

PREMIERE COLLECTOR'S ISSUE

APESFAN

\$4

**The newsletter for
PLANET OF THE APES fans!**



APESFAN NO. 1



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APE MANAGEMENT

Lozo's Lair



Greetings, fellow APES fans! My name is Joe Lozowsky and I am proud to present this first landmark issue of APESFAN. I thought I would focus this first editorial on a mini-biography of myself to explain my interest in P.O.T.A. and why I have taken a hand in the formation of this publication.

My first significant recollection regarding the APES was in 1972 when I was ten years old. At the time, *CONQUEST OF THE PLANET OF THE APES* was in the theaters and an older cousin of mine was sitting with a bunch of us kids on a stoop in Ozone Park, NY, to tell us how exiting it was (he had just seen it). I recall him saying, "the APES win this time!"

Shortly thereafter, I myself saw *CONQUEST* at the Crossbay theater in Queens. It is still fresh in my mind and I really enjoyed it. I saw *BATTLE FOR THE PLANET OF THE APES* a year later with another cousin and also had a fun time. I remember that I had a touch of ESP during the battle scene where Kolp torments Caesar as fallen apes littered the ground, apparently wiped out: I said to my cousin, "Wouldn't it be great if the apes were just playing dead?" Sure enough, Caesar yelled, "Now fight like apes!" and the fallen simians got up from the ground and pounced on their enemies! They fooled Kolp, but they didn't fool me!

But it wasn't until I first saw *PLANET OF THE APES* and *BENEATH THE PLANET OF THE APES* on prime-time television for the first time that I truly started to "GO APE!" These two films (*BENEATH* in particular) really got me hooked. It seemed as though there was an abundance of APES related merchandise overnight: action figures, comics, the excellent Marvel magazine, puzzles, games, etc...

The TV series was on the air at night and a cartoon was shown on Saturday mornings. "Cornelius" and "Zira" impersonators appeared at department stores to sign autographs for the kids. In the meantime, I rigged a modest audio tape recorder to my television speaker to record the SOUND of each film as they played at prime time. When all five films were featured together in a single day at the local theater, I was more than obliged to



follow the command of 20th Century Fox to "GO APE!" Yes, the mid-seventies were a special time.

But all of a sudden, with the advent of *STAR WARS*, the APES fad seemed to dissolve as quickly as it had erupted. For the past twenty years I have awaited a new film to generate new interest in the simian franchise, but so far it's just been a bunch of half-hearted promises which never see the light of day. Rumors of a sixth movie have persisted since around 1986, and it's a shame that nothing has transpired, since I feel that the success of such an undertaking is a natural.

In the meantime, I have met my co-editor George and he shares the love for the APES that I always have. This fanzine is from our hearts and for me is the realization of a dream I've had for decades. I'm happy to contribute to the "Ape Cause" and look forward to meeting other fans who perhaps have felt lost out there in a science fiction world controlled by the likes of *STAR TREK* and *STAR WARS*. Please send us your comments on this fanzine, be they positive or negative, and I look forward to APESFAN #2 and another chance to GO APE with you.

All best,
Joe

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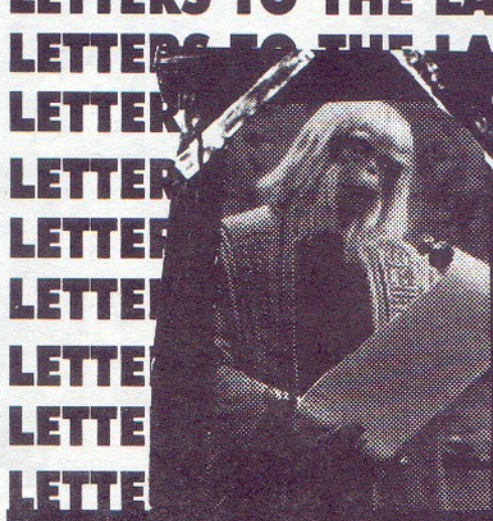
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5 "PLANET OF APES" PICTURES *

- 1 PLANET OF THE APES
- 2 BENEATH THE PLANET OF THE APES
- 3 ESCAPE FROM THE PLANET OF THE APES
- 4 CONQUEST OF THE PLANET OF THE APES
- 5 BATTLE FOR THE PLANET OF THE APES

* THEATRES WILL NOT SHOW ALL 5 PICTURES EVERY DAY. PLEASE CALL INDIVIDUAL THEATRE FOR DETAILS.

LETTERS TO THE LAWGIVER
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Gorilla Gossip

APES MOVIE UPDATE...20th Century Fox still has plans for a big budget **POTA** movie to be directed by Danny Boyle, but don't expect it any time too soon.

PASSINGS...APESFAN is sorry to report the recent deaths of Mark Lenard (68) (Urko from the **APES** TV series) and Lew Ayres (89) (Mandemus from **BATTLE**).

MERCHANDISE ALERT...We've spotted about ten different POTA t-shirts (all licensed by Fox) for sale in various New York City shirt shops. We hope this is the start of a new merchandise craze!

TV SPOOFS...**POTA** has been fashionable to spoof on TV lately. We've spotted Charlton Heston playing himself on "The Tonight Show" at "Planet of the Ape" restaurant, and Roseanne's ill fated late night show had an actress playing "Dr. Zira" as a call-in psychiatrist.

---George R. Reis

Dear APESFAN,

Your advertisement for issue #1 mentioned "The Reconstruction of **BATTLE FOR THE PLANET OF THE APES**." I don't know what the article will consist of, but I will say that in March of 1977, and again in 1978, ABC's (Channel 7) 4:30 Movie aired **BATTLE** with three scenes previously not shown in the cinema and on the January 1975 CBS airing. I am also told by British and Australian fans that **BENEATH** and **CONQUEST** were "missing" scenes when they viewed them in the U.S.A.! And finally, in the summer of 1988 during a charity dinner with Eric Braeden, he said that he distinctly remembered an alternative death scene being filmed for Cornelius. Instead of being shot by the L.A. Police, he was set upon by frothing police dogs!

