

APE CHRONICLES

#47



APE CHRONICLES

International PLANET OF THE APES Fan Club

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"PARTY OF THE APES"

by Jeff Krueger

It was February 2009, the month of Planet of the Apes' 41st anniversary, and word spread among the Ape intimates that Apemania was throwing a "Planet of the Apes" bash. Apemania is the company founded by Brian Penikas that became the licensed authority on all things POTA style. In addition to Apewear/memorabilia for the public, they've become known for their professional "ape-appearances" at gatherings, on TV and even in multiple countries. If they were throwing a party, R. S. V. Me there!

I arrived where scuttlebutt said was the location for the event and found it was actually another day at the office for Apemania. It wasn't their own party, it was a gig. It was actually a birthday party for Michelle, a long delayed Ape mitzvah. Actually, an Ape mitzvah is traditionally a coming of age for male fans of the "Planet of the Apes" saga, but in the 21st Century the rules are changing. From what I understand Michelle had wanted an Ursus birthday cake when she was a child. But because she was a girl, she had to settle for a Zira cake. Such medieval barbarism could not stand forever, so at this affair Michelle was finally getting her Ursus cake (and could eat it too).

That's all well and good but was an embarrassing situation for me and the other covert Apesters who had slinked in to take the temperature of the situation. We didn't know it was

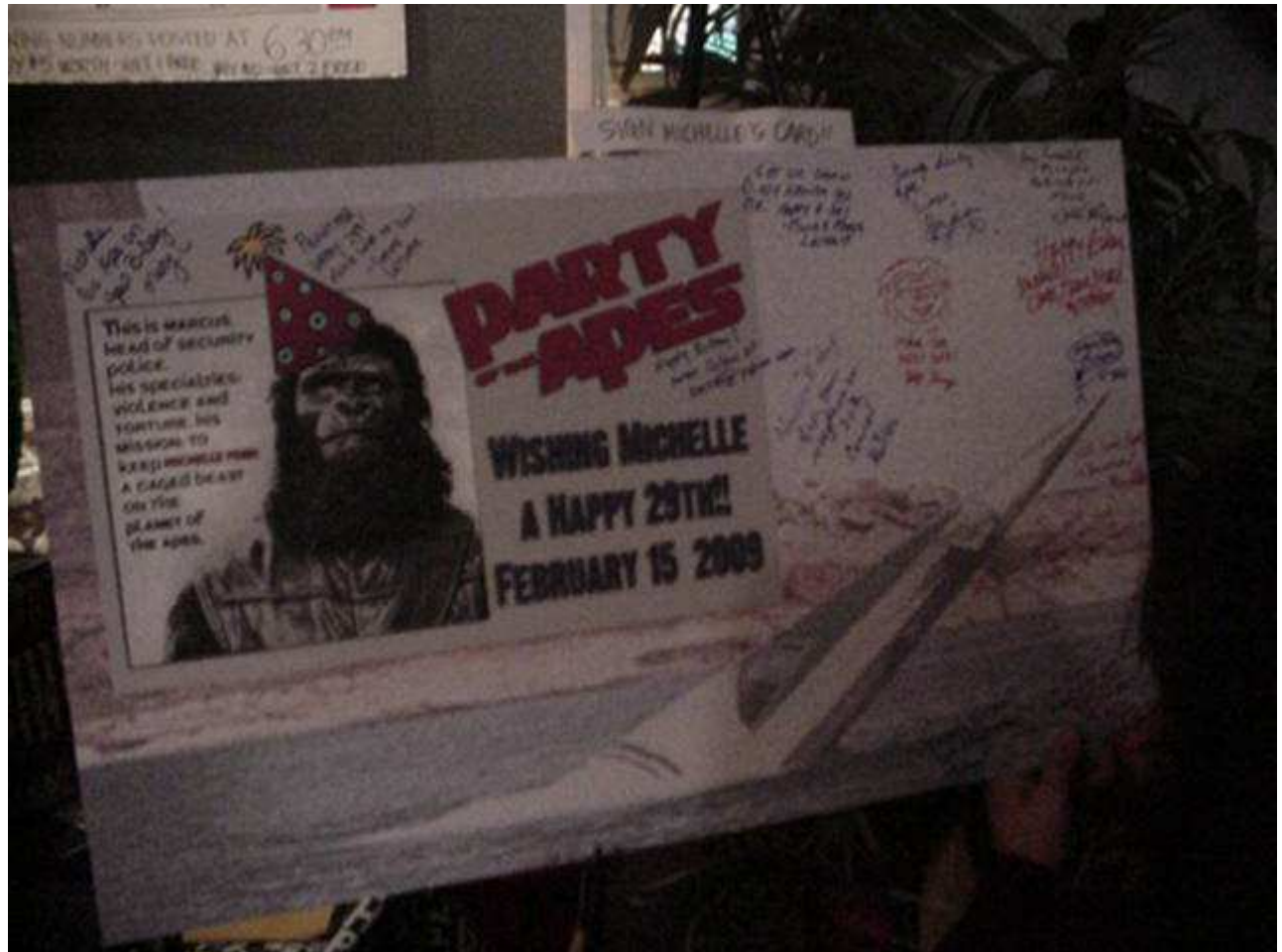
a private affair. We felt like party crashers but made the best of it.

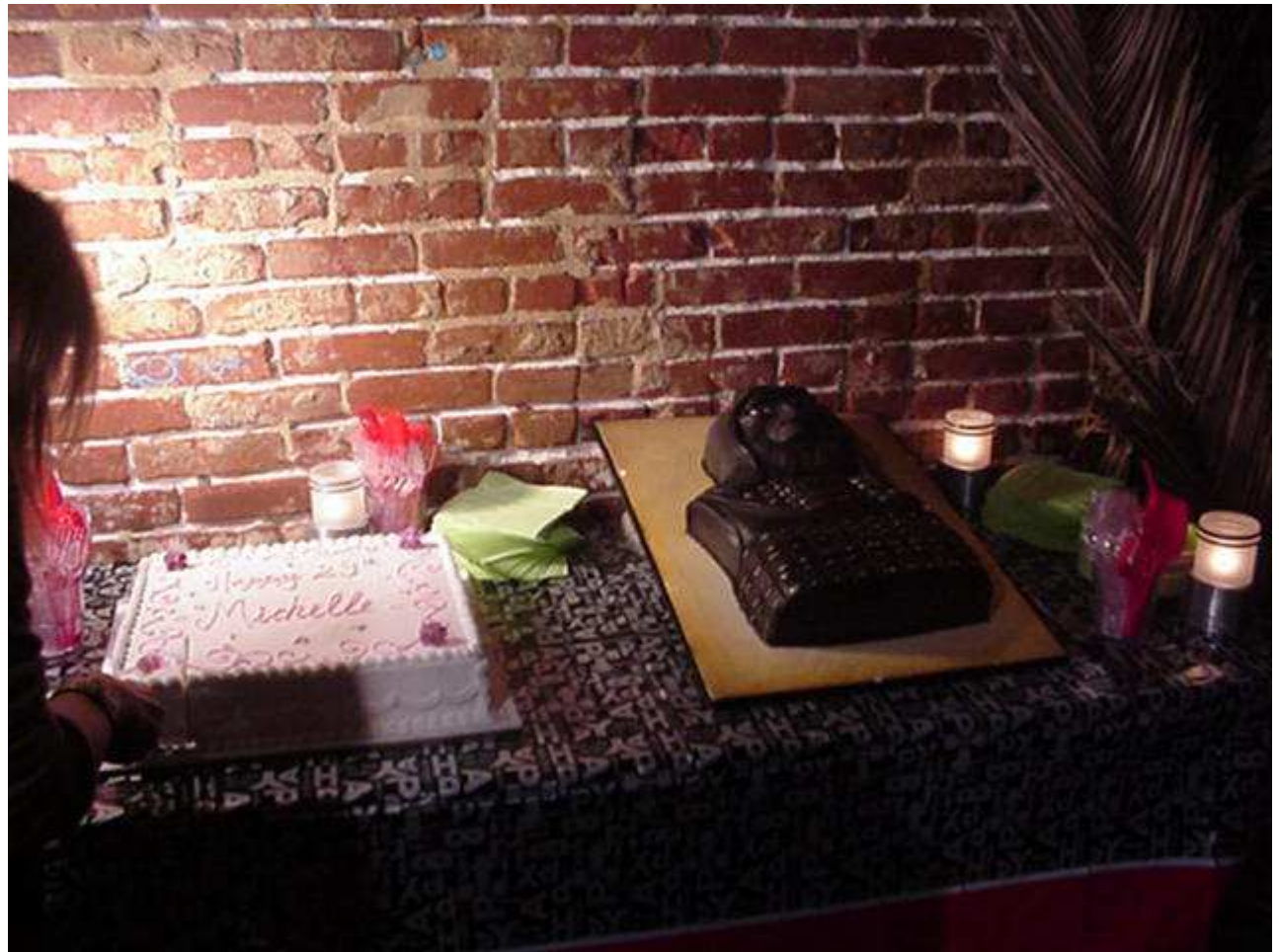
Besides the better late than never Ursus cake, the event included a photo op with the apes and an official "Damn you all to hell!" backdrop of the Statue of Liberty and Taylor's ship. Apemania had a skeleton crew of Cornelius (Duke Cullen), Dr. Zauis (Laird Macintosh) and, of course, Ursus (Brian Penikas, his first time as an ape in 6 years). It was perhaps a bit skimpy for veteran Apemania watchers but the crowd loved it. To round out the night, there was also a raffle for various POTA DVDs, including a box set of the new Blu-rays (I didn't win; what else is new?).

The locale was great for a movie-themed party, the Cinespace restaurant and night club on Hollywood Blvd. and Ivar Ave. (just down the street from where I used to live). Besides the usual attributes of such a place, the original "Planet of the Apes" was screening in two locations (though it was a home theater setup, not an actual print). I was told the Cinescape was popular with folks like movie director Kevin Smith.

All in all, a groovy little gathering but with plenty of time to catch up with come old friends, Eric Greene and Brian Penikas.

PARTY OF THE APES - PHOTOS from Jeff Krueger







Small white card with text, partially obscured.













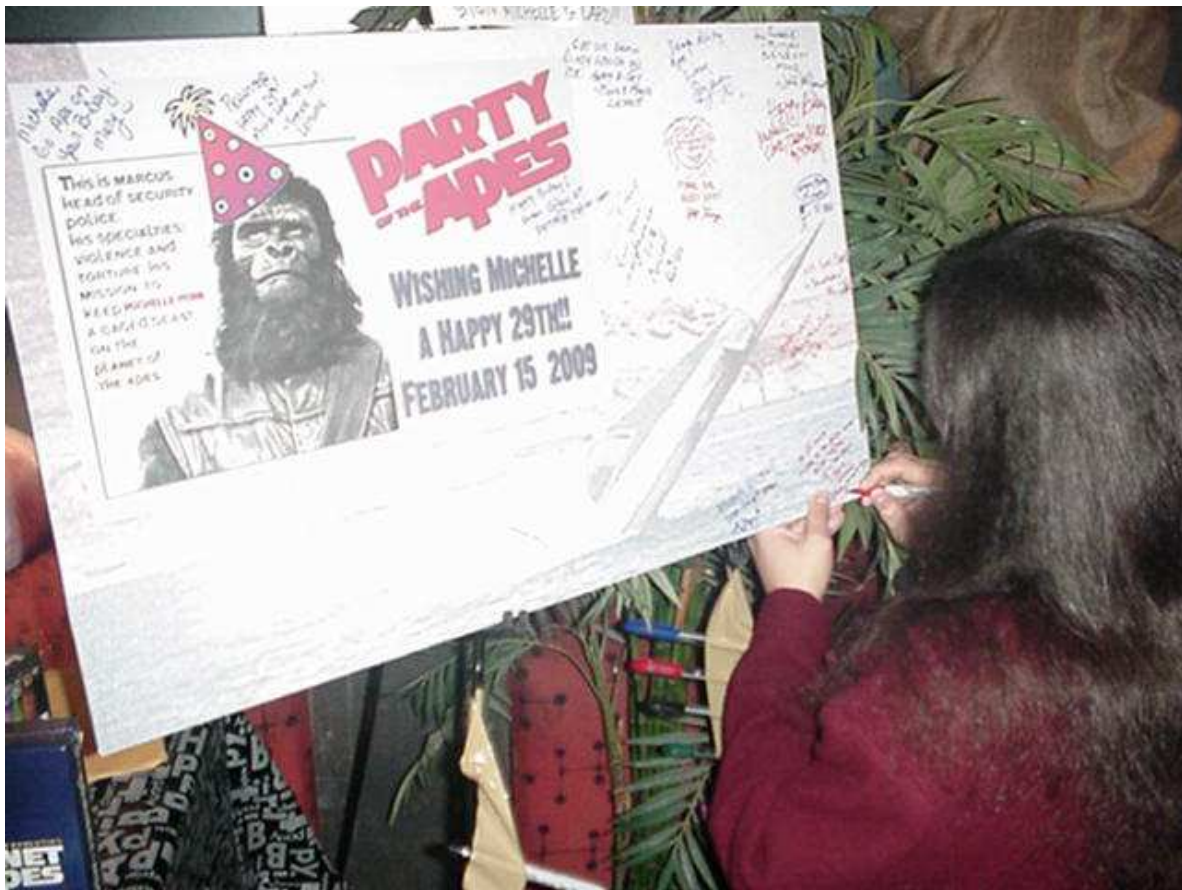




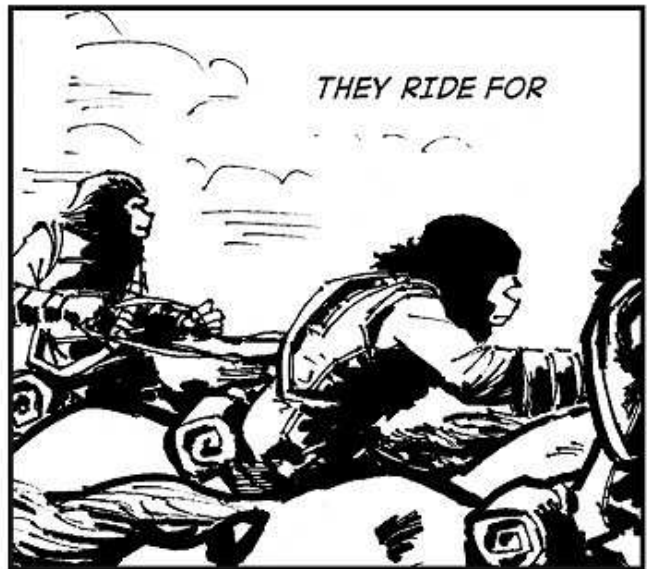














Beware the beast HATE,
for this is the Devil's pawn.

Dividing God's primates, it desires that
we kill for sport or lust or greed.
Yea, we will never murder our brother,
for we shall share our brother's land.
Let us breed in great numbers,
apes and humans together in peace,
for hate did make a desert
of our home and yours



Shun hate; drive it back into its lair,
for it is the harbinger of death.

**BURN THIS
THING DOCTOR
MILO...**



**CERTAINLY
DOCTOR
ZAIUS!**

FIN?

RICARDO MONTALBAN

BIOGRAPHY

www.imdb.com
www.wikipedia.org

Ricardo Gonzalo Pedro Montalbán y Merino (November 25, 1920 – January 14, 2009) was a Mexican-born American radio, television, theatre and film actor. He had a career spanning seven decades (motion pictures from 1943 to 2006) and multiple notable roles. During the mid-to-late 1970s, he was the spokesperson in automobile advertisements for the Chrysler Cordoba (in which he famously extolled the "soft Corinthian leather" used for its interior). From 1977 to 1984 he starred as Mr. Roarke in the television series *Fantasy Island*. He also played Khan Noonien Singh in both the 1967 episode "Space Seed" of the first season of the original *Star Trek* series, and the 1982 film *Star Trek II: The Wrath of Khan*. He won an Emmy Award in 1978, and a Lifetime Achievement Award from the Screen Actors Guild in 1993. Into his 80s, he continued to perform, often providing voices for animated films and commercials.

Montalbán was born in Mexico City, but grew up in the city of Torreon, the son of Castilian Spanish émigrés Ricarda Merino and Jenaro Montalbán, a store manager. He had a sister, Carmen, and two brothers, Pedro and the actor Carlos Montalbán. As a teenager, Ricardo moved to Los Angeles to live with Carlos. The two went to New York City in 1940, and Ricardo earned a minor role in the play, *Her Cardboard Lover*. The following year, Montalbán learned that his mother was dying, so he returned to Mexico. He made a dozen Spanish-language films and became a star in his homeland.

Montalbán first acted in a motion picture in 1943. He had stated that when he first arrived in Hollywood, studios wanted to change his name to Ricky Martin. He frequently portrayed Asian characters – mostly of Japanese background, as in *Sayonara* and the *Hawaii Five-O* episode "Samurai". His first leading role was in the 1949 film *Border Incident* with actor George Murphy. Also, he was the first Hispanic actor to appear on the front cover of *Life* magazine on November 21, 1949. During the 1950s and 1960s, he was one of only a handful of actively working Hispanic actors.

Many of his early roles were in Westerns in which he played character parts, usually as an "Indian" or as a "Latin Lover". In 1950 he was cast against type, playing a Cape Cod police officer in the film *Mystery Street*. In 1957, he played Nakamura in the Oscar-winning film *Sayonara*.

From 1957 to 1959 he starred in the Broadway musical *Jamaica*, singing several light-hearted calypso numbers opposite Lena Horne.

Montalbán also starred in radio, such as the internationally syndicated program "Lobo del Mar" (*Seawolf*), in which he was cast as the captain of a vessel which became part of some adventure at each port it visited. This 30-minute weekly show aired in many Spanish-speaking countries until the early 1970s.

In 1975, he was chosen as the television spokesman for the new Chrysler Cordoba. The car became a successful model, and over the following several years, was heavily advertised; his mellifluous delivery of a line praising the "soft Corinthian leather" upholstery of the car's interior, often misquoted as "fine or rich Corinthian leather," became famous and was much parodied, and Montalbán subsequently became a favorite subject of impersonators. Eugene Levy, for example, frequently impersonated him on SCTV. In 1986, he was featured in a magazine advertisement for the new Chrysler New Yorker.

Montalbán's best-known television role was that of Mr. Roarke in the television series *Fantasy Island*, which he played from 1978 until 1984. For a while, the series was one of the most popular on television, and his character as well as that of his sidekick, Tattoo (played by Hervé Villechaize), became pop icons. Another of his well-known roles was that of Khan Noonien Singh in *Star Trek II: The Wrath of Khan*, in which he reprised a role that he had originated in the 1967 episode of *Star Trek* titled "Space Seed". There were some questions initially as to whether Montalbán had had prosthetic muscles applied to his chest during filming of *Star Trek II* to make him appear more muscular; director Nicholas Meyer replied that even in his sixties Montalbán was "one strong cookie" and that his real chest was seen on film; Khan's costume was specifically designed to display Montalbán's physique.

Montalbán appeared in many diverse films including *The Naked Gun: From the Files of Police Squad!* as well as two films from both the *Planet of the Apes* and *Spy Kids* series. In addition, he appeared in various musicals, such as 1966's *The Singing Nun*, also starring Debbie Reynolds. Over the course of his long career, he played lead roles or guest-starred in dozens of television series.

Injury

During the filming of the 1951 film, *Across the Wide Missouri*, Montalbán was thrown from his horse, knocked unconscious, and trampled by another horse, resulting in a painful back injury that never healed. The pain increased as he aged, and in 1993, Montalbán underwent 9½ hours of spinal surgery which left him paralyzed below the waist and confined to a wheelchair. Despite constant pain, the actor persevered; he performed and provided voices for animated films and supported *Nosotros*.

Personal life

He married Georgiana Young (née Georgiana Belzer), an actress and model in 1944; they had four children: Laura, Mark, Anita and Victor. Georgiana was the half-sister of the actresses Sally Blane, Polly Ann Young, and movie and television star Loretta Young, who nicknamed her "Georgie". Georgiana's niece is Judy Lewis, the daughter of Loretta Young and Clark Gable. After sixty-three years of marriage, Georgiana Belzer de Montalbán died on November 13, 2007, at the age of eighty-four.

Ricardo was a practising Roman Catholic and once had said that his religion was the "most important thing" in his life. In 1998, Pope John Paul II named him a Knight of the Order of St. Gregory the Great,

the highest honor a Roman Catholic lay person can receive from the Church. He recorded a Public Service Announcement celebrating his American citizenship in honor of the 100th anniversary of the Statue of Liberty in 1986.

Montalbán's autobiography, *Reflections: A Life in Two Worlds*, was published in January, 1980 by Doubleday.

Nosotros Foundation

The way he was asked to portray Mexicans disturbed him, so Montalbán, along with Richard Hernandez, Val de Vargas, Rudolfo Hoyos Jr., Carlos Rivas, Tony de Marco, and Henry Darrow established the Nosotros ("We") Foundation in 1970 to advocate for Latinos in the movie and television industry.[16] He served as its first president and was quoted as saying:

"I received tremendous support, but there were also some negative repercussions. I was accused of being a militant, and as a result I lost jobs."

The foundation created the Golden Eagle Awards, an annual awards show that highlights Latino actors. The awards are presented in conjunction with the Nosotros American Latino Film Festival (NALFF), held at the Ricardo Montalbán Theatre in Hollywood.

Ricardo Montalbán Theatre

The Nosotros Foundation and the Ricardo Montalban Foundation agreed to purchase the Doolittle Theatre in 1999 from UCLA. The process from agreement to opening took over four years. The facility in Hollywood was officially renamed the Ricardo Montalbán Theatre in a May 11, 2004 ceremony. The event was attended by numerous celebrities, including Ed Begley, Jr., representing the Screen Actors Guild (SAG); Valerie Harper, Loni Anderson, Hector Elizondo and Robert Goulet.

When Montalbán rolled onto the stage in his wheelchair, he repeated "the five stages of the actor" that he famously stated in several interviews and public speeches:

Who is Ricardo Montalbán?

Get me Ricardo Montalbán.

Get me a Ricardo Montalbán type.

Get me a young Ricardo Montalbán.

Who is Ricardo Montalbán?

He then jokingly added two more stages:

"Wait a minute — isn't that Whats-his-name?", referring to his role in the *Spy Kids* movies "Who the hell is that?", believing that to be the reaction of people seeing his name on the theater marquee

Contrary to his assertions, a young generation is somewhat familiar with him through his voice as Señor Senior, Sr. in five *Kim Possible* television episodes from 2002-2007 and as the grandfather in the movies *Spy Kids 2* and *Spy Kids 3*.

Montalbán then spoke about the goal of the Nosotros organization:

"Mexico is my mother; the United States the best friend I will ever have. And so I dream of the day when my mother will say, 'Ricardo, you have chosen

a wonderful friend.' And the day when the friend will say, 'Ricardo, you have a sensational mother.' That is why it is very important to bring us together. Brothers and sisters, love thy neighbor as thyself. And this theatre, I think, can be a little grain of sand towards that end. Here we have opened the doors not only for the opportunity of young talent to develop — writers, directors, actors — but also in coming together as a group in this society in which we live. Let's open a hand of friendship and love and brotherhood. That is my dream. I'll never see it complete while I'm still alive, but I think this is the beginning, and that is what makes me so happy to see this come to fruition."

Death

Montalbán died on January 14, 2009 at his home in Los Angeles, California at the age of 88. The cause of death has not yet been officially identified, although son-in-law Gilbert Smith did say he died of "complications from advancing age".

He is buried next to his wife in Culver City's Holy Cross Cemetery.

Further reading

Montalbán, Ricardo; Bob Thomas (1980). *Reflections: A Life in Two Worlds*. Garden City, N.Y.: Doubleday. ISBN 978-0385128780. OCLC 5799611. <http://books.google.com/books?id=vS8eAAAAMAAJ&pgis=1>.

Productions Dates of Production

Don Juan in Hell [Revival, Play, Comedy]
Performer: Ricardo Montalban [Don Juan] Jan 15, 1973 - Feb 4, 1973

Jamaica [Original, Musical]
Starring: Ricardo Montalban [Koli] Oct 31, 1957 - Apr 11, 1959

Seventh Heaven [Original, Musical]
Starring: Ricardo Montalban [Chico] May 26, 1955 - Jul 2, 1955

Date of Birth

25 November 1920, Mexico City, Distrito Federal, Mexico

Date of Death

14 January 2009, Los Angeles, California, USA (congestive heart failure)

Birth Name

Ricardo Gonzalo Pedro Montalbán y Merino

Height

6' (1.83 m)

He was the epitome of continental elegance, charm and grace on film and TV and in the late 40s and early 50s reinvigorated the Valentino/Novarro "Latin Lover" style in Hollywood without achieving top screen stardom. Moreover, unlike most minority actors of his time, he fought to upscale the Latin (particularly, Mexican) image in Hollywood. His noted militancy may have cost him a number of roles along the way, but he gained respect and a sturdy reputation as a mover-and-shaker within the acting community while providing wider-range opportunities for Spanish-speaking actors via Los Angeles theater.

Born in Mexico City on November 25, 1920, the

youngest of four children to Castilian Spaniards (his father was a dry goods storeowner), he moved to Los Angeles as a teen and lived with his much older brother 'Carlos Montalban', who was then pursuing show business as both an actor and dancer. He attended Fairfax High School in Hollywood and was noticed in a student play but didn't act on a screen test that was offered. Instead he traveled with his brother to New York where Ricardo earned a bit part in the Tallulah Bankhead stage vehicle "Her Cardboard Lover" in 1940, and won subsequent roles in the plays "Our Betters" and "Private Affair".

Returning to Mexico to care for his extremely ill mother, his dark good looks and magnetic style helped propel him into the Spanish-language movie business. After nearly a dozen or so films, he was on the verge of stardom in Mexico when MGM took an interest in him and he relocated back to Los Angeles. Making his Hollywood leading debut as a robust bullfighter and love interest to MGM star Esther Williams in the "B" level musical *Fiesta* (1947), he attracted immediate attention. His second film with Williams, *On an Island with You* (1948), led to a contract with the studio where he routinely ignited "Latin Lover" sparks opposite such prime female stars as Cyd Charisse, Shelley Winters, Anne Bancroft, Pier Angeli, Laraine Day and Esther Williams (once again, this time in *Neptune's Daughter* (1949)). One such movie opposite gorgeous Lana Turner was actually called *Latin Lovers* (1953)! His strongest Hispanic competition in films at the time was Argentine-born and fellow MGM player Fernando Lamas, who wound up marrying Esther Williams.

Perfecting this handsome, virile, romantic stereotype only pigeon-holed him further. Unable to extricate himself from the usual portrayals of gringos, bandidos and gigolos, he did manage to find an interesting film here and there, such as his leads/co-leads in the film noirs *Border Incident* (1949) and *Mystery Street* (1950), the classic war film *Battleground* (1949), and the boxing drama *Right Cross* (1950). Occasionally he was handed ethnic roles outside the Latino realm, such as his Blackfoot Indian chief in *Across the Wide Missouri* (1951) starring Clark Gable, his heroic, barechested rebel warrior in the steamy Italian sword-and-sandals costumer *Cortigiana di Babilonia* (1955) [The Queen of Babylon] alongside Rhonda Fleming and his Japanese Kabuki actor in the Oscar-winning feature *Sayonara* (1957). It was during the filming of *Across the Wide Missouri* (1951) that he suffered a serious injury to his spine, which resulted in a permanent limp, after a fall from a horse.

Well established by this time, Montalban returned to the stage in 1954 with such varied roles in "Can-Can," "The Inspector General," "South Pacific" and "Accent on Youth," before making his 1955 Broadway debut as Chico in the original musical "Seventh Heaven" with Gloria DeHaven, Kurt Kaszner and Bea Arthur. He then earned a Tony nomination as the only non-African-American actor in the tropical-themed musical "Jamaica" (1957) co-starring Lena Horne. He also toured as the title role in "Don Juan in Hell" in the 1960s, returning to Broadway with it in 1973 with Agnes Moorehead, Paul Henreid and Edward Mulhare, and touring once again with the show in 1991.

His strong work ethic and discernible talent enabled him to continue on TV long after his exotic beefcake status in films had waned. Marrying Loretta Young's half-sister Georgiana Young in 1944, he appeared on his sister-in-law's 1960s TV show several times. He also showed up in a number of TV dramatic anthologies ("Playhouse 90" and "Colgate Theatre") and made guest appearances on the popular 60s shows of the day including "Death Valley Days," "Bonanza," "Burke's Law," "Dr. Kildare," "The Defenders," and, more notably, a 1967 "Star Trek" episode in which he memorably portrayed galaxy archvillain Khan Noonien Singh. He resurrected this character memorably in the film *Star Trek: The Wrath of Khan* (1982).

Over the years he continued to appear occasionally on the big screen typically playing continental smoothies in such films as *Love Is a Ball* (1963), *Madame X* (1966) and *Sweet Charity* (1969), but it was TV that finally made him a household name. As the urbane, white-suited concierge of mystery of the Aaron Spelling hit "Fantasy Island" (1978), Montalban stayed with the show for six seasons, buoyed by his popular "odd couple" teaming with the late Hervé Villechaize, who played Mr. Roarke's diminutive sidekick and fellow greeter Tattoo. While a dismissible role for the talented Montalban, it nevertheless became his signature character. The series faltered after Villechaize, who had become erratic and difficult on the set, was fired from the series in 1983. Corpulent Britisher Christopher Hewett, as Lawrence, replaced the Tattoo character but to little avail and the series was canceled one season later. Villechaize died a suicide in 1993.

An Emmy winner for his role in the mini-series "How the West Was Won" (1978) and a noteworthy villain in the "Dynasty" spin-off soap series "The Colbys" (1985), Montalban was also famous for his seductive ads in commercials, primarily as the ultra-sleek TV salesman for the Chrysler Corporation, pitching the elegant auto with its "rich, Corinthian leather." It was later discovered that this phrase had been conjured up as a mere marketing tool, and that there was no such product from Corinth or anywhere else!). As for film and TV in later years, he good-naturedly spoofed his Hollywood image in a number of featured parts, including *The Naked Gun: From the Files of Police Squad!* (1988). Two of his final, larger-scaled film roles were as the grandfather in the two "Spy Kids" sequels: *Spy Kids 2: Island of Lost Dreams* (2002) and *Spy Kids 3-D: Game Over* (2003). His deep, soothing, confident tones could also be heard in animated features and TV series.

Frustrated at Hollywood's portrayal of Mexicans, he helped to found, and gave great support, attention and distinction to, the image-building *Nosotros* organization, a Los Angeles theatre-based company designed for Latinos working in the industry. *Nosotros* and the Montalban foundation eventually bought the historic Doolittle Theater in Hollywood and renamed the theatre in his honor in 2004. It became the first major theater facility (1200 seats) in the U.S to carry the name of a Latino performing artist. In 1980 he, along with Bob Thomas, published his memoir entitled "Reflections: A Life in Two Worlds".

A class act who was beloved in the industry for his

gentle and caring nature, the long-term effects of his spinal injury eventually confined him to a wheelchair in later years. He died in his Los Angeles home of complications from old age on January 14, 2009, at age 88. His wife having died in 2007, he was survived by their two daughters and two sons: Laura, Anita, Victor and Mark.

Spouse

Georgiana Young (26 October 1944 - 13 November 2007) (her death) 4 children

Wife Georgiana's sister was actress Loretta Young.

In 1993, he had a 9 1/2 hour surgical operation on his spine to repair an old back injury he received while filming *Across the Wide Missouri* (1951). He has been in constant pain ever since and confined to a wheelchair as a paraplegic.

Brother of actor Carlos Montalbán.

For years, was a commercial spokesman for Chrysler Corp. automobiles.

Half-brother-in-law of Polly Ann Young, Sally Blane and Loretta Young, half-uncle of Judy Lewis and Christopher Lewis.

Agreed to reprise his role of "Khan" in *Star Trek: The Wrath of Khan* (1982) for only \$100,000 because he loved the role so much.

Was nominated for Broadway's 1958 Tony Award as Best Actor (Musical) for "Jamaica."

Is the only "Star Trek" movie villain who previously appeared on "Star Trek" (1966). He played Khan Noonien Singh in "Star Trek: Space Seed (#1.22)" (1967) and *Star Trek: The Wrath of Khan* (1982).

Appeared in episodes of three different series with Madlyn Rhue: "Bonanza" (1959), "Star Trek" (1966) and "Fantasy Island" (1978). They played husband and wife in the first two of these.

In 1970, he founded the non-profit organization "Nosotros" whose goal is "to help fulfill the goals of persons of Spanish-speaking origin in the motion picture and television industry." (www.nosotros.org).

In 1999, he purchased an old Hollywood theater designed by the well-known architect John C. Austin which was built in 1927: "...conceiving a plan to rebuild this theater to benefit the diverse community and to build a state-of-the-art school to compliment this live theater."

He plays a Japanese gangster in the "Hawaii Five-O" (1968) episode "Hawaii Five-O: Samurai (#1.4)" (1968). The eye makeup was so binding that Montalban couldn't blink. As a result the continuous shots of Montalban are always short. The effect is a little jarring. Most people blink when they move their head to readjust their eyes. Montalban never does when moving his head on camera, giving the character a sort of drugged or zombie appearance. In any case, he neither looks nor sounds Japanese.

Best remembered by the public for his starring role as

"Mr. Roarke" on "Fantasy Island" (1978).

Had four children with Georgiana Young. Sons: Victor Montalban, born April 18, 1952, Mark Montalban, born March 13, 1947. Daughters: Laura Montalban, clothing designer, born August 12, 1945, and Anita Montalban, born March 21, 1949.

His friendly "Latin Lover" rivalry with fellow MGM film star Fernando Lamas prodded a memorable "Saturday Night Live" (1975) sketch in later years with Bill Murray entitled "Quien es mas macho, Fernando Lamas o Ricardo Montalban?".

Made 13 Spanish-language films in Mexico before his American debut in *Fiesta* (1947).

Montalban's dignified demeanor and rich accent added flair to the small screen on a number of television shows. It also established him as a popular pitchman for Maxwell House Coffee and Chrysler.

Replaced his friendly MGM rival Fernando Lamas in the film *Latin Lovers* (1953) opposite Lana Turner whose at-that-time, real-life affair with Lamas had reached a tempestuous end.

Personal Quotes

[upon winning his Emmy for "How the West Was Won" (1978)] I don't know about Mr. Roarke, but this certainly fulfills my fantasy. Thank you very much.

[in a 1978 interview, analyzing the success of "Fantasy Island" (1978)] What is appealing is the idea of attaining the unattainable and learning from it. Once you obtain a fantasy it becomes a reality, and that reality is not as exciting as your fantasy. Through the fantasies you learn to appreciate your own realities.

Mexican is not a nice-sounding word and Hollywood is at fault for this because we have been portrayed in this ungodly manner.

Salary

Star Trek: The Wrath of Khan (1982) \$100,000

Actor:

"Family Guy" *The Cow* (1 episode, 2008)

... aka "Padre de familia" (USA: Spanish title)

- *McStroke* (2008) TV episode (voice) *The Cow* "Kim Possible" *Señor Senior Sr.* / ... (5 episodes, 2002-2007)

... aka "Disney's Kim Possible" (USA: complete title)

- *The Big Job* (2007) TV episode (voice) *Señor Senior Sr.*

- *The Cupid Effect* (2007) TV episode (voice)

Señor Senior Sr.

