CASTLE of FRANKENSTEIN

2001: A SPACE ODYSSEY

Interview with Ray Bradbury
Man... hunted... caged... forced to mate by civilized apes!

This is Commander Taylor. Astronaut. He landed in a world where apes are the civilized rulers and man the beast.

This is Marcus. Head of security police. His specialty: violence and torture.

This is Nova. The wild human animal captured and selected for special mating purposes.

This is Dr. Zaius. Brilliant scientist. Only he has the power to save or destroy the animal called man.

20TH CENTURY-FOX
PRESENTS

CHARLTON HESTON

in an ARTHUR P. JACOBS
production

PLANET OF THE APES

RODDY McDOWALL
MAURICE EVANS
KIM HUNTER
JAMES WHITMORE
JAMES DALY
MORT HARRISON
LINDA

AS NOVA

PRODUCED BY
APAC PRODUCTIONS

ASSOCIATE PRODUCER
MORT ABRAHAMS
DIRECTED BY
FRANKLIN J. SCHAFER
SCREENPLAY BY
PIERRE BOULLE
PAMAVISION
MICHAEL WILSON
COLOR BY DELUXE

AND
ROD SERLING
JERRY GOLDSMITH

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1968 could have been a bad scene for Warner/7 Arts—they could have been swimming around in their tears. PLANET OF THE APES was originally slated for production at this studio under the direction of Blake Edwards (Pink Panther, The Party, etc.). Instead, 20th Century-Fox, quite successful with FANTASTIC VOYAGE and ONE MILLION YEARS B.C., has reaped the rewards of another science-fiction blockbuster!

Delays were evident due to the challenges of concept and makeup. Although the "apes" were highly intelligent, it seemed inappropriate for them to wear shirts and ties. Originally estimated at $12 million, APES completed for only $5.8 by the elimination of the construction of an elaborate simian city where apes had automobiles, dance halls and similar 1968 hang-ups.

The ape makeup had to be entirely believable with the actor's faces capable of conveying even the subtlest emotional reaction. John Chambers, one of the true makeup geniuses of our time, was given this difficult task, and as Motion Picture Herald said, "The makeup is remarkably effective in its realism and flexibility." The makeup consisted of foam rubber and a special paint that allows the pores of the skin to breathe. Originally taking six hours to apply, actors arriving at the studio each morning at 4:30 were quite
pleased when the process was shortened finally down to three-and-a-half hours. Appropriately, the opening credits of APES acknowledges Chambers for "Creative Makeup Design." Worn by as many as 60 actors and actresses at a time during the 59 day shooting schedule, the makeup was applied in sections (see CoF #12 for exclusive shots of Maurice "Dr. Zaius" Evans getting made up). 

A brow piece was designed to extend the lobes, a nose piece was used to increase the distance between the upper lip and the nose, and to make the nose look smaller and flatter. The distance between the lower lip and the receding chin was decreased by a chin piece. The lips contained teeth similar to gorilla teeth with the actors real ivories blacked out. Proper lighting was used so that even accidental appearance of the performers actual teeth would be impossible. Next came ears which had to be put on after facial makeup: A wig covered the natural hair and face hair was also applied after the ears went on. Then, brown contact lenses were given to actors with blue eyes. Right now, plans are in progress to use this makeup innovation in the medical field in plastic surgery to replace missing facial features and scarred tissue.

Meanwhile, the makeup posed quite a few problems for the actors, especially when they got hungry and thirsty, which happened with expected increased frequency considering the conditions—especially getting hot. Since it was extremely difficult to eat while in costume, special straws had to be used to swallow milk, beef, coffee and other beverages. In the film, the problem of what the apes ate was eliminated by excluding dining scenes. With most of the action being filmed at the 20th Century ranch, Malibu, and Page, Arizona, where the thermometer soared to 104 degrees, it was truly an endurance test.

The most difficult filming problem was the sinking of Charlton Heston's ship in 500 feet of water. The spaceship wreck was staged at Lake Powell on the Colorado River in Utah near the Glen Canyon Dam, a top government security area, and the first time a film company was ever allowed in this region. Overhead shots of the spaceship were taken from a helicopter.

