

APe CHRONICLES

The International PLANET OF THE APES fan club magazine



Issue #10

September 30th 1993

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In this issue:

Charlton Heston looks back at his memories and 'el cid plus his original comments on the making of POTA

Part 1 of a special look at the comparison and anniversaries of of POTA + 2001

Part 3 of our rare unused script for the tv program written by Rod Serling

Prime Time listings for the Sci-Fi Channel

Veetus

Cover art by Jeff Krueger featuring Caesar peeking at Mr. Heston's diary!

APE CHRONICLES

International Planet of the Apes Fanzine

Volume Number: 1 Season 2 September 30th 1993 Issue Number: 10

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Ape Chronicles is the bi-monthly magazine for the International Planet Of The Apes Fan Club which is a non-profit organization created to promote Apedom!

HIGH COUNCIL NEWS:

Our top news is that the Sci-Fi channel starting during the summer began airing the original tv drama and the tv animation episodes. Hopefully, this will bring POTA to some new viewers who might come to appreciate the program the way we do.

This summer also saw the re-release of Charlton Heston's classic film El Cid released before POTA.

Mr. Hoknes' personal schedule is getting very busy as being a musician, he is going on tour starting this week. I will not be at home very often and so I will only get around to writing and shipping the issues one week out of every 8 week period. Be patient with my schedule. POTA is my priority on my week off and this will be the only time I will have for returning mail and phone calls.

Thanks to Jeff Krueger who submitted all of the articles in this issue.

Please send submissions soon.
I should be around from
Oct 25-29 and Dec 7-10.

I would like to hear from you on your comments on the last few issues of Ape Chronicles!

Quick Reminder:

For thsoe of you who have paid for old issues, they are being printed now and if they are not enclosed wit this issue, then you will get them first week of November. Sorry about the long wait.

Once again, I recommend you to go find a copy of Kamandi #1



'El Cid'

Review by **HENRY SHEEHAN**
The Orange County Register

Since the story of the making of "El Cid" is nearly as interesting as the film itself, here's a bit of movie lore about this long-shelved epic.

Working in the film business in the late 1950s, Samuel Bronston made a big discovery while traveling in Spain. Because the Spanish government prevented American corporations from taking their profits out of the country, lots of money could be made available to finance motion pictures.

So Bronston quickly raised the American money to produce the big-budget "John Paul Jones" there, and although the picture wasn't a success, the business arrangement was so attractive that soon afterward, he was able to finance an epic-sized "King of Kings."

Bronston, who soon built massive studios outside Madrid, would go out of business by 1964 and end up being sued by his primary financial angel, Pierre S. Dupont. In his recently published autobiography, "Just Tell Me When to Cry," director Richard Fleischer, who worked on an

The Orange County Register **MOVIES** Friday, Aug. 20, 1993

A HERO'S TALE: Charlton Heston portrays Rodrigo Diaz de Bivar and Sophia Loren is his tempestuous wife, Chimene, in 'El Cid.'



A TEMPESTUOUS PAIR: The dialogue bears part of the blame for the stiff performances of Heston and Loren.

aborted Bronston project, suggests that the whole operation was in part an elaborate con game.

But Bronston helped fuel the epic bandwagon of the times with a trio of his own super-productions: "El Cid," "55 Days at Peking" and "The Fall of the Roman Empire."

The only one to make much money was "El Cid," made in 1961 and starring Charlton Heston and Sophia Loren. The story of Spain's legendary 11th-century national hero, Rodrigo Diaz de Bivar, "El Cid" benefited from local historic locations. The

'El Cid'

- **Stars:** Charlton Heston, Sophia Loren
- **Behind the scenes:** Directed by Anthony Mann; screenplay by Frederic M. Frank and Philip Yordan; produced by Mann and Samuel Bronston
- **Playing:** Opens today
- **Running time:** 2 hours 59 minutes
- **Rating:** None
- **Grade:** B
- **Bottom line:** An epic production from 1961 that, while not a complete success, offers many minor pleasures.

cause the dialogue is written in a kind of pseudo-poetic grandeur.

Director Anthony Mann, who was one of the greats, appears so preoccupied with the film's extensive technical demands that he never connects with the essential story of the lead character.

Yet the film is well worth a look. Relying heavily on expert historical advice, the filmmakers often were quite successful in re-creating the medieval world. Jousts are bloody and exhausting affairs, a matter of brute strength and endurance more than acrobatic grace. Sword fights are conducted with heavy broadswords that confounded balance and speed. Battles have their share of romantic charges but also depend on strategy and tactics.

The responsibilities and difficulties of chivalry are explored in depth. Pride, personal loyalty, religious duty and national obligation compete for dominance under rules of conduct that can exact the most ruthless penalties for transgressions.

Finally, it's a type of picture that just doesn't get made any more. Hollywood traditionally treats its films as disposable products: Watch it once on screen, then we throw the prints away. Thanks to people such as Scorsese, we get to savor these treats once again.

"El Cid" may not be great, but it does provide a nice break from recent servings of cinematic fast food.

hours are full of episodes and vignettes, its overall story spatters, stops and starts.

It's easy to see why Scorsese, who picks his restoration projects as a matter of personal taste, is drawn to the film, for the Cid is a hero after his own heart. Monomaniacally committed to the chivalric code and determined to unite Christian and Moorish Spain under the leadership of the Castilian crown, the knightly hero risks his marriage and his life, refuses personal power and even suffers banishment in a nearly fanatical pursuit of his selfless aims.

