

#### 5/5/67 (Wilson)

Zira, Cornelius, and Thomas escape to the excavation. Zaius arrives with the gorillas, and he promises to give in if solid evolutionary evidence is found. They find a human doll which can talk but Zaius goes back

**on his word, so Thomas escapes on horseback with Nova, and riding up the beach he discovers the Statue of Liberty.**

In the film, Taylor—having finally escaped from his captors with his human girlfriend Nova—rides along the beach on horseback. Suddenly, he spots something unusual in the distance:

THE STRANGE FORMATION - AS SEEN BY TAYLOR

An immense column juts from the beach at a thirty-degree angle. We can now see that it is not a rock, but metal. Green metallic tints show through its gray salt-stained surface. As we draw closer, the object takes on the appearance of a massive arm, its top shaped like a hand holding a torch.

REVERSE ANGLE - FAVORING TAYLOR

Frowning with consternation. His horse proceeds at a slow walk.

TRACKING WITH TAYLOR - WHAT HE SEES:

Near the base of the column, where the shore and water meet, are a row of metal spikes. From this angle they look like tank traps.

CLOSER - TAYLOR

Dumfounded, he slides from his saddle, approaches the spikes, Nova dismounts and follows him.

TAYLOR  
(a cry of agony)

My God!

He falls to his knees, buries his head in his hands. CAMERA SLOWLY DRAWS BACK AND UP to a HIGH ANGLE SHOT disclosing what Taylor has found. Half buried in the sand and washed by the waves is the Statue of Liberty.

FADE OUT(16)

Fans of *Twilight Zone* would recognize this sort of "twist-ending" as a trademark of the series, for which Serling had personally written nearly 100 scripts by the time he began working on *Planet of the Apes*. However, in *Rod Serling: The Dreams and Nightmares of Life in the Twilight Zone*, biographer Joel Engel attributed the original concept for the ending to Wilson:

*Wilson completely rethought the book and... also invented the movie's surprise ending: finding the head of the Statue of Liberty washed up on the beach, the man discovers he has in fact landed on earth far in the future, after the atomic holocaust.*(17)

Abrahams, however, whose responsibility as the film's associate producer was to secure a workable script, doesn't remember it that way: "Not true... not true. That was Rod's ending. I don't know where he [Engel] got that information from, but it's not accurate." (18)

Serling's authorship of the film's ending is further strengthened by a *Twilight Zone* script he wrote in 1959, four years before Boulle's novel was published. *I Shot An Arrow Into the Air* he conceived a plot featuring another ill-fated American spaceship which crashes on a planet. Finding themselves in a lifeless, desert-like area, the spacemen begin exploring in pairs, looking for water. One of the crew, named Corey, is an arrogant, self-centered character who develops a habit of returning to the base camp without his partner. Suspicious, Captain Donlin takes him to search for the others and they find Pierson, his head bashed in, with just enough life left to scribble something in the sand. Corey overpowers Donlin and kills him—then scrambles up a small ridge:

EXTREMELY TIGHT TOP HAT SHOT - OF HIS FACE

As his eyes suddenly narrow. He listens to something and then gradually we hear it. It's the sound of engines.

DIFFERENT ANGLE

As he jerks himself upright staring around wildly and then suddenly stops dead, staring down and ahead.

EXTREME ANGLE SHOT - LOOKING AT HIM

From the other side of the mountain, his mouth wide open, his eyes bugged.

COREY

Pierson. Pierson, now I know what you meant. Now I know what you were trying to describe.

(a pause)

Telephone poles! Pierson, you were trying to draw a telephone pole!

Now the CAMERA BEGINS A GIANT SWEEP DOWN the other side of the mountain until we're on a long shot of a four lane concrete highway. A sign in the b.g. reads: "Reno, Nevada, 97 miles." Beyond that a sign which reads: "Nelson's Motel just up ahead. Gas-oil-eats." Then down the highway rolls a big truck and after a few moments in the opposite direction a big, flashy convertible. The CAMERA STAYS on this establishing it for a long moment, then sweeps back up for a long angle shot looking up at Corey who starts to cry and laugh at the same time.

COREY  
(shouts)

Hey! Oh my dear God!

ZOOM INTO COREY'S FACE

A big, tight blow up as he shouts.

COREY

Captain Donlin. Pierson. Hudak.

DIFFERENT ANGLE OF HIM

As he whirls around and all the names die in his throat as we

CUT TO:

LONG ANGLE SHOT LOOKING DOWN THE OPPOSITE

At the distant crumpled figures of the two dead men.

MED. CLOSE SHOT - COREY

As he closes his eyes then tears rolling down his cheeks.

COREY

Oh my dear God. I know what happened. We never left earth. That's why nobody tracked us. We never left the Earth. We just... we just crashed back into it.(19)

As Serling developed his screenplay for *Planet of the Apes*, he crafted numerous endings for the story (see sidebar). In what appears to be his earliest draft of the script, the conclusion follows Boule's storyline very closely. Thomas, whose ship did not crash in this version, escapes with Nova and flies home, where he finds his own planet controlled by apes.

Then, in a draft dated May 15, 1964 he adds a completely new plot point—missing from Boule's story—which would evolve into the film's surprise ending. Thomas is taken to a site where ape archeologists have been digging, and together, they discover an old toy human doll. Thomas turns it over, and it says "mama, mama"—providing the story with a new conflict: until now, the planet's human inhabitants are portrayed in the script as a lower form of life incapable of speech, but this introduces an entirely new twist on the planet's evolutionary process. Then, in a Serling rewrite dated just five days later, the excavations reveal another shocking piece of historical information when workers uncover an old can of movie film which depicts an explosion and a mushroom cloud. This is the first time the character Thomas realizes that, instead of being light years away, his ship had crashed back to earth:

CLOSE SHOT - THOMAS - SCREEN'S POV

His face is illuminated and distorted by the reflected light. Now the CAMERA ARCS AROUND so that we're

LOOKING AT THE SCREEN - THOMAS' POV.:

A TIGHT CLOSE SHOT ON A FROZEN FRAME

partially destroyed, but containing one line which reads, "THIS FILM HAS BEEN PREPARED BY THE ATOMIC ENERGY COMMISSION. FILMED WITH THE COOPERATION OF THE UNITED STATES AIR FORCE.(20)

This last bit was evidently rejected as being too obvious, but in another draft dated December 17, 1964, Serling introduced the plot point that would evolve into the film's memorable conclusion. In this script, the apes blow up the archeological site to hide any evidence of their true heritage, and as they fly with Thomas over the site in a helicopter:

AERIAL SHOT - THE DIGGINGS

as sections of earth, loosened by the explosions, begin to shift and move and then sink. This movement takes the form of a running line like an earthquake fault snaking across the ground until it reaches one point and from the earth emerges a GIANT METAL ARM and around it something resembling a kind of IRON PICKET FENCE.

REVERSE ANGLE - LOOKING THROUGH THE GLASS - THOMAS

as he studies this, bewildered by it.(21)

Thomas is taken back to the city, where he steals a helicopter and escapes (without Nova in this version) and returns to the archeological site for one last look:

AERIAL SHOT - THE HELICOPTER

as it roars across the sky. A PAN DOWN FROM it To SEE what Thomas has already seen. Down, below, protruding from the earth, is the giant metal arm surrounded by its iron picket fence. But this time it is caught in the blaze of the morning sun REVEALING it as what it is—the top part of the Statue of Liberty.

CUT TO:

EXT. SKY

as the helicopter heads toward the jungle area beyond. The CAMERA PANS BACK for a:

SHOT - THE STATUE OF LIBERTY

as we take a

SLOW FADE TO BLACK.

THE END(22)

From here, many versions of Serling's script show slight modifications in the ending, all centered around the Statue of Liberty. At one point, apparently frustrated with countless requests for rewrites, he even crafted a bizarre, tongue-in-cheek ending—as shown in Figure 2 (as far as the author has been able to determine, this version was never seen by anyone but Serling himself). Then, in his last take on the ending, dated January 6, 1965, a confrontation occurs between Dr. Zaius and Thomas at the excavation site. Cornelius and Zira—two friendly scientists encourage Thomas to escape, but he's still intrigued by the same metal "arm" protruding from the ground.