Looking forward to your first issue and wishing you the best of luck.

---Mario Giresi
 Shirley, NY



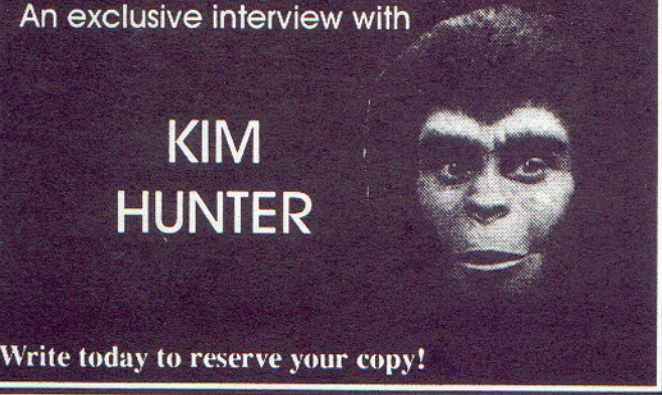
A NOTE FROM COLONEL GEORGE

If you enjoy this premiere issue of **APESFAN**, I cordially invite all of you to write and submit any features, short stories, recollections, pictures of your collections, etc. This zine is for YOU and you should be part of it! I won't waste any more space here. I love the **APES** as much as you do. Just keep the flags of discontent flying! Never trust anyone who hates the **APES**

----George R. Reis----

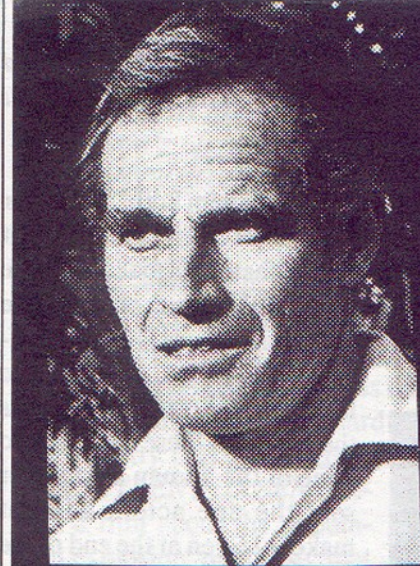
In the next issue of APESFAN:
 An exclusive interview with

KIM
 HUNTER

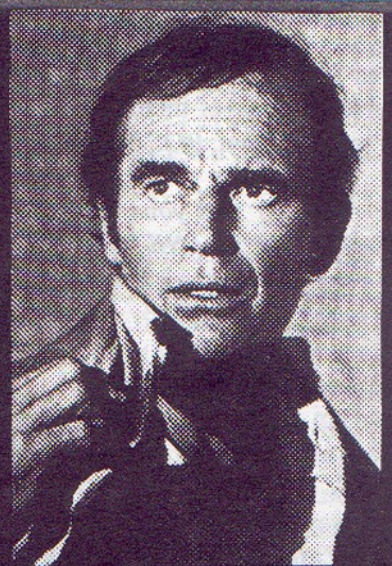


Write today to reserve your copy!





CHARLTON HESTON: SCI-FI HERO



A few years ago, Charlton Heston graciously consented to an interview for a science fiction radio program called "The Outlanders' Inn." This show, now defunct, was broadcast from the campus of Adelphi University in NY, during the early to mid 90's and provided news, interviews and opinions regarding the Sci-Fi genre. We here at APESFAN would like to give our special thanks to the crew from "The Outlanders' Inn," especially Ron Rudaitis and Kevin Doran who conducted the interview.

OI: It's a great privilege to introduce our guest tonight. His work has entertained people the world over throughout the years. He is a legend in the film industry and the very best at what he does. It's my distinct pleasure to welcome Mr. Charlton Heston.

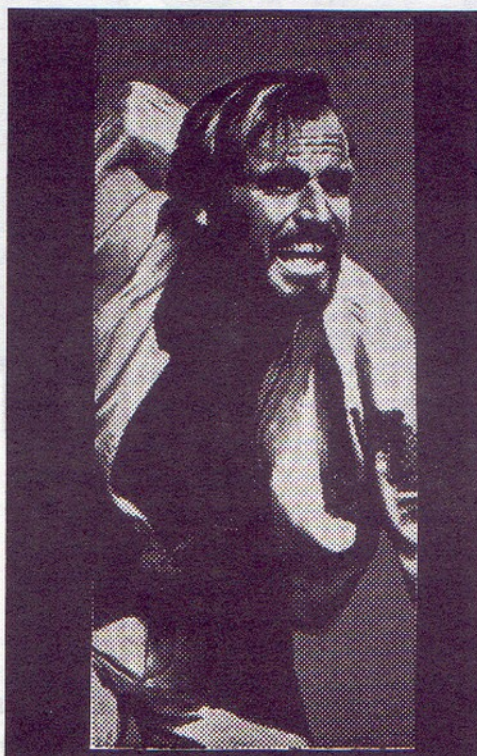
CH: What a graceful introduction!

OI: Thank you. Your work has meant so much to us over the years, it's just simply a pleasure...

CH: Well, it's meant a lot to me, too. It's been a marvelous undertaking for me.

OI: Mr. Heston, our listeners are particularly interested in the genre of Science Fiction, and of course, you are no stranger to Science Fiction. **PLANET OF THE APES** is, you know, a classic in the genre. What are your thoughts on Science Fiction as a genre for film?

