

CINEFANTASTIQUE
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\$1 **Special Planet** of the **Apes** Issue

SENSE OF WONDER

Welcome to the sixth issue of CINEFANTASTIQUE, the magazine with a "sense of wonder," devoted to the study of horror, fantasy and science fiction films. Although it is long since overwith, the affair that is on most filmgoers' minds at this time of year is the Academy Awards Annual Oscar presentation. Cinefantastique was honpresentation. Cinefantastique was hon-ored with an almost unprecedented number of nominations in some very important award categories including the following nominees: BEDKNOBS AND BROOMSTICKS received five nominations, the largest number of nominations for any one fantasy film, including categories for Art Direction, Costume Design, Original Song Score, Song ("The Age of Not Believing"), and Special Visual Effects; Stanley Ku-brick's monumental A CLOCKWORK ORANGE received four nominations in the most important categories, Best Picture, Director, Adapted Screen-play, and Film Editing; Robert Wise' excellent THE ANDROMEDA STRAIN was nominated for its Art Direction and Film Editing; and the following films received one nomination each, DIAMONDS ARE FOREVER for Sound, WHEN DINOSAURS RULED THE EARTH For Special Visual Effects, WILLY WONKA & THE CHOCOLATE FAC-TORY for Original Song Score and WHAT'S THE MATTER WITH HELEN for Costume Design. While the nominations may have been unprecedented in number, the actual awards were pre-cedented indeed, in that they followed the standards of commercialism and popularity as we have come to expect, rather than the standards of artistic achievement they are intended to re-flect. Of the above nominations only BEDKNOBS AND BROOMSTICKS ceived an award for Special Visual Effects, a disappointment in itself in that it beat out Jim Danforth's excellent animation effects for WHEN DINOSAURS RULED THE EARTH. Danforth lost out in 1964, when nominated for the effects for George Pal's SEVEN FACES OF DR. LAO, to another Disney feature, MARY POPPINS. An award to Danforth this year would have given some greatly needed prestige and recognition to animation films which could have encouraged more and better uses of animation effects. The major disappointment was the poor showing of Kubrick's A CLOCKWORK ORANGE, an achievement that ranks with his 2001: A SPACE ODYSSEY and which, like that earlier film, was probably not underearlier 11tm, was probably not under-stood by the Academy. Despite the poor showing of cinefantastique in this year's awards presentation, the show itself was one of the best staged and most entertaining Oscarcasts ever. A few bright spots included the imaginatively choreographed presentation of

Scenes from APJAC Productions' fourth entry in their Planet of the Apes series CONQUEST OF THE PLANET OF THE APES, now in release from 20th Century Fox. At right. 1: Caesar (Roddy McDowall) is about to be electrocuted in a tense moment. 2: A steady flow of traffic inside the Ape Management training center. 3: Rampaging apes are held in check by flame-thrower. 4: The climax of bloody rioting in Century City as the Apes gather around a pile of murdered guards. At left: Natalie Trundy, wife of producer Arthur P. Jacobs, appears as chimpanzee, Lisa. For more photographs see page 32.









award-winning Best Song "Shaft" by Isaac Hayes, the award for Best Documentary to Walon Green's stfnal THE HELLSTROM CHRONICLE, and the final presentation of an honorary award to Charles Chaplin which included an excellent collection of film clips representative of works throughout his entire career. Chaplin belongs in a genre all to himself, but we can lay claim to his work as cinefantastique this year, if only for consolation.

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This issue features a special section devoted to the Planet of the Apes series consisting of interviews with those creative artists primarily involved in the development and success of the series. Dale Winogura did most of the legwork at 20th Century Fox in Hollywood, tracking down the various participants from leads and introductions provided by Jack Hirshberg, head of publicity for Arthur P. Jacobs APJAC Productions, as well as researching into their backgrounds and contributions to the series. Our foreign correspondents pitched in to interview some of the more far-flung participants, Chris Knight and Peter Nicholson interviewing scriptwriter Paul Dehn in London, England, and Jean-Claude Morlot interviewing the author of the original novel, Pierre Boulle, in Paris, France. Jack Hirshberg and producer Arthur P. Jacobs are to be thanked for their enthusiasm and cooperation on the project and for letting us tag along with the production of the new feature in the series, CONQUEST OF THE PLANET OF THE APES, current-

ly in release.