- *Two to Tutor* (2003) TV episode (voice) *Señor Senior Sr.*

- *Animal Attraction* (2003) TV episode (voice)

Señor Senior Sr.

- *The New Ron* (2002) TV episode (voice) *Señor Senior Sr.*

The Ant Bully (2006) (voice) *Head of Council*

Spy Kids 3-D: Game Over (2003) *Grandfather*

... aka *Spy Kids 3: Game Over* (USA: video title)

Spy Kids 2: Island of Lost Dreams (2002)

Grandfather

... aka *Spy Kids 2: The Island of Lost Dreams* (USA:

video box title)
 "Dora the Explorer" El Encantador (1 episode, 2002)
 - The Missing Piece (2002) TV episode (voice) El Encantador
 "Titans" Mr. Sanchez (1 episode, 2001)
 - Someone Wicked This Way Comes (2001) TV episode Mr. Sanchez
 "Buzz Lightyear of Star Command" Vartkes (1 episode, 2000)
 - Lone Wolf (2000) TV episode (voice) Vartkes
 "The Brothers Garcia" Raul Apodaca (1 episode)
 - The Spin Zone (????) TV episode Raul Apodaca
 "The Love Boat: The Next Wave" Manuel Kaire (1 episode, 1998)
 - Getting to Know You (1998) TV episode Manuel Kaire
 "Adventures from the Book of Virtues" Brother Pedro (1 episode, 1998)
 ... aka "The Book of Virtues" (USA: short title)
 - Charity (1998) TV episode (voice) Brother Pedro
 "Freakazoid!" Armondo Guitierrez (5 episodes, 1995-1997)
 - Normadeus (1997) TV episode (voice) Armondo Guitierrez
 - Hero Boy (1996) TV episode (voice) Armondo Guitierrez
 - The Wrath of Guitierrez (1996) TV episode (voice) Armondo Guitierrez
 - The Chip: Part 2/Freakazoid Is History (1995) TV episode (voice) Armondo Guitierrez
 - The Chip: Part 1 (1995) TV episode (voice) Armondo Guitierrez
 "Chicago Hope" Col. Martin Nieves (1 episode, 1997)
 - Colonel of Truth (1997) TV episode Col. Martin Nieves
 "Heaven Help Us" (1994) TV series Mr. Shepherd (unknown episodes)
 "The Golden Palace" Lawrence Gentry (1 episode, 1993)
 - Senor Stinky Learns Absolutely Nothing About Life (1993) TV episode Lawrence Gentry
 "Dream On" Alejandro Goldman (1 episode, 1991)
 - The Second Greatest Story Ever Told (1991) TV episode Alejandro Goldman
 "Cadena braga" (1991) TV series
 "Murder, She Wrote" Vaacclav Maryska (1 episode, 1990)
 - Murder in F Sharp (1990) TV episode Vaacclav Maryska
 "B.L. Stryker" Victor Costanza (1 episode, 1990)
 - High Rise (1990) TV episode Victor Costanza
 The Naked Gun: From the Files of Police Squad! (1988) Vincent Ludwig
 ... aka The Naked Gun
 "The Colbys" Zach Powers / ... (48 episodes, 1985-1987)
 ... aka "Dynasty II: The Colbys" (original title (first four episodes title))
 - Crossroads (1987) TV episode (as Ricardo Montalban) Zach Powers (1985)
 - The Dead End (1987) TV episode (as Ricardo Montalban) Zach Powers (1985)
 - Betrayals (1987) TV episode (as Ricardo Montalban) Zach Powers
 - Devil's Advocate (1987) TV episode (as Ricardo Montalban) Zach Powers

- Return Engagement (1987) TV episode (as Ricardo Montalban) Zach Powers (43 more)
 "Dynasty" Zach Powers / ... (2 episodes, 1986)
 - The Choice (1986) TV episode Zachary 'Zach' Powers
 - Souvenirs (1986) TV episode Zach Powers
 Cannonball Run II (1984) King
 "Fantasy Island" Mr. Roarke (66 episodes, 1978-1984)
 - Surrogate Mother/Ideal Woman (1984) TV episode Mr. Roarke
 - Bojangles and the Dancer/Deuces Are Wild (1984) TV episode Mr. Roarke
 - Don Juan's Last Affair/Final Adieu (1984) TV episode Mr. Roarke
 - Lost and Found/Dick Turpin's Last Ride (1984) TV episode Mr. Roarke
 - Mermaid and the Matchmaker/The Obsolete Man (1984) TV episode Mr. Roarke (61 more)
 Star Trek: The Wrath of Khan (1982) Khan
 ... aka Star Trek II: The Wrath of Khan (new title)
 ... aka Star Trek II: The Wrath of Khan - The Director's Edition (USA: director's cut)
 "How the West Was Won" (1978) TV mini-series Satangkai (episodes 1-3)
 Return to Fantasy Island (1978) (TV) Mr. Roarke
 ... aka Fantasy Island II (USA)
 Captains Courageous (1977) (TV) Manuel
 Mission to Glory: A True Story (1977)
 ... aka Father Kino, Padre on Horseback (USA: TV title)
 ... aka Savage Hunter (USA: video title)
 ... aka The Father Kino Story
 "Police Story" Major Sergio Flores (1 episode, 1977)
 - Hard Rock Brown (1977) TV episode Major Sergio Flores
 "Executive Suite" David Valerio (8 episodes, 1976-1977)
 - Re: Aftermath of a Tragedy (1977) TV episode David Valerio
 - Re: Passionate Journey (1977) TV episode David Valerio
 - Re: The Rules of Seduction (1977) TV episode David Valerio
 - Re: The Woman Inside (1977) TV episode David Valerio
 - Re: Kin Less Than Kind (1977) TV episode David Valerio (3 more)
 Fantasy Island (1977) (TV) Mr. Roarke
 Joe Panther (1976) Turtle George
 Won Ton Ton, the Dog Who Saved Hollywood (1976) Silent film star #1
 ... aka Won Ton Ton (USA: poster title)
 McNaughton's Daughter (1976) (TV) Dist. Atty. Charles Quintero
 ... aka Try to Catch a Saint
 Columbo: A Matter of Honor (1976) (TV) Luis Montoya
 "Switch" Jean-Paul (1 episode, 1975)
 - Kiss of Death (1975) TV episode Jean-Paul
 The Mark of Zorro (1974) (TV) Captain Esteban
 Wonder Woman (1974) (TV) Abner Smith
 "Griff" Craven (1 episode, 1973)
 - Countdown to Terror (1973) TV episode Craven
 The Train Robbers (1973) The Pinkerton man

"Here's Lucy" Prince Phillip Gregory Hennepin Of Montalbania (1 episode, 1972)
- Lucy and Her Prince Charming (1972) TV episode
.... Prince Phillip Gregory Hennepin Of Montalbania
"Hawaii Five-O" Alex Pareno / ... (2 episodes, 1968-1972)
... aka "McGarrett" (USA: rerun title)
- Death Wish on Tantalus Mountain (1972) TV episode Alex Pareno
- Samurai (1968) TV episode Tokura
Conquest of the Planet of the Apes (1972) Armando
Fireball Forward (1972) (TV) Jean Duval
"O'Hara, U.S. Treasury" Rick Morris (1 episode, 1972)
- Operation: Lady Luck (1972) TV episode Rick Morris
The Face of Fear (1971) (TV) Sergeant Frank Ortega
"Nichols" (1 episode, 1971)
... aka "James Garner as Nichols"
... aka "James Garner" (Canada: English title)
- The Siege (1971) TV episode
"Insight" General Bertani (1 episode, 1971)
- Trial by Fire (1971) TV episode General Bertani
Escape from the Planet of the Apes (1971) Armando
The Deserter (1971) Natachai
... aka Djavolja kicma (Yugoslavia: Serbian title)
... aka La spina dorsale del diavolo (Italy)
... aka Ride to Glory (USA: video title)
... aka The Devil's Backbone (USA)
Sarge (1971) (TV) Al Matteo
... aka Sarge: The Badge or the Cross (USA)
... aka The Badge or the Cross
"The Virginian" Enrique Cuellar / ... (3 episodes, 1962-1970)
... aka "The Men from Shiloh" (USA: new title)
- Last of the Comancheros (1970) TV episode Sosentes
- The Wind of Outrage (1968) TV episode Louis Boissevain
- The Big Deal (1962) TV episode Enrique Cuellar
"Marcus Welby, M.D." Rick Rivera (1 episode, 1970)
... aka "Robert Young, Family Doctor"
- Labyrinth (1970) TV episode Rick Rivera
"Bracken's World" Carl Duran / ... (2 episodes, 1969-1970)
- Hey Gringo, Hey Poncho (1970) TV episode Carlos Serrano
- The Sweet Smell of Failure (1969) TV episode Carl Duran
The Aquarians (1970) (TV) Dr. Luis Delgado
... aka Deep Lab
"Dan August" Manuel Acaba (1 episode, 1970)
- The Murder of a Small Town (1970) TV episode Manuel Acaba
"Gunsmoke" Chato (1 episode, 1970)
... aka "Gun Law" (UK)
... aka "Marshal Dillon" (USA: rerun title)
- Chato (1970) TV episode Chato
"The Name of the Game" Father Bernard Torres / ... (2 episodes, 1969-1970)
- Echo of a Nightmare (1970) TV episode Martinez
- A Wrath of Angels (1969) TV episode Father Bernard Torres

Black Water Gold (1970) (TV) Alejandro Zayas
The Desperate Mission (1969) (TV) Joaquin Murieta
... aka Joaquin Murieta (USA)
The Pigeon (1969) (TV) John Stambler/Kane
Sweet Charity (1969) Vittorio Vidal
... aka Sweet Charity: The Adventures of a Girl Who Wanted to Be Loved (USA: complete title)
"The High Chaparral" El Tigre / ... (2 episodes, 1968)
- Our Lady of Guadalupe (1968) TV episode Padre Sanchez
- Tiger by the Tail (1968) TV episode El Tigre
"It Takes a Thief" Nick Grobbo (2 episodes, 1968)
- The Galloping Skin Game (1968) TV episode Nick Grobbo
- The Thingamabob Heist (1968) TV episode Nick Grobbo
"Ironside" Sgt. Al Cervantes (1 episode, 1968)
... aka "The Raymond Burr Show" (USA: syndication title)
- The Sacrifice (1968) TV episode Sgt. Al Cervantes
"Felony Squad" Martin Lynch / ... (2 episodes, 1967-1968)
- A Fashion for Dying (1968) TV episode T.J. Gaynor
- A Blueprint for Dying (1967) TV episode Martin Lynch
Blue (1968) Ortega
Sol Madrid (1968) Jalisco
... aka The Heroin Gang (UK)
"The Danny Thomas Hour" Tony Vincent (1 episode, 1968)
- One for My Baby (1968) TV episode Tony Vincent
"Bob Hope Presents the Chrysler Theatre" Adam Steele / ... (3 episodes, 1965-1967)
... aka "The Chrysler Theater"
... aka "Universal Star Time" (syndication title)
- To Sleep, Perchance to Scream (1967) TV episode Adam Steele
- Code Name: Heraclitus: Part 1 (1967) TV episode Janacek
- In Any Language (1965) TV episode Aldo Carmanelli
"I Spy" General Vera (1 episode, 1967)
- Magic Mirror (1967) TV episode General Vera
"Mission: Impossible" Gerard Sefra (1 episode, 1967)
- Snowball in Hell (1967) TV episode Gerard Sefra
"Star Trek" Khan (1 episode, 1967)
... aka "Star Trek: TOS" (USA: promotional abbreviation)
... aka "Star Trek: The Original Series" (USA: informal title)
- Space Seed (1967) TV episode Khan
The Longest Hundred Miles (1967) (TV) Father Sanchez
... aka Escape from Bataan
"Combat!" Barbu (1 episode, 1967)
- Gadjó (1967) TV episode Barbu
Code Name: Heraclitus (1967) (TV) Janacek
"The Wild Wild West" Col. Noel Bartley Vautrain (1 episode, 1966)
- The Night of the Lord of Limbo (1966) TV episode Col. Noel Bartley Vautrain
"Daniel Boone" Count Alfonso De Borba (1 episode, 1966)

- The Symbol (1966) TV episode Count Alfonso De Borba
 Alice Through the Looking Glass (1966) (TV) The White King
 "The Long, Hot Summer" Brice Ferguson (1 episode, 1966)
 - Man with Two Faces (1966) TV episode Brice Ferguson
 The Singing Nun (1966) Father Clementi
 "The Man from U.N.C.L.E." Rafael Delgado / ... (2 episodes, 1964-1966)
 - The King of Diamonds Affair (1966) TV episode Rafael Delgado
 - The Dove Affair (1964) TV episode Satine
 Madame X (1966) Phil Benton
 "Dr. Kildare" Damon West (4 episodes, 1966)
 - No Other Road (1966) TV episode Damon West
 - I Can Hear the Ice Melting (1966) TV episode Damon West
 - Some Tales for Halloween (1966) TV episode Damon West
 - A Few Hearts, a Few Flowers (1966) TV episode Damon West
 The Money Trap (1965) Pete Delanos
 "Burke's Law" Armand Dubovier / ... (2 episodes, 1964-1965)
 ... aka "Amos Burke, Secret Agent" (USA: new title)
 - Who Killed Cop Robin? (1965) TV episode Armand Dubovier
 - Who Killed the Richest Man in the World? (1964) TV episode Nicholas Amenor
 "The Rogues" Marius Konik (1 episode, 1964)
 - Huger-Mugger, by the Sea (1964) TV episode Marius Konik
 Buenas noches, año nuevo (1964)
 "The Defenders" 'Spanish John' Espejo (1 episode, 1964)
 - Whitewash (1964) TV episode 'Spanish John' Espejo
 "Slattery's People" Rodriguez (1 episode, 1964)
 - Question: What Became of the White Tortilla? (1964) TV episode Rodriguez
 "Hallmark Hall of Fame" El Gallo (1 episode, 1964)
 ... aka "Hallmark Television Playhouse"
 - The Fantasticks (1964) TV episode El Gallo
 Cheyenne Autumn (1964) Little Wolf
 ... aka John Ford's Cheyenne Autumn (USA: complete title)
 "The Great Adventure" Philip Crow / ... (3 episodes, 1963-1964)
 - The Pirate and the Patriot (1964) TV episode Jean Lafitte
 - The Massacre at Wounded Knee (1963) TV episode Philip Crow
 - The Death of Sitting Bull (1963) TV episode Philip Crow
 "The Lieutenant" Pfc. John Reading (1 episode, 1964)
 - Tour of Duty (1964) TV episode Pfc. John Reading
 "The Greatest Show on Earth" Gus Trikonis (1 episode, 1963)
 - The Hanging Man (1963) TV episode Gus Trikonis
 "Ben Casey" Henry Davis (1 episode, 1963)
 - Six Impossible Things Before Breakfast (1963) TV episode Henry Davis
 Love Is a Ball (1963) Duke Gaspard Ducluzeau
 ... aka All This and Money Too (UK)

"The Dick Powell Show" Stephen Baird (1 episode, 1963)
 ... aka "The Dick Powell Theatre" (USA: new title)
 - Epilogue (1963) TV episode Stephen Baird
 "Alcoa Premiere" Vince Gallard (1 episode, 1963)
 - The Glass Palace (1963) TV episode Vince Gallard
 The Reluctant Saint (1962) Don Raspi
 ... aka Joseph Desa (UK)
 "The Lloyd Bridges Show" Navarro (1 episode, 1962)
 - War Song (1962) TV episode Navarro
 Hemingway's Adventures of a Young Man (1962) Major Padula
 ... aka Adventures of a Young Man (UK)
 ... aka Ernest Hemingway's Adventures of a Young Man (USA: complete title)
 "Cain's Hundred" Vincent Pavanne (1 episode, 1962)
 - A Creature Lurks in Ambush (1962) TV episode Vincent Pavanne
 Gordon, il pirata nero (1961) Captain Gordon, the Black Buccaneer
 ... aka Black Pirate
 ... aka Pirate Warrior
 ... aka Rage of the Buccaneers (USA)
 ... aka The Black Buccaneer (UK: dubbed version)
 "Checkmate" Joe Martinez (1 episode, 1961)
 - Hot Wind on a Cold Town (1961) TV episode Joe Martinez
 "The Untouchables" Frank Makouris (1 episode, 1961)
 - Stranglehold (1961) TV episode Frank Makouris
 "Letter to Loretta" Angelo Pelligrini / ... (9 episodes, 1955-1961)
 ... aka "The Loretta Young Show" (USA: new title)
 ... aka "The Loretta Young Theatre" (USA: rerun title)
 - The Man Who Couldn't Smile (1961) TV episode Father Garcia
 - No Margin for Error (1960) TV episode Tony Santos
 - At the Edge of the Desert (1960) TV episode Frank Montclair
 - The Hired Hand (1960) TV episode Frank
 - Each Man's Island (1959) TV episode Nemo Rustin
 (4 more)
 "Disneyland" Ramon Castillo (1 episode, 1961)
 ... aka "Disney's Wonderful World" (USA: new title)
 ... aka "The Disney Sunday Movie" (USA: new title)
 ... aka "The Magical World of Disney" (USA: new title)
 ... aka "The Wonderful World of Disney" (USA: new title)
 ... aka "Walt Disney Presents" (USA: new title)
 ... aka "Walt Disney" (USA: new title)
 ... aka "Walt Disney's Wonderful World of Color" (USA: new title)
 - Zorro: Auld Acquaintance (1961) TV episode Ramon Castillo
 "Zorro" Ramon Castillo (1 episode, 1961)
 - Auld Acquaintance (1961) TV episode Ramon Castillo
 "The Dinah Shore Chevy Show" Karl Steiner (1 episode, 1961)
 ... aka "The Dinah Shore Show" (USA: sixth season title)
 - Autumn Crocus (1961) TV episode Karl Steiner
 "The Chevy Show" Karl Steiner (2 episodes, 1960-

1961)
- Autumn Crocus (1961) TV episode Karl Steiner
- Mexican Fiesta (1960) TV episode
Hamlet, Prinz von Dänemark (1961) (TV) (voice: English version) (uncredited) Claudius
... aka Hamlet (USA)
"The Christophers" (2 episodes, 1960)
- Parents Lead the Way (1960) TV episode
- Women of the Bible (1960) TV episode
"Play of the Week" Bandit (1 episode, 1960)
- Rashomon (1960) TV episode Bandit
Rashomon (1960) (TV)
"Alfred Hitchcock Presents" Pepe Lorca (1 episode, 1960)
- Outlaw in Town (1960) TV episode Pepe Lorca
Let No Man Write My Epitaph (1960) Louie Ramponi
"Bonanza" Matsou (1 episode, 1960)
... aka "Ponderosa" (USA: rerun title)
- Day of Reckoning (1960) TV episode Matsou
"Death Valley Days" Joaquin Murietta (1 episode, 1960)
... aka "Call of the West" (USA: syndication title)
... aka "The Pioneers" (USA: syndication title)
... aka "Trails West" (USA: syndication title)
... aka "Western Star Theater" (USA: syndication title)
- Eagle in the Rocks (1960) TV episode Joaquin Murietta
"Startime" Turk (1 episode, 1960)
... aka "Ford Startime"
... aka "Lincoln-Mercury Startime"
- Jeff McCleod, the Last Reb (1960) TV episode Turk
"Adventures in Paradise" Henri Privaux (1 episode, 1959)
- The Derelict (1959) TV episode Henri Privaux
"Riverboat" Lieutenant Andre Bastiste Devereaux (1 episode, 1959)
- A Night at Trapper's Landing (1959) TV episode Lieutenant Andre Bastiste Devereaux
"Playhouse 90" Teddy Green / ... (2 episodes, 1957-1959)
- Target for Three (1959) TV episode Vincente
- Child of Trouble (1957) TV episode Teddy Green
La rivolta dei gladiatori (1958)
... aka La révolte des gladiateurs (France)
... aka La rebelión de los gladiadores (Spain)
... aka The Warrior and the Slave Girl
"Colgate Theatre" Tio (1 episode, 1958)
- Tonight in Havana (1958) TV episode Tio
"Frances Farmer Presents" Tio (1 episode, 1958)
- Night in Havana (1958) TV episode Tio
Sayonara (1957) Nakamura
Los amantes del desierto (1957) Prince Said
... aka Desert Warrior (USA)
... aka Gli amanti del deserto (Italy)
... aka La figlia dello sceicco (Italy)
"Wagon Train" Jean LeBec (1 episode, 1957)
... aka "Major Adams, Trail Master"
- The Jean LeBec Story (1957) TV episode Jean LeBec
"Schlitz Playhouse of Stars" (1 episode, 1957)
... aka "Herald Playhouse" (USA: syndication title)
... aka "Schlitz Playhouse" (USA: new title)
... aka "The Playhouse" (USA: syndication title)
- Storm Over Rapallo (1957) TV episode
Operation Cicero (1956) (TV) Cicero
"The 20th Century-Fox Hour" Cochise / ... (2

episodes, 1956)
... aka "Fox Hour of Stars" (USA: rerun title)
- Operation Cicero (1956) TV episode Degalo aka Cicero
- Broken Arrow (1956) TV episode Cochise
"Climax!" Joe Bermudes / ... (2 episodes, 1955-1956)
... aka "Climax Mystery Theater" (USA)
- Island in the City (1956) TV episode Joe Bermudes
- The Mojave Kid (1955) TV episode Pete McLean
Three for Jamie Dawn (1956) George Lorenz
"The Ford Television Theatre" Carlos Cortez / ... (2 episodes, 1955-1956)
... aka "Ford Theatre" (USA: short title)
- The Lady in His Life (1956) TV episode Carlos Dominguez
- Cardboard Casanova (1955) TV episode Carlos Cortez
"Celebrity Playhouse" (1 episode, 1956)
- The Foreigner (1956) TV episode
"General Electric Theater" Esteban (1 episode, 1956)
... aka "G.E. Theater" (USA: informal short title)
... aka "G.E. True Theater" (USA: new title)
- Esteban's Legacy (1956) TV episode Esteban
"Chevron Hall of Stars" (2 episodes, 1956)
- Hour of Truth (1956) TV episode
- The Secret Weapon of 117 (1956) TV episode
A Life in the Balance (1955) Antonio Gómez
Cortigiana di Babilonia (1955) Amal
... aka Sémiramis, esclave et reine (France)
... aka The Queen of Babylon (USA)
... aka The Slave Woman (UK)
Sombra verde (1954) Federico Vascon
... aka Untouched (USA)
The Saracen Blade (1954) Pietro Donati
Latin Lovers (1953) Roberto Santos
Sombrero (1953) Pepe Gonzales
My Man and I (1952) Chu Chu Ramirez
Across the Wide Missouri (1951) Ironshirt (Blackfoot war chief)
Mark of the Renegade (1951) Marcos Zappa
Two Weeks with Love (1950) Demi Armendez
Right Cross (1950) Johnny Montereiz
Mystery Street (1950) Peter Moralas
... aka Murder at Harvard
Battleground (1949) Roderigues
Border Incident (1949) Pablo Rodriguez
Neptune's Daughter (1949) José O'Rourke
The Kissing Bandit (1948) Fiesta Specialty Dancer
On an Island with You (1948) Ricardo Montez
Fiesta (1947) Mario Morales
Fantasia ranchera (1947)
Pepita Jiménez (1946)
La casa de la zorra (1945)
... aka The House of the Fox (USA)
La hora de la verdad (1945) Rafael Meija
... aka The Hour of Truth (International: English title)
Nosotros (1945)
Cadetes de la naval (1945) Ricardo Almagro
La fuga (1944) Teniente
Cinco fueron escogidos (1943)
Santa (1943) Jarameño
La razón de la culpa (1943) Announcer
El verdugo de Sevilla (1942)
Los tres mosqueteros (1942) (uncredited)
... aka The Three Musketeers (International: English title)

Five Were Chosen (1942)

Soundtrack:

That's Entertainment! III (1994) (performer: "Dance of Fury")

The 43rd Annual Academy Awards (1971) (TV) (performer: "Thank You Very Much")

"Hallmark Hall of Fame" (1 episode, 1964)

... aka "Hallmark Television Playhouse"

- The Fantasticks (1964) TV episode (performer:

"Try to Remember" (uncredited), "Round and Round" (uncredited), "Try to Remember" (reprise) (uncredited))

Two Weeks with Love (1950) (performer: "By the Light of the Silvery Moon" (uncredited), "My Hero" (uncredited))

Neptune's Daughter (1949) (performer: "Baby, It's Cold Outside", "My Heart Beats Faster")

The Kissing Bandit (1948) (performer: "Dance of Fury")

On an Island with You (1948) (performer: "On an Island with You" (uncredited))

Director:

"Fantasy Island" (1978) TV series (unknown episodes)

Self:

"TV Land Moguls" Himself (1 episode, 2009)

... aka "TV Moguls" (Australia)

- The 80's (2009) TV episode Himself

"Voces" Himself (1 episode, 2006)

- The Bronze Screen (2006) TV episode (also archive footage) Himself

Time Machine: When Cowboys Were King (2003) (TV) Himself

The Bronze Screen: 100 Years of the Latino Image in American Cinema (2002) Himself

The Face: Jesus in Art (2001) (V) Narrator

"E! True Hollywood Story" Himself (1 episode, 1999)

- Herve Villechaize (1999) TV episode Himself

Behind the Planet of the Apes (1998) (TV) (also archive footage) Himself - 'Armando'

Barbara Stanwyck: Straight Down the Line (1997) (TV) Himself

Latin Nights (1995) (TV) Himself

"Movie Memories with Debbie Reynolds" (1991) TV series Himself

Star Trek 25th Anniversary Special (1991) (TV) Himself

Grandeza novohispana (1990) (TV) Narrator

México a través de su arte (1990) (TV) Narrator

"A Conversation with Dinah" (1989) TV series Himself (1989)

"The Tonight Show Starring Johnny Carson" Himself (8 episodes, 1971-1988)

... aka "The Best of Carson" (USA: rerun title)

- Episode dated 12 December 1988 (1988) TV episode Himself

- Episode dated 7 March 1980 (1980) TV episode Himself

- Episode dated 3 September 1976 (1976) TV episode Himself

- Episode dated 10 October 1975 (1975) TV episode Himself

- Episode dated 1 August 1973 (1973) TV episode Himself

(3 more)

"Win, Lose or Draw" Himself (5 episodes, 1987)

- Episode dated 2 October 1987 (1987) TV episode Himself

- Episode dated 1 October 1987 (1987) TV episode Himself

- Episode dated 30 September 1987 (1987) TV episode Himself

- Episode dated 29 September 1987 (1987) TV episode Himself

- Episode dated 28 September 1987 (1987) TV episode Himself

"Ángel Casas show" Himself (1 episode, 1985)

- Episode dated 12 March 1985 (1985) TV episode Himself

"Cinema tres" Himself (1 episode, 1985)

... aka "Informatiu cinema" (Spain: Catalan title)

- Episode dated 11 March 1985 (1985) TV episode Himself

Ricardo Montalbán en España (1985) Himself

"An American Portrait" (1984) TV series Himself - Host (unknown episodes)

The Magic of David Copperfield VI: Floating Over the Grand Canyon (1984) (TV) Himself

Fatima (1984) (TV) Himself

All-Star Party for Frank Sinatra (1983) (TV) Himself

NBC Salutes the 25th Anniversary of the Wonderful World of Disney (1978) (TV) Himself

"The Sonny and Cher Comedy Hour" Himself / ... (2 episodes, 1974)

- Episode #4.23 (1974) TV episode

Himself/Various Characters

- Episode #4.20 (1974) TV episode

Himself/Various Characters

Dinah Shore: In Search of the Ideal Man (1973) (TV) Himself

"Dinah's Place" Himself (1 episode, 1973)

- Episode dated 15 November 1973 (1973) TV episode Himself

"The Hollywood Squares" Guest Appearance / ... (3 episodes, 1970-1973)

- Episode dated 28 May 1973 (1973) TV episode

Guest Appearance

- Episode dated 2 April 1973 (1973) TV episode

Guest Appearance

- Episode dated 23 November 1970 (1970) TV episode Himself - Guest

Salute to Oscar Hammerstein II (1972) (TV) Himself

"This Is Your Life" Himself (1 episode, 1972)

- Don Rickles (1972) TV episode Himself

Centinelas del silencio (1971) Narrator (Spanish) ... aka Sentinels of Silence (USA)

The 43rd Annual Academy Awards (1971) (TV)

Himself - Performer & Co-Presenter: Best Foreign Language Film

"Rowan & Martin's Laugh-In" Himself (2 episodes, 1970-1971)

... aka "Laugh-In"

- Episode #4.21 (1971) TV episode Himself

- Episode #4.12 (1970) TV episode Himself

"The Carol Burnett Show" Himself (1 episode, 1970)

... aka "Carol Burnett and Friends" (USA: repeat compilations title)

- Episode #4.9 (1970) TV episode Himself

"The Beautiful Phyllis Diller Show" Himself (1 episode, 1968)

- Episode #1.6 (1968) TV episode Himself

Fade-In (1968) (TV) (uncredited) Himself

... aka Iron Cowboy

"The Mike Douglas Show" Himself (1 episode, 1968)
- Episode dated 1 January 1968 (1968) TV episode Himself
"The Smothers Brothers Comedy Hour" Himself (1 episode, 1967)
- Episode #2.9 (1967) TV episode Himself
"Pantomime Quiz" Guest Panelist (1 episode, 1962)
... aka "Mike Stokey's Pantomime Quiz" (USA)
... aka "Stump the Stars" (USA: new title)
- Hedy Lamarr (1962) TV episode Guest Panelist
"Here's Hollywood" Himself (1 episode, 1961)
- Episode dated 27 April 1961 (1961) TV episode Himself
"The Arthur Murray Party" Himself (2 episodes, 1957-1960)
... aka "Arthur Murray Party Time"
... aka "The Arthur Murray Show"
- Episode dated 3 May 1960 (1960) TV episode Himself
- Episode dated 9 September 1957 (1957) TV episode Himself
"About Faces" Himself (1 episode, 1960)
- Episode dated 1 April 1960 (1960) TV episode Himself
"The Dinah Shore Chevy Show" Himself (1 episode, 1960)
... aka "The Dinah Shore Show" (USA: sixth season title)
- Mexican Fiesta (1960) TV episode Himself
"What's My Line?" Guest Panelist (1 episode, 1958)
- Episode dated 19 January 1958 (1958) TV episode Guest Panelist
"Masquerade Party" Himself (1 episode, 1957)
- Episode dated 7 August 1957 (1957) TV episode Himself
"I've Got a Secret" Celebrity Guest (1 episode, 1957)
- Episode dated 7 August 1957 (1957) TV episode Celebrity Guest
"Hollywood Preview" Himself (1 episode, 1956)
- Episode dated 13 April 1956 (1956) TV episode Himself
"Toast of the Town" Himself (1 episode, 1955)
... aka "The Ed Sullivan Show" (USA: new title)
- Episode #8.39 (1955) TV episode Himself
"The Martha Raye Show" Himself (1 episode, 1955)
- Episode dated 15 March 1955 (1955) TV episode Himself
The Million Dollar Nickel (1952) Himself

Archive Footage:

The 81st Annual Academy Awards (2009) (TV) Himself - Memorial Tribute
15th Annual Screen Actors Guild Awards (2009) (TV) Himself - Memorial Tribute
Tough Baby: Torch Song (2008) (V) Himself
"MythBusters"
- Voice Flame Extinguisher (2007) TV episode Vincent Ludwig
Images of Indians: How Hollywood Stereotyped the Native American (2003) (TV) (uncredited) Himself/Little Wolf (from Cheyenne Autumn (1964))
Mind Meld: Secrets Behind the Voyage of a Lifetime (2001) (V) (uncredited) Khan Noonien Singh
Ultimate Trek: Star Trek's Greatest Moments (1999)

(TV) Khan Noonien Singh
Hollywood Screen Tests: Take 2 (1999) (TV) (uncredited) Himself
50 Years of Funny Females (1995) (TV) Himself
The Carol Burnett Show: A Reunion (1993) (TV) Himself
Oscar's Greatest Moments (1992) (V) Himself
That's Dancing! (1985) Himself - film clip
Leonard Nimoy: Star Trek Memories (1983) (TV) Khan Noonien Singh
El asalto al castillo de la Moncloa (1978)
"Hour of Stars"
- Operation Cicero (1956) TV episode Diello

Interview

"Star Trek Communicator" (USA) May 1997, Iss. 112, pg. 62-64, by: Chris Roe, "The Legend of Khan Noonien Singh"

Article

"The Independent" (UK) 5 February 2009, Iss. 6962, pg. 37, by: Tom Vallance, "Obituary: Ricardo Montalban: Mr Roarke of 'Fantasy Island' who championed Latinos in the film and television industry"
"The Sydney Morning Herald" (Australia) 16 January 2009, by: AP, "Ricardo Montalban dies at 88; 'Fantasy Island' Actor"
"The Globe and Mail" (Canada) 15 January 2009, by: Bob Thomas, "Ricardo Montalban, 88: Actor"
"Minneapolis Star Tribune" (USA) 15 January 2009, by: Bob Thomas, "Actor Ricardo Montalban Dies at 88"
"The Washington Post" (USA) 15 January 2009, Vol. 132, Iss. 41, pg. B7, by: Hank Stuever, "Appreciation: The Most Welcoming Of Suave Screen Icons"
"Chicago Tribune" (USA) 15 January 2009, by: Lorenza Muñoz, "Ricardo Montalban 1920-2009: Ricardo Montalban, Actor and Activist, Dies"
"The Boston Globe" (USA) 15 January 2009, by: Bob Thomas, "Ricardo Montalban, 88; Starred in Musicals in '40s, TV's 'Fantasy Island'"
"The Washington Post" (USA) 15 January 2009, Vol. 132, Iss. 41, pg. B7, by: Adam Bernstein, "Ricardo Montalbán, 88: Host of 'Fantasy Island' And Star of '40s Musicals [Dies;] Advocated for Latino Actors"
"San Jose Mercury News" (USA) 15 January 2009, by: Sandy Cohen, "Ricardo Montalban Dies at Age 88"
"The Baltimore Sun" (USA) 15 January 2009, by: Bob Thomas, "'Fantasy Island' Star Ricardo Montalban Dies at 88"
"Newsday" (USA) 15 January 2009, by: The Associated Press, "'Fantasy Island' Star Ricardo Montalban Dies at 88"
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Magazine cover photo

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INTERVIEW WITH RICH HANDLEY

Author of Timeline Of The Planet Of The Apes

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

Some time in the late 1970s (I'm not sure of the exact years), I was an avid watcher of The 4:30 Movie, a daily film showcase on New York's local Channel 7 affiliate that offered various theme weeks—Vincent Price Week, Elvis Presley Week, Monster Week, Sci-Fi Week and so forth. Most importantly, it had Planet of the Apes Week, which is how I entered the game.