CH: Well, I've always been fascinated by it, as a filmgoer and as a reader. When I was a kid there were pulp magazines devoted to Science Fiction. The stories of Ray Bradbury are an outstanding example of



marvelous stuff. I guess I'm sort of pleased that we kind of created the Science Fiction genre in theatrical films with **PLANET OF THE APES** because in the two years that it took to find someone that would make that, they would say "Look, what are you talking about? Spaceships and talking monkeys? C'mon! Buck Rogers and the Saturday serials...you can't

do that!" But of course we did and now that's still in full swing and that's fine. I enjoyed doing **PLANET OF THE APES** and I enjoyed going to things like **STAR WARS** and all that.

OI: What was your first reaction to reading the script for **PLANET OF THE APES**?

CH: Oh, I was delighted with it! I was excited by it because it was a new concept and what is not always true of the Science Fiction genre, it actually had a story. It wasn't just "Adventures Among the Monkeys." The concept of a bitter misanthropic man who has literally exiled himself from human contact by going on an interstellar space mission where he will be frozen into a cybernetic state for some generations of human time span, and then awakens to find himself on a planet inhabited by civilized, anthropoid apes...and then he is the only human being left to defend homosapiens as a species, to defend the philosophy of mankind, is an interesting concept. And a marvelous part. That's one of the reasons that I didn't want to really go on with the series although I made kind of a "cameo" appearance to get killed off in the first one (*first sequel*). But what they did was a series of sequels. That was before sequels were popular. I might have made a different decision if I had realized that then!

OI: (LAUGHS)

CH: And I said, "Look, you've done the movie. The rest are just gonna be 'Adven-

tures Among The Monkeys." And of course on some of them (movie sequels) we're up to what, **ROCKY NINE**?

OI: (Laughs) Has your opinion of **BE-NEATH THE PLANET OF THE APES**, for a sequel, modified over the years, looking back on it now?

CH: I don't think it's a marvelous film. I don't think it's as good as **PLANET OF THE APES**. The reason I did the sequel was because I felt I owed Dick Zanuck (who was then running 20th Century Fox), 'cause he was the one who said he would make the first one when nobody else would and I said, "If I was in your place I'd make a sequel too, but as an actor I'm not interested in acting in it 'cause it's gonna be 'Adventures Among the Monkeys.' We've done the movie." But I said "I recognize that I kind of owe you something for having done the first one when nobody else would, and I realize you can't do a sequel if I'm not in it, so why don't you put me in it and kill me off?" And they did. Then he said, "Do you mind if we put you in at the beginning and have you disappear and then come back in the end and we'll kill you?" He said "I don't want to kill you in the first reel." So I said "No, I don't care..." And then I was the one that thought of the idea of having them destroy the world in the end, thinking that'll be the end of the series...

OI: (Laughs) That's one way to kill a series...

CH: But of course it didn't. They then went back to before **PLANET OF THE APES One**, which was a clever idea and I've forgotten which one - 'cause I didn't see any of the others - but one of them I'm told was really a very good picture...

OI: Possibly **CONQUEST**...the fourth...

CH: I think that was it, **CONQUEST OF THE PLANET OF THE APES**.

OI: Did you think that **PLANET OF THE APES** would be the phenomenon that it eventually become?

CH: (Pauses) When you have an enormous success, the tendency is to say "We knew

sometime soon. Do you have any fond memories of working with them on the set of the original film?

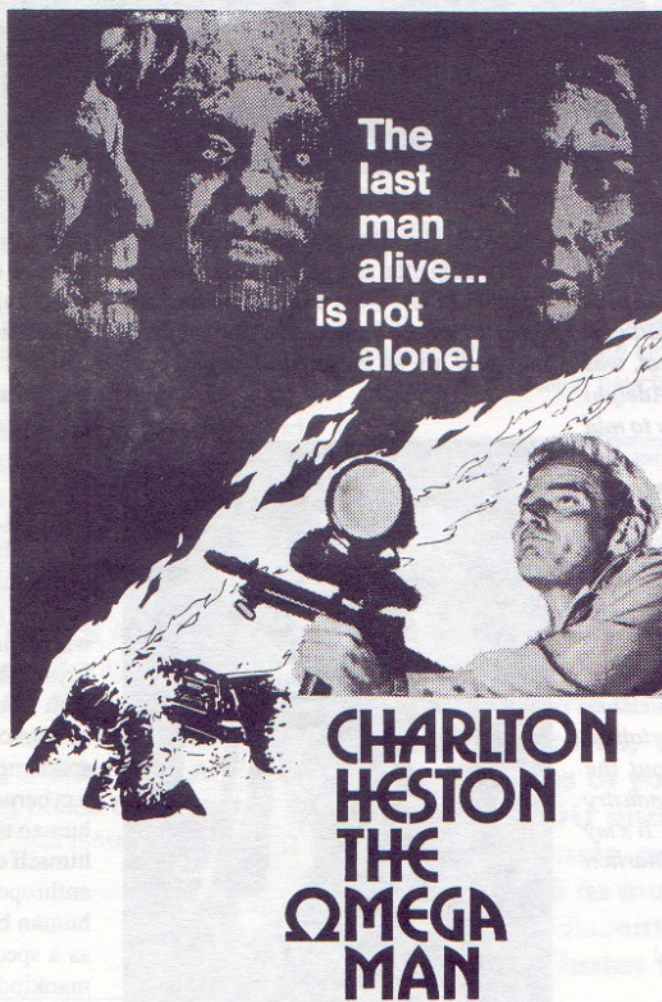
CH: Indeed! I know them both...I'd never worked with either of them before...What was so unusual is that their makeups were so complicated, both to put on and take off (many makeups are hard and time consuming to put on, not many are hard to take off) but that was the case with these makeups, so none of the human actors ever saw the ape actors without makeup! Even at the end of the day it would take them too long to get cleaned up again, you had gone home by then. And I had never worked with Kim Hunter; I'd seen her, of course, but I never met her...until I met her on the set of the film. And then we made the picture and she was so marvelous in it; so was Roddy McDowall, so was Maurice Evans; but then I went to the screening - we had a screening at the studio when it was cut together - and I went in and this lady said "Chuck! How are you?" and I said "Hi...?" and she said, "It's Kim...Kim Hunter!"