Probably the easiest prop set-up, though it looked quite complex on the screen, was the creation of the ape village. It was constructed out of polyurethane foam fired from a
foam gun. Polyurethane is one of the latest and best prop and set-making devices, and has already put papier mache back in the Dark Ages; for one thing, it's a mixture that resembles bread dough, rising in a similar manner, and cooling solid within ten minutes with the tremendous advantage of being much stronger yet twenty times lighter than plastic. To outline the shape of the city, pencil-thin iron rods were used with heavy craft paper, in various contours and shapes, which were filled with foam.

Other aspects of production included:

A man-made pool with artificial plumbing in which the astronauts swam; seven-foot vegetation in which Heston is captured by the apes, created by a fast growing species of corn, raised in six weeks, to create this jungle grass effect. And in the early scenes, when the astronauts are wandering through the desert, a special cameraman was right behind them on a sand sled as they skidded down a steep bluff.

PLANET OF THE APES should be honored at the Academy Award presentations; and little wonder since Leon Shamroy, APES' director of photography (who has been cited as a "cameraman's cameraman"), already holds four Oscars for his previous work.

—Philip B. Moshkovitz—
LBJ didn't make another bird of George Hamilton who later cooled it in THE POWER.

(Continued from page 6)

neighbors are a coven of witches. She even suspects her obstetrician is in league with them and they are casting their designs upon her baby-to-be for their own diabolical purposes. A ghastly suicide, sudden blindness, and a paralytic coma lead up to a startling climax. This is Castle's most expensive film and gives the following reason for the increase in budget. "There's no longer any room for programmers (cheapies) in today's market. They're making them for television all the time. It's a new ballgame and a new business with exciting techniques and untired subjects to be filmed. If I got a property that demanded a low budget I wouldn't hesitate to make it at that price." Castle is not directing as he does not have the time. He plans to continue using promotional gimmickry, but now it has become sophisticated, such as having Mia Farrow's hair cut. On the best-seller list for over three months, Levin is writing a sequel to ROSEMARY. Castle's next film for Paramount will be RIOT, a prison picture.

M-G-M, distributors of 2001: A SPACE ODYSSEY will continue to dominate the fantasy field with BUCK ROGERS IN THE 25TH CENTURY. Filmed in 70mm for reserved seat presentation, Rogers will become an explosive, witty, Super-hero-type. A television series is also planned.

George Pal is producing six films for M-G-M, YOUNG RIP--written by Philip Wylie; CHILDOODS END, based on novel by Arthur C. Clarke (author of ODYSSEY); THE DISAPPEARANCE, one of the sexes vanishes; H2O, when man claims untold wealth from the ocean's bottom; LIFE OF DR. ADOLF LORENZ, about the Austrian physician who created bloodless orthopaedic surgery (Lorenz suffered from ulceration of the hands due to the newly discovered antisepsics of the time); LOGAN'S RUN, based on the novel by William Nolan and George Johnson, concerns a society in which all persons who reach twenty-one are automatically sentenced to death. Richard Malbaum, who scripted four James Bond films, will write the screenplay.

MOST DANGEROUS GAME ALIVE (M-G-M) has been postponed indefinitely. "Informed sources have disclosed that the title and first three minutes of the MARTIAN CHRONICLES are sitting on M-G-M's shelf...."

Warner Brothers--7 Arts will surely capitalize on Rod Steiger's Academy Award. He stars with his wife Claire Bloom in Ray Bradbury's ILLUSTRATED MAN. Make-up man, Gordon Beau, considers this his most challenging assignment and the longest makeup job in motion picture history. Eight makeup men worked on Steiger for ten hours. Beau's creativity was seen in House Of Wax, Alice In Wonderland (Paramount, 1932) and Hunchback of Notre Dame with Charles Laughton. She took five hours to complete. Director Jack Smight worked on a few Twilight Zone episodes plus such major films as Harper and NO WAY TO TREAT A LADY.

The genius of Ray Harryhausen will be seen in Warner's LOST VALLEY (Valley Time Forgot) with James Franciscus and Richard Carlson, last seen in THE POWER. A touring wild west show wanders into a mysterious valley where prehistoric monsters roam. ... THX1138 4EB is based on a short film honored by the National Student Film Festival. It centers around a computer controlled subterranean world from which four men attempt to escape and reach the natural surface of the earth.

20th-Century Fox is going "apa" over the fantastic success of PLANET OF THE APES. It has become the biggest drive-in picture in 20th's history, and summer hasn't arrived yet. A sequel to APES is being planned with the original author, Pierre Boulle, writing the story. But it is difficult to be optimistic about sequels. Other Fox films include: CHOICE CUTS, a black comedy written by Boule and produced by Arthur Jacobs (producer of APES and DR. Doolittle); DEVIL'S BRIDE (Devil Rides Out) with Christopher Lee; THE MAGUS (God Game) stars Michael Caine, Anthony Quinn, and Candice Bergen and is based on the novel by John Fowler (Collector).

United Artists has three large-scale films planned. CHITTY CHITTY BANG BANG with Dick Van Dyke will be a reserved seat musical fantasy about a car that transforms into a flying machine and a sea-going hovercraft. Other ingenious contraptions include a weird hair-cutting device, an automatic chair-driven breakfast gadget, and an inefficient washing-up machine (hope it won't be just a screen version of TV's MY BROTHER THE MOTHER--or is it the other way around?)... A QUIET PLACE IN THE COUNTRY is described as a tale of ghosts and horror with Vanessa Redgrave and Franco Nero, the stars of CAMELOT... THE MAN WHO COULD WORK MIRACLES is another musical fantasy about a draper's clerk who suddenly gains super-human power, but can't control the human heart. Based on an H. G. Wells short story which was originally filmed in 1935 with Roland Young and Ralph Richardson, Robert Stevenson of Mary Poppins fame will direct. ... Columbia will film MISTRESS MASHAM'S HOUSE which is based on the premise that Swift's Gulliver's Travels was a true story. That a number of Lilliputians were brought back to England and a colony of their descendants is established today in an abandoned stately house. It will be directed by Joshua Logan (Cameo) and produced by Carl Forman (Born Free). ... Other Columbia projects include THE RICHEST CORPSE IN SHOW BUSINESS (Amicus) and THE SOUTHERN STAR, a Jules Verne novel. ... FRENZY (Universal) marks Alfred Hitchcock's return to the PSYCHO-type murder mystery. ... Universal will also distribute Toho's KING KONG ESCAPES.
poor dubbing... BEWITCHED is Japan's favorite show... Some s-f authors will appear as themselves in cameo roles for STAR TREK... Unidentified's best-selling one is "COLLECTOR, CRACK IN THE WORLD, DR. STRANGELOVE, INCREDIBLES, and FAHRENHEIT 451 have been sold to TV... AIP is also selling DEMON PLANET, MANEATER OF HYDRA, and MARS NEEDS WOMEN to tv before theatrical release... NBC offered MET 54 million for showing WIZARD OF OZ whose original cost was only $1 million... Judy Garland, Bert Lahr, and Ray Bolger have never been fatter in these rebroadcasts. Bolger doesn't seem to be disturbed about this as he schnubbed $30,000 to do a cereal commercial in the scarecrow costume. He still receives fan mail from children... Dan Curtis, producer of the television version of DR. JEKYLL AND MR. HYDE, and the horror soap opera, DARK SHADOWS, will produce video versions of FRANKENSTEIN and DRACULA.

THEATER

There have recently been a few Broadway disasters bordering on the fantasy field. DR. COOKS (Garden) with Burt Lancaster and Keir Dullea (Space Odyssey) was the first play of the 1967 Broadway season. This melodrama about a Vermont Doctor who has the power of his patient's future was a Levin (ROSE, MARY'S BABY). The Associated Press thought it was "in need of first aid." The play closed immediately after it opened. Paramount bought the film rights before its New York opening and Levin commenced the entire $75,000 purchase price. The backers of the play could only share in the film proceeds if the required twenty-one performances were completed. Alive, based on the novel "Buried Alive" was more fortunate, closing after thirty-two shows. Starring Vincent Price, who tried to vocalize, it involved a case of mistaken identity between a painter and his dead servant. The title was changed to Darling Of The Day in New York. Financed at $700,000, it is considered one of the biggest flops in Broadway history. It is unlikely that it will be filmed, as the motion picture was previously made called Holy Matrimony. WE HAVE ALWAYS LIVED IN THE CASTLE, the Shirley Jackson novel, cost producer David Merrick $50,000 after only nine performances. It will be filmed.

AWARDS, KUDOS, PANS

Buster Crabbe and Johnny Weissmuller have been appointed to the swimming hall of fame. Crabbe has been honored with a postage stamp. The California Institute of Arts is planning a tribute with a bronze medal... HOW THE GRUNCH STOLE CHRISTMAS, narrated by Boris Karloff, has been released as a cast of thousands and received a Grammy Award... Fritz Lang was awarded the Commander Cross Order of Merit by the Federal Republic of Germany. Awards with no Karloff included DR. DOOLITTLE for the Best Song and Best Special Effects (L. B. Abbott)... The Academy presented the Irving Thalberg Memorial Award to Alfred Hitchcock. The Foreign Press Associations Golden Globe award went to Richard Attenborough for Best Supporting Actor in DR. DOOLITTLE. The Motion Picture Sound Editors presented Golden Reel Trophies to DR. DOOLITTLE and STAR TREK... The Writer's Guild awarded Harlan Ellison's The City On The Edge Of Forever (STAR TREK) as the best written dramatic episod in a tv series. The Guild also nominated Boris Sobelman's Return Of The Archons (STAR TREK) from a story by Gene Roddenberry. The 25th World Science Fiction Convention nominated FAHRENHEIT 451, FANTASTIC VOYAGE, and three STAR TREK episodes (Carbonite Maneuver, Manakerie, and Naked Time). Manakerie won the Hugo... Cleveland Amory, TV Guide critic, admitted his tv reviews are written after viewing three episodes. On this basis STAR TREK was panned; however, a second review gave a favorable opinion... The Count Dracula Society presented its annual Ann Radcliffe Life Award to Curtis Harrington for GAMES, a real shocker. The CDS also publishes an offset Quarterly (50C) edited by Gordon R. Guy, 22 Canterbury St., East Herford, Conn. 06116. Gordon's fanzine, The Grusome Genre (30C) is also available... Hammer Films earned one the Queen's 1968 Awards to Industry... A films merit is determined by boxoffice receipts. Financially and artistically, PLANET OF THE APES is a smash hit. Renata Adler of the New York Times didn't think so, "PLANET OF THE APES drifts all over the place: science fiction, serious moral fable, mock Hollywood epic, camp extravaganza. It is very boring at every single level, but if you keep adjusting your plane of attention and shutting it off occasionally, it can be better than standing in line in the cold for some better film—or staring at the wall, having insomnia, or risking an argument at home. The first few seconds of the movie show a spaceship so unconvinving and a cast of characters so dull and false that, at the level of science fiction, APES are going to be inferior to any single weekly episode of STAR TREK." After she really got nasty, it might be wise to cancel your subscription to the Times and suggest we award Miss Adler, for panning APES, a bronze bedpan... Raves were written by the New Yorker. "It has the primitive force of KING KONG." The New York Post said, "Science fiction with a real stinger in its tail." Newsday review included "Remarkable, original, forceful, memorable and unique. Charlton Heston gives one of the best performances of his career."
PSYCHO-CIRCUS (65 min.—Amalg-AIP—1966). Incredible as it sounds, the day this British thriller was taredescreened it appeared on prime-time TV in England, under its original title Circus of Fear. What’s more, AIP’s theatrical version is in black and white, while pic was shot in widescreen Eastmancolor. Final stupidity is AIP has butchered the film and drastically cut it. Fortunately unprependibility! In original from Edgar Wallace-style mystery about sinister circus has several nice touches, interesting though familiar script which manages to sustain itself in the jumble and maybe AIP will take a little more pride in their pictures. Christopher Lee, Suzy Kendall, Leo Genn, Heliz Dnache, Dr. John Moxey.

YOUR MOTHER’S HOUSE (104 min.—MGm—1967). Jack Clayton’s bizarre and beautiful followup to The Innocents, based on Julian Gock’s macabre novel about British children who try to hide their mother’s death and avoid being sent to an orphanage. Very odd story with direction veering from brilliant to misjudged. Not completely successful but Clayton’s second best is still first calibre. Excellent performances, score, photography. Dirk Bogarode, Pamela Franklin, Yoother Joyce, Mark Lester. Technicolor.

PENTHOUSE, THE (90 min.—Par—1967). Unfaithful husband and his mistress are terrorized by phantoms in an apartment above an orphanage. Good acting, well directed, but story is over-long and over-abundant. Pretentious pseudo-Hunter-sensation-ism, and absolutely contemptible. Suzy Kendall, Terence Morgan, Norman Rodway, Maryline Beswick, Dr. Peter Collinson. Eastmancolor.


PLANET OF THE APES (112 min.—20th Fox—1968). Slightly over-rated but quite entertaing SF from Pierre Boulle’s satire. Astronauts land on unknown planet in the far future inhabited by apes who have progressed to ‘human’ level. Obvious social comment still amuses despite basic familiarity of entire concept. Sometimes very arty but often very effective. John Chamber, Ben Nye, Dan Striepes, are captivating and the performers make the most of them. Charlton Heston, Roddy McDowall, Kim Hunter, Wandrus, John Agar. Dir. Franklin Schaffner. Panavision, Deluxe color.

CONQUEROR WORM (86 min.—AIP—1968). Stylish and fairly incisive Edgar Allen Poe off-shoaling deal in pseudo-horror situation and mangling of suppted witches when Cromwell was deposing King of England. Sub-Dreyer treatment of subject with effective location photography & music. Surprisingly good on all counts, occasionally transcending its B origins to resemble major budget film. Vincent Price, Ian Ogilvy, Hilary Dwyer, Patrick Wymar, Dr. Michael Reeves with additional ghastly glee by Deke Hejord. Perfect Color.

VENGEANCE OF SHE (101 min.—20th Fox—1967). Sequel to She is at least shorter if not better than its predecessor. Large breastsed girl is driven to Last City of Kuma. Trace like direction. John Richardson (who almost manages to stay aloof), Olinka Berova, Edward Dudd. Dir. Cliff Owen. Technicolor.

WILD IN THE STREETS (97 min.—AIP—1968). As the biggest budgeted AIP film to date, the picture emerges as slightly more than AIP’s Privilege. Learning that 52% of U.S. is under 25, a rock star starts a campaign to lower the voting age to 14. With the nation’s youth behind him he forces the government to his demand, gets himself elected President, and sends all those over 35 to concentration camps. Occasionally funny, at times frightening, film suffers from shallow script and characters. Based on an Esquire Magazine story, its excellent when it sticks to parody and Richard Moroa’s fine camera partially cover exploitation core. Probably the closest thing yet to a filmed issue of Mad magazine. Christopher Jones, Shelley Winters, Hall Holbrook, Millie Perkins, come the ubiquitous linings of Paul Frees, Dr. Barry Shear. Perfect Color.

BLAST OFF (92 min.—AIP—1967). Also released as Those Fantastic Flying Fools. Higher budget, bigger scale British SF spoof based on H.G. Wells. Simon Jarrett, a winner, instead of only comedy item with a few good spots. Extensive punning from original length is no help. Burt Ives, Daalich Lavi, Terry Thomas, Lionel Jeffries, Helinone Gingold. Panavision, Technicolor, Dr. Dan Sharp.


DIMENSION FIVE (91 min.—United Pic—1966). Flat grade B spy thriller with SF gimmick by which secret agent is lifted backward and forward in time. Fairly serviceable idea defeated by pedestrian direction. TV-style production Skip it. Jeffrey Hunter, France Nuyen, Harold Sakata. Technicolor. Dir. Franke Adrea.


FRANKENSTEIN CREATED WOMAN (86 min.—Hammer/Fox—1967). The Baron imubes rena- vated, beautiful body of servant girl with soul of executed assistant, which egalbans on appearence spectral tradition. Nice acting, script, direction, until mid-way when film becomes so chopped up it makes no sense. A shame, because this looks as if it might have been Hammer’s better outings. Peter Cushing, Susan Denaker, Thorley Walters. Technicolor. Dir. Terence Fisher.

FEARLESS VAMPIRE KILLERS, THE (91 min.—MGm—1967). Roman Polanski’s satire of vampire pic was almost a full-length producer Martin Ronsohoh, who seems to be wagging a one-man war against filmmaking, that Polanski wanted his name removed. Addled old professor Jack MacGowan and assistant Polanski set out to destroy Central European vampire Ferdy Mayne and family. Re-cut, re-dubbed, and re-written, film still packs some inspired butchery, plus excellent sets and photography. A few scenes are so striking it seems the picture might have been as good if it played straight. Cinemascope, Technicolor.

HOUR OF THE WOLF (90 min.—Lopert—1967). Bergman’s latest about the ‘hour of the wolf, when the hour of the wolf is most real.’ This strange and powerful film certainly belongs to that time. A woman achieves such rapport with the man she is living that she interprets the world through his mind. A return to the setting of Through A Glass Darkly and theme of guilt yields a Philisophian and genius. Liv Ullman, Max Von Sydow, Dir. Ingmar Bergman.

SHATTERED ROOM, THE (95 min.—7 Arts/WB—1966). Strange doings as a young couple inherits an old millhouse on a remote island. Something is lurking in the attic—what? Ultimately, that revelation becomes the weakest aspect of this striking British horror film set in New England, and adapted from H. P. Lovecrafts August Derleth novel. Original inventive direction by newcomer David Greene, and superb color photography make this worthwhile. Gig Young, Carol Lynley, Oliver Reed, Flora Robson. Technicolor.

MILLION EYES OF SU-MURU, THE (95 min.—AIP—1966). Pro-ces fantacy adventure from Sax Rohmer, made bearable by odd dialogue by Kevin Kavanagh (de- scribed by Truffaut as ‘the most intellectual member of the Fahrenheit 451 crew’). Based on subtle references to old jokes and comedy routines. Otherwise, a treasure-trove of cliche mistakes. Filmed in Hong Kong. George Nader, Shirley Eaton, Wilfrid Hyde-White, Frankie Avalon, Dr. Lindsay Shontes. Technicolor, Techniscope.


KNIVES OF THE AVENGER (86 min.—World Enter.—1965). Memorably, the Viking film is one of Bava’s most satisfying works, and probably best of its genre. Shale-like in quality and story; film has elements of mists- ticism as woman waits for her Viking hus- band to return from the sea. Sensusive use of color, rousing heroics, and genuine human quality that transcends the hollow dubbing. Cameron Mitchell, Luciana Palottino, Fausto Torri, Dr. Mario Bava. Technicolor, Techniscope.


A CURIOUS-YELLOW (124 min.—Grove—1967). This is the first of two similar films by Swedish director Vilgot Sjoman and is currently being shown in the USA. A great pity for this era of massive and personal vio- lence, it is the first film we’ve seen to honest- ly explore violence and its context in the individual and society. Godard-like, but with more humanly personal audience-director relationship; occasionally slow going but generally engrossing. Documentary, fictional and fantasy footage woven into Brechtian film. A nice touch. Paris Film Festival would really become vastly service- able if more things like this could be seen at their annual screenings which, at times, seem more like Peacock Alley publicity blowouts. Lea to be made grade A rated.