SPECIAL Quantum Leap ISSUE! * Planet of the Apes: Extensive coverage of the films, the TV series, and the animated Return to the Planet of the Apes!
Planet of the Apes: Ron Harper as Alan Virdon, James Naughton as Peter Burke.
The Planet of the Apes Saga: A Brief History
article by Paul Monroe

In the spring of 1968, Twentieth Century-Fox production head Richard Zanuck, producer Mort Abrahams, and Arthur P. Jacobs met in Zanuck's office to discuss the success of their recently-released film Planet of the Apes. The film was a clever combination of science fiction, western, comedy, and allegory. Box office records were being broken and new standards in the field of film make-up were being set. Merchandise based on the film was making millions and critics were calling Planet of the Apes the best film of the year.

Despite all of the film's success, Planet of the Apes was a project that nearly every studio in Hollywood had turned down. Had it not been for the persistence of Arthur P. Jacobs and his team, the film, which went on to spawn four sequels, both a live-action and an animated series, and become one of the biggest money-making phenomena in film history, might never have been made.

Clearly the father of Planet of the Apes, Arthur P. Jacobs was considering a re-make of the classic film King Kong when a literary agent in Paris showed him an English-translation version of a book published in 1963 called Monkey Planet. The author was French-born Pierre Boulle, author of the critically acclaimed Bridge Over the River Kwai. The book was very much an allegory on our society and times, disguised as science fiction. The apes represented us and the story subtly examined (and at times poked fun at) our culture, from racism to governments to religion.

Those who have seen Planet of the Apes and read Monkey Planet will quickly tell you how very little they have in common. Both have the basic premise of a world inhabited by simians, but for the most part, the similarity ends there. To quickly summarize, Boulle's novel opens with the introduction of Jim and Phyllis vacationing in space on their stellation yacht, which uses the power of the solar wind caught in a "sail" for propulsion. They discover a bottle floating in space which contains a message. Most of the rest of the book is their relating the story of Ulysee Merou, a 26th-century journalist who was a member of France's first interstellar mission to the star Betelgeuse. At the end of his mission, Ulysee finds himself on a nightmarish world where man is a dumb brute and apes are the rulers.

Like the film, this planet of apes is structured into three basic classes: Orangutans, Gorillas, and Chimpanzees. Unlike the filmed version, these apes drive cars, go to movies, and hold elections. It is a very high-tech culture and man is on the low end of the social scale, useful only as the prey in hunts and for experimental surgery. Ulysee is finally able to secure the confidence of two apes, Zira and Cornelius. Once it becomes public that he can think and talk, Ulysee becomes somewhat of a celebrity. He discovers that the planet was once ruled by man, but genetic engineering to make apes bigger and stronger eventually enabled them to turn the tables on their human masters. Now they realize that by mating with a primitive woman, Ulysee could produce intelligent offspring. Knowing he is a threat and that soon the apes will be forced to destroy him, Ulysee returns to his orbiting ship with his savage human mate, Nova, and heads back to Earth.

They land just outside Paris. Over four thousand years have passed due to the enormous speeds at which they were travelling. A car pulls up to greet them and out steps an ape. The same reversed process had occurred while he was away. Ulysee and Nova take off again, searching for a world where man still reigns supreme. The manuscript in the bottle was his last cry for help.

Jim and Phyllis look at each other and Phyllis wrinkles her chimpanzee nose. This bottle must be some sort of joke. Who ever heard of intelligent humans? End of book.

Not very much like the final filmed version, is it? But, Jacobs saw something irresistible in the concept and knew he had to produce it.

His first move was to hire Rod Serling to come up with a script. Serling was not only an excellent dramatic writer, but also the foremost in his day in dealing with this genre of fantastic story. Dated March 1, 1965, his script on the surface was about a civilization of intelligent apes. Underneath, it was a clever examination of our own human society. It touched upon moral issues and went into great detail to describe the ape culture and its architecture.

The apes' society, like that in Boule's novel, was in the industrial age. The apes dressed like British hunters and descended in helicopters to capture Thomas, the script's main character. When it is discovered that he is intelligent and can speak, Thomas is accepted into society and becomes a media superstar. The characters of Dr. Zaius, Zira, and Cornelius and the hunt and excavation sight sequences can be traced back to this script.

Most importantly, Rod originated the "Statue of Liberty" ending. Many people have taken credit for the idea, but it originated with Serling. In fact, Jacobs sent the script to Boulle, who, after reading the finale, commented that it was a better ending than his book's and wished he had thought of it.

Jacobs knew that much of the film's success would hinge on its visual impact, thus he wanted a very visual portfolio to use in pitching the film to the studios. He hired a team of artists who, by using Serling's screenplay as a guide, created a set of beautiful water color improvisations of almost every scene. What Jacobs now had was a painted version of his film.

Warner Brothers Studios showed an interest in Apes when Jacobs managed to interest Blake Edwards, who was directing The Great Race starring Tony Curtis and Jack Lemmon. With Serling's script as a reference, Warner drew up a budget of $10,325,625 for the film, an exorbitant price in 1965.

Obviously, Apes was going to be an uniquely expensive film to make. No picture as yet had been able to portray apes, that is actors in ape make-up, in a dramatic vehicle. Even the ape in the timeless classic King Kong wasn't an actor, but a twelve inch high doll. He frightened, delighted and saddened audiences through the magic of stop-action animation. In the past, men in monkey suits had always been used for cheap exploitation or for laughs. It would take a very persuasive salesman to convince a studio to spend major dollars developing ape make-up with the confidence that audiences would not laugh.

By this point, Blake Edwards dropped out and moved on to another project, What Did You Do in the War, Daddy? Jacobs next tried to interest Sidney Pollack at one half the estimated budget, but by now Warner was having misgivings about financing the film.

While pitching Apes at MGM, Jacobs met an old friend named Mort Abrahams, who joined Jacob's production company APJAC. Both men agreed that such a risky film was going to need a major star to attract financing. Fortunately for them, Charlton Heston was
looking for involvement in a different sort of project. After he read Serling’s script, Heston wanted to make the film and remained loyal to Jacobs throughout the years it took to get the film made.

Heston suggested Franklin J. Schaffner as director, a man he had worked with in 1965’s The War Lord. Schaffner had earned his trade during television’s golden age when productions were still live. From the start of his film career with 1963’s The Stripper, Schaffner had gained a strong reputation as a director who knew how to get things done. Never one to turn down the difficult or unusual project, Apes was the picture he seemed born to direct.

In the summer of 1966, Jacobs traveled to England to see the ape make-up being used in the upcoming film 2001: A Space Odyssey and to scout possible location sites for Apes. But primarily he was going to meet with Schaffner, who was busy filming The Double Man in London. After reading the script, Schaffner said he would do it, although he never really thought it would be possible. Thus a trio was formed: Director Schaffner, Producer Abrahams, and Jacobs.

During this period, Jacobs was producing the big-budget musical Doctor Doolittle at Fox with star Rex Harrison in the title role. But whenever possible, he would somehow slip the subject of Apes into conversations with Fox’s production head Richard Zanuck. Although he tired of hearing about the project, Zanuck agreed the film might be possible if the make-up, obviously the biggest hurdle to overcome, could be handled right.

One fact was clear: no studio was going to finance Apes with a price tag of ten plus million dollars. The script needed re-working, but by this point, Rod Serling had left the project, feeling that he had written himself out on the idea. He did keep track of the production’s progress, however, and visited his good friend Kim Hunter on the set of the court room trial during filming.

With Serling gone, Michael Wilson was brought in to re-write the script with an eye on lowering the budget. Wilson removed Serling’s modern civilization and hardware. The apes would no longer drive cars and fly helicopters, but ride horses and live in cities of sun-baked, adobe-like dwellings. He also restructured the society’s hierarchy: Gorillas represented the military power, Orangutans would be the lawmakers, and the Chimpanzees were the scientists. Lastly, the animal human occupied the lowest level.

Fortunately, Wilson did leave intact Serling’s underlying social and political parallels to our society. These included phrases like “human see, human do” and the prejudices apes of, say, the chimpanzee group feel toward the gorillas. Another example of this is during the trial when three apes sport the “see no evil, hear no evil, speak no evil” pose. Reportedly, this was done only as a joke for the rushes (quickly developed prints of the day’s work), but Fox wanted it left in the final film. Eventually, Wilson became too ill to work and John T. Kelley was hired to polish the script (although he receives no on-screen credit).

Zanuck made available funds with which to experiment with the ape make-up. John Chambers, who had created Mr. Spock’s ears in Star Trek, along with assistant Paul Malcolm spent seven months experimenting with appliances to find the right look. Fox art director William Creber provided sketches of primitive men and apes to aid in the research and even brought in a live chimp for Chambers and Malcolm to observe.

Fox was still unsure whether people would laugh at a man in ape make-up trying to act seriously, so there was only one thing to do: Richard Zanuck ordered a test. If the studio was satisfied with the results, the film would proceed; if not, that would be the end.

In addition to Heston as the main character Thomas, Edward G. Robinson (who worked with Heston on 1956’s The Ten Commandments) was hired to portray Dr. Zaius, the Chief Minister of Science. Actor Jonathan Harris, who was busy playing the diabolous Dr. Smith over on the Fox Lost in Space set, recently told me that he was originally offered the Zaius part, but could not tolerate the hours spent in the confining make-up.

Dressed in a white smock and tie, Robinson wore a simplified version of the make-up. Chambers and Malcolm were trying to perfect. A viewing of the test today reveals the make-up to be unimpressive and looking little like the Oscar-winning appliances that were to come, but for this test, it would suffice.

Schaffner was given $5,000 to film a scene in which Heston playing Thomas lies unconscious on an operating room table while ape surgeons discuss his condition. Schaffner felt that it would not be a fair test without some sort of a confrontation between Thomas, the Earth man, and Dr. Zaius, the ape trying to keep concealed the planet’s history. So, a climactic scene at an excavation site was selected, with dialogue by Rod Serling, in which Zaius and Thomas debate the nature of both man and ape. Also present in the scene are two Fox contract players: James Brolin as Cornelius and Linda Harrison (a former Miss Maryland who later played Nova in the film and even later became Mrs. Richard Zanuck) as Zira.

The film, running approximately twelve minutes, consisted of two parts: the first was a storyboard that Mort Abrahams assembled of the water color paintings that Jacobs had done for Warner Brothers. The second part was the scene that Schaffner shot. Announcer Paul Frees begins the film by explaining what the viewer is about to see. He begins: “This is an experiment in make-up for an experience in imagination and terror. We should like to present a design for a film of Pierre Boule’s finest book since Bridge Over the River Kwai, his novel Planet of the Apes.” In this brief film, as in our intended picture, Charlton Heston plays the role of the astronaut Thomas and Edward G. Robinson, Dr. Zaius.” Several paintings depicting the ship’s landing, the primitive human tribe, the hunt (complete with helicopters), and Thomas speaking to the council of ape elders follow. Over these, Frees relates the script’s story line leading up to the incident at the excavation site.

The scene begins with Thomas and Zaius discussing the unearthing of a cemetery. A human cemetery. Zaius is nervous with the discussion. Thomas challenges Zaius to reconcile the cemetery to the fact that, here, man is an animal who, according to ape history, never had any civilization. Heston delivers the scene’s crucial lines
when he says to Zaius: "Just a few feet from this tent you found a cemetery, built and filled by a civilized race. A race which, according to you, never got above a crawl and a couple of grunts. You found more of a cemetery, Doctor, you found a question, a big one. Which came first, the chicken or the egg? The ape or the man?" Brolin and Harrison enter as Cornelius and Zira carrying a doll found at the site. When they turn it over, it cries "Mama", showing that at one time, man must have been more than an animal. Zaius admits to knowing about man. Thomas now represents a threat to the ape and Zaius tells him to leave. The film ends with the echoing sounds of the doll's "Mama" cry.

In 1966, the test film was taken to New York and shown to the Fox Board of Directors. No one laughed. The intelligent dialogue carried the scene well and all present were impressed with the make-up. But despite the positive reception to the test, no go ahead awaited Jacobs when he returned to California.

While Jacobs was fighting to sell Apes to Fox, the studio released the sci-fi adventure film Fantastic Voyage about a miniaturized medical team who enter the body of a patient to cure him. Jacobs reasoned that Voyage's story line was no more outrageous than a planet of civilized apes, so he assembled a portfolio of Fantastic Voyage reviews and grosses to show production head Zanuck. Zanuck told him they would wait to see if Voyage continued to be successful over the following weeks. When the film proved to have "legs", Fox agreed to finance Apes as long as the cost did not exceed $5 million dollars. The lowest APJAC could trim the budget was $5.8 million dollars, but they proceeded in the hope of cutting the $800,000 overage down the line. After nearly two years and countless disappointments, Planet of the Apes was to begin production.

In addition to the make-up in development, there were many other problems for the prop builders and costume makers to solve. Morton Haack designed the costumes for the apes, who were originally to wear everyday clothes. Haack changed the designs so that the color of the uniform matched the color of the ape: Gorillas wore brown and brown, orangutans were orange and tan, and chimpanzees were green. The boots featured toes and the jackets had inscribed hieroglyphic-like patterns. Although it isn't apparent in the final film, a special rifle, the Rea Voom 88, was designed which perfectly fit the shape of a gorilla's paw.

Humans, of course, wore nothing but rags. For the opening sequences aboard the ship and in the desert, the astronauts wore flight suits with "ANSA" (Fox wasn't allowed to use NASA until the third film) printed on them.

A great deal of time was spent designing and building Ape City. Jacobs wanted a primitive, cave-like look for the houses, so artists studied ancient cave dwellings. The result was an almost surrealistic looking conglomerate of geometric shapes connected with bridges and catwalks. The interiors were dimly lit with oddly shaped windows. The tables and chairs seemed to grow right out of the floor.

Ape City was built on the Fox ranch in Malibu where the exterior scenes were shot. After the land was cleared, wire frames in the shape of each structure were made, over which light, quick-drying polyurethane foam was sprayed. In some places, cement was used for extra strength. Finally, the foam was painted a light brown. Many of the connecting bridges doubled as camera platforms, as evidenced in many of the final film's chase sequences.

Finally, trees were planted along the city's outskirts. Some of the houses in the city's background among the hills were actually built to "force perspective". That is, made smaller to give the illusion of distance on the 2-D screen.

Apes budget was allocated 20% for the development and production of the apes make-up. Supervisor John Chambers, whose experience included designing artificial limbs during WW II, based his new applications on designer Jack Dawn's make-up for the Cowardly Lion in The Wizard of Oz.

Chambers began by making a life mask for each actor that would wear the make-up. That is, a cast of the actor's face. Then out of that negative mold was made a positive impression of the actor's face. Onto the life mask was then molded the ape face in clay. Next, several coats of thin plaster were brushed onto the clay ape face and, when thick and dry, the plaster was peeled off. The result was a negative mold of an ape face mask that would perfectly fit the actor's face. Into that mold was poured Chamber's special mixture which, when baked, felt like plastic. Finally, the applications edges were trimmed and sanded.

The final design consisted of four parts: 1) a T-shaped application of the brows, nose and upper lip, 2) the lower lip and chin, 3) the ears (only chimps had visible ears), 4) a hair wig. The wigs were patterned and trimmed to each actor and saved for the following day's work. Unfortunately, each facial application could only be worn once, so the ape face mold made from the clay molded ape features were carefully labeled and stored for the daily re-creation of the ape applications.

The transformation from actor to ape took over four hours to complete and more than an hour to reverse. A morning make-up session went like this: having arrived at the studio around 4 a.m. for an 8:30 set call, the actor's face was covered with a protective cream to guard against damage by repeated make-up applications. Next, the T-shaped and chin pieces were applied with spirit gum and the edges were smoothed down to blend into the actor's face. Then the face was covered with greasepaint to match the actor's skin to the make-up. Shadows and highlights were also added.

Ears and hair pieces to the side of the face were then applied before a rubber cap was placed over the entire head so the wig could be glued on. Finally, make-up was added to hide any gauze showing at the sides of the wig or hair.

During this whole process, the actor or actress would constantly be moving their facial muscles to ensure that the applications weren't applied too tightly. It was essential to the believability of the make-up that the actors be able to express themselves through the applications. Without the proper mobility, Zira's smiles and surprised expressions wouldn't have been the same (Kim Hunter's make-up was the most extensive).

Mort Haack's costumes and nylon gloves with hair and nails completed the transformation. For apes that would not be in close-up shots, full masks that could slip over the head and fasten with a velcro strip were used to save time.

The mask's application and removal time wasn't the only problem the actors had to endure. The masks themselves were very hot and a constant discomfort. Between the make-up and the stage lights, the temperature could reach well over one hundred degrees. Weight loss was common to the ape actors, who consumed large amounts of water throughout the day. At meal times, long spoons and sometimes mirrors (to locate one's real mouth) were used by the actors with similarly long straws to drink with.

The main character by this point had been changed from Thomas to Taylor. Portrayed by Charlton Heston (Roddy McDowall called Heston "Charlie Hero"), Taylor was a cynical man who did not regret leaving the twentieth century. He felt that man, with his war-like ways and little regard for his kind, had much to learn and certainly wasn't the only nor the highest life form in the universe. In the film's prologue aboard the spaceship, Taylor asks the unseen recipients of his transmission: "Does man, that marvel of the universe, that glorious paradox who sent me to the stars, still make war against his brother? Keep his neighbors' children starving?" Unfortunately, Taylor learns a hard lesson about the nature of man and his place on the planet of the apes.

Rock Hudson and Julie Harris were considered for the roles of Cornelius and Zira, but the parts were eventually filled by Roddy McDowall and Kim Hunter. McDowall, a former child star, is best remembered for the films How Green Was My Valley? and Lassie, Come Home. Hunter, whose name was changed from Nee Janet Cole by the great David O. Selznick, appeared in many stage and film productions and won an Oscar for her supporting role in 1951's...
Planet of the Apes: Mark Lenard as Urko.

A Streetcar Named Desire with Marlon Brando. Together, they portrayed the sympathetic animal psychologists who befriend Taylor.

Edward G. Robinson, although he wanted to appear in the film, couldn't stand the strain of the make-up on his health, so Shakespearian actor Maurice Evans took over the role of Dr. Zaius. Evans brought his own unique style to Zaius, the Minister of Science and Chief Defender of the Faith. At the excavation site, he tells us: "There is no contradiction between faith and science; true science." He alone knows the awful history of man's past and is solely responsible to keep it a secret. In Zaius' opinion: "...I believe his (man's) wisdom must walk hand-in-hand with his idiocy. His emotions must rule his brain. He must be a war-like creature who gives battle to everything around him - even himself."

At another point, Zaius tells Zira: "The sooner he (man) is exterminated, the better. It's a question of simian survival!" Taylor represents a threat to the status quo of simian society and Zaius does his best to have the man destroyed.

Among the other cast members were Jeff Burton and Robert Gunner as Taylor's shipmates and James Whitmore as the President of the Academy of Science, who presides over Taylor's trial. Linda Harrison, who played Zira in the test film, was recast as Nova, the mute woman who Taylor falls in love with.

The principle photography of Schaffner's 45-day shooting schedule began in May of 1967. One week was allocated to film Taylor, Dodge and Landon's trek across the Forbidden Zone from the dead sea where they splash down to the lush greenbelt where they first encounter the gorillas. Art director William Creber, recalling the Arizona and Utah locations from the filming of The Greatest Story Ever Told, suggested the same place be used for the desert trek.

Even in May, the heat was intense and caused several fainting spells among the cast. One such occurrence was on the first day of filming when Jeff Burton, who played Dodge, fainted during the long walking scene when Landon accuses Taylor of being a negative human being and despising people in general.

The landscapes also caused problems. At some points, helicopters were used to carry the cast and crew to otherwise inaccessible places and ropes were employed several times to hoist cameras and lights up the hillsides so that particular shots could be captured. Leon Shamroy filled the role of director of photography and is responsible for some breathtaking shots. Shamroy won an Academy Award for his camera work in 1963's Cleopatra, but despite his credits, Schaffner and Heston had heard rumors of how exceedingly long he took to set up and get shots. Their fears were dispelled soon after filming began, however, and a very tight working relationship developed between director and cinematographer.

At the end of the trek where the boundary marking scarecrows are first seen, dozens of oak trees were planted in the Utah local to begin the transition to the jungle scenes. After spotting the scarecrows, Taylor and the others hear the welcome sound of running water. They scramble up the hills and spot a huge waterfall coming off the mountain. That shot of the waterfall bridged the distance between Utah and the Fox ranch in Malibu, where thirty-five hoses were used to create the falls effect. The seamless editing of Hugh Fowler made it impossible to detect the switch from the mid-west shots to the Malibu location. A year earlier, the same spot had been used for a smaller waterfall in another APIAC production Doctor Doolittle.

The film's special effects were supervised by Fox wizard L.B. Abbott, assisted by Arthur Cruikshank and Emil Kosa, Jr. Some of the most notable are the celestial lights seen through the viewport during the prologue and a matte painting of a river canyon combined with live footage of Heston and McDowall appearing on either side. Of course, the film's penultimate moment, the discovery of the Statue of Liberty, was yet another combination of a matte painting by Abbott and live action of Taylor and Nova on the beach at Point Dume in California. That scene remains one of the most striking images in cinema history.

The spaceship's crash was one of the film's most effective sequences, yet one of the simplest to complete. The crash blasts immediately out of the opening credits, spanning the time passage between the prologue and the arrival on the Earth of the future. Bird's eye view shots of the Utah and Arizona terrain were filmed by placing a camera in the nose of a B-25. The footage was then edited into a mixture of close and wide-angle shots, some forward, some reversed.

Engine sounds were placed over the sequence, whose final shot took the action from high above the plains down into the waters of Lake Powell. The camera then backs through the ship's viewports on the Fox soundstage via the blue screen process. The crash was completed without once seeing the ship's exterior. A sweeping helicopter shot that arcs around a mock-up of the ship in the lake was inserted to finish the splash down. The actual sinking of the craft was accomplished with a five foot miniature in a water tank.

Before leaving their sinking craft, the astronauts discover that Stewart, the fourth crew member and a strikingly beautiful woman (she was seen briefly in the prologue asleep in her tube), has died of an air leak in her hibernation tube during the flight. To portray a mammified look, an octogenarian woman in make-up played the dead Stewart.

The film's final sequence at the excavation site and on the beach that would be combined with the statue matte was filmed at Point Dume between Malibu and Oxnard on the California coast. Because the make-up process took so long, McDowall, Hunter and Evans were helicopter flown from the studio's make-up department to the beach to save time during the days of shooting these scenes.

The original end in Serling's screenplay had a shocked Thomas standing immobile before the statue as the apes bear down on him. He makes no attempt to escape because he realizes that there is nowhere to run. The apes shoot him dead. End of story. Taylor is allowed to live at the end of the film not for the purpose of doing a sequel, but to demonstrate the hopelessness of his situation.
Jerry Goldsmith's musical score is the perfect background for a film like *Planet of the Apes*. In a day when electronics were the "modern" way, Goldsmith recorded his score with what he called an "old fashioned orchestra". Leaning heavily on the piano, strings, and percussion, he managed to capture a very primitive feel with techniques like striking glass bottles containing varying amounts of water and turning the mouth pieces on the French horns around and blowing air through them backwards. At the moment during the hunt when the apes are revealed to a shocked Taylor (and to us), a ram's horn sound to heighten the excitement and to remind us that we are in an alien environment. Recently, Mr. Goldsmith pulled the original tapes of his *Apes* soundtrack off Fox's storage shelves, produced a new mixing session, and made the score available for the first time on compact disc.