OI: (Laughs) You didn't recognize her!

CH: ...out of the chimpanzee makeup (laughter)! And another odd thing, which social scientists would have to decide what to make of, when we were having lunch on the location, (a lot of the picture was shot

on location), they lay out lunch tables and they serve lunch...All of the human actors, of which there weren't many, would sit by themselves. And not only did all of the monkeys sit by themselves, but they segregated themselves naturally according to specie (laughter)! The gorillas ate together, the orangutans ate together, and the chimpanzees ate together! Make what you will of that (laughter)!

OI: That's funny! Well, you followed up **PLANET OF THE APES**, as far as Sci-



it all along (laughter)." And I really can't be sure. I was certain it could be a pretty good picture with Frank Schaffner directing it, and the idea was so good. And I thought also, the idea was so unusual that it would be successful; that it would be considered both good and commercially successful was something you couldn't predict. But I'm happy that it was.

OI: We've had the good fortune of interviewing Miss Kim Hunter and we're scheduled to talk with Roddy McDowall

ence Fiction goes, with two powerful social commentaries as far as film goes: **THE OMEGA MAN**, based on Richard Matheson's **I AM LEGEND**, and **SOYLENT GREEN**, which I think is a great film.

CH: Yes. Successful. They both are films of social commentary, which was one of the reasons I made them, particularly **SOYLENT GREEN**. That was one of the pictures in the rather awkward phrase in the industry that I "caused to be made." And **SOYLENT GREEN** is really a film about the population explosion, of course, that has destroyed the civilization. And it's a very good picture. Eddie Robinson is marvelous in it. Our chemistry together is very good. The film is a good film.

OI: You almost had the chance to work with him again in **PLANET OF THE APES**, correct?

CH: Yes, he was the first choice (as Dr. Zaius) originally for **PLANET OF THE APES**. He did a test with the makeup and he liked the part, but he said, "I can't stand the makeup." He had a heart condition, which indeed killed him very soon after we did **SOYLENT GREEN**, and he said, "It's just too much pressure on me. I can't take it." So he had to turn it down. But of course I did work with him in **THE TEN COMMANDMENTS**.

OI: Your latest venture into the realm of Science Fiction is **SOLAR CRISIS** which was released exclusively in Japan, as of yet...

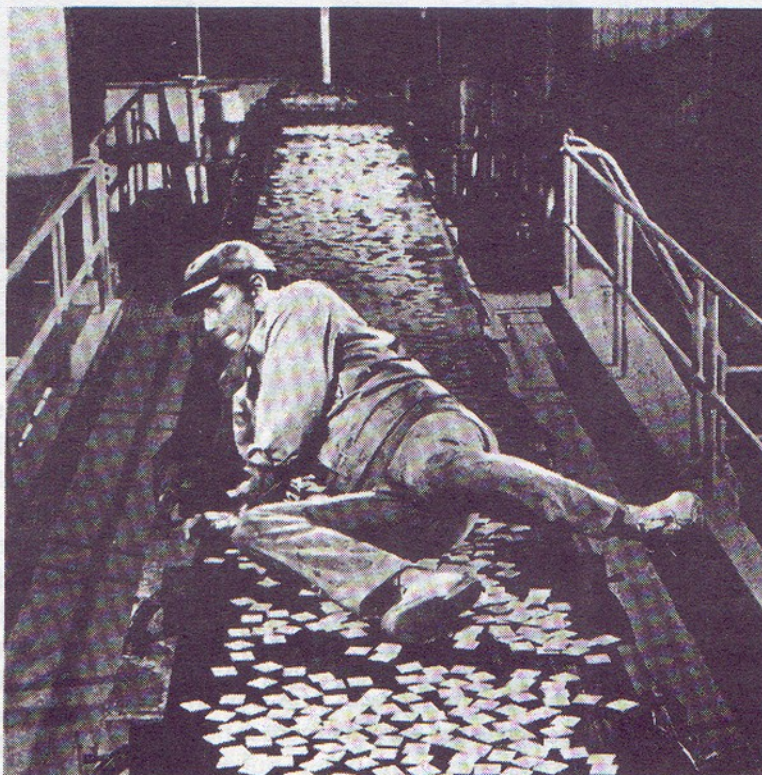
CH: I was unhappy with that film. I'm very disappointed in it. In all honesty, I'm glad it has had as limited a release as it has. It was a good concept, they spent some forty million dollars on it, but dollars doesn't always buy quality.

OI: Well, we did, in fact see it...

CH: (Interested) You did!? Well, what do you think?

OI: I didn't think it was that bad. I think you're selling it a little short. I think the story basically was good, and I like the idea of the parallel stories with you rescuing the grandson...

CH: The grandson thing was interesting to do and I thought I had an interesting part. I thought Jack Palance was extremely good...



OI: Peter Boyle was excellent as well.

CH: Boyle was marvelous. I don't know, I saw it at a screening and I was disappointed, but then I always try to apply a standard to my films.

OI: Well, we've talked to the production company. We understand that it's being re-edited for American release (the film has since been released on video and has shown up on cable TV).

CH: Ahh! Well, editing can often save a film, especially a film like that.

OI: I enjoyed it, not that my opinion counts for much in the grand scheme, but it was fun.

CH: Well, it was an interesting undertaking for me.

OI: What attracted you to the script, initially?

CH: Well, I hadn't made a Science Fiction film since **SOYLENT GREEN**, and hadn't made a film about interplanetary travel since **PLANET OF THE APES**. I thought, "You know, they're spending a lot more money on them, it might be an interesting thing to do." Also, the part was a good part, you know. Not as good as Commander Taylor in **PLANET OF THE APES**...