The idea for the feature originally came about due to the exceptionally high calibre of the third film of the of the APES. It seemed that the sequels were not receiving the treatment and recognition they deserved, not to mention that the original film, while critically well received, had been lost in the wake of the acclaim over 2001: A SPACE ODYSSEY. Every film series of a fantasy nature up until the series of Planet of the Apes films has existed on a simple repetitive plane, continualby reusing the framework of the original film. The sequels to PLANET OF THE APES have extended and further explored the concepts of the original film, rather than merely repeating its formula, and therefore do not deserve their a priori dismissal as being purely commercial ventures with nothing to offer. This controversy over the worth of sequels crops up often in the interviews, and Maurice Evans expresses our views most succinctly when he says: "I know tradition says that there are great dangers in doing sequels, but I see no reason for it...there is every reason why a story should be expanded if the author has really got anything to say." We feel that scriptwriter Paul Dehn has had plenty to say, and has expressed himself eloquently, imaginatively and beautifully—we offer BENEATH THE PLANET OF THE APES, ESCAPE FROM THE PLANET OF THE APES and CONQUEST OF THE PLANET ET OF THE APES in evidence.

Also featured this issue are interviews with director Douglas Trumbull and star Bruce Dern, conducted by Kay Anderson and Shirley Meech, concerning their new science fiction film, SILENT RUNNING. Despite a tepid critical reception, the film is doing well financially and building strong appeal by word of mouth. Our British correspondents, Chris Knight and Peter Nicholson, cover the film scene in England by visiting the filming of DR. PHIBES RISES AGAIN and following up on the filming of DRACULA TODAY by talking with star Peter Cushing.

We will be back to our regular for-

We will be back to our regular format next issue with our comprehensive coverage of film news and reviews, and with a special retrospect on INVASION OF THE BODY SNATCHERS as well as an interview with its director, Don Siegal. I can't help thinking that somewhere in the universe there has to be something better than man...has to be. Taylor, Apes1

Pauline Kael, one of the toughest critics alive, startled everybody by proclaiming in "The New Yorker" that PLANET OF THE APES was "a very entertaining movie" as well as "one of the best science-fiction fantasies ever to come out of Hollywood." This set a pattern for a remarkable set of reviews, with Kael also commenting that it had "the ingenious kind of plotting that people love to talk about" and "the timing of each action or revelation is right on the button."

Even more surprising was Joseph Gelmis in "Newsday," who called it "remarkable, original, forceful, memorable, unique. A first-rate science-fiction adventure with serious moral, theological, and social implications." Even more an-alytical was David Watson in "Sight and Sound" magazine in England, with "Superior SF all the way, and a clever amalgam of lucid comedy and

But some critics were often tersely negative, with "Time" saying that "on the screen the story has been reduced from Swiftian satire to selfparody," and depracatingly favorable reviews like Judith Crist's, who said on the NBC "Today Show" that it was "good science fiction fun for 15-yearolds of all ages...It's kiddie fun--but bearable, thanks to its novel plot, smooth direction, and straight-faced approach."

Worst of all was Renata Adler in the "New York Times," saying that it "drifts all over the place: science fiction, serious moral fable, mock Hollywood epic, camp extravaganza. It is very boring at every single level." But an irate reader struck back, signed Isaac J. Black in the letters section, writing "Miss Adler's criticism is an excercise in negative approach and conveys no more than a mirage of insight and sophistication ... She fails to realize that this 'extravaganza' embodies its many ingredients with such ingenuity that the result is beautiful, stunning, breathtaking entertainment.'