*Planet of the Apes* was completed by November 1967, but held for release until February 1968 so as not to interfere with another Fox production, *Doctor Doolittle* starring Rex Harrison. *Doctor Doolittle* was the picture Fox very much wanted to succeed, but of the two, *Apes* was the one to receive the praise by critics and (that group that really matters) ticket buyers. "*Planet of the Apes*" wrote *Life* critic Richard Schickel, "is the best American movie I have seen so far this year." After attending a preview at Fox on January 30, 1968, the *New York Times* called *Planet of the Apes* "an amazing film", "an excellent sci-fi allegory" and a "box office likely". The film's cost came in at $5.8 million, the original scaled-down budget, although Schaffner and Jacobs had made a film that looked like it had cost much more. To cap off the unique success of the film, John Chambers was presented with an Academy Award for his specially developed ape make-up, recognition he and his team very much deserved.

Jacobs realized that *Apes* would be a merchandising gold mine and children began buying up items sporting the apes' images such as lunch boxes, gum cards, action figures, coloring books and model kits. Eventually, these goodies made much more in sales than the picture had cost to make. Hollywood and the toy industry would not see the likes of merchandising on this grand a scale until *Star Wars* was released, also by Fox, in early summer, 1977.

Shortly after the film's release and subsequent success, Richard Zanuck, Mort Abrahams, and Arthur P. Jacobs held a meeting in Zanuck's office to pat each other on the back and discuss how, only a few weeks before, they and director Schaffner had not known exactly what they had in *Apes*. Now, the world was dispelling their fears by embracing the film.

After leaving the meeting, Jacobs, Abrahams, and Stan Hough, a Fox executive production manager, were walking across the lot when Hough half-seriously suggested they do a sequel. Jacobs' initial reaction was "impossible". Never during the film's production had the thought of a sequel even crossed his mind. Later, Abrahams brought some of his ideas for a second *Apes* film to Jacobs' office and they got the ball rolling. Another film should have a ready-made audience and the resistance from the studio this time around should be, in light of *Apes'* success, minimal.

The first written thoughts on the sequel came from Rod Serling, co-creator of the first film. In his story, we pick up Taylor and Nova where we left them at the end of *Apes*. They ride into the Forbidden Zone and find the remains of a city. Half of the film would show them fighting the apes, the other half would involve another Earth ship arriving just in time to save them. In the end, Taylor has the chance to return to his time, but instead, he elects to stay and repopulate the planet with intelligent humans.

In April of 1968, after discussing the story with Jacobs, Abrahams told Serling that his outline lacked the visual shock of the first film. In response, Serling submitted two more story treatments. In the first, Taylor and Nova find a ship with which they travel either forward or backward in time. In the second, the duo find a ship, barely escape the apes, and blast off with some intelligent humans. They land on another planet only to find it also populated with apes. This ending was very similar to author Pierre Boulle’s climax in *Monkey Planet*. These stories were rejected also.

Next, Jacobs and Abrahams went directly to the source by asking Boulle himself to submit an outline for the sequel's story. What he prepared was a screenplay called, surprisingly, *Planet of the Men*. This also picked up where *Apes* left off with Taylor and Nova trying to re-educate mankind. By the end, man has regained his dominance and the ape has returned to a primitive existence. The last scene has an inarticulate Dr. Zaius caged in a circus. Interesting. But, this was also rejected as being "un-cinematic".

By this point, Jacobs and Abrahams had stopped trying to top the visual shock of the first film's "statue" scene. Instead, they would rely on a strong story with a wealth of special effects to sell the picture. This is where the concept of the telepathic mutants begin. Abrahams met screenwriter and former poet Paul Dehn while working for APJAC in England on The *Chairman*. Dehn, who had co-written the James Bond film *Goldfinger*, agreed to write a treatment for the *Apes* sequel.

The treatment Dehn wrote was titled *Planet of the Apes Revisited*. Abrahams helped develop the story which involved Taylor and Nova encountering mutants in the Forbidden Zone. These are humans who have survived nuclear war and, over the years, developed their mental powers to the point that telepathy is more commonly used than the spoken word. For their god, they worship a twentieth century atomic bomb. The gorillas enter the Zone to reclaim the land and end up persishing with the mutants in an explosion. Taylor and Nova escape and return to Ape City where, with the gorilla army out of the picture, they establish a new, peaceful order between ape and man.

Sound familiar? It should, since this is essentially, with a few alterations, what the finished film would be about. The mental mutants, the bomb, and the showdown between the mutants and the gorilla army all formed major sequences in the film.

One storyline from this original treatment which was eventually cut involved the birth of a half-human, half-ape child. Very impressive test make-up for a child actor actually was developed even though it was never seen in the finished film. This idea represented the ultimate in man's reconciliation with the ape, but the implications of an ape/human mating were apparently too heavy for a 1960's audience and the inclusion of such a storyline might cost the film its "G" rating. There were also some great underwater sequences in the script that were deleted.

The common thread running throughout Serling's, Boulle's, and Dehn's story ideas was Taylor and Nova being the main characters. Because of the up-in-the-air way in which *Planet of the Apes* ended, it was only logical for any follow-up story to pick up where the first film ended. There was only one problem: Charlton Heston didn't want to reprise his role of Taylor in a sequel. Heston felt that the first film was important and complete in making it's point: there was nothing more left to say. Any further pictures would only serve as vehicles by which to exploit the apes and their adventures.

Meanwhile, Dehn's treatment was approved by Jacobs, Abrahams, and Fox studios. Don Medford was chosen as the director, but left the project after a short time because of "creative differences". Ted Post was chosen to refill the director's chair. Post, who had just finished making the film *Hang 'em High* with Clint Eastwood, was a competent enough director, but he wouldn't join the project unless Heston agreed to appear as Taylor. Finally, Richard Zanuck convinced Heston to appear on screen if Taylor was killed off at the film's beginning.

Now, Dehn had to revamp his script to eliminate Taylor. Rather than killing him off at the beginning, Dehn had Taylor disappear in the Forbidden Zone. Another astronaut named John Brent, who was sent to rescue Taylor and his crew, would land on the planet and occupy most of the film's storyline. Brent would encounter Nova, Ape City and the mutants who worship the bomb. Taylor would reappear at the film's close.

While Dehn continued to work on the script's second draft,
Jacobs and Abrahams took the first draft in hand and began casting. Besides Heston, others returning from the first film would be Linda Harrison as the mute woman Nova (she would actually speak her first and last word in the film), Kim Hunter as Zira, and Maurice Evans as Dr. Zaius. Roddy McDowall, who played Zira’s fiancée Cornelius in the first film, was busy directing The Devil’s Widow in London, so British actor David Watson was hired to fill the role. In fact, Watson sounds very much like McDowall and most people were unaware of the change in actors.

The part of Ursus, the gorilla general who leads the ape army against the mutants, was offered to Orson Welles, but actor James Gregory landed the part. Gregory was anxious to be portraying an ape after seeing the first film. In a rare occurrence, Gregory and Evans donned full-body ape suits when they appeared in a steam bath scene.

The part of astronaut Brent was turned down by Burt Reynolds but accepted by James Franciscus, who felt his character was a “cardboard” man. He, Post, and a writer friend of his named John Ryan spent a weekend rerevamping about sixty pages of the script to flesh out the Brent character. Then they stuck the rewritten script into Abrahams’ mailbox and waited. Abrahams was furious that they would take such liberties with the script so close to the start of filming and without telling him in advance. He rejected it immediately, but according to Franciscus, much of their version did get into the completed film. Also co-starring were Natalie Trundy (Mrs. Arthur Jacobs and a regular in the Apes’ films hereafter), Victor Buono, Paul Richards, and Thomas Gomez.

By this point, the film was retitled Beneath the Planet of the Apes. Having destroyed New York City in the first film, Abrahams and Dehn decided to go underground. The budget for Beneath was $3 million. This was much lower than the first film’s budget and according to many involved, not enough. Generally, sequels in those days did not fare as well as their predecessors, and Fox wasn’t willing to shell out as much money to get it made.

Like the first film, a good portion was spent on make-up development, but this time it wasn’t for the apes. It was to make the mutants look right. Originally, John Chambers and Dan Strykepe developed a gory look to the mutants. After seeing their results, Post didn’t like the look and suggested that the impact of a nuclear bomb would strip away the outer skin leaving only the veins and muscles in the dermis. The final approved make-up looked as though you had peeled back the skin, exposing what is beneath.

The make-up wasn’t the only thing Post disliked. He felt that the screenplay was too heavy on action and twists with little to relate you to the characters. He spoke to Planet of the Apes’ director Franklin J. Schaffner about his concerns, who suggested that Michael Wilson, who had tightened up the first film’s script, might rewrite Beneath. Wilson was willing to work on Dehn’s script, but it was soon discovered that the budget didn’t allow for another writer, so Post gritted his teeth and did the best that he thought he could with Dehn’s script.

Beneath began principle photography in February 1969, exactly one year after the first film was released. Announced by production head Zanuck as the last Apes film, the final story had Taylor being captured by the mutants at the film’s beginning and Brent, along with Nova, encountering Ape City. Like Taylor before him, Brent discovers by accident that this backward world is Earth. As he walks along New York streets, we see props and matte paintings representing Radio City Music Hall, Times Square, and the New York Public Library with it’s stone lions still silently on guard.

Brent is interrogated by the human underdwellers, who look normal, but possess strong mental powers. Considering the mutants in relation to the first picture, we can now imagine them watching Taylor, Dodge and Landon trek across the Forbidden Zone and causing the rocks to fall for no reason or sending the thunder and lightning without rain. The last film of the series shows us the ancestors of these mutants and explains their origins.

Brent learns that the normal looking faces of the humans is a mask which when removed, exposes the hideous radiation scars of their atomic heritage. So secretive was Fox about the mutants’ true appearance that in the promotional thriller released prior to the film, we get a glimpse of the mutants removing their masks as a sign is flashed before us stating: “No pictures will be released until Beneath the Planet of the Apes goes into release.”

Finally, Taylor re-emerges for the climactic showdown between the gorillas and the mutants. In an apocalyptic ending, he detonates the Alpha-Omega bomb and obliterates the whole planet. Director Post objected to such a doomsday, hopeless ending. According to Post, there were alternate endings prepared, but Zanuck wanted the “end-it-all” finale to Beneath.

Above ground, the Ape City set from the first film was still standing among the hills on the Fox ranch in Malibu, so the buildings were tidied up for sequences including Ursus’ speech to the Citizens Council in the outside amphitheater (where Taylor found Landon during his trial in the first film) and war protests in the city streets. Below ground, the mutants’ interrogation room and the cathedral were redressed sets from Fox’s Hello, Dolly!

Like the first film, the heat caused problems for the actors buried under the ape make-up. Literally hundreds of extras were hired to fill the huge gorilla army marching into the Forbidden Zone, where the heat and lights caused countless fainting spells. To help relieve the problem as well as save time in the make-up department, full-head ape masks were made that could be easily slipped on or off during the day. These were used mostly for ape extras not seen in any close-up shots since the detailing on these “slip-ons” was not as great as the principle character’s make-up.

Kim Hunter, who played Zira, recalls a humorous incident that occurred during filming. With so many extras playing different kinds of apes, the actors tended to naturally flock together depending on what they were playing. So during lunch breaks, you would have gorillas sitting with gorillas, chimps sitting with chimps and orangutans sitting with orangutans.

The scene in which the army confronts the vision of the crucified gorillas features a giant statue of the Lawgiver that bleeds
as it burns. This was accomplished by filming a miniature of the statue and pumping red liquid through small holes in the front. This footage was then combined with film of the actors shot at the Ranch via the blue screen process.

_Beneath_ met with mixed reviews upon it’s release in 1970. Considering the success of the first film, _Beneath_ had a lot to live up to and maintain. Certainly the movie has some fine moments, but generally, the sequel wasn’t up to the quality of it’s predecessor in either writing, directing, or acting. The public was disappointed and many regard _Beneath_ as the worst entry in the film series. However, the film made nearly as much money as _Planet of the Apes_ and soon, a telegram arrived in England for Paul Dehn reading: “Apes Live! Sequel Required!”

The third film in the series, _Escape from the Planet of the Apes_ (1971), originally titled _Secret of the Planet of the Apes_, starred Kim Hunter and Roddy McDowall reprising their roles as the chimpanzee scientists Cornelius and Zira in what is, without question, the best sequel in the series.

Once again, Paul Dehn, who had co-written _Beneath_, provided the story and Don Taylor filled the role of director for a very different _Apes_ film. This time, Cornelius, Zira and a third chimp, Milo played by Sai Mineo, repair Taylor’s sunken ship from the first film and launch themselves into space just as the world is destroyed at the end of _Beneath_. The shock of the impact sends the apes into a time warp, backwards this time, leaving them in California in 1973 just after Taylor and Brent were lost in space.

Soon, the apes are accepted as celebrities until it is learned that their kind eventually destroy the Earth. The film ends with the apes gunned down to protect man’s future, but their baby is secretly taken into the care of the circus owner Armando.

Co-starring with Hunter and McDowall was Natalie Trundy (who played a mutant in _Beneath_) and Bradford Dillman as Stephanie “Stevie” Branton and Lewis Dixon, the animal psychologists who befriended the apes. Also on hand is Ricardo Montalban as Armando.

Eric Braeden turns in a superb performance as the scientific advisor to the President, Dr. Otto Hasslein. Braeden is able to bring a sense of urgency to the role of Hasslein. What comes across on the screen is a man torn between respecting life and taking any steps necessary to insure man’s dominance in the future. Hasslein is not so much a cruel man as a desperate man; desperate to use the knowledge he has of the future to preserve it for man, not the ape. (It is interesting to note that in _Planet_’s pre-credit monologue, Taylor mentions “...Dr. Hasslein’s theory of time...” The use of the name in _Escape_ was undoubtedly to preserve continuity among the films, something the _Apes_ films often neglected to do, as we’ll see later.)

The most important aspect of _Escape_ is what we learn about the apes’ history. In the grueling interrogation scene, Zira and Cornelius tell the story of how an alien disease killed all the world’s dogs and cats, forcing man to find a substitute for his lost pets. The ape was taken into human homes, trained, and eventually they take over the planet. One inconsistency does exist in the fact that in _Planet of the Apes_, Cornelius knew almost nothing about man’s civilization, even if it ever existed. Now, he knows all about the details of man’s fall and the apes’ rise. However, this does not detract from what is a first-rate sci-fi film.

To prepare for their simian roles again (McDowall for the second, Hunter for the third), the two leads actually studied ape movements to help improve their performances. For the first time in any of the films, instead of scenic views of actors to be made up as apes, there were only two (Milo is killed early in the picture). So, with less money to spend on make-up and special effects, the production company went on location in Los Angeles where the story takes place. Local sites seen in the film include the Beverly-Wilshire Hotel (the apes are “put up” here), Georgio’s Dress Shop and Dick Carroll’s Store for Men (where Zira and Cornelius are fitted in 1970’s apparel), the Museum of Natural History (they closed for one day so filming could be done), the Los Angeles Zoo (where the apes meet Lewis and Stevie), the Signal Hill Oil Fields (where Zira hides her carpet bag), and the Los Angeles harbor (where the apes meet their deaths).

_Escape_ also has the distinction of being the first film to end with the specific intent of leading into another sequel. The movie ends at Armando’s circus where Zira has left her baby for protection. The scene was filmed across the street from the Fox studios on a golf course dressed as the circus grounds. For the first time in any _Apes_ film, a real ape is used for Zira’s baby Milo, named after their dead companion. The film ends with the baby crying “Mama, Mama”, the perfect teaser with which to continue the saga.

1972 saw the release of the fourth film _Conquest of the Planet of the Apes_. The movie, again penned by Paul Dehn and directed by a newcomer to the series, J. Lee Thompson, continues the story of Zira and Cornelius’ son, now named Caesar, who we saw at the end of _Escape_ as a baby.

Placed in North America in 1991, _Conquest_ shows us how the planet of the apes was really born. Many of the key elements leading to man’s descent and the apes ascent have taken place in the almost twenty years since _Escape_ ended. A space disease has wiped out all dogs and cats, so apes have replaced them. Caesar, who has been performing in Armando’s circus his whole life, now comes to the big city and sees for the first time how man is using the ape. The one-time pets are now in slavery.

Through a series of events, Caesar takes his place alongside his kind while masquerading as a normal ape. Gaining their confidence and alerting them to their position as slaves, Caesar leads the apes in a bloody revolution against their human masters, eventually bringing mankind to it’s knees not only in the city, but throughout the world. This event marks the turning point in the _Apes’_ history. The final film doesn’t explain exactly how, after this initial victory, the apes establish their own society, but from this point on, the simians have the upper hand.

Roddy McDowall, who was now well established as the series’ focal point, made the logical move from the role of Cornelius to playing his own son, Caesar. Another veteran of the films, Natalie Trundy (she would eventually tie McDowall for appearances in the films), portrays the chimpanzee female Lisa, a role she would continue in the next film. Don Murray and Hari Rhodes are on hand portraying the fiery Governor Breck and his sympathetic assistant McDonald, Severn Darden plays the merciless Inspector Kopol (a role he would reprise in the next film), and Ricardo Montalban is present to reprise his role as Caesar’s guardian, Armando.

The _Apes’_ series by now was becoming a complicated set of time lines and historical events. The first two films took place at the end of ape history and the third film took us back in time to fill in the background after the fact. This flip-flopping through time presented some very intriguing situations. When you consider the first two films, for instance, Zira and Cornelius (and the whole ape culture for that matter) owe their existence to the fact that, at some future point, they would carry a baby into the past where it would be born, grow to adulthood, and lead a revolt which would eventually produce the future society in which they are born. Full circle.

In _Conquest_, we see the fulfillment of the history related by Cornelius in _Escape_. All dogs and cats are extinct and people have taken apes into their homes as pets. By the 1990’s, the apes are mere slaves and the stage is set for, as Zira says in _Escape_, “turning the tables on their own masters”. Here, however, some inconsistencies surface. In the previous film, Zira states that there were more than five centuries between the extinction of the cats and dogs and the revolt of the apes against man, yet _Conquest_ shows us that less than a decade spanned the time between man’s pets dying (1983) and Caesar and the apes’ victory at the film’s fiery finale (1991 or 92).

Also, Cornelius states that the Sacred Scrolls document their history as beginning on the historic day when an ape named Aldo said “No” to a human. At the end of _Conquest_, however, we see that it is the chimp Lisa who first uses the word to make Caesar realize
that the violence must stop.

These and other continuity problems throughout the Ape saga can be explained in one of three ways: 1) The history of the ape as recorded in the Sacred Scrolls is not entirely complete or accurate. This could be attributed to records simply being lost over the span of time or events being altered through tellings and re-tellings. 2) Alternate time lines. In other words, jumps through time create another line in which events may or may not happen exactly the same way, as in the case of the history related in Escape and seen in Conquest. 3) Failure of the script writers to review past films and make sure dates and events match. You'll have to decide for yourself.

Returning to the production of Conquest, the film was made during the winter and spring of 1971. After the sweltering heat during Beneath's summer production, it was decided that filming should be done during the winter months to increase comfort and decrease fainting spells of those wearing the ape make-up. Not since the gorilla army seen in Beneath were so many extras required to play apes.

Part of the filming was done inside Fox's sound stages and part of the scenes were shot on location sites. Sequences including Caesar choosing his own name in Governor Breck's offices (one of the most tense moments in any of the films) and the Ape Management reconditioning center were filmed on stages. Leaving the studio, the University of California's campus at Irvine served as the location for the auction scene in which Breck, suspecting Caesar to be the talking ape, buys him. The climactic battle scenes were filmed in and around the futuristic Century City Plaza buildings located behind Fox's studios on what had served as their back lot since the 1930's. Ironically, Fox had to rent back land it had once owned, but not having to construct an expensive, futuristic city saved much time and money.

The final rioting scenes took seven days and six nights to complete. Hundreds of extras wearing ape make-up or dressed in police uniforms were used, along with twenty-six stuntmen. Among these talented people was veteran stunt man Tom Steele, better known to fans of the movie serial as the Masked Marvel from Republic Pictures 1943 adventure serial. Plenty of ape and police dummies were used and gas-fueled pipelines made walls of flames in one of the best battle sequences of any sci-fi film.

Before Conquest was even completed, plans were already under way for a fifth, and final, Ape picture that would end with Taylor arriving on the planet, as we saw way back in the first film, bringing the entire saga full circle. Beyond that, the rights to the concept would be sold to television as a weekly series, so the future looked bright and busy for a vehicle that just never seemed to tire.

Battle for the Planet of the Apes was released in 1973 with the intent of wrapping up and bringing to a close the Ape saga. Written by the team of John Williams Corrington and Joyce Hooper Corrington and directed by Conquest's J. Lee Thompson, the story involves Caesar (played naturally by McDowell) as the leader of an ape and human city set up after the victory at the close of Conquest. Roughly twelve years have elapsed since the last film and in that time, a man-made war has left the planet scarred and the cities flattened and saturated with radiation. Kolp, who we saw in Conquest, leads a group of mutated and sick humans who live in the city against the apes to avenge man's downfall.

Returning with McDowell are Severn Darden and Natalie Trundy reprising their roles as Inspector Kolp and Lisa, Caesar's wife. Burly Claude Akins was the perfect choice to play the rough gorilla General Aldo, Lew Ayers plays weapons overseer Mende-mus, and the brilliant orangutan Virgil is played by a newcomer to the acting scene, Paul Williams, who would later prove himself as a top-notch composer of popular songs. Austin Stoker plays McDonald, the trusted human friend of Caesar. In the story, he is the brother of the McDonald who helped Caesar escape in Conquest. Finally, we see the often-mentioned Lawgiver, portrayed by one of the most prestigious actors ever to appear in any of the Ape films, John Huston.

For the apes' city, the still-standing group of buildings on the Fox Ranch used in the first two films couldn't be re-used this time around since Battle takes place before Planet and Beneath. An earlier, more primitive style of dwelling would be required at this point in the ape culture's development, so an arboreal, tree-dwelling community was designed.

The mutants' city was a combination of studio and location shots. A matte painting lets us see the city from a distance and various pieces of rubble and old cars were assembled in the studio for the scenes in which Caesar, McDonald and Virgil enter the city looking for the tapes of Cornelius and Zira.

For the underground world of the mutants, the crew moved to the Hyperion water treatment plant near Plaza Del Ray beach to film. The plant's dark interior with all of the twisting and winding pipelines made the perfect setting for the subterranean city. Unfortunately, the plant is located very close to Los Angeles International Airport and the constant air traffic overhead interfered with the film's soundtrack constantly. In post-production, most of these scenes needed to have the actors come in and re-dub their lines.

Caesar, McDonald and Virgil walk from Ape City to the forbidden city to find whatever remains of the records of Caesar's parents. To get there, they cross the expanse of desert that lies between the two cities. This same area of sand dunes was, many years before, used as a location for the 1921 production of The Sheik starring Rudolph Valentino.

Several elements planned for Battle were either dropped before shooting or cut from the final film before release. The original screenplay was to include mention of Taylor in the Lawgiver's prologue and the ending was to show Taylor's ship arrive on the planet, bringing everything back to where it began. In the film, though, these ideas were dropped. One of the underground sets was to include an office area where the mutants would sift through old records, but these scenes were also dropped.