Heston and Loren, who plays the Cid's tempestuous wife, Chimene, his match in aristocratic pride, are stiff and unconvincing. This isn't entirely their fault, be-

Spanish government provided more than 2,000 soldiers to use as military extras in the climactic battle, when a combined force of Spanish Christians and Moors throw an invading force of African Moors back into the sea.

The film is being rereleased nationally today in restored wide-screen Technirama under the aegis of director — and film preservationist activist — Martin Scorsese.

As for the film itself — despite its epic scale and thematic strength, it can't be called a complete success. Though its three



PRIME TIME SCHEDULE-WEEKEND
for the SCI-FI CHANNEL
(times given are in California)

Saturday morning:

6:30 am Planet Of The Apes
7 Flash
7:30 Star Trek
8 Flash
8:30 Step Beyond
9 Dr. Who
10 Space 1999
11 movie
3 pm Starman
4 Alien Nation
5 movie
7:30 Darkside
8 Alien Nation
9 movie
11:30 Darkside
12 am paid programing

Sunday

6am Mysteries
6:30 Sci-fi Buzz
7 Secret Identity
8 Misfits of Science
9 Incredible Hulk
10 Voyagers
11 Time Tunnel
12 pm movie
4:30 Amazing
5 Prisoner
6 Sci-fi buzz
6:30 Mysteries
7 Inside Space
7:30 Science
8 Amazing
9 Prisoner
10 Sci-fi Buzz
10:30 Mysteries
11 Inside Space
11:30 Science
12 am paid programming
3:30 Inside Space
4 Transformers
4:30 Defenders
5 Ewoks
5:30 Stingray

Monday

6 pm Planet Of The Apes
7 Invaders
8 Night Gallery
8:30 Alfred Hitchcock
9 Buck Rogers
10 Planet Of The Apes
11 Invaders

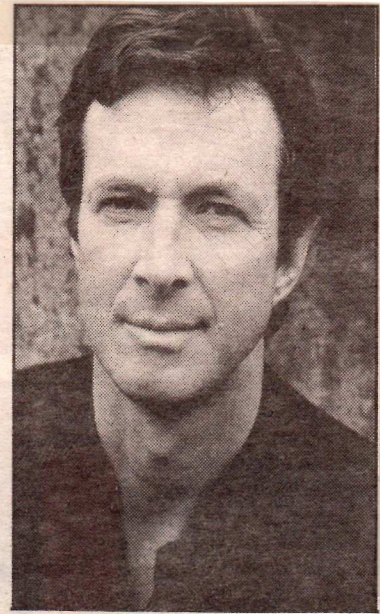
Richard A. Mohn Jr. 3513 E. Garfield, Decatur, IL 62526
phone: (217) 362-0604 is selling Aurora Model Kit
Catalogs. These original catalogs are rare and may
include listings for sci-fi and horror models.
1969-\$75 1971-\$55 1972-\$45 1974-\$45 1975-\$45 1976-\$45

Crichton's 'Congo' is on the horizon at Paramount

With the big-screen versions of Michael Crichton's "Jurassic Park" and "Rising Sun" burning up the box office, Paramount is activating development of his "Congo" thriller.

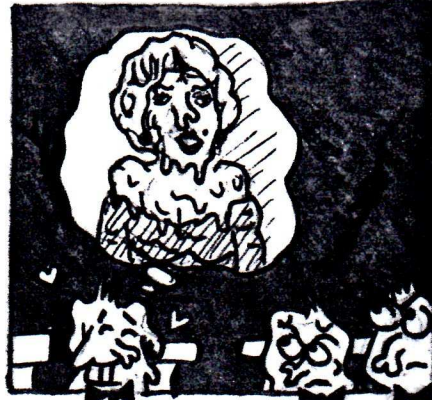
Paramount came into the picture relatively recently. Twentieth Century Fox paid \$750,000 for rights to Crichton's 1980 novel, only to eventually put it in turnaround and pass it off to filmmaker Kathleen Kennedy. Kennedy and Frank Marshall — Steven Spielberg's founding partners in Amblin Entertainment — joined forces with Paramount in December and they will produce it there. Marshall will direct.

The book, described as "movie friendly," is about suspense and murder involving a group of Houston technicians, in Africa seeking a specific diamond to be used in computer chips, who come upon a new breed of ape that destroys their camp — and that's just for starters.



MICHAEL CRICHTON: Movie-friendly author.

VEETUS



September 27: Heston gets a deal for "Apes" ("The usual guarantee against a percentage of the grosses"). They plan to pay a flat sum for his expenses in London, the proposed shooting location.

January 24, 1967: "Counterpoint" wraps. Heston steps into "Will Penny" shooting the beginning of February and shoots until April 14.

January 25: Heston has read 70 pages of Michael Wilson's rewrite. Heston thinks Wilson improved Rod Serling's script.

March 6: Heston learns that Leon Shamroy will be D.P. on "Apes". He doesn't like this idea because he felt Leon was too slow when they worked together on "The Agony and the Ecstasy". But later Heston admitted he did a good job lighting "Apes".

March 15: Heston and "Apes" director Franklin Schaffner are trying to get another movie going. "Pro" later was called "Number One" and was directed by Tom Gries after Schaffner backed out over the financial terms.

April 16: Heston considers how to make "Apes" a better script while playing tennis in lead belts he borrowed from Jim Brown (to lose weight). Heston feels making script changes will be difficult because Arthur Jacobs is "so difficult and slippery a character to deal with".

April 17: By now some of the original actors are being reconsidered. Edward G. Robinson and Julie Harris feel claustrophobic in their make-up and may be replaced by Maurice Evans and Kim Hunter. There are also problems with how to clothe the astronauts so they can blend in with the other humans during the hunt. A big problem is who will play Nova and how naked she will be.

April 28: The studio has decided to shoot "Apes" in the U.S. which would bring the cost way up. To compensate, the shooting schedule has been cut from 55 to 45 days. Heston doesn't believe it can be shot that quickly.

May 16: Heston learns that Taylor doesn't die in the new ending of the movie. The Statue of Liberty idea is now in place. Heston likes it.

May 21: First day of filming "Apes". They shoot astronaut stuff in Page, Arizona. The start was delayed a $\frac{1}{2}$ hour because the fake beards weren't ready. Heston wasn't happy with the makeup man applying the beards. One of the astronauts passed out from the heat.

May 28: It's a Sunday. Heston flies back to Page after a nice weekend at home in L.A.

May 31: They finish the ape stuff in the desert location (crossing the Forbidden Zone, etc.) and have enough good light to catch up on stuff missed yesterday. Heston is impressed with how well Roddy and Kim's emotions can be read through the makeup.

June 7: "Apes" is shooting on a stage. The prop truck is still returning from the location. It takes so long to apply the ape makeup that the plan is to shoot from ten in the morning until seven. Heston doesn't like this schedule but admits that's how it has to be. His character was unconscious through most of the scene shot today (the operating room?).

June 13: They shot the scene where Heston gets doused by the hose. Heston already had a cold and the water didn't help. However, he thinks the cold made the last line he delivers ("It's a madhouse!") better. The raspy voice is appropriate for someone who just recovered from a throat wound. He also liked the director's staging and says the cage

looks good in dailies.

June 14: They finished up the escape from the cage stuff and shot Maurice Evans' first appearance as Zauis.

June 15: Now that the cage stuff is done, the pace is picking up. There is a meeting between Heston, Richard Zanuck and Schaffner about whether they should give a reason for the apes speaking English. They decide to just leave it as a given.

June 16: Heston is very reflective. He thinks that the best part of this movie is that it's so "interesting". He is also happy with the director; Maurice, Roddy and Kim are very good, though Linda Harrison has trouble. Heston likes that Schaffner is keeping her immobile, for the most part.

June 19: The trial scene begins today. Heston, never the optimist, tells Schaffner, "I thought from the beginning we'd have a hit, but we may have a helluva picture, too." Heston likes the director's idea of his being stripped in court.

June 20: They continued shooting the trial scene. It is a hard scene because of all the makeup calls and the pressures inherent in the scene. He considers Whitmore, Daly and Evans worth much more than they are being paid and finds Whitmore particularly frightening.

June 21: More of the trial scene, this time involving Heston's reprimanding by his gorilla guards. After ten takes, Heston is hurting. It's also the first day of summer.

June 29: The hunt sequence is being shot at the Fox ranch. Heston is running through undergrowth in his skimpy clothes. He is being afflicted with poison oak.

July 6: Heston got hoisted above Ape City today. "It's surprising the perspective an experience like this gives you. Upside-down in a net, a man isn't worth much".

July 17: Worked to finish the hunt today (Heston was shot through the throat) but they ended with about a day's work left. Unfortunately they have to go back to the studio tomorrow.

July 18: They shoot a scene in the spaceship. An eighty-year-old woman plays the corpse of the female astronaut Stewart.

July 19: Shooting continues inside the spaceship as water pours in during the sinking. Heston observes that, "There's hardly been a scene in this bloody film in which I've not been dragged, choked, netted, chased, doused, whipped, poked, shot, gagged, stoned, leaped on, or generally mistreated." Adds Joe Canutt (stunt coordinator), "You know Chuck, I can remember when we used to win these things".

August 3: Morning fog delayed the shooting of Taylor's spew at the destroyed Statue of Liberty (shooting wasn't able to begin until after lunch). The director still got most of what he planned. Mort Abrahams drove out to discuss what Taylor should say. The studio was nervous about the use of "God damn" (Heston wrote the speech) and wanted to shoot three different versions. But they only shot one version, the one that's in the film.

August 10: The last day of filming. Heston says everyone else is motionless and mute while he has three minutes of dialogue but doesn't name the scene. Heston's family is vacationing in Greece while he stays behind to finish the picture. He joined them on Aug. 12.

October 4: Heston returns to L.A. after his vacation and a goodwill tour to the boys in Vietnam. He has lunch with Franklin Schaffner, who is almost finished with "Apes". Next week it will be shown to Jacobs in New York. Today is Heston's birthday.

October 31 (Halloween): Heston and others see "Apes" today, though with no music, looped dialogue or a balanced print. Heston really likes it and thinks it will be his biggest hit in awhile.

January 30, 1968: The final product of "Apes" is shown. Heston thinks the dark humor works well but he is disappointed by his own performance ("There didn't seem to be enough weight to it, somehow"). He eventually became proud of the movie. NOTE: This was also the start of Tet, the Chinese new year (the Year of the Monkey). The infamous Tet offensive began on this day, considered the beginning of the slow end to the Vietnam War.

February 15, March 2: Heston gets astounding reports on the great business "Apes" is doing in New York.

September 30: 20th Fox accepts Heston's idea that he just appear in some transitional scene in the "Apes" sequel. Heston didn't want to star in it but agreed to make an appearance in respect to the studio for financing the first movie.



1993: An Anniversary Odyssey

by Jeff Krueger

"Let's reinvent the gods, all the myths
of the ages
Celebrate symbols from deep elder forests"

James Douglas Morrison

The year 1968 was notable for many reasons. There was war, war protests, assassinations, racial conflicts, extravagant youthful passages and milestones in space. One interesting aspect was how two new science-fiction movies were embraced by the public and also earned the critical respect that few S.F. movies achieve. Those two are "2001: A Space Odyssey" and "... "Ape" something or other.

Though both stand out in the history of science-fiction movies as unique achievements, I find they have many similarities to each other, if not to much else. This is basically a magazine about that one movie... "Planet of the Apes"! That's it! Some may wonder what an article about "2001: A Space Odyssey" is doing in a POTA magazine. Some may even dislike 2001, since POTA is pretty much an adventure movie and 2001 is... 2001. They will say 2001 was boring, pretentious, and people make too much out of it anyway. I honestly think those people, those dissenters should sit down calmly, take a stress pill and think things over. I will say right away that I happen to like and admire the movie. But I also think there has been too much written about it.

Director Stanley Kubrick has said, "2001 is a nonverbal experience...I tried to create a visual experience, one that bypasses verbalized pigeonholing and directly penetrates the subconscious with an emotional and philosophic content". The purpose is for each viewer to draw their own conclusions. That is the beauty of the movie and though it is fun to discuss reactions, for the most part it diminishes the experience. My idea for this article is just to discuss the intangibles of 2001. This is mostly just a history, not an esoteric exercise. The only real judgement I'll make is the link between 2001 and POTA.



2001 68

Alright, what could POTA and 2001 possibly have in common? I've already mentioned the obvious. They are both science-fiction movies released in 1968. Actually, they came out less than two months apart. That time element is important because from a 1993 perspective their similarities blur. They are now shuffled in the deck with all the other movies of the past. But in 1968 it was very easy to go to a theatre to see one, then the next night see the other. They were often compared in reviews and I'm sure in the minds of audiences. Their close release dates made it easy.

There were other science-fiction movies that year. I found four others: "Bamboo Saucer", "Barberella", "Charly" and "Wild in the Streets". But looking at all the 1968 S.F. titles it becomes apples and oranges. Some of these titles were very timely. "Wild in the Streets" is about the young taking over and locking up anyone over thirty. There is also an "acid in the water" sequence that inspired hippies to threaten the same thing during the '68 Chicago Democratic Convention. "Barberella" starred that famous war protester Jane Fonda.

Yet 2001 and POTA were more successful. Perhaps that's because they weren't too radical. They were safe for the establishment to take their kids to. They took place in futures that had no real connection with the present...except in their universal ideas. Both movies touched on the frustrations and concerns that the young were yelling about. POTA is the obvious example with it's showcase of man's destructive capabilities. But even 2001's glamorous visions of man's ability to conquer is tempered at the end by a superior intelligence's judgement that there's room for improvement.

It also gets the human race in touch with it's origins. Both movies have the theme of man's kinship with apes. I'm sure there were audiences who saw POTA, which came out first, then began 2001 with the "Dawn of Man" sequence and thought, "I've seen this before". This aspect is obvious, even now. Entertainment doesn't often use this evolutionary idea because it's uncomfortable to some. Yet here were two where it was a major element.

Moving on to my own comparisons, I also notice a kinda mirror image concerning their structures. In POTA we begin with a historic space flight (a little over a year before the biggest achievement in human history-men landing on the moon) and end on a planet of apes. 2001 begins on a planet of apes and ends with a historic space flight. And both of those flight are done in a similar manner, with hibernating astronauts and time slowing down for them. Admittedly, Taylor's ship looks like a toy compared to the Discovery even though Taylor has farther to go. Also note that both missions go terribly wrong, an interesting comment considering the strides we were making in space at the time.

Another thing that both share which the times might have latched onto is the idea of lobotomy. Even though HAL is a computer, it has often been said that he had the most personality of anyone in the movie. In that sense, the elimination of his higher functions is the same thing as the fate that befalls Landon. Don't forget that the young during 1968 were very wary of the "establishment" and were committed to finding their own way. Lobotomy is forced conformity and the reasons behind both were to curtail individuals causing trouble. That's a scary thought anytime, but probably had special meaning in the '60's.

The main idea behind both movies is that of man coming upon civilizations better than his own. The ape society is primitive compared to our own but not so when one sees how men live in the 40th century. Men fare better in 2001 but still face a race that can turn them into little green blob babies. These movies seemed to want to remind us of the fragility of civilizations and perhaps rethink our more ridiculous dogmas.

There is also a lesser similarity which I will mention. Both have photography sessions which are very otherworldly. POTA has the scene where the gorillas celebrate the hunt and 2001 has men in interesting spacesuits in front of the Tycho monolith (also a victory scene). Both suggest vanity that ultimately is disrupted, POTA by the presence of an intelligent human and 2001 by the owners of that monolith.

The first thought I'm sure some people thought of when I mentioned a comparison of 2001 and POTA was the difference with which they tell their stories. This is true and is part of why they are such unique films. Charlton Heston has said that "Planet of the Apes was among the early, serious science-fiction films". That is also definitely true of 2001, yet both reached that end through different means. POTA's magic is in it's story. There had been many S.F. movies with outer space aliens but POTA instead had creatures that definitely exist. They were also creatures that historically were objects of ridicule because they were so similar to men. That, plus taking the idea seriously (as opposed to the novel) was the movie's claim to fame. How the story was told was pretty standard (spaceship landing, alien race, escapes, the human is right, etc.) Meanwhile, 2001's story is thin. Contact with an alien race is as old as science fiction, as is artificial intelligence. Perhaps the aliens guiding mankind with a monolith is unique but it's not the object of the time spent. 2001's attributes are it's realistic portrayal of future space travel and (nothing else will do) Kubrick's talent.

One other thing comes to mind as a link. That is the money and care used to make these film worlds real. In the case of POTA it's the makeup, costumes and sets. For 2001 it's the research and special effects. POTA was originally going to be done with cheap masks and everyone knows of movies with stories similar to 2001 that weren't quite believable. Sure, there were S.F. movies with good visuals before ("Metropolis" and "Frankenstein" come to mind) but these two became kinda a science-fiction movement.

Maybe the movement continued nine years later with the release of "Star Wars" and "Close Encounters of the Third Kind" in 1977. Once again here was first class entertainment in the guise of science-fiction ("Star Wars" continues to be labeled science-fiction though it's actually fantasy). They were conceived for adults as well as kids, were wildly popular and money was spent to create a convincing story. George Lucas has said that he was glad 20th Century Fox wanted "Star Wars" (at the time not a cut-and-dried decision) because he admired the quality they allowed POTA to have as a film series. He was in the boat with many who enjoyed 2001 as an achievement but disliked it's ambiguity and downbeat story. Meanwhile, Steven Spielberg was thrilled by 2001 and even grabbed it's famous special effects expert, Douglas Trumbull, to do "Close Encounters". While making that film, Spielberg liked to screen 2001 in his trailer. Ironically, the 2010 sequel is more like a Spielberg film than it is like 2001. It even has Bob Balaban, who played a similar role in "Close Encounters". Spielberg can't really be held responsible since 2010 follows the book. However, Arthur Clarke liked to listen to music from "Raiders of the Lost Ark" when he was writing it, so inspiration is a two-way street. Incidentally, "Star Wars" and "Close Encounters" started the tradition of summer "event" movies that continues to this day, (ironically with Spielberg's "Jurassic Park").

ED DENNIS

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Usually, the ending of a movie is supposed to provide a resolution to the story. Both POTA and 2001 had endings that spun their stories into new directions at the last minute. Taylor and Nova escape and then find out that he had landed on Earth. His own people caused his troubles! True, I'm sure everyone who sits down to watch the movie knows it's Earth even if they've never seen it. It's just a given of the story now. But in '68 the only thing people knew was what was in the book (where it's a different planet). The Earth twist was a big statement. The same with 2001. Most people into movies or S.F. know about the 2001 Star Child. They may not know how it fits into the movie if they couldn't sit through it, etc. but it's well-known as an image. Those who saw it in '68 were caught unaware and left the theatre either angry or thrilled but they definitely weren't passive. Both movies ended with a surprise that I think contributed to their success...something to talk about. The Statue of Liberty was POTA's Star Child.

In April 1964, moviemaker Stanley Kubrick contacted writer Arthur Clarke about doing the "proverbial good science-fiction movie". Stanley Kubrick is the director who fashioned such futuristic legends as "Dr. Strangelove" and "A Clockwork Orange", in addition to 2001 (all three back-to-back). Arthur C. Clarke has been very involved in the world of science and invented the communications satellite in 1945. He's best known as a science-fiction author and has written over 50 books, including "Rendezvous with Rama" and "Childhood's End". Clarke is known for giving cold science a human face. Their collaboration was looked upon with interest by the media.

They were in a very risky time for a science-fiction movie because of the advances being made in the "space race" between the U.S. and Russia. Arthur Clarke estimated that NASA was spending the entire 2001 budget (about \$10 million) every day. Though there wasn't much new information coming out at the time, Clarke knew that men would be landing on the moon soon. He didn't want the movie to become obsolete so it was decided to set the movie forty years in the future. Still, Kubrick went so far as to approach Lloyd's of London about insurance should the space program invalidate his movie.

Clarke chose his 1948 short story "The Sentinel" as the starting point. "The Sentinel" concerns a lunar expedition across the Southern region of the Mare Crisium plain. It is the summer of 1996 and there has been a base on the moon for 20 years. A member of the group, Wilson, sees a metallic glint on a ridge to the west. He and a companion, Garnett, climb up to the object and find that it is a crystal pyramid protected by a force field. It was obviously fashioned by someone or something and since there is no other evidence that an ancient civilization once lived on the moon, Wilson deduces that it was left by some interstellar travellers. Twenty years later the thing is busted open and it appears useless. Wilson deduces that it was planted during the early formation of life on Earth to signal it's builders when the progeny of Earth advanced enough for space flight. Busting the machine should be enough to set off the alarm. They now must wait for company.

VEETUS



Kubrick and Clarke met on April 22, 1964 and it wasn't until May that Kubrick agreed to go with "The Sentinel". They planned to work the story out as a novel first, then develop that into a script. The first concept was using the discovery of the artifact as the end of the movie. Before that would be adventures exploring the moon and planets. Their private title was "How the Solar System was Won". Clarke also sold Kubrick five short stories with similar themes: "Breaking Strain" (from his book "Expedition to Earth"), "Out of the Cradle, Endlessly Orbiting", "Who's There?" "Into the Comet" and "Before Eden" (last four from "Tales of Ten Worlds"). He sold them on May 28, 1964. On that day he also signed an agreement to work on the movie. The film was originally scheduled to take 2 years (eventually). Those stories weren't used and Clarke bought them back.

The original title was "Journey Beyond the Stars". Others were "Universe Tunnel to the Stars" and "Planetfall". It wasn't until April '65 that "2001: A Space Odyssey" was chosen (based on Homer's "The Odyssey").

Clarke finished the book on Dec. 24, '64 and gave it to Kubrick for Christmas as a present. Actually, he only got Bowman into the Star Gate but it was enough to sell it to MGM (who announced the movie on Feb. 22). It wasn't until Oct. 3 that Clarke called Kubrick with a new ending: Bowman regresses to infancy and orbits as a baby. Kubrick latched onto it.

While Clarke revised the book and script in early '65, Kubrick was hiring people. Clarke finished the rewrites in the spring and by August sets were under construction in Boreham Wood, England. The first day of shooting was Dec. 29, '65 (the call sheet for that first day is printed in the book "Lost Worlds of 2001"). The first to be shot was stuff with the Tycho Monolith on the moon. Those scenes were at London's Shepperton Studios. They were under the gun because the stage they were using (Stage H, largest in Europe at the time) was needed by another production in a week. By 4 P.M. the first day they still hadn't got one shot. But eventually Kubrick finished the scenes under the deadline.

The only time Kubrick shot on location was for the scene where the ape-man smashes the tapir skull with his bone. It was shot in a field a couple hundred yards from the studio. While also at the location Kubrick came up with the idea for the famous bone-in-the-air transition. The other "Dawn of Man" stuff was shot on a stage with the background projected on a screen. The front-screen projection system was an innovation of the time.

Originally, Kubrick was going to start the movie with a ten-minute black and white documentary interviewing various experts on topics like chemistry, biology, extraterrestrials, etc. But after it was put in the film, Kubrick decided it didn't work (transcripts from some are in the "Making of Kubrick's 2001" book). Instead he went straight into the "Dawn of Man".

But there was more. The D. of M. was also going to have narration explaining the plight of those plucky ape-men. As explained in the book, the African landscape in which they live has suffered a ten million year drought. It's the Pleistocene era, about 4 million years ago. The leader of our main group of ape-men is Moonwatcher. He's nearly 5 feet and the only one of his kind who can stand upright. He already has an inkling of intelligence when the monolith arrives. One night, looking in the sky, they see "a dazzling point of light more brilliant than any star". Later, there is a "continuous crunching noise" and something moving steadily without fear outside their caves. There is also a sound "that the world had never heard before-the clank of metal". The next morning the monolith is there.

In the movie the monolith is jet black but in the book it's transparent though it does darken at rest. It was much easier to film a black one, though. The book is also much more descriptive about the monolith's influence on the ape-men. It possesses each member of Moonwatcher's tribe and forces them to perform unnatural acts like tie knots, throw stones, etc. When Moonwatcher touches it, it's described as "twisting the atoms of his brain into new patterns. He would pass those genes onto future generations". Ultimately, if it wasn't for the influence of the monolith the human race would have become extinct, like the dinosaurs. Instead, man eventually entered space.

Well, not totally by himself. There is the matter of what's behind the monoliths. At this point the movie's spectacular "Star Gate" sequence rates a mention. It's one of 2001's contributions to film history (at least as a special effect) and is undeniably the reason for the movie's reputation as a "head flick" (drugs as popcorn). The "Star Gate effect"-an infinite corridor of lights and shapes moving toward the camera-was made possible by Douglas Trumbull's development of the "split-scan machine". A standard 65 mm Mitchell camera was mounted on a fifteen-foot track leading to a screen with a narrow vertical slit in the center. The camera would track from fifteen feet to within 1½ inches toward the screen and one film frame would be exposed. There were several horizontally shifting glass panels painted with colors and abstract designs behind the screen and a powerful light was shone through them. The combination of the panels through the slit and the moving camera photographed in 60-second exposures produced a streaking effect. It sounds simple but it created a memorable sequence.

2001 had a series of previews between March 29 and April 4. Based on these Kubrick cut 19 minutes from it on April 4 and 5. The final version was shown in New York on April 6, two days before the 2nd month anniversary of POTA. Both went on to terrific financial success, mixed reviews (though the years have been kind) and some success at the 1969 Academy Awards.

Those awards have a history of ignoring science-fiction except in technical categories. That year was no exception, though "Charly" won best actor honors. 2001 and POTA also won; 2001 for visual effects and POTA for makeup achievement. The POTA award was a special award since it wasn't a regular category. It wasn't until 1987 that makeup became a permanent category (kicked off with the "What will he find out there, Doctor?" clip from POTA). Arthur Clarke seemed miffed that his 2001 apes didn't get an award, suggesting that maybe the judges didn't know that his apes weren't real. 2001 did get the most S.F. nominations (for directing, screenplay and art direction) followed by POTA (costume design and music) and "Wild in the Streets" (editing).

As far as movie afterlife goes, POTA won. It took 2001 16 years to follow up with a sequel and merchandise was very limited. Considering how advanced 2001 was visually, it took awhile for the movie to make the comic racks. Marvel produced an oversize one-shot adapting the movie in Oct. 1976, then added ten issues of new stories beginning in Dec. '76 (the same month Marvel also ended it's "Adventures on the POTA" title). All of Marvel's 2001 comics were done by the legendary Jack Kirby ("Kamandi", see Ape Chronicles #8). For those seeking something rare, Howard Johnson's hotel chain produced a giveaway 2001 comic back in '68, which had a 6 pg. adaptation and 2 pgs. of puzzles. For the record, Marvel also did a two-part 2010 adaptation in 1985. Merchandise was confined almost exclusively to model kits of the various space vehicles (I think they missed something by not manufacturing little rubber monoliths).

It wasn't until late 1982 that 2001 universe was heard from again. In that year came the very successful sequel novel 2010 and such was the reputation from 2001 that a sequel movie was started immediately. The much awaited movie was a disappointment both to the people who made it and the people who went. The high expectations were the reason. On it's own the movie is pretty good but the financial backers wanted a "Star Wars"-type event movie and 2010 couldn't generate that kind of repeat viewing. Also, some admirers of 2001 saw 2010 as watered down to attract the huge audiences who like happy science fiction (while 2010 was in production E.T. became the biggest moneymaker of all time) and happy wasn't what one would expect from a 2001 sequel. There were also those who liked a lighter approach but didn't go because they didn't like 2001's ambiguity. So there were two opposite poles judging 2010 for what 2001 was. Anyway, it made some money.

The biggest drawback was time. What was awe-inspiring in '68 was standard S.F. visuals by late '84. 2001 had pioneered the realistic approach to S.F. movies but in it's wake had come three "Star Wars" movies, three "Star Trek" movies, "Alien", "Close Encounters", even "Battlestar Galactica" and "Space: 1999" on television. Also, the story was good but didn't have the energy of

The 'lith also shows Moonwatcher visions of well-fed and successful man-apes, filling him with envy for the good life. It turns the docile man-apes into adept hunters within a year. Moonwatcher even kills the leader of another tribe (using a branch with a leopard's head stuck in it). Knowing this background changes the feeling of this section. In the movie these scenes just seem to be a comment on the violent nature of man. In the book, the violence comes across as a positive thing since it saves the species.

Originally, the script (like the book) showed scenes on Earth before the space scenes. Luckily, that was dropped in favor of going directly into space via the bone-nuclear warhead transition, one of the most famous movie transitions ever. The book gives information on the state of the Earth. The population is now 6 billion and widespread famine seems imminent in about fifteen years. There are 38 nuclear super-powers with enough megatonage between them to "remove the entire surface crust of the planet". Space travel is still beyond the reach of the Average Joe. The Soviet Union is still around but the Chinese are the ones causing the tensions.

Otherwise, the book pretty much follows the movie. There is a lot of time for details. Not much happens (just like the movie) so the book is mostly for those who would enjoy reading about a scientifically feasible journey and landing on a moonbase, then the first flight of human beings to a planet. Some of the ideas are out of date, of course, and others can only be speculated on. But Clarke definitely knows his stuff and has a talent for making cold science accessible.

We follow Heywood Floyd (remember that name) as he calls home (the U.S. area code is 81), uses the restroom (the compartment spins so there is gravity-very important!) and then travels to the Clavius Moon Base (established 1994) to investigate something that turns out to be a monolith similar to the man-apes'.

The unearthing of the Tycho Monolith connects 21st Century man with his ancestors and fulfills the objectives set by alien visitors 3 million years ago. The Tycho lets out a piercing signal and suddenly man reaches the next stage in his evolution-he knows he's not the only superior being.

This ego-shifting event becomes the prime focus of the Discovery mission two years later, though only the ship's computer, HAL, knows it. There are some differences between the book and movie in this section. There are some changes from how events occurred in the movie, such as Poole's death and how HAL tries to stop Bowman. There's also new things like trying to avoid hitting asteroids. The biggest difference is that Saturn is the final destination instead of the Jupiter of the movie. It was decided that Jupiter looked similar to Saturn but didn't have the troublesome rings. Jupiter was kept as the rendezvous spot in the book sequels, too.

One aspect of 2001 that gets a lot of play is the seeming lack of emotions and vitality of the Discovery astronauts. HAL is more "human" in that regard. In the book though, Bowman is definitely the one to root for. He's passionate and dedicated and the book often reminds us how risky his work is. By the end of the book he gives up any chance of survival just so maybe his people will know a little more about the phenomena he's stumbled on. This just goes with the more intimate territory of keeping an audience's interest in a novel. Bowman carries the last 64 pages by himself.

KOVAK

What does?

VIRDON

That certain spasm of compassion
men feel for monkeys. You remember
an ancient flick called King Kong?

KOVAK

Vaguely.

VIRDON

(looking down at
the ape)

A fifty-foot-tall gorilla takes
a dive off the Empire State
Building. And by God, if you
don't feel sorry for it. It kills
off about five thousand people
and wrecks half of New York City --
but when the Navy planes shoot it
off the building -- you get this
impulse to send flowers.

(he shakes his head,
scrootches up his
eyes)

Doctor, what have you got in that
bag of yours to put me back on the
track?

(he points to the
ape)

I'm starting to worry more about
the monk than I am about us.

(he looks up, lets
his eyes scan the
room)

And we can do with all the worrying.

CLOSER ANGLE - THE TWO MEN

43

as they leave the cubicle and move INTO the corridor.

EXT. CUBICLE ROOM

44

as Kovak and Virdon pause near a small, circular porthole.

SHOT - THROUGH THE PORTHOLE - THE GNARLED, TREED
LANDSCAPE

45

where for just one spasmodic moment we see something
move and within a fraction of a second, yet another
thing moves.

ANGLE ON VIRDON AND KOVAK

VIRDON

There's somebody out there. We're being watched.

KOVAK

(catches his breath)

They can't get in here -- that's one consolation.

Virdon turns to him.

VIRDON

That's a helluva small consolation. No, they can't get in here but yes, they can dent this hull with just a couple of rocks and maroon us here until the end of time.

KOVAK

(tight-lipped)

Then maybe --

He stops abruptly as if clamping off the thought.

VIRDON

(very softly)

We're going to have to make some contingency plans to get out of here, Stan.

(a beat as he looks once again toward the porthole)

The bloody trouble with this place is that every time you get an answer...up pops another question.

KOVAK

We found three of the bodies --

VIRDON

Who buried them!

(a beat)

I'd like to find that other crew member -- whichever one he is -- either that or his dog tags.

(he shakes his head)

God knows, I wouldn't want to leave him here alive.

Cont.

Then as if shaking himself out of deep, reflective and disturbing thought:

VIRDON

For the moment we'll sit tight.
We'll sleep in shifts.

He continues down the passageway, followed by Kovak.

ANGLE DOWN THE EMPTY PASSAGEWAY

47

TOWARD the closed door TO the cubicle.

DISSOLVE TO:

INT. CUBICLE ROOM - DOWN SHOT - THE APE - NIGHT

48

It opens its eyes, stares up at the ceiling, turns its head very slowly to the side, then with vast difficulty and obvious pain, it raises itself to a sitting position; then very gingerly it feels of the bandaged throat. Flecks of blood appear on its hands and on the bandage, then it very slowly sinks back down to lie there with its eyes wide open.

DISSOLVE TO:

EXT. SHIP - NIGHT

49

Two blinding spotlights, strategically placed on the ship, slowly traverse back and forth across the foliage. There is an occasional RUSTLE of branches and a heavy padding SOUND of moving feet, but there is nothing actually visible. The threat hangs heavy; the jeopardy has almost an ozone count of its own -- but it remains invisible.

INT. SHIP - CONTROL AREA - NIGHT

50

Viridon sits in the command chair, staring toward the screen which reveals the spotlit area outside. There is a SOUND behind him. He whirls around. Kovak stands there.

VIRDON

You should be asleep.

KOVAK

(entering the room)

You should live so long.

Cont.

KOVAK (Cont.)
(a nod toward the
screen)
See anything?

Viridon shakes his head.

VIRDON
See it -- no. Feel it -- from
my arches to where I part my hair.

MOVING SHOT - KOVAK

51

to a point near Viridon. He stares up at the scanning
screen.

KOVAK
I wish they'd make the move.

VIRDON
(thoughtfully)
Said and felt since the beginning
of time -- by everybody sitting in
the dark and sweating to death.
(a beat; turns to
Kovak)
I'd like to get out of here in
about six hours. We'll jettison
everything except bulkheads. I
want us to weigh about a feather
and a half when we break loose.

KOVAK
I'll go right down to the buff,
Colonel. I'll leave socks, shoes,
skivvies -- everything out there,
if that's what's required.

Viridon moves from his seat over to one of the portholes
to look out. There is a distant SOUND of RUMBLING
THUNDER and an occasional flash of lightning.

VIRDON
(flatly)
It rains here. Remind me to make
a note of that.

KOVAK
When do you want to take the last
walk?

Cont.

VIRDON

It should be light soon.

(a beat as he looks
toward the far door)Did you check the monk? I don't
want to leave him on board by
himself while we're out there.

KOVAK

(moving toward the
door)

I can give him another shot --

VIRDON

Stan!

Kovak turns to him.

ANGLE ON VIRDON

52

He shakes his head.

VIRDON

No more shots. Just put him
outside. That's a couple of
hundred pounds added to the
gravity.

ANGLE ON KOVAK

53

KOVAK

I'm not sure he'll survive outside --

CLOSE SHOT - VIRDON

54

VIRDON

I'm not sure we will either.

(a beat)

So what's to do?

ANGLE ON KOVAK

55

who nods and moves OUT of the room.

DISSOLVE TO:

EXT. SHIP - DAY (DAWN)

56

We see large piles of equipment and material that has
been thrown out of the ship. A PAN PAST various of
these OVER TO the ape, who has been placed, sitting,
against a tree, its eyes open but glazed and weak.

Cont.

Over this is the SOUND of more equipment being thrown. PAN OVER TO the ship as Virдон and Kovak COME OUT, both armed. They start away from the ship and in the process pass the ape. Both look down at him. Kovak kneels to check pulse, then pulls down both eyes, looks over his shoulder back toward Virдон.

KOVAK

He may make it.

ANGLE ON THE APE

57

as Kovak starts to rise. It suddenly grips hold of his arm. Kovak stares at the ape's hand; then slowly, and with some gentleness, removes it. He rises.

KOVAK

(softly)

Don't sweat it, pal. When the swelling around those vocal chords goes down...you'll be able to roar and grunt and be King of the jungle.

ANOTHER ANGLE - THE APE

58

as it makes a massive effort to make a sound, holds up one hand as if in supplication.

TWO SHOT - VIRDON AND KOVAK

59

reacting.

VIRDON

(tightly)

Let's go, Stan. We've got about five hours.

The two men move off.

ANGLE ON THE APE

60

He rises, takes a few weak, stumbling steps in their direction, then wavers, reaches up, touches the bandaged throat, looks at the blood-flecked fingertips, then slowly turns his head toward the ship.

MOVING SHOT - THE APE

61

over to the ship.

ANGLE OVER ITS SHOULDER

as we see some motion. The CAMERA MOVES TO a different position to discover what that motion is. The ape is writing on the side of the ship and, suddenly, shockingly, we see the bloody message that he has scrawled across the metal side. It reads, "I can speak." There is THUNDER and a rain begins to fall. The ape very slowly falls to its knees, then topples sideways.

TOP HAT SHOT - ACROSS THE GROUND - THE APE

lying there, unconscious, rain cascading down. A PAN UP TO the side of the ship where, very gradually, the rain obliterates the writing until there is nothing left.

FADE OUT

END OF ACT TWO