APESFAN

SPECIAL EDITION

Exclusive Roddy McDowall Tribute Inside
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"PLANET OF THE APES RULES!"

Although this declaration might sound kind of juvenile, it has been the fervent cry from our readers and fellow fans throughout the world. The past year of 1998 saw a resurgence of interest in POTA not seen since the 70s. We saw the celebrities from the original classic film attend a special 30th Anniversary Screening last summer; Hasbro issued three beautiful dolls of our favorite simian characters; Fox released a new home video boxed set of the five APES adventures, with enhanced quality; American Movie Classics dedicated an entire weekend to showing nothing but POTA movies, as we all recalled what it was like to GO APE!; and there was a fantastic documentary called BEHIND THE PLANET OF THE APES which contained rare footage I could only dream about as a kid.

As great as the new documentary was, imagine our delight when we saw our first APESFAN PREMIERE NEWSLETTER featured near the end of the show! This was a wonderful pat on the back for us, and only served to make us work harder to make APESFAN 1999 the best it could possibly be. George and I have really put our hearts into this latest effort, and we hope that fans will not be disappointed. I would like to thank all of you out there who have supported us and have written or called to express your approval of our fan magazine. It is a costly undertaking and we make no profit from it other than our having an opportunity to bring other APES fans together. Always remember that we encourage you to be part of our fanzine, and we welcome your articles, drawings, photos and personal memories for consideration. We can't guarantee that every submission will make it into Apesfan, but we can give you our word that we will consider ALL of them.

I'd like to apologize for the delay in getting this issue finished. Many of you have expressed interest in "subscribing," but we are unable to offer that option due to the fact that we ourselves can't tell when each issue will be available. Due to overwhelming demand we have decided to make our magazine a much larger affair and take the time to make each issue special. So let it be known that Apesfan will be published irregularly. To be sure that you get each new issue (whenever it may be) you should send us a direct request to get on our mailing list; we will send you a flier at the time a new issue is completed. Let us know if you have changed your address, too.

I wish to close this editorial with a nod to the memory of the late Roddy McDowall. It is with appreciation and affection that I dedicate this issue to him. George and I could not have imagined that we would be dealt such a blow when we began work on APESFAN 1999.

One of my fondest lifelong memories was spawned on the afternoon of May 16, 1992; it was the time I spent a good half hour in the presence of Mr. McDowall when he was at the Roosevelt Field Mall here on Long Island. He was there to promote a recent "book on tape" that he had narrated, and it was an event that was not highly promoted. Due to this fact, and certainly not due to lack of interest, not many people were at the bookstore in the mall that day. It gave me an opportunity to talk to Roddy at length and ask him all the questions I'd saved up from my childhood. He was as charming and delightful as one could imagine. It was the first time I learned that Galen was his favorite POTA role, as well as other new tidbits that have since become common knowledge. When remembering the endearing roles that Roddy McDowall created for us throughout his career, perhaps he said it best when he laughingly responded to my compliment on his fine acting in the last scene of CONQUEST OF THE PLANET OF THE APES: "Wasn't that grand!"

Sincerely,

Joe

Joe Lozowsky meets Roddy McDowall in May, 1992.
Welcome to our first BIG edition of Apesfan! It's great to be back. What can I say that Joe didn't already cover in his editorial? Well, let me start off by thanking all the writers who so generously contributed to this issue; Jeff Kurta, Alan Maxwell, Christopher Sausville (author of the Planet of the Apes Collectibles book), Patrick Tilton, Jeff A. Krueger (who has been acting as our official California correspondent), and Jeff Jessings (who conducted several wonderful interviews with APES stars). Thanks a million!

What else can I say about the loss of Roddy McDowall? Of all the media retrospecs that culminated from his passing, the best was A&E's (Arts and Entertainment's) "Biography" special on him. They paid great tribute to his career, with ample attention given to his APES association. If you haven't already caught this fine special, I urge you to keep alert of repeat broadcasts. It includes some great footage of Roddy in his chimpanzee makeup (and tuxedo) laughing it up on "The Carol Burnett Show." Well, this issue is dedicated to him, and my retrospective ("Long Live The King: Farewell To Roddy McDowall") can be found in this issue. We've also included a never before published radio interview with him. In all, this magazine is our farewell tribute to a kind and talented man.

I also want to mention a long running Canadian APES fan club newsletter called Ape Chronicles. This fine publication, filled with facts and often including marvelous original cover art, has been published by Terry Hoknes since 1991, and is still going strong. Apefan correspondent Jeff Krueger has drawn some very clever artwork, as well as penning some very thoughtfulprovoking articles for Ape Chronicles. Terry also has set up the best APES related Web site on the planet (www.dlcwest.com/~comicscape/apechronicals.htm) that you all should really check out. For more information, contact Terry Hoknes (The International Planet of the Apes Fan Club) at 739 Taylor Street East, Saskatoon, Saskatchewan, CANADA S7H 1W1.

Last but not least, I want to thank our publisher, Herman Senerchia. Herman is greatly responsible for getting this issue off the ground. He is also something of an APES collector himself, his prized possessions being beautiful 16 MM. prints of PLANET OF THE APES and BENEATH THE PLANET OF THE APES. The Apefan "wrap party" centered around a screening of the two prints. It's a good life!

All my best,
George

A JOURNEY INTO THE FORBIDDEN ZONE
By Christopher R. Sausville

It has been thirty years since the movie theaters throughout the country rang out with one of the most unforgettable lines in film history. While dangling from a net after a failed escape attempt, Charlton Heston screams out those famous words, "Take your stinking paws off me you damn dirty ape!" This line is just as powerful today as it was 30 years ago when the science-fiction classic PLANET OF THE APES was released. My intention with this article is to take you on a journey into the forbidden zone by looking at the 30th anniversary resurgence of the APES, as well as introducing you to my book PLANET OF THE APES.

Although this year started off slowly, it is turning out to be a banner year for APES fans and collectors. Most important to me was the release of my Planet of the Apes Collectibles book, which was released in January '98. This 120+ page book is an in-depth, picturesque journey into both the original APES film, as well as the world of APES collectibles. The book is packed with information and photos of over 300 APES items. Before exploring the collectibles, the book begins with an entertaining journey into the simian world with over 250 trivia questions and facts about the making of this science-fiction classic. For information about obtaining your own personal copy of the book, please check my Web site (www.albanyonline.planetape.com) or your local bookstore. You can even contact me directly at (518) 664-6647.

The next big event occurred on May 1st and 2nd, when a local theater showed PLANET OF THE APES during a midnight showing. Seeing the APES on the big screen for the first time was one of the most exciting experiences I have had. Fortunately, the copy that the theater obtained was in really good shape. I was also glad to see that both nights the theater was filled and the crowd was really into the movie! Before this big event, I set up a display outside the theater with my book and chatted with movie patrons about the APES as they entered the theater. For anyone who hasn't seen PLANET OF THE APES on the big screen, I would highly recommend checking with local theaters in your area that have midnight showings, and have them try to get the film. I guarantee it will be an experience you will never forget.

At first it appeared that 20th Century-Fox was not going to commemorate this anniversary year, but as summer wound down, the news started to spread that the films were going to be re-released on video in THX and boxed set form in both pan & scan and widescreen. On August 18th, the 30th anniversary collectors edition of all five APES films hit the stores. I, of course, was the first person in line to pick up
my boxed set, which included a complimentary copy of the documentary (which is described in the next paragraph). As all APES fans can attest, it was quite a thrill to walk into the video store and see the newly packaged films (the choice of packaging is a different issue which I am not going to get into now). As an ape collector, I was also delighted to find out that 20th Century-Fox also released other items to commemorate the anniversary. Included were shot glasses, t-shirts, baseball cap, coffee thermos, reproductions of the PLANET and BENEATH one-sheets, and a press-kit. Although these items are only sold in certain stores, they can be located with some persistence. There are also advertising pieces, such as a mobile and video display, as well as buttons worn by employees, which you have to beg the employees for.

As this weren’t enough, Van Ness films put together a splendid documentary on the making of the APES films entitled, BEHIND THE PLANET OF THE APES. The documentary, hosted by Roddy McDowall, aired over Labor Day Weekend on American Movie Classics as one part of the weekend long 30th anniversary “APES Go Classic” marathon. Seeing Roddy McDowall’s home movies of the behind-the-scenes action was fantastic. The apes invaded AMC with continued showings of the five APES films (pan & scan and widescreen) as well as the documentary. Due to popular demand, they had a command performance the following weekend. Charlton Heston, Kim Hunter, and Roddy McDowall hosted the movies and supplied commentary on their personal experiences during the filming of them. AMC also featured the APES going classic in their September issue of the AMC magazine. The magazine, however, sold out quickly, so I hope everyone was able to pick one up. What a fantastic weekend it was! As a side note, my son, Noah, was born on Saturday, September 5 and we watched the marathon together in the hospital. Actually, since he was just born, I don’t think that he was really paying attention, but he will soon enjoy the APES like his dad does.

Although it started out slow, this is a turning out to be a banner year for APES fans. There was even a special 30th anniversary private screening of PLANET OF THE APES in Beverly Hills, which was attended by Roddy McDowall, Charlton Heston, and Kim Hunter. The end of the year holds even more promise with the anticipated release of the three 12" APES dolls (Cornelius, Dr. Zaius, and General Ursus) by Hasbro Direct. Let’s hope 1999 continues the APES resurgence!

On a more personal note, I have been a fan of PLANET OF THE APES since childhood. Although I never got to see the films in the theater when they were originally released, I still remember seeing PLANET on television and being hooked. After seeing the other films and the television series, as well as the release of all the merchandise, I was in ape haven. I still remember going to my local Toy Guys Department Store and finding shelves full of APES toys. As the APES phenomenon started to die down in the late 70’s and I moved on into high school and then college, the APES seemed like a distant memory. It wasn’t until six years ago, when I accidentally stumbled upon a science fiction store, that old memories started to be rekindled. In the store, I found a section of APES collectibles. After buying up everything they had and then discovering Toy Shop magazine, I’ve been going ape ever since. As my collection started to grow and I couldn’t find any collectible books detailing APES collectibles, I came up with the idea that the world needed a comprehensive book detailing the APES phenomenon.

After 2 1/2 years of work, my book was completed in February, 1997. Almost a year later, the publishing company finished putting the final touches on it, and it was officially released. It was an absolute labor of love working on this project. Besides being strictly a collectibles book, I wanted to add something special to show my appreciation for the original APES film. I decided to include a trivia and facts section on the making of PLANET. Although at times grueling work, researching the material for the book was an extremely rewarding experience. My goal when I started the project was to have the book released by February 8, 1998, the 30th anniversary date. When the book officially hit book stores in mid-January, I realized my dream of having it available to the public by the special February 8th date. I’m glad I was able to contribute something to a film saga that has supplied me with so much enjoyment, and based on the feedback I have received from the book, I’m glad I have been able to share this experience with other APES fans worldwide.

As I complete this article and Fall slowly creeps in, I was disappointed to learn that our beloved (Cornelius, Caesar, Galen) Roddy McDowall has terminal cancer. Although this year has been special for APES fans and collectors, this news has put a black mark on it. Let’s all wish Mr. McDowall all the best during this extremely difficult time.

EDITOR’S NOTE: Sadly, Roddy McDowall passed away shortly after Chris submitted this article to us. His book, Planet of the Apes Collectibles, is a MUST HAVE for all serious APES fans! You can order it by calling the author at the aforementioned number, or from Schiffer Publishing, 4880 Lower Valley Road, Atglen, PA 19310. Phone: (610) 593-1777.

PLANET OF THE APES ON HOME VIDEO
A Review By Joe Lozowsky

One of the triumphant events of 1998 was a re-issue of the five APES movies on VHS. It was with great enthusiasm that I pre-ordered my copy of the special box set, primarily to get hold of the terrific BEHIND THE PLANET OF THE APES documentary (see review by George R. Reis in this issue). For me, just the simple fact that Fox was taking the time that this beloved series deserves, was enough to put a smile on my face. Without further ado is my humble review, and this is strictly my opinion:

First, the good news. I would say that this boxed collection is the nicest job that has been bestowed on this series since the birth of home videotape. It certainly was a valiant effort. However...

1) The packaging is awful. In many cases the photo used for the cover of each movie does not match the film itself. BATTLE and ESCAPE are the least offensive here. Even though the new cover for PLANET is quite striking, the evil glare of Roddy McDowall’s chimpanzee against the Statue of Liberty is better suited for the CONQUEST cover; it’s actually Caesar, not Cornelius. Meanwhile, the gorilla on the cover of CONQUEST wears a traditional leather uniform; this is the only film in which the gorillas are not dressed this way. The worst cover of all is for BENEATH (and my fave film) where a photo of McDowall (who isn’t in the movie) is slapped on, and even worse is that it is a shot of Caesar again, rather than Cornelius.

The lettering of each film is absurd, as each box could easily be mistaken for the first movie! The original “Planet of the Apes” logo
(which has now been painfully over-imitated by the inferior “Star Wars” franchise) appears on all five boxes, with only microscopic “Beneath the,” “Escape from,” “Conquest of,” and “Battle for” afterthoughts tacked above. Unless you’re a hardcore fan or just severely nearsighted, you’re not likely to know that these are actually different movies. This is even more the case when reading the cassettes from their spines.

2) The sound has been enhanced. Too bad that means that the music has been drowned out in many cases. As a kid in the old days when there was no such thing as video, I taped the movies from TV using an audio recorder. Due to this, the music has always been an essential part of the APES experience. It is sad to strain to hear the tunes of, say, CONQUEST when the machine guns are over-compensating for the music score. And I thought the music was erased from that scene in CONQUEST when Caesar demonstrates the art of hand washing amidst the happy little ditty that I used to hear quite clearly.

3) At last, we get the films in widescreen! Uh...that is, as long as you buy the entire box set. As of this writing (December 1998) only the first film has been considered worthy enough for such a format when purchasing the tapes individually.

4) Last, and by no means least, is the unacceptable deletion (again) of the extra scenes from BATTLE. Thank the Lawgiver that I’ve got the laser set from Japan to fall back on! Simply stated, BATTLE FOR THE PLANET OF THE APES should be discarded from your set in this edited print. As of yet, all tapes of BATTLE are worthless unless you get hold of the laserdisc import.

And speaking of laserdiscs, Fox is issuing the five films on that format in 1999. I can only hope the packaging is different (dubious) and that BATTLE is restored with the necessary scenes, particularly those involving the nuclear missile.

I myself have become an avid DVD fanatic, and I am glad that Fox finally saw the potential of this future replacement for videocassette tape and have tip-toed onto the DVD bandwagon. They were the last to join, but I’m happy they are on board. I wonder if requesting if the five APES adventures on DVD would be asking too much? I’m sure it’s inevitable sooner or later; I’m just salivating for it to be sooner.

Now that my review is over, I fear I’ve been too harsh about some of my criticisms. That’s what love will do to you, and I love these films. In my attempt to end on a positive note, I’ve saved this compliment for last: The picture transfers on these movies are stunning, and they have never looked so fine before! Until the next batch of re-releases, this is the most justice done to the PLANET OF THE APES home videos to date.

BEHIND THE PLANET OF THE APES
Reviewed By George R. Reis

Long overdue, but very warmly welcomed on the heels of the landmark 30th anniversary, BEHIND THE PLANET OF THE APES is the fascinating new documentary that examines the phenomenon we pay tribute to in this magazine. Produced by Van Ness Films, in association with AMC, FoxStar Productions and 20th Century Fox, it made its debut on AMC on September 6, 1998 (with subsequent showings afterwards) and is available on home video as a bonus tape with purchase of the recent boxed set of the five APES films.

BEHIND THE PLANET OF THE APES justifiably details the plight of the first film, probably one of the most difficult Hollywood projects to get off the ground. This is illustrated through publicist-turned-producer Arthur P. Jacobs’ hustling the idea from studio to studio while continuously being refused. After being shown rather unsophisticated screen test footage (with Heston as “Thomas” and Edward G. Robinson, James Brolin and Linda Harrison in crude trial ape make-up), Fox studio executive Richard Zanuck was convinced that the effort was lucrative, and the rest is history.

Heston and Zanuck (who believed in the project from the start) are interviewed, along with make-up artist John Chambers, art director William Creber, associate producer Mort Abrahams, and actors Kim Hunter, Linda Harrison, and Roddy McDowall, who hosts and narrates the entire program.

The most fascinating asset to fans is the incredible behind-the-scenes home movies (most likely shot in 16mm) taken during the first film, from McDowall’s private collection. He seems to have shot most of it, and it provides a never before imagined, voyeuristic peak into one of the most beloved pieces of cinema. There are also some behind-the-scenes footage from ESCAPE and CONQUEST, originally shown on CBS when they were sweeping ratings by airing the earlier APES films, and some test footage from BENEATH, with one particular sequence that shows the would-be ape/mutant child, an idea that was eventually canned.

Representing the sequels are the three directors involved (Ted Post, Don Taylor, and J. Lee Thompson), all who provide very lively and enthusiastic recollections. Film historian Eric Greene, Ricardo Montalban, Natalie Trundy (who, along with Ms. Harrison are given very little chat time), ESCAPE associate producer Frank Capra Jr. and David Naughton (representing the ill-fated TV series) also give insight to their APES contributions.

With great stills, film footage, interesting conversations, and very well-written narrative delivered gracefully by the irreplaceable McDowall, this 2 hour homage delivers the goods on every level, and proudly conveys the magic of this historic film series. An exemplary documentary to be treasured for years to come, BEHIND THE PLANET OF THE APES hits all aspects of the APES myth, from the initial film and it’s sequels to merchandise and TV spoofs. Even APESFAN managed to make it in! Yeah!

But if you haven’t already seen it, don’t hesitate to do so. As mentioned, the video version is currently only available when you purchase the boxed set. Hopefully, Fox Home Entertainment will distribute the tape by itself, so that everyone can add it to their collection.

BEHIND THE PLANET OF THE APES was executive produced by Kevin Burns, directed by David Comtois and Burns, and written by Brian Anthony, David Comtois and Burns. It was produced by Shelley Lyons.
PARTY OF THE APES

By Jeff Krueger

It was with great awe and humility that I went to the 30th Anniversary APES bash put on by 20th Century-Fox and the American Movie Classics (AMC) cable channel. The date was August 27, 1998, the digs were the Academy of Motion Pictures Arts and Sciences in Beverly Hills. Thanks to John Murphy and the fine folks at Van Ness Films, ace photographer Mark Ragonese and I were able to join the festivities. The idea was to celebrate the new documentary, “Behind the Planet of the Apes,” the newly remastered videos, the marathon on AMC, and even the toys. And celebrate we did!

I arrived to find a media circus out front. Fox and AMC had included all the trimmings: red carpets; huge banners with artwork from each of the five new videos; the special guests arrived in limos; and the greeters were gorillas, decked out in their simian best. These gorillas had heads that were out of proportion to their bodies. Maybe all the cameras and attention had given them swollen heads.

Also helping out was Ursus, finally working again after being typecast in BENEATH THE PLANET OF THE APES. Actually, it was Roy Ceballos, a member of the occasional acting troupe “Ape Mania.” He had a great makeup job and costume, along with a booming voice and a lot of charm. And he played it up to the hilt. PLANET OF THE APES had inspired Ceballos, Brian Penikas, David Hoff and Rock Barney to create the Merry Monkeytime Players in the late 70s. They toured science-fiction conventions and basically put some living flesh on the APES concept.

Of course, people (and apes) move on, but they reunited in 1996 to entertain a sea cruise, and even ape-peared in a movie called BETWEEN THE SHEETS, starring Peter DeLuise. They added some new members, and I first met them at a special tribute to John Chambers in September, 1997. That was a wonderful day orchestrated by Scott Esman and Visionary Cinema, and Ape Mania (as they were now dubbed) did what they do best – disrupt things.

Roy/Ursus was the only member that I saw out front. Mark and I whirled up and went inside to get a good seat. If we had stayed out front, we could’ve seen the arrival of Charlton Heston, Roddy McDowall and the other celebs and, I gather, the arrival of “Ape Mania” in their own limo. They later had the unique experience of watching the original film in full makeup and costume.

Inside the place, cameras were confiscated and we wound up in the Academy Theater. I walked around greeting some of the “ape” folk that I had met at conventions and book signings (Buck Kartalian, Don Pedro Colley, art director William Creber, casting director Marvin Paige). The place filled up and was packed just before showtime, as expected.

Kevin Burns, the writer/director/producer of “Behind the POTA,” introduced the distinguished attendees (Heston, McDowall, Kim Hunter, Linda Harrison, John Chambers, among them) and mentioned that he first got the call to do the documentary earlier in the year. Next, Natalie Trundy spoke, recalling that she was the one who found Pierre Boulle’s book (she speaks French) and translated it for her husband, Arthur Jacobs. She invited everyone to enjoy the movie and the screening was on!

I have to say that I thought the whole reason for this event was to premiere the new documentary. But instead, they screened a pristine, restored print of the original film. First off was a nod to the documentary: they showed the promo that is seen in the new videos (“20th Century-Fox unlocks the vaults,” etc.). Then the movie was reeled for the enthusiastic audience. I’d seen it in theater a couple of times this decade, and the audiences respond to certain moments no matter where I see it: the famous ending; the line “Take your stinking paws off me,” etc.; lots of hoots wherever intimacy is suggested between Taylor and Nova (although we know they were perfect angels in that cage); and of course the kiss between Zira and Taylor (Kim Hunter kissed Heston at the screening to the audience’s delight). Daily Variety noted the reaction when Taylor insists on keeping a gun even after Cornelius tells him he won’t need it, a scene that has new meaning now that Heston leads the NRA.

What else can I say? It was amazing to see a brand new restored print in the Academy’s own theater surrounded by people who created it. It was the ultimate, and I vowed right then and there never to see PLANET OF THE APES in a theater again. I was put to the test that very weekend, as a local theater was showing it. I didn’t go (talk about embarrassment of riches! Viva California!).

There was a reception downstairs, a cornucopia of elbow-rubbing. Actually, that was only because there were so many elbows in the room; the place was packed. The celebs didn’t stay long, except for Natalie Trundy, who seemed to be the ambassador. It was an honor to meet Mrs. Planet of the Apes, especially after her low profile over the years.

The place was certainly atmospheric. They had the actual lawgiver statue from the films, a wooden chair DESK thing designed for an ape, and mock-ups of the table and chairs from the first film’s tribunal. Even the bar was inside a large cage. Of course there were posters from all the films, plus examples of the new videos and toys.

Eventually the crowd dispersed, taking with them memories of the most unique events in PLANET OF THE APES history.
PLANET OF THE APES: A HASBRO, NOT A HAS-BEEN
By Jeff Krueger

It seemed like we were just being toyed with, but one of the big rumors during the APES’ 30th Anniversary year was that fans would be making a return engagement to toy stores. This turned out to be the case. Many remember the days of yore when stores seemed to be corner to corner Cornelius, stacked with simians. Such items as lunch boxes, trading cards, and the infamous trash cans are now legends among collectors.

But perhaps the most ape-recited of all were the classic action figures created by the now dead Mego Company. With their spiffy costumes, perfect 8” size, and dead-on painted faces, the APES Mego figures are much sought after. Their prices on the collector’s market have reached the stratosphere (as have many other Mego figures) and new fans who don’t already have them are faced with a gut-wrenching decision: to buy or not to buy (ah, there’s the rub!)

But 20th Century-Fox is trying some gorilla tactics to beat the profit takers at their own game: brand new figures! For a fraction of the cost of a Mego doll, fans can get an APES plaything mint in the box. So far, there are three figures out there, and from my experience, the stores aren’t ordering in large quantities. The rule of thumb is, if you want ‘em and you see ‘em, buy ‘em, especially in the chain stores. They’re also available in places like comic book stores, but I’ve seen them marked up from the $19.95 that they’re supposed to cost.