OI: But few parts are. It was a well-written part.

CH: Few parts are!

OI: What film that you've made are you most proud of?

CH: Oh, that's hard to say. You say the films that make a lot of money, and the films that win a lot of prizes obviously are important. You've got to do a successful film every so often or you don't get another turn at bat. But then I like biographical roles like Jefferson, Michelangelo, Richelieu, and all that, for special reasons; they're harder parts. And you'd have to say that Shakespearian roles (*Mr. Heston is currently starring in Kenneth Branagh's acclaimed screen version of HAMLET*) are the most challenging of them all. But it would be very hard to pick a single favorite because you'd have to put them against all those different standards.

OI: Mr. Heston, this has been such fun for me. For all of us...

CH: Well, I enjoyed it. Thanks for the opportunity to borrow your microphone.



Reconstructing BATTLE FOR THE PLANET OF THE APES

By Joe Lozowsky



When this fifth chapter of the APES saga hit theaters in 1973, it was missing a clever subplot involving the alpha/omega nuclear missile (the one ultimately detonated in *BENEATH*) and Governor Kolp's intention to activate it, should the mutants lose their battle with Ape City. In the released video version, there is no mention whatsoever of the bomb; but as originally

shot, the weapon served as a much-needed dose of intelligence to an otherwise substandard plot.

The most important missing scene occurs after Mendez reports that the mutant army has located Ape City: Kolp declares war on the simian populace and immediately turns to Alma (his right hand woman) and walks over to the nuclear missile. He tells Alma that, should Caesar's apes defeat his army, he will not "surrender to an animal." Instead, Alma is commanded to wait for his distress signal and fire the bomb at Ape City.

Subsequently, at the end of the movie, Kolp's mutants are indeed defeated. Another missing bit is the most poignant scene of the whole story: While Alma and Mendez are playing a game of checkers, the battered sergeant of Kolp's army returns to tell them that they have lost the war and that their leader has been killed. As the sergeant collapses, Alma immediately follows the late governor's orders and prepares to activate the bomb as pre-arranged. But Mendez quickly intervenes and persuades Alma to reconsider her plan: "This is the Alpha and Omega bomb," he pleads, "it is not only capable of destroying Ape City, but the entire Earth! Activate it and we become NOTHING; leave it and its very presence will ensure that at least we remain SOMETHING, and may become something better! It must never be exploded, it must be respected...even venerated! For one of its ancestors made us what we are...and what we are, from this day forth, shall be called 'beautiful.'"

The implication here is that these mutants are actually the original ancestors of the telepathic beings later seen in *BENEATH*, some nineteen hundred years to come. Furthermore, the "Mendez" of *BATTLE* will become the new mutant leader and by the year 3955, his successor will be "Mendez the 26th," as played

Most movie critics and even some diehard APES fans cite *BATTLE FOR THE POTA* as the least satisfying of the five APES adventures. For the record, I personally would agree that *BATTLE* is indeed the most "ordinary" film in the series. This is not to say that I don't thoroughly enjoy the film; it simply is the weakest of the bunch.

At least part of the problem is the lack of a really strong and original story; the "mutant vs. ape"/gorilla vs. human" angle had been worn out at least three chapters ago. Other faults abound in the film as well, but the main focus this issue is on the missing scenes from *BATTLE FOR THE POTA*, and how the absence of these very sequences actually hurt the credibility of the movie.

For starters, if you only own the CBS FOX video cassette of *BATTLE*, you are seeing the movie at a real disadvantage.

BATTLE FOR THE PLANET OF THE APES

Starring Roddy McDowall
and Paul Williams

In a simian dominated society,
an ape named Caesar
comes to bury humans.
Not to praise them.

Today on
THE 4:30 MOVIE 7





by Paul Richards in **BENEATH**. This is a crucial subplot which offers a serious and clever link to the other films and should never have been edited out.

It's anyone's guess as to why the footage was eliminated, but a possible answer might be found in issue #6 of Marvel's old **PLANET OF THE APES** magazine. There was one particular article written by Samuel James Maronie in which he tells a great story of his being on hand for some of the filming for **BATTLE FOR THE POTA**...in fact, the very missing scenes in question!

In this article, Maronie tells how he was offered a part in the movie as an "extra," and he gladly donned some makeup to play a background member of the mutant army. His scenes (and the deleted bomb references) were shot at the Hyperion Water Treatment Plant, a sewage plant located on the outskirts of Los Angeles. This was to serve, of course, as the underground domain of the mutants.

The problem, however, was that the plant was situated next door to Los Angeles International Airport! During filming, Maronie observed that each time Severn Darden (as Kolp) and France Nuyen (as Alma) attempted to deliver their dialogue about the bomb, a tremendous

ROOOAAARRR!!! sounded throughout the set, rendering the actors' words unintelligible. A sound man eventually suggested, "We'll just dub it in the studio."

Samuel James Maronie was later disappointed when he and his friends eagerly attended their neighborhood theater to view the released version of **BATTLE FOR THE POTA**; all references to the bomb (and also his brief stint as a mutant) were missing! All of the shooting he had witnessed had apparently wound up on the "cutting room floor." Why?

From his story, it is possible that the sound problems did not produce a sufficient quality of footage for the finished product and was discarded (along with the nuclear missile subplot). Maybe the dubbing was deemed unsatisfactory? Whatever the reason, it was an error to cast away such an interesting idea to an otherwise routine movie.