Also planned, and shot, were scenes in the mutants' missile control room, which included prop computers from the Irwin Allen series Lost in Space and the bomb detonated at the end of Beneath.
Near the end of the film, a conversation between Mendez and Alma was shot on this set in which they debate whether or not to fire the bomb towards Ape City. All of the scenes filmed in the control room were cut, but the Marvel Comics adaption of the film, based on the screenplay, did include this scene, the mention of Taylor in the Lawgiver's lines, and ex-Governor Breck (seen in Conquest) instead of Kolp as the mutants' leader.

The mutants in Battle (whose wardrobe consisted of jean overalls, gloves and a skull cap) are the ancestors of the mutants we saw (or will see, depending on how you look at it) in Beneath. In fact, the use of the character Mendez, the name of the mutant dynasty in Beneath, must have been an attempt to tie Battle's mutants to those in the second film. This Mendez was an earlier, perhaps the first, in a long line of Mendez rulers. The presence of the Alpha-Omega bomb itself (although we never see it in the film) proves that these mutants are the forefathers of the Beneath group who, after nearly another two thousand years, developed fantastic mental powers, all the while caring and protecting, even worshiping, their beloved bomb.

Throughout the five films, there has been a problem among the various script writers in unanimously agreeing on the year in which the first two films took place. When Taylor glances at his ship's Earth time chronometer seconds before the craft sinks, the date meter reads 3978. But, when Brent lands somewhere around a year later, he clearly states that the year is 3955. Then in Escape, we hear in a scene between the President and Dr. Hasslein that the NASA experts report on Taylor's ship (which Cornelius and Zira brought back through time) says the year is also 3955 (this agreement is probably due to the fact that Paul Dehn wrote both Beneath and Escape). This incident would seem an exception to theory #3 from earlier in the article). Now we come to Battle. When Caesar watches the taped interviews with his parents, Zira states that before they left Earth, the year was 3950 (in actuality, Zira was made drunk by Hasslein and said, "Thirty-nine fifty...something", but the Battle editors made it clean by lopping off Zira's "something"). It's difficult to reconcile.

All inconsistencies aside, Battle brought to a close a very complex storyline, which spanned from 1972 to nearly 4000 A.D. Chronologically, the films fall into the following order: Escape (1973), Conquest (1991), Battle (roughly 2003), then a huge gap in time takes us to Planet (3978) and finally Beneath (3955 as stated or 3978/79 based on Planet). Few film series have covered as many years, presented as much history, and above all, entertained as well as the Apes films did. Remember, these movies were made well before the first Star Wars film, which marked the beginning of a new attention to story detail and continuity among film makers and, more importantly, among the fans. Viewed as a single entity, the five films represent a tremendous accomplishment in sci-fi movie making.

Sadly, Arthur P. Jacobs, the man who can rightly be called the father of the Apes films, passed away in 1973 leaving behind a number of movies which, because of his unique talents, have stood the test of time. It was only through his confidence and unswerving vision that the Apes films were made. He never gave up and it paid off in the form of five successful movies as well as a live and an animated series which, unfortunately, he never saw.

Even as Battle continued to bring in money at the box office, CBS television acquired the rights to air the first three Apes films on The CBS Friday Night Movies, beginning with Planet of the Apes as their '73-'74 season opener. Promos ran continuously on CBS during the final weeks of summer and the "Fall Preview" issue of TV Guide described Planet as "science fiction with a satirical sting". No six words could have better described the movie or its impact on viewers that evening. Being ten years old at the time, I remember the night well and, looking back, consider that broadcast to be my first real exposure to filmed science fiction and the moment when my interests in the medium were born.

On September 14, 1973 at 8:30 p.m., the CBS voice an-
Planet of the Apes: Ron Harper as Alan Virdon.

Into Night, for which he received high acclaim. A third astronaut named Jones did not survive the ship’s crash.

Pursuing the fugitive ape and astronauts are Dr. Zaius and gorilla General Urko. Both antagonists want the trio captured, but for very different reasons. Zaius alone knows that at one time, man ruled the planet, but destroyed his civilization through nuclear wars. He feels that Virdon and Burke must be contained before they spread their deadly ideas to the other humans. Urko has but one motive in finding the runaways: to kill them. Zaius was portrayed by Shakespearean actor Booth Coleman (he once played opposite the movie Zaius, Maurice Evans, on stage in Hamlet) and Urko was played by Mark Lenard, best remembered by sci-fi fans as Spock’s father Sarek on Star Trek.

Anticipation of the series was naturally high and on Friday, September 13, 1974, Planet of the Apes premiered over CBS at 8 p.m. TV Guide wrote: “CBS competes... by releasing into the atmosphere Planet of the Apes, a mutant from the popular science fiction feature films. The opener is a silly business saved largely by Roddy McDowall’s delightful portrayal of Galen, a curious, ingratiating chimp on the run with two astronauts.”

Unfortunately, the Friday the thirteenth premiere must have been bad luck, for it was soon clear that the series was not up to the quality of its parent films. After only fourteen episodes, the show was cancelled. The series’ opening episode was rerun on December twenty-seventh, bringing the show to an abrupt end.

Despite the disappointment of the TV series, CBS’ airing of the films and the series sparked off a new wave of apes merchandise, ranging from kiddie toys to adult novels based on the apes’ adventures. Topps dusted off the design used on their set of gum cards from the first film and released a companion card set depicting the episode The Legacy, complete with a synopsis and puzzle pictures on the backs.

In August of 1974, a month before the series premiered, Marvel Comics released issue number one of its newest title, Planet of the Apes. This black-and-white magazine sported beautiful color cover art and featured both original comic stories and comic adaptations of all five feature films, plus an article section. If you’ve read the movie adaptations, you may have noticed that they do not perfectly mirror what you remember from the films. Marvel worked directly from each film’s screenplay, letting us see whatever deletions or changes were made prior to or during filming.

The article section in the center usually consisted of an interview with someone connected with the apes (Rod Serling, Roddy McDowall, Ron Harper, Kim Hunter, etc.), descriptions of the make-up process, Apes book reviews, or behind-the-scenes peaks at the films or series. Being contemporary with the TV series, most of the articles in the mag’s first year were exclusive coverage of the new show’s production and cast. The magazine ended it’s run in the spring of 1977 with issue number twenty-nine. The Marvel adaptations of Planet and Beneath were re-released in full color under the title Adventures on the Planet of the Apes, which ran eleven issues.

Mego produced a complete line of Apes action toys, beginning with eight inch movable figures of Galen, Dr. Zaius and others. Any child could play out his favorite ape adventures with the folding Ape City set or the ape treehouse. There was even a battery-operated horse for the ape figures.

Other items included a styrofoam glider, lunch boxes, a Milton-Bradley board game, model kits, a Dr. Zaius bank, and four novels of selected series’ episodes by George Alec Effinger: Man the Fugitive (The Cure, The Good Seeds), Escape to Tomorrow (The Surgeon, The Deception), Journey into Terror (The Legacy, The Horse Race), and Lord of the Apes (The Tyrant, The Gladiators).

Normally, such a limited TV series would be shelved with no hope of seeing the light of day again. No independent station is going to buy a package of fourteen shows, even for a weekly spot, so Fox came up with the idea of editing together pairs of episodes to create new “movies” to distribute alongside the theatrical films. Their titles and contents are: Back to the Planet of the Apes (Escape from Tomorrow and The Trap), Forgotten City of the Planet of the Apes (The Gladiators and The Legacy), Treachery and Greed on the Planet of the Apes (Horse Race and The Tyrant), Life, Liberty and Pursuit on the Planet of the Apes (The Surgeon and The Interrogation), Farewell to the Planet of the Apes (Tomorrow’s Tide and Up Above the World So High). Four episodes The Cure, The Liberator, The Good Seeds, and The Deception were not used.

For the initial airings, McDowall as Galen taped new introductory footage at Fox for ABC’s The New Planet of the Apes which aired exclusively over ABC owned-and-operated affiliates. Eventually, this footage was scrapped and replaced with new clips of an aged Galen recalling his adventures. Each film opened and closed with his monologue. Today, these intros and outros are rarely seen, but the tele-films have proven nearly as popular as the five theatrical films.

“Return to the Planet of the Apes”, writes TV Guide about the 1976 animated series, “finds NBC undaunted by the failure of last season’s CBS’ Planet of the Apes series.” So, the network created their own, animated version based on the films. Some fine story ideas were presented, but the animation was sub-standard and Return was shortly cancelled.

That’s where our saga ends. The apes have come a long way since Arthur Jacobs was introduced to Pierre Bouille’s novel in the early 60’s. The five films to date have grossed well over $100 million and are perennial favorites on TV. At times, various stations throughout the country will run all the movies during an “Apes Week”. Heston, McDowall, and Hunter still receive fan mail and inquiries about their ape roles and comic adaptations of all five films have been recently re-released. Rumors about a possible Apes revival by Fox, and even a possibility of a new film, continue to crop up from time to time. Whatever the future holds, Planet of the Apes will always stand as one of the most successful phenomena in Hollywood’s history.
He injects the sleeping serum into his forearm. Before turning away from the viewport, Taylor takes a last glance at the clocks. Ship time: 7-14-1972. Earth time: 3-24-2673. Lowering himself into his compartment, he straps in and lowers the transparent cover. Sleep comes quickly.

The crew sleeps while the craft travels through space and time, finally entering the atmosphere of a green world. The ship zig-zags over the mountainous terrain before splashing down in a lake surrounded by wasteland that stretches to the horizon. On board, the ship’s automatic systems awaken the crew. Taylor, Dodge and Landon feel fine despite shaky legs and bearded faces, but Stewart, the only female crew member, has not risen. Standing, the men are horrified to find a broken compartment and the mummified remains of their once-lovely companion.

Their shock quickly turns to surprise as a bulkhead gives way to the outside pressure and water begins flooding the control room. Taylor orders Dodge to make a quick check of the atmosphere which, fortunately, is breathable. As electrical systems begin to fail, Landon hits the hatch eject button. The men quickly gather essential survival gear and prepare to abandon the sinking ship. Landon and Dodge climb the short crawl space through the craft’s nose and inflate a raft. Before heading for the outside hatch, Taylor catches sight of the year 3978 displayed on the Earth date chronometer.

The three men swim to the raft and begin rowing towards shore. Explosions can be heard inside the ship as it disappears below the surface. They know now that they are here to stay. But where is “here”? As close as Taylor can tell, they are over three hundred light years from Earth on an unnamed planet in the Orion constellation.

After reaching the shore, they make a check of the equipment. Their food and water rations will only hold out for three days. If they are to survive here, they must find more. Taylor says that Stewart died in her sleep from an air leak over a year ago, putting their time away from Earth at eighteen months. In reality, they have come through a time warp over two thousand years after leaving home. Taylor and Dodge accept the situation. Landon cannot. He leaves a small American flag among the rocks as they set out to find whatever awaits them.

Their trek across the terrain takes many days and nights. The planet reveals itself not only barren but mysterious. Thunder and lightning occur during times of sun, avalanches start without warning, and the ground at night is illuminated, but no moon can be seen in the sky. With water desperately low, conflicts among the three become frequent, particularly between Landon and Taylor, who continually rides Landon for refusing to give up hope of somehow getting back home.

Finally, as impossible as it seems, Dodge discovers the sign they have been praying for: a live plant. Knowing a water source must be near they press on with renewed hope. Soon, the plant turns to small bushes and the bushes to trees. Suddenly, they are stopped cold by the strange sight of what appears to be headless scarecrows lined along a cliff edge. The sound of rushing water quickly draws their attention and soon they are bathing their sun-baked bodies under a mountain waterfall.

Unknown to them, a group of primitive, native people have been watching them and have taken their clothes and equipment. When Landon discovers a human footprint, they realize they are not alone and begin looking for the unseen visitors. To their dismay, the three men find their tattered and torn clothes among the wreckage of what was their survival equipment.

Taylor, Dodge and Landon finally emerge from the jungle to the sight of a large, primitive group of humans eating fruit and corn in an open field. They appear human, but seem mute. As they eat, Taylor sarcastically comments that, with their knowledge, the three of them could easily “run” the entire planet. Through the crowd, his eyes find those of an amazingly beautiful female who returns the stare, then in a moment returns to eating.

Suddenly, an uneasy stillness fills the air followed by a horn-like noise from the forest. A moment later, the tribe begins fleeing.
Planet of the Apes (1968): Roddy McDowall as Cornelius in the first movie.
in terror as if they were being chased. Confused, the three astronauts join the group and are shortly separated from each other. To his shock, Taylor hears the echo of rifle fire and hoofbeats a short distance away. He ducks into a tall section of grass just as a vision of horror forces his mind to realize what is happening: uniformed and armed gorillas are hunting the humans! Most of the tribe are herded into a corn field and captured in nets. Those who try to flee are shot dead. In the confusion, Taylor discovers the lifeless body of Dodge. Knowing there is nothing he can do, he leaves his shipmate.

The gorillas drive Landon and a group of humans into a clearing and onto a small cliff overlooking a pond. Landon receives a blow that knocks him into the water. He is dragged unconscious to the bank by gorillas. By now, Taylor has emerged from the corn field and tries to climb down the cliff when he is struck in the throat by a bullet. He and the others are pitted into wheeled cages and taken to the apes’ city, a weird conglomeration of twisted and melding, sun-baked dwellings. Before losing consciousness from loss of blood, Taylor witnesses some gorillas taking photographs of their slain human catch.

He awakens in a laboratory while receiving a blood transfusion from the beautiful primitive woman he saw before the hunt began. He overhears Dr. Zira, an animal psychologist, discuss with the surgeon the importance of humans in their research on brain surgery techniques. He is then held fast as the surgeon removes the bullet from his neck.

The wound to Taylor’s neck has caused his voice to fail, but Zira, who has nicknamed him “Bright Eyes”, notices how clearly he tries to mouth words and asks Dr. Zaius, the Chief Minister of Science and Defender of the Faith, to visit him in the institute.

Zaius admits the man’s definite gift of mimicy, but makes the point clear that humans are a nuisance, good only for experimental surgery. He would be happier if they were exterminated as a race. Zaius leaves with a worried, uneasy feeling. After he is gone, Zira sympathetically gives the beautiful primitive to Taylor, whom he names Nova.

Later, when Taylor and the other captive humans are in the large, outside cage called the compound, Zira brings her fiancé Cornelius to see him. Dr. Zaius also joins them. As the apes discuss Cornelius’ archaeological digs, Taylor, still unable to speak, tries to get their attention by scribbling “I can write” in the dirt. But before anyone sees the message, another male begins scribbling in Taylor’s words. He kicks the man away, causing a fight to break out. Gorillas enter the compound with clubs and torches and drag Taylor back to his cage. Upset, Zira follows as Dr. Zaius asks Cornelius to stop by his office to discuss an upcoming dig. Before he leaves the site, Zaius is disturbed to find Taylor’s partially erased message in the sand. He scratches out the remaining letters and returns to his office.

Inside, Zira orders some ointment for Taylor’s burned shoulder. The man is able to grab Zira’s note pad and write a message before Julius the jaier enters the cage, beats him and retrieves the pad. Zira glances in disbelief at the words: “My name is Taylor”.

Zira takes Taylor to Cornelius’ office where they ask the man questions and he writes responses. He even makes a paper airplane to show them how he got to the planet. Despite Zira’s belief in Taylor, Cornelius is skeptical of the man’s claims. Suddenly, Zaius enters with Dr. Maximus, the commissioner of animal affairs. When they question Taylor’s presence, Zira says they are conducting a new experiment, but Maximus orders the guard to return Taylor to his cage. Zaius also questions the small paper plane he finds on the floor. When Zira says that it is a toy which floats on the air and invites him to try it, he crumples it and leaves.

Fearing Bright Eyes’ exhibited intelligence, Zaius issues orders to have Taylor gelled. Overhearing the guards talking about it, Taylor overpowers Julius and escapes. He evades the guards by running through an ape funeral service and a museum that displays stuffed humans. To his horror, he finds Dodge, a rare Negro human, on display.

Taylor is finally cornered and netted just as Zira arrives at the scene. She claims to be in charge of Bright Eyes, but is told by the guard that, because of his actions, Taylor is now in the custody of the Ministry of Science. As the gorillas try to take him down, Taylor’s voice returns, shocking Zira and the crowd of ape onlookers.

Several weeks pass with Taylor in near isolation. Nova has even been moved to a separate cell. One day, without notice, Taylor is bound and taken to a courtroom for a hearing, the outcome of which will determine if he should be put to death or be allowed to live. Since Taylor has been forbidden to speak, Zira and Cornelius present his defense while Dr. Honorius represents the state’s prosecution. The President of the Assembly presides the hearing with Dr. Maximus and Dr. Zaius close at hand.

As the debates begin, Cornelius reads a statement prepared by Taylor concerning his origin and arrival on the planet, but the court dismisses the facts as a joke in poor taste. Honorius tries to convince the court that Bright Eyes’ intelligence is the result of experimental brain surgery performed by Zira.

To try and piece Taylor’s statement together, the court adjourns to the city amphitheater where the prosecutor has assembled all the surviving humans captured with Taylor. At last he feels some hope when he spots Landon standing silently among the primitives. But his hopes are crushed when he sees a large incision in Landon’s right temple, the result of a lobotomy. In anger, Taylor charges towards Zaius, but is stopped by the guards who drag him back to the courtroom.

When the hearing resumes, with Taylor bound and gagged, Cornelius admits that Bright Eyes’ story of space travel is far-fetched. However, he feels that it is possible for Taylor to be a missing link between man and the ape. He explains that in his archaeological digs, he has discovered evidence of simian and human cultures much older than the ape’s recorded history. When the President has heard enough, he charges Cornelius and Zira with scientific heresy and orders a new hearing to decide Taylor’s final fate.

Later that evening, Zaius summons Taylor to his chambers. He promises Taylor’s pardon in exchange for the truth about the man’s origins, but Taylor claims to have been truthful in court. Zaius asks Taylor what lies beyond the Forbidden Zone, but the man says he doesn’t know. Zaius ends their strained discussion with an ultimatum: Taylor must change his story within six hours or face the lobotomist’s knife.

Knowing Taylor is doomed, Zira’s nephew Lucius comes to the Institute pretending to be from the Office of Animal Affairs. When Julius is reading the fake transfer orders, Lucius pushes him toward the cages where, with Taylor’s help, he knocks the jaier out. Together with Nova they escape by horse into the night.

The next day, they rendezvous with Cornelius and Zira near the place where Taylor and Nova were captured and proceed to Cornelius’ excavation sites in the Forbidden Zone. Cornelius explains that centuries ago, the Lawgiver pronounced the entire region deadly and off limits to apes.

Shortly after arriving at the site, Zaius and the gorillas show up to arrest everyone. At Taylor’s gunpoint, Zaius is forced to surrender and orders his soldiers to retreat. The doctor agrees to drop Cornelius and Zira’s heresy charges if they can prove to him that a race existed on their planet long before the sacred scrolls were written.

They proceed to the cave dug deep into the hillside where Cornelius shows them his findings of fossilized bones and tools of separate simian and human races. Ironically, however, the more deep and ancient the artifacts, the more advanced the civilization. Zaius is unconvinced until a human doll that Nova is playing with says “Mama”. Taylor then puts the clinching question to Zaius: would an ape make a human doll that talks?

The silence is broken by the sound of rifle fire. Everyone rushes

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Planet of the Apes (1968): Charleton Heston as Taylor with Linda Harrison as Nova.
to the mouth of the cave and takes cover while Taylor exchanges gunfire with gorilla soldiers. Decoying Zaius with faked calls for help, Taylor captures the old ape and ties him to a tree stump. He tells Lucius to deliver a message to the gorillas: Zaius will be released after he and Nova have been granted a safe escape, a week’s supply of food and water and ammunition.

Lucius returns with the supplies and Taylor bids everyone farewell. He even kisses Zira good-bye despite, as she puts it, his human “ugliness”. After Taylor warns Zaius not to follow them, the doctor admits having always known that man proceeded simians on the planet. He asks Cornelius to read from the scroll in his pocket the Lawgiver’s warning to shun man, for his violent nature had laid waste to the once beautiful Forbidden Zone and annihilated his race.

Confused, Taylor insists there must be another answer to why apes evolved from men. As he turns his horse to go, Zaius warns him not to look for his answer; he may not like what he finds. Solemnly, Taylor waves good-bye to his friends and he and Nova ride off along the shore. After being untied, Zaius orders his soldiers to seal Cornelius’ cave with explosives and insists that he and Zira will still stand trial.

The echo of the blast is carried far down the shore line to Taylor and Nova, who have now spotted an object looming ahead of them. As they approach it, Taylor’s curiosity turns to recognition; his recognition to horror. He dismounts on the beach at the foot of an ancient statue, a statue that once stood for the freedom of a great and mighty race. Now the decaying artifact from another time watches silently over the wastelands. Weeping, Taylor falls to his knees before the Statue of Liberty to curse the ground of this planet - his planet - once called Earth.

**Beneath the Planet of the Apes**

(1970)

**Production credits:**

- **Music**: Leonard Rosenman
- **Creative Makeup design**: John Chambers
- **Costume designer**: Morton Haack
- **Director of Photography**: Milton Krasner, A.S.C.
- **Art Directors**: Jack Martin Smith
- **Set Decorators**: William Creber
- **Sven Wickman**: Walter M. Scott
- **Make-up Supervision**: Dan Striepeke
- **Sound**: Stephen Bass
- **Special photographic effects**: David Dockendorf
- **L.B. Abbott, A.S.C.**: Arthur Cruickshank
- **Assistant Director**: Fred Simpson
- **Associate Producer**: Mort Abrahams
- **Story**: Paul Dehn
- **Screenplay**: Mort Abrahams
- **Producer**: Paul Dehn
- **Director**: Arthur P. Jacobs
- **Ted Post**

**Cast:**

- **John Brent**: James Franciscus
- **Kim Hunter**: Zira
- **Maurice Evans**: Dr. Zaius
- **Linda Harrison**: Nova
- **Paul Richards**: Mendez
- **Victor Buono**: Fat Man
- **James Gregory**: Ursus
- **Natalie Trundy**: Albina
- **David Watson**: Col. George Taylor
- **Charlton Heston**: Cornelius

The truth was now all too clear to Taylor. His flight through space and time had returned him home. Earth. An Earth aged some two thousand years since he left it. And in those twenty centuries, wars have all but exterminated man from the face of the planet. Humans are hunted, caged, even killed by the ape who now reigns supreme.

With the mute female companion Nova at his side, Taylor heads out on horseback across the Forbidden Zone, a desolate wasteland that he hopes will lead them to an unexplored jungle where they could live in peace. Behind them lies Ape City, their chimpanzee friends Zira and Cornelius, Dr. Zaius, who alone knows the secret of the planet’s past, and the memories of imprisonment at the hands of the apes.

Unbeknownst to Taylor, another Earth ship has crashed in the Forbidden Zone a short distance away. John Brent and his “skipper” were sent to follow Taylor’s trajectory in the hopes of finding and rescuing the lost astronauts. The landing leaves the ship in wreckage and, before long, the skipper dies of injuries received in the crash.

After burying his shipmate, Brent feels hopeless as he looks across the desert stretching to the horizon in all directions. Suddenly, he hears the sound of hoof beats approaching. Nova arrives, alone, and stops near the ship. Brent tries to communicate with her, but soon realizes that she cannot talk.

He notices two shiny objects hanging from a chain around Nova’s neck. He turns them over and reads aloud the identification: Colonel George Taylor. The sound of the name flashes images across Nova’s silent mind. Images of the and Taylor riding amidst darkness, lightning and earthquakes. After being trapped between a deep chasm and a wall of ice, Taylor tires to scale the precipice and disappears along with the cliff and the chasm, leaving Nova alone in the desert.