The first set includes Zaius and Cornelius in boxes labeled “Planet of the Apes,” the third figure is Ursus, and his box says “Beneath the POTA.” A second set is planned for release in early 1999, including Zira, Taylor and a CONQUEST gorilla. Those who want a sneak peak at this second set should look for the March/April issue of Go Figure! toy magazine. It has a good picture of them, with the standout being the Heston-esque Taylor in his space suit.

The new figures are being released by Hasbro, who were announced back in 1994 as the keepers of the APES license for the much postoned new movie (Sci-Fi Universe #1). Hasbro has a good relationship with 20th Century-Fox. “Star Wars” has been a goldmine for Hasbro recently.

Back in the 70s, the success of “Star Wars” took everybody by surprise. It has since become legend as a film series and a merchandising spawner. But it also put a little known toy company called Kenner on the map. By 1985, though, the “Star Wars” phase was over. A couple of years later, Tonka (famous for their toy trucks) bought Kenner, but the purchase put Tonka in a $612 million debt (they had bought Kenner just before the October, 1997 stock market crash). Things didn’t improve and in 1991, Hasbro bought Tonka, getting Kenner in the process. This alliance will have great meaning for PLANET OF THE APES in the years to come.

Kenner was able to keep their own identity and become the top mailer of movie-related toys in the 90s, with licenses for “Batman, Jurassic Park,” and “Aliens.” And then there was “Star Wars” again. A decade after the original line had died out, Kenner responded to an increasing credibility of the old “Star Wars” toys by releasing eight new figures in 1995, plus three vehicles. The figures were similar to the 3” size of the good ‘ol days. Unfortunately, these figures were spurned by buyers and they never tried anything like that again. No!

Just kidding! Anyone whose been within a mile of a toy aisle in the last few years knows that the new “Star Wars” toys were a sensation and they now dominate toy stores.

Don’t double check the cover of this magazine, I’m getting back to PLANET OF THE APES. The success of these small figures inspired Hasbro/Kenner to try some large 12” “Star Wars” figures. Four of them were released in 1996. Big figures are considered a risk because of their price and lack of playsets for kids. In fact, it was “Star Wars” in the 70s that killed off the market for larger figures, including Mego’s 8” stuff. Even the stalwart, G.I. Joe, had to go smaller. But the 90s has seen an incredible appetite for nostalgia, and this has resulted in a swelling of the toy collector ranks. The 12” G.I. Joe made a comeback (Hasbro’s classic brand) and the 12” “Star Wars” were in the same world. There are currently over 30 “Star Wars” characters in the 12” size “Collector’s Series” with more to come.

The wide success of these large “Star Wars” figures had led Hasbro to initiate a “Signature Series” line which the APES dolls are part of. So far, Hasbro has limited the series to PLANET OF THE APES and a set of “Universal Monsters” (Frankenstein, The Wolfman, etc.). There’s a second set of “Monsters” coming out with the APES this year. The “Signature Series” also did some stuff for the recent “Alien Resurrection” movie. As with the “Star Wars” figures, they’re basically G.I. Joe bodies with new faces and clothes.

My review: mixed, leaning toward approval. The gorilla, Ursus, is the best, a terrific face and his all-black appearance has grown on me. Originally, the gorilla was going to look more realistic, as seen in the February ‘98 issue of Tomart’s Action Figure Digest (#49). That has a picture of how they looked at Toy Fair, when they were introduced. Ursus’ costume (and face) were a mix of brown and purple. At the 30th Anniversary “Ape” party that Fox put on last August, they had an Ursus that was various shades of gray. Ultimately, they went with the black Darth Vader look. Cornelius and Zaius stayed pretty much the same, although they lightened the color on their clothes. Zaius is fine, but Cornelius needs some work. The muzzle isn’t thick enough and the face is too wide. Also, the tuft of chin hair on all three sticks out, the main flaw of the figures. Kudos go to the accessories: a rifle for Ursus, a scrawl for Cornelius, and a cane for Zaius. Those willing to take the figures out of the box will note that Ursus’ helmet comes off.

These figures are a big vote of confidence from both Fox and Hasbro. They’ve been acclaimed in the toy magazines and I hope that they do very well. “Dr. Zaius, would a human make an ape doll that... sells?”
MEMORIES OF THE MONKEY PLANET

By Jeff Kurta

What better way to help celebrate 30 years of PLANET OF THE APES than with a batch of truly fond memories, culled from the mind of one of its most faithful fans! It's very nearly 30 years for me, as an avid APES fanatic, and after all this time I'm still "Going Ape!", as strong as ever! I can hardly wait until we will again commemorate this totally tremendous icon! I want to thank warmly the non-simian (?) staff of this fine publication for supplying me the opportunity to share in "some" of my past epic ape delights, and hopefully it just may inspire you too to write in with your very own recollections of your "experiences," as loyal devotees of the APES! My own "Ursus helmet" is off to you, Apesfan.

I, with thoroughly saddened heart, dedicate this article to memory of the late great actor Roddy McDowall, who I just very shockingly learned, has passed on. Mr. McDowall, who lost a long hard battle with the dreaded cancer, slipped away quietly at his home, and only 70 years young. (I am writing this in early October, only mere hours after his dear "departure.") On a very personal note, I followed his career for many years, and became a big fan at a very early age. I remember all of his absolutely terrific portrayals, in both film and television, and Roddy McDowall was indeed a very gifted and talented man. Whether playing the heavy, or a kind-hearted soul, he could always make you laugh, cry, and even cheer, from the comfort of your easy chair. Roddy McDowall is gone from this planet, but has left us with a wonderful and unending legacy. Television and video, books and magazines, will keep his image alive, and for us, the fans that have loved him the most, he will continue to live on in our hearts. My favorite Roddy McDowall film characters are the ones rooted deep within fantasy, such as his roles on TV's original "The Twilight Zone," the googly-eyed arch foe of Batman & Robin, "The Bookworm," from the campy 60's series; and as the three wise APES characters, which he created for both the big and small screens. I am also a tremendous fan of his forever classic LASSIE COME HOME, and anything else that Roddy McDowall has ever done. May he rest in peace. And wherever you are right now Mr. McDowall, "I thank you kindly." We shall never again be blessed by your earthly presence.

I was but in the sixth grade when I was about to meet up with a PLANET OF THE APES film feature, my very first "front.ontation" that would thus catapult me into the serious but fun-tastic world of "apes fandom," an initiation that would mark me for life. I was somewhat familiar with the APES premise, as I was a steady purchaser and peruser of a little fantasy newstand mag called Famous Monsters of Filmland, and so, the very basics were already a part of my being. I can still remember just how excited I was, as I was finally going to see talking apes-in-action! I had very sadly missed out on seeing the introductory presentation, but BENEATH THE PLANET OF THE APES was definitely NOT going to escape me! A number of weeks before I shambled into the now historic Ironwood Theatre (located in my small rural-like Upper Michigan hometown of Ironwood, Michigan) I had been at home, and ogling wide-eyed, the latest el cheapo offering on "The Science Fiction Early Movie" (shown every Wednesday afternoon at 4, and broadcast over WD10 TV 10, out of Duluth, Minnesota, an ABC affiliate) then suddenly, the station broke away, and something completely groovy happened. In between the totally mundane commercial spots, astonishing imagery flashed before my hungry eyes.

Now appearing like magic, right in front of my gaze, was a pretty fierce looking gorilla warrior, complete with one of the weirdest looking "battle helmets" I had ever laid my orbs on. I was totally blown away by that, and the following simian images, and to add to my excitement, these uncanny apes could even speak! Within mere moments, I was alert to the fact that what I had just played witness to were scenes from the up and coming second PLANET OF THE APES motion picture, and had just been introduced to none-other-than the very well-packed form of human-hating General Ursus! What a cool set of coming attractions! Before this spectacular TV trailer could wind up, I had already made my very stubborn little mind up...This movie I just had to go and see for myself! I just hoped that I didn't have to wait long for BENEATH to invade my city!!! For some strange reason, I just couldn't get my mind back on the "Early Movie" fodder at-hand, which was flickering away on our big B&W Admiral console-model television. I'd always loved tuning into the afternoon movies, especially when they were of the horror or sci-fi variety, but suddenly, I must have been overcome by a serious case of "apes anxiety!" My life has not been the same since!

I was 11 old, in the early fall of 1970, when I, and my best pals of the time, Roby and Keith (also 6th grade classmates at Ironwood's Central School), arrived at the movie house. We were there for the 7 o'clock show, and man, was "I" ever impressed by the BENEATH one-sheet poster! Between that, the cool stuff that I had seen in Famous Monsters, and that awesome TV trailer, I knew that I was really going to have one very fantastic evening. My "associates" were also quite excited about what was to shortly unfold before us, up on that towering silver screen, but nothing could match the feeling that was bubbling inside me...I was about to burst! The film opened, and I was immediately caught up in it, as Taylor and the gorgeous mute girl Nova explored the alien landscapes of The Forbidden Zone, and my eyes were literally pasted to the proceedings. I was totally enthralled, and right up to the ultra shocking climax, when our future earth, is blown to smithereens. I cherished everything about this grand cinematic wonder, right down to the very hideously scared telepathic mutants,
and from this point on, I’d be one of Charlton Heston’s biggest fans...for life! (he recently sent me a super cool personally-inscribed 8X10, all-color photo of himself, direct from his California home!) I was hoping and praying, that I’d still have my chance to see the first APES film, someday! In the meantime, I’d keep my eyes open wide, for any future APES developments, whether film or mag oriented, or whatever.

Not long after that great movieland experience, I happened to wander into one of my fave treasure-troves, Hulstrom’s City News & Agate Shop, to discover that one of my dreams had indeed become a reality. I almost performed a cartwheel right then and there, when my gaze fixed on the newest issue of Famous Monsters, an issue that unbelievably, contained an all-color fantastic foto, from BENEATH THE PLANET OF THE APES! (issue #80, now very hot and collectible!) That photo was part of this mag’s cover, which featured a grand look at some of the militaristic gorillas as they brandished their clubs and listened intently to the Ursus speech, inside the great arena. The zine also had a mighty fine article within, on the first APES sequel, and I quickly grabbed this cool filmbook for myself. You bet this is a part of my APES collection today, although it’s not the same issue. It is in fact however, one of my most relished of my entire Famous Monsters collection! (and that surely says a lot!) The months passed by rather quickly, and I then found myself in the 7th grade, where I witnessed only my second issue of the great Castle of Frankenstein monster mag. Issue number 13, now a back-issue, (with coverage of the first APES film!) was passed around my schoolroom, by one very proud classmate, but alas, it wasn’t “It” The radical foto-cover featured a shot of the good(?) Dr. Zaius, and a book I did hope to own, someday. My very first “encounter” with the more adult-oriented Castle of Frankenstein occurred the year before, when classmate Mario “smuggled” issue #15, which was brand new at the time, into the classaroom. I was knee-deep into Famous Monsters by age 12, and kept dreaming of the day when I’d own #52, which contained stuff on the first APES movie. Every time I’d get a new issue, I’d find myself marveling at the cover of this “much-needed” zine, always shown in Captain Company’s back-issue department. While for some very inexplicable reason, I missed out on catching ESCAPE FROM THE PLANET OF THE APES at the local theater, I did manage to make up for it, by securing a copy of the fab FM #85, with super simian scientist Cornelius (McDowell!) on the front cover. This issue featured a radical article on ESCAPE too, which I really devoured! While my APES-appetite was being somewhat satisfied, it just wasn’t quite enough, and I needed more...MUCH more!

I found myself in my final year of grammar academe, in 1972, the year that I got to ogle only my second APES motion pic, the thoroughly riveting CONQUEST OF THE PLANET OF THE APES, with Roddy McDowell, as the great ape leader, “Caesar.” (McDowell’s personal fave of the four APES films he starred in) This was totally unlike BENEATH in almost every way, but my best buddy Steve and I, we just “went ape” over it! This seemed to be the final film in the series, but I was about to discover something quite to the contrary! In the meantime, along came Famous Monsters #95, and more splendid APES film-coverage, all on the fourth film, CONQUEST! I was becoming more and more a devoted APES fan, all the time. The future would be even brighter!

In the early summer of 1973, I had just been leafing through the local newspaper, when I became abruptly startled by an advertisement for the area indoor theater. At first I thought that I was seeing things...for one night only, A PLANET OF THE APES MOVIE FESTIVAL!!! Four POTA films, shown back-to-back, but how could I convince my folks to let me attend this near-all-nighter?! After a lot of begging and pleading, I was eventually given the go-ahead, but where was best buddy Steve?...he was nowhere to be found. I wanted a fellow fan to attend with me, and Steve definitely fit that mold, but since he was off on some other form of adventure, I had to pull an alternate choice out of my hat...fast! Well, lucky me, I just happened to find pal John at the home-front, and together, we concocted a little plan. We ended up riding our bikes to town, and ditched them at my Grandmother’s apartment, where they stayed hidden at the rear of the building, until well after midnight! Talk about your POTA sheer act of desperation! We both lived in the sticks, so we had quite the long journey back home, in the total darkness, but it was well worth it! We only had to cover about 12 miles that night, round-trip, but who was really complaining? (perhaps Grandma, and just a teensy-weensy bit, the folks back home?) When we arrived at The Ironwood Theater, way before the 7 p.m. start, we couldn’t believe our eyes...the line was already in-position, and it was about a block long! We thought, “Could there really be all that many APES fans?!” Well, we hit the rear of the line as furiously fast as we could, and as we waited for things to liven-up, we marveled at the four great APES movie posters that adorned the farside of the theater. For some reason, CONQUEST OF THE PLANET OF THE APES was not going to be part of this particular film festival, (but thank goodness I had caught it by itself, the year before!) so they would jump right from ESCAPE into the brand new APES adventure, BATTLE FOR THE PLANET OF THE APES. The most important thing was that I made it to this once-in-a-lifetime event, and I was finally going to be able to see the first APES film! (and BENEATH for the second time!) During the fest, somebody dressed up in a full-body gorilla suit, terrorized the audience, especially the good looking female patrons, of course! That was a genuine hoot, although just a tad silly. As far as the films themselves went, I was totally blown away by all four, especially the original APES saga, which today, remains my number one fave of that lot. Before we exited the theater, I was already a confirmed Roddy McDowell fan, bigtime(), and I felt like the biggest POTA fan on the face of the entire earth! I just could not understand for the life of me however, why I didn’t see McDowell’s name, up on the screen, during the rolling credits for BENEATH. After all, he was there, as Cornelius (w-r-o-n-g-o) I had found out later, that RM had made a prior film commitment, so he had to be replaced by actor David Watson for that film, but I could have sworn that it was McDowell up there! Castle of Frankenstein blundered too later, by claiming that Roddy McDowell appeared in all of the APES movies, except for ESCAPE! (Whoa!) Now “that” was NO David Watson! Having been at the APES film fest, sure did put the icing on the cake for me, and for the next couple of years, I was a real ape-a-holic!

One day, when Mom was busy making homemade apple pie, I managed to cart onto the side a few hunks of fresh dough, where I began constructing my very own POTA facial appliances! (They looked pretty decent, but didn’t really adhere very well to the skin though!) I later did the very same with chunks of modeling clay, with the same disastrous results! Of course it was all just done in fun, and clear and positive proof that the APES bug had indeed bit me. Poor Mom, the things she must have had to put up with! BATTLE FOR THE PLANET OF THE APES was featured in FM #103, (if memory serves!) so I must naturally gave that issue a caring home, and suddenly, I not only loved POTA, but I was fast becoming a serious collector of APES artifacts. It wasn’t very long, and at an area bookstore (Wolverine Discount) which also happened to serve as a drugstore, I stumbled upon the BENEATH movie adaptation in paperback form, which I still have today, along with the other four movie-inspired APES books. I didn’t find the first film in paperback until much later on, but I shortly found the last three sequels, with a little help from the friendly clerks at the now defunct Logos’ Bookstore, which like Wolverine, was located on Ironwood’s main street. ESCAPE, CONQUEST, and BATTLE had to be specially ordered, and I can still remember the day(s) that I got them...I was thrilled beyond words! My fave APES paperback is the one for BENEATH, mostly because of its so totally cool cover, which
features color pix of both Cornelius (David Watson) and General Ursus!

The fall of '73 saw the CBS TV airings of the first three POTA films, and I tried to catch all of them, (as well as the later reruns) but since our "antique" rooftop antenna was in such a downright shabby state, I wasn't always so lucky. I did manage to catch a few "choice" scenes here and there of the first movies. I managed to catch the other ones, in all their entirety, at either friend Steve's house, or at my aunt's. I came into my Grandma's one evening, and caught her watching **Beneath the Planet of the Apes**! At the same time, we could only get in one TV station clear enough, but that was an NBC affiliate, which did me no good! Thank goodness I had a very trustworthy bicycle, because it got me to and from many an APES extravaganza!!! I can recall just a few late-night rides home, but again, I certainly wasn't complaining!

I was a high schooler by 1974, and by that time, I was buying regularly, the super great Marvel/Curtis mag, *Planet of the Apes*, which I just could never get enough of. I ended up bringing all the latest issues to 9th grade art class, where my partner, to the right of me, (another POTA nut-case!) always tore head-on into them. (Mike has since passed on, but we had some great times in art, and in school in general. R.I.P. Mike!) We both got into drawing POTA characters, and because we both had natural artistic ability, the others were quite agog with our work. It was a real gas indeed. Around this same point in time, I had picked up *Castle of Frankenstein* #23, one of the mag's final issues, and the painted POTA cover really drove me completely wild, and still does. (And I've never seen Nova look so revealing either!) I also took this to school, where it almost drove my friend Dale bonkers! I wasn't the most popular kid in school, but my mags were certainly highly regarded!

I was always checking out the latest toys and models at the area dime-stores, and can remember when the great Addar POTA kits first hit the shelves. I don't know why, but I never bought any then (but times have indeed changed!) but I can vividly remember that I picked them up, studying them in fine detail. As far as Marvel's POTA mag went, it was coming in handy for me in more than one way...I was into audio cassette recorders at the time, and loved recording my own voice as I played all the parts featured in the book's comics adaptations of the films. I added my own soundtrack music, and when I got it all together, I must say that it came out pretty nice! I loved trying to mimic Roddy McDowall, and one of my fave readings was the "Beware The Beast Man" speech, heard near the climax of the first film, and at the very onset of **Beneath**. I can still recite all the words! I even got pretty good at doing the voice of Zira! Ursus was, of course, also a personal fave to impersonate. Talk about the harmless fun back then!

During the summer of 1974, CBS began running ads for their up-coming APES live-action program, but it sure was weird that they would only show select scenes from the films as a teaser. When the series debuted though, we still had the same useless TV reception, so I missed out on quite a few episodes (and they only produced 14!) although I did go over to pal Steve's from time to time, where they had excellent tele-imagery. During Christmas of that year, I was at home entertaining cousins on a Friday night when I just innocently turned the TV on, and there was a rerun of the first series episode, and it was quite clear! I couldn't believe it, and with only a set of cheap "rabbit ears!" I thought that the weekly show was done quite well, and if given more time, might have succeeded. McDowall was fab as the renegade chimpanzee Galen, but the entire cast was terrific. Ron Harper and the late Mark Lenard were always big faves (I just caught Harper on a segment of "Walker Texas Ranger," where he played the part of a convict in a minimum security prison. His part is brief however, as he meets an untimely end at the hand of a corrupt prison guard, who drives home a mean "point." Harper looked good, but he has a bit more meat on his bones these days!). I remember this really great iron-on transfer of the nasty and vile General Urko, and I found myself feeling very envious!

It was 1975, and approaching Halloween, when Steve and I journeyed into the Jupiter dime store (formerly known as "Kressge's") and decided to look over the huge assortment of bagged candies. Everything looked absolutely "normal," that is until I spotted something truly amazing. On one shelf were a number of bags containing nothing
but whole unopened packs of the TV POTA gum cards! We each bought one bag, where we headed up to my Grandma’s, sat in the backyard on the grass, and traded like mad. I wish I still had the wrappers, but at least I still have all the cards! Also about this time, my mom’s sister and her kids stopped over at the house and had just come from the Ben Franklin dime store, where she had bought the two older boys a snazzy new POTA kiddie LP. Once I laid eyes on that, I just had to have it, and what made me convince myself even more, was because it sounded so good on my stereo! It did not seem too promising at the start, but three dollars sealed the deal, and the record was mine. I still have it today, although it is not exactly in mint condition any longer! It has great and very colorful artwork on the jacket, done in the “Marvel-vein,” and the record contains four fantastic stories: PLANET OF THE APES, BEneath THE PLANET OF THE APES, ESCAPE FROM THE PLANET OF THE APES, BATTLE FOR THE PLANET OF THE APES (again CONQUEST is omitted)! The album is a product of the infamous Power Records line (a division of Peter Pan) and produced by the equally infamous Arthur Korb. At Pamida Discount, I came across another pretty nifty LP, which has music based on the POTA TV series; in fact, a pretty cool rendition of the show’s main title theme, called “Apes Shuffle.” This is a Wonderland record, which has on it’s “face,” a drawing of Urko, which seems to be from the short-lived animated NBC cartoon series. All the tunes are performed by “The Jeff Wayne Space Shuttle,” and among other things, offers up a goth awful version of the old ABC TV “Battman” theme. Also on the record, cuts entitled “Apes Victory Dance,” and “The Ape Planet”...very, very weird! And speaking of the POTA cartoon show – I remember it well! Now this is something that I could watch every Saturday morning, since it aired on NBC, and on the only channel that we could get clear enough! I really enjoyed all 13 episodes, which were broadcast from September 6, 1975 to 9/4/76. The series’ title was “Return to the Planet of the Apes, (AKA “Beyond the POTA”) and centered around three U.S. astronauts-- Bill, Judy, and Jeff, and their fight for survival on a brand new world (earth, 2,000 years into the future) populated by an advanced civilization of talking apes. General Urko was again the monstrous head of the man-hating gorilla army, and was voiced by cartoon vet Henry Corden, who replaced the late Alan Freed as the new voice of Fred Flintstone. In this kiddie offering, the apes were seemingly more intelligent than their live-action counterparts, since they lived in large cities, and traveled about in motor vehicles! Each 30 minute installment was brought to us by the folks at DePatie-Freleng, who really hit it b-i-g, with “The Pink Panther” toons. Various video episodes from this fun (but bizarre show) can be found today, through private collectors and dealers, most who have ads in the terrific Toy Shop collector’s paper. It hits the stands twice a month...do look for it!

In the 10th grade, I did something really “special,” to gain extra credit in art class...a giant drawing of General Urko, on posterboard. I sketched it all in ink, and colored it all in. Mr. Ralph must have been impressed by my ape-handi-work, because he gave me a B+ on that project! The following school year, I took Drama, and at one point, the instructor wanted the class to get into small groups and prepare little skits which would also require the writing of scripts. We would perform in front of a small Drama-theater audience, consisting of class members, other teachers and other students, and would be graded on our “acting ability,” and the quality of our written work. We could choose parts from various films, TV shows, or other plays and such, and our little live performances would be presented in “acts.” I headed our “little” group, and since I was still such a POTA kinda person, my idea was to try and put something together from one of the films. The other group members were just a bit reluctant at first, but the brainstorm won out, and we found ourselves preparing to rehearse our roles, seen in BENEATH THE PLANET OF THE APES! I churned out the script, with a little aid from Marvel’s POTA mag, (as I was basically following their comics adaptation) and we were about to see the limelight! The skit would be short, and began with the arrival of Astronaut Brent; cover the death of “The Skipper;” involve my chance meeting with Nova, and our reaction to the General Ursus rally. All of this was done on a tiny stage, with narration (penned by me) and some pretty “primitive” sound effects, delivered by my out-of-view tape recorder (there was not a single ape in the skit, but a few could be heard on my tape, taken from the already mentioned POTA kiddie album). Nova and I (as Brent) had to react to the bewailing simians, the portion of the record that was the original reconstruction of the Ursus speech (I couldn’t get the real item back then!). By the way, the mute Nova in our skit was a blond, and no match for Linda Harrison! Our set was pretty much nonexistent, had very few props, and our costumes certainly left a lot to be desired, but it was a barrel full of fun! (monkeys?) Mrs. Wilkinson was quite impressed with what we’d done, and I ended up getting an A+ on the entire affair, which she happily marked on page one of my script. I wish I still had that little collectible today! By the way, the theater audience just loved us, and we all received thunderous applause. Today, I can still tell people that I played “James Franciscus,” in Drama class! Talk about your joyous POTA memories!!!

