"NEW DECADE FOR POTA"
by Terry Hoknes

The original film just celebrated its 42nd anniversary. While the number of originals fans is surely dying off we see a dawn of new technology finding new ways to promote POTA in exciting and innovative ways.

For the first time ever there are 3 professional looking POTA Fanzine/Magazines being published. This new wave of competition is encouraging each one of them to expand and improve. Simian Scrolls has been leading the way for the past decade and has now reached issue #16. A new full color POTA magazine is being published right now called Forbidden Zine #1. The most expensive fan produced magazine ever but worth every penny as no one has ever dared before to make a 100% complete color POTA magazine before. Ape Chronicles also has jumped into a new era with its book format which started with #45 with beautiful color covers and the largest page count of any POTA fanzine. We have been staying at the 90 page mark per issue. PDF file versions are available all new Ape Chronicles issues which include full color for all pictures. The printed version is still in black and white simply to keep costs down.

The internet has made sharing POTA information easier than ever and now you can find virtually all the movies, tv shows, cartoons, comic books and magazines all in digital format all over the internet. POTA websites look better than ever and Hunter Goatley’s site continues as the greatest collection of POTA related items and it keeps getting larger and more impressive every day.

Talk of a new movie based on “Conquest Of The Planet Of The Apes” called “Caesar” may or may not happen but at least gives us a glimpse of hope.

On a sadder note due to the age of the original films as I do research on the cast and crew I find every year a number of crew members passing on to the point that more than ½ of the original cast has now left us. This will be the last decade that we have to reach out to the original cast and crew for interviews or just to say thanks.
PLANET OF THE APES: THE TRUTH
Story: Terry Hoknes
Artwork: Robin Medford
Chapter 0 & 1

Ape City 3978: The Trial of Taylor Concludes
The state charges Doctors Zira and Cornelius with contempt of this Tribunal, malicious mischief, and scientific heresy.

It is so ordered!

This hearing is adjourned!

After the trial Zaius and Honorius confer in Zaius’ office....
I tell you I’m very worried that we will find more than one speaking human!

If we do not get information from him, I fear that darn Zira will make a big commotion about this!

Zaius’ aide, Cassius, eavesdrops...

Dr. Zira? Commotion about what?
DID CAESAR CHANGE THE FUTURE?
By Patrick Michael Tilton

ON AN HISTORIC DAY...

One of the most debated topics POTA fans have argued over has to do with whether or not Caesar was successful in changing the Future. This debate has its roots in a scene in ESCAPE FROM THE PLANET OF THE APES [hereafterwards just ESCAPE], where Hasslein and two professional interrogators [E-1 and E-2] question Cornelius and Zira at Camp XI.

Cornelius says (to E-2), "As an archaeologist, I had access to history scrolls which were kept secret from the masses, and I suspect that the weapon which destroyed Earth was Man's own invention. I do know this: one of the reasons for Man's original downfall was your peculiar habit of murdering one another. Man destroys man! Apes do not destroy apes!"

Hasslein: "Cornelius, this is not an interracial hassle, but a search for facts. We do not deny the possibility of man's decline and fall; all we want to find out is how Apes rose."

Cornelius: "Well... it began, uh, in our prehistory with the plague that fell upon dogs."

Zira: "And cats."

Cornelius: "Hundreds and thousands of them died, and hundreds and thousands of them had to be destroyed, in order to prevent the, uh, spread of infection."

Zira: "There were dog bonfires."

Cornelius: "Yes. And by the time the plague was contained, man was without pets. Of course, for Man this was intolerable. I mean, he might kill his brother, but he could not kill his dog. So... humans took primitive apes as pets."

Zira: "Primitive and dumb, but still twenty times more intelligent than dogs or cats."

Cornelius: "Correct. They were quartered in cages, but they lived and moved freely in human homes. They became responsive to human speech and, in the course of less than two centuries, they progressed from performing mere tricks to performing services."

E-1: "Nothing more or less than a well-trained sheepdog could do."

Cornelius: "Could a sheepdog cook... or clean the house... or do the marketing for the groceries with a list from its mistress... or wait on tables?"

Zira: "Or, after three more centuries, turn the tables on their owners?"

Hasslein: "How?"

Cornelius: "Th-they became alert to the, uh, concept of slavery. And, as their numbers grew, to, uh, slavery's antidote, which, of course, is unity. Well, at first, they began assembling in small groups. They learned the art of corporate and militant action. They learned to refuse. Oh, at first, uh, they just, uh, grunted their refusal... but then, on an historic day which is commemorated by my species, and fully documented in the Secret Scrolls, there came Aldo. He did not grunt. He articulated. He spoke a word which had been spoken to him, oh, time without number by humans. He said... 'No.'..."

Hasslein: "So that's how it all started."

Those who argue that Caesar did change the Future often cite Cornelius' reference to "two centuries" -- which is actually "... less than two centuries..." -- during which Apes progressed from performing tricks (as Pets) to performing services (as Slaves). Also cited is Zira's reference to a time period of "... after three more centuries..." when Apes turned the tables on their owners. It is only after this approximately five-century period that an ape named "Aldo" appeared and "spoke a word" -- the first such moment in the so-called "prehistory" Cornelius is relating.

I've argued before that these references to 2 and 3 centuries contradict what Cornelius had told the Commission regarding the English language. When asked, "Cornelius, do you and your lawfully-wedded spouse speak any language other than English?" he replies, "What is 'English'? I speak the language taught to me by my father and mother, who were taught by their fathers and mothers before them. It has been the language of our ancestors for nearly two thousand years. As to its origins, oh, who can be sure? The gorillas and orangutans of our community believe that God created the Ape in
His own image, and that our language---"

Zira expeditiously interrupts him, and proceeds to insult those two species of Apes, the Gorillas and Orangutans.

Since the EARTH-TIME clock indicated the date of Doomsday to be 11-23-3955 (the date "Thirty-Nine Fifty-Five" being confirmed by NASA experts, according to the President), and ESCAPE takes place sometime in late November of 1973, then the beginnings of the use of English as a spoken language of the Apes must be in that very generation, "nearly 2000 years" prior to A.D. 3955. There's almost exactly 1,982 years separating 1973 from 3955, and 1,982 years is "almost 2,000 years," as he says.

The first instance of an Ape speaking English has to be either one or the other, either approximately 1,500 years before PLANET and BENEATH (the Camp XI testimony), when "Aldo" first says "No" to a human, or "nearly 2,000 years" before... in the late 20th Century, in other words. Cornelius may be telling the whole truth regarding this timeframe in one of these scenes, but he must be telling either a partial "truth" or bona fide Lie in one of these two scenes.

It should be pointed out that this entire How-It-All-Started prehistory lesson hinges on those mysterious "history scrolls which were kept secret from the masses"... which are also known as the "SECRET SCROLLS" -- according to the script. When Roddy read the line on-screen, it came out sounding like "SACRED SCROLLS"... and that presents a problem.

For, as any student of PLANET should be able to discern, Ape history only went back to the time of the Lawgiver, who wrote the "SACRED SCROLLS" -- according to Zaius -- "twelve hundred years ago" (i.e. circa A.D. 2755). During the Tribunal scene, the very notion of there having been an advanced culture which existed long before the Sacred Scrolls were written is objected to by Honorius: "These remarks are profane and irrelevant!" It is profane (i.e. heresy) to promulgate a theory of cultural origins predating the Lawgiver.

The only way this could be is if it is believed by Orthodoxy that the first writings were those which the Lawgiver himself wrote, 1,200 years earlier.

Thus, if there were "history scrolls... kept secret from the masses" from which Cornelius and Zira got their story about the downfall of Man and the rise of Apes, it would make sense for the Powers-That-Be to hide them. Any writings that predate the supposed invention of writing (by the Lawgiver) could not exist, in order for Orthodoxy to retain its cherished position as the dominant paradigm.

Note the distinction between a written language and the spoken language. Cornelius infers that - - as the Gorillas and Orangutans believe -- "God created the Ape in His own image, and that our language..." ... was given to them by God, if I may be so bold as to finish the sentence Cornelius was saying before Zira cut him off.

Thus, the Gorillas and Orangutans believe that God created the Ape... gave him a soul and a mind... set him apart from the beasts of the jungle... and made him the lord of the planet. And gave his creation a Language to speak. And, around 800 years later, the greatest Ape of all, the Lawgiver, wrote their scripture, which introduced culture to a barbaric population ("primitive barbarism"), which is when Ape History begins.

Yet Cornelius refers to "our prehistory"... a time when a plague killed off all the dogs and cats, leaving Man without pets. Note the word: PREHISTORY. A short while later, Cornelius goes on to talk about the coming of "Aldo"... a moment which, he says, was "on an HISTORIC day which is commemorated by MY SPECIES, and fully documented in the Secret Scrolls..."

Earlier, Zira had expressed her disdainful views regarding the Gorillas and Orangutans. At the Commission meeting, she denigrates the former as "militaristic nincompoops" and the latter as "blinkered pseudoscientific geese"... and, at the start of the Camp XI interrogation, she says that "only the Gorillas and Orangutans" had anything to do with the destruction of the Earth. Not the Chimpanzees. Not her species. What Cornelius must be referring to when he says "MY species."

It is ludicrous to countenance the notion that all the Apes -- including Orangutans and Gorillas -- would commemorate an act of vocal defiance
against Human slavemasters. According to official "history" -- the orthodox dogma enforced by the Ministry of Science -- the human race is and always has been an Animal incapable of speech. It was the Ape that God made the "lord of the planet"... humans being among the "beasts of the jungle" from which the Apes had been set apart.

Any POTA fan who thinks that Cornelius is -- or can be -- telling the whole truth here is just not taking into consideration what had already been thoroughly established in PLANET.

Not that Cornelius is being wholly untruthful, mind you. He may be telling a partial truth. There may be a day -- a holy day, or "holiday" -- that is commemorated by Chimpanzees [i.e. by "my species" as he says] yet is not commemorated by the Orangutans and Gorillas. This commemorated day may be the day when one particular Ape first said the word "No" in the presence of humans who didn’t think such a thing was possible.

I’m referring, of course, to "the Night of the Fires" (as Lisa refers to it, in BATTLE). The final scenes from the theatrical release of CONQUEST depict Lisa rejecting Caesar's horrific intentions towards the human race. On that night, when the Apes -- led by Caesar -- overthrew their human slavemasters, Caesar was at a zenith. He had managed to conduct several battles -- having learned the art of corporate and militant action -- which had resulted in the freeing of enslaved Apes, and the capturing of the city's Governor, not to mention the massacre of a sizeable Security force.

We know, from BATTLE, that Caesar lived to an approximate age of 97 years, since in the year 2670 it is said to be some 600 years since his death. And during those 600 years since the death of Caesar a community of Chimpanzees, Orangutans, and Humans is still living in peace, hoping that the Future will be different than the harsh world Caesar's parents came from. Some 679 years after the Night of the Fires, a peaceful group of Apes and Humans is being taught by a tolerant Lawgiver... taught a scriptural-version of their history. The memory of that first Night of the Fires had not been eradicated.

If Caesar did not change the Future... if the scroll from which the tolerant Lawgiver reads, in 2670, to his audience of young Apes and Humans is one of the very scrolls Cornelius referred to as the "Secret Scrolls"... the "hidden scrolls kept secret from the masses"... then it is possible that in some fashion the memory of the Night of the Fires had been kept alive -- but only by Chimpanzees. "... by my species..."

In 3955, the Chimpanzees are a minority amongst the Apes, intellectual yet lacking in political power. The notion that there is a day which only Chimpanzees commemorate on a yearly basis, having its roots in prehistory yet being misunderstood by the average contemporary chimp, is not implausible. Every May 5th there is a celebration called "Cinco de Majo"... yet how many people who have heard of it knows what is being celebrated?

I can imagine a coterie of Chimpanzees who -- when the intolerant Lawgiver who wrote the Sacred Scrolls effectively erased the Past by substituting his own scripture for the scrolls that had been written by Caesar himself [Caesar's statue depicts him holding a scroll] -- secretly and secretively kept alive Caesar's memory, albeit imperfectly. A secret society of sorts, maintaining the dangerous knowledge that a chimpanzee King once ruled over both Apes and Humans, prior to the overthrow of that tolerant society. Only those "in-the-know" would be aware of the full meaning of the commemorated holiday, its true significance. Maybe most of the chimpanzees of 3955 celebrated the "Night of the Fires" without knowing the meaning of that holiday. Maybe they don't even call it the "Night of the Fires" anymore.

But... if Cornelius is partially telling the truth, they at least are commemorating an historic event dating back to 1991, when the chimpanzee King Caesar led the Apes to freedom. When all the other Apes began to speak his language. And... when Queen Lisa reigned in Caesar's hitlerian harangue with a simple word: "No!" Such a pro-chimp holiday wouldn't and couldn't be "fully documented in the SACRED Scrolls" (as Roddy seems to say in the dialogue he recites)... but it could be fully documented in those history scrolls kept secret from the masses, the Secret Scrolls.

Patrick Michael Tilton
EARTH-TIME 6-13-2009
INTERVIEW WITH
PATRICK MICHAEL TILTON
POTA Fan and POTA Writer

WHAT'S YOUR PERSONAL HISTORY WITH THE PLANET OF THE APES FRANCHISE? WERE THE MOVIES, THE TV SERIES OR THE COMICS YOUR POINT OF ENTRY?

When CBS first aired PLANET OF THE APES in 1973, I was an 8-year-old kid, sitting on the floor in front of a black-&-white TV, absolutely captivated. My parents, who were active in local community theater, never went out to the movies, for some odd damned reason. Not unless we took them (for Father's Day or Mother's Day). Thus, I never had a chance to see any APES film in its original theatrical run. Growing up in Fargo, North Dakota, we never had the opportunity to see any of the "GO APE!" showings. It wasn't until I was in high school that I had a chance to see PLANET OF THE APES on the big screen, at the historic Fargo Theater (which, at that time, only showed second-run films, foreign films and classics). Later, in college, I saw PLANET and BENEATH in a double-feature at the university's auditorium ("campus attractions" sponsored such showings).

After seeing PLANET in B&W on TV, it wasn't much later that they showed BENEATH, which I also loved, even in B&W. Within a year, CBS was airing the TV show, and I managed to see every episode, either at home or at my best friend's house. I was in a small circle of POTA fans, myself being the one who was most hyped about it.

WHERE WERE YOU LIVING AT THE TIME?
Fargo, North Dakota. A nice enough town, yet as far away from the POTA locations as you could get! Halfway between Los Angeles [ESCAPE] and New York City [PLANET, etc].

HOW OLD WERE YOU?
ince the CBS premier of the film PLANET was in 1973, and I was born 1 March 1965, that made me a whoppin' 8 years of age when I first became aware of POTA.

WERE YOU ALREADY A SCIENCE FICTION FAN?
I honestly don't remember if STAR TREK had been aired in re-runs in our viewing area by then, and I don't really remember any SF stuff with which I could've become acquainted then. Watching PLANET turned me into a POTA fan, of course, and that probably led to my appreciation for SF in general.

WHAT WERE YOUR FAVORITES?
My favorite SF works? Prior to PLANET OF THE APES, well, nothing! But I was an 8-year-old kid at the time living in a rather small city (or, perhaps, a big town) with limited options for exposure to SF movies. Unfortunately, I didn't get to dictate what shows would be shown on our B&W television set! At that time, about the only SF-type material I ever got to see was JONNY QUEST re-runs on Saturday mornings. And the occasional Marvin the Martian cartoon on the Bugs Bunny & Road Runner show!

HOW AND WHEN DID YOUR INVOLVEMENT WITH PLANET OF THE APES BECOME MORE OF A SERIOUS HOBBY OR CAREER?
Well, when I first noticed the Marvel PLANET OF THE APES magazine on the rack at the bookstore I could walk to -- it was issue #7 -- I managed to buy it with what little allowance I had. Soon after, I got a job delivering newspapers near where I lived, and that gave me the opportunity to buy whatever POTA goodies I could find. The Marvel magazines, the novelizations, a few of the MEGO figures and a couple of the model kits. By the time the TV show went off the air, I had become as serious a hobbyist for POTA as I could afford to be.

WHAT DID YOUR FAMILY AND FRIENDS THINK OF YOUR OBSESSION WITH PLANET OF THE APES AND SCI-FI?
For a brief time -- when the TV show first aired -- my brother Tony (who is a year older than I am) and my best friend Rich and I had a POTA club. Essentially, this consisted of watching the episodes together when they were on, drawing pictures of the gorilla generals (Ursus, Urko, and Aldo) and playing PLANET OF THE APES like a bunch of goofs, as if it were Cowboys & Indians.

HAVE YOU EVER BEEN A MEMBER OF ANY SCI-FI RELATED FAN CLUBS?
For a time, my brother and I were members of the TREK club "Starfleet" -- that was at a time when we were also involved in the local SF fan convention group. Our convention was called VALLEYCON, and many of the people in Valleycon were also in Starfleet. I liked STAR WARS a lot, but never enough to join any club... mostly since I was still predominantly a POTA fanatic. The only other SF franchise I really liked was the MGM film LOGAN'S RUN -- though I wasn't all that impressed by the TV spinoff, half of the episodes of which I never had a chance to see in their original run. LOGAN'S RUN fandom never reached all the way to Fargo, and the whole world forgot about LOGAN when STAR WARS exploded into popularity a year later,
eclipsing my beloved POTA and LOGAN franchises.

**HAVE YOU WRITTEN ANY ARTICLES ABOUT APES?**
In the 2nd issue of APESFAN, edited by Joe Lozowsky and George Reis, they published a 4-page article of mine entitled "A Chronology of the Planet of the Apes" in which my now-infamous "mothership theory" was first inflicted on POTA fandom, before I ever got involved with the Yahoo Groups devoted to POTA.

Also, the 15th issue of SIMIAN SCROLLS, edited by John Roche, Dave Ballard, and Dean Preston, published as an article one of my posts to the POTADG message board, "No Finer Man."

In addition to those two published articles, I have written scores of articles as posts on the various Yahoo POTA groups.

**WHAT'S THE BIGGEST PROJECT YOU HAVE BEEN INVOLVED WITH?**
I have been working on a number of projects. Probably too many! Some are translations -- Rostand's CYRANO DE BERGERAC (about halfway done with that), Virgil's AENEID (about 400 lines into Book I). Another project is a verse translation of a French story, a project I'm not at liberty to discuss at the moment for reasons of delicacy. I've also been working on a screenplay for a story set in both modern day and in the Hyborian Age (involving a certain well-known barbarian). Another project is my LOGAN'S RUN movie novelization, which involves more than just what was shown onscreen, delving into more of the backstory and all that. But the BIGGEST project, of course, is my POTA epic in which I am (re-)novelizing all 5 APES films and all 14 TV episodes, as well as adding in all sorts of other material -- original with me -- to tie-up all the loose ends I can discover.

**HAVE YOU WRITTEN ANY OTHER REVIEWS, ARTICLES?**
I did write a play that my best friend's father (a Lutheran minister) requisitioned from me. It's called THE INFINITIETH FLOOR, and involves disturbing stuff from Genesis and Revelation. The basic plot had to do with angelic and demonic representatives auditioning several people whom they wish to "play roles" that are mandated by Bible prophecy: the Antichrist and the Two Witnesses. It was interesting to see the script acted out in a church basement for a youth group. Considering that I, myself, am an agnostic (bordering on atheism), and my "take" on the God of the Bible, in my play, was rather harsh, I'm astounded the Reverend put on the show at all! Well, he asked for a play from me, based on something from the Bible... and I told him he might not like what I came up with. But he was cool with it. He's probably the nicest guy I've ever known.

**TELL ME ABOUT ALL YOUR INVOLVEMENT WITH THE POTA YAHOOGROUPS AND AN OVERVIEW OF EVERYTHING HAPPENING THERE AND BEING PROMOTED?**
I joined the "old" Yahoo POTA group not long before 9/11, and was involved with it throughout too many damned "flame wars"... and I ceased my involvement with that group when the moderators decided to begin censoring my contributions. That really rubbed me the wrong way, so I reluctantly decided to leave, starting my own Yahoo group, POTA PHENOMENON, which is still out there but is rather dormant, since I was then invited to the POTADG group after its founders had a parting-of-the-ways.

I tend to do most of my postings at the DG, though every so often I will post to some of the other groups (excepting the original one).

I guess you might say that I have a love/hate relationship with Yahoo's POTA groups, in that I really admire the positive aspects -- such as the fan-made original art & stories & comics. Yet there are certain negatives that I've had more than my fair share to deal with. I'd rather not air these grievances in public -- or, for that matter, in private! Suffice it to say that my involvement with the various Yahoo POTA groups is directly correlated to the positive-vs-negative vibes I get from those who bother replying to the posts I contribute. The more grief or guff I get from them, the less welcome I feel and, thus, feel less inclined to contribute my thoughts about my beloved POTA.

**WHAT HAS BEEN YOUR INVOLVEMENT WITH APE CHRONICLES, APE CRAZY, SIMIAN SCROLLS, SACRED SCROLLS, APESFAN, CENTURY CITY NEWS etc.?**
SIMIAN SCROLLS and APESFAN, I've mentioned above. As I recall, a letter I wrote to APE CHRONICLES was published in one issue. I haven't had any involvement with APE CRAZY, SACRED SCROLLS or CENTURY CITY NEWS, however.

**HAVE YOU EVER MET ANY CAST AND CREW FROM THE APES MOVIES OR TV SERIES?**
At COMIC-CON in San Diego I had the opportunity to meet Don Pedro Colley, who is still looking good,
by the way. I bought a signed picture of him as "Negro" [i.e. Ongaro]. I also met William Smith [Tolar from "The Good Seeds"], who -- I'm sad to say -- seemed quite worn down from all the physically demanding roles he's played. Unfortunately, he didn't have any photos of him from the APES TV show, so I wasn't able to get any memorabilia. I envy those POTA fans who have had the pleasure/honor to meet the people who gave us PLANET and its sequels. Living in Fargo, as far away as possible from LaLaLand as you can get, I just haven't had the opportunities to hobnob with the stars. And, alas, so many of them are no longer here.

ANY INTERESTING STORIES TO TELL ABOUT THESE PEOPLE OR EVENTS?
Mr. Colley was a perfect gentleman, who seemed genuinely appreciative when I told him that it was an honor for me to meet him. BENEATH being one of my favorite movies, his role in it scared the bejeezus out of me when I saw it as a kid. As for the San Diego COMICCON in general, what's there to tell? It's noisy, crowded, hard on the feet, and dismaying in that all the stuff I'd just LOVE to purchase would cost me more money than I make in a decade! And not enough of it was POTA stuff!

WHO IS YOUR FAVORITE APE RELATED PERSON?
Hmm... probably James Gregory.

WHY?
Well, when Orson Welles turned down the role of Ursus, Gregory sought out the role, not being afraid of (or vain regarding) the makeups that would eclipse his own human features. He saw it as a challenge for an actor, and he turned in a wonderfully swaggering performance. I wouldn't say that he's the most important POTA-related person, but he is my favorite, I think.

TELL ME ABOUT THE CONVENTIONS YOU HAVE BEEN TO WITH SOME APE INVOLVEMENT?
Other than the San Diego COMICCON mentioned above, the only other APES-related convention incident was back in 1988 when PLANET had its 20th anniversary. I hosted a panel discussion of POTA for the local VALLEYCON here in Fargo. VALLEYCON isn't anywhere near as big as a COMICCON, and at the time we were lucky to have a total turnout of 200 to 300 people... and there weren't that many people there who were as hyped about POTA as I was. We had a turnout of about 12 people in the panel room... which seated over three times that! >Sigh!<

WHAT IS YOUR FAVORITE APE CHARACTER?
For most of my life, it had been Ursus, not necessarily for the right reasons. Mostly for James Gregory's performance and for the costume "look" he had (the helmet, the armor, etc). Magnificent! But, as I've matured as a person, I tend to think most highly of Zira, with Cornelius running a close second. I know how off-putting it can be to inform family and friends that I no longer share their religious beliefs -- and, especially in one's family, such circumstances can lead to ostracism. It did for me, to a certain degree. So, when I hear Zira tell Cornelius that the Sacred Scrolls "maybe" are NOT worth-their-parchment, it makes me happy to know that some people, foolhardy though they may be, are willing to stand for their convictions, to be strong in the face of the harsh reprisals that the Powerful are liable to throw against them. Zaius calls her "headstrong"... and I've always liked that brassy broad! She goes from sneaking a surreptitious kiss with Cornelius in public to unabashedly consenting to kissing Taylor, in the presence of her fiancee and the Minister of Faith! It's no wonder Kim Hunter loved that role.

WHICH IS YOUR FAVORITE APES FILM?
Without a doubt, the first one. With BENEATH running a close second, despite its flaws. But I love 'em all, excepting the "re-imagining"...

WHAT DO YOU THINK OF THE APES TV SHOW AND CARTOONS?
I can appreciate the cartoon for what it was: a kiddie-fied version for the Saturday morning crowd. I don't hate it, but I don't exactly "love" it, either. I put it in the same grey area as the Derek Zane stories Moench wrote for Marvel. The live-action TV show, however, I really liked. I dig it enough to consider it part of the POTA "canon" that I'm novelizing for my POTA epic. Loved Mark Lenard's portrayal of Urko. Loved it when Zako said, "... and you get the fulcrum!" Loved the fact that Roddy put everything into the role, which a lesser actor would've botched for the campiness some relegate the show to. There are some fine dramatic moments in that show, and I consider the 14-episode run a worthy sequel to the 5-film series.

HOW MANY APES COLLECTIBLES/ITEMS DO YOU HAVE IN YOUR COLLECTION?
Not enough! Though I don't really have the room to put what I do have. Aside from the books and magazines and comics and videos (tapes and DVDs) and soundtracks, I have 3 of the so-called "Icarus" models, as well as 4 of the Addar kits. I have all the Medicoms and Sideshows, including the
Lawgiver statue. My brother got me a big Urko piggybank for Xmas several years ago, ordered from eBay, I think. I bought the DVD release they call "The Head" (i.e. the Caesar bust). And I still have the old Viewmaster of the pilot episode of the TV show.

Not much more than that, I'm afraid. Oh, a few of the POTA2K collectibles... which I bought before I saw the movie. Had I seen the movie first, I probably wouldn't have bought 'em, though they were nicely made. I do have some posters and lobby cards, but no room to put 'em up! I need a bigger apartment, dammit!

WHAT ARE SOME OF THE HIGHLIGHTS OF YOUR COLLECTION?
The most important stuff, for me, is the DVD sets (especially the Blu-Ray set, with the extended versions of CONQUEST and BATTLE). All the rest is secondary: the films and episodes are primary. The next important stuff would be the screenplays, which I bought at Scriptcity before they became easily available for PDF download on the Internet.

WHAT KEEPS YOU COLLECTING?
I wouldn't really consider myself a collector, per se. There are POTA merchandise products that I really don't need -- belt-buckles, things like that. I have nothing against that stuff; hell, it helped make the films profitable for Fox, and induced them to keep making more. The items that I go out of my way to acquire tend to be the more impressive ones, such as the Medicoms. God, those were well-made! I wish they'd make many many more.

IS THERE ANY NON-APES STUFF YOU COLLECT?
I have tons of books, generally related to the projects I'm working on, including English-to-Whatever dictionaries (i.e. Hebrew, Greek, Latin, Italian, French, German, Irish, even Esperanto, por la amo de Dio!). Certain authors, I'll buy everything they write -- such as Asimov, Clarke, Niven & Pournelle, Robert E. Howard, etc. For nonfiction, I will buy and devour any book written by Robert K.G. Temple.

WHEN DID YOU START COLLECTING?
I became bookish early on, starting with buying Marvel's POTA magazine when I was not yet 10 years old. I tend to be picky about what I will add to my own huge collection of books, since I don't think I have it in me to give away or sell a book that was worth buying in the first place.

DO YOU LET PEOPLE COME AND SEE YOUR STUFF?
Close friends are welcome to see it, but most of my friends have their own huge collections of stuff (TREK, etc), and aren't as interested in the things that interest me.

ANY TALKS WITH 20TH CENTURY FOX?
No. When I get nearer to finishing my POTA epic, I will make a trip to see if I can possibly get it published with their blessing. If I don't get that blessing, I'll make it available for free, probably, as a download. I'm not writing it for the money, but because it's a labor of love.

WHAT OTHER PROJECTS HAVE YOU BEEN INVOLVED WITH AND WHAT ARE YOUR FUTURE PLANS?
In what little spare time I have, I try to avoid watching too much satellite TV (!) and try to work on the various projects that are all on separate "burners" on the stove. When I get worn out working on my POTA project, I sashay on over to my LOGAN'S RUN project, or one of my translations-in-progress, or on some original work that strikes my fancy. I wish I could just up and quit my job and spend a good 12 hours a day just working on my own projects. With such time freed up, I could get further along with my POTA epic than I am at the present.

WHAT KEEPS YOU INTERESTING IN PLANET OF THE APES AFTER ALL THESE YEARS?
In addition to being extremely entertaining, PLANET OF THE APES (and its sequels) is a thought-provoking and profound masterwork, an epic for the post-nuclear age. It has important things to say about us humans as a species. When the trend in Hollywood tends to be for the happy ending, the APES films more often than not gave us a slap-in-the-face tragic ending. It was so against type that I marvel at the fact that they got made in the first place.

And, the more I watch the News, the more I see that the real world resembles the situations depicted in PLANET OF THE APES, uncannily. POTA is like a funhouse mirror, in which we see a distorted view of ourselves. Satire is the distortion, and the image is there because the original is there to be mirrored in it. Sometimes we can get a better picture of ourselves as we really are by looking in such funhouse mirrors, rather than in perfectly flat ones. Great satire does that, and in my opinion POTA is great satire.
INTERVIEW WITH BILL BLAKE
POTA ACTOR AND MAKE-UP ARTIST

Interviewers: SAULO ADAMI & JEFF KRUEGER
Los Angeles, CA – 1999

How here you called to act in the Planet of the Apes TV series?
At the time, you have to realize that Paula Crist and I were already doing Apes related promotions for 20th Century-Fox. So we were already known to the studio. It also didn't hurt, that I knew, and had been trained in the makeup process by John Chambers – and this was six years before the series even began. Never-the-less, though, we still had to actively campaign to the studio and casting director Marvin Paige, to convince them that we were good enough, and that we were sincerely interested. One of the biggest aids to getting on the series was – believe it or not – Gene Roddenberry, of Star Trek fame. Yes! He knew the producers of the series, and was beginning to get involved... making suggestions to them, and the like. Paula and I were doing an Apes promotion/appearance at an Equicon SF Convention at the time. This involved, in part, an Planet of the Apes – related stunt-routine, on stage, in front of a very large audience. We didn’t know it at that time, but in the front now of that audience was Gene. We didn’t see him; when you have to do a very structured routine like that, especially when it involves stunts, and various choreographed moves, you sort of go tunnel-vision – our concentration was so focused, we just never ever realized that he was there... watching very intently. We must have impressed him: people said his jaw nearly hit the floor as he was watching us perform. Later, he somehow got a hold of my unlisted telephone number, called us, and asked us up to his house. He knew the producers of the series, and was being interrogated elsewhere; Roddy’s and Ron’s characters, Galen and Virdon, were in hiding; they had dumped’ a stolen wagon on my farm-property, and in the storyline, had already moved on. Booth’s character, Zaius – as I recall – didn’t figure very prominently in that episode, so he wasn’t there, and Mark Lenard’s Urko was with Wanda the interrogator Chimpanzee, trying to extract information from James Naughton’s Burke character. My scene partner during this shoot was actually Lee Delano; he played the Gorilla Lieutenant who searched my farm for signs of Galen and Virdon, and questioned me about the abandoned wagon they had left on my property. And of course, a lot of you are familiar with Lee’s work on the classic Star Trek episode: A Piece of the Action, about the planet that had found a book from Earth, and had used it to pattern their culture after Gangland Chicago, of the 1920’s. Concerning working with the others: I must hasten to add, that I already know Roddy from involvement with the promotions and previous training on Conquest of the Planet of the Apes, where I got to spend some time with him; we were both avid photographers, and were comparing notes on our Beaulieu and Nikon Super 8 movie cameras we each had the time. Ron Harper was on set during my scenes, but was there for another reason; I never had any scenes with him. I also knew Mark Lenard from Conventions and promotions, and did spend some time talking to him at Fox, but we weren’t working then, and neither of us were in Chimp or Gorilla makeup.

Did you already know the films of the Apes saga?
Again, you must remember that this all took place a full six years into my training to work in Hollywood. So yes, I was extremely well-versed and knowledgeable in the finer aspects and details of the Planet of the Apes universe. I don’t know about now, but at one time in my life – when I was much younger, and the memory was better – I knew the entire first film (Planet of the Apes), from beginning to end, by heart. And this included being able to do dead-on impressions of several of the major characters. In fact, I was so good at knowing the film, that I used to challenge people to turn to a page in the script – any page – and to read me a line or scenes, and I would be able to feed them back verbatim, the next line, series of lines, or entire scenes and/or situations... entirely by memory! It was a great way to win bests!