The films were heavily edited, but I didn't know it at the time. All I knew was that I was blown away by these movies—except for Beneath. I found that film to be pretty ridiculous when I was a child, which is kind of odd, really, as it's one of my favorites now that I'm...well, not a kid anymore. I guess I just wasn't equipped to really "get" the film's message as an 8-year-old.

I also remember watching the TV series when I was young, including the TV-movie versions, but I was never really pulled in until years later, as an adult, when Sci-Fi Channel re-ran the episodes. It was at that point that I came to realize the brilliance that was the television series, which now ranks among my favorite Planet of the Apes stories.

WHERE WERE YOU LIVING AT THE TIME? HOW OLD WERE YOU? WERE YOU ALREADY A SCIENCE FICTION FAN? WHAT WERE YOUR FAVORITES?

I moved around a lot as a kid—my father worked for IBM, which had a reputation in those days for standing for "I've Been Moved"—so it'd be difficult for me to nail down exactly where I lived when I first saw them. However, much of my youth was spent in upstate New York: specifically, the Beacon and Poughkeepsie areas. I also lived in Raleigh, North Carolina, for a time—right around the time The 4:30 Movie was still on the air, in fact, though I'm pretty sure I was already into Apes before moving down south.

I was born in 1968, the same year Linda Harrison's Nova first gave men everywhere the sudden desire to wrap themselves in animal skins and grunt. As such, my indoctrination into Apes fandom began to germinate between ages 8 and 12.

As a kid, I was an avid science fiction fan—Godzilla, West World, Future World, Star Trek, Lost in Space, Space: 1999, Fantastic Voyage, 2001:A Space Odyssey, and whatever else I could get my hands on. At that age, though, and in that era, it was not as easy to gain access to past films or TV shows as it is now, so I wasn't a die-hard fan

of anything yet...other than Star Trek, which has always been my mainstay when it comes to fandom. I was weaned on Trek, and am told I saw the first-run broadcast of that series while sitting in my playpen, as my mom used to watch it while I was in the room.

HOW AND WHEN DID YOUR INVOLVEMENT WITH PLANET OF THE APES BECOME MORE OF A SERIOUS HOBBY OR CAREER?

Although I'd been a major fan of the films since I was a kid and made a point of watching them every chance I had to do so, I wouldn't say Planet of the Apes became a serious hobby until the 1990s, when I began tracking down the Marvel and Malibu comics series. I was blown away by them—I'd been aware of these print stories, but I'd never bothered to pick them up, as I had the (mistaken) belief that they weren't worth it. I was wrong.

My wife and I took road trips to Canada and California in the early '90s. While there, I stopped at some local comic book shops, where I picked up a couple Marvel Apes mags and a few issues of the Malibu run, all of which I found in dollar-boxes. (My wife was very patient, letting me geek out on what were supposed to be romantic vacations.) Once I got back to New York, I read them, figuring I'd find them disappointing...and within a few months, I had the complete sets of both runs. Then it snowballed from there—the cartoons, the Power Records audios, the hardcover annuals and so forth.

Eventually, this culminated in my joining the POTA and POTADG Yahoo Groups, which led to my involvement in a fan project to translate seven Argentine Apes comics from Spanish into English (available at Cassidy Rae's amazing Planet of the Apes TV Series Web site—go visit it now). I've been a member of both groups, on and off, ever since.

At some point, while re-reading and re-watching the various Apes tales, I apparently lost all control of my faculties, as I set out to create a timeline chronicling when and where everything in the films, TV series and comics took place in relation to each other. This, I think, qualifies me for a nice padded room somewhere, as it turned out to be a Herculean task—and yet, I kept at it.

That timeline became the basis for a Web site, The Hasslein Curve...which was kind of embarrassing, now that I look back on it. I posted that debut version of the timeline in a relatively unedited form, as I didn't have it in me to go back and proofread or fact-check the thing before posting it. And it showed—it was needlessly wordy (much like my answers to these questions) and filled with typos (hopefully, nothing like my answers to these questions).

In early 2008, sci-fi writer Ed Gross (a co-author on Planet of the Apes Revisited, also well-known for his slew of Star Trek books back in the '80s and '90s) decided to launch a new publishing venture, which would have been called Timeline Books. Ed

contacted me, asking if I'd be interested in turning The Hasslein Curve into a book. Not being a stupid fellow, I said yes. I then proceeded to spend the next several months completely rewriting the timeline, changing a lot of what I'd written the first time through (which, to my chagrin, contained a number of missteps) and adding a great deal of material I'd never bothered to include before—the Tim Burton remake and all of its spinoffs, the cartoons, the heralds, a ton of other stories not incorporated into the online iteration, and more.

Unfortunately, Timeline Books never got off the ground, which left me holding a finished manuscript, but no company to publish it. It was at that point that I invited a friend of mine, a graphic artist named Paul Giachetti, to help start a publishing line of our own, which we called Hasslein Books.

WHAT DID YOUR FAMILY AND FRIENDS THINK OF YOUR OBSESSION WITH PLANET OF THE APES AND SCI-FI?

Well, my mom was ecstatic—she's a major sci-fi nut herself, so that just meant she and I had a lot of movies and TV shows to enjoy together. The rest of my family...well, I don't think they quite understood my avid fascination with the subject matter, or the amount of time I spent pursuing it as I was growing up. However, once I began publishing Star Wars-related writings for Lucasfilm, back in the mid-1990s, they came around and became very supportive.

As for my friends—well, they're just like me, so they definitely have no problem with my space-nerdiness.

HAVE YOU EVER BEEN A MEMBER OF ANY SCI-FI RELATED FAN CLUBS?

The only one that comes to mind, much to my embarrassment, is the William Shatner Fellowship (his official fan club), way back in the early to mid '80s. Every so often, I received a rather amateurish newsletter in the mail—basically, a black-and-white pamphlet that wasn't very interesting to read, and pretty much just had a lot of "We love Bill!" gushing about Star Trek, T.J. Hooker and his other roles.

I got the feeling it was written entirely by middle-aged women with a mad crush on Shatner (my apologies to any of them if they're reading this). I don't know what I was thinking at the time, and I eventually let my subscription run out.

I don't believe I've ever joined any other sci-fi fan clubs. Oh, wait, that's not true—I was in the Star Wars Fan Club for several years, because I was writing for Lucasfilm at the time and was on the comp list. Once I stopped doing work for the Star Wars franchise, however, I let that subscription lapse as well.

WHAT WAS YOUR FIRST PUBLISHED WORK?

WHATS THE BIGGEST PROJECT YOU HAVE BEEN INVOLVED WITH?

I began publishing in 1986, as a columnist for my college newspaper. Some years later, after I graduated, my first professional work appeared: a string of articles for a local Long Island newspaper, The Oyster Bay Guardian. Coverage of school boards...town boards...merchant associations...that sort of thing. A very boring gig, to say the least—but you have to start somewhere, and I've always been grateful for the number of doors those early credits opened.

With those articles under my belt, I was able to pitch fiction and non-fiction ideas to the Star Wars licensees (Lucasfilm required that all writers have credits to their name before submitting). My first Star Wars work was a short story for West End Games' Star Wars Adventure Journal, which I co-wrote with Charlene Newcomb, author of the fan-favorite Alex Winger stories. From there, I went on to write for other Lucasfilm publications as well: Star Wars Insider, Star Wars Fact Files, Star Wars Galaxy Collector, Star Wars Gamer, starwars.com, Dark Horse Comics' Star Wars Tales line, and so forth. In addition, I became a columnist and reporter for Star Trek Communicator magazine, which was published back then by the same folks who did Star Wars Insider.

Along the way, I provided some editorial assistance on Realm Press' Battlestar Galactica comics, and also wrote for a handful of other sci-fi magazines, including Toons: The Animation Magazine and Sci-Fi Invasion (both from the now-faltering Wizard Press), Star Trek Magazine, Dungeon/Polyhedron, Cinefantastique and others, as well as a flood of business-to-business and trade magazines (by day, I'm an editor in that field). I've not done much sci-fi magazine writing in recent years...simply because there haven't been a lot of sci-fi magazines to write for anymore, sad to say.

As for the biggest project, that would have to be the 326-page Planet of the Apes timeline book...so far. My next book, an Apes encyclopedia, could potentially top that record.

WHAT WAS THE FIRST ITEM RELATED TO APES THAT YOU WROTE OR PUBLISHED?

I believe that would be an article for Simian Scrolls, covering the translation and fan publication of the Spanish-language comic series. I interviewed writer Claudio Morhain and artist Sergio Mulko (the creative time behind the Argentine comics) for that piece.

WHEN DID YOU DECIDE TO WRITE AN ENTIRE BOOK ABOUT PLANET OF THE APES? HOW DID YOU MARKET IT?

Well, as I mentioned above, the idea to turn my Web site into a print publication wasn't actually mine—Ed Gross first suggested it to me. But when Ed realized he wasn't going to be able to launch Timeline Books after I'd already finished the

manuscript, I figured hey, I've been in the publishing business for a good decade and a half now, so maybe it's time I start doing this for myself.

I marketed the book by issuing a few press releases, creating a MySpace page, promoting it in a number of Yahoo Groups and on Facebook, and generally making a nuisance of myself by mentioning it to anyone who would listen. Basically, I became a whore!

HOW GOOD WERE THE SALES? DID YOUR BOOK GET ANY PUBLICITY?

Sales have been surprisingly good, given how narrow the Planet of the Apes fanbase seems to be. Paul Giachetti and I released the book in, I believe, November of 2008, and eight months later, we're still selling copies every single day. We initially had the book up only on Lulu, but that site had some issues, and people kept writing to ask when we would make it available on Amazon.com, so we eventually moved it over to that site as well—and I'm very glad we did, as the sales have been more consistent on Amazon.

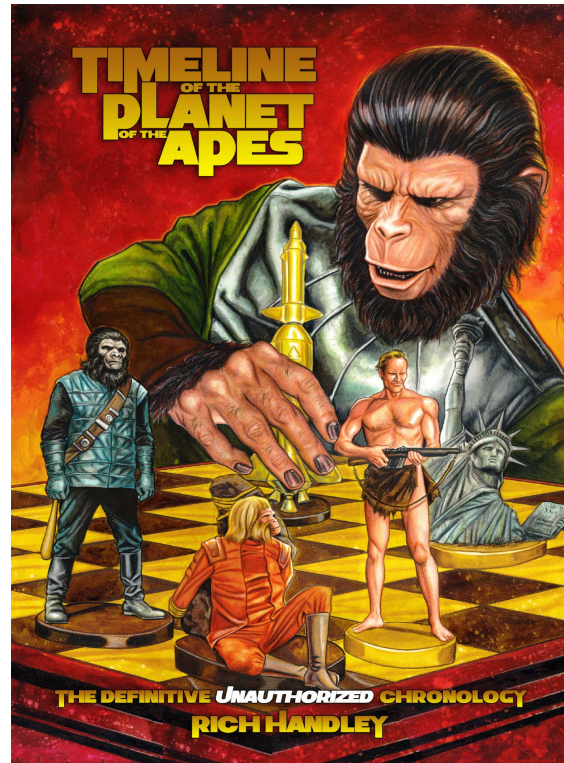
The book did receive some publicity, though not as much as I would have liked. Authors Robert Sawyer and John Kenneth Muir were kind enough to write glowing reviews of it on their blogs, and Geek magazine also gave it a nod. NPR contacted me, intending to run a story on the book, but that unfortunately fell through. Oh, and SFUniverse.com asked me to write a guest editorial to promote the book (which I based on the book's preface).

But given the continued sales, I guess we got the word out there, and now it's sailing (and selling) on auto-pilot. I could promote it more, but humans lack the motivation and ambition of the superior ape. (Actually, it's just that I've been busily working on other projects, and letting word of mouth and Amazon's sales recommendations do the marketing for me.)

HOW LONG DID IT TAKE YOU TO WRITE YOUR TIMELINE BOOK?

I've been asked that before, and I'm never sure quite how to respond accurately, given the process by which it was written. The bare-bones, unedited data-dump that was online was written slowly, over time, but it was very incomplete and—as noted above—in dire need of a massive rewrite.

From the time Ed Gross first contacted me until when I completed the manuscript was a span of a few months, during which I lived, breathed, ate and slept Planet of the Apes. But then, when Paul and I ended up doing the rest of it ourselves, it took a couple more months for us to put the book through the full production process.



WERE YOU HAPPY WITH THE FINAL VERSION?

Very much so, thankfully. We weren't sure what to expect from Lulu's self-publishing service, but what they put together for us was very professional-looking...if a bit huge. The Amazon version (developed using Amazon's CreateSpace venture) is a bit smaller, dimension-wise—so it's not so bulky and heavy—and contains the same information as the Lulu version, plus the addition of a tabbing system along the outer edge, to make it easier for readers to skim to various sections of the book.

I'm happy (and relieved) to say that we've received practically no negative feedback on the book's presentation. (I recommend people pick up the Amazon version, by the way. Both editions are available, but I think Amazon's version is the nicer of the two.)

WAS THERE ANY STUFF YOU LEFT OUT THAT YOU SHOULD HAVE INCLUDED OR ANY MISTAKES/PROBLEMS WITH THE BOOK?

There's really not much left out that I think should have gone in, because the book is almost obsessively complete about including everything. Those who have read it probably wonder, in fact, if I suffer from OCD.

Still, I do wish I'd included more details from Pierre Boulle's original source novel, *The Monkey Planet*—an oversight I plan to rectify when an eventual second edition of the book becomes available. In addition, I hadn't known about the upcoming BLAM! Ventures Apes titles (coming out next year) when I published the timeline; details of those stories will eventually be worked into the second edition as well.

As for mistakes...well, there were a few we've noticed that will be corrected as well. And as I'm writing the encyclopedia and glancing back through the timeline for reference purposes, I'm keeping a journal of anything I'd like to change for the update.

Come to think of it, there are two things I wish I'd been able to include: a rejected Dark Horse title I found out about after the first book was published, and a live stage show based on the TV series, which I'd heard about but completely forgotten to research. (Both will be covered in the encyclopedia, as well as in the timeline's second edition.)

WHO WAS INVOLVED WITH YOU ON THE TIMELINE BOOK? HOW WERE THEY INVOLVED AND HOW DO YOU KNOW THEM?

Paul Giachetti: My partner on Hasslein Books, who handles all layout and design duties for all of our titles, as well as helping me market the books. Paul and I worked together for several years on a magazine called Advanced Imaging—I was the managing editor and he was the art director—and he's also just as much of a fanboy as I am, which makes our partnership a good fit. Paul is one of my closest friends, so a typical night of hanging out combines discussions of upcoming projects with geeking out over sci-fi DVDs.

Patricio Carbajal: An Argentine artist whose stunning cover illustration is practically selling the book for me.

Joseph Bongiorno: Another good friend of mine, who came up with the initial cover design, using Pat's painting as the centerpiece. Joe and I have been friends since shortly after the creation of electricity, and we've also co-written some Lucasfilm materials.

Ed Gross: As noted above, Ed came up with the initial concept before departing the project, and also hired Pat Carbajal for us—something I'm grateful for, as we plan to keep using him on other titles.

Plus, far too many people to name here, for fear of overlooking someone: friends who proofread, fact-checked, scanned and otherwise helped me tweak the book and track down rarities, as well as pretty much every writer ever to pen a Planet of the Apes comic, who kindly contributed rejected or unpublished outlines and scripts that never saw the light of day, so that I could incorporate their concepts into my work. (I hope I remembered to thank every single one of them in the book's acknowledgments.)

WHICH IS YOUR FAVORITE APES FILM?

Depends on which day you ask me. J

I love all five of the originals. I can immediately rule out the Burton remake, as that is most definitely not my favorite (though I do enjoy it somewhat, as sacrilegious a statement as that may be). But I

love all five of the others, each for different reasons. Unlike many film sequels, the Apes films each have an original storyline vastly different than what came before it, and filled with fantastic performances. That, for me, makes the whole series worthy.

I guess if I had to pick a favorite entry, it would be the first, but I'd be hard-pressed to choose a second favorite. When I was a kid, I think I most loved Escape because it's funny, and Conquest because of Caesar—but as I've grown older, I've learned to greatly appreciate all of them on their own merits.

WHAT DO YOU THINK OF THE APES TV SHOW AND CARTOONS?

I absolutely love the TV series, and don't understand why it doesn't get the respect it deserves. All five main characters were fantastic, and many of the guest characters still resonate as well—particularly the female chimpanzee characters, interestingly enough. And the aged Galen clips are a blast—I wish they'd been included on the DVDs.

The cartoons...hmm. That's a harder sell for me. There are aspects of the storyline that are surprisingly ambitious for an era that produced complete and utter crap like Speed Buggy. However, the ridiculously slow pacing, the endless re-use of stock footage, and such silly aspects as the great Kygoor, William Apespeare and the Apea Lisa really make it hard for me to like it. Still...you can't go wrong with simian Country-Western music! (Okay, maybe you can go wrong.)

HOW MANY APES COLLECTIBLES/ITEMS DO YOU HAVE IN YOUR COLLECTION?

Let's see...

- DVDs of the six films, the TV series and the cartoons
- Every Planet of the Apes comic book and novel to date
- The Power Records stories
- Several Planet of the Apes reference books
- A wide assortment of scripts and other materials

That's about it! I don't collect any toys, clothes, cups, figures or any other kind of merchandise—for me, it's all about the story.

When I was a kid, my parents bought me the Mego figures, the trash can and a couple other items, but I haven't seen any of them in a few decades. I have no idea what ever became of them, in fact. I assume they were sold in a yard sale.

DO YOU LET PEOPLE COME AND SEE YOUR STUFF?

Sure, they're welcome to...but since there's nothing to see beyond stacks of books and comics, they'd get bored pretty quickly. Maybe we could watch a movie after they spent ten minutes looking over the comic covers. J

TELL ME ABOUT YOUR APE BOOK IN THE WORKS - APE ENCYCLOPEDIA?

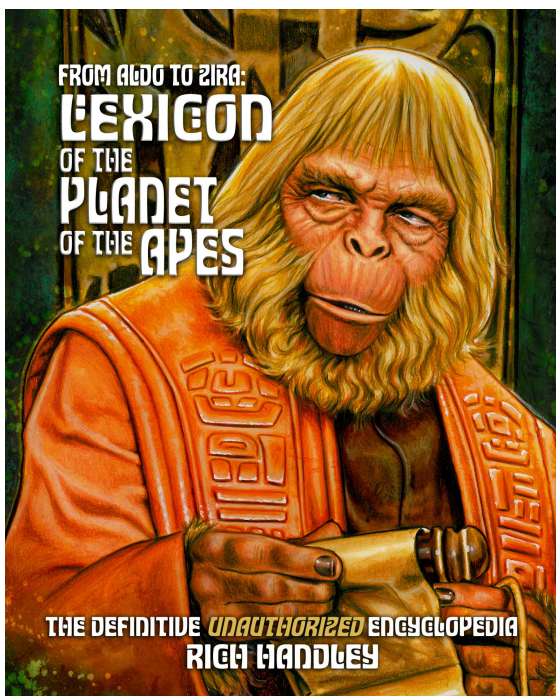
Yep. After watching, reading and reviewing every single movie, episode, comic, novel, mock newspaper, audio tale, etc. while writing the timeline book...I ended up doing it all over again, in order to put together an encyclopedia of the people, places and things of the Apes mythos. In other words, I'm clinically insane.

The book is titled "From Aldo to Zira: Lexicon of the Planet of the Apes--The Definitive Unauthorized Encyclopedia." I started writing it in January 2009, and finished the first draft in January of this year, and am now halfway through draft two. It clocks in at around 3,000 entries and looks like it'll be approximately 350 pages. It'll be available in the summer or fall of this year. Paul is currently working on layout designs, and Patricio Carbajal provided another stunning cover painting for us, as well as 27 interior illustrations that are going to blow people away. Those interested can check out the cover at www.hassleinbooks.com.

ANYTHING UNIQUE OR DIFFERENT IN THIS ONE FROM THE TIMELINE BOOK?

You mean besides one containing a timeline, and the other encyclopedic entries?
<Ba-da-bum!>

But all kidding aside, this second book will have a few thousand alphabetical entries, along with indexes of characters (broken down by species), places, items and so forth. I'm sure there will be other goodies as well—it all depends on how long the main section turns out to be. The last thing we want to do is offer so much information in the book that it would cost fans a small mortgage to buy it.



HOW HAS THE RESPONSE BEEN TO YOUR TIMELINE BOOK?

Overwhelmingly positive (he said immodestly). And I'm extremely grateful for that.

WHAT OTHER PROJECTS HAVE YOU BEEN INVOLVED WITH, AND WHAT ARE YOUR FUTURE PLANS?

Right now, along with my editing day job and my family life—I live on Long Island with my wife, Jill, and my kids, Emily and Joshua—the encyclopedia has been my main focus. However, Hasslein Books will soon begin offering non-Apes-related titles as well, by other authors. It's probably too soon to mention any specifics at this point, but I hope to have some announcements out by the end of the year.

WHAT KEEPS YOU INTERESTED IN PLANET OF THE APES AFTER ALL THESE YEARS?

You know...it's hard to say. Part of my fascination with watching the Planet of the Apes films (as I detailed in the preface to the timeline book) stems from the fact that it was something my mom and I did together when I was a child. But it's more than that, now—I dig the universe. Its messages resonate with me, and I love the fact that so many types of stories can be told in this universe.

The first movie was a sci-fi drama and Twilight Zone-ish mystery. The second film was a bizarrely imaged no-nukes warning and wry comment on religious fanaticism, with an ending like no other. The third was a comedy, tragedy, love story and origin tale, all rolled up in one. The fourth was a powerful story of revolution and anti-slavery. And the fifth was a fun, if down-scaled, microcosmic view of the entire mythos. The TV series, meanwhile, was a riff on The Fugitive, and the cartoon was a children's story told in the Apes motif. Then there are the comics, which have portrayed Westerns, alien invasions, time-travel odysseys, comedies, tragedies, romances, high-seas adventures, apocalyptic epics, satires, parodies, simple a-day-in-the-life stories, and other types of storytelling.

And for the most part, it's all good...even when it's not.

ORDERING INFORMATION
www.hassleinbooks.com

ASTRO APES

lmelogra@optonline.net

<http://www.megolike.com/astroapes.htm>

Astro Apes are typical of a true knockoff. They came in header bags with no company markings. The header card shows hand-drawn illustrations of each character. There were 4 apes in this series: The warrior ape came with a sort of raygun which he is incapable of even holding. I am unsure if any of the other characters had items or not, other than Artemus who came with a very flimsy green suitcase, as I only have two bagged, Myra and Artemus. Myra does not have anything in her bag, but there was a small hole in it so it is unclear at this point. The bodies are only articulated at the neck, waist, shoulders and legs and stand at 8 inches tall. The clothes came in several variations of colors. I even have an example of yellow boots and green boots on the same character. The heads appear to be molded right from the Mego molds with some slight modifications. Myra is Mego's Zira head with a flower added to the side of it, similar to a Hawaiian luau dancer. Dr. Zorma has a Mego Dr. Zaius head with a pair of glasses molded on. The Warrior Ape is a Galen head with some sort of helmet molded on. Artemis is a bit unique, but follows the same Mego pattern. These figures seem to show up quite a bit in the United Kingdom. They are quite rare and may be difficult to find.

8" Astro Apes Figures



Artemus



Dr. Zorma



Myra



Warrior Ape

Astro Apes - Head closeups



Artemus



Dr. Zorma



Myra



Warrior Ape

Astro Apes - packaging



Header Card



Dr. Zorma

HOW WOULD YOU RE-WRITE POTA ?

By Jon Rich phil_harmonik2005@yahoo.com

Presented here.. is not a debate or a session if nit-picking. Been there, done that. We all are well aware of the 'problems' with POTA as a series- a singular movie that wasn't originally planned to be a continuing story. We are all quite certain that some things would be indeed have been written differently, if sequels were planned from the beginning, meaning that some things certainly would have been thought out better, such as the 'science' of it all and planned upcoming potential sequel plots, and so on.

All of that aside... what would 'you' have done differently that the writers and producers did, starting with POTA #1... especially if it meant the potential for sequels that would more smoothly blend together. Just imagine that you're back in time, and that your a writer-produder of POTA #1- the beginning- with the money and power of creative authority to make POTA as such that it all works out much more smoothly :-). But... in doing so you want to retain as many of the original plot elements, sets and dialog as possible, to retain the original con-text and 'flavor' of the original first film, including the cast, music and so on. And your suggestions can involve any portion of the film and story of note.

Now... my first suggestion as to changes that would have made a great difference in the fluidity of the series of POTA films as a whole, begins with how the intrepid astronauts arrive on the planet to begin with. For one... no 'crash landing'. They land and the ship is completely intact and flyable, capable of takeoff again if need be.

THAT... much more easily permits for an easy- even if accidental- liftoff, which permits for a jump into ESCAPE. Ship

automation works in concept, and liftoff occurs when the Apes start playing with buttons and control, and... It happens. It also totally avoids the issue of those Apes having to salvage, repair, and learn how to launch and fly an advanced space-going craft. Click... click... click... *Rummmble* "Oops!" Away it goes... heading for 'home'- the past. A space ship... clearly also a time-ship. It's already a time-ship anyway, so that doesn't change, and we know that it can return to the past.

Stewart. No longer the 'new Eve'. That was always clearly nonsense. She becomes a full member of the crew, and ventures out with Dodge and Landon and Taylor. The new Eve idea aside, 'if' she makes love with anybody, it's because she's a free, liberated, mature woman, doing so for her own gain, need, or pleasure- and that's it. If she were a mission doctor, so much the better. That's sexy, and it defines her value and purpose in the crew and it means she's a smart cookie- no sexual plaything. An excellent role for a man or a woman. Just great. Now that's equity :-)

The rest of the story follows, and Stewart, like Dodge and Landon... dies and/or is seriously harmed, just as with the story as is. Stewart is just another unfortunate vic-tim of their circumstances.

These changes would change some dialog, of course, like the talk why they landed in the water and all that. They merely land safely... and begin exploring. Fresh water is problem #1. They gotta find some. Food is another perfect cause to explore. They are on another planet after all, or so they think, so they're not going to waste any time getting settled in. Exploration is an immense and important task, one that must be done that cannot be ignored.

As such, much of the story is otherwise unchanged, and the remaining dialog remains intact.

What else would you change?

Name: APELINE BETA

Table Description: The alternate timeline caused by Cornelius, Zira and Caesar's misplaced presences in the Space/Time fabric of reality

Written by Tiziano Caliendo.

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April. Cornelius, Zira and Dr. Milo aboard the refurbished ship emerge from the Sinusoid. The Big One capsule splashes down off the coast of California. At their arrive, the Apes are first treated like a sensation. Dr. Milo dies. Cornelius and Zira are introduced to world, and through their intelligence and abilities become celebrities. However, Dr. Hasslein succeed in extorting precious informations about the future of mankind from the surviving pair. The Apes are soon considered as a menace to eradicate.

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The embryo was genetically "altered" by the manipulating energy of the Sinusoid. According to Wikipedia: "Week 5-6 After conception, chemicals produced by the embryo stop the woman's menstrual cycle. The brain begins to develop, showing brain wave activity at about the 6th week. The heart will begin to beat around the same time. Stubs begin to be visible where arms and legs will grow later. All of the main organs begin to grow. The head represents about one half of the embryo's axial length, and more than half of the embryo's mass." So, basically every possible manipulation should have occurred in the first trimester of pregnancy, possibly the second month, which seems Zira's case. Since the Humanoid Apes are a mixture between the two species - human and simian - I assume that their embryogenesis is way similar to the latter one.

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October. Zira gives birth to her son, 'Milo Jr.', named after her late friend. In the desperate attempt to escape, she and Cornelius are eventually killed by their persecutors. Thanks to the secret "switch" with a female new-born chimp, the daughter of Heloise, 'Salome' (prematurely born sixteen days prior, and already registered as such), the spawn of the two Ape-O-Nauts is providentially believed dead like the parents. In the process, Dr. Otto Hasslein also dies. Undisclosed to anyone, Milo is alive and well, kept safe by Armando, who starts to consider himself as an adoptive father of some sort. The baby is officially renamed as 'Salomon'. Armando's Circus heads towards its winter quarters in Florida. It's the beginning of the end.

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(1971
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In the future to come, Salomon will manifest his Sinusoid-induced mutant powers. Regarding the ESCAPE timeframe, James Aquila says: "We are never told how long it was after Hasslein got Zira drunk he met with the President. It could have been the next day or weeks later. We are also never told how after that Hasslein presents his case to the commission or how long the commission took to approve Hasslein's proposals. There could have been weeks of meetings and debate on the issue. What we do know is that when Hasslein got Zira drunk, she was not yet showing. But when we next see here, being driven to the Army camp by Dr. Dixon, she is showing. So it suggests that some considerable time has past. We also don't know how long Cornelius & Zira were held in the army camp. The interrogation scene could have taken place on their first day there or weeks later. It is really unclear over what period of time ESCAPE takes place."

1 With Hasslein's death, the President also falls from
9 grace, and is soon replaced by a new one. Thanks to
7 the three talking Ape-O-Nauts from the future, the
4 public opinion fastly becomes "accustomed" to
A considering Apes as an active component of society.
. Meanwhile, Armando attempts to "fake" the birth
D certification of Salomon. Now, according to the
. made-up documents, Salomon is obviously male and
born one month before the arrival of the Ape-O-
Nauts, in February 1973 A.D.

Conje
cture;
CON
QUE
ST.

Everything is quite conjectural, but strongly
"suggested" by how the things turned in
CONQUEST. The birth certification is
mentioned by Armando during the Interrogation
Scene in CONQUEST: "A month before the
Talking Apes arrived on Earth".

1
9
7 MacDonald's younger brother is born. When he will
6 turn 16, his older brother - at that point, Governor's
A number one assistant - will recommend him as "help"
. for the keepers of the Ape Management archive.
D
.

Conje
cture;
BAT
TLE.

About MacDonald's age in BATTLE,
Hotscheetz explains: "Black people don't show
their age like most every other race does (look at
Denzel Washington and Oprah Winfrey, they're
both 52!)... if MacDonald II worked part-time in
high school, he could have been as young as 16
in Conquest... that makes him about 43/44 in
BATTLE..."

1 New technologies rise all around the world. Private
9 enterprise is strongly encouraged. Now nations seem
7 more concerned by profit rather than safety and
7 assistance to people. Crime rises. In the effort to stop
A the internal tensions, the American government
. becomes even more autocratic and centralized; a
D reformed Police institution is fastly trained, as much
. ruthless and violent as a fascist organ is supposed to
be. There's even a sizable speed-up in the
construction of "special" sites like Century City.

Conje
cture.

Everything is quite conjectural, but strongly
"suggested" by how the things turned in
CONQUEST.

1 The American program of simian research uncovers
9 new frontiers. Some of the Orangutangs learn to
7 speak. Mandemus is the most receptive primate so
8 far. The small group of prodigious Apes are renamed
A 'Alpha Orangs', and segregated in a off-limits area
. near the New York State, where experiments take
D place. Since Hasslein is not around to preach his
. fears about a terrible future, the 'Alpha Orangs' are
regarded like a wonderful secret.

Conje
cture;
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BAT
TLE.

From BATTLE it appears that Orangs like
Mandemus and Virgil are much older than
Caesar, and "aknowledged" about many
scientific and cultural issues.

1 The 1970 ANSA ship emerges from the "spot" of the
9 Hasslein Curve. The astronaut is alive and well, but
8 somehow he's become the carrier of a terrible virus.
3 Either dogs and cats are soon infected by this lethal
A and unknown bacillum from space "imported" by the
. astronaut himself. Most of the animals are
D deliberately slaughtered to prevent the spread.
. Within months, the Plague is contained, but man is
left without pets.

Conje
cture;
ESCA
PE;
CON
QUE
ST.

Armando's historical re-telling to Salomon
(CONQUEST) seems to suggest that any attempt
to contain the Plague was unsuccessful.

1 In order to prevent "backlash" episodes like the
9 Plague or the arrival of Cornelius and Zira,
8 Government cuts most of the ANSA projects. It is
4 during this time that the social repercussions of the
A Plague begin to be felt. Humans, wanting replace
. their lost pets, begin to keep birds and small primates
D (marmosets and tarsier monkeys). The primates are
. found to be very intelligent and become the most
common household animal to date. Gradually, larger
and larger ones are taken in. Despite (Humanoid)
Apes are not easy to afford, rich people can still
purchase them.

Conje
cture;
CON
QUE
ST.

Armando's historical re-telling to Solomon
(CONQUEST).

1 Government plans to integrate experimental 'Ape
9 Management Centers' to few, selected American
8 "special sites" of the civilized world, in the effort to
5 make efficient "agents" out of the Apes. Works
A begin. In few years the process of "Ape training"
. would reveal successful, but the constant lack of
D funds will always compromise its rendition on a
. larger, nationwide scale. Eventually, dozens of Ape
Managements will become fully operative in less
than 3 years.

1
9
8
6
A
. Governor Breck gains unlimited power in the New
D York State. He accomodates himself in the popular,
. advanced suburb known as 'Century City'.

1
9
8
8
A
. Nationwide, 'Ape Hiring Agencies' are also
D instituted.
.

1
9
9
0
A
. The Alpha-Omega Bomb Project has been
D successfully completed under the help and the
. guidance of the gifted engineer, Dr. Mendez.

1
9
9
1
A
. December. After a trip through the Provinces,
D Armando takes Salomon, now 18, to Century City.
. Salomon realizes the terrible conditions in which the
'Simian Race' has been raised - the Apes are strapped
from their natural habitats and turned into efficient
slaves by the Humans. A dramatic chain of events
led to Armando's death, and Salomon's infiltration
into the local Ape Management Center under the
"righteous" name that Armando used to refer to him
when nobody was listening: 'CAESAR'.

Conje
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Conje
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BAT
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Conje
cture;
CON
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Conje
cture;
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BAT
TLE.

"CON
QUE
ST
OF
THE
PLA
NET
OF
THE
APES
"
(1972
).

Cornelius and Zira showed what the (Humanoid)
Apes were capable of. Century City's Ape
Management Center is just one of the breed,
maybe the greatest. As suggested by Caesar in
the final speech of CONQUEST ("Apes in the
five continents"), there must be other Ape
Management Centers out there, scattered across
the globe.

Many hints in CONQUEST.

Supposedly, the Mendez exponent seen in
BATTLE is deeply connected to the bomb (he
would have provided Kolp with it when they met
each other in the post-war period). From the
Mutants in BENEATH we know that a
"Mendez" must have been a key-element in the
history of the weapon. This theory is the most
plausible ever conceived to explain the presence
of a "Mendez" in both the Apelines. The once-
deleted scenes in BATTLE (now restored in the
extended edition) show that, at this point, the
bomb exists.

In many occasions, Armando and Breck
suggested that (almost) "20 years" have passed
since 1973 A.D. The CONQUEST timeframe
must begin in the very end of 1991 A.D. Finally,
it is understood that the action of CONQUEST
takes place in a eastern city; since Kolp lives in
the city where Caesar was taken prisoner, I
theorized it could be an "experimental" suburban
complex near New York.

1
9 By effect of his morphic powers, Caesar stimulates
9 the captivated Apes and push them to revolt against
2 their persecutors. The revolution in December
A proves to be successful, and the Apes take over
. Century City's social structures. The Planet of the
D Apes II is thus born.
.

