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Ape Chronicles is the bi-monthly magazine for the International POTA Fan Club which is a not-for-profit organization created to promote POTA.

HIGH COUNCIL NEWS:

Things are definitely happening in Apeland as you will read through this issue. Movie details are growing every month and our memberships continue a slow climb up. My personal opinion is that the movie will happen in theatres in late '96. If details keep filling in at the present speed we could see it sooner. 3 books on the Apes are in the works. As far as I know all of them are near completion. The building press coverage on the movie should see these books in print by the movie release date at the latest but they might all possibly see print this year. The fanzines are also building up. Besides Ape Chronicles, we have a new fanzine from Illinois titled the Sacred Scrolls: editor is Zaki Hasan. It will be published 4 times a year and is $8/yr subscription. Sample copies are available at $2. Write to: Sacred Scrolls, 1468 Merrimac Lane, Hanover Park, IL, 60131. Ape Crazy might put out a new issue this year. There is a Brazilian Fan Club (more info in a later issue) and I was told that Joe Lozowsky from New York might start up a club. If anyone has his address I would love to get in touch with him as soon as possible.

A new trading card set of art by Ken Barr came out recently. Promo Card #F6 is his cover for Marvel Magazine #12. I paid $7 US for this card put out by Comic Images, Saddle Brook, NJ 07662.
Monkey Business

IN THE WAKE of Junior's disappointing gross ($24 million in its first three weeks), Arnold Schwarzenegger's getting back into action. Production sources say he's in discussion with Twentieth Century Fox to star in the revamped Planet of the Apes, the $60-70 million sci-fi epic being executive-produced by Oliver Stone. The Schwarzenegger deal supposedly hanges on the availability of Phillip Noyce (Clear and Present Danger), whom the star wants as director. But Noyce's services are committed until Jan. 15 to Paramount, for which he may direct the big-screen version of The Saint. Another inside production source, however, says the casting "looks good," and adds that, "Arnold is interested no matter who directs." Schwarzenegger's agent did not return calls.

In this Apes—neither a remake of Fox's 1968 Charlton Heston cult treat, nor a faithful adaptation of the original 1963 Pierre Boulle novel—Ah-nuld would play a geneticist who travels back in time to an ape-dominated society to save the human race from extinction. A draft of a script by Terry Hayes (The Road Warrior) includes a few nods to the original (an appearance by a female ape scientist named Dr. Zora, reminiscent of Kim Hunter's character, Dr. Zila, in the first film) and is much heavier on action, depicting several bloody battles between predatory apes and primitive human tribes. An expected standout of the movie will be the animatronic costumes, crafted by Jurassic Park's Stan Winston, which promise to be more lifelike than the original movie.

Fox hopes the movie will create a hefty new Apes franchise, complete with sequels, merchandising, and eventual TV spin-offs. The '68 movie yielded four feature sequels, a short-lived TV series, and memorabilia that now has some kitch value on the collectibles market. —Jeffrey Wells

HE'LL BE BACK (IN TIME)

The 12/23/94 issue of "Entertainment Weekly" brought a surprise for all (above). When Oliver Stone mentioned Schwarzenegger on the Larry King show (Chronicles #16), I thought he was joking. Hey, I like Arnold and he usually puts out good movies. But it's hard to think of two more dissimilar movie personalities than Schwarzenegger and Stone. Hopefully 20th Century Fox will stick to their guns (so to speak) and not turn "Apes" into just another Ah-nuld vehicle. The studio specifically wanted Stone, so hopefully they are looking for something unique.

Actually, this will be a reunion of sorts for the two. Fifteen years ago both worked on the movie "Conan the Barbarian", Stone doing the script and Arnold starring in his first major role. There is now even more pressure on the movie, since Schwarzenegger's salary will increase the budget umpteen millions. But the project is shaping up to be a big event. It looks like the "Terminator" influence is complete.

I'm sorry to see Stone isn't interested in directing it himself. After the collapse of his "Noriega" and "Evita" projects I was hoping he'd reconsider. Perhaps if Noyce does "The Saint" instead, Stone will sign up. Also, Stan Winston is getting a lot of practice creating realistic apes for Paramount's "Congo" project, due out this summer.

The Feb. '95 "Starlog" reports that the name of the new movie will be "A Return to the Planet of the Apes". That must be a joke. I don't believe they would go to all this trouble to "reinvent" POTA and then call it that. We don't like lame names, do we Dr. Zora?

UPDATE: The 1/22/95 Los Angeles Times said that Phillip Noyce will be directing "The Saint" for late '95 release. How this will affect POTA is not known at this writing. 2/22/95
NAME THAT TOME

The clipping to the right appeared in newspapers on 11/4/94. There doesn't seem to be a time limit so those with particularly good ideas might want to send them in. I think a title should be very direct and tell people exactly what they need to know. How about "He Played Taylor"? Or "My Conversation With Zaius"? Well, even if Heston's book isn't named by an "Apes" fan, it's still great news. His published diaries were a treat but not very in-depth (and besides, that was 19 years ago). Mr. Heston also wrote "Beijing Diary", about a production he did there. He's in the new genre movie "In the Mouth of Madness". His book will be joining two POTA books scheduled for release in early '95, including the long awaited "Planet of the Apes Revisited", which has new interviews with many of the principals, including Heston. I predict a major case of eye strain for fans.

HORSE OPERA

Imports: edelGermany recently released a spectacular 150-minute, 2-disc set featuring 38 of the Best of Science Fiction (EDL 2720-2). Performed by the Czech Symphony Orchestra, half of the music has never been released. Included for the first time is Ron Jones' "Tasha's Farewell" from The Next Generation, Joe Harnell's main title theme for the first "13" mini-series and Leonard Rosenman's music for Fantastic Voyage, Battle for the Planet of the Apes and Countdown. edelAmerica Records plans a domestic release, though it's not known if this album will be available in two volumes, a two-disc set, or edited down.

The item to the left was in the June '94 "Starlog" (which had POTA's Rod Serling on the cover and a mention of 'Ape Chronicles'). It looks like at least part of the music from "Battle" is finally available on audio. One of my favorite "Ape" moments is Aldo riding his horse to that music. Though the music to the first movie was recently rereleased, the saga had other music worth collecting. "Beneath" had a soundtrack but that's become hard to find. I think they should release a highlight compilation of "Apes" music, including Goldsmith's opening to "Escape" and the TV theme. Perhaps the coming revival will make that possible.

THE CIRCLE IS COMPLETED

The 5 "Planet of the Apes" movies recently premiered on the Sci-Fi Channel (Dec. 12-16) and finished a presentation of the entire "Apes" canon that may be unprecedented. I can't be certain but I think this is the first time that every POTA production has been shown on the same broadcasting body in one year. The Channel had been showing the animated "Return to the Planet of the Apes" (13 episodes) on weekends almost from the beginning of the channel in '92. They finally stopped last May. This year also included another showing of the TV drama series in September under their "Sci-Fi Series Collection" banner. They showed all 14 episodes in the original hour format, in the order they were originally shown on CBS. Though readers in Europe may not find this so unusual, here in America we usually have to make do with the TV movie versions that omit four of the episodes. O.K., and then they squeezed in the movies before year's end, making 1994 the Year of the Ape. Also, the TV show had original interviews and Roddy McDowall hosted the movies (all of which can be found elsewhere in this issue). The only bummer is they still won't let Taylor say "God damn", but that's a minor quibble. Personally, I'd rather say "God bless the Sci-Fi Channel!"
A UNIVERSE OF 'APE' NEWS

For those who have been reading the new magazine "Sci-Fi Universe" from the beginning, the next 3 pages will be old news. I'm able to find the mag now but didn't have luck with the first issue, which I had to back order. I'm sure others couldn't find the premiere ish either, which had a fantastic POTA spread. It included a 12 page preview of the "POTA Revisited" book, which the mag announced will be published in Jan. '95 by Cinemaker Press (Yeah, right). Their first "Fan Profile", a regular feature, was about an "Apes" fan. They also had an article by a dominatrix and stuff on the new movie (reproduced here). This first issue is great for POTA collectors and can probably still be had by writing to: Sci-Fi Universe, P.O. Box 16928, North Hollywood, CA. 91615-9960 (the mag was $4.99 + postage).

As I said, this article is old (July '94) but it gives a good idea where the movie is heading. I don't know what other fans' reactions will be, but I never expected a new movie to pick up the story after "Battle" and use the same makeup, etc. I'm very excited they're starting from scratch. The only thing I'll really miss is the idea of the apes developing here and taking over in the future. I think the new apes being from another planet loses something. Hopefully the new script will take advantage of the fact that apes actually exist and not turn them into just another alien race. The idea of traveling through the DNA is an interesting way to continue the originals' plot of a modern man being trapped in an ape society, provided they can make it believable. I'm sure everyone is tired of astronauts. This one will be about traveling through inner space...perhaps "innernauts"?

Certainly they've opened up a whole new area to play with. The idea of the apes creating mankind puts a new spin on our evolutionary history (which, after all, we only really know through some ape-like fossils). I wonder if they'll keep the biblical aspects that have been described elsewhere (Chronicles #12). If they do, this could do for the Gospels what Stone's "JFK" did for the Warren Report. That could cut into toy sales.

Speaking of which, it looks like Fox will continue it's relationship with Kenner, who mined the 'Star Wars' gold and produced those great 'Aliens' figures. What about the comics? Perhaps Dark Horse will get it, since they already do Fox's 'Star Wars', 'Predator' and 'Aliens' titles. It would be nice if Adventure continued it, but I think they dropped the ball.

One change from the article is that the release date has been changed. Shooting is now planned for '95 with a release date of Summer '96. This schedule has interest to me because it will be the 10th anniversary of Fox's update (or "reinvention", if you will) of "The Fly". I can see similar parallels between the two, since both involve directors (David Cronenberg and Stone) with very personal visions and ideas about the world, both have elaborate but realistic special effects and both emphasize unique twists in the plot of their originals. The only time I've seen a POTA movie in a theatre was the original "Apes" on a double bill with Cronenberg's "The Fly"

(CONTINUED AFTER NEXT 3 PAGES)
A radical rethinking of the Apes mythos by Oliver Stone

By David E. Williams

The film starts out in present day, but is set mostly in the distant past, where it’s discovered that the planet was once ruled by a superior, ancient ape culture, offers producer Don Murphy of the new Planet of the Apes script currently being written by Terry Hayes (Road Warrior, Dead Calm). “But it opens in the present with the end of mankind beginning as babies are being born dead. It’s found that the cause is a genetic defect, one created at the dawn of time. So in order to solve the problem, a scientist goes back to the exact moment when this defect was created, actually through the DNA, which they use to time travel. It’s not through a machine or anything, but very much like in Altered States.”

“In a sense, he has to find Eve in the garden,” explains Jane Hamsher, Murphy’s producing partner.

For years, rumors regarding a revival of the Planet of the Apes series have been prevalent although repeated attempts to jumpstart the franchise were squelched by former 20th Century Fox studio head, Joe Roth. In one case, director and Apes fanatic Adam Rifkin (The Dark Backward, The Chase) wrote a script on spec trying to convince Roth to make a sequel entitled Return to the Planet of the Apes: World At War, a thinly-veiled re-take on Spartacus, which was quickly consigned to the vast purgatory where rejected ideas go to die.

Since Roth’s departure to Disney, JD Prods., the team of Hamsher and Murphy, has managed to convince Fox to make the first Planet of The Apes film in over 20 years. And while this may seem remarkable, the two conditions that made the deal possible will astound most Apes enthusiasts: the involvement of director

PLANET OF THE APES & BLACK LEATHER

By Mistress Jennifer

Anyone who’s seen Planet of the Apes knows that the film is an S&M aficionado’s wet dream. Filled with black leather, submissive humans and bondage, we realized that the ideal person to review the film would be someone who would best appreciate the movie’s subtle nuances. No, not a member of the National Rifle Association, but a fully-fledged dominatrix. We provided Mistress Jennifer with a copy of the film, and here are her unedited comments.

Mistress Jennifer was a little disconcerted to find that her idea of this film classic was really a misconception; namely, that the humans were not actually slaves, but, in fact, far, far lower than that. Once she had recovered from her surprise, the Mistress found Taylor (Charlton Heston) to be delightfully resistant to the will of his superiors, which lead her to think that perhaps all that was lacking was a firm upper hand. Really, is “Bright Eyes” an appropriate slave name for the steely visage of the sign-language-impaired Taylor? And why was there all this emphasis placed on vivisection activities (a practice our kind Mistress usually deplores) when there could have been endless hours of fun with the various restraining devices available?

The Mistress was especially fond of the body restraint used on Taylor during the trial scene. He must have been most uncomfortable. Watching Taylor stripped bare and then led by means of a metal-laced choker past the court of chimps, who clearly relish their dominion over him, was most enjoyable. Mistress Jennifer’s only wish was to share the pain and humiliation with him.

The mating scenes were also of great interest to the Mistress, especially with all the implications of the canine position. She wondered why these performances were not made more public, and hence, more enjoyable for all. She was also unsure about the slave quarters, which she felt should be less drafty and sans hoses. Watersports can be fun, but there’s a proper time and place for any activity.

After fast-forwarding through the endless landscape scenes to that historic finale, the Mistress found herself mulling over her own plans for the intrepid Taylor and his lovely mute female companion, most of them involving those wonderful chokers and hand-knotted ladders.

On a cautionary note, however, the Mistress would like to mention that gelding, while an invaluable psychological threat, is, in reality, disappointing at best.

Mistress Jennifer is a practicing dominatrix in Los Angeles, California. This is her first article for a science-fiction magazine.
Oliver Stone as the executive producer of the project and the studio-mandate that the new film completely ignore the milieu of the five earlier Apes installments and instead return to Pierre Boule's 1963 novella as basic source material for an entirely new take on the evolution-warping premise.

Says Murphy of this drastically new direction, "The first films were set in a future in which mankind has destroyed himself, but ours is actually set in Quest For Fire times, the dawn of man. It has very Biblical, mythic overtones. It isn't the sixth movie in the series—or a remake of the first one—but a reinvention of the concept of the Planet of the Apes using nineties technology and a completely new story."

While the story laid out by Murphy and Hamsher is radically different from the 1968 version of Apes and will surely shock some fans as much as the casting of Michael Keaton in Batman did in 1988, those who endearingly remember the then-advanced ape make-ups from the original films may be equally stunned. Gone will be the semi-humanoid-only-kinda-monkey-like concept—and in its place will be another vision, according to Murphy.

"The approach we're going to take will be more like Gorillas in the Mist. There are going to be people in the suits, but they do not look like people—they look like apes of a simian culture. It's going to be Gorillas in the Mist meets The Terminator—a humongous rethinking of the entire concept."

But with all this rethinking, why not simply begin from completely original material as opposed to straying into what could be considered by some to be The Sequel Zone?

"I always thought the concept of Planet of the Apes would rock, but I didn't want anything to do with the old series," says Murphy who, with Hamsher, produced Oliver Stone's upcoming frenetic satire Natural Born Killers for Warner Bros. "That has already been done. The concept of apes and humans together is simply a cool pretext for a good action film.

"How many generations of kids have grown up since the first Planet of the fucking Apes? Three? Five? Seven? There is nothing wrong with taking a good concept and updating it. If I was to take Tarzan now, I would put a twist on it that nobody had seen before, like (Hugh Hudson)
Unlike the famous John Chambers prosthetics of the original, new Apes producer Don Murphy says the new film will feature ape costumes similar to that of Rick Baker's designs for Greystoke, as depicted above.

did with Greystoke. In that film they introduced him as a prince when he returned to civilization. That's what you have to do.

"I know there are a lot of fans of the original film series out there," continues Murphy. "And that they will be offended—but if you watch most of those films, they're dated. What is cool is that Apes does have a following—but you cannot make a motion picture today with a cult following. We are not making the reinvented Planet of the Apes to appeal to the hundred or thousand people who cannot get enough of the Apes marathons once a year when some network like TNT runs them. We're going to make it so it appeals to forty million people who want to see what could easily be the next Jurassic Park. This movie is going to be an epic—a major summer blockbuster, and you get very few of those. Kenner has already signed up to do the toys. We do not even have a script, and they are already designing toys—go figure. It's going to be a humongous flick."

"It's going to be Gorillas in the Mist meets The Terminator—a humongous rethinking of the entire concept."

Aside from the bombast, the film more interestingly includes the unspecified spiritual and curricular elements of Stone's that interested 20th Century Fox in the first place. "Science fiction has always been the best place to deal with the present on an allegorical level," says Hamsher.

"And many of the ideas Oliver has for Apes couldn't be done, at least not by him, in some more traditional format or genre. This film isn't just a marketing strategy or vehicle, but a real analysis of today."

The tone of Fox's announced animated Apes project, which won't be unveiled until after the feature film, will be taken in the same direction as Stone's, much like Batman: The Animated Series depended on Tim Burton's vision. According to Hamsher, the new Apes will begin shooting this fall for release in the summer of 1995, but no director has yet been attached. "We have a wish list," she says candidly. "But right now that's just fantasy, at least until we have a finished script."
BELATED FAREWELLS

I found out in one of those year-end wrap up things that two indelible members of the "Planet of the Apes" family died in 1994 (in fact they died three days apart). They've been dead a year already but it's never too late to say goodbye:

CLAUDE AKINS
(May 25, 1918 - January 27, 1994)

Though few people would pick "Battle For the Planet of the Apes" as their favorite POTA flick, Claude Akins' performance as General Aldo was one of the movie's high points for me. Akins' distinctive voice and body language were perfect for bringing the character out from behind the make-up. But be that as it may, most people probably remember him best as Sheriff Lobo in the TV show "B.J. and the Bear" (1979-'81) and his own spinoff series "The Misadventures of Sheriff Lobo" (also 1979-'81). Time magazine said, "Akins' brawny, blue-collar Everyman lumbered through 40 years' worth of films and TV shows". His first movie was "From Here to Eternity" (1953). Other movie highlights include "The Caine Mutiny" (1954), "Inherit the Wind" (1960), "How The West Was Won" (1963) and "The Killers" (1964). Akins died of cancer in his Altadena, California home. He was 67. I had the pleasure of seeing him in a play in '91.

PIERRE BOULLE
(February 20, 1912 - January 30, 1994)

Pierre Boulle was included in the "200 Most Important People in Science-Fiction" that "Starlog" magazine compiled for their 200th Issue (March '94). The thing is, Boulle wasn't known as an S.F. writer. But his one claim to science-fiction fame was a big one. As "Starlog" said, "Some S.F. and fantasy concepts seem so obvious and fundamental that they become foundations of the genre. French author Pierre Boulle invented one of these concepts: A planet where apes talk, rule and are civilized, and where humans, incapable of speech, are barbarous and wild". Amen. We have alot to thank Boulle for, including this magazine.

Boulle was 36 when he became a full-time writer. Before that he had worked as an engineer and a rubber planter. He'd also served during World War 2 and his experiences served as the basis for arguably his most famous work, "The Bridge Over the River Kwai". He also wrote an autobiographical book about the war, "My Own River Kwai". Boulle wrote 20 novels over 40 years, as well as short stories, essays and screenplays. But in his obituaries he was usually remembered for two novels: "Kwai" and "Monkey Planet", both made into very successful movies. He's also received honors, including the 1976 Grand Prix de la Societe des Gens de Lettres de France for his body of work, and the Chevalier de la Legion d'honneur (Knight of the Legion of Honor), France's highest civilian honor. Mr. Boulle died in Paris at the age of 81. "Ape Chronicles" will feature a special tribute to him in a future issue.

A UNIVERSE OF 'APE' NEWS (CONT.)

in 1990. 1996 will also be the 10th anniversary of Oliver Stone's own re-invention as a filmmaker when he released 'Salvador' and 'Platoon'. And he will also turn 50 that year.
Since premiering in late '92, the Sci-Fi Channel has been a haven for all those science-fiction buffs in a hostile TV universe. From long forgotten shows to established perennials, from premieres of new movies to letterbox showings of "Close Encounters" and the "Star Wars" trilogy, the Channel is an antidote for those stations who think science-fiction begins and ends with "Star Trek". In addition, they've done interviews and had celebrities host their own productions. Early on, they sat Roddy McDowell down and had him spill his guts about the POTA TV show. And in '94 he returned and hosted the POTA movies. McDowell has always been POTA's goodwill ambassador and I have faithfully reproduced his comments here.

"The Sci-Fi Channel Pilot Playhouse"

This is an annual event where the Channel shows the original first episodes of selected series. They are shown uncut and include interviews. "Planet of the Apes" was in the first batch that kicked off the playhouse in '93. Roddy McDowell was the interviewee and clips from the series were shown behind him as he talked.

MCDOWALL: "The makeup was always a problem to the production because it took so long. It took close to 3 hours to do. And the makeup teams, they were really the heroes, because they had turn arounds of like 5 and 6 hours, it was exhausting for them. For the principal involved wearing the makeup it was exhausting in the sense that from the moment you start having an appliance put on, it is technically coming off. And actually, the skin doesn't want to have that foreigner clinging to it".

MCDOWALL: "To play a chimpanzee is an incredible challenge because...not that you're playing a chimpanzee because actually, the qualities...it's a half-evolved chimp on the way to human, but the qualities are all human. The thing is to be able to transmit the acting intent through all that appliance".

"The Sci-Fi Channel Series Collection"

This is a showcase for rare series that airs five nights a week. Usually they are American series that didn't last long and don't have enough episodes for American syndication. But it also includes short run British series and American mini-series like Stephen King's "Golden Years". "Planet of the Apes" was first shown on it in early '93 and the interviews are probably from '92. The interviewees are sitting in front of the same red background as those of the other shows. They only show the POTA series about once a year but they managed to show it during the 20th Anniversary in 1994, with "The Surgeon" being shown on Sept. 13, the day of the anniversary.

ARNOLD LAVEN, director: "Almost after every shot there was an enormous amount of touching up because there was a tendency for the makeup to show cracks or to reveal itself".

LAVEN: "It took 3 or 4 hours not only to put on the makeup, but the word "appliances" comes to mind, the jaws, the elements that created the ape appearance".

MCDOWALL: "Continually, eternally, there is an overwhelming interest in both science-fiction and in horror, because it triggers memories of our childhood and also of great fears".
"The series is different #1 because the central character Galen is an entirely different individual...indichimp (laughs). And on a series of different adventures".

"All the attributes of Galen were certainly ones that as a human being I would be happy to embrace and only wish I could be. So it was a wonderful skin to be inside".

"As an actor it was a great gymnasium because inside the character one got to play other characters. I remember one time having to be disguised as a lady chimp for some escape". (refers to "The Interrogation")

"When one was first thinking about how these characters would physically be, when he got into the costume it didn't seem right to be standing straight up, it just seemed wrong. And where the physicalization actually came from, just walking back and forth I suddenly thought of Groucho Marx. You know, he'd walk around with bent legs and when you bent your knees it felt right. And also mentally fusing your body from your shoulders to the end of your rump so you're moving in one piece. That seemed correct, so the spine... (shows a hand gesture of "straight"). That felt right, an original...some-where between a human and a chimpanzee".

"As an actor sometimes you get to play roles that make you want to be a better person or perhaps cause you in a sense to be a better person. Certainly those characters in "Apes" were in that arena".

"Prejudice, abuse, lack of compassion...all of those things are involved in that material. How we as human beings are prone to these terrible reactions".

"One of the great things you must understand. When you're wearing that ape makeup, you never age". (gives a playful look of vanity)

"As an actor, the opportunity to play a chimpanzee doesn't come along very often. It was a wildly complicated and very rewarding acting assignment. Because one couldn't use the normal technique in those roles because you had to convey what you were thinking and feeling through an immense amount of makeup appliance. So the thought processes had to be most particular. I found it intriguing. And the makeup teams involved were extraordinary. Those men were not only imaginative but deeply kind. I also loved the fact that children appreciated and loved all of those projects. There were allot of them. I wish there'd been more".

"I was very sad, actually, that the "Planet of the Apes" TV series did not go on. People used to say to me,"Oh, you must have been so relieved when it was over because of all the makeup and everything else". But I wasn't at all, I really felt that series not only had something to say (and) was highly entertaining but it was wonderful to be associated with".

"All of the acting choices were just human. Because one of the points of these chimpanzees was that they had evolved to another level".

"All one did was play the intent and content of a human being. When you've got that much "slap" all over you you really don't have to try and pretend to be a chimpanzee or an orangutan, it's done for you".

"The first character I played was Cornelius, who was sort of very studious and intellectual. And then Cornelius and Zira, Kim Hunter, we were killed in the third film. And then I played my own son, who was Caesar. Which was a
character I liked a great deal because that was sort of a...I wanted that really on the idea of a combination of Zira and Cornelius. But it was more fun because Zira had much more of a sense of humor, she was much more larky than Cornelius. So he was more fun to play in a sense than Cornelius. And then when the television series came along, that character I adored playing because he, Galen, was so full of fun and had a tremendous enjoyment of things. It was very inventive and great fun to do. I liked Galen the best".

"The stories were so terrific. They were very important pieces. I think they say something that is quite potent and valuable. It's (been) about 20 years since the last of the series was made and they're just as relevant and potent now. And they always will be".

"I think one of the most attractive aspects of the "Planet of the Apes" canon was the optimism involved and the decency of the message".

"Galen actually was sort of an everyman or everychimp. He was a chimp of extremely good character. And full of value, good motives".

"All of this area of work can be very dangerous because the moment you're dealing with makeup and costumes that put blinders on your vision or costumes that are complex and make your movements, you know...then it's very easy to have accidents. In one of the "Apes", the horse I was riding, a nest of bees bit the horse up the rump and it flew up in the air, that horse. I got my feet out of the stirrups but not in time to fly off the horse. And I was on the ground with the horse on top of me. Luckily, it was in sand. That was the last time. I decided from then on it was only going to be doubles, because it was too dangerous. You get wiser as you get older".

"PLANET OF THE APES" WEEK

As 1994 closed, the Sci-Fi Channel caught on to something that other broadcasters have known for years. There are five working days in the week (known as weekdays). TV stations (at least in America) like to program stuff in weekday blocks. It just so happens that there were 5 POTA movies. Well, it didn't take those programming geniuses long to realize that the 5 movies would fit perfectly in a weekday movie block. 5 movies, 5 days. This is also the answer to the mystery of why they only edited together 5 movies from the TV show when they could have had 7. The Sci-Fi Channel was certainly not the first to conceive of a "Planet of the Apes" week. But with Roddy McDowall hosting, their presentation had flair.

"PLANET OF THE APES"

(These are interspersed during commercial breaks)

McDowall is dressed as himself (not as an ape) and stands in front of a cage. Inside the cage is a human, acting like an animal though wearing contemporary clothes. The camera slowly zooms in on McDowall:

MCDOWALL: "Hello. I'm Roddy McDowall. And welcome to the Sci-Fi Channel's "Planet of the Apes" Week. For the next 5 nights, you will be transported into a strange world where apes rule and men are the hunted. We'll see "Planet of the Apes", "Beneath the Planet of the Apes", "Escape From the Planet of the Apes", "Conquest of the Planet of the Apes" and lastly, "Battle For the Planet of the Apes". Along the way we'll meet some of the people who were part of that strange simian world. The late 1960's were a turbulent time in our world and there were many issues that challenged mankind day to day: race relations, government conspiracy, freedom of speech, nuclear war. And all of these issues are part of a story about a man thrust into a world where men are no longer the masters. A story about a man lost in time and marooned on the "Planet of the Apes"."
MCDOWALL: "The "Planet of the Apes" almost didn't make it to the screen. 20th Century Fox was hesitant to invest $5 million dollars in a science-fiction film, but the endless tenacity of producer Arthur Jacobs (picture of Jacobs is shown) and the ultimate participation and box-office strength of Charlton Heston (pic of Heston shown) made "Planet of the Apes" a viable venture. So now back to "Planet of the Apes"... (he turns and looks at the caged human)

MCDOWALL: "Much of the original objection to filming such unusual material as "Planet of the Apes" was dispelled when the great film actor Edward G. Robinson (his picture shown) agreed to do a makeup test for his friend, producer Arthur Jacobs. That piece of film of Eddie as an orangutan proved that the actor's personality could register through the heavy makeup appliances (two shots of Robinson as Zaius shown). Now, for health reasons, Eddie could not participate in the ultimate production and the distinguished performer Maurice Evans (Evans pictured) played the role of Dr. Zaius. Now, back to (POTA)"

(Filmed interview with Kim Hunter. Televisions are behind her showing POTA)

HUNTER: "We'd have to get in about 4 o'clock in the morning, for an 8 o'clock shoot, because it took about 4 hours, about 3 different kinds of glue, everything was covered except my eyeballs, literally. Even our hands! They'd put it on our hands. And brown nail polish. Everything was covered (laughs). But it was a long, long process. And nerve racking. It was pretty close to phobic, basically". (during this they show 7 photos of Hunter in various makeup stages)

MCDOWALL: "Planet of the Apes" was not the first time I worked with writer Rod Serling (shows pic of Serling with the Lawgiver statue). In 1960 I was fortunate enough to play a role in "People Are Alike All Over", which was an episode in another little known venture of Rod Serling's called "The Twilight Zone". And now, back to "Planet of the Apes"...(before this segment, the Sci-Fi Channel showed an ad for "The Twilight Zone" which they have the exclusive American rights to from 1995 until 2000)

HUNTER: "But the one thing that they discovered during that first, kinda, film test was the sound was not clear because the ape's nose was aesthetic, not practical. We had to speak very, very clear in the front of the palate in order to get it through all of this stuff that was on our face. So Roddy and I went into the sound studio and worked ourselves to death trying to figure out a way and then we later taught everybody else how to cope with it all."

MCDOWALL (holding an apple for the human): "Planet of the Apes" was based on Pierre Boule's 1963 novel "Monkey Planet". The hero is Ulysses Merou, who like Taylor is an astronaut from Earth. At the end of "Monkey Planet", Ulysses escapes with his wife Nova and their baby son into outer space and eventually back to Earth. But what happens to Taylor and Nova at the end of the film? Well, for that answer, here is the conclusion of "Planet of the Apes"...

MCDOWALL (now tempting the human with a banana): "Originally, of course, there was no sequel planned for "Planet of the Apes". The producers felt that once you knew that the planet was Earth, there were no surprises left. But the dollar speaks loudly in commerce and soon a sequel was indeed in the works. A sequel which you can see tomorrow as "Planet of the Apes" Week continues with "Beneath the Planet of the Apes". For the Sci-Fi Channel, I'm Roddy McDowell".

"BENEATH THE PLANET OF THE APES"

(McDowell is now in a facsimile of one of the mutants' rooms in "Beneath")

MCDOWELL (holding a miniature Statue of Liberty): "Hello. I'm Roddy McDowell and welcome back to the Sci-Fi Channel's "Planet of the Apes" Week. When "Planet of the Apes" premiered to tremendous success in 1968, it wasn't long before there was talk of a sequel. Now, numerous ideas were discussed, including one entitled "Planet of the Men". In that story, the humans reconquered
the apes and regained control of the Earth. Eventually, the producers settled on the idea of a war between the apes and an underground race of mutant humans. Originally titled "Planet of the Apes Revisited", it became "Beneath the Planet of the Apes", which we present to you now on the Sci-Fi Channel..."

MCDOWALL: "When "Beneath the Planet of the Apes" went into production, I was busy in London directing a film. And so the part of Cornelius was played by a very talented actor, David Watson (Watson pic shown). And now, back to "Beneath the Planet of the Apes"..."

MCDOWALL: "You might recognize the voice of James Gregory, who plays the part of General Ursus. Among his many roles was Inspector Frank Luger in the 1970s TV comedy "Barney Miller". Now, back to (EPPTOA)..." (McDowell didn't mention that Gregory Sierra, who played Verger in "Beneath", played Chano Amengual in "Barney Miller")

MCDOWALL: "Makeup artist John Chambers won an Academy Award for his work on "Planet of the Apes". For this film, Chambers had the difficult task of creating realistic faces for the post-nuclear mutants. (picture is shown of Chambers at work and of the final mutant makeup) The final makeup design was based on anatomy textbook pictures of faces with the skin peeled back. Now, back to "Beneath the Planet of the Apes"...

"ESCAPE FROM THE PLANET OF THE APES"

(McDowell is seated next to a large TV set, which is showing "Escape")

MCDOWALL: "Hello. I'm Roddy McDowell and welcome back to "Planet of the Apes" Week here on the Sci-Fi Channel. The first two "Ape" movies told a story of contemporary men dropped into a frightening world where intelligent chimpanzees ruled. Well, tonight the situation is reversed as the intelligent apes travel back through time to a contemporary...well, 1973, United States, where humans still rule and mankind isn't quite ready for the glimpse into the future offered by our chimpanzee friends. Now, let's follow Cornelius and Zira as the Sci-Fi Channel's "Planet of the Apes" Week continues with "Escape From the Planet of the Apes"..."

MCDOWALL: "Chimps in space? (shows 2 pics of the apes in space suits) But Pierre Boulle's 1963 book "Monkey Planet" was the basis for the POTA movies. It puts the apes' technology on a level with our own, complete with cars, planes and space flight. Now, back to "Escape From the Planet of the Apes"..."

MCDOWALL: "Music plays an important part in any film. The score for the first 3 "Apes" movies was written by Academy Award winning composer Jerry Goldsmith (actually, "Beneath" wasn't, Roddy!), who also wrote the music for such sci-fi classics as "Star Trek: the Motion Picture" and "Alien". Now, back to (EPPTOA)"

HUNTER: "It was a little more difficult, I know, with (EPPTOA) because I had to do things I didn't have to do in the first one, such as drink a glass of champagne (laughs). How do you do that with all the sponge rubber? It was very, very difficult. (shows pic of Hasslein pouring her one, and at the party) And Roddy and I actually had to kiss each other at some point but it was terribly difficult because, you know, it's sponge rubber and it moves! (shows pic of Cornelius and Zira kissing, Zira and Taylor kissing) So you can't kiss the way you would normally kiss any human being. Roddy and I had to be very careful that we wouldn't squash our mouths when we kissed".

MCDOWALL: "With few special effects and only 3 apes and locations shot in and around Los Angeles, "Escape" was the least expensive of all the "Apes" films. And one of the most successful. The films continue to be a favorite among the fans of the five movies. Now, let's get back to (EPPTOA)..."
MCDOWELL: "Unwittingly, "Escape" sets the stage for it's sequel. In it, the son of Cornelius and Zira will rise up and become a revolutionary who will lead the "Conquest of the Planet of the Apes". For the Sci-Fi Channel, I'm Roddy McDowall."

"CONQUEST OF THE PLANET OF THE APES"

(This set has the clay look of the ape dwellings. Looking in through a "window" is a huge picture of a POTA chimp, with a bright red face and green eyes (like an Andy Warhol ape!). There's also a green chimp with yellow eyes in another "window". In front of McDowell is a concealed table with a clay bust of an ape on it. Behind McDowell is an orangutan mannequin and a very dramatic pure white human mannequin shrouded in black. McDowell plays with the bust and to his left is a cage. This is the best set. It's visually interesting and the perfect reflection of the movie it represents.

MCDOWALL: "Hello, I'm Roddy McDowall and welcome back to the Sci-Fi Channel's "Planet of the Apes" Week. The fourth "Ape" film takes place in 1991. The no longer primitive apes have gone from being simple household pets to slaves, suffering under mankind's cruelest punishments. It's a situation ripe for revolution. A revolution that can only be led by the intelligent son of two chimpanzee visitors from the future. Tonight, the Sci-Fi Channel's "Planet of the Apes" Week continues as the apes rise up to begin the "Conquest of the "Planet of the Apes"

MCDOWALL: "'Conquest' was filmed mostly in Century City, California, which incidentally was built on the old 20th Century back lot. In 1972, Century City was relatively new and we had to shoot almost exclusively at night. It was freezing cold. The film's director, J. Lee Thompson, thought that the city's sharp angles and futuristic look were perfect to portray the then still far off world of 1991 North America, which was soon to be torn apart by revolution, as "Conquest of the Planet of the Apes" continues on the Sci-Fi Channel...

MCDOWELL: "There was so little faith in the original "Planet of the Apes" project that both Charlton Heston and the director, Franklin Schaffner, agreed to low salaries in order to get the film made. However, they also received a very high percentage of the box office, which made them both very rich men. J. Lee Thompson directed the two final "Apes" films. He also made the classic "Guns of Navarone" and "Cape Fear" (original). And he was an enchanting fellow to work with. And now, back to "Conquest of the Planet of the Apes"

MCDOWALL: "I had the opportunity of playing both Cornelius and then Cornelius' son Caesar in the course of the "Planet of the Apes" movies. However, actress Natalie Trundy, who was also Mrs. Arthur Jacobs, had the unique opportunity to play 3 different roles in 4 of the "Apes" movies. She played the mutant Albina in (BPOTA), she played Dr. Stephanie Branton in (EFPOTA) and she played the chimpanzee Lisa in both this film and the final film, "Battle For (POTA)". (pictures are shown of all 3 roles). So, let's return now to (COPOTA)..."

MCDOWALL: "You know, one compelling question raised in this film is, could apes really learn to talk? Well, while no type of ape possesses the physiological structures needed to produce speech, science remains divided as to whether or not apes can be taught to communicate with humans through sign language. That's just something for you to think about as we return to "Conquest of the Planet of the Apes"

MCDOWALL: "The final scenes in this film that you're about to see are not quite the same as the original. You see, J. Lee Thompson, the director, recalled that after a test screening in Phoenix, irrate mothers protested about the amount of blood and the extreme revolutionary content of Caesar's dramatic speech. And so, the material was severely reedited to make it palatable for a family audience. But you can judge for yourself as we present the con-
clusion of "Conquest of the Planet of the Apes" on the Sci-Fi Channel..."

MCDOWELL: "Ah, now the tables have turned on the human race. With the apes in revolution and society crumbling, will mankind survive or will they perish under the apes' rule? For that answer, join us tomorrow as "Planet of the Apes" Week concludes with "Battle For the Planet of the Apes". For the Sci-Fi Channel, I'm Roddy McDowell".

"BATTLE FOR THE PLANET OF THE APES"

This set is similar to the last one, but this time McDowell is surrounded by big Warhol-type bananas. The orangutan mannequin is to his right this time and there's a gorilla mannequin in the foreground. There's a big plate of fruit on the table as McDowell plays with a leather leash.

MCDOWELL: "Hello, I'm Roddy McDowell and welcome back for the final film in the Sci-Fi Channel's "Planet of the Apes" Week. "Battle For the Planet of the Apes" takes place several years after the previous film. The apes and the surviving humans are living together in an uneasy alliance, trying to rebuild the world shattered by nuclear war. Led by the intelligent chimpanzee Caesar, they try to alter the future that was foreseen in the original "Planet of the Apes". Is it possible for humans and apes to live together as equals? Well, we'll see as the Sci-Fi Channel's "Planet of the Apes" Week now concludes with "Battle For the Planet of the Apes"..."

MCDOWELL: "There was a very famous face behind the ape mask in the first and last scenes of "Battle For the Planet of the Apes". Do you recognize his voice? (picture of the Lawgiver is shown as his voice is heard saying the first lines of the movie) It's actor and Academy Award-winning director John Huston as the Lawgiver. Now, back to "Battle For the Planet of the Apes"..."

MCDOWELL: "What do the Carpenter song "We've Only Just Begun", "Smokey and the Bandit" and this film have in common? The answer is singer/songwriter and actor Paul Williams. The multi-talented Williams is the man behind the mask of the intellectual orangutan Virgil in "Battle For the Planet of the Apes", which we now return to on the Sci-fi Channel..."

MCDOWELL: "You know, "Planet of the Apes" spawned more than just four sequels and a TV series. It also launched one of the first mass merchandising frenzies for a film. At the height of the films' popularity, you could find everything from "Apes" trading cards and "Apes" makeup kits to "Apes" lunch boxes and wastepaper baskets. Many of these items, now rare, sell for thousands of dollars among memorabilia collectors. And I have quite a bit of it stashed away. Now, back to "Battle For the Planet of the Apes"..."

HUNTER: "I think the one thing that came out of all of it for me is the tendency for all creatures to be frightened to death of creatures unlike them. And therefore, kill them, make them slaves, get rid of them. But to get that message across maybe could calm it down, that you don't have to be frightened of differences, there are ways to meet and to live with differences."

MCDOWELL: "Happily, I was able to play 3 different characters in the "Apes" universe. As Cornelius in the first and third film, I played the conservative, doubting intellectual. As Cornelius' son, Caesar, in the fourth and fifth film, I could play the charismatic leader who actually I created as a combination of the qualities of both Cornelius and Zira, his mother. And finally, I appeared as Galen on the TV series, which was a much more larkey character, enabling me the opportunity to even wear disguises and pretend to be other chimpanzees. Great fun. And now we return to "Battle For the (POTA)..."
MCDOWELL: "It was one year after the final "Apes" movie that "Planet of the Apes" became a television series on CBS. And even after that, a cartoon series on Saturday mornings. And now 20th Century Fox, with Oliver Stone as producer, is planning another "Planet of the Apes" film with a different vision of the future for release late in 1995 (as of this writing, the film has been moved back to Summer '96). As for myself, it's been a wonder to be part of this body of work that's endured for 25 years and it has been my pleasure to be your host for "Planet of the Apes" Week. For the Sci-Fi Channel, I'm Roddy McDowell".

(The POTA movies premiered on the Sci-Fi Channel December 12 - 16, 1994)

BACK TO THE FUTURE

In the wake of the new "Apes" movie, 20th Century Fox is having another reunion of sorts. Richard Zanuck, the executive that greenlighted "Planet of the Apes" almost 30 years ago, is returning to Fox. After he had left Fox in '71 (as nothing less than it's president) he became a very successful producer. His Zanuck/Brown company produced such movies as "Jaws", "The Sting", "Cocoon" and "The Sugarland Express" (Steven Spielberg's first feature). He went on to produce movies with his wife, Lili, including "Driving Miss Daisy", which won the 1990 Oscar for Best Picture.

Now Zanuck and his wife have made a two picture deal with Fox, his first projects with the studio since he went Ape in the '60's. He had gotten behind the "Apes" movie when no other studio would touch it and every fan owes him a debt. On the other hand, he was also responsible for "Beneath"'s questionable ending. From what I understand, Zanuck demanded that "Beneath" be the last "Apes" film and Charlton Heston came up with the idea of blowing up the world. According to the director, Ted Post, "I didn't want that ending. I thought it was a very negative, pessimistic ending; very unhopeful. We did have other endings, but the order came down from Dick".

At the time, Zanuck was married to Linda Harrison. That may have something to do with her association with "Apes", not only as Nova but also as Zira in the makeup test. She also appeared in Zanuck's "Cocoon" (under the name Augusta Summerland). Zanuck also has the distinction of being the last subject of an article in Marvel's "Planet of the Apes" magazine (Issue #29).

THE HOLES KEEP COMING

On January 10, 1995, it was announced that a black hole has been discovered in the NGC4258 galaxy in the constellation Carnes Venatici (seen from Earth just below the bowl of the Big Dipper). This is the second black hole to be announced in less than a year. Last May NASA said that they had found one in the Virgo galaxy, courtesy of the Hubble telescope (Chronicles #16). This new one was discovered by a team of U.S. and Japanese astronomers using the Very Long Base Array radio telescope, a set of 10 radio-telescope dishes set up from the Virgin Islands to Hawaii. These function as one telescope and were completed in 1993 (at a cost of $85 million).

Black holes are interesting because many theories have been built around them. They are collapsed stars and their gravity is so strong that not even light can escape. Einstein predicted that very large objects could warp space and time. As far as science is concerned, these are the only known possible vehicles for time travel. Man-made time machines are not considered feasible.

This new black hole is believed to be at the center of a disk rotating up to 650 miles per second and is about 21 million light years from Earth. A light year is the distance light travels in a year. The disk's rotation was measured by capturing microwave radio emissions and proved that there is a very dense object at it's center. According to James Moran of the Harvard -Smithsonian Center for Astrophysics, it "convinces us that this must be a black hole". Vera Rubin, of the Carnegie Institute of Washington, says, "I would say that this is compelling evidence for a black hole". (CONTINUED AFTER NEXT 2 PGS.)
Few Hollywood wannabes have the luck Jane Hamsher and Don Murphy had in buying a Quentin Tarantino script right before his name got hot. Fewer still would have the discipline to reject offers that didn't allow them to produce it. And who in their right mind would make demands on Oliver Stone about when he should make it? Well, Jane and Don did all of those things and the result is that they are now established as movie producers. This year they will be producing the new "Planet of the Apes" movie.

Both are graduates of the University of Southern California. Jane explains, "We met at USC film school. Don asked me to produce a film he was doing, and I said no, so he produced it himself. It was the most amazing act of will I've ever seen. He ran out of money to finish it, so he conned Universal into letting him use three editing rooms. He moved into one of them and slept there for six months, taking showers at the racquetball club...So I had to clean him up a little bit when we became partners."

That partnership did not start auspiciously. Jane remembers: "We had no money and were working out of my dining room. We were just learning - alot". But they did make an important contact: "We wanted to get involved with young writers". Don says,"and a friend introduced me to Quentin Tarantino, who at the time was just this very enthusiastic guy. Anyways, some things happened at this geek party
I went to in mid-April of 1991. Two people brought up Quentin - one telling me that he was going to direct "Reservoir Dogs" and another saying his script "Natural Born Killers" was near brilliant.

As it turned out, that script had been sitting around their "office" for a year. Jane remembers, "I wanted to read one of his scripts and Don said, "Oh, we have one lying around the house", meaning 'Killers'. I got it and an hour and a half later said, "We have to make this - it's the best script I've ever read".

They bought it with the meager money they had and it took awhile to become a hot property. "In Hollywood, our script was a hard sell", says Don. "We bought the script from Tarantino when he was still a video store clerk. As time went on, people started to know who Tarantino was, and everything changed. At one point, some company was actually going to make this the best six million dollar film ever made, but right as we were closing the deal, they closed their office and locked the executive out...and the (L.A.) riots started the next day". Laughs Jane, "Yea, we were fucked. I was working as a temporary secretary at the time, and Don was doing whatever he could to pull money together, and that's how we paid for the option in the first place".

Despite their money problems, they persevered: "People wanted us to sign over unlimited control of the script. We paid everything we had to get this script, and when we did, it wasn't a hot property. Now it suddenly is, and you want us to sign it over? Well, what are we going to get? They're like, "We're really important!!! Don't you know that?" We're like, "Well, yea, but this is everything we have...So our next tack was to try and get filmmakers interested. And by that time several were, but unless a filmmaker had financing available to them, they were often more of a hindrance than a help".

Don continues, "About a month after all this fell apart, Oliver Stone contacted us. By this point, we had cultivated a pretty strong sense of cynicism. Let's put it this way - we had been worked over by some of the biggest low lives, and that includes agents...We had been talking with a producer named Thom Mount, trying to find financing for the picture with Sean Penn directing. They had done "The Indian Runner" (Penn's directorial debut) together. But out of the blue came a phone call like this: "Don, Thom. Oliver Stone wants to direct". What was I going to say, he was full of shit? So I said, Why don't we meet - thinking that'll be the end of that. Ten minutes later he said, "Monday", and that was it...So after being screwed over by all these low-lives, all of a sudden we're talking to one of the most powerful people in film. He tells us his vision, and it's our vision...We asked when he'd want to make it and he said, "After 'Heaven and Earth'". At that point I had visions of 'A River Runs Through It', which Robert Redford tied up for ten years before shooting. So we didn't want that - we could still do it low budget. So we insisted that 'Killers' not have to wait around forever, and he said, "Arrrrgggg, okay, I'll do it next"...We're like, "When is the April Fools' joke gonna come?"

They were even able to bring along a friend: "I guess Thom Mount told him we had our finger on the pulse", Jane says, "or some bullshit. The very first thing Oliver did was tell us, "I want one of your wild and crazy friends to work with me on the script"...What Oliver wanted done entailed fleshing out the relationship between Mickey and Mallory (the killers) - and the person we thought could help the most in that respect was Dave Veloz. There was a script he had done called 'Ginger Snaps' that led me to the conclusion that Dave would be the right person to do this. He wasn't afraid to dig into a character and go deeper". Jane and Don are planning to produce the 'Ginger Snaps' script as a movie (possibly with Dwight Yoakam).

As a former journalist in the San Francisco punk rock scene, Jane was able to influence another aspect of the movie: "My most important day-to-day job on the set was working with Oliver on the music. So I think the film exists as it does for a large part because of those conversations. Quentin suggested some rockabilly tunes in the original script, but I felt it needed more dimension than that. So I started making tapes for Oliver, giving him everything from the New York Dolls and Throbbing Gristle to Flipper and the Dead Kennedys."
I thought about pulling my punches and giving him more conservative music, but ultimately I decided to go even further out. Even if he didn't like it, I could at least make my mark on one side. But Oliver really dug it". In fact, Stone was so taken with the music that he even choreographed scenes to the music, such as the opening rampage in the diner to L7's "Shitlist". Jane's music went on to make an interesting soundtrack. Trent Reznor of Nine Inch Nails selected the songs and interspersed dialogue and sound effects from the film. He even wrote the song "Burn" for it. The soundtrack was well-received (Robert Hilburn of the Los Angeles Times picked it as one of the 10 best albums of '94) and showed that soundtracks could be artful, too.

Also of interest was the movie's novelization. Though the writing is nothing spectacular, the book's format is designed to be more than a rehash of the movie. It's written like a 'true crime' story, made up of eyewitness accounts, diary entries, letters to the killers, etc. In doing so, it manages to leap over the scenes in the movie. For example, instead of doing the slaughter in the diner again, the aftermath is shown. It also shows the killers' trial, which the movie skipped. In that way it gives the reader something more instead of being the prose equivalent of seeing the movie again. It also has an introduction by Oliver Stone and was co-written by producer Hamsher (with John August). And Don Murphy makes an appearance in the book, trying to secure film rights to the killers' story (ha, ha!)

Just as Hamsher's interest in music benefitted the production, so did her interest in cars. As she says,"Quentin originally called out a Cadillac in the script, but I really didn't think that would be the car Mickey and Mallory would drive. They had to be able to get away from the police, so I told Oliver they would more likely be the kind of people who would drive a big muscle car - and the apex of the American muscle cars was the 1970 Dodge Challenger and it's sister car, the Plymouth 'Cuda. Since we wanted a convertible, and the 'Cuda is actually a very rare car, we figured they would more likely have a Challenger. Plus, the name was appropriate." After NBK wrapped, Jane bought the car and had it restored. She dreams of it appearing in Muscle Car Magazine.

The producers' interests correspond to those of the young moviegoers that tend to fill up theatres. As Jane says,"We really work different sides. I tend to like alternative music, weird art and weird magazines, while Don likes comic books and toys". Among their upcoming productions are two movies based on Marvel comic leading ladies: "Elektra:Assassin" (Daredevil's girlfriend) and "She-Hulk". They've already produced "Double Dragon", which flopped in late '94. The movie was one of the final nails in the coffin for movies based on video games. But they were basically hired hands and it wasn't a JD Prod.

"Natural Born Killers" was their first production and provided it's own unique challenges, not the least of which was filming inside a real prison. Illinois' Stateville prison doubled for the story's Batangenville. The production shot there for 6 weeks, using the inmates as extras. "We were really lucky because the prison that looked the best, Stateville, was also the most hospitable to a film crew coming in", says Jane. "The authorities allowed us to use the prisoners in scenes, provided we paid them and paid prisoners to help set up and clean up whatever was necessary to get the crew in there. Since money paid to rent the place was put into a general state fund, we then had cable television installed in the prison as a direct gift to the inmates".

What was it like shooting a film with real convicts? "It was really fun", according to Jane,"because the energy was so intense. It was Stateville Maximum Security Prison where 80% of the inmates are in there for murder and 47% are in for natural life, which means they get out when their heart stops. These are guys with nothing to lose. We wanted to shoot there because it's the only circular prison in the country.

"We staged several real riots there, and they totally got off on it. That's why the violence is so realistic because you can't get extras to do that. At one point, we were shooting in the roadhouse, and we had four hundred and fifty guys rioting down on the floor. It was the first take of the first day we were there. We had it set up so so that when the riot started, we had these guys in stormtrooper uniforms come in and fight with the prisoners. Well, we didn't tell the prisoners that the guys in stormtrooper uniforms were actual guards.
When the guards came in, the prisoners recognized them, and they were like, "Oh yeah! This is our chance to kick the shit out of the guards". Don was outside because he wanted no part of this, and we wanted to have 360 degree accessibility for the camera, so we had to get the crew out of there. So the only people inside were the boom guy and myself on the second floor, right above the main floor, which has the only door in the whole place. So, action! - we got smoke bombs going off, stunt guys going up the towers and getting knocked off, the prisoners recognize the guards and start beating the shit out of them, and then these guns go off. Normally somebody says, "Fire in the hole", but no one did. To the prisoners, gun shots meant a real riot. So they start wailing, and everybody's like, "Cut! Cut!" They're jumping all over each other and won't stop. And all of a sudden I realize, the only thing between me and the only door in the place is four hundred and fifty rioting murderers, and I'm the only woman here. It was really intense.

And a career is born.

PLOOG GETS SHUFFLED INTO THE DECK

The #30 issue of "Model & Toy Collector magazine (Winter '95) said that Marvel artist Mike Ploog will finally get his due. He is the subject of a set of card art (formerly known as trading cards) called "The Fantastic Art of Mike Ploog". FPP will be distributing the 90 card set, which will cover his entire career with Marvel, including his stuff for their "Planet of the Apes" magazine ("Terror", etc.). There will probably be very few POTA cards, but those that find them will have a unique collectible indeed!

HOLES KEEP COMING (CONT.)

Looking for black holes is like searching blindly, because they don't emit light. But it is believed that they are common and may be at the cores of many galaxies. The denser the hole, the more powerful it is. The January hole is of more interest than the one from May (M87) because it has more density. Indeed, Moran says that, "The density inside (NGC4258) is greater by a factor of 50 than any that have been found before". It's also closer to us, 21 million light years instead of the 52 million for the M87. And this is just the beginning!
Monkeying Around
by Tim Wasylyszyn

It looks like the apes are rearing their hairy heads again. Yes, the next year or two will definitely be big for the Planet of the Apes. Though apetussiasm has seemed to plunder somewhat since the discontinuance of Adventures Planet of the Ape comics, apedom has not gone under for long.

Not long ago we learned of a new POTA movie planned for 1995. This definitely stunned me and I'm sure most other ape fans. This is something all ape fans have been wishing would happen for years and now it really could be a reality. Although the new ape movie is not directly based on Pierre Boulle's novel or the first movie, it should be real interesting how Oliver Stone and company develop the storyline. Will the apes look the same as in the movies? Will they act the same or talk the same? It's a little too early to tell but let's hope most of what we all enjoyed from the original movies and TV series is preserved somewhat. The article from issue #12 of Ape Chronicles said that the movie will be "a total reinvention of the whole thing. The story that's been mapped out is almost the complete opposite, time wise, of what the first movie was." By this statement we can definitely conclude that major ideas will be incorporated into the new film. The same article also stated that "a 90's 'Apes' franchise would seem especially attractive" to Fox. What would such an "Ape" franchise include? It's hard to say but it looks like that "Ape" franchise is starting to take form with the publicity and expansion it is now getting. In the April 8, 1994 Orange County Register announced that Fox is planning a new Planet of the Apes miniseries coming to television soon which will be based on Pierre Boulle's Planet of the Apes. No other information was given and I have yet to here or read about further details about this miniseries. This show, if it ever reaches the light of day, would likely provide a big boost to promote POTA. Let's just hope (OH PLEASE!) that this miniseries gets the shot it deserves with TV audiences.

Information about Planet of the Apes has been popping all over the place. First came info about Joe Russo releasing his book entitled, 'POTA Revisited'. This still hasn't been released even after many dates being announced. However, Terry Hoknes informs us that it will finally see publication (Ape Chronicles #16). Well, I'll believe it when I see it. Another case of unreleased promises was Eric Greene's book on POTA (Ape Crazy #7). One letter is all I ever heard from him. Hmmmm... is this another case of the POTA Revisited syndrome? Finally we come to the most promising of the batch. James Van Hise has submitted a serious and quite comprehensive letter to Ape Chronicles (#16) which states his intentions and a release date. Well kind of. I'll take early 1995. Let's just hope early 1995 doesn't mean October or November of 1995. Again, we'll have to see but this finally seems like the real thing.

Finally my hairy friends, I would like to congratulate Harry Barnes on his recent publicity. It's about time 'Ape' fans get some recognition. But sad to say there are still countless among us who deserve publicity as well (not me) for their devotion to the Planet of the Apes. I guess that the 'Ape Franchise' will just have to change that.