How did it feel, acting beside Roddy Mcdowall, Ron Harper and James Naughton?
This will probably come as a big disappointment to some people, but in the series, I never had any scenes with any of the actors you mentioned in your question! This was dictated by the situations in the script's storyline. James Naughton's character, Burke, was captured by the apes, and was being interrogated elsewhere; Roddy's and Ron's characters, Galen and Virdon, were in hiding; they had dumped' a stolen wagon on my farm-property, and in the storyline, had already moved on. Booth's character, Zaius – as I recall – didn’t figure very prominently in that episode, so he wasn’t there, and

And about Booth Colman and James Naughton?
As for Booth and James Naughton, I didn’t get to work with them, until many years later, in the context of all the personal appearances, book signings, makeup demonstrations, conventions, and similar that we’re all doing now – almost 30 years after-the-fact! That relate to the various Planet of the Apes incarnations over the years. In like fashion, because of all the recent interest in Apes, I've also gotten to work with Buck Kartalian from the feature films. Buck (Julius from Planet of the Apes) is one of my favourites: he's a walking bundle of energy; very enthusiastic, and he and his wife are two of already had met and knew Natalie Trundy on Conquest of the Planet of the Apes (she’s in some of my home movies Roddy and I were shooting at the time!), and I’ve known Charlton Heston since 1972.

Please, speak about this experience!
We have run-into each other several times over the
years, and I've been up to his home several times during the last three decades. He once decorated for me and my friends during a Halloween visit, and introduced us to his son and daughter, Fraser and Holly. In fact, on my very first visit to his home – right after his stint as President of The Screen Actors Guild – he invited me right into the study in his home, talked to me about, and advised me on my career, and very kindly gave me a booklet about the Guild. On another occasion, I was visiting up at Universal Studios, during the making of the film Earthquake, where I again ran into Mr. Heston. We were standing by his car, talking, when one of the tour trams rolled by. Naturally, everyone recognized him, and they began to get excited; they began to wave and take pictures. Mr. Heston waved back, smiled at me, and told me to wave too. I had no intentions of disobeying Moses, so I happily complied. Somewhere, today, I'm sure there still are some of those tourists from that day at Universal, who occasionally pull out the old photo album, and try, once again, to figure out who that guy is, standing there next to the silver Corvette, and waving at them with Charlton Heston! Additionally, I also already knew and had worked with Bobby Porter (Young Cornelius, from Battle for the Planet of the Apes) many, many years ago at Paul Stader's stunt gym, in Santa Monica, and have recently sat with him on a Planet of the Apes panel at Starcon' 96, in Pasadena Convention Center – Pasadena, California.

Were you contacted to act in other episodes of the Planet of the Apes TV series? This was definitely discussed, but the series was cancelled by then. You remember that I mentioned earlier Gene Roddenberry's beginning interest and involvement at that time in Planet of the Apes. It was fairly well known in certain circles by then, that even though Roddy dearly loved the Apes characters, he was beginning to tire of the daily makeup process needed to make this series work; it was very gruelling for him – he had a clause in his contract that only allowed him to work in the appliances for 8 hours – no more. Anything after 8 hours were non-dialog/non essential scenes that were performed by his double. Plus, the show was starting to falter in the ratings. So Gene Roddenberry and the producers were beginning to look at all of this, and Gene was starting to help them in efforts to restructure the show. I know all of this because I was in Gene's home and he personally told me! And Gene had already contacted Westheimer Optical Company, who did special effects for Star Trek, and was going to contract them to do mattes, opticals, special effects, etc. – anything to help give the show a bigger, more epic look, on the small budget they had. Through clever writing, time-travel, etc., they were planning to move the show forward to the time period of Zira and Cornelius; bringing everything back full-circle, as it were. Gene also knew that Paula Crist and I were dead-on look-alikes and sound-alikes for the characters originated by Roddy McDowall and Kim Hunter. So in affect, Gene was grooming Paula and myself to be the new Zira and Cornelius. Of course, by then, the show was is too much trouble, CBS TV was withdrawing support, it was already very expensive to produce, and a final decision was made cancel it, instead of trying to do the re-vamp. But it's nice to know that Gene had kind of faith in our talents; that had the lasted, he was planning to make us stars! I'll always newcomers breaks. I still carry the letter of recommendation he wrote for us to this day as proof, and I'm quite proud of it!

How long time did you take to film the episode of Planet of the Apes TV series? Our shooting schedule was usually five to six days per episode. My personal involvement for my scenes was one day on The Interrogation.

What do you remember of the Planet of the Apes TV series behind the scenes? My personal makeup artist was a very large, good natured man, by the name of Terry Miles. He was a very likeable guy; everyone seemed to like him a lot, and had lots of good things to say about him. I don't remember the wardrobe people (there were more than one); I didn't have a lot of interaction with them. They would measure you, or just simply hand you the items to wear, so we never really had much of a chance to get to know them. Makeup was different. Just because of the process and lengthy makeup application alone, you wound up spending hours at a time with your personal makeup artist, so we all got know them very well, had good working relationships with them, and sometimes, personal friendships even developed. In regard to my memories of the makeup process: I remember everything about it. We've already covered the fact I was instructed in the makeup techniques by John Chambers, and that I had created my own moulds for myself and Paula Crist. So my makeup process and performance on the show holds a very specific, singular distinction: I am the only known actor in the history of the Planet of the Apes films and television series, who created his own appliance for use on the show! Usually, when guest actors came on the series, there was no time on the hectic production schedule of a TV show to make custom life masks, do all the sculpting, make fresh moulds, and run new appliances. There were stock moulds, already made, that would provide appliances with a good-enough fit, but this was never perfect, simply because it wasn't made to your exact facial contours. So when the subject of my makeup came up, I simply informed them of what I had, and I wound up bringing appliances run from my own moulds to the studio. Since there is a makeup union, and also since I was working as an actor on the show, to keep from creating a conflict between SAG (Screen Actors Guild) and Local 706 (Makeup and Hairstylists Union), it was necessary for the makeup department to make my appliances, and paint, process, and apply them to me by their standards. This way, I had the benefit of a perfect fit.
which aided my performance, but without stepping on toes by creating a major conflict between the unions. So I was also one of the very few guest, or day-player actors who had the perfect custom-made appliances usually reserved for series regulars such as Roddy McDowall, Booth Colman, and Mark Lenard. As a funny aside: When Terry Miles applied my makeup, it turns out, that as usual, I wound up looking so much like Roddy McDowall, he taken for Roddy’s on the show! Also, I still own the mold used to make my appliances, so I’m one of the only people from the series who has his mold from use on the show. I still exhibit with my collection at SF conventions.

Do you remember another funny experience?
As I mentioned, I really didn’t interact much with the wardrobe people. After preliminary measurements were taken at the studio for my wardrobe, and the items were picked out for me to wear, somehow, between the studio and the filming location out at the Fox Ranch in Malibu Canyon, they managed to lose my ape pants. I never anticipated that, but because I like to be prepared, I somehow wound up bringing some of my personal costume pieces from my tour wardrobe with me, with of course, include a pair of pants similar to the lost ones. So, with the approval of wardrobe, and the director, I put them on; otherwise, I’d have been an ape without pants! Also, my scene partner, Lee Delano and I, had never me each other before makeup and wardrobe. So we spent the entire day relating to each as ‘apes’. We actually got to be pretty good friends that day; even alternating taking pictures of each other on set with Lee’s camera. Then at the end of the day when the makeup came off, the situation was very awkward; we wound up having to become completely re-acquainted with each other, now having to become accustomed to relating to the newly-found human faces that had been buried under all that makeup! And by-the-way: It really is true that during the day, we subconsciously tended to segregate ourselves; the Gorillas mostly hung-out with Gorillas; Chimps with Chimps; Orangutans with Orangutans – especially at lunchtime, at the catering tables. Lee and I did break the stereotypes somewhat though, because we were a Gorilla and a Chimp hanging out together, at least during part of the day. Lee was great to work with; he was genuine. No false pretences, and no over-inflated ego going on with him — I liked him a lot. Here’s another amusing story; but this on is from the animated Return to the Planet of the Apes show: As some of the fans may already know, Paula Crist and I were auditioned at Filmation Animation Studios, after the live-action series was cancelled, for the voices of Cornelius and Zira, and other various character voices on the animated series. At one point we were almost 100% sure we had roles, but after the executives at NBC heard our tapes, they began to get a bit nervous: we found out that they thought we were too good with our impressions of Roddy, Kim, Maurice Evans, Lou Wagner, Natalie Trundy, etc., and that they were afraid that some of the various actors would sue them. So they proceeded to do what television executives do best: they completely changed everything; preferring to use actors who sounded nothing like the original performers from the films and TV show! So Paula and I were out of the running. However, we had brought our pictures and resume’s to the voice auditions at Filmation. Among our materials we brought them were our photos of us as the Apes. Somehow, those photos wound up in their research files in the animation studios, and as it worked out, it was Paula and I – a not Roddy McDowall and Kim Hunter – whose character photos were used for close-up cells of the animated characters in one of the shows! So we actually got the last laugh: we finally got to be Zira and Cornelius officially – if it only was in animated and drawn form – it was sort ok like what seeing yourself drawn into an episode of The Simpson’s would be like today. It was a lot of fun seeing that, and we enjoyed it tremendously. To this day, I still find myself pulling out the pictures they copied, and showing people who are skeptical that, line-for-line, that is my face the animator put in the show. They usually walk away, having been converted into true believers! The pictures and drawings don’t lie!

How did you meet Paula Crist and decide to do the Planet of the Apes shows in the 1970’s?
There was a magazine here, edited by Forrey Ackerman: Famous Monsters of Filmland. I’m sure it was know in other parts of the world too. It’s the one all of us aspiring special-effects artists grew up on. In 1972-’73, I entered Famous Monsters of Filmland “100th Issue Monster Makeup Contest” along with my artist/sculptor friend, Ted Patrick, and to our delight, we won! Our entry was the Snow Creature, a Yetti-like creation, done as a foam-latex appliance. We where awarded trophies, a trip to the publisher’s in New York City, and generous coverage in Famous Monsters of Filmland Magazine. We had a four-page spread in the magazine, and along with the Snow Creature photos, was an article, and pictures of my Planet of the Apes makeup creations from the techniques taught me by John Chambers. Meanwhile, in California – (I was living in Berlin, New Jersey then, near Philadelphia, Pennsylvania) – Paula Crist had just finished working on Battle for the Planet of the Apes. She knew Forrey and was familiar with his magazine; she had the article about my makeup work, found it interesting, went to Forrey, obtained my address from him, and proceeded to write me a letter. Now, at the time, I was already working as a professional actor/makeup artist on The Gene London Show in Philadelphia. This was a very popular children program that ran on the air for 17 years, on the local CBS network affiliate station, it was an award-winning show and I enjoyed on it, by my sights were always set on Hollywood. Plus, I already knew John Chambers in California, so when I received the letter from Paula, it was yet another excuse to go back to California for a visit. Paula, as it turns out, was looking for
someone outside the busy studio system, who would be willing to help her reproduce some of the Apes makeup’s for the various conventions and exhibits she was doing. I made her a life mask, did some sculptures and tests then ran some appliances for her. As we worked on the tests, the Zira and Cornelius thing just kind-of evolved; we decided to try doing the characters together – I already had my own appliance mold for myself that I had made and all the pieces to the puzzle just sort of fell into place, so to speak. Some of the people who saw us doing the tests (including Forrey Ackerman) commented on how much we looked and sounded like Roddy McDowall and Kim Hunter in the makeup. And the rest is, as they say, history, much of which is very well documented in the Marvel Planet of the Apes magazines, Jeff Krueger’s extensive interview with me here in the United States, and the various television interviews and live-appearance question and answer sessions I’ve done over the years. So, as it turns out, that short visit to California to see Paula Crist has lasted over 26 years so far, with no end in sight – I’m practically a native California now – and I’ve been active in film, television, commercial, live entertainment, science fiction, convention, and particularly, various Planet of the Apes projects here, ever since.

Tell us a little about your “Bill Ape Makeup Demo’s”. Almost everyone is curious about and interested in special effects used to make their favourite films. So my makeup demonstrations are an outgrowth of that, and my own interests. When I was young, I’d have done anything to learn these things, and indeed, I went through great efforts to hone my craft. It’s only natural that this new generation has some people in it who feel the same way. My philosophy is the same as that taught me by my father and John Chambers: there are no real trade secrets, and this stuff should be taught to and shared with this generation of young people. So I do my makeup demonstrations at conventions, various authors’ book signings, my own personal appearances, and such, in order to inspire the nest young John Chambers, Dick Smith, Rick Baker, Stan Winston, or even Bill Blake, so that the art from will stay alive a new generation of artists, fans enthusiasts!

Do people still recognize you from the show you did in the 1970’s? I wouldn’t say so much that people recognize me – after all, I was always seen in personal appearances buried under all that Cornelius makeup and costume – but I do know that many, many people still remember and recognize the name Bill Blake. A lot of the people who still remember me from those shows, in fact, are younger people who have grown up and have themselves gone on to work in this business. I personally know and have worked with some of them over the last few years. There is one rather well known makeup effects guy who – although he doesn’t generally admit it – had collected all the makeup and interview articles, that I wrote or were written about me starting in the early 1970’s (his girlfriend told me about this awhile back!). It’s a very ego-driven business, so I don’t really hold it against him; a lot of people feel they have to get through the ranks, burst-forward and make their own name for themselves, and sometimes a certain pride can get in the way of acknowledging where they came from or how they got started. But that’s O.K. I’ve met quite a few others recently who have thanked me for having inspired them, and even a couple who have mentioned me and or asked if they could use my name as a reference on a resume! This is one of the truly satisfying and validating experiences in my life; and the thing that really has brought my life full-circle – just as John at one time helped me, I’ve wound up helping and inspiring others. Some of the people who remember me and have come up to me years later to tell me these things, I had never even formally met! Yet somehow, I had still managed to influence them in a positive way. And this all stems back to those same positive values I feel I have received from John; the idea that there were really no trade secrets, and that if you were honest and willing to work for what you got, someone would usually be willing to help to help you. I carry on this same philosophy now, and I am as selective as John was in the choice of people who I allow to get close enough to me; the ones who I find, through their efforts and having shown me something of themselves first, are worthy to be taught and to receive knowledge from what I know. I feel this way that the ‘torch’ has been passed to yet another generation; that a piece of John Chambers’ spirit and of mine, and of everyone else in this cosmic chain will live on virtually forever. That is all very exciting to me, and makes the work I do extremely satisfying and worthwhile!

What do you remember of John Chambers’ crew’s work? John’s crew contained some of the most brilliant and talented people in this town! And they were a most interesting mix. You have to remember that Planet of the Apes at the time, was a very ambitious project. A makeup picture of this scope and sheer number of characters had never, ever been attempted before. Therefore, the talent pool wasn’t in place to support such an undertaking. So when Fox finally gave the project the green-light, a long with the experienced Hollywood professionals, such as Dan Striepeke, Ben Nye, etc., John had to go out and find a crew to meet and exceed the projected number of characters that would be appearing on screen in the appliance makeup’s. And he also had to assemble a lab crew, who could reliably supply multiple sets of appliances for all the characters, around the clock, all through the production schedule. That meant that people needed to be trained. So that is exactly what John and his team did: they trained them. That is what I meant earlier by saying they were an interesting mix: It was not unusual to find a complete new comer working with
or next to one of those old-guard, seasoned professionals. And the way the production-line for making all of this was set up, John and company managed to forever change the way studios thought about and executed prosthetic makeup's. They literally gave birth to what was to become a major ‘cottage industry' with in the film industry: the makeup effects studio. Their work was very much in demand by the time of Conquest of the Planet of the Apes. I remember, while Conquest of the Planet of the Apes was being filmed, going over to another independent studio lot – I think, on Melrose Avenue, in Hollywood – with Tom Burman (John Chambers protégé, who eventually bought The John Chambers Studio, when John retired, and made in The Burman Studio) and Werner Keppler (a very talented mold-maker and artist, trained by John, and from, I think, Austria or Germany). They were delivering an early version of an animatronic head of Ray Milland for a movie he was starring in entitled, The Thing With Two Heads. It co-starred Rosie Grier, athlete-turned-actor, and was one of those terrible head-transplant pictures, along the lines of an earlier effort starring Bruce Dern: The Incredible Two-Headed Transplant. The picture may not have been the greatest, but the heads built for it were absolutely beautiful! This was but one example of the high level of work that was coming out of the Fox makeup department, thanks in large part to John, Dan Striepeke, and that new generation of effects makeup artists and technicians who were trained there by them. I still have the Super 8 film footage of those heads in my reel, along with all of my Apes footage from my experiences at fox, thanks to John’s good graces, and the fact that he had suggested I go out to that other studio with Tom and Werner, so I could get some insight and training in some other types of makeup’s than just Apes. Also, I have to pause here for a moment and clarify something: In your question, you refer to, “John Chambers’ crew...”, but even by the time of the story I’ve just related to you; the time I was beginning to become involved in all of this (about 1971-1972), technically, it was no longer his crew. You see, most people don’t realize the fact that, after the Planet of the Apes, John’s involvement with the Apes projects was very minimal. His last, big design achievements for Fox and Apes were the mutants in Beneath. John had always been a hired gun; he was Beneath. John had been a hired gun; he was working from time-to-time over the years with Universal Studios. In a recent visit John at the Motion – Picture Home, here in Southern California, where he is now living, he reminded me of a meeting I had with him in Philadelphia, while he was doing one of those many promotional appearances during the later Apes pictures. (I have to confess, this is one of the meeting I had forgotten about. I usually pride myself for having a very detailed memory for these things – as you can gather from what I’ve been able to recount for you here, and in previous – but this is one that had completely slipped-by me. John had to me on this – his mind is still razor-sharp!) John was in Philadelphia at the time to do, I believe, The Mike Douglas Show, and some other newspaper and television interviews. Now, for those outside the ‘states, or who are too young to remember, Mike Douglas was a singer/performer who had this very successful afternoon talk show, in the 1960’s and early 1970’s. It was based in Philadelphia – just across the river, and 17 miles from my home in New Jersey – but it was nationally syndicated, and seen almost everywhere across the country here. Mike and his show were contemporaries of Mery Griffin (The Mery Griffin Show), and other than Johnny Carson’s Tonight Show, on late night television, The Mike Douglas Show was the hot show to appear on, if you were a celebrity, personality, or an entertainer. It was successful here for many, many years, and was very similar in its venue to The Rosie O’Donnell Show, today. Well, John had told me he was going to be on the show, doing a makeup demo on the host, Mike Douglas – he was making him up as an Orangutan, the type of ape that was John’s favourite, and the ones that he thought were under-represented in the films. This was all at KYW – Channel 3, an NBC/Westinghouse affiliate, where I was interviewed shortly before that about my makeup techniques, on the local news, so I used to hang-out there a lot; they knew me there. (This is also where I first met Annie Waddington, the personal hairstylist
for Denise Nicholas, of Room 222 fame. Annie was also with the Fox Makeup and Hairstyling Department at that time, and we became good acquaintances; I saw her again later, in California, on Conquest of the Planet of the Apes, and attended the Conquest wrap-party with her, Natalie Trundy, Roddy McDowall, Werner Keppler and his wife, and John Chambers, on the Fox lot, and after, at dinner with them at the Casa Escobar, on Pico Boulevard, just up the street from the studio.) Later, after the taping of Mike Douglas, I went up to the hotel room where John was staying while in Philadelphia, and found that he hadn’t gotten back there yet. Now, what I’ve failed to mention up to this time, was that this was while I was healing from a broken arm sustained in a minor hang-gliding accident – I flew hang-gliders for close to 9 or 10 years during that time – so I was bit debilitated, and in some discomfort. But I was also young and enthusiastic, and possessed a great deal of energy and youthful stamina; I waited, despite my discomfort, for several hours, until John returned to his room. Hr seemed genuinely surprised and incredulous that this young lady had waited for him so patiently in such a condition of diminished capacity! This is when he signed my arm cast, “Here’s to the Apes, Best Regards, John Chambers”. I now remember, and will always cherish that moment; I still have that arm cast to this very day! Earlier, I made the analogy of John’s crew being like children who had grown up, and left the nest. Well, it’s an unfortunate fact of life that when inevitable time comes – when they strike out on their own, to leave their own mark – sometimes something goes terribly wrong; sometimes some, for whatever reason, don’t survive. This was the sad case of the Wolper plane crash, where some of these very talented people were lost. Once again, for those who don’t know, or who don’t remember, David Wolper was a producer who used to do these very sophisticated television film documentaries and docu-dramas. In about 1973, after the last Apes film had been wrapped-up and released, Wolper Productions approached and contracted John and the John Chambers Studio to design and create prosthetic makeup’s that would depict primitive hominids for David Wolper’s new television documentary/mini-series, Primal Man. As a matter-of-fact, Paula Crist wound up working on this as one of the primitive people after Battle for the Planet of the Apes, and this was during the time I was moving out here, I had my S.A.G. card, and I was attempting to get work o it too. Unfortunately, most of the casting had been completed, so I was a bit too late to become involved directly. I did, however, go out to John’s shop a couple times – which was then on Willis Avenue, in Van Nuys, California – and I also accompanied Paula out to a couple of the locations here in Southern California, by the ocean, where the primitive men were depicted hunting and fishing. Since I hadn’t managed to land a role on the show, Paula and I thought that it would be a good idea for me to at least shoot some pictures on location, both to provide shots for her portfolio, and to provide me with some additional learning photos; and to help a presence for me on the production company. That way, in case something came up, and they needed additional actors, I would be right there, ready to step-ward, and perhaps be cast in a role. Well, as it worked out, that never happened, and looking back on how things eventually turned out, this was for-the-best. You see, they were beginning to wind-down production – they were getting near the end of their shooting schedule – so the numbers of people needed in the primitives roles were diminishing, rather than growing. So I reconciled myself to the fact that I wasn’t going to be cast in one of the roles. They were, however, going up to snow country, further North, to get some wrap-up shots of the primal men learning to hunt and survive in colder regions. The plan was to fly up to Bishop, California, about 300 miles north of Los Angeles, by way of a private, chartered plane. Paula was scheduled to go, and I had planned to go with her to take the photos. At the last minute, the numbers of people needed were reportedly cut, and Paula as one of the people who as told she would not be required to go. We were both kind of one of the people who was told she would not be required to go. We were both kind of disappointed. The day of the shoot, we were both at home, and it was fairly uneventful. Later in the day, I seem to recall that we may have gone out on some errands, and may have gone by the apartment of our friend Jeff Rice, who was the creator of the movies and TV series, Kolchak: The Nighstalker – (the show that Chris Carter later credited for having inspired him to create The X-Files). We got back fairly later, and for whatever reason, we didn’t catch the 11:00 o’clock news that night. But we were night people – we always stayed up fairly late; at 1:00 a.m., when the local NBC station (Channel 4, in Los Angeles) would go off the air, they would do an audio re-cap of the day’s news. There would just be a card up on camera, saying something like, KNBC 4 – News, or similar, and an announce/newsreader in a booth would do a synopsis of the day’s news-events. I remember, Paula and were sitting on the bed, working on something, and talking about projects; trying to decide if we were tired enough yet to go to sleep. Suddenly, my ears perked-up: the newsreader had mentioned something about a fatal plane crash up in Bishop. When he revealed that the plane was the one chartered by the Wolper Production Company, our worst fears had been confirmed: It was the plane we were almost on! If not for the sake of one day and a couple of executive and scheduling decisions, we very well might have died in that crash! We both froze-place for a moment, in utter dis-belief… then collapsed, in tears, into each-others’ arms. I’ve never been ashamed to tell people that I cried that night; both of us wept like babies, both for the people on board that plane whom we knew (including Janos and Bobby Prohaska, a talented father and son team of animal - imitators and stuntmen, of Star Trek and Planet of the Apes fame – and whom we used to
work on routines side-by-side with at Paul Stader’s stunt gym, on Main Street, in Santa Monica, and at Bob Yerkes’ backyard circus and stunt training grounds, in the San Fernando Valley, here near Los Angeles.) and for ourselves, realizing the implications if we had stepped on that plane – realizing how close we came to having been killed in our prime, along with all those other poor people. It still throws a chill up my spine, telling this story, but I try to comfort myself with the thought that God must still have a purpose for me, here, on this planet; that’s why we weren’t allowed to board that plane and be taken on that day, 26 years ago. Altogether, I believe there were about 44 people who perished in the crash, including Tom Burman’s brother. I think the cause was listed as ‘pilot-error’: there was supposedly a visibility problem, and the pilot struck the side of a mountain head-on, about 300 feet below the summit. Needless-to-say, I’m reliving that moment now, in the telling, as if it just happened yesterday. By it must be conceded that life goes on, and gradually, as the grief subsided, new people were again trained to take the place of those who left us, and we began to move forward toward the start of the new Planet of the Apes TV series that was being planned at CBS for the fall season of 1974. By the time things were in full-swing on the series, and when I was cast onto my episode, things were starting to settle down some, as pertained to the particulars of the Wolper crash. There a few new faces, and again there was still that interesting mix of newcomers and seasoned professionals. For example, I remember distinctly having a rather lively conversation with William (Bill) Tuttle. Bill was a long time pro in the business, and he was best known for his work on Rod Serling’s The Twilight Zone (Eye of the Beholder, etc), the Morlocks in The Time Machine, and for his special Oscar presentation for his work on The Seven Faces of Dr. Lao, starring Tony Randall, and produced by George Pal (War of the Worlds, When Worlds Collide, The Time Machine, etc.). Even though he won his special Academy Award several years before John won his for Apes, he was still for Apes, he was still there, doing journeyman makeup work, to help the show along. And another present-day Hollywood heavyweight was there too: Stan Winston. Stan encouraged me, was genuinely supportive, and extremely complimentary of my work I had done on my own makeup appliance used on the show. Most of the crew was great, and after my performance, I was given my appliance back again, as yet another souvenir of my on-going history with the Planet of the Apes! everything was again, slowly beginning to return to normal, after our shared and collective tragedy of many months previous! The crew overall, as a kind of extended family, had, and would continue to survive, despite the tragic loss of some of that family’s members.

What was your relationship with John Chambers, and how did he influence your career?

It looks like this interview is wrapping-around and folding back in on itself – kind of like the Apes sequels – we’re telling the story from the inside, out! This probably should have been the first question, but that’s O.K. – I realize that Jeff added this one as an after-thought to your list, Adami! Simply stated, John was a mentor to me, and inspired me to pursue the career I’m working in now. Next to my own father, John was probably the strongest influence in my life, in-so-far as issues of career, and personal values were concerned (I must take a moment to credit Charlton Heston, Leonard S. Irwin my high school art teacher, Gene London in Philadelphia, Gene Roddenberry, and Saul David, as being high on my top-ten list of the greatest influences in my life, also). Actually, the story starts with the way in which I first became interested in the film industry, and film making; it’s sort of along the lines of the story you’ve heard a thousand times about how Steven Spielberg got started – it’s become very cliché thanks to him, and I usually don’t like to associate my name or history with Spielberg in any way what-so-ever for my own reasons (mostly ethical and political), which I won’t go into here – but it is my story, and that of many young people who eventually wound up breaking-into film making, plus, it’s, so I’m going to go ahead and tell it... ‘Mr. Twilight Zone – the Movie, loves Bill Clinton, hates Illy Kazan’ be damned! Since I was very young, I’ve always been interested in, and fascinated by movies. I had fairly progressive, so they usually helped answer my questions and stimulate my interests. One of the things they did for me – and I think this is important for kids today – was to teach me the difference between fantasy and reality. Once they knew I understood the concept, and the difference between the two, they had no problem letting me see all the classic Universal horror films, and other types of science fiction and fantasy films at a very young age. We would talk about them. And, of course, I also had exposure to Famous Monsters of Filmland magazine. I also had a fairly high I. Q., so I was kind – of a scientific kid; so it wasn’t long before I began to figure out how to bring the two interests together in the form of amateur movie making. You see, cameras and film are simply the mechanics or science of movies; they’re the means of getting those ideas up there on that screen. So armed with the family’s old 8mm movie camera, I started experimenting; doing my own little on-real science fiction and fantasy films around the age of 10. Like any young experimenter, I was always trying to find ways of going my films better; experimenting with different kinds of makeup’s and effects to try and emulate or duplicate the things I had seen in Hollywood films. I worked with things like the Dick Smith Monster-Makeup Hand Book amongst others, to attempt to better hone my skills. This interest for film making continued into High School, until, at the age of 15, I found out about this great new movie that had come out entitled Planet of the Apes. I went to see it and was instantly hooked! The concept was so incredible, I could not ignore it. Plus, this was a
sensitive time in my life, when I was trying to make career decisions; trying to decide whether I should, indeed; be thinking about a future in some avenue of the movie business. Being as reality-based as I was, I realized that there real people behind these wonderful creations I was looking at, and if I wanted to know more about the subject, I should probably set about trying to find out who these people were, and make an attempt to somehow contact them. Naturally, since John’s name was so prominent in the opening credits (“Creative Makeup Design by John Chambers”), it seemed logical that he would be the first one I should attempt to approach – I never had any problem with going straight to the top; didn’t have any stage-fright in this regard, but still, I had the utmost of respect for these people... Without being shy about it, or letting someone know what I wanted and why (I’ve been this way all my life, and still, to this day, have no trouble approaching important people and letting my needs or wants be known). Common sense and logic told me though, that before I attempt to contact him, I should show him some of the experiments I was doing to let him know I was serious. So armed with the makeup skills I had already practiced – as meagre and crude as they were – I scissored-out some cushion foam in the shape of an ape muzzle and brow, spirit-gummed them to my face, stippled the whole thing over with some latex from the local theatrical supply, grease painted it all, and applied some hairpieces I had made by glueing crepe hair to a rubber bald cap and some facial strips. I improvised a costume, the had some pictures of the whole thing taken and printed. Then, I wrote my letter, packaged the whole thing up and sent it to “John Chambers, c/o 20th Century-Fox, Hollywood, California”. Now, the logical and practical side of me said that I would probably never receive an answer, and I was in fact, prepared for that event. So after sending the package, I put it out of my mind and went back to business as usual, school, work, etc. But happily, in a few weeks, John Chambers responded to me, and even apologized for taking so long to respond! He was extremely complimentary of my work, and most surprisingly, he even include in his mailing to me, his some phone number! John was also very generous with information on the foam latex formula he used and where I could get it, and he began to instruct me on techniques, making constructive-criticisms in areas where he thought my work needed improvements. There followed, after this initial contact, a series of telephone calls and correspondences; each call or letter bringing new insights from John as to how I could better develop my talents. John would always treat you like someone special; as an individual, and would never hesitate to help in any way if you showed incentive (John later told me that he only answered people who showed him something first; proved to him that they were willing to experiment, try and fail, then try again. He told me I fit into this very small category). You see, lots of people contacted John and asked him how this stuff was done, but in his eyes, if you were one of these people – who never tried first, or showed some personal incentive – he ignored you, better spending his time on those who were willing to work for what they received. And, as I said, this was a fairly small group of people – not people, unfortunately, don’t follow through; they are lazy; they want every – thing handed to them on a silver platter. If you were one of these, John had no time for you. So not only was I privileged to be included in the group John helped and shared information with, but I could genuinely feel good about myself because I passed all the tests and criteria John had set for someone, who in his eyes’ was worthy to receive the information and teachings he had to offer! That’s what I meant earlier when I mentioned the personal values aspect of the inspiration I had received from him. In facts, in one of his letters, he wrote a passage that was so meaningful to me, that the words have remained with me, to this day, and I’d like to share them with you, by memory: “(Bill), young people like you and your friends prove that the term generation-gap doesn’t exist; that it’s just an excuse used by those ho never had anything to offer to begin with. My generation looks to yours to carry on, and it warms me to know that you will not fail”. You can see by the words, why I respect this man as much as I do. I wanted to repeat them for a speech I was asked to give for John’s tribute/birthday party a couple years back at the Motion Picture Home here, but because of other commitments. I was unable to be there; so perhaps at least getting them in print here is a way of honouring and thanking John for all those people whose careers he positively affected, including myself! (Recently, I did get to repeat these words for John during a personal visit to see him at the Motion Picture Home: he seemed genuinely touched that I would remember and embrace them faithfully for the past 30 years – it was a satisfying moment for me). Eventually, John sent me some of the original appliances from the first Apes film. They were intended as a learning aid to help improve my work (as was stated in his letter to me, include in the appliances’ package), but you can imagine the thrill it was for me when opened that box! I still have them all (he sent them to me in 1969 – 30 years ago!) to this very day; I’ve kept them in cool, dark storage to preserve them longer, and so far, they’re still in fairly good shape. Right after that, I started making the visits out to California to see John in person and learn more. He would invite me to his home where I hot to meet his wife; his father; take a tour of his personal lab and makeup studio, in his garage in the back yard behind his house on Myers Street in Burbank, where he used to live. We would even sit at his kitchen table drinking root beers, while he would explain the finer points of his art to me. So, at that point, I could see that we were also becoming friends. John really seemed to care about people. This is when I found out that, not only was John a Hollywood makeup artist, he was also a humanitarian – in his private lab, he was doing actual medical prosthetics work. Scheduling appointments for people who had been in accidents
and where otherwise disfigured. You see, John applied his art to helping them restore their lives, by constructing new features for ravaged faces, making new body parts and constructing new hands and limbs. I found out that John – a veteran himself – had also worked for the Veterans’ Administration before moving to California, as a prosthetics technician. I was even told that he had developed a new process for painting artificial eyes used as replacements for people who had lost their own due to accident or illness. In fact, he recommended medical prosthetics books to me as references for training – clearly an indication that he was familiar with this type of text, because of his prior work as a prosthetics technician (I still own original copies of the prosthetics texts he had told me would be valuable to me – he was right; they still are, 30 years later!). The visits and personal contacts continued, up though and including that fateful visit to the set of Conquest of the Planet of the Apes, where I first met Natalie Trundy, Roddy McDowall, and many of John’s crew. As you can now see, we’ve come full-circle; to the point where Paula Crist contacted me and we met for the first time before I moved permanently, to California. So to ask me how John influenced my career, I would ultimately have to say that he influenced me in every conceivable way I can think of – including influences in the good morals and values department. I can honestly say that had John not been such a positive role model and good friend at that sensitive time in my life – that time we all go through when we’re trying to set out on our own and find ourselves – I don’t think I would have accomplished as much in this business as have. I’m very much a direct product of John’s teachings and guidance... And I’m quite fortunate, blessed, and thankful for that. John in short, gave me my career, and I can never, ever forget him for that!