For my own part, PLANET OF THE APES remains, after numerous viewings, one of the most distinctive and profound of all science-fiction films. Franklin J. Schaffner sustains the ambivalent tension of Serling's narrative with seemingly effortless precision, although one knows that to achieve such results requires tremendous

effort indeed.

As with all of Schaffner's films, the technique rarely calls attention to itself, and the smoothness of pacing and powerful undercurrents of character tensions are so intrinsic in his style that one cannot fully comprehend his film's impact unless one can look beneath surface considerations. It is a masterpiece of controlled, inexplicit force that transcends the occasional, understandably functional, use of corn like "I never met an ape I didn't like." But Schaffner even knows how to understate corn within the shot to make it, at very least, amusing in context.

The reception accorded BENEATH THE PLAN-ET OF THE APES was extremely varied, but rarely as enthusiastic as some reviews on the first one. Richard Schickel was favorable in "Life," saying that it "maintains the technical polish and the concerned viewpoint of its predecessor...you'll be entertained and mildly edified by it." The "Herald Examiner" was also approving, with Richard Cuskelly calling it "an amusing, highly enjoyable adventure," but John Ma-honey of the "Hollywood Reporter" said that it did not have "the balance between allegory, fantasy, social comment, and solid action (of the first)."

Art Murphy in "Variety" was harder, saying that it was "hokey and slapdash" and that the "story and direction fall far short of the original."

In "The New Yorker," Penelope Gilliatt probably came the closest to defining its faults, by

writing that it was "up to here with themes... It talks to us as though we were small children, yet there is something oversophisticated about it... often frightening in the wrong way--not by force of satire, but by right of attitudinizing...like

loading the history of philosophy into an egg-andspoon race." She unleashed her acerbic wit in the

opening sentence by calling it "the most left-wing ape picture I have ever seen."

But "The Christian Science Monitor" topped them all with a rave notice, "a more cerebral, satirical film than the original, and consequently I think a better one.'

I did not think the first Apes sequel as bad, or as good, as some of the critics believed. Structurally, BENEATH THE PLANET OF THE APES is a mess. Though Ted Post does lend it a sense of rhythm that as a script it obviously does not have, the content still defeats him as hard as he,

and everyone else, tried to conquer it.

There are some masterful set-pieces of camera angles and editing, especially the terrifying fight between Taylor and Brent in the cell and its powerful finish; the halocaustic visual deterrents of the mutants; and the strongly violent climax of the film. But the film is not an entity, it is a technically slick, colorful collection of odd and ill-assorted scenes, dialog, characters, and concepts. To an extent, it is an enjoyable film, but it's unfortunate filmmaking because the material is self-defeating, and might not have been good given the best of circumstances. Also, there are a variety of make-up, and occasional special

effects, flaws that hurt the credibility of the piece to no end, but the mutants are truthfully one of the most disturbing makeup creations ever

ESCAPE FROM THE PLANET OF THE APES surprised many critics, especially "The New Yorker's" Penelope Gilliatt, who said it was "rather splendid, rather encouraging...full of charm (and) sometimes rather serious...an odd collision of fancies." Art Murphy in "Variety" echoed with "an excellent film ... literate, suspenseful, delightful, and thought-provoking."

A couple of sour notes were sounded, with "Cue" saying it was "a hairy fairy tale lacking in imagination and abounding in unintentional laughs," and Judith Crist voicing that only "sixyear-olds of all ages will go for (it)."

ESCAPE FROM THE PLANET OF THE APES is one of the sleepers of science fiction, a surprisingly diverting, wholly engaging little film. It's a light, unimposing character drama really, with some marvelously funny bits in the beginning, that steadily builds into a tragic story of ambiguous, disturbing implications.

Don Taylor's simplicity of employing actors and technique is perfectly proportioned, and never dominates or interferes with the story pacing, characters, and relationships. It's a delightful movie, and infinitely superior to the last one.