There are other moments missing from the video of **BATTLE**, although most of them are not particularly important. One glaring omission, though, is an exchange between MacDonald and the teacher, early in the film. It occurs after Aldo tears up a writing and chases the teacher through the city, after which Caesar intervenes. As originally filmed, there was an explanation of Aldo's anger. The

teacher first explains: "General Aldo deliberately tore up a writing exercise written especially for me by Caesar's son!" MacDonald scolds the teacher, citing that what triggered Aldo's rage was a certain forbidden word: "You're old enough to be well aware that 'NO' is the one word a human may never say to an ape, because apes once heard it said to them a hundred times a day by humans." Teacher grudgingly admits: "Yes...I am...old enough..."

Well, a happy ending to this article is that a special laserdisc boxed set came out in Japan last year. It contains all five APES films, including the **FULLY RESTORED BATTLE FOR THE POTA!** Now we fans can see the last chapter in this series as it was meant to be seen. We've even heard that FOX Video in America is planning a similar release here at home (but don't hold your breath just yet!).

So throw away your U.S. videotape of the movie and either seek out the Japanese laserdisc set or try to obtain a dupe of it on tape from a friend. This is the only true way to appreciate the final installment in the fascinating **PLANET OF THE APES** saga.



What did you expect, an ape's new suit?

In this issue, we look at authentic **PLANET OF THE APES** costumes from the collection of Bill Simons.



A rare female gorilla costume from **PLANET**



Orangutan costume from **PLANET**



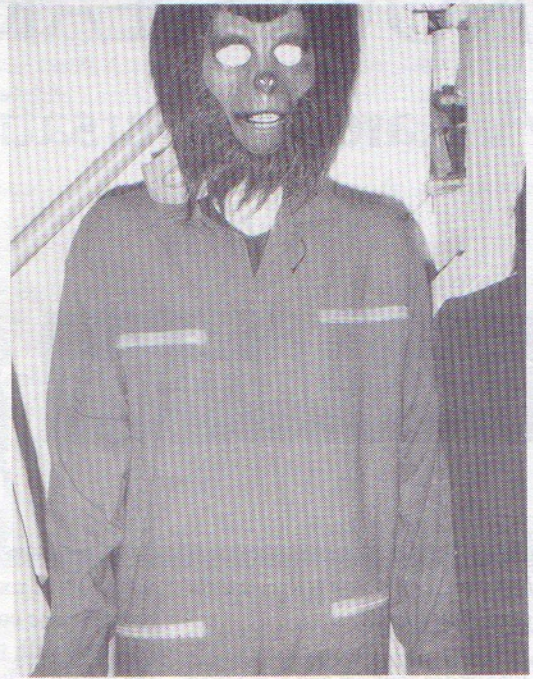
Male chimp costume from **PLANET**



Female chimp costume from **PLANET**



Gorilla Sgt. from the APES TV Series



Chimp costume from CONQUEST



Mutant gown (with necklace) from BENEATH



Taylor's (Charlton Heston's) pants from PLANET (Note tear in knee)

NOVA SPEAKS

A Rare Conversation

With

Linda Harrison



Q: Miss Harrison, could you tell us a little bit about your first films?

LH: Yes. I was under contract and at the time they would use the contract players in their (the studio's) different films. The first film that I got on was **WAY...WAY OUT**, a Jerry Lewis film with Jim Brolin. It was a cute little thing and it was fun to do. And then came **A GUIDE FOR THE MARRIED MAN**, which was directed by Gene Kelly, and we had a lot of different stars in that film. I had a little cameo with Carl Reiner and I was blonde! I didn't have too much to say in that one too, come to think of it!

Q: What was it like working at 20th Century Fox?

LH: Working at Fox was really neat, because I was dating the head of the studio and I had certain special advantages, I must say. That was at the time when Dick Zanuck, the head of the studio, formed a talent school. It was probably the last talent school in the industry and Tom Selleck, James Brolin, Jackie Bisset, and many other young stars came out of that school.

*Q: Charlton Heston's autobiography talks about working at the Fox ranch on **PLANET OF THE APES**. Were conditions interesting at the time?*

LH: Yes. They built an Ape City on the ranch and it was in the summertime when we were shooting and it was very, very hot. There

were lots of rocks...and fortunately I didn't have the ape costume because I really sympathized with the actors who were playing the ape roles. It was tough but we also knew at the time that it would be a unique picture, so that kind of carried us through.

Q: What are your memories of Charlton



Heston and the directors you worked with on the two APE films?

LH: Of course, Charlton Heston was my idol. To actually co-star with him at a very young age - I was 21 years old - was really just a super, super dream come true. He was wonderful. He was very good friends with Dick, my boyfriend at the time, and he knew the ropes of films and he looked after me. He

The weekend of July 26th, 1996 was a very special time for us. We went to the 10th Annual FANEX convention in Baltimore, Maryland and had the unique opportunity to meet Ms. Linda Harrison and talk with her a bit. Still strikingly beautiful, Ms. Harrison celebrated her birthday on the first date of the con and participated in panel discussions and signed autographs for fans. It was such a personal high for us, being APES aficionados and all; but it was a rare treat simply because Ms. Harrison has never been accessible and we got the feeling that we were part of a rare opportunity. A citizen of Maryland, this was her first-ever convention. The following conversation was recorded on tape during her panel discussions throughout that memorable weekend. Happy reading!

taught me how to favor the camera side, as I used to hide my face practically. I felt very fortunate to have him and he looked after me. I remember telling him that he was my idol when **BEN HUR** came out and he was gracious. It was a long, long shoot and an unusual film because Franklin Schaffner, unlike most directors, did not let on what the

next set-up would be, except with his cinematographer. So nobody on the set knew what was going to happen until he decided to start the scene. He didn't say any words, didn't give me any directions at all, in fact he didn't give me ANY! I was hoping as a newcomer that I would get all these directions and there weren't any! Ted Post was wonderful to work with; he had worked on "Peyton Place", he was an actor's director;

he gave me so much direction! He's a nice man. And Jim Franciscus...we had a ball, you know? Everybody was excited about working on the film!