How did the makeup in the Planet of the Apes television series differ from the Planet of the Apes movies?

In theory, the mechanics and dynamics of the makeup’s should have been the same as in the feature films, but in practical terms and the reality of the situation, it just didn’t quite work out that way. First off, because the makeup was going to be seen on television, they did a lot more painted-on shading as the makeup was being applied to try and bring out details on the small tube (this is also the reason they painted those silver stripes on the gorilla uniforms, and added the highlighted detail to the Ursus/Urko helmet worn by Mark Lenard – I don’t think they needed all this, but they thought they did). And of course, there were some new sculptors by then, so even though the appliances were done in a similar style, they still weren’t the exact John Chambers’ style (referring back to what I mentioned earlier about John’s limited involvement in the Apes projects after Beneath the Planet of the Apes). One of the biggest differences though, was that the appliances on the series were harder than the ones in the movies; they simply didn’t move as well. This wasn’t intentional on their part, but to understand why this came about, you have to know some of the history of the process: When John was first teaching and guiding me, the materials for the foam latex came from The U.S. Rubber Company (UniRoyal). The foam was very good, fairly soft and flexible. But by the time the series was in production, UniRoyal had sold their Lotol 9153 & 7176 formulas to a little company called R&D Latex. Sometime during that period, it was rumoured that R&D began to experiment with altering the formula, substituting a synthetic latex for the natural latex that had made the formula work so well. The result was a foam that was very problematic; if you whipped it up enough to get the softness, it would blow-out – dome of the cells (bubbles) would collapse – leaving an appliance with gaps under the skin, causing the surface to wrinkle like paper when the actors moved it, rather than like living skin. Of course, whipping it less, would result in a harder piece, and there in lies the problem. They tried other rubber manufactures (about 10 different companies), but the results weren’t much better. So the chosen solution at the time was to cry and dice cubes out of the back of the appliances, thinning them out in the back, thereby allowing better movement. Taking razor blades, they would slash rows in the back of the pieces, then come back at a 90 degree angle, and slash in the other direction, creating a sort of grid, or tic-tac-toe pattern. Sometimes they would cut almost all the way through the pieces; coming very close to the outer ape-skin that had all sculpted details. Naturally, this had its own set of draw-backs – when you cubed the pieces, you didn’t have a lot of area left to glue the piece to the actor’s face; you’d wind up glueing all around the outside edges, but you couldn’t glue very well to the inner facial muscle areas, so there would be another limitation in appliance movement created, but for another reason! The problem they set out to correct was actually amplified by the would-be solution. By the time I was cast on the series, I was told by Dan Striepeke that this was becoming a very difficult thing to overcome. In fact, when I brought them my own appliances for my part on the show, they studied them, because I wasn’t having the same rubber problems as they were. Actually there was no mystery in this – I wasn’t better than their lab-guys – I was simply lucky enough to still be in possession of the last of my personal stock of the original natural latex formula of the R&D foam that had been derived from the old Lotol 9153 process from UniRoyal. I surprised Dan quite a bit with my knowledge – after all, I was only 22 at the time! But I had learned from the best. He help my appliances up to the light (a test to see through the rubber and determine the quality of cell structure and blender edges), then walked away, scratching his head in disbelief. Later, when I came back to the lab to see if they had my extra appliances that weren’t needed for the shoot, no one could find them. But I’m sure that they had been spirited-off by Dan, or one of the lab people, to try and figure out what I had done to
get the pieces so good, and to see if they could pick up any details that I might not have told them about. I never made an issue of this, and didn’t push to get the spare pieces back, but throughout the short run of the series, they never, ever did seem to solve all the problems with the formulas’ irregularities! In the years since the television series, chemists and makeup artists have worked together to cure many of the problems with the various foam latex formulas we now use. First to go were the synthetics – they never did work out very well – now, all the professional foams are based on natural latex, which, from the beginning, had always been much more stable, and could be whipped and processed into appliances that had a better resemblance to actual living tissue. After all, latex is in and of itself, an organic material derived from living trees!

What do you remember of Roddy McDowall’s work? Well, as you recall from my answer to question number 3, I really never got to act directly with Roddy on the TV show due to story parameters. But I did get to observe Roddy at work while I was visiting set an learning about the makeup processes on Conquest of the Planet of the Apes in 1972. I can tell you this: Roddy could be very focused and very intense at times, but not in a bad way like some of the very egocentric actors I’ve seen who would chew your head off’ if you dared approach them. With Roddy, it was more like a professional concentration; not like he was wanded, ready to pounce or snap at you, but more like he was extremely channelled – thinking about what he had to do. But he was always polite; never unapproachable, and always had an air of dignity and great charm about him. He was almost universally well – liked, and respected by all. And he always seemed to have an almost child-like awe and wonder about things, especially subjects he had great passion for: acting; his many and eclectic friends; photography; and in particular, Hollywood; Hollywood history; films and their restoration and preservation, and just about anything that had to do with film making and the creative process. And I could understand and relate to all of that, because I have many of those same passions myself – I felt like Roddy and I were somewhat kindred spirits for that reason – it’s probably why I so enjoy, and feel the need to preserve his memory, and the continuation of his Apes characters. The only times that it seemed inappropriate to approach Roddy were when he was in the makeup room, having the appliances put on. It was a fairly well know that he was somewhat claustrophobic in the makeup, so while he was in the makeup chair, he would lay back, listen to classical music on his tape-player, and sometimes drift off to sleep, while Joe DiBella, his makeup artist, was working on him. It is true, that I was in there with him and Natalie during Conquest of the Planet of the Apes learning and filming the experience with my Super 8 movie camera – some footage of which appeared in the AMC (American Movie Classics) documentary, Behind the Planet of the Apes, here in United States – but I never talked to him while the process was going on. Again, I sort of understand this, because as I’ve gotten older, I seem to have developed the same type of claustrophobia that plagued Roddy in the makeup; and I’m about the same age now that he was then, doing the Apes films. I guess as you get older, your system sort of changes, and your sensibilities and nervous-responses change. And even though I hadn’t yet developed those sensibilities way back then, I guess I kind of instinctively saw or sensed them in Roddy – and so did most of his associates – so as a function of respect, we all just sort of left him alone during the makeup process. But once he got on the set – when all the difficult part was over; having to sit still in that chair for hours on end – it was an entirely different matter: Roddy’s enthusiasm and boundless energy took over. He seemed to be alright in the makeup, as long as he had other distractions and outside stimulation to take his mind off of the claustrophobia he experienced in it. And of course, his passion for photography and film making was the perfect distraction: I would watch him between scenes climbing ladders with his Beaulieu Super 8 camera, filming the other actors and the sets – documenting everything that moved (and a few things that didn’t) – from every conceivable and/or unusual angle. And to observe this was very surreal; you see, Roddy didn’t have world’s best eyesight. So when he was off-camera, he would put on these horn-rimmed glasses, that magnify the size of his eyes through the lenses. So here was the image of this 40+ years old, intelligent Chimpanzee, wearing glasses, with these incredibly huge eyes peering through them, climbing up on every conceivable ladder or scaffold he could find, with this professional Super 8 camera with and over-sized lens on the front, pointing it at and filming everything in sight! As I said, it was very surreal, indeed! It also pointed up that sort of playful, young-at-heart spirit that he had. It’s sort of hard to put my finger on, but I guess I could best put it this way: Roddy never looked or acted his age, and yet there was a kind of wisdom and dignity there, so that even at the times when he would be somewhat childlike and playful, he never children at heart, and when it really comes down to it, we are really being paid to play dress-up and make-believe. Again, these are some of the same qualities that, looking objectively, I can see in myself, so I can absolutely relate to them in Roddy. You can be childlike and play, but the adult in us upholds and maintains the dignity. As production wore on, and it got near the end of the filming day (wrap-time), Roddy would begin to get a bit eddy again. He would be tiring of being in the appliances, and you would see the makeup artists beginning to tense-up a bit in anticipation of the director (in this case, John Lee Thompson) calling, “Wrap”! Because of the claustrophobia and fatigue (the makeup is a very physically draining process), Roddy was always out of the makeup at the speed-of-light at the end of the production day, so it was always a mad-scramble on the part of the makeup
artist at wrap-time, to attempt to anticipate Roddy's actions, and get to him, before he could start to rip the appliances off his face, because of their overlay in the appliance blender-edges, would sometimes risk ripping the face and damaging the hairpieces of the Apes facial makeup. This was the only time someone (the makeup artists) tended to dislike him: they were scared-to-death that he was going to tear-up and destroy all of their hard work! It was during one of these hectic 'wraps' near the end of production on Conquest of the Planet of the Apes that I received my Caesar appliance directly off of Roddy's face. Roddy knew in advance that I wanted it, and would probably prefer it relatively intact, so that day, he actually slowed down a bit and removed the appliance a little more carefully, so I would have a better souvenir of the experience. It was also the day that I could almost hear the makeup department breathe a collective sigh-of-relief, because they knew that the more careful removal of the appliance on Roddy's part, meant the guaranteed preservation of his makeup's hairpieces for yet another day. It was therefore no surprise, that with Dan Striepeke's blessings, I was welcome to have my souvenir/prize to take home with me! Years later, I got to work with Roddy again, at Housticon, a science fiction convention held in Houston, Texas. We were appearing as guests there. Paula Crist and I were doing a panel-discussion; we were up on a stage, and as usual, we were decked-out in our complete Zira and Cornelius costumes. As we were nearing the end of our 2-hour-long panel session, and were wrapping-up the last few audience question, I noticed a man in the back of the auditorium, who had stood up, and was beginning to run toward us down the center aisle. The room was very large; I didn't have my glasses on (yes, I wear them too!), so I had no idea who this guy was, or what he was up to. At one point, I was afraid that I might have to call security, because he appeared to be charging or rushing the stage. As the figure drew closer, it turned out that it was Roddy who was coming up to see us! We knew he was there as a guest at the show; that he was probably somewhere in the building – he was scheduled to go on right after we finished – but we had no idea that he was there in the audience, hinging on and taking in every word we said! Not only was Roddy a professional in our business, but he was also the biggest fan in the world. At our panel discussion, he was showing his fan-support for what we were doing, by running up to congratulate us on a job well done. That's the kind of guy he was: he admired other peoples' work as much as we all admired his; there was no caste system with Roddy; he didn't look down on you if you hadn't achieved the he liked you... It was as simple as that. There were no pretences on his part. He had friends in every level and all walks of like. He had no sense that you had to be of a certain social standing to be his friend; nor be, yours. He was very, very real. All of that having been said, here we were, on stage, with Roddy McDowall looking up at us, with the word's biggest smile on his face, jus as if he were one of the kids in the crowd who had come up to get our autographs! (I used to have copies of some photos that one of the audience members had taken of all of this, but they were stolen from my home, along with some other, select items, in a household burglary several years ago. So perhaps if the right see this interview, maybe they'll know who shot pictures, and perhaps persuade them to send me some more copies, through you, or maybe through the international fan club). Well, needless to say, when the crowd saw this exchange, they went absolutely wild! Here was Roddy, face-to-face with Zira, and his alter-ego, Cornelius! Later, when Roddy was up on stage doing his panel-discussion, he called us up stage yet again, to use us as living mannequins, to explain some of the costume particulars, when the audience was asking him details about them. He had even shared HIS stage-time with us – again he had no ego in these things – after we had already been up there in the lime-light, for over two hours, previous to his appearance! After all our professional obligations had been completed for the convention people, we had dinner, privately, with Roddy, and finally got to talk to him at length, in a more intimate, friendly manner; in a way where we could really get to know him. He as an absolute delight, and this was the meeting, in these more social trappings, where he officially authorized and sanctioned me to do his character and voice impersonation. I got to discuss the fiasco of the animated series with him, and he seemed disappointed that I hadn't gotten the role. He told me that he never would have sued them; the fact of the matter was that they had never even asked him at the network, for his permission to use me, doing his character impression! He told me that it would have been fine with him, provided that they gave "credit where credit was due"; so long as I was properly acknowledged for doing the character, and in a way that there would be no confusion as to who was performing the role. Actually it would be a bitter/sweet thing: it would be difficult to try and fill Roddy's shoes upon his passing, but at the same time, he would want everyone to carry on – not to stop and mourn him – and it would be an extreme honour: in fact the best way I could personally think of to honour his memory – to help his characters to live on. It certainly puts things in perspective: I had that dinner conversation with Roddy in 1977; a scant 22 years ago – almost nothing at all in the vast, cosmic scheme of things. I never dreamed that, in 22 years, he would want everyone to carry on – not to stop and mourn him – and it would be an extreme honour: in fact the best way I could personally think of to keep his memory – to help his characters to live on. It certainly puts things in perspective: I had that dinner conversation with Roddy in 1977; a scant 22 years ago – almost nothing at all in the vast, cosmic scheme of things. I never dreamed that, in 1999, we'd be talking about his passing. Especially given the level of energy and youth he possessed. He seemed like he should have been with us forever; it certainly brings into sharp focus for me the fragility of human life, and just how short and fleeting it really is. We will all dearly miss him/ he was truly a unique talent – and a very special human being.

What your last memories of Roddy McDowall? My biggest regret was that I didn't get to see him one last time during the production of Behind the Planet of the Apes, for American Movie Classics.
network, and Van Ness Films (a division of 20th Century-Fox), back in April of 1998. Here we were working on the same production, probably just a short distance apart, and I never got to visit him. I heard that it was a closed set while he was working, doing all the wrap-around and narrations for the program, and that this had been at his request. So I just decided to leave it alone – to not try and push things. As it turns out, he had been diagnosed with his terminal illness around that time, and he would tire easily. He needed all his concentration to be able to carry out his work. This is the perfect illustration of what a trouper Roddy was: here he had been diagnosed with this fatal disease, and he didn’t tell anyone. He didn’t want anyone to feel sorry for him: he much preferred to do the work he loved best, and to quietly fade away. He made a couple more appearances to promote the newly restored, 30th Anniversary Edition of Planet of the Apes along with Charlton Heston and Kim Hunter; then early in October of 1998, Roddy McDowall left us, to go off on a greater adventure. I’m sure he’s out there somewhere, making friends and acquaintances, just as easily as he did in this plane of existence. I can picture him up there, along with some of the friends who had left us before him, having one of his famous, eclectic dinner parties, and making commentaries on one of his favourite films in his collection running in some posh celestial screening room. That’s I prefer to think about him now.

Are you an Apes fan, and why or why not?
Of course I am! I’d like to think I’m a lot like Roddy McDowall in that respect: not only am I a professional in this business, but I’m also the world’s biggest fan! And this would be true even if I’d never had direct involvement with Planet of the Apes; the story is so compelling and the concept is so great and unusual, how could I not be drawn in by it! And I believe a lot of people feel this way. It has to do with the origins of intelligent life, and what forms it may come in, and how could I not be drawn in by it! And I believe a lot of people feel this way. It has to do with the origins of intelligent life, and what forms it may come in, and about cultural, racial, and class struggles: these are themes that are almost universally understood. Very few films do as well as Apes on an international level, so there must be something to my theory.

Why do you suppose Planet of the Apes is having its’ current revival?
I could go into all kinds of theories and speculations here, but I think that the simplest answer is actually the best answer: There isn’t really any current revival Planet of the Apes and all of its’ successors and incarnations, has become a cultural icon that has never, ever gone away since its’ inception! It’s been alive continuously in all manor of media, fan clubs, spoofs and send-ups, and parodies (The Simpson’s, for example). Intellectual and scholarly books have been written on how Apes has irreversibly become inter-twined with our modern culture. After all, Apes was intended as allegory in the best tradition of Jules Verne and Jonathan Swift; when you talk Planet of the Apes you’re also talking about mores and ills, the rights and wrongs, in our own society.

Although there are things in our world currently happening that way remind us more about Apes; specially the perceived fragility of our civilization, what it actually says to us as a people, at the core, is really quite simple: “The Apes are us… and we are the Apes”. I don’t think I could put it any more succinctly than that!

What message do you leave for the Apes fans in Brazil?
That’s an easy one: I want to thank you all for your many, many years of loyalty and support in our efforts to bring these movies, TV shows, and live promotions to you! I know from personal experience, that the Brazilian people have been with us for a long time. To illustrate this, and at the same time to show what a small world this is, and how many things in my life have been coming full circle lately let me relate this little story to you: When I was still going to Eastern Regional High School, in Gibsboro, New Jersey, and while I was learning the makeup techniques from John Chambers, my friend and classmate Martha Bullock and her family sponsored a Brazilian exchange-student to our school. This was about 1968/1969, right after Apes first came out, and I still remember her name: Nelice Lira. Nelice related to me now popular Apes had been in Brazil. She told me there were many articles, and that some kids even had little signs and banners on their bikes! I know that Nelice was thrilled to learn that I was learning the makeup techniques from John, and that a lot of the stuff that had to do with making some of the moulds and such was going on right there in the art department at the school, and was sanctioned by my art teacher, Leonard Irwin! Like I said, sometimes, it seems to be a very small world. And again, I sincerely thank you all, and offer the warmest of regards and best wishes to you, for keeping all of us, involved with Apes, in your thoughts and memories! (Nelice, if you happen to read this down there, drop me a line. Let me know how you are!)

Thank you, Mr. Blake!
Thank you, Adami, and Jeff, too! When I first started with this interview, I didn’t realize I had so many fond memories of my experiences, or so much to say. But as I started into it, a virtual floodgate opened up, and everything just sort-of began to flow; actually it’s kind of taken on a life of its’ own! But that’s, in essence, a good thing. Now the information is out there, and now that I’ve been able to explore the richness of these memories through sharing them with you and the readers, I’m certain that I’ve done the right thing here. My only regret is that, given the magnitude of the story that up to this time had been left untold, I hadn’t seen the need for, or the desire to have done it much sooner. Thank you both, one again, for having been the catalyst that has finally sparked me into the realization, that this story needed to be committed to the written page, so it could live on, and be shared by all, for many years to come!
CHARLTON HESTON
BIOGRAPHY
www.imdb.com
www.wikipedia.org

Charlton Heston (October 4, 1923 – April 5, 2008) was an American actor of film, theatre and television.

Heston is known for having played heroic roles, such as Moses in The Ten Commandments, Colonel George Taylor in Planet of the Apes, Rodrigo Díaz de Vivar in El Cid, and Judah Ben-Hur in Ben-Hur, for which he won the Academy Award for Best Actor. In the 1950s and 1960s he was one of a handful of Hollywood actors to speak openly against racism and was an active supporter of the Civil Rights Movement. Initially a moderate Democrat, he later supported conservative Republican policies and was president of the National Rifle Association from 1998 to 2003.

Heston was born John Charles Carter in No Man's Land, Illinois, an unincorporated area between Evanston and Wilmette, Illinois, the only child of Lila (née Charlton) (1899–1994) and Russell Whitford Carter (1897–1966), a mill operator. In his autobiography, Heston refers only to his father participating in his family's construction business. Heston was of English and Scottish descent and a member of the Fraser clan.

When Heston was an infant his father's work moved the family to St. Helen, Michigan. It was a rural, heavily forested part of the state and Heston lived an isolated yet idyllic existence spending much time hunting and fishing in the backwoods of the area.

When Heston was 10 years old his parents divorced. Shortly thereafter his mother married Chester Heston. The new family moved to Wilmette, Illinois, a well-off northern suburb of Chicago. Heston (his new surname) attended New Trier High School.

Throughout Heston's life he was known by friends as "Chuck" although his wife always called him "Charlie." His stage name Charlton Heston is drawn from his mother's maiden surname (Charlton) and his stepfather's surname (Heston), and was used for his first film, Peer Gynt.

Career
Heston frequently recounted that, while growing up in northern Michigan in a sparsely-populated area, he often wandered in the forest, "acting" out the characters from books he had read. Later, in high school, Heston enrolled in New Trier's drama program, playing in the silent 16 mm amateur film adaptation of Peer Gynt, from the Ibsen play, and Judah Ben-Hur in Ben-Hur, for which he won the Academy Award for Best Actor. In the 1950s and 1960s he was one of a handful of Hollywood actors to speak openly against racism and was an active supporter of the Civil Rights Movement. Initially a moderate Democrat, he later supported conservative Republican policies and was president of the National Rifle Association from 1998 to 2003.

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Heston's most frequently played roles on stage include the title role in Macbeth, Sir Thomas More in A Man for All Seasons, and Mark Antony in Julius Caesar and Antony and Cleopatra.

Hollywood
Heston earned recognition for his appearance in his first professional movie, Dark City, a 1950 film noir. His breakthrough came when Cecil B. DeMille cast him as a circus manager in The Greatest Show on Earth, which was named by the Motion Picture Academy as the best picture of 1952. In 1953, Heston was Billy Wilder's first choice to play Sefton in Stalag 17. However, the role was given to William Holden, who won an Oscar for it. Heston became an icon for portraying Moses in the hugely successful film The Ten Commandments, reportedly being chosen by director Cecil B. DeMille because he thought the muscular, 6 ft 3 in, square jawed Heston bore an uncanny resemblance to Michelangelo's statue of Moses.

After Marlon Brando, Burt Lancaster and Rock Hudson turned down the title role of Ben-Hur (1959), Heston accepted the role, winning the Academy Award for Best Actor, one of the unprecedented eleven Oscars the film earned. In 1995, Heston denied a claim by Ben-Hur screenwriter Gore Vidal that there is a gay subtext to the film. Vidal said he wrote the script with such an implication, but never mentioned the subtext to Heston - though he did so to Stephen Boyd, who played Ben-Hur's friend Messala, and director William Wyler. Heston stated that after writing one scene, Vidal was dismissed from the project and the homosexuality story is a reworking by Vidal of a well-known and possibly apocryphal story involving Laurence Olivier's portrayal of Iago to an unwitting Ralph Richardson as Othello. Vidal responded by citing extracts from Heston's 1978 memoir An Actor's Life, in which he admitted that Vidal had authored most of the shooting screenplay. After Moses and Ben-Hur, Heston was identified with Biblical epics more than any other actor. He voiced the role of a cartoon version of the Lew Wallace novel in 2003.

Heston played leading roles in a number of fictional and historical epics: El Cid (1961), 55 Days at Peking (1963), as Michelangelo in The Agony and the Ecstasy (1965), and Khartoum (1966). Heston also played a leading role in the western movie, Will Penny (1968).

In 1965, Heston became president of the Screen Actors Guild.
Guild. He remained in the position until 1971, the second longest tenure to date in that office.

In 1968, Heston starred in Planet of the Apes and in 1970, he was in a smaller supporting role in the sequel, Beneath the Planet of the Apes. Also in 1970, Heston portrayed Mark Antony again in another film version of Shakespeare’s Julius Caesar. His co-stars included Jason Robards as Brutus, Richard Chamberlain as Octavius, Robert Vaughn as Casca, and English actors Richard Johnson as Cassius, John Gielgud as Caesar, and Diana Rigg as Portia. In 1971 he starred in the science fiction film, The Omega Man. Although critically panned, the film is now considered a classic of apocalyptic horror. In 1972 Heston made his directorial debut, and starred, as Mark Antony in an adaptation of the William Shakespeare play he performed earlier in his theater career, Antony and Cleopatra. Hildegarde Neil was Cleopatra, and English actor Eric Porter was Enobarbus. After receiving scathing reviews, the film never went to theaters, and rarely turns up on television. It has not been released on DVD. He subsequently starred in successful films such as Soylent Green (1973), and Earthquake (1974).

Beginning with playing Cardinal Richelieu in 1973’s The Three Musketeers, Heston was seen in an increasing number of supporting roles, cameos and theater. From 1985 to 1987, he starred in his only prime-time stint on series television with the soap, The Colbys. With his son Fraser, he produced and also starred in several TV movies, including remakes of Treasure Island and A Man For All Seasons. In 1992, Heston appeared in a short series of videos on the A&E cable network reading passages from the King James Version of the Bible, called Charlton Heston Presents the Bible. It was filmed in the Middle East and received excellent reviews, achieving great success on video and DVD. Never taking himself too seriously, he appeared in 1993 in a cameo role in Wayne’s World 2 (in a scene wherein main character Wayne Campbell (Mike Myers) requests that a small role be filled by a better actor). After the scene is reshot with Heston, Campbell weeps in awe. That same year, Heston hosted Saturday Night Live. He had cameos in the films Hamlet, Tombstone and True Lies. He starred in many theatre productions at the Los Angeles Music Center where he appeared in such plays as Detective Story, The Caine Mutiny Court Martial, and as Sherlock Holmes in The Crucifer of Blood opposite Jeremy Brett as Dr. Watson, later winning acclaim for his interpretation of the famous detective in a television version. In 2001, Heston made a cameo appearance as an elderly, dying chimpanzee in Tim Burton’s remake of Planet of the Apes. Heston’s last film role was as the infamous Nazi doctor Joseph Mengele in My Father, Rua Alguem 5555, which had limited release (mainly to festivals) in 2003.

Heston played the title role in Mister Roberts three times and cited it as one of his favorite roles. In the early ‘90s, he tried unsuccessfully to revive and direct the show with Tom Selleck in the title role.

Political activism
Heston campaigned for Presidential candidate Adlai Stevenson in 1956 and John F. Kennedy in 1960. Reportedly when an Oklahoma movie theater premiering his movie El Cid was segregated, he joined a picket line outside in 1961. Heston makes no reference to this in his autobiography, but describes traveling to Oklahoma City to picket segregated restaurants, much to the chagrin of Allied Artists, the producers of El Cid. During the March on Washington for Jobs and Freedom held in Washington, D.C. in 1963, he accompanied Martin Luther King Jr. In later speeches, Heston said he helped the civil rights cause "long before Hollywood found it fashionable."

Following the assassination of President Kennedy in 1963, Heston and actors Gregory Peck, Kirk Douglas and James Stewart issued a statement calling for support of President Johnson’s Gun Control Act of 1968. He opposed the Vietnam War and in 1969 was approached by the Democratic Party to run for the U.S. Senate. He agonized over the decision and ultimately determined he could never give up acting. He is reported to have voted for Richard Nixon in 1972, though Nixon is unmentioned in his autobiography.

By the 1980s, Heston opposed affirmative action, supported gun rights and changed his political affiliation from Democratic to Republican. When asked why he changed political alliances, Heston replied "I didn't change. The Democratic party changed." He campaigned for Republicans and Republican Presidents Ronald Reagan, George H. W. Bush and George W. Bush.

Heston resigned from Actors Equity, claiming the union’s refusal to allow a white actor to play a Eurasian role in Miss Saigon was “obscenely racist”. He said CNN’s telecasts from Baghdad were “sowing doubts” about the allied effort in the 1990-91 Gulf War.

At a Time Warner stockholders meeting, Heston castigated the company for releasing an Ice-T album which included the song "Cop Killer", which depicted the killing of police officers.[28]

While filming The Savage, Heston was initiated by blood into the Miniconjou Lakota Nation, but claimed no natural American Indian heritage. He claimed to be “native American” to reclaim the term from exclusion to American Indians.[4]

In a 1997 speech, Heston rhetorically deplored a culture war he said was being conducted by a generation of media, educators, entertainers, and politicians against:

“...the God fearing, law-abiding, Caucasian, middle-class Protestant-or even worse, evangelical Christian, Midwestern or Southern- or even worse, rural, apparently straight-or even worse, admitted homosexuals, gun-owning-or even worse, NRA-card-carrying, average working stiff-or even worse, male working stiff-because, not only don’t you count, you are a down-right obstacle to social progress. Your voice deserves a lower decibel level, your opinion is less enlightened, your media access is insignificant, and frankly, mister, you need to wake up, wise up, and learn a little something from your new-America and until you do, would you mind shutting up?”

In an address to students at Harvard Law School entitled Winning the Cultural War, Heston said, “If Americans believed in political correctness, we'd still be King George's boys - subjects bound to the British crown.” He went on:

“The Constitution was handed down to guide us by a bunch of wise old dead white guys who invented our country! Now some flinch when I say that. Why! Its true-they were white guys! So were most of the guys that died in Lincoln's name opposing slavery in the 1860s. So why should I be ashamed of white guys? Why is "Hispanic
in 1998–2003 Heston was the president and spokesman of the NRA from 1998 until he resigned in 2003. At the 2000 NRA convention, he raised a rifle over his head and declared that a potential Al Gore administration would take away his Second Amendment rights “from my cold, dead hands.” In announcing his resignation in 2003, he again raised a rifle over his head, repeating the five famous words of his 2000 speech. He was an honorary life member.

In the 2002 film Bowling for Columbine, Michael Moore interviewed Heston in his home, asking him about an April 1999 NRA meeting held shortly after the Columbine high school massacre, in Denver, Colorado. Moore criticized Heston for the perceived thoughtlessness in the timing and location of the meeting. Heston, on-camera, excused himself and walked out. Moore was later criticized for his perceived ambush.

Actor George Clooney joked about Heston's failing health at a 2003 National Board of Review award ceremony, saying that Heston “announced again today that he is suffering from Alzheimer’s.” When questioned, Clooney said Heston deserved whatever was said about him for his involvement with the NRA. Heston responded by saying Clooney lacked class, and said he felt sorry for Clooney, as Clooney had as much of a chance of developing Alzheimer’s as anyone else.

Heston opposed abortion and gave the introduction to a 1987 pro-life documentary by Bernard Nathanson called Eclipse of Reason which focuses on late-term abortions. Heston served on the Advisory Board of Accuracy in Media, a conservative media watchdog group founded by Reed Irvine.

Later life and death
In 1996, Heston had a hip replacement. He was diagnosed with prostate cancer in 1998. Following a course of radiation treatment, the cancer went into remission. In 2000, he publicly disclosed that he had been treated for alcoholism at a Utah clinic in May-June of that year. On August 9, 2002, Heston publicly announced he was diagnosed with symptoms consistent with Alzheimer’s disease. In July 2003, he received the Presidential Medal of Freedom at the White House from President George W. Bush. In March 2005, various newspapers reported that family and friends were shocked by the progression of his illness, and that he was sometimes unable to get out of bed. In August 2005, it was reported that Heston was hospitalized at a Los Angeles hospital with pneumonia, but this was never confirmed by his family or spokesman. In April 2006, various news sources reported that Heston's illness was at an advanced stage and that his family was worried he might not survive the year. In March 2008, just a few weeks before his death, it was reported that he was now in the final stages of Alzheimer’s.

Heston died on Saturday, April 5, 2008, at his home in Beverly Hills, California, with Lydia, his wife of 64 years, by his side. He was also survived by his son, Fraser Clarke Heston, and adopted daughter, Holly Ann Heston. The cause of death was pneumonia. Heston's family released a statement, reading, “Charlton Heston was seen by the world as larger than life. He was known for his chiselled jaw, broad shoulders and resonating voice, and, of course, for the roles he played. No one could ask for a fuller life than his. No man could have given more to his family, to his profession and to his country.” Early tributes came in from leading figures; President George W. Bush called Heston “a man of character and integrity, with a big heart”, adding, “He served his country during World War II, marched in the civil rights movement, led a labor union and vigorously defended Americans’ Second Amendment rights [to bear arms].” Former First Lady Nancy Reagan, wife of former President Ronald Reagan (who died in 2004 from complications of Alzheimer’s disease) said that she was “heartbroken” over Heston’s death and released a statement, reading, “I will never forget Chuck as a hero on the big screen in the roles he played, but more importantly I considered him a hero in life for the many times that he stepped up to support Ronnie in whatever he was doing.”

Heston’s funeral was held a week later on April 12, 2008, in a ceremony which was attended by 250 people including Nancy Reagan and Hollywood stars such as California Governor Arnold Schwarzenegger, Olivia de Havilland, Keith Carradine, Pat Boone, Tom Selleck, Oliver Stone, Rob Reiner, and Christian Bale. The funeral was held at Episcopal Parish of St. Matthew’s Church in Pacific Palisades, California, the church where Heston regularly worshipped and attended Sunday services since the early 1980s. He was cremated and his ashes were given to his family.