THOMAS

I'm afraid... I'm afraid there's no place to run to. I'm afraid there's no place to go... now.

ANOTHER ANGLE OF HIM

as he moves TOWARD THE CAMERA, BRIEFLY OBLITERATING THE SCENE, and then there is a SOUND OF SPORADIC GUNFIRE.

EXTREMELY TIGHT CLOSE SHOT - A PIECE OF GROUND

as Thomas's body falls in FRONT OF THE LENS to land, face down, in the sand.

ANGLE SHOT - LOOKING UP AT DR. ZAIUS, CORNELIUS AND THEN ZIRA

who stare down at the prostrate, lifeless body.

DR. ZAIUS

We'll take him back now.

A SLOW PAN AWAY FROM the scene UNTIL we are FOCUSING ON the dark side of the metal "arm," then INTO THE FRAME, PAST the metal "arm," COME two apes carrying a pole. Hanging from it is the trussed up body of Thomas.

APE

What did he mean... no place to go?

ANOTHER ANGLE - THE APE CARRIERS

as they step into the sunlight. WE FOLLOW THEN walking TOWARD the sunshine, then a SLOW PAN OVER TO the metal "arm" and we see it now for the first time for what it is. Caught in the blaze of the morning sun, this is the top part of the STATUE OF LIBERTY.

SLOW FADE TO BLACK.

THE END(23)

You maniacs! You blew it up! Ah, Damn you! God damn you all to hell!



This final draft was submitted by Serling to APJAC Productions long before Wilson ever signed onto the project. But, by the time *Planet of the Apes* opened in theaters three years later, instead of a screen adaptation of Boule's thoughtful, provoking drama, the film had been turned into a full-fledged action/adventure. And, although Serling's final Statue of Liberty ending remained basically intact, Thomas was allowed to live in the film and he escapes with Nova—providing the opportunity for sequels, of which four were eventually produced.

### Conclusions

This article was undertaken in an attempt to clarify how *Planet of the Apes* was transformed from a novel into a screenplay. As far as the film's ending is concerned, evidence gathered on both coasts over a period of nearly five years leaves little doubt that Rod Serling dreamed up the concept of "a world turned upside-down" by nuclear disaster, and an astronaut-thinking he's millions of miles from earth—who finds out he never left home. However, the overall issue of "authorship" is much more complex, since crafting a screen story isn't a clearly defined process, like writing a novel. In making a motion picture, the all-important story is given birth in the scriptwriter's first draft, but never stops evolving until the final edit is made on the film itself.

For *Planet of the Apes*, this has been complicated by the spread of a great deal of misinformation since the film's release. For example, the title page for the shooting script itself reads: "Screenplay by Michael Wilson ... based on Novel by Pierre Boule" even though the film's screen credits clearly list the script as being written by Michael Wilson and Rod Serling—in that order. Serling's name is also missing from the *Planet* script on file at the library of the Academy of Motion Picture Arts and Sciences in Los Angeles.<sup>(24)</sup> Most of the newspaper accounts used for this study even link Wilson and Serling together as if the two writers worked in a single room, sitting at twin typewriters. In fact, the various writers' work on the script occurred thousands of miles and many years apart. Even the actor who would bring life to the script's protagonist seemed unclear about whose words he would be reading. In Charlton Heston's personal journal, dated June 7, 1965, he states, "I finished Arthur Jacobs's script and the novel too. It seems like a marvelously good idea for a film and I'd like to play in it."<sup>(25)</sup> But it was Serling's words that probably sold the project, since his dialogue was used in the film's screen test <sup>(26)</sup> shot with Heston and Edward G. Robinson as Dr. Zaius (actually portrayed by Maurice Evans in the film).

Serling's cinematic interpretation of Pierre Boule's story had incorporated the philosophy he had adopted on *Twilight Zone*, which is still in syndication on hundreds of TV stations around the country. These scripts were based on universal, timeless stories... situations and images that, three decades later "continue to fascinate and burn in the minds of a nation of viewers."<sup>(27)</sup> But, the producers of *Planet of the Apes* apparently felt that Michael Wilson's treatment, with trendy dialog and a "cartoonish" setting, would be more effective' in attracting moviegoers in 1968.

Unfortunately, we'll never know what Serling's script would have looked like on film.

## TV Fan fiction

by Kasey/Undomiell and SSS 979.

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### STRANGER

*Help me if you can  
Just that this  
Is not the way I'm wired  
So could you please,  
Help me understand why  
You've given in to all these  
Reckless dark desires*

*You're lying to yourself again  
suicidal imbecile  
Think about it, put it on the faultline  
What'll it take to get it through to you, precious?  
I'm over this, why do you wanna throw it away like  
this  
Such a mess, why would I wanna watch you*

*Disconnect and self destruct one bullet at a time  
What's your rush now? Everyone will have his day  
to die...*

*Medicated, drama queen, picture perfect, numb  
belligerence  
Narcisistic, drama queen, craving fame and all this  
decadence*

*If you choose to pull the trigger,  
Should your drama prove sincere,  
Do it somewhere far away from here!*

-A Perfect Circle - "The Outsider"

### CHAPTER ONE SHIP

*Hot.*

That word had been echoing in Peter Burke's mind for the past ten miles. Or maybe it had been twenty. Hell, for all he knew, they'd gone sixty. That was an interesting thought to consider. Once upon a time, he could've gone this distance in an hour. Even *less* than an hour. What he wouldn't give for a dirt bike right about now...

But that wasn't going to happen. *Come back down to Earth, Pete...* Or at least... what had once *been* Earth. He wasn't entirely sure *what* it was now. The long-lost planet of Apeworld... beyond the charted ends of the universe. Hell, it might as well have been for as close as they were to home...

The tinkling of the brook in the not-too-distant foliage was welcome relief: a promise of

fresh water and maybe even a place to cool off. He'd been waiting for it - *praying* for it - for more than an hour now. The singing sound of the water flowing over the rocks confirmed it: there was still a God. Now if only the water was cooler than the temperature of the ground, which seemed to be burning his feet *through* his thin-worn shoes...

"I think I know this area." He glanced back, over his shoulder at the chimpanzee who was trudging a few steps behind, looking around as if he were in an art exhibit. "Yes, I'm quite sure of it." He shook his head, seemingly awestruck. "My, we are *quite* far from Central City! I did not realize we'd come this far!"

"How far are we?" Alan asked, pausing and wiping his brow with the back of his hand.

Galen shook his head. "Oh... days and days." He gestured to the brush in front of their path. "I believe the creek just ahead runs into Kotar City..."

Pete's eyes narrowed, but only briefly. "Sure it does," he answered Galen. He glanced toward the sound and felt his throat burn, then back at Galen and offered him a slight smirk. "Just like the last one lead us straight to Urko. Nice to have a such a competent tour guide isn't it, Alan?"

Alan shot him a look, but he ignored it. Galen straightened, and hesitated a moment as he tried to determine whether the statement was a real insult or only jesting on the part of his friend. "Now, there was *no* way I could have known that Urko was in that villiage," he stated. His glare was oh-so-slight, but it was enough to trigger Pete's half-smirk into a more pronounced grin. "Not any more than *you* could have."

"We're lucky that Galen knows this area at *all*," Alan mumbled, turning and staggering through the brush toward the much-needed water.

"Indeed," Galen agreed with a grin. "You two would get into all *sorts* of trouble without me..."

Pete rolled his eyes, and ducked out of the way as a branch snapped back and very nearly hit him in the head. He waited until it had already attacked Galen before giving a "Heads up!"

Alan slid down the dusty bank of the creek, followed closely by his human friend, and staggered to the crystal clear water of the stream. It wasn't a very wide creek, or deep. With a running jump, any one of them could probably make it to the other side. Still, Galen kept a safe distance, observing with slight amusement as Pete shoved Alan towards the water. Alan stumbled, but caught himself *just* on the edge. Sooner or later, one of them were going to get wet. Galen didn't want it to be him. Therefore, he was going to remain right where he was.

"Come on, Galen, the water looks nice..." Pete staggered a bit too close to the water's edge and grabbed a branch just in time to keep himself from falling in. Even so, his foot got wet.