'CON
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THE
PLA
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OF
THE
APES
-
DIRE
CTO
R'S
CUT'
(1972
/2008
).

In the Fox 'Preliminary Production Notes' dated
1/17/73, Caesar is described as a "chimpanzee
with supernatural powers". Caesar himself
hinted his powers in the following dialogue with
MacDonald (CONQUEST): "Why, if a tiny
mindless insect like the emperor moth can
communicate with another over a distance of
eighty miles... !" MacDonald: "An 'Emperor
Ape' might do slightly better?" Caesar:
"Slightly? What you have seen here today, Apes
on the five continents will be imitating
tomorrow."

1
9 "The" World War breaks out. In the early stage of
9 the conflict, nuclear weapons are not yet disposed.
3 Only strategical targets are hit by conventional,
A preventive attacks. Century City, now "cut apart"
. from the rest of the American territory, is among
D them.
.

Conje
cture;
CON
QUE
ST;
BAT
TLE.

I assume that the nuclear exchange happened
much later, after Caesar led "his" people in
search of greener and safer pastures (being the
city already destroyed by conventional
bombings).

1
9 Breck - reduced to a comatose vegetal after being
9 stricken by the gorillas's terrific fury - dies during an
5 attack to his hospital. State Security Chief Inspector
A Kolp becomes the new Governor of the New York
. State.
D
.

Conje
cture;
CON
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ST's
DC;
BAT
TLE.

The date is conjectural.

1
9 Escape from the rubble. Caesar leads his people from
9 the city into the Provinces; in this case, upper New
York State. Hundred of Apes and Humans establish
7 themselves in an uncontaminated valley, where
A building of the one and only 'Ape City' takes place.
D Here, the Emperor Ape attempts to restore safety for
. his people with the aid of a few human advisors.
A Massive educational programs within the community
D are also developed. A society is set up where
. Humans are enslaved by Apes, but somehow
respected and enjoying some of the comforts Ape
City can provide with. It is the first social model of
an interaction of some sort, which will lately acquire
even more absolute connotations.

Conje
cture;
BAT
TLE.

From the words of the Lawgiver, it is implied
that Caesar spent some time in Century City, and
eventually helped the survivors to hold on.
Basically, there are four phases: a) Revolution
and Establishment of the Apes; b) War; c)
Escape with the survivors and Settlement; d)
Nuclear Exchange. I prefer to assume that the
whole chain of events took about 6 years since
Caesar's arrival at Century City. The building of
Ape City started that same year, in 1997 A.D.

2
0
1
0 The World War III "officially" ends, leaving in
A North America ravaged soils and few thousand of
. survivors behind (Apes and Humans).
D
.

BAT
TLE.

According to Governor Kolp, at the time
BATTLE is set, 12 years have been passed by
since the end of the conflict.

2			
0		Conje	
1		cture;	
4	Cornelius II, son of Caesar and Lisa, is born.	CON	
A	Anyway, he's not the only spawn of the Emperor	QUE	It seems that in CONQUEST, Caesar mated with
.	Ape.	ST;	an unspecified female chimp.
D		BAT	
.		TLE.	
	Caesar, along with Virgil and MacDonald's younger	"BAT	
	brother, venture to the remains of New York in	TLE	
	search of films made on Cornelius and Zira, thereby	FOR	
	unlocking the secrets of the Apeline Alpha future.	THE	
2	They are discovered by the Blackmen and barely	PLA	
0	escape. Cornelius II misteriously dies. Governor	NET	
2	Kolp, leader of the Blackmen, launches an attack on	OF	
2	Caesar's community in a last-ditch effort to destroy	THE	
A	the Ape Supremacy. Before leaving New York City,	APES	
.	Kolp tells Alma to fire the Alpha-Omega Bomb if	-	
D	they lose. The Apes repel the attack. After the	EXP	
.	resolution, Caesar gets rid of General Aldo whom is	AND	
	taken charge of Ape assassination (he indeed	ED	
	murdered Cornelius II). With the Gorilla's death,	CUT"	
	every hostile behaviour towards Humans also	(1973	
	expires. It's the end of the beginning.	/2007	
).	
2			
0	In the aftermath of the simian victory, Mendez II and		
2	Alma, had become depositors of the Alpha-Omega		See the once-deleted scenes, now properly
4	Bomb, move themselves in even further hidden		restored in the new, definitive extended edition
A	places. If this will lead to an equivalent counterpart	BAT	of BATTLE, which I truly consider as being the
.	of the Apeverse Alpha advanced Mutants is highly	TLE.	*CANON* version of the movie.
D	uncertain. Anyway, there's no proper technology to		
.	manipulate mutant D.N.A. anywhere available.		
2			
0	Caesar reduces the social impact and the presence of	Conje	
4	the Gorillas to the point they become just "workers"	cture;	
0	inside the community. He also edits them out from	BAT	In the prologue/epilogue of BATTLE, there are
s.	the Council.	TLE.	no Gorillas shown on-screen.
2			
0			
6	Caesar dies at 96. The interracial society he created	BAT	The Lawgiver in 2670 A.D. claims that "now,
8	will preserve his legacy in the many millennia to	TLE.	some six hundred years after Caesar's death".
A	come.		Scaling down to just 2 years is enough "some" in
.			my book.
D			
.			
2	The reading of the Sacred Scrolls, written after		
6	Caesar's death. Apes and Humans now co-exist as		
7	brothers in the same civilization, perpetrating the		
0	legacy and the legend of Caesar. Maybe the	BAT	Indeed, the very beginning of the fifth movie is a
A	disastrous fate of the Apeverse Alpha has been	TLE.	prologue set in 2670 A.D.
.	definitely prevented, and this will led to the birth of a		
D	renowned civilization on the Planet of the Apes II.		
.			

INTERVIEW WITH ERIC GREENE

February 15 2009

By Jeff Krueger



Eric Greene (left), Jeff Krueger (right)

Eric Greene has taken a unique aspect of the "Planet of the Apes" films and run with it. From his idea that the political and social themes of the saga were ripe for exploration, he's become something of the spokesman for "Apes" in the 21st Century. His book "Planet of the Apes as American Myth" received acclaim and earned him the Golden Scroll of Merit from the Academy of Science Fiction, Fantasy and Horror Films (screw the Oscars, apes know a scroll is better).

The book has led to a continuing involvement for Eric in POTA retro projects, like the "Behind the POTA" documentary and his own text commentary track on POTA DVDs. Despite the luminaries in the superb "Behind the POTA" documentary, Eric logs more time than anyone and the film seems shaped around his views. And there he is again in the recent POTA Blu-rays, the strongest presence.

Ape fans seem divided on this. Does his take on POTA really deserve this much attention? Many fans feel he cuts into the screen time of those who worked on the films; Buck (Julius) Kartalian, for example, was interviewed and doesn't even make an appearance. The Blu-ray extras are very author-centric and seem to favor those who wrote books. Probably their ideas are helpful in shaping a narrative, especially when a production is pressed for time as the Blu-ray producers were. Still, for many a little allegory goes a long way, something Eric comments on in this interview.

For myself, I love the social commentary of the films and I think it was intentional. Without it they would just be "more adventures among the monkeys", as Charlton Heston feared. Eric points up the cultural references that the filmmakers and the audience brought with them and I think that's valid (people might disagree with his details but just add that to the list of things people disagree about). Plus Eric is good with words and knows his stuff, so his work is a pleasure. I think Eric brings something of value to the table and that includes his answers in this interview.

APE CHRONICLES: So how's life been for you in the 10 years since your book and "Behind the Planet of the Apes" came out? Has it changed your life any?

ERIC GREENE: Surprisingly enough, it's changed it in two ways. Professionally it's given me an outlet to write about other things in the science fiction pop culture that deal with the political issues that I find interesting. And personally, I've made a lot of friends through it. I never thought I would be able to enjoy meeting people like you and other folks that I've met through book signings, or people that have e-mailed me over the years. And the fact that people I grew up having as my heroes, the people that worked on these films, are now friends of mine as an adult through working on these (projects). That was a great surprise.

AC: What other things are you writing?

ERIC: I was a contributing writer to a book last year on "24" (the TV series), and the politics of "24" ("Jack Bauer For President", 2008). And then the year before that I was a contributing writer on one about "Serenity" and "Firefly" ("Serenity Found", 2007). And then the year before that I did one on the new "Battlestar Galactica" ("So Say We All", 2006). And (also) "Star Trek" ("Boarding the Enterprise", 2006, where Eric talks about "Trek" and the Vietnam War). So, they haven't been my own books like "Apes" but I've been one of a number of writers contributing pieces about some angle about the politics of popular culture. To me it's fascinating.

AC: You've got a lot of good notices for your book but there's one school of thought that you're kind of reading stuff into the films, the

allegory of it. How do you respond to that, that it's not really valid?

ERIC: Well, I would say this. I think most of the time we're not really trained or expected to be really smart and critical about entertainment. The assumption is, "Well, this is just entertainment and there's nothing more to it than that". But the truth is, everyone knows that storytelling and allegory and myth have been an important part of human culture for millennia. And it's not just about people having a good time, but it's the way people learn lessons about life or debate ideas about what's right or what's wrong.

I mean, instinctively we know that when we look at other genres. But for some reason people think that when it comes to pop culture that it's just entertainment and that's all there is to it. And I think that's not giving enough credit to the artists or to the audiences. So, I think there are some people who are, by disposition, inclined to think, "Well, entertainment is just entertainment, there's nothing more to it than that". Most artists who are practicing and are doing writing and/or directing and that kind of thing...they understand that it is more than that. And a lot of audiences do as well. So I think people that think none of this stuff means anything, it's just for fun, I just think (they) aren't being critical and thoughtful enough about it.

Now, there's people who say, "Well, sometimes things might be allegorical, but sometimes they're not". And then there's a question of, in any given example, are you right in your interpretation? Which is a different argument...To say, "Maybe there's something deeper at this moment, but not something deeper at that moment". Or maybe, "I agree with this interpretation of this scene but not of that scene". And that's fine. It's good to have that kind of dialogue.

AC: The one thing people get you for is the (allegorical interpretation of the school) bus (in "Battle"), You know, "It's just a bus".

ERIC: Yeah. Well, I'll tell you two things. First of all, there were a lot of challenges writing the book. But that was THE hardest part to write, that particular point. It's a very difficult scene to put in context for a lot of reasons. And I'm not going to claim that I did a perfect job with it. But what I will say about it is that

there's no way, for someone who's a kind of cultural critic of color, to take a look at movies made in the 1970's that address race relations (and not address it). To have a school bus scene like that, it would 've been malpractice not to deal with it and not to try to figure out what was going on.

And part of that is because we're not in that pop cultural framework anymore. It's hard for us to remember how packed politically school buses had become. They weren't "just buses" at that point. I mean, these were very powerful political symbols about school desegregation battles, about battles over racism, and white power and black liberation. You just had to pick up the newspaper.

You know, I was just in D.C. for the Obama inauguration. The day after, I went to the museum in D.C. about the news industry, called the Newseum. And they had a display of Pulitzer Prize - winning photographs. And the first one I saw was of an anti-busing riot from, I think, 1975. A couple of years after "Battle" came out. And you have this white guy who has an American flag on a pole, and two other white guys are holding this black guy down and the guy's just waling into him with the flag. This is all over a segregation issue.

You know, in 2009 people can't really remember what the context was of that. I think people just can't remember how politically charged and controversial something as simple as a school bus was. So part of it, I think, is people have a difficult time going back into that context. Part of it is it's a complicated and in some ways a very confused scene. So in some ways it doesn't make a lot of sense. And trying to piece together the various meanings of it was difficult. But there's no way you could write about that film and not deal with that and have any credibility.

AC: Nor does everybody have to agree with every point you make. They can just take away something else from it.

ERIC: Right. Which is part of the fun: "I think he's right about that, I don't think he's right about this". "That was really persuasive, this one here is not quite as persuasive". I think that's great. And you know, a lot of people

like to say, "Sometimes a cigar is just a cigar". Right? But what people don't realize is when you say that, implicitly you're also saying that sometimes a cigar is NOT a cigar. If it's only a cigar sometimes, then sometimes it's something more than a cigar. And I think that's where the fun is, in trying to figure out, well, what more is going on here? And different people are going to come at it from different angles, which is terrific.

AC: Have you heard about the new movie they're working on?

ERIC: Yeah. I don't know a lot of the details but I've been hearing some things about it.

AC: They're kind of saying it's "Conquest" but with realistic apes. They're trying to research the science of it. And CG apes.

ERIC: There's an interesting story, I think from last fall, of a restaurant in Japan that was using chimpanzees, I think it was chimpanzees...as busboys.

[Actually it was two macaque monkeys at the Kayabukiya "sake house" north of Tokyo]

AC: Yeah, I heard about that. In fact there's a Youtube video on it.

ERIC: Oh, is that right? Yeah, so you read about that kind of thing and you think, "OK, how much longer do we have?".

AC: So what do you think would be good issues for an ape movie in the 21st Century to deal with?

ERIC: I don't know. It's really hard. I remember, I think it was the Boston Globe that interviewed me when Tim Burton's version came out, (I said) that the issues in the '60's, things were very dramatic and kind of clear cut...It's harder, as I was saying to the paper, in the 21st Century with stuff like globalization and NAFTA, the kind of issues that were on people's minds in 2001, it's more difficult to write a very interesting allegory about that. The only thing I'd add is that ethnic strife hasn't gone away. I mean, you can look at the Middle East, you can look here in America. Ethnic conflict certainly hasn't gone away. The difficulty of groups with different backgrounds trying to accommodate each other and survive together, that hasn't changed.

AC: But at least there's no more war.

ERIC (laughs): Exactly! Right, at least we've

got that war and poverty thing taken care of. You know, I think if there's one thing that some of the really smart folks...like the people that did the new "Battlestar Galactica" series, I think set a new standard for really smart, political science fiction. And people like that, I think, show that for artists that are really ambitious enough and smart enough, there's always going to be interesting stuff to write about and do in pop culture, that'll be emotionally involving and entertaining, and also be politically interesting.

AC: But unfortunately, it seems like it's coming down to the TV having to take that up, because movies don't do it any more. They're too expensive.

ERIC: Yeah. It's an interesting thing. I'm not an expert in the economics of the film industry but it might be the case that you can take more risks on television than you can in film. It'll be interesting to see whether or not this remake, if they can do something as politically edgy as "Conquest" was. Whether or not they can get away with doing something like that.

AC: Well, (he's) a good writer. Did you like "Minority Report"?

ERIC: Yes, I did.

AC: He wrote that. And "Get Shorty".

ERIC: Yeah, so there's room for people to do good work. You know, finding studios that have the courage to do it, that can be harder. But you know, even in the big studio system, you look at "X-Men", the first 2 "X-Men" films and even the 3rd film, which certainly had issues about dealing with difference and fear of the Other. That was right in that genre of kind of like smart, political science fiction.

AC: That comes down to the director, because Bryan Singer is interested in those issues.

ERIC: Well, it comes down to the director, it comes down to really smart writers. You need all of that.

AC: The funny thing is, "X-Men" was basically the same people that did Burton's POTA; the same producer, the same people greenlighting it...

ERIC: Yeah, but here's my bias as a writer, is that it really comes down to how well the writer, when they're starting out, is kinda putting things together. How smart they are

about what the material is really about. You need a good director to pull it off. But I think a lot of it starts with the writing.

AC: Except the writer doesn't have a lot of power. You need the director to get behind them.

ERIC: Yeah, right. You need a writer to have a strong vision and a director who's going to be able to actually fight for that and make it come to life. And a producer who's willing to back it. You need all of those things. That's one of the things that made "Planet of the Apes" such a case study of when it all works is that everyone involved with that was playing at the top of their game and was willing to go all out for it. And even Dick Zanuck, who was the head of the studio, who was kind of more cautious and wasn't sure if some of this stuff was going to work. You know, Schaffner and Arthur Jacobs and Mort Abrahams had to really convince him to let them have the space that they needed to make the film that they wanted to make. And eventually it paid off.

AC: What are some of the other science fiction, or other movies, that you like, that you get something out of like you did with POTA?

ERIC: You mean recently or historically?

AC: Historically or...There probably isn't anything recently.

ERIC: Well, I think "Blade Runner" is another great example. "Wrath of Khan" was I think a terrific job of balancing story, character, emotion, excitement and humor.

AC: R.I.P. Ricardo (Montalban).

ERIC: Yeah, it was very sad (when he died). And I never got to meet Ricardo Montalban and I always so admired him. Both for "Apes" and for "Star Trek". And for other stuff that he's done. So I was sad I never got to meet him.

You mentioned "Minority Report", which had a lot of interesting stuff going on in it. And I'm one of about 5 people on Earth that liked the new "War of the Worlds". I think there were a lot of problems with it, kind of the logic of the story in some ways. It didn't make a lot of sense if you really sit down and think about it carefully. But from a visceral, emotional level I thought it was really powerful and really well done. But literally, I think 5 people on Earth

liked that movie!

AC: It was supposed to be a 9/11 allegory.

ERIC: Yeah, and I thought it was very effective with that.

AC: To be honest, I think Spielberg was one of the best science fiction directors of this decade ("A.I.", "Minority Report", "War of the Worlds"). It feels kind of odd to say that because he's so praised and it almost feels like you're selling out to say something like that.

ERIC: I know, I think sometimes with big celebrities or superstars that we forget how good they actually are. It's like the hype is so much and then there's like a backlash against the hype. And it's easy to forget that they actually earned all that praise in the first place. But I don't think there's anyone who does it better than he does.

AC: So is it true you've been on these DVDs and these Blu-rays and you haven't had the machines to watch them?

ERIC (laughs): Yeah, that's true. I worked on the Blu-ray and helped them with some of the putting it together...but don't have a Blu-ray machine. So I need to find a friend's house and go over at some point and actually see what we've wrought. But I've heard good things, I've heard it turned out really nicely. And it'd be nice for there to be a definitive version that fans would be able to have.

AC: OK, so people want to know why you don't have a DVD player or a Blu-ray player?

ERIC: I just don't watch a lot of movies at home. Movies for me have always been very social and about going out with friends and kind of the event of going out and enjoying movies with people. So when I had a VCR I never rented a lot of movies. I've never been one for watching things at home. And I have a small television, so it's not quite as exciting as seeing things on a big screen.

AC: Do you read a lot of books?

ERIC: Yeah, I'm a fairly avid reader. So one of these days I'll probably get around to it. When I have a wife and kids, someone to stay home and watch movies with, I'll probably do that.

APORNAS PLANET from Finland 1975-1976

By Terry Hoknes

One of the most intriguing POTA comic magazine series came out of Finland. Four issues were published in 1975 and then in 1976 they restarted the numbering and put out another 4 issues. So this series really has two issues each all numbered #1, 2, 3, 4. The first 7 issues released follow the cover artwork in order from the American Magazine series from Marvel/Curtis. The final issue #4 (1976) features the artwork from American cover #11. It also features new logos and layout from the other issues and features a photo of General Urko in the top left corner of the cover

Luckily for collectors this series is a bit more common than most of the foreign language POTA releases. However still 2000% rarer than the USA magazines Here is what one dealer in Europe was charging for back issues in June 2009

Apornas planet : 1975 #4 ,FN \$8 1976 #2 VG \$20 1976 #3 FN \$40

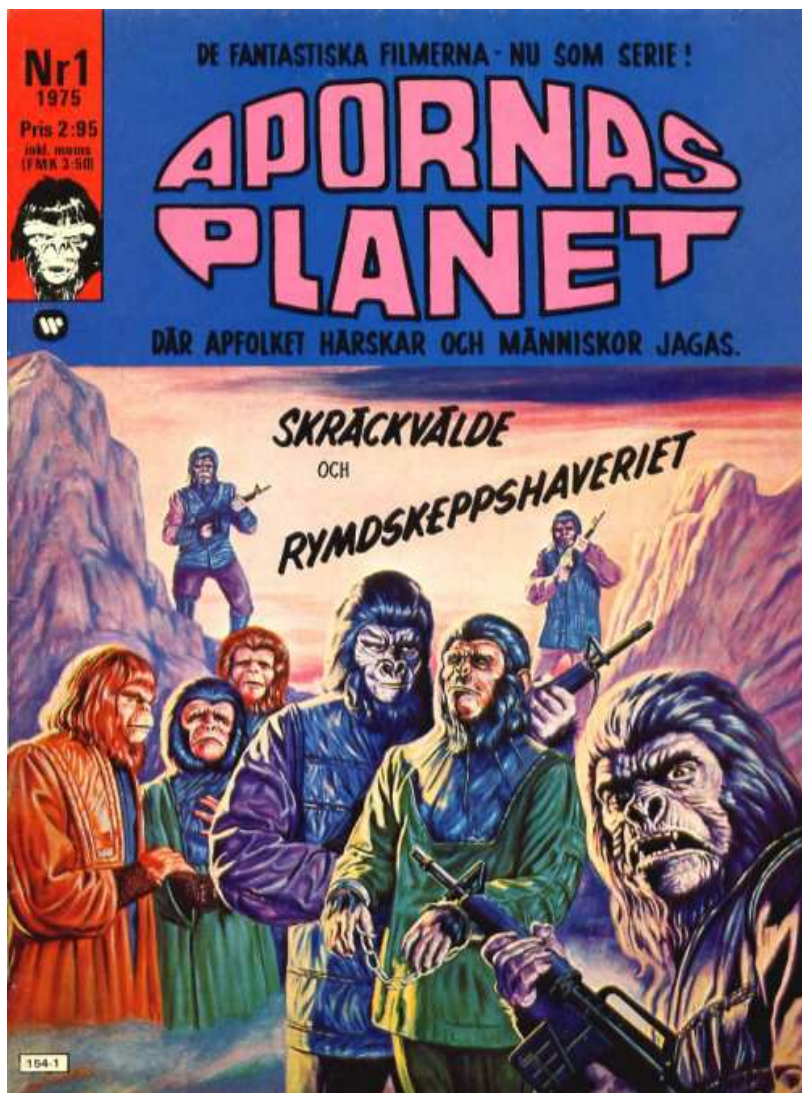
This particular dealer felt the later 1976 issues were much more valuable which would be based on rarity.

This series should not be confused with the series Apen Planeet which was also published in Finland at the exact same time period 1975-1976.

The early issues contained only Planet Of The Apes comic strips and various ads. Interestingly every issue has ads for characters and titles from DC Comics in America. Yet in America POTA was put out by Marvel. Starting with Issue #6 various POTA articles are reprinted from the US Magazine series. The final issue #8 contains a price increase but page count stays the same !

Indicia and copyright information for this magazine series:

Apornas planet GES UT VARANNAN MANAD AV Williams Forlags, AB, 161 85 BROMMA, Tel: 08/98 17 00. Copyright 1975 APJAC PRODUCTIONS INC and TWENTIETH CENTURY FOX FILM CORPORATION. All rights reserved. Ansvarig utgivare: Ove Lundgren. Redaktor: Gunilla Bunner Tryckt I Loimaa, Finland, 1975.



APORNAS PLANET (1975) NR. 1

Cover Price: Pris: 2.95 inkl. Moms (FMK 3.50)

Cover Art: same as US Magazine #1

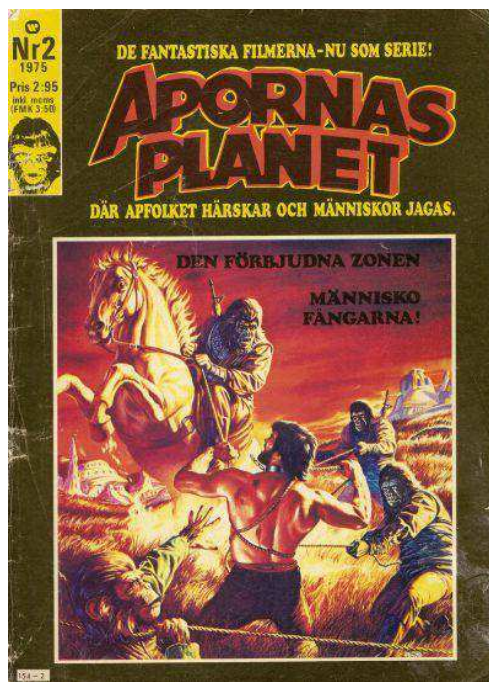
2 Indicia for magazine / ½ page illustration of Lawgiver/ ½ page text intro to magazine

3 LAGSTIFTAREN - Terror On The POTA Chapter 1 / comic strip storyline / Manus: Doug Moench / Ide: Gerry Conway / Teckningar: Mike Ploog / 10 pages

13 FLYKTINGAR PA APORNAS PLANET Terror On The POTA Chapter 2 / Chapter 1 / comic strip storyline / Manus: Doug Moench / Ide: Gerry Conway / Teckningar: Mike Ploog / 15 pages

28 RYMSKEPPS HAVERIET - APORNAS PLANET / comic book adaptation of POTA (1968) film / Story: Doug Moench / Teckningar: George Tuska / Samt: Mike Esposito / 24 pages

52 Back Cover / full page color ad for Apornas Planet with psychedelic colored drawing of Jason and Alexander





APORNAS PLANET (1975) NR. 2

Cover Price: Pris: 2.95 inkl. Moms (FMK 3.50)

Cover Art: same as US Magazine #2

2 Indicia for magazine / Full page b/w ad for Apornas Planet #1 and subscription form

3 TERROR PA APORNAS PLANET - full page text intro to Jason and Alexander storyline

4 DEN FORBJUDNA ZONEN - Terror On The POTA Chapter 2 / comic strip storyline / Manus: Doug Moench / Ide: Gerry Conway / Teckningar: Mike Ploog / 13 pages

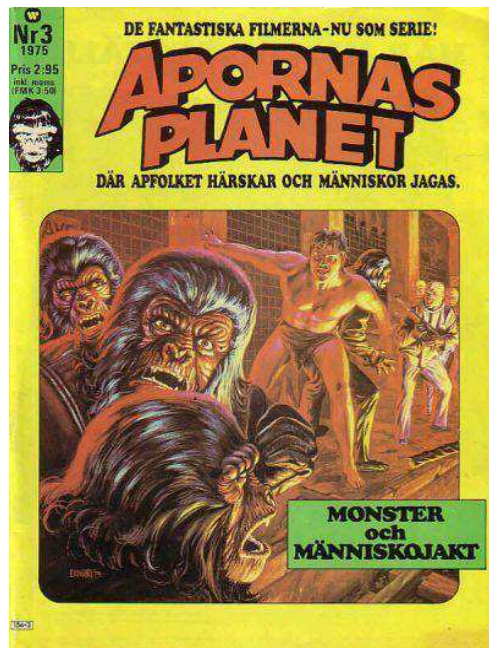
17 FARGA HIMLEN ROD - Terror On The POTA Chapter 2 part 2 / comic strip storyline / Manus: Doug Moench / Ide: Gerry Conway / Teckningar: Mike Ploog / 12 pages

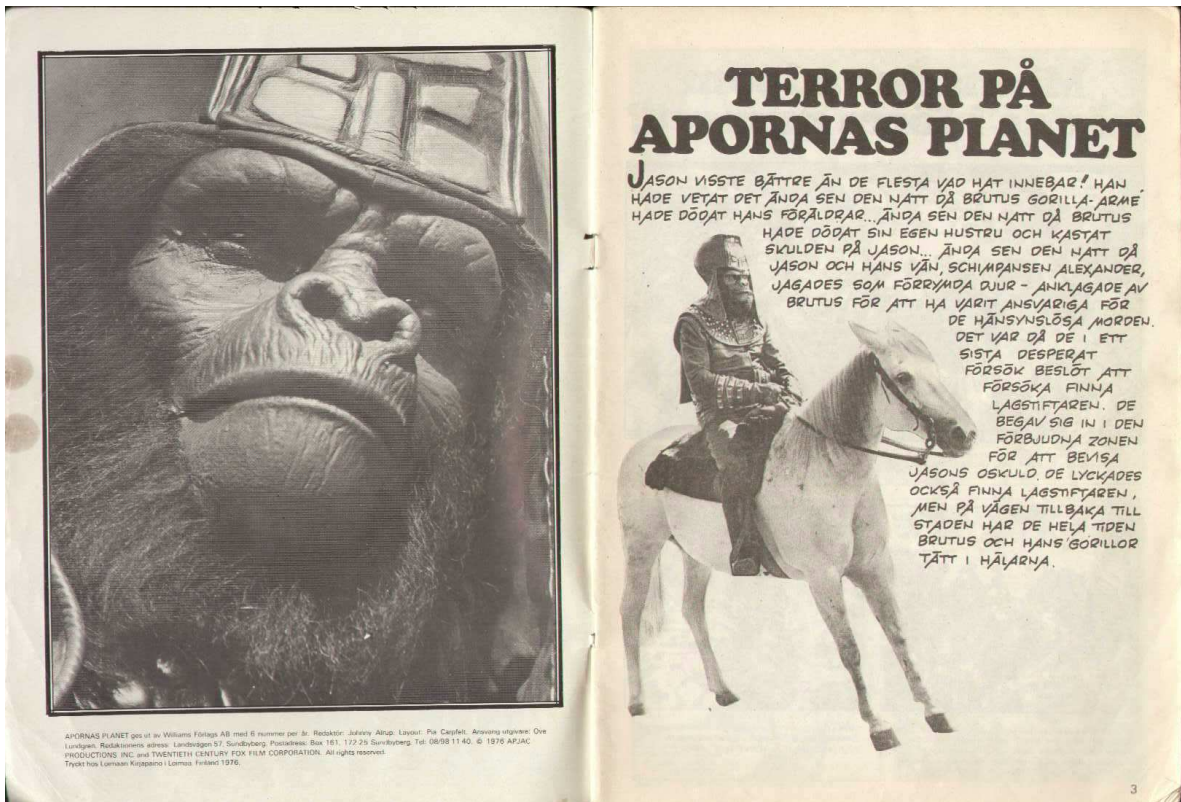
29 POTA (1968) Story introduction - 2 page article with mostly text, photo of ape grabbing human and some comic strips as intro of storyline happening so far

31 MANNISKO-FANGARNA - APORNAS PLANET / Chapter 2 / comic book adaptation of POTA (1968) film / Story: Doug Moench / Techningar: George Tuska / Samt: Mike Esposito / 20 pages

51 Full page b/w montage of Planet Of The Apes comic strip artwork including Jason and Alexander

52 Back Cover / full page color ad for next issue of Apornas Planet #3





APORNAS PLANET (1975) NR. 3

Cover Price: Pris: 2.95 inkl. Moms (FMK 3.50)

Cover Art: same as US Magazine #3

2 Indicia for magazine / Full page b/w ad for Apornas Planet #1 and #2 and subscription form

3 TERROR PA APORNAS PLANET - full page text intro to Jason and Alexander storyline

4 AVGRUNDENS HEMSKA ARVINGAR - Terror On The POTA Chapter 3 / comic strip storyline / Manus:

Doug Moench / Teckningar: Mike Ploog and Frank Chiaramonte / 11 pages

15 SKRACKENS ARENA - Terror On The POTA Chapter 3 part 2 / comic strip storyline / Manus: Doug

Moench / Teckningar: Mike Ploog and Frank Chiaramonte / 14 pages

29 Full page b/w photo of Zira and Cornelius from POTA (1968) Story introduction to movie so far

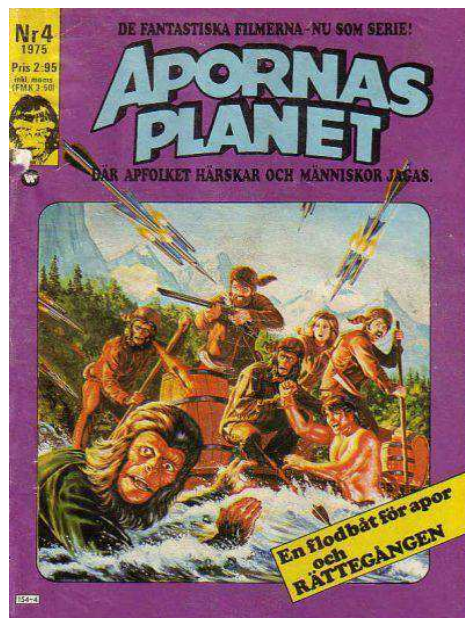
31 MANNISKO JAKT - APORNAS PLANET / Chapter 3 / comic book adaptation of POTA (1968) film / Story:

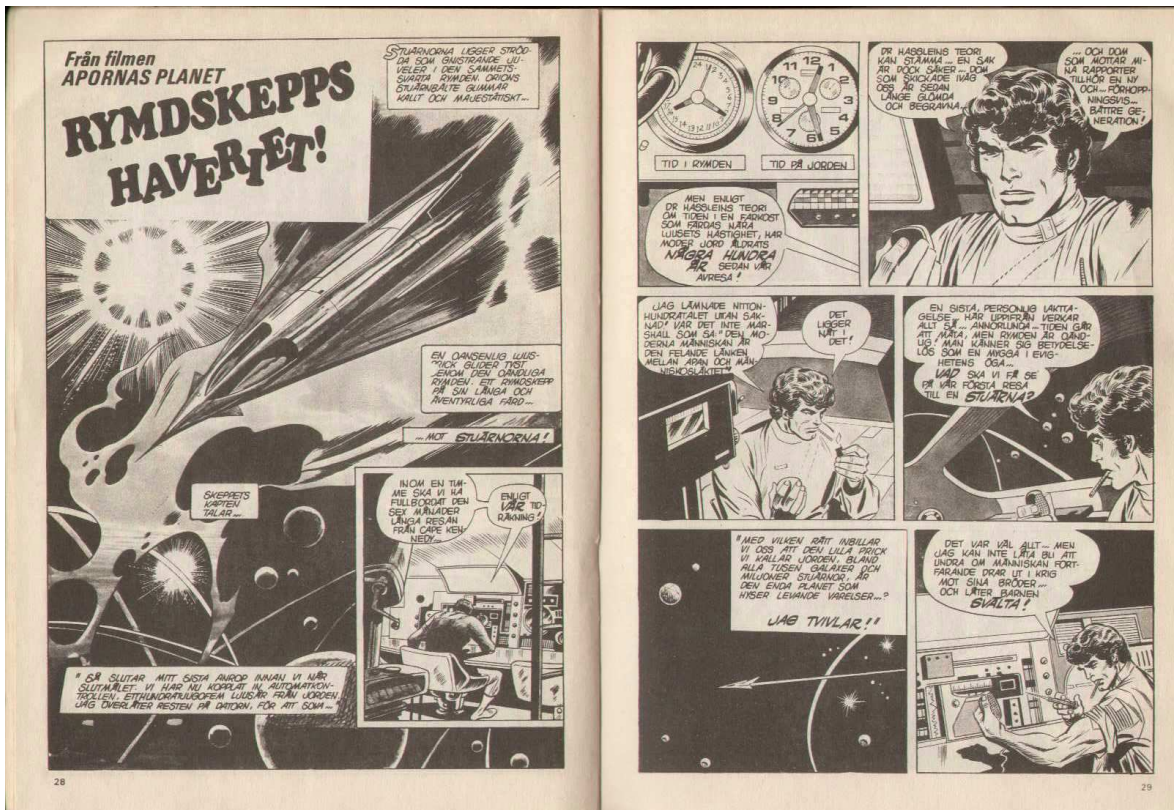
Doug Moench / Techningar: George Tuska and Mike Esposito / 19 pages

50 Full page b/w ad for comic book titles which drawings of many DC superheroes including Flash Shazam, Superman, Batman, Wonder Woman, Green Lantern, Deadman, House of Mystery, Stalker, Warlock, Tor and others. No mention of DC in the ad.