Legacy
Richard Corliss wrote in Time magazine, “From start to finish, Heston was a grand, ornery anachronism, the sinewy symbol of a time when Hollywood took itself seriously, when heroes came from history books, not comic books. Epics like Ben-Hur or El Cid simply couldn’t be made today, in part because popular culture has changed as much as political fashion. But mainly because there’s no one remotely like Charlton Heston to infuse the form with his stature, fire and guts.”

Heston’s cinematic legacy was the subject of Cinematic Atlas: The Triumphs of Charlton Heston, an eleven-film retrospective by the Film Society of the Lincoln Center that was shown at the Walter Reade Theater from August 29 to September 4, 2008.

Bibliography
Heston’s books include autobiographies and religious books:

The Courage to be Free (ISBN 978-0970368805)
To Be a Man: Letters to My Grandson (ISBN 0-7432-1311-4)
Charlton Heston Presents the Bible (ISBN 1-57719-270-2)
Charlton Heston's Hollywood: 50 Years in American Film with Jean-Pierre Isbouts (ISBN 1-57719-357-1)

BROADWAY - PERFORMANCES

Productions Dates of Production
The Tumbler [Original, Play]
Design for a Stained Glass Window [Original, Play, Drama]
Leaf and Bough [Original, Play]
Antony and Cleopatra [Revival, Play, Tragedy]

Date of Birth
4 October 1923, Evanston, Illinois, USA

Date of Death
5 April 2008, Beverly Hills, California, USA (symptoms consistent with Alzheimer's disease)

Birth Name
John Charles Carter

Nickname
Chuck

Height
6'2" (1.88 m)

With features chiseled in stone, who else but Charlton Heston could you picture as Michelangelo, as Ben-Hur, as Moses? Heston's movie career took off with The Greatest Show on Earth (1952) and reached light speed with Ben-Hur (1959). Although he has played a pantheon of larger-than-life roles, he usually prefers to talk about the day-to-day grind of the movie business, and especially credits the writers and directors he has worked for much of his success.

Renowned for playing a long list of historical figures, particularly in Biblical epics, the tall, well built and ruggedly handsome Charlton Heston is one of Hollywood's greatest leading men and remained active in front of movie cameras for over sixty years.

Heston was born John Charles Carter on October 4th 1924 in Evanston, Illinois, and made his feature film debut as the lead character in a 16mm production of Peer Gynt (1941), based on the Henrik Ibsen play. Shortly thereafter, he played 'Marc Antony' in Julius Caesar (1950), however Heston firmly stamped himself as genuine leading man material with his performance as circus manager 'Brad Braden' in the Cecil B. DeMille spectacular The Greatest Show on Earth (1952), also starring James Stewart and Cornel Wilde. The now very popular actor remained perpetually busy during the 1950s, both on TV and on the silver screen with audience pleasing performances in the steamy thriller The Naked Jungle (1954), as a treasure hunter in Secret of the Incas (1954) and another barn storming performance for Cecil B. DeMille as "Moses" in the blockbuster The Ten Commandments (1956). Heston delivered further dynamic performances in the oily film noir thriller Touch of Evil (1958), and then alongside Gregory Peck in the western The Big Country (1958) before scoring the role for which he is arguably best known, that of the wronged Jewish prince who seeks his freedom and revenge in the William Wyler directed Ben-Hur (1959). This mammoth Biblical epic running in excess of three and a half hours became the standard by which other large scale productions would be judged, and it's superb cast also including Stephen Boyd as the villainous "Massala", English actor Jack Hawkins as the Roman officer "Quintus Arrius", and Australian actor Frank Thring as "Pontius Pilate", all contributed wonderful performances.

Never one to rest on his laurels, steely Heston remained the preferred choice of directors to lead the cast in major historical productions and during the 1960s he starred as Spanish legend "Rodrigo Diaz de Vivar" in El Cid (1961), as a US soldier battling hostile Chinese boxers during 55 Days at Peking (1963), played the ill-fated "John the Baptist" in The Greatest Story Ever Told (1965), the masterful painter "Michelangelo" battling Pope Julius II in The Agony and the Ecstasy (1965), and an English general in Khartoum (1966). In 1968, Heston filmed the unusual western Will Penny (1968) about an aging and lonely cowboy befriending a lost woman and her son, which Heston has often referred to as his favorite piece of work on screen.

Interestingly, Heston was on the verge of acquiring an entirely new league of fans due to his appearance in four very topical science fiction films (all based on popular novels) painting bleak future's for mankind. In 1968, Heston starred as time traveling astronaut "George Taylor", in the terrific Planet of the Apes (1968) with it's now legendary conclusion as Heston realizes the true horror of his destination. He returned to reprise the role, albeit primarily as a cameo, alongside fellow astronaut James Franciscus in the slightly inferior sequel Beneath the Planet of the Apes (1970). Next up, Heston again found himself facing the apocalypse in The Omega Man (1971) as the survivor of a germ plague that has wiped out humanity leaving only bands of psychotic lunatics roaming the cities who seek to kill the uninfected Heston. And fourthly, taking its inspiration from the Harry Harrison novel "Make Room!, Make Room!", Heston starred alongside screen legend Edward G. Robinson and Chuck Connors in Soylent Green (1973). During the remainder of the 1970s, Heston appeared in two very popular "disaster movies" contributing lead roles in the far fetched Airport 1975 (1974), plus in the star laden Earthquake (1974), filmed in "Sensoround" (low bass speakers were installed in selected theaters to simulate the earthquake rumbles on screen to movie audiences). He played an evil Cardinal in the lively The Four Musketeers (1974), a mythical US naval officer in the recreation of Midway (1976), also filmed in "Sensoround", an LA cop trying to stop a sniper in Two-Minute Warning (1976) and another US naval officer in the submarine thriller Gray Lady Down (1978).

Heston appeared in numerous episodes of the high rating TV series "Dynasty" (1981) and "The Colbys" (1985), before moving onto a mixed bag of projects including TV adaptations of Treasure Island (1990) (TV) and A Man for All Seasons (1988) (TV), hosting two episodes of the comedy show, "Saturday Night Live" (1975), starring as the "Good Actor" bringing love struck Mike Myers to tears in Wayne's World 2 (1993), and as the eye patch wearing boss of intelligence agent Arnold Schwarzenegger in True Lies (1994).
He also narrated numerous TV specials and lent his vocal talents to the animated movie Hercules (1997), the family comedy Cats & Dogs (2001) and an animated version of Ben Hur (2003) (V). Heston made an uncredited appearance in the inferior remake of Planet of the Apes (2001), and his last film appearance to date was in the Holocaust themed drama of My Father,Rua Alguem 5555 (2003).

Heston has been married to Lydia Marie Clark Heston since March 1944, and they have two children. His highly entertaining autobiography was released in 1995, titled appropriately enough "Into The Arena". Although often criticized for his strong conservative beliefs and involvement with the NRA, Heston was a strong advocate for civil right many years before it became fashionable, and has been a recipient of the Jean Hersholt Humanitarian Award, plus the Kennedy Center Lifetime Achievement Award. In 2002, he was diagnosed with Alzheimer's disease, and has not appeared in a film or TV production since 2003.

Truly, Charlton Heston is one of the legendary figures of US cinema.

Spouse
Lydia Clarke (17 March 1944 - 5 April 2008) (his death) 2 children

Trade Mark
His deep, commanding voice.

Roles in biblical films (The Ten Commandments (1956), Ben-Hur (1959)).

Frequently played heroic or larger-than-life characters.

Lean yet muscular physique.

Went to British Columbia to promote guns, arguing it is man's "God-given right" to own guns.

Alumnus of New Trier Township High School East, Winnetka, Illinois, where tennis was among his extracurricular activities. Other New Trier graduates include Ralph Bellamy, Rock Hudson, Hugh O'Brien, Ann-Margret, Bruce Dern, Penelope Milford, Virginia Madsen and Liz Phair.

Ranked #28 in Empire (UK) magazine's "The Top 100 Movie Stars of All Time" list. [October 1997]

Originally a Democrat who campaigned for Presidential candidates Adlai Stevenson and John F. Kennedy, he gradually switched to becoming a conservative Republican during the 1960s.

Father of director Fraser Clarke Heston and Holly Heston Rochell.

Elected first vice-president of the National Rifle Association of America (1997).

Co-chairman of the American Air Museum in Britain.

Elected president of the National Rifle Association of America. [June 1998]

Was president of the Screen Actors Guild from 1966-1971.

Has stated that he sees no contradiction with his work as a Civil Rights activist in the 1960s and his advocacy for gun ownership rights in the 1990s, insisting that he is simply promoting "freedom in the truest sense."

Volunteered his time and effort to the Civil Rights movement in the 1960s, and even marched alongside the Rev. Dr. Martin Luther King Jr. on a number of occasions, including the 1963 March on Washington. In the original (uncut) version of King: A Filmed Record... Montgomery to Memphis (1970), he was narrator.

He and his wife, Lydia Clarke, both battled cancer. He survived prostate cancer and she, breast cancer.

He was considered, along with English actor Ronnie Barker, for the role of Claudius in the British series "I, Claudius" (1976), but the role went to the less famous Derek Jacobi instead.

On August 9, 2002, he issued a statement in which he advised his physicians have recently told him he may have a neurological disorder whose symptoms are consistent with Alzheimer's disease.

Elected as the president of the National Rifle Association, he was re-elected to an unprecedented 4th 3-year term in 2001.

After his starring role in the 1968 version of Planet of the Apes (1968), he had an uncredited cameo in the 2001 remake, Planet of the Apes (2001), as Gen. Thade's dying father.

His professional name of Charlton Heston came from a combination of his mother's maiden name (Lila Charlton) and his stepfather's last name (Chester Heston).


Said that Planet of the Apes (1968) was the most physically demanding film he had ever done.

He and Linda Harrison are the only actors to appear in both the 1968 and 2001 versions of Planet of the Apes.

After their son was born, they decided to adopt their next child so that they could be sure it would be a girl. Heston and his wife felt that one son and one daughter made the perfect family.

His wife calls him Charlie, but everyone else calls him Chuck


His favorite food is peanut butter, and he takes it with him everywhere, even overseas.

He was voted the 52nd Greatest Movie Star of all time by Entertainment Weekly.

Was not hesitant about repeating roles: Played Ben Hur in Ben-Hur (1959) (live action) and Ben Hur (2003) (V) (animated); Andrew Jackson in the biography The President's Lady (1953), then in The Buccaneer (1958);
Marc Antony in Julius Caesar (1970) and Antony and Cleopatra (1972). (Richelieu does not count, as The Three Musketeers (1973) and The Four Musketeers (1974) were filmed at the same time.).

A frail-looking Heston was presented with a Presidential Medal of Freedom, the nation's highest civilian award, at the White House by George W. Bush in July, 2003.

Was considered for the role of "Police Chief Brody" in Jaws (1975), but both he and Oliver Reed turned it down. The part eventually went to Roy Scheider.

Was the original choice to star in Alexander the Great (1956), but declined so he could play Moses in The Ten Commandments (1956). The part eventually went to Richard Burton.

Was asked by some Democrats to run for the California State Senate in 1969, but declined because he wanted to continue acting.

First recipient of the American Film Institute's Charlton Heston Award, created in 2003. The second recipient was his close friend Jack Valenti in 2004.

He turned down the role of Gen. Joseph W. Stilwell in Steven Spielberg’s 1941 (1979) because he felt the film was an insult to World War II veterans.

While they were starring in a play together in 1960, Laurence Olivier told Heston that he had the potential to become the greatest American actor of the century. When the play received unfavorable notices, Heston said, "I guess you learn to forget bad notices?", to which Olivier replied, "What's more important, laddie, and much harder - - learn to forget good notices."

In 1999 he joined Karl Malden in pressing for an honorary Academy Award for Lifetime Achievement to be awarded to veteran director Elia Kazan. Marlon Brando, who never made public appearances, refused to present the award so his close friend Jack Valenti in 2004.

Was chosen to portray Moses in The Ten Commandments (1956) by Cecil B. DeMille because he bore an uncanny resemblance to the statue of Moses carved by Michelangelo.

While studying acting early in his career, he made ends meet by posing as a model in New York at The Art Students League, across from Carnegie Hall. The lure to Hollywood and a contract soon ended his modeling days.

When his TV series "The Colbys" (1985) was canceled, both he and fellow cast members John James and Emma Samms were offered contracts to continue playing their characters on "Dynasty" (1981), the series that "The Colbys” was spun off from. Heston ultimately declined because his salary demands could not be met. James and Samms, on the other hand, accepted contracts.

Was unable to use his real name, John (Charles) Carter as an actor because it bore too close a resemblance to the name of the hero in Edgar Rice Burroughs’ novel “Princess of Mars.”

Offered to return his entire paycheck to the producers of Major Dundee (1965) so that director Sam Peckinpah could film some crucial scenes that were cut due to time and budget constraints. The producers took back Heston's paycheck but still refused to let the scenes be filmed. Heston wrote in his autobiography "In The Arena" (1995) that the main problem with Major Dundee (1965) was that everyone had a different idea of what the film was: Heston saw it as a film about life after the Civil War, the producers just wanted a standard cavalry-vs.-Indians film, while Peckinpah, according to Heston, really had his next film, The Wild Bunch (1969), in mind.

Heston is a popular actor in Greece, where his name is written as “Charlton Easton” due to "Heston" having scatological connotations in the Greek language.

He and The Big Country (1958) co-star Gregory Peck both played the infamous Nazi war criminal, Dr. Josef Mengele: Heston in My Father, Rua Alguem 5555 (2003) and Peck in The Boys from Brazil (1978).

John Wayne offered Heston the role of Jim Bowie in The Alamo (1960), but he declined due to the political implications of the film.

In 1981, Heston was named co-chairman of President Ronald Reagan's Task Force for the Arts and Humanities. He served on the National Council for the Arts and was elected president of the Screen Actors Guild six times.

A World War II U.S. Army veteran, he visited troops fighting during the Vietnam War in 1967. In fact, in one camp in South Vietnam's delta area, he was "initiated" into the GI's on-base club, by having to receive a kiss on the ear.

Recipient of Kennedy Center honors in 1997, along with Lauren Bacall, Bob Dylan, Jessye Norman and Edward Villella.

On 18 June 1968, Heston appeared on "The Joey Bishop Show" (1967) and, along with Gregory Peck, James Stewart and Kirk Douglas, called for gun controls following the assassination of Senator Robert F. Kennedy. Ironically, thirty years later, Heston was elected President of the National Rifle Association of America (NRA) and campaigned against gun control.

In 2000 he surprised the Oxford Union by reading his address on gun laws from a teleprompter. This later sparked rumors he had known of his Alzheimer's long before he announced it to the world in August 2002.


He is an opponent of abortion and gave the introduction to an anti-abortion documentary by Bernard Nathanson called Eclipse of Reason (1980) which focuses on late-term abortions.

Heston served on the Advisory Board of Accuracy in the Media (AIM), a conservative media "watchdog" group founded by the late Reed Irvine.

He retired as president of the National Rifle Association in April 2003, citing reasons of ill health.

Along with Tony Curtis, Heston admitted to voting for Russell Crowe to win the Best Actor Oscar in 2001, saying
Heston's portrayal of William F. Cody in Pony Express (1953), a western from early in his career, inspired the Bills, a Congolese youth cult that idolized American westerns.

Accepted the role in Ben-Hur (1959) after Burt Lancaster turned it down.

Has two films on the American Film Institute's 100 Most Inspiring Movies of All Time. They are The Ten Commandments (1956) at #79 and Ben-Hur (1959) at #56.

The actors he admired the most were Gary Cooper, Henry Fonda, Clark Gable, Cary Grant and James Stewart.

Was considered for the role of Jor-El in Superman (1978). The part went to Marlon Brando instead.

Although Heston was a lifelong non-smoker, he did hold a pipe in some early publicity photographs because both Clark Gable and Cary Grant smoked pipes.

He was a friend of the author Patrick O'Brian, who in turn envisaged Heston playing his character Captain Jack Aubrey.

His classmates at Northwestern University included Cloris Leachman, Paul Lynde, Charlotte Rae, Martha Hyer, Patricia Neal and Agnes Nixon.

Was an avid runner, swimmer and tennis player in his youth.

In 1996 Heston attended the Conservative Political Action Conference, an annual gathering of conservative movement organizations. There he agreed to pose for a group photo that included Gordon Lee Baumm, the founder of the Council of Conservative Citizens (CCC) and former White Citizens Council organizer. Virginia's conservative Republican Senator George Allen also appears in the photo which was published in the Summer 1996 issue of the CCC's newsletter, the Citizens Informer.

Turned down an offer to co-star with Marilyn Monroe in Let's Make Love (1960) in order to be directed in a play by Laurence Olivier, whom he greatly admired.

Was offered the role of Colonel Benjamin Vandervoort in The Longest Day (1962), but John Wayne signed for the part before Heston could accept.

Turned down the lead in The Omen (1976). The role then went to Gregory Peck.

Cited actor Gary Cooper as a childhood role model. Heston starred opposite Cooper in The Wreck of the Mary Deare (1959). Heston commended Cooper for being able to perform his own stunts, such as being under water for long periods of time, despite being in poor health and getting older.

Though often portrayed as an ultra-conservative, Heston wrote in his 1995 autobiography "In the Arena" that he was opposed to the McCarthy witch hunts of the 1950s, was against the Vietnam War and thought President Richard Nixon was bad for America.

Neighbors who live down the hill from Heston filed a lawsuit against the actor, alleging their property was damaged in January 2005 when heavy rain sent hillside debris pouring into their home. The lawsuit alleges that "slope failure" on Heston's property caused substantial damage to their home, diminishing the market value of their property. The couple seek at least $1.2 million, as well as punitive damages. Jeff Briggs, Heston's attorney, said the actor owns ten per cent of the hillside, while the neighbors own the rest. (3 January 2007).


He wore a hairpiece in every movie from Skyjacked (1972) onwards.

He defended some of his less successful films in the mid-1960s, arguing that he had already made several million dollars and therefore wanted to concentrate on projects which interested him personally.

During the Waco standoff in 1993, Heston was hired by the FBI to provide the voice of God when talking to David Koresh in an attempt to reason with him. The plan was never used.

Participated in the March on Washington for Civil Rights on 28 August 1963, along with Burt Lancaster, Marlon Brando, Sidney Poitier, Bob Dylan and Harry Belafonte.

Heston has often been compared with his friend Ronald Reagan. Both actors started out as liberal Democrats but gradually converted to conservative Republicans, both served as Presidents of the Screen Actors Guild, both went into politics (Reagan as President of the United States from 1981 to 1989 and Heston as President of the National Rifle Association from 1998 to 2003), and both suffered from Alzheimer's disease in later life. Heston attended Reagan's state funeral on 11 June 2004.

Attended the funeral of Lew Wasserman in June 2002.

Attended the second inauguration of Ronald Reagan as President of the United States of America, along with Frank Sinatra, Dean Martin and Ray Charles. (20 January 1985).

He was unable to campaign for Lyndon Johnson in the 1964 presidential election when Major Dundee (1965) went over schedule. Heston later admitted in his autobiography "In the Arena" (1995) that it was here that his political beliefs began moving to the Right.

Unlike many of his contemporaries, Heston continued to act on the stage. He appeared in Long Day's Journey Into Night opposite Deborah Kerr, Macbeth opposite Vanessa Redgrave and The Caine Mutiny with Ben Cross. His final stage role was opposite his wife Lydia Clarke in Love Letters at the Haymarket Theatre in London in the summer of 1999.

In his youth he used an iron bar attached to a wall to do pull ups and chin ups in order to develop his biceps and triceps.

Cited Will Penny (1968) as his personal favorite film from his career.

Missed the start of his presentation at The 44th Annual Academy Awards (1972) (TV), because of a flat tire on the Santa Monica freeway. Clint Eastwood stood in for him,
and before Eastwood finished the speech that Heston was due to give, Heston arrived, to some audience laughter and enjoyment.

Turned down Gary Cooper’s role in High Noon (1952).

Somewhat ironically, Heston was a vocal supporter of the Gun Control Act of 1968, signed into law by President Lyndon Johnson.

In the animated television show “Family Guy” (1999), Heston is accidentally shot by character Joe Swanson. Joe is horrified and apologizes profusely. As he collapses, Heston replies “That's OK son - it's your right as an American citizen!

He was considered for the role of Pike Bishop in Sam Peckinpah’s The Wild Bunch (1969). The role went to William Holden instead.

Had a hip replacement in 1996.

Reports at the time suggested that Heston badly wanted to play Sir Thomas More in A Man for All Seasons (1966). The part went to Paul Scofield instead.

Named The Call of the Wild (1972) as his worst movie.

Tried to revive the play “Mister Roberts” in the early 1990s, but was unsuccessful.

In April 2003 10-foot-tall bronze statue of Heston was erected in front of the NRA's national headquarters in Washington, D.C., in character from Will Penny (1968), in full cowboy gear holding a handgun.

Owned more than 400 modern and antique guns.

Heston’s Hollywood mansion is filled with memorabilia from his career. He and his wife have lived in the same house near Los Angeles's Mulholland Drive for more than forty years. Built by the actor's father after Heston won the Academy Award for best actor in Ben-Hur (1959), the postmodern style home - inside and out - is filled with the memorabilia. Sitting on a table in the back yard is the figure of a Roman, whip in hand, lashing vigorously at four framed paintings of Heston in signature roles: Ben-Hur, Moses, Richelieu, Michelangelo, the Planet of the Apes (1968) marooned astronaut Commander Taylor, the steel-willed Major Dundee, Soylent Green (1973) detective Thorn, Andrew Jackson in The President’s Lady (1953), tough ranch foreman Steve Leech riding through The Big Country (1958), and cowpoke Will Penny (1968) from Heston’s favorite film.

As president of the NRA, he would usually tell his audience in speeches that he had “marched for civil rights long before it became fashionable to do so”. In reality he only attended two events, the first in 1961 and the second the March on Washington in August 1963. Due to his busy film career at the time, he was unable to appear more frequently to back the Civil Rights cause.

According to Gore Vidal, as recounted in The Celluloid Closet (1995), one of the script elements he was brought in to re-write for Ben-Hur (1959) was the relationship between Messalah and Ben-Hur. Director William Wyler was concerned that two men who had been close friends as youths would not simply hate one another as a result of disagreeing over politics. Thus, Vidal devised a thinly veiled subplot suggesting the Messalah and Ben-Hur had been lovers as teenagers, and their fighting was a result of Ben-Hur spurning Messalah. Wyler was initially hesitant to implement the subplot, but agreed on the conditions that no direct reference ever be made to the characters’ sexuality in the script, that Vidal personally discuss the idea with Stephen Boyd, and not mention the subplot to Heston who, Wyler feared, would panic at the idea. After Vidal admitted to adding the homosexual subplot in public, Heston denied the claim, going so far as to suggest Vidal had little input into the final script, and his lack of screen credit was a result of his being fired for trying to add gay innuendo. Vidal rebutted by citing passages from Heston’s 1978 autobiography, where the actor admitted that Vidal had authored much of the final shooting script.

He was one of several prominent people to serve on the advisory board of U.S. English, a group that seeks to make English the official language of the United States. Other members include Californian Governor Arnold Schwarzenegger and golfer Arnold Palmer.

Professed great respect and admiration for the late actor Gregory Peck, despite their opposing political ideals.

He played three roles after they had been turned down by Burt Lancaster. In 1958 the producers of Ben-Hur (1959) offered Lancaster $1 million to play the title role in their epic, but he turned it down because, as an atheist, he did not want to help promote Christianity. Lancaster also said he disagreed with the “violent morals” of the story. Three years later, in 1961 Lancaster announced his intention to produce a biopic of Michelangelo, in which he would play the title role and show the truth about the painter’s homosexuality. However, he was forced to shelve this project due to the five-month filming schedule on Luchino Visconti’s masterpiece Il gattopardo (1963). Heston starred as Michelangelo in The Agony and the Ecstasy (1965) and even in his autobiography thirty years later was still denying that the painter had been gay, despite all evidence to the contrary. Lancaster also turned down the role of General Gordon in Khartoum (1966).

Was sick with the flu during filming of Planet of the Apes (1968). The producers decided to have him act through his illness, even though it was physically grueling, because they felt the hoarse sound of his voice added something to the character. Heston recounted in a diary he kept during filming that he "felt like Hell" during the filming of the scene where his character was forcefully separated from Nova (Linda Harrison), made worse by the impact of the fire hose used on him. 

Turned down Rock Hudson's role as the captain of a nuclear submarine in Ice Station Zebra (1968) because he didn't think there was much characterization in the script.

His funeral was held a week after his death on 12 April 2008 in a ceremony which was attended by 250 people including former First Lady Nancy Davis, California Governor Arnold Schwarzenegger, Olivia de Havilland, Keith Carradine, Pat Boone, Tom Selleck, Oliver Stone and Rob Reiner.
Although he had supported Democrat Hubert H. Humphrey in the 1968 presidential election, in 1972 he openly supported Republican Richard Nixon.

He was a vocal opponent of a nuclear freeze in the early 1990s, and openly supported the 1991 Gulf war.

Campaigned for fifty Republican candidates in the 1996 presidential election.

Although he and Kirk Douglas differed greatly on politics (Douglas was a very liberal Democrat and Heston a very conservative Republican), Heston and Douglas were very close friends. Douglas spoke highly of their friendship; so highly, in fact, that after a viewing of the film Bowling for Columbine (2002) (and in particular the scene where Heston is grilled on his involvement in the NRA and asked to apologize for murder as a member of the NRA) Douglas said he would “never forgive” Michael Moore, the film’s director and the man who conducted the interview for the way he treated Heston.

Broke his nose in high school playing football. He later commented that this was ultimately to his advantage as an actor because it gave him “the profile of an Eagle.”

Heston is grilled on his involvement in the NRA and asked if he would “never forgive” Michael Moore, the film’s director and the man who conducted the interview for the way he treated Heston.

Had a fondness for drawing and sketching, and often sketched the cast and crew of his films whenever he had the chance to do so. His sketches were later published in the book Charlton Heston’s Hollywood: 50 Years In American Film.

Laurence Olivier was so impressed by Heston's stage skills that he commented that Heston had a future on the stage.

When he met Toshiro Mifune around 1960, he was extremely taken with the Japanese star and claimed that if Mifune spoke English “he could be the greatest star in the world”. The two actors exchanged Christmas cards since their meeting until Mifune’s death.

Was friends with Brock Peters, having worked with him in numerous plays throughout the 1940s and 50s and films throughout the 1960s and 70s. They were slated to star in a biracial cast of Romeo and Juliet in 1946 that would have had Peters playing Tybalt and Heston as Mercutio that was abandoned due to a lack of financial backing.

When Heston asked director James Cameron why he wanted him to play Spencer Trilby in True Lies (1994), Cameron replied “I need someone who can plausibly intimidate Arnold Schwarzenegger.”

Very popular in Japan, where even his less successful films were generally well received, because his screen persona embodied the qualities that the Japanese had admired in their Samurai warriors.

One of his biggest regrets was that he never got to play the lead role in Becket.

On December 4, 1993, aged 80, he became the oldest man to host “Saturday Night Live” (1975) in the show’s history, and the third oldest overall, behind Miskel Spillman and Ruth Gordon.

Personal Quotes
[from a taped announcement concerning his having symptoms of Alzheimer's disease] For an actor, there is no greater loss than the loss of his audience. I can part the Red Sea, but I can’t part with you, which is why I won’t exclude you from this stage in my life . . . For now, I’m not changing anything. I’ll insist on work when I can; the doctors will insist on rest when I must. If you see a little less spring to my step, if your name fails to leap to my lips, you’ll know why. And if I tell you a funny story for the second time, please laugh anyway.

[on Sam Peckinpah] Sam is the only person I’ve ever physically threatened on a set.

If you need a ceiling painted, a chariot race run, a city besieged, or the Red Sea parted, you think of me.

You can take my rifle ... when you pry it from my cold dead hands!

[after hearing an unkind remark made about his condition by George Clooney, nephew of Rosemary Clooney] It's funny how class can skip a generation, isn’t it?

[on why he turned down Alexander the Great (1956)] Alexander is the easiest kind of movie to do badly.

Affirmative action is a stain on the American soul.

[on conquering his alcohol addiction in 2000] It was one of my best recent years. And now I'm not drinking at all. I wasn't slurring my words. I wasn't falling over, but I realized it had become an addiction for me. And in my profession, it's a terrible flaw to fall into. I believe I did it in time.

Political correctness is tyranny with manners.

The Internet is for lonely people. People should live.

[from his final televised interview in December 2002, regarding his recent diagnosis of Alzheimer's disease] What cannot be cured must be endured.

I've played cardinals and cowboys, kings and quarterbacks, presidents and painters, cops and con-men.

[on Robert De Niro] It's ridiculous for an actor that good to keep playing Las Vegas hoods.

People have been asking me for thirty-five years if I was funny how class can skip a generation, isn’t it?

I don't know the man - never met him, never even spoken
to him. But I feel sorry for George Clooney - one day he may get Alzheimer's disease. I served my country in World War II. I survived that - I guess I can survive some bad words from this fellow.

[message sent to US troops in Iraq, 2003] There is no duty more noble than that which has called you across the world in defense of freedom. Yours is a mission of hope and humanity for the oppressed. Rest assured that while pretend-patriots talk of supporting you, even as they condemn your noble cause, an unwavering vast majority of Americans share and take pride in your mission. You represent all that is good and right about America and are the true face of American patriotism. You walk in those same righteous footsteps of all those patriots who, before you, fought to preserve liberty for all. Our prayers and our personal gratitude are with you and your families. May God Bless You, Charlton and Lydia Heston/

[talking about what he sees as Hollywood's stereotyping of Protestant religious figures] Clergymen tend to be unreliable and pompous figures. Seldom Jewish rabbis, less often Catholic priests, but Protestant ministers tend to be . . . not really very admirable. Not necessarily evil, but silly. And wrong, of course.

There's a special excitement in playing a man who made a hole in history large enough to be remembered centuries after he died.

If you can't make a career out of two de Milles, you'll never do it.

[after completing El Cid (1961)] After spending all of last winter in armor it's a great relief to wear costume that bends.

The minute you feel you have given a faultless performance is the time to get out.

I have played three presidents, three saints and two geniuses. If that doesn't create an ego problem, nothing does.

I've been killed often, on film, the stage, and the television tube. Studios insist the audience doesn't like this. It's been my experience that it makes them unhappy, but that's not the same thing. In any event, they often attend those undertakings where I come to a violent end more enthusiastically than they do those where I survive. There may be a message for me somewhere there.

I can't remember a time when I didn't want to be an actor.

[following the death of Gary Cooper in 1961] He was a wonderful, forthright and honorable man.

[following the death of Barbara Stanwyck in 1990] She was a great broad, in all the meaning of the word.

It's hard living up to Moses.

It is essential that gun owners unite in an active, growing force capable of flexing great muscle as the next millennium commences.

The great roles are always Shakespearean.

Most people in the film community don't really understand what being politically active means. They think it is just doing interviews. I'm content that the Hollywood left thinks being a political activist means riding Air Force One and hanging out with the President.

Warren Beatty is non-typical of Hollywood liberals. He thinks [Bill Clinton] is an idiot.

It is not widely known that one of the finest gun collections on the West Coast is Steven Spielberg's. He shoots, but very privately.

[on The Greatest Story Ever Told (1965)] There are actors who can do period roles, and actors who can't . . . God knows, [John Wayne] couldn't play a first-century Roman!

In recent years, anyone in the government, certainly anyone in the FBI or the CIA, or recently, in again, [Clint Eastwood]'s film, In the Line of Fire (1993), the main bad guy is the chief advisor to the president.

[on Pulp Fiction (1994)] Now what [Quentin Tarantino will say to that is, "Don't you understand? This is a black comedy. We're holding this up to ridicule". There's no worse thing you can accuse a cool person of being than not getting a joke.

The big studio era is from the coming of sound until 1950, until I came in ... I came in at a crux in film, which was the end of the studio era and the rise of filmmaking.

You can spend a lifetime, and, if you're honest with yourself, never once was your work perfect.

[1999] I marched for civil rights with Dr. [Martin Luther King] in 1963 - long before Hollywood found it fashionable. But when I told an audience last year that white pride is just as valid as black pride or red pride or anyone else's pride, they called me a racist. I've worked with brilliantly talented homosexuals all my life. But when I told an audience that gay rights should extend no further than your rights or my rights, I was called a homophobe. I served in World War II against the Axis powers. But during a speech, when I drew an analogy between singling out innocent Jews and singling out innocent gun owners, I was called an anti-Semite. Everyone I know knows I would never raise a closed fist against my country. But when I asked an audience to oppose this cultural persecution, I was compared to Timothy McVeigh.

It's been quite a ride. I loved every minute of it.

People don't perceive me as a shy man. But I am. I am thought of mostly in terms of the parts I play. I am seen as a forbidding authority figure. I only wish I were as indomitable as everyone thinks.