APES, AND MORE APES

by Dale Winogura

As for awards, PLANET OF THE APES was nominated for two Academy Awards for 1968, Original Score (Jerry Goldsmith) and Costume Design (Morton Haack), but lost respectively to THE LION IN WINTER (John Barry) and ROMEO AND JULIET (Danilo Donati). The film did win a Special Oscar, for John Chambers for his Special Makeup Design. "Boxoffice" magazine voted both PLANET and ESCAPE their monthly Blue Ribbon award, and the National Board of Review voted PLANET as one of the year's ten best films.

PLANET as one of the year's ten best films.

As for rewards, the Planet of the Apes series are three of the most popular and highest-grossing films in 20th Century Fox's history. The first one is the second largest grossing, non-roadshow film in the company's roster to date, with a total of about \$28 million so far, and grossing more and more with every re-issue. This is not including its recent sale to television, which we predict should best THE BIRDS as the highest rated film ever telecast.

In our review of ESCAPE FROM THE PLAN-ET OF THE APES (1:4:28), Frederick S. Clarke called the series "not just three seperate films, but one great work that has the promise of being the first epic of filmed science fiction." To find out more about this remarkable series, we went to a primary source, to talk with the artists, the The electrifying conclusion of BENEATH THE PLANET OF THE APES. Dying, Taylor detonates the Doomsday Bomb and takes the whole world with him.

writers, the directors, the actors, the technicians, virtually anyone creatively involved in the making of the series that had something to say about it. Our monumental assignment was somewhat simplified by Arthur P. Jacobs and his production office who extended every cooperation in making this series of interviews possible. Jacobs, the producer of each film in the series, had reassembled just the people we wanted to see for work on a fourth film in the series CONQUEST OF THE PLANET OF THE APES, and he was remarkably tolerant and permissive to allow us to tag along with the production.

We sought out first, logically, Pierre Boulle who started this all rolling by writing the original novel, Planet of the Apes. Needless to say, Mr. Boulle (pronounced like pool) was not to be found at 20th Century Fox, in Hollywood, or even in America for that matter, but in Paris, France, and we got to see him via the open sesame that opened many doors for us: "...ah, Mr. Boulle, Arthur Jacobs gave us your number and..."



PIERRE BOULLE

Prime mover

The author of the novel Planet of the Apes was born in Avignon, France, on February 20, 1912. Pierre Boulle graduated college with a degree in engineering in 1932, and subsequently became an engineer in 1933. Shortly thereafter, he began writing novels including one of his best known works, The Bridge On the River Kwai. In 1957 he received an Academy Award for scripting that novel into film. His other works include Face Of $\frac{A}{P}$ Hero, The $\frac{Test}{P}$, Not the Glory, and $\frac{A}{P}$ Noble

BOULLE: You've come to discuss Planet of the Apes? I hope I can remember what you want to , because it seems so distant for me now, but I'll try.

CFQ: When you wrote Planet of the Apes did you ever imagine that it would be made into a successful motion picture like BRIDGE ON THE RI-VER KWAI?

BOULLE: I never thought it could be made into a film. It seemed to me too difficult, and there was the chance that it would appear ridiculous. When I first saw the film nothing was ridiculous because it had been very well made.

CFQ: Do you feel the original film and its sequels have been faithful to the spirit and intent of your book?

BOULLE: I feel that the author of a novel is the last person who should be asked for advice for turning it into a film. In comparison to the book, there were a lot of changes made. Some of them were disconcerting. The first part of the film was very good, and the makeup of the apes was particularly good, and, as I've said, that could have been ridiculous, but it wasn't. I disliked somewhat, the ending that was used -- the Statue of Liberty--which the critics seemed to like, but personally, I prefer my own.

CFQ: Personally, I felt that the ending was the most spectacular shock of the entire film.

BOULLE: I'm a poor judge. I knew they wanted to do it from the beginning. Arthur Jacobs had talked with me about it, and finally I said, "lets try it, then." The critics seemed to approve of the change.