*Q: What was it like working with your leading man, James Franciscus, in **BE-NEATH**?*

LH: It's been so long...he was very much a professional. Serious. He was...he was pretty good to work with! He's no longer here...

*Q: Which **APES** film do you prefer?*

LH: The first one is by far my favorite. It was a new frontier that had been never done and we were all worried about apes being photographed and so forth, so it was a more interesting movie because it was an original concept.

Q: Could you tell us any memories of Kim Hunter?

LH: I remember her as a marvelous lady. The actors had to be incredible troopers because of the masks they had to wear; they were up very early, at three, and with makeup they couldn't eat anything, they could only drink. So that says a lot about her. And she was a very fine actress.

*Q: I recently saw test footage for **PLANET OF THE APES** with Edward G. Robinson and Charlton Heston. You played Zira in that, with James Brolin as Cornelius.*

LH: Well, Richard Zanuck was my boyfriend and so I really got in on the initial beginnings in the concept stage. And being a contract player, I was used for the screen test. I had to get the ape mold done...I mean, it was tough. I was really glad that I didn't get the ape role and I got Nova!

*Q: I read somewhere that you were up for the role of Brody's wife in **JAWS**?*

LH: That's an interesting story. At the time I was married to Dick Zanuck. We had two little boys and I was getting restless and I wanted a part in the movie and there was a conflict in our marriage over my career. So he said, "I'll get you this part in **JAWS**," which he was producing with Steven Spielberg. The head of the studio at Universal also had a wife/actress and she was wanting the part as well, and threatening to leave him if she didn't get it! So, Dick spoke to Spielberg and said, "Look, my wife is really upset, she might leave me if she doesn't get this part! I want her to play the part in **JAWS**!" And the studio thought, "Oh my God!" So what happened was that since the studio head was a little higher up than Dick was, she got the part and I got a part in **AIRPORT '75**. And that's a true story.

Q: Didn't you call yourself "Augusta Summerland" for that movie?

LH: Yes, I changed my name for that picture, which was probably not a good career move!

*Q: During the filming of **AIRPORT '75**, was there an opportunity to reunite with Charlton Heston?*

LH: No, our paths didn't cross. But it's interesting that I've done three film with him; well, that we've been in the same three films.

Q: Is there one favorite movie that you worked on?

LH: I really enjoyed working on **COCOON** with Ron Howard and the reason I did was because he really likes to keep you as you are, pretty natural. he's very laid back and I really enjoyed working in that atmosphere.

Q: Can you tell us about your children?

LH: I gave birth to two wonderful sons who are now in the motion picture business, and as they were growing up, I always said, "If you get in the business you've got to get your mother a part," so hopefully they'll come through! They're both doing well and I'm very proud of them.

Q: Do you have any mementos from any of your films?

LH: I have a little ape charm that my husband gave me. It says, "I'll Always Be APE Over You!" I really cherish that.



Linda Harrison, 1996 style! Left: with Joe Lozowsky, Right: with George Reis

PLANET OF THE APES

THE TV SERIES PART I: AN INTRODUCTION

By GEORGE R. REIS



By the fall of 1974, CBS had so much success with recent airings of the first four **POTA** films, that a TV series seemed to be the next logical step. In this same year, 20th Century Fox was also showcasing all five films theatrically as their "Go Ape" extravaganza, and Marvel had premiered the first issue of **POTA Magazine**. At you local "five and ten" or toy store, you could purchase **POTA** action figures, playsets, lunch boxes, trash cans, and Halloween costumes. That autumn, everybody couldn't get enough of *The Apes*!

The **POTA** TV series took elements from the films (mainly **PLANET, BE-NEATH**, and **BATTLE**) to give an ape starved audience new adventures to relish every week. The main cast was made up of James Naughton (as Peter Burke), Ron Harper (as Allen Viridon), Roddy McDowall (as chimpanzee Galen), Mark Lenard (as General Urko), and Booth Colman (as Dr. Zaius). One can accept the series as either a continuation or an adaptation of the movies. Either way, the characters were carefully constructed and the stories were original and well written.

Astronauts Burke and Viridon were two likable protagonists, not unlike Taylor and Brent from the early features. Burke was obviously younger and he seemed to be content with the fact that he was on the simian inhabited planet for good. He is sensible, but willing to fight with someone at the drop of a hat. Also willing to fight, but not as easily agitated, is Viridon. Viridon believes he can get off the planet and travel back to his time, using science (fiction) and ingenuity. He has a wife and kid back home that he can't simply write off.

Together, the two humans form a friendship with Galen, a lone chimpanzee who sees them as a curiosity at first, but soon after as companions. Galen has absolutely nothing to lose as he enters this unusual relationship. He finds the two far more fascinating and intelligent than other

humans, and for that matter, most apes.

Dr. Zaius is very much like his movie namesake; a brilliant, prominent orangutan who really knows what the astronauts are all about, but he hides the truth for the sake of his race. Urko is the tough, mean spirited, senseless gorilla leader out to snuff out our two human friends at all costs. He wears fashionable head gear and rides a becoming white stallion as he roams the countryside in search of the outcasts.

The first episode, **ESCAPE FROM TOMORROW**, introduces Burke and Viridon (and another astronaut that perishes on arrival) leaving Earth by spaceship in 1988, only to arrive on Earth in 3085. They leave the capsule to find refuge with an old human hermit (Royal Dano). It is through an ancient book that they discover that they are on Earth centuries later, and apes reign supreme. In the meantime, the apes have the capsule destroyed for fear that the evidence will prove humans superior, but not before the ship's precious flight recorder can be salvaged.

Burke and Viridon are later captured. It is then that they meet Galen, a young chimpanzee that takes an almost instant liking to them. Urko plans to have the threatening twosome privately executed, but Galen aids in their escape, only to accidentally kill a gorilla soldier in the process. Galen too is now a fugitive, in the company of humans.