I find my blood pressure rising when [Bill Clinton]'s cultural shock troops participate in homosexual rights fund raisers but boycott gun rights fund raisers - and then claim it's time to place homosexual men in tents with Boy Scouts and suggest that sperm-donor babies born into lesbian relationships are somehow better served.

Mainstream America is depending on you - counting on you - to draw your sword and fight for them. These people have precious little time or resources to battle misguided Cinderella attitudes, the fringe propaganda of the homosexual coalition, the feminists who preach that it's a divine duty for women to hate men, blacks who raise a militant fist with one hand, while they seek preference with
the other.

The Constitution was handed down to guide us by a bunch of those wise old, dead, white guys who invented this country. It's true - they were white guys. So were most of the guys who died in [Abraham Lincoln]'s name, opposing slavery in the 1860s. So, why should I be ashamed of white guys? Why is Hispanic pride or black pride a good thing, while white pride conjures up shaved heads and white hoods?

People in the film community think being politically active means getting on Air Force One and going to dinner at the White House. I've scorned a few liberals in this town, and I get a kick out of that.

In the beginning an actor impresses us with his looks, later his voice enchants us. Over the years, his performances enthral us. But in the end, it is simply what he is.

In Hollywood there are more gun owners in the closet than homosexuals.

Somewhere in the busy pipeline of public funding is sure to be a demand from a disabled lesbian on welfare that the Metropolitan Opera stage her rap version of "Carmen" as translated into Ebonics.

Once the 1964 Civil Rights Act passed, I had other agendas.

I didn't change. The Democratic Party slid to the Left from right under me.

[explaining his endorsement of the Gun Control Act of 1968] I was young and foolish.

[on President Bill Clinton] America didn't trust you with their health-care system, America didn't trust you with gays in the military, America doesn't trust you with our 21-year-old daughters. And we sure, Lord, don't trust you with our guns.

I'm pissed off when Indians say they're Native Americans! I'm a Native American, for chrissakes!

Too many gun owners think we've wandered to some fringe of American life and left them behind.

Jackson was one of my favorite Presidents. One mean son of a bitch.

"Hard" is what I do best. I don't do "nice".

[August 9, 2002] My Dear Friends, Colleagues and Fans: My physicians have recently told me I may have a neurological disorder whose symptoms are consistent with Alzheimer's disease. So . . . I wanted to prepare a few words for you now, because when the time comes, I may not be able to. I've lived my whole life on the stage and screen before you. I've found purpose and meaning in your response. For an actor there's no greater loss than the loss of his audience. I can part the Red Sea, but I can't part with you, which is why I won't exclude you from this stage in my life. For now, I'm not changing anything. I'll insist on work when I can; the doctors will insist on rest when I must. If you see a little less spring in my step, if your name fails to leap to my lips, you'll know why. And if I tell you a funny story for the second time, please laugh anyway. I'm neither giving up nor giving in. I believe I'm still the fighter that Dr. [Martin Luther King] and [John F. Kennedy] and Ronald Reagan knew, but it's a fight I must someday call a draw. I must reconcile courage and surrender in equal measure. Please feel no sympathy for me. I don't. I just may be a little less accessible to you, despite my wishes. I also want you to know that I'm grateful beyond measure. My life has been blessed with good fortune. I'm grateful that I was born in America, that cradle of freedom and opportunity, where a kid from the Michigan Northwoods can work hard and make something of his life. I'm grateful for the gift of the greatest words ever written, that let me share with you the infinite scope of the human experience. As an actor, I'm thankful that I've lived not one life, but many. Above all, I'm proud of my family . . . my wife Lydia, the queen of my heart, my children, Fraser and Holly, and my beloved grandchildren, Jack, Ridley and Charlie. They're my biggest fans, my toughest critics and my proudest achievement. Through them, I can touch immortality. Finally, I'm confident about the future of America. I believe in you. I know that the future of our country, our culture and our children is in good hands. I know you will continue to meet adversity with strength and resilience, as our ancestors did, and come through with flying colors - the ones on Old Glory. William Shakespeare, at the end of his career, wrote his farewell through the words of Prospero, in "The Tempest". It ends like this: "Be cheerful, sir. Our revels now are ended. These our actors, as I foretold you, were all spirits and are melted into air, into thin air: And, like the baseless fabric of this vision, the cloud-cap'd towers, the gorgeous palaces, the solemn temples, the great globe itself, yea all which it inherit, shall dissolve and, like this insubstantial pageant faded, leave not a rack behind. We are such stuff as dreams are made on, and our little life is rounded with a sleep". Thank you, and God bless you, everyone." (9 August 2002)

I have never felt I was being ill-treated by the press - ill-treated by Barbra Streisand, maybe. But Ms. Streisand I suggest is inadequately educated on the Constitution of the United States.

[Following the death of Gregory Peck in 2003] Gregory Peck was one of those few great actors of generosity, humor, toughness and spirit. From our fight scene in The Big Country (1958) to his willingness to stand up for what he believed personally, Gregory Peck faced life's challenges with great vigor and courage.

[2000] Vote freedom first. Vote George W. Bush. Everything else is a distant and forgettable second place. This is the most important election since the Civil War. Al Gore, if elected, would have the power to hammer your gun rights right into oblivion. Instead of fighting redcoats, we are now fighting blue blood elitists.

Somebody once approached Kirk Douglas and said they had enjoyed his performance in Ben-Hur (1959). So he said, 'That wasn't me, that was another fellow.' And the man said, 'Well, if you aren't Burt Lancaster, who the hell are you?'

[2000] Al Gore is now saying, "I'm with you guys on guns". In any other time or place you'd be looking for a lynching mob.

[1998] The law-abiding citizen is entitled to own a rifle, pistol, or shotgun. The right, put simply, shall not be infringed.
I have spent my life in service to these two sacred sets of work - the gift of human passion in William Shakespeare and the gift of human freedom enshrined in the American bill of human rights. Tony Blair can have his bodyguards and the police are all allowed to defend themselves, then so should the people.

[on Orson Welles] He was not an extravagant director. I mean, 'Warren Beatty (I)' can spend $60 million making Reds (1981) a half-hour too long and it crosses nobody's lips that that's too much money.

[On Sophia Loren] All in all the most trying work time with an actress I can ever recall. Mind you, she's not a bitch. She's a warm lady, truly; she's just more star than pro.

[On Ava Gardner] Today marked the worst behavior I've yet seen from that curious breed I make my living opposite. Ava showed up for a late call, did one shot (with the usual incredible delay in coming to the set), and then walked off just before lunch when some Chinese extra took a still of her. She came back after a painful three-hour lunch break only to walk off, for the same reason.

[On Anne Baxter] We never had a cross word. However, I did not find her enormously warming and there was no great personal stirring between us as friends.

[On Richard Harris] Richard is very much the professional Irishman. I found him a somewhat erratic personality and an occasional pain in the posterior. But we certainly never feuded.

[On Richard Harris] He's something of a fuck-up, no question.

I have a face that belongs in another century.

I have lived such a wonderful life! I've lived enough for two people.

[On how his marriage lasted as long as it did]: Remember three simple words - I was wrong.

I like playing great men. They're more interesting than the rest of us.

[On his role in The Ten Commandments (1956)] I was a little green in the film. I could do it better now.

I'd rather play a senator than be one.

I've almost never been content with what I've done in any film. My heart's desire would be to do them all over again - and not do a half dozen of them at all.

Why does Cary Grant get all those pictures set entirely in penthouses?

[on actors advocating their political opinions]: Well, we have as much right to shoot our mouths off as anyone else. God knows I've exercised that right.

I've always been sure of my health and this suddenly gave me something else to think about. But maybe it's good if God gives you something to think about every so often. Whatever happens happens. You take it in stride if you can. You don't have many options there. (September 2002)

Salary
Julius Caesar (1970) $100,000 + 15% of the gross
The Buccaneer (1958) $250,000
Touch of Evil (1958) 7.5% of the gross
Julius Caesar (1950) $50/week


(1986) Release of the book, "Charlton Heston" by 'Michael Munn'.


Actor:
My Father, Rua Alguem 5555 (2003) .... The father (Josef Mengele)
... aka Josef Mengele - My Father - Rua Alguém 5555 (Brazil: DVD title)
... aka Meu Pai (Brazil: festival title)
... aka Papa Rua Alguem 5555 (Italy)
... aka Rua Alguem 5555: My Father (International: English title)
Ben Hur (2003) (V) (voice) .... Ben Hur
The Order (2001) .... Prof. Walter Finley
... aka Jihad Warrior (Philippines: English title)
Planet of the Apes (2001) (uncredited) .... Zaius - Thade's Father
Cats & Dogs (2001) (voice) .... The Mastiff
Town & Country (2001) .... Eugenie's Father
"The Outer Limits" .... Chief Justice Haden Wainwright (1 episode, 2000)
... aka The New Outer Limits (USA: promotional title)
- Final Appeal (2000) TV episode .... Chief Justice Haden Wainwright
Any Given Sunday (1999) .... Commissioner
Gideon (1999) .... Addison Sinclair
"Camino de Santiago" (1999) TV mini-series .... Professor Marcelo Rinaldi
... aka The Road to Santiago (Europe: English title)
"Sworn to Secrecy: Secrets of War" (1998) TV series .... Narrator (unknown episodes)
... aka Secrets of War (USA)
Armageddon (1998/I) (voice) .... Narration
"Adventures from the Book of Virtues" .... Cincinnatus (1 episode, 1998)
... aka The Book of Virtues (USA: short title)
- Citizenship (1998) TV episode (voice) .... Cincinnatus
Hercules (1997) (voice) .... Narrator
Hamlet (1996) .... Player King
... aka William Shakespeare's Hamlet (USA: complete title)
Alaska (1996) .... Colin Perry the Poacher
The Dark Mist (1996) (voice) .... Narrator
The Avenging Angel (1995) (TV) .... Brigham Young
In the Mouth of Madness (1994) .... Jackson Harglow
... aka John Carpenter's In the Mouth of Madness (USA:
complete title)
"The Great Battles of the Civil War" (1994) TV mini-series (voice) .... Abraham Lincoln
Texas (1994) (TV) .... Narrator
... aka James A. Michener's Texas
True Lies (1994) .... Spencer Trilby
"SeaQuest DSV" .... Abalon (1 episode, 1994)
... aka SeaQuest 2032 (USA: new title)
- Abalon (1994) TV episode .... Abalon
Tombstone (1993) .... Henry Hooker
"The Bold and the Beautiful" .... Charlton Heston (7 episodes, 1993)
... aka Belleza y poder (USA: Spanish title)
- Episode #1.1692 (1993) TV episode .... Charlton Heston
- Episode #1.1691 (1993) TV episode .... Charlton Heston
- Episode #1.1675 (1993) TV episode .... Charlton Heston
- Episode #1.1676 (1993) TV episode .... Charlton Heston
- Episode #1.1677 (1993) TV episode .... Charlton Heston
(2 more)
Wayne's World 2 (1993) .... Good Actor
Noel (1992) (TV) (voice) .... Narrator
... aka A Thousand Heroes
Gengis Khan (1992) .... Torgul
The Crucifer of Blood (1991) (TV) .... Sherlock Holmes
Cults: Saying No Under Pressure (1991) (TV) .... Narrator
Almost an Angel (1990) (uncredited) .... God
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Tombstone (1993) .... Henry Hooker
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- Episode #1.1675 (1993) TV episode .... Charlton Heston
- Episode #1.1676 (1993) TV episode .... Charlton Heston
- Episode #1.1677 (1993) TV episode .... Charlton Heston
(2 more)
Diamond Head (1963) .... Richard 'King' Howland
The Pigeon That Took Rome (1962) .... Captain Paul MacDougall/Benny the Snatch/Narrator
El Cid (1961) .... El Cid Rodrigo de Bivar
"Alcoa Premiere" .... Paul Malone (1 episode, 1961)
   - The Fugitive Eye (1961) TV episode .... Paul Malone
Ben-Hur (1959) .... Judah Ben-Hur
   ... aka Climax Mystery Theater (USA: alternative title)
The Pigeon That Took Rome (1962) .... Captain Paul
Diamond Head (1963) .... Richard 'King' Howland
   ... aka Climax Mystery Theater (USA: alternative title)
"Playhouse 90" .... Charles Gray / ... (2 episodes, 1956-
   ... aka Ben-Hur: A Tale of the Christ (USA: alternative title)
"The Fugitive Eye" (1961) TV episode .... Paul Malone
The Ten Commandments (1956) (voice) .... Moses / God
Touch of Evil (1958) .... Ramon Miguel 'Mike' Vargas
"Playhouse 90" .... Charles Gray / ... (2 episodes, 1956-
   - Point of No Return (1958) TV episode .... Charles Gray
   - Forbidden Area (1956) TV episode .... Major Jesse
Price
"Shirley Temple's Storybook" .... The Beast (1 episode, 1958)
   ... aka Shirley Temple Storybook Collection (USA: DVD box title)
   ... aka Shirley Temple Theatre (USA: new title)
   ... aka The Shirley Temple Show (USA: second season title)
   - Beauty and the Beast (1958) TV episode .... The Beast
   "Climax!" .... Chipman / ... (2 episodes, 1955-1957)
   ... aka Climax Mystery Theater (USA: alternative title)
   - The Trial of Captain Wirtz (1957) TV episode ....
   Chipman
   - Bailout at 43,000 Feet (1955) TV episode ....
   Lieutenant Paul Peterson
"Schlitz Playhouse of Stars" (2 episodes, 1951-1957)
   ... aka a Herald Playhouse (USA: syndication title)
   ... aka Schlitz Playhouse (USA: new title)
   ... aka The Playhouse (USA: syndication title)
   - Switch Station (1957) TV episode
   - One Is a Lonesome Number (1951) TV episode
Three Violent People (1956) .... Capt. Colt Saunders
The Ten Commandments (1956) (voice) .... Moses / God
"General Electric Theater" .... Tim (1 episode, 1955)
   ... aka G.E. Theater (USA: informal short title)
   ... aka G.E. True Theater (USA: new title)
   - The Seeds of Hate (1955) TV episode .... Tim
Lucy Gallant (1955) .... Casey Cole
   ... aka Oil Town (USA: reissue title)
"Omnibus" (1 episode, 1955)
   - The Birth of Modern Times (1955) TV episode
"Robert Montgomery Presents" .... Peter Handley (3 episodes, 1952-1955)
   ... aka Lucky Strike Theater
   ... aka Montgomery's Summer Stock
   ... aka The Robert Montgomery Summer Theater
   - Along Came Jones (1955) TV episode
   - The Closed Door (1952) TV episode .... Peter Handley
   - Cashel Byron's Profession (1952) TV episode
The Private War of Major Benson (1955) .... Maj. Bernard
R. 'Barney' Benson
The Far Horizons (1955) .... Lt. William Clark
   ... aka The Far Horizons (UK)
   ... aka Untamed West (UK: reissue title)
Secret of the Incas (1954) .... Harry Steele
The Naked Jungle (1954) .... Christopher Leininger
"Danger" (1 episode, 1954)
   - Freedom to Get Lost (1954) TV episode
"Your Show of Shows" (3 episodes, 1951-1954)
   ... aka Sid Caesar's Show of Shows (UK: rerun title)
   - Episode dated 16 January 1954 (1954) TV episode
   - Episode dated 22 December 1951 (1951) TV episode
   - Episode dated 13 October 1951 (1951) TV episode
Bad for Each Other (1953) .... Dr. Tom Owen
"Medallion Theatre" (1 episode, 1953)
   - A Day in Town (1953) TV episode
Arrowhead (1953) .... Ed Bannon
Pony Express (1953) .... Captain William Frank 'Buffalo'
   Bill' Cody
The President's Lady (1953) .... President Andrew Jackson
"The Philco Television Playhouse" (2 episodes, 1950-
   ... aka Arena Theatre (USA: new title)
   ... aka Repertory Theatre (USA: new title)
   ... aka The Philco-Goodyear Television Playhouse (USA: new title)
   - Elegy (1953) TV episode
   - Hear My Heart Speak (1950) TV episode
Three Lives (1953) .... Commentator
Ruby Gentry (1952) .... Boake Tackman
The Savage (1952) .... James 'Jim' Aherne Jr./War Bonnet
"Curtain Call" (1 episode, 1952)
   - The Liar (1952) TV episode
"Studio One" .... Edward Rochester / ... (13 episodes, 1949-1952)
   ... aka Studio One Summer Theatre (USA: summer title)
   ... aka Studio One in Hollywood (USA: new title)
   ... aka Summer Theatre (USA: summer title)
   ... aka Westinghouse Studio One (USA: alternative title)
   ... aka Westinghouse Summer Theatre (USA: summer title)
   - The Wings of the Dove (1952) TV episode
   - A Bolt of Lightning (1951) TV episode .... James Otis
   - Macbeth (1951) TV episode .... Macbeth
   - Letter from Cairo (1950) TV episode
   - Wuthering Heights (1950) TV episode .... Heathcliff
   (8 more)
The Greatest Show on Earth (1952) .... Brad Braden
   ... aka Cecil B. DeMille's The Greatest Show on Earth
   (USA: complete title)
"Lux Video Theatre" (1 episode, 1951)
   ... aka Summer Video Theatre (USA: summer title)
   - Route 19 (1951) TV episode
"Suspense" (2 episodes, 1949-1951)
   - Santa Fe Flight (1951) TV episode
   - Suspicion (1949) TV episode
Dark City (1950) .... Danny Haley/Richard Branton
Julius Caesar (1950) .... Antony
"The Clock" (1 episode, 1950)
   - The Hypnotist (1950) TV episode
Peer Gynt (1941) .... Peer Gynt

Director:
A Man for All Seasons (1988) (TV)
Mother Lode (1982)
   ... aka Search for the Mother Lode: The Last Great
   Treasure
Antony and Cleopatra (1972)
   ... aka Antoine et Cléopâtre (Switzerland: French title)
   ... aka Marco Antonio y Cleopatra (Spain)

Writer:
Antony and Cleopatra (1972) (writer)
   ... aka Antoine et Cléopâtre (Switzerland: French title)
   ... aka Marco Antonio y Cleopatra (Spain)

Thanks:
Sensurround: The Sounds of Midway (2001) (V) (special thanks)
Rescued from the Closet (2001) (V) (special thanks)
Wyatt Earp: Walk with a Legend (1994) (TV) (special thanks)
Self:
Cooper and Hemingway: The True Gen (2007) .... Himself
- aka Cooper & Hemingway: A 20 Year Friendship
The People's President (2006) (TV) .... Narrator
Lasting Love (2003) (TV) .... Himself
"20/20" .... Himself (1 episode, 2002)
... aka ABC News 20/20 (USA: informal title)
The Face of Evil: Reinhard Heydrich (2002) (TV) .... Narrator
Bowling for Columbine (2002) .... Himself, actor/NRA president
... aka Bowling à Columbine (Canada: French title)
... aka Bowling for Columbine (Germany)
"Film Genre" .... Himself (1 episode, 2002)
... aka Hollywood History (UK: new title)
... aka The Party's Over (USA: video title)
The Making of 'Midway' (2001) (V) .... Himself
Larry and Vivien: The Oliviers in Love (2001) (TV) .... Himself
"Biography" .... Himself / ... (5 episodes, 1997-2001)
- Sophia Loren: Actress Italian Style (1997) TV episode .... Himself
Planet of the Apes: Rule the Planet (2001) (TV) (uncredited) .... Himself
The Gun Deadlock (2001) (TV) .... Himself
AFI's 100 Years... 100 Thrills: America's Most Heart-Pounding Movies (2001) (TV) .... Himself
"Intimate Portrait" .... Himself (1 episode, 2001)
- Shirley Jones (2001) TV episode .... Himself
"Curse" .... Himself (1 episode, 2000) .... aka The Weber Show (USA: new title)
- ...And Then Larry Brought Charlton Heston Home (2000) TV episode .... Himself
When the Pipers Play (2000) (TV) .... Narrator
Heston of the Apes (2000) .... Himself
"The Howard Stern Radio Show" .... Himself (1 episode, 1999)
- Episode dated 8 May 1999 (1999) TV episode .... Himself
"E! Mysteries & Scandals" .... Himself (1 episode, 1999)
- Orson Welles (1999) TV episode .... Himself
The 20th Century: Yesterday's Tomorrows (1999) (TV) .... Himself
Forever Hollywood (1999) (TV) .... Himself
"The Roseanne Show" .... Himself (1 episode, 1998)
- Episode #1.27 (1998) TV episode .... Himself
"Late Night with Conan O'Brien" .... Himself (1 episode, 1998)
- aka Late Night with Conan O'Brien (Australia)
Behind the Planet of the Apes (1998) (TV) (also archive footage) .... Himself - Taylor'
AFI's 100 Years... 100 Movies: In Search of (1998) (TV) .... Himself
AFI's 100 Years... 100 Movies: America's Greatest Movies (1998) (TV) .... Himself
The 70th Annual Academy Awards (1998) (TV) .... Himself - Past Winner
"Friends" .... Himself (1 episode, 1998)
- The One with Joey's Dirty Day (1998) TV episode .... Himself
The Best of Hollywood (1998) (TV) .... Interview
... aka 50 Years: The Best of Hollywood (USA: DVD title)
"Private Screenings" .... Himself (1 episode, 1998)
- Charlton Heston (1998) TV episode .... Himself
The Kennedy Center Honors: A Celebration of the Performing Arts (1997) (TV) .... Himself - Honoree
"Space Ghost Coast to Coast" .... Himself (1 episode, 1997)
... aka SGCC2 (USA: short title)
- Dam (1997) TV episode .... Himself
Charlton Heston Presents the Bible (1997) (V) .... Himself
- aka Charlton Heston's Voyage Through the Bible
Hollywood Aliens & Monsters (1997) (TV) .... Himself
- aka To the Galaxy and Beyond with Mark Hamill (USA: new title)
Off the Menu: The Last Days of Chasen's (1997) (uncredited) .... Himself
Big Guns Talk: The Story of the Western (1997) (TV) .... Himself
"The Rosie O'Donnell Show" .... Himself (1 episode, 1997)
- Episode dated 4 June 1997 (1997) TV episode .... Himself
Gary Cooper: The Face of a Hero (1997)
I Am Your Child (1997) (TV) .... Himself
Barbara Stanwyck: Straight Down the Line (1997) (TV) .... Himself
"Dennis Miller Live" .... Himself (1 episode, 1997)
- Gun Control (1997) TV episode .... Himself
Alaska: Spirit of the Wild (1997) (voice) .... Narrator
To Be on Camera: A History with Hamlet (1997) (V) .... Himself
"Corazón, corazón" .... Himself (2 episodes, 1995-1996)
- Episode dated 2 December 1996 (1996) TV episode .... Himself
- Episode dated 2 December 1995 (1995) TV episode .... Himself
Ben Johnson: Third Cowboy on the Right (1996) .... Himself
"The Daily Show" .... Himself (1 episode, 1996)
- aka A Daily Show with Jon Stewart (USA: new title)
- aka Jon Stewart (Australia)
- aka The Daily Show with Jon Stewart (USA: new title)
Shirley MacLaine: Kicking Up Her Heels (1996) (V)
Mysterious Origins of Man (1996) (TV) .... Host
Andersonville Diaries (1996) (TV) .... Narrator
"Ruby Wax Meets..." .... Himself (1 episode, 1996)
- Goldie Hawn (1996) TV episode .... Himself
"Ángels de nit" .... Himself (1 episode, 1996)
- Episode #1.2 (1996) TV episode .... Himself
A Century of Science Fiction (1996) (V) .... Himself
"Clive Anderson Talks Back" .... Himself (1 episode, 1995) - Episode #10.8 (1995) TV episode .... Himself
Charlton Heston: For All Seasons (1995) (TV) .... Himself
"Advanced English: Interviews with the Famous" (1995) TV series .... Himself
"This Is Your Life" .... Himself (1 episode, 1994) - Charlton Heston (1994) TV episode .... Himself
A Century of Cinema (1994) .... Himself
Wyatt Earp: Walk with a Legend (1994) (TV) .... Himself
The Bible According to Hollywood (1994) (V) .... Himself
"Saturday Night Live" .... Himself - Host / ... (2 episodes, 1987-1993)
... aka NBC's Saturday Night (USA: complete title)
... aka SNL (USA: informal title)
... aka SNL 25 (USA: alternative title)
... aka Saturday Night (USA: first season title)
... aka Saturday Night Live '80 (USA: sixth season title)
... aka Saturday Night Live 15 (USA: fifteenth season title)
... aka Saturday Night Live 20 (USA: twentieth season title)
... aka Saturday Night Live 25 (USA: twelfth season title)

- Charlton Heston/Paul Westerberg (1993) TV episode (as Captured Slave Charlton Heston) .... Himself - Host
- Charlton Heston/Wynton Marsalis (1987) TV episode .... Himself - Host/Various
Mystery of the Sphinx (1993) (TV) .... Host
The 14th Annual CableACE Awards (1993) (TV) .... Himself
"MGM: When the Lion Roars" .... Himself (1 episode, 1992)

- The Lion in Winter (1992) TV episode .... Himself
Symphony for the Spire (1992) .... Westmoreland/Poetry reciter
... aka A Spectacle of Music and Theatre in Aid of the Salisbury Cathedral Spire Appeal (UK: subtitle)
... aka HRH the Prince of Wales' Symphony for the Spire (UK: complete title)
Dying for a Smoke (1992) (V) .... Himself
The 18th Annual People's Choice Awards (1992) (TV) .... Himself
"Això és massa!" .... Himself (1 episode, 1991)
... Episode dated 25 June 1991 (1991) TV episode .... Himself
All-Star Salute to Our Troops (1991) (TV) .... Himself
Air Force One: The Planes and the Presidents (1991) (TV) .... Narrator
A Night on Mount Edna (1990) (TV) .... Himself
The 62nd Annual Academy Awards (1990) (TV) .... Himself
- Co-presenter: Documentary Awards (via satellite from Buenos Aires)
The Hollywood Road to Oz (1990) (TV) .... Host
Saturday Night Live: 15th Anniversary (1989) (TV) .... Himself
"Wogan" .... Himself (1 episode, 1989)
... aka The Wogan Years (UK: repeat compilations title)
Himself
The American Film Institute Salute to Gregory Peck (1989) (TV) .... Himself
Comic Relief Ill (1989) (TV) .... Himself
"Korea: The Unknown War" (1988) TV mini-series (voice) .... General Douglas MacArthur
With Orson Welles: Stories from a Life in Film (1988) (TV) .... Himself
"The Dame Edna Experience" .... Himself (2 episodes, 1987)
- Episode #1.5 (1987) TV episode .... Himself
- Episode #1.4 (1987) TV episode (uncredited) .... Himself
Happy 100th Birthday, Hollywood (1987) (TV) .... Himself
"Disneyland" .... Himself (1 episode, 1986)
... aka Disney's Wonderful World (USA: new title)
... aka The Disney Sunday Movie (USA: new title)
... aka The Magical World of Disney (USA: new title)
... aka The Wonderful World of Disney (USA: new title)
... aka Walt Disney (USA: new title)
... aka Walt Disney Presents (USA: new title)
... aka Walt Disney's Wonderful World of Color (USA: new title)
- Walt Disney World's 15th Anniversary Celebration (1986) TV episode .... Himself
... All-Star Tribute to General Jimmy Doolittle (1986) (TV) .... Himself
Liberty Weekend (1986) (TV) .... Himself
Directed by William Wyler (1986) .... Himself
"Good Morning America" .... Himself (1 episode, 1986)
... aka G.M.A. (USA: promotional abbreviation)
- Episode dated 3 April 1986 (1986) TV episode .... Himself
The 43rd Annual Golden Globe Awards (1986) (TV) .... Himself - Co-Host
An All-Star Celebration Honoring Martin Luther King Jr. (1986) (TV) .... Himself
All-Star Party for 'Dutch' Reagan (1985) (TV) .... Himself
"The Tonight Show Starring Johnny Carson" .... Himself (9 episodes, 1970-1985)
... aka The Best of Carson (USA: rerun title)
- Episode dated 4 December 1985 (1985) TV episode .... Himself
- Episode dated 10 December 1976 (1976) TV episode .... Himself
- Episode dated 23 August 1973 (1973) TV episode .... Himself
- Episode dated 28 March 1973 (1973) TV episode .... Himself
(4 more)
Television's Vietnam (1985) (V) .... Narrator
"Aspel & Company" .... Himself (1 episode, 1985)
... Episode #2.1 (1985) TV episode .... Himself
The Fantasy Film Worlds of George Pal (1985) .... Himself
The 55th Annual Academy Awards (1983) (TV) .... Himself
- Presenter: Hersholt Award
The American Film Institute Salute to John Huston (1983) (TV) .... Himself
All-Star Birthday Party at Annapolis (1982) (TV) .... Himself
... aka Bob Hope's All-Star Birthday Party at Annapolis (USA: complete title)
The American Film Institute Salute to Frank Capra (1982) (TV) .... Himself
Let Poland Be Poland (1982) (TV) .... Himself
The Way They Were (1981) (TV)
The American Film Institute Salute to Fred Astaire (1981) (TV) .... Himself
- Episode dated 3 November 1980 (1980) TV episode .... Himself
- Episode dated 8 July 1980 (1980) TV episode .... Himself
This Is Your Life: 30th Anniversary Special (1981) (TV) .... Himself
"The Merv Griffin Show" .... Himself (7 episodes, 1963-1981)
- Episode dated 23 November 1977 (1977) TV episode .... Himself
- Episode dated 22 November 1977 (1977) TV episode .... Himself
- Episode dated 2 April 1974 (1974) TV episode .... Himself (2 more)

