

# APe CHRONICLES

The International PLANET OF THE APES fan club magazine

Issue #11

November 30th 1993

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a Double Dose of Veetus

Part 4 of our rare unused script for the 1974 tv drama program written by Rod Serling

Cover art by Jeff Krueger featuring a scene from that long forgotten classic: King Kong on the Planet Of The Apes





# APE CHRONICLES

## International Planet of the Apes Fanzine

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Volume Number: 1      Season 2      November 30th 1993

Issue Number: 11

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All quesetions, submissions and memberships can be directed to:  
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Ape Chronicles is the bi-monthly magazine for the International Planet Of The Apes Fan Club which is a not-for-profit organization created to promote Apedom!

### HIGH COUNCIL NEWS:

Well, we have some very good and some very bad news for you.

As of this month, Ape Crazy has stopped printing. The editors Mark and Tim Wasylyszyn have decided they cannot keep the magazine at this time. Due to work and education schedules, they have decided it best to shut the magazine rather than delay issues. Ape Crazy lasted 7 issues over 1½ years. For being relatively new ape fans the 2 brothers were dedicated to Apes from the first time they heard about the series. Their popular magazine showed their devotion to POTA. Even though 'Crazy' is done, the Wasylyszyn's are not leaving POTA and will write articles occasionally for this magazine.

A number of our members were subscribed to 'Crazy' and your fees have been switched over to pay for future issues of Chronicles. For every issue of Crazy you are owed, you will recieve an equal issue of Chronicles. All 7 issues of Ape Crazy are still available to members at \$2 U.S. per issue.

Since our club only includes Chronicles with 6 issues a year, all of the future issues should run on schedule and possibly even early(?) like this issue! You are all in for a surprise for xmas this year as Chronicles is going to try something new starting with our next issue. I won't give you any hints though. I personally cannot wait.

For those of you who do not know about my background, I am a singer/songwriter who is currently traveling on the road in a country/rock band in Canada. I am always far away from home and only come back for a few days a month to take care of personal business and to get the next Chronicles' issue printed and shipped. So far, I plan to be home around Dec. 17-27th. This is when I will get the next issue ready so please try to send articles by Dec. 10th. Thank you

I finally got around to printing our membership list for you. This is great timing for you to start writing each other letters for xmas.

So we are down to 1 magazine. Now we shall be able to focus our club completely on this 1 magazine you are holding and improve as much as possible. I also hope to attract more members in the future now that our fees will also be less.



## **BATTLE FOR THE PLANET OF THE APES** by Harry Barnes

### **Extended version.**

A while back it was brought to our attention that a laser disc of the fifth film was due to be released which included extra footage never before shown in theatres. Recently I was lucky to acquire a 16mm print of this version and have been able to list the extra scenes below.

#### **Reel one**

Compared to other reels this does not contain anything of a substantially new nature. Even less so as far as story construction goes. There is a new line at the beginning of the class scene and a new shot of a mutant fiddling with equipment before we are introduced to Kolp. There is also some extra dialogue at the end of the chase between Aldo and the Teacher. After the normal dialogue the Teacher explains how he is old enough to remember the conditioning of apes to the word no. That's about it for that reel.

#### **Reel two**

In this reel it gets a little difficult without shot by shot comparison to detail all the changes. There are certainly extra shots of Ceaser, Mac Donald and Virgil within the city corridors and a juxtaposition of shots when they first discover the city from the sand dune. After they have found the tapes of Cornelius and Zira, Virgil shoots the monitor. At this point there is new dialogue between the three complaining of Virgil's actions. Extra shots also occur when the mutants scout to find ape city. These are all small inclusions compared to the scene with Kolp and Alma where the bomb is introduced. She is instructed to detonate the bomb should the attack fail. Kolp explains that it has been targeted on ape city. Eventually the mutant army leaves behind Alma and Mendez to look after the bomb. On their trek across the desert there are extra shots of the mutants collapsing in the heat and of vehicles breaking down, giving the impression of a much tougher journey than in the original. Once they have come to the outskirts of the city Kolp radios back to Alma that they are about to attack and if they should fail she knows what she must do.

#### **Reel three**

The reel starts with extra footage of Virgil avoiding the gorillas after marshal law has been declared and of gorillas roaming the city. The ensuing battle has plenty of extra scenes making it feel a little over length. The trimming of this for the original version was probably a good thing when all things are considered. When Kolp escapes in the bus Aldo and his gorillas attack with an extra scene of a mutant running into a hut followed by a swift grenade



thrown in by Aldo. Once they have despatched with Kolp Aldo climbs onto the bus and declares that they return to ape city, *their city*. The gorillas chant Aldo's name. Apart from extra shots in the fight between Caesar and Aldo in the trees ( again feeling a little over length ), the last main scene involves Alma and Mendez. While they are in the middle of a game of checkers a mutant soldier returns to tell them that they have lost ( through extremely bad acting). Alma immediately goes to the bomb to detonate it. Mendez steps in to dissuade her describing the bomb as beautiful and that they who are not beautiful will come to revere it's existence. This last scene neatly ties in with the future of Beneath. The film ends as normal.

I hope that is of some interest to people who may not have seen this version. As stated in Ape Crazy, this version was broadcast on US television so American members may already know all of this information. Also, as I said at the beginning I cannot make a direct comparison with the original as it is hard to run a film print alongside a video and makes notes! Personally I feel that this version is far better and fuller than the original. Why they didn't keep the bomb scenes with the mutants is beyond me. It links up nicely with the events to come in Beneath and makes for a more interesting story. The actual Battle however is far too long and could do with trimming to about half of what is new. It is also pleasing to see the extra scenes of Aldo on top of the bus and Alma and Mendez playing checkers. As stills collectors will know these pictures have been included in many press and publicity stills. Let's hope they release this version soon.

VEETUS



by Jeff Krueger



# PLANET OF THE APES - THE CREDITS

<u>Name</u>	<u>Position</u>
Charlton Heston	George Taylor
Roddy McDowall	Cornelius
Kim Hunter	Zira
Maurice Evans	Dr. Zaius
James Whitmore	President Of The Assembly
James Daly	Honorious
Linda Harrison	Nova
Robert Gunner	Landon
Lou Wagner	Lucius
Woodrow Parfrey	Maximum
Jeff Burton	Dodge
Buck Kartalian	Julius
Norman Burton	Hunt Leader
Wright King	Dr. Galen
Paul Lambert	Minister

(the producers express their appreciation to the National Park Service, United States Department of the Interior, for its cooperation in the production of this motion picture)

Apjac Productions, Inc.	produced by
20th Century-Fox Film Corporation	released by
Jerry Goldsmith	music
John Chambers	creative makeup design
Leon Shamroy, a.s.c.	director of photography
Jack Martin Smith	art direction
William Creber	"
Walter M. Scott	set decoration
Norman Rockett	"
L.B. Abbott, a.s.c.	special photographic effects
Art Cruickshank	"
Emil Kosa, Jr.	"
Hugh S. Fowler, a.s.c.	film editor
William Eckhardt	unit production manager
William Kissel	assistant director
Herman Lewis	sound
David Dockendorf	"
Morton Haack	costumes designed by
Ben Nye	makeup by
Dan Striepeke, a.s.c.	"
Edith Lindon	hairstyling
Arthur Morton	orchestration
Panavision	filmed in
Deluxe	color by

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Mort Abrahams	associate producer
Michael Wilson	screenplay by (based on the novel by Pierre Boulle)
Rod Serling	"
Arthur P. Jacobs	produced by
Franklin J. Schaffner	directed by



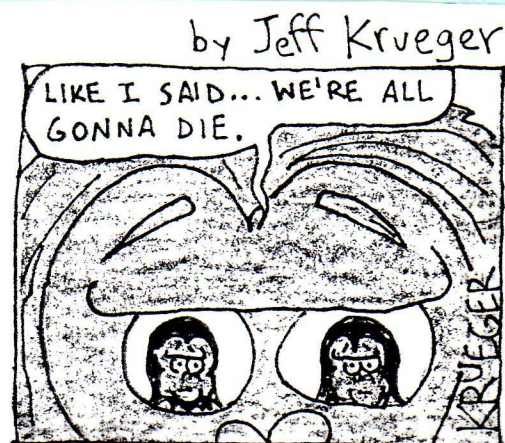
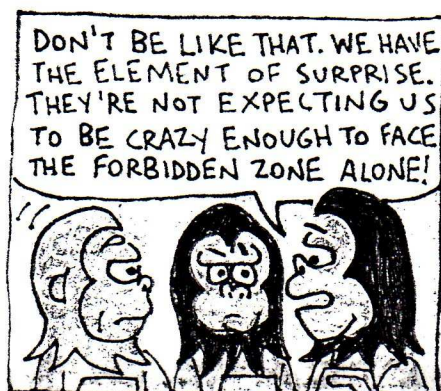
1993: An Anniversary Odyssey by Jeff Krueger, part 2 (cont. from Issue #10)  
those others. Mystery and wonder is fine for documentaries but people want Darth Vader in their fiction.

We do know that the director, Peter Hyams, was a 2001 fan and want to make 2010 right. The 2001 movies produced some interesting "Making of" books. The director and Arthur Clarke corresponded by computer between Sri Lanka and Los Angeles during production and the messages were published in a thin book called "The Odyssey File". There is also "The Making of Kubrick's 2001" by Jerome Agel that includes fantastic pages crammed with photos, reviews, reprinted articles, audience letters, interviews that were intended to begin the movie and enough odds and ends to supply a fan club for years. There is also "The Lost Worlds of 2001" by Clarke that has many short background stories showing how the movie's story evolved. I recommend all three for those who liked 2001 or 2010.

Anyway, "The Odyssey File" shows how dedicated Hyams was in being faithful with the book. The obvious thing would be to go weird and try to out-Kubrick Kubrick. Instead he follows the book closely. The difference is that Hyams had a finished and released book while the 2001 book and movie developed at the same time. The 2010 movie adds a Cold War tension that was very subtle in the book. This subject was very popular in the mid-'80's and permeates such movies as "Top Gun" and "Rocky 5". This sometimes brings down 2010, especially now that such conflicts are so dated. In the book, the real naughty people are the Chinese, who beat the Leonov (Russian/American ship) to Jupiter because everyone thought their ship was just a satellite. This ship, the Tien, lands on the Jupiter moon of Europa and all the crew is killed but one. It turns out Europa has some lifeforms, including a walking plant (think of the "Wizard of Oz" trees) that does in the Tien crew. The movie doesn't show any of these creatures and it might have helped. Another visual opportunity missed is the lack of gravity during most of the book. 2001 had a lot of fun with gravity loss, like the floating pen, the stewardess with gravity boots and the morning jog on the centrifuge. 2010 does use it for the escape discussion scene but mostly the actors stay on the ground.

There are many little anecdotes in "Odyssey File" but an interesting one concerns the dolphin tank. Those who've seen the movie may remember that there is a dolphin tank in Heywood Floyd's house because his wife is studying animal communication. That's also how it is in the book, but at first Hyams had trouble because he couldn't combine a house and a tank without spending a fortune. His idea was that the wife would teach a gorilla sign language instead. He wanted to do something different than the standard man-in-a-gorilla suit so he was going to have an orangutan play the part in POTA-type prosthetics. Eventually he got a house that had a tank already in it, thus killing an interesting film idea. While we're on the subject of "The Odyssey File", here's Arthur Clarke's list of "Best Science-Fiction Movies": "Metropolis", "Things to Come", "Frankenstein", "Blade Runner", "King Kong (original)", "Forbidden Planet", "The Thing (original)", "The Day the Earth Stood Still", "2001", "Star Wars", "Close Encounters (special edition)", and "Alien". POTA probably didn't make it because of bitterness over the makeup Oscar.

## VEETUS



by Jeff Krueger



# BENEATH THE PLANET OF THE APES - THE CREDITS

<u>Name</u>	<u>Position</u>
James Franciscus	Brent
Kim Hunter	Zira
Maurice Evans	Dr. Zaius
Linda Harrison	Nova
Paul Richards	Mendez
Victor Buono	Fat Man
James Gregory	Ursus
Jeff Corey	Caspay
Natalie Trundy	Albina
Thomas Gomez	Minister
David watson	Cornelius
Don Pedro Colley	Negro
Tod Andrews	Skipper
Gregory Sierra	Verger
Eldon Burke	Gorilla Sgt.
Lou Wagner	Lucius
Charlton Heston	Taylor
Apjac Productions Inc	produced by
20th Century-Fox Film Corporation	released by
Leonard Rosenman	music
John Chambers	creative makeup design
Morton Haack	costumes designed by
Milton Krasner,a.s.c.	director of photography
Jack Martin Smith	art direction
William Creber	"
Walter M. Scott	set decoration
Sven Wickman	"
Dan Striepeke	makeup supervisor
Edith Lindon	hairstyling
Ralph Ferrard	orchestration
Marion Rothman	film editor
Stephen Bass	sound
David Dockendorf	"
L.B. Abbott,a.s.c.	Special PHotographic Effects
Art Cruickshank	"
Chuck Roberson	special unit <b>dire</b> ctor
Joseph C. Bekm	unit production manager
Fred Simpson	assistant director
Fred Harpman	art illustrator
Panavision	filmed in
Deluxe	color by
(copyright 1970 Apjac Productions Inc. and 20th Century-Fox Film Corporation all rights reserved)	
Mort Abrahams	associate producer
Paul Dehn	story by
Mort Abrahams	"
Pierre Boulle	based on characters created by
Paul Dehn	screenplay by
Arthur P. Jacobs	produced by
Ted Post	directed by



Twenty years after 2001 we weren't even close to the world depicted in that famous future. We did reach 2061, however, for 1988 was the year Arthur Clarke gave us the last word on 2001 (at least so far). It's been five years since the book "2061: Odyssey Three" was published and there hasn't been a mad rush to make another 2001 movie sequel. That's too bad because the third book has the most promising movie story of all.

For one thing, the ships are faster. This is because they are now powered with muon-catalysed "cold nuclear" fusion. It isn't until 2040, thirty years after the last story, that "compounds" of muonium-hydrogen are accidentally manufactured and the results "could be paralleled only by the jet revolution in air transport of a hundred years earlier". The only fuel needed to run the muon drive is water. The result is swift "Star Wars"-type ships that some felt 2010 needed.

Another interesting idea is that a ship called the Universe makes a landing on Halley's comet. That's where the book gets it's name, for the year of Halley's next return. Since the comet has no gravity, the valley the ship lands in has weird, changing landscapes of black "snow" (actually a coal-like substance) that could be very effective visually. The passengers on this trip are private citizens: an author, an actress, an ex-astronaut, etc. Certainly more interesting than the boring scientists of the first two stories. They would make Irwin Allen proud.

Meanwhile, there is also the Galaxy ship, which has a scientific team near Jupiter's Ganymede moon. Those who saw or read 2010 know that Jupiter exploded and it's Europa moon was declared off-limits to mankind by Bowman's buddies. Jupiter is now a sun called Lucifer. Anyway, Galaxy is hijacked and crashes on forbidden Europa. It seems that now that Jupiter is a sun, strange things are happening on Europa. Ejecting up from inside the moon is a huge natural pyramid called Mount Zeus, which is made of diamonds. The two scientists privy to that information use the code "Lucy (Lucifer) in the Sky with Diamonds". An ocean has formed, which the Galaxy ship is stranded on. And life has begun again, including shark-dolphin creatures and amphibians who build igloos.

Needless to say, the Universe must cut short it's tour of Halley in order to rescue the Galaxy crew, who shipwreck on a small island. Adding to the drama is that Heywood Floyd is on the Universe and his estranged son Chris (the boy in 2010) is among the hapless souls aboard the Galaxy. With 2010 and especially 2061, Heywood Floyd must be considered 2001's main character. He was in charge of the Discovery mission and, as played by William Sylvester, was memorable in the first movie mostly for calling his daughter on the video phone (she wanted a bush baby, remember?). In 2010 he had the good fortune to be played by Roy Scheider and it would be interesting to cast an actor to play him in 2061 since Floyd is now 103. Bowman and HAL were both featured in 2010 but only come in for six pages at the end of 2061 (despite what the book jacket would lead you to believe). Even the monolith only makes a couple of token appearances.

Like I said, 2061's plot seems taylor-made for a movie and perhaps that's what Clarke had in mind. However, it seems unlikely that some studio will forgive 2010. That's too bad because 2061 is a satisfying conclusion to 2001 and is my personal favorite of the books. Perhaps the best part is that after all the speculation about the first movie, the answers are pretty simple.





# ESCAPE FROM THE PLANET OF THE APES - THE CREDITS

<u>Name</u>	<u>Position</u>
Roddy McDowall	Cornelius
Kim Hunter	Zira
Bradford Dillman	Dr. Lewis Dixon
Natalie Trundy	Dr. Stephanie Branton
Eric Braeden	Dr. Otto Hasslein
William Windom	the President
Sal Mineo	Milo
Albert Salmi	E-1
Jason Evers	E-2
John Randolph	Chairman
Harry Lauter	General Winthrop
M. Emmet Walsh	Aldo
Roy E. Glenn Sr.	Lawyer
Peter Forster	Cardinal
Norman Burton	Army Officer
William Woodson	Naval Officer
Tom Lowell	Orderly
Gene Whittington	Marine Captain
Donald Elson	Curator
Bill Bonds	Bill Bonds(tv newscaster)
Army Archerd	Referee
James Beacon	General Faulkner
Ricardo Montalban	Armando
Apjac Productions, Inc.	produced by
20th Century-Fox Film Corp	released by
Jerry Goldsmith	music
Joseph Biroc,a.s.c.	director of photography
Jack Martin Smith	art director
William Creber	"
Walter M. Scott	set director
Stuart A. Reiss	"
Dan striede	makeup supervision
Jack Barron	makeup artist
Mary Babcock	hair stylist
Arthur Morton	orchestration
Marion Rothman	film editor
John Chambers	creative makeup design
Francisco Day	unit production manager
Pepi Lenzi	assistant director
Bill Sully	art illustrator
Dean Vernon	sound
Theodore Soderberg	"
Howard A. Anderson Co.	special photographic effects
Jack Hirshberg	unit publicist
Roy Kabat	animals furnished by
Panavision	filmed in
Deluxe	color by
(copyright 1971 by Apjac Productions Inc. and 20th Century-Fox Film Corp. all rights reserved)	
Frank Capra Jr.	associate producer
Paul Dehn	written by
Pierre Bouille	based upon characters created by
Arthur P. Jacobs	produced by
Don Taylor	directed by



FOR THOSE WHO HAVE PLANS TO READ OR WATCH A 2001 STORY AND DON'T WANT THE ENDINGS SPOILED, SKIP THE NEXT PARAGRAPHS. Although the 2001 movie is very coy about the mysterious forces that drive it's story, the book lays it all out. I've already mentioned that the monoliths that trip up the ape-men and the men on the moon were products of an alien race. Things don't really start to happen until Bowman is alone and reaches Jupiter (Saturn in the book). Bowman leaves the Discovery in a small pod (the movie doesn't show this) and descends to a huge monolith with the height of a mile. This is called the Star Gate or TMA-2. The thing inverts and becomes a shaft, swallowing Bowman and his pod. He is then moving through the thing, illustrated in the movie as the Star Gate sequence.

The Star Gate takes him to another galaxy, a trip that would normally take centuries (there is speculation that natural phenomena called black holes might do the same thing, but in 2001 it is definitely a mechanical device). Basically, Bowman is moving along a conveyor belt and sees his abductors' galaxy, even passing by their sun (a huge red one that might be Betelgeuse the Orion sun that both Ulysses and Taylor target in POTA). Bowman also sees what might be the aliens, bright beads floating around. I couldn't read this section without thinking of the end of the special edition of "Close Encounters" where Richard Dreyfuss enters the ship.

Suddenly Bowman winds up in that elegant hotel suite. Actually, all that stuff in the suite is fake. The monolith on the moon was relaying television signals from Earth and they created false fronts from those images to make their captive feel at home. Basically Bowman, a man, is a lower species on display (like Taylor). After the aliens have their fill of observation, he rapidly ages then reverses as his life flashes before him in reverse. He returns to infancy, only he's a different David Bowman-the Star Child.

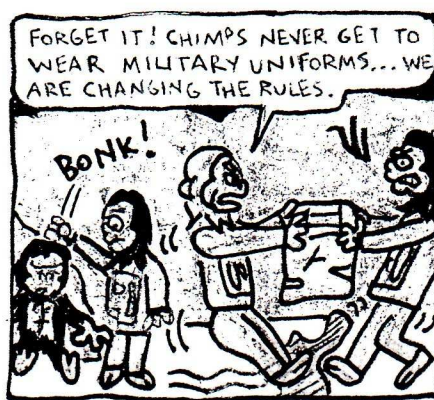
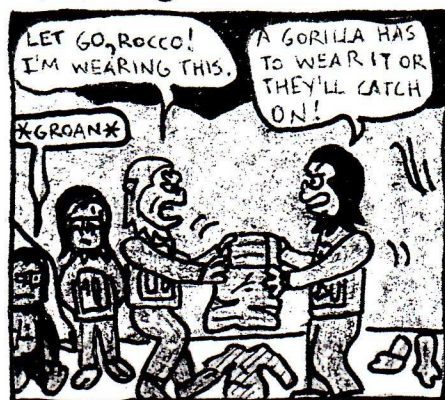
He is returned to our Milky Way galaxy and apparently detonates some of Earth's nuclear weapons. The book seems to end with the Star Child destroying the Earth but Clarke says he assumed that they are set off harmlessly. It is described as a "silent detonation" because he wanted a "cleaner sky". But in "Lost Worlds of 2001" Clarke isn't so sure, comparing the Star Child to the vengeful return of Odysseus. By the time the 2010 book came out, Clarke decided that Bowman set off one bomb, not enough to do much damage.

What happened to David Bowman is elaborated on in the 2010 book, specifically the "Child of the Stars" section. In fact, Bowman doesn't return from the alien galaxy until 2010 (thus that's the ending date of 2001). He zooms past the Leonov as a meteoric light. He seems to be guided by a presence as he visits his mother (who lives at Epcot Center in a state-of-the-art hospital called Disneyville) and his girlfriend. He also scours the Earth as his benefactors live vicariously through him. He also visits the planets, finally arriving at Jupiter. He warns Heywood Floyd that the Leonov must leave within 15 days. They manage to do it by using Discovery as a booster rocket otherwise they wouldn't have enough fuel. Jupiter explodes after being devoured by an infestation of monoliths and Europa cannot be landed on by men. The gods have spoken.

As I've mentioned, life is developing on Europa. By the end of 2061 that old fart Heywood Floyd has become as David Bowman, an immortal (and privy to the secrets that eluded us mortals through two movies and three books).

## VEETUS

by Jeff Krueger





# CONQUEST OF THE PLANET OF THE APES - THE CREDITS

<u>Name</u>	<u>Position</u>
Roddy McDowall	Caesar
Don Murray	Breck
Natalie Trundy	Lisa
Hari Rhodes	MacDonald
Severn Darden	Kolp
Lou Wagner	Busboy
John Randolph	Commission Chairman
Asa Maynor	Mrs. Riley
H.M. Wynant	Hoskyns
David Chow	Aldo
Buck Kartalian	Frank(Gorilla)
John Dennis	Policeman
Paul Comi	2nd Policeman
Gordon Jump	Auctioneer
Dick Spangler	Announcer
Joyce Haber	Zelda
Hector Soucy	Ape with chain
Ricardo Montalban	Armando
Apjac Productions Inc.	produced by
20th Century-Fox Film Corp	released by
Tom Scott	music
Bruce Surtees	director of photography
Philip Jefferies	art director
Norman Rockett	set decorator
Dan Striepeke	makeup supervision
Joe Dibella	makeup artists
Jack Barron	"
Carol Pershing	hair stylist
Marjorie Fowler,a.s.c.	film editors
Allan Jaggs,a.c.e.	"
John Chambers	creative makeup design
William C. Eckhardt	unit production manager
David Buck Ham	assistant director
Herman Lewis	sound
Don Bassman	"
Jack Hirshberg	unit publicist
Don Record	title design
Todd-A0-35	filmed in
Deluxe	colors by

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all rights reserved)

Frank Capra Jr.	associate producer
Paul Dehn	written by
Pierre Boulle	based upon characters by
Arthur P. Jacobs	produced by
J. Lee Thompson	directed by



# U.S., Russia launch space-station effort

**DIPLOMACY:** The project could put the former rivals together by 2000.

By **DONALD M. ROTHBERG**  
The Associated Press

WASHINGTON — The United States and Russia agreed Thursday to a joint venture that could place Russians and Americans working side by side in a space station before the end of the decade.

"The combined space station will be significantly better than any of the options we could orbit on our own," said Vice President Al Gore at a signing ceremony that ended two days of meetings with Russian Prime Minister Viktor Chernomyrdin.

"It is time to leave behind the vestiges of the Cold War and reach for a new partnership between the United States and Russia," the vice president said.

The agreement, formally ending decades of competition in space, includes payment for the cash-hungry Russians of \$100 million in the next year and an additional \$300 million by 1997.

Gore said Russian participation in the international space station will enable it to go into orbit years earlier than originally planned and at far lower cost.

NASA Administrator Daniel S. Goldin said the deal "offers considerable economic advantages for both countries."

Also participating in the international project are European, Japanese and Canadian space agencies.

The agreement with Russia isn't expected to have any immediate effect on U.S. contractors working on the space station. Tom Williams, a spokesman for McDonnell Douglas Corp. in Huntington Beach, said offi-

cials had expected Russian participation in the project.

McDonnell will have a better idea of its role in the program later this month after the government approves a final station design.

In addition to the space agreement, officials signed documents designed to encourage investment by U.S. energy companies in Russia. Chernomyrdin and Gore also signed a memorandum of understanding that commits Russia to abide by an international agreement that prohibits its export of missile technology that could be used for weaponry.

The Overseas Private Investment Cooperation signed agreements to create a privately managed investment fund and to provide \$28 million in loan guarantees and insurance to help Texaco pursue an oil-well restoration project in Siberia.

OPIC will contribute \$50 million and the Russian government \$25 million to the investment fund, which will be managed by PaineWebber with the goal of raising several hundred million dollars from U.S. investors.

Many U.S. corporations that have tried to do business in Russia since the collapse of the Soviet Union have encountered insurmountable bureaucratic hurdles. Russians have complained that they also run into problems doing business in the United States.

Gore said the governments had agreed to create a Russian and a U.S. ombudsman to help businesses overcome problems they encounter in each other's countries.

The space agreement even encompasses the development of a new space suit capable of being worn on the spacecraft of either country.

Register staff writer David J. Lynch contributed to this report.

This article from 9/3/93 sent in by Jeff Krueger relates to his 2001: A Space Odyssey article. That movie features the famous space station sequence

VEETUS





# Battle For The Planet Of The Apes - the Credits

<u>Name</u>	<u>Position</u>
Roddy McDowall	Caesar
Claude Akins	Aldo
Natalie Trundy	Lisa
Severn Darden	Kolp
Lew Ayres	Mandemus
Paul Williams	Virgil
Austin Stoker	MacDonald
Noah Keen	Teacher
Richard Eastman	Mutant Captain
France Nuyen	Alma
Paul Stevens	Mendez
Heather Lowe	Doctor
Bobby Porter	Cornelius
Michael Stearns	Jake
Cal Wilson	Soldier
Pat Cardi	Young Chimp
John Landis	Jake's friend
Andy Knight	Mutant on Motorcycle
John Huston	the Lawgiver
Apjac International	produced by
20th Century-Fox Film Corp	released by
Leonard Rosenman	music
Richard H. Kline,a.s.c.	director of photography
Dale Hennessy	art director
Robert deVestel	set decorator
Gerald Endler	special mechanical effects
John Chambers	creative makeup design
Joe Di Sella	makeup supervision
Jack Barron	makeup artists
Werner Keppler	"
Carol Pershing	hair stylist
Alan L. Jaggs,a.c.e.	film editors
John C. Horcer	"
Michael S. Click	unit production mangger
Ric Rondell	assistant director
Barry Stern	2nd assistant director
Herman Lewis	sound
Don Bassman	"
Ross Brown	casting
Don Record	titles designed by
Panavision	filmed in
Deluxe	color by

(copyright 1973 by 20th Century Fox Film Corporation, all rights reserved)

Frank Capra, Jr	associate producer
Paul Dehn	story by
Pierre Boulle	based upon characters created by
John William Corrington	screenplay by
Joyce Hooper Corrington	"
Arthur P. Jacobs	produced by
J. Lee Thompson	directed by



Joining them is HAL, also immortal. Bowman informs Floyd that there was also life on Jupiter but it had to be sacrificed to create Lucifer, the sun that would nurture the superior forms on Europa. The trio of Bowman, HAL and Floyd are now the guardians of the Europa. They are alone since the intelligence that controlled Bowman has long since left (perhaps he graduated) and even the monolith isn't much help. "It has vast intelligence-but no consciousness. Despite all it's powers, you, HAL and I are it's superior", says Bowman. Perhaps Lucifer is acting like an incubator because in the year 3001 it suddenly burns out. Maybe the trio have done well and the Europeans have established themselves as men did four million years earlier-thanks to a black monolith. THOSE WHO COVERED THEIR EYES MAY CONTINUE READING.

Alright, maybe I'm not celebrating 2001's 25th Anniversary because of it's comprehensible endings but I'm celebrating the anniversary of POTA's younger brother nonetheless. Does 2001 still impact on the culture 25 years later? Let me count the ways.

In August 1992, Premiere magazine published a "Ten Best" list of science-fiction films which was voted on by people like Carl Sagan, Patrick Stewart and Ray Harryhausen. 2001 was number one, followed by "Metropolis", "The Day the Earth Stood Still", "Invasion of the Body Snatchers (original)", "Blade Runner", "Star Wars", "War of the Worlds", "Forbidden Planet", "A Clockwork Orange" and "Alien". No, Arthur Clarke didn't vote, though his list shares seven of them. POTA didn't make it but Premiere printed a letter of derision from a reader ( Kenneth Zimmerman, November '92) noting the oversight.

2001 was also featured on two special shows earlier this year from America's most popular movie critics, Siskel and Ebert. The bone-nuclear weapon transition was chosen by Siskel as his all-time favorite movie dramatic moment. 2001 was also chosen as a film they think Bill Clinton should screen at the White House (to get the space program going).

There was also a TV documentary earlier this year called "1968: The 25th Anniversary" which showed news and cultural events of that dramatic year. Yes, there was a clip from POTA but they let 2001 have the last word. The show ended with the Star Gate sequence and events of the year zooming at us from it. Meanwhile, Martin Sheen's voice intoned: "Space beckoned us all that year. Humankind's immemorial aspirations were bound up with the mysteries of the universe and the desire to explore them. Stanley Kubrick's "2001: A Space Odyssey" spoke to these aspirations. It spoke too of the possibilities of rebirth."

Then the show had clips from the Apollo 8 mission that was the first to orbit the moon (six months later the first men would step on the moon). Sheen: "In Christmas Week, Apollo 8 blasted off (12/21/68). It's destination, the far side of the moon. The pictures it sent back placed our world and it's conflicts in a new, sobering light." Ironically, the astronauts later told Arthur Clarke that they had considered radioing back to Earth as a joke that they had discovered a black monolith on the moon's dark side.

Richard Strauss' "Thus Spake Zarathustra" played over the Apollo 8 clips. This classical piece has become synonymous with awe and wonder thanks to it's use in 2001. In fact, my radio station used it in promos while I was writing this article. Alex North composed a fanfare for 2001 that ended up being dropped. It has just become available for the first time on a music collection called "Hollywood's Greatest Hits, Vol. 2" by Erich Kunzel.

There is also a special video release of 2001 for the 25th Anniversary. It includes a wide-screen version of the movie, plus the original trailer and a special box. 2001 has long been a video darling, especially on the superior format of laser disc and this new release is sure to be popular.

Video may be the best way to celebrate 2001's anniversary, unless it's playing at a revival theatre near you. The film speaks for itself and speaks volumes, even though less than half the film has dialogue. If you haven't seen it, see it. If you have seen it and didn't like it, see it again to make sure. If you've seen it and liked it, see it again anyway. Better yet see it the way it was meant to be seen...with POTA!



# APE CHRONICLES FAN CLUB MEMBERSHIP LIST

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The above list includes every Ape fan who receive a membership to Ape Chronicles since Nov. 1991. Not everyone on the list is still a member, however. It is encouraged to stay in contact with other ape fans. It will keep Apedom shining bright. I plan to print a future list of all of the members phone numbers. Please send them in!

VEETUS



by Jeff Krueger



ACT THREE

FADE IN

EXT. PLAINS - DAY

64

in the aftermath of the rain.

UPSHOT - TOWARD THE TOP OF A KNOLL

65

as Virдон and Kovak come to a stop, both sweaty, begrimed, dead tired. They look around in all directions.

VIRDON

Nothing.

HIS P.O.V. - PAN SHOT - THE EMPTY PLAIN

66

VIRDON

I now anticipate the interrogation.  
And what did you find on this  
incredible, uncharted asteroid?  
One ape, one helmet, a persistent  
feeling of disquiet.

ANGLE ON VIRDON AND KOVAK

67

KOVAK

(nervously)

You had it yet?

VIRDON

(nods)

But if there's one of them alive...  
and we pull out...

(turns to Kovak)

There's gonna be an ache in my  
gut that no medic will ever cure.

KOVAK

Like you say -- what's the choice?

The two men turn and start to retrace their steps back  
in the direction of where they've come.

DISSOLVE TO:

EXT. CLEARING - OUTSIDE OF SHIP - DAY

68

as Virдон and Kovak come into the area. Virдон, ahead  
a few feet, stops dead, stares across at the ship.



SHIP'S P.O.V. - THE TWO ASTRONAUTS

69

as they stare.

KOVAK  
(in a choked voice)  
Visitors.

DIFFERENT ANGLE - THE SCENE

70

as the two men race toward the ship and we see what it is they've seen -- the side entrance of the spaceship pulled aside, bent out of shape.

CUT TO:

INT. PASSAGEWAY - SPACESHIP

71

as Virdon catapults himself inside, looks quickly left and right then moves toward the open door leading to the control room.

INT. CONTROL ROOM - DAY

72

as Virdon enters, followed by Kovak. The room has been smashed, equipment flung around, dials broken, the place in rubble.

KOVAK  
Good God!

Virdon has his gun out, pushes his way past Kovak back to the passageway toward the exit.

CUT TO:

EXT. SHIP - DAY

73

as the astronauts come out, Virdon in a white hot fury. He stops abruptly. WHIP PAN OVER TO the edge of the clearing. There stands the ape. He carries a length of pipe in his hand.

ANGLE ON VIRDON

74

He sees the ape, the pipe, figures the equation in his mind and then raises his gun. Kovak comes up alongside. Both stare toward the animal.

VIRDON  
(his voice quivering  
with fury)  
We made two God-awful mistakes.  
We didn't kill it to begin with...  
and then we kept it alive.

He starts to aim the gun.



ANGLE ON THE APE

75

who takes a step toward them, dropping the pipe, holds up his hands.

APE

Please...wait...

REVERSE ANGLE - LOOKING TOWARD THE TWO ASTRONAUTS 76

who stare at him, absolutely dumbfounded. WHIP PAN OVER TO the ape.

APE

My name is Galen. I can speak now. It wasn't I who damaged your ship. I tried to prevent it.

He points to the pipe as if it were some silent Exhibit A to support his point.

APE

You must believe me.

ANGLE ON THE TWO ASTRONAUTS 77

Virdon very slowly lowers his gun, just staring, wide-eyed, open-mouthed. He looks briefly at Kovak whose expression is almost identical to his own.

VIRDON

Who...

(wets his lips)

...who went into the ship?

ANGLE ON GALEN

78

GALEN

The Security Police. I fought them off as best I could... then I ran away.

ANGLE ON THE TWO ASTRONAUTS

79

KOVAK

(self-conscious,  
as is Virdon, and  
bemused by this  
incredible dialogue)

You...you must be a very valuable animal.



CLOSE SHOT - GALEN

26

He takes a few more steps toward them.

80

GALEN

Why do you think that?

ANGLE ON THE TWO ASTRONAUTS

81

as Kovak exchanges a look with Viridon.

KOVAK

You've got the Security Police  
after you --

ANGLE ON GALEN

82

GALEN

What is your name?

KOVAK

I'm Doctor Kovak. This is  
Colonel Viridon.

Galen looks from one to the other.

GALEN

Doctor Kovak...Colonel Viridon...  
you seem perplexed that I can  
speak. So it follows that  
neither of you understand how  
it is here.

(a beat)

Gentlemen...the Secret Police...  
the populace...the government...  
they are all apes!

DISSOLVE TO:

EXT. SHIP - NIGHT

83

bathed in moonlight. We hear Galen's voice from inside.

GALEN'S VOICE

(o.s.)

The evolutionary progression is  
obviously in direct contrast to  
the planet Earth.

The CAMERA STARTS A MOVE TOWARD the ship.

Cont.



## GALEN'S VOICE

(o.s.)

Here the primate is in the  
ascendency. Man is the animal.  
It has been this way since the  
beginning of our recorded time.

DISSOLVE TO:

INT. SHIP - NIGHT

84

Galen now sits in a chair in the control room which has  
been cleaned up. The two astronauts across the room  
listen raptly.

## GALEN

Then the ship arrived with  
four 'men'. It was no longer  
homo-generis -- a species of  
animal. It was homo-sapien --  
man the wise. It was as if  
we were wild animal trainers  
holding up whip and chair...  
to find ourselves looking into  
the eyes of a crouching beast  
who was stronger, more intelligent,  
infinitely superior to us.

DISSOLVE TO:

EXT. PLAINS - DAY

85

PAN UP TO a ridge above where we see the two astronauts  
and the ape moving across the horizon.

## GALEN'S VOICE

(o.s.)

The items you need, Colonel,  
to repair the ship, are in  
our central city just over  
the rise there.

CLOSER ANGLE - THE GROUP

86

as they stop on a high point of the ridge.

## GALEN

(as he notes Kovak  
touching his gun belt)

It's unlikely they would try to  
disturb us in the daylight, Doctor.  
In point of fact, they're more  
frightened of you -- than you  
are of them.



GALEN (Cont.)

(turns, points  
off to the right)

The humans -- they live in the  
forest area far to the north.

VIRDON

Are they like us?

GALEN

Physically identical. But  
intellectually -- you and  
I are far more similar. I  
suppose that they are to us...  
what the ape is to you on your  
planet. Here they're hunted  
down for sport. Sometimes to  
capture...sometimes just to  
kill.

(a beat)

But when that first ship landed  
from the stars -- the four men  
who stepped out threatened to  
change who was the hunter...  
and who was the prey.

(nods down toward  
the graves)

They were killed by our Security  
Police.

KOVAK

Why? They meant you no harm --

GALEN

(looking directly  
at him)

I meant you no harm, Doctor.

(points to the  
fresh scar on  
his neck)

But you gave this to me because  
we are alike in many ways. A  
reflex of fear...and an instinct  
for survival.

VIRDON

There are three human skeletons  
down there. The fourth is an  
ape.

Cont.



GALEN

Her name was Zira. She was helping them to escape. As to the other astronaut, best you forget him.

VIRDON

Why?

GALEN

(with a look from one to the other)

He's dead.

ANGLE ON VIRDON AND KOVAK

87

who exchange a look.

KOVAK

What do we do now?

VIRDON

We need supplies for repairs.

GALEN

It will mean entering the city. And every moment we're there -- we are all of us in peril.

KOVAK

Why you? I still don't understand --

GALEN

There is much that you'll have to learn, Doctor Kovak. And there's much I don't understand, myself. So we must teach each other. We must learn why we speak the same language...share some of the same customs...

(a beat; his head goes down, then he looks up at the two of them)

But for the time being, we'll wait until night comes. Then we'll go into the city...and, sadly enough, my friends, you'll get an inkling as to how similar we are!

DISSOLVE TO:



EXT. STREET - NIGHT

88

This is the apes' central city or portion thereof -- perhaps just two or three structures visible in outline form to give a feeling of "difference". It is a conglomerate architecture reflective of Stone Age, Medieval village and animal cave. The street is quiet, criss-crossed with shadows. Flaming torches partially illuminate the scene like primitive street lights. We see the three figures of astronauts and ape as they observe ape life, watched by other eyes - Ursus and his Secret Police.

FULL SHOT - TOWN SQUARE

89

as suddenly lights go on as torches are suddenly lit all over.

ANGLE ON THE ASTRONAUTS AND GALEN

90

as they react, looking wildly around.

SERIES OF SHOTS

91

All exits from the square are guarded by a uniformed APE. PAN OVER TO URSUS, the Chief of the Security Police, uniformed in a metal-studded leather tunic, flanked by similarly uniformed APES.

URSUS

My name is Ursus. I'm Chief of Security here. Introduce me to your new animal friends, Galen.

ANGLE ON KOVAK AND VIRDON

92

as they both reach for weapons.

ANGLE ON AN APE

93

who lifts up a rifle -- a weapon that looks like an ancient blunderbuss -- and fires.

ANGLE ON THE EMPTY GLASS DISPLAY CASE

94

behind the two astronauts which disintegrates with a crash as the bullet plows into it. Virdon and Kovak freeze and stare.



ANGLE ON URSUS

URSUS

And Galen...tell your animal  
friends to behave themselves.  
Or I'll see that they're  
muzzled!

FULL SHOT - THE ROOM

as the various uniformed apes begin to converge.

FADE OUT

END OF ACT THREE

## MONKEY SHINES

**MONEY:** A chimp beats five  
experts at picking stocks.

The Associated Press

9/8/93

**J**ust call it a little monkey business.

A Swedish newspaper gave five stock analysts and a chimpanzee the equivalent of \$1,250 each to make as much money as they could on the stock market. The chimp won.

After one month, the chimpanzee, Ola, saw the value of his stocks rise \$190, the newspaper Expressen reported Tuesday. Runner-up was Mats Jonnerhag, publisher of the newsletter Bourse Insight. His stocks rose \$130 from Aug. 3 to Sept. 3.

While the experts carefully considered their portfolios, Ola chose his by tossing darts at names of companies on the Stockholm stock exchange.

One dart hit Forsheda, a small diversified company whose stock rose 44 percent over the month. That compared with the average 5 percent rise for all stocks on the exchange.