Galen barked a laugh and shook his head. "Oooh... I don't *think* so. I'm staying *right* here and staying *dry*." Shaking his head a bit at the two

water-loving humans, he craned his neck to look down the stream. He couldn't see where it ran through the city, but he knew it couldn't be more than a mile from where they were.

"Say your prayers Alan... Time for a baptism."

Galen looked just in time to see the two of them tumble into the water. Alan staggered to his feet and shoved his friend down into the knee-deep water, but the slight smirk on his face made it perfectly evident that there were no hard feelings. Galen shook his head again, and returned his gaze upstream.

"You said something about a city nearby?"

Galen's eyes turned briefly to the blond-haired man who was again on dry land, and filling his canteen. Pete was still in the water. "Yes," Galen nodded. "Kotar City. It's not far from here."

"Yeah, how far?" Alan prodded.

Galen shrugged a bit and looked again upstream again. "Oh... not more than a mile, I suppose." Suddenly, he shook his head. "Oh, but we can't go there. It's absolutely a bad idea."

He looked back to his two friends as if he actually expected them to just take his word for it. Both of them were staring back at him blankly, waiting for an explanation. He sighed. "They have a sort of... reputation," he explained. "You see... for *me* to go there would be no problem at all... In fact, I have an acquaintance who lives there. But for *you* two to go..." He laughed slightly, but it held no trace of humor. "That is an entirely different story."

"Uh huh." Pete's voice dripped with sarcasm and cynicism in equal amounts. "Just like it would be 'different' for a black man to walk into a KKK meeting. I think we get the picture."

Galen's head tipped to the side as he attempted to make sense of that statement. "KKK?" He chose the most obvious question from the many he *could* have asked.

"Ku Klux..." Pete trailed off at the confusion in his uneducated friend's eyes. "Nevermind."

Alan looked upstream, in the direction that he assumed the city was. It seemed to be the direction that Galen was most interested in. That the city wasn't human-friendly was not a real surprise. "How unfriendly *are* they?" he asked, more out of curiosity than anything.

"Oh, they'll shoot you," Galen answered simply. "With or without a cause."

Pete laughed again, just as cynical. "Yeah, what else is new..."

"It's getting kind of late." Alan turned to look up at the sky. "We're going to need to bed down pretty soon..." His eyes turned back to Pete. "I don't know how much further we can go east before we hit the mountains. We've been headed in the same direction for weeks, at least... I don't imagine we're still in what was once California..."

Pete nodded, glancing up at the colored sky as the sun set over the area. "Yeah, figure we're probably Nevada." He looked around. "How long before we hit the desert?" It wasn't really a question

aimed at either one of them; he was musing to himself.

"That's a good question," Alan mumbled.

"I don't know, Kotar City is as far as I've ever come from Central City," Galen offered. "It's four days ride if you stay on the roads..."

"Yeah, maybe if we get lucky we can find a ski resort in the Sierra Nevadas," Pete offered, finally pulling himself out of the water. "This time of year they should be having discounts."

Galen stared. He was lost, and he didn't try to hide it. But this time, he didn't ask. Sometimes it was safer not to ask. Sometimes asking only made things more confusing.

"What we really need is a *map* of the area," Alan stated, his brow furrowed as he considered that.

"Yeah, but where are we gonna *get* one?"

Pete added as he filled his canteen. "Unless maybe Chebacca over there has one in his pocket."

Galen knew, by some brilliant inside, that he was the one being referred to, but he hadn't the slightest idea whether he was being complimented or insulted. It was often hard to tell with Pete... Instead of questioning it, he turned his attention to Alan. "Well I might be able to go into the city and get one..." he offered. "It should be no trouble for me. As I said, there's a friend of the family who lives there..." He tipped his head, waiting for some kind of approval.

Pete glanced at him, then at Alan, then back again. "Hey, whatever floats your boat."

Galen blinked. "Boat? I have no boat..."

"No, he means... whatever you want to do is fine," Alan explained. "But I'm not so sure it's a good idea for us to split up."

Galen laughed. "Oh, nonsense," he chuckled. "I'll be *fine*."

"Yeah, well, they're looking for *you* too, you know," Pete nodded to him.

"Oh, I'll be there and back in a few hours," he reassured. "I'm *quite* sure I'll be just fine."

He looked to Alan, the unofficial leader of the three of them, and awaited the expected release to go. Finally, Alan nodded. "Yeah, okay. But you make sure you're back in twenty-four hours, or we're coming after you."

Galen jumped a bit as he nodded his head, clearly pleased. "Oh, it won't take me *near* that long." He took a few steps back, and then looked over his shoulder at the two of them. "Is there anything else we need?"

"Uh... yeah, can you pick me up a bottle of JD on your way back?"

"Pete..."

"Right. Nothing then."

Alan lay on his back, staring up at the hazy, colored sky through the leaves and branches overhead and absently chewing on a weed from nearby. He wasn't sure what time it was exactly, but by the light from overhead, it was close to dawn. He was wide awake, and might have even been ready

to get started with the day if not for the fact that Galen was still missing.

His thoughts wandered. He wasn't sure what had woken him, but whatever it had been, it did a damn good job. His mind kept returning to Galen, and he had to keep reminding himself that his friend was probably just fine. He'd probably decided to stay the night in the company of the aforementioned friend of the family. Dawn hadn't officially broke yet. When it did... *then* he could start to worry. Not until then.

A sound from nearby made him sit bolt upright, and he squinted into the darkness. But there was nothing. A squirrel, maybe. If they *had* squirrels here... As he thought about it, he hadn't seen one yet. Several species of birds, both familiar and unfamiliar, but no squirrels. He made a note to ask Galen about it later, and lay back down.

"What is it?"

Alan started again at the sound of Pete's voice, and looked to him before relaxing again. He looked just as much asleep as Alan had thought he was. "Nothing," Alan answered quietly. "At least I don't think it was anything." He reached for another nearby weed to replace the one that had fallen out of his mouth and lay down again. "I guess being hunted makes you paranoid sometimes..."

"I know what you mean. As a kid I always thought it would be fun to live in the woods without anyone tell you what to do or where to go, but now..." Pete let his speech dangle. Alan let it go. Growing up in large city hadn't exactly prepared him for this adventure, and he knew it. Better not to talk about it...

Pete rolled onto his back and opened his eyes to stare up at the overhead branches. "What time do you suppose it is?"

"Probably about six thirty, at a guess." Alan sighed, and chewed again on the end of the weed. "It's got to be getting to the end of summer. The days are getting shorter. Sun's not rising as early as it used to. At least... assuming that everything's the same *now* as it was two thousand years ago..."

"Yeah, who knows," Pete mumbled, cynicism evident in his voice. "We could have blown the earth right off her course." He rubbed his face with his hands and sat up, raking his fingers through his thick, unruly hair. "Oh, what I wouldn't give for a good cup of coffee right now." He smirked as he considered that for a moment. "Or maybe a jelly filled donut."

Alan chuckled under his breath. Somehow, the weed paled in comparison to a jelly-filled donut. "You know what food I miss most often?" He paused for just an instant, even though it was a rhetorical question. "Chicken. Like, Kentucky Fried Chicken? With their mashed potatoes and cole slaw..."

Pete's stomach rumbled loudly. "Aw... see what you did now?"

Alan laughed again, quietly. "Sorry."

"Honestly, you'd think that the apes would have come up with some decent food by now.

When was the last time we had any meat?"

"That would depend on whether or not fish counts..."

"Think of a nice juicy steak sizzling on the grill. Makes the mouth water."

"Yeah, and think of farmers and their pitchforks when you get too close to their cows..."

Pete shrugged, but didn't answer. His mind was still clearly on the steak. Alan looked away, and his brow furrowed as he considered the rumors that ran rampant about barbaric Man. As if, like wild animals, they would eat any living thing they could get their hands on. The scary thing was, after the world fell apart, who knew what kinds of things Man was reduced to. Eating raw beef may have been the lesser of two evils. "Well, I'm sure they have their reasons," he concluded. "*Most* of their laws probably stem from what they saw the humans doing."

"Ape shall never kill ape..." Pete mused.