All-Star Inaugural Gala (1981) (TV) .... Himself
The 52nd Annual Academy Awards (1980) (TV) .... Himself
- Presenter: Best Picture
The American Film Institute Salute to James Stewart (1980) (TV) .... Himself
The American Film Institute Salute to Alfred Hitchcock (1979) (TV) .... Himself - President of the American Guild of Actors
"America 2-Night" .... Himself (1 episode, 1978)
- 60 Seconds of Fame (1978) TV episode .... Himself
The 50th Annual Academy Awards (1978) (TV) .... Himself
- Hersholt Award Recipient
The American Film Institute Salute to Henry Fonda (1978) (TV) .... Himself
Science Fiction Film Awards (1978) (TV) .... Himself - Presenter
... aka The 5th Annual Science Fiction Film Awards (USA: informal title)
"The Phil Donahue Show" .... Himself (1 episode, 1977)
... aka Donahue (USA: new title)
- Episode dated 8 December 1977 (1977) TV episode .... Himself
The American Film Institute's 10th Anniversary Special (1977) (TV) .... Himself - Host
America at the Movies (1976) (voice) .... Narrator
"Dinah!" .... Himself (2 episodes, 1976)
... aka Dinah! & Friends
- Episode dated 17 September 1976 (1976) TV episode .... Himself
- Episode dated 3 May 1976 (1976) TV episode .... Himself
The 49th Annual Academy Awards (1976) (TV) .... Himself
- Presenter: Hersholt Award
The American Film Institute Presents a Salute to William Wyler (1976) (TV) .... Himself
... aka The 4th American Film Institute Life Achievement Award: A Salute to William Wyler (USA: complete title)
They Were There (1976) .... Himself
The American Film Institute Salute to Orson Welles (1975) (TV) .... Himself
"The Mike Douglas Show" .... Himself (3 episodes, 1973-1974)
- Episode dated 18 May 1973 (1973) TV episode .... Himself
- Episode dated 14 May 1973 (1973) TV episode .... Himself
ABC's Wide World of Entertainment" .... Himself (1 episode, 1974)
... aka ABC Late Night (USA: new title)
- That's Entertainment! 50 Years of MGM (1974) TV episode .... Himself
The 46th Annual Academy Awards (1974) (TV) .... Himself
- Co-presenter: Best Actress in a Leading Role
The American Film Institute Salute to James Cagney (1974) (TV) .... Himself
"Dinah's Place" .... Himself (1 episode, 1973)
- Episode dated 23 October 1973 (1973) TV episode .... Himself
"Jack Paar Tonite" .... Himself (1 episode, 1973)
- Episode dated 18 October 1973 (1973) TV episode .... Himself
"Today" .... Himself (1 episode, 1973)
... aka NBC News Today (USA: promotional title)
... aka The Today Show (USA: alternative title)
- Episode dated 18 April 1973 (1973) TV episode .... Himself
The American Film Institute Salute to John Ford (1973) (TV) .... Himself
The 45th Annual Academy Awards (1973) (TV) .... Himself
- Co-Host & Presenter: Honorary Award to Edward G. Robinson
Lincoln's Gettysburg Address (1973) .... Narrator
A Look at the World of SOYLENT GREEN (1973) .... Himself
"Film Night" .... Himself (1 episode, 1972)
- Episode dated 26 February 1972 (1972) TV episode .... Himself
Our Active Earth (1972) .... Narrator
"Parkinson" .... Himself (1 episode, 1971)
- Episode #1.12 (1971) TV episode .... Himself
"V.I.P.-Schaukel" .... Himself (1 episode, 1971)
- Episode #1.3 (1971) TV episode .... Himself
Vietnam! Vietnam! (1971)
"The Irv Kupcinet Show" .... Himself (1 episode, 1971)
- Episode dated 21 August 1971 (1971) TV episode .... Himself
The Last Man Alive (1971) .... Himself
"The David Frost Show" .... Himself (2 episodes, 1969-1970)
- Episode #2.220 (1970) TV episode .... Himself
- Episode #1.10 (1969) TV episode .... Himself
King: A Filmed Record... Montgomery to Memphis (1970) .... Himself
The Festival Game (1970)
Rod Laver's Wimbledon (1969) .... Narrator
The Heart of Variety (1969) .... Himself
"Toast of the Town" .... Himself / .... (8 episodes, 1957-1968)
... aka The Ed Sullivan Show (USA: new title)
- Episode #21.39 (1968) TV episode .... Dramatic Reader
- Episode #21.30 (1968) TV episode .... Dramatic Reader
- See America with Ed Sullivan: Chicago (1960) TV episode .... Actor - Dramatic Reading
- Episode #13.31 (1960) TV episode .... Actor - Dramatic Reading
- Episode #13.15 (1959) TV episode .... Himself (3 more)
The Movie Experience: A Matter of Choice (1968) .... Narrator
Rowan & Martin at the Movies (1968) .... Himself
The 39th Annual Academy Awards (1967) (TV) .... Himself
- Presenter: Honorary Award to Yakima Canutt
While I Run This Race (1967) .... Narrator
The American Film: 1966 White House Festival of the Arts (1967) .... Himself/Narrator
Think Twentieth (1967) .... Himself
"House Party" .... Himself (1 episode, 1966)
... aka Art Linkletter's House Party (USA: complete title)
... aka The Linkletter Show (USA: new title)
- Episode dated 29 June 1966 (1966) TV episode .... Himself
"A Whole Scene Going" (1 episode, 1966)
- Episode #1.23 (1966) TV episode
"The Jack Paar Program" .... Himself-Guest (1 episode, 1965)
- Episode dated 16 April 1965 (1965) TV episode ....
Himself-Guest
The Egyptians (1965) .... Narrator
"F.D.R." (1965) TV mini-series (voice) .... Voice of Franklin Delano Roosevelt
The World's Greatest Showman: The Legend of Cecil B. DeMille (1963) (TV) .... Himself
A Tribute to John F. Kennedy from the Arts (1963) (TV) .... Himself
The Five Cities of June (1963) .... Narrator
At This Very Moment (1962) (TV) .... Himself
"The Revlon Revue" .... Himself (1 episode, 1960)
... aka Revlon Presents
... aka Revlon Spring Music Festival
- Tiptoe Through TV (1960) TV episode .... Himself
"The Steve Allen Show" .... Himself - Guest / ... (3 episodes, 1956-1960)
... aka The Steve Allen Plymouth Show (USA: new title)
- Episode #5.25 (1960) TV episode .... Himself - Guest
- Episode #4.26 (1959) TV episode .... Himself - Guest
- Episode #2.11 (1956) TV episode .... Himself - Actor
The 32nd Annual Academy Awards (1960) (TV) .... Himself
- Best Actor Winner
The 31st Annual Academy Awards (1959) (TV) .... Himself
- Best Actor Nominee
The 32nd Annual Academy Awards (1960) (TV) .... Himself
- Co-Presenter: Best Sound
"This Is Your Life" .... Himself (1 episode, 1957)
- Dennis Weaver (1957) TV episode .... Himself
"What's My Line?" .... Mystery Guest (1 episode, 1956)
- Episode dated 28 October 1956 (1956) TV episode .... Mystery Guest
"The George Gobel Show" .... Himself / ... (1 episode, 1956)
- Episode #2.17 (1956) TV episode .... Himself/Sketch Performer
"Person to Person" .... Himself - Guest (1 episode, 1955)
- Episode #3.7 (1955) TV episode .... Himself - Guest
"The Colgate Comedy Hour" .... Himself - Host / ... (5 episodes, 1955)
... aka Colgate Summer Comedy Hour (USA: summer title)
... aka Colgate Variety Hour (USA: sixth season title)
... aka Michael Todd Revue (USA: subtitle)
- Episode #5.39 (1955) TV episode .... Himself - Host
- Episode #5.36 (1955) TV episode (also archive footage) .... Himself - Host
- Episode #5.36 (1955) TV episode .... Himself
- Episode #5.31 (1955) TV episode .... Himself - Host
- Episode #5.30 (1955) TV episode .... Himself - Host
"The $64,000 Question" (1955) TV series .... Substitute Host (unknown episodes)
Introducing Charlton Heston (1950) .... Himself

Archive Footage:
A Night at the Movies: The Gigantic World of Epics (2009) (TV) .... Himself
Hollywood sul Tevere (2009) .... Himself
81st Annual Academy Awards (2009) (TV) .... Himself - Memorial Tribute
15th Annual Screen Actors Guild Awards (2009) (TV) .... Himself - Memorial Tribute
"Entertainment Tonight"
- Episode dated 8 August 2008 (2008) TV episode .... Himself
- Episode dated 7 April 2008 (2008) TV episode .... Himself
The 60th Primetime Emmy Awards (2008) (TV) .... Himself
- In Memoriam
Religulous (2008) (uncredited) .... George Taylor
"The O'Reilly Factor"
- Episode dated 22 August 2008 (2008) TV episode .... Moses
- Episode dated 7 April 2008 (2008) TV episode .... Himself/Various roles
Il falso bugiardo (2008) .... Himself
"La rentadora"
- Hi ha algú a l'altre costat (2007) TV episode .... George Taylor
AFI's 100 Years... 100 Movies: 10th Anniversary Edition (2007) (TV) .... Himself
"La tele de tu vida"
- Episode #1.12 (2007) TV episode .... Himself
"La mandrágora"
- Episode dated 28 February 2007 (2007) TV episode .... Himself
De Madrid a la luna (2006) .... Himself
"I Love the '70s: Volume 2" (2006) .... Himself
Boffo! Tinseltown's Bombs and Blockbusters (2006) (uncredited) .... Moses
"Battleground"
La Maratô 2005 (2005) (TV) .... Himself
"Sexes"
- Entre homes (2005) TV episode .... Judah Ben-Hur
Ben-Hur: The Epic That Changed Cinema (2005) (V) .... Himself
(2001 Interview)
101 Most Unforgettable SNL Moments (2004) (TV) .... Himself
Michael Moore, el gran agitador (2004) (TV) .... Himself
Christmas from Hollywood (2003) (V) .... Himself
"Circle of Honor"
- Charlton Heston (2003) TV episode .... Himself
Sex at 24 Frames Per Second (2003) (V) .... Himself
The Thief of Bagdad (2003) .... Texan Empire-Builder
A Patriot at the Podium (2003) (V) .... Himself
"El informal"
- Episode dated 10 April 2001 (2001) TV episode .... Himself
72nd Annual Academy Awards Pre-Show (2000) (TV) (uncredited) .... Himself
The Best of Film Noir (1999) (V) .... Himself
"Joe Bob's Drive-In Theater"
- More Girls with Big Guns (1995) TV episode .... Henry Hooker
"The Tonight Show Starring Johnny Carson"
- Episode dated 22 May 1992 (1992) TV episode .... Himself
"Saturday Night Live"
- Bruce Dern/Leon Redbone (1983) TV episode (uncredited) .... Himself
La verifica incerta (1965)
"The O'Reilly Factor"
- Episode #10.40 (1957) TV episode .... Himself
- Episode #6.30 (1953) TV episode .... Himself
"The Colgate Comedy Hour"
- Episode #6.2 (1955) TV episode .... Casey Cole
MAZ ADAMS
POTA Fan and POTA Artist

I’m 23 so I missed out on the original films. I just remember seeing “Escape” on TV, specifically the court-room scene when I was three or four years old and being intrigued.

WERE YOU ALREADY A SCIENCE FICTION FAN? WHAT WERE YOUR FAVORITES?
After seeing Escape when I was real young, I remember seeing the “POTA” was going to be on HBO in the TV Guide and decided to watch it. The movie really scared the pants off of me. Being so young, I misunderstood the movie, and thought I was going to turn into an ape. The whole scene where they find Stewart dead really shocked me. The makeup on her and that horrible shrieking sound scared me good. Also Chambers’ ape makeup gave me the creeps as well. I had nightmares about the movie for years, and couldn’t watch the POTA movies until 5 years ago or so. Its pretty embarrassing but its the truth.

I’ve always been a HUGE Star Wars fan as well, especially of Yoda since I was young. There is nothing like the Original Trilogy. The prequels don't do it for me. Since I was a kid I've LOVED the Twilight zone as well. I've watched the July 4th and New Years marathon since I was a child. I've loved sci-fi since I was young, as well as the paranormal. Anything having to do with Aliens or UFOs I was and still am really into.

HOW AND WHEN DID YOUR INVOLVEMENT WITH PLANET OF THE APES BECOME MORE OF A SERIOUS HOBBY OR CAREER?
About five years ago when I was up late and caught the original on the sci-fi channel. The movie had a huge impact on me, and I really dug all the hidden messages and themes. Since then I've tried to collect anything and everything POTA. My friends rib me a lot about it. They all say I'm obsessed with Apes and like to poke fun at me for it. They ask if I ever draw anything besides apes. My mom thinks its ironic since she knows how much it scared me as a child.

TELL US ABOUT YOUR ARTWORK?
I was drawing since before I can remember. I actually first picked up a pencil before I could walk. I actually hold the pencil incorrectly because of this. There is no way to know how many pictures I've drawn, but I've drawn almost every day since I was five, so its safe to say in the tens of thousands even though I don't have them all. I'm currently completing my 3rd and Final Year at the Joe Kubert School of Cartoon and Graphic Art. Graduating in May 2010. Its been a lot of hard work but I'm proud I've made it this far and almost graduated.
WHAT ARE YOUR FAVORITE APES DRAWINGS YOU HAVE DONE SO FAR?
A gouache painting I've done of Cornelius reading from Zaius' sacred scroll. It was a real learning experience being that I had lots of trouble with. I also like a black and white panel drawing I did of Marcus. A lot of people seem to like it. Its real graphic

WHAT GIVES YOU THE PATIENCE TO TAKE THE TIME TO DRAW SUCH DETAILED WORK?
Knowing that the more work you put into it, the bigger the pay off is. I love being able to wow people, it's a great feeling. Great things take time, the same is true in art

TELL ME ABOUT ALL THE PROJECTS YOU HAVE DONE AND HOW THEY GOT STARTED?
I do a lot of free lance work to keep busy and make some money on the side. It involves a lot of logo designs, and tattoo designs. I’ve also given a piece to ACCENT UK comics that they are going to publish in an anthology next year. In my free time I also write, and one of my artist friends is going to draw a script I wrote which is also due to be published my accent comics.

PROJECTS WITH OTHERS?
For one of my first year assignments at the Joe Kubert School of Art I turned the end of POTA into a comic script and had my friend illustrate it. It was a ton of fun and I hope to be able to work on anything POTA related officially. It seriously would be a dream come true.

WHO IS YOUR FAVORITE APE RELATED PERSON? WHY?
I would have loved to meet Roddy McDowall, but was fortunate enough to purchase a real nice Roddy autograph. I’ve also obtained a Heston auto through the mail. Without a doubt, Roddy McDowall is my favourite. I know that Heston is the most famous actor from the movies, but Roddy is really the heart and soul of the POTA universe. He played Cornelius, Caesar and Galen (from the TV series) all of who I love. I especially love the life he brought to Galen who is such a loveable character. Although I must say Cornelius is my favourite character. Roddy was taken away from us too soon but he will live on forever through POTA

WHICH IS YOUR FAVORITE APES FILM? WHAT DO YOU THINK OF THE APES TV SHOW AND CARTOONS?
Nothing is as great as the original. Its such a deep, meaning movie that touches on so many topics. They were able to weave and hide so many messages and themes within the movie, and yet it remained entertaining enough for kids. After the original, I like escape. Its just a fun kind of 'what if' movie.

Three years ago I purchased the deluxe box set that has the movies, the TV shows and the cartoon. I fell in love with the TV show and wish there were more episodes to watch. Its a different universe, but just as fun and
exciting. I really care for all the characters, which says a lot about the series. The cartoon I never really cared for, although its closer to the book than the movie is being that is real futuristic

HOW MANY APES COLLECTIBLES / ITEMS DO YOU HAVE IN YOUR COLLECTION?
Not as many as I'd like to have. I had about 15 of the Medicom figures which I love, and my goal is to collect the rest of the set. I got some POTA autographs, and a Caesar bust. I'd really love to be able to afford a life sized bust or statue from Apemania one day. My planet of the apes collection has many new additions all the time. My favorite new addition is a CGC 9.8 graded version of the #1 issue of the Curtis Planet of the Apes magazine/comic

and have a huge collection which continues to grow, especially anyone who is/was a Yankee or Dallas cowboy. I collect artwork from comic artists I look up to as well. I have a ton of awesome sketches and pieces from other artists.

WHAT KEEPS YOU INTERESTING IN PLANET OF THE APES AFTER ALL THESE YEARS?
Its a classic. 200 years from now people will still regard POTA as one of the all time classic great movies. 200 years from now the themes expressed...the anti-war, anti-racism themes will all still be valid. I think people will always be able to learn something from the POTA universe. The whole 'nuclear war' idea is sadly closer to a reality than some people think. It doesn't mean apes will evolve and reclaim the earth, but it does mean we should be nicer and more tolerant of each other.

HOW CAN SOMEONE CONTACT YOU FOR A PIECE
I'm open to commissions and am fairly reasonably priced. If interested please email me at xxcellardoorchx@yahoo.com.

IS THERE ARE NON-APES STUFF YOU COLLECT?
I collect all the star wars memorabilia and figures I can. I have a life sized bust of Yoda, and over 100 SW figures all in the package in mint condition. I also collect autographs
The bizarre world you met in "Planet Of The Apes" was only the beginning...
WHAT LIES BENEATH MAY BE THE END!

Beneath the Planet of the Apes

An army of civilized apes...
A fortress of radiation-crazed super humans...
Earth's final battle is about to begin—
Beneath the atomic rubble of what was once the city of New York!

Starring: James Franciscus, Kim Hunter, Maurice Evans, Linda Harrison

Directed by J. R. Robardt, Jr.

Produced by Irwin Allen

Distributed by 20th Century Fox

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INTERVIEW WITH GLEN SCHEETZ
POTA Artist & Collector

WHAT'S YOUR PERSONAL HISTORY WITH THE PLANET OF THE APES FRANCHISE? I saw “Planet of the Apes” a few weeks after it opened in 1968, and have been hooked ever since. I have seen the four sequels on their opening days. At that time I was living in San Bruno (a suburb on the San Francisco peninsula), California. I was thirteen and was already a sci-fi fan.

WHAT WERE YOUR FAVORITES? The “Universal Pictures” monster movies, like, “The Creature from the Black Lagoon” (and its sequels); anything from Ray Harryhausen; anything with dinosaurs. My first movie memories are from “A Journey to the Centre of the Earth” (1959) and “Dinosaurs” (1960). I am also an avid reader. My first literary loves were from Edgar Rice Burroughs (“John Carter of Mars”, et al.)

HOW AND WHEN DID YOUR INVOLVEMENT WITH POTA BECOME MORE SERIOUS? There’s no real line of demarcation. I’ve always collected memorabilia, starting with the books and trading cards. And, as an artist, I’ve always drawn and painted Apes.

WHAT DID YOUR FAMILY AND FRIENDS THINK OF YOUR OBSESSION WITH PLANET OF THE APES AND SCI-FI? They thought I was a nut, weird, and that it was all a waste of time.

HAVE YOU EVER BEEN A MEMBER OF ANY SCI-FI RELATED FAN CLUBS? Yes. “The Bay Area Science Fantasy Club” and “The Northern California Star Wars Fan Club”.

HAVE YOU WRITTEN ANY ARTICLES ABOUT APES? Yes. In the fanzines, “The Force”, “BayStar” and “Phoenix: The Magazine”. I’ve also written for the Yahoo site: “POTA” (http://movies.groups.yahoo.com/group/pota/)

WHATS THE BIGGEST PROJECT YOU HAVE BEEN INVOLVED WITH AND ANY CURRENT PROJECTS? I was the Editor/Art Coordinator for a fanzine group. I am currently finishing up a screenplay.

WHAT HAS BEEN YOUR INVOLVEMENT WITH APE CHRONICLES, APE CRAZY, SIMIAN SCROLLS, SACRED SCROLLS, APESFAN, CENTURY CITY NEWS etc.? I’ve done artwork: drawings and maps, mostly, for a few of these.

HAVE YOU EVER MET ANY CAST AND CREW FROM THE APES MOVIES OR TV SERIES? No. I did correspond with Dan Striepeke for a short while in the late ‘60s/early ‘70s. He was nice, and sent me some make-up and costume photos.

WHO IS YOUR FAVORITE APE RELATED PERSON? WHY? I really don’t have one. As an actor, I admire the ape actors; as a writer, I admire the writers; and as an artist, I admire the make-up and other craftsmen.

TELL ME ABOUT THE CONVENTIONS YOU HAVE BEEN TO WITH SOME APE INVOLVEMENT? I have mostly been to “Media” cons and “Comic” cons. There’s always apes, and they’re usually quite good.

WHAT IS YOUR FAVORITE APE CHARACTER AND FILM? I really don’t have a favorite, per se, but I do think Cornelius was the most appealing character, to me. “Beneath the Planet of the Apes”. I liked the contrast between the apes’ and mutants’ societies; I especially liked the religious developments.

WHAT DO YOU THINK OF THE APES TV SHOW AND CARTOONS? I really like the television show. As a writer, I can see that it had great potential, if it had been given a chance. I can take or leave the cartoon.

TELL US ABOUT YOUR APES COLLECTIBLES? Too many to count. I have at least one copy of every book (I even have a French copy of “Planet of the Apes”); most every apes figure made; the complete Marvel comics set; multiple copies of all the movies on VHS; multiple copies of all the movies and TV shows on DVD (including the Caesar “Head” version); all the movie posters; etc.

WHAT ARE SOME OF THE HIGHLIGHTS OF YOUR COLLECTION? I don’t have any highlights, per se. I’m pretty proud of my figures collection (MEGO, Medicom, Sideshow, etc.), and am always seeking to add to it. I have enjoyed collecting since I was a kid. I will show my collection anyone who will look/listen.


WHAT KEEPS YOU INTERESTING IN PLANET OF THE APES AFTER ALL THESE YEARS? It never ages. It’s appeal will probably never wane – at least for me.
The Planet Of the Apes - Chapter #4

Adapted from the Movie by Bill Hollweg
24/Dec/2006

"PLANET OF THE APES"- Original Screenplay by Michael Wilson

Based on Novel By Pierre Boulle  

SCENE#1:  Landon runs. Gorilla's (beaters and on horseback), and fleeing humans race through the heavy underbrush of the background.

LANDON:  <running> Gotta get <pant> outta here... Where's Taylor? Dodge? <pant> Damn-another Gorilla!

GORILLA #1 (HORSEBACK): Another one! Run human! <laughs heartily in the glory of the hunt>

LANDON:  <running> Gotta get away <pant> there... The girl! I- they got her! Threw a net over her... Can't go that way... I--

GORILLA #1 (HORSEBACK): Got you now human! <laughs heartily in the glory of the hunt>

LANDON:  <running> --Get away... Behind <pause/pant> me. Gorilla!!! <moans to himself> NO---

GORILLA #1 (HORSEBACK): Got you now human! HY-YAH!!! HAR!!!

SFX:  The gorilla's horse bears down on Landon.

LANDON:  <moans- gurgles- gasps> <Lying on his back. His fingers go to his throat. Blood appears between his fingers. He opens his mouth in pain, but no sound comes forth, as Taylor sinks into unconsciousness.

GORILLA #1 (HORSEBACK): <rides up to Taylor and jumps from horse> Whoa horse! Human's still alive! Clean shot through the neck... What in the name of the Lawgiver? This one's wearing strange garments... <yells to another Gorilla> Urko!!! Look at this!

DISSOLVE TO:

SCENE#2:  Fade to: TAYLOR CRAWLING through the tall grass on his hands and knees. A rider crosses his path without seeing him.

GORILLA #2 (HORSEBACK): Har!!! Har!!! <fires rifle> Got another!!! What a hunt!!! <laughs-rides past>

TAYLOR:  <stage whispered> Talking apes... With rifles... What kind of a planet... Gotta get outta here... Damn Gorillas coming this way... Beating the underbrush...

SFX:  The beaters close in on Taylor, blocking his escape route. Taylor changes direction and decides to run.

TAYLOR:  <stage whispered> Maybe I can make it out that way... Make a run for it... Now! <gets up and runs>

SFX:  Bent low, he flees through the tall grass. A SHOT rings out.

GORILLA #1 (HORSEBACK): Whoa! There's one tryin' to run for it! <rachets his rifle bolt into firing position, aims> Hold on human... I have you... Now! <fires>

TAYLOR:  AAAAAKKK!!! <Taylor falls. Shot>

GORILLA #1 (HORSEBACK): <with enthusiasm/pride/boastfulness> GOT HIM!!! Neck shot from 60 yards!!! Ursus will make a captain out of me when he here's of this shot! <laughs>

TAYLOR:  <lying on his back. His fingers go to his throat. Blood appears between his fingers. He opens his mouth in pain, but no sound comes forth, as Taylor sinks into unconsciousness.

GORILLA #1 (HORSEBACK): <rides up to Taylor> Whoa horse! Human's still alive! Clean shot through the neck... What in the name of the Lawgiver? This one's wearing strange garments... <yells to another Gorilla> Urko!!! Look at this!
THE HUNTERS - DAY, The Gorilla hunting party has reassembled here beneath the fruit trees. Some of the gorillas have dismounted; others are still on horseback. In the middle distance is a crude horse-drawn wagon. The sides and top of the wagon form a wire cage. Three captive males and one female are visible within the cage. Dodge and Landon are nowhere to be seen.

URKO: What a hunt! Must have bagged 25 humans myself!!! And that's just the dead ones!

GORILLAS (group): We're going to need more wagons to transport the live animals back to the City! Take my picture with this ugly beast! Urko-Say humans stink! <laughs as picture is taken> Stack the carcasses over there. We can use them for stationary target practice. Not that we need it! <laughs>

SFX: Two gorilla porters enter scene, dragging a male human corpse by the ankles, as two other bearers enter scene with a living burden on a long carrying pole. Taylor dangles from the pole, held aloft by the bonds around his wrists and ankles.

GORILLA #3 (Beater): Urko! Where do you want this funny dressed one?

URKO: Put it in with the cage with the three males and one female, over there. It's going to Dr Zira- let her figure it out in fashion sense...

GORILLA #3 (Beater): Yes sir!

SFX: The two gorillas walk to the wagon/cage and dump Taylor open it, dump Taylor, and close the tail gate.

GORILLA #3 (Beater): <chuckles> Let that Dr Zira figure it out... What she wants with all the humans is beyond me...<snorts with derision> Chimpanzee scientists...

URKO: Aldo- why don't you take that wagon to the zoo. Then report to General Ursus of the hunt.

GORILLA #3 (Beater): Yes sir. Hate the zoo... Stinks of humans and Chimpanzee Scientists...

URKO: <laughs> Just don't let Zira hear you... She has the ear of Dr Zaius...

GORILLA #3 (Beater): <despondantly> Aye...

SFX: The Gorilla climbs up and whips the horses into motion. There is a JOLT of MOVEMENT as the wagon gets underway.

GORILLA #3 (Beater): Hy-Ya!!! Gidd-yup!

FADE OUT

SCENE#4: FADE IN INT. SURGERY ROOM- ANGLING DOWN ON TWO OPERATING TABLES NIGHT. Taylor lies strapped to the nearer table. He appears to be unconscious. The young female captive, Nova, is strapped to the table beside him. She is conscious. Taylor is receiving a direct blood transfusion from her. Hovering over Taylor are a NURSE and a surgeon named GALEN. Both are chimpanzees. Galen wears a bloody surgical apron, the nurse a white smock. Galen is removing a filthy bandage from Taylor's neck. A door behind them opens and DR. ZIRA, an animal psychologist, enters. She, too, is a chimpanzee and wears a smock like the nurse's.

ZIRA: Which one was wearing the strange clothes?

GALEN: Him.

ZIRA: <Zira looks down at Taylor.> Will he live?

GALEN: (irritably) I don't know. This beast lost a lot of blood.

SFX: Galen paws through a tray of surgical instruments. The equipment is obsolescent and the room untidy -- like that of a callous small-town veterinarian.

GALEN: (to Nurse ) There's no probe here. Find one!

NURSE (Chimpanzee): Yes, sir. <She exits.>

ZIRA: <Zira runs a forefinger across a dusty table.> This place is dirty, doctor.

GALEN: (defensively) These animals are dirty, doctor. They stink, and they carry communicable diseases. Why aren't they cleaned up before they're brought here?

ZIRA: You don't sound happy in your work.
GALEN: I'm nothing more than a vet in this laboratory...

SFX: Taylor feebly turns his head and looks at Nova. She returns his gaze with an unchanged empty stare. We sense that Taylor realizes her blood is flowing into his veins. Over this we hear:

GALEN: You promised to speak to Dr. Zaius about me.

ZIRA: I did. But you know how he looks down his nose at chimpanzees.

GALEN: Most chimpanzees... Not you....

ZIRA: I resent that implication Galen.

GALEN: You promised...

SFX: The Nurse reenters with a probe and hands it to Dr. Galen, who protests to Zira:

NURSE (Chimpanzee): The probe Doctor Galen.

GALEN: What? Oh- thanks. Nurse- double check the transfusionary tube in the female and ensure the blood flow to this male beast is even. <to himself> Wonder it survived a Gorilla rifle shot to the neck... Back to Dr Zaius... The quota system's been abolished! You made it. Why can't I?

ZIRA: What do you mean, made it? I'm an animal psychologist, that's all. We don't have any authority.

GALEN: You do pretty well when it comes to getting space and equipment.

ZIRA: That's because Dr. Zaius realizes our work has value.

GALEN: <Hmph.>

ZIRA: The foundations of scientific brain surgery are being laid right here - in studies of cerebral function in these animals.

GALEN: They're still dirty. And their bite is septic. Look at that ... My hand still hasn't healed. (to Nurse) Hold his head.

SFX: The Nurse complies, gripping Taylor's skull with both hands.

GALEN: Hmmmm... Let's see how much damaged the Gorilla's bullet did to your neck beast... <Galen leans down and begins to probe the throat wound.>

DISSOLVE TO:

SCENE#5: INT. A ROW OF CAGES - ANIMAL LABORATORY - DAY. The cages are no larger than small jail cells. There are four of them. Bars, not walls, divide the cages, so that all four are visible. Each of the first three cages is occupied by a primitive male. At the moment the first two are quiet -- dozing or scratching apathetically.

SFX: A door at the end of the aisle opens and a gorilla named JULIUS enters, dressed in a keeper's uniform. He quickly closes the door, snatches up a broom, starts sweeping. Julius is obviously late for work. Taylor struggles to his feet, moves to the bars of the cage, tries to call out.

TAYLOR: (soundlessly) Hey! Hey!

HUMANS (3 Males-Caged): <grunts-various>

SFX: The three other primitives move toward the bars of their cages. Julius barks at them.

JULIUS (Gorilla): <mutters to himself> Late for work... Zira'll have my head for this if I don't get the place cleaned up... <normal voice> Simmer down! (points at Taylor) You especially. I have to get this place cleaned up... I don't have time for you dirty beasts... Damn broom... You'd think I could get a newer one... But nooooo... All the money goes to keeping these "animals" healthy...

SFX: The third primitive goes back to stacking his blocks. Julius comes up to Taylor's cage, indicates a like set of blocks strewn across its floor, extends his broom handle to whack the banana overhead.

JULIUS (Gorilla): <hits Taylor's cage with his broom handle> Better give Dr Zira's test a try, stupid. Unless you like going hungry. Stack the pretty blocks and get the banana hanging from the ceiling... <goes back to sweeping> Stupid beasts... It's a wonder they can feed themselves at all...

SFX: A moment later, the door at the end of the aisle opens and Dr. Zira enters.

JULIUS (Gorilla): Good morning, Dr. Zira.
ZIRA: Good morning, Julius. You are late again... How's our patient today?

JULIUS (Gorilla): I'm sorry Dr Zira- my wife--

ZIRA: Don't let it happen again Julius. You have young one's to support, what kind of example are you setting? In any event- how's our patient today?

JULIUS (Gorilla): No change. The minute you open the door, he goes into his act.

SFX: She starts down the aisle toward Taylor's cage. He grasps the bars, awaiting her anxiously. As she passes the second cage, the primitive in it shakes the bars, jumps up and down. His tongue is hanging out.

HUMAN (Male): <Grunts with excitement>

SFX: Zira smiles, stops, digs into the pocket of her smock.

ZIRA: Do we want some sugar, old-timer?

HUMAN (Male): <Grunts with excitement>

SFX: The man eagerly sticks his hand through the bars. She drops the cube in his hands. He jams it into his mouth.

JULIUS (Gorilla): (concerned) You could get hurt doing that, Doctor.

ZIRA: Don't be silly. He's perfectly tame.

SFX: She moves toward Taylor's cage, Julius behind her.

JULIUS (Gorilla): They're all tame until they take a chunk out of you.

ZIRA: Julius...<then walks to Taylor's cage> (playfully) And you... Well, what do we want this morning? Do we want something? Speak! Come on, speak! <pause> Well, Bright Eyes, is our throat feeling better?

TAYLOR: <grunts-trying to indicate the notepad and pencil>

JULIUS (Gorilla): Now what?

TAYLOR: <Taylor grunts for Zira to come closer to the bars.>

ZIRA: He seems to want something.

SFX: She advances tentatively toward the cage.

JULIUS (Gorilla): I'd be careful, doctor.

SFX: Taylor suddenly reaches through the bars, tries to snatch the pen and notebook from Zira.

JULIUS (Gorilla): What did I tell you! Tried to get you and your notebook! (to Taylor) GET BACK!

SFX: Julius instantly jabs his broom handle through the bars, hitting Taylor in the ribs.

TAYLOR: <Taylor grunts in pain>

JULIUS (Gorilla): Try that again, I'll break your arm!

TAYLOR: <Taylor grunts in frustration-still trying to talk>

SFX: Over this a door is heard opening o.s., and Julius' voice, nervous, deferential:

JULIUS (Gorilla): Good morning, Your Excellency.

SFX: Julius and Zira cross to a stout, imposing
orangutan who has just entered the laboratory. Julius bows to him. This is DR. ZAIUS.

ZIRA: (bubbling) Dr. Zaius, I'm so glad you could come. He's over here.

SFX: Zaius crosses with them to Taylor's cage.

ZAIUS: (Beneath his austere manner, we sense tension, worry.) This nasty creature <pause> I presume?

ZIRA: <Zira looks up at Taylor, her tone an appeal.> Bright Eyes, show him! Go ahead! Do your trick!

TAYLOR: <Taylor grunts negatively-refusing>

ZIRA: Speak! Go on. Speak again.

TAYLOR: <Taylor grunts trying to talk> My - name - isn't - Bright Eyes It's Taylor!

ZIRA: There! Can you believe it? I looks like he's talking.

ZAIUS: (evenly) Yes, amusing. A man who acts like an ape.

TAYLOR: <Taylor grunts answering Zaius with a question/grunt>

ZIRA: (thunderstruck) Dr. Zaius, I could have sworn he was answering you!

ZAIUS: (nodding, but unmoved) He shows a definite gift for mimicry.

ZIRA: I wonder how held score on a Hopkins manual dexterity test?

ZAIUS: An animal?

JULIUS (Gorilla): Look!

ZIRA: He's moving his fingers!

ZAIUS: Of course. He saw you moving yours.

ZIRA: But perhaps he understood --

TAYLOR: <Taylor pleading silently as Zaius' voice is heard over the SHOT.

ZAIUS: Man has no understanding, Dr. Zira. He can be taught a few simple tricks. Nothing more.

ZIRA: I beg to disagree. According to my experiments --

ZAIUS: <A warning burns out of his eyes as he stares at Taylor> A word to the wise, Dr. Zira. Experimental brain surgery on these creatures is one thing. <pause> I'm all for it.

TAYLOR: <Grunts in shocked understanding- Abruptly, he stops moving his lips.>

ZAIUS: <Zaius sees the effect his words have had on Taylor. He turns to Zira, goes on in a more detached tone.> But your behavioral studies are another matter entirely. To suggest that we can learn something about simian nature from a study of man is nonsense. Besides, men are a nuisance. They outgrow their own food supply in the forest and migrate to our green belts and ravage our crops. <pause> The sooner they're exterminated, the better.

SFX: He turns toward the door. A disappointed Zira follows him. Zaius looks back at Taylor just before going out.

ZAIUS: It's a question of simian survival. <Zaius walks out the door>

APE GUARD: <walks in with a female human> Is this the one you wanted, Doctor?

ZIRA: Yes, thank you.(pause, her voice much closer) Bright Eyes? <pause> I've got a present for you. Julius, Put the human female in with him.