51 Full page b/w montage of Planet Of The Apes photos of Cornelius, Caesar and Zaius.

52 Back Cover / full page color ad for next issue of Apornas Planet #4





APORNAS PLANET (1975) NR. 4

Cover Price: Pris: 2.95 inkl. Moms (FMK 3.50)

Cover Art: same as US Magazine #4

2 Full page b/w ad for Edgar Rice Burroughs Tarzan - Tarzans Story Jubileumsbok

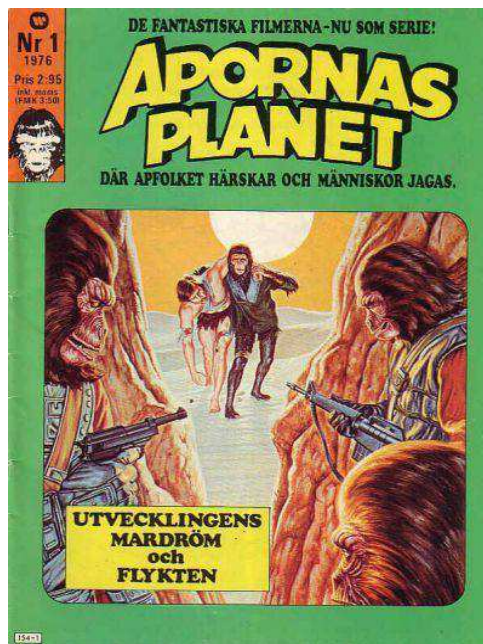
3 EN FLODBAT FOR APOR - TERROR PA APORNAS PLANET - Terror On The POTA Chapter 4 / comic strip storyline / Manus: Doug Moench / Teckningar: Mike Ploog and Frank Chiaramonte / 12 pages

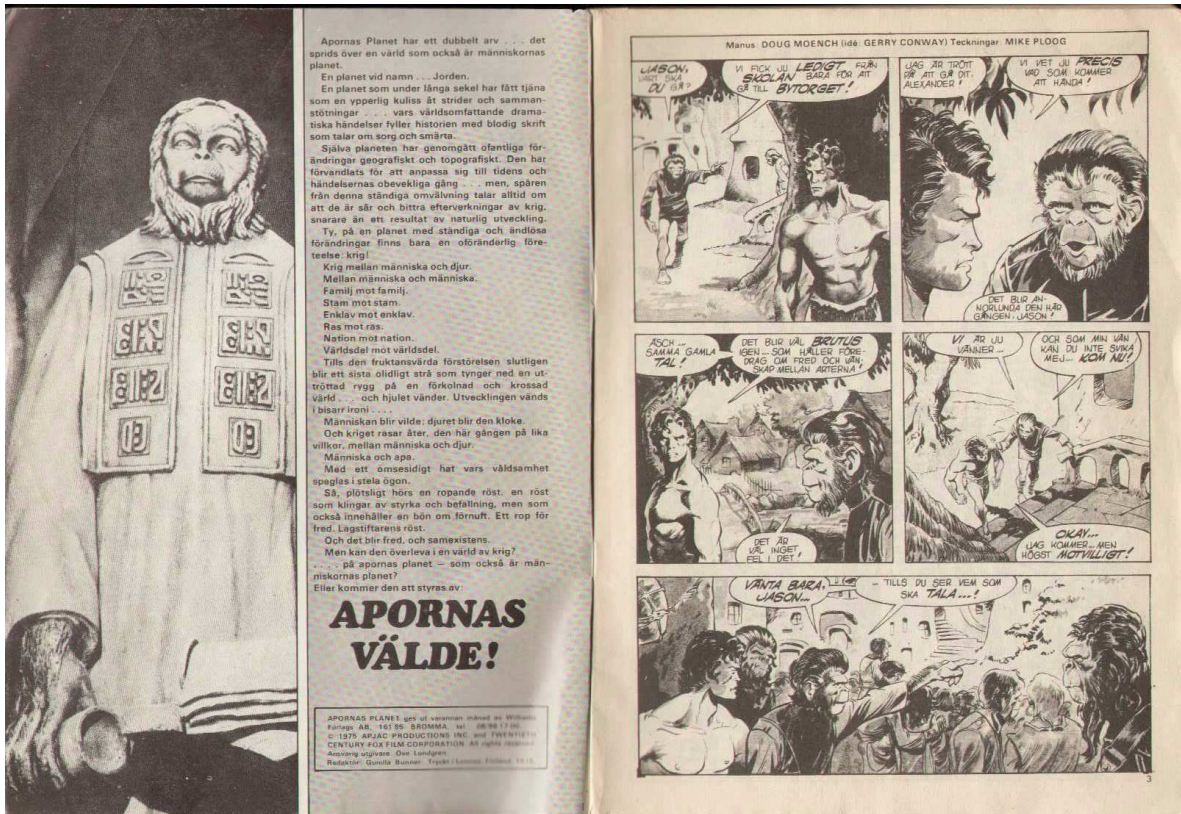
15 FLODFOLKET - Terror On The POTA Chapter 4 part 2 / comic strip storyline / Manus: Doug Moench / Teckningar: Mike Ploog and Frank Chiaramonte / 16 pages

31 RATTE-GANGEN - APORNAS PLANET / Chapter 4 / comic book adaptation of POTA (1968) film / Story: Doug Moench / Teckningar: George Tuska and Mike Esposito / 20 pages

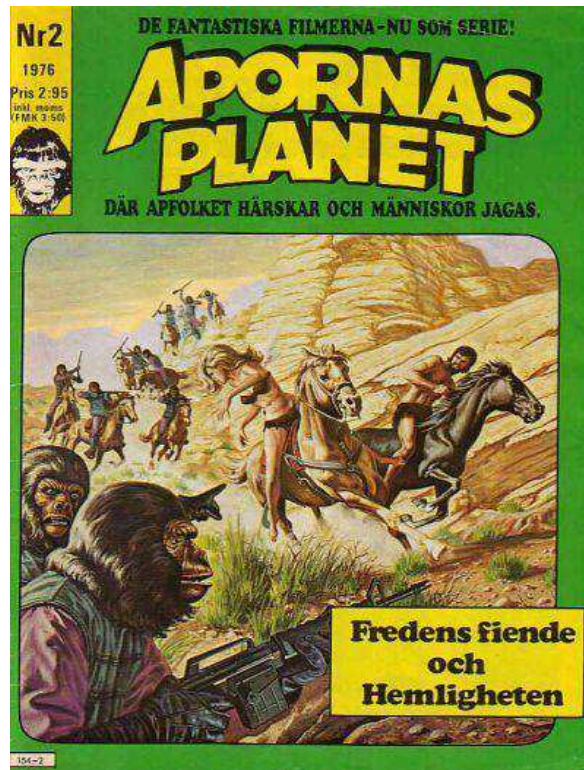
51 Full page b/w ad for comic book titles which drawings of many DC superheroes including Flash Shazam, Superman, Batman, Wonder Woman, Green Lantern, Deadman, House of Mystery, Stalker, Warlock, Tor and others. No mention of DC in the ad.

52 Back Cover / full page color ad for next issue of Apornas Planet Nummer #5 (No #5 specifically listed)





APORNAS PLANET (1976) NR. 1
 Cover Price: Pris: 2.95 inkl. Moms (FMK 3.50)
 Cover Art: same as US Magazine #5
 2 Indicia for issue at bottom / Full page b/w ad for Shazam (DC Comics but no mention of DC in the ad)
 3 UTVECKLINGENS MARDROM - Evolution's Nightmare comic strip storyline / Manus: Doug Moench /
 Teckningar: Ed Hannigan and Jim Mooney/ 26 pages
 29 POTA (1968) Story introduction - 3 page square box comic strips that tell the story of the movie so far
 32 FLYKTEN - APORNAS PLANET / Chapter 5 / comic book adaptation of POTA (1968) film / Story: Doug
 Moench / Teckningar: George Tuska and Mike Esposito / 20 pages
 52 Back Cover / full page color ad for next issue of Apornas Planet (1976 #2)



APORNAS PLANET (1976) NR. 2

Cover Price: Pris: 2.95 inkl. Moms (FMK 3.50)

Cover Art: same as US Magazine #6

2 Indicia for issue at bottom / Full page b/w ad for Kamandi (DC Comics but no mention of DC in the ad)

3 FREDENS FIENDE - TERROR PA APORNAS PLANET - Terror On The POTA Chapter 5 / comic strip storyline / Manus: Doug Moench / Teckningar: Mike Ploog and Frank Chiaramonte / 22 pages

25 APORNAS ANSIKTEN (av Ed Lawrence) 3 page article about the main cast of POTA (1968) with promo b/w photos

28 POTA (1968) Story introduction - 4 page square box comic strips that tell the story of the movie so far

32 HEMLIG-HETEN - APORNAS PLANET / Chapter 6 / comic book adaptation of POTA (1968) film / Story: Doug Moench / Techningar: George Tuska and Mike Esposito / 20 pages

52 Back Cover / full page color ad for next issue of Apornas Planet (1976 #3)

APORNAS PLANET (1976) NR. 3

Cover Price: Pris: 2.95 inkl. Moms (FMK 3.50)

Cover Art: same as US Magazine #7

2 Indicia for issue at bottom / Full page b/w photo of General Urko from POTA

3 TERROR PA APORNAS PLANET 1 page text intro to Jason and Alexander story so far

4 MINNS DU VAD SOM HANDE I FORRA NUMRET - 1 page square box comic strips that tell the story so far

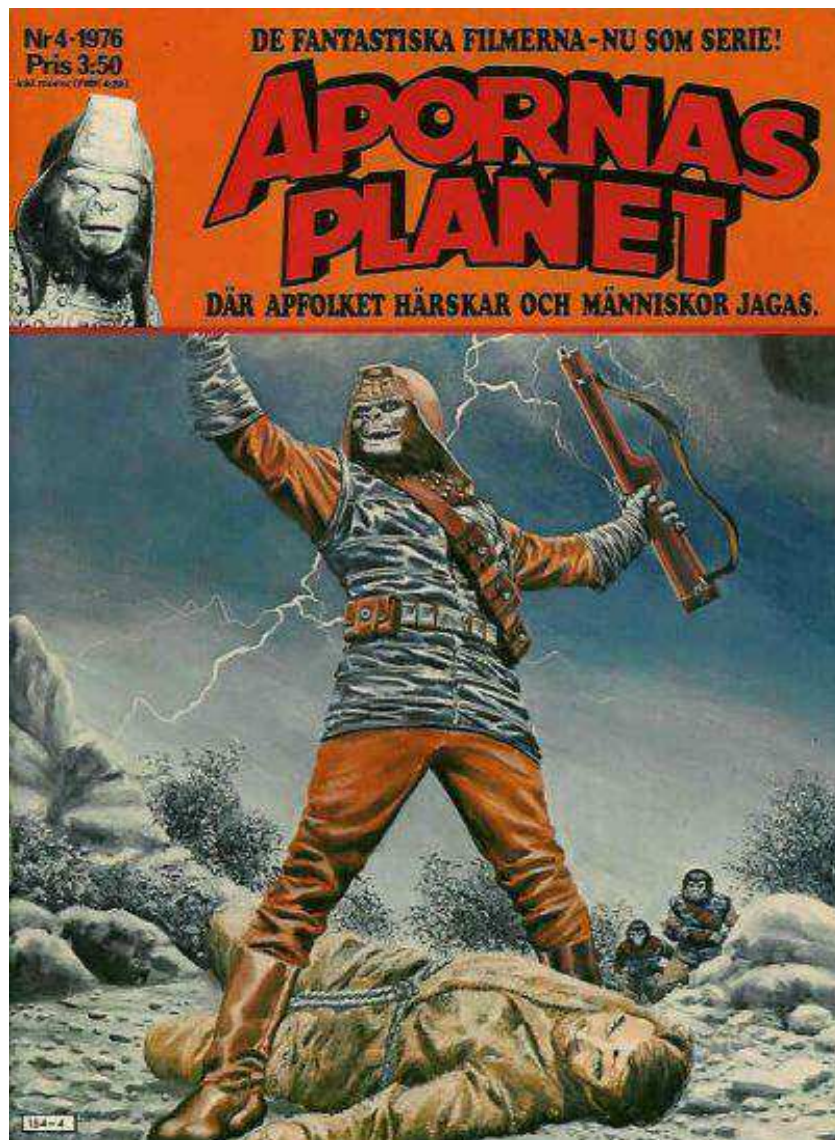
5 PLANETENS ARVTAGARE - TERROR PA APORNAS PLANET - Terror On The POTA Chapter 6 / comic strip storyline / Manus: Doug Moench / Teckningar: Mike Ploog / 23 pages

28 SA HAR BLIR DU EN APA 3 page article of Roddy McDowall getting his ape make up put on with b/w photos

31 MANNISKOJAKTEN / Chapter 1 / comic book adaptation of Beneath The POTA (1970) film / Story: Doug Moench / Techningar: Alfredo Alcalá / 20 pages

51 Full page b/w photo of Zaius from POTA

52 Back Cover / full page color ad for next issue of Apornas Planet (1976 #4)



APORNAS PLANET (1976) NR. 4

Cover Price: Pris: 3.50 inkl. Moms (FMK 4.20)

Cover Art: same as US Magazine #11

2 Indicia for issue at bottom / Full page b/w photo of Dr. Zaius from POTA

3 TERROR PA APORNAS PLANET 1 page text intro to Jason and Alexander story so far

4 MINNS DU VAD SOM HANDE I FORRA NUMRET - 1 page square box comic strips that tell the story so far

5 LAGSTIFTARENS ATERKOMST - TERROR PA APORNAS PLANET - Terror On The POTA Chapter 7 /

comic strip storyline / Manus: Doug Moench / Teckningar: Mike Ploog / 23 pages

28 KLADERNA PA APORNAS PLANET 3 page article about the apes films with b/w photos

31 SLAVERI Chapter 2 / comic book adaptation of Beneath The POTA (1970) film / Story: Doug Moench /

Techningar: Alfredo Alcalá / 20 pages

51 Full page ad for Apornas Planet and Edgar Rice Burroughs - Tarzan Apornas Son (drawing of Tarzan)

52 Back Cover / full color drawing taken from cover of US Magazine #12

**9 juni kommer
nästa nummer!**
Då möter vi Jason i en våldsam
strid med Brutus... och
Arvtagarna kommer in i handlingen
på ett högst påtagligt sätt!



Då börjar också den andra filmen
om **APORNAS
PLANET** som serie och med
mer spänning än man orkar med!

GREAT MYSTERIERS OF HUMAN EVOLUTION

<http://discovermagazine.com>

Reprinted from Discover (September 2003)

New discoveries rewrite the book on who we are and where we came from
by Carl Zimmer

Everything you do has a history. You wake up each morning and get out of bed using an anatomy that allowed your ancestors to stand upright at least 4 million years ago. You go to the kitchen and eat cereal with a bowl and spoon that are part of a toolmaking tradition at least 2.5 million years old. As you munch your cereal, you page through the newspaper, which you can understand thanks to a brain capable of language, abstract thought, and prodigious memory—a brain that has been expanding for 2 million years.

Until a few decades ago, most of that evolutionary history was hidden from science's view. But these days hardly a month goes by without news of a significant discovery. Paleoanthropologists keep digging up new fossils of our ancestors, and some of those fossils have even yielded DNA fragments. Meanwhile, geneticists have compiled a veritable encyclopedia of evolution—the sequenced human genome—and within a few years they'll be able to compare it with the genome of one of our closest living relatives, the common chimpanzee. Still, what we don't know about our evolution vastly outweighs what we do know. Age-old questions defy a full accounting, and new discoveries introduce new questions. That's not unusual for any field of science, but the eight mysteries on the following pages are intimate ones, because understanding our origins is key to understanding ourselves.

WHO WAS THE FIRST HOMINID?

Time travel would make everything so much easier. Imagine that you could drop down by an African lake some 7 million years ago and watch the parade of aardvarks, antelopes, and elephants pass by until, sooner or later, you caught sight of a group of apes. They'd probably look something like chimpanzees—about the same height, with the same coat of hair—but their flat faces and the other odd proportions of their bodies would indicate that they belong to a different species. Perhaps they would turn your way and look you in the eye—a gaze from your most distant hominid ancestors, the first primates to split off from the other apes and begin the family that produced us. Such are the daydreams paleoanthropologists indulge in as they endure blazing heat, merciless sandstorms, and years of fruitless fieldwork.

If the earliest hominids were anything like chimps, bonobos, and other living apes, each species may have numbered in the hundreds of thousands, even millions. But few left fossils behind. Most of their bones were scavenged and scattered by hyenas or other animals, and what little remained rotted. When it comes to early hominids, paleoanthropologists have to make do

with a few teeth or skull fragments.

Yet paleoanthropologists are learning a lot about our origins. Not long ago, the oldest known hominid was *Australopithecus afarensis*, a species that walked the savannas of East Africa around 3.6 million years ago and is best known from one well-preserved female skeleton found in Ethiopia in 1974 and nicknamed Lucy. In recent years, paleoanthropologists have found perhaps as many as five species that are older than *A. afarensis*—in some cases much older. Just last year, Michel Brunet of the University of Poitiers, in France, and his team of explorers announced that amid the sand dunes of the Sahara they had found a species between 6 million and 7 million years old: *Sahelanthropus tchadensis*.

These new fossils have thrown cherished orthodoxies into question. "We saw human evolution as a nice, straight line," says Leslie Aiello of University College London. Now some researchers are arguing that human evolution looked more like a bush, with lots of species branching off in different directions.

No new orthodoxy has gained enough strength yet to take over the old one. Instead, there's lots of debate. Some paleoanthropologists, for example, have declared *Sahelanthropus* to be on the line that led to gorillas, not humans. "That's crazy," replies Brunet, who points to small teeth and other key traits that link the creature with hominids rather than apes. But while Brunet is confident he has discovered the oldest known hominid, he doesn't think it's possible yet to make grand pronouncements about the shape of the hominid tree and its various branches. "You can't say that it's bushy," he says. "Maybe it is; we don't know. Our story has just doubled in time, and we're just beginning to understand it."

WHY DO WE WALK UPRIGHT?

For millions of years, the earliest hominids were a lot like other apes. They were short, had tiny brains compared with modern humans, and could not speak or fashion a spear. But there was a profound difference that set them apart: They could stand up and walk. Bipedalism was the first great transformation of our ancestors, coming long before the evolution of all the other things that make us uniquely human.

The answer to the question of how our ancestors evolved into bipeds seemed pretty clear for decades. "The long-standing idea was that we became bipedal because we moved out of the forest and onto the savanna, either because we had to look over tall grass or get to isolated stands of trees," says Craig Stanford, a primatologist at the University of Southern California's Jane Goodall Research Center.

But in recent years new evidence has thrown that scenario into doubt. "The time-honored idea that a weakling hominid left the safety of the forest for the dangerous savanna and had to live by its wits and stood upright is a nice story, but it's probably fiction," says Stanford. As researchers have looked closer at the older hominid sites, many have concluded that the areas were not savannas at all but a variety of lightly to densely wooded landscapes. Hominids may not have lived in savannas until 2 million to 2.5 million years ago—2.5 million to 3 million years after the

earliest known hominids walked on two legs.

Now scientists are trying to figure out what evolutionary pressure led hominids to become bipedal in the forest. To answer that question, they have to figure out what upright walking evolved from. Fossils offer some clues, but opinion is divided over what the clues mean. Some paleoanthropologists studying Lucy's skeleton say she walked much as we do, for example, while others say she moved awkwardly on the ground and spent a lot of time in trees. Paleoanthropologists can say even less about the oldest hominids, because they've found hardly anything below the skull.

The best clues to our upright origins may come from living apes, although no one knows for sure how much chimpanzees have evolved from the last common ancestor they shared with us. Some primatologists are conducting lab studies of how modern apes knuckle-walk and clamber through trees to see which movements are most like human walking. Other researchers, like Craig Stanford, watch apes in the wild. "Chimpanzees may stand upright on a big limb of a fig tree and pluck figs just overhead," Stanford says. "And when they're on the ground, they'll stand up to pull down branches." He backs a hypothesis originally devised by Kevin Hunt of Indiana University: The earliest hominids may have become specialists in getting food by standing up for short spells, both in the trees or on the ground. It may not seem as heroic as striding out into the savanna, but then again, many great chapters in the book of evolution have been built from such modest changes.

WHY ARE OUR BRAINS SO BIG?

Our brains are not just big—they're grotesquely huge. A typical mammal our size would have a brain one-seventh as large as ours. And big brains are relatively new for hominids. From 7 million to 2 million years ago, our ancestors had brains about the size of a modern chimpanzee's. Hominid brains only began to increase 2 million years ago, and they continued to balloon, in fits and starts, until they neared their present size at least 160,000 years ago.

When it comes to explaining this explosion in brain size, scientists agree on one thing: It must have offered a powerful evolutionary advantage. "It costs you an awful lot in terms of energy," says Aiello. "You don't evolve large and expensive organs unless there's a reason."

But paleoanthropologists are divided about that reason. One possibility is that bigger brains gave hominids extra information-processing power they could use to make better tools. After all, stone tools unlocked new supplies of food, and so better tool users could support more offspring. Another possibility is that the driving force was hominid social life. Primates living in big groups tend to have bigger brains, possibly because there's an evolutionary advantage to keeping track of other members of your group. And certainly the human brain has evolved into an awesome social computer, able to draw subtle clues about other people's thoughts from their faces in a fraction of a second.

On the other hand, big brains may have prompted humans to become more social. For

one thing, big brains made children helpless. Hominid kids, then as now, needed years to develop large brains, during which time they depended on adults for high-energy foods. It's possible that the basic shape of the human family as a group of parents, siblings, and grandparents formed to feed the brains of their children.

WHEN DID WE FIRST USE TOOLS?

It is hard to imagine life without tools—finding food with our bare hands, eating it raw with our teeth, seeking a cave or a tree for shelter. In fact, our reliance on tools is reflected in our brains and bodies. The areas of our brains responsible for things like controlling our hands are enlarged compared with other primates. Our hands themselves are different, with proportionately longer thumbs and other anatomic changes that allow us to touch our fingertips and hold tools with more skill. The dawn of tool use was a crucial turning point in human history: It let our ancestors take control of their lives by finding food in places that were off-limits to their ancestors. But scientists still have hardly any clues to how that evolutionary transition took place.

The most reliable record of our technological history comes from the tools themselves. The oldest known hominid tools date back 2.5 million years, to a collection of chipped rocks in Ethiopia. They don't look like much, but with them hominids could butcher an elephant or crack open a wildebeest's bones and suck out the marrow. Mentally, they're also a big accomplishment: They require a brain capable of looking at an untouched rock and seeing a tool hiding within it.

In recent years, however, some hints have emerged that human technology may have roots reaching back millions of years further into the past. For one thing, chimpanzees and other apes have proved surprisingly gifted at making tools. In order to walk across thorn-covered ground, chimpanzees can fashion sandals out of leaves. In order to eat termites, they can strip sticks to create fishing tools. Unfortunately, a leaf-sandal doesn't leave a fossil. But some researchers believe that the hands of hominids may shed some light on the mystery of tools. For example, Lucy and her *A. afarensis* fellows lived a million years before the oldest tools. Despite having curved, chimplike fingers, this hominid also had an elongated thumb that could make contact with its fingertips. "There's nothing to say that these creatures couldn't make crude stone tools," says Bernard Wood of George Washington University. It's possible that hominids had already become skilled with wood and other materials 3.5 million years ago, paving the way to mental breakthroughs for making stone tools.

As intriguing as this hypothesis may be, however, many researchers think there's not enough evidence to say anything definitive about the evolution of tool use. Tim White, a paleoanthropologist at the University of California at Berkeley, says any speculations "would be strictly X-Files."

HOW DID WE GET MODERN MINDS?

Walking upright, growing a big brain, and even making tools are not enough to make an ape truly human. Consider *Homo ergaster*, a species that

lived in Africa between 1.7 million and 600,000 years ago and probably gave rise to our own species. *H. ergaster* stood up to six feet tall, had a medium-size brain, and could survive even in arid grasslands thanks to an impressive kit of stone axes and other tools. Despite all that, this species' brain didn't work like ours. For hundreds of thousands of years, *H. ergaster* was content to use the same set of tools, with few modifications. Putting a stone axe on the end of a stick to make a spear would have allowed these hominids to become much better hunters, and yet this simple idea apparently never occurred to them. Such an idea seems simple only to our modern minds, which can see new possibilities in the world, discover hidden connections, and think and communicate with symbols.

Scientists don't yet know how that modern mind came into existence. The question is particularly hard to answer because they can't get into the brain of *H. ergaster* or any of our other ancestors. Instead, they have to infer what those ancient minds were like by looking at the things they made. The people who painted pictures of mammoths and woolly rhinos in French caves almost 32,000 years ago must have already had minds much like our own. Archaeologists have documented an explosion of expressions of the modern mind after roughly 50,000 years ago, in the form of jewelry, elaborate graves, bone-tipped spears, and other new kinds of tools. The bones of the people who made these things look like our own. They were members of *Homo sapiens*, complete with long, slender arms and legs, a flat face, a jutting chin, and a high forehead that fronted a big brain. But they were hardly the first people with our anatomy. *H. sapiens* fossils have been found in Africa from at least 160,000 years ago, and some experts argue that the earliest members of our species may have existed over 200,000 years ago.

Richard Klein, a paleoanthropologist at Stanford University, has offered a controversial theory: The modern mind is the result of a rapid genetic change. He puts the date of the change at around 50,000 years ago, pointing out that the rise of cultural artifacts comes after that date, as does the spread of modern humans from Africa. The evolution of the modern mind allowed humans to thrive as never before, Klein argues, and soon even a continent as huge as Africa could not contain their expanding population.

Many other paleoanthropologists beg to differ. Sally McBrearty, an archaeologist at the University of Connecticut, believes the evidence shows that the technology and artistic expression of modern humans emerged slowly over hundreds of thousands of years, as humans gradually moved into new habitats and increased their population. She points to a long list of tantalizing clues in Africa that predate Klein's 50,000-year milestone. Humans may have been grinding pigments 250,000 years ago, for example, and researchers have found barbed bone fishing hooks in Central Africa that they estimate are 90,000 years old. Last year scientists in South Africa discovered stones covered with geometrical cross-hatching dating back 77,000 years.

Klein dismisses the evidence for such slow-fuse change as paltry and misleading. "It's a little

bit here, it's a little bit there. Most sites don't have anything like this at all, but when you get to 50,000 years ago, they all do. Then you get real art—not stuff you can argue about whether it shows some form of symbolism—and elaborate graves and houses and the rest of it."

A resolution to this debate may be waiting in Africa, at archaeological sites scattered across the continent. "We know what we'd like to find and where we ought to look for it," says McBrearty. "But are we going to have the money and the perseverance to mount the assault and come up with the goods?"

WHY DID WE OUTLIVE OUR RELATIVES?

Humans today are driving other species toward extinction at a disturbing pace—a quarter of all mammal species, for example, are officially listed as threatened. But the evidence from fossils suggests that this wave of extinctions has been rising for thousands of years. And there's a grim irony in the possibility that two of the first species to fall victim to us may have been our closest relatives.

Studies on human mitochondrial DNA indicate that all humans alive today can trace their ancestry back to members of *Homo sapiens* who lived in Africa roughly 150,000 years ago. At the time, there were two other hominid species. Members of *Homo neanderthalensis* (Neanderthals), who lived in Europe, have a reputation as lumbering brutes, but they had brains as big as or bigger than those of humans and awesome hunting skills that helped them survive cyclic ice ages for half a million years or more. In Asia, *Homo erectus* survived for about 1.5 million years. And yet not long after *H. sapiens* spread from Africa, both of these species vanished. Our close kinship with these hominids makes their disappearance all the more puzzling. "It's very difficult to get your head around the idea that there could be another species so closely related to us, but isn't us," says McBrearty.

It wasn't very long ago, geologically speaking, when our ancestors came face to face with these other species, and yet scientists still know little about the encounter. About *H. erectus*, all they can say is that the youngest *H. erectus* fossils, Indonesian skulls from perhaps 50,000 years ago, come from a time when our own species had already settled in Asia and moved on to Australia. "We don't know what the hell is going on there," says Klein. "We need more fossils with good dates. It'll come—within a decade we'll know something more about this." Neanderthals left behind more hints, although the picture is still far from clear. Scientists have isolated six fragments of Neanderthal DNA and have concluded that the Neanderthal did not interbreed much—if at all—with *H. sapiens*. Neanderthals appear to have clung to existence for 15,000 years after encountering our own species in Europe. But over time they became rarer and rarer, until they could be found only in isolated mountain valleys. And then they could be found nowhere at all.

Over the years, scientists have tried to explain the disappearance of Neanderthals and *H. erectus* with everything from warfare to exotic viruses that their *H. sapiens* relatives brought with them from Africa. But the cause of their demise

could have been far more subtle. Even if our species had just a slight evolutionary edge over the other hominids, the effect could have been devastating, given enough time. It's possible, for example, that humans benefited from long-distance trade and better tools, allowing them to withstand droughts, ice ages, and other hard times better than their competitors. Our ancestors may have had just a few more children in each generation, and gradually they took over the best places for hunting and living. After a few hundred generations, they unwittingly squeezed their cousins out of existence.

"It may have been something as simple as modern humans having better clothing," says Leslie Aiello.

WHAT GENES MAKE US HUMAN?

In April 2003, geneticists finished sequencing the human genome, and now they're well on their way to decoding the genome of one of our closest relatives, the common chimpanzee. The sight of these two sequences placed side by side is astonishing. For thousands of positions at a stretch, their codes are identical. Recently Morris Goodman, a biologist at the Wayne State University School of Medicine, and his colleagues analyzed the portions of DNA that are responsible for the structure of proteins. In this crucial part of the genome, humans and chimps were 99.4 percent identical. In other words, much of what makes us uniquely human may be found in just .6 percent of our genome.

That tiny fraction will be the focus of a huge amount of research in years to come. "There will be a gold mine of information," predicts Sean Carroll, a geneticist at the University of Wisconsin and an investigator with the Howard Hughes Medical Institute. As the differences between humans and chimps come to light, for instance, medicine will be revolutionized. Scientists hope to find the genetic differences that explain why chimpanzees don't get AIDS, Alzheimer's, and other diseases that plague humans.

Scientists will also be searching the two genomes for clues to how and why humans evolved traits that distinguish us from chimpanzees, including a bipedal body, a big brain, and language. A taste of things to come is the recent study of a gene called FOXP2. People who inherit mutant forms of FOXP2 have trouble speaking and understanding grammar. Scientists have reconstructed the evolutionary history of the gene by comparing the subtle variations in FOXP2 that different people carry. The researchers found that in the past 200,000 years, the gene underwent an intense burst of evolutionary selection. It's possible that changes to this gene may have helped prompt the transformation of simple apelike grunts into language.

But it would be a mistake to think that any single gene will tell us much about human nature, or even just the ability to talk. "We're just not going to have two or three speech genes and that's the end of the story," says Carroll. "It's going to be much more subtle than that."

The early evidence already suggests that perhaps several thousand human genes have undergone intense natural selection since our ancestors split with the chimp lineage. And those

genes can only build a modern human being by cooperating with one another rather than working alone. This comes as no surprise to scientists who have studied the evolution of other animals. "We look for simple answers, but we almost always find a mess," says Carroll.

HAVE WE STOPPED EVOLVING?

It has been an amazing run: Over 7 million years our lineage has evolved from diminutive apes to the planet's dominant species. We've evolved brains that are capable of things never achieved on our planet, and perhaps in the universe. Why shouldn't we continue evolving more powerful brains? It's easy to think that we'll just keep marching ahead, that in another million years we'll have gigantic brains like out of some episode of Star Trek. But scientists can't say where we're headed. It's even possible that we've reached an evolutionary dead end.

Consider the fact that the human brain hasn't expanded all that much in at least 160,000 years. You might think that if bigger brains meant more intelligence, natural selection would still be inflating them today. But big brains have their drawbacks. Like an expanding computer network, a growing brain needs more and more wiring to connect its processors together. The human brain may be reaching the edge of this computational limit. Big brains also make a lot of demands on the human body—particularly the bodies of pregnant women. A woman's birth canal has to be wide enough for a big-brained baby to get out. But there's a limit to how wide the female pelvis can become: If it became too wide, women would struggle to walk upright. That constraint may make it impossible for the human brain to get any bigger.

The only way to know the answer to this particular question, however, may be to wait for the future to become the past. "One of the reasons why people are fascinated with human evolution is because it's about where we came from and where we're going," says Aiello. "But we don't know where we're going. It's too much of a lottery."

Getting a Grip

The human hand is dramatically different from that of the chimpanzee, our closest living relative. Over the past 7 million years, both the fingers and the palms of our hominid ancestors became shorter, and their thumbs became more flexible. These changes, along with the greatly expanded motor and sensory capacity in our brains, allow us to use a wide range of power, precision, and hook grips and hence an infinite variety of tools. But the story of hand evolution is still a murky one. Despite the difference in the way its hands are shaped, a chimp has considerable dexterity. It can flex or fold its fingers in a hook position or grasp small objects between its thumb and the side of its index finger. And fossils of hominid hands from 3.5 million years ago look chimplike in some ways and humanlike in others, making it unclear just how nimble their fingers were.

PONDERING “POTA” AND EVOLUTION

www.astrobio.net

(Jul 07, 2008): In this interview, Charley Lineweaver explains how the movie “Planet of the Apes” is based on a flawed notion of evolution. Understanding this, he says, has implications for our search for life elsewhere in the universe.

Pondering “The Planet of the Apes”

In the 1968 movie, “Planet of the Apes,” Charlton Heston plays the role of Taylor, an astronaut on an interstellar journey. In the movie, “Planet of the Apes,” humans are treated by primate society as unintelligent beasts.

After traveling for over two thousand years at nearly the speed of light (during which the astronaut crew ages only 18 months due to time dilation), the spacecraft crash lands on a planet. Unsure of where in the galaxy they are, they soon discover that on this strange new world, chimpanzees and other primates have evolved to become human-like both physically and in the development of their society. Human beings, mute beasts that are captured and contemptuously used for scientific experimentation, occupy a lower rung in this intelligence hierarchy.

Charley Lineweaver, a cosmologist with The Australian National University, says the “Planet of the Apes” story is based on a flawed notion of evolution. In this interview with Astrobiology Magazine's Leslie Mullen, he explains how there is no evidence to support the idea that organisms inevitably become smarter over time, and why that is important in our search for life elsewhere.

Astrobiology Magazine (AM): Could you describe your “Planet of the Apes” hypothesis?