Alan glanced to him, and saw by the look in his eyes that they were thinking along the same, horrible lines. Alan looked away again, and thick silence hung in the air for a moment. "Has Galen ever mentioned who the first talking ape was?" Pete finally questioned. Alan opened his mouth to speak, but Pete corrected himself first. "Or, well... of course the general public believes apes have always spoken. But don't we have stories about the first man and woman? They should too. I'll have to ask him sometime."

Alan shook his head. "I think the whole idea was to keep them uneducated and unquestioning. They don't want to know like we did. As a *society*, I mean." He sighed deeply. "When we didn't know something? We had teams of people who'd work night and day until we figured it out. Even if it wouldn't benefit us at all to know. They're... not like that here." His voice dropped, turning a bit sadder. "If they were... they wouldn't be hunting us..."

"Yeah, well, if we ever get back... I don't think I'll ever hunt an animal ever again." He paused for a moment to think, and half-laughed at the ridiculousness of what he'd just said. "Besides the fact that I've never hunted before in my life."

Alan fell silent. To say anything more would be preaching to the choir, and he knew it. He took in a deep breath, and looked to the side. The black shadows had turned to shades of gray as the sun slowly turned the color of the sky a few shades lighter. "I wonder how Galen's doing."

"Oh, I'm sure he's fine," Pete mumbled.

Alan glanced over at him, clearly worried. He had a feeling Pete was worried too, but knew he'd never admit to it. "He' probably lying in the lap of luxury while we sit out here in poverty."

Alan sat up, and tossed the weed aside as he hunched over his knees. "I really hate splitting up. It just..." He shook his head. "It *invites* trouble..."

"Mmm." Pete cast him a sideways grin.

"Maybe we should send out frilly little invitations to Urko's troops next time we plan to split. It would

save a lot of time."

Alan shook his head and rose to his feet. It was too early for sarcasm... He walked to the edge of the water and knelt, splashing a handful in his face and pushing back his too-long, greasy hair. What he wouldn't give for a hot shower...

The sound of cracking branches and a quick approach made him bolt upright, spinning around so fast he nearly fell forward into the water. Pete swivled his head as well to see where the sound came from. Both men tensed, ready to make a run for it if need be. They had been caught unaware too many times...

After a lingering moment of uncertainty, Galen stepped past the treeline, kicking off the weeds that had gotten tangled around his legs. In spite of the hour, he looked wide awake and plenty excited. "Oh Pete! Alan! I have *wonderful* news!" He stumbled a few steps closer, and turned back to struggle for a moment more with a vine that had skillfully wound itself around his ankle.

Breathing a sigh of relief Pete leaned back against a tree and watched with amusement as Galen vanquished the vine that had captured him. "You brought food?" Pete asked, hoping for the best.

Alan dried his face with the bottom of his shirt before standing up and turning to face his friend. "Were you able to get the map?"

Galen struggled a moment longer with the vine, then turned back and stared blankly at both of them for a moment. "Map?" Then he remembered. "Oh! Map! Yes, yes, of course, but I have something *much* more interesting to share with you..."

Both men stared back with raised brows. Galen looked very smug as he held back the details of some great secret. "You actually *found* Jack Daniels?" Pete tried.

Galen blinked. "Who is Jack Daniels?"

Pete chuckled and shook his head, looking away, and Galen looked to Alan for an explanation. Alan crossed his arms loosely over his chest, waiting patiently for an explanation. "What did you find, Galen?"

Galen let the question go unanswered as he remembered the news he carried with him. He beamed, straightening a bit. "There's been another ship."

Alan choked. Pete's jaw dropped down to his toes. He nearly fell over. "A what! Are you sure?"

Galen nodded madly. "A city north of here reported it. They sent soldiers in the direction of Central City to give word to the High Council. And... I just happened to be there as they passed through. And... I just happened to overhear *everything*. There were *survivors*, Pete!" He looked to Alan and repeated it. "Survivors! Humans like yourselves!"

Pete found himself nodding slowly. Survivors... For the first time in months, there was a *real* possibility that they could... what? Go home? Was that even worth hoping for? He couldn't help

but feel a twinge of disbelief at the prospect. Every time there was a hint of possibility... there was always something to stand in the way. Usually, that "something" was Urko.

He glanced to Alan, and cringed as he saw the look on his friend's face. Total awestruck wonder. He could tell already that there was going to be no *chance* of keeping Alan's hopes from soaring. A few seconds passed, and finally Alan found his voice. "*What* survivors? Is the ship in tact? Are they from our time period? Have they been captured? Has anyone seen the ship?" Pete knew he was totally unaware of the fact that he was firing questions faster than Galen could even *hope* to answer them. "If they're sending word to the High Council it won't be long before Urko catches wind of this and who knows what kind of trouble they'll be..."

"Slow down, Alan," Pete interrupted him. "One step at a time, right?"

Galen shook his head, ignoring Pete completely as he tried to work his way through the questions. "Alan, I don't *know* all that. All I know is that there *is* a ship, and it's north of here - just a few hours, by my understanding - and that there were survivors."

Alan staggered a few steps and leaned against the trunk of the tree he'd been sleeping beside, his eyes slipping out of focus. A ship. A few hours north of here. Maybe it even *worked*... *Not that it would necessarily do you any good, Alan... You still don't know how to get home*... But even so, it was a gigantic step in the right direction.

"Look, Alan, if they sent a message to the High Council, Urko could already *be* there."

"Oh, no no no," Galen shook his head. "No, they were just riding through on their way to Central City. It will take them four days to get there, and four days to get back. Perhaps three if they ride quickly."

"Six days at least," Alan mumbled, still staring blankly at the ground.

"That's *assuming* they don't run into Urko on the way *there*," Pete warned. "There's *no* guarantee..."

Galen's hands went to his hips and he tipped his head to the side. "Oh, *honestly*, Pete, would it make *one* bit of difference if there were? If there are more people out there like you, will you *honestly* turn and walk away? After all we've been through already?"

Pete shot him a pathetic look. "I'm not *suggesting* we turn and walk away," he corrected. "I'm suggesting we be *careful* 'cause if they're the new thing in town, Urko's gonna be just as interested in them as in us..."

Both sets of eyes turned to Alan. He was still staring, the awestruck, dazed look still on his face. Galen whimpered slightly, and looked to Pete for confirmation that Alan was indeed okay. Pete frowned, and waved a hand in front of Alan's face. "Hey, you okay?"

Alan snapped to attention, and looked to

Pete with wide-eyed wonder. "Pete, do you *realize* what this means?" Pete nodded. He understood. But Alan apparently didn't believe him. "There's another ship, that came through the same time warp we did! It *wasn't* just a freak accident."

Pete opened his mouth to remind him that they'd already known that, but Alan cut him off again before he had a chance. "I mean... if we can find out what went wrong... if their ship is in better condition than ours was..." He faded out, eyes drifting again.

"Yeah, well, if we're gonna find that ship and its pilot, you can't be in a permanent state of comatose..."

"Do you really think it could take you home, Alan?" Galen questioned, tipping his head to the side. His voice rang with sympathetic hope for his friend.

Alan turned and stared at Galen for a moment. "It's a huge step in the right direction, that's for sure." He looked up at the sky again. "But if they've already sent word to Urko... we should get going." He glanced to Galen. "How much will it slow us down to go around the city?"

Galen considered it for a moment and shrugged. "Oh, an hour at the most. It's not a very large city." His voice turned more firm. "And going *around* it is a far better option than going *through* it, I assure you."

Pete stooped down, picking up his knapsack and tossing Alan's to him. He slung it over his shoulder and looked to the north. "Alright... let's go find that ship..."

## CHAPTER TWO INFILTRATION

Pete cocked his head to the side as he stared at the sandy brown buildings of the "city". A few thousand years ago, it wouldn't have even qualified as a village. But then, even Central City, their largest settlement, was no bigger than most of the little hick towns in the world he had grown up in. This place was not as large as Central City, but it wasn't as small as some of the others they'd seen since their fun and exciting adventure had begun.

"So does the love of humans extend this far north?"