Today, I am still “going strong” with the APES, and am an even bigger fan now (is that possible?). I have a pretty well-rounded POTA collection, which includes videos, comics, mags, gum cards, model kits, and all sorts of “divine” ape-stuff. A few years ago, a gal penpal went to one of the awesome Famous Monsters of Filmland cons, and actually met Nova, in-person. She had Linda Harrison sign her name and best wishes to me, on an issue of the newer FM! Maybe she should have this framed someday! I will remain a die-hard APES fan for the remainder of my days on this “planet.” I hope you all have enjoyed the trip in my little time-capsule, and it has been an extreme pleasure sharing some of my past exploits. Here’s to a very long and fruitful life, Apesfan! Thank you kindly.
Tribute

"Long Live the King!"
Farewell to Roddy McDowall

By George R. Reis

Everythiong was coming together. This issue of *Apesfan* couldn't have dreamed of a better duration to be in production. There was a new *PLANET OF THE APES* documentary, a 30th anniversary celebration, a new video boxed set, and a marathon stint on AMC. Nothing could be dandier. All was working in our favor.

On Friday, September 19, 1998, dismal news came our way that hit us like a ton of red bricks: Roddy McDowall has terminal cancer. The immediate reaction was one of disbelief, but ultimately of denial. We just couldn't believe this was happening, how could this man be dying?

After all, just a month earlier, he was promoting POTA's 30th anniversary for the media, looking like the picture of good health. He was the on the verge of a major milestone, his 70th birthday, but nobody thinks of him as a typical 70 year-old. The complete package also included a man who never stopped working. You would certainly never think of him as being in a situation where his life was in danger.

Searching frantically through the media grapevine, we quickly realized that Roddy's condition was worsening rapidly and he reportedly only had weeks to live. Sad and a bit dense by the nature of what was going on, we proudly marched forward with our heads up high. The worst thing possible to POTA fandom was about to occur, but at least we could pay tribute. It was an automatic given that our editorial focus and cover would have to change to salute the "King of the Apes."

On Saturday, October 3, 1998, the world lost another great entertainer, Roddy McDowall. Earlier that day, your humble editors were doing some research for this issue, trying to get our minds off things and in the right direction. We found out about it later that night on an all-news radio station, after a hunch that he had already passed on. We had a strange feeling that watching a POTA film would be a tough and dramatic experience, knowing that Roddy was no longer with us. It wasn't. We put on *BATTLE FOR THE PLANET OF THE APES* immediately after hearing the news. We were mourning for weeks, now it was time to celebrate the gift that he left us. It worked!

Celebrating is the best thing that you could do. This magazine is a constant celebration of Roddy McDowall. By all means, he would want us to continue to enjoy his irreplaceable association with POTA, and that's exactly what we're going to do. He is by far the single most important actor associated with the film and TV series through his unforgettable portrayals of Cornelius, Caesar, and Galen respectively, and nothing will ever change that.

POTA is just a small fraction of a career that spans 60 years. From his beginnings as a child actor to published books of his photographic work, McDowall will never be forgotten in the public's eye. I was introduced to him through POTA, as we were a lot of other people, at a very young age. His POTA characters are like family to me. They will never die and we will never let them die!

In *PLANET OF THE APES*, McDowall played the chimp Cornelius to perfection. As a young archaeologist ape, he is eager to learn about his people's past and is persistent in his pursuit of knowledge. Cornelius is mild mannered and open minded, but he is initially reluctant to endorse his wife Zira's acceptance of the foreign human, Taylor, as an intelligent being that came from a distant planet.

After it is learned that Taylor has the power of speech, Cornelius is able to take his existence seriously. Apes despise humans, but like Zira, Cornelius holds no prejudice and is able to look upon Taylor as a friend. Cornelius risks a lot to help a human, and in the aftermath he is arrested for heresy. When Dr. Zaius destroys his discoveries of a long past primitive ape society and highly evolved human society, Cornelius is furious as the truth is concealed.

Absent from *BENEATH THE PLANET OF THE APES* due to his directing of *THE DEVIL'S WIDOW* (AKA TAM LIN), McDowall returned as Cornelius in *ESCAPE FROM THE PLANET OF THE APES*. As visitors to Earth in the year 1973, Cornelius and Zira were the most exemplary types of their species that you could ask for. Cornelius is now more wiser. He escaped from war, traveled in time, and is soon fully enlightened about the future and past of apes and humans. He is naively overcome with a fully evolved human society, but his curiosity and willingness allows him to fit in peacefully.

That peace is soon broken as Cornelius and Zira are considered threats to man's future. Their stay becomes ugly as his child is to be destroyed at birth. Like never before, Cornelius' rage elevates as he accidentally kills a human that insulted his wife. He knows he can only confide in three humans, and that he does as they aid in an escape. He uses a gun for the first time to avenge the slaughter of his newborn, only to be shot dead alongside Zira.

But Cornelius' son did in fact survive, and who better to play that son but Roddy McDowall? In *CONQUEST OF THE PLANET OF THE APES*, McDowall portrays Caesar, an intelligent,
superior, talking ape amongst a society of less advanced ape slaves. After being propelled into slavery himself, he gets an inside view at the inhuman ways in which apes are conditioned. He is discovered to be the son of Cornelius and Zira, and naturally, he is deemed a threat to humankind.

Caesar ingeniously stages his own death and becomes a refugee. His exceptional sensibility enables him to lure the other apes into a web of detest for their human masters, causing a simian uprising. The apes are successful in their rebellion as Caesar stands tallest of all, claiming the world victory of his people.

In BATTLE FOR THE PLANET OF THE APES, Caesar returned to govern over a society of humans and apes who weren’t sure how to get along, while dealing with a number of personal incidents. He was able to explore a forgotten city to seek out recorded information about his parents. In doing so, he unleashes an army of mad mutants who wage war against him. Caesar now has to deal with an attack on his village while trying to keep peace among the humans and apes he rules over. The apes are triumphant against the mutants, but their community is left in shambles.

In the midst of all this, Caesar’s son Cornelius dies after falling from a tree. Caesar immediately thinks that the humans are responsible but it is discovered that a gorilla general, Aldo, deliberately severed the branch. Caesar, in his rage, challenges Aldo, and ultimately, causes his death. Ape shall never kill ape, but should an ape child’s death be avenged? Even Caesar doesn’t have the answer to this one. He is reluctant to accept the humans as equals because of their so-called ways, and it takes another ape to remind him about Aldo’s violence towards his son. A lesson is learned and it is assumed that humans and apes will furthermore exist harmoniously, but the last image of the series is a statue of Caesar with a tear in his eye.

Next stop for McDowall was the character of Galen in the short lived POTA TV series. Galen was most unlike Cornelius and Caesar, he was more simple yet had a very willful and adventurous side to him. His willingness to tag along with two refugee humans and share in their risky endeavors, was enough to reveal the character’s worldliness.

Ironically, it was this final incarnation of McDowall’s chimpanzee personification that was his favorite. But much to his disappointment, and to the disappointment of POTA fans all over, Galen’s term was cut short, and the series was canceled after just 14 adventures. That was McDowall’s last acting association with the APES, but throughout the subsequent 25 years, he always expressed his discontent towards the series’ abrupt termination. He knew that there were many more APES stories to be told.

I got a chance to see him in person (and have him sign a “Galen” photo) at a convention in the early 90s. I remember him suggesting to the crowded audience to write to 20th Century-Fox and demand that the studio produce another APES epic. Of course, that day is now upon us, but without McDowall’s willing participation. We will never see this gentleman perform again, but the mark he made will transfer over to further generations, and will continue to warrant the love and admiration from me and others like me.

Roddy McDowall’s admirers also extend widely into the entertainment world, and the Hollywood community will remember him fondly. I wasn’t surprised to see dozens of heartfelt quotes from celebrities concerning his passing. Kim Hunter, Roddy’s famous POTA co-star, told The New York Post, “Roddy was a marvelous human being and I loved him dearly. It’s difficult to accept the fact that he’s dead.”

Thank you Roddy McDowall. Thanks for making my childhood (and adulthood) much more enchanting. You will live in our hearts for an eternity. “Long live the king!”
THE RODDY McDOWALL INTERVIEW

Just weeks before Roddy McDowall passed on, I had sent him a copy of our premiere edition of Apesfan along with a request for a new interview with him. At that time, I could not have fathomed that he would not be with us only a short time later. We did have in our possession a taped interview from the early 90s with Mr. McDowall when he appeared on the short-lived radio show called THE OUTLANDERS' INN here in New York. We initially planned to wait for an exclusive Apesfan interview, but this was not to be. In honor of Roddy McDowall and in thanks for all the joy he gave us, we now present the earlier interview with him from the great OUTLANDERS' INN sci-fi program of the early 90s. We at Apesfan would like to give special thanks to Ron Ruduits and Kevin Doran, the hosts of THE OUTLANDERS' INN, who conducted this telephone discussion and were kind enough to let us use it in this magazine.

-- Joe Lazowsky

Outlanders' Inn: Tonight it's our pleasure to welcome an actor who has not only had a varied and distinguished career, but is also a legend in the science fiction genre, starring in the immensely popular PLANET OF THE APES motion picture series. It is our pleasure to welcome Mr. Roddy McDowall. Mr. McDowall, welcome to THE OUTLANDERS' INN.

Roddy McDowall: Thank you

Ol: This is such a treat for us! On behalf of our listeners and myself I'd like to thank you, not only for the wonderful performances you've given us, but for coming on the show tonight.

RM: Well, you're welcome.

Ol: How did you get started in acting?

RM: I was a child in England in the 30s and my mother always was fascinated by movies. She had lived in America when she was a child and really wanted to be in the movies and that didn't happen for her. So in a sense, she just took advantage of various opportunities and looked around and put her children in movies. I made a lot of films in England in the 1930s before I came to America. I came to America at the end of the first battle of Britain in 1940 and was in New York for two weeks. MANHUNT and HOW GREEN WAS MY VALLEY were the first American films I did. Then I did a lot of films as a child in Los Angeles, and in the early 1950s when I had grown up, I went to New York and started to work in theater and live television. I primarily did that for about six years and then started back into films again.

Ol: Did you find live television different than "series" television which you did later, such as "The Twilight Zone?"

RM: Oh yes, very much different. In live television you just started and went from the beginning to the end. There were no breaks in live television for about eight years -- and then tape came in. So, it was very different from doing either film or the later taped television.

Ol: Do you have a preference for either stage work or film?

RM: I don't have a preference because they're different and they're both rewarding in different ways if the material is good.

Ol: Our listeners are primarily science fiction fans, and it's no secret that one of your most popular roles regarding sci-fi is PLANET OF THE APES. Did you have any idea that it would spawn the phenomenon that it did?

RM: I don't think that when one starts a project you even think of that, you know? I think you just do the work because the material is appealing. I always thought POTA was absolutely fascinating, the same way I thought THE POSEIDON ADVENTURE was fascinating; however, I've thought other things were fascinating that the public didn't!

Ol: (Laughs) What originally attracted you to the role of Cornelius in POTA?

RM: It's very seldom -- especially then -- that an actor got to play something that was not human. Since then there have been many variations of animals that actors have played, but it wasn't too prevalent in those years.

Ol: Were you skeptical doing a film about being an ape?

RM: No, not at all.

Ol: Do you have any anecdotes that you could share?

RM: No, I'm not really very good at that. I remember there were five feature films plus 12 television segments [14 ACTUALLY] and in a sense it all washes together, you know? I can't even remember the progress of one film to the other, really. I played three characters through the course of both experiences; I played Cornelius and then my own son, and then in the TV series of course an entirely different character called Galen. So I don't really think of it that way, in the sense of "anecdotes."

Ol: What's fascinating about the three characters is that while they may look similar on the screen, they each have individual characteristics.

RM: They're very different people. Caesar is sort of a mixture of Zira and Cornelius, cooked up by a good deal of hostility from what happened in his life. So it's an entirely different kettle of fish than Cornelius. And Galen is a far "larkier" character than any of them. There's no relation at all.
OI: The acting was so intense, particularly in a film like CONQUEST. Did you feel you could easily convey that under the makeup or did you really have to struggle?

RM: Well, nothing is easy to convey through that appliance because underneath it your face was continually in movement in order to give the surface some activity. So that was independently going on while the acting process was also in function. If you took the appliance off and tried to act the same way, you couldn't because you would just look like you were making faces. Nowadays, this many years removed, they have little "air things" or little pieces of machinery that can activate the rubber or whatever it may be to give it some life.

OI: You weren't in the second film, BENEATH...

RM: I was in England directing another movie and I couldn't do the second film.

OI: Do you enjoy directing more than acting?

RM: No, not more. I enjoy doing it but it's different in a sense that it's much more time consuming.

OI: After the final APES film, there was a wonderfully underrated TV series which is sometimes shown in syndication. They've coupled the episodes up into TV movies. What are your thoughts on the series?

RM: I loved the series. I thought it was extremely good and by the time it was over it was just really beginning to find its position creatively. That always happens with a series, it takes time to get them going. For instance, with "All In The Family" and "Mary Tyler Moore," if you see the first shows, they're different than the later shows because they were growing into who they were.

OI: You've done a lot of work in the sci-fi, fantasy, and horror genre. Is there something about that genre that attracts you?

RM: Not particularly. I'm not a science fiction fan for its own sake. In perspective it's only a small segment of a full career. It doesn't matter what area it's in as long as the material is viable. A film like LEGEND OF HELL HOUSE is a terrific gothic horror film. I've also been in some terrible films; I was in a film called IT which was awful and should have been wonderful. It was about a golem that gets re-activated. Or a film called ARNOLD which had a wonderful cast but didn't work. It just didn't rise in the oven.

OI: Recently you had a success with FRIGHT NIGHT. Your role of Peter Vincent was wonderful and it was really a treat for us to see you on the screen in that roll.

RM: Thank you.

OI: Why did you accept that role?

RM: It really wasn't so much a matter of accepting it; it wasn't initially offered to me. They wanted somebody much older than I was at the time, so I was made up to look a good deal older. I was very grateful that I got the part because I thought it was a wild departure and a fascinating role. The director wrote it and I thought it was very inventive and very clever. He had the ability to make it work with the humor that it did have on the page, as well as the scariness that it had. I thought the sequel got short-shrifted; it hardly got any theater release just be-

cause it was horrendously managed by the company that made it. They sort of dumped it into the cassette market long before they should have.

OI: Any plans for a FRIGHT NIGHT 3?

RM: You know, there should be -- the same way there should be more PLANET OF THE APES -- but there aren't. It's the same way as for many years there should have been more "Star Trek's" and there weren't until there were, and then they were enormously successful.

OI: You mentioned PLANET OF THE APES. It's our understanding that 20th Century-Fox is looking for a script for a sixth film. Have you been approached at all?

RM: No. There has been a great deal of talk about a sixth film, and in various changes of management they grow hot and cold on it. I think it's very short-sighted not to make another PLANET OF THE APES. I think it's equally short-sighted not to make another FRIGHT NIGHT because there's an audience waiting for it. I don't know why they don't do it. I think that if enough mail absolutely bombarded 20th Century-Fox, they may do something, but it would take an enormous amount of mail. The thing with "Star Trek" was that the level of intensity from the fans never lagged in relation to PLANET OF THE APES. I think APES could have a tremendously potent sixth film.

OI: Mr. McDowell, thank you so much.

RM: Well, good luck to you both. Bye-bye!
Described as “A lively exploration of the PLANET OF THE APES films as racial allegory,” Eric Greene’s book Planet of the Apes as American Myth has received praise in such publications as Cinescape, Entertainment Weekly, and Sci-Fi Universe. First published in hardcover edition by McFarland & Company in 1996, it will soon be available in paperback (with full color cover) from Wesleyan University Press.

Greene’s book examines the myth of PLANET OF THE APES in movies, television, and print, and explains how it reflects some of the most controversial issues of the time (late 60’s and early 70s) such as the Civil Rights movement, the Cold War, the Black Power Movement, and the Vietnam War. The book truly captivates the reader as it analyzes “how the PLANET OF THE APES films functioned both as entertaining adventures and as apocalyptic political commentary.”

How did it all begin, the author’s fascination with PLANET OF THE APES? Born in 1968 (the year that PLANET premiered and the year of the monkey), Greene was told by his older brother that he was taken to see ESCAPE and CONQUEST in the theaters. He can’t actually recall that, but he does remember seeing BATTLE on the big screen at the age of five, a time when it seemed like “APES were in the air!”

As far back as Greene can remember, the APES films were always an important part of his life. “They captured my imagination and captured my interest when I was a kid, and it was never too far away from my consciousness,” he explains. PLANET OF THE APES quickly became Greene’s favorite movie and like many kids at the time, he started to take an interest in Marvel’s popular APES magazine. He even tried to write a novelization of the first APES film, but that never materialized.

But the love of the APES never exited Greene’s life. When he first graduated college, he won a research fellowship from The Ford Foundation. Greene was working with Richard Slotkin (a top expert in American culture) on the subject of race. As part of the fellowship, they were taking a course together on myth and popular culture, and a great idea started to ascend.

While visiting friends in Washington, D.C., Greene strolled by The Smithsonian Institute. It was there that the idea struck him. “It just hit me like a lightning bolt! I said, ‘I should write about the APES movies and how they dealt with racial conflict during the 60s and early 70s.’” Slotkin saw the potential and encouraged Greene to write the paper. That 80 page paper was later expanded into a 200 page manuscript; the book was first published in the Spring of 1996.

“I think that PLANET OF THE APES represents the most sophisticated treatment of racial conflict that Hollywood has ever come up with,” Green said. “I wanted to create an ‘academic book for non academics.’ I wanted to shed some light while entertaining the readers at the same time.”

Over the past two years, Greene has publicized his book with notable book signings that included makeup demonstrations, as well as appearances of cast and crew members from the APES movies and TV series. He has also appeared in BEHIND THE PLANET OF THE APES, making some interesting points and adding intelligent commentary to the documentary.

The paperback edition of Planet of the Apes as American Myth should be out very soon. In addition to the full color cover, it will include over a dozen never before published pictures (some cut out of the APES films), and the first published details from the designers of the makeup for the new APES picture. The book will sell for $17.95 and can be ordered through book stores, Amazon.com or by calling the publisher at (800) 421-1561.
An Afternoon With
Kim Hunter
By Joe Lozowsky & George R. Reis

Just a few weeks before our Apesfan premiere issue hit the streets in early 1997, I received a phone call from Miss Kim Hunter. She was responding to a request I had made earlier for an interview based on her work in the first three APES pictures.

George and I would have been more than satisfied to interview her by telephone, but when she invited us to meet her at her New York apartment...well, I felt as speechless as Taylor when he was shot in the throat! After a few more phone calls, a date was set for February 25th, 1997. We prepared our questions and got ready to meet one of our favorite performers, in-person.

The visit was scheduled for 2 p.m., but George and I got into Manhattan early enough to have an Italian lunch and to pinch each other between mouthfuls of pasta. We then walked around for what seemed like hours, dying to start the interview but not wanting to get there too early.

At last the grand moment arrived. We rang the bell and saw a familiar face (her real one) look down her stairway at us and beckon us up. Upon entering the living room, we were amazed to see the many, many framed photos of Kim Hunter and other icons from her stage and screen work. One shot in particular stood on a piano: an alternative photo that I'd never seen before of Kim, Roddy McDowall, and baby Milo from ESCAPE FROM THE PLANET OF THE APES. "Here is a picture of my little family," Miss Hunter joked. Not too far from that picture was her Oscar for A STREETCAR NAMED DESIRE.

The three of us began the interview in Miss Hunter's bedroom, as it appeared that the living room wasn't quite ready. In the middle of the discussion, we paused our cassette and moved into the living room. The following is her exclusive interview for Apesfan, an hour we will never forget!

---Joe Lozowsky

Apesfan: How did you become involved in the PLANET OF THE APES film project?

Kim Hunter: The script was sent to my agent for me to read. It wasn't a question of offering me the role at all, and I thought it was a fascinating script and so I said, "Sure, I'd be interested in doing it." Then the first indication of anything I had, and I couldn't understand it, was when I got a call from 20th Century-Fox from the casting department and it was just: "Miss Hunter, how tall are you?" I suddenly felt like a child actor, thinking I should tell them exactly what they want to know rather than what is true! (laughs) But I couldn't help thinking "What do they want to know?" so I told them - 5 ft. 3 1/2 I was then - and they said, "Thank you very much" and hung up. I had no notion, but of course I later discovered, that all of the apes had to be under a certain height and all of the humans over a certain height. I think they had to be 6' 2" or something like that, at least. And all of us chimps, gorillas and orangutans had to be under a certain height. I'm not quite sure what the height was, but Roddy and I fit! (laughs) And the next note I had from them was to come out for "fitting." Of course in my head I thought of "costume" fittings, right? So they flew me out to California and I was taken to the producer's office, Arthur Jacobs, and then lead over to John Chambers' department. And then I realized "Oh, not a costume fitting at all!" That was the first one in which he just did what they call a life mask, or death mask. It was a little difficult than most I presume because the face was entirely covered. I had to have a block of wood for my mouth because that was the only way I could breathe while he did this. And also it was in relation to the appliances once they were made.

That was the first time out there and it was fascinating, I must say, but I didn't know what was going on yet. I was sent back to New York and then called out again for makeup tests. And that was the first time they had the appliance and all, and I got into it. That was an experience, believe me. It took about 4 1/2 hours that first time. Roddy was there. Maurice Evans wasn't able to come for that particular one.

We were put in front of a camera and we talked so they could see what everyone looked like. One of the things they discovered that first test was that we tended to sound quite "nasal" vocally, so they sent Roddy and myself to a sound studio and we were reading everything in sight, all sorts of things, just working at trying to figure out how to avoid the "nasality." Then Roddy and I kind of figured it out ourselves, together, to really speak very far forward in the front part of the pallet.
And then once the film started we had to teach everybody else. I don't know whether you noticed, but our lips in the makeup never really closed entirely; we could close them physically, but if you were relaxed and had your own mouth closed, the lips of the apes were slightly open. We couldn't breathe through the nose. They cut a hole in the inside of the appliance up to our nostrils so that we could breathe. That's the reason the lips never quite closed, so we were able to breathe with the damn things on!

But I'll never forget, after that day of work, I went back to the hotel they popped me in, and I got drunk! (laughs) I went home the next morning and immediately called my doctor and explained to him what I had to go through. I said, "Please can you help me with some sort of pill that can calm me down just for those four hours of getting the makeup on? After that I have to be absolutely alert in order to do the film!" He was one who really didn't like uppers or downers at all for any of his patients, but once he heard me tell the story of what I had to go through, he immediately gave me some valium! But small doses, just enough to get me through the makeup.

Apesfan: Was there any trouble hearing you through the mask?

KH: No.

Apesfan: We were wondering if you had to overdub dialogue, since we always thought the voices sounded dubbed in some scenes?

KH: No, well I mean if we were outdoors and there were sounds you had to dub sections of it, of course. But we always had to put on the appliances before dubbing so that the sound would be, if not the same, very similar.

Apesfan: How did you approach the character of Zira? Was she your creation?