Brent’s plead for her to take him to Taylor brings Nova out of her thoughts. He joins her on the horse and they ride for many hours. Slowly, the desert gives way to more and more vegetation and before long they find themselves in a thick, jungle-like area. Brent peers through the undergrowth at a sight that makes his senses reel: a sun-baked city inhabited by clothed, talking apes.

They have arrived just as a meeting is beginning in the amphitheater. He listens in hiding as the gorilla General Ursus addresses the citizens’ council, made up of chimps, orangutans and gorillas. He urges them to support his military campaign to enter the Forbidden Zone and reclaim the land for crop growing. The disappearance of several scouts has also given the general evidence that the region is inhabited by some unknown life forms.

Zira and Cornelius, together with the other chimps and the orangutans, feel that the power-crazed Ursus is overstepping his bounds. Dr. Zaius, too, is worried about what awaits them in the Forbidden Zone, but the city’s political power is rapidly shifting towards the charismatic Ursus and his war machine, leaving little choice for Zaius but to jump on the military band wagon.

As the meeting reaches a fever pitch, a gorilla scout passes nearby the bushes where Brent and Nova are hiding. Hearing rustling noises, the guard fires into the undergrowth striking Brent in the arm. A bird flying from the bush satisfies the gorilla’s suspicions and he moves on.

Before disappearing, Taylor told Nova to seek out the help of Zira and Cornelius if she should lose him. Now, with Brent in need of help, the woman knows where they must go. They slip into the city and enter the home of the newly married chimp scientists.

Zira and Cornelius return home, arguing about the controversial Ursus’ speech. Zira thinks that all gorillas are thick and stupid and that the planned military movement is a folly. As Zira begins fixing a meal, Nova and Brent appear from behind a curtain, utterly surprising the apes. Brent explains that he has come looking for Taylor as Zira dresses his gun wound and Cornelius shows the man...
a map of the Forbidden Zone, where Taylor was headed.

Suddenly they all freeze as a knock is heard on the door. Brent and Nova hide again as Zira and Cornelius scramble to clean up the medical items and maps. They open the door and in walks Dr. Zaius. He finds Zira pretending to nurse a bruise on her face that Cornelius gave her for bad behavior at the meeting. Brent and Nova listen anxiously as Zaius tells the chimps of his plan to ride into the Forbidden Zone with Ursus and the army. As Minister of Science, he feels it is his duty to discover whether any other life forms exist in the unexplored territory. When Zaius is gone, Zira finishes dressing Brent's arm, he and Nova say good-bye to their friends, and they head for their horse hidden in the forest.

Once on their way, a shot from an unseen rifleman sends Brent and Nova's horse crashing to the ground. Gorillas capture the runaways and take them back to the Ape City Institute's lab, where Zira nearly bluffs her way into taking charge of the two for "study" purposes. However, a voice from behind protests. She turns to see Ursus, who informs her that Brent and Nova have been marked for target practice.

As the wagon is about to pull away, heading for the target range, Zira secretly unlocks the door and silently wishes Brent good luck. Once away from the city, Brent scales the top of the wagon and begins struggling with the driver. Finally, a tree branch throws the gorilla from the wagon and Brent takes control of the vehicle. He brings the wagon to a stop and unbridles the horses. Together, Nova and Brent once again head towards the Forbidden Zone.

Before long, the ever-watchful gorilla patrols are chasing them, but Brent and Nova find a subterranean entrance to hide in. After being sure that the soldiers have left, the two climb down the decaying steps into a scene that shocks Brent. They are standing in the remains of a twentieth century New York subway station. The walls are covered with broken tile bearing the faded words "Manhattan Plaza" and twisted tracks stretch off into the black tunnels. Brent must force himself to accept the only explanation for this evolutionary backward planet: nuclear holocaust.

Back at Ape City, Dr. Zaius and General Ursus join a congregation of apes in the temple to pray for victory against whatever adversaries await the gorilla army in the Forbidden Zone. Shortly, they are on their way as hundreds of apes led by Ursus and Zaius on horseback march to the city limits. Young chimpanzees pacifists with signs calling for peace and a stop to the war try to block the streets, but the soldiers easily remove the protestors and head toward the desert.

Meanwhile, Brent hears a faint hum in the distance and he and Nova set off to discover the source. Their trek takes them up claw ladders, through tubular walkways, finally unfolding into an entire underground cavern filled with buildings and streets from Brent's long dead world. With the humming noise growing louder, Brent and Nova walk slowly past the remains of Radio City Music Hall and the New York Public Library with its silent stone lions still on guard. Mangled street signs and ancient cars and buses are scattered everywhere.

Suddenly, the humming noise stops. The only sound is water dripping. They try to drink from the pool, but it is stagnant. As they
walk away, fresh water begins pouring out of a statue. While they quench their parched throats, Brent feels the uncontrollable urge to drown Nova. He plunges the girl’s head beneath the pool’s surface as if someone else were controlling his actions. He forces himself to free her and backs through the doorways of a crumbling cathedral.

Inside, he is shocked to find a man in white robes praying before another familiar twentieth century relic: the Alpha Omega doomsday bomb. The grandfather of the weapons that created this world. The man speaks no words, yet Brent can somehow hear his questions. From behind, two more men dressed in similar garb lead Brent out of the church and through twisted streets. There is no sign of Nova. As they walk, Brent witnesses an entire society of humans. Children play in the streets and everywhere the sound of voices echo, yet no one is talking.

Finally, he is led into a large room. He turns to see four robed humans peering down at him from a large, arching stairway. Among them is Mendez, the latest in a long dynasty of rulers spanning back to the fall of mankind. As they begin to question him, he realizes that this race of humans communicate through telepathy. They want to know what the apes are planning, but Brent pretends to know nothing of the activities in Ape City.

To persuade him to communicate, Nova is brought to Brent. Against his will, he is forced to kiss the woman ending in her near suffocation. Realizing that it is useless to resist, Brent informs his captors that the ape army is marching on their city.

As the army nears the entrance to the underground world, a gruesome sight meets their eyes. Before them hang burning, crucified gorillas at the foot of a giant Lawgiver which is bleeding. Zaius pleads for Ursus to have pity and bid his soldiers to shoot their suffering brothers, but the general reminds him that, according to the law, ape shall not kill ape.

Convinced that what they are seeing cannot be real, Zaius races his horse straight into the fire as the Lawgiver comes crashing down on him in an explosion of flames. Suddenly, the vision vanishes leaving Zaius shaken but confident of ape superiority over their, as yet, unseen enemies. Ursus sounds the advancement and the gorilla army once again is on the march.

Below the desert, Mendez and the other leaders call the entire populace to the Cathedral to prepare for an ape invasion. Brent and Nova, robed in similar fashion to the underdwellers, watch in unbelief as the congregation offer prayers and sing praises to their god, the almighty bomb. At the apex of the bizarre scene, the entire crowd slips out of their facial masks to reveal their true, radiation-scarred appearance.

After the ceremony, Brent is separated from Nova and taken to a cell where he finds Taylor. The mutants had created the wall of ice illusion in the Forbidden Zone and captured him.

The mutant leader outside the cell explains that they are a peaceful people who never kill their enemies; their enemies are allowed to kill each other. As the two astronauts begin to back away, the mutant closes his eyes and, by his will, forces Brent to attack Taylor.

The struggle lasts for several minutes before Nova, who managed to escape her captor, appears on the scene. At the sight of Taylor fighting for his life, Nova speaks her first word by calling out his name. Her cry breaks the mutant’s concentration long enough for Taylor to throw the telepathic human into the spiked bars. He falls to the floor dead.

Taylor bandages Brent’s wound with cloth torn from the mutant’s robe. Brent tells Taylor of the bomb the mutants maintain and worship. He remembers seeing Greek letters on the fins, which Taylor solemnly recognizes as the letters Alpha and Omega. The doomsday bomb, built in their day, but never used. A bomb that, if used against the apes, could begin an atmospheric chain reaction and burn the planet to a cinder. Realizing the danger, the three set out to find and defuse the bomb.

By now, the gorilla army has discovered the cavern leading to the underground world and begin killing and capturing any humans they find. One soldier catches Brent, Taylor and Nova in the corridor and fires, killing Nova before Taylor can knock him out. They sadly leave Nova behind and proceed to the main cathedral.

They sneak into the church just as the army breaks through the mammoth doors and enters, stopping in front of Mendez at the bomb’s control panel. The sergeant shoots Mendez down and Ursus, mocking the dead mutant for having a god who would abandon him, fires on the bomb. Zaius warns the general that a man-made weapon so powerful cannot be brought down so simply, so Ursus orders ropes and tackles to pull it down.

In an instant, the delicate bomb is crawling with gorillas hanging on ropes. Soon, it gives way and lands with a hollow thudding sound. Instantly, a screen of smoke begins leaking from the bomb. Ursus, hoping to stop it, reaches in ignorance for the detonation button. Seeing this, Brent creates a distraction by pounding on the organ with the butt of his rifle.

Soon, a fire-fight breaks out. When Zaius spots Taylor trying to hide behind a pillar, Ursus fires and the astronaut tumbles down the cathedral steps. Enraged, Brent guns down Ursus, but he is now out of ammunition and an easy target for the gorillas.

With Brent dead and himself wounded, Taylor makes a last effort plea for Zaius to help him. The ape, surprised at finding Taylor still alive, refuses to help. He still believes man to be nothing but an animal. With death close and with no choice left, Taylor slumps over the control panel and pushes the button that has never been pushed before. “In one of the countless billions of galaxies in the universe lies a medium size star. And one of its satellites, a green and insignificant planet, is now dead.”

- Epilogue from "Beneath the Planet of the Apes."

Escape from the Planet of the Apes (1971)

Production credits:

Music: Jerry Goldsmith
Director of Photography: Joseph Biroc, A.S.C.
Set Decorators: Walter M. Scott
Make-up Supervision: Stuart A. Reiss
Make-up Artist: Dan Striepeke
Hair Stylist: Jack Barron
Orchestration: Mary Babcock
Film Editor: Arthur Morton
Creative Make-up designer: Marion Rothman
Assistant Director: John Chambers
Art Illustrator: Pepi Lenzi
Sound: Bill Sully
Special photographic effects: Dean Vernon
Animals furnished by: Theodore Soderberg
Associate Producer: Howard A. Anderson Company
Writer: Roy Kabat
Producer: Frank Capra, Jr.
Director: Paul Dehn
Cast:
Cornelius: Arthur P. Jacobs
Zira: Don Taylor
Lewis Dixon: Roddy McDowall
Stephanie “Stevie” Branton: Kim Hunter
Dr. Otto Hasslein: Bradford Dillman
President: Natalie Trundy
Milo: Eric Braeden
Armando: William Windom
Sal Mineo: Ricardo Montalban
July-Aug. 1993
In the early morning California light, a patrol chopper spots what appears to be a spacecraft just off the coastline. Soon the Coast Guard is alerted and dispatches a helicopter with two frogmen aboard. The divers drop from the hovering craft to the charred ship being tossed by the surf below. A tow cable pulls the ship and its rescuers onto the beach to a large, expectant group of military onlookers.

With the ship safely beached, the general gives the order to open the hatch. From out of the beaten hull step three persons wearing United States astronaut uniforms and the general steps excitedly forward to official welcome the travelers back to Earth. But, he is suddenly stopped in mid-sentence as three astronauts remove their helmets to reveal themselves as the ape scientists Cornelius, Zira and Milo.

With everyone in a state of confusion, the apes are driven by military escort to a holding area, where they shock the general by dressing in clothes and eating off plates with utensils. The next morning, the apes are transported to the infirmary of the Los Angeles Zoo and placed into a large cage for observation. The ship is taken into custody by military experts, who hope to piece together some answers for this bizarre situation.

The apes have kept their intelligence a secret, but now finally alone, they begin to share their fears and puzzlement about how they came to be where they are. Dr. Milo, the genius who managed to fish Taylor's ship from the dead lake, repair and launch it, explains to Cornelius and Zira that, by some wonder of space and time, the shock waves created by the destruction of Earth threw their craft into a time warp, propelling them nearly two thousand years back in time.

The grunts from a gorilla in the next cage remind them that at this instance in time, apes have not yet acquired the power of speech. The three decide that, for the time being, they should quietly watch and learn.

Soon, Doctors Lewis Dixon and Stevie Branton, animal psychologists assigned to examine the so-called "Ape-ontans", arrive and set up a series of tests to determine the chimps' level of intelligence. Lewis starts with Zira, who has a field day by completing the tests with the greatest of ease.

Finally, a banana is lowered from the ceiling. The object is for Zira to assemble several large, multi-colored shapes into a stairway in order to reach the treat. She builds and climbs the stairs, but only sits staring at the banana. When Stevie asks Lewis why she doesn't take it, Zira replies, "Because I loathe bananas!"

Lewis drags Stevie out in a near-faint for some air, leaving Milo angrily questioning Zira's sanity in breaking their silence. Tempers flare, as clearly the three are frustrated with their dilemma. Without thinking, Milo walks too close to the gorilla's side of their cage and the beast reaches through the bars and strangles the unsuspecting chimp. Horrified, Cornelius and Zira watch as Milo is wheeled out of their sight for the last time. After ordering a special autopsy concentrating on Milo's brain, Lewis calmly enters the cage and by his gentle, caring manner gains the chimps' trust.

Later that day, the President calls a special meeting of various top brass military and scientific persons to brief them on the events since the unexpected splashdown of the craft. Among those present is Dr. Otto Hasslein, special scientific advisor to the White House and a noted expert and author on the nature of time.

The President recounts the finding of Col. Taylor's ship off the California coast, the discovery of apes and the death of Milo in the Los Angeles Zoo. To learn more, he has arranged a special meeting of the Presidential Commission of Inquiry for the following day.

Lewis and Stevie assure the nervous chimps that the commission's questions will be simple and that they would do best just to be themselves. The four enter the hearing room filled with reporters, scientific and military people and the commissioners, including Dr. Hasslein, seated at a bench in the front of the room. Lewis introduces himself and Stevie and states that the two apes will be involved in answering the questions put to them. When the laughter subsides, the unbelieving panel begin their questions.

When Cornelius and Zira respond verbally, the crowd is stunned. Soon, the apes' good nature charms the room and the questions continue, ranging from the origins of the chimps' language to the war that resulted in sending them backward in time. Most of the commissioners find it preposterous that the apes have come from the future, but Hasslein, who until now has been silently observing, believes time travel to be the only explanation for their arrival.

While commenting on the structure of the ape society, Zira makes a grave error by describing her work with humans as involving dissection. She quickly changes the word to examined and moves on, but Dr. Hasslein begins to suspect that the apes are withholding information.

Following the hearing, Cornelius and Zira are moved from the zoo to a suite in a Beverly Hills hotel. They become very popular figures with the public and receive all the attention normally given to celebrities or royalty. They both receive wardrobes from the finest clothing boutiques and are constantly being interviewed by radio, television and magazines. Zira speaks at a woman's club and Cornelius attends a prize fight, which he terms "beastly".

Hasslein, still disturbed by the hearing, appears on TV to explain how time travel is theoretically possible. He makes it clear that Zira's comment stating that they came from an Earth of the future is true. He proposes to the listening audience that some planetary or even galactic disaster could have jumped the apes from their present into ours.

During the next few days, Cornelius and Zira continue to see the sights of the city. While on a guided tour of a museum, Zira faints at the sight of a stuffed gorilla. She is revived quickly and explains that she is pregnant.

Dr. Hasslein takes her back to their apartment and promises to stay until Cornelius returns home. At parties, Zira has acquired a liking for champagne, or "grape juice plus" as she calls it, so Hasslein pours her some. Her sleepy state combined with the alcohol leaves her vulnerable to some of Hasslein's probing questions. He records her answers on a small tape recorder disguised as a cigarette holder.

His first questions concern the war they spoke of in the initial hearing and who won. Zira responds that no one won and goes on to describe the sight of the Earth's mantle melting and a great storm in the sky that rocked their ship. Realizing that she is describing the end of the world, Hasslein gets Zira to tell him that the ship's date meter after the explosion read 1973. Before the bright light and the storm it read 3950 - something. With that, she falls into sleep.

Hasslein quickly takes the tape to the President, who refuses to take any action against the apes based only on theories. Hasslein believes that Zira's testimony gives them the chance to neutralize man's downfall, as well as the world's destruction, by taking present-day action. Admitting the apes original inquiry by the Commission did leave some unexplained holes, the President tells Hasslein to appeal to the Commission for a new interrogation. He'll agree with whatever they decide.

The Commission accepts Hasslein's request to re-open the apes' case and soon Cornelius and Zira are taken to the government installation called Camp 11 where federal investigators question them. They begin by replaying from Hasslein's tape Zira's description of Earth's destruction. She is furious that Hasslein got the information by making her drunk.

She states that it was the gorillas and orangutans who took part in the world's destruction, not the chimpanzees. When one of the agents says that her point is irrelevant since all of them are monkeys, Cornelius angrily admits that scrolls he viewed which are kept secret from the ape masses implied that the weapon which destroyed the world was of man's own invention. He goes on to say that, unlike the ape, man's habit of murdering his fellow man contributed to his original downfall.

Hasslein calms Cornelius by assuring him that their goal is not
to deny man’s fall, but to discover how the ape rose. With that, the one-time archaeologist begins a detailed account of the apes pre-history, starting with the plaque that fell upon dogs and cats. Thousands of them died and many more were killed to prevent the spread of the infection. Soon, man found himself without pets. To replace them, people began taking primitive apes as pets. They were taught simple household tasks like cooking and cleaning.

Eventually, the apes size increased and their servitude turned to slavery. Even without a language, they became alert to the concept of slavery and that power lies in numbers. They only grunted their refusals until, on a historic day, an ape named Aldo set in motion the events which lead to the beginning of the end for man by speaking one word: No.

Next, a loop of Zira’s taped statement in which she almost described “dissecting” humans for study is played and she is told to complete the word. When Zira comments that the tape sounds like the hiccup, Hasslein decides the only way to get the full truth is to use truth serum and Dr. Dixon is called to inject her. Lewis hesitates, but follows orders and soon Zira is ready for questioning.

She describes for the agents how, in her time, gorillas hunted wild humans and provided specimens to her, both alive and dead, for anatomical study and scientific research. Their work included comparative anatomies in apes and humans and, to the surprise of the interviewer, brain surgery on live patients.

Zira told them that attempts were even made to stimulate human speech centers. The interviewer pins her down by asking if any attempts were made to stimulate Taylor’s speech centers, to which she quickly replied how ridiculous that would have been since he could talk already. With a dark glance towards Lewis, Hasslein realizes that they now have the information they came for. After Zira fully awakens, she is returned to her room and the tape of her answers is taken to the President.

As a result of Cornelius and Zira’s interrogation, the Presidential Commission decides that their unborn child should be aborted in the interest of human preservation and that the parent apes should be surgically rendered incapable of bearing more children. Lewis is distressed by the decision, but Hasslein believes that the elimination of the ape baby will change history and save the human race.

Cornelius is enraged by the treatment Zira underwent during her interrogation and attacks the orderly who brings them supper. The two apes slip out of the building and disappear into the night. News of the escape moves quickly and soon the whole camp is buzzing with activity to locate the apes.

Cornelius is able to flag down Stevie in her car and she takes them to the circus of Armando, a kind humanitarian who believes in animal as well as human rights. There Zira and Cornelius’ baby is born, which they name after their late friend and companion, Milo.

By now, the police are beginning to search zoos and circuses and the apes are in danger of being found. Lewis and Steve take Zira, Cornelius and Milo to the edge of town. The plan is for them to walk to an abandoned Navy shipyard and hide there for three weeks. By that time, the authorities will have minimized their search efforts and they can sneak back to Armando’s circus. When the circus takes up residence in Florida for the winter, the ape family can be released in the Everglades.

Cornelius and Zira kiss Stevie and Lewis goodbye and walk off into the night. The trip is long and along the way, Zira lightens her load by leaving her carpet bag hidden in an oil field’s drilling rig. Finally, they reach the shipyard and settle into hiding on one of the larger boats.

The authorities find Zira’s carpet bag at the oil field and the news soon reaches Hasslein who, by this point, has decided that the apes must die to preserve man’s future dominion. He traces the apes to the shipyard and starts quietly searching each ship. He finally corners Zira and issues her an ultimatum: hand over the baby or he will open fire. Zira runs in the other direction and is mercilessly cut down by Hasslein. He then assures man’s survival by killing the baby. Mission complete.

Zira’s cries are heard by Cornelius, who is up top looking for cleaner quarters. Lewis and Stevie arrive just as the military backup, summoned by Hasslein, storms the shipyard. Cornelius aims his pistol and fires at Hasslein, knocking him into the bay. One of the soldiers then fires at Cornelius, who falls dead to the ship’s deck. Summoning her last bit of strength, Zira tosses her baby into the bay and crawls to Cornelius’ side to die with him.

Three weeks later, Armando’s circus is striking the tents and getting ready for the trip southward. However, on this trip they will be carrying with them a very special passenger, one who may, one day, change the course of history. Before leaving, Zira had switched baby Milo with another of the baby chimp’s to protect him. Now, posing as a circus chimp, the baby will continue to grow in anonymity towards his destiny.

**Conquest of the Planet of the Apes (1972)**

**Production credits:**

- **Music:** Tom Scott
- **Director of Photography:** Bruce Surtees
- **Art Director:** Philip Jefferies
- **Set Decorator:** Norman Rockett
- **Make-up Supervision:** Dan Striepeke
- **Make-up Artists:** Joe Dibella
- **Hair Stylist:** Jack Barron
- **Film Editors:** Carol Peshing, Marjorie Fowler, A.C.E.
- **Creative Make-up design:** Allan Jaggs, A.C.E.
- **Unit Production Manager:** John Chambers
- **Assistant Director:** William C. Eckhardt
- **Sound:** David "Buck" Hall
- **Unit Publicist:** Herman Lewis
- **Title Design:** Don Bassman
- **Associate Producer:** Jack Hirshberg
- **Writer:** Don Record
- **Producer:** Frank Capra, Jr.
- **Director:** Paul Dehn
- **Cast:**
  - Caesar: Arthur P. Jacobs
  - Gov. Breck: J. Lee Thompson
  - Lisa: Roddy McDowall
  - Mr. McDonald: Don Murray
  - Inspector Kolp: Natalie Trundy
  - Busboy: Hari Rhodes
  - Lou Wagner: Severn Darden
  - Armando: Ricardo Montalban

The year is 1991. Eighteen years have passed since the chimpanzees Cornelius and Zira came out of the future in Col. Taylor’s spaceship. Upon their arrival, they both shocked and delighted the country with their intelligence and good nature. However, scientific advisors of the time realized that the apes were concealing a vital piece of information: in their future world, man is an animal, hunted down and used as the object of exploratory surgery. In a desperate act of human preservation, the apes and their baby are murdered in order to squelch the future threat of ape dominion over man.

Unknown to all but Armando, the kind-hearted circus owner, Zira had secretly switched her baby for a normal, twentieth century chimp. During the chimp’s youth, Armando trained him as a bareback rider, all the while carefully shielding him from knowing
what was happening to his kind on the outside world.

After eighteen years, Armando knew the time had come to tell
the young chimp the truth. Armando christened him Caesar, for-
shadowing his future leadership, and now they have traveled to
the city ahead of the circus to hand out promotional flyers. As they walk
from place to place, Caesar pretends to be a normal ape while
observing the scenes around him. Apes are being treated as slaves,
doing menial tasks and beaten at the slightest sign of disobedience.
"No" is the one word they are conditioned to fear.