Galen glanced at him. Going all the way around a Kotar City for the sake of not being able to walk through it had worn on Pete every step of the way, and he knew it. Still, it had been necessary. Here, they were not in as much danger as they would have been there, but it was still not the safest place in the world for them.

"We won't draw much attention to ourselves here, if that is what you are wanting to know."

No upstanding citizen would outwardly admit to being human lover; that was one of the worst names that a good, moral ape could be called. This particular city wasn't as anti-human as Kotar, but then again it wasn't as liberal as some of the other cities that they had been through.

From what he could gather in Kotar City,

neither the prefect there nor here believed in owning humans. They shared the belief that the only good human was a dead human, not even worth to be used as a slave or servant. That they contaminated everything they touched. The difference between the two cities lie in the fact that while citizens of Kotar openly hunted humans, and executed them just outside the city limits, visitors were allowed to safely bring humans into Pagon City. They were only allowed for a short time, and required to be very well behaved, but as long as they did not stray too far from their masters... they were relatively safe. Galen couldn't help but wonder how the citizens were reacting to the survivors of the crash.

"We need to get to that ship before Urko does." Galen snapped out of his thoughts and turned to look at Alan. The human had been unable to calm himself since he had heard about the ship. Galen found himself bearing equal parts of excitement by what they might find, and concern that it could be devastating to Alan if in fact there was nothing to find at all...

"So anyone got a plan?" Pete was scanning the city below them, probably looking for what might constitute the city jail. *His* voice held no expectation, and Galen guessed that he was more inclined to feel concern than excitement. "Since we've ruled out running into the city and announcing ourselves?"

Alan's eyes narrowed just slightly on the city below, then he turned to Galen. "How well do you know this city?"

Galen shook his head. "Not at all, I'm afraid." He offered a sympathetic smile. "I was lucky to have an acquaintance in Kotar." He shifted, and tilted his head slightly. "You know, he told me that this was used as a military outpost until a few years back, when other families started moving out here." He paused for a moment to ponder the interesting but useless piece of information. "But personally I've never been this far east."

Pete squinted, shielding his eyes from the early afternoon sun. "You know... this would be a *whole* lot easier if we didn't have the sun in our eyes... know what I mean?" Galen glanced to him as he pointed. "That looks like it's most likely their jail... but I dunno if it's such a good idea to walk up and knock in broad daylight..."

"Urko has no trouble traveling during the day," Alan reminded him. "Every minute we spend here, he gets closer and closer. And if it's four day's ride from Central City here... I wouldn't be surprised if he showed up in two."

"Well, maybe I could help," Galen volunteered. "If I said I was an official from Central City and needed information to report back to Zaius with."

Pete shot a skeptical look in his direction. "How you gonna explain that you got here so quick from Central City?"

"Yeah, quicker than Urko," Alan added.

Galen considered that for a moment. "Well, I was commissioned by Councilor Zaius to

investigate *all* claims of strange humans in the known territory and I so happened to be in the messenger's path."

"They've already got a messenger reporting to Zaius," Alan pointed out.

"It wouldn't work," Pete agreed.

Galen half-glared at them both. "Now, that messenger knew nothing about the surviving humans *or* the ship other than that they existed," he reminded. "Zaius will want more detailed information than that."

Pete shook his head and looked away. "I still think it's a stupid risk. We're better to just wait until nightfall."

"Oh, and what?" Galen demanded, feeling his frustration grow. "Walk up to the jail and nicely ask them to release the humans?"

"Wouldn't be the first time," Pete answered, not half as irritated as his friend.

"You'll be attracting a lot of unnecessary attention to yourself in the process," Alan reminded. "What if someone recognizes you?"

"This far east?" Galen laughed. "My dear boy, even the local patrols who have been commissioned by Urko to restrain me do not recognize me! And besides, we can wait until it gets closer to dusk if it will make you feel any better."

There was no answer to that. Galen looked back and forth between the two of them, reading the uncertainty on both their faces. "Oh, come now, do you *honestly* believe that it is any *less* risky for two humans to walk up to the jail doors and confront soldiers and guns at point blank?"

Pete looked away. As much as he hated to admit it, Galen was right. It would be no less dangerous any way they did it. Besides, once that messenger reached Urko, he would ride day and night if he was able, and he would be here in half the time it might otherwise take. Alan was right about that. They were on the clock. They needed twice the sex with half the foreplay, and until Urko arrived, they would be no worse off for being recognized and captured than they would for standing on the outskirts of the city and watching. Alan wasn't going to leave without those survivors, so they might as well be just as trapped as they were...

At long length, Alan gave a heartfelt sigh. "All right. We go in."

Galen nodded his approval, and smiled. "I have to say that you two look pretty scruffy for being Assistant Heluis's servants..."

Pete shot him a pathetic look, then turned his gaze back to the city. "Yeah, what else is new..."

"So." Galen paused. "Do you still want to wait till it gets dark?"

"Time is of the essence," Alan protested. He was far too jittery to sit still. "We need to get them out as quickly as possible."

"But," argued Galen, "if we wait until dusk then it will be plausible that we have been traveling all day and that will account for our appearances. Besides, we won't be able to break the survivors out

until after dark anyways. Once we're inside the city, we will have to account for our whereabouts."

Alan frowned, and finally sighed. He looked to Pete, and received a shrug, then turned back to Galen. "Okay, you win. But we set out as soon as the shadows start to fall."

Pete eyed him for a moment. He looked a lot like he was *pouting*. That brought a smirk to Pete's face, but he kept his mouth shut. One look at the assumed jail wiped the smile away, and he sighed. There were people in that building, maybe from their own time. He might not like the risk... but he knew damn well he couldn't turn *his* back on it either...

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Pete was dozing, half asleep, not really aware of the time but still acutely aware of the world around him. He was also aware of the fact that it had been a good long time since he'd eaten. "I need food," he informed the sky.

Almost immediately a piece of bread hit him the face. He jolted, and it took him a few seconds for Pete to realize *what* had hit him and *where* it had come from. Galen quickly resumed a normal posture, trying not to snicker at the look of surprise on Pete's face. Usually it was Pete who surprised him, but this time the ape had gotten the better of him.

After a brief glare in his direction, Pete reached for the bread. "Thanks." His voice dripped sarcasm.

Galen smiled and nodded politely, and glanced up as Alan stood and stretched. The sun was nearing the five o'clock position in the sky and he knew Alan was anxious to approach the city. "Well, I suppose it is time for us to be moving on."

"You know what this tastes like?" They both glanced at Pete as he picked at the bread for a moment. Pete looked to Alan and smirked a bit. "Sawdust. Kinda stuff they used to serve in school cafeterias, you know? Sawdust and soy burgers. Soylent green..." His smirk turned a bit bigger.

Alan gave him a brief smile, but Galen's jaw hung slack. "You had to eat *sawdust*?" He was incredulous. And Pete and Alan thought that they were being treated poorly *now*? Who would serve sawdust to anyone? Surely no ape would stoop that low!

Pete shrugged as he stood, still picking at the bread. "Sometimes you don't know *what* you're eating..." His grin remained in place.

Alan was already pacing. One glance at him and Galen shouldered his knapsack. "We had better be getting along," he mumbled. "It will take us about ten minutes to get there, but we should come in by the road."

Pete yawned, and ate a few more bites, looking down at the shadowed buildings and then back at his friends. Finally, he took an exaggerated step back and gestured to Galen to walk first. "So how're you gonna explain no horse this time?" he questioned, amused.

"Oh, it was a sad fate that dear Qincey had

a stone in her hoof that my incomptible servants were unable to get out."

"Quincy?" Alan hadn't really been paying attention until the name caught his attention.

Galen shrugged his shoulders as he pushed his way through the underbrush. "It will do."

Pete nodded as he followed alongside Alan. "So what happens when incomptible servants *revolt*?" he mused. Galen gave Pete a quick glare and continued his way to the road.

The city was not completely shut down, but the streets were more empty than they might have been earlier in the day. The trio attracted a few stares, but were not approached. Pete's eyes wandered over the buildings, and he picked out a few he knew to look for. A hospital, a school, a jail and what might have once counted as a police station. He wasn't sure what they would call it in this time and place... He kept a safe - "respectable" was the word Galen always used - distance behind his "master", observing the world around him carefully.