KH: Well, it was interesting. Roddy went to the San Diego Zoo and I went to our Bronx Zoo and found the one chimp they had at the zoo at that time. I just spent hours with him and he'd get furious with me. Whenever he'd see me come into the "Ape House," he would glare at me and then turn and sit in the opposite direction. So I got to the point where I'd go behind groups of people so that maybe he wouldn't see me, but he'd find me every time! But that was to kind of really get it in my bones, ape movements, and how they worked. Not that we were going to do this in the film because we had to play evolved apes. But you start from the "original" ape in order to figure out what you're going to do as a two-legged instead of a four-legged creature. So that was kind of a "physical"ity of it. Of course I also read Pierre Boullé's book before going out, to kind of understand his intention as well as the script we were going to be working with. Zira was such a fascinating character, and quite clearly written as "A Character," not just as an ape.

Apesfan: It's amazing how much emotion was conveyed given the limitations of the makeup, particularly with your character.

KH: Well, Roddy and I figured out the physical movements that would make sense. But our director, Franklin Schaffner, after seeing the first dailies, discovered that you can't really behave like you would normally under those appliances. You know, if you're listening to somebody, you're not moving your face for God's sake! He said if you're still, then it looks like a mask. He said you've got to keep those appliances moving. So both Roddy and I started doing things like this (contorts her face) all the time underneath them to keep them moving so that we looked alive and not dead.

Apesfan: I recall Roddy McDowall saying that you couldn't possibly act in such a manner without appliances; it would appear that you were just making faces all the time.

KH: Yes, of course. But it worked well with the appliances. It was amazing and very funny that the appliances became very much a part of the character. I don't know if you remember in ESCAPE FROM THE PLANET OF THE APES, when the two of us were brought before the President's Commission, there was a whole row of press people behind us? Well, that scene was shot in one day, virtually, but they started on Roddy and myself so that they could let all the extras go, I think. Sort of mid-day they'd finished with our side of it and they turned the camera around and we were off camera while they did the guys in the commission. And because we would not be on camera the rest of that day, they told the makeup artists that they could start taking our makeup off, instead of waiting until the very end of the day because it always took about an hour and a half to get off. So we started taking it off and both Roddy and myself found that as it came off we didn't sound like Zira and Cornelius...we didn't feel like Zira and Cornelius. It was the strangest feeling, and we felt very badly about it because the poor guys up there in the commission had to respond to what they weren't actually hearing. It just wasn't the same without the makeup. We weren't the same. It was crazy!

Apesfan: Do you recall anything about Linda Harrison? PLANET OF THE APES was her first major role...

KH: Yes, she was Richard Zanuck's wife then. And I know that she fretted a lot too! (laughs) But she was a charming girl. We didn't spend much time together. Of course that was discovered later, too, in ESCAPE
because Roddy and I spent our time together with our makeup artists but somehow even though I had old friends like John Randolph as the humans, it was like they were keeping us at a distance. There wasn’t the camaraderie that we all had when we were all apes, I’ll tell you. An I asked John Randolph, “Am I paranoid or are you deliberately staying away from me?” and he howled and said, “Kim, I know in my mind that behind all of that it is you, but emotionally I can’t get through that makeup. It’s not the ‘you’ that I know.” And I think that everybody had a hard time relating to these chimps. We weren’t “proper” actors.

**Apesfan:** Do you recall any deleted scenes from PLANET, such as footage regarding Nova becoming pregnant?

**KH:** I don’t know. I can’t remember, frankly.

**Apesfan:** How did you get along with Arthur P. Jacobs?

**KH:** Oh, I’d known him for years! Originally he had been my press agent before he went into making films. So he was an old friend. Very much so.

**Apesfan:** Is that how you became involved with PLANET OF THE APES?

**KH:** Maybe he thought of me, but I don’t know how much he had to do with the casting at all. I think it was Franklin Schaffner’s job.

**Apesfan:** I remember seeing interview clips with you where you mentioned that certain visitors on the PLANET OF THE APES set were not polite...

**KH:** Oh, those were guests, not actors, thank you very much. Yes, that was true. That was during the first film when 20th Century-Fox was so fascinated with what they had going on their lot. They started bringing in people that they were dealing with to see this marvelous thing they were doing and so forth... and I could not believe some of these people! They’d look at us and say, “Isn’t that fascinating! What does it feel like?” and they’d say (POKING AT GEORGE REIS’ HEAD), “Are those your ears?” We nearly went nuts crazy! Finally we went to the company manager and said, “Absolutely no visitors, please. No visitors at all, ever!” and they did. They were that kind to us, thank God. We really knew what poor animals in a zoo must feel like! Absolutely inconsiderate! And not realizing that they’re talking to someone who’s alive! And I think that people at the zoos have that feeling that “they’ve got no emotions, no feelings, nothing we need worry about.” People do go to the zoo like that. It’s crazy.

**Apesfan:** You learned how the other half lives, so to speak?

**KH:** Yes. In fact one time I was through early, went back to the makeup department and took my makeup off, and for the hell of it, I wanted to go back on the set and sort of watch what was going on, stuff that I was not involved with. I had one hell of a time getting back on the set because of course people guarding the set wouldn’t believe me, that I was Dr. Zira! (laughs)

**Apesfan:** In our last issue of Apesfan, we ran an interview with Charlton Heston in which he said that during the screening for PLANET OF THE APES he didn’t recognize you out of your makeup!

**KH:** (Laughs) He was really very generous to us once, I must say, when we were doing the final scenes in the original where the Statue of Liberty was broken and all that. We had quite a long shoot out there... I’m sure it was about a week or more... and we’d go to 20th and they’d drive
us out after putting our makeup on first. Then we'd be driven back to 20th to get the makeup off. Our days were incredibly long...even normally we'd have to be at the studio at 4 a.m. to be ready to shoot at eight, and we'd finish at 7 p.m. and good luck getting out of there by nine...so we had this long trek every day, in a lovely limousine but even so...and Chuck finally said, "Look, get a helicopter and get them back faster!," which they did for Roddy, Maurice Evans and myself. At least three of us were taken back and forth in a helicopter so that we didn't have quite as long a day, thanks to him. I think he was president of SAG (Screen Actors Guild) at that time.

Apesfan: How did you feel about doing the first sequel, BENEATH THE PLANET OF THE APES, when you were approached?

KH: I didn't want to do it. No way did I want to go back to that again. And Art Jacobs talked me into it. He said, "You're only going to be working for ten days for God's sake, if that. We need you for continuity, that's all. Pllllleeease, come on..." So I said, "Oh, all right." Well, it turned out to be longer than ten days because the weather was terrible and we got delayed. But it was alright, and I thought "that's it!" But when the third script came, I couldn't say no to that. It was just too fascinating.

Apesfan: Cornelius was played by David Watson in BENEATH...

KH: Well that was because Roddy was in London involved in another film and couldn't get away in time.

Apesfan: Do you have any memories of David Watson?

KH: No, we didn't have that much to do. He was a nice enough guy (laughs) and they made Cornelius' appliances to fit him so that he would look like Roddy did. But we had so little to do that I can't even remember what we did do.

Apesfan: Can you talk about the different directors you worked with on the three films: Franklin Schaffner, Ted Post, and Don Taylor?

KH: Of course Franklin Schaffner was perhaps the most important for us because it was the first film and we were all finding everything together. Post I saw very little of because I was so slightly in the second film at all, so I really can't comment about him. Don Taylor was fine; he learned a lot from us as well. Don was very, very good. And of course we had a slightly different problem in the third film because we did have a baby, and it was a true chimp! That one was not made up! (laughs).  

Apesfan: What was it like, working with a chimp?

KH: Oh God, he -- well it was a she that was made into a he for the film -- was absolutely adorable. Originally when we started working together they got another woman -- I don't know who it was -- in costume like mine, and makeup like mine, to work with the chimp to get it used to what it would eventually have to deal with when it would be on film. They found out right away that it took a while for the chimp to get accustomed to this girl. But the first thing they became aware of is that they've got good teeth...and it bit her in the chest! So they made up a thing to go under the costume for her and immediately made one for me as well so that we would be protected. I remember the first day that I was to work with the babe, there was a woman -- a handler, I guess is what you call them -- she had the chimp in her arms and she talked and talked and talked to her quite a lot, and to the chimp basically, before she handed him over to me and he was very, very nervous at the beginning. Then they found that he kind of calmed down and a couple of hours later they finally got into our first scene together, which was my looking for Cornelius with the baby, on the ship. I had to go from one part of the ship to another and you know on ships they've got a "raised portion" between one part of a ship and another? Well, that was alright -- I knew that was there, and while calling Cornelius and carrying the babe I found that. But on the other side of it they had a bunch of ropes...or
lighting cables...and of course I tripped into them and went flying to the floor! My first thought was "I don't care what happens to me but we've got to keep this chimp happy!" (laughs) So I had him up, up in the air! I got bruised like crazy but he got scared to death. He didn't touch the ground, didn't get hurt, but terrified! The handler immediately came over and said, "Here, let me take the chimp," but I said, "No, no, mom here has to calm him down!" and I did until it was okay and back to life again. Then we did the scene again and they got rid of those friggin' ropes or whatever they were (laughs) and we had no problem the second time. But a little later that same day I was still mushing around in the ship, trying to go fast and had to duck under things and so forth, and at one point lost my balance but didn't fall. And I'll never forget that the chimp took one look at me as if to say, "Ewww! What am I stuck with here?!" It was so funny! (laughs) But he was absolutely marvelous, like a kid -- wanted things and didn't get them and would throw a little temper tantrum -- that kind of thing. And other times he'd be absolutely charming and darling and hug people. But every time on camera he was alert, paying attention to everything. It was absolutely amazing. It was a born actor! She came with her brother from Africa only about six months before going into the film. There was one problem we had with the baby: scared to death of elephants. And in the scene with Ricardo Montalban and his circus bit, they had a very small baby elephant that Don wanted in the scene. But every time Milo saw him, he'd throw the blanket and just grab me and hug and "AHHHHH!!" Just scared to death every time he saw that elephant. So Don was unhappy about it but he was stuck with it and he had to keep the elephant out of sight for poor Milo.

Apesfan: Personally, I've always felt that ESCAPE featured your best go-around as Zira.

KH: Yes, but I was delighted I was killed in the third one! I had no problems with four and five! (laughs).

Apesfan: I saw a still from ESCAPE with three chimps in astronaut garb sitting inside the spacecraft at the start of the film. But in the final version you never see the apes taking off...

KH: Well, I think they just cut it. I think we did that, as I recall. I remember shots inside...not a full ship, but inside shots that they took and I guess just decided to cut, which probably made sense.

Apesfan: We'd like to ask you about some of your other co-stars in the APES films. You had a few scenes with James Franciscus in BENEATH. Do you remember what he was like?

KH: No, not really.

Apesfan: Ricardo Montalban?

KH: Yes, he was darling. I loved him. I had a marvelous time with him. I think he had fun doing it, too. I think he enjoyed his other animals as well. We all did, as a matter of fact.

Apesfan: You also worked with Bradford Dillman and Natalie Trundy as the two doctors in ESCAPE...

KH: They were nice working with, I must say. I enjoyed them as people but I didn't really get to know them that well. As I mentioned before, there wasn't that much communication between human beings and us chimps.

Apesfan: How do you feel about making fantasy-type films?

KH: I only care about the script, I don't care whether it's fantasy or non-fantasy.

Apesfan: Of the three APES films that you made, which was your favorite?
Cornelius (Roddy McDowall) and Zira (Kim Hunter) are chained and put on trial: ESCAPE FROM THE PLANET OF THE APES (1971).


KH: The first one absolutely was my true favorite. But of them all... (thinks) I've never seen the fifth one...

Apesfan: Have you seen the fourth?

KH: I saw the fourth. And of the others I felt that ESCAPE was closest to the original in terms of quality and interest in terms of the story itself.

Apesfan: Do you often get asked to appear at movie conventions?

KH: Yes, that's happened several times and somehow the timing has always been off in some way or another.

Apesfan: With all the roles you've played, it seems that many people tend to remember you for the PLANET OF THE APES films. Do you get requests for autographs through the fan mail?

KH: Oh, yes. The favorite one [photo] that seems to be sent is the "kissing" one with Chuck Heston. And he gets it all the time and frequently by the time it comes to me, Chuck has already signed it. Or sometimes I get it first and sign it. He does it across his arm and I do it up above rather than getting into the dark!

We're not worthy! The editors meet the great Kim Hunter: Joe Lozowsky...

...and George R. Reis

Shortly after our last question, George and I were treated to getting some of our own photos and lobby cards signed by Miss Hunter. She was also kind enough to pose for photos with us as we discussed the ongoing popularity of POTA and the legions of true fans who continue to support it. We thanked her for a very special afternoon and went down her steps, out of her apartment, and onto the city streets. Nothing would ever seem the same to us again after such a wonderful experience. I for one wouldn't have been surprised if mutants were actually living beneath us at that point, for this was the closest I had ever felt to being truly lost in the Forbidden Zone.

— Joe Lozowsky
When PLANET OF THE APES fans discuss actors who were of great importance to the series, the names of Charlton Heston, Roddy McDowall, and Kim Hunter instantly come to the forefront. But there is one actress who happens to be the only one with major roles in four APES films. She has portrayed mutant, human, and ape. Her name is Natalie Trundy.

Over the period of time that I chatted with the Boston-born actress, I discovered (and she re-discovered) little known things about her past. She told me that when her father was in the army, she lived in my neck of the woods (New York, that is) on Springfield Boulevard in Queens Village, right next door to singer/songwriter Paul Simon’s family house (“I don’t remember living there, I was so little,” she confessed). But best of all, she got to reminisce about making the four APES sequels and her beloved husband, the late Arthur P. Jacobs, producer of the series and the driving force behind the whole phenomenon.

She first met Jacobs while acting in her first movie role. This was in the late 50s, and she was a mere teenager at the time. She co-starred alongside Marlene Dietrich, whom Jacobs was publicist at the time: “I was 14 1/2 years old, making a movie, my first film called THE MONTE CARLO STORY. He at the time was not a producer, he was the publicist. He said to my mother – because he was 25 years older than me – ‘When she grows up I’m going to marry her.’ And he did. I was his only wife ever. He kept track of me all through my youth, and so now here I am living in London with a friend, Vanessa. She worked for my (future) husband. And there was one night in London, the Playboy Club opened up around 1965 or ’66. He was sitting at the bar alone having a drink and she said to him, ‘Well what’s wrong with you?’ And he said, ‘Well, I’m very lonely.’ And she said to him, ‘Well what’s your name?’ He said, ‘My name is Arthur P. Jacobs.’ She said, ‘Oh, I work in your office.’ And he said to her, ‘I’m only in love with one person.’ And Vanessa said, ‘Who the heck are you in love with?’ He said, ‘Natalie Trundy, she’s the only one I ever wanted to marry.’ So now Vanessa comes home to our flat. She woke me up and said, ‘Natalie, you will never believe who I ran into this evening. Arthur P. Jacobs has said – I met him tonight – that you’re the only one he wants to marry.’ And I said, ‘Great can I go back to sleep now?’ So the next morning the telephone rings... ‘Mrs. Trundy? Mr. Arthur Jacobs is on the telephone.’ And so I said, ‘Hello.’ He said, ‘I’m in love with you, we’re going to get married.’ I said, ‘I don’t think so. First of all, I’m just a kid, you’re about 25 or 24 years older than me.’ And he said, ‘I will take care of you for the rest of your life.’ I said, ‘Arthur Jacobs, you’re a wonderful man, I assume, however, I’m not ready to get married to anyone. I live here with Vanessa and her child, James, and we have a very nice life here.’ And he said, ‘Oh well, we will take care of that.’ Then Vanessa comes home, because she worked for him, and said, ‘You stupid idiot, he’s so in love with you!’ I said, ‘So what, you think I care?’ So anyway, we did end up together and of course we ended up getting married.”

The couple were married in 1968, the same year that Jacobs enjoyed enormous success with the first ground-breaking APES film. The following year, production started on the first sequel, BENEATH THE PLANET OF THE APES, and Natalie was cast as Albina, a telepathic, warped mutant residing underneath New York.
Natalie Trundy with her husband, producer Arthur P. Jacobs, on the set of *Beneath the Planet of the Apes* (1970).

Natalie Trundy gets transformed into the horrifying Albina for *Beneath the Planet of the Apes* (1970).

City's radioactive remains. Initially, it was screenwriter Paul Dehn who suggested her for the part. "He showed me the script and said, 'What do you think about this? Read it.' I said, 'You know I have a problem with my eye.' He said, 'That doesn't matter, I'll make it bigger.' He had the whole script blown up so that the words were bigger. He said, 'I want you to be Albina.' I said, 'Thank you very much, you'll have to discuss it with my husband.' Mr. Dehn was the one that really picked me for that role, not my husband. He said, 'You have that beautiful blond hair, you're going to be perfect.' So he said to my husband, 'Arthur, she's going to be the star of the movie.' And he said, 'Really, I need her home.' (laughs) Well guess what, I did make the movie!"

Eventually, Jacobs agreed, and Natalie did get cast in the rather unusual role. "This is how I got the role in *Beneath*. I said to my husband, 'Mr. Arthur Jacobs, I demand the role.' He said, 'Well, how much money do you want me to pay you?' I said, 'About $100,000,' which was a joke of course. And he said, 'Well, if you want to go through all that stinking makeup, you got the role,' and that's how I got the part. You know, when they put all that stuff on my face, it's worse than being in ape makeup. I used to go to work at two o'clock in the morning. It took four and a half hours to put all that stuff on my face. And the thing is, each morning they had to do it over again and it had to be exact."

For Albina, Natalie was able to utilize her own attractive features, but those features functioned as a mask to disguise the horrible results of the atomic bomb. John Chambers' brilliant makeup design envisioned what centuries of radioactive breeding might end up looking like. "All of that stuff, every little piece, was put on me one, by one, by one; all that makeup. I never looked because I knew it was ugly, I mean I looked ugly. My makeup man would say 'shut-up' when I tried to talk because the minute I moved my face, he'd have to do something over again. I had to drink with big long straws; once that stuff is on you, you can't eat. The first time I actually saw myself as Albina, I looked at the mirror in the makeup room and said, 'Oh my God, is that me?'

William Creber's elaborate set design, marvelously depicting the well-worn remains of Manhattan, was by all means fascinating to the actress. "When I looked at all of that stuff, I said, 'Oh my goosh!' It was incredible that they had really, literally done the whole New York City, but underground. Bill Creber, he's the one that made it happen. He made a big piece of wood for me to stand on, because when I had to wear that costume, I couldn't sit anywhere. So they made this thing for me, and I was leaning on it as opposed to sitting. And Arthur my husband used to come around, he said, 'Oh well, there's a queen,' meaning me. I said, 'You know what APJAC, this is not the most comfortable thing that walked the earth.' He said, 'Shut up, you're the star.'" (laughs)

Natalie also told me that Paul Dehn was somewhat unsure of his script for the second film and the outcome of the results. But she, like many others, feel that the results are just fine. "At that particular time, Mr. Paul Dehn was staying with my husband and I in our home. He said to me, 'Natalie darling, what do you think about it?' I said, 'Mr. Dehn, I think that the film is super.' He said, 'Thank you, because when I did the film of *Bridge on the River Kwai*, everyone laughed at me.' I said, 'How in God's name could anyone laugh at you about that film?' He said, 'You know, a lot of people here in America are making fun of *Beneath*.' And I said, 'Well they can all go to hell as far as I'm concerned.' (laughs) The first film was beyond anything. Then there was *Beneath*, which was super. Then we had *Escape* and the other ones. However, I think that Mr. Dehn, when he did the script for the second film, *Beneath*, he really did a super job."

In 1971, Natalie starred as the kindly Stephanie Branton, assistant to animal psychologist Dr. Lewis Dixon (Bradford Dillman) in *Escape from the Planet of the Apes*. These two characters
befriend the visiting Cornelius (Roddy McDowall) and Zira (Kim Hunter) when their spaceship lands in modern-day Los Angeles. Natalie first met co-star Dillman when she auditioned for 1958's *A CERTAIN SMILE* (his film debut). The actors obviously had a lot of fun on the set of *ESCAPE*, and savored the opportunity to work alongside the various zoo and circus animals that were employed for the film. "It was wonderful because the thing is, I happened to be trained as a medic. Therefore, when we had that particular film coming on, I knew exactly what to do as far as animals were concerned. We had the tigers and the lions and everything else. Bradford Dillman said, "You know we have to go and talk with these animals. You and I are going to go in the cage with the lions." I do not have any fear of animals; however, when I see that mouth going arrrrrrr, I think I have to back off. And so, I ended up in the cage anyway. These animals were de-clawed and all that. And so Bradford said to me, 'Darling, look, all you have to do is put out your hand. Here's the tiger over here.' And I'm looking at this thing with her fangs hanging out and I said, 'Bradford, I don't think I can do this.' He said, 'Of course you will, you don't have a choice.' So he took me by the hand like a child, and we went into the cage. Even though those things weighed a ton over me, they're not really that bad. I mean, if you make 'coochie-coochie' to them, they're wonderful. And I said, 'Are you sure they're not going to chew me up?' And he said, 'Absolutely not! If you show nervousness, that's when they'll attack you.' I said (reassuring herself) 'I'm relaxed, I'm fine.' And I'm looking at these monsters, you know, and I said, 'Hello, coochie-coochie. You know what, they came and licked my hand, the two of them. So I said, 'Bradford, it's time to get out of the cage.' And he backed his own self out, backwards. And I said, 'What would have happened two seconds later, if the tranquilizers were to wear out?' He said, 'They would have eaten us alive.' I said, 'That's gorgeous, thank you so much.'" (laughs)

Natalie remembers her other *ESCAPE* co-stars with great fondness. "Kim Hunter is one of the most wonderful ladies who ever walked on this earth. Ricardo Montalban is super. To know him is like a pleasure of your lifetime. He's so kind and wonderful. Roddy and I go a long, long way back, and all I can tell you is he's Mr. Wonderful! He's higher than Mr. Wonderful."

Natalie did remain friendly with Roddy McDowall long after the *APES* films were made, and she constantly reminded me how kind and professional he was, and that she had the utmost respect for him. After *ESCAPE*, she got to perform alongside him two more times in *CONQUEST OF THE PLANET OF THE APES* and *BATTLE FOR THE PLANET OF THE APES*. In these final entries in the series, she portrayed Lisa, the amiable female chimpanzee who became the love interest of McDowall's Caesar. "Kim chose not to do it again, act with all that makeup on. And so therefore, my dear darling wonderful husband said, 'You're going to be the next ape.' Five and a half hours of makeup, OKAY?"

Natalie shared a makeup room with Roddy and the two would debate the choice of music that was to be played during their very long sessions. "We had a deal, he used to come in with his classical music and I would come in with The Beatles. Whoever got there first had their music played, so I would always get there first."

But by this time, McDowall was an old pro at being done up as an ape, and he was very instructive to the other simian players on how to react once they got in that makeup chair. "I said to Roddy, because we shared the same makeup room, 'How can you stand it every stinking day?' He said, 'Shut up and smile!' If you smile, it's easier when they put that stuff on your face. And so he said, 'Keep your mouth smiling.' I said, 'How long can I smile?' He said, 'Just keep smiling because that's going to be the easiest way to get it off at the end of the day.' I kept smiling!"

During the shoot for *BATTLE*, Natalie and Roddy had the distinct
honor of sharing a makeup room with legendary director John Huston, here getting prepared for his role as the orangutan lawyer. "Then one time John Huston comes in and joins us in the makeup room. I said, 'Mr. Huston, I have orders from my buddy over here on the other side of the room: smile, because it's easier when they take the crap off your face!' (laughs) So he said, 'I'm an old man, how am I supposed to..." and I said, 'Please listen to Roddy McDowall, don't listen to me. It's called orders; smile, big smile, because it helps.'"

Natalie also remembered the time when she and Roddy were starving to death during a late-night shoot for CONQUEST. And as any ape actor will tell you, eating with those appliances on is not an easy task.