Armando leads Caesar to a monument of a dog and cat. The
faceplate reads "In Memoriam - 1983". When no one is watching,
Armando explains to the confused ape that a mysterious virus was
brought back from outer space by one of the astronauts which was
harmless to humans and simians, but killed every dog and cat in the
world. So, humans began taking small apes to replace the pets they
had lost. When people realized how quick they were to learn and
how easy they were to train, the pets became larger and larger. A
government outfit called Ape Management was founded to train and
condition the apes and control the trafficking of what amounted to
a modern-day race of slaves.

Distressed, they continue passing out their circus literature.
They pass a group of people picketing in front of a government
building against apes doing jobs formerly held by humans. A scuffle
breaks out and a gorilla messenger employed by the governor gets
excited and is sedated by the police. Frustrated, Caesar loses his
head and belts out, "Lousy, human bastards!"

All eyes suddenly focus on Armando and Caesar, who try to
look innocent. With no alternative, Armando admits to the verbal
outburst. The police are suspicious of them both and decide to take
Armando into custody. Without warning, the sedated gorilla bolts
and in the confusion, Caesar sneaks away. Armando follows and
finally finds him hiding in a stairwell.

The police will suspect Caesar of understanding what was said
since he ran away, so they decide the best plan would be for the ape
to wait for Armando to go to the authorities, say Caesar simply ran
away, and try to clear their names. If Armando isn't back before
nightfall, Caesar is to take the stairs down to the boat dock and
infiltrate an incoming shipment of apes. With an encouraging nod,
Armando returns to the city.

Inside the executive offices, Governor Breck, Inspector Kolp,
and several other advisors question Armando about his lost chimp
and the history of his circus. Breck is a hard man with no mercy
towards anyone, man or ape. They are particularly nervous about
the fact that Armando's ape's age perfectly coincides with the birth of
Zira's baby eighteen years ago. He insists that his circus was
searched at the time by the police, who found only a baby chimp
whose birth was registered one month before Cornelius and Zira
arrived on Earth.

Breck pegs Armando down by asking him if his trained ape has
ever talked, to which Armando replies never. Breck decides to hold
the circus owner in custody while they question his circus hands.

With night approaching, Caesar sneaks down to the boat dock
where he removes his clothes and secretly enters a cage of orangu-
tans being imported from Indonesia. He and the others are taken
and processed through Ape Management customs and put on file.
Caesar is then led by leash to the "re-conditioning" area where an
incredible sight meets his eyes. Apes are receiving shock treatments
while a guard shouts "No" through loud speakers, flame throwers
are being used to condition gorillas to fire, and any disobedience is
met with severe beatings. The guard is surprised how obedient
Caesar is and foregoes any conditioning.

Caesar is put up for sale in a public auction where Governor
Breck and his advisors, among them Mr. McDonald, are in attend-
dance. Suspicious of the young chimp's almost perfect qualities,
Breck buys him in the hopes that this ape is the talking ape that he
is convinced still lives.

Caesar is taken back to the executive offices where McDonald
tries to train him to serve drinks. Not wanting to expose himself,
Caesar plays dumb. Breck wants him named and hands the ape a
book of male names. Without hesitation, the chip opens the book
and points to the name Caesar. By definition, a King. For a silent
moment their eyes are locked; Caesar's with power, Breck's with
fear.

Meanwhile, Inspector Kolp summons a very weary-worn
Armando to his office with the news that he is to be released as soon
as the Authenticator, a device to make people tell the truth, verifies
his sworn statement that his ape cannot speak. Armando watches
nervously as a lighted, cylindrical machine is lowered into position
just above his head. Knowing he cannot continue to cover for Caesar
under the Authenticator's power, Armando bolts and throws him-
self through the window. He falls to his death below.

Breck is furious that Armando is lying and assigns Mr.
McDonald to finding, at any cost, the talking ape. Caesar, who has
been given a job in the command post, overhears them tell about
Armando's death. He vows to avenge his beloved master's death
and begins formulating plans for a revolution against mankind.

Unfortunately, the shipment of apes arriving from Indonesia
which Caesar infiltrated to enter the city is flagged by Ape
Management's computers as an inaccuracy since there are no
chimpanzees in Indonesia. Kolp contacts traffic control and learns
that the chimpanzee in question was the same one sold to Breck at
the auction. The governor is excited that the talking ape does appear
to exist, but angered that they let him slip through their fingers. He
tells McDonald to go to the command post immediately and bring
Caesar in.

McDonald goes to the post and finds Caesar working in the
files. He tells him to come. As they head out, Breck calls for Kolp
and the police to meet them and take Caesar into custody. Frustrated
with the thought of what awaits Caesar, McDonald tells the chimp
that he wishes they could understand each other. Caesar responds
verbally that he does understand and tells the man his plans for
revolution. He appeals to McDonald's heritage, for, being a Negro,
he should understand feelings of enslavement.

As Kolp approaches, McDonald tells Caesar to run and get
away. Surprised, the ape quickly leaves. When Kolp arrives,
McDonald lies that he has not yet been able to locate Caesar. The
Inspector quickly issues an order to have all un-escorted apes
rounded up.

Caesar is able to evade the troops for some time, but he is finally
cought, taken to a room, and strapped down to a shock table. Breck,
Kolp and McDonald are present to learn once and for all whether this
is the legendary son of the apes from the future.

The table operator wires Caesar and slowly begins feeding
current through his body as the world "Talk" is shouted at him.
Caesar cries out in pain, but says nothing. Finally, he can take no
more and, with all eyes fixed upon him, he raises his head and
pleads "Have pity". McDonald can watch no more and leaves the
room.

Breck admits that the ape is not responsible for what he is.
However, to protect mankind, Caesar must die. Kolp orders the
table operator to electrocute the ape without delay. Unknown to
anyone, McDonald had slipped into the control center unnoticed,
found the switch for the shock table, and turned it off.

As the operator begins turning the dials to send the deadly
current through Caesar's body, the ape feels nothing, but pretends
to writhe in agony. Suddenly, he goes limp and the Governor is
convinced the "King" is dead. He and Kolp exit, leaving the
operator to dispose of the body. When the operator turns his back,
Caesar quietly slips off the table and knocks out the man before
escaping.

Now that he is assumed dead, Caesar roams the city and spreads
an air of unrest among the apes. Suddenly, apes everywhere begin
to sense Caesar's leadership and refuse their duties. Waiters won't
serve food, maintenance apes won't clean up, shoe shine apes
blacken their customer's socks, and all the while, each ape is
secretly stealing knives, guns, ammunition, kerosene, and whatever
items can be stored to use in a rebellion. The apes begin bringing their errant notes to Caesar before pick up. To each, he adds an article such as a gun or kerosene.

Soon the time comes to begin the take over. Caesar leads the apes into Ape Management where they start a fire and release all their fellow apes. As the word spreads that a group of apes have taken over Ape Management, citizens are ordered to stay in their homes. Several fire fights ensue between soldiers and the ape group, which is growing larger. Everyone is amazed at how organized the apes are - as if an intelligent ape was leading them.

Finally, the command post is attacked and after a bloody flight, Governor Breck and McDonald are dragged into the streets. All around them, buildings are in flames, glass is smashed, and communication lines are down. Breck is shocked to see Caesar still alive. As the gorillas raise their guns to kill Breck, McDonald, who is a descendant of slaves, reminds Caesar that a ruler needs to count compassion among his virtues.

Angered, Caesar still wants Breck dead until Lisa, a female ape whom Caesar is attracted to, speaks a word never before spoken by an ape: "No." Caesar agrees that violence is not the basis to use for a new world order and vows to dominate mankind with compassion and understanding. Slowly, the apes begin the process of making a home for themselves away from the city.

**Battle for the Planet of the Apes (1973)**

**Production credits:**

**Music**
 Leonard Rosenman

**Director of Photography**
 Richard H. Kline, A.S.C.

**Art Director**
 Dale Hemesst

**Set Decorator**
 Robert DeVestal

**Special Mechanical Effects**
 Gerald Erdler

**Creative make-up design**
 John Chambers

**Make-up Supervision**
 Joe Dibella

**Make-up Artists**
 Jack Barron

Werner Keppler

**Hair Stylist**
 Carol Pershing

**Film Editors**
 Alan L. Jaggs, A.S.C.

**Unit Production Manager**
 John C. Harger

**Assistant Director**
 Michael S. Gluck

**Sound**
 Rig Rondell

**Cast**
 Herman Lewis

**Titles designed by**
 Ross Brown

**Don Record**
 Frank Capra Jr.

**Productions by**
 Paul Dehn

**Screenplay by**
 John William Corrington

**Executive Producers**
 Joyce Hooper Corrington

**Co-Producer**
 Arthur P. Jacobs

J. Lee Thompson

**Cast:**

Caesar — Roddy McDowall

Aldo — Claude Akins

Lisa — Natalie Trundy

Kolp — Severn Darden

Mandemus — Lew Ayers

Virgil — Paul Williams

McDonald — Austin Stoker

Mendez — Paul Stevens

Alma — France Nuyen

The Lawgiver — John Huston

The time: 2670 A.D. The place: North America. On a peaceful, green hillside, a group of human children from all races listen as the Lawgiver speaks to them: "In the beginning, God created beast and man so that both might live in friendship and share dominion over a world at peace. But in the fullness of time, evil men betrayed God's trust and in disobedience to his Holy Word, waged bloody wars, not only against his own kind, but against the apes, whom they reduced to slavery. Then God in His wrath send the world a savior, miraculously born of two apes who descended to Earth from Earth's own future. And man was afraid, for both parent apes possessed the power of speech, so both were brutally murdered. But the child ape survived and grew up to set his fellow creatures free from the yoke of human slavery. Yet, in the aftermath of his victory, the surface of the world was ravaged by the vilest war in human history. The great cities of the world split asunder and were flattened. And out of such a ruin, our savior led a remnant of those who survived in search of greener pastures where ape and human might forever live in friendship according to Divine will. His name was Caesar and this is his story in those far off days."

By this time, all the apes have learned to talk. Caesar wants social equality between ape and man, but there are still deep seceded resentments towards the humans from certain apes. One such ape is Aldo, the gorilla leader of Caesar's army. He hates man and if he had things his way, he would replace Caesar as ruler. He enters the Ape City schoolroom where Abe, a human, is leading the class of apes and humans in a writing exercise.

After being reprimanded for being late, Aldo sits down and tries clumsily to copy what Abe has written on the board: Ape Shall Never Kill Abe. Abe calls Cornelius, son of Caesar, to his desk and sees that the young chimp has written "Ape Shall Never Kill Abe" by mistake. Cornelius smiles and asks Abe if he has forgotten his own name. Touched, Abe thanks Cornelius then calls Aldo up to see his paper.

Abe mocks Aldo's writing and demands that the general do it over. Angered, Aldo rips up Cornelius' paper and, without thinking, Abe cries: "No Aldo, no!" This is the one word that, because of the apes' former servitude, Caesar forbids any human to speak to an ape. Abe tries to apologize, but Aldo and the other gorillas wreck the schoolroom and chase Abe through the village. The gorillas are about to throw Abe into the corral, Caesar appears and stops them. He makes Aldo and the other gorillas return and clean up the school.

Caesar returns to his home with his most trusted human companion, McDonald, younger brother of the former Governor Breck's aid who had helped Caesar escape years before. Caesar tells McDonald and his wife Lisa how he regrets not knowing his parents. They could have taught him so much. McDonald tells Caesar that there is one way he can see his parents. Below the old city, stored in the archives, are the sealed tapes made of Cornelius and Zira's testimony before the Presidential Commission. McDonald knows where the tapes are and that they contain information about Earth's future. Intrigued, Caesar wants to journey to the city. Lisa is afraid of what dangers may await them, but Caesar knows that the knowledge they will gain will be worth the risk of entering the city.

Together with Virgil, a brilliant young orangutan, Caesar and McDonald go to the home of Mandemus, the aged ape whom Caesar appointed as keeper of the armory. After some very cautious questioning, Mandemus allows them to take arrows and ammunition for defense.

After several days journey, the three arrive at the city, a twisted conglomeration of steel and glass. Wrecked cars, collapsed walls, and fallen buildings now lie where a great city once stood. According to Virgil's Geiger counter, they cannot stay exposed to the city's radiation for more than two hours without becoming, as Virgil puts it, "inmates".

They slowly walk down stairs into underground tunnels leading to the archives section. The smell of death rots the air. After reaching the archive section, Virgil finds a video tape labeled "Proceedings of the Presidential Commission on alien visitors -"
The Legacy: Roddy McDowall as Galen, James Naughton as Peter Burke, Ron Harper as Alan Virdon.
1973". McDonald loads the tape and instantly images of Zira and Cornelius appear on a screen. Moved by seeing and hearing his parents for the first time since he was a baby, Caesar listens as they describe the destruction of the Earth at the hands of the gorillas and the inhabitants of the city in the far distant future.

Suddenly, they notice that a small TV camera mounted in the corner has moved position. They watch the device intently. Then it moves again. Without hesitation, Virgil raises his gun and blasts the camera into pieces. In the command post, Kolp, who in another world was assistant investigator to Governor Breck, sees one of his monitor screens go blank. Ruling out equipment failure, they know the camera was in the archives section and begin scanning the surrounding monitors. Finally, they spot Caesar, Virgil and McDonald leaving the records area. Kolp is shocked to see Caesar and he recognizes McDonald as the brother of Breck's personal assistant. He orders the trio of invaders captured - alive.

Meanwhile, the three are winding their way through the dark labyrinth of tunnels leading back to the surface. Radiation sick humans line the corridors, reaching for them as they walk. Through several quick moves, they manage to evade their pursuers and run out into the safety of the daylight. Unused to the bright light, the mutants do not follow, but fire a rain of shots at the travellers as they run further into the desert.

As they approach Ape City, Aldo and his gorillas stop them and question their trip to the forbidden city. Caesar responds that he went looking for his own past, but found the future of everyone. Not understanding, Aldo grunts that he will make the future with his sword. Inside, Caesar knows that Aldo and his followers are dangerous and must, in time, be reckoned with.

Later, Caesar calls a special meeting of the council to tell them of his journey to the city. He warns that they must anticipate the day when the city dwellers, mutated humans, will leave their home and come to destroy them. Suddenly, McDonald, Abe, and a few other humans summoned by Caesar enter the meeting. The gorillas refuse to sit in council with humans and leave. The council then proceeds to make plans in the event of an attack.

Back in the city, Kolp scolds his staff for letting Caesar, Virgil and McDonald get away. Mendez pleads with Kolp to let them return to their home in peace, but Kolp thinks of the apes only as animals that ruined their world. He orders two scouts to trace the visitors to their city so that they can attack them.

Caesar's wife Lisa does not understand why her husband is preparing for war. He explains that, unlike the humans in their city, these humans have been exposed to radiation which has deformed them physically and sickened their minds. They can no longer think rationally and Caesar is sure that they will come after them.

Seeing that Cornelius has been listening, Lisa tells him to go to bed. Not being sleepy, the young chimp plays with his squirrel, who gets away and runs out of his bedroom window. Cornelius follows his pet through the trees and ends up high above Aldo and a group of gorillas around a camp fire. Aldo tells his followers that to gain power, they need weapons. After that they will destroy the humans. Finally, they will crush Caesar and take control themselves.

Overhearing this, Cornelius moves slightly and snaps a twig. Aldo spots the small chimp and tells him to come down. Cornelius stays where he is, so Aldo draws his sword and climbs up after him. The general cuts the branch and Cornelius falls to the hard ground below. All the gorillas grow silent, not knowing quite how to react. Obviously, Cornelius is hurt badly. Suddenly, they hear someone coming and run into the brush. Lisa, who noticed that her son was not in his room, arrives and finds Cornelius unconscious. They take the young ape home to nurse him, but his condition does not improve.

The next day, several apes and humans swarm the camp fire area to try and piece together what happened. McDonald notices the hanging branch and pulls it down for a closer look. The marks on the bark make it clear that it did not break, but was cut.

Meanwhile, Kolp's scouts return to the city to report the finding of Ape City. Kolp immediately orders his men to load buses, cars, and other workable vehicles for the trip to Ape City to destroy it.

Inside Caesar and Lisa's home, Cornelius is slowly dying. With his last breath, he warns his father in a whisper that "they" hurt him and "they" want to hurt Caesar. Thinking back to his father's comments about the human mutants in the city, Cornelius wonders if, because of his accident, he will be malformed like them. Caesar eases the boy's fears and tells him that, someday, he will be as tall as a king. With that happy thought, Cornelius closes his eyes for the last time.

Meanwhile, Aldo has gathered the gorillas and together they go to Mandemus' hut to get weapons. The cautious old ape won't let them in, so the gorillas break the door down and raid the armory, taking most of the pistols, rifles, bombs and ammunition.

Kolp and the mutants have arrived on the outskirts of the city and are spotted by a gorilla patrol. Kolp fires at them, killing one and wounding another. The caravan then presses on towards the city.

The wounded gorilla soldier manages to make it back to the city and enters the council meeting with Aldo. He tells everyone that the mutants attacked him and his partner and are coming nearer the city. Aldo orders all humans rounded up and imprisoned in the corral. He then takes Caesar's seat at the head of the meeting place and declares martial law with himself in command.

After arriving at the corral full of humans, Caesar is curious with Aldo and orders the humans released. But suddenly, bombs begin to explode as the mutants begin their attack. Aldo takes this gorillas and sets up a defensive line while Caesar and the other apes exchange fire with the oncoming humans.

When Kolp finally reaches the heart of the city, the firing ceases and all of the apes in sight are lying dead on the ground. Kolp sees some movement and approaches a struggling ape to find that it is a mutant. Kolp begins to kick him as he did so many years before when apes were dumb slaves. As his finger tightens on the trigger of his pistol, Lisa, who is watching from their window, shouts "No, Kolp, No!" With this, the apes on the ground stop playing dead and attack the off-guard mutants with guns and nets.

Eventually, Kolp and the mutants retreat to their vehicles and head away from the city. But Aldo and his gorilla soldiers are waiting in the hills on the outskirts of the city and ambush the mutant's slow-moving vehicles. The apes riddle the vehicles with gun fire, killing all aboard.

Back in Ape City, everyone is recovering from the battle. Caesar approaches the corral where the humans have been imprisoned while victory shouts fill the air. Caesar tells Virgil to release the humans, but from behind him comes a shout of "No!" Aldo approaches with his gorillas and informs Caesar that it is now he who will make the rules. When Caesar protests, Aldo tells his soldiers to kill the humans. Aldo makes it clear that Caesar will also be killed if he stands in the way.

After a long moment of silence, Virgil accuses Aldo of killing Caesar's son. Suddenly the crowd of apes realizes how twisted Aldo's actions have been and begin chanting over and over: "Ape Has Killed Ape!" Aldo nervously begins backing up as Caesar, rage in his eyes, advances towards him. Aldo climbs a tree to escape, but Caesar follows. When the gorilla is cornered on a branch, he draws his sword and swings at Caesar. The chimp catches Aldo's arm and throws him off balance. With a scream, Aldo topples off the limb and falls to the hard ground below, dead. Caesar is not sure that killing Aldo to avenge his son's murder was right, but he knew the evil of Aldo's influence had to be destroyed if the society was going to mature. With Aldo gone, the humans are released and Caesar promises that they will be treated as equals.

The Lawgiver continues: "We still wait, my children. But as I look at apes and humans living in friendship, harmony, and at peace, now some six hundred years after Caesar's death, at least we wait with hope for the future."
The Trap: Ron Harper as Alan Virdon, James Naughton as Peter Burke, Roddy McDowall as Galen.
Planet of the Apes

TV series review by Paul Monroe

Executive Producer: Herbert Hirschman
Producer: Stan Hough
Production Supervisor: Mark Evans
Unit Production Manager: Richard Glassman
Director of Photography: Gerry Perry Finnerman, A.S.C.
Art Director: Arch Bacon
Set Decorator: Stuart A. Reiss
Casting: Marvin Paige
Music Supervisor: Lionel Newman
Make-up: Dan Striepeke

Regular cast:
Galen: Roddy McDowall
Alan Virdon: Ron Harper
Peter Burke: James Naughton
Zaius: Booth Colman
Urko: Mark Lenard

Number of episodes: 14 one hour segments

Premise: Two astronauts from the twentieth century return to Earth, but find that they have moved forward to the year 3085 and the planet is now run by intelligent apes.

Editor’s comments: Based on the series of five movies from 20th Century Fox, the TV show changed some details of the concept somewhat - such as the humans being able to speak in the series when they were all mute in the movies - but, while not a bad show, failed to capture the flair of the films. Planet of the Apes’ greatest fault was bad timing, having been placed on TV after Fox had already milked the popularity of the original Apes through five films, books, a magazine series, comic books, and so on. If the TV series had been launched during the height of public interest, it might have done well, but by 1974 the subject was too worn out to continue as a weekly series.

Escape From Tomorrow (airdate: Sept. 13, 1974). A young chimp boy and his dog are chasing a human named Farrow through the woods for fun when a violent wind begins to blow and a roar like thunder fills the air. When the air calms, the boy and his dog enter a clearing in the woods to see a large, pointed, white object on the ground. He and his dog run off, giving Farrow a chance to climb down the tree. He enters the clearing to see the strange object. The deep grooves in the ground make it clear that it fell and slid into it’s resting place. Sheepishly, he approaches the ship. There is still a slight trace of smoke in the air. He presses a button on a small panel and a door slides up and open. He enters to find three human men, unconscious, wearing white suits and strapped into chairs. Lights, buttons and other things he does not understand are everywhere. To his dismay, one of the men is dead, but the other two are alive. Farrow drags the two out of the ship and into his cave-like home as a group of apes on horseback arrive at the ship. The Prefect, whose son had run home to inform him of what he had found while chasing Farrow, has no idea what the object is. In the cave, the astronauts Alan Virdon and Peter Burke have regained consciousness when Farrow enters with some food. Virdon asks if they are on Earth, but Farrow has never heard of the place. The men are saddened to learn of their friend Jones’ death. They want to go to the ship, but Farrow tells them that they will need other clothes to safely walk outside. Before leaving for the village to get them some clothes, Farrow says that they should be safe from the apes until he returns. Knowing they must have heard wrong, the men leave to see the outside for themselves. As they watch a bird singing in a tree, the peaceful moment is shattered by the sound of gun fire. From the brush, Virdon and Burke are shocked to see gorillas on horseback ride quickly by.

While in Chalo, Farrow hears the Prefect tell the villagers not to listen to the strangers and to report immediately if they see them. The Prefect also dispatches a rider to Central City with a message to Chief Counselor Dr. Zaius about the ship’s arrival. In the cave, Farrow shows the men an ancient book he found. As they turn the pages, they see photographs of New York and other cities taken more than five hundred years after they left Earth. They now know where they are: on the Earth of the future where apes have become the dominant species.

The message from the Prefect reaches Zaius while he is interviewing Galen, a chimp, for a possible assistant’s position. Urko, the gorilla Chief of Security, is also present. Zaius cannot believe another ship has landed. To fill Galen in, he explains that more than ten years ago, another ship of humans landed claiming to be from their world, but from a time long before. They were killed before they could be questioned. Zaius tells Galen to accompany Urko to see the ship.

Meanwhile, Farrow takes the men to the clearing where their ship lies. A gorilla soldier is on guard, so Farrow decoys him away by saying that the wanted humans are nearby. When the coast is clear, Virdon and Burke enter the craft and read the Earth time chronometer: 3085 A.D. On the floor, Virdon finds a picture of his wife and boy. His mind is pulled back to reality by the sounds of gun fire and Farrow calling for them to run. Farrow falls to the ground in front of the ship, shot by the gorilla for lying to him and making him leave his post. As the men tend to their friend, they are surrounded by Urko’s soldiers. Virdon asks Galen to look to Farrow, but the chimp tells them their friend is dead. Before leaving the site, Galen finds Farrow’s old book. That night, the chimp asks the men about the book and they tell him that it is true. At one time, man ruled the planet. Angered, Galen leaves. Soon, the men are standing before the High Council. They are asked how they feel about the equality of the races, to which Virdon responds that all intelligent creatures should live together as equals. Urko wants them killed and to prove his point, he detonates a man-made grenade. Zaius insists they remain alive so the method of dealing with such humans can be learned in case any more ships from the future arrive. Later, Galen asks Zaius about man’s past, but the doctor evades the issues, so Galen continues to visit and talk with Virdon and Burke. They try to convince the chimp into helping them escape, but he refuses. Urko is furious with the Council’s decision to keep the astronauts alive and, along with his soldiers, plots to leave the men’s cell doorajar and kill them when they escape. That night after bringing the men’s supper, the jailer leaves the door open. The men figure it is a deliberate trap, but they decide that they will be killed whether they stay or leave. At the same moment, Galen is approaching the jail and sees the gorilla lieutenant about to shoot the men. He calls for them to watch out and throws himself at the soldier. During their struggle, the lieutenant’s gun goes off by accident, killing him. Galen is arrested and Zaius is summoned to the jail. Galen tries to tell him that Urko was planning to murder the men, but when Zaius sees the book Galen was carrying, he knows he must let the chimp be silenced by the law. Later, the men sneak into the city to talk with Zaius about where the grenade came from. He tells them that their society was annihilated when mankind destroyed itself with wars. They are shocked to learn that Galen must be killed, so they take Zaius to the jail and force him to call out the jailer. When the guard comes outside they jump the ape, tie up Zaius and release Galen. A week later, the escaped trio returns to the ship to find it ransacked. Virdon manages to remove the ship’s flight recorder, a small magnetic disc containing the entire record of their flight, just before the apes arrive and blow up the ship. With their ship gone, the three head off in search of civilization. Guest cast:
The Trap: Roddy McDowall as Galen.

Royal Dano as Farrow, Ron Stein, Woodrow Parfrey as Veska, Biff Elliot as Ulman, Bobby Porter as Arno, William Beckley as Grundig, Jerome Thor as Proto. Writer: Art Wallace. Director: Don Weiss.

The Gladiators (airdate: Sept. 20, 1974). By using a map, Urko briefs his officers on where Virdon, Burke and Galen may be. He orders all town Prefects to arrest all strangers and bring them to Urko. Meanwhile, the trio rest near a stream to get a fruit Galen calls an opur. Virdon is preoccupied with thoughts of the flight recorder disc he took from the ship. He thinks that somewhere there may be a civilization advanced enough to help them. Pete is skeptical, but goes along with his friend. Suddenly, they see two men fighting. Burke steps in to help the underdog, but then both men begin to beat Burke. Virdon joins the scuffle as a horse arrives carrying the Prefect. The men, Tolar and his son Dalton, are training for the gladiator-like games held in the village. The Prefect invented the games as a release of aggression for the humans. As they leave, the Prefect finds the recorder disc that fell from Virdon’s pocket. From the bushes, the trio see this and Virdon vows to get the disc back. They sneak into the city to the Prefect’s house, where Galen enters masquerading as a collector of old relics. As he talks, he sees the disc on the table, but he can’t grab it without being seen. After stealing two horses, Virdon and Burke are caught and brought to the Prefect. They are locked up and Burke will fight in the next game. He is led to the arena as Galen watches from the stands. Tolar is his opponent in a battle to the death. After a hard fight, Burke stands over Tolar and the crowd cheers for blood. But Burke throws down his knife and the angry crowd storms the arena. In the commotion, Burke and Galen slip out. Just then, one of Urko’s soldiers arrives and tells the Prefect who the prisoners were whom he let slip away. Tolar feels disgraced at having lost the contest and having Burke spare his life. Virdon is still imprisoned, so Burke and Galen ask Tolar to help them free their friend. He refuses, but Dalton agrees to help them. Burke tells Dalton about the way things were in his time. The Prefect wants Virdon to fight Dalton next. The Prefect visits Virdon in his cage and the man explains what the disc is. The Prefect would have gladly given the disc back had he known how important it was. Dalton feels that killing is wrong and refuses to fight, so he’s arrested and placed in with Virdon. He feels that if killing is stopped, men might become important again. While Tolar is visiting with his son, Burke and Galen jump the guards and open the cage. Tolar shields the others from the gunfire of a gorilla and is shot. He throws himself onto the ape and the gun goes off again, killing the gorilla. Later, the travellers and Dalton meet the Prefect on the road, where he says that he has dropped the games. Before the trio leave he returns the disc to them. Guest cast: Pat Renella as Jason, William Smith [Hawaii 5-0] as Tolar, Marc Singer [V] as Dalton, John Hoyt as Barlow, Eddie Fontaine as the gorilla sergeant. Writer: Art Wallace. Director: Don McDougall.

The Trap (airdate: Sept. 27, 1974). Urko and his soldiers are combing the countryside in search of Virdon, Burke, and Galen. Elsewhere, the trio spots a gorilla sending light signal messages from a hillside. Galen reads the signals as a message to Urko that they have been spotted. They overpower the gorilla and Galen sends another message giving wrong directions to Urko on where they are. Earthquakes have been happening regularly and just after a quake strikes near Urko’s camp, a soldier rides in with the news that the fugitives have been spotted. Galen and the men head for the village of Newmai for food and rest. When they reach the village, a man named Miller invites them into his home. Again, the ground shakes. Urko discovers the signal operator has been beaten. He knows that Newmai, the nearest village has a reputation for harboring humans, so they ride fast for it. After their meal, Virdon notices some electrical wire around the neck of Miller’s daughter. She tells them that she found it in the ruined city. She also shows them a bag full of other things she brought back. Among the items is a relay to a sophisticated computer system. Burke wants to forget the computer parts, but Virdon, who hopes to find a technologically advanced civilization somewhere on the planet that could help them get back home, asks how to get to the city. After the trio leaves, Urko arrives and questions Miller. He finds the bag of items and realizes that Virdon would want to investigate where they came from, so the gorillas head for the city. Once there, the ground shakes and the apes chase after the fugitives, who split up to avoid capture. Burke is roped by Urko and, while Galen watches from a nearby window, the two fall into a large hole just before the side of the building collapses and seals the opening. Burke awakens first to find that they have fallen into a subway station from his time. Urko regains consciousness and begins beating Burke until the astronaut makes him realize that they must work together if they want to get out alive. As proof of an advanced human civilization, Burke shows him railway cars, a solar light, and the sign reading “Bay Area Rapid Transit”. He also sees a zoo poster with a gorilla in a cage, but quickly draws Urko’s attention away from it. On the surface, Galen shows Virdon the spot where Pete and Urko disappeared. Virdon proves to Zakol, one of the gorillas, that Urko and Burke are still alive by banging out code messages onto a steel girden. Zako thinks Burke killed Urko, so Pete sends the name of Urko’s wife to the surface as proof that Urko is not dead. Virdon makes a deal with Zako to help free Urko if he will promise to set the three free afterwards. Using horses and ropes, they prepare to pull the rubble off of the hole. Below, Urko finds the zoo paintings and hides it under his glove along with a knife. As the Earth shakes again, the horses pull the collapsed wall up and Virdon throws down a line. But Urko attacks Pete, wanting to kill him so no one will know of the truth he has learned. In defense, Pete grabs the electrical lamp. Urko lunges at him and is shocked by the lamp. Virdon hoists up the unconscious Urko first followed by Pete. Before passing out Urko tells Zako to kill the fugitives. But while the other gorillas put him on a horse and take Urko away, Zako, being an ape of his word, fires three shots into the air to make it appear that he shot the outlaws, then releases them. As they walk
away, Zako finds and rips up the zoo poster. Guest cast: Norman Alden as Zako, John Milford as Miller, Ron Stein as Merna, Eldon Burke as Olam, Cindy Elsbacher as Lisa Miller, Mickey Leclaire as Jack Miller, Wallace Earl as Mary Miller. Writer: Edward J. Lasko. Director: Arnold Laven.

The Good Seeds (airdate: Oct. 4, 1974). Galen, Virdon and Burke have been traveling along a river with Urko’s gorillas close behind. As night approaches, Virdon’s compass tells them which way to go. The gorillas believe the forest’s evil spirits have made them ride in circles, so they stop and make camp. Unable to see in the dark, Galen falls and sprains his ankle. Burke ties a tourniquet on his leg and they make him a stretcher to ride on. The next day, they come to a farm house where an ape named Pollar comes out and tells them to leave, but changes his mind when he sees that Galen is hurt. Pollar tells the men to wait in the barn. They try to sleep, but Anto, Pollar’s eldest son, wakes them with a pitchfork. He is furious that they slept so close to his cow, who will soon deliver a calf. He must get a bell before he can start his own farm and thinks that Virdon and Burke have jinxed his chances at obtaining a bull. Galen is feeling better, but still has to stay off his foot for several days, so Pollar tells the men they must work while they wait. A gorilla patrol approaches and Pollar tells them he has not seen the men. Over the next few days, Virdon, who grew up on a farm, shows Pollar how to plow around a hill to prevent water from carrying off good topsoil. Burke, meanwhile, shows Remus, the youngest son, how to build a permanent fence for the cows. Pollar is excited about what the men are bringing to the farm, but Anto grows more angry every day. Virdon also shows Remus how to select the best seeds for the crop growing. Anto finally goes to the gorillas to turn the men in, but he leaves when he learns that no reward is offered for them. The soldier recognizes Anto from their earlier visit to the farm and decides to return and investigate further. Meanwhile, the men build Pollar a windmill to irrigate the dry fields. Burke takes a shower below the water tank and is spotted by a soldier, who reports what he has seen. Anto’s cow goes into labor and Virdon must turn the calf if he is to save the mother and baby. Anto, still convinced that the men are a curse, refuses, so Burke pretends to hold Remus at knife point, forcing Anto to let Virdon help deliver the baby. A short time later, twin bulls are born and Anto is overjoyed. Suddenly, Urko and his soldiers arrive. Anto tells them that his scout saw only him in the water with flour on his face to make the family laugh. Disgusted, Urko rides off; afterwards Anto apologizes for the way he treated the men and Virdon thanks him for covering for them. Pollar’s wife, Zantes, gives the travelers food and they set out once again. Guest cast: Geoffrey Duel as Anto, Lonny Chapman as Polar, Jacqueline Scott as Zantes, Bobby Porter [Land of the Lost] as Remus, Eileen Dietz as Jilla, Dennis Cross as the gorilla officer. Writer: Robert W. Lenski. Director: Don Weis.

The Legacy (airdate: Oct. 11, 1974). Virdon, Burke and Galen come over a hill to spot the remains of a twentieth-century city. They reach the ruins and spot several stray humans living amongst the rubble. Suddenly, they hear horses and hide in front of the Oakland Scientific Institute, a government think tank from the twentieth century. They enter and find more rubble, then uncover a large door that is vacuum sealed. Inside the room is a strange looking device that, when some buttons are pushed, suddenly projects the image of a man onto the wall. The man tells of storage vaults in cities throughout the world containing twentieth century technology. Just before he divulges the location of this city’s vault, his image fades. Virdon and Burke must build another battery to get the unit operational and learn where the stored knowledge is. They’re outside gathering the items they need when some gorillas approach and are forced to split up and run with plans to all meet back at the Institute the following day. Virdon twists his ankle and falls under a stairway where a woman named Arn is hiding. Nearby, a boy named Kraik sees Virdon and trades information on the location of the fugitive to the gorillas for a day’s food. After Virdon is captured, Urko and Zaius arrive to interrogate him. They learn nothing from the astronaut, so Zaius plans to place Virdon into a place with Arn and Kraik in hopes that he will come to feel for them as his own family, lower his defenses, and reveal things they can then tell the apes. Urko is impatient with the plan, but soon the three are locked in a castle-like fortress and guarded by gorillas. Meanwhile, Burke and Galen continue to build the battery they need to operate the projection device. Virdon makes the mistake of telling Kraik and Arn that his friends are in the Institute. Later, the boy gives the gorillas the information, but he regrets what he has done. Kraik shows Virdon and Arn a way out of the fortress and they hurry to the Institute. Pete and Galen have finished the battery, played back the message, and found the vault, which is full of computers. As Virdon, Arn and Kraik are listening to the message, Urko and Zaius arrive with the gorillas and find the machine. They manage to activate it and learn where the vault is. Virdon and the others reach the vault in a subway station and find Pete and Galen already there. Unfortunately, Virdon knows the apes are right behind them, so they flee. The apes arrive and Zaius instructs them to burn everything. Later Arn and Kraik return to her farm and the travelers set off again. Guest cast: Jon Lormer as the scientist, Robert Phillips as the gorilla scientist, Wayne Foster as the gorilla sergeant, Jackie Earl Haley as Kraik, Zina Bethune as Amy, Victor Kilian as the human. Writer: Robert Hamer. Director: Bernard McEveety.

Tomorrow’s Tide (airdate: Oct. 18, 1974). While running along the beach to avoid leaving tracks, Galen, Virdon and Burke spot a raft with an old man tied onto it floating a short distance off shore. Avoiding the sharks, they drag the raft into shore where they take the man, named Gahto, into a beach cave. All he will divulge is that he is dead. They notice he has around his wrist a band symbolizing a hard labor camp and discover he was put on the water to be killed by sharks as a form of execution. Galen stays with Gahto while the men go to try and find where he came from. They discover many humans, also banded, forced to fish. A gorilla catches and takes them to Hurton, the leader of the fishing ring where, to avoid being killed, the men lie that they were just released from working on a farm and always wanted to be fishermen. Hurton will let them stay if they can swim under the sheet of fire, catch a fish, and get to the other side. They both pass the test. Meanwhile, as a soldier finds Gahto’s raft, Galen sneaks into the camp and pretends to own the men, but as they start away, Hurton stops them. The gods of the sea, the sharks, will decide if they die or live. Galen secretly slips the men a knife with which they are able to kill the shark and bring it to shore. When the soldier returns with the news of Gahto’s raft, Galen goes to the cave, but the old man is gone. Galen finds him walking on the beach and takes him back to the cave. Elsewhere Virdon and Burke are taken to join the other humans in fishing. Hurton informs Galen that Bandor, who will arrive shortly, will decide who can keep the men. When Bandor hears what great fishermen the two men are, he decides to band them himself. The next day, Virdon and Burke draw everyone’s attention to the beach and bring in a huge catch of fish in a net made from rope they took off the fish wagon. Gahto pretends to coach them as if it were his invention. Now, old men and women need not be discarded to the sea, but can fish with nets. Galen adds that it was actually Hurton who saved Gahto from death. Hurton, of course, plays along with the lie. With the aged now protected, the travelers escape on a raft. Guest cast: Roscoe Lee Browne as Hurton, Jim Storm as Romar, Kathleen Bracken as Soma, John McLiam as Gahto, Jay Robinson as Bandor, Frank Orsatti, Tom McDoungh. Writer: Robert W. Lenski. Director: Don McDougall.

The Surgeon (airdate: Oct. 25, 1974). Virdon is shot after he, Burke and Galen are spotted by a gorilla patrol. The intense pain alerts Virdon that the bullet must be close to a nerve. Galen reveals the existence of a woman surgeon named Kira at the local ape hospital.
The Trap: James Naughton as Peter Burke, Roddy McDowall as Galen, Ron Harper as Alan Virdon.

They were engaged at one time, so he's sure he can convince her to help Virdon. When he tries, Kira points out she thinks Galen is a traitor, but agrees to provide assistance. Posing as Dr. Adrian and his assistant, Galen and Burke enter the hospital. Burke stops a man from beating Travin's daughter, a girl the other humans claim has no name. A soldier that Burke attacked before entering the hospital reports to Urko, who believes it may be the renegades. Kira has few books dealing with humans, so Galen and Burke set off for Central City, arrive at Zaius' office, and lie that he had a heart attack. After entering and finding a book on human anatomy, they escape by setting a bust of the Lawgiver under a blanket and carrying it out on a stretcher. When they return, Kira is amazed at the book. She says that the possession of such a book is dangerous, so Galen agrees that if they're caught, he'll lie that he forced her to operate. Virdon will need a blood transfusion during the operation, so Burke begins testing all the humans for a compatible donor. He learns that Travin's daughter once gave blood to her brother and he died soon after. Since then, her family has blamed her for the death and believe her to be evil. Burke explains to everyone that her blood wasn't the same as her brother's. This time she matches Virdon's type and with a proper donor Kira begins the operation using the text book as a guide. Suddenly Kira's boss, Dr. Leander, enters and wants to join the operation. From the corner of his eye, he sees Burke hide the ancient book. Kira says that she can't reach the bullet, but Burke looks in the book and instructs her to make another incision and come in from below. Leander demands to see the book. Realizing it to be a forbidden medical manual, the doctor tries to leave, but Galen holds him at knife point. Virdon's heart abruptly stops beating. Leander wants to give him a potion, but Galen is not sure what to do. With no choice, they give him the potion and his heart begins again. Finally, Kira gets the bullet out just as Urko arrives. Leander, deciding to help the men, warns the general that he is in danger of catching the plague if he stays. He lies by claiming that the fugitives fled at the thought of the plague, so Urko quickly exits, never knowing that the trio were so close. With Virdon in recovery, Galen bids Kira farewell and thanks. Guest cast: Jacqueline Scott as Kira, Martin E. Brooks as Leander, Michael Strong as Travin, Jaime Smith Jackson as girl, Ron Stein as Haman/Lafer, Peter Ireland. Writer: Barry Oringer. Director: Arnold Laven.

The Deception (airdate: Nov. 1, 1974). Fauna, a blind chimpanzee woman, is holding a funeral for Lucian, her father, who was killed by a group of humans. Fauna hates all humans for what they have done. Meanwhile, Virdon, Burke and Galen have left the home of their friend Jasko to fish for their next meal. Galen spots hooded riders heading for Jasko's house, where they burn it and drag Jasko behind a horse. When Galen and the men arrive, Jasko is dead and the terrorists are gone. They feel that the attack is somehow tied to Lucian's death, so they go to see Fauna. For protection, Virdon and Burke tell Fauna that they are apes. She tells them that, according to her Uncle Sestus, her father was killed by two humans after asking Lucian for food. Elsewhere, the Dragoons, terrorist apes who were responsible for killing Jasko, split up and head back to the village. Unknown to Fauna, her Uncle Sestus is a member. When he returns home, Fauna takes the men to a beach cave to hide. She used to come there with a friend when she was younger. After she lost her sight, her friend left her. Burke's voice reminds her of her past friend's voice. She asks him if she can touch his face to give her an idea of what he looks like. They all are unsure what to do, so Galen steps forward for her to touch. None of them want to deceive her, but they
didn’t know what to do. Later, the trio decide that Galen will try to infiltrate the Dragoons to learn who really killed Lucian. To convince Sestus of his intentions, Galen lies that he enjoys terrorizing humans. Sestus is anxious to present Galen to the Dragoons. Fauna’s affection for Burke is growing and he is feeling very guilty over the deception. She asks Burke to read her father’s journal to her. He stops at the passage where it describes Lucian’s secret meetings with humans where he would teach them.

Virdon, in the meantime, has discovered the secret meeting place of the Dragoons. Upon his return to the beach, Burke tells him what he learned from Lucian’s journal. It does not make sense that an ape who cared for and taught humans would be killed by humans. They suspect that Sestus lied about the details of Lucian’s death and perhaps even the Dragoons were responsible. Fauna admits to Galen that she is in love with Burke. Galen is shocked and almost tells Fauna that Burke is really human, but instead admits to her that the two of them probably could never be together, although Fauna cannot understand why. Frustated, Galen goes to the cave to tell Burke of the situation. He is angered that their deception could have been carried so far, so Burke immediately goes to talk with Fauna.

The last thing he wanted to do was hurt her. To try and explain what happened, he tells her the Biblical story of Isaac and his two sons, Esau and Jacob, and how Jacob stole Esau’s blessing by deceiving his father that he was really Esau. To Fauna’s sadness, Burke says he will be leaving with the others. Virdon and Burke burst into gorilla Perdix’s office to tell him the location of the Dragoons secret meeting place. Perdix and his soldiers can arrest the illegal group that night at a special ceremony in which Galen will be accepted as a member. Unfortunately, Perdix thinks the men are lying and holds them overnight. Meanwhile at the Dragoons’ meeting, Galen is given a hood and gun and welcomed into the ranks. They want him to kill a human shepherd in a raid the next day. To maneuver the group into a trap, Galen suggests that they go to Sandy Point and get Virdon and Burke. Everyone agrees to meet early the next morning to raid the beach caves. Galen goes to Perdix’s office with his new hood and gun and releases the men. Before leaving he tells Perdix that the Dragoons will be at Sandy point, but the gorilla still doesn’t believe him. Virdon takes Perdix at gunpoint to the beach where they find the group assembled. Suddenly, Fauna falls in the lake. Quickly, Burke dives in and pulls her onto the beach. She touches his face and becomes frantic now that she knows the truth. Sestus tells her that Burke saved her and admits to Perdix that Zon, one of his gorilla soldiers, killed Fauna’s father, Lucian. The Dragoons all remove their hoods, realizing the shame they have brought onto themselves. Perdix places Zon under arrest. Burke apologizes for hurting Fauna, kisses her, and the travelers are once again on their way. Guest cast: John Milford as Sestus, Jane Actman as Fauna, Bayne Barron as Perdix, Pat Renella as Zon, Eldon Burke as Chilot, Tom McDonough as Macor, Ron Stein as Krona, Hal Baylor. Writers: Anthony Lawrence, Ken Spears and Joe Ruby. Director: Don McDougall.

The Interrogation (airdate: Nov. 15, 1974). After Burke is captured by Urko’s gorillas, Zaius and an ape psychologist named Wanda begin an experiment with Burke as the subject. Using a human book found in a 1986 time capsule, Wanda plans to brainwash Burke to learn whatever secrets he may possess. Urko, as usual, wants simply to lobotomize the troublesome man, but the Council is backing Wanda completely. The experiment is to be a well-hidden secret. Elsewhere Galen and Virdon manage to steal a wagon and ride to Central City where Burke was taken. Anticipating Galen and Virdon’s sneaking into the city, Urko has his gorillas check everyone as they enter. To get inside the city’s boundaries, Galen dresses as a woman driving a cart with Virdon hiding underneath. They go to Galen’s parents’ home where his mother welcomes them, but his father is very cold. He cannot understand what compels his son to run with renegade humans. Knowing that Galen and Virdon must be in the city by now, Urko tells his soldiers to go and search Councilman Yalo’s home for them. As Galen is trying to explain his motives to his father, the roof watchman signals that soldiers are approaching. Galen and Virdon hide just before the gorillas enter. Yalo is furious as they search his house, the soldiers apologize and leave after they fail to find the fugitives. Meanwhile, Burke’s interrogation is becoming more and more rigorous. He is not allowed to sleep, drums and bells are constantly ringing in his

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ears, and gorillas spin him on a table, all in an attempt to weaken and make him vulnerable. Galen and Virdon storm the guard house, but don’t find Burke. They break into Urko’s office in hopes of locating a record of where Burke is being held. They find mention of special troops sent to the crystal cavern and figure that must be where Burke is being held. Wanda learns from the book that men will often tell a lover secrets, so she begins reviving his memories of a woman he knew from his time. She comes close to breaking Burke, but realizes that he will never completely yield to their questioning. She informs Urko that he may now take charge of the prisoner. Virdon and Galen see Burke being transferred to the hospital where a lobotomist will operate on him. They, along with Galen’s mother, go to the hospital posing as an ape woman with her injured son. Once inside the room with Burke, she stealthily slips knives to Galen and Virdon, who cut Pete lose and fight off the gorillas. After they escape, Urko confronts Yalo and his wife about Galen, but they convince him that they have not seen him. When the general leaves, Yalo tells Galen that, even though they do not agree on everything, he is very proud of his son. Guest cast: Beverly Garland as Wanda, Ann Seymour as Ann, Normann Burton as Yalu, Harry Townes as Dr. Malthus, Eldon Burke as the peasant, Lynn Denesch as Nora, Wayne Foster as the gorilla lieutenant. Writer: Richard Collins. Director: Al Jellin.

The Tyrant (airdate: Nov. 22, 1974). Galen, Virdon and Burke are hiding at the farm of Janor and Mikai when a group of gorillas arrive to collect a grain tax for the local administrator, Aboro. When the gorillas move on to the next farm, the trio decide to hijack them and get the grain back. Mikai joins them and together, the four jump the cart, beat the gorillas, and drive the grain away. As they leave, one of the gorillas named Daku notices that the young boy with the scarf over his face looks much like Mikai. He and the other gorillas go to Janor’s farm and shoot both he and Mikai. They burn the farm and leave. Galen and the men arrive to find Janor only wounded, but Mikai is dead. Janor blames the whole incident on Aboro’s tyrannical leadership. Galen is cousin to Prefect Augustus and goes to tell him what Aboro is doing. Augustus is shocked and calls Aboro in, where he reveals that he will be replacing Augustus as Prefect. When Urko hears of his friend’s new promotion, he visits Aboro’s office. They discuss the old days at the academy and how a cheating incident kept Aboro from advancing alongside his friends. Meanwhile, the trio figure out that Aboro bought into the position of Prefect by trading the grain for gold. To learn more, Galen poses as Zaius’ assistant Octavio and goes to see Aboro. He lies that Zaius is well aware of Aboro’s bribery, but that he feels he could replace Urko as Chief of Security. Aboro is surprised and asks for time to consider it. To check on Octavio’s validity, Aboro sends Daku to Urko’s camp. Urko does verify the name of Octavio. Aboro accepts Octavio’s offer, but he must find some incriminating evidence against Urko with which to force him out. Aboro does not want to hurt his friend, but he wants the new position badly. Zaius, of course, knows nothing of what Galen is proposing. Galen is trying to maneuver Aboro into revealing his nature and trapping himself, but what he didn’t count on was the lengths to which Aboro was willing to go. He plans to invite Urko to dinner and hire a human assassin to kill the general. Realizing the plan is getting out of control, Galen dons a mask and enters Urko’s tent to warn him. Urko discovers Galen’s identity, but Virdon and Burke enter and they convince him to go to Aboro’s home to learn the truth. Meanwhile, Daku was not able to contact the human assassin, so Aboro has him rig up an explosive with which to kill Urko. Galen dons his Octavio disguise once again and enters Aboro’s home with Urko. Burke comes to the door pretending to be the hired killer, but Aboro denies any knowledge of the plan and Urko arrests Burke and Galen. Suddenly, Aboro sees the smoke from the Daku’s bomb and tries to flee the room. Virdon, who tied and gagged Daku, enters with the bomb and Aboro admits to the twisted plan to kill Urko and assume his position. In reality, Virdon had disconnected the bomb’s fuse. As the fugitives escape, Urko takes Aboro to Central City to stand trial.

The Cure (airdate: Nov. 29, 1974). Galen, Virdon and Burke are leaving the village of Trion where the inhabitants are getting the “sleeping sickness”. Galen is very upset with Virdon for telling Amy, one of the local girls, who he really is and where he came from. By revealing the truth, Virdon put all three in danger. One of the men who is very ill is Talbot. In Central City, the High Council discusses the sickness. Chief Medical Officer Zoran says he has a possible cure and wants to use Trion as a testing ground. Urko wants to simply burn the village to keep the disease from spreading, but the Council agrees to let Zoran test his cure. Galen and the men soon learn of the quarantine of the village. Virdon, fearing that they may have brought the disease into the village, wants to return and make certain. When they reach the village, they are refused entrance. Nearby, they find stagnant water surrounded by swarms of mosquitoes. It’s now clear that the “sleeping sickness” is Malaria. The travellers manage to gain entrance into the village in time to hear Zoran’s plan: each infected person will be emerged in a pool of cool water that’s filled with special medications. Virdon and Burke tell Zoran that the disease is called Malaria and the cure is found in the bark of a certain tree, but Zoran is angered by their interference. Just then a gorilla soldier arrives and threatens to kill Virdon and Burke for entering the village without permission, but as he raises his gun, he falls over dead from the disease. The Council members now decide to burn the village after all since apes are now dying as well. Hesitantly, Zoran tells the members what he learned from Virdon and Burke. Everyone laughs at the thought of a disease transmitted by mosquitoes and cured by eating bark, but Zaius gives Zoran permission to set up a cure treatment center. Zoran tells the men that he told the Council about Malaria and they agree to help him. First,
the stagnant swamp is drained and then they round up as much bark as possible to grind into powder for the medicine. Amy, too, becomes ill and in her delirious state, Zoran hears her rave about Virdon and who he really is. He questions her, but Galen, who had been listening nearby, cuts in and tells Zoran that you can't believe anything an infected person says. Meanwhile, all the sick humans are given the medicine. Zoran wants to try the medicine on one of the apes, but Urko refuses to let him. Finally, Virdon risks his life to give the ape the medication. Zoran is surprised that he would take such a risk for an ape. When Urko finds out what has happened, he tries to burn the village, but Zaius makes him back down. The ape and the villagers recover. Zoran, even though he is grateful to the men for helping them, wants to turn them in as the fugitive astronauts, Galen says that he just might tell Zaius that it was really Virdon and Burke who came up with the cure, so Zoran lets them go. Virdon says good-bye to Amy and the travelers set out again. Guest cast: David Sheiner as Zoran, Zandra Locke as Amy, George Wallace as Talbert, Biff Elliot, Ron Soble as Kava, Albert Cole as Mason, Eldon Burke as Inia. Writer: Edward J. Lasko. Director: Alf Kjellin.

The Liberator (airdate: Dec. 6, 1974). A squad of gorillas enter a village to collect yet another group of humans for mine duty. One of the men chosen runs out of the village. Virdon, Burke and Galen see him being chased by gorillas and pull him into hiding. He tells them his name is Climb and he lies that he doesn't know why he is being chased. He explains that twice each summer month, the village gives up five workers to go with the gorillas and work in the mines. Climb invites the travelers back to the village, but when they arrive, Virdon and Burke are captured. Climb is bringing them in as workers. To his horror, Climb is also arrested. He is tied to a wooden cart and taken into the temple. Brun, wearing a mask, chants over Climb and he dies without being touched. According to the villagers, the gods have punished Climb. Galen goes to Virdon and Burke's cage and tells them what happened to Climb. A young woman named Talya brings his supper and Burke, hoping to get released, talks very flattering to her, but soon her boyfriend, Miro, arrives and ends any opportunity for escape. Later, a man from the group of humans living in the meadow is captured and put into the cage next to Virdon and Burke. Brun tells Galen that any captured meadow people can be sent to the mine in place of people from their village. Galen is caught trying to free his friends and is caged as well. When Talya is selected to be sent to the mine, Miro asks Brun to let him go in her place, but Brun refuses. As a last resort, Miro agrees to help Virdon, Burke and Galen escape if they will take Talya with them. After escaping, the four enter the temple where Burke passes out after entering. They discover a pool of gas is responsible for his fainting and all of the deaths of those gods "punished". Brun is able to survive only due to a gas mask hidden under his ceremonial hood. Using charcoal in handkerchiefs, the four walk deeper into the temple. Brun finally catches up with them inside a store room filled with bottles of the deadly gas. With it, he wants to kill the apes. Virdon convinces him that such a great amount of gas could affect the entire planet. A fire starts in the temple and everyone runs out, but Brun charges back inside just as the interior explodes. As the fugitives depart, Miro and Talya make plans to begin peace talks with the meadow people. Guest cast: John Ireland as Brun, Ben Andrews as Miro, Peter Skinner, Jennifer Ashley. Writer: Howard Dimsdale. Director: Arnold Laven.

Up Above the World So High (airdate: Dec. 20, 1974). Walking along the beach, Virdon, Burke and Galen are shocked to see a man flying a hang glider. The glider lands and the travelers arrive and meet the builder, Leuric. They go to his home where they try to talk him out of his flying dreams. Despite the importance of his vision, it is simply too dangerous. Leuric won’t give up his obsession for flying, so the trio move him to a safer place to work. Meanwhile, the gorillas have found Leuric’s glider and take it back to the city. In the Council room a scientist named Carsta says that in time past, people did fly, which she convinces the Council to investigate. Leuric is later captured by Konag and set up in a workshop by Carsta with all the materials he will need to build a newer, better glider. It will then be test flown before the apes. Galen visits Carsta posing as an archaeologist looking for the flying monster he saw on the beach. Carsta takes an interest in Galen and tells him of their plans for Leuric. Elsewhere, Virdon and Burke realize that Leuric’s glider design needs improving, so they build him another one which they convince Galen to test fly. Galen tells Leuric that they have a new glider for him, but Leuric insists he will fly his own. To stall the man’s flight, Galen places a magnifying glass in the sunlight where the rays cause Leuric’s glider to catch fire. With the glider destroyed, Galen offers his helpers, Virdon and Burke, to aid Leuric in making another machine. Carsta agrees, so the men bring in their dismantled, successful glider for Leuric to assemble. Time is growing short now that Urko has ordered Konag to kill Leuric if he does not fly on the following day. Virdon, Burke and Galen locate fragmentation bombs, a type of bomb that was usually dropped from planes. Carsta, who is falling in love with Galen, tells him why she is so excited about Leuric’s flight tests. If successful, she will use the glider to swoop down and bomb Urko, Zaius and the council. With them eliminated, chimpanzees can begin their takeover. Discovering Carsta’s twisted plan, the men destroy the glider and break Leuric out of his workshop. Carsta is shocked to find Galen helping the men escape. The next day, Galen and Leuric successfully fly the repaired glider. The soldiers have orders to shoot them if they fly out of their sight. Galen and Leuric crash into the water and Carsta thinks they are dead and with them, the secret of flight. When the apes leave, Galen, the men, and Leuric swim to the shore. Leuric is overwhelmed with joy to think that his dreams of flight have come true. Guest cast: Frank Aletter as Leuric, Martin E. Brooks as Konag, Joanna Barnes as Carsia, Ron Stein, William Beckley as Council Orang. Writers: Shimon Wincelberg and Arthur Browne, Jr. Director: John Meredith Lucas.

Untold Tales Planet of the Apes

review by Paul Monroe

Untold tales: Just about every series aired on television has had a production team who bought scripts that were never filmed or shown. There are many reasons for this: the show was canceled before the script could be filmed; the story would cost too much to produce; changes in format made the script out-of-date, and so on. Sometimes the story just doesn’t ‘work’, but usually if it is bought the script will have some interesting aspects to it. In this monthly column we will explore stories that were never filmed or shown, and you will get you first chance to share a new adventure with characters you have enjoyed so much in the past.

Episode One (Undated first draft) written by Rod Serling for a proposed TV series. Review of story: Deep in space, Col. Allan Virdon and Dr. Stan Kovak [who became Burke in the televised series] record their final thoughts before entering hibernating sleep. Their mission: to find the missing astronauts Taylor, Thomas, LaFeVeer and Bengsten. Their journey will take nearly six years, but Virdon and Kovak will age only four weeks while in the frozen state. They close their eyelids and lose consciousness as the ship speeds silently along its course.

There is only silence until the craft's alarm sounds and an electronic voice announces: "Entering atmosphere. Controls will now be manually monitored." The freezing tube's hatches raise as
The Deception: Ron Harper as Alan Virdon, James Naughton as Peter Burke, Roddy McDowall as Galen.

The astronauts are automatically positioned in front of the main viewing screens. As Virdon and Kovak focus their eyesight, controls are lowered from the ceiling to within their reach. The screens change colors before finally focusing on a planet seen through high-strata clouds. The men smile and give each other a reassuring thumbs up signal.

Soon they have landed and depart the ship to begin their search for Taylor's crew. The air and pressure have tested satisfactorily to support human life, so they press on through the barren plain. Their hopes diminish as they find nothing but rocks, brush and gnarled trees. Virdon checks the compass and heads in the direction of the nearest water.

The men finally reach a lake and spot a large piece of metal washing up on the beach. They pull it in and identify it as part of a helium tank. Looking up the beach, they see several more pieces. All of them are badly rusted, but they can make out some faded printed numerals. These were part of Taylor's ship, proving that they are in the constellation Cassiopeia.

Kovak suggests that they, like Taylor's crew, have traveled through a time warp and returned not to some distant planet, but to Earth. He draws a diagram in the sand to explain his theory to Virdon, who is very skeptical, but does not dismiss the possibility. They continue walking up the beach, surveying the metal fragments.

That evening, Kovak monitors Virdon from the ship while the colonel continues to search in the dark. The sound of Virdon's voice over the radio awakens the dozing Kovak, who adjusts the screen to see Virdon carrying an electronic torch. Virdon starts to return to the ship, then stops abruptly, shocked. His torchlight has caught four, small makeshift wooden crosses marking four graves. On top of one of them is a battered helmet reading "Taylor".

The next day, the men have dug up the graves and laid out four skeletal remains. Kovak walks slowly from one to the next, trying to determine the cause of death. There are three men, two of which died from gunshot wounds, the other from a broken neck. The last skeleton, a woman, is very puzzling to Kovak. He tells Virdon that, crazy as it may seem, this female is not human, but simian. An ape.

Unknown to the astronauts, an ape has been observing them from a nearby hilltop.

The ape emerges and raises his hand, startling the men. Out of fear, Kovak instinctively pulls out his gun and fires. The ape clutches at his chest and tumbles down the hill, landing at Virdon and Kovak's feet. He is not dead, but badly wounded. The men wonder what sort of people would own such an animal for a pet. Returning to their dead comrades, they also ponder who would have buried them along with an ape, and if the female skeleton is an ape, where is the fourth member of Taylor's crew?

The men take the ape to the ship, where Kovak dresses his throat wound. Virdon believes that such a large ape must have belonged to a circus. He also is uneasy and wants to leave. The ape gets restless, so Kovak injects him with a sedative. Virdon looks into the ape's eyes and it tries to make a noise. Virdon is confused by his compassionate feelings for the beast and compares the situation to the pity King Kong earned as he toppled from the Empire State
Building after being slaughtered by the bi-planes.

The men leave the ape and walk into the corridor, where they spot movement in the trees outside. If it is Taylor's fourth crew member, they would hate to abandon him on this seemingly desolate planet. They decide to sit tight and wait.

That night, two spots from an unseen source light the ship. Inside, the men wash the screen and decide to jettison all unneeded articles and blast off in six hours. Kovak heads toward the lab to give the ape another injection, but Virdon suggests they just move him outside in the morning.

The next day, there are large piles of expendable items around the ship as the men ready all systems for launch. The ape is propped against a tree, aware, but in a glazed-eyed, weak condition. As Kovak passes, he kneels to check the ape's pulse. The animal grabs his arm and once again tries to make a noise. Failing, he raises a hand as if, it occurs to Kovak, in supplication.

As the men return to their readying tasks, the ape rises and stumbles toward the ship, his throat wound bleeding. A light rain begins to fall while he scrabbles "I can speak" on the ship's hull in blood. In weakness, he topples over into unconsciousness, not seeing the rain washing his message away.

When the rain stops, Virdon and Kovak set out to try and find the missing fourth astronaut. Tired and frustrated, they return to the ship unsuccessful. As they enter the clearing, the sight that meets their eyes makes them freeze. The ship's side entrance has been forced. Rushing inside, they head for the control room. They find it in a shambles. Control panels ripped out, wires torn and exposed, viewing screens smashed.

With his gun drawn, Virdon rushes back outside. Furious, he spots the ape holding a metal pipe and figures he was responsible for the ship's state. As he raises the gun to fire, the ape speaks the words "please wait". Dumbfounded, the two men listen as the ape, named Galen, explains that he did not wreck the ship, but tried to prevent the security police from doing it. He fought them, then ran away and hid.

Kovak believes Galen to be very valuable to be pursued by the police, but the ape explains to the men that on this planet, everyone civilized is an ape. For as long as the simian has kept records, the ape has advanced and man has been on the decline.

The three traveled to the Central City in search of supplies and equipment. Along the way, Galen points out the North Forest where the human tribes live in the wild. They are hunted for sport, sometimes captured, other times killed. He tells Virdon and Kovak how the arrival of Taylor's ship and crew of intelligent humans was a threat to the simian way of life. To protect the ape society, the ship's crew was executed along with Zia, a young ape who tried to help them escape. To their dismay, Galen tells them that the fourth crew member, although not buried with the others, is also dead.

Night has fallen as they reach the city. It is just slightly above the stone age in architecture. Unknown to them, Ursus, the gorilla army general, and his men are watching them. Suddenly, torches go on, lighting the entire square. All exits have been blocked by soldiers. As Ursus steps forward, the men reach for their weapons. They quickly change their minds about defending themselves as several bullets whiz by them, shattering a glass case.

The three are taken to the Council Chamber, where Ursus tries to convince the Speaker of the House and the officials present to execute Virdon and Kovak. Mr. Zendee, one of the onlookers, believes the men to represent more than just a security problem. Having spoken to Dr. Zaius, President of the Academy of Sciences, they know that these men are like those in Taylor's crew: thinking humans. Zendee intimates that the crew were killed by Ursus without the Council's permission. Ursus reacts to his allegations violently and pandemonium breaks out in the court.

An uneasy silence fills the room as Dr. Zaius enters. With permission from the House Speaker to address the council, Zaius points out that the deaths of Taylor's crew silenced forever a source of knowledge that, if used correctly, might have greatly benefitted simian society. Ursus counters with the argument that their superior knowledge might also have destroyed ape society, the rational he used when he had the first crew executed.

The debate goes back and forth. With the room ready to erupt again, Zaius requests that the Chairman adjourn the meeting and let he and Ursus talk in private. The room empties and after some time, Zaius makes Ursus promise not to kill the men or imprison Galen or any other apos who befriended the prisoners. If he goes back on his word, Zaius vows to make the knowledge of Taylor's ship public knowledge and personally testify that Ursus wants to execute these men without a fair trial.

Ursus makes the point that they are dealing with the potential of an entire race who, with the leadership of Virdon and Kovak, could bring the apes to their knees. They both agree to let the men and Galen go free as long as Virdon and Kovak return to the sky.

The next day, Zaius proceeds to the basement of the Academy to tell the men and Galen of their decision concerning them. Ursus, however, has other plans in mind.

The Academy basement is used to store historical writings and other artifacts from the past. Virdon and Kovak are led down the stairs to find Zaius alone at the table. He introduces himself and tells them that he, like Galen, is an ape who would desire peaceful coexistence with humans. Zaius warns the men that certain apos will want them dead and he brings their attention to a large book on the table.

Virdon and Kovak read the headline declaring a U.S.-Soviet-Chinese war. The book, a collection of New York Times issues from the 1990's, makes it clear to the apos how apes fear so much. This is Earth. Their Earth in the future, and a man-made war destroyed their world. If humans like themselves could re-educate man, the destruction may be repeated. This is why Taylor and his crew were killed. With what they have seen, Zaius tells them to take their ship and return to their own time, if they can.

Virdon, Kovak, Galen and Zaius travel to the ship, but find it blown to a million pieces. As they stand staring, shots ring out as gorillas converge on them. Zaius is hit, but not fatally. The men and Galen run for the safety of the forest with two apos on horseback in pursuit. Virdon knocks one ape off his horse with a rock, who falls on the other gorilla and knocks him off his horse. Together, Virdon and Kovak overpower the apos and they and Galen gallop off on the stolen horses. Zaius is just getting to his feet when Ursus arrives on the scene. The infuriated general vows to rid the planet of the renegades no matter what the cost.

That night the trio arrive at a campfire surrounded by humans dressed in primitive clothing. They seem particularly nervous about seeing Galen. A man named Dempsey approaches them and Virdon says they need supplies and protection.

Kovak tries to explain to the primitives that man hasn't always been in such an oppressed state. Agreeing, Dempsey takes the three to a cave. In the light of the torch, they can make out the body of an ancient, twentieth-century car. To the tribe, it represents the destruction that man's technology brought. They let the fugitives spend the night, but want no part in their mission to re-educate mankind.

Back in the city, Zaius is before the Council, who gives him orders not to help the humans nor impede Ursus from apprehending the renegades. Zaius, upholding his convictions, makes no promises and is, therefore, taken into custody. He warns Ursus and the Council to co-exist with man or he may one day rise again and reclaim the planet.

Meanwhile, Virdon, Kovak and Galen are trekking across the plains that stretch to the distant mountain ranges. Kovak stumbles from the lack of shoes, but Galen helps him up and offers him his own shoes. The three continue on, wondering what awaits them.

**Episode Two** (Undated first draft) written by Rod Serling for a proposed TV series. **Review of story:** The gorilla army is readying itself to pursue the astronauts Allan Virdon and Dr. Stan Kovak and their chimpanzee companion Galen. Ursus' fifteen-year-old son,
Zonda, is along for his first real military maneuver with his father. He amused the soldiers by pretending to shoot at invisible humans. The sergeant compliments the general on the military-mindedness of his son, but Ursus does not appreciate the flattery; his son can be praised when he earns it.

As Ursus gives the order to move out, Dr. Zaius, the orangutan President of the Academy of Sciences, approaches. In contrast to the sergeant’s comments, Zaius is disgusted to see Zonda following in his father’s military path. He feels that too much fuss is being made to apprehend two humans and one ape. He wishes sanctuary for the runaways.

Meanwhile, Virdon, Kovak and Galen are pondering the forbidden area beyond the river. According to legend, a deadly species of ape killers is said to roam the area. Suddenly, a rain of bullets strike all around them. They run down the hill with apes pursuing them. The chase takes them up and down more hills, through forests and ponds, ending at the mouth of a pass between two mountains.

They start up with Zonda and the gorilla pack right behind them. Ursus orders the soldiers to halt and calls to his son to come back. Before he can act, Virdon throws a large rock at Zonda, striking him in the side of the head. The young ape falls wounded to the ground.

Ursus advances, but from nowhere, arrows fly towards him. Some strike the ground, others wound several soldiers. The army retreats, firing blindly in the direction of the unseen archers. They form a skirmish line behind a row of trees where they decide to stay until nightfall. The sergeant reminds Ursus of the danger his son is in, but the general will not change his decision.

Up on the ridge, the trio wonders who saved them, but are thankful for the help. They decide to camp on the ridge for the night. They hear rocks falling and turn to see Zonda coming toward them, his head bleeding. Virdon picks up a rock to finish him off, but Galen protests and explains who Zonda is. Kovak examines his head wounds. There are tiny tears on his cheeks. Kovak is torn between helping him as a physician and killing him as a man running from the apes. Galen convinces the men to carry Zonda up to their camp on the ridge. He starts a fire while Kovak tends to Zonda’s wounds.