Finally, he leaned toward Alan. "S'it just me," he mumbled, his voice low, "or are there *no* humans in sight...?"

"Yeah, I wonder where they all are."

Pete nodded, and kept his head down. He was clearly uneasy. Not afraid... but uneasy. "I was joking when I asked if they were as human friendly as that Kotar City back there." He gestured back over his shoulder. "But now I kinda wonder..."

Suddenly, Galen turned on heel to face his two "servants". "How many times must I tell you not to speak unless spoken to! I should have you beat!"

Alan cringed inwardly as he felt Pete stiffen at his side, and dropped his head respectfully. "Yes, master."

Pete was very careful not to glare as he dropped his head low. He knew the role, and he knew how to play it. Still, he had to bite his tongue, *hard* every time. *Fuckin' college education and years of NASA training... for this.* He held back the growl. He wasn't mad at Galen; he knew his friend was just following the roles of society. It was a *necessary* act to follow if they wanted to stay alive. Still, something inside of him seethed at the humiliation, the way it always did when he was barked at like a dog. Somehow, it made his chest tighten even more to hear Alan voice his submission. *Colonel Alan Virdon, his superior!* Fuck...

He ran his tongue over the back of his teeth, and kept his head down, emotions well masked. He'd trained himself carefully in that respect. The last thing he needed was to make Galen feel as if this... hate... was directed at him. It was not. It was directed at this entire place, and his own pride that made it so hard to fit in here...

"Good." Galen turned his nose up, and wagged a finger at them. "Then don't do it again or you will pay the price."

Every so often, Pete could laugh about it. Every so often, he found himself teasing Galen almost good-naturedly about the master/slave

relationship they were so frequently presumed to have. But more often than not, it filled him with a sense of indignant anger that he masked with silence or with cynicism. He knew it was stupid. There was *no use* in getting angry over it. It would make *no* difference whatsoever in the greater scope of things whether he obeyed and accepted it, or obeyed and hated it. He wasn't going to change the world with his emotions. And a part of him wished that he had the ability Alan had to simply let it roll off his back.

"Excuse me..." Pete raised his eyes to see who Galen was speaking to, but kept his head bowed. It was a young chimpanzee girl. Pete was no good guessing ages of another species, but he presumed she might be about seven or eight. "Do you know where I might find the prefect?"

The girl looked up at him, and tipped her head as she inspected the two humans standing behind him. Finally, she pointed to the side. "It's down there just a little ways. On the right."

Pete hung back - respectable, he reminded himself - as they approached the prefect's house. He'd come to recognize the markings by now. And he had a feeling he'd not be going in. Head still down, he said nothing as Galen approached the door, steadied himself, and knocked.

"Be careful, Galen," Pete whispered under his breath.

With an almost imperceptible nod, he was acknowledged. The door swung open and an older ape stood before them, eyes running over them all. His eyes seemed to linger on the dirty, unkept humans. "Yes? May I help you?"

Galen smiled. "Good evening, sir. If I may introduce myself, I am Helius." He tipped his head, still smiling in perfect comfort with his surroundings. "I was coming from Central City when I met up with your messenger about the strange incidents that have been going on around here..."

The prefect shot him a questioning look, but said nothing. He was not yet certain what that was supposed to mean to him. Of course, he knew of what "strange incidents" the ape spoke, but he was not entirely sure that he welcomed strangers' inquiries about them.

It took Pete all of two point five seconds to realize that this guy was *not* going to make things easy for them. Again, he silently wished Galen luck. "My servants and I are here to help investigate." He gestured loosely at the two humans, and Pete's eyes darted away from the prefect. "Unfortunately my horse became crippled on the way here so it took us longer than expected. Perhaps you could direct me to some lodgings where I might be able to spend the night?"

The prefect's eyes narrowed just slightly, and he inspected the figure standing before him. "On whose authority... did you say you were here to... 'investigate'? With your *human* servants...?" The distaste was evident in his voice.

Alan could feel the hostility radiating from the prefect towards him and Pete. The ape was not

being outright unfriendly, but his caution and distrust was evident. Galen had his work cut out for him...

But he adapted well enough, straightening just slightly at the prospect of being questioned. "I was sent directly from the High Council, by Zaius himself," he informed haughtily. He knew he was pushing it, but it made a convincing act... he hoped. "I am *sure* he thought that I would be treated with respect."

The ape studied him for a long moment, then stepped back, pulling the door open and gesturing him inside. "Please, do come in. Though I must insist that your... servants..." He cast another glance at the humans. "... stay outside."

Pete was heartbroken. Really he was. Somewhere inside, he'd really *wanted* to go into this high and mighty talking ape's home. Yeah, right...

"If you cause any trouble, I will be forced to punish you." Galen's tone matched his environment. "Stay here."

Pete waited until the door shut in his face, then let out the low growl that had been building in his throat. He turned, and leaned against the rock wall, arms crossed over his chest. He *looked* relaxed enough, but his eyes said otherwise. Just to his right, Alan propped himself against the wall. "Guess we wait 'til 'Master' Helius comes out." Alan surprised himself with the amount of sarcasm he was able to feel. Usually he left all that up to Pete. But something about being here, in this place where freedom was so close he could *taste* it... he found himself uncharacteristically impatient.

"Guess so." Pete's voice was low and clipped, and Alan glanced at him. He said nothing more, letting his eyes wander over his surroundings. It was a forced calm, Alan knew, but none of the passing apes - though they certainly did turn and stare - would be able to tell that. It was only his eyes that betrayed him, and Alan read them like a book. It was easy when all he really had to do was look inside himself, and the way he felt under his *own* mask of calm.

There was that he would have liked more than to rush over to the jail, break the survivors out, and go look for the ship. But that wasn't wise. In fact, it was flat-out stupid to take risks like that when there was a better way. Still, it was a lingering thought. While he had every faith in Galen... the helplessness of sitting and waiting for him to hand them success was painful.

Pete sighed, and lowered his head as he kicked at the dirt a bit. "You know... I've not had a whole lot of use for those nuclear physics classes around here..." His voice was cynical and sarcastic. It wasn't necessary for him to spell out what he meant by that; Alan knew. And no one else who might have heard him even knew what nuclear physics *were*. He was more educated than this entire city put together, and what the hell good did it do him here? That ground him every time he thought about it. And at the same time, it was as if a little piece of his pride died every time that he was forced to bow down to ape supremacy.

"Well, once we find that ship, those classes might come in handy. You never know."

Pete kept his head down. "You really think they left that ship intact, Alan?"

Alan glanced at him. He wasn't really *challenging* that belief, just questioning. "We can hope," he admitted. He couldn't bring himself to even think otherwise. Not yet. Not when it was so close...

A burst of laughter from inside the prefect's house interrupted his thoughts. He sighed, and shook his head. "At least the weather's nice," he offered.

Pete looked up at the sky, and his eyes lingered for a long moment. "So we're hoping... to make a working spaceship out of crashed remains that we *hope* are still salvagable... and fly out into space?" He glanced at Alan, brows raised. "Or are you still hoping that we're gonna be able to read the disk and send ourselves back through time? 'cause I'm a little fuzzy on my space/time continuum classes..."

Alan glanced over at him and realized that for once, he was unreadable. It wasn't hope, wasn't really cynicism... perhaps somewhere in between. "We won't know till we try," he offered. "What we really need to know right now is how to get inside that ja-" He was stopped as an ape couple passed by and glared at the two astronauts. As soon as they passed he continued. "Get inside that jail. But we won't know till Gal- I mean Helius, gets done talking with the prefect."

"Yeah..." Pete shifted his weight, glancing up and down the street. "We don't even know how many of them there *are*. Or what kind of ship it is. Or if we're qualified to fly it. We'd better hope to God that the pilot's one of those survivors..."

Alan looked away, turning his eyes to the sky. "Whether or not we're *qualified* to fly it, we'd better learn fast."

Pete half-laughed at that, and smirked at Alan. "So how's *your* time-travel theory recall?"

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"So... as I understand it... you were out - away from Central City - sent by Zaius to investigate happenings such as the one that happened so close to my city?" Prefect Volar was clearly disturbed by this. "Does this happen *often* that strange humans claim to have fallen out of the sky?"