SFX: Julius unlocks the cage door-, leads Nova inside, removes her leash and collar. Taylor has gotten to his feet. Julius goes out, locking the door behind him. Nova hesitates, then slowly reaches out, takes Taylor's hand.

ZIRA: See bright eyes... She takes your hand... That's so sweet...

FADE OUT.

END CHAPTER #4
INTERVIEW WITH TIM PARATI
Hollywood Actor
and possibly the worlds #1 POTA Collector!

WHAT'S YOUR PERSONAL HISTORY WITH THE PLANET OF THE APES FRANCHISE? WERE THE MOVIES, THE TV SERIES OR THE COMICS YOUR POINT OF ENTRY?
My personal history started when the first film aired on CBS. I was already fascinated by real apes and had a few items depicting them. Then I saw this movie where the apes TALKED and I was instantly hooked! I started collecting then. My cousin took me to the GO APE festival at a local drive-in.

WHERE WERE YOU LIVING AT THE TIME? HOW OLD WERE YOU? WERE YOU ALREADY A SCIENCE FICTION FAN? WHAT WERE YOUR FAVORITES?
I was born and raised in Charlotte, NC and I guess I was around 11 or 12. Probably a little old for all this! I enjoyed Sci fi TV shows and movies. I was always attracted to shows with an escapist premise. I loved "Star Trek" and had a few items and books from that. Other favorites over the years were "Land of the Giants", "The Addams Family", "The Night Stalker", "Space 1999", "The Magician" and "Twilight Zone". I had a serious crush on Elizabeth Montgomery from "Bewitched" especially when she wore that black dress!

HOW AND WHEN DID YOUR INVOLVEMENT WITH PLANET OF THE APES BECOME MORE OF A SERIOUS HOBBY?
I pretty much started collecting as soon as I saw the film the first time. My cousin, who was a collector of older movie and TV memorabilia, gave me some lobby cards from "Escape", and some slides and commercials he got from our local CBS affiliate. Then a neighbor gave me the Addar Cornelius model. I bought the trading cards.....it just steam rolled from there. I put it all away in a big box when I went to high school and college, then had it all in storage for years until ebay came around. I opened the box thinking I could sell it all but that plan backfired. I was buyin all the stuff I always wanted earlier and never sold the original stuff!

WHAT DID YOUR FAMILY AND FRIENDS THINK OF YOUR OBSESSION WITH PLANET OF THE APES?
They think it's cool. Friends have given me stuff over the years. Now I'm almost known for it! "Oh, you're the Ape guy"!

HAVE YOU EVER BEEN A MEMBER OF ANY SCI-FI RELATED FAN CLUBS?
I was in the Roddy McDowall Fan Club a long time ago run by some guy named Patrick White but that was it for clubs.

WHAT'S THE BIGGEST PROJECT YOU HAVE BEEN INVOLVED WITH?
Having some of my photos of my collection included in the Blu-ray featurette "The Impact of the Apes". They gave me a "thank you" and sent me a Blu-ray copy of "Planet".....

HAVE YOU WRITTEN ANY OTHER REVIEWS, ARTICLES AND BEEN PUBLISHED ELSEWHERE?
ANY INVOLVEMENT WITH APE CRAZY, SIMIAN SCROLLS, SACRED SCROLLS, APESFAN, CENTURY CITY NEWS etc.?
I interviewed Jacqueline Scott who appeared twice on the TV series which should be in the 2009 issue of SIMIAN SCROLLS! I've never heard of Ape Crazy or Century City News! How do I get those??

HAVE YOU EVER MET ANY CAST AND CREW FROM THE APES MOVIES OR TV SERIES?
ANY INTERESTING STORIES TO TELL ABOUT THESE PEOPLE OR EVENTS?
I'm an actor so it was cool that the first film I got cast in was "Stephen King's Cat's Eye" which featured James Naughton playing Drew Barrymore's dad. I didn't work with him, but he was there the day I arrived on the set. I told him I was a huge POTA fan and he said "Oh yeah?" but he had a smile on his
face. Recently I worked with Paul Giamatti who was Limbo in the Burton film. Danny Huston told me his dad, John, pretty much did "Battle" for the money! STILL want to meet Linda Harrison!!

WHO IS YOUR FAVORITE APE RELATED PERSON? WHY?
Gotta be Roddy and Kim. They WERE Planet of the Apes......!

TELL ME ABOUT THE CONVENTIONS YOU HAVE BEEN TO WITH SOME APE INVOLVEMENT?
Besides meeting Ms. Scott, I saw Mike Ploog once where he drew a sketch of a chimp from "Terror" for me!

WHAT IS YOUR FAVORITE APE CHARACTER?
I've always been partial to Cornelius and Zira. Always liked the chimps best. I never cared for any of the humans, Nova excluded of course.

WHICH IS YOUR FAVORITE APES FILM?
The first one...no question.

WHAT DO YOU THINK OF THE APES TV SHOW AND CARTOONS?
Been re-watching the TV series and while visually it's still thrilling, I have to agree with what has always been said about it. The stories for the most part were weak. It could have been terrific! Of course I loved it when it first aired. As much as "Return" bothers me sometimes.....that freaking screeching giant bird....I still enjoy it. It has some fantastic artwork in it as far as background paintings.

HOW MANY APES COLLECTIBLES/ITEMS DO YOU HAVE IN YOUR COLLECTION?
Thousands.....I have no idea.

WHAT IS THE HIGHLIGHT OF YOUR COLLECTION?
I used to say it was the sleeping bag because it was so hard to find! The 5' tall playhouse is cool! I have focused a lot on foreign press material. Just got programs from Denmark and Iceland!

WHAT KEEPS YOU COLLECTING?
People ask me that all the time. I have no idea. There's just something about POTA that thrills me every single time I see anything to do with it. I dream sometimes I've found a whole stash of stuff I'd never seen before! I'm not really an obsessive person but I guess everyone needs one thing they can go crazy over!

IS THERE ARE NON-APES STUFF YOU COLLECT?
I collected some James Bond stuff for awhile. Some "Star Wars" and "Star Trek". I've got some "Doctor Dolittle" and "Jungle Book" stuff too. But I'm getting rid of all that. I only take in POTA stuff now.

DO YOU LET PEOPLE COME AND SEE YOUR STUFF?
Yeah, they think I'm crazy at first but then they really start looking at it and get into it and then start telling me what they collect! There are pictures from my collection on Hunter's site.
http://pota.goatley.com/collectibles.html

HAVE YOU HAD ANY ARTICLES OR STUFF WRITTEN/PRINTED OR TELEVISED ABOUT YOUR VAST COLLECTION?
A reporter from a Winnipeg paper called not too long ago! And a bud of mine did an article about my stuff in 2001 when the Burton film was coming out.

HAVE YOU EVER TALKED TO 20TH CENTURY FOX?
No, only the people dealing with the Bluray feature...an independent film company.

WHAT OTHER PROJECTS HAVE YOU BEEN INVOLVED WITH AND WHAT ARE YOUR FUTURE PLANS?
Just trying to keep getting acting work! I am also a Scene Painter.

WHAT KEEPS YOU INTERESTING IN PLANET OF THE APES AFTER ALL THESE YEARS?
That same thrill I first had watching the film the first time. Again I can't explain it. It's just an organic part of me!
EL PLANETA DE LOS MONOS (SPANISH COMICS) 1974-1979

By Terry Hoknes

Most likely the first Marvel Comic printed in Spain was LOS 4 FANTASTICOS in September 1969 reprinting the first tales of the Fantastic Four originally printed in the USA in November 1961. The first Marvel hero comic from the states was also its debut in Spain 8 years later as Marvel really began to expand its distribution in the late 1960s. Spider-man and Thor appear to have debuted next with their own titles as well as Namor The Sub-mariner. The Avengers might have possibly also had their own title. Conan #1 began in September 1972. Superheroes Marvel featuring Hulk and the Avengers debuted in Feb 1973. El Hombre Lobo followed in March 1973 (appears to be possibly Werewolf By Night). Ka-Zar began in Oct 1973. Superman September 1972. Superheroes Marvel featuring Hulk and the Avengers debuted in Feb 1973. El Hombre Lobo followed in March 1973 (appears to be possibly Werewolf By Night). Ka-Zar began in Oct 1973. SuperHeroes featuring Warlock debuted in Mar 1974. In August 1974 they restarted many of the titles with Volume 2 Number #1. By late 1974 new titles had been started and others renamed including La Masa (Incredible Hulk) and Los Vengadores (Avengers) and Relatos Salvajes (horror magazine).

It is the fall of 1974 and monster fans pick up a new series titled RELATOS SALVAJES (means Wild Stories). Its contents are completely dedicated to monster movies and characters. English words on the cover read “Monsters of the Movies”. Mundi Comics put out this Spanish version of a similar American released magazine. Monsters of the movies was a marvel dedicated to stories of fantastic film classics magazine. 6 page cartoons by Roy Thomas, Barry Windsor Smith and Dan Adkins. The rest of the issue is composed of stories: “King Kong: monarch of the monsters” of Doug Moench, “Karloff in the castle of Raven and the fantastic world of the monsters from real life” of Ron Haydock, “monsters of radio” cellar your dry coffin Nevada “of Jim Harmon, ” the Dracula imitation of Don Glut and “many children Kong” Eric Hoffman. Also includes Roy Thomas Publisher and another editor Jim Harmon, Various photo montages are found as well as dialogues by Stan Lee. The inner back cover features the vintage comic “Tumbita” by Tunet Vila. Most of the contents are taken directly from the US version.

The 2nd issue of this new monster magazine series has a cover date of November 1974 and reads RELATOS SALVAJES: EL PLANETO DE LOS MONOS. With a cover price of 40 Pesetas it includes 84 pages almost entirely dedicated to the sci-fi series Planet Of The Apes. Cover reads Volume #1 Number 2. This issue contains 2 POTA comic strip stories: terror in the planet of the apes (25 pp.) and planet of the apes movie adaptation (25 pp.) both with stories by writer Doug Moench. This rare debut of the apes in Spain includes: An article "way of the planet of the monkey" (2 pages), the first history included an introduction 1 page text, also includes "escape of the battle for the conquest under of the planet of the Apes: A review of the series of monkeys”, by Gary Gerani (8 pages), an interview with Rod Serling made by David Johnson (3 pages), and the "side of monkeys”, Ed Lawrence (5 pages) work item. In addition, we can find the item "the imitation of Dracula", by Donald f. Glut (8 pages).

February 1975 saw the release of RELATOS SALVAJES #3 which featured all reprints from another new US Marvel Sci-fi magazine titled Unknown Worlds Of Science Fiction #1. It includes the work of Stephen Maroto (1 page), and items “1975: A Space Odyssey” (1 page), “the chronic Bradbury” (9 pages) and “master of yesterday and today” (4 pages). RELATOS SALVAJES Volume one will last until 1980 putting out 84 issues. Most of the last 50 issues are dedicated to Savage Sword Of Conan.

Now the mystery begins. While POTA was on TV in the fall of 1974 and most countries were starting their new POTA comic magazines series its not known if Spain did the same. While it would seem likely that they did we have no info to prove this is the case except that common sense would seem it would be so.

The worldwide database of Marvel Comics found at www.universomarvel.com lists that the Spanish POTA magazines came out during 1977-1979. This is further proved by looking at the indicia in the magazines which shows a year listed as 1977 but not specifically a copyright date or a month.

Can we really believe that a monthly POTA magazine (reprinting the US editions) would have started not until 1977 in Spain? It seems very odd but might possibly be the case.

UNIVERSOMARVEL - Worldwide website to index foreign language Marvel Comics
You can look further info on some issues of this rare POTA series at:
http://www.universomarvel.com/fichas/plamo_v2.html

The series RELATOS SALVAJES was restarted as Volume 2 with a possible 1977 date. The first issue is almost a complete clone of Volume 1 Number 2 that premiered POTA in Spain. The cover art and text is the same and most of the contents are likely the same. Later on you will see we have indexed the entire contents of each issue of Volume 2 - the regular ongoing POTA magazine series. The series RELATOS SALVAJES was restarted as Volume 2 with a possible 1977 date. The first issue is almost a complete clone of Volume 1 Number 2 that premiered POTA in Spain. The cover art and text is the same and most of the contents are likely the same. Later on you will see we have indexed the entire contents of each issue of Volume 2 - the regular ongoing POTA magazine series.

For the first three issues of Volume two the title read RELATOS SALVAJES: EL PLANETO DE LOS MONOS. With Volume 2 Number 4 the title changes to EL PLANETO DE LOS MONOS. The series would run up until issue #29.

Filling the gaps in the mystery! Mundi Comics put out a 100% dedicated POTA magazine but we still don’t know if it did begin in 1974 or not until 1977. If the series was published from 1974 to 1979 then it holds the
distinction of being the longest running POTA magazine/comic series ever and anywhere!

If the series did not start until 1977 then the question remains why was the series started so late. And more importantly did people really buy it? Well the obvious answer is yes it must have sold well otherwise they would not have put a huge run of issues in the late 1970s. Sales must have been strong for quite a lengthy period as no less than 8 new issues were put out in 1979. The American and the UK series had both already ended two years earlier. Spain was most likely the last country to produce POTA product in print in the late 1970s. The Spanish comics are fairly rare now and only a few copies turn up. I was never able to complete my set after years of looking.

The series however will look very familiar to Americans as the series cover art followed along exactly the same as the Marvel/Curtis Magazine series in the USA (1974-1977).

Sales would have been the strongest near the beginning of the series debut and this is definitely true as more back issues can be found of the early issues. I found issues Vol 2 #4 and #5 the most common.

Due to lowering of popularity and rising printing costs during the 1970s the size and price changed numerous times. The Volume 2 original series debuted with 84 pages for only 50 Pesetas. Immediately starting with issue #2 the page count was reduced to 68 pages for 50 Pesetas. Starting with issue #9 the page count was reduced again to 60 pages per issue and the price held the same. Issue #22 saw the first price increase as it was raised to 65 Pesetas per issue but the page count of 60 remained the same. By issue #27 the page count was reduced again to only 52 pages per issue. I would presume that in a way to try to boost sales in 1979 the price was reduced back to the original 50 Pesetas while keeping the page count of 52 pages. This would be short lived for only issues #28 and #29 and then the long running series was cancelled.

In 1979 a new series was started but this was a complete reprint series as it pulled all its contests from the 1974 series. They were produced as thick square bound comics with 100 pages in each issue for 160 Pesetas. The price was more than tripled from the regular monthly issues and it was all reprints. Speculation would make me think two possibilities. Either demand was high enough for back issues that there was a definite market to bring more POTA product into the Spanish market. OR the other thought is someone knew the market was dying and found a way to cash in and make easy money with reprint material.

Due to this costly price it would seem logical that the 6 thick reprint issues would possibly be the rarest issues even though they are the newest. 160 Pesetas in 1979 would have been quite expensive and probably did not attract many buyers for this dying franchise. These six issues are known as Volume 3.

However its interesting to note that the various comic magazines from Mundi Comics in the late 1970s had varying prices. The POTA magazines were actually quite cheap at only 50 Pesetas per issue. While other monthly comic magazines such as Doc Savage and Conan were both 100 Pesetas per issue. There was also a thick reprint series of Spiderman in 1979 that cost 160 Pesetas per issue just like the new POTA reprint issues. So this proves that these new reprint issues were not just an idea to cash in on POTA alone.

The Volume 2 series ran for 29 issues. Just like the USA series we found a variety of comic strip stories as well as the articles from the American editions. It does not appear that there is any new POTA content at all in the Spanish editions except for basic layouts of photos on the contents page, and mentions in ads etc.

For some reason they filled up the last remaining pages in most issues with reprints from various older comic strips either from Spain or from Marvel in the USA. Stan Lee material turns up a few times but the most common reprint material that is Non-POTA is the comic strip Tumbita by Tunet Vila reprinted from the early 1950s with comical stories about a ghost. Tumbita appeared in almost every issue right from #1 to #25.

The majority of contents reprint the original US Marvel/Curtis Magazine series including the movie adaptations, original comic stories by Doug Moench and interviews and articles about the movies and TV series.

The series always showed a copyright date of 1974 but seeing that the American series only put out the first 3 issues in 1974 it is likely that these issues were monthly or bi-monthly like the USA series. The copyright year of 1979 is not specifically given in the later issues but there are code numbers in the indicia for 77 78 and 79 which may indicate the year.

1979 THICK ISSUES - VOLUME THREE
Issue #1 reprints comic stories from US Issues #1-4
Issue #2 reprints comic stories from US issues #5-7
Issue #3 reprints comic stories from US issues #8-11
Issue #4 reprints comic stories from US issues #12-15
Issue #5 reprints comic stories from US issues #16-18
Issue #6 reprints comic stories from US issues #18-21

PRICE GUIDE VALUES
There is no price guide values but from the issues I could find online these seem to be estimated values:
Volume 1 No 2 - debut of POTA - very rare (I've personally never seen a copy) $50.00
Volume 2 issues worth $10.00 US each (Issues #1-3 are called Relatos Salvajes)
Volume 3 issues worth $60.00 US each
Complete set of Volume 2 #1-29 sold for $300.00 US

29 issues in Volume 2 series (1974-1979) mostly 52 pages per issue at 50 Pesetas each
6 issues in Volume 3 series (1979) 100 pages per issue at 160 Pesetas each

I was not able to locate a few issues so they are not included in the breakdown: Issues not indexed: #8 15 16 17 23 25. Some info I have posted for issues #23 and #25 taken from UniversoMarvel website.

EL PLANETA DE LOS MONOS (Planet Of The Apes magazine from Spain)

EL PLANETA DE LOS MONOS #1 (84 pages) 1974
50 Pesetas (cover price)
Edita: Ediciones Vertice
Illustradores: Mike Esposito / Mike Ploog / George Tuska
Guionistas: Gary Gerani / David Johnson / Ed Lawrence / Doug Moench
Portada: Lopez Espi
Traduccion: Salvador Dulcet

1 Closeup of Gorilla Soldier Illustrated
2 TUMBITA Hispamer (Por Tunet Vila) comic strip about a ghost - full page b/w
3 Contents Page
4 EL CAMINO AL PLANETA DE LOS MONOS (Por Roy Thomas) 2 page editor commentary about POTA by Roy Thomas. Correspondence address: EDICIONES VERTEX Concepcion Arenal,146. Barcelona - 16.
6 TERROR EN EL PLANETA DE LOS MONOS Part 1 storyline of Jason and Alexander in Terror On The POTA comic strip / Story by Doug Moench / Art by Mike Ploog / 26 pages
32 HUIDA DE LA BATALLA POR LA CONQUISTA DEBAJO DEL PLANETA DE LOS MONOS (Por Gary Gerani) 8 page article about 5 apes films with b/w photos
40 Full page ad for posters and comics including Conan and The Thing (in b/w)
41 ROD SERLING HABLA (Por David Johnson) 3 page article about Rod Serling and apes film
44 LA CARA DE LOS MONOS (Por Ed Lawrence) 5 page article about the main actors in POTA (1968) including their promo photos
49 EL PLANETA DE LOS MONOS Part 1 storyline of POTA (1968) comic strip / Story by Doug Moench / Art by George Tuska and Mike Esposito / 25 pages
74 Full page ad for posters and comics including Incredible Hulk, Captain America, Conan (in b/w)
75 SUENO EN, MI PERDICION - monster horror comic strip reprinted from early 1960s horror comic with art by Jack Kirby
79 Full page ad for posters and comics including Conan (in b/w)
80 SUENO EN, MI PERDICION - part 2 - monster horror comic strip reprinted from early 1960s horror comic with art by Jack Kirby
83 PLANET OF THE APES full page b+w photo of Caesar holding gun with USA Magazine logo
84 Back Cover - Full page ad with illustration for King Kong - en monsters of the movies

EL PLANETA DE LOS MONOS #2 (68 pages) 1974
50 Pesetas (cover price)
Edita: Ediciones Vertice
Illustradores: Mike Ploog / George Tuska / Mike Esposito
Guionistas: Doug Moench
Portada: Lopez Espi
Traduccion: Salvador Dulcet

1 Cover art borrowed from USA #3
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 LA ZONA PROHIBIDA DE LOS HORRORES OLVIDADOS Part 2 storyline of Jason and Alexander in Terror On The POTA comic strip / Story by Doug Moench / Art by Mike Ploog / 26 pages
30 LA CIUDAD DE LOS MONOS (Por Ed Lawrence) article about ape movie sets and illustrations of set designs / 7 pages
37 GENESIS SIMIESCA (Por Gary Gerani) article on POTA (1968) with sketch drawings of set designs / 5 pages
42 MICHAEL WILSON: EL OTRO ESCRITOR DE LOS MONOS (Por David Johnson) article on Michael Wilson and his movie career / 5 pages
47 MUNDO DE HUMANOS CAUTIVOS Part 2 storyline of POTA (1968) comic strip / Story by Doug Moench / Art by George Tuska and Mike Esposito / 25 pages
67 TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost
68 Back Cover - Full page ad for Superhero T-Shirts featuring Kung Fu and Spiderman (in color)
EL PLANETA DE LOS MONOS #3 (68 pages) 1974
50 Pesetas (cover price)
Edita: Ediciones Vertice
Dibujantes: Frank Chiarmonte / George Tuska / Mike Esposito
Guionistas: Doug Moench/ Chris Claremont
Portada: Lopez Espi
Traduccion: Salvador Dulcet

1 Cover art borrowed from USA #2
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 PRODUCTO DEL FOSO DE MUTANTES Part 3 storyline of Jason and Alexander in Terror On The POTA comic strip / Story by Doug Moench / Art by Mike Ploog and Frank Chiaramonte / Traduccign (Translation): Salvador Dulcet / 26 pages
30 VIAJE AL PLANETA DE LOS MONOS (Por Chris Claremont) 10 page article about the POTA TV Series with b/w photos
41 MCDOWALL: EL HOMBRE DETRAS DE LA MASCARA (Por Samuel James Maronie) Roddy McDowall article and biography / 5 pages with b/w photos
46 CAZA DEL HOMBRE Part 3 storyline of POTA (1968) comic strip / Story by Doug Moench / Art by George Tuska and Mike Esposito / 15 pages
61 Full page text ad for Mundi-Comics which are fabulous and sensational with paragraphs plugging Conan
67 TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost (copyright 1952)
68 Back Cover - Full page ad for Superhero T-Shirts featuring Kung Fu and Spiderman (in color)

EL PLANETA DE LOS MONOS #4 (68 pages) 1974
50 Pesetas (cover price)
Portada: Lopez Espi
Traduccion: Salvador Dulcet
1 Cover art borrowed from USA #4
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 UN BOTE DE RIO LLAMADA Part 4 storyline of Jason and Alexander in Terror On The POTA comic strip / Story by Doug Moench / Art by Mike Ploog and Frank Chiaramonte / 9 pages
13 POLVORA JULIUS Part 5 storyline of Jason and Alexander in Terror On The POTA comic strip / Story by Doug Moench / Art by Mike Ploog and Frank Chiaramonte / 19 pages
32 MEDIA HORA CON HARPER (Por Chris Claremont) 12 page article about Ron Harper and the POTA TV Series with b/w photos
44 MODAS EN EL PLANETA DE LOS MONOS (Por Ed Lawrence) 3 page article about first movie fashions with sketch designs
47 EL JUICIO Part 4 storyline of POTA (1968) comic strip / Story by Doug Moench / Art by George Tuska and Mike Esposito / 20 pages
67 TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost (copyright 1950)
68 Back Cover - Full page ad for Superheroes and their vehicles including Planet of the Apes "Simio" and Captain America, Batman, Spider-man, Thor etc. (in color)

EL PLANETA DE LOS MONOS #5 (68 pages) 1974
50 Pesetas (cover price)
Portada: Lopez Espi
Traducción: Salvador Dulcet
1 Cover art borrowed from USA #5
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 PESADILLA DE LA EVOLUCION Part 1 storyline of Evolutions Nightmare comic strip / Story by Doug Moench / Art by Ed Hannigan and Jim Mooney / 3 pages
7 Full page text ad for Mundi-Comics which are fabulous and sensational with paragraphs plugging Conan
8 PESADILLA DE LA EVOLUCION Part 1 continued / storyline of Evolutions Nightmare comic strip / Story by Doug Moench / Art by Ed Hannigan and Jim Mooney / 3 pages
31 Full page ad for posters and comics including Spider-man and Thor (in b/w)
32 ENTREVISTA CON DAN STRIEPEKE (Por Samuel James Marone) 6 page article on Dan Striepeke and his involvement in POTA
38 EL HOMBRE QUE VENDIO EL PLANETA DE LOS MONOS (Por Gary Gerani) 9 page article on apes films with b/w photos
47 EN LA ZONA PROHIBIDA Part 5 storyline of POTA (1968) comic strip / Story by Doug Moench / Art by George Tuska and Mike Esposito / 15 pages
67 TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost
68 Back Cover - Full page ad for Superhero T-Shirts featuring Kung Fu and Spiderman (in color)

EL PLANETA DE LOS MONOS #6 (68 pages) 1974
50 Pesetas (cover price)
Portada: Lopez Espi
Traducción: Salvador Dulcet
1 Cover art borrowed from USA #6
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
7 MAS ALLA DE LA ZONA PROHIBIDA Part 1 storyline of Malaguena comic strip / Story by Doug Moench / Art by Mike Ploog / 17 pages
24 URKO DESATADO: Mark Lenard / 16 page article about Mark Lenard and his role in POTA TV series / with
EL PLANETA DE LOS MONOS #7 (68 pages) copyright 1974
50 Pesetas (cover price)
Portada: Bob Larkin
Traducción: Salvador Dulcet
1 Cover art borrowed from USA #7
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 BAJO EL PLANETA DE LOS MONOS Part 1 storyline of Beneath the POTA (1970) comic strip / Story by Doug Moench / Art by Alfred Alcala / 17 pages
24 ENTREVISTA EXCLUSIVA CON MARVIN PAIGE (Por Susan Munshower) 6 page article about Marvin Paige and work on TV Series with b/w tv show photos
30 NATALIE TRUNDY. UN TRABAJO SIMIESCO (Por Samuel James Maronie) 8 page article about Natalie Trundy in the apes films with b/w photos
38 Full page ad for comics and posters including b/w drawings of Spider-man and The Thing (Fantastic Four)
39 EL HOMBRE FUGITIVO (Por J. Wagner) 7 page article about Man The Fugitive TV show paperback book with b/w TV show photos
46 BAJO EL PLANETA DE LOS MONOS Part 2 storyline of Beneath the POTA (1970) comic strip / Story by Doug Moench / Art by Alfred Alcala / 15 pages
61 Full page text ad for Mundi Comics with special paragraphs about Conan - no drawings
62 BAJO EL PLANETA DE LOS MONOS Part 2 continued /storyline of Beneath the POTA (1970) comic strip / Story by Doug Moench / Art by Alfred Alcala / 5 pages
67 TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost
68 Back Cover - Full page ad for Superheroes and their vehicles including Planet of the Apes "Simio" and Captain America, Batman, Spider-man, Thor etc. (in color)

EL PLANETA DE LOS MONOS #9 (60 pages) copyright 1974 (August 1977 date given on UniversoMarvel website)
50 Pesetas (cover price)
Portada: Lopes Espi
Traducción: Salvador Dulcet
1 Cover art borrowed from USA #9
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 UN REINO EN UNA ISLA DEL LOS MONOS Part 1 storyline by Doug Moench / art by Rico Rival / Traducción: Salvador Dulcet / 13 pages
17 LLEGADA Part 2 storyline by Doug Moench / art by Rico Rival / Traducccion: Salvador Dulcet / 10 pages
27 LA INQUISITION DEL HORROR: BAJO EL PLANETA DE LOS MONOS Part 4 storyline of Beneath the POTA (1970) comic strip / Story by Doug Moench / Art by Alfred Alcala / 26 pages
53 NOS ENCONTRAMOS A MEDIANOCHE early 1960s Marvel USA horror story reprint / story by Stan Lee / Dibujos: Paul Reinman / 6 pages / reprinted from US Marvel Comic Mystic #8
59 TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost
60 Back Cover - Full page ad for Superheroes and their vehicles including Planet of the Apes "Simio" and Captain America, Batman, Spider-man, Thor etc. (in color)
EL PLANETA DE LOS MONOS #12 (60 pages) copyright 1974
50 Pesetas (cover price)
Portada: Ken Barr
Traducción: Salvador Dulcet
1 Cover art borrowed from USA #12
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 CIUDAD DE NOMADAS Future History Chronicles I - part 1 / story by Doug Moench / Art: Tom Sutton / Traducción: Salvador Dulcet / 3 pages
7 Full page b/w photo of Zaius
8 CIUDAD DE NOMADAS Future History Chronicles I - part 1 continued / story by Doug Moench / Art: Tom Sutton / Traducción: Salvador Dulcet / 23 pages
31 PERFIL DE MANANA (Por Jim Whitmore) part 2 / 4 page article on POTA series Timeline
35 HUIDA DEL PLANETA DE LOS MONOS part 1 storyline of Escape From The POTA (1971) comic strip by Doug Moench / art by Rico Rival / 21 pages
56 EL HOMBRE DE MADERA old 1950’s style comic horror strip reprint about Man with devilish mannequin but the man is actually the mannequin / 3 pages
59 TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost
60 Back Cover - Full page ad for comic superhero T-Shirts including color illustrations of Kung Fu and Spider-man

EL PLANETA DE LOS MONOS #13 (60 pages) copyright 1974
50 Pesetas (cover price)
EL PLANETA DE LOS MONOS #14 (60 pages) copyright 1974
50 Pesetas (cover price)
Portada: Lopez Espi
Traduccion: Salvador Dulcet
1 Cover art borrowed from USA #14
2 FULL page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 POR EL TUBO DE LA NARIZ HACIA LOS MONOS ATACANTES: TERROR EN EL PLANETA DE LOS MONOS Terror On The POTA comic strip part 2 / story by Doug Moench / Art: Mike Ploog / Traduccion: Salvador Dulcet / 21 pages
25 Full page ad for Superheroes and their vehicles including Planet of the Apes "Simio" and Captain America, Batman, Spider-man, Thor etc. (in b/w)
26 DANDO FORMA A UN MUNDO SIMIO (Por Samuel James Marionie) 6 page article with interview with Dan Creber with b/w photos from movies
32 PROBLEMAS EN EL PARAISO PERDIDO: LA HUIDA DEL PLANETA DE LOS MONOS part 3 storyline of Escape From The POTA (1971) comic strip by Doug Moench / art by Rico Rival / 20 pages
52 HASTA QUE NOS VEAMOS - Una historia de amor "espeleologico" / Portada: Michael McN / Traduccion: Salvador Dulcet / mystery suspense comic strip / 6 pages
59 TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost
60 Back Cover - Full page ad for Mundi Comics titles including cover art for El Hombre De Brone (Man Of Bronze) and Shang-Chi Maestro Del Kung Fu (in color)

EL PLANETA DE LOS MONOS #18 (60 pages) copyright 1974
50 Pesetas (cover price)
Portada: Ken Barr
Traduccion: Salvador Dulcet
1 Cover art borrowed from USA #18
2 SUPER CHUPETE (Por Tunet Vila) full page b/w comic strip about a little boy who gets in trouble
3 Contents Page
4 RITOS DE CAUTIVERIO: CONQUISTA DEL PLANETA DE LOS MONOS part 3 storyline of Conquest For The POTA (1972) comic strip by Doug Moench / art by Alfredo Alcala / Traduccion: Salvador Dulcet / 21 pages
24 QUE TIENEN EN COMUN RAIMOND HAMILTON Y EL OFICIAL MEDICO JEFE, ZORAN (Por Jim Whitmore) 6 page Encyclopedia index of character names from letters H to Z
30 SERVIR AL QUE MATA: CONQUISTA DEL PLANETA DE LOS MONOS part 3 storyline of Conquest For The POTA (1972) comic strip by Doug Moench / art by Alfredo Alcala / Traduccion: Salvador Dulcet / 21 pages
51 Full page ad for Superheroes and their vehicles including Planet of the Apes "Simio" and Captain America, Batman, Spider-man, Thor etc. (in b/w)
52 EL MARIO-NETISTA - 1950s comic strip style suspense/horror tale about a marionette / 7 pages
59 SUPER CHUPETE (Por Tunet Vila) full page b/w comic strip about a little boy who gets in trouble / copyright 1950
60 Back Cover full page color ad for super titles available from Ediciones Vertice including Planeta De Los Monos with ape gorilla face among other hero pictures