Charley Lineweaver (CL): In the movie “Planet of the Apes,” Charlton Heston and his team land on a planet that has oxygen comprising 20 percent of the atmosphere, and a 23 hour 56 minute sidereal period. This planet has corn, horses, and gorillas who use rifles and chimpanzees who use photographic equipment. It never occurs to them that this is, in fact, the Earth. Charlton Heston falls in love with a mute Homo sapien, and they ride away and discover the remnants of the Statue of Liberty. Only then do they realize this is planet Earth, there's no going home anymore. We really screwed it up by killing ourselves, because these bad other creatures have occupied our rightful place in the intelligence niche.

The “Planet of the Apes” hypothesis is that such a niche exists – that human beings developed a big brain because there was selection pressure to move into this evolutionary niche. Another way of saying it is that smart organisms are better off and more fit than stupider organisms in all kinds of environments, and therefore we should expect any type of critters anywhere in the universe to get smarter like we consider ourselves to be.

Carl Sagan called them “functionally equivalent humans.” That's what the SETI program has been based on. There is a big polarization in science between physical scientists like Paul Davies and Carl Sagan and Frank Drake and Jill Tarter and Seth Shostak on the one hand, and biologists like Ernst Mayr and George Gaylord Simpson who say that life is so quirky that human beings would never evolve again. If a species goes extinct, it doesn't come back. There may be a niche that opens when a species goes extinct, but the same species or even anything similar to it does not re-evolve into that niche.

AM: SETI is based on the theory that science development will be the same wherever you go, because the physical laws of the universe are the same everywhere. So you'll always eventually have scientists, doctors, technology.

CL: Exactly, but they have zero data to support that. It's based on what they think might happen in the future and what might have occurred elsewhere in the universe. That's not good enough for me. Scientists have to be evidence-based. So let's test this idea.

One test is Harry Jerison's work on the encephalization quotient as a function of time, and whether that increases in lineages that are independent of the human lineage. (The encephalization quotient, or EQ, is the brain-to-body-mass ratio.)

Harry Jerison is what I call a brain worshipper. He wanted to find that everything strives to become like us, but it's just not true. Sometimes brains do get bigger. Sometimes brains get smaller. You would see this kind of diversification for any feature. A common ancestor will have one type of nose, and when the species diverge some noses get smaller, some stay the same, some get larger.

The Jerison plot is used by SETI to show that there's some type of selection pressure towards increasing brain size. But if you choose any outstanding characteristic of a species and put it on a plot, you will get a climbing trend.

People point to dolphins as evidence that

organisms get smarter. Our common ancestor with the dolphin probably lived about 80 million years ago. We could agree that this common ancestor had a small brain, although we have very sparse fossils. From this ancestor, both humans and dolphins independently evolved big brains. Actually, this is not an example of convergence because humans and dolphins have 3.5 billion years of shared common ancestry. For 98 percent of our history, humans and dolphins were the same. The genes needed to develop those big brains had been fine-tuned over billions of years of evolution and were already in place.

AM: When you look at the tree of life, humans and other animals with heads make up just one small part of it, and there are all these other branches that never even developed heads.

CL: That's right. Forget about brains, let's just talk about heads! If heads are a good idea, wouldn't they have developed in other phyla of life independently? And the answer is no, they appeared in one place, and all the other organisms are getting along perfectly fine, thank you very much, without heads.

When you look at the tree of life, it's really a bush. All the things that are alive today are on the top, and down on the bottom we have a convergence because all life evolved from some LUCA, last universal common ancestor. If you look at all the species 600 million years ago, there'd be only one that had a head. We now see them everywhere, but only because this one species radiated.

Tree of life, divided between major cell types, those with a nucleus (Eukaryotes) and without a nucleus (Prokaryotes: the Bacteria and Archaea). Astrobiologists are trying to trace the tree back to the Last Universal Common Ancestor, or LUCA, in the hopes of learning more about life's origin.

Species are quirky, like languages. The DNA sequence of one particular species is very unique. It's not something deterministic, like planetary formation. We're in the realm of biology, not in the realm of physics.

If heads are as quirky as a species, then you can ask yourself, do we expect Indian elephants in outer space? Not African elephants, but Indian elephants. Now, if you do not expect to find an Indian elephant on a planet orbiting Alpha Centauri, then you can not expect anything else that is species specific out there.

It's important to realize that building radio telescopes is a species-specific feature. Yet we insist on maintaining that this is something

intelligence does in general. We've all been brainwashed into believing that our intelligence is so wonderful that every other species would want it, including all the extraterrestrials out there.

AM: It just seems logical that species will grow more intelligent over time, because of "survival of the fittest." A simple organism responding to its environment and learning more about it will do better than those that don't. In that light, a general trend toward greater intelligence seems like it would be an inevitable outcome of evolution.

CL: Well, consider the ancestor of the elephant. It had a little nose, and its nose was a little bit more sensitive than its neighbor's nose, and with that sensitive nose it was able to do things that its neighbor couldn't, so that nose became more sensitive and more tactile, and it got longer and longer and it did more and more things with it, and then it looks back at its own history and it says, "You know what, noses get bigger. Evolving a bigger nose was so useful to me, wouldn't that be a universally useful trait?"

AM: I've read that the ancestors of elephants were marine animals, and the nose developed as an oxygen periscope. So the development of that feature was specific to the needs of that environment. The assumption about the development of intelligence is that it would be a useful trait in every environment.

CL: You'd think so, but if intelligence is good for every environment, we would see a trend in the encephalization quotient among all organisms as a function of time. The data does not show that. The evidence on Earth points to exactly the opposite conclusion. Earth had independent experiments in evolution thanks to continental drift. New Zealand, Madagascar, India, South America... half a dozen experiments over 10, 20, 50, even 100 million years of independent evolution did not produce anything that was more human-like than when it started. So it's a silly idea to think that species will evolve toward us.

AM: Were the times of isolation of these land masses similar to the time needed for human brain development?

CL: The time scale for the development of a brain that accounts for the difference between our EQ and that of orangutans, chimps and gorillas took about 2 to 3 million years. These land masses were isolated for periods of time that were 10 to 30 times longer. If you only had 20 million years of isolation, you'd have 10 times the amount of time you would need to develop intelligence, if our time scale is approximately

average. Some of these places were not independent for 20 million years, however, they were independent for 50, 60, 90 million years. South America, for example, was independent of the lineages that led to us for about 100 million years before it ran into North America. Madagascar is still an independent experiment, as are New Zealand and Australia.

AM: Do you think time is the most important factor for the development of intelligence? If intelligence is not a general trend in all environments, then perhaps certain environmental conditions are necessary. If so, then it may be that most environments were such that species didn't need to develop that degree of intelligence.

CL: You could make that argument. It's hard to make up stories about what produced what in biology. Stephen Jay Gould called them "Just So" stories. He was always championing the idea of contingency. If he were alive today, I think he would say that if we were to all go extinct tomorrow, the chances of us evolving again are zero. And the chances of us finding a life form like us in outer space that we can have sex with and reproduce with are zero.

I come back to the point that radio telescopes are only made by human beings. We have not stopped species in New Zealand or Australia or South America from making radio telescopes. They had a long time to do it. It didn't happen. Now, one argument that my students sometimes give is that everyone is trying to do it, but we're just the first. The evidence against that is, if you're seeing any type of trend toward human-like intelligence, you have to stop them sometime before they start building those radio telescopes. If you go to these other continents and ask zoologists, "What do you think is the smartest thing there? Is it trying to become human? Is it any closer today than it was 50 million years ago to building a radio telescope?" I think the answer would be no. If that's the answer, then there is no trend toward human-like intelligence, and this whole idea of intelligence being convergent is just an empty claim based on what we want to believe about ourselves.

AM: Do you see intelligence as a one-time accident of evolution?

CL: No, I think every species has its own type of intelligence. We have ours, elephants have theirs, dolphins have theirs. The type of intelligence they have is the type that has evolved in their quirky environment with all the genetic baggage that they have. To the extent that it's like ours is due to our shared ancestry. The idea that intelligence is a generic thing, and

therefore others in outer space will have it too is just crazy, and it's wrong. There is no evidence for it on Earth, there's a lot of evidence against it, and as scientists I think we have to accept that.

AM: Yet you've said you support SETI, even though you think there's no chance of finding human-like intelligence elsewhere.

CL: The reason I support SETI is because I'm a scientist, and scientists look in places that haven't been looked in before. That is what SETI is doing. They're developing new instruments and new frequency ranges to look at astronomical objects in ways that have not been done before. That is the most powerful tool to discover something new in the universe.

I also support SETI because it inspires people. I think a lot of it is motivated for the wrong reasons, but so what? If people are motivated to find extraterrestrials, I think that's great. Give them a thousand dollars to build an instrument. The scientific exploration of the universe is a general goal that I think all scientists share. Also, I support SETI because maybe I'm wrong about this. People are wrong sometimes.

AM: There are some 100 billion stars just in our Milky Way galaxy and 10 billion trillion stars in the observable universe. There are probably planets associated with most of those stars. That would seem to increase the odds of finding another human-like intelligence out there.

CL: That's a tricky issue, because then you have to ask, what's the probability of a human being? What's the probability of you? Max Tegmark at MIT thinks he can calculate how far it is to the next you. The next Max Tegmark is living at 10 to the 10 to the 29th power meters away. It's mathematically complicated, so I probably shouldn't get into that. But consider a lottery. This lottery doesn't have a thousand tickets or a million tickets, but an infinite number of tickets. Then pick a ticket. The probability of any one ticket being picked is zero, because the probability is one divided by infinity. But some ticket is going to be picked. So in that sense, everything that happens is impossible. That's a provocative way to state it, but I think there's some truth in that analogy.

But I still believe that the best evidence we have suggests that we should not expect to see human beings anywhere in the universe except Earth. We should not expect to see Indian elephants or any other forms of life that are genetically, functionally and cerebrally similar to us. I strongly suspect that our closest relatives in the universe are here on Earth, and they're not likely to be elsewhere.

DOES POTA PROMOTE ATHIESM ?

By Terry Hoknes

I asked this question online numerous times to POTA fans to see what they saw in the film based on their own personal religious beliefs.

JEFF KRUEGER:

Yeah, I always considered POTA "anti-religion" but I met someone through "Chronicles" who is a Christian. He's into these apocalyptic stories because I guess they show the punishment of the non-believers left behind after the Rapture. Religion is so warm and cuddly. It's not all Christmas trees. Actually I'm surprised at the wide variety of viewers. Some even see Zaius as the hero for his conservative views, keeping things as they are because look what happened last time. And Natalie Trundy is very Catholic and was an influence on Jacobs. The St. Francis stuff in "Escape", which I thought was very effective. But there's also the religion in "Beneath", kind of a satire. It's a very healthy mix.

MICHAEL WHITTY:

No, I don't think it does promote atheism. The kiddy-fiddler priests and Marist brothers I was taught by did that for me! POTA suggests that the pious Zaius is just like our religious leaders – particularly the Creationists (were they even around back then?). They ignore the evidence and alter their (our) history. As many people say, history is (re-) written by the rich and powerful. Essentially the apes are "aping" us (as is the theme in Monkey Planet – more so than in the movies).

BRUCE Stenosaurus:

I am a practicing Christian AND a firm believer in evolution so I have no problem with that aspect of the films...and I believe that nothing happens on this Earth unless God wants it to...so if the apes DID take over it would be God's will not Caesar's or Aldo's or whoever's. And it stands to reason that any civilization would have series of religious beliefs that reflected their 'species' and culture hence the Lawgiver as the dominant prophet.

NLMOXHAM:

It always seemed strange to me that Heston, who seems to have been so right-wing in person,

would take on a role like this. I don't know for sure that he's a devout Christian, but POTA definitely supports the theory of evolution and he even tells Lucius to keep questioning the older generation. Maybe I have Heston pegged wrong? Or maybe the subtleties of the movie went over his head and he just thought it was about talking monkeys?

TZERO:

Better question . . . Do we have any ape fans that are Huge Christians? I'm mean of Goliath proportions! Personally, I'm a Tiiist. That's not to say that I'm not a Christian. I believe that most religions have some truth to them and some crap that just got chucked in along the way that no one bothered to question. Hey, even Jesus was a big questioner of religion. I think I'm like most Apes fans. Like Taylor I'm happy enough to live in my reality -- but when a big wave of Truth bites me in the butt I can't help but sit up and take notice. Zaius, on the other hand, ignores it. Tiiism is a religion for people who are not joiners. There are no dues to pay, except to your fellow creatures. All you have to do is live it.

BOBBY SMYTH:

Well given that the Ancient Romans decried the early Christians as "atheists" due to their practice of believing in only one god and not multiple gods like the romans did, and given that the apes had their prophet/lawgiver who looked after their "religious" needs then I'd reckon it is a bit of a moot point..all the apes did was when they got in power they had a different way of looking at things which is what the christians did when they went around converting the so called pagans who had their religions well before christianity reared its head

MARIO MEDINA:

I think if done right, the Apes' society can be shown to mirror many historic theocracies, 20th century societies that are totalitarian like communists or facists, and more recently the Taliban. Especially true when they blew up the Buddist (Hindu?) statues in Afganistan. It reminded me of Zaius in cave in the forbidden zone. Also, this would explain the limited availability of certain technology such as automatic weapons when the city looked like Fred Flitstone's beloved Bedrock. The high council only allowed certain old human technology to be used as THEY saw fit. Very interesting parallel. Oh, and yes I am a Christian.

INTERVIEW WITH ROB
MORGANBESSER
POTA Original Fiction Writer

WHAT'S YOUR PERSONAL HISTORY WITH THE PLANET OF THE APES FRANCHISE?

I had several trading cards long before I ever saw Planet. The first apes I saw in the movies was Escape (on a double bill with some movie about the Olympics. The Game? Something like that). Then I saw Conquest with my folks at the Drive in, then Battle and Planet (finally) on a double feature. When I graduated from Junior High I saw ALL FIVE IN ONE SITTING! What a thrill. I've been a SF fan since about 1964 (I was 4 years old) thanks to my Pop, who let me watch stuff like Chiller and Creature Features. I've just loved Apes since I first saw those trading cards!

WERE THE MOVIES, THE TV SERIES OR THE COMICS YOUR POINT OF ENTRY? The Movies. I was never a big fan of the TV series and most of the non-Marvel comics to me, stunk.

WHERE WERE YOU LIVING AT THE TIME? Brooklyn, New York, uncrowned Capitol of the World!

HOW OLD WERE YOU? I was Eleven when I saw Escape.

WERE YOU ALREADY A SCIENCE FICTION FAN? Always a SF fan. I turned the corner in Third Grade when I read the Martian Chronicles for the first time.

WHAT WERE YOUR FAVORITES? Wow. This is tough. The Day the Earth Stood Still (original), War of the Worlds (original) Robinson Crusoe on Mars, the Apes films of course! Virtually anything Harryhausen... it's a long list really.

HOW AND WHEN DID YOUR INVOLVEMENT WITH PLANET OF THE APES BECOME A SERIOUS HOBBY ? I love to write and sometimes just decide to write stuff that won't make me any money (a goal with my writing), but my Apes stuff I like to share with other fans since I think the Apes world is rich and varied.

WHAT DID YOUR FAMILY AND FRIENDS THINK OF YOUR OBSESSION WITH PLANET OF THE APES AND SCI-FI? My folks tolerated it. They even got me some Apes jigsaw puzzles years ago. They came in a round can. I had apes

colorforms and a lot of the (now gone) Mego characters.

HAVE YOU EVER BEEN A MEMBER OF ANY SCI-FI RELATED FAN CLUBS? Other than the POTA site and a few Yahoo groups, no.

WHATS THE BIGGEST PROJECT YOU HAVE BEEN INVOLVED WITH ? Sharing my three stories with POTA and your Fanzine.

HAVE YOU WRITTEN ANY OTHER REVIEWS, ARTICLES AND BEEN PUBLISHED ELSEWHERE? I have been professionally published. "Undead Prometheus" is in THE UNDEAD: ZOMBIE ANTHOLOGY by Permuted Press. I've also been published by Wild Cat Books. "The Passing of the Gods" and "The Tale of Hrothgar's Quest" are in Tales of the Norse Gods. "Mare Necrosia" is in the second issue of Startling Stories. All are available through Amazon.Com

WHO IS YOUR FAVORITE APE RELATED PERSON? It's a Tie between Charlton Heston, one of my all time favorite actors and Roddy McDowall, who I also really liked.

WHAT IS YOUR FAVORITE APE CHARACTER? Cornelius and Ceasar in a tie. I like the Chimps best.

WHICH IS YOUR FAVORITE APES FILM? Planet of the Apes hands down. I must have seen it 500 times (no exaggeration) and I love my Blu-Ray copy!

WHAT DO YOU THINK OF THE APES TV SHOW? I wasn't a big fan of the TV show because it did too much that made it seem like an alternate time line from the movies. I liked the characters but would have preferred an anthology type series, taking place after Battle perhaps.

TELL ME ABOUT YOUR PERSONAL POTA MEMORABILIA COLLECTION? I don't have much, only some of the Medicom figures. I'm not that big into collecting, since I don't have the room to display them.

WHAT ARE YOUR FAVORITE POTA ITEMS? The medicoms and my Archival trading card set. Where the hell is volume 2?

IS THERE ARE NON-APES STUFF YOU COLLECT? I have a bunch of Clone/Storm

Troopers. I really love Star Wars too.

WHAT OTHER PROJECTS HAVE YOU BEEN INVOLVED WITH AND WHAT ARE YOUR FUTURE PLANS? To keep writing and being published. To sell a screenplay and to make some extra money at it!

TELL ME MORE ABOUT YOUR THREE ORIGINAL PLANET OF THE APES STORIES FOUND IN APE CHRONICLES 45 46 47?

I've been a member of POTA group on and off (one member constantly wears me out, so I leave for a while. I won't name who). I'm always looking for a way to expand the Apes world. When Marvel's comic (the best of the comics, I'd say with Revolution among the worst), I decided I'd do a finale to the TV series, since it deserved an ending. Being a bit dark in my writing (usually) I ended it the way I did. A discussion on the group about Milo launching Taylor's ship also led me to write that since it seemed no one ever had. Freak was just an idea that bounced around in my head. After all there is so much to fill in between Battle and Beneath, I figured why not me? The stories were fun and practically wrote themselves. I'm now a published author and working on more so I don't do much fan fiction. But if an idea hits, I have to write it. I have no control over that. It MUST BE WRITTEN! :)

WHEN DID YOU WRITE YOUR STORIES?

Over the past few years. Since I've changed computers a few times (I keep everything backed up on a flashdrive), I don't recall the dates exactly, but they are over three to five years old. I have two computers, one is an old laptop that I lug around so I can write whenever. I think the Milo story, Salvage was the quickest and took about a week. Freak I tinkered with more, since I'm an Apes Purist and I wanted it to fit into continuity. I think any of them would make a fine comic.

ANY NEW IDEAS OR CONCEPTS THAT YOU CREATED? Well, all the background ideas, how Milo found the ship and raised it, discovered the computer, Ulysses being granted the gift of speech, the Mutants dissolving their dead, are all original concepts. I based it in the Apes world, but the ideas are mine. While I would co-author with someone, all of my stuff has been written by me alone.

DID YOU HAVE ANY ISSUES OR PROBLEMS MAKING THE STORIES FIT IN THE REGULAR TIMELINE OF THE MOVIES?

I had a few dates wrong which Rich Handley

corrected me on, so I corrected them. Other than that, being an Apes purist I did nothing to violate continuity, which is why I really didn't care for Revolution on the Planet of the Apes. A little more thought would have made it a better story.

TELL ME ABOUT THE POINT OF EACH STORY? I don't do 'message' stories. I write to entertain. I like to give the reader, in this case the Apes fan, a little more background on this amazing world and perhaps make them think, Wow, that could have really happened! If they sit back and say "Wow, I'd like to see that as a movie/comic/novel", I feel I've been successful.

Salvage - Basically is the story of Milo discovering Taylors ship, salvaging it and hoping to use it to convince the other Apes that the Orangs shouldn't be ruling, that they're stifling Ape Civilization. He has dedicated students who help (and later leave to protest the Gorilla War) and asks Cornelius and Zira (who he loves also) to join him in flying the ship. A simple idea with some complexity behind it.

Finale - the end of the TV series has Virdon, Burke and Galen on the run. They've reached Huston with Urko still on their trail. A lone mutant, guardian of forgotten science tells them they can get home, but it turns out thanks to Gorilla interference, only Virdon can go. Burke gives his life saving his friend and Galen goes back to a Chimp they met, getting the happy ending he deserves. A bit of a grim ending, but I was never a big fan of the TV show! haha!

Freak - Fills in a bit of missing apes history. I'd like to write more and maybe I will. I think I was slightly influenced by Evolution's Nightmare, which to me is the best Apes story in the Marvel comics. One human, smarter than the rest, avoids the massacre that gets his tribe. He escapes into New York where he finds a wounded mutant (by the way the harvesting of the mutant fungi for food is an original idea too!) She awakens his ability to speak and clears his mind, enabling him to think even more. She names him Ulysses and he goes off to become basically, a Terrorist against the Gorillas. This has a sad ending, but if he had lived and sired children, it would have changed things so he had to go. Hmmm... maybe I should do an alternate version...

WHAT KEEPS YOU INTERESTING IN PLANET OF THE APES AFTER ALL THESE YEARS? It's brilliant and always entertaining. I still get a chill when Taylor finds the Statue...

Planet of the Apes TV - Finis

by Rob Morganbesser
rhob1960@yahoo.com

North American Continent
June 3040

The afternoon sun beat down on the three travelers as they trod across a salt flat in what had once been Texas. The shores of an unseen sea beat a slow rhythm away across dunes to their south. One of them, a fair haired man stopped and removed a map, brittle from age. With an exasperated sigh he wiped his forehead and said, "The sea shouldn't be here! We should be miles from it!"

Slightly behind and next to him; wearing an ammo bandoleer and a belt with a knife; bearing a pack and toting a rifle – something that would gain him instant death if he were caught with it – stood a slightly taller, harder faced man. Pete Burke and Alan Virdon had been friends for years, both had been in the United States Air Force, both had entered Astronaut training together. But since they had warped time and landed on what had once been their home, since they'd been on the run for five years now – their friendship was getting strained.

Burke was something he was sure Virdon wasn't; a realist. Virdon had a wife and children back home, Burke hadn't even left a dog behind. He'd accepted that somehow, they'd ended up in their own future, a future where Apes had risen to rule over a nuclear devastated world. Virdon still felt that with the magnetic record he'd risked his life several times to save, that they could get home. Burke felt they should find some quiet place where no one had ever heard of them, their chimpanzee companion Galen included, and just settle down. But Virdon was stubborn. Burke felt lately it might be better for the three of them to go their separate ways, but he was loyal... for now.

Galen moved up and glanced at Virdon's map. "What do you mean, Alan? This sea has always been here. This is another forbidden zone. There is a place called Hoostone nearby which my people avoid."

Virdon's face paled at the name.

"How do you know that, Galen?"

Galen rolled his eyes and exchanged the same look with Burke, who just wanted to get out of the sun for a while and eat something. He wanted to shoot a deer or a cow and really feast, but they didn't have that much ammo and Galen would disapprove.

"The last farm, where I filled our canteens – the farmer told me. The local council wants to expand into it, cultivate it, but the Gorillas are against it."

Burke made a face. "Gorillas who don't want to fight something? That's new."

Galen shrugged his shoulders, settling his pack more comfortably. "The council in that town is run by all three races of ape. Very nicely done if I may say so."

Virdon peered at his own map. "I think we're going to make a little side trip."

Burke shook his head. "No."

"What?" Virdon and Galen both looked at their friend. Their friendship was unique since never in Ape history had any ape been such friends to a human.

"No," Burke repeated. "We're not. At least, I'm not. I'm not going on another goose chase, Alan. I've had it. It's time we found a place and settled down."

Virdon couldn't believe his ears. He knew that his friendship with Burke was getting strained, but this was unbelievable. He shouldn't have let Pete take that Gorilla's rifle months back when they'd waylaid him for food. But Pete

had been the target enough – he was a good shot - and he wasn't getting taken easily again. He was sure that their luck was going to run out sooner or later.

Virdon's eyes narrowed. "Come on, Pete. This is Houston! Perhaps mission control is still there. We can read the flight recorder!"

"And do what Alan?" Burke's face colored with anger. "Do what? Find out where we are? I know where we are, in the future. A future that we're stuck in! There is no getting back, so we may as well make the best of it now!"

"I don't believe that," Virdon replied coldly. "There has to be a way back."

"But how?" asked Galen. "How Alan? You're ship is gone, there's nothing left of it!"

"Yeah," added Pete. "And we're in a world where they're barely out of medieval times, Alan. It's time to face the truth; we're stuck here, like it or not."

Virdon folded the map and stuck it in his vest. "No, I don't believe that and I never will." He turned to face his companions. "You've both had enough? Fine, I'll go alone."

Before either of them could say a word, he started off up the tall dune, leaving them behind.

Burke and Galen stood there for a moment, exchanged glances and followed. But Burke was angry at his compliance. He needed something that would convince Alan that there was no back, to get his friend to concentrate on the here and now.

But just what that was, he couldn't say.

With Virdon far enough ahead not to overhear him, Galen said, "Pete, can I ask a question?"

"Sure Galen."

"You and Alan seem to be at ends lately, you barely even speak. What's wrong?"

Burke shifted his shoulders, settling his pack more comfortably. He shifted the rifle, wondering how to answer. Finally he said, "For five years we've wandered across the lower half of what had been our country, Galen. Alan doesn't want to admit that we're here for good. I've accepted it. I'm a realist and he's not."

Galen's brows went up as he contemplated this. "Then you weren't fooling with him, like you usually do, you're willing to settle down?"

Burke grinned at his chimp friend. "Yes, I am. In fact, I have a question for you, Galen."

"Yes, go ahead."

"Two months ago, when we helped at that farm, the one run by the female Chimpanzee with her orangutan friend, she was obviously attracted to you; why didn't you stay?"

Galen looked down at the ground and shuffled his feet. "Well, I wanted to – I did, but what would you and Alan have done without me? We're friends, after all."

Burke stopped and put a hand on Galen's shoulder. "Yes we are, but I still think you should have stayed, Xevia certainly wanted you to."

Galen said nothing.

As the sun dropped lower, Burke noticed that the ground they were walking on had grown harder, that the dunes were leveling out. Pausing for a moment, he knelt and touched what they were walking on. Rubbing away some of the sand, he felt the stone surface – it was concrete! They were walking on a road! Rising, Burke began to call out to Virdon when he saw his friend had stopped. Rising to his feet, Burke ran up to where Virdon and now Galen had stopped and saw... horror.

There before them, lying out in all its nuclear blasted glory, lay what remained of the city of Houston. The one proud spires of the city had melted and reformed, creating a vision

worse than any hell Dante ever thought of.

Virдон stood there, tears running down his cheeks. Most of the cities they'd encountered on the west coast looked as if a natural catastrophe had done them in; this was obviously the work of a nuclear weapon.

Galen gasped as he looked at it. "I'd read in the sacred scrolls how man was responsible for destruction, but until now I'd never totally believed it..."

Virдон spun on the chimp and shouted, "How do we know my people did this? It could have been caused by yours!"

Burke got between them. "Alan, you've seen the height of Ape technology – they're lucky they have signal mirrors and rifles. It was us that did this all right. What I'd like to know is how and why?"

Galen with a hurt look on his face said, "Even if apes did cause this, it wouldn't have been Chimps. We are pacifists; we don't fight – unlike you humans!"

Virдон looked downcast. "I'm sorry Galen, seeing this – upset me. I apologize."

Galen nodded, but said nothing.

They camped over the ridge where the site of the blasted city wouldn't haunt their sleep. As they unrolled blankets and prepared a meager meal, Burke said, "Do you think it's still radioactive?"

Galen sat up. "Radioactive? What's that?"

Virдон turned to him. "When a nuclear bomb explodes, it releases energy that's fatal to living things – it remains for a long while after. I really don't know."

Burke stood and walked back up the hill to stare at the city. As the sun set, the city went dark, no illuminating glow of lights, no sign that anything still lived there. A slight luminescence – the kind they'd seen on the horizon before – hung over what had been Houston, but that didn't help.

With a sigh, Burke turned and went back to his friends, unaware that hostile eyes were on them.

They camped in the lee of a building that looked like it had blown over in a freezing wind. Setting rocks in a circle, they made a small fire out of the stunted ugly trees that grew on the periphery of what had been a great city. Virдон looked depressed as the flames lit up the small area. Burke was more interested in eating and then moving on. He didn't see any reason to remain in this area; who knew if the radiation from the bombs was still strong enough to kill them?

Galen huddled near the fire, a nervous look on his face. "Pete, how did this happen?"

Virдон looked up, a strange expression on his face. "You don't want to know, Galen."

"Why shouldn't he," Burke challenged, "Why not?"

Virдон stared at Burke. They'd been friends for a long time, but it was obvious that the bonds that kept them so were fraying. Burke took an orange out of the pack and began peeling it. "It's like this Galen, once upon a time when man ruled this planet, when a lot of it was a paradise compared to what it's like now, some men didn't feel safe enough – so they built bombs. Not just any bombs, but bombs that could destroy an entire city."

Burke got to his feet and made a motion with his arms outspread. "This city once held better than two million people in my time. All gone because of... what?"

"Yes, what," echoed Galen.

Burke sat down heavily. "I don't know. Something pushed someone to push a button, or it could have been terrorists – we'll likely never know. But the bombs fell and mankind fell and you apes have control of what's left."

"Unless we get back and warn them," said Virдон,

his voice dark with emotion.

Burke rolled his eyes. "Alan, when the hell will you get it through your heads that we are not getting home, there is no going back! Your friends and I'm sorry to say, your family are long gone."

"You don't know that!" Virдон shouted; his voice beyond anger. Galen looked to make sure Burke's rifle was safely out of Virдон's reach. The lighter haired man was on his feet now; face flushed with anger.

"I do know Alan, and I know that this hope you have, of finding a machine that can read that disc – is a stupid one! Where are you going to find the technology?"

Virдон was breathing heavily, his fists knotted into clubs that he was ready to use on his friend. "Perhaps right here Burke! Perhaps right here in this city! The bombs haven't destroyed everything!"

Burke relaxed slightly, raising his own hands, palms out. "They may as well have."

Galen relaxed slightly as Burke began to unroll his blanket. As he lay down near the fire, he said, "Unless we get some sleep, we'll never know."

Virдон stood there staring. Burke had done it to him again; infuriated him then simply turned off his own anger. With an angry glare, he took out his own blanket and lay down to sleep.

General Urko and his ten Gorillas looked worse for the wear. They'd left their own prefectures, their own Ape civilization far behind. For five years now, Urko had sought to stop Galen and his human allies from starting a rebellion against the apes. That he had seen no such sign of any rebellion meant nothing. To Urko the best way to stop an infection was to cut it out. Now that they were close; that they'd gotten hard evidence of where they were, his soldiers didn't want to go any further.

"What do you mean we can't go any further?"

Sergeant Kurne stared at his leader. "That's a forbidden zone ahead, General Urko. Only death lies there. No apes enter a Forbidden Zone!"

The other soldiers muttered in agreement. The Lawgiver himself had decreed them off limits. No ape would willingly violate his laws.

Urko put his snout an inch from Kurne's. "I am in command here, Sergeant. We are going to stop those rebels; tomorrow we will go into that... city and kill all three of them."

Kurne looked down but said nothing.

It was nearing dawn when Burke woke up. There, sitting on a rock, dressed in a voluminous cloak, sat a stranger. With a strangled noise, Burke lunged for his rifle and brought it up.

"I mean you no harm," hissed the stranger, his voice gravelly and deep.

"Why sneak up in the night," asked Burke, rifle unwavering.

"I saw your fire and was curious; few come near this cursed place."

Virдон and Galen both woke up at the sound of their voices and Burke waved them around behind him. "We have a guest."

Rubbing his eyes, Virдон got to his feet. "Pete, put that thing down. If this ... person had wanted to kill us, we'd be dead."

Burke shouldered his rifle as Galen said, "Would you like some water?"

The being shook his head, in doing so the hood falling off his shoulders. The three of them could just gasp in wonder. What sat near them may have had human ancestors,

but it was far from human. He was blind, his eyes covered in a milky film. It had no hair and its pale skin was akin to the albino. But its skin while colorless; was nearly transparent and the bones could be seen beneath that flesh, glowing with a faint luminescence, like the city the creature inhabited.

"I am Hermes, last of a dead people. We once inhabited Houston, but in recent years began to die off. He stared at the pair of them with his good eye and said, "You are not of this time."

Viridon grinned nervously. "Of course we are."

"No," said Hermes in his grave voice. "I know. I have a gift that tells me. You are astronauts, both from the past."

Galen's jaw dropped open. "How do you know that? How can you know that?"

Hermes turned his face toward Galen. If he were afraid of the ape, he didn't show it. "I know that you are different from your kind, you don't have the fear the others do."

Galen shuffled back a bit. The Apes were superstitious and Galen was no different. "Is that good or bad?"

Hermes rose to his feet. "You are all in danger. An enemy follows. If you would be safe, come with me." Without hesitation he shuffled off toward the city, walking as surely as if he could see.

The three followed Hermes into the beginnings of the ruined metropolis. Metals and glass had run together from the heat of the bomb, parts of the ground beneath their feet slippery from this mix. Here a car was visible, mostly melted into the surroundings. Viridon was glad there weren't any bones left. Burke looked at the night sky, vaguely lit by the city's residual radiation. Before he could ask, Hermes said, "It's all background. There is no more dangerous radiation."

Viridon and Burke stared at each other, but continued on.

Galen shook his head, voice nervous, "This is so horrible, how could this have happened?"

Burke stopped a moment. "Galen, I hate to admit this, but some of the sacred scrolls less flattering statements about men are true. We were a destructive species, not all of us, but some."

Galen licked his lips. "The some who were did this?" He shook his head, but his eyes, for the first time since he'd met the humans, he wished he'd hadn't.

Hermes stopped and turned to face them, "Follow."

The mutant human entered an alcove and started down a stair. At the bottom of it, he stopped and turned. "Come, the way is clear."

With some hesitation and Galen between them, the three of them followed. The stairs ended a few feet down, a wall facing them. Hermes pushed his hand against a part of the wall and it opened noiselessly. As they passed through the wall, the door slid shut again. Hermes motioned toward couches, items of furniture that looked as if they'd been preserved since the 20th century.

"Sit, I will bring food and water."

Viridon touched the man's arm. "Will you..."

"I will tell you all," said Hermes.

After his guests ate and drank, Hermes sat and looked at them with his blind eyes. "So you are from before the fires, before the war?" He sighed and they all felt his sadness.

"I know you have questions. I know because I can see them in your minds." Hermes lifted one of the odd fruits he had fed his guests. "I am a mutant, a descendant of those of Houston that survived the war. This fruit is also a mutant, a

strain developed by the survivors to help them survive."

"What happened to the rest of your people, Hermes?" Viridon asked, trying not to stare at the man.

"Dead, all dead. I am the last. An army? No a tribe of Ape mercenaries, mostly Gorillas invaded and killed them all. Soon, when I die, the people of Houston will be no more."

Galen felt saddened by this. He'd seen many strange things, had adventures since he'd met Viridon and Burke, but he'd never felt sadness like this before.

"You have an enemy, a Gorilla, he is close."

"Urko, here?" exclaimed Viridon.

Burke started to rise, reaching for his rifle. "Then we have to go, or you'll be in danger Hermes."

Hermes raised a hand. "He will not find his way down here. Soon, he will have problems of his own. The apes who destroyed my people, they still live near by. They will want his weapons, possibly his flesh as well."

Galen's jaw dropped. "They eat other apes?"

Hermes nodded. "That and more. I believe they are also mutants, possibly descended from Apes who were caught too close to the bombs."

Viridon leaned forward. "Hermes, the war - How did it start?"

Hermes stood. "It would be easier to show you." He held out his hands. "Take them."

The war had started not long after the ape rebellion. While the slave apes of the world responded to the mental cry of a Chimpanzee from the future, the cities burned. One country, still unknown, took the time to settle scores. One night, while humanity was rallying it's armies to stop the apes - and it would have worked, humans outnumbering the simians by at least ten to one, the city of Tokyo disappeared in a nuclear fireball. With the tensions of the worldwide ape rebellion, this was all it had taken. The war lasted seventy one hours. By its end one hundred and fifty of the world's greatest cities had ceased to exist. In space, satellites and other defense mechanisms worked, destroying nearly two thirds of all missiles while in orbit. Still the ones that got through had been enough to wreck Man's world.

There had been no nuclear winter, there hadn't been enough bombs for that, but there had been world wide panic and terror. With many of the worlds human armies gone, the vacuum of power was filled by the apes. In some areas, the apes, their pent up hatred against the slave masters released; slaughtered the humans. In others, uneasy alliances such as Caesars came, but none lasted long. Eventually even enlightened ape societies drove humans into ghettos or held them as slaves. In some cities, such as Houston and New York, humans who survived by taking anti-radiation drugs became a new species of humanity. For awhile there was some telepathic contact between them, but as the generations mutated further, the contacts were lost. Most mutants preferred to live in isolation, protecting themselves by destroying any invaders. Apes, using the sacred scrolls, stopped most advancement preferring to live in what to humans would be a 19th century civilization. But still, they expanded their domains, taming the Forbidden Zones, their population growing.

Hermes released their hands. "Sleep now, tomorrow I will show you more of the city."

Corporal Daven had the watch. The horses were in a small copse of trees, the soldiers sleeping - some fitfully - at the edge. The fire they had made was burning low and the chill of predawn was in the air. Daven held his rifle in gloved hands, sniffing the air. Something was wrong here, he didn't know if it was being so close to the Forbidden zone, but something was happening. Turning to start his round again,

Daven saw something moving by the horses. Bringing his rifle up he fired two quick shots and the shadow spun away, dropping something. From the darkness came more shots and Daven crouched to one knee, firing his rifle and reloading quickly. The shots brought the other Gorillas to their feet, scrambling for their rifles. Urko came up, pistol in hand and, seeing the glare of shots, fired back. After a few moments, there was silence and Urko shouted, "Cease firing! Daven, what happened here?"

"I saw something by the horses and fired on it. I'm sure I hit it."

"Kurne, get some torches. Daven, you and I will investigate. The rest of you; spread out and keep your eyes open."

The three ape soldiers moved toward the copse of trees. The horses were whinnying nervously, their eyes wide with fright. Daven moved to them to calm them, not wanting them to pull their pickets and leave the apes stranded. Kurne, holding his rifle in one hand, his torch in the other found the intruder.

"Over here!" Urko wasted no time. Kurne stood over a dying figure, Daven's bullets having punctured its lungs. It breathed its last, eyes filled with hate at its killers.

Urko's mouth dropped open. The dead intruder was an ape, but like no ape he had ever seen. It was obviously of Gorilla stock, but was horrid looking; it had one eye, the other socket crusted shut with some mossy looking growth. Its fur was black with silver highlights; the mouth had sharp long fangs such as no ape Urko ever saw had. It was dressed in some crude homespun. At its waist was a belt decorated with bones of animals, humans and... apes. Kurne knelt by it and removed a wicked long knife from its belt. A few feet away lay a long rifle. Kurne lifted it and handed it to Urko. "What kind of rifle is that?"

Urko examined it. It was a primitive device, able to fire one shot at a time. Sniffing it Urko smelt the gunpowder fumes where it had been fired. "Search the body more thoroughly, look for powder and shot."

Kurne paused for a moment. "General, we've killed an ape." His voice went soft. "We've broken our most sacred law."

Urko looked down at the corpse and kicked it. "You call this abomination an ape? Search it and forget it. Whatever that is, it doesn't deserve protection from the sacred scrolls!"

"Zoreth!"

The large gorilla, fully one hundred pounds heavier than his fellows, rose from a small fire where he had been toasting part of a dead follower. This gorilla, the leader of the renegades who had once sold his rifles to the highest bidder, stared through one large eye. Like his followers, Zoreth came from what had been Nebraska, his ancestors serving in the NORAD command center. It had survived a near hit by a bomb, the apes and humans taking enough radiation to warp their genes, but not kill them. Over the years, the humans had either died off or been born retarded, finally giving the apes the upper hand. One of them, Zoreth's ancestor, had them all killed and eaten. Other apes, chimpanzees and Orangutans who protested, had also been killed. The former command center had become a haven only for gorillas. Over the years they had degraded, becoming less civilized, more vicious. Finally, their numbers too great for the base, they had left it behind, spreading out in a reign of terror against any who resisted them. Finally after years of degradations against their fellow apes, three different cities drew up armies and on what was called the road of death; where a large amount (though the apes didn't know it) of automobiles had been caught in a bomb, the bones of the riders fossilized, most of Zoreth's followers; facing

better weapons and tactics, had been destroyed. They had been forced to abandon their females and families; these were shown no mercy the victorious gorillas staking them out in the heat of the desert.

Zoreth had escaped though. He and his remaining thirty soldiers had fled into the area that led them to Houston. There they had discovered a civilization of humans who looked like no others. These had tried to bargain with him, to save their pathetic lives. All had gone into the stew pot, stringy though they were. Now one of his scouts was returning, empty handed it appeared.

"Zoreth!"

"I heard you," he growled. "What is it? Where is Oneer?"

The smaller gorilla, who had two extra useless arms growing out of his elbows, arms that waved all the time, more so when he was excited, said "Oneer is dead! He tried to steal some of those other Gorillas horses, but they shot him!"

Zoreth's face went cold. "And you ran, you coward?"

Yerth shook his head. "You don't understand, Zoreth! They had rifles like those other apes had!"

Zoreth opened and closed his fists. "Get the others ready. No one attacks my people!"

While Yerth ran through the camp, Zoreth lifted his long rifle. Built by his father, only he was able to fire it. Soon it would be letting blood again.

Hermes led the three further into the city. This part of the city was clean, the tiles of the floor scrubbed, the lights bright. Before Virdon could ask, Hermes said, "Nuclear power. The reactor has run for years, but now without my people to care for it..." He let the sentence end, sadness in his voice. "Where are you taking us, Hermes?" asked Burke, not really caring for being underground.

"To the last project the people of Houston ever worked on. Their crowning achievement!"

The four of them came to a large door. On it was the legend: TEMPORAL DISPLACEMENT CHAMBER. NO ADMITTANCE EXCEPT AUTHORIZED PERSONNEL.

Virdon's eyes went wide. "Time travel? Is that what this is Hermes?"

The blind mutant nodded as he pressed a code on a key pad. With a rumble the door slid open, revealing a dark chamber at whose center was a circle of light. The light wavered and blinked then went steady. Hermes pressed a switch on the wall and the chamber illuminated. A bank of computers filled one wall, several screens – most dark – filled the other.

Hermes turned to the travelers. "This was to be tested on the night the war began. For years my people argued as to how to use it. I am the last with the knowledge."

Virdon's face lit up. "Pete, do you see what this means? We can use it to go back, before the launch! We can stop things from happening, perhaps even," he pulled the computer disc that he had carried so long from a pouch. "Perhaps even stop the war!"

Burke was less impressed. "Alan, how do we know this thing would even work? What if it just kills whoever gets sent?"

Virdon's face colored with anger. "Do you always have to be so damn negative, Burke?"

Galen intervened. "If you can go back, Virdon. What would happen to me? To my civilization?"

"Yes, Alan." Burke practically sneered, tired of chasing a will of the wisp hope. "What would happen?"

"I don't know," Virdon mumbled. "But I do know that this isn't a great future. It's a horrible one. It has to be

changed for the better! Hermes, how soon can it be ready? How soon can Burke and I go back?"

Hermes, who had remained silent replied, "It is ready. But only one of you can go. There is only enough power for one to make the trip."

Urko and Kurne led the troop of Gorillas toward the city. They were just at the ancient highway when a shot rang out and one gorilla, trooper Juno, fell from his horse, blood spurting from his neck. Urko wasted no time. "Charge the enemy!" In an instant the Gorillas drew their rifles and rode forward.

In the rocks to either side of the road, Zoreths apes had lay their ambush. They were surprised by how fast the uniformed (uniforms none had ever seen before) apes had reacted. They were already nearly through the area where the ambush had laid. Once they had passed it, they could come around and attack Zoreths group from the rear. Even as Zoreth rose to roar orders, the enemy gorillas were turning their horses. While Zoreths people began to reload their cumbersome smoothbore rifles, Urko's troops were taking aim and firing. In the first volley, five apes, among them Yerth, fell to the ground dead. Seeing that his enemies were in the rocks to both sides, Urko split his forces. Half followed Kurne left, the others Urko to the right. Kurne caught the enemy on his side in the open. While the enemy gorillas tried to bring their rifles up, Urko's troops rode them down, several more killed as horse hooves smashed their skulls.

To Urko's left, another trooper went down, a shot from Zoreths large rifle smashing him out of his saddle. Crouching low in his saddle, Urko urged his horse on. While Zoreth knelt to reload, Urko brought his rifle up like a club and smashed the huge gorilla in the head as he passed. With blood flowing from a cracked skull, Zoreth collapsed to hands and knees dazed.

This was enough for his followers. Already unnerved by the battle that had seen most of them killed, their females and children abandoned to the north, they began to flee. But Urko wasn't having any of this. As they rose and started to run he made a motion to his troops. For a moment they hesitated, then formed a skirmish line and chased the fugitives down. Rifles barked again and again, breaking the silence of the dead city with their harsh voices. After a half an hour of hunting, only Zoreth, now bound securely, was alive.

Urko kicked the bound Gorilla in his side, snapping a rib. "Two of my gorillas killed, by such as you? A blasphemy?"

Zoreth knew his time was come, but he was unrepentant to the end. Sneering he replied, "We are the true form of Gorillas."

Urko spit on him; hitting the mutant in his large eye. "What you are is an abomination, an insult to the word gorilla. What were you doing here? Why attack us?"

Zoreth stared through that odd eye. "Why should I tell you anything, ape?"

Urko loosened his pistol in its holster. "Your followers are dead; you are no longer a threat. Answer my questions and I'll let you live. You have my word."

Zoreth drew back his lips showing sharpened fangs. "Your word... what does that mean to me?" With a sudden flexing of his arms, he snapped his bonds and shoved Urko back. Arms pinwheeling as he stumbled backwards, Urko fell down, the larger Gorilla starting to snap his leg ropes. Before he could be free, several shots rang out. Zoreth went down, his legs shattered. As the mutant ape moaned in pain, Kurne stood over him, rifle smoking. Urko got to his feet, pistol out. "Kurne, what are you doing?"

Kurne turned to face Urko. "Juno was my nephew. What else could I do?"

Urko nodded. He understood family, though he had none of his own. "Do what you have to." Turning, he went to see to the rest of his troop.

Kurne stared down at Zoreth who, for the first time in his life, felt fear.

As Urko and his other troopers made sure the rest of Zoreths mutants were dead, they were horrified by the creatures they had killed. Ape religion always held themselves as the proper norm of apeness. These things, these abominations were better off dead. Here was one mutant with both arms on one side, another had three eyes, one of which was still moving; another had two mouths, one on each side of its face. Urko was disgusted and for the first time, wished he'd never left the lands he knew. "Daven; take two troopers and some horses. Gather wood. We have to burn these things before they start to stink."

On the hill where Kurne was with Zoreth a high scream could be heard. Urko's head snapped around. Kurne had always been so calm and in control. The death of Juno had changed him. Urko fingered his pistol as he hoped it wasn't for the worst.

"Go and get the wood."

As Urko arrived, Kurne was standing up. His gloves were covered in gore and he held a knife – not one of the ones they'd brought with them – in one hand. Dropping it on the ground, he held up a parchment. "This thing says this map will lead us into the city."

Zoreth was gasping for air. His face was a mask of pain. Kurne had dug the bullets out of his legs; then tied the wounds off with tourniquets. Looking up at Urko, the abomination gasped, "You said I could live."

Urko smiled, his incisors showing. "I gave my word, but Kurne didn't."

The last thing the mutant ape saw was the barrel of the Sergeant's rifle. A flash and his mutant head exploded, dirtying the desert with his brains and bone. Kurne started reloading his rifle, "When do we end this, General?"

Urko looked at the darkening sky. "It's getting late. First we burn these creatures; then see to Juno. Tomorrow should be soon enough."

Viridon ran a hand over the cool metal of the consoles that were part of the time displacement equipment. Under Hermes instructions he had rerouted the power from the rest of the city to this chamber. Would it work? Viridon had tried to argue that Pete should go, but he would have none of it. He insisted that Alan take what he called a 'fools venture'. Viridon couldn't believe that NASA was working on something like this. He wondered if it was the theories of Dr. Hasslein that powered this, Hasslein who'd died in southern California under mysterious circumstances. He had been on his way to being the new Einstein when he'd been murdered. Viridon looked at the ball of light suspended between four large magnets. If it worked a portal would be opened, he'd step through and be home – or at least close to the time he'd left. Viridon wondered if there were some way both of them could go through at the same time?

"No," Hermes entered the chamber. "One at a time. The energy required will allow one to pass, no more. If you both try, both would die."

"How do you know, Hermes?"

The Mutant stared at Viridon as if his eyes worked. "I have read the documents. If the nuclear generator were at full strength, it would be possible. But it is failing. Without the technicians the gorillas killed, I do not have the knowledge to

repair it or make it function any further. When this machine is used the fuel rods will be drained.”

Virдон chewed his lower lip. How would it feel to see his wife and children again; to hold them close. It had been so long... Would his warning to humanity be understood? Would his warning be too late?

Hermes stiffened for a moment. “There has been a battle above ground... Urko is victorious... he knows how to enter the city. Get your friends. There is no time left.”

Burke entered the chamber, rifle in his hands. “Bad news, Galen and I just saw Urko and his boys heading this way. I don’t think we can hang around here any longer.”

Virдон looked at Burke and Galen, his companions in danger. “Pete, I’m going to chance it. I’m going back.”

Burke looked unimpressed. “I knew you would. Do me a favor and if you get back before we launch, talk me out of it all right?”

Virдон wanted to laugh but he couldn’t believe that he and his friends were going to be parted forever. Perhaps when he got back, he could take another ship and return, at least for Burke. Of course, if he succeeded, this future might not exist.

Burke thought about Galen. “Hermes, is there some secret way out of here? Perhaps far enough away for Galen to escape?”

“Escape?” Galen exclaimed. “Who said I wanted to escape?”

Burke put a hand on the chimps shoulder. “Galen, it’s over. Once Alan steps through that portal, he’ll be gone. I think I’m going to stay here with Hermes. This is no place for you. Take off, go back to Xevia, change your name and make a life for yourself.”

Galen shook his head stubbornly. “No, I’m your friend. There has never been a friendship like this and now you want me to go?”

Virдон came over and nodded. “Galen, Pete’s right. There is a place for you and its back with Xevia. She wanted you to stay and you should have. We’ve ruined your life; this is a chance to get it back.”

Galen looked from face to face. They were serious. For a moment he was going to argue then he saw the logic and friendship in what they were saying. A sad look came over his face as he realized while he didn’t want to leave, he did want to settle down, to live a normal life again.

With resignation he said, “Show me the way.”

It was Burke who led Galen to a long dark passageway. As he opened the door, sealed with a large wheel, they could both smell water. According to Hermes the tunnel would let Galen out far beyond city limits. Once he entered the tunnel and Burke closed the door, there was no way back. It would be a one way journey.

Burke held out his hand. “I’ve known a lot of men whose hand I didn’t want to shake, Galen.”

Galen found this hand shaking mystifying, but he put a cool hand in Burkes. “Goodbye Peter. If you do leave Houston, come to the farm. There will always be a place for you there.”

Burke smiled at the good natured Chimp. He had never lost his spirit. Burke was glad to see him able to carry on his life again. “Hey, if you have a son, name him after me.”

Galen smiled and peered into the dark tunnel. Taking a moment to strike a flint and light one of the torches he and Burke had prepared, he stepped across the threshold and felt that he was shedding his old life. Before he could say another word, Burke closed the door. Galen could hear him doing something on the other side. Pausing a moment he started

walking into the darkness toward freedom.

On the other side, Burke removed the wheel and dropped it down a crack in the floor. If Urko and his men got past him to find this door, there was no way they could open it.

Hermes watched as the doorway into the past began to get larger. Virдон, making sure he had the magnetic recorder tucked away safe, paced back and forth, wondering what was taking Pete so long. Hermes head snapped up from the console. “The Gorillas, they are here.”

Virдон felt his heart freeze. No, not when he was so close!

“What can we do?”

Hermes smiled knowingly. “I have activated certain defensive measures, measures I had turned off until the gorillas slaughtered my people. I believe they will slow the gorillas down.”

The traps Hermes had mentioned were placed in disparate places in the tunnels through the city. He had told Burke of them, but not Virдон. Hermes had known that Virдон would be the one to go. Virдон not only wanted to see his wife and children again, if there was a risk he, as mission commander should take it. But Burke was going to see that he got that chance.

Pete heard the Gorillas amazed voices as they got closer. Moving backwards he made sure he had a full clip of ammunition in the rifle. Alan might be about to get disintegrated by that device, but Burke was going to make sure he got the chance to use it.

It was Daven who caught the first trap. A piece of the floor suddenly tilted and he spilled into it. A horrible scream rose up, then silence. Kurne moved forward cautiously and peered into the pit. Daven lay there, impaled upon steel spikes which glistened with his blood.

Urko moved beside his Sergeant and looked down. “This is something else the traitor Galen and his human accomplices will pay for.” Carefully each remaining Gorilla jumped the pit and moved on. But Hermes surprises weren’t finished yet. As they moved down the corridor, the only passageway, a wall made of some clear substance suddenly slid down, splitting four troopers off from the party. The four of them pounded on the glass like substance and one raised a rifle and fired a shot off. The bullet ricocheted into a second wall. There was no mark on the clear wall at all. The four gorillas started to pound on it, their eyes growing wide. Urko, pistol in hand pounded from his side. Slowly the four gorillas on the other side collapsed; no air for them to breath. One lasted longer than the others, the blood vessels in his eyes bursting before he died of asphyxiation.

Urko rubbed his eyes with a gloved hand. “By the lawgiver! What kind of mind designs such things!” He grabbed the youngest of the troopers, staring at his fallen companions. “Go! Move out, but be cautious!”

In the chamber, the glow of the temporal vortex was nearly blinding. Virдон was wearing goggles supplied by Hermes still couldn’t look directly at it. “A few minutes,” said Hermes, his voice weary. “And you’ll be on your way.”

“Any idea,” asked Virдон. “When or where I’ll arrive?”

“I can only estimate that it will be within a week of when you left. You can’t meet yourself; no two selves can exist in the same time.”

Virдон nodded. From what he’d read of Hassleins theories, he certainly had to be the driving force behind this

experiment, dead or not. Possibly one of his associates or students had carried on. Virdon took a breath. Would he have the nerve to go through once it was time?

Burke took aim and fired off a single shot. The trooper to the left of Urko went down, unmoving, the shot dead center in the chest. The other apes scattered to sides of the corridor, taking cover in small alcoves. Pete, satisfied with his shot, slipped back further up the corridor.

Urko cursed. All that was left of his troop were Sergeant Kurne and one soldier. The soldier looked as if he were going to run. Urko grabbed him by the shoulder. "There is no way back. We go forward or die here, understood?"

Kurne added his voice to Urko's. "Don't you want revenge for our comrades?"

The young trooper nodded and climbed to his feet. "Yes, yes I do want revenge!"

The three of them left their dead companion behind, bent on killing the three fugitives.

"A minute more and it will be time," said Hermes. Stand in the square before the portal.

Virdon moved forward, standing there feeling more nervous than his first spaceflight ever. Back to the entrance he heard the patter of feet. Turning he saw Burke standing in the chambers entrance.

"Weren't you going to say goodbye, Alan?"

"Don't leave the square!" warned Hermes.

"Pete, I can't thank you enough. Take care of yourself, I'll see you again!"

Suddenly a spatter of shots rang out and Pete cried out in pain.

"Go now," ordered Hermes.

Virdon, torn between staying and going, stepped forward. He felt something tug at him, then he was gone, the chamber empty, the light extinguished. Only a few of the consoles remained lit, casting an eerie glow about the chamber.

Pete lay to one side of the chamber holding his side where a bullet had punched through. He moaned in pain, his other hand still clutching his rifle. The younger trooper rose and shouted, "I got him!" Without waiting, he ran forward past Kurne who shouted, "Wait!"

Pete fired twice, catching the trooper in the chest and stomach. The gorilla fell backward, rifle flying from his hands, eyes wide open in death. This was enough for Kurne. He'd killed other apes, had short rations and no pay for years following Urko's quest. Now this human had to die! Forgetting about any traps or mutant apes, he charged forward. From an alcove to his left came a clanking noise and a wall of spikes shot out, impaling the brave Sergeant. Kurne didn't even have time to yell. Urko, who had held back at the end crept past the corpse of the trooper and stared at Kurne, who hung there from the spikes, eyes staring accusingly. Licking his lips, Urko left the dead behind. There were still traitors to deal with.

As he moved down the corridor, Urko saw Pete lying there in a pool of blood, holding his rifle. Urko sneered, "Many good apes are dead because of you and your friends, human." He raised his pistol. "Now it's your turn."

"No, its not." Hermes voice came out of the darkness.

Urko spun and fired blindly. Hermes staggered out of the dark chamber, blind eyes wet with tears. One hand held his middle, blood seeping from the bullet wound. Urko stared in horror. "What kind of creature are you?"

"The last of my kind," mumbled Hermes, falling on his face.

Urko stared at the dead...was it a human? It was Burkes voice that brought him back to the present. "I've been waiting for this for a long time, Urko!"

As the Gorilla General spun and brought his pistol up, Burke fired three times. The bullets smashed into Urko, pushing him against the wall. He had a surprised look on his face as he slid down the wall, leaving a smear of blood on it. Pete dropped his rifle from nerveless fingers and lay back, saying, "What happened, Alan... I thought you were going to change the future..."

A haze came over Burke's vision; then all went black...

Epilogue 1

"I'm not insane, I tell you! I am Alan Virdon!" The patient in the secure room, wrapped in a straight jacket was screaming again. Have to up his medication thought the Doctor, making his rounds. The man had an interesting delusion; he'd arrived near Cape Kennedy the day the Alpha Centauri mission, consisting of Virdon, Burke and Jones had lifted off. He claimed he'd come from the future, where apes ruled and people were slaves or worse. His proof had been in a NASA flight recorder disc. How he'd gotten it was beyond understanding but it had no data on it all, it had been as pristine as one right out of the box. The officers at the base who'd caught the imposter had brought him to the military hospital. Orders had come from Washington to keep him isolated, no visitors other than government ones. That had been six months ago. Now he was merely another screaming inmate. Occasionally someone from the Government would come and attempt to ask him questions, but usually he was left alone.

Virdon had come home, but no one believed him.

Epilogue 2

North American Continent
June 3043

The two gorillas, armed and equipped for a long journey drank water from the small farms cistern. They thanked the Farmer, mounted their horses and moved off west, back the way they had come.

Xevia, a comely Chimpanzee female came out to stand by her husband, Rojek. "What did they want, dear?" She wrinkled her nose as they disappeared over a small rise.

"They were looking for a General Urko and his soldiers," Rojek replied. "I told them we hadn't seen any soldiers recently and perhaps they'd want to check with the council."

Xevia nodded knowingly. "I'm going in get dinner ready. Don't stay out too late, and don't let Burke stay out late either."

Rojek, nodded. "I'll go get him, he gets lost when he's exploring."

Rojek, who had been Galen looked up at the sky and wondered if Alan had succeeded, or if Burke were still alive. Perhaps when his son was a little older, the two of them would take a secret trip to Houston and see if Burke was still there.

Perhaps one day he'd find out.

Authors Note: This is my ending to the Planet of the Apes TV show. It is a more adult look at what should have been a much better series. I was never fond of the original, the way Urko was a buffoon and the way the fugitives were always on the run. So here is the culmination of five years of them running.

INTERVIEW with JACK WARD

BrokenSea Audio Productions

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HOW DID YOU FIRST COME INTO WORKING WITH BROKENSEA AND BILL HOLLIWEG?

I am the host and creator of "The Sonic Society" a radio show/podcast that showcases the very best in audio drama from around the world. Bill and I met through his interest in the show, and my interest in showcase Broken Sea. We featured Planet of the Apes last summer.

WHAT WAS YOUR INTEREST IN JOINING ?

As an actor I love the quality in which Planet of the Apes is, and Bill has an infectuous way of pouring himself into his work.

DO YOU HAVE AN INTEREST IN ACTING? SCREENPLAY WRITING? MOVIE MAKING?

I've been acting for years, as well as writing scripts for a decade in audio drama. I do have interest in screenplays and movie making. Currently I'm very busy with our slated shows in audio though.

WHAT DO YOU DO OUTSIDE YOUR "BROKENSEA" JOB ?

I'm a teacher as my day job. I teach English/Drama at a high school. I host and produce The Sonic Society (www.sonicsociety.org) and am CEO of Sonic Cinema Productions (www.soniccinema.ca) and this keeps me very busy.

HOW DO YOU AND OTHERS IN YOUR TEAM USUALLY WORK ON A PROJECT TOGETHER?

Bill often has an idea that he shares with me. Often he sends a script and suggests a character that myself or my partner - Shannon Hilchie might be interested in.

WHAT WAS THE EASIEST AND HARDEST PARTS PUTTING THIS STORY TOGETHER?

Since we're only involved in the acting. The hardest part of "Satellite" acting is not having the other actors in the studio with you at the time you record. This makes it difficult to have solid reactions. Shannon and I act together in our own studio. Everyone else in Broken Sea

is all around the world.

WHAT SPECIAL INVOLVEMENT DID YOU HAVE IN THE CREATION OF YOUR CHARACTER / VOICING ETC?

I spoke to Bill about what he was looking for, and he liked every thing I've done.

ARE YOU A FAN OF THE ACTUAL PLANET OF THE APES MOVIES?

HUGE fan. I love the take Bill has done on this show. I kind of made my own geeky audition by creating a small 2 minute scene with a General Ape that I created. The monologue I did was the General (Thaud) drumming up his troops for war against the humans. It was a lot of fun. I still want to play that character some time.

WHAT OTHER PROJECTS HAVE YOU BEEN INVOLVED WITH AND WHAT ARE YOUR FUTURE PROJECT PLANS?

With Broken Seas, Bill will most likely have Shannon and I involved in Escape from New York and Conan the Barbarian, as well as they want us to play the Avengers in a short.

With Sonic Cinema I've written and developed more than sixty plays including a fan fiction of Firefly called "Old Wounds" and a two-parter we're releasing now called "Wedding Day". We've also completed a 15 week anthology series called "The Dead Line" as well as some anthology series called "The Shadowlands" and "The Deadly Sins", and some other shows "Phil Morris: Celestial Lawyer", "Muse of Madness" (in homage to HP Lovecraft), Biff Straker and Spaceways, Graves' Shift (the P.I. Phillipa Graves), and now we're just doing work on a 15 week original adventure series called "The Pirates and the Privateers" and a 15 original western series called "Prairie Fire" which will be recorded in the Summer.

WHAT WERE YOU TRYING TO HAVE COME ACROSS IN YOUR PORTRAYAL OF YOUR CHARACTER?

Whether its ape or mutant in POTA.. I needed to come across with the honesty of the character, the motivation of each character required. The less I worried about the sound of their voice and the more about who they were the closer I came to nabbing it!

ANYTHING YOU WOULD HAVE DONE DIFFERENTLY IF STARTING OVER?

Nothing comes to mind. Bill runs a good tight ship. The man is amazing!

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sonicsociety.org

BrokenSea Audio Productions



The Planet Of the Apes - Chapter #3

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

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

Based on Novel By Pierre Boulle SHOOTING
SCRIPT- May 5, 1967

SCENE#1: EXT. A WATERFALL . Taylor and Landon await expectantly as Dodge tests the water in the pool at the base of the waterfall, Thick foliage grows to its very edge; surrounded by the lush greenery of canyon cul-de-sac, imposing cliffs surround this diamond in the rough on 3 sides, the fourth is covered in dense trees... They stand in a here-to-fore hidden oasis in the vast desolate landscape of the desert world they have been trekking through for three hot and miserable days and nights.

TAYLOR: Well???? C'mon Dodge. What do your tests say???

SFX: Waterfall noises, Dodge dips a beaker into the water's edge, shakes it, pushes a button on a small device as he pours the liquid into it... The mechanical test device whirrs, muffled servos move into place inside the hand held device, and then it electronically beeps.

DODGE : It's loaded with minerals, but safe.

SFX: Without further ado, Landon ducks his face into the pool. Dodge scoops up water in his hands and drinks. Taylor follows suit.

LANDON (coming up for air) God, the water <pause> it's so fresh!!! Can we take a dip?

TAYLOR: (looks around) Okay. <he gulps a handful of water> You two enjoy... I wanna look around.

LANDON Suit yourself skipper. Me- it's Saturday somewhere and this astronaut's takin' a bath! Last one

in Dodge! <laughs>

TAYLOR: Right.

SFX: Landon and Dodge immediately remove their boots, strip down and plunge into the pool. But Taylor does not yet disrobe. Alert and curious, he strolls along the bank of the pool, looking around.

TAYLOR: Something just doesn't feel right... It's too... Perfect for... This planet... < he briefly walks/looks around, then starts taking off his shirt.> Too green an oasis in this desert hellhole... But nothing overt jumps out at me... Screw it...

SFX: Landon and Dodge are swimming/laughing as Taylor dives in and joins them.

TAYLOR: Ok you assholes, save some of this slice of watery heaven for me!

LANDON It's like being back home skipper! Swimmin' the Mississippi River as a kid.

DODGE : This water is pure... Like a pristine baptismal bowl, in a land of arid sin...

TAYLOR: <laughs> Shut up Dodge! <and good naturedly dunks Dodge>

DODGE : <sputters after he comes back up and laughs> Thanks for dunking me Taylor, I'll--

LANDON <laughs but cuts off the laugh> Hey! Over there! <Landon swims across> Wonder what that is--

TAYLOR: <yelled across the water> What is it Landon? <turning to Dodge next to him> C'mon Dodge, let's go see what Captain America has found...

SFX: They swim across.

LANDON Hey, Taylor! Look at this --

SFX: Dodge and Taylor climb out of the pool and squat beside Landon.

TAYLOR: <spits water out as he climbs and walks from the water-Dodge, right behind him> What is it?

LANDON Look... Here in the muddy sand. A <pause> footprint.

TAYLOR: <walks up> No way... You must be
<pause> damn...

DODGE : <falls to his knees in the wet sand>
Fresh... That's no fossilized print... It's defiantly biped...
And it looks like the print of a-

LONDON <stage whispered> -Man...

TAYLOR: <slow intake of breath-then thinking
aloud to himself> Has to be more... Somethin' hasn't
felt right since we found... This place...

SFX: Taylor rises and walks slowly toward the
underbrush, scanning the ground for other prints.

LONDON <stage whispered> -But how can--

SFX: Heavy rustling of foliage/underbrush across the
pond.

DODGE : What was that noise... Came from
across the pond.. Our CLOTHES!!!!

LONDON Jesus!!! TAYLOR!!! Something's
stealing our clothes!!! C'mon!!!

TAYLOR: No way that his is the-- WHAT!?!
DAMMIT!!!

SFX: Led by Taylor, they dive back into the pool and
swim to the other bank. Emerging from the water, they
look around in bewilderment.

LONDON But where did our clothes--

DODGE : More to the point who or what took
our--

TAYLOR: <stage whispered> Shhhh... C'mon...
This way... I hear something...

LONDON: Or someone...

SFX: The three astronauts fan out and move
cautiously into the jungle (or rain forest).

SCENE#2: CUT TO: EXT. - JUNGLE (OR RAIN
FOREST) MOVING WITH THE ASTRONAUT'S. As
they trek deeper into the dense jungle, fleeting forms
race just out of eyesight, as yet unidentified; trembling
foliage; brown shadows against a green backdrop. And
insect noises <crickets etc> fade in to the background

noise...

SFX: The trio tramp, spread out, through the dense
jungle.

LONDON: <stage whispered> Did you see that
Dodge?

DODGE : What-- where?? No... Shadows maybe?
Just jungle overgrowth... Damn mesquitos! <amazed>
Mesquitos??? I hear movement ahead... Can't see
anything- there! I saw it, them, something, running...
Lots of... Whom-evers...

LONDON: <stage whispered> Over there!!!
Taylor!!! Look they're going to the right!

TAYLOR: <stage whispered> Shhhh... Keep it
down Landon! Damn bugs... C'mon- they went... This
way...

SFX: Taylor moves ahead slowly. He Parts some
heavy foliage/leaves of a tree/bush. Then stops at the
edge of a clearing, followed closely by Dodge and
Landon, startled by a number of primitive bipeds, male
and female, scarcely visible behind trees and bushes on
the other side of the clearing.

TAYLOR: <stage whispered> What in the hell?

LONDON: <stage whispered> My God, they look
almost human.

TAYLOR: <stage whispered> What in the hell?

DODGE : <stage whispered> Or alien? But
you're right Landon... They appear human from here...
Primitive- but human in manner and shape... Whole
bunch of primitive- bipeds at the very least... Like the
footprint... The hair is matted, the face bearded, the jaw
prognathous, the orbital rim prominent.

DODGE: <stage whispered> They -- there's a
herd of them. A pack?

LONDON: <stage whispered> What now skipper?

TAYLOR: <stage whispered> Let's make nice and
show them we're friendly. Even if we are Earthmen...

SFX: Taylor advances a few steps into the clearing,
extending his empty hands and beaming like a
politician.

TAYLOR: (warmly) Greetings!

SFX: There are perhaps a dozen of them. They shrink back as Taylor advances -- hostile, frightened or both. We now see that some of them are clutching articles of the astronauts' clothing and equipment. Taylor stops, stares at them glumly. Hear some excited grunting at Taylor's appearance.

TAYLOR: <stage whispered> I think we've found our thieves... Are they competent? No cigar. <pause> Just 'scared' written all over their grimy faces... Looks like grunting is about it for their higher communicative abilities... "course if you need a race to get lice off your back... <snorts with contempt> then we've come to the right place... The right time... Traveled millions of light years through time and space to find <pause> ignorant savages...

LANDON: <stage whispered> Try telling them our names.