Galen paused for just a moment as he gathered his thoughts and replied wisely. "There have been reports over the last few months of strange doings in the territories surrounding Central City. I was sent to investigate." He half shrugged. "Some time ago, there were two humans near Camac who claimed to have come from the sky and your report certainly raises my interest in light of such information as I already possess about *that* unwelcome incident." He watched the prefect as he paced, clearly uneasy. "We must do all that is possible to keep ape-kind safe, don't you agree?"

The prefect eyed him for a long moment, then walked around his desk to sit down in the

oversized chair. Galen had a feeling he would not be there for long. So far, he had been entirely unable to remain still. "And why would Zaius send you *alone* to investigate such... dangerous claims? Surely this is a job for military personnel." He squirmed, but remained seated for the time being, fingers playing over each other. *Goodness, he's more nervous than I am and I'm the one who's lying...* "These humans *are* dangerous. They will *attack* without any provocation whatsoever..."

"Well, I was informed that there *were* military personnel out here," Galen replied.

"We have... local patrols," Volar explained. "But they are hardly the experienced soldiers of your Central City."

Galen nodded. "Well, believe you me, I realize that humans are dangerous, vicious creatures. Oh, but I don't intend to put myself in harm's way."

"Of that I am glad." He was squirming again. "I would hate to be responsible for any harm coming to you."

Galen laughed at the prospect, his thoughts racing. He needed to ask some questions of his own if he intended to get anywhere. "Tell me, how did you come upon these humans from the sky?"

The question raised Volar from his seat again, and returned him to his pacing. "Oooh... how should I know how they got here!" Galen opened his mouth to clarify the question, but wasn't given the chance. "They came in this... *thing* they claim fell from the sky. I don't know how it got there!"

"Have you personally tried to verify this?" Inwardly, Galen smirked at the prefect's squirming. He was so fearful of that which he didn't understand... "How can you know that these humans are not part of an elaborate hoax? That would be quiet embarrassing..."

"Ooh... I do not want to *verify*, I want these humans *gone!* *Out of my city!*" He was still pacing. Galen watched his movements calmly. "And as soon as Chief of Security Urko arrives, I hope he will take them away *immediately.*"

Galen paused for just an instant. Indeed, Urko would take them away immediately once he arrived. There was no question about that. "Have you received any word about when Urko will arrive?"

The prefect shook his head. "I'm told it's about four day's journey to Central City just to *notify* him..." He clearly wasn't pleased with the amount of time it was going to take.

Eight days was, of course, subject to good riding conditions, and to the fact that Urko was *in* Central City. That was an interesting thought to consider. As they had last seen Urko, he was some ways from Central City. They would need to send a messenger to find him, and give him word. It may give them a few extra hours, if not days.

"I am interested, for the sake of the council of course, about these humans. Would it be permissible to see them?" Galen realized that he was treading on thin ice, but with the prefect up in

arms and not thinking rationally, he hoped that he could get away with it.

But Volar shook his head. "No no no, absolutely not. When Urko arrives, you and he can do whatever you wish with those humans. But as long as they are my responsibility, I am taking *no* risks. They are *far* too dangerous to be approached..."

"I, uh... suppose you have someone guarding them in the jail then?" Galen played with the material on his shirt.

The Prefect nodded, still pacing. "Yes, yes, of course. I have every available officer stationed." The fear in his eyes was obvious. "You do not know these humans..."

Galen looked up. "If I may inquire, the messenger didn't say... How many humans were found? I'd like to have all this information so that my report back to Councilor Zauis may be complete."

The prefect eyed him carefully, not certain whether or not he trusted this ape. "There were five of them in all. Two were found dead within the... what did they call it? Ship."

"Ship!" Heliuss was absolutely dumbfounded. "How could it be a ship? It did not come from the water." He laughed. "These must be very strange humans indeed..."

"Indeed," Volar mumbled under his breath. "And dangerous. The sooner Chief Urko arrives, the better."

Galen realized he was not going to get any further with this conversation. Perhaps he could try again in the morning. "Well..." He stood, and nodded politely to the prefect. "I thank you for your hospitality. But I have had a long day of travel, especially since the loss of my horse, and I must find someplace to stay the night."

Volar looked to him and sighed again, but relaxed noticeably at the possibility of a change in topic. "I can arrange a place for you to stay," he offered, as any polite and well-mannered ape would. "But I'm afraid that your two humans will prohibit you from staying too long. I do not wish to have them in my city for any longer than necessary..." He was friendly, but firm. Galen had expected as much.

"That is understandable."

"There is an area a short ways to the east that used to be a horse pen," the prefect informed. "It has a canopy shelter. They may stay there. I will have a room made up for yourself."

Galen nodded again, more completely this time. "I thank you for your hospitality. I shall take my humans away immediately so that you will not be bothered by them."

**PLANET OF THE APES SCREENPLAY**

**by Rod Serling**

**From The Novel by Pierre Boulle  
March 1st 1965 Updated June 1st 1965  
Page's 130 to 134**

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As sections of earth, loosened by the explosions, begin to shift and move and then sink. This movement takes the form of a running line like an earthquake fault snaking across the ground until it reaches one point and from the earth emerges a GIANT METAL ARM and around it something resembling a kind of IRON PICKET FENCE.

REVERSE ANGLE LOCKING THROUGH THE GLASS  
THOMAS

As he studies this, bewildered by it.

DISSOLVE TO:

INTO CONTROL TOWER SHOT OVER THE SHOULDERS  
OF THREE APE TRAFFIC CONTROL OPERATORS THE  
AIRPORT OUTSIDE  
NIGHT

One of them, on a radar scope, frantically pushes a couple of buttons, then motions to the ape alongside who picks up a microphone, rises from his seat.

APE CONTROLLER 2: (into the microphone)

This is air traffic control...this is air traffic control.  
The helicopter approaching the field from the  
southeast...please identify yourself. Come in,  
helicopter, Use band 9, 24 k.m. Identify yourself,  
please. Helicopter now approaching the field -  
identify yourself.

He looks at the other two apes, shakes his head.

ANOTHER ANGLE THE ROOM

As the ape leaves the microphone, goes over to a telephone,  
picks it up.

APE CONTROLLER 2: (into phone)

Security Police, please. (a pause)  
This is the control tower. We have an unidentified  
helicopter on our radar approaching the field. He  
refuses to identify himself --

SHOT ACROSS THE ROOM THE APE AT THE RADAR  
SET who whirls around.

APE CONTROLLER 3:

He's off the scope.

SHOT THE APE ON THE TELEPHONE

APE CONTROLLER 2: (into phone)

He's gone past the field. Coming in from the  
southeast but very low. I think he'll be landing  
someplace close by. (a pause). Right. Take care of  
it.

He puts the phone down, then goes to the window to peer out  
and up.

CUT TO:

EXT. FIELD ANGLE SHOT LOOKING DOWN AT THE  
HELICOPTER NIGHT

Which is ringed by POLICE. A black official-looking car pulls  
to a stop. Dr. Zaius gets out, followed by other apes.

CLOSER ANGLE THE CORDON

A SECURITY OFFICER steps forward, touches the peak of his  
cap.

SECURITY OFFICER:

Good evening, Doctor. This is the ship here.

Dr. Zaius looks at it briefly, nods tersely.

DR. ZAIUS:

That belongs to the expedition. There was no one  
in it?

SECURITY OFFICER:

No one, sir. Whoever flew it in, left it right here and  
took off.

Dr. Zaius turns to start back to the car.

DR. ZAIUS: (commandingly)

Keep this aircraft guarded. I don't want anyone  
getting on it without written permission from me.

ANOTHER ANGLE THE CAR

As Dr. Zaius gets in. The door is shut, the car is thrown into  
gear and zooms forward. The CAMERA REMAINS ON the  
area where the car was parked. Beyond it, in a clump of  
bushes, we SEE the indistinct figure of a man who waits for a  
moment, then turns and disappears into the foliage.

CUT TO:

INT. APARTMENT BUILDING LONG SHOT THE  
CORRIDOR NIGHT

Leading to Thomas' apartment. A UNIFORMED APE stands  
guard at the door.