Later, Galen talks with Zonda and tells him that Kovak, a man, saved his life. Being Ursus’ son, Zonda feels about man just as his father does. He offers to tell his father how cooperative Galen was if they let him go, but to return to life in prison instead of being executed doesn’t seem like much of a choice to Galen.

From a distance, they hear Virdon calling for them to come and see what he has found. When they arrive, they see an old, bent lamp post standing next to steps leading into the ground. They have found what is left of a subway station entrance.

They descend the ancient steps to discover wrecked tracks, broken wall tiles, and old posters from their time. From what they can see, this was in New York City, but the wars and span of time have changed the topography.

They are shocked to see a single lit bulb hanging on the end of a wire. In the distance, they can hear the hum of what sounds like a generator. Losing themselves in thought, they fantasize about taking the next train to the beach.

Suddenly, more bullets come on, flooding the platform with light. They watch as a train approaches them on the track with a human in the operator’s chair. They now notice many humans standing along the station walls. Many of them are carrying bows.

The man in the train motions for them to enter the car. Inside, the stranger is seated behind a table. The crowds on the platform press around the train. Virdon and Kovak, assuming they are the ones who rescued them from Urko’s soldiers, thank them. After a long silence, the man, named Dempsey, explains that their gas powered generator supplies them with light and air.

Dempsey finds it interesting that the men run from the apes while having a chimpanzee companion. Virdon and Kovak introduce themselves and explain their situation. An onlooker from the crowd whispers to Dempsey that another ape was seen with the trio.

Kovak tells them about Zonda, which brings an uneasy murmur from the crowd pressing around the train.

Dempsey makes it clear that, to them, apes are animals. When Kovak questions their animal-like underground existence, Dempsey admits that they live below the surface not out of choice, but only because the apes outnumber them. However, they are educating themselves with books and artifacts they keep uncovering. The generator was one such preserved artifact which they learned how to operate.

Another man comes out of the crowd to tell Dempsey that Galen and Zonda have been captured. They will be executed and Virdon and Kovak are free to go. A group of humans come down the subway stairs carrying Galen and Zonda tied to poles. To save them, Virdon challenges Dempsey and the others to prove how civilized they are by giving the apes a fair trial.

Everyone files into a decrepit library for the trial. Dempsey as the judge sits at a table, the jury sits on benches. A man named Fallon acts as the prosecutor, Virdon represents Galen and Zonda’s defense. Virdon questions how fair the trial will be and Dempsey states, much to Virdon’s concern, that the accused will get all the justice that they deserve.

Virdon goes to get Galen and Zonda from their cell. He finds Kovak re-dressing Zonda’s head wounds. Virdon tells them that a trial will buy them time. He hopes Dempsey and the others will remember how to be merciful.

Once the trial commences, Fallon charges Galen and Zonda with murder, kidnapping, enforced servitude, and destruction of property. In other words, being an ape. Virdon states that Galen has taken no part in any of these activities and Zonda is underage. It is also wrong to condemn someone for an attitude he has held from birth. Such is the case with Zonda. Being an ape and having been raised by Ursus, he naturally hates humans, but that is all he has ever been taught.

Virdon also states, in Zonda’s defense, that he only follows orders when he tries to kill humans. Dempsey mentions that the twentieth century Nuremberg Nazi trials did condemn Hitler’s soldiers even though they were only following orders, also. The crowd gets restless for the apes’ deaths. Virdon appeals to the crowd, but to no avail.

Fallon states in his closing argument that the apes are a clear threat to them and should die. The crowd stamp their feet and cheer in approval.

Finally, Galen rises and asks permission to speak, to which Dempsey nods approval. He admits that if he and Zonda are in fact being tried for being apes and having the attitudes of ape society, for that they have no defense. Galen asks the court to put him to death and let Zonda go. The crowd, now silent, just stares. Dempsey hangs his head.

After some time of silence, Kovak tells the court that somewhere in the library is a book from their time by a man named William Shakespeare called The Merchant of Venice. He quotes a passage that speaks about the rewards of those who show mercy to others, despite their origin.

In the gorilla camp, replacement soldiers have just arrived when Zonda appears on the ridge and starts down toward the camp. Ursus asks if it is a trick, but Zonda, glancing over his shoulder at Dempsey, Virdon, Kovak and Galen says no.

On the ridge, Kovak tells Dempsey and the other humans that today they planted a seed which may, in time, grow towards ape and human equality. Then he, Virdon and Galen set off on their way. Below in the camp, the sergeant asks for the order to open fire on the humans, but Ursus tells the soldiers to pack up for the trip home. As they leave, Zonda and Dempsey raise their hands and bid each other goodbye.

A Fallen God (dated March 2, 1973) written by Anthony Lawrence for the CBS series. Review of story: Astronauts Allan Virdon, Dr. Stan Kovak and their chimpanzee companion Galen are making
their way across the barren area known as the Forbidden Zone. According to Virdon’s star sightings, they are somewhere near what was Northern Arizona. The three come over a ridge to the sight of a sleepy little town, very rural American looking, circa 1900. They can’t spot any inhabitants, but Galen knows the town is occupied by apes.

Knowing he can walk in town safely, Galen goes down to see if the town can offer them any help. After some time, Virdon and Kovak get restless and sneak into town. They finally spot some signs of life as the screen door of a house swings open, and an elderly ape woman in a housedress dumps some wash water off the back porch, and goes back inside. Now they know which side inhabits the town.

Meanwhile, Galen has reached the town square, which is filled with apes listening to another of their kind named Syrinx. Perched on a small platform, he is dressed similarly to the circuit-riding preachers of the early frontier, black hat and frock coat, white collar. The crowd lends intently as Syrinx speaks out against humans with fire and brimstone fanaticism.

He believes God has sent him to this town to help root out evil. His loud cries cause two nearby horses to bolt, revealing Virdon and Kovak, who have been listening. Thinking quickly, Galen fabricates the story that he is a veterinarian who has come to town to raise money by selling his books and that the men are servants of his, passed on to him by his father.

Syrinx is suspicious, but before he can question Galen much, an ape farmer named Telemon approaches with his son, Dardon, and daughter, Delphia. Dardon begs his father to buy the men to work the farm, so Telemon makes Galen an offer, but the chimp refuses since they belonged to his father. Throughout the conversation, Virdon and Kovak try to act dumb.

Syrinx cannot see why Galen would not want to sell the men, making him all the more suspicious. He opens his coat to reveal to Galen the handle of a revolver, convincing him to sell his slaves. Galen whispers to Virdon and Kovak to go along for now and meet him on the ridge that night.

Later that day, the men are on the farm learning their chores. Telemon is very pleased with their intelligence and quick learning.

That night, the men sneak out of the barn to escape. Passing the house, they see the family kneeling around an altar upon which sets a radio transmitter. When the apes retire for the night, the men sneak in to get a better look at the unit and find out if ape or human hands built it. Virdon identifies the unit as very similar to a VTUM. The buttons and dials are obviously too small to have been designed by an ape, so they figure it must be of human origin.

Virdon begins to open the back to check the interior condition when Telemon enters carrying a gun. Kovak quickly jumps through the window, but Virdon is shot by the enraged farmer. Exhausted from running, Kovak meets Galen on the ridge with news about Virdon. Galen tells Kovak about the rumors of other humans living in the nearby hills. Hoping to find help, Kovak heads off to see if the rumors are true while Galen heads toward town to check on Virdon’s condition. As they part company, they are unaware that Syrinx has been watching them.

In the farmhouse, Telemon explains to Galen that he was furious at the sight of Virdon touching their object of worship and lost his head when he shot. Going into the altar room, Telemon explains that they found the device buried in a field. They reasoned it was made by a superior race, perhaps God himself, so they named it the God-thing. Virdon was only wounded and is being tended by Dardon in the barn.

Suddenly, Syrinx enters unannounced. He questions Virdon’s wounds and tells them of the stories about evil humans who can talk. As an ape of the cloth, he vows to expose and destroy any such humans along with, gazing directly at Galen, any sympathizers.

In the barn, Dardon has named Virdon Thura. Galen enters and asks Dardon to get him some water. When he leaves, Virdon tells Galen his plan to repair the radio. It isn’t too old and the humans who built it may have left it so any other speaking humans could contact them.

Galen is concerned about Virdon working with the radio since Telemon’s family worships it, but Virdon promises not to hurt it. He draws pictures of the tools he will need to repair the radio and sends Galen to town to get them. Unknown to them, Delphia has been listening at the barn door.

In the hills, Kovak discovers a deserted, smoldering campfire. Hearing some twigs snap, Kovak calls out and a group of primitive-looking men emerge from the brush. These men obviously did not build the radio, but they are able to help rescue Virdon. Their leader’s name is Gorn. Kovak meets with skepticism when he tries to make them understand that he is from another time.

That night, Virdon again sneaks into the altar room and removes the radio’s faceplate. He quickly discovers a wiring problem. Hearing someone coming, Virdon quickly assembles the radio and hides. Dardon enters and notices that the God-thing has been tampered with. Virdon comes out of hiding and asks Dardon for his help. The boy is surprised and a little scared at the sound of Virdon’s voice. He tries to explain to Dardon what the radio is and can do, but the ape backs toward the door. Telemon enters and questions Dardon, but the boy, with a reassuring glance at Virdon, covers for them.

At the store in town, Delphia approaches Galen and says that she knows Virdon can speak. She overhears them talking in the barn. Galen tries to explain to her why, as an ape, he stays with the men. It has to do with upholding what is right rather than clinging to tired, traditional loyalties. Delphia understands and promises to help in any way she can.

Like a bad omen, Syrinx shows up and questions what a veterinarian would want with such tools. His questions and the direction his comments are leading make Galen feel that he knows about the God-thing. However, Galen plays dumb.

In the barn, Virdon tries to explain to Dardon that he comes from a time when men ruled the world and built great cities and could fly. His problem was that he flew too fast, faster than normal, and ended up here. The boy finds it all unbelievable, but somehow he knows Virdon speaks the truth.

Galen and Delphi are en route to the farm on the wagon when Galen stops the horses and instructs the girl to return with the tools to Virdon while he searches for Kovak. Galen meets up with Kovak and the hill people marching on the farm to rescue Virdon. Galen tries to explain that Telemon didn’t mean to hurt Virdon, but Kovak, in his anger, gives Galen twenty minutes to get Virdon out safely before they attack the farm and take him.

In the altar room, Virdon and Dardon continue working on the radio. They need to replace some wire, so Dardon snips a piece from the garden fence. As he heads back toward the house, Syrinx appears and questions his wife. Dardon tries to evade his prying, but the holy man forces him inside. Once in the altar room, Syrinx goes crazy at the sight of the radio. He tries to smash it, but Virdon stops him.

Telemon and Delphia enter and Virdon, knowing he can pretend no longer, admits that he can speak. Syrinx calls him and the God-thing evil and, using his silver-edged tongue, almost convinces Telemon to kill the man. Virdon counters with the fact that machines were made to better people, not to destroy them. He asks only for the chance to prove himself by repairing the radio and contacting someone, if he can. Hesitantly, Telemon agrees.

Suddenly, Galen rushes in and tells everyone to get out before Kovak and the hill people attack, but Virdon is too close to getting the radio operational. He clicks the radio on and the room fills with the sound of crackles and static. To everyone’s amazement, they watch as Virdon slowly turns the dial and calls for anyone out there to answer.

While everyone is engrossed, Syrinx grabs Telemon’s gun and is about to shoot Virdon when a distant, weak voice comes over the air and identifies himself as W-CITY. Frantic, Virdon tries to answer. Syrinx says it is the voice of the evil one. Telemon believes it to be God’s voice.
Planet of the Apes: Booth Coleman as Zaius, Roddy McDowall as Galen, Mark Leonard (Spock's father Sarck in Star Trek) as Urko.

The unknown voice calls again just as the humans attack. In the confusion, Syrinx rushes onto the porch and is gunned down by Gorn. The humans enter the house and wildly begin smashing everything in sight. Kovak, surprised by their violence, begins to regret his bringing them to the house.

Gorn enters the altar room and struggles with Virdon, but another of the tribe smashes the radio to pieces. Enraged, Virdon sends him crashing to the wall. Gorn picks up Teleman's gun and aims it at the family, but Virdon stops him and drives all the hill people out of the house.

Later, Galen, Virdon and Kovak prepare to leave the farm. Virdon believes that the voice came from a city of humans and apes living together and he wants to find it. Dardon is sad to see them go, but Virdon promises that if they find the city, they'll come back and bring him there. As they walk away, Virdon glances over his shoulder to see Dardon on the porch trying to repair the radio.

Virdon thinks the apes may do harm to the woman and starts to pursue them, but the sight of a gorilla soldier on horseback forces them to hide again. Once he is out of sight, they enter the grass where they saw the woman and chimps disappear.

Soon they find a trap door, cleverly camouflaged with grass and weeds making it nearly undetectable to the eye. As they move around the door, a husky man emerges from the brush and places a knife at Kovak's throat. Another man, Grayson, appears and holds Galen and Virdon at gunpoint. Without saying a word, Grayson lifts the trap door and leads the whole group down a set of stairs. The door closes just as another gorilla patrol passes by.

Once inside, they see the woman, Katrin, the chimps, Aro and Manus, and two more men, Black and Decker, and a chimpanzee woman, Lora, whom Galen recognizes from school. Virdon, Kovak and Galen concoct the story that they are on a research project to survey local reactions to the new human control laws.

Lora introduces themselves as a chapter of the UFF, United Freedom Force, which supports peaceful ape and human co-existence. General Ursus banned the organization, forcing them to become an underground society.

Grayson is worried that the strangers they captured are spies and decides to hold them until the arrival of Kemmer, a husky gorilla member of the UFF. This underground location is just one of many meeting places. The UFF headquarters is described by Grayson as being in an ancient building, from the time before the war, with pyramids and domed buildings surrounding it. With a feeling of recognition, Virdon throws a quick glance Kovak's way, but says nothing.
Outside, soldiers are chasing Kemmer. Before ducking into the tall grass, Kemmer shoots and kills one soldier. The other soldiers angrily raze the village looking for Kemmer. He watches as a gorilla on horseback rides over the trap door. Curious about the dull thud from underfoot, the gorillas discover the trap door.

Inside, the sounds of shouts and screams from the village makes everyone realize that something is wrong. Katrin is especially worried because it is her village. Everyone heads for another trap door. When they open it, to everyone’s surprise, Kemmer falls in. To buy them some time, Kemmer throws a grenade into the corridor. The stairway is taken out, slowing the approaching gorillas.

Desperate, Grayson decides that to hold Lora hostage may convince her father, Senator Sallus, to retract some of the anti-human laws recently passed. Lora refuses, but Grayson and Kemmer hold her. Galen tries to free the girl, but Grayson and Kemmer take Lora through the escape door and slam it behind them. A moment later it opens and gorillas pour in and seize them.

Soon, Virdon, Kovak and Galen are standing with Aro and Black before Ursus, Zaius, and the Council. Sallus interrupts the interrogation with a communiqué from the UFF stating that Lora will die if any more anti-human reprisals are passed.

Lying, Virdon tells the council that they were working with the UFF and if they will let them go to the headquarters, they will return Lora to her father and mother. Ursus agrees, but to avoid deceit, only Virdon and Galen will be released. The others will be executed if Lora has not been returned within forty-eight hours.

Leaving the city, Galen is glad they’re free, but doesn’t have a clue to how they’ll find the UFF headquarters. Virdon reassures him by saying he recognized Grayson’s description of the headquarters. It used to be the main NASA research center and, if land masses aren’t drastically shifted, he knows where it is.

Back in Kovak’s jail cell, Senator Sallus and his wife Clia visit him. Kovak tells them that the UFF won’t hurt Lora if the Senator will relax the anti-human regulations, but Sallus refuses, even with his daughter’s life at stake.

Galen and Virdon reach the blasted zone and spot the buildings over a rise. As they ride down towards the complex, two small groups of UFF members appear and flank them in silence. Virdon looks at Galen with an “I told you so” look.

They are taken to the UFF conference room, where Grayson, Katrin and Kemmer are surprised they could find them. Galen demands to see Lora. She enters the room, clearly not a prisoner, which confuses Virdon and Galen. Lora now realizes that these drastic kidnapping measures are necessary to obtain the group’s cause. Unfortunately, they regret the fact that Aro and Black are in custody, but sacrifices have to be made.

Grayson takes Virdon on a tour while Lora convinces Galen that she is sincere in her actions. She feels he would be very useful in the UFF. The looks they exchange speak of deep emotions between them. Grayson walks in on them and wants a new ransom message sent.

In the Ape City council chamber, the note arrives. The UFF demands two dozen rifles, supplies and a safe passage out of the area or Lora will be killed. Urko is enraged. Sallus is desperate. Urko insists on a demonstration of power to quiet the UFF. One of the hostages will be executed. Reluctantly, Zaius agrees.

Meanwhile, Clia visits Kovak in his cell. She clearly feels sorry for him. He convinces her to ask the Senator to stop the execution. The warden interrupts them with the news that Kovak is to be moved to the execution cell.

In the town square, a crier announces that a human will be executed the following morning. All humans are ordered to be present.

Back in the UFF store room, Virdon works on prying open a metal casing and finds a flare-mouthed pistol inside. Grayson is fascinated. Virdon is unsure of exactly how to operate it since it was developed after his time. With all kinds of power visions racing through his head, Grayson asks Virdon to make it operational. He also wants Virdon to join the UFF as a technical expert. Virdon is less than flattered by the offer, but agrees to consider it.

The next morning, Black is led to a chopping block in the square before Ursus, Zaius, Sallus and the townspeople. Shouts of “Freedom Now!” can be heard from the crowd. As Kovak watches from his cell window, Black is killed.

Meanwhile, Katrin tells Virdon she wants the laser destroyed. Her husband was killed by Ursus’ soldiers and she wants to finally make peace. They too have strong feelings for each other. Galen and Lora interrupt them in an embrace.

Suddenly, Grayson bursts in with the news of Black’s execution. Enraged, Grayson and Kemmer seize Lora to execute her in answer to the deadly game Ursus has started.

Galen and Lora are locked in the store room while Virdon and Katrin plan their escape. Katrin assures him that her people will help. Unknown to them, Kemmer has been listening and sneaks off to tell Grayson of the conspiracy while Virdon and Katrin study a map of the catacombs.

In the Council chamber, Ursus, Zaius, Sallus, and Clia are discussing their options. Anxious to free their daughter, Sallus asks Zaius to open a dialogue with the UFF in the hopes of reaching an agreement. Zaius argues that it would only cause more violence among the apes. Ursus decides, in light of Virdon and Galen’s assumed failure at freeing Lora, that Kovak will be executed as further warning that radical activists groups cannot push the council around.

In the UFF upper corridor, several of Katrin’s men head to the kitchen to start a fire as a diversion to the escape. Virdon heads to the workroom to fetch the laser, but he finds Grayson holding it with armed men surrounding him. Thinking quickly, Virdon slashes at the cloud of white dust.

He reaches the store room just as Katrin and the others smash in the door with a table. Before they can get away, Grayson and the others arrive. Grayson pushes the laser’s firing stud and it begins to whine piercingly. Virdon and the others hit the floor. Kemmer throws the laser in the store room. It blows, killing them instantly.

Virdon, Galen and Lora return to Ape City and stop Kovak’s execution. Keeping their word, Zaius agrees to let them go free. Ursus is enraged, but remains in control of himself. He makes it clear to Virdon, however, that once they leave, their promise is fulfilled - and done. He will do whatever he can to hunt down and kill him, Kovak and Galen.

Galen finds it hard to say good-bye to Lora. She says that Katrin left her secret directions to their new location. With a wink to Galen, she says she wouldn’t want her parents to know this, but she may join Katrin later. The three ride off to continue their search for intelligent humans.

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**Return to Return to the Planet of the Apes**

**article by Paul Monroe**

**Return to the Planet of the Apes?** Yes, this short-lived animated series showed us the monkey planet as no previous trips had before. The five *Apes* films as well as the brief T.V. series (1974-75) introduced us to the characters and concepts of the *Apes* universe. *Return* left intact many of the “knowns” while presenting an alternate, upgraded ape culture complete with automobiles, airplanes and movie theaters. The series follows the adventures of three twentieth-century astronauts, Bill Hudson, Jeff Carter and Judy Franklin, whose space capsule *Venturer* penetrates a time warp, hurling them from present day 1975 to the Earth year A.D. 3979. They discover the terrible secret of the planet, encounter Ape City, locate a tribe of primitive humans and discover super-intelligent mutants living underground. Each episode’s theme was
Return to the Planet of the Apes (left to right): Nova, Bill Hudson, Cornelius; (background) General Urko.
In retrospect, Return to the Planet of the Apes did, despite its flaws, keep intact the basic ideas and characterizations already established as part of the Apes universe, thus it stands as a worthy part of a unique science fiction phenomena that touched all entertainment mediums.

A complete review of all Return to the Planet of the Apes episodes appeared in Epic-log #28 (see backissue list for ordering instructions).

Editorial

(continued from page 3)

Although I’m determined to keep Epic-log and Journal going, it is no longer acceptable to continue taking these losses, let alone having to work for nothing. Months ago I had asked our readers to help increase circulation, and although I received many letters complimenting the magazines (thank you!), sales have continued to drop. Taking into account the current state of the U.S. economy and facing the fact that many business owners are going through rough times, I suppose our declining sales can be blamed on this. Assuming this to be true, we will have to tough it out—just like Sears, General Motors, IBM, etc.—until when the American public stops being incredibly conservative—assuming we can survive that long. Over the past year we have seen a lot of people put out of work when their employers went under for lack of sales, then those people didn’t have the income to buy what they normally would, putting other people out of work, etc. It’s a vicious cycle that the public doesn’t seem to notice, one that ultimately hurts many people.

In the long run it doesn’t really matter why the American public has become hesitant to spend money. The net result is, no matter what the reason, those of us who depend on an income from selling goods or merchandise are simply going to have to tough it out until things return to normal. What this means for Epic-log is to choose one of several alternatives: go out of business (we have no intention of doing this), increase sales (we have been attempting this for two years but seem to have failed), or cut expenses. Since the first two are unacceptable or seemingly impossible, that leaves the last choice: reduce costs. Obviously there are no salaries to cut (I wish there was!), so we have had to reduce printing costs by taking out 16 to 32 pages from each issue and eliminating the rear color photo. None of these changes were willingly made, but were forced on us when it became obvious we could not financially survive without reducing expenses. If sales continue to drop we will cut more pages, go to lighter paper on the cover, and economy paper on the inside.

But things aren’t as bleak as they seem. Each issue will have the same number of articles (actually, more than was previously planned on) and each will be just as long, but space will be saved by using smaller size print and including less or smaller photos. We are hoping that the elimination of Special and including more shows per issue in Epic-log will help sales, but only time will tell.

I’ve been really happy with Epic-log over the past year since we switched printers, and with nearly fifty issues completed it seems like we’ve come a long way. For that reason, and because of the time, work and money that has been invested to keep the magazines going, I must admit to being disappointed that so many readers have fallen by the wayside and failed to support us for whatever reasons. Although everyone on the staff greatly appreciates all of our customers—even the purchase of a single issue helps in these tough times—we do hope that perhaps some of our former readers will return to the fold and that our current readers will continue to support us in the future. Epic-log is the only magazine of its kind and it extremely unlikely anyone will ever try to duplicate it, so if we fail for lack of support from our readers, it will be a great loss for everyone involved.

- Bill Anchors

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