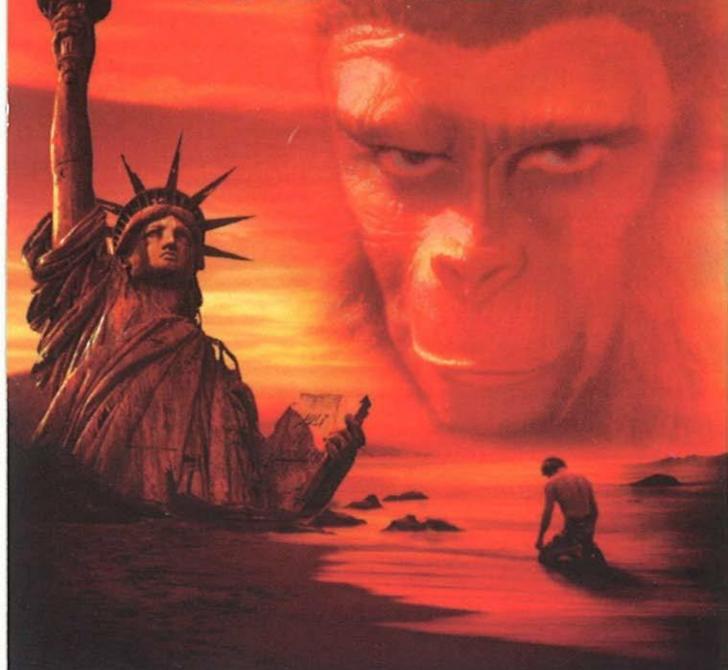
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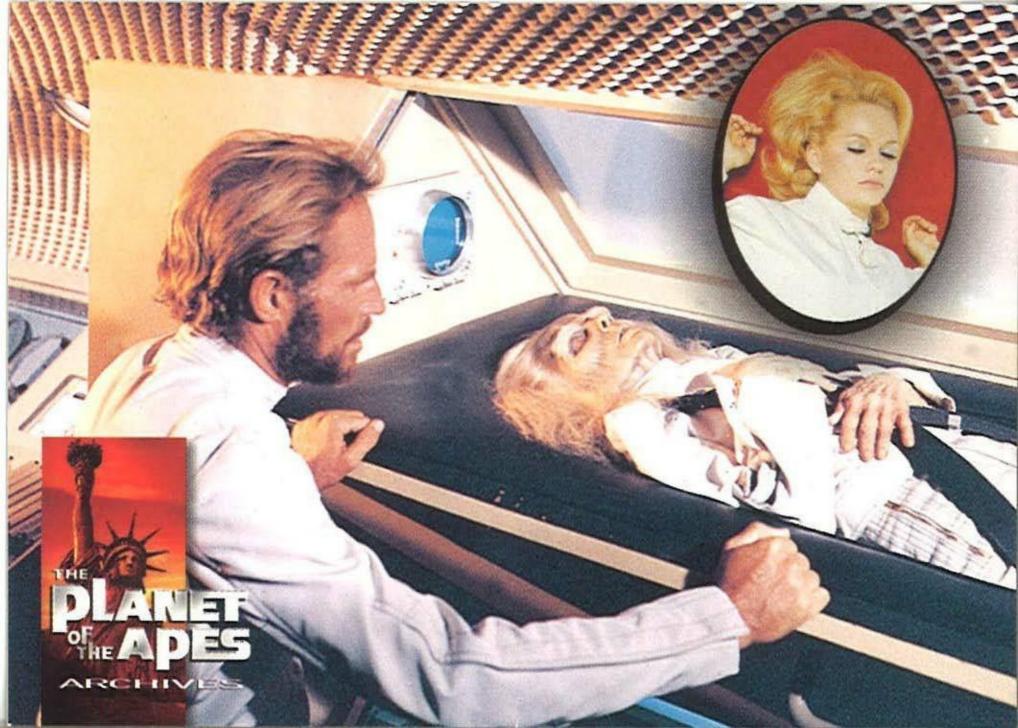
n 1968, producer Arthur P. Jacobs and 20th Century Fox unleashed a ground breaking science fiction film. Embracing imagination and high adventure, Planet of the Apes was truly a product of its turbulent times, as the "upsidedown" civilization encountered by astronaut Taylor seemed to parallel America's all too real social and political upheavals. Four sequels, two television series and countless promotional tie-ins later, Apes remains a unique, meaningful sci-fi saga with a powerful message that resonates to this day.

DLANET OFHE A PES



Star

aunched from Earth in 1972 and returning home from a six month mission in deep space, astronaut George Taylor reflects on the paradoxical nature of his species. The same race that has conquered nature and sent explorers to the stars is also waging war on Earth. forever threatening itself with nuclear extinction. Are we men or are we beasts, Taylor ponders. Then he checks the life-support systems of his fellow space travelers, sound asleep in suspended animation...



An Accident In Time

sleek spaceship plummets out of the sky and crash lands on an unknown planet. Inside, Taylor and fellow astronauts Dodge and Landon groggily emerge from hyper-sleep. Shocked, they discover that Stewart, their female colleague, has died horribly, aging in her sleep due to a failing in her life-support system. The three explorers haven't time to mourn, however, as their space vehicle has crashed in an inland sea and is rapidly sinking...

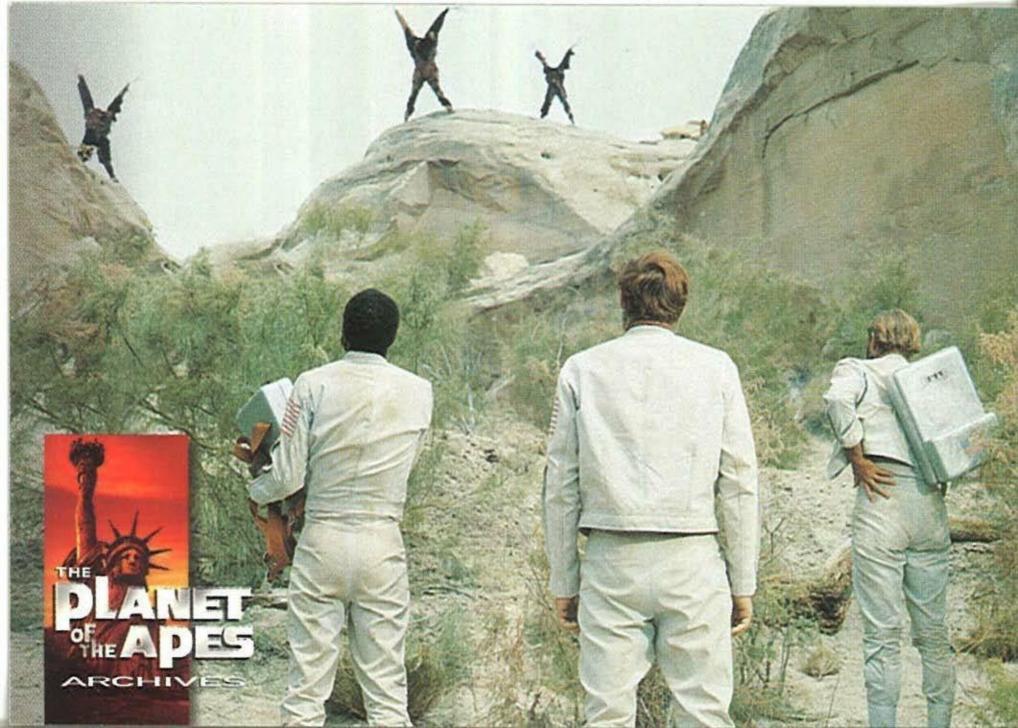
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Splashdown

crambling into a liferaft, Taylor, Landon and Dodge row away from their disabled spacecraft just minutes before it sinks below the watery surface. "Okay," Taylor says with detached resolve, "We're here to stay." But where is "here"? A strange, uncharted planet with an Earth-like atmosphere, they theorize. More startling, the date indicator Taylor glanced at in the spaceship proves that, somehow, they've been propelled two thousand years into the future, to the year 3955... with time wiping away everything they ever knew and loved.

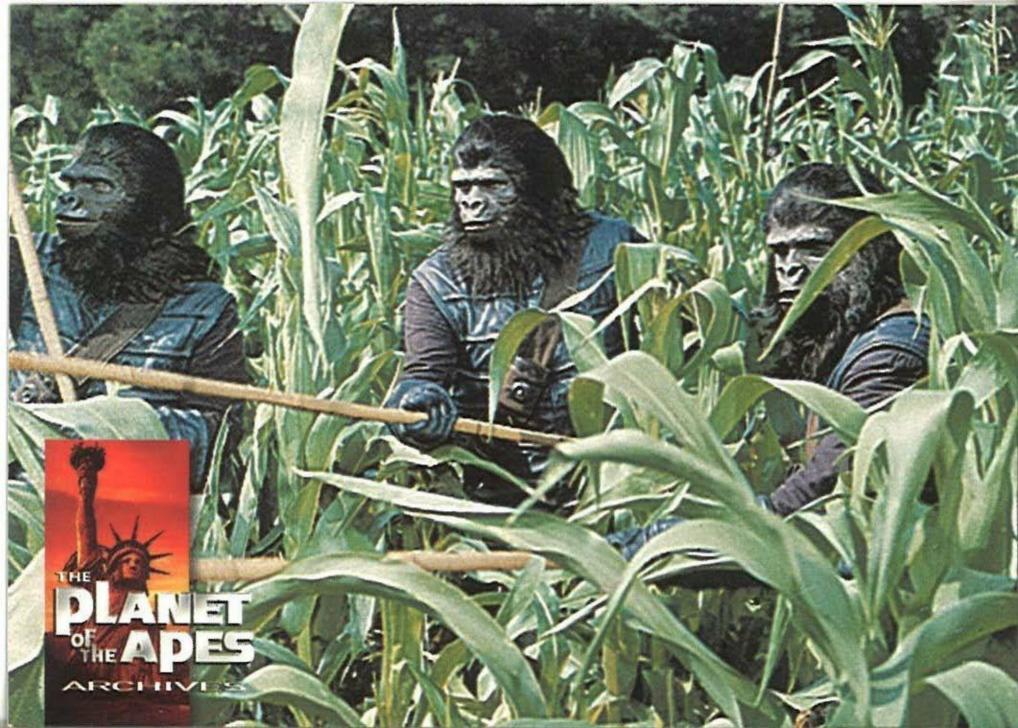
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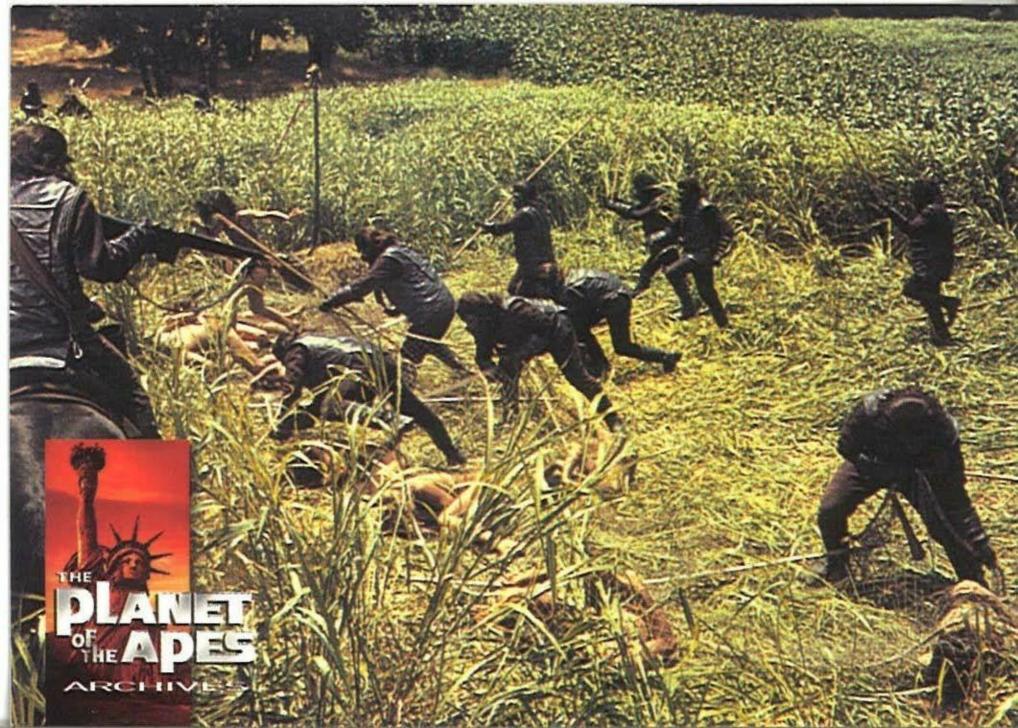
his astronaut companions journey across a barren, pitted desert. It is a tough trek, made even more so for Landon by Taylor's cynical observations on the ignoble nature of man ("Somewhere in the universe, there has to be something better... has to be"). After miles of fruitless exploration, the exhausted space travelers come upon a startling sight: scarecrows, set upon a mountainside as a warning. But who – or what – put them there?

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The wild

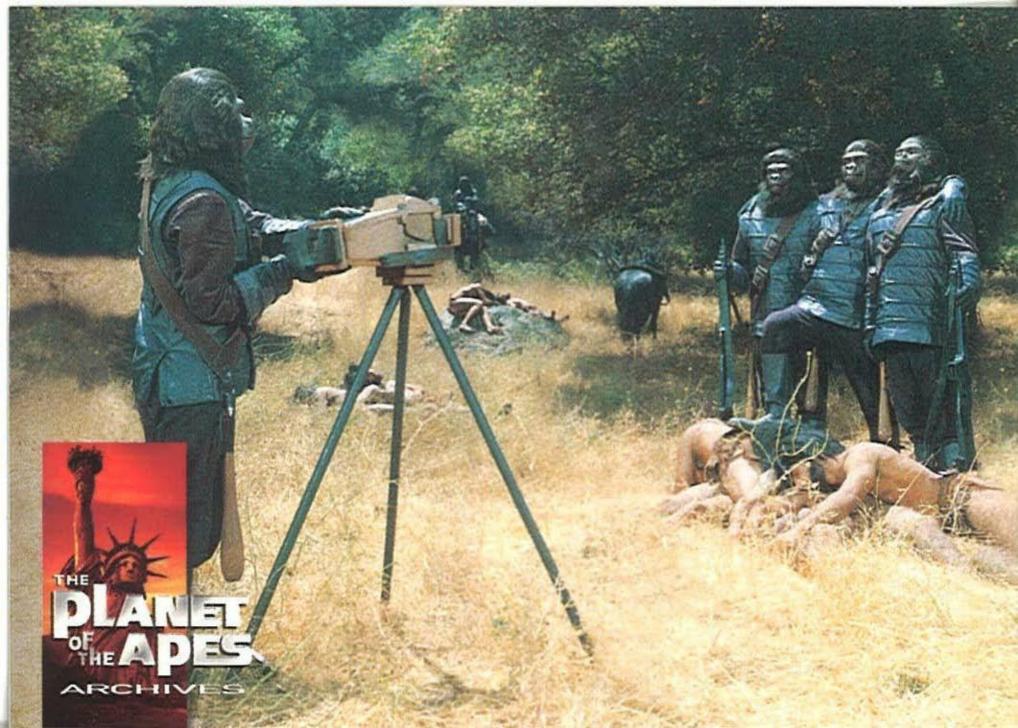
n a forested area just beyond the cliffs, Taylor, Dodge and Landon discover that they are not alone... there is indigenous human life on this uncharted planet. Extremely primitive, almost animal-like, and apparently mute, these frightened natives seem to be a throwback to prehistoric man. But before the astronauts can decide on their next move, all hell suddenly breaks loose. The natives scramble for their lives as pursuing beings of some kind thrash menacingly through the corn fields. Taylor can't believe his eyes: these hunters are human-like gorillas!



HArvest

he wild hunt continues, with armed uniformed gorillas, on horseback, firing upon and netting the frantic human natives. During the mad frenzy of this attack, astronaut Dodge is killed and Landon is taken prisoner. As for George Taylor, he fights furiously, but is ultimately stopped by a bullet in the throat. Still alive but now unable to speak, Taylor is bound like a wild animal and transported, along with the captured natives, to Ape City...

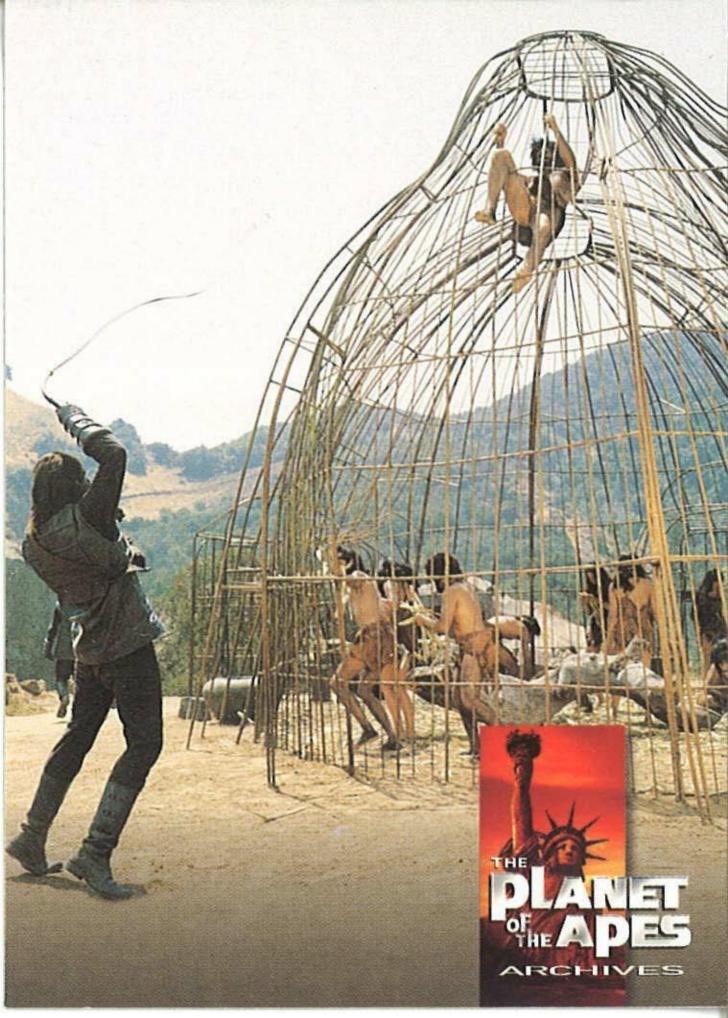
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Day of The Hunter

Ape City enjoy a moment of triumph, posing for photographs ("Smile!") while dozens of captured humans are herded into cages. Among these is a helpless Taylor, now mute like the other human natives due to his bullet wound. How did this upside-down civilization get started? Perhaps Taylor will learn the answer from a chimpanzee doctor named Zira, who has taken a keen interest in this inquisitive, one-of-a-kind human...

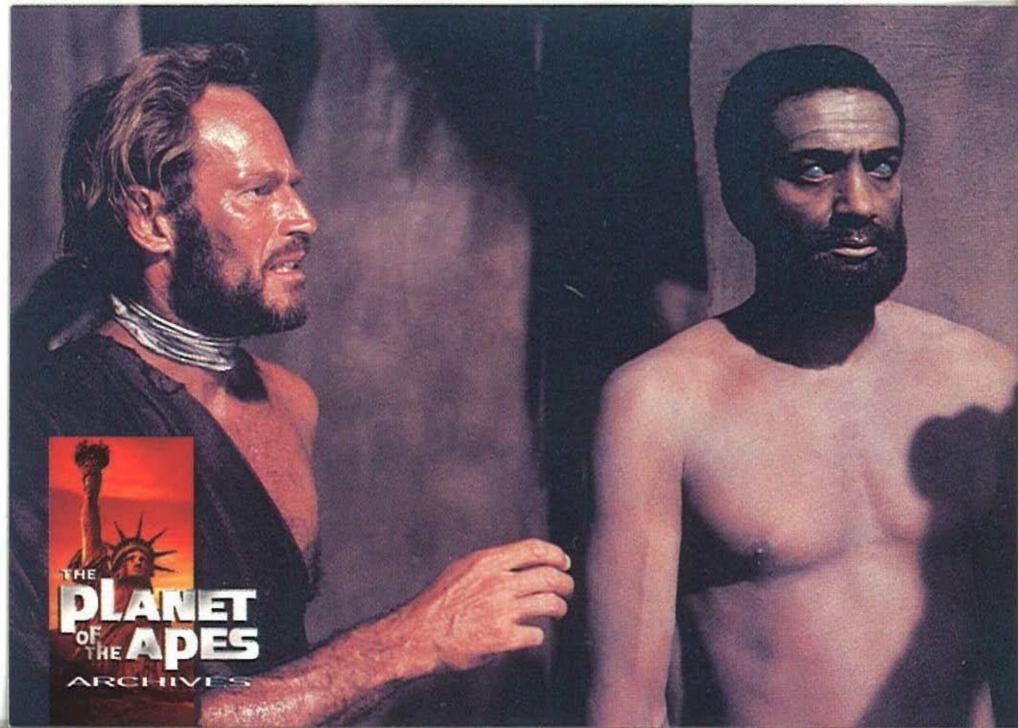
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CAGOS

ira and scientist-husband Cornelius are amazed at the behavior and apparent intelligence of still-mute Taylor, the captured human she's named "Bright Eyes." But when they bring this to the attention of orangutan leader Dr. Zaius, he dismisses their findings... even after witnessing proof of the human's advanced mind (Taylor scrawls images in the dirt, which Zaius promptly erases). Caged with a beautiful human female he later calls Nova, the astronaut-prisoner plans a daring escape...

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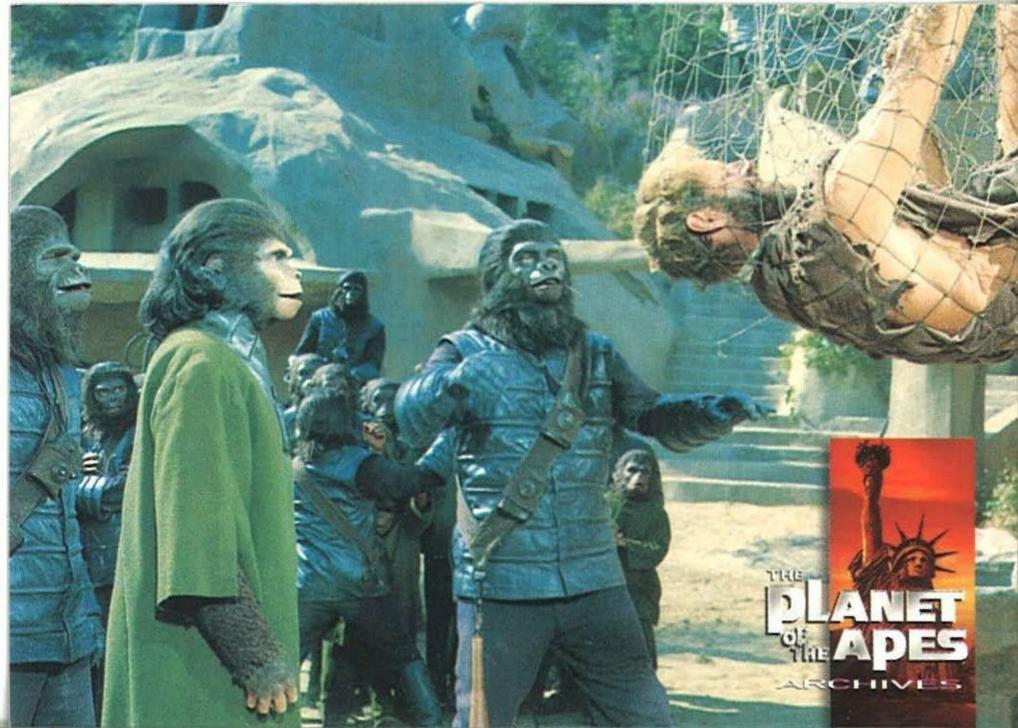


Dodge's fate

esperate, Taylor overwhelms prison guard Julius and escapes from his cage. It's a mad, frenzied flight through Ape City, as the wary astronaut makes his way through local buildings and other public places. Finally, much to his horror, Taylor discovers his former colleague Dodge, who was killed in the hunt and is now a stuffed display – along with other humans – in an Ape museum!

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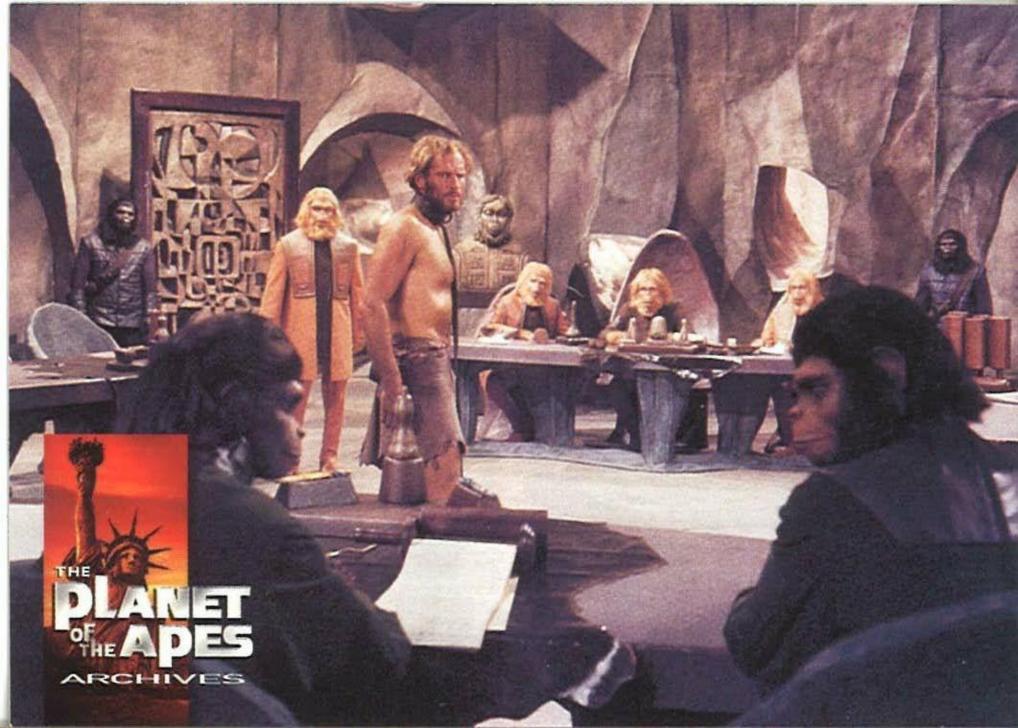
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freak or ing Link?

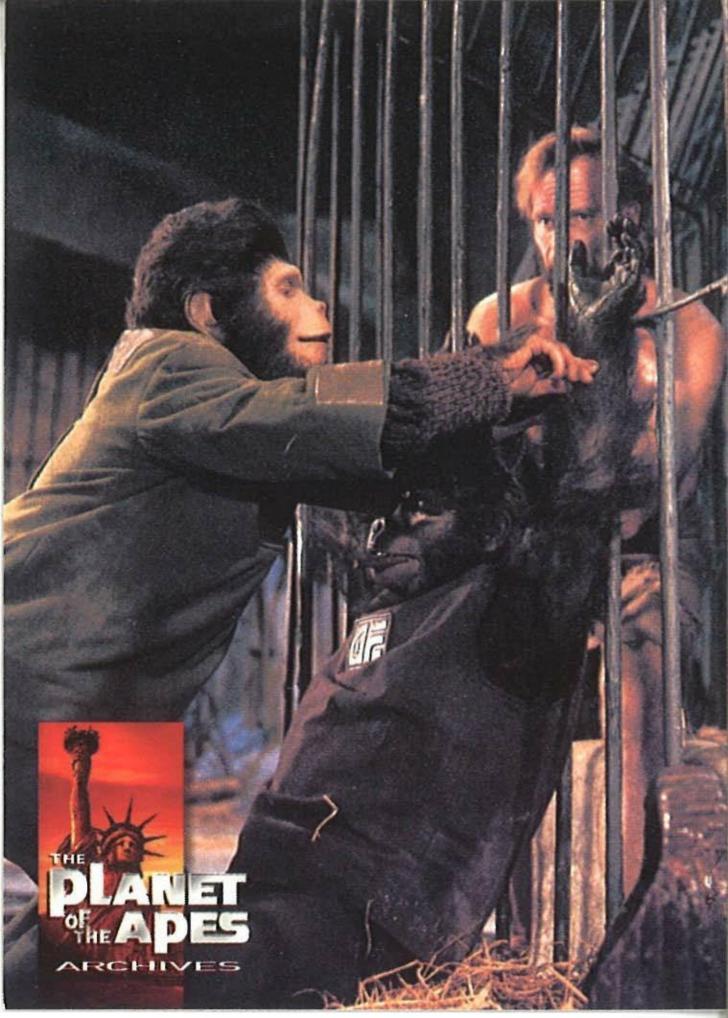
leeing Taylor is now spotted by the gorillas, who give chase on horseback. Cornered in the heart of the city, he is pelted and harassed by local simian citizens before his pursuers successfully net him. But as Zira rushes forward and the man is about to be restrained, a raspy voice cries out from the net, startling everyone within earshot: "Get your stinking paws off me, you damned dirty ape!"

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monkey

aylor, viewed as a talking monstrosity by the orangutan elders, is put on trial. Zira and Cornelius do their best to defend him, fighting against both the bigotry and cultural dogma of their own simian civilization. Later, in a private session, Taylor confronts his chief antagonist, Dr. Zaius, Minister of Science and Defender of the Faith. It is clear that the wily orangutan knows more about the nature of man and ape than is revealed in the simian "sacred scrolls."



ESCAPE

ith the aid of a young chimp, Taylor is broken out of his cage, along with Nova, and smuggled into a cart driven by Cornelius and Zira. Before anyone knows what has happened, the unique human specimen and his mate have been whisked safely away. Both are transported to the barren desert from which Taylor originally emerged, a mysterious, outlawed land known as "The Forbidden Zone."

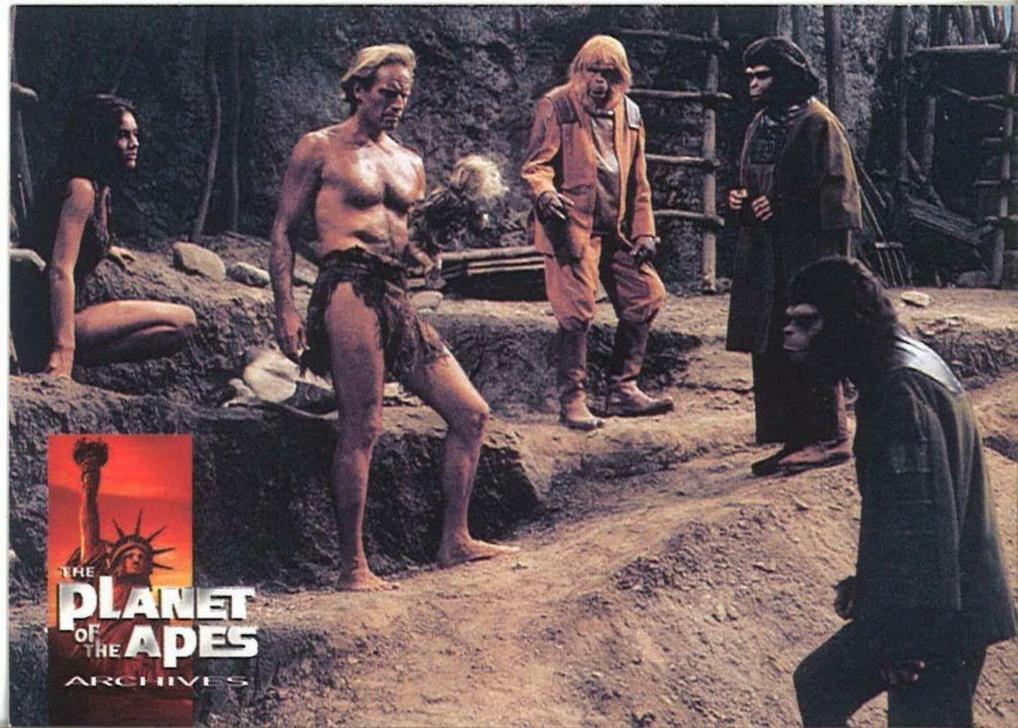
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A"Less-Intelligent Look"

to the Forbidden Zone, breaking Ape law in the process. But this isn't the first time Cornelius has been here. The scientist chimp has made some amazing archeological discoveries in a nearby excavated cave and fully intends to "keep digging." Taylor, meanwhile, shaves off his whiskers... perplexing both Nova and Cornelius ("Somehow, it makes you look less intelligent," the simian observes).

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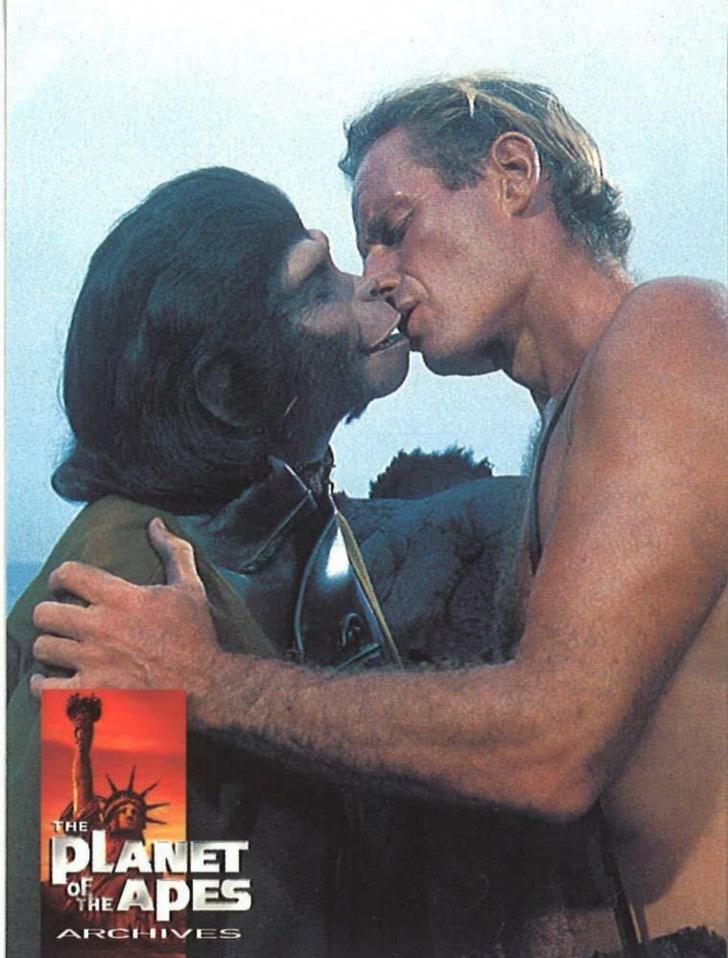


Heen To The Past

n an excavated cave in the Forbidden Zone, Cornelius has discovered proof that an intelligent, pre-simian human civilization once existed. These uncovered artifacts are dismissed by Dr. Zaius, who corners Taylor and the renegade chimpanzees but permits them an audience. Finally, when the ancient, tattered human doll Nova is playing with falls to the ground, it "talks"... proving that the humans who once lived here were a civilized species, far more advanced than the apes...

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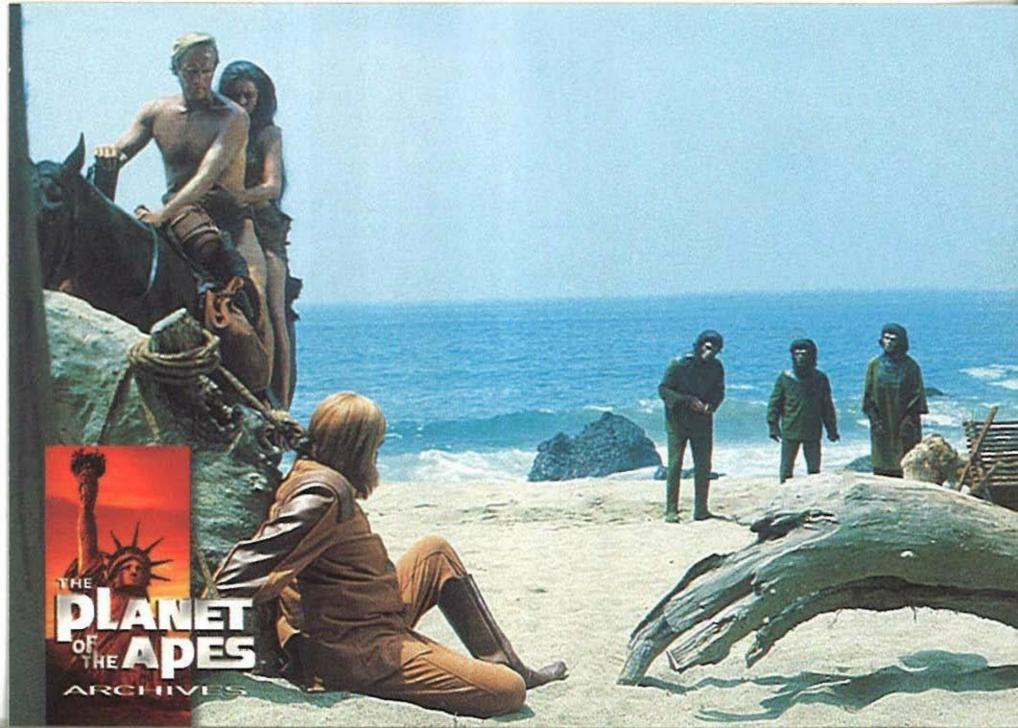


Danned ugly'

rmed with a rifle and raw determination, Taylor elects to follow the coastline and make a new life for himself on the Planet of the Apes. Nova will come with him, and woe to any militant ape who dares to follow. Before he departs for an unknown destiny, the cynic-turned-defender of humanity says good-bye to his simian benefactors, even asking Zira permission to kiss her. "But you're so damned ugly!" she responds before accepting - and enjoying - Taylor's expression of friendship.

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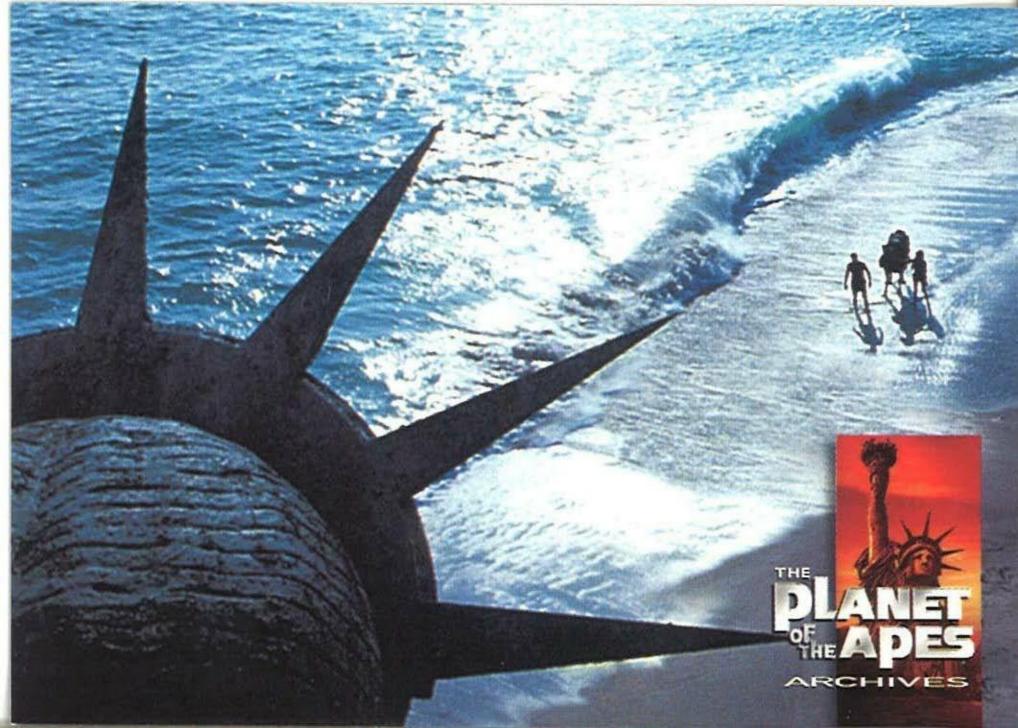
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Zajusi Secret

aylor turns to a restrained Dr. Zaius before riding off. "I've terrified you from the first, Doctor... I still do. Why?" The elderly orangutan looks Taylor straight in the eye. "The Forbidden Zone was once a paradise... your breed made a desert of it, ages ago. Man's wisdom must walk hand-in-hand with his idiocy... his emotions must rule his brain. He must be a warlike creature who gives battle to everything around him... even himself."

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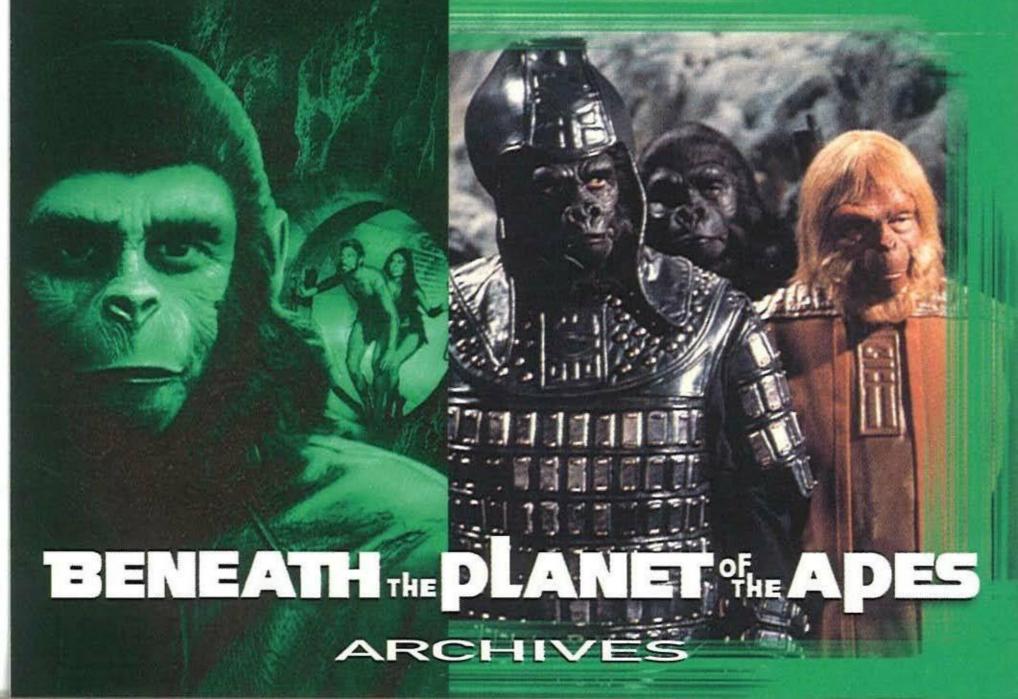


The Terrible Truth

aylor and Nova find their way up the shoreline. Weary but undaunted, the former astronaut looks at his beautiful, trusting companion and smiles. Perhaps man does have a future after all, and perhaps so does he. But Taylor's optimism is soon shattered by a sight that chills his blood. "Oh my God... I'm back... I'm home!" he gasps, at once astonished and horrified. For before him stands the tarnished remains of a fallen icon, the Statue of Liberty.

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roduced under the title Planet of the Apes Revisited, the 1969 follow-up was a diverting sci-fi adventure populated by most of the original film's cast. Although it was impossible to equal the surprise and vitality of Franklin Schaffner's Oscarwinning effort, director Ted Post added many imaginative elements to the Apes mythology, pretty much defining the distinctive look of the human mutants himself. Taking over for Jerry Goldsmith, Leonard Rosenman provided the music score.

BENEATH THE PLANET THE APES

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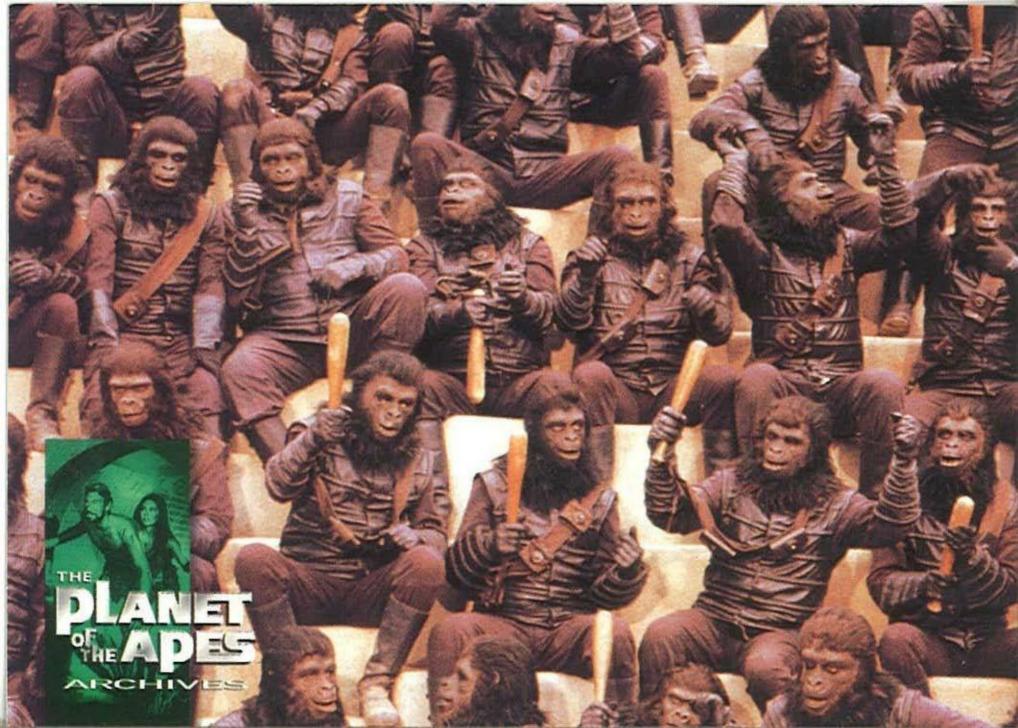


As Wefates ESCLO

hen Taylor's spacecraft disappeared from Earthly detection in 1972, a rescue ship was launched along the same flight path. Once again a "bend in time" propelled the vehicle into the future era of the Apes, 3955. This time it's astronaut Brent who survives the journey. After burying his skipper, Brent encounters Nova, riding alone... wearing George Taylor's dog tags!

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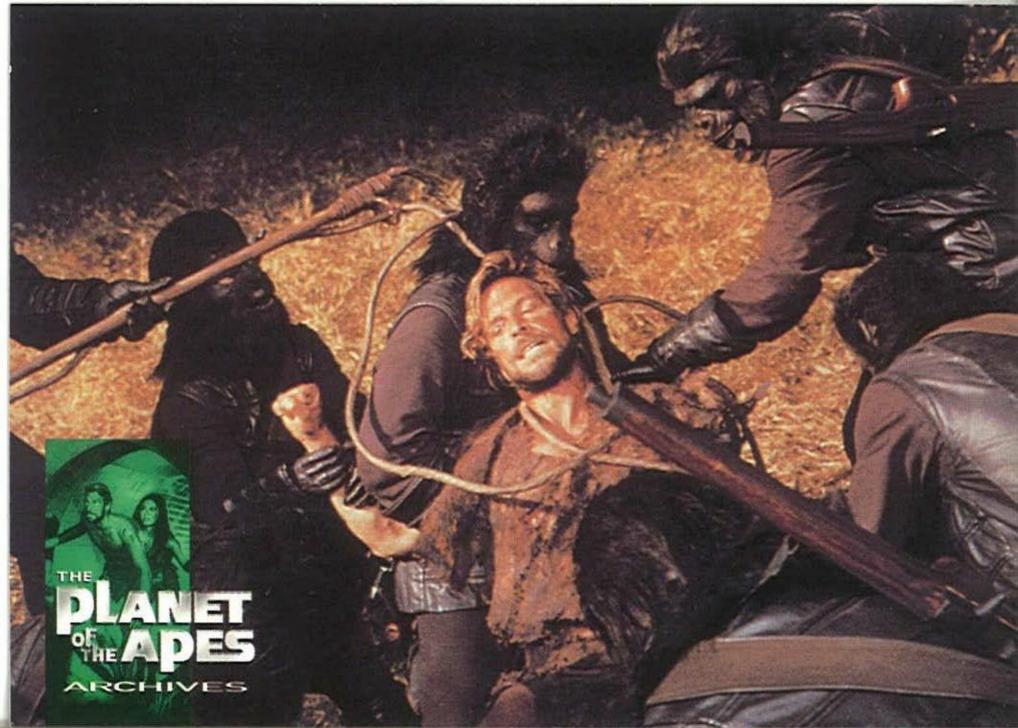


The Gorilla war machine

ova remembers Taylor vanishing in the Forbidden Zone, right after visions of flames seemed to surround them. Now, she and Brent head for Ape City. They watch from afar as a warmongering gorilla general named Ursus foments hatred with a call-to-arms speech ("The only good human is a dead human!"). It won't be long before the gorilla war machine is on the march, something Dr. Zaius regrets...

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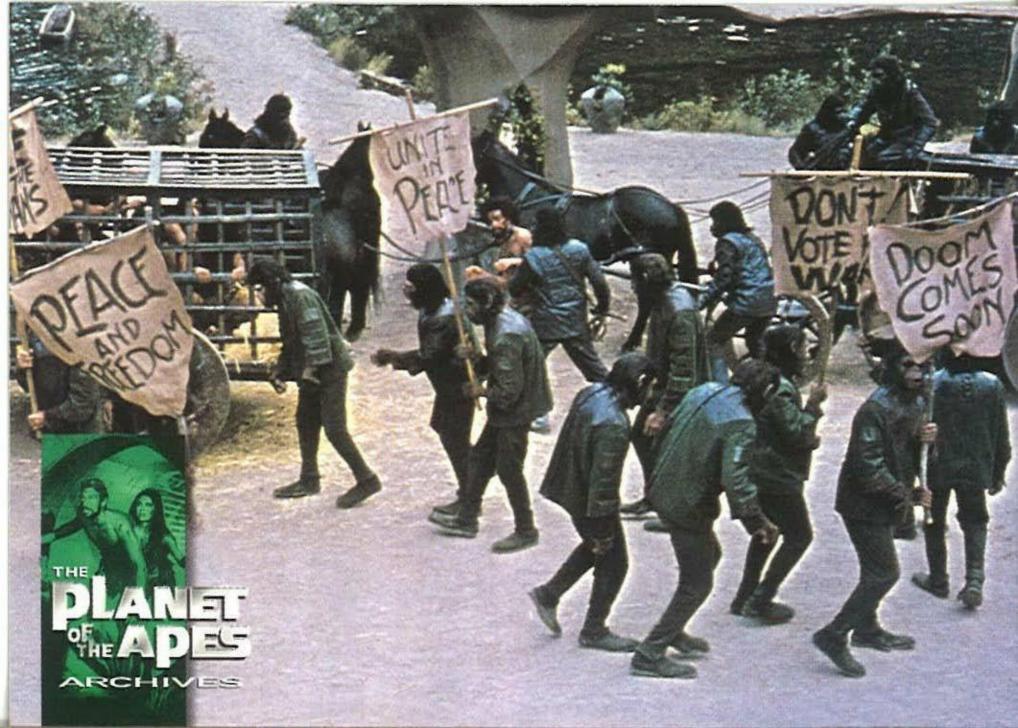
Stewis Strates

fter receiving help from Zira and Cornelius, Brent and Nova are captured by gorillas and marked for "target practice" by General Ursus himself. Once again Zira comes to the rescue, unlocking their cage and enabling them to escape. Pursued into the hills by the General's troops, they find their way into a concealed underground cave... the remains of an urban subway station.

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TAPPEAFOR PORTOR

the gorilla war machine marches out of Ape City on a mission of conquest and expansion. Leading the army is General Ursus, a reluctant Dr. Zaius by his side.

On the outskirts of town, a group of young chimpanzees stage a protest, blocking the army's way. "We don't want martyrs," instructs a wise Dr. Zaius, preventing Ursus from seriously harming the courageous youngsters.





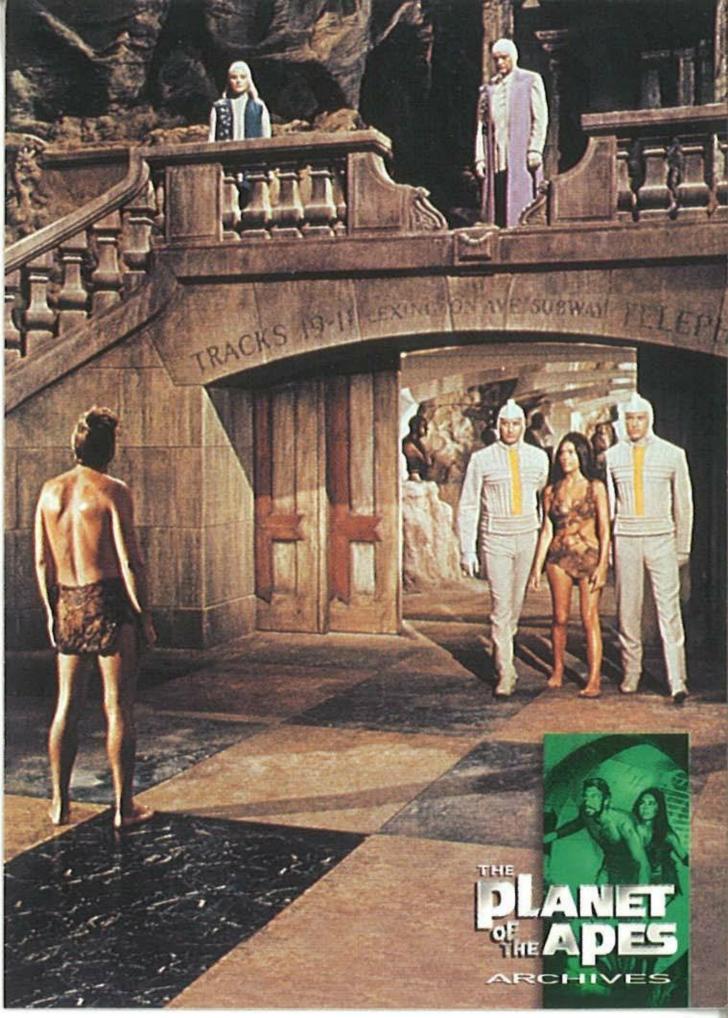
Shocking

Oving deeper into the subway tunnel, Brent and Nova are suddenly struck by a strange humming sound. It leads them into an underground cavern where the spectacular, shattered remains of New York City buildings fill their vision. Minutes later, Brent has a weird seizure: he's

weird seizure; he's overwhelmed by strange mental forces which compel him to attack Nova. Brent manages to resist, and then, like a man possessed, he staggers into a nearby cathedral...

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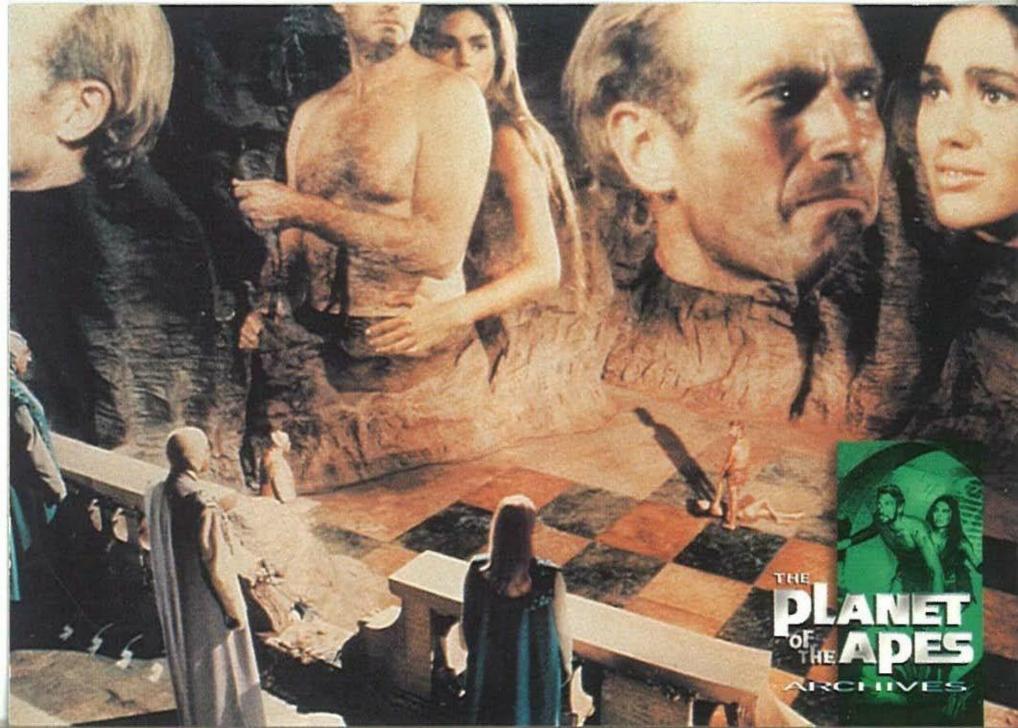
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The mustant Furnams

rent watches in awe and confusion as a robed figure kneels before what appears to be an nuclear device. The robed man is soon joined by others of his kind, strange, sinister beings who communicate telepathically. They claim to be "the only reality in the universe" and refer to the bomb as a sacred weapon of peace... a weapon Brent recognizes as operational.





Powers of The mains

he strange telepaths use their powers to probe and control Brent's mind. They again employ "traumatic hypnosis" to compel him to strangle Nova, this time rather poetically, during a passionate kiss. But Brent breaks their control. He tells them the apes are marching on their stronghold, and the telepaths rightfully fear that simian brains are too primitive to hold their

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defensive illusions.

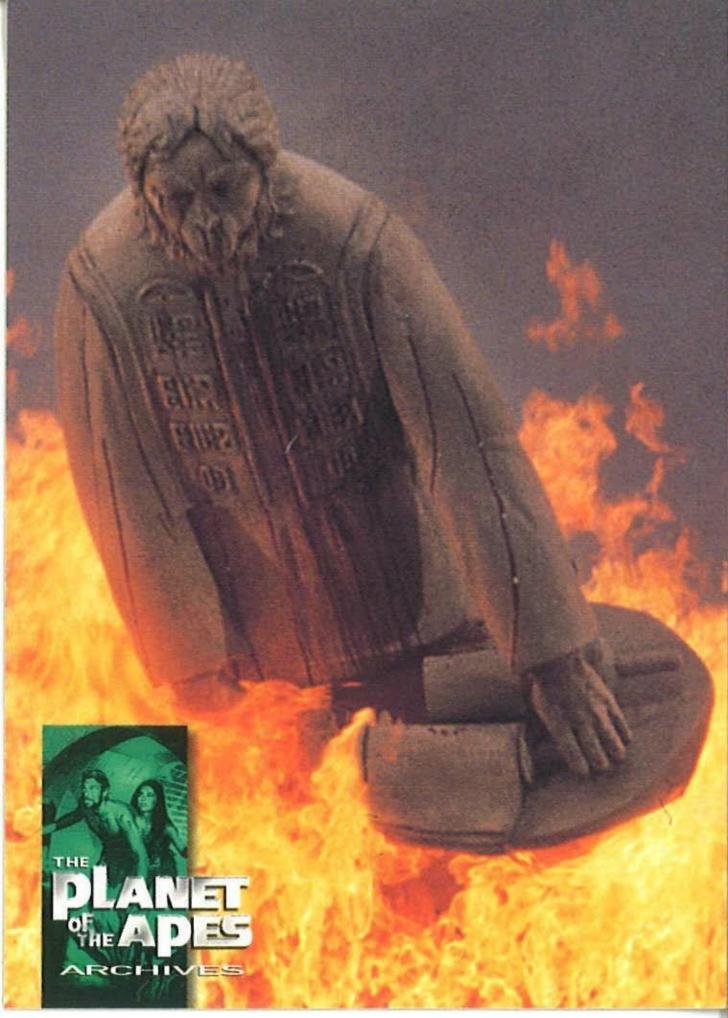


The march

onfident of victory, General Ursus leads his massive army across the desert, straight into the Forbidden Zone. Then, without warning, terrifying visions engulf the apes... thousands of their kind appear crucified, and the sacred image of the Lawgiver towers over all.

Blood begins to flow from its eyes, head and mouth. Ursus' soldiers cringe before this terrifying sight, but Dr. Zaius, sensing a deception, remains calm...





The Burning Idol

he image is false!" shouts Dr. Zaius as he rides directly into the flaming forest of crucified apes. The bleeding statue of the Lawgiver instantly disappears, and soon Zaius is alone, the hypnotic spell broken. Observing this development from their underground stronghold, the telepaths resign themselves to a far stronger form of retaliation...

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Selves Revealed

efore their god, the telepaths remove fleshy masks, revealing themselves to be mutated humans from Earth's great nuclear catastrophe. Brent, forced to attend the ceremony with Nova, can't quite believe what they're singing: "All things bright and beautiful, all creatures great and small. All things wise and wonderful, the great Bomb made us all..."

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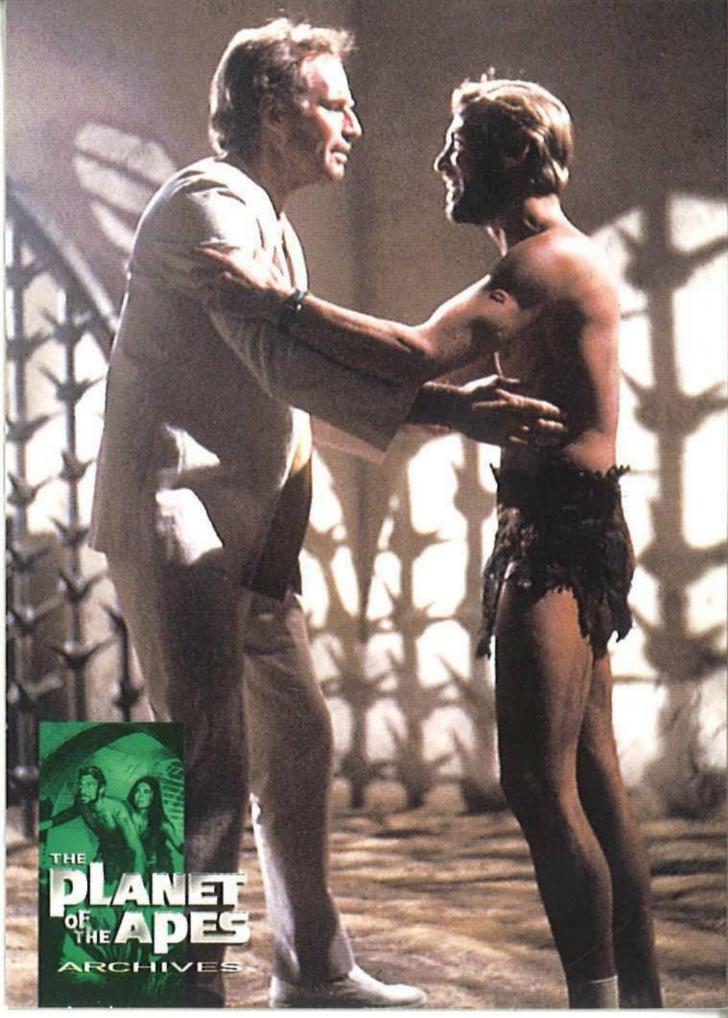


Table.

he mutants lead Brent to a cell containing another unique prisoner... Taylor. Moments later the reunited astronauts are hypnotically compelled to destroy each other. It's a terrific struggle, interrupted only by the appearance of Nova, who, in a moment of supreme emotion, shouts Taylor's name. Distracted, the mutant controller is overwhelmed and impaled on steel spikes.

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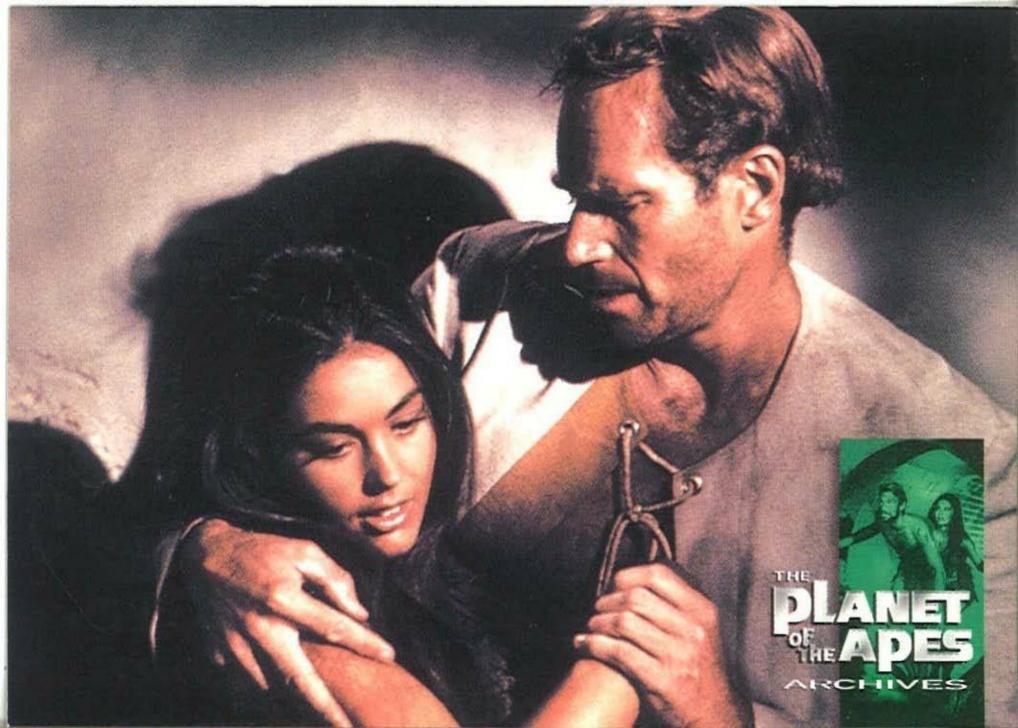
Invading The Invad

rsus' army of gorillas penetrate the subterranean passageway, destroying everything that reminds them of their hated human adversaries. Meanwhile, Taylor and Brent hatch a plan to save the world from the soon-to-beactivated Doomsday Bomb. "It'll burn the planet to a cinder, how's that for your ultimate weapon?" comments

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Taylor with a sad grin.



The Death of

and Brent are surprised by a gorilla soldier. He is ultimately overpowered, but not before he fires off a clip, hitting Nova. Taylor rushes over to the dying young woman whose companionship made life bearable. She looks lovingly into his eyes, then falls limp. Brent shares Taylor's grief, but reminds him of the bomb... the threat to everyone and everything on planet Earth.

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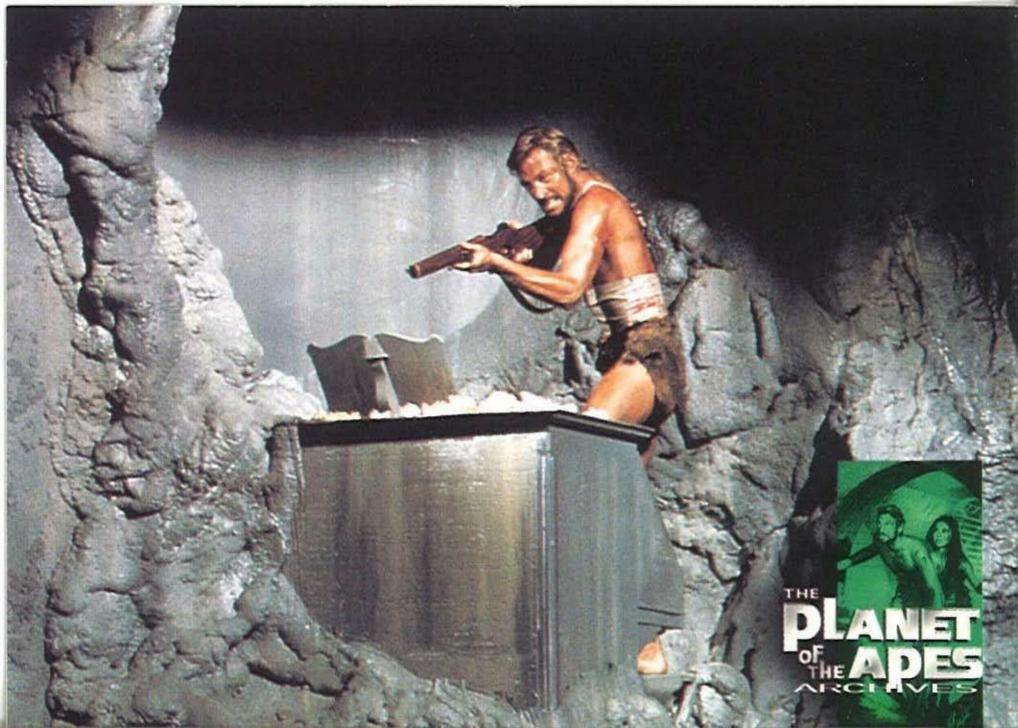
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rsus and his footsoldiers invade the cathedral and confront mutant leader Mendez, who stands defiantly before them. As Taylor and Brent watch from above, Mendez activates the Doomsday Bomb. The sleek weapon rises threateningly and the startled apes fall back. Unimpressed with Mendez' religious proclamations, Ursus has the mutant shot. Then the reckless gorilla leader orders his apes to pull down the man-made "God"...

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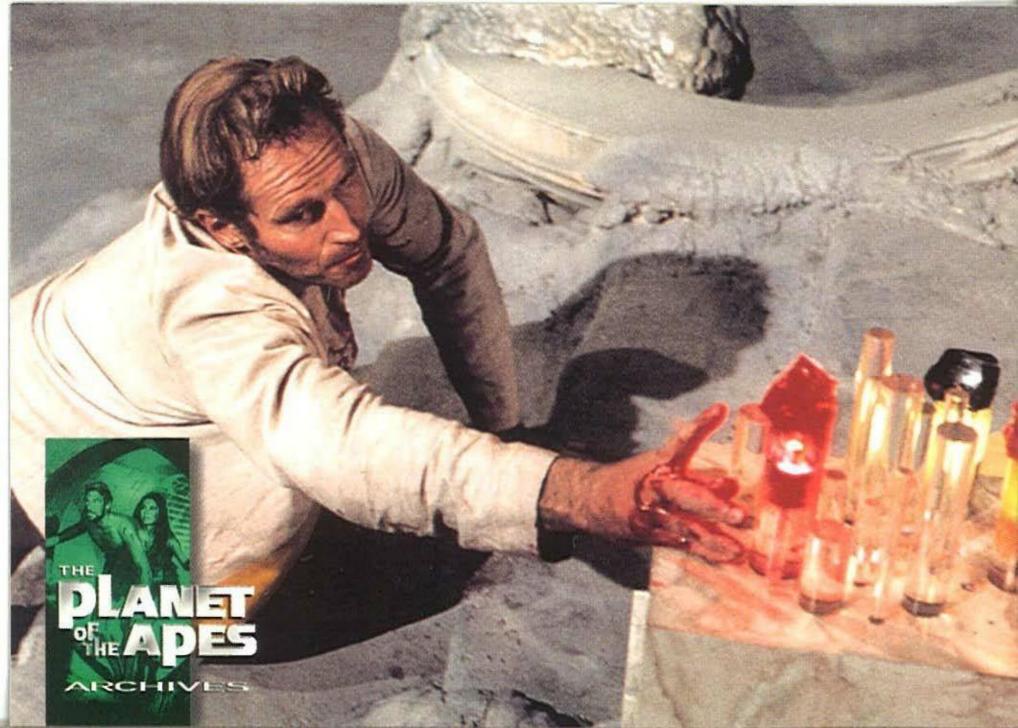


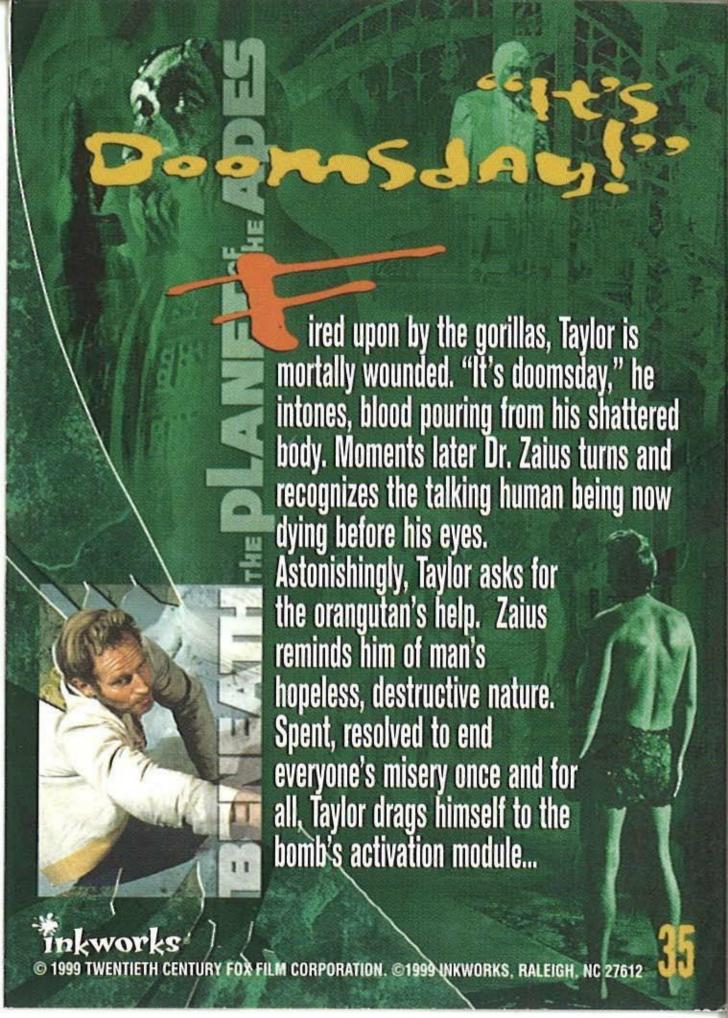
Brent's final Stand

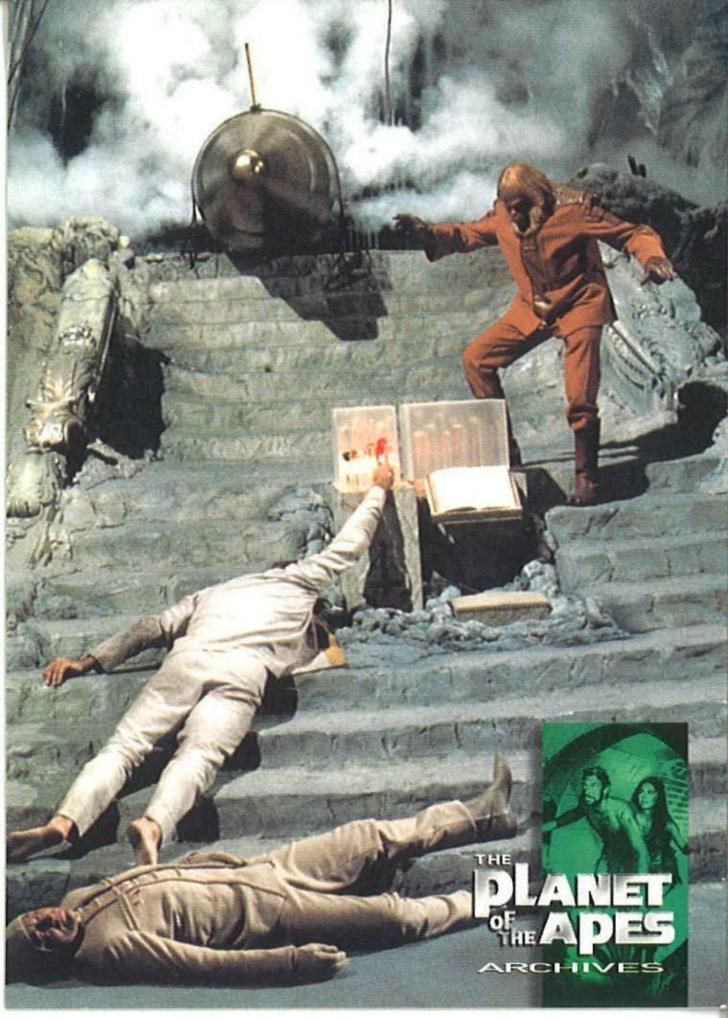
n a futile attempt to stop the gorilla onslaught, Taylor and Brent take turns as decoys. When Ursus is about to activate the Doomsday Bomb, Brent hits the cathedral's organ keys, distracting him. An expert shot, the young astronaut takes down dozens of apes before superior simian numbers finally win out. Brent is massacred by machine-gun fire, even as Taylor is spotted by Dr. Zaius...

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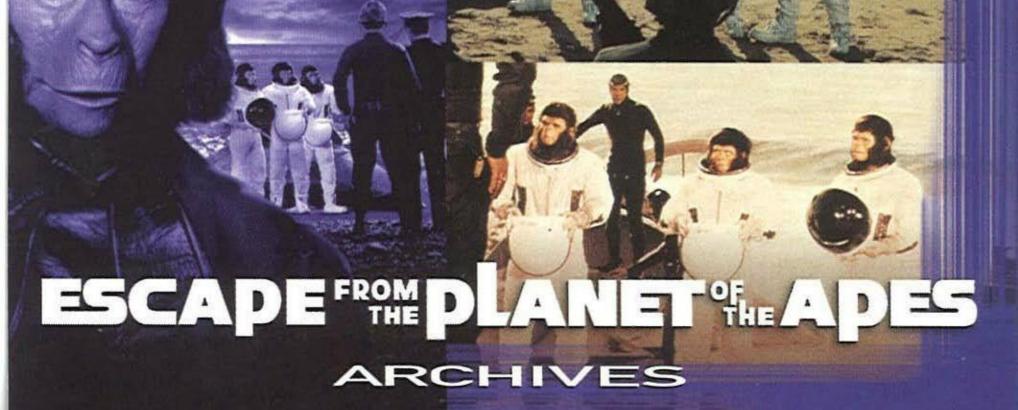
Beath Of Planet

Taylor activates the Doomsday Bomb, causing a global chain reaction.
Seconds later... "In one of the countless billions of galaxies in the universe, lies a medium-sized star. And one of its satellites, a green and insignificant planet, is now dead."

THE END of the PLANET OF THE APES. But not the end of the saga...

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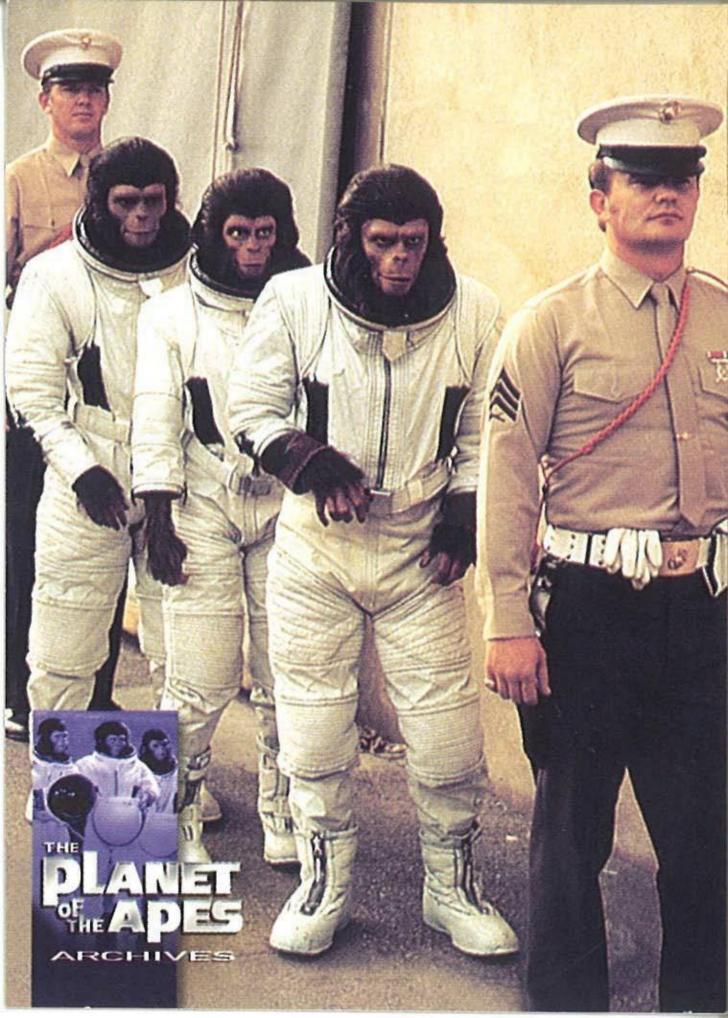
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ith Beneath a confirmed box-office smash, producer Arthur P. Jacobs was encouraged to launch a third film in the series. Turning the original concept inside-out, 1971's Escape from the Planet of the Apes brings intelligent simians into our culture, via the serviceable sci-fi concept of time travel. Along with the return of Roddy McDowall as Cornelius, Escape restored wit, surprise and Jerry Goldsmith's music to the franchise.

ESCAPE FROM PLANET THE APES



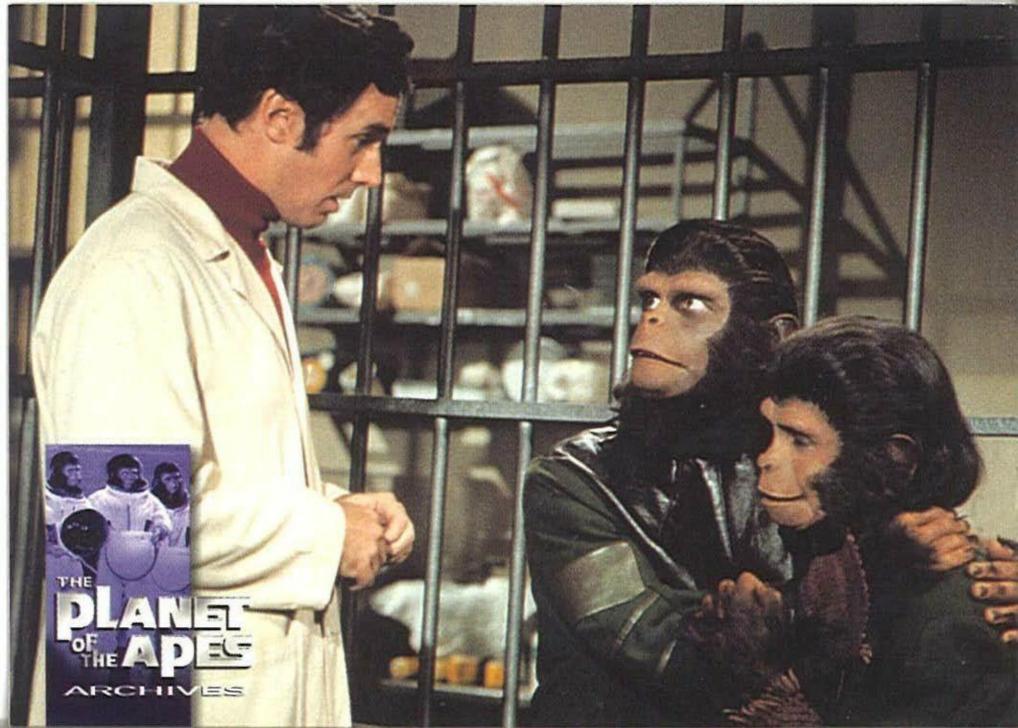


The

hen Taylor's spaceship mysteriously reappears off the California coast in 1973, it is met by a U.S. Navy recovery crew. Mouths drop when the three emerging astronauts remove their helmets and reveal themselves to be... apes! Escorted by the military, Cornelius, Zira and a third chimpanzee named Dr. Milo are taken to the Los Angeles Zoo and locked in a cage next to a primitive gorilla...

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r. Lewis Dixon and Dr. Stephanie Branton, a pair of animal psychologists

Branton, a pair of animal psychologists, are called in to study the remarkable "ape-onauts," as they are dubbed by the press. Dixon is astounded by Zira's mental prowess, learns that she loathes bananas and is immediately respectful of her culture, something the chimpanzees appreciate. Sadly, in a tragic twist of fate, Dr. Milo is killed by the primitive gorilla in their adjoining cage. It was Milo who retrieved Taylor's spaceship, soon-to-be catapulted back in time by

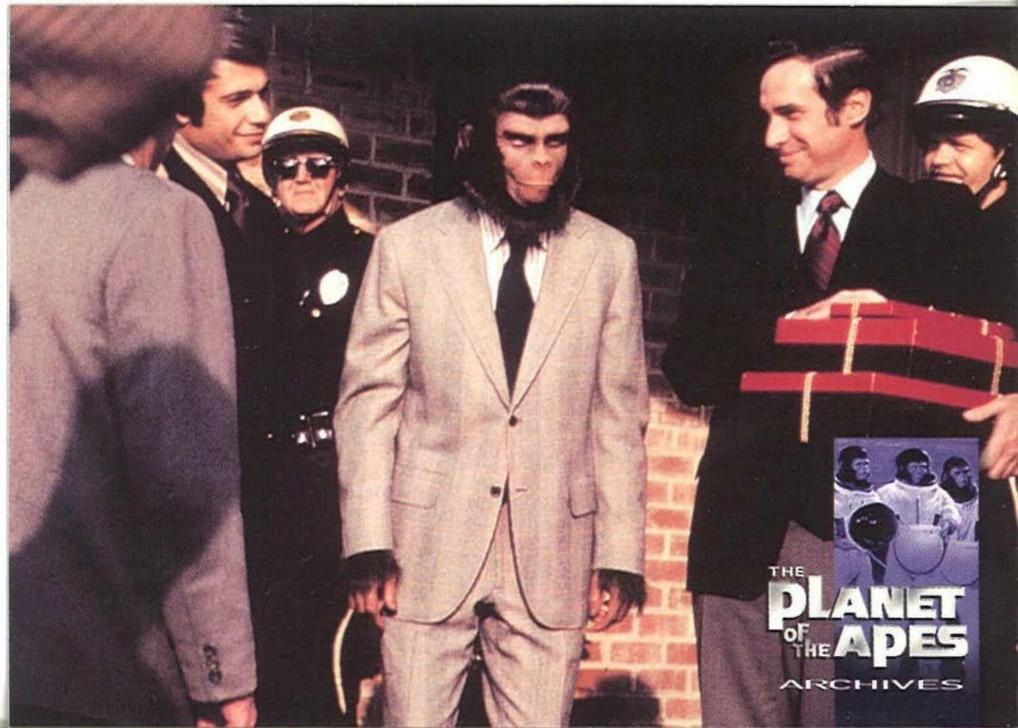
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the Doomsday explosion.



The Lisitio n official U.S. Board of Inquiry investigates the chimpanzees, who soon win over the American public with their wit and charm. But Dr. Hasslein, the President's chief scientific advisor, suspects that they know more than they're telling about Earth's future history. "Time is like a freeway with an infinite number of lanes," he tells a TV host, noting that changing lanes can also change the shape of things to come. wor CORPORATION. @1999 INKWORKS, RALEIGH, NC 27612

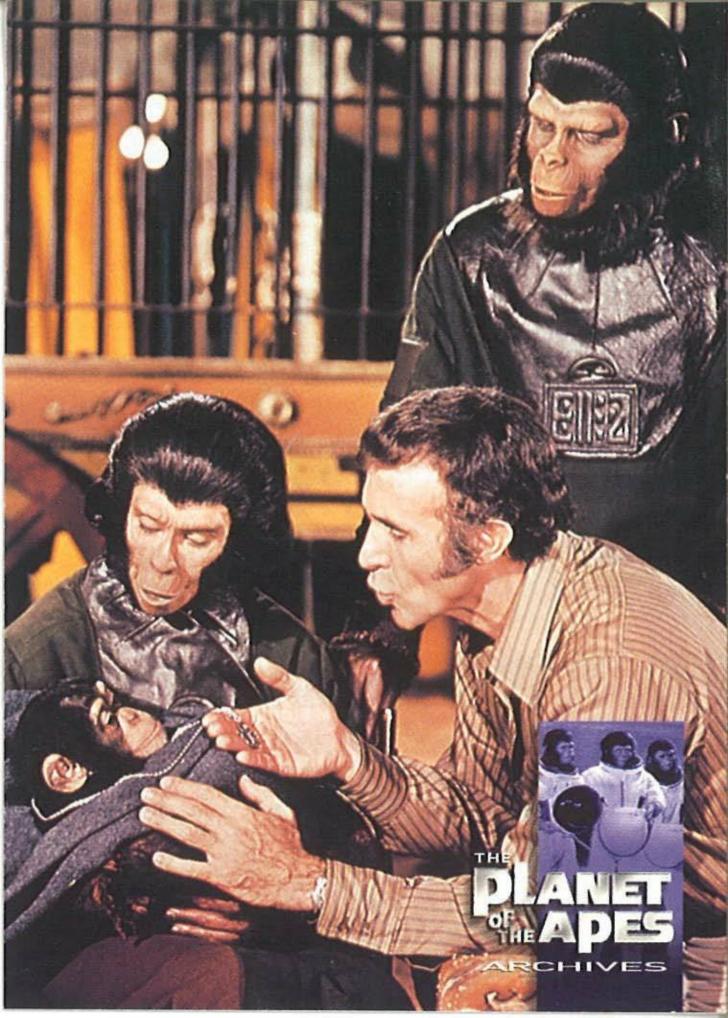


Chimp bout Town

dored by the public, Zira and Cornelius live it up, attending benefits, indulging in the latest fashions, watching TV and downing a good deal of what Dr. Dixon calls "grape juice plus." Then, during a museum visit, Zira collapses... and informs her startled friends that she's pregnant. Dr. Hasslein, having learned through unscrupulous means the disastrous fate of our world, is now convinced that the chimpanzees and their future child are a threat to humanity.

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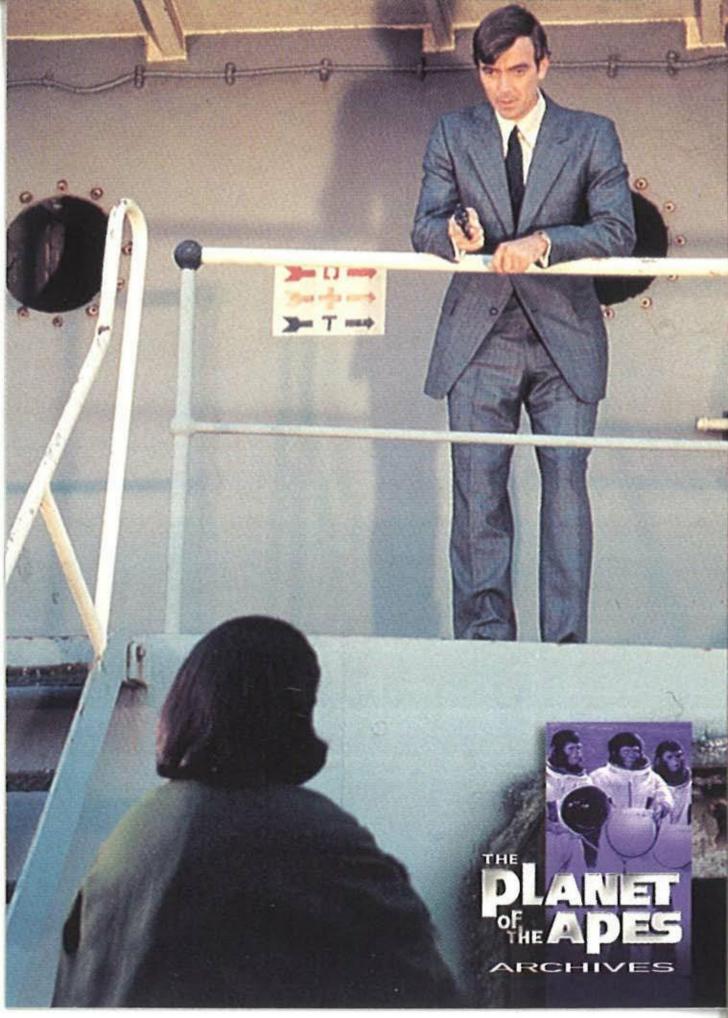


ZirA'S Blessed Event

n a mad escape effort, Cornelius accidentally kills his orderly, and the two astrochimps – one of them very pregnant – are now fugitives. Dr. Dixon and Stephanie manage to smuggle their simian friends into the traveling circus of Armando, a trustworthy humanitarian. Finally, with their human loved ones present, Zira gives birth to a bright-eyed baby she names Milo...

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No way

earning that Hasslein is checking all circuses, Dr. Dixon transports Cornelius, Zira and the baby chimpanzee to an abandoned ship graveyard, a favorite childhood haunt of his. It isn't long, however, before the authorities locate the fugitive simians and begin to close in. Armed, Dr. Hasslein goes after the apes alone ("Give me the baby, Zira!"), a battalion of soldiers not far behind...

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ith troops converging, Hasslein catches

Then he empties his gun into the chimpanzee infant she's carrying. Hasslein himself is shot by Cornelius, who in turn is slain by a volley of bullets. The lifeless chimpanzee falls to the lower deck of the ship, where he is joined by his beloved, now dying wife. Their love had spanned the centuries, and endures forever, even in death...

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The Mope of Johnson

overnment officials believe the child of Zira to be dead, and the future history of mankind secure. But as Armando moves his traveling circus to another town, he stops to speak to a caged baby chimpanzee, one who is physically identical to Zira's late child. "Intelligent creature," he tells the cub. "But then, so were your mother and father." The chimp seems to understand his true, extraordinary heritage. "Mama," he says, over and over...

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ARCHIVES

f Escape breathed new life into the Apes series, Conquest of the Planet of the Apes (1972) attacked its volatile subject matter with an intensity few expected. Director J. Lee Thompson explored the origin of humanity's downfall with this aggressively dark tale of oppression and inevitable revolution. Although the budget was low, creative cinematography (Bruce Surtees) and impressive action choreography provided a first-rate Apes adventure.

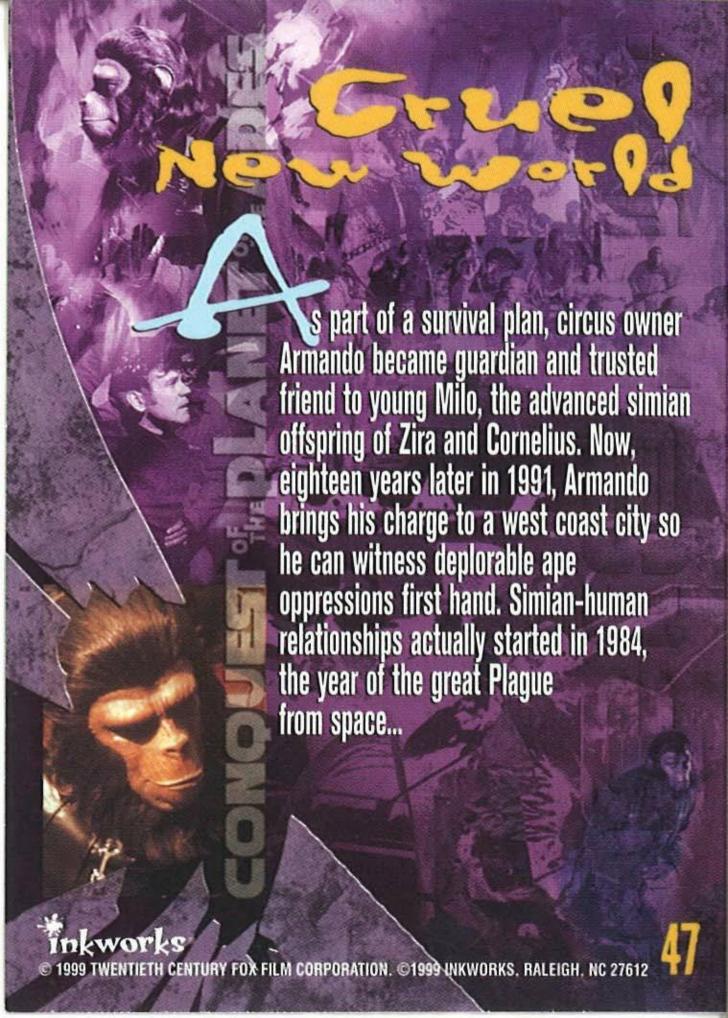
CONQUEST THE PLANET THE APES

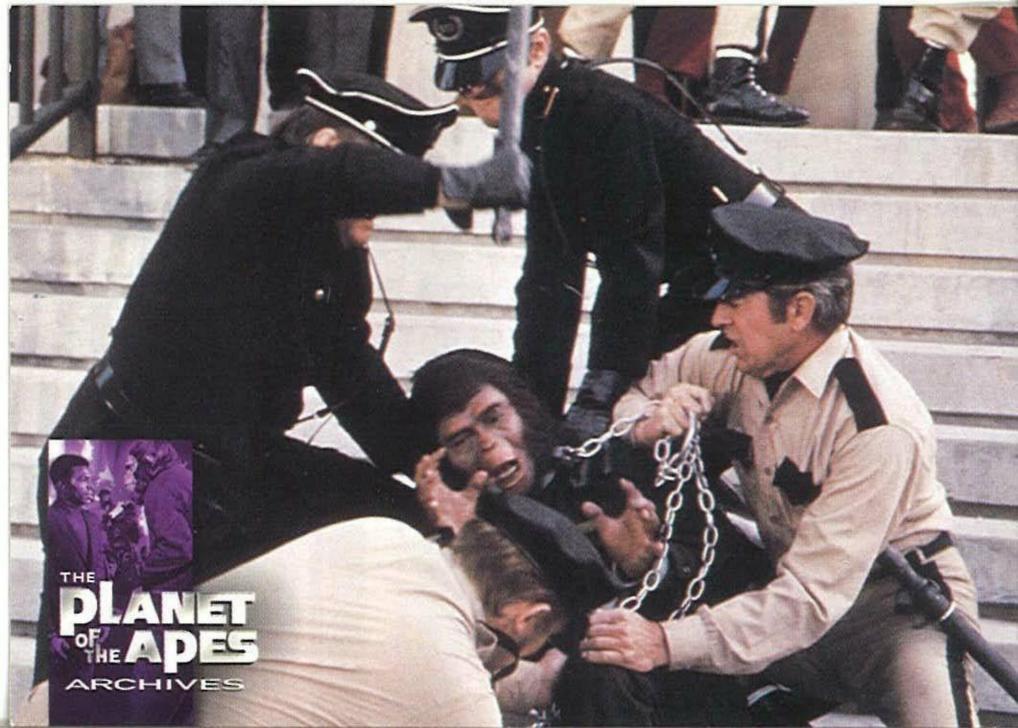


GOMAN HUMAN HOT APE

PLANET OF APES

RCHIVES





an couldn't survive without the love and companionship of pets. So after all the world's cats and dogs were killed off by a devastating Plague from space, he tried to domesticate other animals. Apes by far were the most responsive... too responsive, eventually becoming a sentient underclass frequently abused by their advanced masters. Now there are many humans who fear the simians, and brutal methods are employed to control them.

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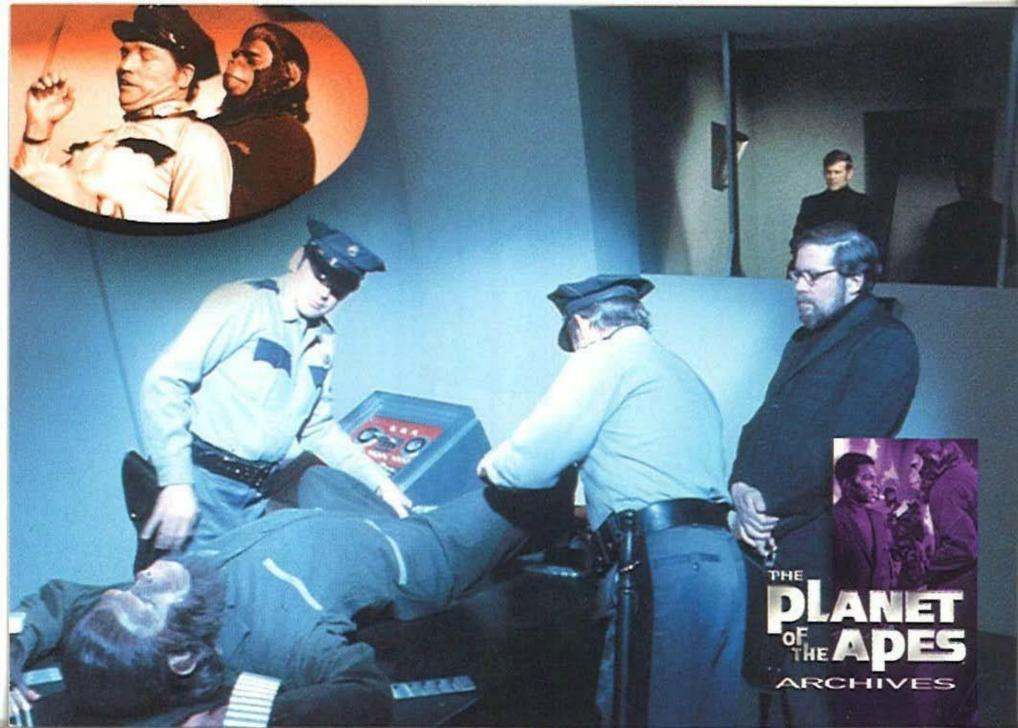
ARCHIVES

Simian

fter Milo unwittingly reveals his intelligence to police officers engaged in subduing a gorilla, self-sacrificing Armando is arrested and interrogated. Milo then hides himself among the simian population monitored by Ape Management, the brutal organization presided over by Governor Breck. The governor himself purchases Milo as a servant chimp, unaware of his true identity. Ironically, at Breck's behest, Milo chooses the name "Caesar" for himself.

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ears stream from Caesar's eyes as he

learns the fate of his human friend,
Armando, who committed suicide rather than betray the young chimpanzee.
Soonafter, Caesar himself is captured and subjected to a torturous device that forces the truth from his lips. But Caesar fakes his death, murders his attending executioner and escapes...

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ed by Gaesar, the apes launch an ingenious, systematic attack on Ape Management. Heavily-armed troops shoot into the advancing simians, only to be surprised by attacks from the side and rear. Ape and human blood splatters wildly as the uprising spreads to the entire complex, eventually threatening Governor Breck's shielded command post...



epressed hatred swells to the surface as the apes continue their devastating attack on Breck's complex. Caesar fulfills every nightmare the paranoid human governor had about him... the intelligent son of advanced simians, now the instigator and inspiration of the great ape rebellion that will one day spell the end of humanity.

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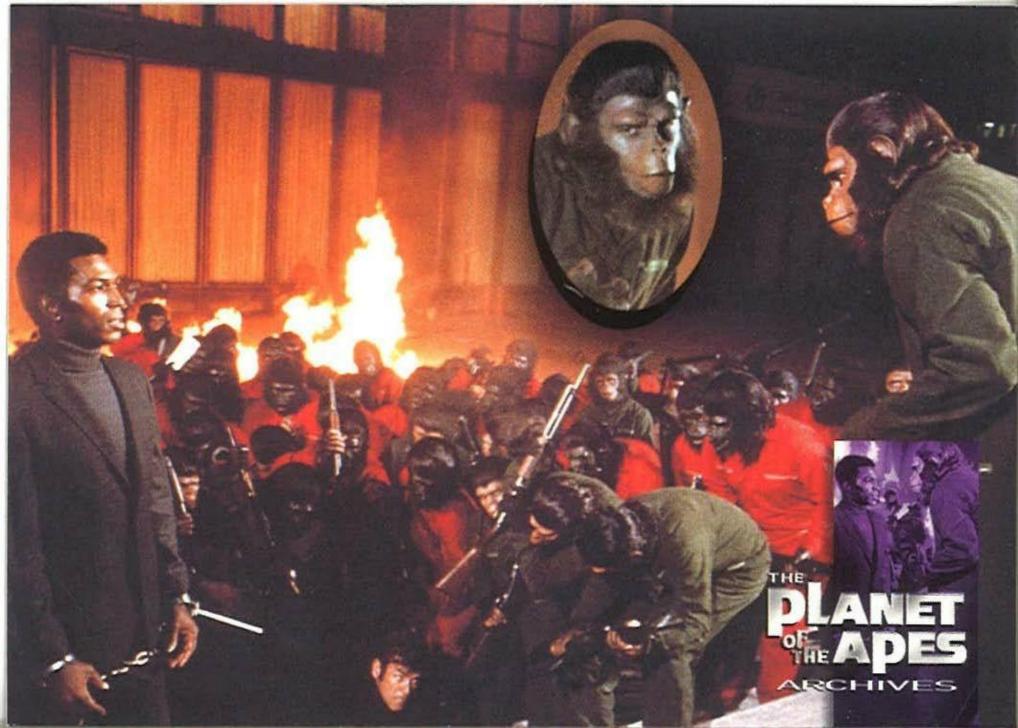


tike Capture Of

he unthinkable happens... Caesar and his army storm Governor Breck's nerve center and take the human leader captive. Responding to Caesar's question about why man turned apes into slaves, Breck is defiant, even strangely eloquent: "Man was born of the ape, and there's still an ape curled up within every man, the beast that must be whipped into submission, the savage who has to be shackled in chains. When we hate you, we are hating the dark side of ourselves."

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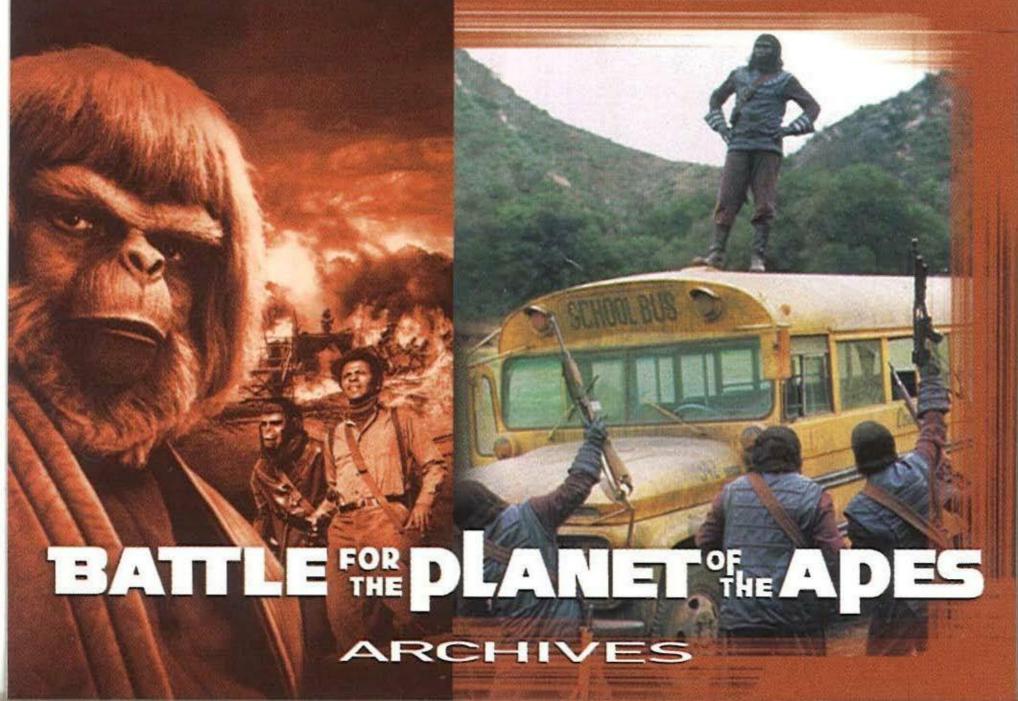


gainst a backdrop of fire and fury, the leader of the Ape Rebellion addresses his

people:

We have passed through the night of the fires, and those who were our masters are now our servants. And we, who are not human, can afford to be humane. Destiny is the will of God, and if it is man's destiny to be dominated, it is God's will that he be dominated with compassion and understanding. So, cast out your vengeance. Tonight, we have seen the birth of the planet of the apes!

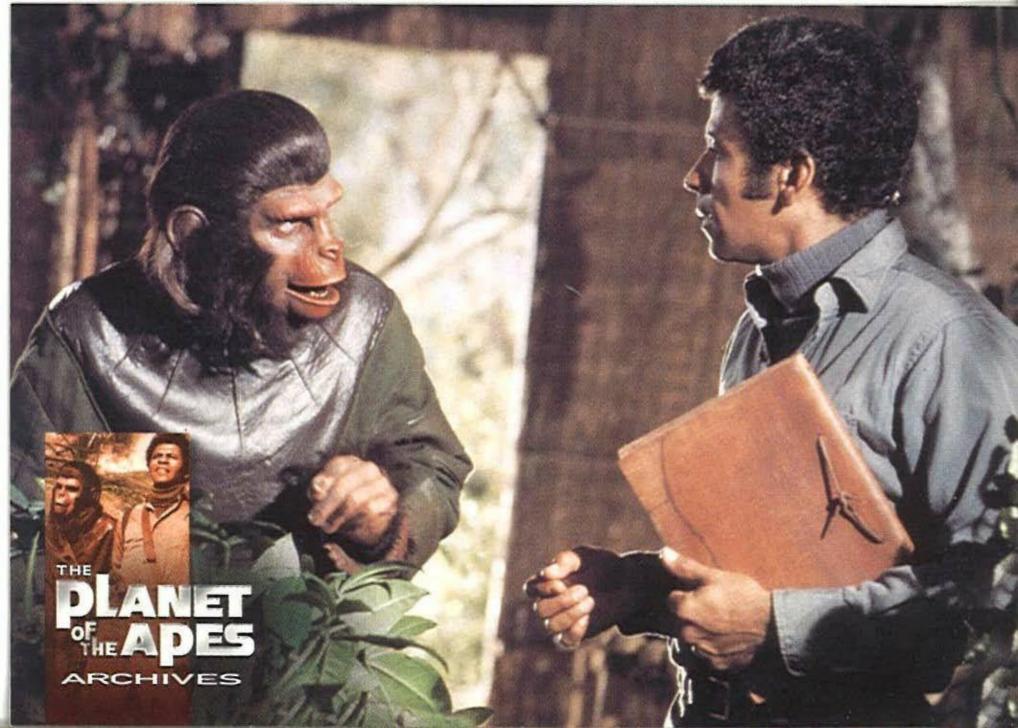
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illed as "the final chapter", 1973's Battle is a deliberately softened follow-up to Conquest, sidestepping the explosive culmination of Caesar's simian takeover for a limited, more manageable plotline. Director J. Lee Thompson was back at the helm, this time saddled with an even lower budget and a mandate from Fox execs to make a nice, safe family film. Famed film director John Huston appears as the ape Lawgiver in a memorable cameo.

EATTLE FOR DIANTELADES

inkworks



Gaesaris

ike every king before him, Caesar of the apes wears a troubled crown. Simians and humans are living together, but true equality is an illusion... humans remain second-class citizens, servants to their ape superiors. For help and guidance during these difficult times, King Caesar consults his human friend, McDonald, then embarks on an expedition into the burned-out remains of a nearby city...

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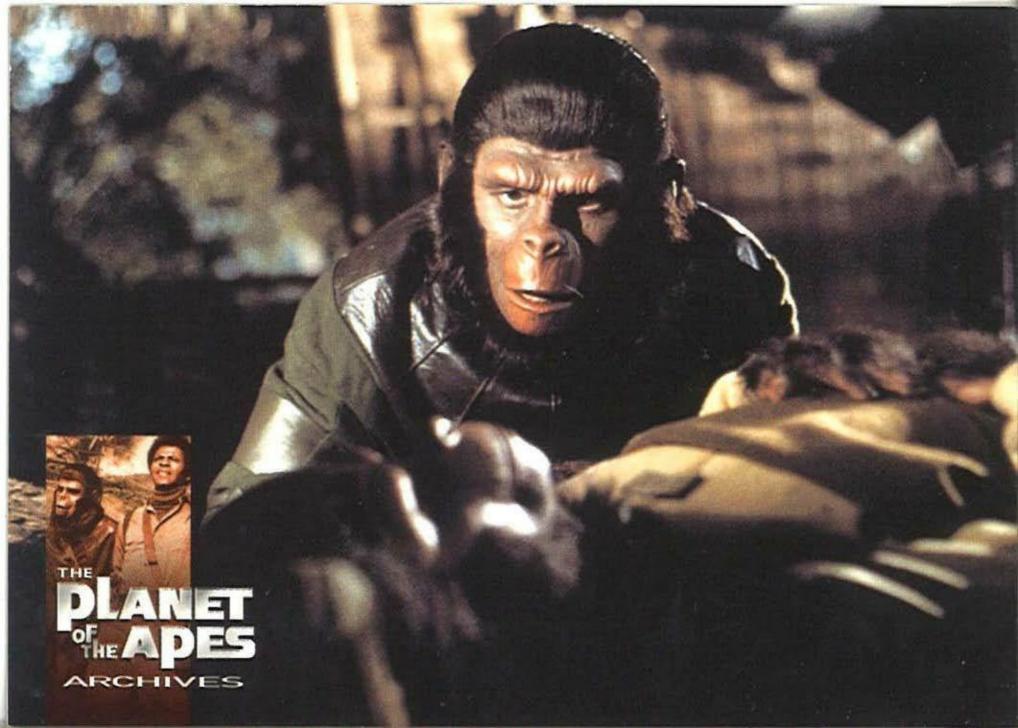


moutants The Back

nside the contaminated remains of what was once an Ape Management center, hate-crazed mutants live a wretched life under the rule of "Governor" Kolp, Caesar's old tormentor. Convinced that the simians mean to invade their world, Kolp orders his motley crew of quasi-humans to whip their weapons together and go on the offensive.

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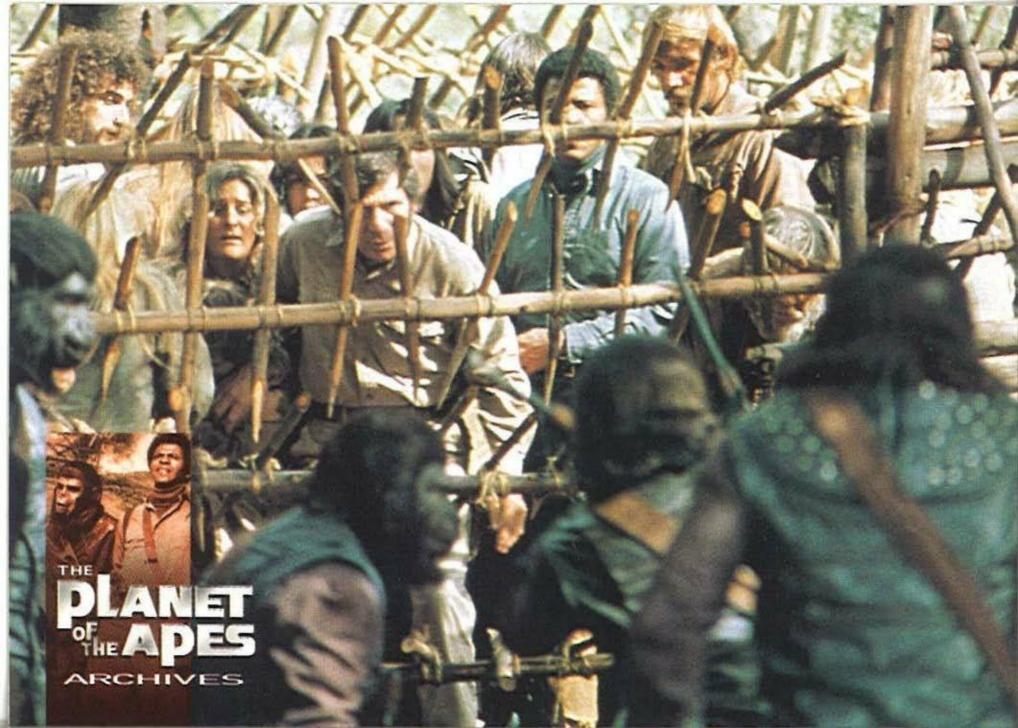
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hile Governor Kolp is preparing his forces, General Aldo, a hot-headed gorilla, is challenging Caesar for supremacy among the apes. Late one night, Caesar's son Cornelius overhears Aldo plotting to take control of the simian community. The youngster is spotted and seriously injured. Now, Caesar remains at the bedside of Cornelius, even as danger threatens his community from within and without...

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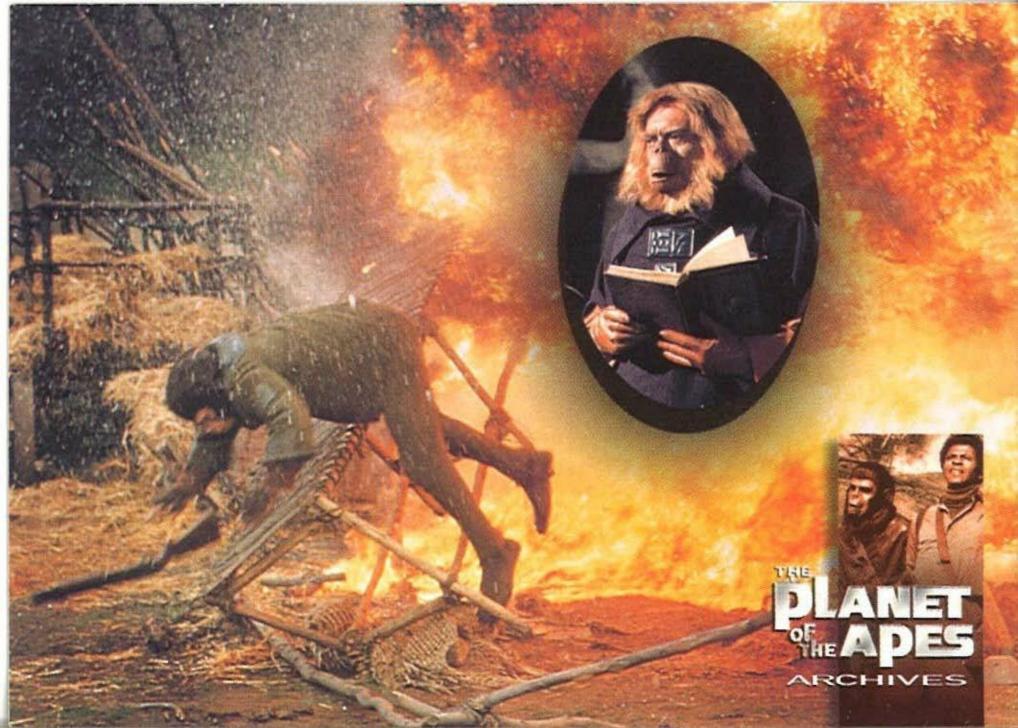
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gainst the law of Caesar, innocent humans are imprisoned by Aldo's gorilla followers. Before the king and his renegade general can even argue about it. war comes to Ape City, Kolp's forces closing in with primitive but effective artillery. Finally, after an exchange of gunfire, the mutants are outwitted, captured or slain. And then it's Aldo's turn to face the consequences of his actions. Cornelius, the son of Caesar, is dead... ape has killed ape.

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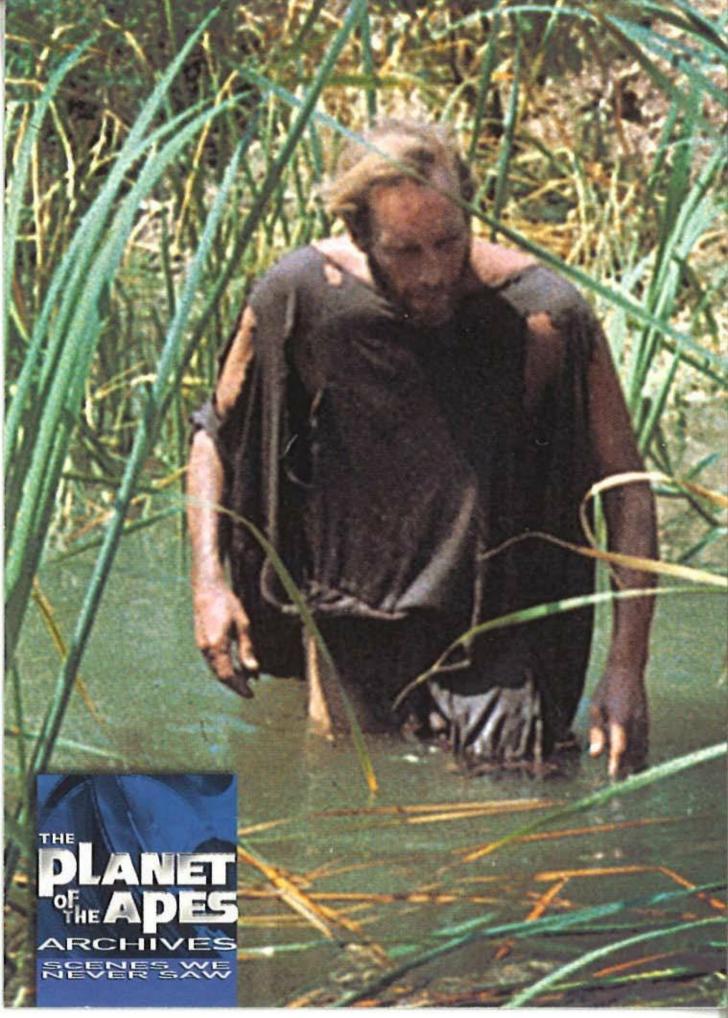
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ill there ever be an end to violence, King Caesar wonders? Is ape destined to rule man with an iron fist, reducing him to inarticulate savagery... or will both species discover what's best in each other, and someday live in harmony? As the Lawgiver dispenses his wise words to a gathering of human and simian children, the statue of great Caesar weeps tears of joy, sorrow... and everlasting hope.

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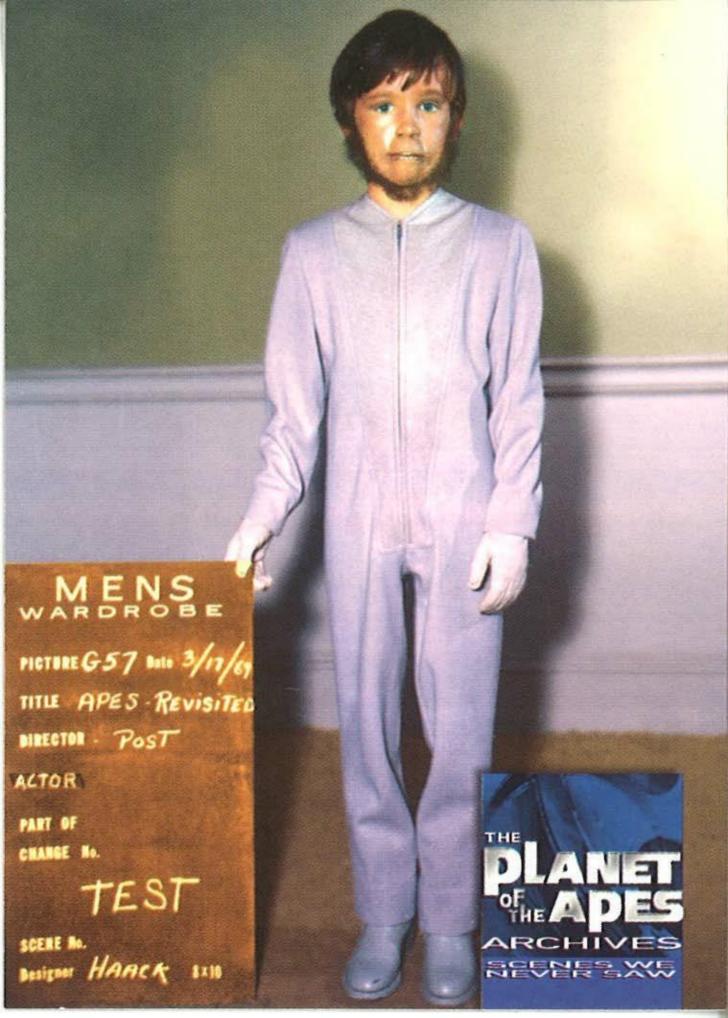
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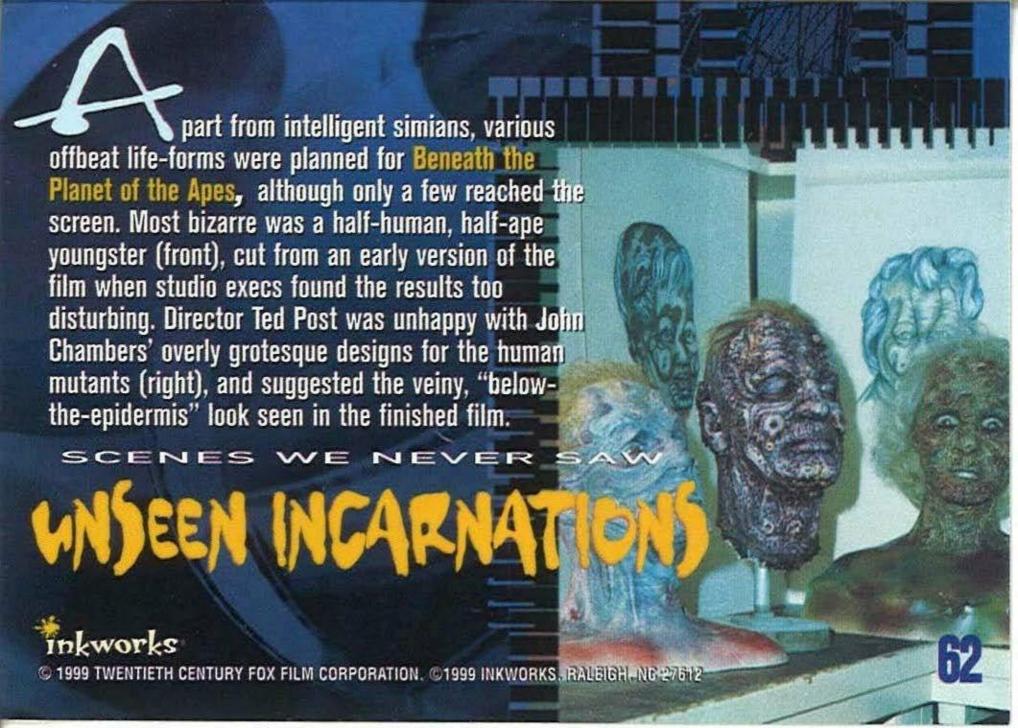


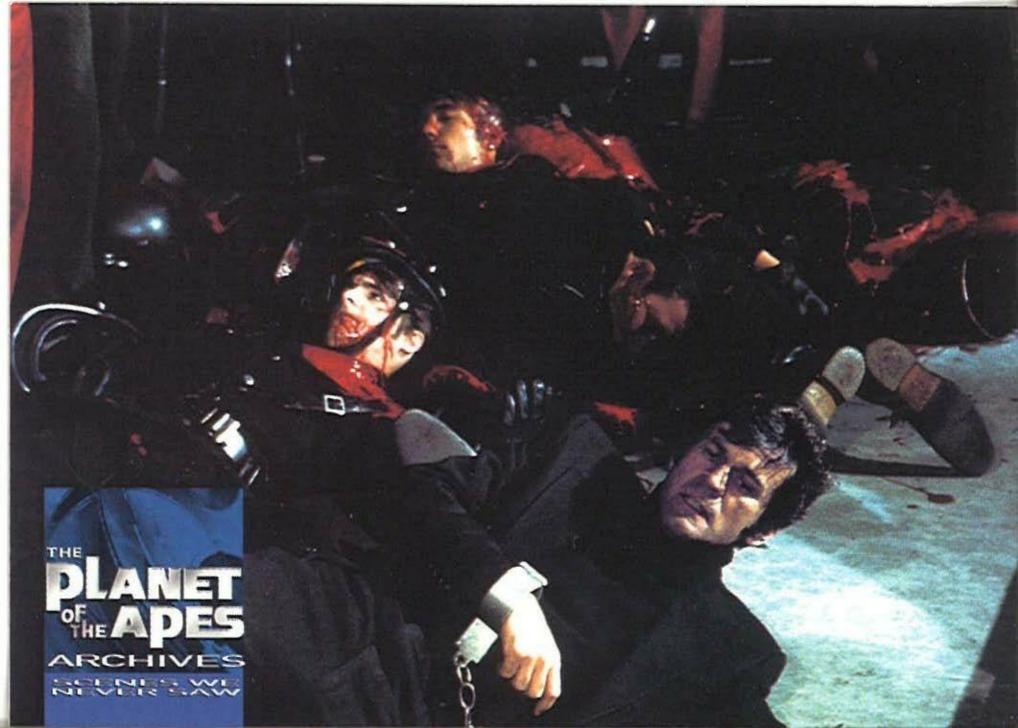
arious sequences intended for Planet Of The Apes were eventually cut to keep the film to a manageable length. Initially, Taylor's flight from captivity in Ape City covered more ground (front and below), with flu-stricken Charlton Heston valiantly enduring the strenuous workout. An alternate ending, featuring Nova pregnant with Taylor's child, was filmed but ultimately scrapped in favor of the far bleaker, now classic "Statue of Liberty" finale . SCENES WE NEVER

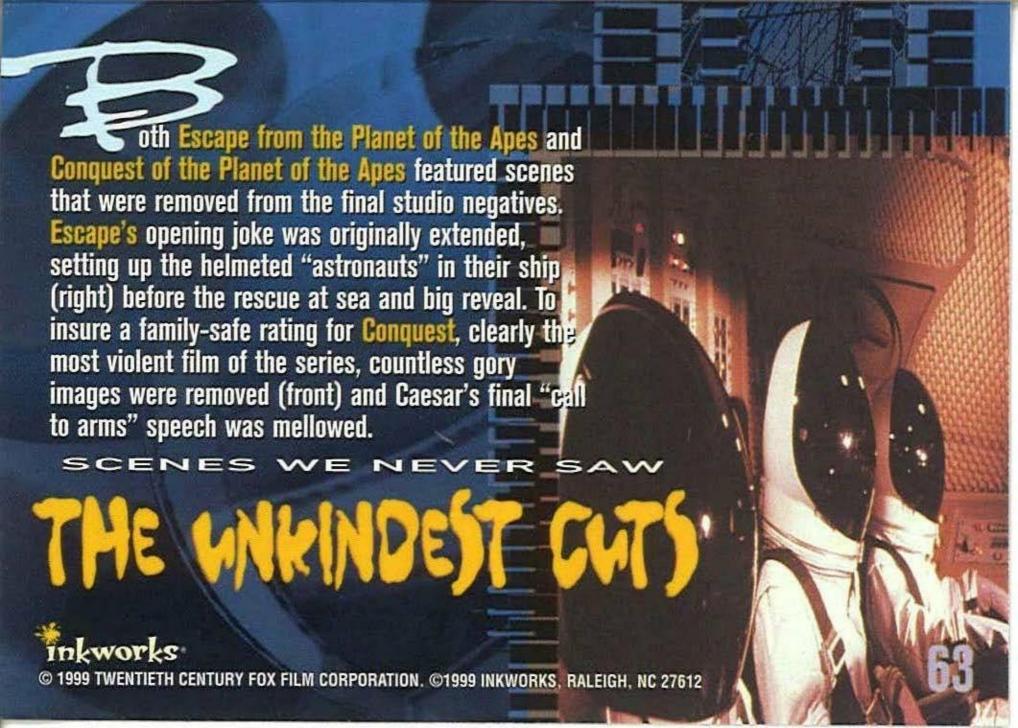
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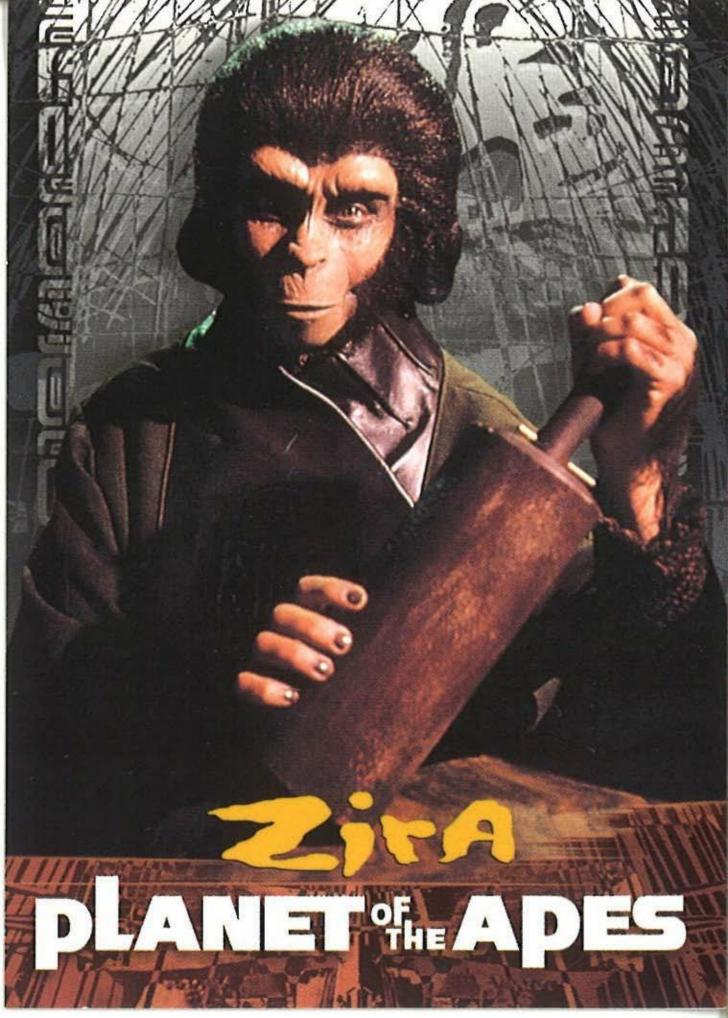
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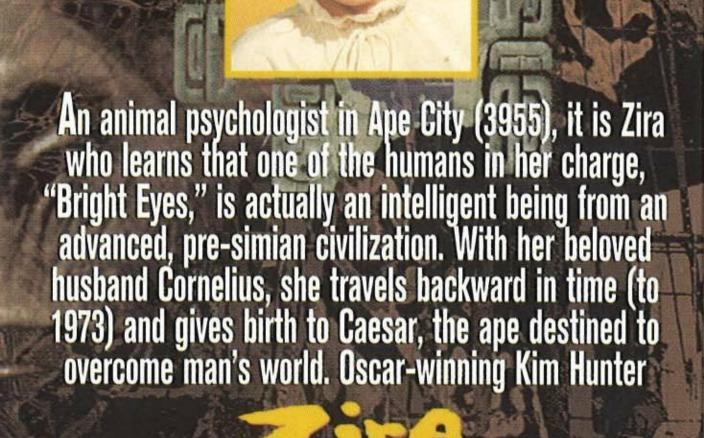




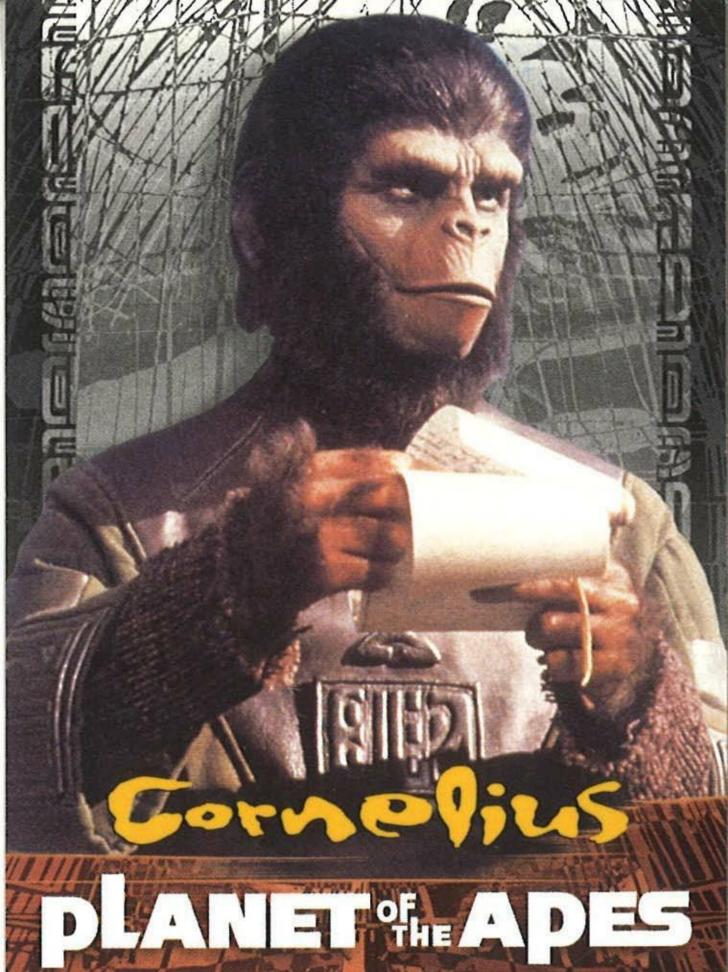








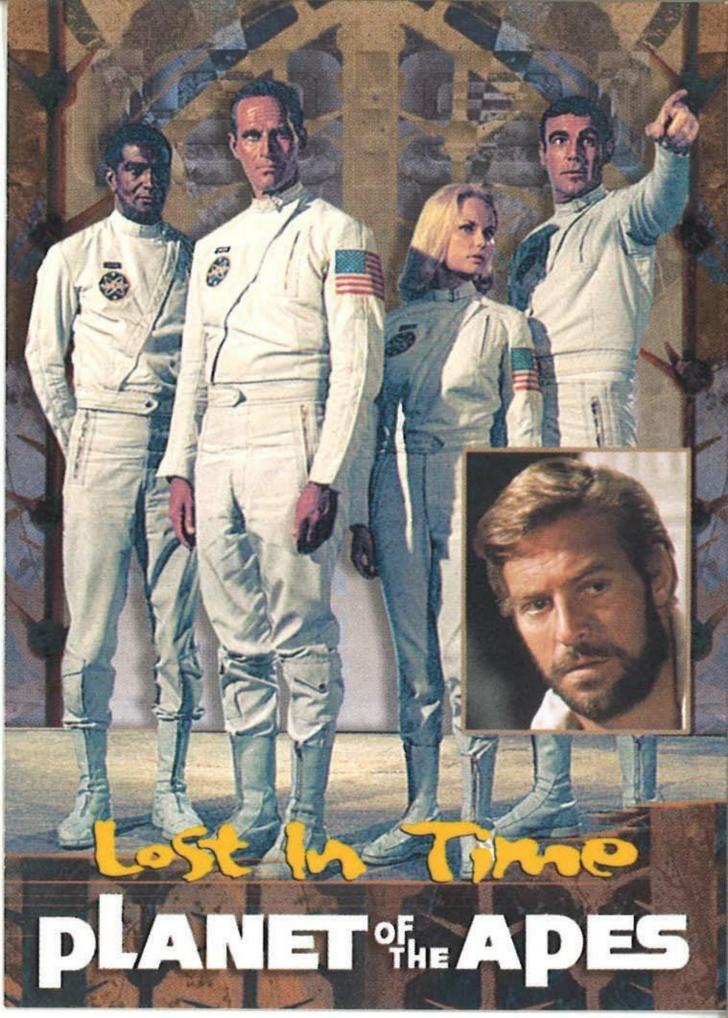
played Zira in the first three films of the series, imbuing the chimpanzee doctor with a charming, warm and witty personality.



Cornelius, a respected chimpanzee doctor, challenges the political and religious leaders of Ape City, even offering the skeptics proof of man's presimian culture. After time-tripping back to 1973 with his simian spouse Zira, Cornelius eventually fathers soon-to-be King Caesar, changing the course of history for apes and humans alike. Screen veteran

Roddy McDowall played Cornelius in the first and third films; David Watson took over in 1969's Beneath, as McDowall was busy directing a play in England.

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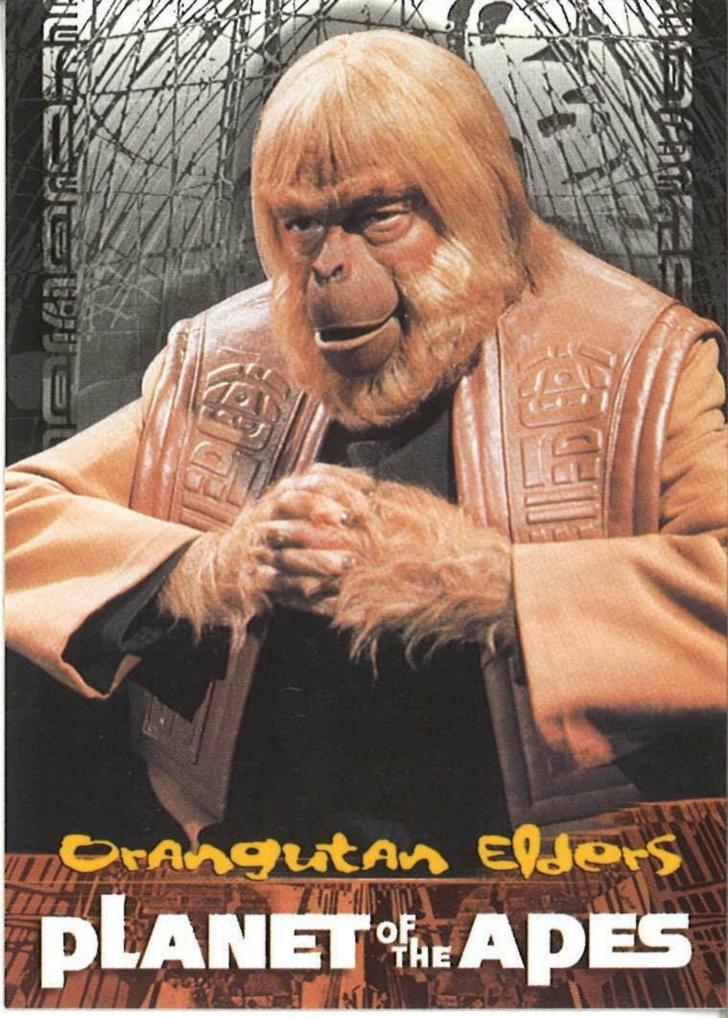


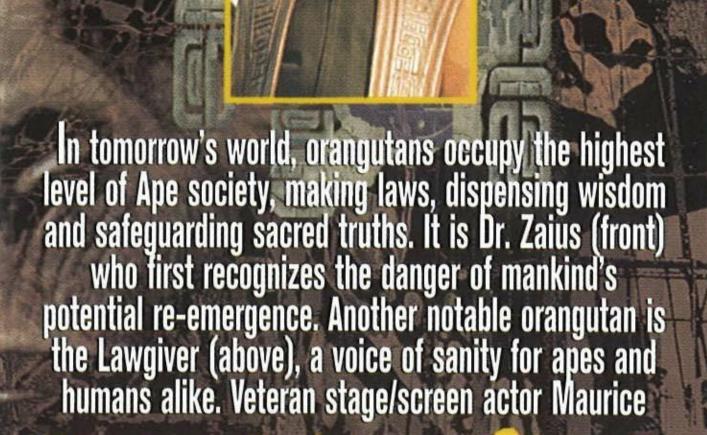
n 1972, astronauts Taylor (Charlton Heston), Dodge (Jeff Burton), Landon (Robert Gunter) and Stewart (Dianne Stanley) were launched on humanity's first interstellar exploration flight. Their time-warped ship cracks up on an "unknown" planet, actually Earth in 3955, and only Taylor (above) survives long enough to learn the monstrous fate of his species. Later in '72, a second

The Right Stuff

expedition was launched to rescue Taylor's team, depositing Brent (James Franciscus, front, inset) into the same deadly scenario.

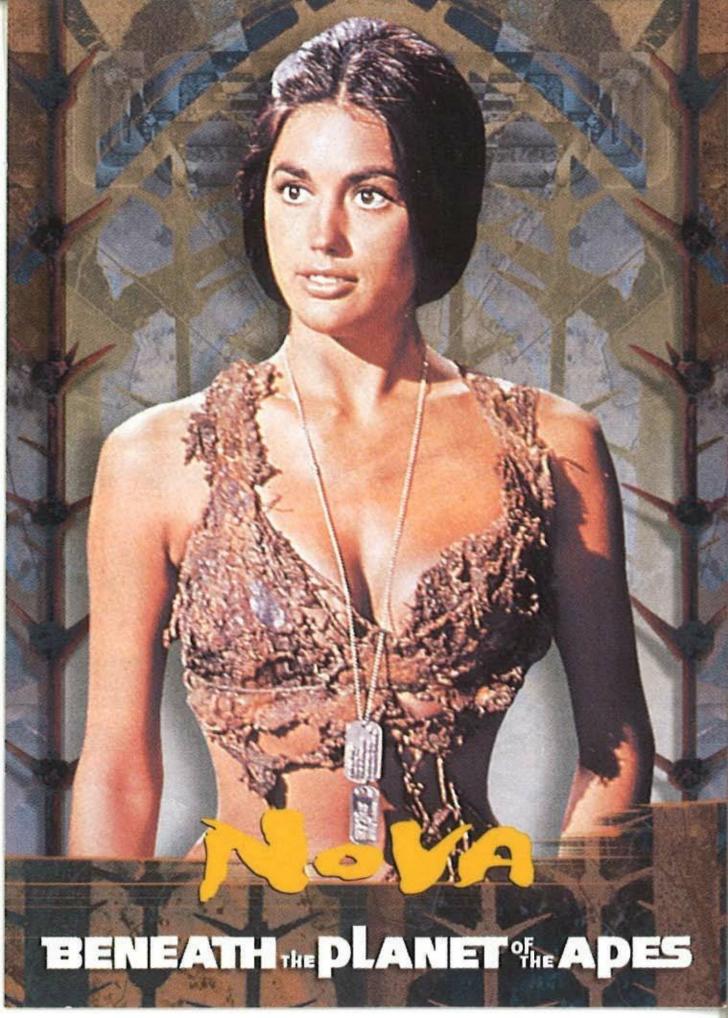
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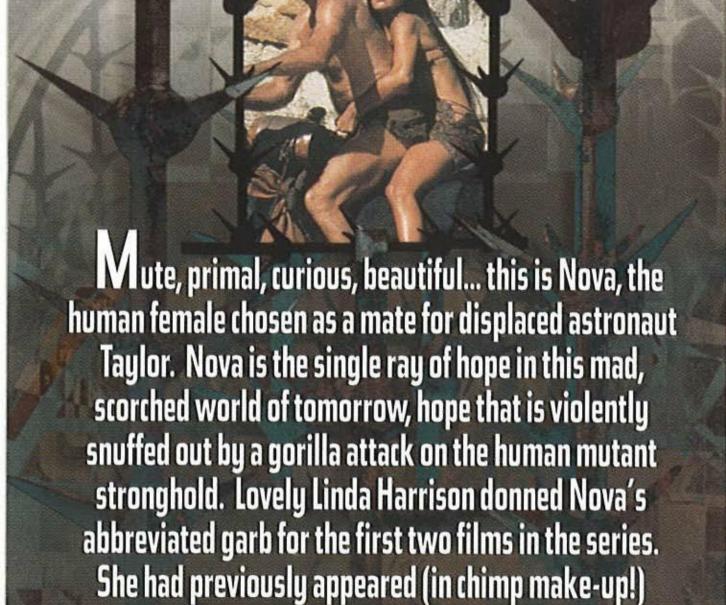




Evans was Zaius in the first two films (Booth Coleman would play the part on TV), while famed film director John Huston appeared as the Lawgiver in Battle.

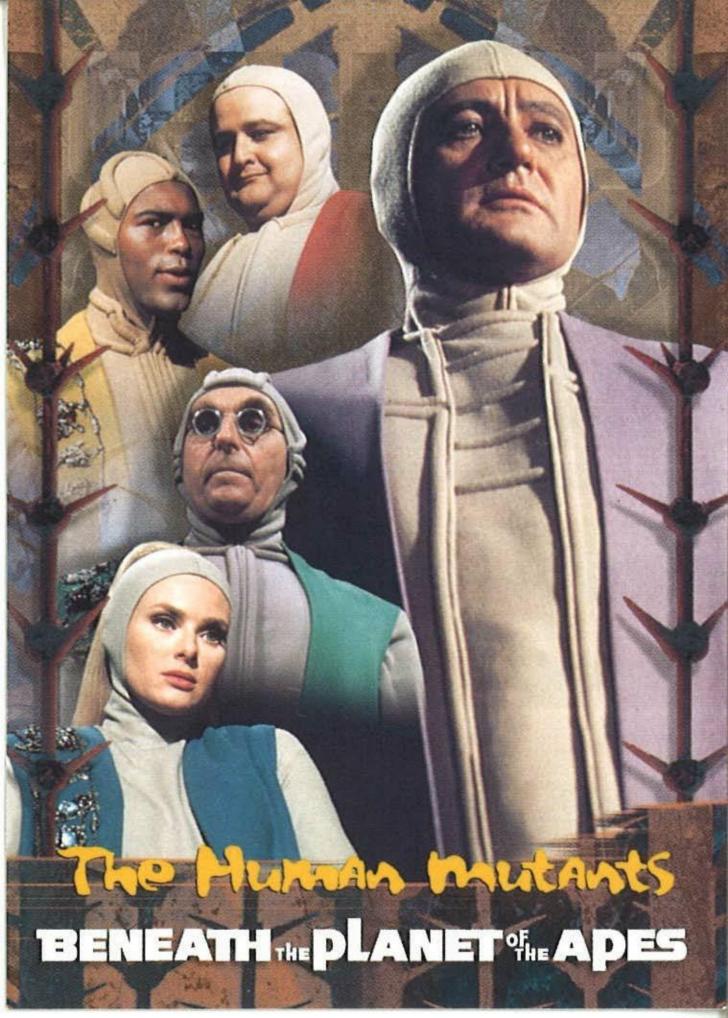
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with Heston, Edward G. Robinson and James Brolin in a five-minute Planet of the Apes test film that helped sell the project to Fox.

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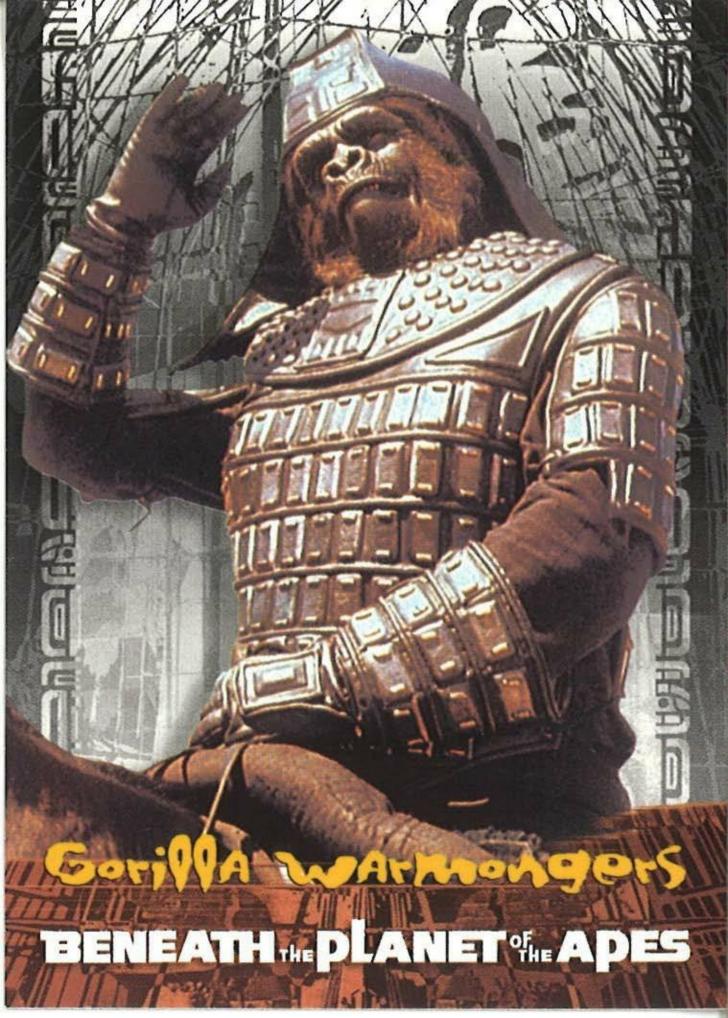


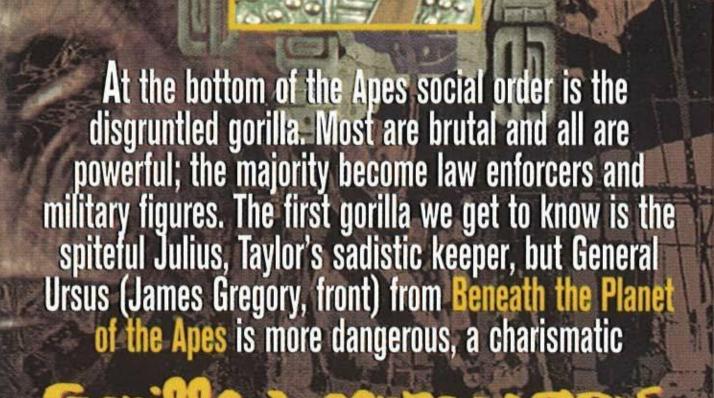
Looking for fresh story material after the first film's staggering success, screenwriter Paul Dehn co-conceived a race of grotesque human mutants, scarred by atomic radiation and "blessed" with strange telepathic powers. They are tragic but unsympathetic antagonists, reflecting the saga's cynical view of humanity. Front: Mendez (Paul Richards), Albina (Natalie Trundy), Ongaro (Don Pedro Colley), Caspay (Jeff Corey) and Fat Man (Victor Buono)

The Human Mutants

as they appear in Beneath the Planet of the Apes.
Above: Battle's swarthy Kolp (Severn Darden).

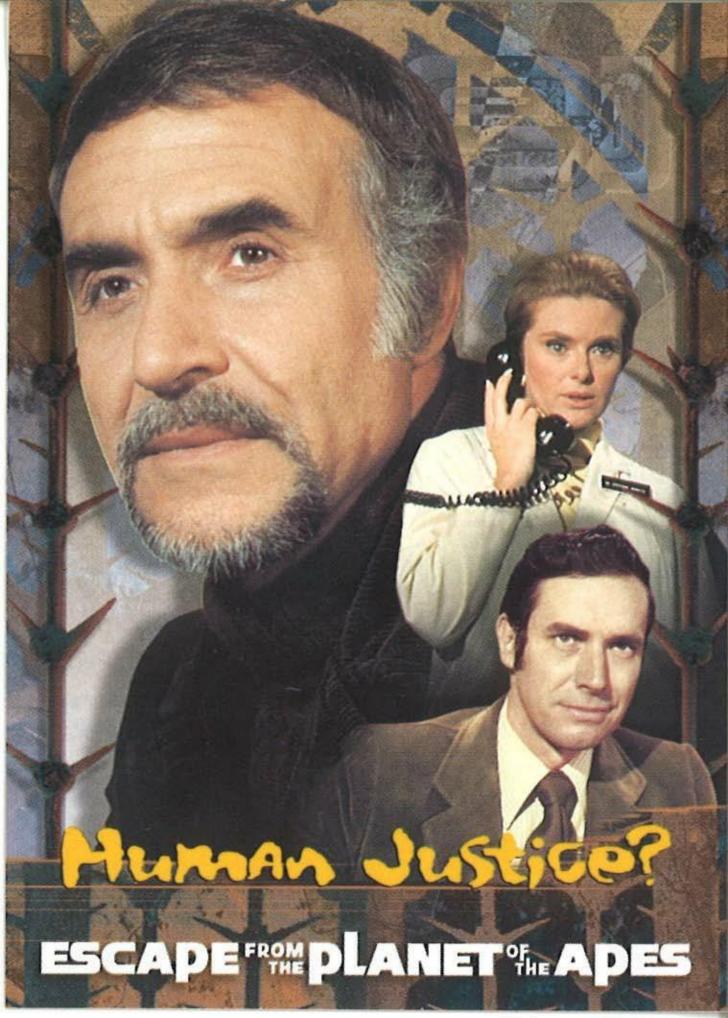
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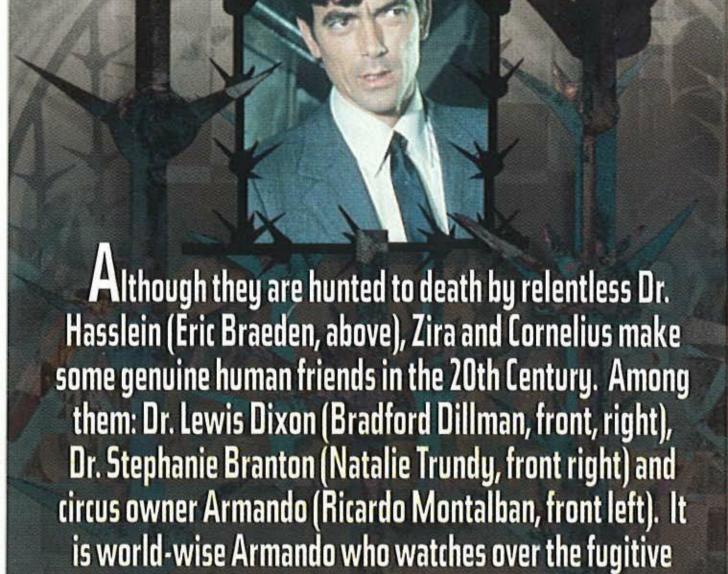




warmonger. In Battle, Claude Akins' similarly-minded Aldo (above) incites violence and runs afoul of Ape law by murdering one of his own.

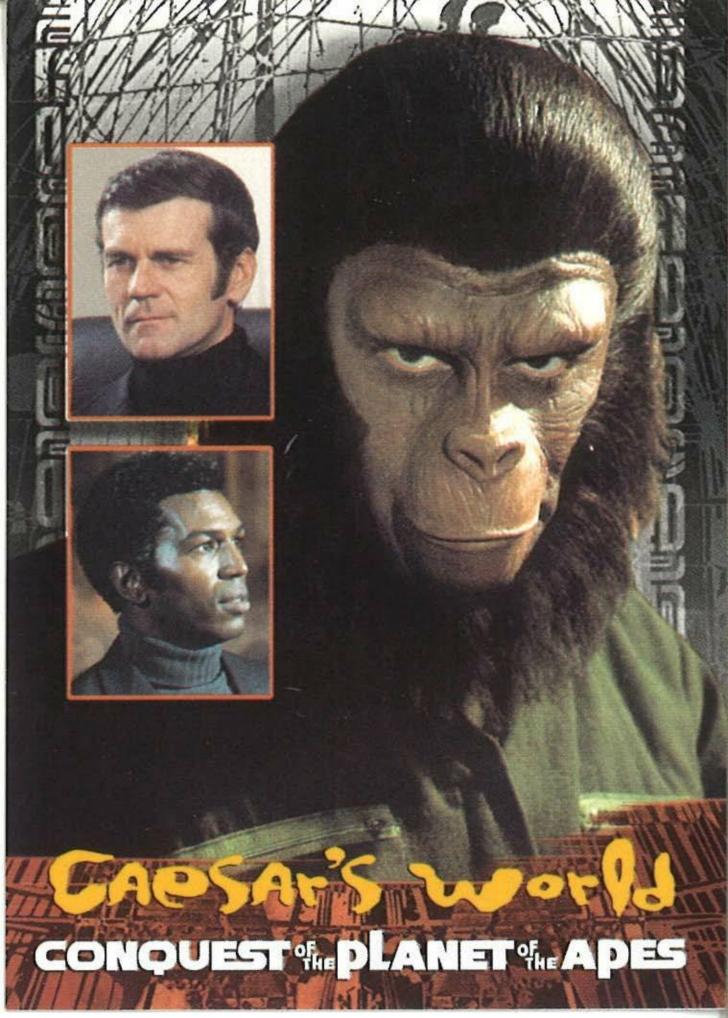
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Human Justice?

chimps and their newest family member, baby Milo—eventually renamed Caesar.



The son of Cornelius and inheritor of his advanced intelligence, Caesar (Roddy McDowall, front center) ultimately sparks the great global rebellion of simians against their human oppressors. Caught in this vortex of hate and violence are the pacifistic McDonald (Hari Rhodes, front left) and reactionary Breck (Don

Murray). Years later, mighty Caesar has a son, appropriately named Cornelius (Bobby Porter, above).

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CARSAT





Conceptions

inal studio illustrations of chimpanzees, orangutans and gorillas for Planet of the Apes. The look of these creatures was painstakingly developed by 20th Century Fox's make-up team. working in tandem with the wardrobe department. Even before production began, studio execs (Fox chief Richard Zanuck among them) were greatly concerned about the believability of their simian stars. "If you don't buy the apes, you don't buy the movie," Zanuck observed.

ARCHIVES RESIEN A



Trek Across The Desert

roduction illustrations (front): Landon plants his flag, the three astronauts journey across a barren landscape. Establishing the credibility of Planet of the Apes was of paramount importance to director Franklin J. Schaffner. An extended trek through sandy

slopes and deep canyons set the realistic tone of the piece, making Schaffner's big reveal of the apes (during the wild hunt) all the more shocking. Left: Dodge (Jeff Burton) takes a breather.



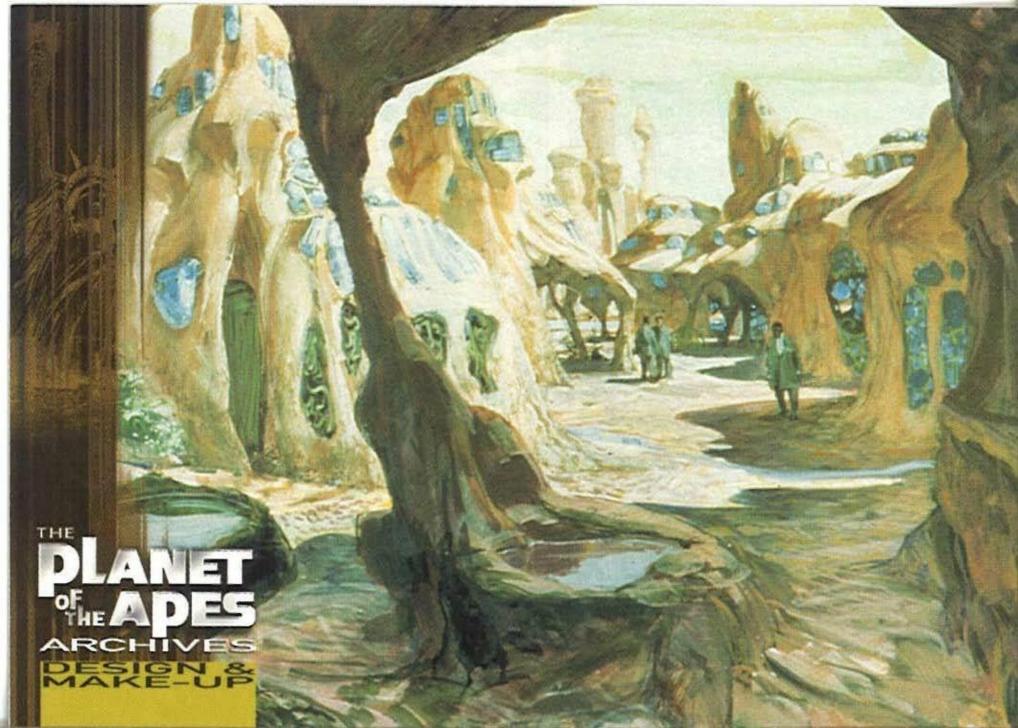


Scarecrow

ront: A production painting from Planet of the Apes depicting startled astronauts and the scarecrows in their midst. This effect, in the finished film, is both eerie and enigmatic. The early scenes of Planet were filmed on location in an area around Lake Powell and the Colorodo River in Utah and Arizona. Left: "To hell with the scarecrows!" shouts dry and thirsty Taylor (Charlton Heston) as he spots a nearby stream.

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ront illustration: an exterior view of Ape City, 3955. When producer Arthur P. Jacobs first pitched Planet of the Apes to Zanuck and company, the ape culture was designed to be hightech, as in Pierre Bouelle's novel. These far more sophisticated simians lived in elaborate cities, wore colorful clothing and even piloted aircraft. Budget constraints transformed their society into a rustic habitat, with horsedrawn carts replacing sleek (and expensive) vehicles. Left: A final

> operating theater. nkworks 76

production rendering of Dr. Zira's





ront: Morton Haak's costume design renderings for Beneath's austere mutants. The human telepaths were a last minute concept that gave the Apes sequel a muchneeded story direction. Rod Serling, who penned the first movie (imbuing it with some unmistakable Twilight Zone touches) labored mightily to contrive the follow-up, but all of his proposals were rejected. Left: Costume test for a mutant (the sequel was still called

Planet of the Apes Revisited at this stage)

WARENS

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Depicting A Revolution

ront: The center portion of a magnificent mural-style painting (artist unknown) commissioned for Conquest of the Planet of the Apes. As every fan knows, **Conquest** was a curious and daring departure from the tone of the previous films. While all were violent and cynical (with the possible exception of the third), Conquest risked alienating its built-in "family" audience with raw. unrelenting action, modeling large scale set-pieces on the infamous Watts riots. Left: The right hand portion of the same breathtaking mural.

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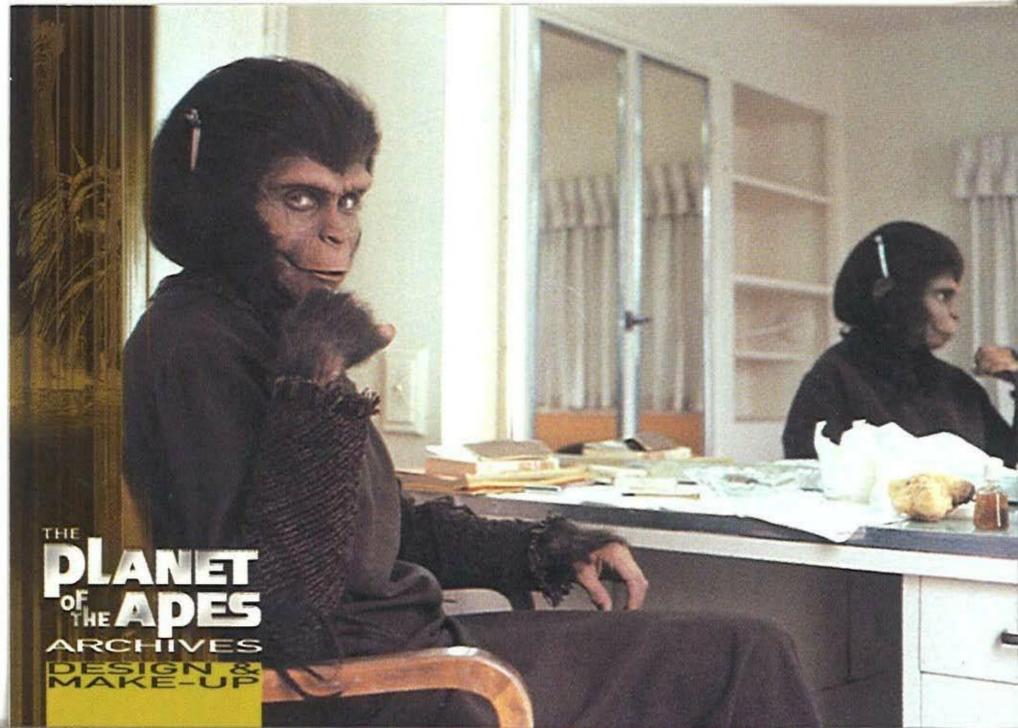
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make-up wizard John Chambers

miable, innovative John Chambers (front) was an old hand at designing offbeat creature make-ups - he had given the world Grandpa Munster, various Outer Limits monsters and even Mr. Spock's distinctive ears. Planet of the Apes was probably the most ambitious and challenging project of his career. Chambers was rewarded for his groundbreaking use of prosthetics with an Oscar, presented to him by actor Walter Matthau and friend (Left).

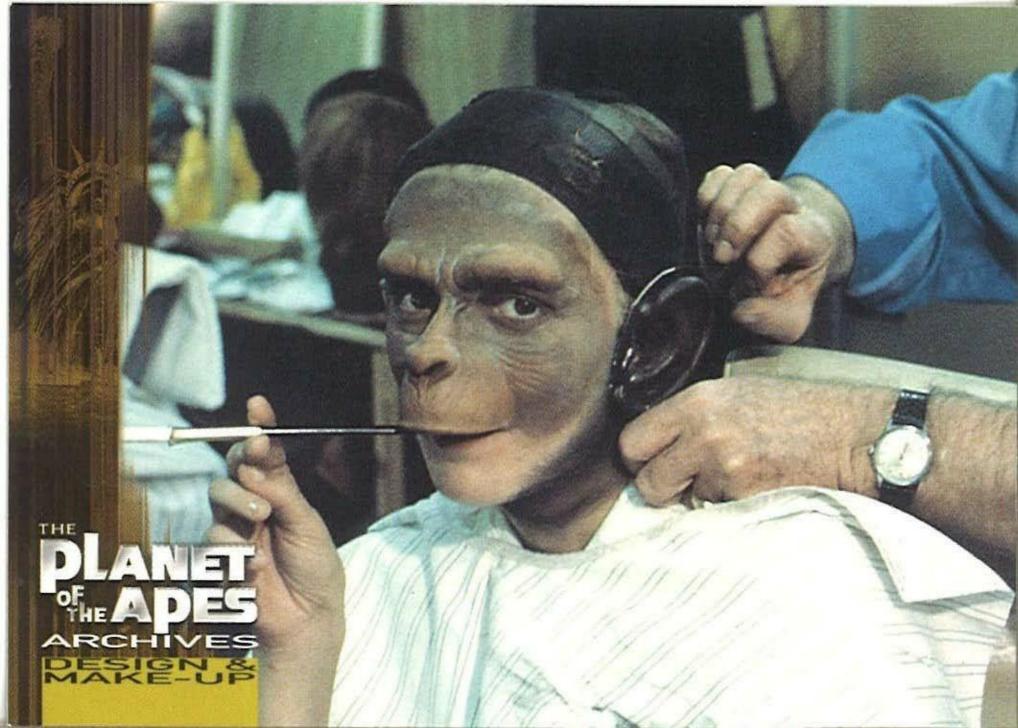




Bringing Zira To Life

Absolutely adored Zira," says Kim Hunter (front), one of several distinguished performers who subjected themselves to the rigors of special make-up application.

"In those days, everybody smoked," she recalls, "so here were all of us 'apes' with these long cigarette holders sticking out of our rubber mouths!" Left: applying the face section, a single appliance composed of brow, nose and upper lip.

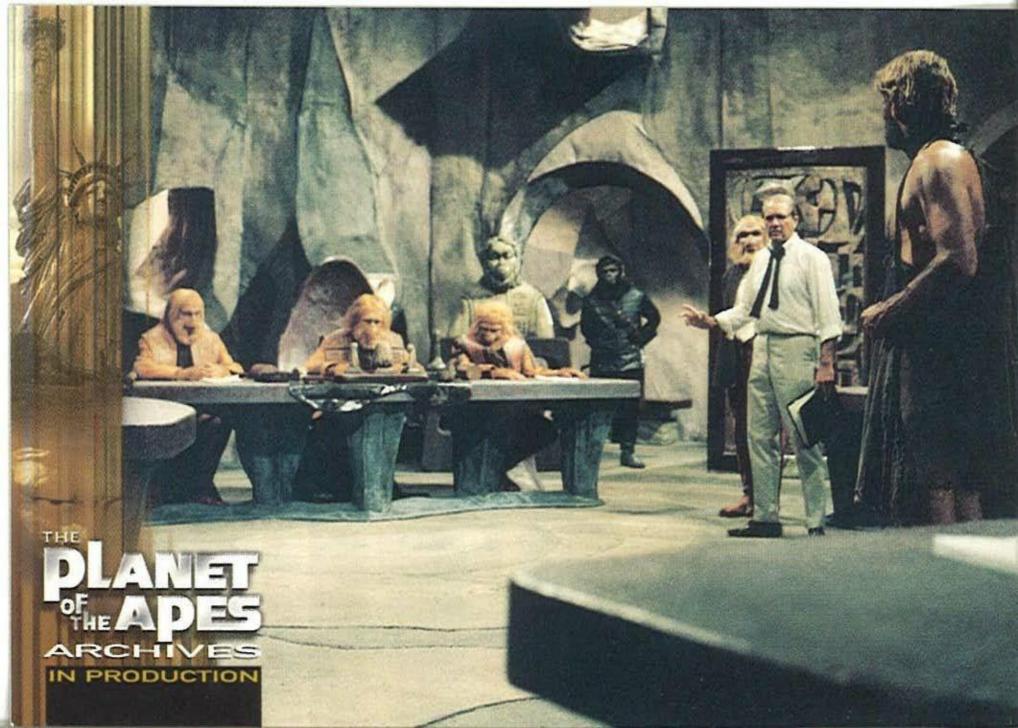




ront: A dedicated performer undergoes the rigorous rites of simian transformation. Although John Chambers' ape make-ups were compelling and original, they were still rubber masks or portions of same attached to the subject's face. To enhance believability, "Roddy (McDowall) and I were always wriggling our noses, or resorting to all kinds of facial movements," recalls Kim (Zira) Hunter. "In this way, the actor could 'bleed' through the mask." Left: Lunch can be a challenge in the

Chambers make-up lab!

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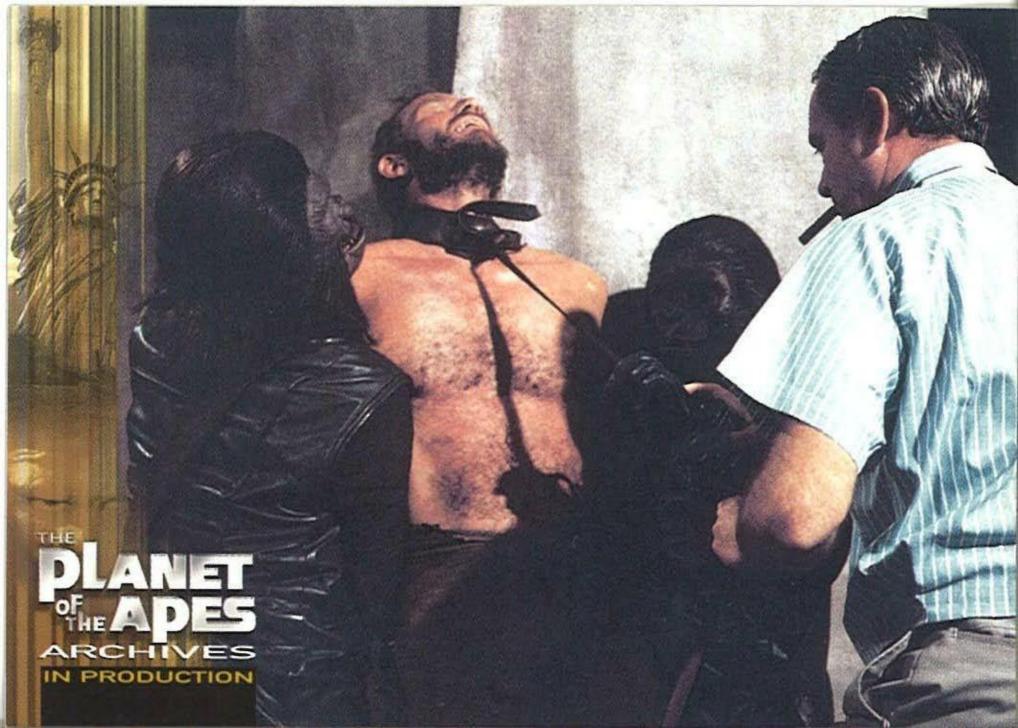


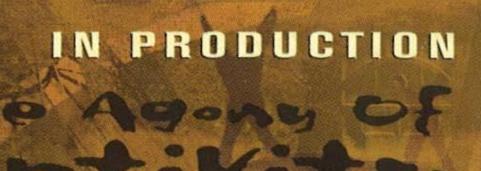
SHOOTING TANDOTS TRIAD

ront: Director Franklin J. Schaffner directs Charlton Heston in the dramatic trial sequence from Planet of the Apes. It was Heston who suggested that the classic cliché of the three monkeys – hands on ears, hands on mouth, hands on eyes be adapted for the orangutan tribunal. Previously, Schaffner helmed The War Lord, also with Heston, and would soon win acclaim directing George C. Scott's Oscar-winning performance in **Patton** (1970).

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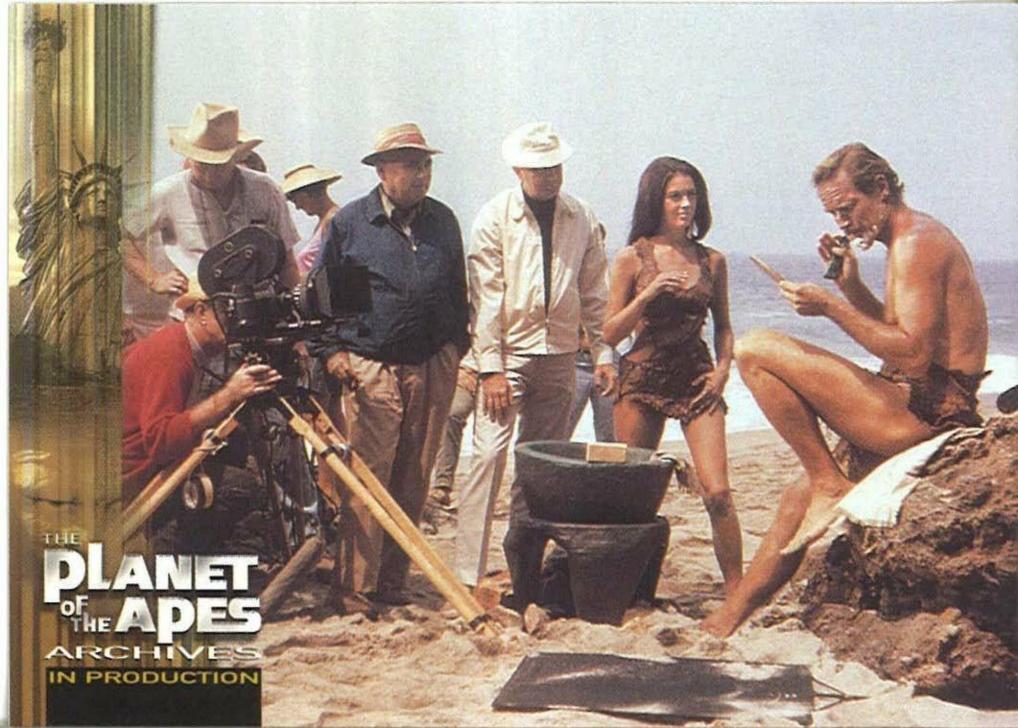




he agony of a rigorous role is

sometimes rewarded with the ecstasy of a box office smash, and this was certainly the case for Charlton Heston and Planet of the Apes. Produced during a period when science fiction was an "iffy" commercial draw (although Fox's own Fantastic Voyage, released two years earlier, had minimized the stigma with an impressive profit), Apes scored solidly with both viewers and critics. Left: Director Franklin Schaffner puts a harried Chuck Heston through his paces.

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IN PRODUCTION

was a neophyte," remembers Linda (Nova) Harrison, barely 20 when production began on Planet of the Apes. "So everyone sort of took me under their wing... Charlton Heston was great, a true gentleman in every sense of the word." The gentleman actor shed some Moses-like whiskers toward the end of the film (front). prompting Cornelius to opine that "Somehow, it makes you look less intelligent." Left: Clean-shaven Taylor and adorable Nova, far happier than

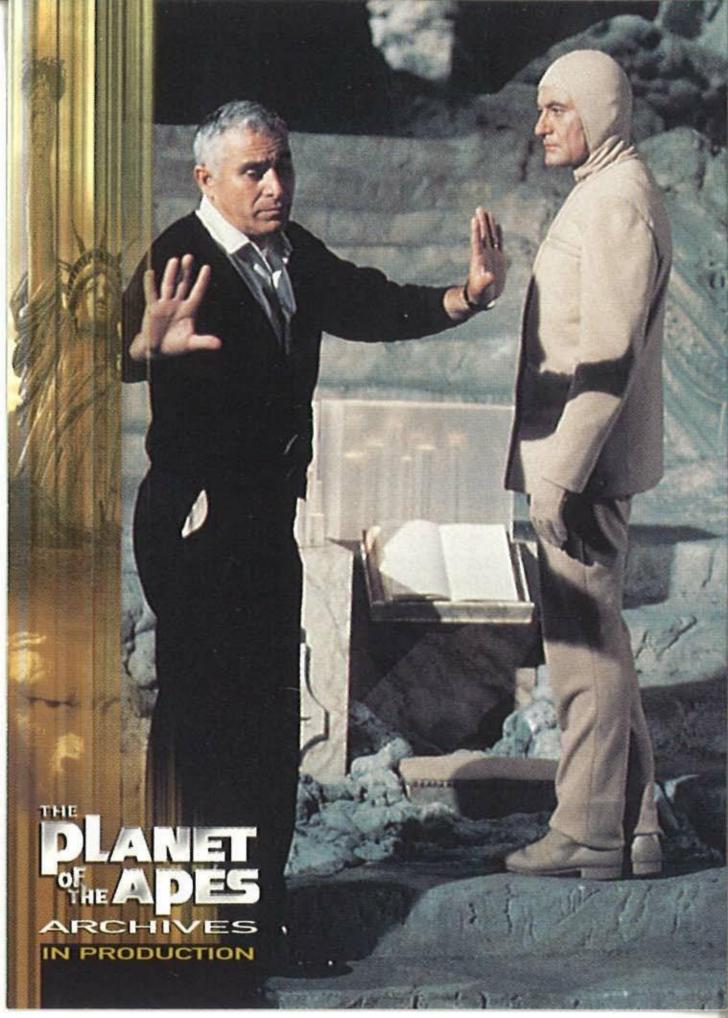
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they were in the film.

DLANET OF APES

IN PRODUCTION

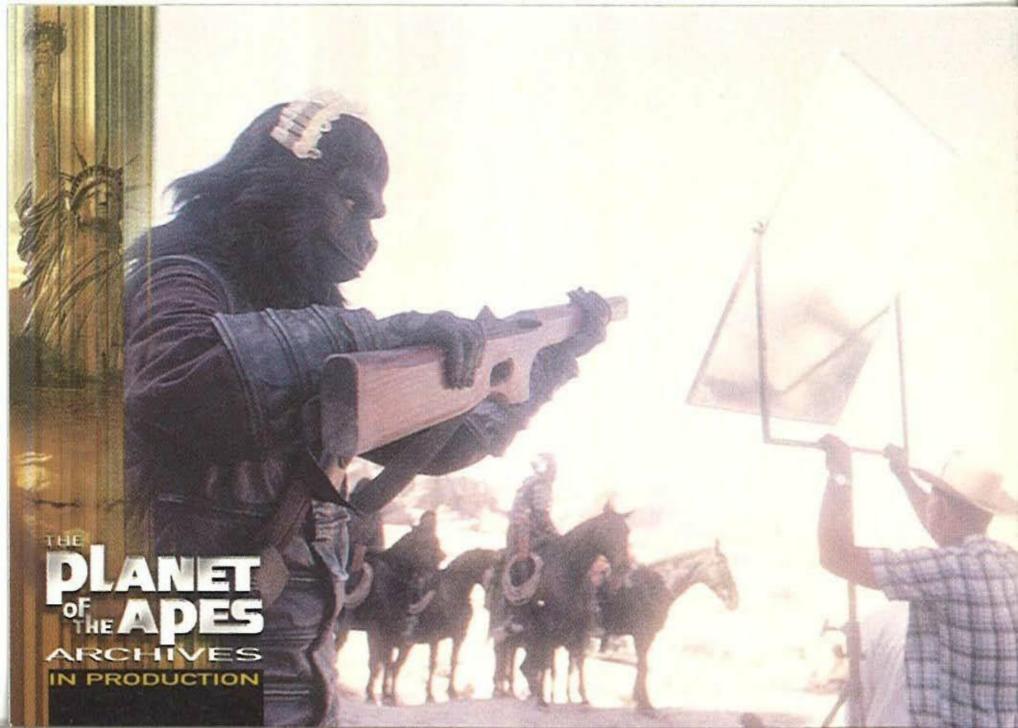
ront: Relaxing between takes is noted Shakespearean actor Maurice Evans, better known as Dr. Zaius. Originally, Edward G. Robinson had been signed to play the orangutan doctor; he even shot a five-minute test film with Charlton Heston. The burden of heavy make-up, however, prompted Robinson to pull out of his commitment. Left: The 20th Century Fox studio orchestra scores simian savageness. Oscar-winning composer Jerry Goldsmith provided music for the first and third films.

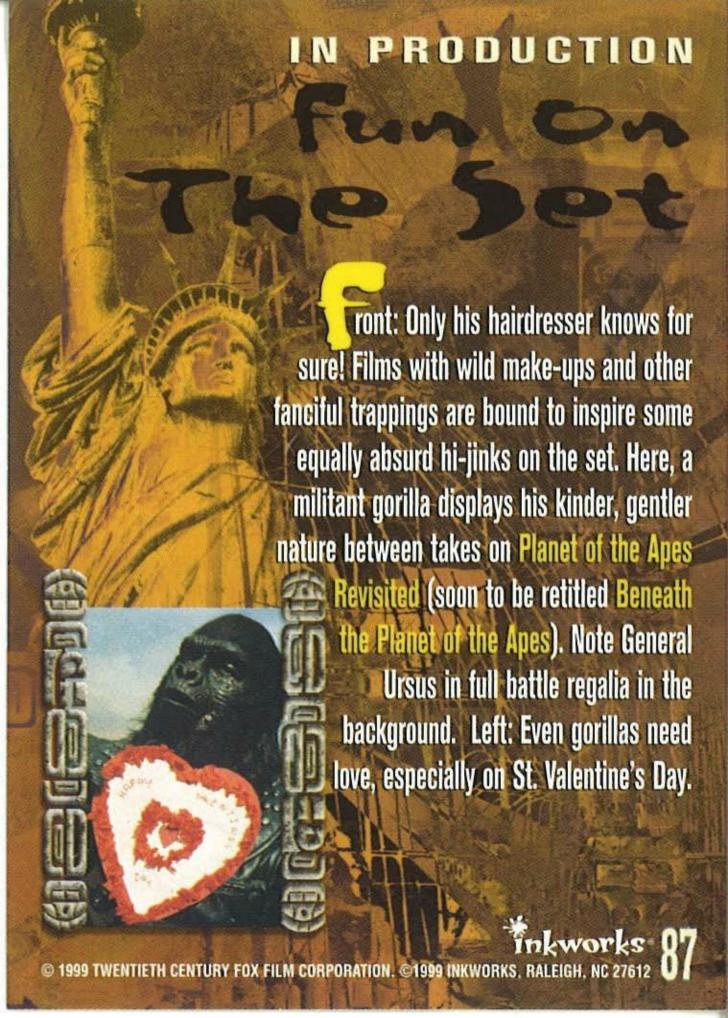


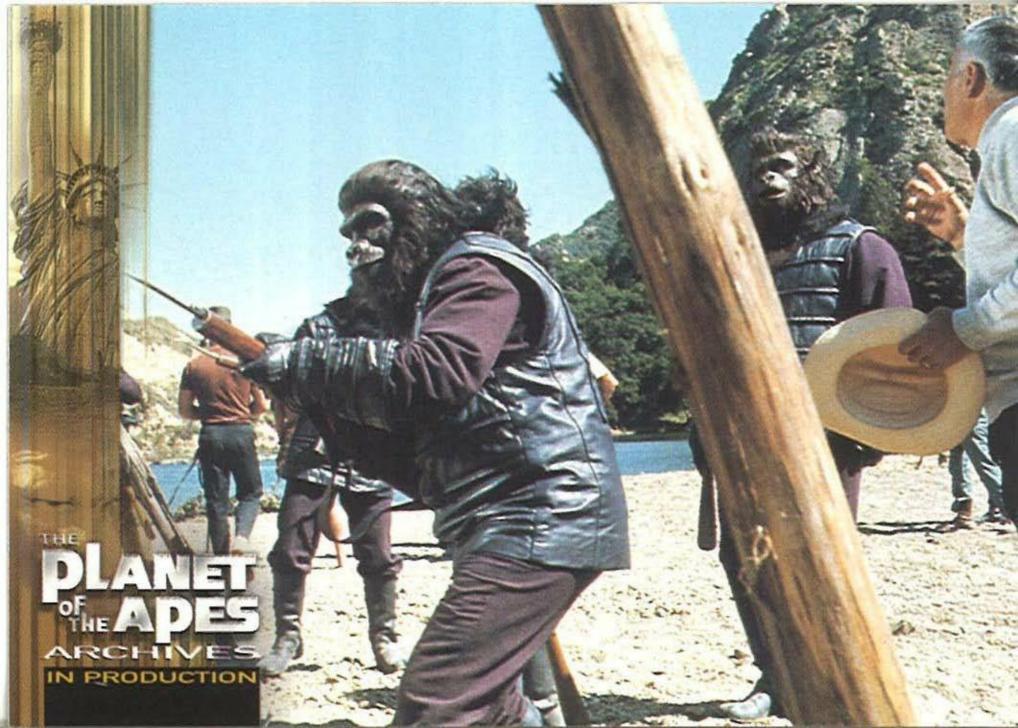


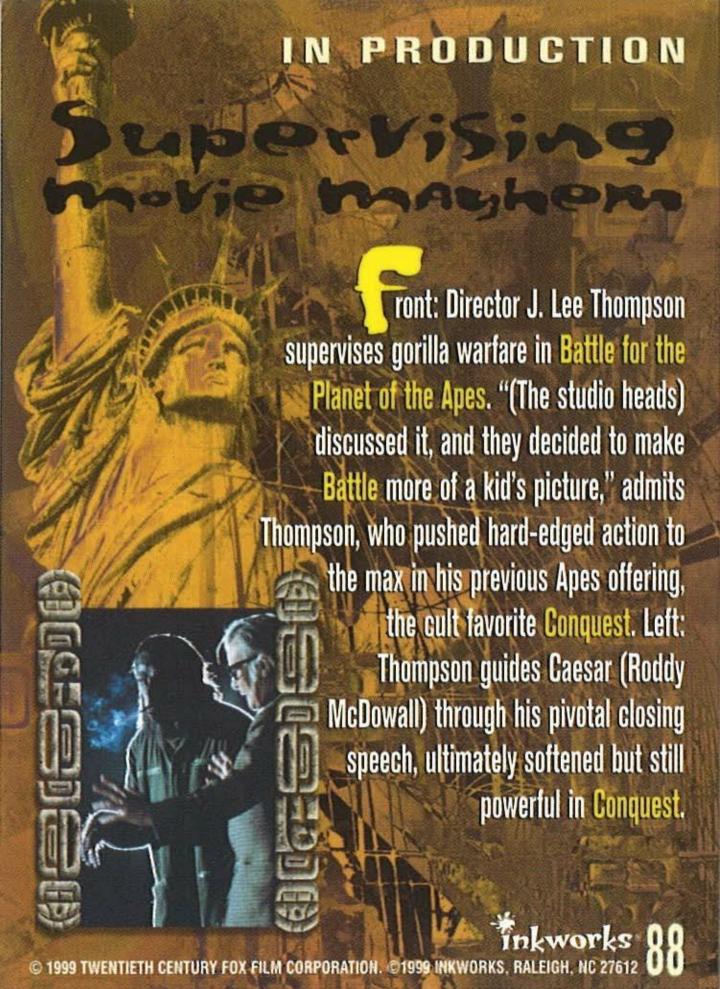
he smash success of Planet of the Apes demanded a sequel, but star Charlton Heston was initially reluctant to go along with any follow-up, feeling it would dilute the impact of the original. At the personal request of studio chief Richard Zanuck, Heston agreed to appear only at the beginning of the new adventure; then he'd be killed off (Taylor's demise was later reworked for the finale). Front: Director Ted Post gives mutant Paul Richards some pointers on the set of Beneath.

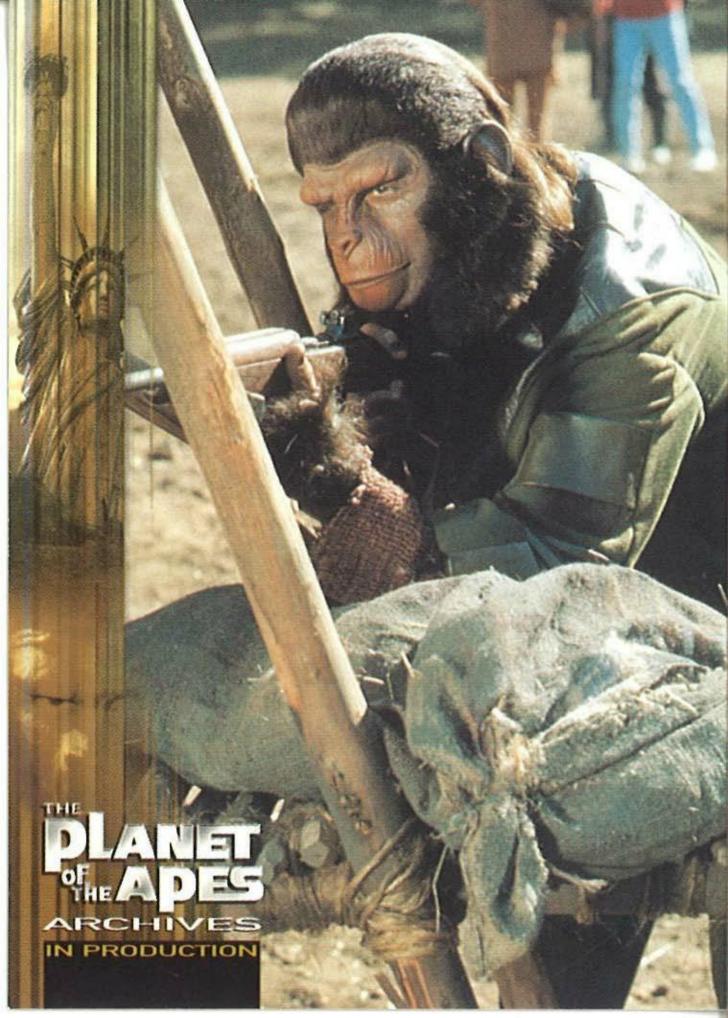
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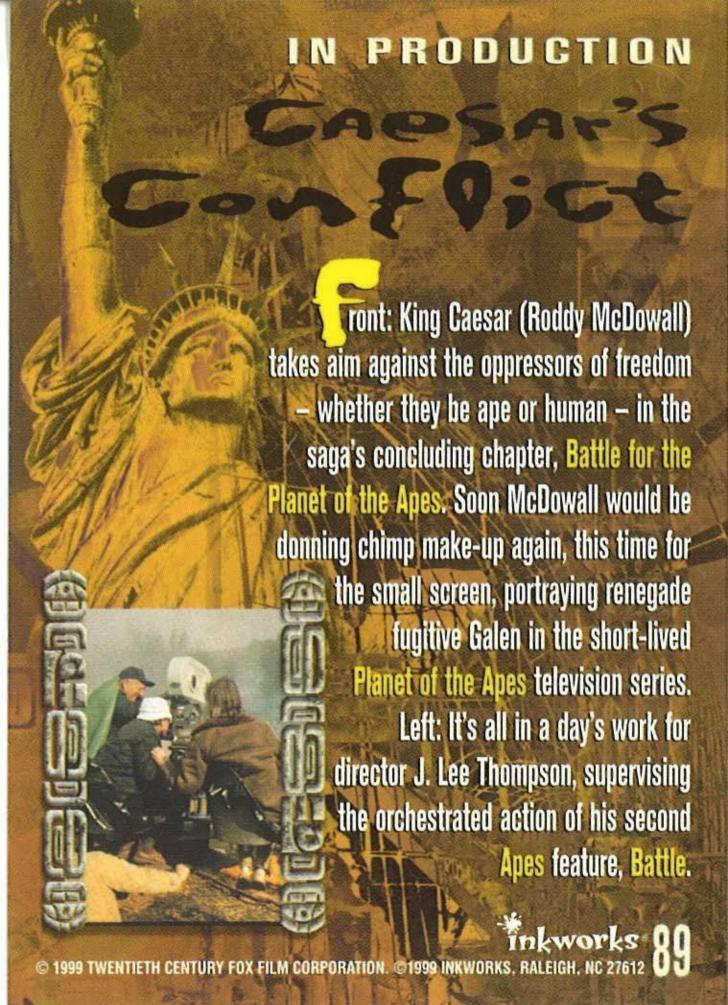












hecklist

1 TITLE CARD

THE PLANET OF THE APES

- 2 STAR VOYAGERS
- 3 AN ACCIDENT IN TIME
- 4 SPLASHDOWN
- 5 SCARECROWS
- 6 THE WILD HUNT
- 7 HUMAN HARVEST
- 8 DAY OF THE HUNTER
- 9 CAGED
- 10 DODGE'S FATE
- 11 FREAK OR MISSING LINK?
- 12 MONKEY TRIAL
- 13 THE ESCAPE
- 14 A "LESS-INTELLIGENT LOOK"
- 15 KEY TO THE PAST
- 16 "YOU'RE SO DAMNED UGLY!"
- 17 ZAIUS SECRET
- 18 THE TERRIBLE TRUTH

• 19 BENEATH THE PLANET OF THE APES

- 20 AN ILL-FATED RESCUE
- 21 THE GORILLA WAR MACHINE
- 22 BRENT'S FIGHT FOR LIFE
- 23 A PLEA FOR PEACE
- 24 SHOCKING DISCOVERY
- 25 THE MUTANT HUMANS
- 26 POWERS OF THE MIND
- 27 URSUS ON THE MARCH
- 28 THE BURNING IDOL
- 29 THEIR TRUE SELVES REVEALED
- 30 TAYLOR_ALIVE!
- 31 INVADING THE MUTANT STRONGHOLD

PLANET OFLADES ARCHIVES

- 32 THE DEATH OF NOVA
- 33 THE BOMB UNDER SIEGE
- 34 BRENT'S FINAL STAND
- 35 "IT'S DOOMSDAY!"
- 36 DEATH OF A PLANET

37 ESCAPE FROM THE PLANET OF THE APES

- 38 THE ASTROCHIMPS
- 39 FRIEND OR FOE?
- 40 THE INQUISITION
- 41 CHIMP ABOUT TOWN
- 42 ZIRA'S BLESSED EVENT
- 43 NO WAY OUT
- 44 END OF A LOVE STORY
- 45 THE HOPE OF TOMORROW

• 46 CONQUEST OF THE PLANET OF THE APES

- 47 CRUEL NEW WORLD
- 48 A RACE IN CHAINS
- 49 SIMIAN SLAVERY
- 50 TORTURE AND REVOLT
- 51 CITY OF RIOTS
- 52 CONFRONTATION
- 53 THE CAPTURE OF BRECK
- 54 KING CAESAR SPEAKS

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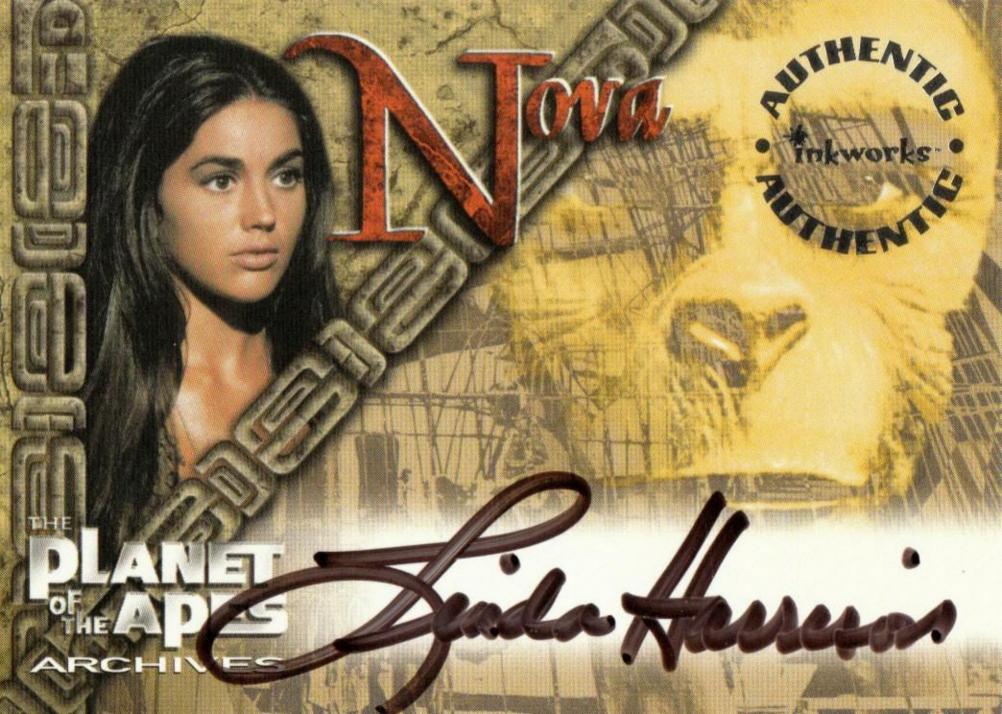
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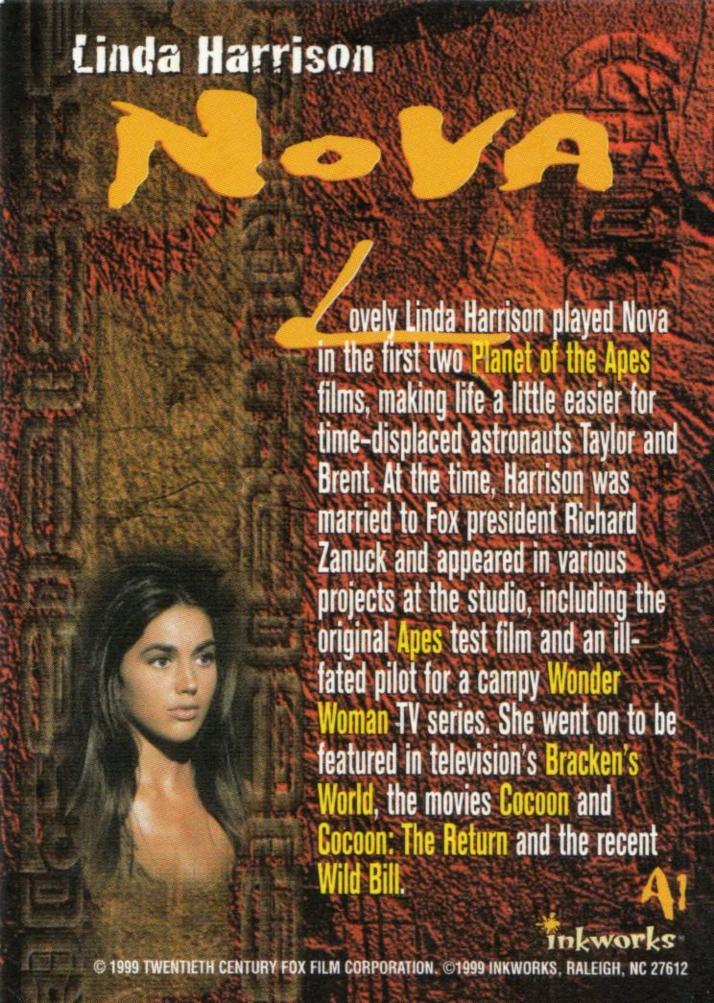
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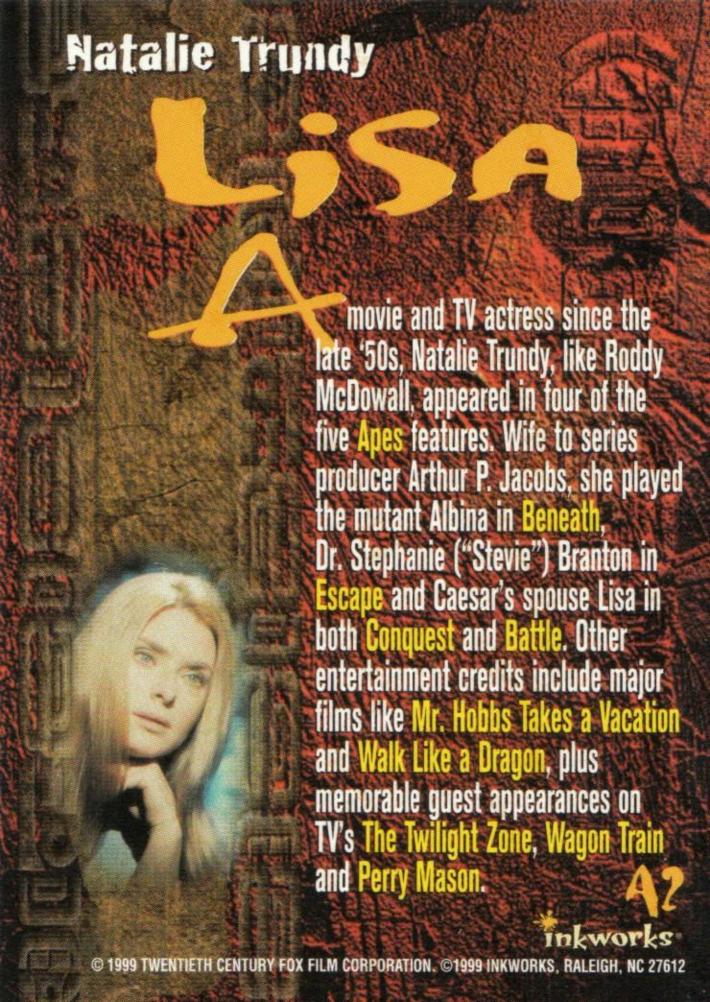
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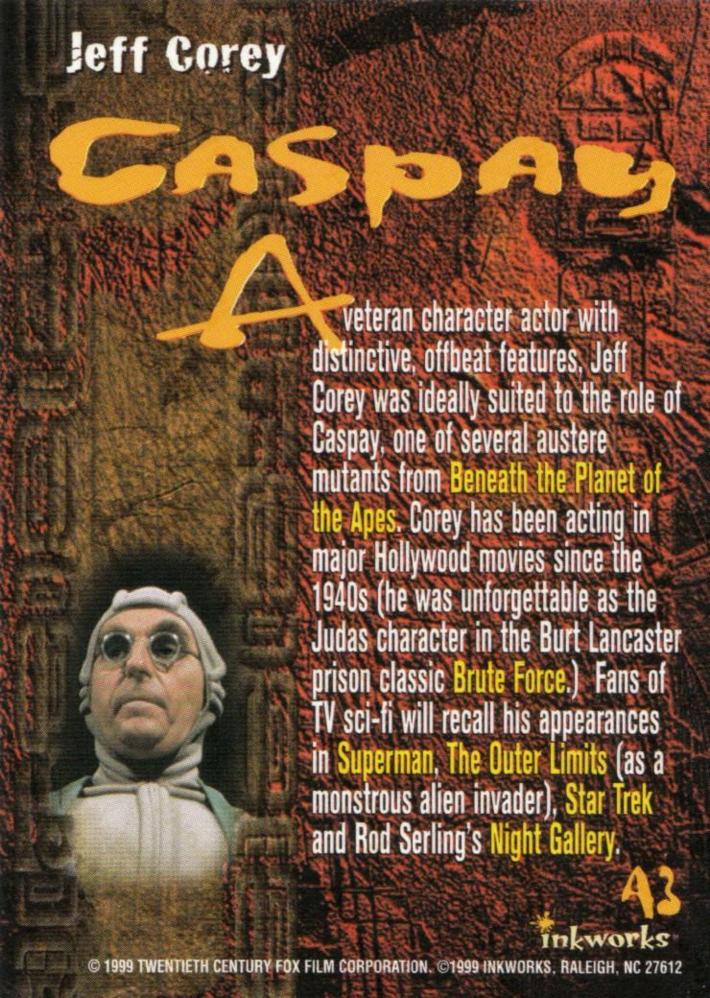




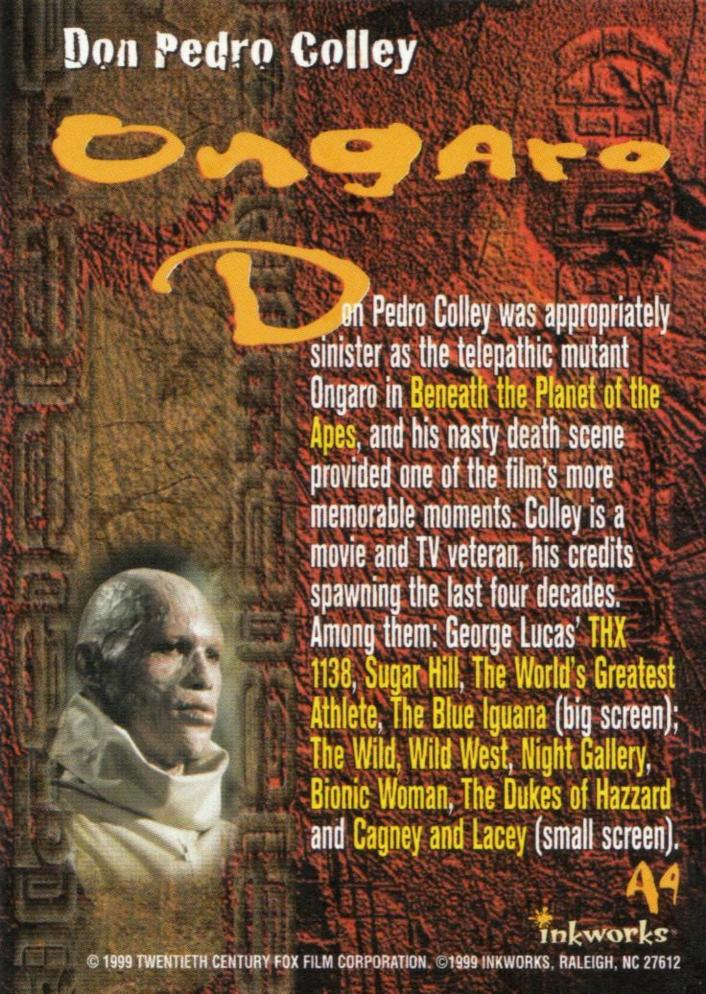
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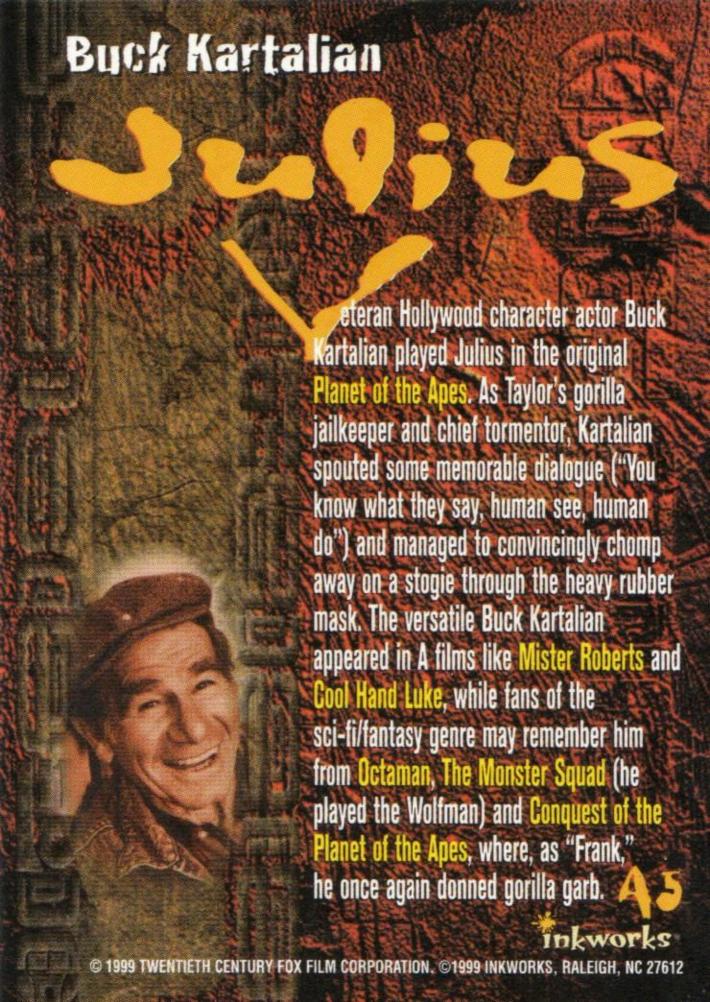
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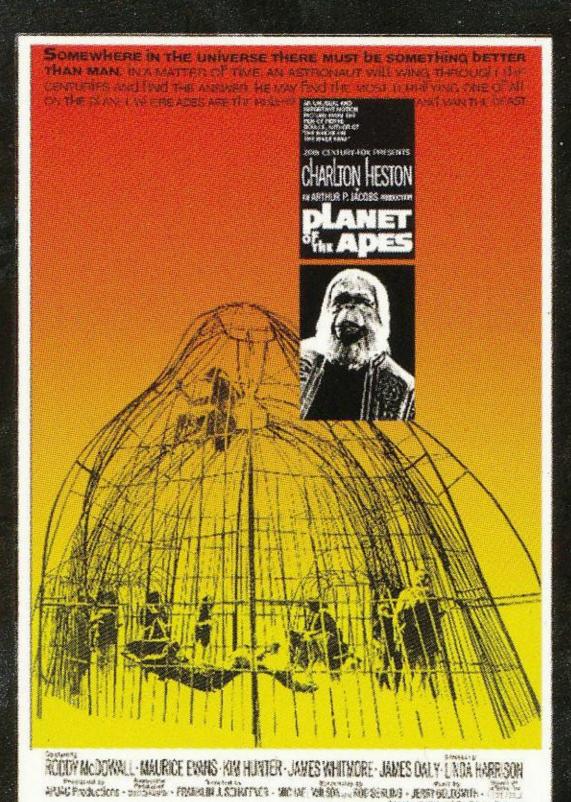


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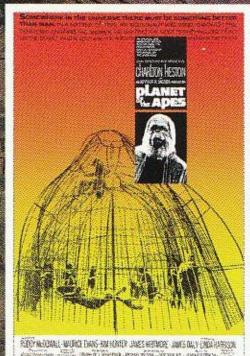


PANAMERON - COLOR by Dollar

planet of the apes DOSTET | LETY

I original one-sheet poster for Planet of the Apes (1968), promoting the film as an escapist adventure with dignity. "Science fiction was a hard sell back in those days," remembers Charlton Heston. "When (producer) Arthur P. Jacobs went to the various

studios, they all thought he was crazy. To them, science fiction was Saturday morning serials." Actually, 1968 was something of a renaissance for the scifi/fantasy genre; in addition to Apes, 2001: A Space Dayssey and Barbarella were cleaning up at the box-office.

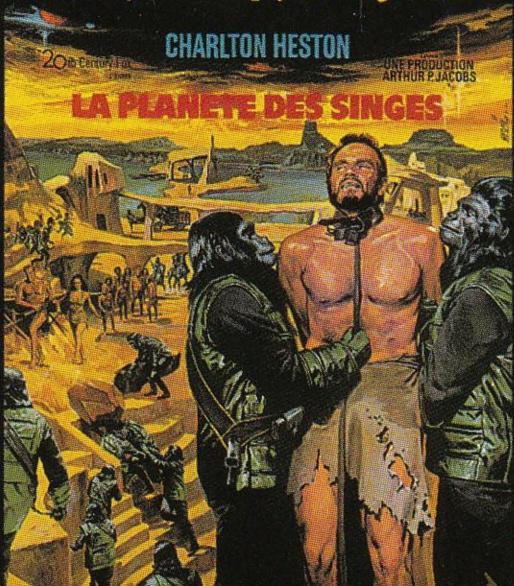


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NUMBER ONLINE

l'homme traqué, mis en cage par les singes civilisés!



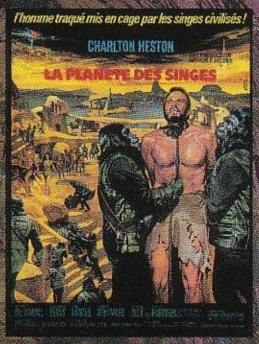
MEDOWALL EVANS - HONTER - WHITMOPE - DALY of HAPPISON STORES - APAGRAGORETORS

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la planete des sinses DOSTOTION A

In original French movie poster for lanet of the Apes, with a pulp-style painting depicting the film's exciting action scenes. The American campaign was a tad more sophisticated: photos of Taylor, Nova and a militant gorilla were stripped across stylized artwork of the

outdoor cage, with Dr. Zaius' austere personage worked into the design. "It was important to present this film to the public as a serious, important work, not a Saturday matinee adventure," observed Fox president Richard Zanuck.





The bizarre world you met in "Planet Of The Apes" was only the beginning...

WHAT LIES BENEATH MAY BE THE END!



BENEATH THE PLANET Of the ADES

a MOTERA DOS NAME

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





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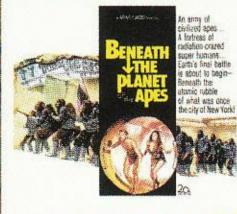
I'M are appropriately the same because the

beneath the planet of the a

he Planet of the Apes was only the beginning... what lies beneath may be the end!" grimly warned the trailer for Beneath the Planet of the Apes (1970), accurately summing up the film's apocalyptic theme. The campaign for this second entry in the series operated under the assumption that

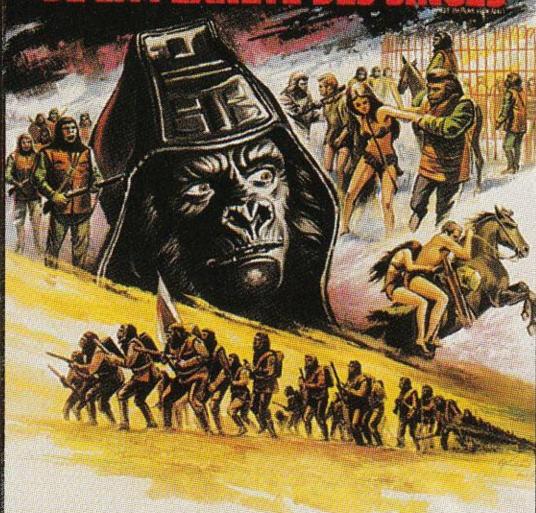
everyone had seen the original adventure. Since intelligent simians were no longer a 🕢 novelty, the mutants – more hardcore sci-fi creations were promoted as the mysterious, must-see new element. Note the cleverly designed title logo.

The bizarre world you met in Planet Of The Apes was only the beginning...





20 a centure rox sesses tine Profestion Arthur P. Japans



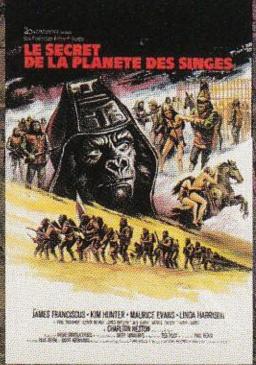
JAMES FRANCISCUS - KIM HUNTER - MAURICE EVANS - LINDA HARRISON FAR RESIDENT DUTOR BURNO - MASS DETECT - AT 5 MILE - SAME A TRANSPORT - DESCRIPTION HESTON - TID POST - PAUL OCHN - CHARLTON HESTON - TID POST - PAUL OCHN - PAUL DETECT - MORT MERCHAUS - TID POST - PAUL OCHN - PAUL DETECT - MORT MERCHAUS - TID POST - PAUL OCHN

le secret de la planete des singes

posterllary

n original French movie poster for the first Apes sequel, Beneath the Planet of the Apes. Once again colorful artwork offers a tantalizing glimpse of various action sequences, with General Ursus and his gorilla army taking center stage. Unlike the first film, Beneath was promoted more

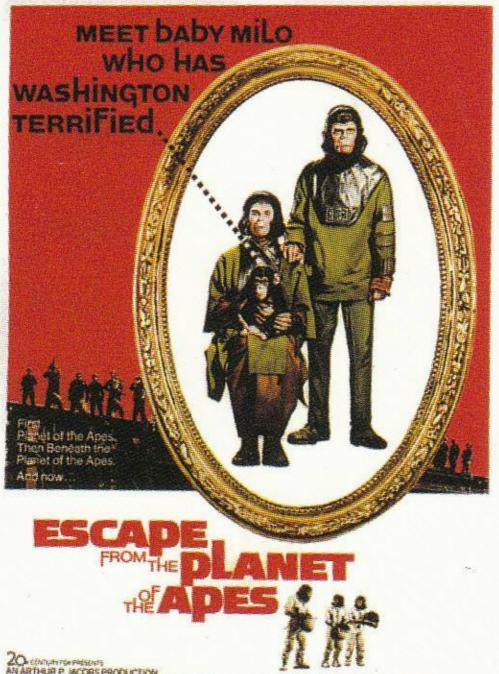
conventionally, since audiences had already accepted the "high concept" of intelligent simians and were seemingly ready for just about anything. What they got were human mutants... "with fantastic powers of the mind," according to the trailer narration.



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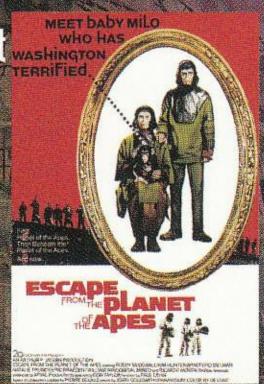


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escape from the planet of the apes OSTST ONE OF THE PROPERTY OF THE PROPERTY

ith Escape from the Planet of the Appes (1971), Fox resurrected the franchise with a different look and story direction. In place of an exotic sci-fi spectacle, audiences were treated to a character-driven, thought-provoking chase film that enabled the Pierre Boulle's original concept to be re-explored on a manageable budget. Reflecting this fresh approach was an entirely different poster campaign, emphasizing the Cornelius/Zira love story and their controversial baby, Milo, in the form of a family portrait.



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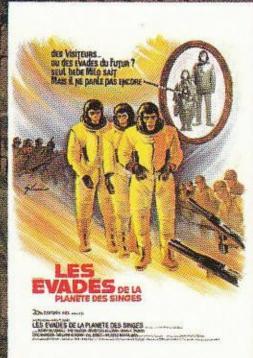
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les evades se la planete des singes

posterlery

n original French movie poster for Escape from the Planet of the Apes, third entry in the series. At the heart of this design are the three ape-onauts, rendered simply but strongly, surrounded on all sides by the U.S. military. The photo inset of Cornelius, Zira and infant

son Milo (later Caesar) sets up this important story element, and the same family portrait became the key image in the American poster campaign.

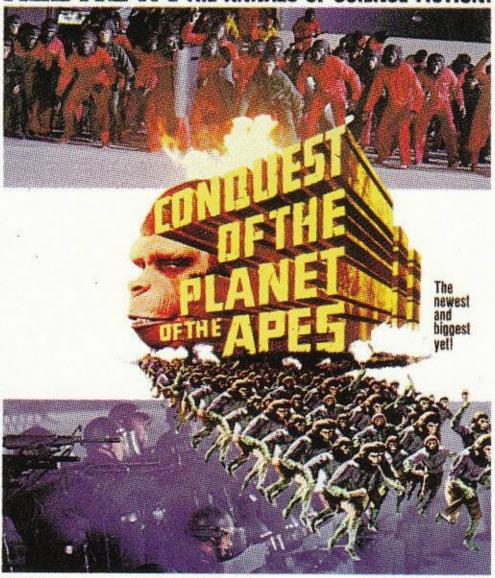


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ALL NEW THE REVOLT OF THE APES THE MOST AWESOME SPECTACLE IN THE ANNALS OF SCIENCE FICTION!

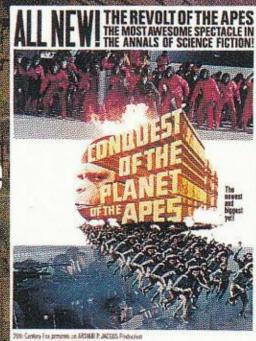


20th Century Fox presents an ARTHUR P. JACOBS Production
"CONQUEST OF THE PLANET OF THE APES"
starring RODDY McDOWALL and DON MURRAY and RICARDO MONTALBAN as Amendo.
Produced by APJAC Productions, Directed by J. LEE THOMPSON, Written by PAIN, BEHN, Based on Characters Created by PERNE BOULLE. TODO-AO 35: COLOR BY DE LUXE"

conquest of the planet of the apes DOST STILLING

of the Planet of the Apes (1972) was a stark, uncompromising polemic about slavery and the ads reflected this hard edge; they have the emotional resonance of 1960s protest signs. By now the Apes observators were international

characters were international icons and the racial/social metaphor, nicely handled by screenwriter Paul Dehn, added weight to their "struggle." The dimensional logo underscored the importance of its subject.

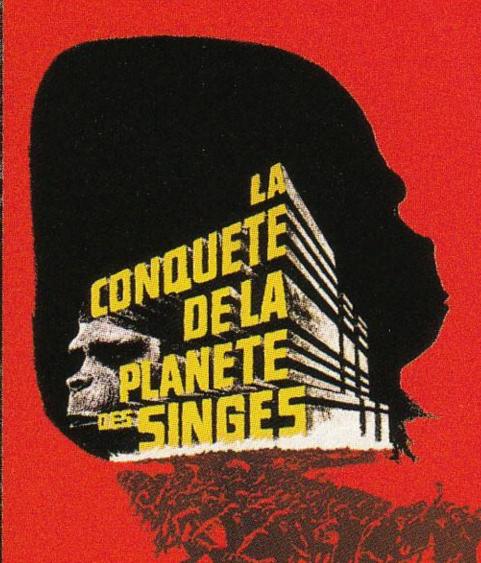


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la conquete de la planete des singes

poster

original French movie poster for Conquest of the Planet of the Apes, fourth entry in the series. Following the tone established in U.S. advertising, this graphic promotes the film's stark statement with an imposing gorilla silhouette, the grim face of Caesar, and, serving as a design device, a piece of the infamous riot sequence, with Caesar leading an army of rampaging simians. Like the movie itself, this visual concept is simple, direct and

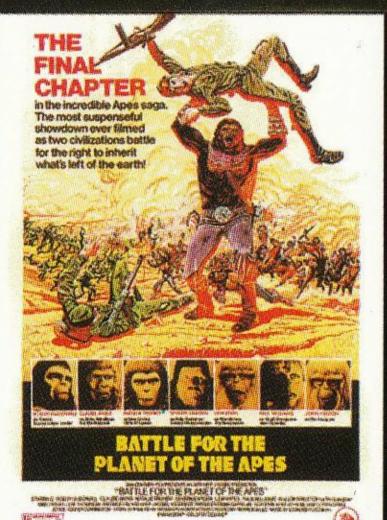


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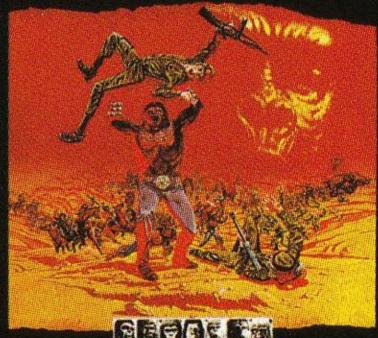
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LA BATAILLE DE LA PLANETE **DES SINGES**

le cinquieme et dernier film de la sclebre serie!



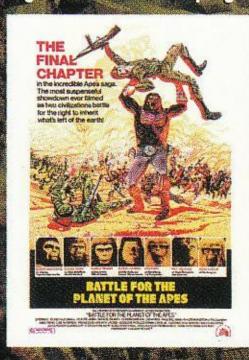
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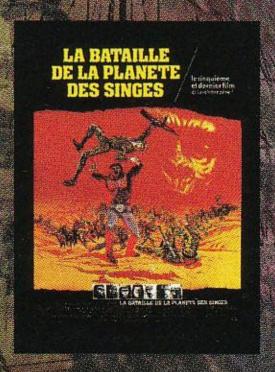
LA BATALLIA

battle for the planet of the apes la bataille de la planete des singes

poster lens

oth the French and American ad campaigns for Battle for the Planet of the Apes were built around the same apocalyptic key art. In a dazzling vista that recalls those monster movie invasions of the 1950s, enraged gorillas wage bitter war against their human antagonists. Curiously, the popular character of King Caesar (Roddy McDowall) was not highlighted in this campaign.

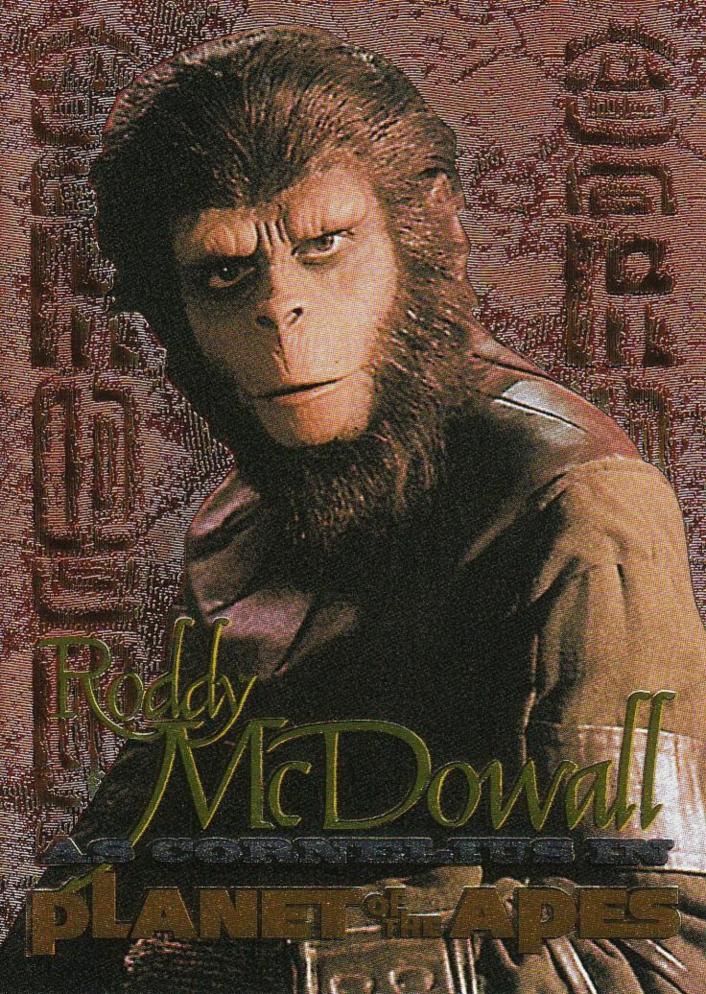




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RODDY McDOWALLas CORNELIUS in PLANET OF THE APES

'm very proud of my work in the Planet of the Apes series," offered the late Roddy McDowall. "It was different, it was exciting, and it had meaning." With the arguable exception of Charlton Heston, McDowall is the actor most associated with Apes, having appeared in four of the five feature films as well as various television incarnations. In the original 1968 film, he is Cornelius,

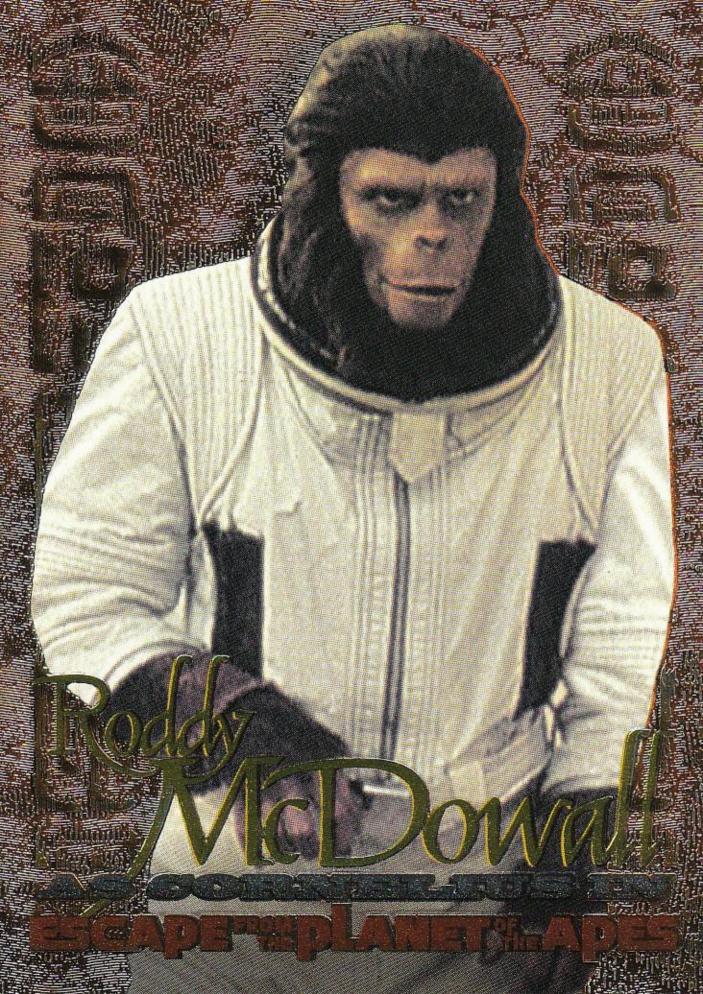
an inquisitive chimpanzee
scientist trying to balance the
startling revelations of his work
(did an intelligent, pre-simian
human civilization actually
exist?) with the conservative
dogma of his peers.





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RODDY McDOWALLas CORNELIUS in ESCAPE FROM THE PLANET OF THE APES

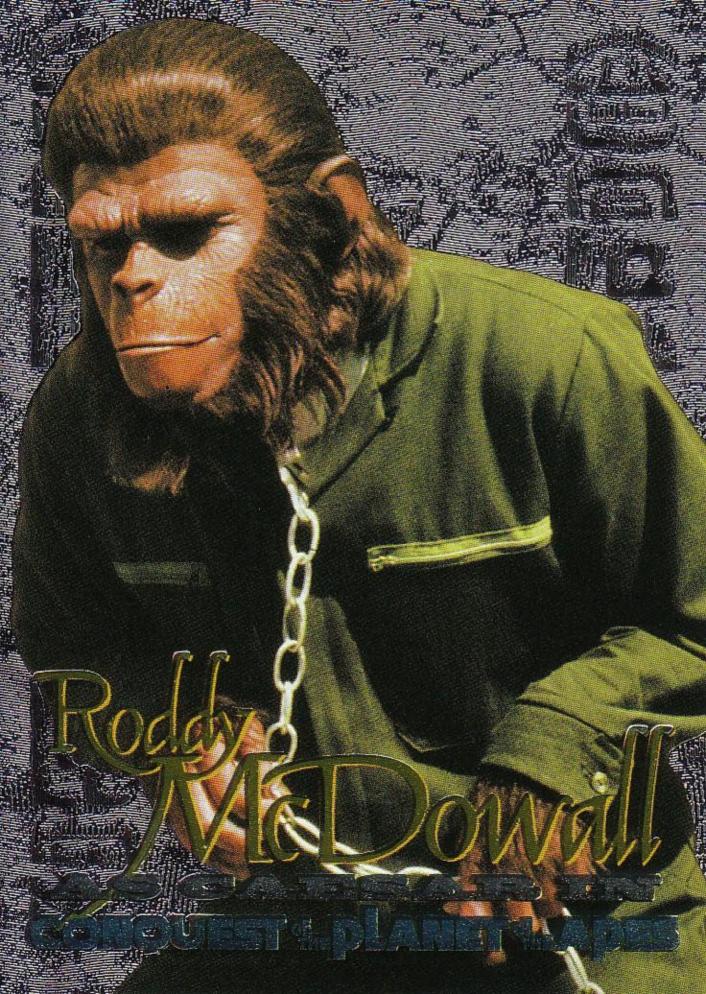
Cornelius in the first Planet of the Apes sequel (he was busy making his directorial debut on the London stage), he returned for the critically-acclaimed follow-up, Escape from the Planet of the Apes. This time, it is Cornelius and wife Zira who find themselves strangers in a strange land, transported back in time (via Taylor's discarded spaceship)

moves smoothly from light-hearted satire in the film's earlier scenes to unexpected tragedy in the final act, as he and his beloved spouse are brutally murdered "for the greater good of mankind."





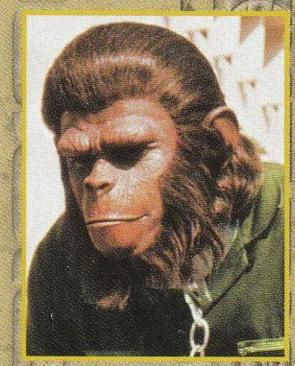
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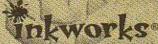


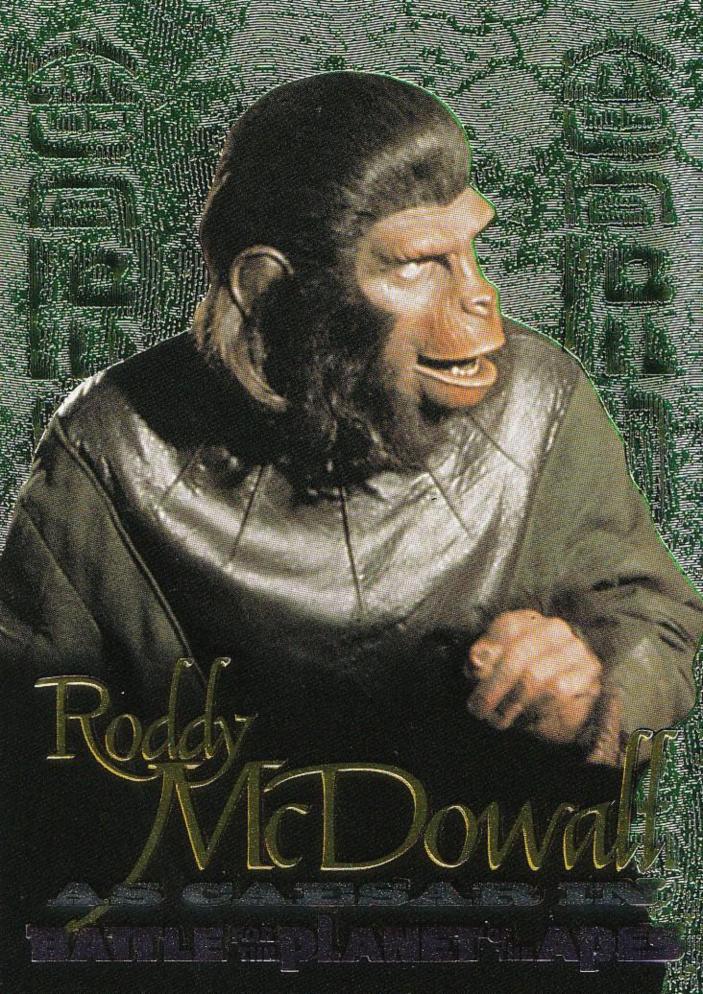
RODDY McDOWALL as CAESAR in CONQUEST OF THE PLANET OF THE APES

aking many viewers by surprise, Conquest of the Planet of the Apes—fourth film in the series—traveled a darker, more volatile road than its predecessors. This gave actor Roddy McDowall the meatiest role of his Apes career, playing Cornelius' only son, the remarkable Caesar. "I was always very fond of the Caesar role," observed McDowall in a

recent interview. This
chimp-who-would-be-king
inspires his oppressed and
enslaved fellow simians to
rise up against human
tyranny, provoking a bloody
confrontation at tale's end.







RODDY McDOWALL as CAESAR in BATTLE FOR THE PLANET OF THE APES

oddy McDowall played King Caesar for the second time in 1973's Battle for the Planet of the Apes.

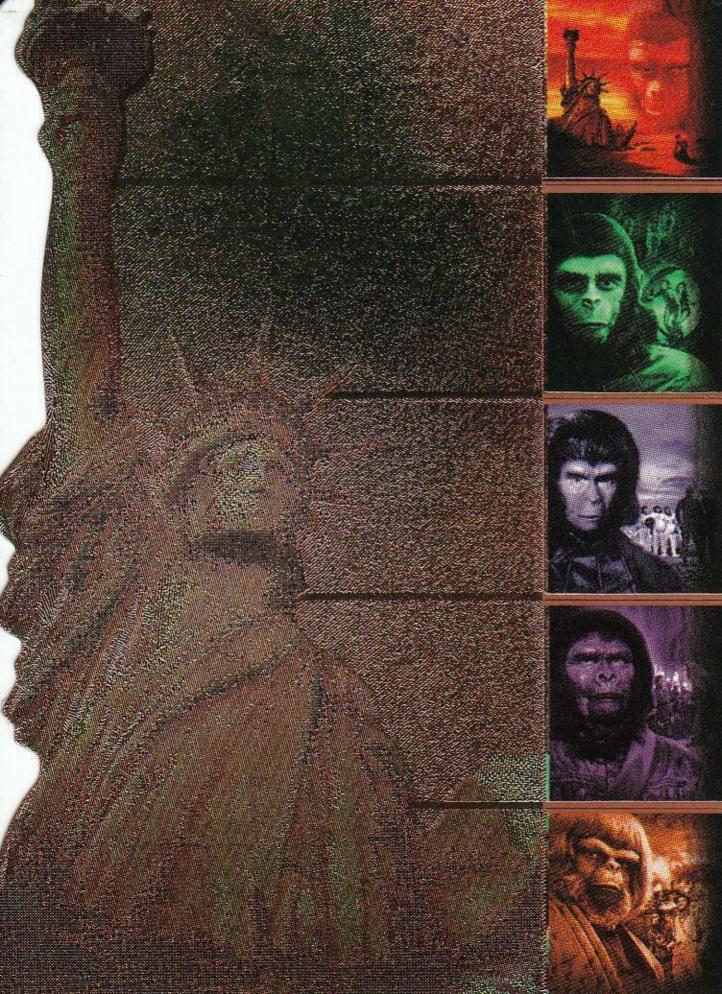
Although McDowall was just as interesting and charismatic, the decision (by Fox) to make this entry more "family friendly" resulted in a somewhat diluted adventure, a "kid's movie," according to director J. Lee Thompson. McDowall, a veteran of countless film and television releas died in 1999.

shortly after hosting (and providing rare footage for) the celebrated Kevin Burns documentary, Behind the Planet of the Apes.







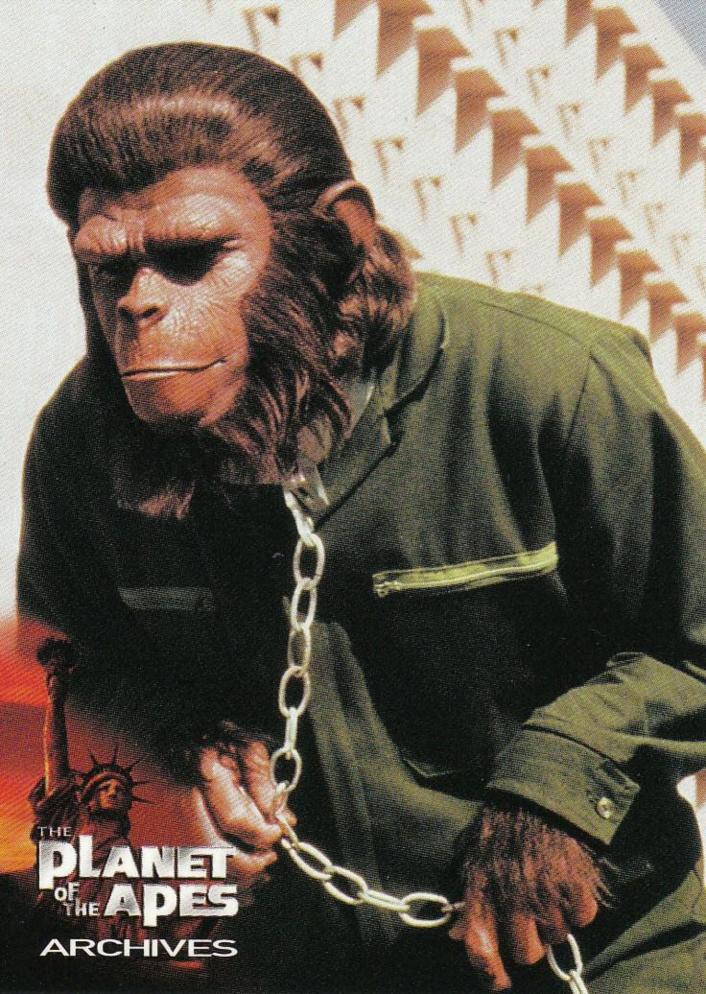


IKE THE FILM ITSELF. the closing shot from Planet of the Apes is an unforgettable classic, Fox studio head Richard Zanuck has always denied the image's political statement. "It was just a big surprise; look where we've been all along, on Earth," That certainly dovetails with author Rod Serling's penchant for sci-fi twists. But no better icon could have been utilized

DIANIETOFILEADES

to underscore the bleak, heartwrenching theme of the story, which was, intentionally or not, very much in keeping with the revolutionary spirit of late 1960s America.





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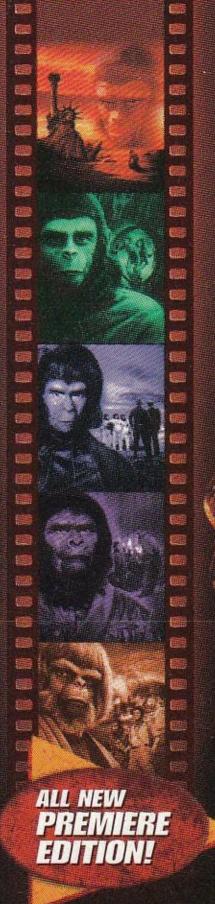
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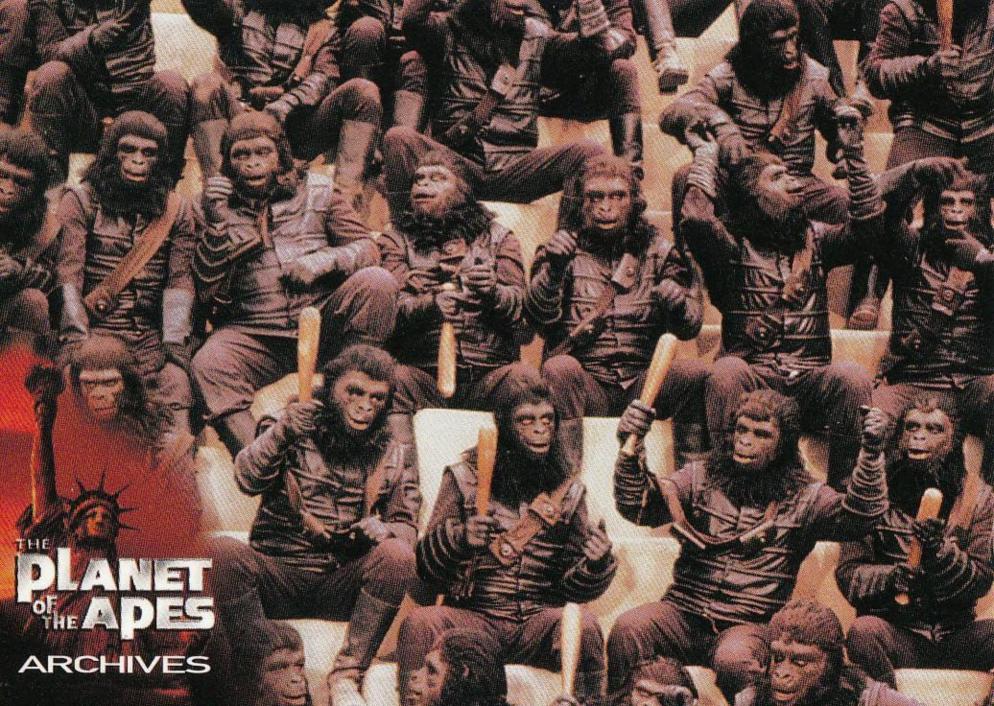
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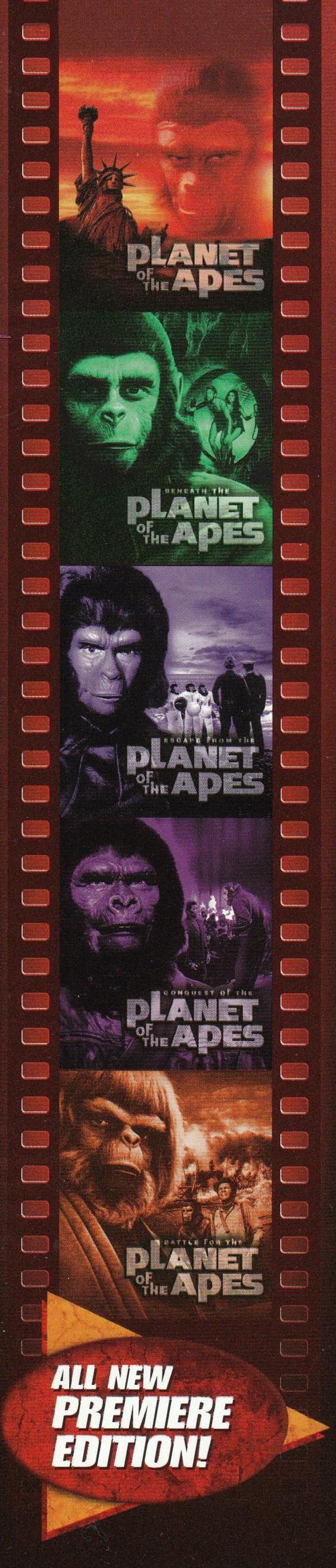
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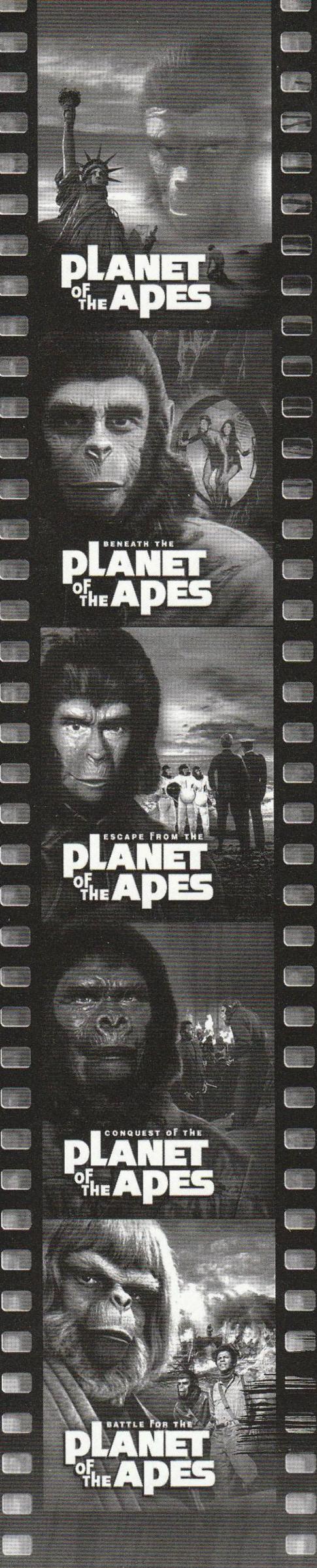
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featuring 90 fabulous Gards:

- The complete movie stories: Planet Of The Apes / Beneath The Planet Of The Apes / Escape From The Planet Of The Apes / Conquest Of The Planet Of The Apes / Battle For The Planet Of The Apes
- Dozens of previously unpublished photos
- Rare artwork- Production sketches and paintings, many unseen for 30 years!
- The Apes Legacy learn the story behind the shaping of this unique, compelling and often ironic perception of the future.

Plus, four special levels of bonus cards:

- Apes Poster Gallery: Nine chase cards featuring spectacular poster images from around the world! (approximately 1:11 packs)
- Roddy Revealed!: A special four card tribute to the late Roddy McDowall (one from each film he appeared in) (approximately 1:17 packs)
- The Future of Liberty: A trading card first: A Copperworks card featuring The Statue of Liberty... or what's left of her in the year 3972! (approximately 1:108 packs)

plus...Autograph Cards!: Apes and humans alike will sign for this special series insertion rate to be determined. Featured Autographs: Linda Harrison (Nova), Natalie Trundy (Lisa),
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To enter, send your name, address, zip code, phone # and date of birth on a postcard or 3x5 index card to: Inkworks/Go Ape Contest, PO Box 52099, Raleigh, NC 27612. Please print clearly. Only one entry per person, per envelope please. Inkworks and Twentieth Century Fox employees, vendors, family members and affiliates are ineligible. All entries must be postmarked by July 15, 1999. Winner's name to be drawn on Aug. 1, 1999. Void where prohibited. By accepting prize, winners agree to the use of their name, photograph or likeness for advertising or promotion and grant to Inkworks any and all rights to said use without limitation or additional expense.

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