SHOT THE ELEVATOR

As the arrow above the door indicates the ascent of the car.  
The doors slide open and ANOTHER UNIFORMED APE gets  
out. The CAMERA FOLLOWS HIM DOWN the corridor. A  
SLOW PAN UP TO a skylight above the corridor, where we  
see Thomas crouched, listening.

APE GUARD 2:

Any sign of him?

APE GUARD 1:

Nobody's been in here.

APE GUARD 2:

All I know is what I get from the big-time  
psychiatrists. He'll come back here to get his mate.  
That's supposed to be the "behavior pattern" - or  
whatever it is they call it.

APE GUARD 1:

His mate? (he jerks his thumb toward the door)  
The woman? That doesn't make any sense. She's  
been missing since this morning.

APE GUARD 2:

He doesn't know that. He thinks she's still here. And  
that's supposed to be the reason why he'll be coming  
back. He's pretty shrewd, so the minute you see him  
- blow the whistle.

APE GUARD 1:

Where did the woman go, anyway?

APE GUARD 2: (shrugs)

Who knows? Who know anything around here?  
Damned animal suddenly turns out to be civilized...  
(he points toward the apartment door) ... Next thing  
we know, the woman's been taken away. God knows  
where and God knows by whom. (he makes a  
gesture of disgusted resignation) I suppose we'll  
have to wait until the big-time psychologists write it  
all up in a book.

He turns and starts back toward the elevator as again the  
CAMERA PANS UP TO the skylight. Thomas is gone.

CUT TO:

INT. HOSPITAL WARD NIGHT

It is a rectangular room with perhaps eight or ten empty beds  
and one bed that is occupied. On it lies LaFever, staring  
straight up. Swinging doors at one end of the room open. A  
NURSE enters, walks over to LaFever's bed, checks him,  
makes a notation on a chart, then continues down the room to  
exit through the opposite doors. A SLOW PAN BACK OVER  
TO the original doors. Through a small circular window we  
suddenly see Thomas peering in. He opens the door warily,  
then enters the room, stops abruptly, staring across at  
LaFever.

MOVING SHOT WITH HIM

As he crosses over to the bed to stare down at LaFever.

CLOSE SHOT LAFEVER

As Thomas leans over him. His face is white and gaunt under a growth of beard, but it's a face that looks painted on. The eyes are lusterless and dead, without any awareness or consciousness.

THOMAS: LaFever? It's Johnny. Can you hear me? (a silence as he bands lower) You understand what I'm saying?

When he speaks to him, his hand moves towards LaFever's head to turn it toward him. We now see, through the matted, unkempt hair, a long irregular scar that travels the length of the skull, starting at the temple.

EXTREMELY TIGHT CLOSE SHOT THE SCAR  
EXTREMELY TIGHT CLOSE SHOT THOMAS  
LAFEVER'S P.O.V. as he reacts.

ANOTHER ANGLE THE ROOM

As Thomas, moved more now by desperation than by design, lifts LaFever off the bed, gets him to his feet and starts to guide him down the length of the room. He moves like an automaton but he does move.

CUT TO:

EXT. HOSPITAL LONG SHOT THOMAS AND LAFEVER  
NIGHT

As they move slowly across the hospital grounds toward the road. A car turns in from an adjacent highway. Its lights flash across the scene. Thomas flings himself on LaFever, pushing him down to the ground just as the lights sweep over them.

CLOSER ANGLE THE TWO OF THEM

On the ground. Thomas waits until the car turns up the driveway of the hospital entrance then again forces LaFever to his feet and the two of them move toward the road.

CUT TO:

SERIES OF SHOTS THE FLIGHT THOMAS AND  
LAFEVER

In alleys of the city, constantly searched for by police cars, chased by spotlights and sirens, then on the outskirts of the city, still pursued, and finally the area adjoining the airport.

CUT TO:

INT. HANGAR NIGHT

An APE MAINTENANCE "MAN" is just closing the engine housing of a helicopter.

LONG SHOT OF HIM

Moving away from the craft, wiping his hands on an oily rag  
MOVING SHOT OF HIM

Going to the hangar doors, opening them. He takes out a pack of cigarettes and lights one. Another MAINTENANCE APE approaches him.

MAINTENANCE APE #2

All kinds of excitement.

MAINTENANCE APE #1

I heard. Do they know who stole the ship?

MAINTENANCE APE #2

Nobody's saying anything, but I hear it's the "man".

CUT TO:

SHOT TOOL BENCH

PAN DOWN until we're looking at two sets of feet and then the faces of LaFever and Thomas. Thomas grabs LaFever's arm.

THOMAS:

Try to understand, LaFever. Stay right here. Don't move. Don't say anything. I'll be right back.

ANOTHER ANGLE THE HANGAR

The two maintenance apes stand at the doors and behind them, in the shadows of the giant room, Thomas who stealthily, in a crouch, moves across the room toward the helicopter. He quietly opens the door.

CUT TO:

INT. COCKPIT

As Thomas quickly scans the controls, flicks on a key.

CLOSE SHOT THE GAS GAUGE

As the arrow moves to a half-way point.

ANOTHER ANGLE THOMAS

As his fingers move over the controls studying them. He turns, starting out, then stops abruptly and catches his breath.

SHOT THROUGH THE HELICOPTER WINDOW  
LAFEVER

Who has risen to his feet and with slow measured robot-like steps is walking toward the hangar doors.

ANOTHER ANGLE THOMAS

As he smashes his fist against the glass in a silent, screaming protest.

THOMAS: (under his breath) LaFever!

ANGLE SHOT TOWARD THE HANGAR DOORS

As one of the apes suddenly spies LaFever. He is first aghast, then shouts.

MAINTENANCE APE: (shouts) Look at that!

The other ape whirls around. The two of them start toward LaFever.

CUT TO:

SHOT THE HELICOPTER

As Thomas, at the controls, suddenly sends it into forward motion.

SHOT THROUGH THE FRONT WINDSHIELD OF THE  
HELICOPTER

As the apes, seeing the helicopter moving toward them, fling themselves aside and out of its path. LaFever turns very slowly toward the sound of the engine and just stands there.

EXT. HANGAR NIGHT

As the helicopter moves out through the open doors.

SHOT THOMAS

As he leaves the plane, runs toward LaFever. The two apes step in front of him. He kicks one out of the way, hit's the other one hard, sending him sprawling. He reaches LaFever, starts to pull him by the arm. One ape jumps him from behind and pulls him down. The other runs toward the helicopter and leaps inside of it.

SHOT THOMAS

In combat with the ape. The ape's blows are wild, slapping affairs. Thomas' are sharp, damaging. The ape tries to force his greater strength, but Thomas wards him off with jabs and hooks. He finally topples the ape over with a hard combination of rights and lefts, then turns to look toward the helicopter. He starts to run toward it. We see the ape at the controls who, seeing Thomas approach, leaps from the seat preparing to meet him.

CUT TO:

INTO. HELICOPTER

As Thomas barges in. The ape grabs him, flings him against the side of the ship. Thomas is stunned for a moment.

SHOT THE APE

As he starts to enclose him in his giant, hairy arms. Thomas ducks, evades him, plants a right in his stomach. The ape falls forward. Again Thomas ducks, moves away from him, his back to the controls. The ape, recovering, again lunges for him. Again Thomas ducks and evades. This time the ape, unable to stop his momentum, falls forward on the controls.

CUT TO;

EXT. HELICOPTER

As the rotary blades start to whirl with a loud, screaming noise. Thomas packs up a wrench from a tool kit close to the cockpit. As the ape moves toward him, Thomas lets him have it with the wrench, knocking him backward and out of the fight.

ANOTHER ANGLE THOMAS

Aware of the noise, he moves toward the controls and in the process sees LaFever walking toward the helicopter.

THOMAS: (screams) LaFever, get back!

At the same time, he flings himself on the controls, but LaFever's last sound on earth - a PIERCING SCREAM - is a testimony to horror and to what the blades have done.

ANOTHER ANGLE - THE COCKPIT

As Thomas, sick, forces himself to manipulate the controls.

CUT TO: