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## The **FLASH**

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**& PLANET OF THE APES**

John Wesley Shipp  
as The Flash





# STARLOG<sup>®</sup>

NUMBER 160  
NOVEMBER 1990  
THE SCIENCE FICTION UNIVERSE

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Due to the torturous makeup, Kim Hunter and Roddy McDowall found themselves trying to comfort the other "apes," but "nobody got used to the makeup."



**B**y Hollywood's skewed standards of normal behavior, Kim Hunter probably qualifies as "the eccentric type": She lives in a Manhattan apartment and not in LA's smoggy climes, her Oscar statuette is tarnished and inconspicuously displayed, and she doesn't give two hoots in a barn about owning any of her films on videotape. But in Hunter's case, "eccentric" also translates into warm, intelligent and charming.

Née Janet Cole, the future stage, screen and TV actress began her acting career fresh out of high school, first as a member of a Florida stock company and later with the Pasadena Playhouse. A talent scout for Hollywood mogul David O. Selznick spotted her in one of the Playhouse productions, and Selznick quickly placed the young actress under contract. Hunter debuted in the Val Lewton chiller *The Seventh Victim* and has since gone on to appear in more than 20 films and close to a hundred stage roles. One of her finest and most challenging roles was as Stella Kowalski in Broadway's *A Streetcar Named Desire* (she later reprised the role in the 1951 film version, earning a Best Supporting Actress Oscar), but by her own admission, she is best remembered today for playing the chimpanzee psychologist Dr. Zira in the classic *Planet of the Apes* and two sequels.

# CHIMP LIFE

Oscar-winning Kim Hunter endured days of hair & plastic on the "Planet of the Apes."

By TOM WEAVER & MICHAEL BRUNAS

**STARLOG:** How did you get involved on Val Lewton's *The Seventh Victim*?

**KIM HUNTER:** Val Lewton knew me because he had been in charge of the screen test that got me my contract with David O. Selznick, and Jacques Tourneur had directed it. In fact, Tourneur and Val were around when Selznick said my name had to be changed. Val had worked for David during the time of *Gone with the Wind* [1939] and Val was assigned to get audience comments during the intermission. He didn't want to do it, and what he finally ended up doing was making a list of comments and inventing names to go with them. David later found out what Val had done, and when he sent me over to see Val

at RKO, he said, "I'm sending you to a man who's very good at making up names!" [Laughs.] Anyway, the three of us sat in Val's office, Lewton, Tourneur and me, thinking up first names, and Val's secretary was writing down a whole list of last names. *Hunter* was among them. And in our list of first names, I actually suggested Kim, only because I remembered it from *Showboat*—I liked it, thought it was fun. And Selznick put the two together—I had nothing to do with that. He called me and asked, "*Kim Hunter*—do you like it?" **STARLOG:** What were your impressions of Val Lewton?

**HUNTER:** A darling, gentle man—so wrong to be known as the King of the





"Becoming a star wouldn't have bothered me, but what is a star? A star isn't anything," says Hunter. "An actor acts."

Horror Films [Laughs]!

**STARLOG:** Was he on the set of *Seventh Victim* much?

**HUNTER:** I don't remember his being on the set all that much. He saw all the dailies, I know that, and he insisted that I not! He had brought me in to look at my tests, and I damn near burst into tears, and so he said, "Oh, no, no, keep her out! She's one of those that has no objectivity about her own work." Actors do that, they just sit there and criticize everything.

**STARLOG:** Did you have first-picture jitters?

**HUNTER:** It was just all so new. I remember them telling me to be very, very careful because the camera exaggerates everything, and what an actor might do on stage

According to Hunter, *Beneath the Planet of the Apes* wasn't a particularly worthy sequel. She was talked into doing it.



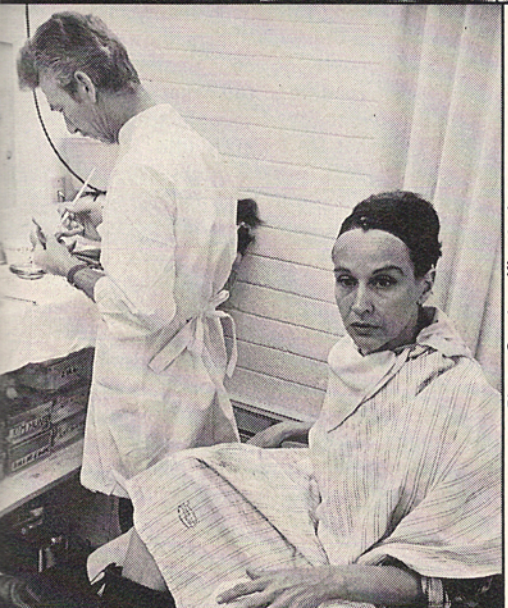
Beneath Photo: Copyright 1970 20th Century Fox

is not necessarily a good idea on film because it looks five times larger. Which meant that I found myself terrified to move a muscle! [Laughs.] Every now and then, Val would say, "Would you relax, please? You look like you're embalmed!"

**STARLOG:** What do you think of the film today?

**HUNTER:** Oh, I don't know—it's very hard for me ever to see myself. I keep seeing things I wished I had done, or not done, or what-have-you. I just know from what I'm told and what I read that it was considered one of the best of the whole lot of

Photo: Courtesy Kim Hunter



Enduring the daily four-hour makeup ordeal required help. Hunter took valium, "the only way to get through it."

Val Lewton's horror films. But Lewton's way of dealing with horror films, I thought, was so marvelous, letting the audience use its imagination rather than showing all the blood and guts.

**STARLOG:** How did you land your role in *A Matter of Life and Death* (known in America as *Stairway to Heaven*)?

**HUNTER:** While I was under contract to Selznick, I got a call asking if I would mind coming into the studio and substituting for Ingrid Bergman in tests that Alfred Hitchcock wanted to make for *Spellbound* [1945]. I said hell, yes, because I wanted to go and watch the guy work. He would shoot the back of my head, testing various male minor roles, and it was very exciting—I worked with him for about three days doing that, and we had lunch together each day. And that was the end of that. A year later, Michael Powell and Emeric Pressburger came to this country looking for somebody to play the WAC in *A Matter of Life and Death*. They saw people in New York, then they came to California and had dinner with Hitch. And Hitch said, "Well, there is a girl you might see..."

That's how I got brought to them, and we talked. I had just finished making a film with Elizabeth Scott, *You Came Along* [1945], and they asked to see snippets of that. I didn't know anything more until some time later, when my agent got a call saying that I should go to London. I was in. Later, talking to Mickey [Powell], I found out that he had hired me on a hunch and it was not *You Came Along*—in fact, seeing that film almost turned him against me, because he didn't like the hairdo!

**STARLOG:** You liked Powell?

**HUNTER:** God, what a gorgeous man! I was so sorry when he died, but he had been quite ill so it was probably a relief. He was on morphine almost 24 hours a day toward the end. I saw him just before he went back to England, where he died—he was dear, but he wasn't "in" the conversation, because he couldn't hear, couldn't relate. So sad. I had much more contact with Mickey than I did with Emeric during the making of *Life and Death* because Emeric didn't come around the set all that much. His work was basically done when they decided on the finished script. The two of them worked closely together in writing it—the first draft would always be Emeric's, then Mickey would get his hands in it, and then Emeric would tidy it up! So, as I said, Emeric didn't really come to the set that much, but I got to know him because of various little gatherings. Another dear, sweet man.

**STARLOG:** *Life and Death* was a fairly prestigious picture for England, wasn't it?

**HUNTER:** Yes, it was. And it was the first Royal Command Film Performance—it

*TOM WEAVER, veteran STARLOG correspondent, and MICHAEL BRUNAS are co-authors of Universal Horrors (McFarland, \$45). Weaver profiled Richard Anderson in STARLOG #156.*



took place at the Empire Theatre in Leicester Square. It was quite a show that night, because there were so many of us involved—there was a stage show as well as the film, and actors from all over the world were there. After the show, we went upstairs to the Royal Lounge and they had us all lined up in a semi-circle and the Royal Family came around us. Mickey said later when King George got to him, he was very complimentary, and then he said, “I know what you did! I know how you got the film to go from black-and-white to color and back!” What Mickey had done was shoot the black-and-white scenes on color film and then print only one of three color matrices—you had to print all three to make it color. The King said, “That’s how you slid back and forth, isn’t it?” He was right, and he was terribly pleased with himself that he had figured it out!

Then when the film was released, all the critics laced into it, calling it an anti-British film! In the trial scene, Raymond Massey had all these marvelous things to say about America and terrible things to say about England, and Roger Livesey just sat there quietly and once in a while said, “But you’re wrong.” Roger won the battle, but because he didn’t say enough, the critics all thought ultimately that Massey’s character had won! It was crazy.

**STARLOG:** Why did they change the title to *Stairway to Heaven* for the U.S.?

**HUNTER:** Jock Lawrence [head of the Rank Organization in the U.S.] said, “You’ve got to change it because nobody in the United States will come to a film with ‘death’ in its title.” So, it became *Stairway to Heaven*—this is the *only* country in the world where it’s called that.

**STARLOG:** You also appeared in Powell & Pressburger’s *A Canterbury Tale*.

**HUNTER:** They had already made that film, and they wanted to shoot a few new scenes to bring it up to date for U.S. release. So they brought back [actor] John Sweet—he was still in England at the time—and they used me in those scenes as well. Mickey knew he was going to do it before he got me to London, because he had me shopping in New York for a hat and clothes and what-have-you for *Canterbury Tale*. I was just in the prologue and epilogue for American audiences.

**STARLOG:** You once said that you got into the business to be an actress and not a star.

**HUNTER:** That’s fully accurate, I think, for a great number of us. Becoming a star wouldn’t have bothered me, but what *is* a star? A star isn’t anything. An actor *acts*. *That’s* the important thing.

**STARLOG:** Why don’t you collect your own films on video?

**HUNTER:** Generally, I’ve seen my pictures once, and [Laughs] I’m not a big one for repeating the experience! So, why save them? They just take up space!

**STARLOG:** Do you even own *A Streetcar Named Desire*?

**HUNTER:** No. I’ve seen it enough!

**Rod Serling wrote the original script for *Planet of the Apes* and visited old friend Hunter on the set.**

**STARLOG:** Do you remember what your initial reaction was when you were asked to play a chimpanzee in *Planet of the Apes*?

**HUNTER:** I was sent the script by my agent in California, and he wanted to know whether I would be interested in his following through on it. I read it, I thought it was a damn good script and I said sure. From the script, I knew that we were all supposed to look like real apes, and I asked my agent how they were going to deal with this. He said, “Don’t worry about that,

**Her film debut in *The Seventh Victim* put Hunter and her partner Erford Gage (left) on the hunt for her missing sister.**



Photo: Courtesy Kim Hunter



Victim Photo: Copyright 1943 RKO Pictures

20th Century Fox is a reputable firm. They’ll find some way—put little bits of fur here and there.” I didn’t hear anything more for a while, and then I got a phone call from Fox, from somebody in casting, and he asked, “Miss Hunter, how tall are you?”—which I thought was a *very* peculiar question. I said, “Five-three and a half, why?” He said, “No, that’s fine, thank you very much,” and he hung up [Laughs]! Later, I heard from my agent that the role was mine. Well, of course, I hadn’t realized that all the apes had to be short and all the astronauts over six feet, and they wanted to make sure I wasn’t going to be too tall!

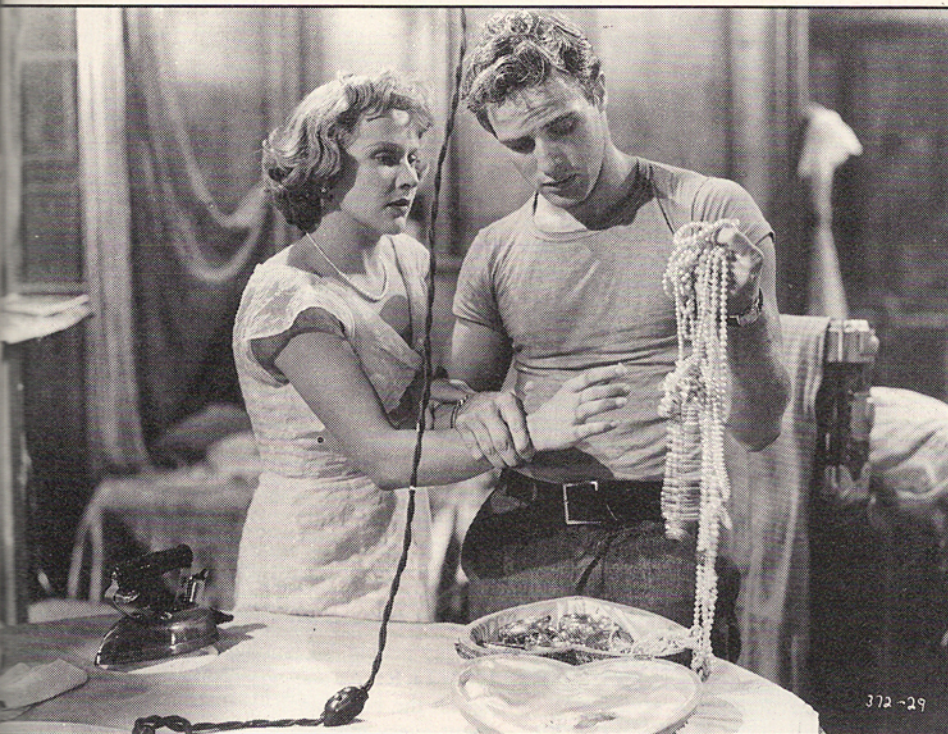
Then came the shocker. The first call was to go out for a fitting, and all I could think of was costumes, right? *Wrong*! First, they stuck me into a death mask or a life mask or whatever the hell it is, which was quite different from most of them. Usually, you had straws in your nostrils, but we had a block of wood between our teeth. We had to breathe through our mouths because

everything else was covered—you’ll notice in the film and in photographs that the lips of the apes never come together, because that was the only way we could breathe. The noses above were purely aesthetic, they had nothing to do with reality. Then, [makeup man] John Chambers showed me some photographs of some of the testing they had been doing, and what it would look like eventually. I thought to myself, “Oh, boy, what am I getting into??” But I came back again, and the next session was to do full testing with the appliances. The first time it took four-and-a-half hours just to get the face on.

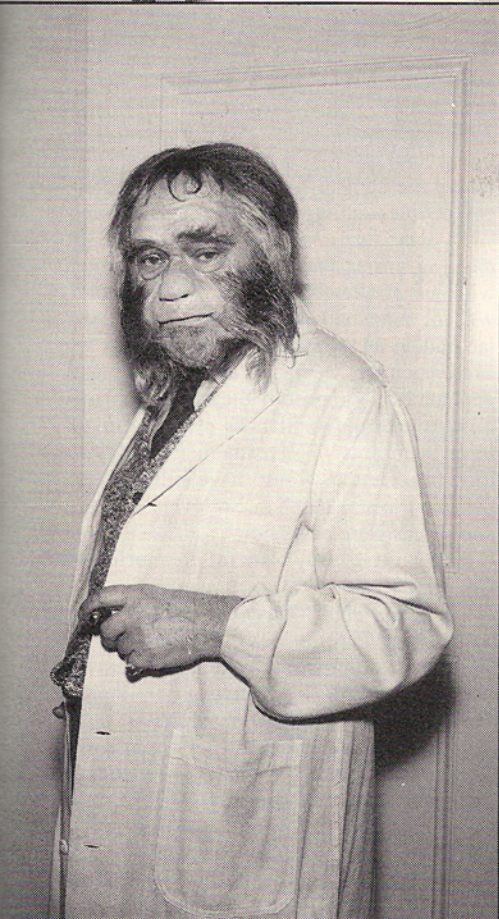
**STARLOG:** Did it take that long every day you worked?

**HUNTER:** During the filming, they brought it down to three, three-and-a-half, but that initial time took four-and-a-half. Roddy McDowall and I were there and they found out our voices weren’t coming through properly, so we were sent off to a sound studio and we worked on that until





**Edward G. Robinson tested under makeup as Dr. Zaius but turned down the role on his doctor's orders.**



we finally figured out just where to place the voice so it wouldn't be nasal and fuzzy. Anyway, a short time later, I came back here to New York and I went to my doctor right away, and I said, "I need some help for this one, because this is going to be terrible. I need some kind of a tranquilizer for the makeup period, and then I have to be sharp as a *tack* once we start working." He

gave me valium, and that really was the *only* way I could get through it.

**STARLOG:** Did other ape actors have that problem?

**HUNTER:** It was just insane, for all of us. Psychological problems for everybody—*everybody*, without exception. We went through hell. I remember on the third one, *Escape from the Planet of the Apes*, Roddy and I were hugging dear Sal Mineo like crazy. Fortunately, his character got killed right off so he wasn't in it all that long, but we would hug him 'cause [*shaking violently*] he was like *this*! Just crazy, the whole time! Roddy and I both kept saying to the other apes, "Everything's fine, don't worry about it, you'll get used to it"—*nobody* got used to it, but we kept trying to reassure 'em.

**STARLOG:** Who was your day-to-day makeup artist?

**HUNTER:** We each had our own one, and mine was Leo Lotito. After about three weeks, I thought to myself, "Oh, come on, I don't need the valium anymore," so one day, I didn't take it before I sat in the makeup chair. And when we got to the set, Leo said, "You bloody well better take that pill from now on, or you get somebody else to do your makeup!" He practically had to hold me in the chair that morning, and he was a wreck!

**STARLOG:** How uncomfortable were you in the makeup, in the heat?

**HUNTER:** That was odd. In the heat, we damn near died, and in the cold, we nearly froze to death. No insulation.

**STARLOG:** Did you really faint a number of times because of the makeup?

**HUNTER:** No, that was publicity. They

**Reprising her Broadway role as Stella on screen, with Marlon Brando as Stanley, earned Hunter an Oscar.**

had fans for us all over the place and they did their damndest to help us all survive, but it was very difficult. We had to use straws for drinking, there was no other way, and for eating, they brought in makeup tables and mirrors for everybody. [Producer] Art Jacobs provided us with lunch every day because we had to look into a mirror to eat, in order not to mess up the appliance. If you ruined it in any way, that was hours out of the shooting schedule to replace it! My mouth was a good inch or more behind the mouth of the makeup appliance.

**STARLOG:** And how long to take the makeup off at night?

**HUNTER:** Four hours to get it on in the morning and an hour-and-a-half to take it off at night. Nobody said lightly, "You're through for the day," they made damn *sure* you were through! [*Laughs.*]

**STARLOG:** But you came back sequel after sequel.

**HUNTER:** The second one [*Beneath the Planet of the Apes*] they had to talk me into—I mean, they *really* had to talk me into. They said, "Look, it's only 10 days' work and it's continuity. *Please!*" Roddy didn't do the second one because the timing was bad for him—he was making a film in England and couldn't—so somebody else [David Watson] took over for him. But I said all right, and I came back. And on the third film, the story was good enough for me to *want* to come back, even though I still had my reservations about the makeup! And I was very glad I got killed on the third one! Roddy went on and did the last two playing his own son, but for me, three was enough, thanks a lot.

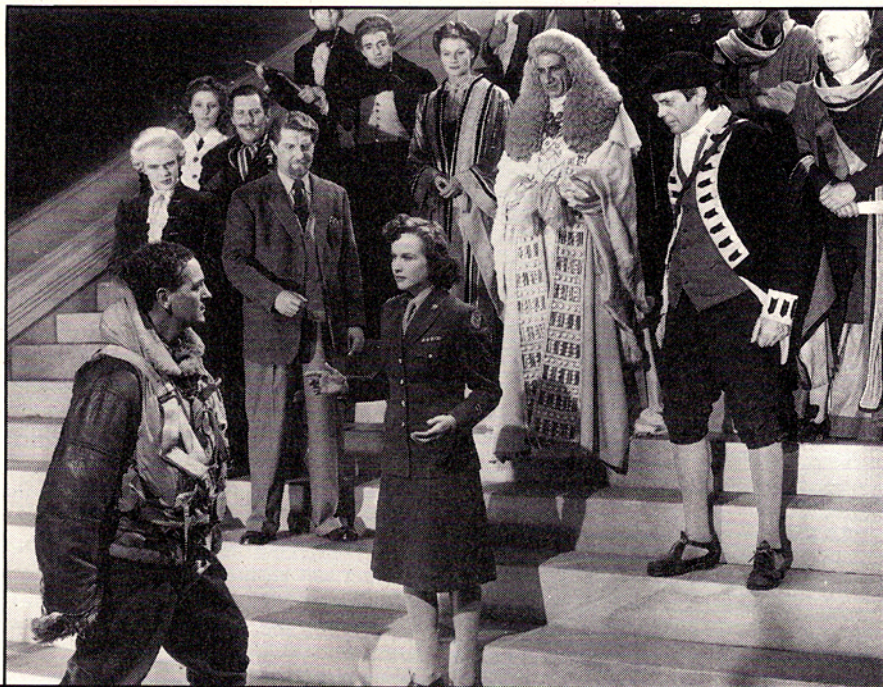
**STARLOG:** Did you get a chance to rest at all during the day?

**HUNTER:** Yes, but that was dangerous, too. You had to lie on your back, absolutely flat, and one time, I did fall asleep and I had the nightmare of my life. "It's happened," I said to myself. "I have *become* one!" I couldn't see down below, but I was sure that my legs and everything had become an ape's! I told myself, "No more sleeping! None of *that* foolishness!" [*Laughs.*] I gave up eating, too. I didn't like looking at it anymore.

**STARLOG:** Was there any discussion about how you would move and act in playing an ape?

**HUNTER:** No, but Roddy and I both did our own research, he in the LA Zoo and me at the Bronx Zoo. I found a chimpanzee up at the zoo who was the only chimp up there—they had orangutans and gorillas, but only the one chimp. Which was unfortunate, because he saw me watching him and it got him very angry! I kept trying to hide, I would get behind groups of people that came into the ape building, but he would spot me and turn his back! [*Laughs.*] I really felt badly, and, be-





**A Matter of Life and Death** emerged as America's *Stairway to Heaven* because "nobody in the U.S. will go to a movie with 'death' in the title."

**Zira (Hunter) and Cornelius (McDowall) are stopped by the ape militia while aiding the humans.**

All Planet of the Apes Photos: Copyright 1968 20th Century Fox

lieve me, I understood *exactly* how he felt while we were shooting. We felt like *we* were in a zoo! We finally got Fox to stop bringing around visitors, because they would come up and poke our faces with their fingers. I couldn't believe it!

Roddy and I got together before we started shooting and exchanged our observations, and we munched around and figured out the best way to move and all of that. We were basing it on what we had seen real chimps do, but we also knew that we were playing *evolved* chimpanzees, which made it kind of crazy! We brought all of our thoughts to the director, Frank Schaffner, and he said, "Great, it's up to you, you guys figure it out." So, we taught

everybody else what to do. The one thing that Frank did tell us, something he found out after a few days of dailies, was that we had to keep those appliances moving. He said, "The minute you hold absolutely still, it looks like a mask." So, that's why Roddy and I ended up twitching our noses a lot [Laughs], to keep them moving!

**STARLOG:** If audiences had found *Planet of the Apes* funny, it would have been the film embarrassment of all time.

**HUNTER:** John Chambers said, "We're either gonna be real or it's gonna be Mickey Mouse. And we won't know until it gets on the screen."

**STARLOG:** Did Rod Serling ever show up on the set?

**HUNTER:** Rod came by once, yes, and I even remember the scene—it was the courtroom scene. Of course, it wasn't his script anymore; he had done the original script, and they they reworked it into what we ended up with. I knew Rod from *Requiem For a Heavyweight* and from other TV things I had done with him. I liked him.

**STARLOG:** What role was Edward G. Robinson supposed to play in *Planet*?

**HUNTER:** Dr. Zaius, the role Maurice Evans ended up playing. Robinson tested and then told his doctor what he had to do, and the doctor told him not to do it, that it would be very bad for his heart. But he would have been right for the role. There were others who were asked to be in *Planet of the Apes*, and they got a load of the makeup and said no—I think Mickey Rooney was one. I think all the short people in Hollywood were approached [Laughs]!

**STARLOG:** What kind of an army of makeup people did you have on that film?

**HUNTER:** At one point, when we were out on the Fox Ranch, I think we had just about every makeup artist in Hollywood—there were something like 65 of them working for a few days. If the camera was far enough away, actors could wear overhead masks, but if it got at all close, you could see the difference [snap of the fingers] like that. There was one section where the camera had to see many different people—chimps, oranges, gorillas and such—and an incredible number of makeup artists had to come in. But even with just the few of us, our regular group, we not only had makeup trailers but the lab had an awful lot of people working, because each day we had to have a new set of appliances. I suppose if they had used acetone to take the appliances off, they might have been able to save them from day to day, but acetone would have killed *us* so they had to use alcohol. So, every day the appliances were new.

**STARLOG:** Any special memories of Charlton Heston?

**HUNTER:** Chuck was very dear—Roddy called him Charlie Hero. I remember we were up at Point Dume, which is where we shot the ending—the Statue of Liberty, the caves, all that stuff. We were out there quite a while, a good week or more; the first day we met at Fox, we were made up and then driven all the way out to Dume (over an hour driving). Then, that night, we had to be driven all the way back to Fox and have the makeup taken off. That first day was just insane. Chuck was the one who said, "Look, you've got to do something for Roddy, Maurice and Kim," and so, they got us a helicopter and took us back and forth that way from then on. That cut the time down considerably.

**STARLOG:** Linda Harrison? Maurice Evans?

**HUNTER:** Linda Harrison later married Richard Zanuck, she was his first wife. She

(continued on page 44)



## Flash

(continued from page 40)

any doubt in people's minds that our Flash was capable of kicking ass."

And that, recalls De Meo, turned out to be of major consideration in finding the actor to play this superhero.

"We found many people who wanted to do it, but when we showed them a picture of the suit, most didn't have the confidence to even put it on because they felt they would look silly. In John's case, we got real lucky in that not only was he physically the type of person we were looking for, but he was also real enthusiastic about the role."

De Meo, in talking about the suit, explains that as tempting as it was, they decided to skip the old comic book concept of having the Flash costume unfold out of Barry Allen's ring.

"It would have been fun to do, but it would have stretched the sense of reality we're trying to achieve. We feel his carrying the suit folded up in an aluminum briefcase will serve our purpose."

De Meo touches on the subject of the Flash's home base, Central City, and the fact that, while there are some similarities to *Batman's* Gotham City, "it won't be quite as extreme. We're not using many matte paintings and things like that. Our Central City has the look of a slightly altered reality. It's neon lit with a lot of art deco facades. There's a definite film noir look to what we're doing."

All things being equal, *The Flash* seems like a good idea, but it remains to be seen why the Flash should be given his own TV series as opposed to, say, such SF comic heroes as Tommy Tomorrow or J'Onn J'Onzz, the Martian Manhunter.

"Doing the Flash is a good idea at this point in time," says De Meo, "because we have the technology to present the character the way he is presented in the comics. We can show the blurring speed images. We can also show another side of Barry Allen besides his crime fighting, that his normal life happens to include cleaning his apartment in a matter of seconds or running to New Jersey in a couple of minutes. This is something a '90s audience can see and get involved in."

Once again, the question is broached about *The Flash's* realistic chances in a superstar Thursday night battle.

Bilson takes his shot after betting that *The Flash* will ultimately wind up with an 8:30 start time.

"First off, I think *The Simpsons* are going to knock off *Cosby*," he remarks. "But after *The Simpsons*, if you've got the choice of watching that Fox show about three fat women living together [*Babes*], the second half of *Father Dowling Mysteries*, *A Different World* or the biggest, most exciting action show of the past 20 years, which one are you going to watch?"

"Certainly, it isn't going to be the second half of *Father Dowling*." ★

## Hunter

(continued from page 28)

was a contract player at Fox at the time, I believe, and Zanuck was very interested in her, so we saw a lot of him—he wasn't part of the picture, but he would hang around because of Linda. She was very pretty and very bright. And Maurice Evans [*Laughs*], I remember they had to keep taking his wig off all the time because he perspired so! They would take it off and [*fanning the top of her head*] try to cool his head down! Fortunately, as an orangutan, he had a little less makeup than the rest of us, but he survived absolutely marvelously. We were a little worried because of his age, but except for the heat, he had no problems.

**STARLOG:** Many actors would probably insist on a stand-in whenever they could on a picture like that.

**HUNTER:** The only time I insisted on it was when we were all on horses, waiting for the blowing-up of the cave. I'm not that good a rider—I'm not an expert at all!—and I was terribly afraid I wouldn't be able to control the horse if it were bugged by the explosion. I didn't think it made any sense for me to tackle that one, since we still had a few more scenes to do and they couldn't write me out. They got a guy to put on my makeup.

**STARLOG:** But that's you in the other riding scenes?

**HUNTER:** Yes, and it was tough. Our "ape feet" were much longer than our real feet, and they had "thumbs" jutting out to one side. So, to put your foot in a stirrup was really silly. You could put the whole foot through, including the thumb, and then you could never get your foot out; or your could put only the toes in, and then it was floppy. There was no control at all.

**STARLOG:** How long were you on *Planet of the Apes*?

**HUNTER:** About three months. *Beneath*, I was on longer than expected because the weather was cockeyed and most of my stuff was outdoors. *Escape* was then cut short, of course—budgets change when you're making sequels, don't they? That one only took a month or six weeks.

**STARLOG:** It posed a few heavy questions, but *Escape* was the most light-hearted and charming of the *Apes* pictures.

**HUNTER:** I liked that one. I mean, it wasn't any easier in terms of the makeup—in fact, it was very peculiar, because Roddy and I were the only chimps. Although the atmosphere on the set was very friendly and fun, Roddy and I both felt "out of it." John Randolph, an old, old friend of mine, was in it, and I grabbed him and asked, "Am I being paranoid or something?" He said, "The problem, Kim, is that I know in my head that underneath all that makeup, it's you, but I can't keep that in my mind all the time!" For some reason, the [human] actors tended to keep us at arm's-length on that one because they couldn't quite ignore the barrier of

the difference!

**STARLOG:** Did you think *Beneath* and *Escape* were worthy sequels?

**HUNTER:** I didn't think *Beneath* was, particularly; *Escape* I do, that was interesting. Then, I saw the fourth one, *Conquest of the Planet of the Apes*, and I was *mezzo e mezzo* about it, so I never did see the fifth.

**STARLOG:** Would you have kept going with the series if you had been asked?

**HUNTER:** They asked me if I would do a guest shot on the TV series. And I said no, thank you. I was very glad I was killed off in the third!

**STARLOG:** You did a film called *Dark August*, about a witch, that got little or no release.

**HUNTER:** They *tried* to release it but couldn't—I heard that they released it in South America, and then I haven't the foggiest notion whatever happened to it. I don't think I ever saw it. It was about a guy who accidentally killed a child who ran out in front of his car. He was exonerated by the courts because of the accident's nature, but the child's father put a curse on him. And the curse was working, so he had to find a "good" witch who would take the curse off. I was the witch and we had a seance to get rid of the curse. Well, we got rid of the curse all right, but I got killed in the process! [*Laughs*.]

**STARLOG:** How about *The Kindred*, with Rod Steiger?

**HUNTER:** I know nothing about that, I've never seen it. I went out to LA for two days' shooting—I played a woman in a hospital bed—and left. Rod Steiger seemed to enjoy doing the picture, but it got such a bad review I wasn't eager to see it.

**STARLOG:** And your latest film is *Two Evil Eyes*, a two-in-one Poe thriller.

**HUNTER:** It's funny, but our director on that, Dario Argento, has a daughter who's living in this apartment building now—she just moved in a short while ago. The two directors, the *Two Evil Eyes*, are Argento and George Romero—Romero lives in Pittsburgh, but they brought Dario over from Italy and made the film in Pittsburgh. The segment I was in, along with Martin Balsam and Harvey Keitel, was "The Black Cat." Martin and I play next-door neighbors who have a feeling something odd is going on in the house.

**STARLOG:** Plans for the future?

**HUNTER:** Oh, I haven't the foggiest what they are. At this age, there aren't really that many roles, unless *Driving Miss Daisy* changes everything around [*Laughs*] and they start writing for us again. But right now, there aren't that many roles in films or TV in general, although there still are bloody good roles in theater every now and then. When it comes to films, sometimes I do them simply because I want to work—I think that's true with *Two Evil Eyes*, 'cause I certainly had very little to do in it. I'm not retired, if that's what you're asking—not on purpose, anyway. I'm just unemployed! [*Laughs*.] I take it day by day. ★