With **ESCAPE FROM TOMORROW**, the series clearly separates itself from the **POTA** features. In the opening scene, a young chimp (Bobby Porter, Cornelius in **BATTLE**) who discovers the capsule, is seen dashing about with a pet dog. According to **CONQUEST**, cats and dogs were extinct by 1983. Also, the sensationalism of the movies differs far from that of the small screen in the scene where the astronauts discover where they are. There are no "damn you all to hell" or "My God" lines or temper tantrums, just simple,

subtle disappointment. They know the facts immediately, letting their adventures commence right away.

The series was now introduced as Galen, Viridon, and Burke were fugitives roaming from city to city, escaping the wrath of General Urko, and trying to get back to where they once belonged. The second episode, **THE GLADIATORS**, brought them to a city where human arena combat is encouraged.

Viridon accidentally looses the tiny flight recorder disc as he defends a young man (Marc Singer) from a brawny man that turns out to be his father (William Smith). Viridon is captured by an old chimpanzee prefect (John Hoyt), who covets the disc while Burke and Galen are able to escape. Viridon is thrown into the arena games and forced to fight while his two friends help him flee and find retrieve the disc.

THE GLADIATORS set up instances of characteristics that would continue for the run of the series. Galen was able to use his charms as well as the fact that he was an ape, to help the situation. He is able to befriend the prefect, deceive him, and get back the disc that is so precious to Viridon. Burke and Viridon are able to help the father and son relationship of Smith and Singer, as they would often get involved with fellow humans and help enliven them.

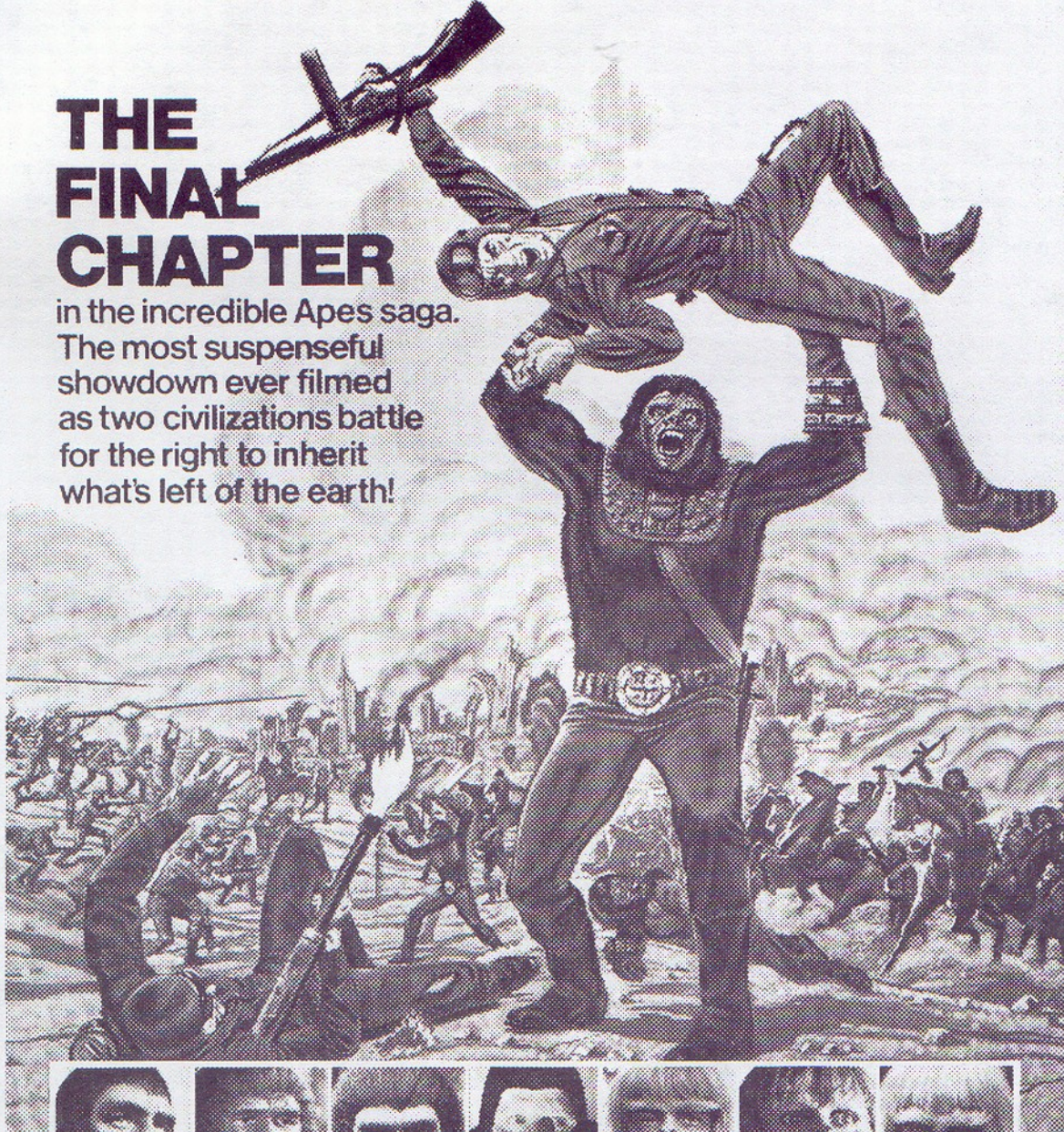
John Hoyt's prefect character is also interesting. He doesn't seem to totally hate humans even though he exploits them with the arena games. As a more sensible intellect, he actually gives our heroes a fair shake when they escape to their next adventure.

*NOTE: In 1980, the two aforementioned episodes were re-edited into a TV movie entitled **BACK TO THE PLANET OF THE APES**, that still shows up on cable from time to time.*



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