"We made most of the film in Century City. And so, in the middle of the night - because we worked at night - everybody was hungry. But Roddy and I could not eat normally, so this is what we did. We called this place up in Beverly Hills, and he said, 'I need a triple order of linguini,' because that way, we could suck it up. And so it would arrive and the guy said, 'Well who is going to pay?' And so Roddy said, 'Mr. Jacobs will pay. (laughs) His wife and I have to eat.' So the two of us used to sit down together, and I said, 'Roddy, this is ridiculous, this is really absurd.' He said, 'All you have to do is slurp it up.' Now, I come from an Italian family originally, you don't slurp it up. But he had it down pat. We'd twirl it up, around, and then he said, 'I will hold your mouth and stick it down your throat, then you'll do the same thing for me,' which is exactly what we did!"

Having done it so many times before, Roddy gave Natalie complete training on how to move about as a chimp. She couldn't have asked for a better instructor. "He put a pack on my back and he said, 'You're not doing it well enough.' I said, 'I'm going crazy with this thing on my back.' He said, 'Well, you're going to have to live with it for the next two months!' The thing is, we really had a wonderful time. We really did. You can not even find someone that's so much of a gentleman as Roddy McDowall."

According to Natalie, husband Arthur P. Jacobs got along very well with Roddy, and the three of them had wonderful times together during the shootings of the APES films. "Arthur, my husband, loved him, they were buddies. There was one night the three of us sat up until six in the morning playing Monopoly. I said, 'I think I'm getting a little bit sleepy.' So Roddy said, 'You should not go to bed now dear. We're not finished playing.' At this point, it's six o'clock in the morning, from beginning at 11 at night which means all night long. So I said, 'Roddy, you and Arthur can keep going on, I'm going upstairs to bed.' I think they finally finished around nine o'clock in the morning. And so later I come downstairs to have my breakfast and coffee, and Roddy's completely asleep on the sofa, my husband is asleep on the other sofa, and the game is still on the floor. And so I just looked at the two of them and said, 'I'm going to brew the coffee.' Nobody even moved, they were so exhausted. Finally, they arose around 11 o'clock or so. I said, 'The coffee has been ready for a couple of hours.' They said, 'Oh thank you so much. Can you make eggs?' I said, 'You can make your own eggs.' They did!" (laughs)

Sadly, Arthur P. Jacobs died in 1973 at the youthful age of 51. Natalie starred in another film for her husband, a musical version of Mark Twain's HUCKLEBERRY FINN, released the following year. Jacobs left this earth far too early, and as many will attest, he was a unique man in Hollywood, the kind we'll most likely never see the likes of again. "I had the most wonderful husband that ever walked the earth. I miss him desperately to this day. There is no one that could ever take his place."

The decades that followed saw Natalie concentrate on other things besides acting, including charitable causes that brought her to different parts of the world. In recent years, she even met and assisted the late Mother Teresa in Calcutta, India. More recently, she appeared in the BEHIND THE PLANET OF THE APES documentary, and has made public appearances to meet and sign autographs for her many fans. When asked the reason why the APES films still hold such a fascination to this day, she answered, "People will be wanting to see these films forever and ever, plus having their children see these films. There's no sex in them, nothing dirty or anything like that. It's all just good entertainment."

Apesfan: Can you tell us how you got interested in acting, and about your early days as a stage actor?

Bradford Dillman: I got interested in acting originally in prep school. I came from divorced parents and I was miserable, being sent away 3,000 miles from home. I had a very sympathetic headmaster who suggested I might tryout for the fall play. And so of course, I realize now, in retrospect, the director had been alerted to cast me. The play was “Yellow Jack,” and he cast me as a soldier, but as fate would have it, the lead character of Walter Reed was being played by the captain of the football team, and on the day of the performance, he got his bell rung against Taft, and had to be taken off the field, unable to remember his own name, let alone the 250 or so lines of Dr. Walter Reed. So the director convened the cast and said, “Would any of you happen to know Butch’s lines?” My hand shot up because every night I had been reciting his lines and the lines of every other character in the play. And so we went on, and I got into his uniform, re-tailored to my more modest size. I had some white put in my hair, they slapped a moustache on my lip, they shoved me on stage, and I’ve been talking ever since!

Apesfan: You were at the Lee Strasberg Actor’s Studio?

BD: Yes, I was with Lee Strasberg when I started professionally. I auditioned for the Actor’s Studio in 1955, and was accepted, and I studied with him all the time that I was working in New York City in the theater.

Apesfan: You made your feature film debut in A CERTAIN SMILE for 20th Century-Fox. Were you under contract with them at the time?

BD: Yes, I was. I was under contract for Fox for two pictures a year, and I fulfilled that commitment until the time that CLEOPATRA brought down the entire studio.

Apesfan: One of the first films that you got major notoriety for was COMPULSION with Orson Welles and Dean Stockwell. Can you tell us a bit about that?

BD: Well, during that film, Orson was very nice and very friendly with me and with Dean. He was a good guy and I got along really well with him. It wasn’t until the next picture (CRACK IN THE MIRROR) that he decided to sandbag me. He was a genius of course, he was just a remarkable man, but I can’t say he was the warmest of human beings.

Apesfan: Over the years, you played a variety of leading roles, as well as character parts. Do you have a preference as to what kind of roles you play?

BD: No, whatever the role is, if they spell my name correctly on the check, that was it for me. I made an early decision, because I have six children, that it was important that I continue working. I
couldn’t afford to be all that selective about what I did. And so, I’ve done an awful lot of stuff, and perhaps the vast majority is no good at all, but it all paid the bills.

Apesfan: During the 70s, you appeared in a number of horror and science fiction films, and often actors that appear in these types of films get a cult following. Did you see that happen to you?

BD: No, that never happened to me. Although, I think years later, William Castle’s BUG is considered to be something of a cult classic. When you consider that at that time, special effects were extremely primitive, the movie still comes across as being rather horrifying. It was deliberately filmed on location in Riverside, California. The plot had to do with incendiary cockroaches. And so, Riverside was chosen, because the smog there is so bad, that it always appeared on the horizon, as if fires were taking place.

Apesfan: What was William Castle like? I believe that was one of his last films.

BD: He was a very vigorous man, a very cheerful man, a very optimistic man, and it was fun working for him. He really created a wonderful work situation.

Apesfan: How did you get involved in ESCAPE FROM THE PLANET OF THE APES?

BD: I don’t know exactly how I got it, except that the agent went out and got it for me. I had not seen the earlier APES pictures, and indeed to this day, the one that I appeared in, ESCAPE, was the only one I’d ever seen. My recollection of it was having particular admiration for Kim and Roddy and their patience in getting in those appliances every single day. Of course, they couldn’t remove them until the end of the day, and they took lunch through a straw. If you have any degree of claustrophobia, as I have, I wouldn’t have been able to deal with that at all.

Apesfan: What were your co-stars like to work with?

BD: Well, they were all very agreeable. Natalie Trundy was the wife of Arthur Jacobs, the producer, and she’s a lovely lady. Of course, Roddy and Kim were extremely nice. The director, Don Taylor was a hoot and Eric Braeden was fun. The entire group was fun; it was a nice, nice working atmosphere. And you can’t always say that about movies, because sometimes you have one or two people who aren’t that agreeable.

Apesfan: What did you think of the completed film?

BD: I was very pleased with it. I think it was awfully good. I thought it was very escapist entertainment, and all that kind of stuff, and humanizing the apes was, I thought, kind of a brilliant stroke.

Apesfan: Do you have any memories about starring in PIRANHA for Joe Dante?

BD: Yes, I do have memories about that. That’s a Roger Corman movie, I later did two more Roger Corman movies. As you know, the Roger Corman movies are made for $1.75. This was more expensive, PIRANHA was, because it actually went on location. We went to San Marcos, Texas, where they have a place called Aquarina
Springs. The big tourist attraction there, believe it or not, is a pig that jumps off a diving board into the water, and everybody applauds and carries on. It’s a great stunt! But that’s where we did so much of the water sequences.

**Apesfan:** What was Joe Dante like to work with?

**BD:** This was his maiden voyage, and it was the first film, I believe, for the writer, John Sayles. So there you had two extremely talented men who were being given their first opportunity by Roger, and so it was a joy working with them. I remember, too, Heather Menzies. She was married to Robert Urich, and he spent a lot of time down there on location with us.

**Apesfan:** You’ve played everything from John Wilkes Booth to a werewolf. Do have a particular favorite film role?

**BD:** Yes, it’s **THE ICEMAN COMETH**, and it’s the role of Willie Oban, the lawyer. I think if I had to pick one that was particularly gratifying, I would select that.

**Apesfan:** What is the thing that grabs you the most with a particular part?

**BD:** It has to do with playing parts that have nothing to do with yourself, that cause you to stretch. I love doing things that are kind of far out. You don’t get to be a major movie star by doing that. If you play it safe and have the charisma of a Clint Eastwood or a Robert Redford, then you become a star. I’ve always tried to be invisible because that way, I could get various jobs, and hopefully many jobs, so that I could pay the bills.

**Apesfan:** Do you have a preference for stage, screen, or television, since you’ve worked in all three so much?

**BD:** Film is far and away the best, because if you’re a lazy person as I am, you get in and you do the work and if you’re lucky, you get a location in some exotic place like South Africa, or whatever.

Then when the job is done, you go out and you do something else. For me, the stage can be dredging because you’re doing the same thing night after night, week after week, and that can get tiresome unless you’re the kind of person who enjoys applause. There are many actors who do of course, and that’s wonderful, but me, I was always embarrassed by the “curtain call.”

**Apesfan:** Do you have a favorite director that you’ve worked with?

**BD:** I don’t have one single favorite. It’s like actors, there must be 100 actors that I admire, all for different reasons. And it’s the same with directors. I admire Richard Fleischer for his kind of sensitivity, and John Frankenheimer for his imagination, and Sydney Pollack to be as diplomatic as he is with different sorts of stars. I admire all of them. There have been a few directors I worked with that I didn’t tolerate very well, but they’re in the minority.

**Apesfan:** Were you ever asked to appear at a convention, or would you appear at a convention?

**BD:** No, I have no desire to put myself out there. I’m retired now, I’m into writing and other things. Right now, I have a book that I’m pushing every day. It’s a hopefully comic novel about football, which is my passion. It’s called *Drop Kick*, and every day I’m talking to sports radio in every NFL city, plugging the book.

**Apesfan:** Mr. Dillman, again we’d like to thank for taking the time to speak to us.

**BD:** It’s been a pleasure, and I wish you and your magazine all the best of luck.
Recently, Apsfan correspondent Jeff Jessings had the opportunity to interview actor/stuntman Bobby Porter. Jeff has been friends with Bobby for a few years now, and when he was asked to share his experiences with our magazine, Bobby was more than delighted to do so. Although Bobby remains a very busy performer and has appeared in countless movies and TV shows, you readers will best remember him as Caesar’s son Cornelius in BATTLE FOR THE PLANET OF THE APES. He also appeared in two episodes of the POTA TV series; “Escape From Tomorrow” and “The Good Seeds.” Although he stands 4’9,” this gentleman is a giant in the industry!

Apsfan: Bobby, when did you first get involved in the film industry and what was your first movie?

Bobby Porter: 1971... an obscure Fox film called ACE ELI AND RODGER OF THE SKIES. Then stunts on THE POSEIDON ADVENTURE, then BATTLE.

Apsfan: In the early 1970s you played Caesar’s son “Cornelius” in the fifth and final sequel, BATTLE FOR THE PLANET OF THE APES. What was it like working on that film?

BP: My first acting role was great fun. I was a college kid having a wonderful time. We had no idea people would be discussing these films 25 years later!

Apsfan: How did you like working with Roddy McDowall and Natalie Trundy?

BP: They were very special and supportive. Both were consummate professionals. I learned a lot from both of them. I’ve worked with Roddy since, and he’s still a very talented actor.

Apsfan: When and where was the location for BATTLE filmed?

BP: Most of the work was done at the Fox Studios and in Malibu Canyon (at the old “Fox Ranch”) where M.A.S.H. was filmed. We also shot at a power plant near Los Angeles International Airport.

Apsfan: Was it difficult to wear the makeup all day?

BP: I had previous experience with prosthetics, so it wasn’t as difficult for me as for others. Once we were on the set and in character, we
forgot about the makeup. I wore it to my stage play on our last day! Ruined the rehearsal that night!

Apesfan: In the film Paul Williams plays the orangutan philosopher Virgil. Do you have any fond memories of working with him?

BP: Absolutely! He had been a child actor and had great stories to tell. He was always very patient with me, and I was one of the funniest guys on the set.

Apesfan: You had mentioned to me that during the filming of the school room scene, director J. Lee Thompson had you say these lines over and over again. Do you remember those infamous lines after all these years?

BP: I’d better... they were my first movie lines. “If my father were a gorilla, we’d all be riding instead of writing!”...a tough line to say clearly under 2” of foam!

Apesfan: Did Felix Silla (of “The Addam’s Family” fame) play a part in the film?

BP: Felix and I have been good friends ever since he sat next to me in the “school” scenes. I doubt he got screen credit, but he was there.

Apesfan: I noticed John Landis’ name in the beginning credits. Would this be the same famed director?

BP: I have no idea! You stumped me with that one.

Apesfan: Well besides being a terrific actor, you are also a stuntman. Did you do all your own stunts for the film?

BP: The original plan was for me to do my own action, but we gave the work to a more experienced “Bobby” Prohaska, who along with my makeup artist (Jim Philips) and Bobby’s father, was killed in a plane crash six months later. It was devastating! The irony of that accident (which killed six talented makeup artists and the Prohaska’s) is that it opened the door for me to a 27 year career (and still counting).

Apesfan: One of the pivotal scenes in the film is when General Aldo cuts the branch that Cornelius is hiding on. In doing so, this leads to Cornelius’ fall and untimely death. Could you share any memories of that scene and working with Claude Akins?

BP: Claude was a very funny man. He was always lightening the mood on the set. We had fun shooting that scene, even though the story point was dead serious.

Apesfan: Were you able to keep any props from the film?

BP: In those days no one gave any thought to the potential value of props. I have several photos, but not much else! Too bad, huh? Who da thunk?

Apesfan: What was it like working with Arthur P. Jacobs?

BP: He was old-school, no nonsense. He knew how to make money and save it! Nowadays, films have 10 to 15 producers doing the work of one Arthur P. Jacobs!

Apesfan: Do you think “Hollywood” would ever be able to make another successful APES sequel or remake without the talent of Arthur P. Jacobs?

BP: There is still a lot of talent in Hollywood. If the studio respected the original films and their loyal fans, it could produce another success. My fear is that they will rely too much on modern technology and too little on story and character development.

Apesfan: They did try their luck for awhile on the POTA TV series. You were featured in the first episode. What was that like?

BP: I actually worked on two episodes. The second had me playing the young son in a chimp family. The series was fun, but TV is fast-paced with little time for creativity.

Apesfan: Are you amazed that there is still a huge fan following for the APES films?

BP: That’s an understatement! I’ve known several makeup artists who credit APES for inspiring their careers, but I had no idea the number of fans who still respect our efforts!

Apesfan: If they ever decided to do a POTA convention, would you be interested in being a guest?

BP: If I were invited and my schedule permitted, I’d be flattered and honored.

Apesfan: What other films and TV work have you done since BATTLE FOR THE PLANET OF THE APES?

BP: I’ve been blessed with 26+ years of wonderful experiences. I’ve worked on over 100 films and countless TV shows and traveled to five continents. God has been very generous.

Apesfan: Have your children been bitten by the acting bug?

BP: Nope. They’re smarter than that! Both are in college, gifted athletes, and over 6’ tall! My youngest would rather be a producer! More money, less sweat! Or so he thinks!

Apesfan: What new projects are you working on these days?

BP: We’re currently in pre-production with the Henson Co. and Warner Brothers for a film entitled JACK FROST due out this Christmas. I also did a few cute commercials recently for “Virus Scan.”

Apesfan: Bobby, on behalf of myself and Apesfan, we wish you continued success.

BP: Thank you for asking me to contribute. If I can be of any help in the future, let me know, and good luck to you and Apesfan.
Interview

Don Pedro Colley

By Jeff Jessings

Apesfan: How did you get the mutant role in BENEATH THE PLANET OF THE APES?

Don Pedro Colley: Well, let's see. In those days I had really strong and powerful agents in Hollywood. The agents handled a lot of character people and their strengths lent itself to the fact that they could call a studio or producer who had a project on the burner. Then they would say, "Listen, we have a character actor here and we want you to put him in your script." They would reply, "Gee, the guy is, you know, he is black and this character..." and they would interrupt with saying, "We don't care, just put him in the show." In those days, I don't remember ever having to audition for anything. Usually I just received a script and I was told to be at work at a certain time and be prepared to do my job and that was it.

Apesfan: What was the makeup like to wear?

DPC: The very first call we received was for a costume fitting. After that, we were called to do a sitting to have the masks made. I was told they would have to cover my face in a type of Plaster of Paris and I could get claustrophobic. I was to give them a big wave and they would get me out of the thing. Then I said, "Well I guess I can make it." They stuck two straws in my nose and covered me with this warm goo. I had to sit inside of it for half an hour until it hardened. The stuff was kind of relaxing because it was warm, nice, and I fell asleep bigtime.

Apesfan: This probably took place very early in the morning?

DPC: I can't remember the time of day because we had several fittings before we entered the final product. After the initial cast was made, they took that apart in two halves. Then they put those two halves together again and poured a type of rubber substance in it. They would let it sit for a period of time and then they would pour out the excess. After that was done, the mask was finished. A second mask was made the same way. The first mask was painted to look like the blood vessels and nerve endings of raw cells of your face. You know, like when you were a kid and had gotten a bad scrape, the underneath is real white before it bleeds.

Apesfan: Can you describe the feeling on the set of the film?
DP: Yes, there were probably a 150 to 200 people on the set. The crew members, workers, script people, front office people all came down to watch actors that were there. In making the film, there was a mammoth of excitement about the whole thing. This was not a cheap science fiction movie with a low budget. 20th Century-Fox had put a lot of time and money into this project. The cast and crew really felt good about it and were trying to do something really special. Though we were spending the studio’s (20th Century-Fox’s) money, we had to do it so that there would be a return at the box office. So it was a lot of fun and we were a big family.

Apfesan: What was Ted Post like as a director?

DP: Ted, well he was kind of like his name, a big teddy bear. He was stern, but he was very professional and knew exactly what he wanted and how he wanted to do it. He was not cold or distant. We could joke with him a bit, and laugh at times. We all knew we had our responsibilities and we covered them pretty well.

Apfesan: Did you enjoy working with Arthur P. Jacobs?

DP: Arthur was a swell man and a sweetheart of a guy. A lot of times with a producer you may see them, but there is always a distance. You might think, “Well, that’s the producer over there and he probably smokes his big cigars and drives around in a Cadillac or Rolls Royce or something.” But with Arthur on the set, he would come up to you personally to talk and shake your hand. He was just as excited about making the movie as the actors, crew members, and camera men were. So he was a real big part of the family.

Apfesan: How was it acting with Charlton Heston and James Franciscus?

DP: Let’s see, Franciscus was very concentrated because he had a very hard job to do. A lot of his acting was reacting without words or scripts or other actors around him. He kept to himself a bit, so he could concentrate on what he was trying to pull off. Charlton Heston was in a hurry to get the APES film done. He said that he was planning on going to England to play Julius Caesar in a movie, and that he had a limited amount of time to spend on this project. So he told 20th, “If you can shoot everything that I am in, in two weeks time, I’ll give you that week free.” So there was a tremendous amount of “rush, rush, hurry up” to get all of his scenes shot.

Apfesan: Did you ever meet or work with James Gregory?

DP: No, I never had the chance to meet him. He was of course the leader of the APES army and we had no scenes together. His whole shooting schedule was different from mine, and most of his scenes were shot outdoors, while mine were all indoors.

Apfesan: What was it like working with the female mutant, Natalie Trundy?

DP: Yes, Natalie is a friend ‘til this day. At the time, I had only met her and knew she was married to Arthur P. Jacobs, but we never spoke really other than to say “hi” or “good morning.”

Apfesan: Did you enjoy working with Victor Buono?

DP: Victor was a swall guy and I liked him a lot. He was an inventor at game playing. Victor had all these games he liked to play, like word games, card games, and all different kinds of games. He came up to me one day and said, “Don, you have to come out to my trailer and see this great new game I have that I want to show you.” So, I said, “OK Victor.” Well, we went out to his trailer and it was just a little two wheel trailer, then we went inside and sat in the back of it. As soon as we sat down, the trailer went “CLUNK!” The trailer rocked up on it’s two wheels (laughs). The entrance was now on the high side up near the top and we were stuck in the back of this thing cracking up. The two of us were just thinking, “Oh God, now what?” I then said to Victor, “You hold on and I’ll edge my way up along the side and maybe I can get some help.” It was crazy because we were in the back of this trailer yelling, “Help, help!” and nobody is around to hear us. Anyway, as I’m continuing up the side of the trailer, I’m just about at the doorway when all of a sudden the trailer balanced itself the other way and came crashing down. All of the mirrors came off, light fixtures broke, and it was a real mess. After that the construction workers built a foundation under the trailer so it would not rock up anymore. But we did have a great laugh about it.

Apfesan: Victor sounds like he was a great guy.

DP: People in our business, that you really admire their work, are great. He was one of those people. For as much as he was a great actor, he was also a great person too.

Apfesan: The scene where you force Brent and Taylor to fight each other is one of our favorites. What do you remember about it?

DP: The whole sequence of the scene where I say, “We don’t kill our enemies, we get our enemies to kill each other.” Then I go into a trance and they start fighting and Nova comes up behind me and yells “TAILOR” for the first time and breaks my concentration. We had to figure out how to justify my falling into the cell. I believe I had stepped into the cell prior to that and had thrown this big spike to Brent to fight against Taylor, because it was kind of an uneven match. Well, as I was standing in the doorway and Nova yells “TAILOR”, “I then turn around and Charlton Heston hits me, and Brent spikes me in the back. After that, I then go into the cell wall and then he closes the door against my back. So now I’m spiked, front and back. I’m thinking now when you die, how do you pull it off where it looks really horribly ugly and not like an average death scene you see in a thousand other Hollywood films? So when I got crushed in the door, the camera was right in my face to get a facial reaction. So as I am losing life, my eyes cross and the door swings back and I’m stuck on it and then I fall to the floor. This is when I turn over and I peel off my face to say, “I reveal my utmost self unto my god!”

Apfesan: Would you have liked to have played another part in one of the APES sequels?

DP: Though my character died in BENEATH, I wouldn’t mind playing someone else. Any work is great! It was a very good job; my first feature film and they were paying me a wonderful salary. At the time I was thinking, “Gee, this is it, I’m on my way in Hollywood.”

Apfesan: Why do you think PLANET OF THE APES is still popular after all these years?

DP: We are still talking about how, why, what and where about the movies. It just struck a big nerve back then, and I guess there is that
quality to it that excites people to this day. I wish I could say! BE-
NEATH seems to be the most popular of the five films. They seem to
show this on television the most. I think the film had the right com-
bination of action, dialogue, and movement that led from one thing to
the next, so it did not lag along.

Apesfan: Did you ever see any of the other APES films?

DPC: I'm sad to say I only saw the first two. I started to watch the third
one, ESCAPE, and I thought, "Oh well, I'm satisfied enough" (he was
not thrilled with ESCAPE).

Apesfan: Do fans still recognize you from that role, almost 30 years
later?

DPC: Well, the other day I was at the library working on the computer.
While I was there, a nice couple, I would say in their mid to late 20s,
were talking. As I was getting up to leave, I heard them chatting about
me. The guy said to the girl, "Yeah, he's the one in that APES film." It
was her time on my computer and she came over and I said, "What
was that about?" She said, "You were the one in that APES film!" I
replied, "Yes I am." Then the guy said to the girl, "See, I told you, ha-
ha." They were like kids in a candy store. It was great and it really
makes you feel good.

Apesfan: What was it like working on THX-1138?

DPC: Yes, this was George Lucas' very first science fiction film. His
initial film was ten minutes long and was his thesis that he did to gradu-
ate from USC film school. He had got together with Francis Ford
Coppola and his writers, and they fleshed out a feature length film.
They had gotten a million dollars from Warner Brothers and went to
San Francisco to work out of Coppola's studio. He had a studio called
American Zoetrope. They shot the basis of the film in the subway
tubes of San Francisco when they were building them between Berke-
ley and Oakland underneath the Bay Bridge. All of those interior scenes
were these huge cavernous places with tunnels where trains would
eventually run. We were down there before that. (At the time of shoot-
ing) It was just raw cement and rubber, where the tracks would (event-
tually) be laid and all that. So the echoes, clunking, and sparks from

A behind-the-scenes shot of Don Pedro Colley's death
sequence (note t-shirt and suspenders!).

welders' torches were all part of the real thing.

Apesfan: Did you enjoy working with George Lucas?

DPC: It was exciting because we were in a highly intellectual and very
cerebral trip in trying to get this thing on film. The initial ten minute
thing was from the filmmaker's perspective. George is a very won-
derful and skilled technician, but he has a real problem with real-life ac-
tors. See, in his mind, actors should really be pawns to be moved around
a chess board, so then he can work his amazing technical wizardry. It
was very confusing and frustrating to him because he had to make
these concessions. But because of Robert Duvall's energy and won-
derful intellectual ability, they had asked me to join in on these brain-
storming sessions. We went through these to try and flesh some real
life into these characters, so there was drama, action, and the whole
nine yards. It was a very exciting project to work on.

Apesfan: Did George Lucas ever mention STAR WARS back then?

DPC: Yes he did. He mentioned that he had this great project he was
preparing to do soon. George had actually said that there are 11 parts
to it that he wanted to film. We had all mentioned, "Wow, gee, that is a
lot!" You know that Eugene O'Neill, the great playwright, had 11 dif-
f erent plays in mind for doing, like "Morning Becomes Electra" and
"The Iceman Cometh." These were all part of a huge anthology of
plays which were in a group of 11. Well, that is what George had in
mind. He had completed the first three and now is working on the
prequels to those three.

Apesfan: Can you tell us about the film BLACK CAESAR?

DPC: Oh boy! It was Fred Williamson's supposedly break out project
to be. He was kind of a co-producer and he was trying to make himself
a superstar. A black hero superstar! He had all these flunkies around
him, you know, everybody thought it was so great and wonderful and
all this. I knew exactly what had to be done and how to do it. They
were paying like a pittance for what was going on. I did my job, but I
was not going to participate in all this "goody, goody, good ol' boy"
(stuff) of slapping each other on the back and running up to say, "Oh
Mr. Williamson, you're just the greatest." Give me a break! I was glad
when it was finally over.
Apesfan: Pass on that film!

DPC: Bigtime pass! (laughs)

Apesfan: What was it like working on SUGAR HILL?

DPC: SUGAR HILL was fun. I don't remember how I had gotten the job, other than it just arrived with a script and I went home and put this character together. They had asked me to come in and audition. I met Sammy Z. This is what we all called him, Samuel J. Arkoff. He was of about 5' 4" or 5' 5", balding, very Jewish guy, and he smoked a three foot long cigar that was a foot and half round in diameter. This was his trademark, a huge cigar. The biggest thing you could get. He would say to me, "Hey Don, how are you? Hey, it's good to see you. Hey come on in here, I want to talk to you." All 5' 4" of him or whatever. So as we were talking, I kind of had a suspicion they didn't themselves (American International) know what they wanted to do with the character. But I had done some research on voodoo. I read about four different books from various doctors, anthropologists, practitioners, and so forth. I had heard a bit over the years about how it was. So I put together a character I felt was appropriately powerful as well as scary. I was "Baron Zombie," the leader of the zombies.

Apesfan: How did you like working with the female lead character, "Sugar Hill?"

DPC: Marki Bey played Sugar Hill. I have not seen her since we did the film back in 1973. She was a very pretty girl. There are some posters out now, especially on the Internet, of the film. I just received some mail the other day from a fan that sent something they pulled off the computer, a couple of pictures from the film that even I had not see yet. So it was really kind of fun. The film was great and I enjoyed doing it. Sammy Z was an exploiter, he exploited everyone. Back in those days, Pam Grier (COFFY, SCREAM BLACULA SCREAM, JACKIE BROWN) was just a secretary who worked in his office. Most of the girls had big chests and nice bodies. Sammy liked to have these girls flutter around him. They thought he was bigtime! I had the opportunity to star in my own movie, or as one of the stars, let's put it that way. I had a responsibility to pull off this character, especially since some of the minor characters were just poor rank amateurs. That was really kind of scary. Oddly enough, some of those rank amateurs are to this day still working, like Charlie Robinson. He played the court clerk with Richard Mull in the TV series "Night Court." Richard Lawson, who was the lieutenant in the movie, has been a regular in soap operas for a number of years.

Apesfan: Where was the location of the film?

DPC: The film was made in Houston, Texas. We found this abandoned mansion that had been vacant for more than ten years. So we really didn't need to add cobwebs or anything. Maybe just a few here and there because the place was full of them. This mansion had a wonderful elevator that went from the first floor up to the second and third floors. We used the elevator and it was great. We were filming around the end of the summer and it was like 95 degrees with about 99 percent humidity. It was just terrible! One memorable moment from that whole affair was one afternoon — the sun was at an angle and it was that kind of warm hazy brown afternoon — and we were filming in this field. In this field the grass was shoulder high, tall shoulder high grass and some of the zombies are chasing people through this field and were all there in this scene. Well, we were getting ready to shoot this scene when a train goes by on the railroad track, out at the far end of this field. So, just when we started to film this scene, the sound department guy screams, "Cut, cut!" The director says, "What's going on?" The sound guy says, "We can't hear, there is too much noise." The director says, "What is it, the train?" The sound guy says, "No, no — the crickets." The crickets were so loud they were drowning out the train (laughs). Another thing that happened is when we almost put the picture over budget with too much consumption of Gatorade, They provided us with Gatorade everyday and we were going through 15 to 20 cases a day. Finally, they had to cut it off because it was killing the budget of the picture. They had just told us they were cutting out the Gatorade and we said, "What?! We're all dying out here." They were just spending too much money on Gatorade and running out of money for film footage. So though it did not have the biggest budget for a Hollywood film, it was a lot of fun to make.

Apesfan: I want to thank you very much for taking the time to do this interview for us.

DPC: My pleasure, thank you.

NOTE: Mr. Colley is still involved in acting and is also pursuing voice-over performing. He also appears at various show/conventions with fellow APES stars like Linda Harrison, Natalie Trundy, and others. Mr. Colley always enjoys meeting with his fans and signing autographs. He is also an extremely gifted performer with a wide range of talent. A final note: Mr. Colley is very nice, gracious, and a humorous man. I found myself laughing a lot at the way he described certain recollections on making movies.
Ted Post is one of the most distinguished and established directors of all time. He is a three-time nominee for Best Director of the Year by the Directors Guild of America, and two-time recipient of the coveted Western Heritage Award for Directing. He has been Emmy nominated and Emmy honored. He has directed hundreds of stage, screen and television productions, featuring many of Hollywood’s top stars. Some of his feature films are: THE LEGEND OF TOM DOOLEY (1959), HANG ‘EM HIGH (1968), MAGNUM FORCE (1973), THE BABY (1973), THE HARRAD EXPERIMENT (1973), WHIFFS (1975), GO TELL THE SPARTANS (1978), GOOD GUYS WEAR BLACK (1979), and NIGHTKILL (1980). Mr. Post was delighted to share his memories of directing BENEATH THE PLANET OF THE APES with us:

*Apesfan: How did you get involved in BENEATH THE PLANET OF THE APES? Is it because Franklin Schaffner couldn’t direct it?*

TP: He didn’t want to do a sequel. Back then, a lot of directors were not turned on by doing sequels because most sequels were carbon copies of the originals. In fact, they were kind of disgracefully done and the people who were the producers were looking for the cheapest way to get the story told and they would not use the original people who were in it. It wasn’t like it is today where the stars will do one sequel after another. Usually the time to do a sequel is not the same time and respect given to the first epic.

*Apesfan: Were there problems with the script when you went into production?*

TP: A tremendous amount! It was a major, major problem, actually. And it was too “clichéd” and “hackneyed” written.

*Apesfan: There was a different kind of script in the beginning, correct?*

TP: Yes. First of all, I wasn’t the first director they chose to do this particular story. Don Medford, who was a friend of Mort Abrahams, was hired and they went to England to look for a writer. They found Paul Dehn there. They worked about 6 months on it and when Don got into some kind of a snit with the material (and with his friend Mort, I gather) he ran like a screaming banshee, away from the project. So when he read that I was going to replace him, he called me and said, “You’re gonna be in deep trouble with it,” because of the way they were attacking it, not Paul Dehn so much as Mort, who was trying hard to twist and turn it in a certain kind of direction. It was going toward a more hackneyed direction as compared to what they were able to accomplish with the original film.
A rare shot of Linda Harrison getting her hair fixed for the next scene.

James Franciscus (in bathrobe) and Linda Harrison rehearse the "mind control" scene.

Apesfan: There isn't much written about James Franciscus, but it's our understanding that he was unhappy with the original script.

TP: Oh, all of us were! I spent a lot of time at Jimmy's home, rewriting it. We re-wrote it to make it at least workable, and "actable." It was not actable.

Apesfan: What did you change?

TP: We made a lot of changes, and when Mort heard about it, he got very hostile and angry at us and he tried to switch it back to the original, which I think made Jimmy Franciscus very unhappy.

When I first read the screenplay for BENEATH, I thought of that quote: "The public will believe anything so long as it's not founded on truth." This was counteracted by an Oscar Wilde quote: "Man can believe the impossible, but never the improbable." So, people are most apt to believe what they least understand. My first feeling when I read this thing was that it was so riddled with sci-fi cliches that I actually wasn't going to direct it either. Once I put my mind to it, I tried to fix in on issues which would make the experience a universal one, but I was under some resistance there and they had already pre-figured it out as to where they wanted to take it. In the beginning they had about $5.5 million budget, which in those years was like $30 million today. But when they took off about $2 million dollars, it went back to just wanting to save a buck and not have Dick Zanuck hurt himself all the more after the great losses of DR. DOLITTLE and a picture called STAR.

To me, I thought we could say something in the film about how we behaved to let this tragedy occur, and that we are now aware of it and are struggling to rectify the mistakes we made. I think that ending would have been a much more interesting one, trying to give that shred of hope. Films should be a refreshing experience for the audience. It should sort through a dilemma rather than trying to sensationalize it. Don't you agree?

Apesfan: I would generally agree with that; however, somehow what makes BENEATH so appealing to us is the fact that it is a downbeat experience and doesn't provide you with a traditional happy ending.

TP: It's "depressingly different." That's what people like about it. I can see where you guys are coming from, not following the conventional lines of storytelling.

Apesfan: The whole idea of Earth's destruction wasn't what you wanted to do?

TP: You know, when I read the script we had no ending established. There were different ideas, such as a mutant type of newborn, half-sheep and half-human. The special effects people had worked out something with the makeup people, who were brilliant. John Chambers and Dan Striepeke were terrific artists who really tried to do something special with their imagination and insight. Well, nobody seemed pleased with that idea, so we kept on thinking about what sort of ending this picture was going to present. Then we began to think of the story itself: humans failed as a civilization, and the apes took over. This meant that the id side of human nature emerged, and we could have suggested that it's up to our current society to prevent civilization from "slipping back" into the jungle or letting it fall into the toilet or sewer. The struggle should have been to try to rectify the mistakes we made because, to
me, entertainment should uplift the spirit. Seemingly, what happened was that “the powers that be” took the suggestion of a selfish egotist; he didn’t want the series to go on anymore. It was a very personal attitude, one which had nothing to do with the future of the story and maybe providing employment later for more people, with the possibility of this becoming a series.

Apesfan: Charlton Heston often claims credit for the ending of the movie. Was this your understanding?

TP: Yes, it was his idea and I didn’t know that until I saw the documentary [BEHIND THE PLANET OF THE APES]. I thought it was Dick Zanuck, frankly, who had been fired from his job by his father and the board of directors. I thought he was so angry that he said, “Let’s blow up the world! If I’m gonna go, I want everyone else to go with me!” That was my interpretation, but when I saw the documentary, I was stunned to see that it was really Chuck Heston’s point of view, and he was concerned that there should be no more stories of this kind so that he would not have to be considered for them because he didn’t want to do this picture -- or at least this kind of story -- ever again. He had struggled with the first movie and tried to get it done and it was a chore for him to get other companies to agree to do it. When he got Dick Zanuck to say “yes” he was appreciative. As far as I was concerned with BENEATH, I didn’t want to do the picture without him. I didn’t want to sell an audience short by picking someone else to do it and pretend that it was going to have the same quality that the original had. Usually, when a star backs out, you get very suspicious of the material and I didn’t want that to happen.

Apesfan: Did you find Mr. Heston to be cooperative during filming?

TP: They gave me twelve days to work with him, and not much more. He kept cutting down the days; it went from twelve days to eight days, to seven days...he kept cutting it down because he said he had to go to England where they were doing a retrospective of his work, and to Spain to do JULIUS CAESAR, I think. The days kept getting chopped down; I forget the amount of actual days, but it was a number more originally than I ended up actually working with him.

Apesfan: You said that there was an ending shot with Heston that you couldn’t use?

TP: In blowing up the world I wanted him to fall into the camera, with his hand very large in the frame, in one take instead of doing it in two cuts. It would have been a more interesting shot that required a lot more lighting; but in order to get him out as fast as possible, I did it in two cuts.

Apesfan: Were there any scenes or shots not used in the finished film?

TP: There was a very important sequence underwater in the original story. But that would have doubled the price, and they had cut about $2.5 million out of my budget.

Apesfan: There was a rare featurette for BENEATH which has extra footage; there is a moment near the end where a gorilla pokes a rifle into the cell and fires a round of ammunition. The speech by James Gregory as Ursus was a lot longer as originally filmed...

TP: I think Mort Abrahams did a lot of deciding as to how the picture
should look. One thing that he did, which was very good, was the church scene underneath when the mutants where all singing; James Francis and Linda Harrison were prisoners sitting there and listening to the sermon as the mutants were worshipping the bomb. I think that editing was done by Mort; he went off and did it with an editor without telling me. When he showed it to me, I thought it was very good, so I said, “Leave it that way, it works very nicely.” Marion Rothman, who was the editor, was an interesting editor but she was not the kind of editor that was right for this particular picture. There were a lot of things she did that had to be re-done, just to make the picture logical. The up-front piece of the story about a good quarter of the way in is rather sluggish, I think, in pacing. Instead of moving from point to point to point, I felt they dragged it out a bit and made that half of the story kind of spell out the lack of excitement that should have been taken care of, at least by the editing. I pace my pictures when I direct them; when I direct actors are paced. Once a point is made, you go to the next point; you don’t sit there and watch that point hatch by laying on it and laying on it and having the audience sit there and watch it and nothing is happening except a lot of time is going by when they should be moving on to the next issue.

Apesfan: How where the conditions filming out in that desert heat?

TP: The conditions were okay. They were fine. Did you hear otherwise?

Apesfan: No, we were just curious, you weren’t wearing any ape makeup out there!

TP: I wore a hat. I usually don’t, but I did then. But it was good, it wasn’t bad. We had a very tight schedule. We took it from 52 or 60 days, whatever it was, and brought it down. I think I came in a day under schedule, and they seemed very happy that I was able to do that. But I was unhappy about the fact that I couldn’t get what I wanted in the ending. The ending should have been at least more dramatically visualized but it was not done as well as I had envisioned it.

Apesfan: Was Burt Reynolds originally considered for the role of Brent?

TP: I don’t know. I inherited a pre-packaged arrangement. Jimmy Francis was already cast when I got there and so were a couple of other people.

Apesfan: Can you tell us more about James Francis?

TP: Oh, he was my dearest friend. He was a heavy smoker...you couldn’t stop him. His wife ended up leaving him at one point, she fell in love with the guy who cleaned and groomed their horses. Jimmy was so devastated by that. We saw each other very often then, just to help him out emotionally. But we were very good friends and whenever I had a job for him, I would call him and ask him to read it. He did me a great favor in GOOD GUYS WEAR BLACK; he had a job playing President Kennedy in another film and he only had two weeks to give me for his part in GOOD GUYS WEAR BLACK. So he took the time and we worked on his part a little bit and he did it very nicely, playing a state department villain.

Apesfan: What can you tell us about the mutant makeup?

TP: They showed me what they had been working on in the makeup room. I saw these well-sculpted heads with three eyes, one eye, one ear...the kinds of things they thought would happen if a neutron bomb took over and destroyed most of the genetic forms and shapes which we were accustomed to seeing. But it was too repulsive, so I thought of something I’d seen in Gray’s Anatomy at school, where you had the epidermal skin missing and all you saw were the veins and blood vessels beneath it. I thought you would then have to wear a mask or something to hide the fact that we could no longer get back to what we once looked like. When I took this idea to Chambers and Striepeke, they went “WOW!” and they went with it. It was as simple as that.
Apesan: Did you have any complications with the makeup?

TP: There was one complication with Thomas Gomez, who played the ape minister. He was a good friend of mine and wanted to be in the film. But when they started to put the mask on him, he got very claustrophobic and frightened and he broke into a tremendous sweat. He said, “My God, Teddy, I can’t do it!” Well, it was too late because that was the day we were going to shoot. So I said, “Let’s cut open a side of the mask,” and we did that but I don’t think it was done too well on that certain side of the mask, and it’s even seen on the screen, even in the longshots. Somebody picked up on it one time. But it made it possible for him to play the role.

Apesan: We’ve seen stills which could indicate that there were more scenes filmed with the minister in conference with Dr. Zaius and General Ursus. Do you recall any other scenes like this?

TP: No, I don’t ... You know, we shot that so fast and he was so good, he knew the lines, and the whole point was to put him in there and get him out as fast as possible. So, unless you heard differently, I don’t remember wasting a second with him. We put him in front of the camera and I put three cameras on it, I remember – a closer shot which I think we used once – but most of the time they were longshots, weren’t they?

Apesan: There is a shot of the minister where he is giving the mass, but you only see a profile of him from one side.

TP: Well, I guess we got away with it, because you guys would have picked up on it almost immediately if it was that obvious!

Apesan: One sequence we’ve always liked is the moment where Taylor and Brent are forced to fight each other. Although stunt doubles were used here and there, it’s done so well that it’s very hard to tell.

TP: James Franciscus loved the idea of doing his own stunts, although there were certain moments where he didn’t have to. I think we used two stunt doubles but they were only in the longshots. The closeups were definitely our two principals. My concern has always been not to hurt anybody, but give the illusion and we have to make it look as real as possible without doing any damage.

Apesan: Kim Hunter returned as Zira for the movie. What can you tell us about working with her?

TP: She automatically fit into her role and she knew exactly what she wanted to do. I did scenes with her and David Watson where I gave them a lot of business to do, such as where she was a homemaker. I gave her little things to do and it worked out nicely for her. I had never worked with her; she was very nice, very sweet, but I don’t think she felt that the script was as good as the first one. So there was kind of a little bit of an “attitude” which she kept hiding; I could detect a little touch of unhappiness with the material, I think. I myself felt the same way; we had to get the performers to present their characterizations in a way which would transcend the kind of writing which they were accustomed to, and which could have been better.

Apesan: Not much is said about David Watson, who took over the role of Cornelius...

TP: Why is that, I wonder? He was wonderful!

Apesan: Did you have to “coax” him a little to take over the role from Roddy McDowall?

TP: Wow, he jumped at it! He had seen the original picture several times. Everyone thought it was Roddy McDowall! Even Roddy told me, after the picture was done, “You know, Teddy, they all thought I did it!” I said, “Well, you did!” (laughs)

Apesan: As a child you could never tell the difference?

TP: That exactly right! I mean, I’ve gotten that reaction all along, that it was really Roddy there, playing the role! (laughs) But when Roddy said he had a job to direct a film – you know, he wanted to be a director very badly – he came to me apologetic and I said, “No, go ahead, I think it’s important for you to advance what you would like to do with your life and career.” I’ll never step in anybody’s way, and it happened two or three times with other actors that I’ve worked with, some very big ones, who wanted to step into the director’s chair.

Apesan: Did you get the idea from Roddy that he would have liked to do the sequel?

TP: He liked the idea, although he had his objections. Another thing about Roddy, he liked to work. He took practically everything and with his great talent, he took the material and really lifted it higher than the way it was written. He was really terrific. I knew him very, very well from back in the early 50s when we used to have dinners with his mother and father. We’d share stories about young Roddy growing up in England and he was well liked. He was brilliant in HOW GREEN WAS MY VALLEY, and even when he grew up he was still brilliant. He was very bright, intelligent, caring, insightful, and respectful. He respected the profession and the work one was responsible for when he grabbed hold of a role. He worked at it as if it were Shakespeare.

Apesan: Linda Harrison has said that you were good to work for, that you gave her good motivation and direction. What can you tell us about her?

TP: She was a little girl trying so hard to understand what her responsibilities were to a role that was written as a silent role. She understood immediately that she was there to do something, but what? I tried to make her main action to try and understand what the others were doing, to struggle to put it together, like when Jimmy spoke to her at the beginning, trying to say the name of Chuck Heston’s character. She, in turn, had to try very hard to grab at what they were trying to tell her. I told her that at the beginning this was her main line of action, but that as the picture progresses more and more it becomes a little clearer as to what they demand of her. There were little steps that I guided her with carefully, so that her eyes reflected meaning or some struggle of what they were trying to say to her.

Apesan: What can you tell us about James Gregory, who played General Ursus?

TP: I loved him, too. They wanted Orson Welles to do his part originally. I called Orson and I asked, “Do you like PLANET OF THE APES? We have a part for you.” He said (making a stern voice), “Is it one of the apes?” I said, “Yes,” and he said, “You want me to wear a mask?” I said “Underneath the mask is what is either going to make or break the part. Your talent will probably help make the story, so what’s wrong with that?” And Orson said, “What’s wrong with that? It’s demeaning for an actor to wear a mask! All his life he exposes his face to be seen and recognized, and I won’t do anything like that!” So I said,
“Orson, the Greeks wore masks! Every great player -- they all wore masks!” Well, there was a long silence and Orson says, “Can you tell me who the actors were?” (laughs) And I answered, “No, I couldn’t, but the Greeks could!” (laughs hysterically). Well, he wouldn’t do it, so we called Jimmy Gregory and he said he’d be happy to do it.

Apesfan: *He didn’t have any trouble with the makeup?*

TP: Oh, no! He just loved it. He had a ball!

Apesfan: *What was Maurice Evans like?*

TP: Oh, he was a doll! You know, these were professionals who really enjoyed the world they were in. Nothing stops them from the experience they extract from everything they touch. Maurice Evans was a great, powerful stage actor. At first, I was a little intimidated by him, but after working with him, I found out he was a charming, delightful individual. There was no ego involved at all, which can sometimes become a problem between actor and director.

Apesfan: *You had a very diverse group of actors playing the mutants. What can you tell us about them?*

TP: I see Jeff Corey on occasion. He is one of the great acting teachers in Hollywood and a good friend of mine. He enjoyed doing the film. Victor Buono was a very considerate, very sensitive guy. I remember he gave me his coat at one time because he saw that I was a little cold. He was that kind of a guy -- very friendly, warm, and highly gifted. So were Paul Richards and Natalie Trundy. Natalie was determined to be a noteworthy actress but she also knew her power because she was the producer’s wife. I saw her at the Motion Picture Academy recently.

"In blowing up the world I wanted him to fall into the camera, with his hand very large in the frame, in one take instead of doing it in two cuts."

Apesfan: *And Don Pedro Colley?*

TP: I got him the job because I liked him so much. I haven’t seen him in years, though...

Apesfan: *He makes guest appearances here and there. Are you aware of the cult following that these films have these days?*

TP: I became aware of it a little while ago, and you guys have reinforced it.

Apesfan: *BENEATH THE PLANET OF THE APES has always been one of my favorite films of all time...*

TP: Wow! To have somebody like you guys, with the ability to see a value that I don’t think any of us were thinking about at the time...

Apesfan: *Over the years, a lot of fans have come to pick BENEATH as their favorite film in the series.*

TP: I went to a store the other day and they had only the two videos for PLANET and BENEATH. There was only one copy left of BENEATH and about eight for PLANET. So I turned to the clerk and I said, “Did you have more copies of BENEATH originally?” and he said, “We had quite a bit more, but those went first, before the original!”

APESFAN
APE CREATIONS
Fantastic PLANET OF THE APES makeups and busts by Arnold Gargiulo II

(all photos courtesy of Arnold Gargiulo II)
PLANET OF THE APES Soundtrack Review
By Alan Maxwell

In 1997, Varèse Sarabande, one of the leading companies in the area of soundtrack issues and re-issues, graced us with a brand new release of the original soundtrack recording of PLANET OF THE APES, scored by Jerry Goldsmith. This new release is complete in every sense of the word, and is a huge improvement on every prior release, containing over 35 minutes of previously unreleased music, including over 16 minutes of music from ESCAPE FROM THE PLANET OF THE APES (and believe me, “previously unreleased” is a phrase that you’ll be used to by the end of this review).

This new release is part of an ongoing series entitled “Fox Classics.” Although this series was previously issued under a different record label (with releases such as the seminal THE DAY THE EARTH STOOD STILL), it did not last very long, and disappeared from the market with only a few releases to its name. A few years later, Varèse Sarabande picked up the rights to continue producing the series, and here is where PLANET OF THE APES fits in. To start their series, Varèse chose PLANET OF THE APES and Bernard Herrmann’s JOURNEY TO THE CENTER OF THE EARTH – both classics indeed.

Before discussing the music itself, I should point out the disc’s other features. Previous releases from Varèse Sarabande have not been known for having a high degree of information in the inlay, but recently they have been acting to rectify this situation, particularly with their “Fox Classic Series.” The front cover shows the colorful artwork of Heston being restrained by gorillas, with Ape City and the Forbidden Zone in the background. This was the picture used to promote the French release of the film (usually accompanied with the tagline “J’homme traqué, mis en cage par les singes civilisés!”), and consequently isn’t seen in certain other areas of the world.

This cover forms the first page of a wonderful 12-page inlay. The inlay is in glossy full-color, and contains poster artwork, stills from the movies, some production artwork (previously seen in the Marvel magazine, but not in color) and extensive notes by Jeff Bond, in which he briefly discusses the film and then takes us through the various tracks on the disc. Jeff Bond is an expert in the field of soundtracks and is a regular writer and critic for Film Score Monthly magazine.

The back cover features the track listing and a color picture from the finale of PLANET OF THE APES, with an inset picture of the poster art from ESCAPE.

The disc itself has the same picture as the front cover, reproduced in white and shades of blue.

Another notable feature of this release is the sound quality. It has been remastered, according to the notes, “from the original 35mm film elements.” Well, I’m no expert and I can’t tell you exactly what this process involves, but I’ll say this – the sound quality is superb.

Far superior to previous issues, this new release gets the very most out of the old analog recordings and if, like me, you’re only used to listening to Intrada’s release of the soundtrack, it’s almost like (and almost as exciting as) hearing the disc for the first time again. With Goldsmith relying heavily on percussion for this score, there are lots of subtle little noises which were almost inaudible in previous releases, but are now heard with impressive clarity. It is this sort of care and attention to detail that make this CD such a wonderful experience for anyone who was impressed by the music when watching the film.

But what about the music? There is something special about the music which is apparent even when listening to the first track -- the sequencing. The sequencing of an album’s music is always open to discussion, but there is usually one common aim -- to have the music take on a logical and coherent flow. However, on soundtrack albums, this always seems to be a strange debate. After all, if a series doesn’t flow properly when presented in the order they are used in the film, I can’t really see them flowing at all.

Thankfully, this is not a matter we need concern ourselves with for this release. Not only is the soundtrack complete (for the first time ever, we have every single piece of music from the entire film), it is also chronologically sequenced. Consequently, the music flows perfectly, and is effective in every way that a soundtrack should be -- it is perfect accompaniment to the film, and when listening to it on its own, it takes on a special musical persona, echoing and evoking the emotions and atmosphere of the film. As you sit down and let the sound wash over you, you can’t help but be enveloped in the movie, mental images of the film bombarding your mind with every note you hear.

Rather than to take each individual track in the order they appear on the CD, I’ll first cover the tracks which do not contain any previously unreleased music. While they do not contain anything new, they are still improvements over previous versions due to the superior
sound quality I mentioned earlier ("The Hunt" is not only one of my favorite tracks from the album, it is also one which I believe benefits most from the improved sound quality of the new release).

"Main Title" remains as spooky and striking as ever and, despite the new tracks, is still one of the highlights of the score.

"The Search Continues," although seeming at first glance to be a new track, is actually the same track which was Intrada's release under the title of "The Search." Starting off in a similarly eerie style to the main title, this slowly builds layer upon layer as the astronauts trek through the forbidden zone. After a brief crashing of percussion when they find the "scarecrows," the score quiets down again until they finally come across the waterfall they so desperately need.

"The Hunt" follows the astronauts' plight to escape the clutches of the gorillas after making the first horrible discovery about this strange new world. This is one of the most memorable tracks on the album, featuring as it does the famous horn sound used by the hunting gorillas. The track eventually becomes less frantic, and dies down to an instrumentally sparse accompaniment as the captured Taylor is taken back to Ape City. I've already mentioned that "The Hunt" does not feature any new music, and this is followed by another cue with no new music, the short track, "A New Mate."

The next track with no new music in it is "No Escape," which accompanies Taylor's doomed escape bid, resulting in the moment when he utters those memorable words, "Take your stinking pews off me, you damn dirty ape!" To me, "The Hunt" and "No Escape" are perfect examples of how to score an action sequence. The music is fast and furious to fit the action, but at the same time manages to avoid sounding disjointed when listening to it on its own. To be able to listen to an action cue as a piece of music in its own right, without it sounding like a cacophonous mess devoid of any melody, is a sign of a great soundtrack.

"A New Identity" and "The Forbidden Zone" are the next tracks on the disc which have no changes in terms of musical content from the previous releases. It is the latter that is a particularly special piece of music to me. The first time I ever saw PLANET OF THE APES, the music was one of the elements of the film which struck me the most, and the images of the forbidden zone, coupled with the eerie accompanying music (similar to the main title) stuck in my head for weeks afterwards. Even now, I still get a tingle down my spine when I hear it.

The last track on the disc not to feature new music is "The Cave," and I'm sure you'll not have any trouble figuring out which part of the film this comes from.

And now we get on to something really special — previously unreleased music, something that the disc has an abundance of.

The very first piece of music on the disc is not exactly previously unreleased, but it was missing from all the earlier releases of this particular soundtrack. Lasting only 13 seconds, Alfred Newman's "Twentieth Century Fox Fanfare" is a welcome addition. Again, this shows the care with which this release was put together, and insures that it is truly complete.

The first track after "Main Title" is one of the most exciting finds on the album. "Crash Landing" weighs in at an incredible six minutes and 40 seconds of music, not one second of which has been previously released.

"Crash Landing" is an excellent piece of music, and also works incredibly well in the film. After the tranquil ending to the main title, "Crash Landing" explodes from your speakers as the spacecraft plummets out of the sky and into the forbidden zone below. We are then fooled into thinking the excitement has for a moment passed, only to be abruptly shaken up again later as the three survivors flee the sinking ship and head out in search of life.

As well as fitting the film superbly, "Crash Landing" can also serve the purpose of being a "Planet of the Apes" overture. It does,
throughout its duration, feature (in one form or another) just about every theme that is used in the film. It almost like a six-and-a-half minute long version of the soundtrack.

"Crash Landing" is immediately followed by "The Searchers," as the astronauts continue their voyage through the forbidden zone. It's another eerie piece of music as quick piercing strings collide with brisk percussion noises and quick stabs of piano. "The Searchers" is less than two and half minutes in length, but definitely worth visiting again and again.

The next cue to feature previously unreleased music is not a completely new track, but an extended version of "The Clothes Snatchers." As well as the obvious improvement in sound quality, it has had about 40 seconds restored to it that were missing from Intrada's release.

Similarly, "The Revelation" has been fully restored since Intrada's release. Originally measured about a minute and a half, this new version has been extended by almost two minutes. About a minute into this track you notice the difference, before finally returning to the closing notes you can recognize from previous releases. This music alternates between furious action music and a more subdued theme as Taylor tries to communicate only to have his efforts ruined and fights a savage human.

Another brand new track appears in the form of "The Trial." Lasting for about two minutes, this accompanies Taylor's attempt at defending himself against the laws laid down by apes, before being led off to discover Landon's fate.

"A Bid For Freedom" has been extended since the Intrada release, practically doubling in length from the original.

There are two more tracks from the original film which have never seen the light of day until this disc was released. Both "The Intruders" and "The Revelation (Part II)" are taken from the latter stages of the film. While "The Intruders" is merely a minute and nine seconds, it certainly packs a punch. Goldsmith's ape-like percussion noises are stirred up again before giving way to short, sharp bursts from the orchestra.

"The Revelation (Part II)" is a valuable piece of music, given that it accompanies the dying moments of the film, and exactly why it was left off previous releases is a bit of a mystery.

A calm melody is interrupted by barrages of percussion and strings, which quickly give way to a more subdued tone again. This continues as Taylor and Nova ride off deeper into the forbidden zone and make the terrifying discovery...

The final track on the disc is a sixteen-and-a-half suite of music from Goldsmith's other APES score, ESCAPE FROM THE PLANET OF THE APES. I have only one complaint about this entire release (and pretty minor it is, too) and that is that we are not told anything about the music contained in this suite. If you want to know which part of the movie each cue comes from, you'll have to figure it out for yourself. I should point out that I did not go back and check, so some of my guesses as to where the following pieces of music fit, may be wrong.

Of course, there is no mistake the opening of the suite. Anyone who has watched ESCAPE more than once will probably know the main theme tune instantly. For the first few abrupt notes, we are fooled into thinking that we are about to hear something very similar to Goldsmith's original APES score, but we soon find out differently. All the same noises are indeed there, but as part of a larger mixture.

There is no doubt that the main title, like certain other pieces of music in ESCAPE, is definitely straight out of the 70s, and hence your opinion of this music will no doubt depend greatly on how much appreciation you have for the music of that period. Personally speaking, I love this theme, but at the same time, I have no doubt that some people will inevitably consider it to have dated badly. But whether you love it or hate it, the theme serves as an excellent reminder of the extraordinary capabilities of a very talented and versatile composer. Although the orchestral and percussive style of the original film is present, it has been combined effectively with modern musical styles, showing that Goldsmith has a good grasp of contemporary music as well. In fact, given the similar sounds used in both the original film and ESCAPE, it's almost as if the theme was a pop remix of the original film's themes.

The opening theme lasts for about two and a half minutes before blending into a laid-back, bass-driven melody. It's as if Goldsmith has started writing a piece of jazz music and then decided to sprinkle in some of the sounds that are the trademark of the original movie's score. After about a minute, this music is brought to an end with some harsh horns, which I'm guessing would coincide with the death of Milo.

The music then returns to a subdued atmospheric number which sounds very akin to something from the original film. Although there are the occasional hints of 70s music creeping into it, this suspenseful track is unmistakable APES music.

Shortly after the five-and-a-half minute mark, a new melody creeps in. In actual fact, it is the same melody as performed in the main title, only now it is slower and being played in a far more melancholy tone by a flute, backed by the tranquil plucking of some strings. My guess is that this would possibly accompany Cornelius and Zira mourning the loss of their friend.

This melody lasts for about a minute before some more suspenseful sounds start to creep in again. These are then broken by a sudden barrage from the orchestra, before the music returns to the jazz-tinged combination of 70s modern music and Goldsmith's more traditional APES scoring returns.

Shortly before we reach seven and a half minutes, the music changes again, switching to a single bassline occasionally coupled with very military-sounding drums and short bursts of low piano notes. The bass disappears for a moment to give way to more percussion, before returning again, accompanied by muted horns. At this point, the music sounds very like the original movie's score until a guitar manages to fight its way into the music as well. There are some high pitched flute notes before it once again breaks for a few seconds of percussion. When the music returns, it is even more dramatic and suspenseful, and reminds me slightly of the famous theme from JAWS.

After approximately nine minutes of music, there is a reprise of the opening theme, albeit with minor changes. It is given a more suspenseful edge this time. As we can see, the music is following the pattern of the film. While initially quite jovial and fun, the film begins to turn more sinister, and the music begins to take a darker tone accordingly.

A minute later, we return to a more instrumentally-sparse piece of music. Again, it is heavy on suspense, and the momentum starts to build up, re-introducing guitar riffs to the mix. It was not until I listened to this music on its own that I realized just what a fine atmosphere of suspense that Goldsmith created with this score.

At twelve and a half minutes, the nervous build-up (which I think covers the moments when the net begins to close in on the apes) culminates in a brief moment of drama as a piercing fanfare from the orchestra is interspersed with abrupt beats of a drum. I believe that this music is from the finale of the film, ending with the deaths of Hasslein, Cornelius, Zira, and the baby chimp.

The music then gives way to a solitary acoustic guitar. Before long, some of Goldsmith's famous APES scoring weaves its way in before being joined by a slow melancholy wind melody. It soon strikes a happy note again, however, as some hypnotic tingling sounds the arrival of the main theme again, this time performed on a wind instrument again, accompanied by the frequently recurring bassline.
The percussion soon returns and so the theme goes on, until about fifteen minutes and forty-five seconds, when it falls silent.

Slowly, a string arrangement appears, heralding the movie’s end credits, joined by the horn section and the percussion noise resembling a wave crashing the shore, a noise prominent in both of Goldsmith’s APES scores. And then, with a loud but brief final clout of notes, the music bows out.

As I have said already, we are given no indication about themes contained within this suite, and I have guessed according to the flow of the film. If the pieces have not been recorded in chronological order, then my guesses may be way off the mark (if anybody has a definitive list detailing the breakdown of this suite, I’d love to hear from you).

So between the complete score for the original movie, and most of the main themes for ESCAPE, overall the disc is a terrific release. But what are the bad points of the CD?

Well, as I said before, I had only one complaint, regarding the lack of information about the ESCAPE suite. However, if you wish to look hard enough, you will no doubt be able to spot other minor quibbles.

For example, there are no dates given for when the music was recorded, or whereabouts, as one frequently finds on other soundtracks. Also, where is the romantic piano theme from ESCAPE (when Cornelius and Zira go clothes shopping, etc.)? Why not a complete release for the ESCAPE soundtrack? If Goldsmith’s two scores can be released in one package like this, why not give the same treatment to Leonard Rosenman, who also did two? And in this age of computers and enhanced CDs, why not go the whole way and include an enhanced portion of the disc for computer users?

Such complaints may have a basis, but to be honest they are in this case completely unfair on Varese. In truth, we should give them our congratulations and our sincerest thanks for producing one of the most important and exciting PLANET OF THE APES items to be released in many, many years.

**Additional Notes:**

Shortly before this CD was released, a company called Pony Express issued a bootleg CD containing two Goldsmith scores, THE MEPHISTO WALTZ and ESCAPE FROM THE PLANET OF THE APES. It retailed at around $30 (U.S.). The Pony Express release apparently contains a more complete version of the ESCAPE score, and it contains the famous “Shopping” track so painfully missed on the Varese release (look for a review of this CD in the next Apesfan).

If you would like to keep up to date with Varese Sarabande releases, they have a Web site at www.VareseSarabande.com. Other recent Varese releases by Goldsmith include a CD in the Fox Classics range in a similar format to the APES release containing THE MEPHISTO WALTZ and THE OTHER, and also “Frontiers,” a compilation of some of Goldsmith’s other science fiction music, including such rarities as LOGAN’S RUN, DAMNATION ALLEY, and TWILIGHT ZONE: THE MOVIE.

For regular updates on general soundtrack news, the Web site of the aforementioned Film Score Monthly magazine is an excellent starting point — it can be found at www.filmscoremonthly.com.

When I last checked, Intrada were selling their (now deleted) PLANET OF THE APES release for 99 cents per copy. They may have sold out by now, but you can check their Web site at www.intrada.com.
A CHRONOLOGY OF THE PLANET OF THE APES

by Patrick Michael Tilton

Any fan of the Planet of the Apes movies and live-action television series should realize that the Saga is beset by particular, peculiar anomalies in chronology. The reasons behind these anomalies are straightforward: the writers flubbed, contradicting previously written entries in the series. However ... I, being a true fanatic of all things Planet of the Apes, devised ways of explaining the anomalies in such a way that—while more questions are raised by the answers—at least some sort of sense can be made.

As a preliminary, please notice that the title of my article is "A Chronology . . ."—not "The Chronology . . ."—and the conclusions I reach are in no way binding for any other fan. I call 'em as I see 'em. Feel free to disagree. Also, note that the chronological data I present will be in the formats "dd mon yar"—for instance, 25 Nov 3978, rather than 11-25-3978 (as it appears in the movie’s prologue)—or "year mon dd." I find it easier this way to avoid confusion regarding the numbers. Also, note that when I write numbers, everything to the right of the decimal point will be in a slightly smaller point size, and spaced in threes (for example, lightspeed = 2.997 924 58 x 10^10 meters/second).

Firstly, what are the anomalies? The particular chronological anomalies are as follows:

The EarthTime Chronometer in Taylor's ship, after touchdown, reads 25 Nov 3978 . . . yet Brent tells "Skipper" that he 'took an Earth-Time reading before re-entry ... Three-Niner Five Five ... Three Thousand Nine Hundred and Fifty Five ... A.D.,' and both Zira and the United States President (in Escape) confirm that the "date meter" registered 3955 as the year of Earth's destruction (unfortunately, the month and the day-of-the-month are not indicated).

The opening credit sequence of the TV series indicates that the time warp which hurled Virdon, Burke and Jones into the future began when the ShipTime and EarthTime Chronometers were in synch on 19 Aug 1980 and then began diverging, the EarthTime Chronometer racing ahead to the date 14 Jun 3085 . . . however, the day after touchdown Virdon and Burke see the EarthTime Chronometer reading 21 Mar 3085, indicating that they landed on 20 Mar 3085, a full 116 days prior to the date indicated in the credits.

Taylor's ship can be seen to be travelling at a velocity that appears to be faster than light (due to the relativistic dilation of time at near-light velocity) in the beginning of Planet, and three days pass by on Earth (the 24th, 25th, and 26th of March 2673) during (by my VCR's count) 94 seconds of ShipTime . . . however, to have travelled at near-light velocity some 700 years into the future means that just about the same number of light-years have to have been traversed, and Taylor straightforwardly tells Landon, "We're three-hundred twenty light-years from Earth on a planet in orbit around a star in the constellation of Orion. Is that close enough for you?" Well, no it isn't! 320 light-years should be traversable at near-lightspeed in just 320 EarthTime years.

I have an explanation that can make sense of these and other anomalies. My explanation involves Black Holes, Wormholes, and Time Travel.

Firstly, exactly how do both Taylor's ship (and Brent's ship) and Virdon's ship get from locations 320 LightYears and 4.3 LightYears away, respectively, back to the Earth? The filmmakers never do explain how Taylor, travelling out towards Orion, ends up back on Earth. The news announcer in Escape mentions (in 1973) that the two ships launched the previous year (in 1972) were thought to have disintegrated in orbit (around the Earth? the Sun? the center of the Galaxy?). And what sort of propulsion system are these ships equipped with that allows them to travel at relativistic velocities, since—as far as anybody knows—we don't have the technology to send anything that fast, not even a small, Spunik-sized payload.

I propose that these ANSA ships (assuming that "ANSA" refers to the agency that built the ships) have some sort of warp drive that bends space-time in a specific way. Note that when Taylor makes his Final Report before he goes into hibernation, the chronometers read (at the start):


The last reading shows the EarthTime Chronometer clicking to 27 Mar 2673. As I said before, this is 94 seconds after the chronometer changed from 23 Mar 2673 to 24 Mar 2673. Since there are 86,400 seconds in a day, and 259,200 seconds in 3 days, then the Time-Dilation-Ratio (TDR) of ShipTime to EarthTime (ST:ET) is 94 to 259,200. In other words, for every unit of ShipTime, 2,757.446 808 51 units of EarthTime pass by. The equation of chronometric divergence due to time dilation as dependent upon the velocity of the moving object relative to its initial frame of reference is: ET = ST / [1 - (v / c)^2] [v = velocity of the ship, c = velocity of light]. Figuring ET as 2757.446 808 51 ST as 1, and c as 1, then v = 0.999 999 993 240, since (v / c)^2 = 0.999 999 808 482; 1 - 0.999 999 808 482 = 0.000 000 131 518; v = 0.000 000 131 518 = 0.000 362 654 321; and 1 + 0.000 362 654 321 = 2757.446 808 51. In the ordinary universe, governed by Einstein's Theory of Relativity, this would indicate that Taylor's ship is travelling at 99.999 993 42% Lightspeed, which is 299,792,438.3 meters/sec, as Lightspeed is exactly 299,792,438 m/s in a pure vacuum.

For all practical purposes, 299,792,438.3 m/s is a sufficient velocity to travel 320 LightYears in just 320 years of EarthTime. Why, then, does Taylor's ship travel at the stated Time Dilation Ratio yet take longer to reach Orion space? I posit that the warp drive on the ANSA ships operates on an efficiency level of around one-sixth the necessary level to reach Einsteinian relativistic velocities.

In other words, to reach Hassleiman relativistic velocities, the ANSA warp drive warps the space around the vessel in such a way that the medium through which the vessel is travelling is refracted, and the Index of Refraction of this "deep space" is 6.268 75 (approximately), meaning that the velocity of light in this refracted medium is only 15.952 13 569% that of light in the pure vacuum of ordinary space, a mere 47,823,323,390 7 m/s. How do I figure this? Well, A.D. 3978 minus 1972 = 2006 years, and 2006 years divided by 320 LightYears = 6.268 75, and 1 divided by 6.268 75 = 0.159 521 435 692. If the efficiency of the ANSA warp drive allowed for a refraction index of I (the minimum according to physics textbooks), then it would travel at the ordinary velocity of light in a pure vacuum: 299,792,438 m/s. In Star Trek, Star Wars, and Isaac Asimov's novels,
the propulsion systems of the respective ships allow for "impossible" indices of refraction that are less than 1 (zero for the Asimov hyperspace drive). Those ships are able to travel faster than light relative to the initial frame of reference (considered an impossibility in real science). The term "hyperspatial" is appropriate for such stardrives, since the velocity of the ship is hyperluminal; however, in the Planet of the Apes universe, the ANSA warp drive is more properly termed "hypospatial," since it still travels less than the velocity of light (which, itself, is refracted to be less fast than it is ordinarily). I propose that the "deep space" to which Taylor refers in his Final Report is the hypospatial medium cocooning his ship. Interestingly enough the "deeper" you go into water, the denser the water gets, and the higher the index of refraction climbs (the index of refraction is a function of the density of the medium through which light propagates). "Deep Space" is an appropriate term for a warp-space medium through which light travels slower than in ordinary space.