TAYLOR: <stage whispered> Oh come on, Landon... Jesus... Well, if we're looking for an icebreaker...
(turning to the creatures-sarcasm) Listen, folks... If you can stop scratching yourselves for but a moment-

SFX: More shrinking back by the frightened primitives. Some scared grunts.

DODGE: (softly) I'm afraid they aren't having any.

SFX: THE SERENE ATMOSPHERE OF THE CLEARING AND THE QUIET STANDOFF ARE ABRUPTLY BROKEN BY THE DEAFENING CRASH OF A PISTOL BEING FIRED INTO THE AIR SOMEWHERE IN THE NEAR DISTANCE, and the primitive creatures run in panicky flight.

LANDON: What was that??? The primitives are running...

TAYLOR: Sounded like a gunshot... Maybe we're not so <pause> alone...

DODGE: Probably just a very contained lightning burst... Hey.. Here's our clothes...

TAYLOR: Lightning my ass... But I don't have a better explanation. Damn... Or what's left of our clothes.

DODGE : They didn't leave much did they?

TAYLOR: Well, lets put on whatever they didn't tear up...Which isn't much....

SFX: They examine the remnants of their clothing and equipment and start to don whatever is able to be worn. Taylor puts on what remains of a ripped pair of trousers;

DODGE : Tore up my soil kit... Emergency meds... Damn... Rations gone...

TAYLOR: Not that we had much in the way of rations left anyway...

DODGE : I'll rig what I can...

SFX: Dodge starts to improvise from the remnants of the kit (it is a torn shelter half). Landon, like Taylor, has the remains of his pants.

LANDON: Shall we follow them?

TAYLOR: Haven't much choice. C'mon Dodge... Not much uses repairing the unrepairable... Maybe Landon was a Boy Scout... Time to earn our merit badges... Track them cub scout!

LANDON: Screw you Taylor....

SFX: They walk off down the jungle path. Fade into next scene.

SCENE#2: EXT. A GROVE OF FRUIT TREES , DAY. Taylor and company walk into the scene finding themselves in a semi-cultivated grove. A few trees (peach or apricot or avocado) grow wild in a pleasant glade.

SFX: The three astronauts stop under a tree. The primitives sit under a clump of trees some fifty yards away. Each camp is feeding and warily watching the other. In the distance beyond the fruit trees is an open grassy plain or cultivated field.

LANDON: Look there... Sitting under that clump of trees... They- they're eating...

DODGE : Praise God... Fruit! Growing in this... Grove... Looks almost cultivated....

TAYLOR: I think you're catching heat stroke Dodge... No way those primitives over there have a

system of agriculture... What about the gunshot?

LANDON: That wasn't a gunshot- who cares anyway- look at the fruit! So do you think it's safe to eat it?

TAYLOR: When in Rome... <grabs a piece of fruit and takes a bite> Now this is as close to heaven as we're going to get on this rock...

SFX: The three astronauts each grab fruit from the trees and devour it.

LANDON: Feels like I haven't eaten in years... Largest <pause> apricot I've ever seen... Or eaten...

TAYLOR: Apricot? Here... <laughs> It's good I'll grant you Landon... But earth and it's produce are light years away. <takes a bite of fruit> Damn good though...

LANDON: You don't ever let up- do you <pause> Taylor? <takes a bite of fruit>

TAYLOR: Never saw a reason to- <chews> Landon....

DODGE : Will you two drop it? They're watching us...

TAYLOR: And we're watching them... Who's the keeper and who's the one on exhibit-eh? Well, at least they haven't tried to bite us.

DODGE : Blessed are the vegetarians. Look over there... Even under the grime... Now that is...

LANDON: A female...

DODGE : A Venus in rags...

TAYLOR : <chews> What are you two looking at- damn... I'm in love.... <This female is NOVA.>

LANDON: <chewing> We got off at the wrong stop.

TAYLOR: Even with that pin-up primitive over there??? What's your problem Landon? You're our optimist. Look at the bright side. If that's the best there is around here, in six months we'll be running this planet. <chews> And I'll have a new girlfriend... <chuckles> Start a new race....

LANDON: <chewing and disgusted by Taylor>

Jesus... <coughs/chokes> With... Them?

TAYLOR: Stewart's dead Landon... Entombed in what passes for Davy Jones locker here on this rock... Move on Landon... She wasn't the greatest anyway...

LANDON: <drops his apple> You got alot of nerve asshole--

DODGE : (suddenly) Shut up you two! Look...

SFX: THE PRIMITIVES appear to be agitated although neither we nor the astronauts have yet heard or seen any cause for alarm. The primitives get to their feet, sniffing, listening.

DODGE : (wary) They're getting agitated about something...

LANDON: Think they'll attack us?

TAYLOR: <Taylor turns> There's no sign of life behind us. Hmmm....

SFX: The primitives suddenly run laterally across the grove, heading back toward their jungle and disappear. A rumble becomes audible- it is the SOUND of HOOF BEATS.

LANDON: What the hell??? The primitives are running! Back into the forest. But---

TAYLOR: <stage whispered> Get down- both of you-HIDE!!! <pause> Do you hear that rumble... Sounds like-

SFX: THE JUNGLE (OR FOREST) Twelve "horsemen" suddenly emerge from the trees, riding abreast at a canter, like a squadron of cavalry about to charge. The horses look huge. So do the riders, but at this distance we cannot identify them.

DODGE : <stage whispered> Horses...

TAYLOR: <stage whispered> Jesus... Look! People on Horseback... I count twelve... Looks like they're <pause> armed??? <with scorn> That was the gun shot, Landon...

DODGE : <stage whispered> Incredibly big horses... And riders... What is going on?

SFX: Unseen- the primitives are cut off from their natural habitat, they reverse direction and flee back toward the tall grasses of the savanna (or cultivated

field) near the Astronauts- in between the astronauts and the apes on horseback. More horses chasing the primitives fade into the scene- a second group of riders.

SFX: With an exultant battle cry they <the apes> break into a gallop. The hunt is on.

DODGE : <Stupefied, frozen in place> Dear God....

LANDON: <stage whispered> It can't be...

TAYLOR: <stage whispered> The riders... They're--

GORILLA #1 (Horseback): <from across the clearing> There they go!!! Get the Humans!!! THE HUNT IS ON!!!! HAR!!! HAR!!!

TAYLOR: <stage whispered & in shock> Talking apes.... <pause> Landon... Dodge... We gotta get out of here.... <normal but loud voice> NOW!!!

SFX: The astronauts run in the direction of the fleeing humans. We HEAR a rifle shot, then a flurry of shots. The thunder of the horses hooves bears down on the fleeing humans/primitives.

GORILLA #2 (Horseback): <Yells on horseback> KILL THEM!!! HAR!!! HI-YAR!!! That human's mine!!! I saw him first!!!! HAR!!!

GORILLA #1 (Horseback): <Yells on horseback> Force them to the drop!!! Easy pickings there! HAR! YARR!!!

SFX: A bullet spans into the fruit trees above their heads. The astronauts run with the fleeing primitives as they race toward some tall grass/corn rows. Then the shooting begins in earnest.

TAYLOR: <stage whispered & in shock> Damn!!! They're firing at us!! Dodge c'mon!!!!

SFX: As the "horsemen" close in on the creatures fleeing on foot, their guns are set ablaze as they fire indiscriminately into the fleeing "human" throng.

DODGE : <Stupefied, running> Dear God.... They're gorillas... Talking gorillas...

TAYLOR: <stage whispered & in shock> Shut up and run dammit! Dodge--

SFX: Switch P.O.V. to Gorilla #1, who reins in his

horse & raises his rifle...

GORILLA #1 (Horseback): <Chuckles> Run Human... For all the good it will do you... Wait... Wait...

SFX: Gorilla #1 slams his rifle bolt into place, aims--

GORILLA #1 (Horseback): <Chuckles> Got you human... <laughs>

DODGE : <scared> Taylor <pant> slow down... I'm trying to--

SFX: And fires, Dodge running through the high grass. He is shot in the back and falls.

GORILLA #1 (Horseback): <Chuckles> Boom... Dead human...<laughs> FIRST KILL!!! ARGO!!! I CLAIM FIRST BLOOD!!! HAR!! HAR!!!

TAYLOR: <stage whispered & in shock> Dodge...

SFX: He drops at the side of his fallen comrade. As Taylor rolls him over. Dodge is dead. From nearby the underbrush is being beaten and the sound nears Taylor.

TAYLOR: <stage whispered & in shock> Dodge... He's dead... Bastard gorilla shot him in the back... What's that??? More gorillas??? Damn!!! <runs> Sorry Dodge... You're free now... That's something... Where's Landon?

SFX: The beaters are all GORILLAS. They carry long sticks and nets, and their task is to flush out the terrified primitives cowering in the tall grass.

GORILLA #3 (Beater): Flush them out of the underbrush!!! You can smell their stink in our grove!!! Don't let the human thieves escape!!!

GORILLA (Beaters-group): <feel free to improvise extra lines here> Find the humans! Kill them!!! Don't let the beasts escape! Find them!!! AYE!!! AYE Udar!!! Look over there!!! Get them!!! More humans!!! Kill the humans!!! They can't hide forever!!! Aye Murdo!!! Gonna skin one for the wife!!! Look- More human's- there!!! Get the stinking humans!!!

SFX: The sound of the beating of the underbrush mixes with the shouts of the Gorillas and the running of the terrified humans to a aural cacophony of sonic horror. Fade out...

END CHAPTER #3

ESCAPE FROM THE POTA MOVIE (1971) - COMPLETE CAST CREDITS (updated Feb 2010)

Here is a breakdown of complete cast and crew member list for the 1971 Escape From The Planet Of The Apes film. For cross reference purposes we have listed them first in order of their cast/crew role in the movie.

The 2nd chart will have all cast/crew sorted chronologically by year. On that chart you will see everyone's birthdates in correct order. All dates up to 1970 are birthdates and all dates after 1970 are death dates. The 3rd chart will have all cast/crew sorted by Day - this gives us an actual day to day calendar to celebrate birthdates.

The oldest crew member on the Escape From The POTA film was Paul Bradley is unconfirmed as having a small bit acting role in the movie. Born in 1901 he was 70 when the movie debuted. Joseph Biroc was brought on the crew for this film in charge of Cinematography, born in 1903, he was 68 years old. Walter M. Scott was the oldest returning crew member working on Set Decoration, born 1906, he was 65 years old. Joe Gray, age 59, was the oldest cast member playing an uncredited bodyguard. James Bacon, age 57, played General Faulkner.

The youngest crew member was Chris Haynes, born 1945, at age 26, he was a driver for the Transportation Department for the film. Special makeup artist Verne Langdon, age 30, once again worked uncredited on a 3rd apes film in a row. Eric Braeden, age 30, was the youngest actor cast in the film as Dr. Hasslein.

Tragedy hit various crew members of this film immediately after production was completed. Roy Glenn, who played a lawyer in the film died on March 12 1971. Only three days later Joe Gray who played an uncredited bodyguard passed away. Two years later producer Arthur P. Jacobs passed away as well in 1973.

16 Cast and Crew Members in Escape From The Planet Of The Apes (1971) continued on crew after just working on Beneath The Planet Of The Apes (1970).

This list includes:

William J. Creber (as William Creber) Art Direction
Walter M. Scott Set Decoration
L.B. Abbott special photographic effects
Jack Martin Smith Art Direction
Pierre Boulle (characters) Writing Credits
Paul Dehn (story) and (screenplay)
James Bacon ... Ape (uncredited)
Army Archerd ... Referee - previously a Gorilla (uncredited)
Arthur P. Jacobs producer
Kim Hunter ... Zira
John Chambers creative makeup design Makeup Department
Roddy McDowall ... Cornelius
Daniel C. Striepeke makeup supervisor (as Dan Striepeke)
Jan Van Uchelen hair stylist (uncredited)
Natalie Trundy ... Dr. Stephanie Branton - previously played Albina
Verne Langdon special makeup effects artist (uncredited)

13 Crew working on all 3 films so far = Planet (1968) Beneath (1970) Escape (1971)

William J. Creber Art Direction
Walter M. Scott Set Decoration
L.B. Abbott special photographic effects Special Effects
Jack Martin Smith Art Direction
Pierre Boulle (novel)
James Bacon .. Ape (uncredited)
Arthur P. Jacobs producer
Kim Hunter ... Zira
John Chambers Makeup Department creative makeup designer
Roddy McDowall ... Cornelius

Daniel C. Striepeke makeup artist (as Dan Striepeke)
Jan Van Uchelen hair stylist (uncredited)
Verne Langdon special makeup effects artist (uncredited)

Here is a list of all 66 cast/crew members of Escape From The Planet Of The Apes (1971) with all known birth and death dates for 55 of them. 11 of them have no dates known.

Don Taylor Director
Date of Birth: 13 December 1920, Freeport, Pennsylvania, USA
Date of Death: 29 December 1998, Los Angeles, California, USA

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

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

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

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

Bradford Dillman ... Dr. Lewis Dixon
Date of Birth: 14 April 1930, San Francisco, California, USA

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

Eric Braeden ... Dr. Otto Hasslein
Date of Birth: 3 April 1941, Kiel, Germany

William Windom ... The President
Date of Birth: 28 September 1923, New York City, New York, USA

Sal Mineo ... Milo
Date of Birth: 10 January 1939, The Bronx, New York, USA more
Date of Death: 12 February 1976, West Hollywood, California, USA

Albert Salmi ... E-1
Date of Birth: 11 March 1928, Brooklyn, New York, USA more
Date of Death: 22 April 1990, Spokane, Washington, USA

Jason Evers ... E-2
Date of Birth: 2 January 1922, New York City, New York, USA more
Date of Death: 13 March 2005, Los Angeles, California, USA

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

Harry Lauter ... General Winthrop

Date of Birth: 19 June 1914, White Plains, New York, USA more
Date of Death: 30 October 1990, Ojai, California, USA

M. Emmet Walsh ... Aide
Date of Birth: 22 March 1935, Ogdensburg, New York, USA

Roy Glenn ... Lawyer (as Roy E. Glenn, Sr.)
Date of Birth: 3 June 1914, Pittsburg, Kansas, USA more
Date of Death: 12 March 1971, Los Angeles, California, USA

Peter Forster ... Cardinal
Date of Birth: 29 June 1920, London, England, UK more
Date of Death: 16 November 1982, Brentwood, California, USA

Norman Burton ... Army Officer
Date of Birth: 5 December 1923, New York City, New York, USA more
Date of Death: 29 November 2003, California, USA

William Woodson ... Naval Officer
Date of Birth: 16 July 1917, San Bernardino, California, USA

Tom Lowell ... Orderly
Date of Birth: 1941, Philadelphia, Pennsylvania, USA

Donald Elson ... Curator
Date of Birth: 31 March 1923, Chicago, Illinois, USA

Army Archerd ... Referee
Date of Birth: 13 January 1919, Bronx, New York City, New York, USA more
Date of Death: 8 September 2009, Los Angeles, California, USA

James Bacon ... General Faulkner
Date of Birth: 12 May 1914, Buffalo, New York, USA

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

Paul Bradley ... (unconfirmed)
Date of Birth: 26 July 1901 more
Date of Death: 18 June 1999, Tarzana, California, USA

John Alderman ... Marine Corporal (uncredited)
Date of Birth: 6 June 1933, Syracuse, New York, USA more
Date of Death:
12 January 1987, Hollywood, California, USA

Walker Edmiston ... Talking Baby Chimp (voice) (uncredited)
Date of Birth: 6 February 1925, St. Louis, Missouri, USA more
Date of Death: 15 February 2007, Woodland Hills, Los Angeles, California, USA more

James W. Gavin ... Helicopter Pilot (uncredited)
Date of Birth: 13 March 1935, USA more
Date of Death: 13 August 2005

Joe Gray ... Bodyguard (uncredited)

Date of Birth: 5 May 1912, Brooklyn, New York, USA more
Date of Death: 15 March 1971, Mexico

Robert Gunner ... Landon (archive footage) (uncredited)
Date of Birth: 31 December 1914 more
Date of Death: 1 September 1982, Los Angeles, California, USA

Robert Nichols ... Reporter (uncredited)
Date of Birth: 20 July 1924, Oakland, California, USA

Janos Prohaska ... Heloise (uncredited)
Date of Birth: 10 October 1919, Budapest, Hungary more
Date of Death: 13 March 1974, Bishop, California, USA

Stephen Roberts ... General Brody (uncredited)
Date of Birth: 25 July 1917, Floral Park, Long Island, New York, USA more
Date of Death: 26 October 1999, Woodland Hills, Los Angeles, California, USA more

James Sikking ... Control Room Officer (uncredited)
Date of Birth: 5 March 1934, Los Angeles, California, USA

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

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

Jerry Goldsmith Original Music
Date of Birth: 10 February 1929, Pasadena, California, USA more
Date of Death: 21 July 2004, Beverly Hills, California, USA

Joseph F. Biroc (as Joseph Biroc) Cinematography
Date of Birth: 12 February 1903, New York City, New York, USA more
Date of Death: 7 September 1996, Woodland Hills, Los Angeles, California, USA

William J. Creber (as William Creber) Art Direction various credits 1964-2001
Date of Birth: 26 July ????

Jack Martin Smith Art Direction
Date of Birth: 2 January 1911 more
Date of Death: 7 November 1993

Stuart A. Reiss Set Decoration
Date of Birth: 15 July 1921, Chicago, USA

Walter M. Scott Set Decoration
Date of Birth: 7 November 1906, Cleveland, Ohio, USA more
Date of Death: 2 February 1989, Los Angeles, California, USA

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

Daniel C. Striepeke makeup supervisor (as Dan Striepeke) Makeup Department

Date of Birth: 8 October 1930, Sonoma County, California, USA

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

Jan Van Uchelen hair stylist (uncredited) Makeup Department
Date of Birth: 2 September 1931, Sussex, England, UK more
Date of Death: 12 December 2006, Burbank, California, USA

Francisco Day unit production manager Production Management
Date of Birth: 16 September 1907, Mexico more
Date of Death: 4 November 1995, Los Angeles, California, USA

Dean Vernon sound Sound Department
Date of Birth: 17 May 1926, Cleveland, Ohio, USA more
Date of Death: 3 August 2001, Vista, California, USA

L.B. Abbott special photographic effects (uncredited) Special Effects
Date of Birth: 13 June 1908, Pasadena, California, USA more
Date of Death: 28 September 1985, Los Angeles, California, USA

Howard A. Anderson special photographic effects (uncredited) Special Effects
Date of Birth: 17 August 1941, Fresno, California, USA

Jerry Brutsche stunt performer (uncredited) Stunts
Date of Birth: 31 January 1939, Los Angeles, California, USA

James W. Gavin aerial stunts (uncredited) Stunts
Date of Birth: 13 March 1935, USA more
Date of Death: 13 August 2005

Arthur Morton orchestrator Music Department
Date of Birth: 8 August 1908, Duluth, Minnesota, USA more
Date of Death: 15 April 2000, Santa Monica, California, USA

Bob Bain musician: guitar (uncredited) Music Department
Date of Birth: 26 January 1924, Chicago, Illinois, USA

Chris Haynes driver (uncredited) Transportation Department
Date of Birth: 10 August 1945, Culver City, California, USA

Gene Whittington ... Marine Captain his first of 22 film roles
Bill Bonds ... TV Newscaster

Marion Rothman Film Editing various credits 1960-1992

Mary Babcock hair stylist Makeup Department various credits 1963-1979

Jack Barron makeup artist Makeup Department various credits 1948-1982

Pepi Lenzi assistant director various credits 1952-1978

Bill Sully art illustrator Art Department 1st movie credit various from 1971-1978

Theodore Soderberg sound Sound Department various credits 1970-1986

Raul A. Bruce boom operator (uncredited) Sound Department various credits 1971-2009

Jack Hirshberg unit publicist various credits 1971-1980

Roy Kabat animals furnished by only movie credit

ESCAPE FROM THE PLANET OF THE APES (1971) CREW - CHRONOLOGICAL - SORTED BY YEAR

<u>M</u>	<u>DAY</u>	<u>YEAR</u>	<u>NAME / Crew Role</u>	<u>LOCATION</u>
7	26	?	William J. Creber (as William Creber) Art Direction	various credits 1964-2001
7	26	1901	Paul Bradley ... (unconfirmed)	
2	12	1903	Joseph F. Biroc (as Joseph Biroc) Cinematography	New York New York
11	7	1906	Walter M. Scott Set Decoration	Cleveland Ohio
9	16	1907	Francisco Day unit production manager	Production Management Mexico
6	13	1908	L.B. Abbott special photographic effects (uncredited)	Special Effects Pasadena California
8	8	1908	Arthur Morton orchestrator	Music Department Duluth Minnesota
1	2	1911	Jack Martin Smith Art Direction	
2	20	1912	Pierre Boulle (characters) Writing Credits	Avignon Vaucluse France
5	5	1912	Joe Gray ... Bodyguard (uncredited)	Brooklyn New York
11	5	1912	Paul Dehn (story) and (screenplay)	Manchester England
5	12	1914	James Bacon ... General Faulkner	Buffalo New York
6	3	1914	Roy Glenn ... Lawyer (as Roy E. Glenn, Sr.)	Pittsburg Kansas
6	19	1914	Harry Lauter ... General Winthrop	White Plains New York
12	31	1914	Robert Gunner ... Landon (archive footage) (uncredited)	
6	1	1915	John Randolph ... Chairman	New York New York
7	16	1917	William Woodson ... Naval Officer	San Bernardino California
7	25	1917	Stephen Roberts ... General Brody (uncredited)	Floral Park Long Island New York
1	13	1919	Army Archerd ... Referee	Bronx New York
10	10	1919	Janos Prohaska ... Heloise (uncredited)	Budapest Hungary
6	29	1920	Peter Forster ... Cardinal	London England
11	25	1920	Ricardo Montalban ... Armando	Mexico City Mexico
12	13	1920	Don Taylor Director	Freeport Pennsylvania
7	15	1921	Stuart A. Reiss Set Decoration	Chicago Illinois
1	2	1922	Jason Evers ... E-2	New York New York
3	7	1922	Arthur P. Jacobs producer	Los Angeles California
11	12	1922	Kim Hunter ... Zira	Detroit Michigan
3	31	1923	Donald Elson ... Curator	Chicago Illinois
9	12	1923	John Chambers creative makeup design	Makeup Department Chicago Illinois
9	28	1923	William Windom ... The President	New York New York
12	5	1923	Norman Burton ... Army Officer	New York New York
1	26	1924	Bob Bain musician: guitar (uncredited)	Music Department Chicago Illinois
7	20	1924	Robert Nichols ... Reporter (uncredited)	Oakland California
2	6	1925	Walker Edmiston ... Talking Baby Chimp (voice) (uncredited)	St. Louis Missouri
5	17	1926	Dean Vernon sound	Sound Department Cleveland Ohio
3	11	1928	Albert Salmi ... E-1	Brooklyn New York
9	17	1928	Roddy McDowall ... Cornelius	Herne Hill London
2	10	1929	Jerry Goldsmith Original Music	Pasadena California
4	14	1930	Bradford Dillman ... Dr. Lewis Dixon	San Francisco California
10	8	1930	Daniel C. Striepeke makeup supervisor (as Dan Striepeke)	Makeup Department Sonoma County
9	2	1931	Jan Van Uchelen hair stylist (uncredited)	Makeup Department Sussex England
6	6	1933	John Alderman ... Marine Corporal (uncredited)	Syracuse New York
3	5	1934	James Sikking ... Control Room Officer (uncredited)	Los Angeles California
3	20	1934	Frank Capra Jr. associate producer	Los Angeles California
3	13	1935	James W. Gavin ... Helicopter Pilot (uncredited)	USA
3	13	1935	James W. Gavin aerial stunts (uncredited)	Stunts USA
3	22	1935	M. Emmet Walsh ... Aide	Ogdensburg New York
1	10	1939	Sal Mineo ... Milo	The Bronx New York
1	31	1939	Jerry Brutsche stunt performer (uncredited)	Stunts Los Angeles California
8	5	1940	Natalie Trundy ... Dr. Stephanie Branton	Boston Massachusetts
?	?	1941	Tom Lowell ... Orderly	Philadelphia Pennsylvania
4	3	1941	Eric Braeden ... Dr. Otto Hasslein	Kiel Germany

ESCAPE FROM THE PLANET OF THE APES (1971) CREW - CHRONOLOGICAL - SORTED BY YEAR

<u>M</u>	<u>DAY</u>	<u>YEAR</u>	<u>NAME / Crew Role</u>	<u>LOCATION</u>
8	17	1941	Howard A. Anderson special photographic effects (uncredited)	Special Effects Fresno California
9	15	1941	Verne Langdon special makeup effects artist (uncredited)	Makeup Department Oakland California
8	10	1945	Chris Haynes driver (uncredited)	Transportation Department Culver City California
3	12	1971	Roy Glenn ... Lawyer (as Roy E. Glenn, Sr.)	Los Angeles California
3	15	1971	Joe Gray ... Bodyguard (uncredited)	Mexico
6	27	1973	Arthur P. Jacobs producer	Beverly Hills Los Angeles California
3	13	1974	Janos Prohaska ... Heloise (uncredited)	Bishop California
2	12	1976	Sal Mineo ... Milo West Hollywood	California
9	30	1976	Paul Dehn (story) and (screenplay)	
9	1	1982	Robert Gunner ... Landon (archive footage) (uncredited)	Los Angeles California
11	16	1982	Peter Forster ... Cardinal Brentwood	California
9	28	1985	L.B. Abbott special photographic effects (uncredited)	Special Effects Los Angeles California
1	12	1987	John Alderman ... Marine Corporal (uncredited)	Hollywood California
2	2	1989	Walter M. Scott Set Decoration	Los Angeles California
4	22	1990	Albert Salmi ... E-1	Spokane Washington
10	30	1990	Harry Lauter ... General Winthrop	Ojai California
11	7	1993	Jack Martin Smith Art Direction	
1	30	1994	Pierre Boulle (characters) Writing Credits	Paris France
11	4	1995	Francisco Day unit production manager	Production Management Los Angeles California
9	7	1996	Joseph F. Biroc (as Joseph Biroc) Cinematography	Woodland Hills Los Angeles California
10	3	1998	Roddy McDowall ... Cornelius	Studio City California
12	29	1998	Don Taylor Director	Los Angeles California
6	18	1999	Paul Bradley ... (unconfirmed)	Tarzana California
10	26	1999	Stephen Roberts ... General Brody (uncredited)	Woodland Hills Los Angeles California
4	15	2000	Arthur Morton orchestrator	Music Department Santa Monica California
8	3	2001	Dean Vernon sound	Sound Department Vista California
8	25	2001	John Chambers creative makeup design	Makeup Department Woodland Hills California
9	11	2002	Kim Hunter ... Zira	New York City New York
11	29	2003	Norman Burton ... Army Officer	California
2	24	2004	John Randolph ... Chairman	Hollywood California
7	21	2004	Jerry Goldsmith Original Music	Beverly Hills California
3	13	2005	Jason Evers ... E-2	Los Angeles California
8	13	2005	James W. Gavin ... Helicopter Pilot (uncredited)	
8	13	2005	James W. Gavin aerial stunts (uncredited)	Stunts
12	12	2006	Jan Van Uchelen hair stylist (uncredited)	Makeup Department Burbank California
2	15	2007	Walker Edmiston ... Talking Baby Chimp (voice) (uncredited)	Woodland Hills Los Angeles California
12	19	2007	Frank Capra Jr. associate producer	Philadelphia Pennsylvania
1	14	2009	Ricardo Montalban ... Armando	Los Angeles California
9	8	2009	Army Archerd ... Referee	Los Angeles California

ESCAPE FROM THE PLANET OF THE APES (1971) CREW - CHRONOLOGICAL - SORTED BY DAY

M	DAY	YEAR	NAME / Crew Role	LOCATION
?	?	1941	Tom Lowell ... Orderly	Philadelphia Pennsylvania
1	2	1911	Jack Martin Smith Art Direction	
1	2	1922	Jason Evers ... E-2	New York New York
1	10	1939	Sal Mineo ... Milo	The Bronx New York
1	12	1987	John Alderman ... Marine Corporal (uncredited)	Hollywood California
1	13	1919	Army Archerd ... Referee	Bronx New York
1	14	2009	Ricardo Montalban ... Armando	Los Angeles California
1	26	1924	Bob Bain musician: guitar (uncredited)	Music Department Chicago Illinois
1	30	1994	Pierre Boulle (characters) Writing Credits	Paris France
1	31	1939	Jerry Brutsche stunt performer (uncredited)	Stunts Los Angeles California
2	2	1989	Walter M. Scott Set Decoration	Los Angeles California
2	6	1925	Walker Edmiston ... Talking Baby Chimp (voice) (uncredited)	St. Louis Missouri
2	10	1929	Jerry Goldsmith Original Music	Pasadena California
2	12	1903	Joseph F. Biroc (as Joseph Biroc) Cinematography	New York New York
2	12	1976	Sal Mineo ... Milo	West Hollywood California
2	15	2007	Walker Edmiston ... Talking Baby Chimp (voice) (uncredited)	Woodland Hills Los Angeles California
2	20	1912	Pierre Boulle (characters) Writing Credits	Avignon Vaucluse France
2	24	2004	John Randolph ... Chairman	Hollywood California
3	5	1934	James Sikking ... Control Room Officer (uncredited)	Los Angeles California
3	7	1922	Arthur P. Jacobs producer	Los Angeles California
3	11	1928	Albert Salmi ... E-1	Brooklyn New York
3	12	1971	Roy Glenn ... Lawyer (as Roy E. Glenn, Sr.)	Los Angeles California
3	13	1935	James W. Gavin ... Helicopter Pilot (uncredited)	USA
3	13	1935	James W. Gavin aerial stunts (uncredited)	Stunts USA
3	13	1974	Janos Prohaska ... Heloise (uncredited)	Bishop California
3	13	2005	Jason Evers ... E-2	Los Angeles California
3	15	1971	Joe Gray ... Bodyguard (uncredited)	Mexico
3	20	1934	Frank Capra Jr. associate producer	Los Angeles California
3	22	1935	M. Emmet Walsh ... Aide	Ogdensburg New York
3	31	1923	Donald Elson ... Curator	Chicago Illinois
4	3	1941	Eric Braeden ... Dr. Otto Hasslein	Kiel Germany
4	14	1930	Bradford Dillman ... Dr. Lewis Dixon	San Francisco California
4	15	2000	Arthur Morton orchestrator	Music Department Santa Monica California
4	22	1990	Albert Salmi ... E-1	Spokane Washington
5	5	1912	Joe Gray ... Bodyguard (uncredited)	Brooklyn New York
5	12	1914	James Bacon ... General Faulkner	Buffalo New York
5	17	1926	Dean Vernon sound	Sound Department Cleveland Ohio
6	1	1915	John Randolph ... Chairman	New York New York
6	3	1914	Roy Glenn ... Lawyer (as Roy E. Glenn, Sr.)	Pittsburg Kansas
6	6	1933	John Alderman ... Marine Corporal (uncredited)	Syracuse New York
6	13	1908	L.B. Abbott special photographic effects (uncredited)	Special Effects Pasadena California
6	18	1999	Paul Bradley ... (unconfirmed)	Tarzana California
6	19	1914	Harry Lauter ... General Winthrop	White Plains New York
6	27	1973	Arthur P. Jacobs producer	Beverly Hills Los Angeles California
6	29	1920	Peter Forster ... Cardinal	London England
7	15	1921	Stuart A. Reiss Set Decoration	Chicago Illinois
7	16	1917	William Woodson ... Naval Officer	San Bernardino California
7	20	1924	Robert Nichols ... Reporter (uncredited)	Oakland California
7	21	2004	Jerry Goldsmith Original Music	Beverly Hills California
7	25	1917	Stephen Roberts ... General Brody (uncredited)	Floral Park Long Island New York
7	26	?	William J. Creber (as William Creber) Art Direction	various credits 1964-2001
7	26	1901	Paul Bradley ... (unconfirmed)	

ESCAPE FROM THE PLANET OF THE APES (1971) CREW - CHRONOLOGICAL - SORTED BY DAY

M	DAY	YEAR	NAME / Crew Role	LOCATION
8	3	2001	Dean Vernon sound	Sound Department Vista California
8	5	1940	Natalie Trundy ... Dr. Stephanie Branton	Boston Massachusetts
8	8	1908	Arthur Morton orchestrator	Music Department Duluth Minnesota
8	10	1945	Chris Haynes driver (uncredited)	Transportation Department Culver City California
8	13	2005	James W. Gavin ... Helicopter Pilot (uncredited)	
8	13	2005	James W. Gavin aerial stunts (uncredited)	Stunts
8	17	1941	Howard A. Anderson special photographic effects (uncredited)	Special Effects Fresno California
8	25	2001	John Chambers creative makeup design	Makeup Department Woodland Hills California
9	1	1982	Robert Gunner ... Landon (archive footage) (uncredited)	Los Angeles California
9	2	1931	Jan Van Uchelen hair stylist (uncredited)	Makeup Department Sussex England
9	7	1996	Joseph F. Biroc (as Joseph Biroc)	Cinematography Woodland Hills Los Angeles California
9	8	2009	Army Archerd ... Referee	Los Angeles California
9	11	2002	Kim Hunter ... Zira	New York City New York
9	12	1923	John Chambers creative makeup design	Makeup Department Chicago Illinois
9	15	1941	Verne Langdon special makeup effects artist (uncredited)	Makeup Department Oakland California
9	16	1907	Francisco Day unit production manager	Production Management Mexico
9	17	1928	Roddy McDowall ... Cornelius	Herne Hill London
9	28	1923	William Windom ... The President	New York New York
9	28	1985	L.B. Abbott special photographic effects (uncredited)	Special Effects Los Angeles California
9	30	1976	Paul Dehn (story) and (screenplay)	
10	3	1998	Roddy McDowall ... Cornelius	Studio City California
10	8	1930	Daniel C. Striepeke makeup supervisor (as Dan Striepeke)	Makeup Department Sonoma County Ca
10	10	1919	Janos Prohaska ... Heloise (uncredited)	Budapest Hungary
10	26	1999	Stephen Roberts ... General Brody (uncredited)	Woodland Hills Los Angeles California
10	30	1990	Harry Lauter ... General Winthrop	Ojai California
11	4	1995	Francisco Day unit production manager	Production Management Los Angeles California
11	5	1912	Paul Dehn (story) and (screenplay)	Manchester England
11	7	1906	Walter M. Scott Set Decoration	Cleveland Ohio
11	7	1993	Jack Martin Smith Art Direction	
11	12	1922	Kim Hunter ... Zira	Detroit Michigan
11	16	1982	Peter Forster ... Cardinal	Brentwood California
11	25	1920	Ricardo Montalban ... Armando	Mexico City Mexico
11	29	2003	Norman Burton ... Army Officer	California
12	5	1923	Norman Burton ... Army Officer	New York New York
12	12	2006	Jan Van Uchelen hair stylist (uncredited)	Makeup Department Burbank California
12	13	1920	Don Taylor Director	Freeport Pennsylvania
12	19	2007	Frank Capra Jr. associate producer	Philadelphia Pennsylvania
12	29	1998	Don Taylor Director	Los Angeles California
12	31	1914	Robert Gunner ... Landon (archive footage) (uncredited)	