EL PLANETA DE LOS MONOS #19 (60 pages) copyright 1974
50 Pesetas (cover price)
Portada: Bob Larkin
Traduccion: Salvador Dulcet
1 Cover art borrowed from USA #19
2 SUPER CHUPETE (Por Tunet Vila) full page b/w comic strip about a little boy who gets in trouble / copyright 1950
3 Contents Page
4 DEMONIOS DEL PSICODROMO: TERROR EN EL PLANETA DE LOS MONOS Psychodrome comic strip storyline / Story: Doug Moench / Art: Mike Ploog and Tom Sutton / 20 pages
24 VISIONES SIMIESCAS (Por Jim Whitmore) 8 page article on all the paperback movie adaptations with b/w book photo covers
32 EL SALVAJE ES EL REY: CONQUISTA DEL PLANETA DE LOS MONOS part 4 storyline of Conquest For The POTA (1972) comic strip by Doug Moench / art by Alfredo Alcala / Traduccion: Salvador Dulcet / 21 pages
52 Full page ad for comic superhero T-Shirts including color illustrations of Kung Fu and Spider-man (in b/w)
53 EL ASESINO - non POTA related comic strip about man named Josef Silov / 3 pages
56 Full page ad for Superheroes and their vehicles including Planet of the Apes "Simio" and Captain America, Batman, Spider-man, Thor etc. (in b/w)
57 EL ASESINO - non POTA related comic strip about man named Josef Silov / 2 pages
59 UN SECRETO PARA TONTOS (Por Tunet Vila) full page b/w comic strip - cartoony strip about a short man
60 Back Cover full page color ad for super titles available from Ediciones Vertice including Planeta De Los Monos with ape gorilla face among other hero pictures

EL PLANETA DE LOS MONOS #20 (60 pages) copyright 1974
50 Pesetas (cover price)
Portada: Michael McN
Traduccion: Salvador Dulcet
1 Cover art borrowed from USA #20
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 LA SOCIEDAD DEL PSICODROMO Psychodrome part 2 / comic strip storyline / Story: Doug Moench / Art: Mike Ploog and Tom Sutton / 20 pages
24 S.F.X. EFECTOS ESPECIALES (Por James Glenn) / 5 page article about special effects in the apes films
29 EJERCITO DE ESCLAVOS: CONQUISTA DEL PLANETA DE LOS MONOS part 5 storyline of Conquest For The POTA (1972) comic strip by Doug Moench / art by Alfredo Alcala / Traduccion: Salvador Dulcet / 22 pages
51 EL DESEO / 1950s style comic strip horror/suspense story about nervous old business man who goes to doctor / 3 pages by Henkel
54 I SE DERRITIERON POR LA NOCHE 1950s style comic strip horror/suspense story about mad scientist who makes cars melt / 5 pages
59 TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost
60 Back Cover - Full page ad for Mundi Comics titles including cover art for Conana El Barbaro and Mundos Desconocidos

EL PLANETA DE LOS MONOS #21 (60 pages) copyright 1974
50 Pesetas (cover price)
Portada: Earl Norem
Traduccion: Salvador Dulcet
1 Cover art borrowed from USA #21
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 BESTIA EN EL PLANETA DE LOS MONOS / Story: Doug Moench / Art: Herb Temple and Sal Trapani / Traduccion: Salvador Dulcet / 20 pages
24 S.F.X. ILUSIONES SIMIESCAS (Por James Glenn) / 5 page article about special effects in the apes films
29 VIVA CAESAR VIVA EL REY: CONQUISTA EN EL PLANETA DE LOS MONOS part 6 storyline of Conquest For The POTA (1972) comic strip by Doug Moench / art by Alfredo Alcala / Traduccion: Salvador Dulcet / 22 pages
51 Full page ad for posters and comics - Marvel titles mentioned but all text - no drawings
52 Full page ad for comics and posters - Drawings of Captain America and Incredible Hulk (in b/w)
53 EL FANTASMA ESTA AL ACECHO - reprint of 1950s horror/mystery story by Stan Lee and Steve Ditko about two men that visit a haunted mansion / 3 pages
56 Full page ad for Superheroes and their vehicles including Planet of the Apes "Simio" and Captain America, Batman, Spider-man, Thor etc. (in b/w)
57 EL FANTASMA ESTA AL ACECHO - part 2 / reprint of 1950s horror/mystery story by Stan Lee and Steve Ditko about two men that visit a haunted mansion / 2 pages
59 TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost
60 Back Cover - Full page ad for Mundi Comics titles including cover art for El Hombre De Bronce (Man Of Bronze) and Conana El Barbaro

EL PLANETA DE LOS MONOS #22 (60 pages) no copyright year listed (July 1978 cover date given at UniversoMarvel)
65 Pesetas (cover price)
Portada: Earl Norem
Traduccion: Salvador Dulcet
1 Cover art borrowed from USA #22
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 SEMILLAS DE FUTURAS MUERTES: BUSQUEDA DEL PLANETA DE LOS MONOS part 1 storyline of Battle For The POTA (1973) comic strip by Doug Moench / art by Rico Rival / Traducción: Salvador Dulcet / 18
EL GUARDIAN DE LA FUTURA MUERTE: BUSQUEDA DEL PLANETA DE LOS MONOS part 2 storyline of Battle For The POTA (1973) comic strip by Doug Moench / art listed as Alfredo Alcala / Traduccion: Salvador Dulcet / 18 pages

CONMOCION - sci-fi comic strip by Doug Wildey about a man who flies a space rocket / 5 pages / reprinted from US Marvel Comic Marvel Tales #138

EL HOMBRE QUE CAYO - horror/suspense comic strip / art by Paul Reinman / 5 pages / reprinted from US Marvel Comic Strange Tales #85

TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost

EL PLANETA DE LOS MONOS #23 (60 pages) no copyright year listed (August 1978 given at UniversoMarvel site)

EL PLANETA DE LOS MONOS #24 (60 pages) no copyright year listed (October 1978 given at UniversoMarvel site)

EL PLANETA DE LOS MONOS #25 (60 pages) no copyright year listed (November 1979 given at UniversoMarvel site)

LAS SOMBRAS DE LA CATEDRAL ENCANTADA: CRONICAS DE HISTORIA FUTURA part 4 / comic strip story by Doug Moench / 20 pages

HOMBRES EN NEGRO 1950s mystery/suspense comic strip by Stan Lee and John Romita about a man who wears a thief mask and can't get it off his face / reprinted from US Marvel comic Menace #3

TUMBITA (Por Tunet Vila) full page b/w comic strip about a ghost / copyright 1950

SOBRE EL TERRENO: LA CONQUISTA DEL PLANETA DE LOS MONOS / 12 page article
EL PLANETA DE LOS MONOS #26 (60 pages) no copyright year listed (December 1978 date from UniversoMarvel)
65 Pesetas (cover price)
Portada: Malcolm McN
Traducción: Salvador Dulcet
1 Cover art borrowed from USA #26
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 TIERRAS DEL NORTE Jason and Alexander storyline in winter / Story by Doug Moench / Art: Herb Trimpe and Virgil Redondo and Rudy Mesina / Traducción: Salvador Dulcet / 20 pages
24 Full page b/w ad for comics including Circulo Justiciero / Karate Kid and Superstars: Superman and Batman - no artwork
25 HOMBRE Y MONO (Por Lee Overstreet) Reflections / 4 page article about films with b/w photos
29 ASALTO AL PARAISO: LA BATALLA POR EL PLANETA DE LOS MONOS part 5 storyline of Battle For The POTA (1973) comic strip by Doug Moench / art by Dino Castrillo and Michele Brand / 21 pages
50 Full page b/w ad for comics including Sargento Rock / Shazam and Planeta De Los Monos - all text and no pictures
51 Full page b/w ad for comics including Planeta De Los Monos and a drawing of Spider-man
52 YO SOLTE A SHAGG - SOBRE EL MUNDO - Marvel 1950s horror/mystery reprint Jack Kirby art about The Egyptian Sphinx statue coming to life / 7 pages / reprinted from US Marvel Comic Journey Into Mystery #59
59 Full page b/w ad for comics including Sargento Rock / Shazam and Planeta De Los Monos - all text and no pictures
51 Full page b/w ad for comics including Planeta De Los Monos and a drawing of Spider-man
52 Back Cover - Full page ad for Peter Parker / Kull / pantera Negra / Spider Woman / Red Sonja and illustration of Ms. Marvel

EL PLANETA DE LOS MONOS #27 (52 pages) no copyright year listed (1979 given at UltimoMarvel)
65 Pesetas (cover price)
Portada: Malcolm McN
Traducción: Salvador Dulcet
Rotulación: L. Maza
1 Cover art borrowed from USA #27
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 MONOS DE HIERRO: TERROR EN EL PLANETA DE LOS MONOS Terror storyline by Doug Moench / Art: Herb Trimpe and Virgil Redondo / Traducción: Salvador Dulcet / 20 pages
24 SI PARECE UN MONO, HABLA COMO UN MONO, Y CAMINA COMO UN MONO, SIN DUDA ES UN MONO 5 page article about ape postures, walking and acting / many b/w photos posing
29 Full page b/w ad for comics including Circulo Justiciero / Karate Kid and Superstars: Superman and Batman - no artwork
30 CONQUISTA DE SANGRE: BATALLA POR EL PLANETA DE LOS MONOS part 6 storyline of Battle For The POTA (1973) comic strip by Doug Moench / art by Virgil Redondo / 17 pages 47 Full page b/w ad for comics including Sargento Rock / Shazam and Planeta De Los Monos - all text and no pictures
48 CONQUISTA DE SANGRE: BATALLA POR EL PLANETA DE LOS MONOS part 6 continued / storyline of Battle For The POTA (1973) comic strip by Doug Moench / art by Virgil Redondo / ?? pages
51 Full page b/w ad for comics including Sargento Rock / Shazam and Planeta De Los Monos - all text and no pictures
52 Back Cover - full page color ad just for Spiderman with 2 color covers of Spanish Spiderman comics / Green Goblin also on cover of one issue.

EL PLANETA DE LOS MONOS #28 (52 pages) no copyright year listed (might be 1979)
50 Pesetas (cover price) Cover price lowered!
Portada: Earl Norem
Traducción: Salvador Dulcet
1 Cover art borrowed from USA #28
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 LA REVUELTA DE LOS GORILOIDES: TERROR EN EL PLANETA DE LOS MONOS Terror storyline by Doug Moench / Art: Herb Trimpe and Virgil Redondo / Traducción: Salvador Dulcet / 18 pages
22 Full page b/w ad for comics including Sargento Rock / Planeta De Los Monos and a illustration of Spiderman
23 LA REVUELTA DE LOS GORILOIDES: TERROR EN EL PLANETA DE LOS MONOS Terror storyline by Doug Moench / Art: Herb Trimpe and Virgil Redondo / Traducción: Salvador Dulcet / 1 page
24 PERFILES DEL FUTURO (Por Ron Borst) 7 page article about the apes films
31 TEMBLOR DE CONDENAS: BATALLA POR EL PLANETA DE LOS MONOS part 6 storyline of Battle For The POTA (1973) comic strip by Doug Moench / art by Virgil Redondo / 20 pages
51 Full page b/w ad for comics including Circulo Justiciero / Karate Kid and Superstars: Superman and Batman - no artwork
52 Back Cover - Full page ad for Peter Parker / Kull / pantera Negra / Spider Woman / Red Sonja and
EL PLANETA DE LOS MONOS #29 (52 pages) no copyright year listed (might be 1979)
50 Pesetas (cover price)
Portada: Malcolm McN
Traducción: Salvador Dulcet
1 Cover art borrowed from USA #28
2 Full page for posters and comics - Marvel titles mentioned but all text - no drawings
3 Contents Page
4 CARRERA DE VIENTOS DE MUERTE: CRONICAS DE HISTORIA FUTURA V - Future History Chronicles
comic storyline by Doug Moench / Art: Tom Sutton / 20 pages
24 10th ANIVERSARIO DEL PLANETA DE LOS MONOS (Por Samuel James Maronie) 11 page article about
history of the POTA franchise with b/w photos
35 Full page b/w drawing of angry POTA apes
36 KIM HUNTER: LA MUJER DETRAS DEL MONO (Por Samuel James Maronie) 6 page article about Kim
Hunter including b/w photos
42 DE SIMIOS A TIBURONES UNA ENTREVISTA CON RICHARD ZANUCK (Por Samuel James Maronie) 5
page article about Richard Zanuck with POTA b/w photos
47 NO HAY MANANA non-POTA comic strip about Pirates on the sea overtaking another ship / 4 pages
51 Full page b/w ad for comics including Circulo Justiciero / Karate Kid and Superstars: Superman and
Batman - no artwork.
52 Back Cover - Full page ad for Peter Parker / Kull / pantera Negra / Spider Woman / Red Sonja and
illustration of Ms. Marvel

SPECIAL REPRINT ISSUES FROM 1979

EL PLANETA DE LOS MONOS (Planet Of The Apes magazine from Spain)
(Indicia copyright information) Mundi Comics ; P. Monos. Revista quincenal 15 Febrero / Edita y distribuye:
J. Perales - Ediciones Vertice, Concepcion Arenal,
Direccion general: J Torra Mas.
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EL PLANETA DE LOS MONOS #1 (100 pages) 1979
160 Pesetas (cover price)
Edita: Ediciones Vertice
Dibujos: George Tuska / Mike Esposito
Guiónista: Doug Moench
Portada: Lopez Espi
Traducción: Salvador Dulcet

1 Closeup of Gorilla Soldier Illustrated
2 (blank page)
3 Contents Page
4 EL PLANETA DE LOS MONOS Part 1 storyline of POTA (1968) / Story by Doug Moench / Art by
George Tuska and Mike Esposito / 25 pages
29 MUNDO DE HUMANOS CAUTIVOS (Capítulo 2) Part 2 storyline of POTA (1968) / Story by Doug Moench / Art by George Tuska and Mike Esposito / 20 pages
49 UNA REVISION DE LAS SERIES DE MONOS (Por Gary Gerani) / 7 page article about 5 ape films
56 ROD SERLING - HABLA (Por David Johnson) / 3 page article about Rod Serling including b/w photos
59 CAZA DEL HOMBRE (Capítulo 3) Part 3 storyline of POTA (1968) / Story by Doug Moench / Art by George Tuska and Mike Esposito / 20 pages
79 EL JUICIO (Capítulo 4) Part 4 storyline of POTA (1968) / Story by Doug Moench / Art by George Tuska and Mike Esposito / 19 pages
99 (blank page)
100 Back Cover - Ad for Incredible Hulk / Thor / Captain America (in color)

EL PLANETA DE LOS MONOS #2 (100 pages) 1979
160 Pesetas (cover price)
Edita: Ediciones Vertice
Dibujos: George Tuska / Mike Esposito / Alfredo Alcala
Guiónista: Doug Moench
Portada: Luiz Maza
Traducción: Salvador Dulcet

1 Cover - same as USA #7
2 (blank page)
3 Contents Page
4 EN LA ZONA PROHIBIDA (Capítulo 5) Part 5 storyline of POTA (1968) / Story by Doug Moench / Art by
George Tuska and Mike Esposito / 20 pages
Portada: Luiz Maza
Traducción: Salvador Dulcet

1 Cover - same as USA #16
2 (blank page)
3 Contents Page
4 CUANDO CAPLIOPE LLAMA A LA MUERTE Part 5 storyline of Escape From The POTA (1971) / Story by Doug Moench / Art by Rico Rival / 20 pages
24 PERO QUIEN HEREDEARIA LA MANSEDUMBRE Part 6 storyline of Escape From The POTA (1971) / Story by Doug Moench / Art by Rico Rival / 26 pages
50 DANDO FORMA A UN MUNDO SIMIO (Por Samuel James Maronie)
59 ESCLAVOS Part 1 storyline of Conquest On The POTA (1972) / Story by Doug Moench / Art by Alfredo Alcala / 19 pages
78 Full page b/w Illustration of Apes by Pat Broderick (1976)
79 RITOS DE CAUTIVERIO Part 2 storyline of Conquest On The POTA (1972) / Story by Doug Moench / Art by Alfredo Alcala / Translated by S. Dulcet / 20 pages
99 (blank page)
100 Back Cover - Ad for Tomb Of Dracula / Spider-man / Thor (in color)

EL PLANETA DE LOS MONOS #6 (100 pages) 1979
160 Pesetas (cover price)
Edita: Ediciones Vertice
Dibujantes: Alfredo Alcala
Guionista: Doug Moench
Rotulacion: Luiz Maza
Traduccion: Salvador Dulcet

1 Cover - same as USA #21
2 (blank page)
3 Contents Page
4 SERVIR AL QUE MATA Part 3 storyline of Conquest On The POTA (1972) / Story by Doug Moench / Art by Alfredo Alcala / 21 pages
25 SFX (Por James Glenn) 5 page article about special effects used in ape films with b/w photos
30 EL SALVAJE ES EL REY Part 4 storyline of Conquest On The POTA (1972) / Story by Doug Moench / Art by Alfredo Alcala / 20 pages
50 EJERCITO DE ESCLAVOS Part 5 storyline of Conquest On The POTA (1972) / Story by Doug Moench / Art by Alfredo Alcala / 22 pages
72 ILUSIONES SIMIESCAS / part 2 SFX article / 5 page article about special effects used in ape films with b/w photos
77 VIVA CAESAR VIVA EL REY Part 6 storyline of Conquest On The POTA (1972) / Story by Doug Moench / Art by Alfredo Alcala / 22 pages
99 (blank page)
100 Back Cover - Ad for The Hulk / Captain America (in color)
RELATOS SALVAJES
EL PLANETA DE LOS MONOS
DONDE EL HOMBRE FUE AMO SUPREMO...AHORA MANDAN LAS BESTIAS!

ESPECIAL
FANTASMAGÓRICO

COMO HACER UN HOMBRE MONO

UNA INTERVIU EXCLUSIVA CON EL ESCRITOR DE LA PANTALLA ESPECIALISTA EN TEMAS DE "MONOS"

ROD SERLING
EL PLANETA DE LOS MONOS

DONDE EL HOMBRE FUE AMO SUPREMO...AHORA MANDAN LAS BESTIAS!

NUEVA EDICIÓN QUINCENAL

EXITOSA HISTORIA DEL CINE Y TV AL "COMIC"
EL PLANETA DE LOS MONOS

DONDE EL HOMBRE FUE AMO SUPREMO...AHORA MANDAN LAS BESTIAS!

MUNDI-COMICS

NÚMERO 5

160 Pesetas

NUEVA EDICIÓN ENCUADERNAL
EL PLANETA DE LOS MONOS

DONDE EL HOMBRE FUE AMO SUPREMO... AHORA MANDAN LAS BESTIAS!

NUEVA EDICIÓN QUINCENAL
EL PLANETA DE LOS MONOS

donde el hombre fue a morir, ahora habla en las bestias

CARRERA DE VIENTOS DE MUERTE
EL PLANETA DE LOS MONOS

DONDE EL HOMBRE FUÉ AMO SUFICIENTE, AHORA MANDAN LAS BESTIAS!
GANO SUICIDIO UNA NUEVA EDICIÓN

la sociedad del psicodromo
Here is a breakdown of complete cast and crew member list for the 1972 Conquest Of The Planet Of The Apes film. For cross reference purposes we have listed them first in order of their cast/crew role in the movie.

The 2nd chart will have all cast/crew sorted chronologically by year. On that chart you will see everyone's birthdates in correct order. All dates up to 1971 are birthdates and all dates after 1971 are death dates. The 3rd chart will have all cast/crew sorted by Day - this gives us an actual day to day calendar to celebrate birthdays.

The oldest crew member in Conquest Of The POTA film was L.B. Abbott, born in 1908 age 64, in charge of special photographic effects. John Randolph, born 1915, was the oldest actor in the film with an important role playing the Commissioner Chairman.

The youngest crew member was Craig R. Baxley, an uncredited stuntman, age 23. Lou Wagner, age 24, returned to the apes film saga playing a busboy.

Arthur P. Jacobs was the first member of cast/crew to pass away the next year in 1973.

12 Cast and Crew Members in Conquest Of The Planet Of The Apes (1972) continued on crew after just working on Escape From The Planet Of The Apes (1971). This list includes:

- L.B. Abbott .... special photographic effects
- Pierre Boulle (characters) Writing Credits
- Paul Dehn (story) and (screenplay)
- James Bacon ... Ape (uncredited)
- Arthur P. Jacobs .... producer
- Kim Hunter ... Zira
- John Chambers .... creative makeup design Makeup Department
- Roddy McDowall ... Cornelius
- Daniel C. Striepeke .... makeup supervisor (as Dan Striepeke)
- Jan Van Uchelen .... hair stylist (uncredited)
- Natalie Trundy ... Dr. Stephanie Branton - previously played Albina
- Verne Langdon .... special makeup effects artist (uncredited)

Lou Wagner had not appeared in the previous film Escape but had been in the apes saga earlier and returned for this film playing a Busboy.


- L.B. Abbott .... special photographic effects Special Effects
- Pierre Boulle (novel)
- James Bacon ... Ape (uncredited)
- Arthur P. Jacobs .... producer
- Kim Hunter ... Zira
- John Chambers .... Makeup Department creative makeup designer
- Roddy McDowall ... Cornelius
- Daniel C. Striepeke .... makeup artist (as Dan Striepeke)
- Jan Van Uchelen .... hair stylist (uncredited)
- Verne Langdon .... special makeup effects artist (uncredited)
Here is a list of all 97 cast/crew members of Conquest Of The Planet Of The Apes (1972) with all
known birth and death dates for 65 of them. 32 of them have no dates known.

J. Lee Thompson  Director
Date of Birth: 1 August 1914, Bristol, England, UK more
Date of Death: 30 August 2002, Sooke, British Columbia, Canada

Pierre Boulle  (characters) Writing Credits
Date of Birth: 20 February 1912, Avignon, Vaucluse, Provence-Alpes-Côte d’Azur, France
Date of Death: 30 January 1994, Paris, France

Paul Dehn  (story) and  (screenplay)
Date of Birth: 5 November 1912, Manchester, England, UK
Date of Death: 30 September 1976

Roddy McDowall  ... Cornelius
Date of Birth: 17 September 1928, Herne Hill, London, England, UK
Date of Death: 3 October 1998, Studio City, California, USA

Don Murray  ... Breck
Date of Birth: 31 July 1929, Hollywood, California, USA

Kim Hunter  ... Zira
Date of Birth: 12 November 1922, Detroit, Michigan, USA
Date of Death: 11 September 2002, New York City, New York, USA

Hari Rhodes  ... MacDonald
Date of Birth: 10 April 1932, Cincinnati, Ohio, USA more
Date of Death: 15 January 1992, Canoga Park, California, USA

Natalie Trundy  ... Dr. Stephanie Branton
Date of Birth: 5 August 1940, Boston, Massachusetts, USA

Severn Darden  ... Kolp
Date of Birth: 9 November 1929, New Orleans, Louisiana, USA more
Date of Death: 27 May 1995, Santa Fe, New Mexico, USA

Lou Wagner  ... Busboy
Date of Birth: 14 August 1948, San Jose, California, USA

John Randolph  ... Comissioner Chairman
Date of Birth: 1 June 1915, New York City, New York, USA more
Date of Death: 24 February 2004, Hollywood, California, USA

James Bacon  ... Ape (uncredited)
Date of Birth: 12 May 1914, Buffalo, New York, USA

Ricardo Montalban  ... Armando
Date of Birth: 25 November 1920, Mexico City, Distrito Federal, Mexico more
Date of Death: 14 January 2009, Los Angeles, California, USA

Asa Maynor  ... Mrs. Riley
Date of Birth: 22 September 1936, Birmingham, Alabama, USA

H.M. Wynant  ... Hoskyns (as H. M. Wynant)
Date of Birth: 12 February 1927, Detroit, Michigan, USA
David Chow ... Aldo
Date of Birth: 24 May 1924
Date of Death: 10 July 2007, Beverly Hills, California

Buck Kartalian ... Frank - Gorilla
Date of Birth: 13 August 1922, Detroit, Michigan, USA

John Dennis ... Policeman
Date of Birth: 3 May 1925, New York, USA
Date of Death: 19 March 2004, Apple Valley, California,

Paul Comi ... 2nd Policeman
Date of Birth: 11 February 1932, USA

Gordon Jump ... Auctioneer
Date of Birth: 1 April 1932, Dayton, Ohio, USA
Date of Death: 22 September 2003, Los Angeles, California,

Joyce Haber ... Zelda
Date of Birth: 28 December 1932, New York, USA
Date of Death: 29 July 1993, Los Angeles, California,

Rayford Barnes ... Riot Control Commander in Plaza (uncredited)
Date of Birth: 23 October 1920, near Whitesboro, Texas, USA
Date of Death: 11 November 2000, Santa Monica, California,

William Bryant ... Man at Auction (uncredited)
Date of Birth: 31 January 1924, Detroit, Michigan, USA
Date of Death: 26 June 2001, Woodland Hills, Los Angeles, California

Daniel Keough ... Jailguard (uncredited)
Date of Birth: 28 January 1940, Chicago, Illinois

Frank Capra Jr. .... associate producer
Date of Birth: 20 March 1934, Los Angeles, California, USA
Date of Death: 19 December 2007, Philadelphia, Pennsylvania, USA

Arthur P. Jacobs .... producer
Date of Birth: 7 March 1922, Los Angeles, California, USA
Date of Death: 27 June 1973, Beverly Hills, Los Angeles, California, USA

John Chambers .... creative makeup design Makeup Department
Date of Birth: 12 September 1923, Chicago, Illinois, USA
Date of Death: 25 August 2001, Woodland Hills, California, USA

Daniel C. Striepeke .... makeup supervisor (as Dan Striepeke) Makeup Department
Date of Birth: 8 October 1930, Sonoma County, California, USA

Verne Langdon .... special makeup effects artist (uncredited) Makeup Department
Date of Birth: 15 September 1941, Oakland, California, USA

Jan Van Uchelen .... hair stylist (uncredited) Makeup Department
Date of Birth: 2 September 1931, Sussex, England, UK
Date of Death: 12 December 2006, Burbank, California, USA
L.B. Abbott .... special photographic effects (uncredited)    Special Effects
Date of Birth: 13 June 1908, Pasadena, California, USA more
Date of Death: 28 September 1985, Los Angeles, California, USA

Tom Scott      Original Music
Date of Birth: 19 May 1948, Los Angeles, California, USA

Bruce Surtees Cinematography
Date of Birth: 27 July 1937, Los Angeles, California, USA

Marjorie Fowler Film Editing
Date of Birth: 16 July 1920, Los Angeles, California, USA more
Date of Death: 8 July 2003, Los Angeles, California,

Alan Jaggs (as Allan Jaggs) Film Editing
Date of Birth: 19 February 1918, Exmouth, Devon, England, UK

Philip M. Jeffries (uncredited) Production Design / Art Direction
Date of Birth: 31 May 1925 more
Date of Death: 6 April 1987, Burbank, California

Norman Rockett Set Decoration
Date of Birth: 8 August 1911, Los Angeles County, California, USA more
Date of Death: 5 April 1996, Los Angeles, California

Joe DiBella .... makeup artist Makeup Department
Date of Birth: 23 October 1921, Italy more
Date of Death: 19 April 1982, Los Angeles, California

William Eckhardt .... unit production manager (as William G. Eckhardt)
Date of Birth: 4 March 1909 more
Date of Death: 9 May 1977, Vista, California

Don J. Bassman .... sound (as Don Bassman) Sound Department
Date of Birth: 2 April 1927, USA more
Date of Death: 24 January 1993, Hollywood Hills, California

Denny Arnold .... stunts (uncredited)
Date of Birth: 24 October 1934, Canada more
Date of Death: 31 December 2001, Abbotsford, British Columbia,

Craig R. Baxley .... stunts (uncredited)
Date of Birth: 20 October 1949, Los Angeles, California, USA

Mickey Caruso .... stunts (uncredited)
Date of Death: 4 December 2004

Roydon Clark .... stunts (uncredited)
Date of Birth: 4 April 1928

Chuck Couch .... stunts (uncredited)
Date of Birth: 1 September 1922 more
Date of Death: 18 June 1991

Bennie E. Dobbins .... stunts (uncredited)
Date of Birth: 16 November 1932, Los Angeles County, California, USA more
Date of Death: 5 February 1988, Vienna, Austria

Larry Duran .... stunts (uncredited)
Date of Birth: 26 July 1925
Date of Death: 27 November 2002

Dick Durock .... stunts (uncredited)
Date of Birth: 18 January 1937, South Bend, Indiana, USA
Date of Death: 17 September 2009, Oak Park, California

Gary Epper .... stunts (uncredited)
Date of Birth: 31 December 1944, Los Angeles, California, USA
Date of Death: 1 December 2007, Los Angeles, California

Tony Epper .... stunts (uncredited)
Date of Birth: 1938

Alan Gibbs .... stunts (uncredited)
Date of Birth: 24 November 1940, Florida, USA
Date of Death: 18 March 1988, Los Angeles, California

Orwin C. Harvey .... stunts (uncredited)
Date of Birth: 1926
Date of Death: 7 June 1994, Los Angeles, California

Whitey Hughes .... stunts (uncredited)
Date of Birth: 9 November 1920, Arkoma, Oklahoma, USA
Date of Death: 7 July 2009, Arizona, USA

Hubie Kerns .... stunts (uncredited)
Date of Birth: 10 August 1920, Los Angeles, California, USA
Date of Death: 7 February 1999

Henry Kingi .... stunts (uncredited)
Date of Birth: 2 December 1943, Los Angeles, California, USA

Gene LeBell .... stunts (uncredited)
Date of Birth: 9 October 1932, Los Angeles, California, USA

Denver Mattson .... stunts (uncredited)
Date of Birth: 12 July 1937, North Dakota, USA
Date of Death: 24 September 2005, Pasadena, California,

Troy Melton .... stunts (uncredited)
Date of Birth: 2 March 1921, Jackson, Tennessee, USA
Date of Death: 15 November 1995, Los Angeles, California,

Regis Parton .... stunts (uncredited)
Date of Birth: 27 January 1917, Pennsylvania, USA
Date of Death: 31 May 1996, Riverside, California

Allen Pinson .... stunts (uncredited)
Date of Birth: 30 October 1916, Oklahoma, USA
Date of Death: 22 January 2006, Visalia,

Wally Rose .... stunts (uncredited)
Date of Birth: 18 May 1911 more
Date of Death: 15 March 2000, North Hollywood, California

Alex Sharp .... stunts (uncredited)
Date of Birth: 16 September 1921, Nebraska, USA more
Date of Death: 6 March 2008, Los Angeles, California

David Sharpe .... stunts (uncredited)
Date of Birth: 2 February 1910, St. Louis, Missouri, USA more
Date of Death: 30 March 1980, Altadena, California

Eddie Smith .... stunts (uncredited)
Date of Birth: 1 December 1924, St. Louis, Missouri, USA more
Date of Death: 1 June 2005, San Diego, California

Paul Stader .... stunt coordinator (uncredited)
Date of Birth: 13 February 1911, Missouri, USA more
Date of Death: 10 April 1991, Los Angeles, California

Hector Soucy ... Ape with Chain only movie credit
Sam Chew Jr. .... Controller (uncredited) various credits 1967-1999
Jack Barron .... makeup artist Makeup Department various credits 1948-1982
Jack Hirshberg .... unit publicist various credits 1971-1980
Ron Pinkard ... Controller (uncredited) various credits 1969-1992 RPinkard@ci.denver.co.us
Dick Spangler ... Announcer various credits 1970-1988
Carol Pershing .... hair stylist Makeup Department various credits 1972-2009
David 'Buck' Hall .... assistant director various credits 1972-1976
Thomas Gark .... assistant property master (uncredited) Art Department credits 1967-1993
Herman Lewis .... sound Sound Department various credits 1949-1982
Eddie Hice .... stunts (uncredited) various credits 1959-2007
Larry Holt .... stunts (uncredited) various credits 1969-2009
Don Record .... title designer various credits 1966-1980
Tony Brubaker .... stunts (uncredited) various credits 1970-2005
Steven Burnett .... stunts (uncredited) various credits 1963-2003
Richard E. Butler .... stunts (uncredited) various credits 1963-2002
Hank Calia .... stunts (uncredited) various credits 1956-2003
Erik Cord .... stunts (uncredited) various credits 1967-2009
Paula Crist .... stunts (uncredited) various credits 1972-1989
Nick Dimitri .... stunts (uncredited) various credits 1959-2000
Russ Dodson .... stunt performer (uncredited) various credits 1970-2003
Ted Grossman .... stunts (uncredited) various credits 1965-2008
Hubie Kerns Jr. .... stunts (uncredited) various credits 1967-2010
Regina Parton .... stunts (uncredited) various credits 1965-1986
Victor Paul .... stunts (uncredited) various credits 1949-2001
Glenn Randall Jr. .... stunts (uncredited) various credits 1959-2005
Ron Veto .... stunts (uncredited) various credits 1966-2009
Rock A. Walker .... stunts (uncredited) various credits 1967-1993
Richard Washington .... stunts (uncredited) various credits 1971-1998
Chuck Waters .... stunts (uncredited) various credits 1968-2009
Fred M. Waugh .... stunts (uncredited) various credits 1958-2004
George P. Wilbur .... stunts (uncredited) various credits 1966-2004
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<th>NAME / Crew Role</th>
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<td>Tom Scott ... Original Music Los Angeles</td>
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<td>Lou Wagner ... Busboy</td>
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<td>Arthur P. Jacobs .... producer</td>
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<td>Daniel C. Striepeke .... makeup supervisor (as Dan Striepeke) Makeup Department</td>
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<td>Craig R. Baxley .... stunts (uncredited) Los Angeles California</td>
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