The advantage for Taylor's crew in utilizing this ANSA warp drive is that relativistic velocities (and, hence, Time Dilation) are possible; their mission involves:

ACCELERATING to a top cruising velocity of approximately 16% Lightspeed,

ENGAGING the ANSA warp drive, which distorts the medium through which they are travelling in such a way that relativistic time dilation occurs at the corresponding lower velocity,

CRUISING at that top speed, as the EarthTime chronometer clicks forward at a rate of 1 day for every 31 1/3 seconds (ShipTime),

DISENGAGING the ANSA warp drive, which results in the ship's medium of travel resuming an index of refraction that of normal space, and

DECELERATING from the top cruising velocity, to an orbital velocity around the star system to which they are travelling.

Since the chronometers are clicking at known rates (1 day = 31 1/3 seconds, 3 days = 94 seconds, etc.), we can find out when the ANSA warp drive was engaged. The Ship-Time Chronometer reads 14 July 1972 when Taylor says, "In less than an hour I'll finish our sixth month out of Cape Kennedy. Six months. In Deep Space." Presumably, in less than an hour of ShipTime, the ShipTime Chronometer will click ahead to 15 July 1972, meaning that Taylor's ship blasted off from Cape Kennedy six months earlier, on 15 January 1972, exactly 182 days earlier (1972 was a leap year). At 31 1/3 seconds per ET day, Taylor's ship must have engaged the ANSA warp drive around 14 Apr 1972. How do I figure this? Well, since there are 256,015 days from 15 Apr 1972 (Day 1) to 23 Mar 2673 (Day 256,015), then 256,015 x 31 1/3 + 86,400 = 92,884 945 98 days of ShipTime during which the chronometers diverge at the rate of 3 days ET = 94 seconds ST. Since 182 - 92,885 = 89,155, then it was just over 89 days after 15 Jan 1972 when the launch occurred. If we assume that the launch occurred at 12:00 Noon on 15 Jan: 1972, then 89,155 days later brings us to 3:43 PM on 14 Apr 1972 (though, since 15 Jan 1972 starts at 12:00:01 AM and ends at 12:00:00 AM, we could go up to 12 hours before the above date—3:43 AM on 14 Apr 1972—or up to 12 hours after the date —3:43 AM on 15 Apr 1972. For simplicity's sake, I chose the middle of the day, noon, on 15 Jan 1972 as the launch time.

So, Taylor's ship accelerates for just over 89 days before going into "deep space." It accelerates to a top velocity of around 48,000,000 m/s (about 16% Lightspeed in ordinary space), since it is at this rate of speed that 320 light years can be traversed in 2006 years. The rate of acceleration figures as 48,000,000 + (89 x 86,400) = 62,4 meters per second squared, which is about 0.63g, a little less than two-thirds of a gravity. The duration of the voyage is 18 months ShipTime, and since the rate of chronometric divergence is 13.245 677 68 days ST = 100 years ET, and since 3978 - 1972 = 2066, 20.66 centuries x 13.245 677 68 ShipTime days per century = 265,188 282 2 ShipTime days during which the ANSA warp drive is engaged; 18 months = 548 days = 89 days of acceleration + 265.7 days in "deep space" + 193.3 days of deceleration at the Destination. Since noon of 25 Nov 3978 can be written as the date 3978.9 exactly, then 3978.9 - (193.3 + 365) = 3978.37, or 16 May 3978, which would be the EarthTime date when Taylor's ship begins to decelerate after disengaging its ANSA warp drive. The rate of deceleration averages out to 0.2933g, about three-tenths of a gravity.

What happens then? Somehow Taylor's ship is sent to Earth-space—320 LightYears distant! How does this happen? The only reasonable explanation is that there is a black hole awaiting his ship 320 LightYears out in Orion. As his ship approaches the inexorable gravitational pull of a supermassive, infinitely-dense, hyperluminally rotating warpage of spacetime, the ship's automated systems go into Emergency mode and activate the ANSA warp drive, to buffer the ship from the otherwise lethal tidal forces. Descending into the maw of the black hole, the fabric of spacetime is bent in such a way that a wormhole is formed, sending the ship instantaneously out the other end of the warpage into the vicinity of Earth... and just over 23 years into the past, in the year 2955.

How do I know this happens? Well, the same thing happens to Virdon's ship. As Virdon's ship approaches Alpha Centauri, the astronauts encounter "radioactive turbulence" (which is consistent with the accretion disc orbiting the maw of a black hole). The EarthTime Chronometer on board races forward from 19 August 1980 to 14 July 3085 (the time warp being caused by the near-light rotational velocity of the spinning black hole, and the resulting time dilation effects), after which the Emergency Homing Beacon (or, Sequence) sends the ship—buffered by its ANSA warp drive—into the black hole, through a wormhole, and back out into ordinary space in the vicinity of Earth... and 116 days into the past, on 20 March 3085. By a sheer lucky coincidence, 4.3 LightYears is to 116 RetroTemporal Days as 320 LightYears is to 8632.558 14 RetroTemporal Days, and 8632.558 14 days + 365.242 19 days per year = 23.635 161 48 years, or 23 years, 231 days.

Assuming that the backwards-in-time/distance-in-LightYears ratio is constant (and why not?), then we can pinpoint the actual date of Taylor's landing. Noon of 25 Nov 3978 (that is, 3978.9 exactly) minus 23.635 161 48 years = 3955.364 895, or 7 April 3955 (around 4:00 PM). Without knowing the exact times of day on the ShipTime and EarthTime Chronometers, it's impossible to figure things as exact as I have just done; I've used the convenient number 3978.9 as the date 25 Nov 3978 (Noon), since that is an exact number (hence, easy to use); noon of 25 November in a non-leap year is 328.5/365ths, or the middle of the 329th day of the year, and 328.5/365 = 0.9. Noon is the average
time of the day, being the exact median between the previous and the following midnights, when each day begins.

Nevertheless, the following recaps the information I've gone over, included are some other chronological data that can be found in other parts of the Saga:

— A Chronology of the PLANET OF THE APES —

[dates listed "YEAR Mon DD"]

1947 Autumn: Landon born (Taylor, thinking he's on an alien planet on the date 25 Nov 3978, tells Landon, "Apart from that, you look pretty chippy for a man who's two-thousand thirty-one years old..." Now, as 3978.9 - 2031 = 1947.9, that would place Landon's birthdate at 25 Nov 1947 if he's exactly 2,031 years old—though Taylor was probably not implying that!)

1972: Taylor will refer to Landon as "the golden boy of the Class of '72" (meaning, that Landon either became a Lieutenant in the Air Force at the age of 24, less than 15 days before the ship launched from Cape Kennedy, or he was rewarded with the rank of Lieutenant early for having volunteered for the mission before he'd put in enough time to earn the rank; perhaps he was a top-gun, top-notch pilot, and that's why "they nominated [him] for The Big One")

1972 Jan 15: Taylor's ship blasts off from Cape Kennedy, accelerating towards an unnamed star in Orion; Virdon's ship also takes off, accelerating towards Alpha Centauri about the same time Taylor's ship leaves (since Virdon and Burke are surprised to find talking apes on Earth in the future, this means that they had to have left Earth before 1973)

1972 Apr 14: Taylor's ship, having reached a top velocity of around 1/6 Lightspeed, engages its ANSA warp drive, which causes both the ShipTime and EarthTimechronometers to begin diverging at a TDR of about 1:2757

1972 June 14: the ShipTime date when Taylor makes his final report after putting his crew into hibernation

1973: the year indicated on the "date meter" after Milo, Zira and Cornelius travel back in time from 3955; Caesar (Baby Milo) is born in Armando’s circus; ESCAPE FROM THE PLANET OF THE APES takes place

1980 August 19: Virdon's ship approaches Alpha Centauri, encounters "radioactive turbulence" and goes into a time warp (caused, I contend, by entering the event horizon of a hyperluminally-rotating black hole, the ANSA warp drive being automatically triggered by the ship's computer to protect the astronauts from tidal spaghettification) which will last until 14 July 3085 (EarthTime, not ShipTime), when Jones will activate the Automatic Homing Beacon, which will send the ship through a wormhole connecting the black hole orbiting Alpha Centauri with the exit, in Earth space

1983: the year-date carved on the Pet Memorial, indicating the date of the Plague that kills all the dogs and cats

1991: Caesar leads the enslaved Apes of Governor Breck's city to freedom, in CONQUEST OF THE PLANET OF THE APES

2006: the last time peace was broken for the radiation-scarred inhabitants of the Forbidden City (12 years prior to the events of BATTLE FOR THE PLANET OF THE APES); see next entry

2018: according to Mandemus, he has been the keeper of the Armory—and of Caesar's Conscience—for "twenty-seven years" which, taking A.D. 1991 as the earliest possible date for the beginning of his trusted office, places the events of BATTLE FOR THE PLANET OF THE APES in the year 2018 (at the earliest)

2503 A.D.: photograph taken of "New York City" in the year 2503 is seen in an ancient book in Farrow's bomb shelter [the novel I'm writing will have an explanation—hopefully an ingenious one!—for this anomy]

2670 A.D.: an orangutan Lawgiver preaches from the original simian scriptures to a mixed-species human-and-ape culture somewhere in North America

2673 March 23-27: Taylor's Final Report; EarthTime 23 Mar 2673: first Chronometer reading switches to 24 Mar 2673; 94 seconds later switches from 26 Mar 2673 to 27 Mar 2673; ShipTime 14 Jul 1972

2755 (approximately): 1200 years prior to 3955, when Zaius tells Taylor the Sacred Scrolls were written

3073: "As-tro-nauts" land on Earth; they are killed by Urko and his gorillas before they could be questioned by Dr. Zaius; their technology—unfamiliar to Virdon and Burke—is responsible for the small, spiked, spherical handgrenades kept by Zaius in his private quarters

3085 March 20: Virdon & Burke land on Earth, somewhere in California, after having travelled the hyperspatial equivalent of 43 lightyears and 116 RetroTemporal days

3085 Mar 21: Virdon & Burke see this date on their ship's EarthTime chronometer the day after their landing

3085 July 14: Virdon & Burke's ship, having encountered the magnetic field of a hyper-rotating black hole in the Alpha Centauri system, caught in the whirlpool for 1105 EarthTime years, is propelled through the wormhole into Earth space, 116 days in the past

3955 Apr 7: Taylor's mothership (including 3 shuttles) is expelled from the exit of the wormhole connecting an unnamed star in Orion space 320 lightyears distant with Earth space some 8632.5 days into the past (23.635 years); Taylor's shuttle's EarthTime chronometer still reads 25 Nov 3978, whereas Brent's EarthTime chronometer readsjust to the date 3955. Some time before the year 3955 comes to a close, the Alpha Omega Doomsday Bomb is detonated by Taylor, destroying the Planet of the Apes, the planet Earth

3978 May 16: Taylor's mothership disengages its ANSA warp drive and begins decelerating at about 3/10ths of a gravity for about 193.3 days in the vicinity of the ship's destination in Orion space

3978 Nov 25: Taylor's mothership, 320 lightyears away in Orion space, encounters a hyper-rotating black hole, which causes the ANSA warp drive to be automatically engaged, sending them through a wormhole connected to . . . an exit in Earth space, 320 lightyears distant and 23 years into the past . . .

You'll notice that in the entry for 7 April 3955, I have mentioned "Taylor's mothership (including 3 shuttles)," and that requires some explanation.
If Virdon’s ship left Earth in 1972 (as it must have), then it must have been one of the two spacecraft reported missing by the news announcer in Escape. But what about Brent’s ship? Wasn’t it the other of two missing spacecraft? Here we have a conundrum—but, of course, I’ve thought of a way to make sense of it. I propose that Brent’s ship and Taylor’s ship were both shuttleships, each docked to a single mothership heading out to Orion, 320 light years away. In Pierre Boulé’s original novel, the ship built by Professor Antelle never lands on Soror (Betelgeuse 2), the planet of the apes; rather, the three travellers (and their pet chimpanzee Hector) land on the planet in a shuttleship, called a “launch” in the Xan Fielding transliteration, and “une chaloupe” in the original French version. The “launch”/ “chaloupe”/shuttleship is one of 3 smaller rockets; the mothership stayed in orbit during the trip (and Ulysses Mérou and Nova took one of the remaining two shuttles down to Earth at the end of the book).

Suppose that Taylor’s ship, Brent’s ship, and possibly a third (as in the novel) were shuttleship, docked to the mothership with its ANSA warp-drive machinery. This would make Taylor’s crew not merely the three hibernating in his shuttleship, but also Brent, “Skipper,” and who knows how many others? Keep in mind that Taylor spent 6 months awake after take-off prior to going into hibernation himself, yet we never see a bathroom, or a kitchen, or... Damn it, there’s just not enough room on his ship to realistically house anyone (let alone 4 people) with food and waste necessities. Furthermore, if we suppose that Taylor’s ship and Brent’s ship were companions on the interstellar trip, we could further suppose that there was a third shuttle, and that it was the third one that Milo found. Notice the differences in size between both Taylor’s ship which crashes into Dead Lake (bigger, with room for the hibernacula in the back) and Brent’s ship (also big, like Taylor’s ship, with lots of extra rocket engine machinery destroyed in its crash landing) with the similarly shaped yet smaller ship that lands off the coast of California in 1973 (with absolutely no room for the hibernacula). Notice also the fact that both Taylor’s shuttle (as I contend it is) and Brent’s shuttle lost their forward access hatches; when Taylor ordered Dodge to “Blow the hatch, before we lose all our power!” there’s a shot of Dodge pressing a button, followed by a shot of the round hatch on the top front of the flattened conic vessel explosively blasting off; similarly, the round hatch is gone on Brent’s shuttle, since the first moment we see Brent, he’s climbing out of the aperture, with the First Aid kit to help his “skipper.” Yet the shuttle carrying the ape-o-nauts does not even have a seam where the round hatch cover fits onto the hull... because there is no hatch on their smaller vessel. Instead, a frogman is seen opening a port-side hatch, which pivots along the midline of the roof of the cabin. This is the same design as Virdon’s ship, which opens from the press of a button behind the wing. Also, think of how Taylor’s ship floats in Dead Lake, about 40° from the horizontal, whereas the shuttle in which Milo (et al.) lands floats horizontally, because it doesn’t have as much mass in its aft area to back-weight it.

This means that the ship Milo finds, and that he, Zira, and Cornelius escape the doomed Earth in... was landed by astronauts other than Taylor, Dodge, Landon, Stewart, Brent, or Skipper. Remember, Taylor landed in Dead Lake, and Brent landed on the ground in the Forbidden Zone, yet Cornelius tells the Presidential Commission, “When the spacecraft first landed on our seaboard, it was Doctor Milo who salvaged it; he studied it and, uh, half understood it.” According to the map Cornelius showed Taylor, Ape City was on the left, the Forbidden Zone (and Dead Lake) were on the right, and the seaboard was on the bottom, into which flows a river separating the Forbidden Zone from the inhabited, forested area (incidentally, the map must be oriented with West on the top, since Cornelius tells Brent that the last place they saw Taylor was "towards the north," which means that Ape City is south of New York City’s ruins, and west of the Atlantic Ocean’s coastline). There’s an untold story here of Taylor’s as-yet-unknown shipmates, the ones who provided Taylor’s mothership’s last-of-three shuttles. Since Taylor was the commander of the entire mothership, all three shuttleship would be "Taylor’s" ships.

This scenario also makes more sense out of the situation with Brent’s ship, Taylor’s ship was sent on an interstellar mission. Up until now, it was assumed that Taylor somehow got lost, and that Brent’s ship was sent on a rescue mission, following Taylor’s trajectory. This doesn’t make any sense. If Taylor was lost, why send another ship in the exact same direction unless you want that ship lost too? And what are the probabilities that one ship could follow another across hundreds of light years and land on the same planet in the same area?! Zilch. I propose that Brent was part of Taylor’s crew, and that after the mothership (including the 3 shuttles docked to it) traversed the wormhole back to Earth space, Taylor’s shuttle disengaged from the mothership, while everybody was still in hibernation, and executed its landing procedure (perhaps the ship’s computer knew they were back at Earth, since they weren’t programmed to land in the water at their destination, as Landon says; perhaps they were programmed to land back on Earth in the water?). Taylor, Dodge, and Landon (Stewart being dead) awaken out of hibernation after the splashdown. Then Brent and Skipper (and, perhaps, others?) awaken out of hibernation while in orbit around the Planet of the Apes. Would they recognize that the world they’re orbiting is the Earth? After all, if there’s no Moon around (remember Dodge’s comment that “there’s no moon”), if there’s an accretion disk orbiting this world instead (the black hole exit of the wormhole), and if—perhaps—the shape of the continents is so altered by the Cataclysm of nuclear war (triggering, maybe, a pole shift) maybe they wouldn’t know. But their computers still work, so they know it’s the year 3955 (after the chronometer readjusts) and they know that Taylor’s shuttle has disengaged and landed for whatever reason. If they’re in orbit, and if they know when Taylor’s shuttle disengaged and landed, then they can figure out where his shuttle landed, based on the pre-programmed landing sequence the computer would use as default. That’s how Brent could land his shuttle near the location of Taylor’s landing. That’s also how the other shuttle could be landed in the same region. And that’s why Brent looks up into the sky and says, “I’ve got to get back up there!”... because he knows that the Mothership is still in orbit, overhead.

Question: which shuttle disengages and lands first? Taylor’s or the smaller shuttle seen in Escape? Hmmm... Well, the Epic Novel that I’m writing based on the entire Planet of the Apes saga will address that and everything else, answering all the questions to my satisfaction (and, perhaps, yours too, if I ever finish it and get the damn thing published!). See you next issue, Apes Fans!
Dear Editors,

I have seen your ad at the “Chiller” show for the Apesfan. I am an APES fan and collector, I own a few of the costumes and a rifle, and a CONQUEST chimp jump suit. I have attended the “Star Con” in California two years in a row and met many APES actors. I also visited the site where PLANET was filmed, it was also included in BEHIND THE PLANET OF THE APES on AMC. All of the APES sets are long gone but a few artifacts remain. I discovered the tree in the corn field scene where the astronauts stood, under the pool and the waterfall area where Taylor swims in, and the area where the outside cage was filmed. The steps are still intact; it’s used when Cornelius first appears in the movie and meets Zira and they kiss and walk over to the cage. I also uncovered bits and pieces of cement and plaster which I like to think are pieces of the ape city sets. I took some of the pieces and have them in my collection. I later read in an old article, with APES set designer William Creber, that some cement and plaster was used in addition to the foams for the sets.

I have several photos of the park which shows metal rods left in the ground which were used to attack the outside cage to the ground. In California, I met up with an APES fan who lived near the park as a child. He told me he would sneak into the park (which was owned by 20th Century-Fox) and watch them film the TV show. He said he found the remains of the outside cages from the first film all piled up and rusting away (they were made from metal rods). If you want me to submit some photos and a story I would be happy to, I have several photos of my collection and others that show the original costumes, all three sets.

Jeffrey Novelli
Trenton, NJ

to contacting one of my APES contacts in California who generously sent me a copy of the issue. When I received the copy I was pleasantly surprised at the results. I especially enjoyed the interview and photos of Linda Harrison who you don’t hear a lot about. I wish I knew about the show in Maryland (FANEX ’86) because I definitely would have made the trip. It’s always great to find out about other APES enthusiasts. I look forward to the second issue of Apesfan. If I can be of any help, please feel free to contact me.

Chris Sausville
Waterford, NY

Dear Editors,

Thank you very much for the issue of Apesfan! I was very much impressed with the quality and contents of your magazine. I run a fan club myself along with my wife and believe me, I know all the hard work and time that goes into making it successful. Apesfan is excellent -- keep up the good work!

I’ve been an APES fan since I was a kid and here’s a few suggestions I have of things I’d like to see in your magazine (if possible):
1. Covers of all the comics and magazines that feature P.O.T.A as cover stories.
2. Photos of the figures (toys) and their values.
If I can think of anything else, I’ll let you know.

Dan Vernaet
Ontario, Canada

Dear Editors,

I love the APES flicks. As a youth I attended two Ape-a-thons (five films for the price of one!). A vivid memory: kids with sack lunches, oranges being tossed about, and the cheers that went up when the titles came on the screen and the actors’ names were shown. And to think they’re redoing the first one!?! Be careful, Hollywood!

Jack Gourley
Lincoln, NE

Dear Editors,

I got the Apesfan magazine and I liked it very much. You all told about your personal experiences when you first saw PLANET OF THE APES. Let me tell you mine. The year was 1968. I was 11 years old. The words that are in it are very powerful and penetrates to the heart of a person to wake up and live together or perish. Example: Taylor says at the beginning of the movie, “Does man that marvel of the universe still make war against his brother, keep his neighbor’s children starving…” Well, I’ll send you some pictures of my PLANET OF THE APES spaceship, you will enjoy them.

Gregory Burrell
Lawton, OK

Dear Editors,

After several unsuccessful, frustrating attempts to obtain a copy of the premiere issue of Apesfan, I resorted
Dear Editors,

Congrats on starting up a new APES fanzine! My brother and I really look forward to reading it. My brother and I also had published an APES fanzine (Ape Crazy) a while back. We stopped because of our heavy load with college and work. Nonetheless, we really had a great time doing it. We wish you the very best with your efforts.
Eagerly looking forward to Apesfan.

Tim Wasylyzyn
Cypress, CA

Dear Editors,

How’s it going? I enjoyed reading your premiere collector’s issue of Apesfan. Lots of great information and photos. I really liked the article on reconstructing BATTLE FOR THE PLANET OF THE APES. I just purchased the new widescreen collectors set of all five APES movies. I was really disappointed that FOX didn’t restore BATTLE -- it’s just the same old cut version. I guess I’ll have to seek out a dub of the Japanese laserdisc version.

Nigel Fellers
Falls Church, VA

Dear Editors,

I wait with much enthusiasm the publication of your Apesfan fanzine. Bravo! Terrific! I have been a die-hard APES fan for almost as long as I can remember and, believing for most of my 30 years that I was nearly alone in my devotion to Apedom, I have been thrilled to see over the past few years the resurgence of interest in the APES. Your magazine is a very welcome manifestation of that resurgence and I hope the best for it. I’m sure it will be a challenge but I hope it’s an enjoyable challenge. Again, all the best.

Eric Greene
Los Angeles, CA

Dear Editors,

I read the review of Apesfan in Monsterscene #10. I was able to see the last three films theatrically and saw the first two films later on TV. BENEATH has the greatest ending for any film.

David Shaw
Ontario, Canada

Dear Editors,

Glad that Apesfan is back. I don’t know if you’ve heard, but yours is the only fanzine to make it into the new documentary, BEHIND THE PLANET OF THE APES. Apes Chronicles wasn’t in there, but I can’t complain. The production company gave me tickets to the 30th Anniversary bash at the Motion Picture Academy (August 27, 1998). Everyone was there: Chuck Heston, McDowall, Kim Hunter, Linda Harrison, plus a screening of the restored APES film! It was so special, I vow never to see it in a theater again. I also finally got to meet Natalie Trundly!

Jeff Krueger
Anaheim, CA

A rare shot of the ape "children" (sans Bobby Porter) signed by Felix Silla from BATTLE FOR THE PLANET OF THE APES (1973).

As for the new movie, I met James Cameron and as far as I know, it’s still a go. In a way, I’m glad that the new movie hasn’t come out yet. Look at what has -- GODZILLA, ARMAGEDDON -- stuff that used INDEPENDENCE DAY as a role model. And you can tell from the recent scripts making the rounds that APES was going in that direction. But now with GODZILLA flopping and TITANIC a success, people are talking again. I know that Fox and Cameron are, they’ve said so. TITANIC is flawed but at least it grabs you, it’s not just FX. Now is the perfect time to make APES.
And to do a fanzine.

Jeff Krueger
Anaheim, CA

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GET ON OUR "ACHILLES' LIST" TODAY!

Linda Harrison

We all share a common weakness -- and that weakness is our love for PLANET OF THE APES! It's an addiction that we must have satisfied -- A craving that needs to be satiated! What better way to meet that urge than to make sure that each issue of APESFAN arrives at your door hot off the presses?

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