CFQ: The ending of the film is unexpected. We know that it's Earth, but we don't know how they're going to explain it dramatically.

BOULLE: I feel, because I'm a rationalist writer,

Interview conducted by Jean Claude Morlot, Paris, France, February 29, 1972.

that things must be explained thoroughly.

CFQ: It's the sense of the excessive that makes the original film a success.

BOULLE: True. Since they decided to make the film, they picked this ending. They had that final

scene in mind from the first day.
CFQ: I hadn't learned this until recently, but you did a treatment for a sequel to PLANET OF THE APES which you called "The Planet of Man.

BOULLE: After the success of the original film, Arthur Jacobs requested that I do a sequel for him. They accepted the treatment that I worked on, but they made so many changes that very few of my ideas were left. I haven't seen the second or the third film. I did read the script for BE-NEATH THE PLANET OF THE APES, but it doesn't interest me because it's no longer my work. It's something totally different.

CFQ: The films can be seen as a statement against the insanity of nuclear armaments. This is something not found in your novel at all. Does that bother you?

BOULLE: It doesn't bother me because the cinema means nothing to me now. I never go to see films. When I was younger I used to go to films often, but not any longer. A lot of my books are going to be made as films, but for now, there are only two that have been and I don't have to complain about them.

CFQ: The Apes films have been tremendously popular with the public. To what do you attribute their popularity?

BOULLE: Honestly, I have no idea...everything, the actors, the book, the cinematic approach. In BRIDGE ON THE RIVER KWAI they had the prisoners walking while whistling the theme song, for the Apes picture it was the discovery of the plan-et, the hunt of the apes on their horses?

CFQ: Would you have made the Ape films any differently had you been in charge of their produc-

BOULLE: I could have provided ideas. If I had been free to make them I would have done them differently, but I'm incapable of working with a group of people which I know is necessary in the making of a film. When I write, I am alone. I give the book to my editor and I don't want to change anything, not even a comma.

CFQ: Now that you have had the benefit of seeing your works made into motion pictures, do you keep cinematic possibilities in mind when you write?

BOULLE: No. Never. But in writing some of my books I have worked from a mental picture that makes them very well adaptable to cinema. I do attempt to imagine actions and situations in visual terms.

CFQ: In writing your treatment for a sequel to PLANET OF THE APES, did you attempt to think and deal with the concept in cinematic terms?

BOULLE: Yes. Yes, I played the game, but my film was never made, and I don't even want to publish it, and it never will be. CFQ: Did you feel that writing for the cinema

limited or restricted you in any way?

BOULLE: It was an interesting and amusing experience for me, nothing more. It's not the same. When I was writing I was thinking in visual terms, picturing the actors, Charlton Heston, and the others.

CFQ: Do you consider that your book is science

BOULLE: No...honestly, no. It is a story, and science fiction is only the pretext. I wouldn't even know how to define SF...I think it's the genre where you can deal with and imagine unhuman characters, but in my book my apes are men, there is no doubt.

CFQ: Are you familiar with the work of other authors who write primarily in this genre?

BOULLE: Yes, and with great pleasure. I am not so familiar with its recent purveyors, but I've read Bradbury, Lovecraft, Asimov.

CFQ: How did you come to write Planet of the

BOULLE: I can't really say. I believe it was triggered by a visit to the zoo where I watched the gorillas. I was impressed by their human-like expressions. It led me to dwell upon and imagine relationships between humans and apes.

I once tried to remember how I got the idea for Kwai. I worked on that little project for six months, almost as long as it took me to write the novel. I wrote twenty pages, but it wasn't right. If I read it again, I would establish that it isn't



CFQ: It has been claimed that Kwai is partly autobiographical?

BOULLE: Absolutely not. People are still debating this. Presently I'm rebutting an article written by an old aviation colonel who has written a score of articles on the subject. He is devoting his life to prove one thing, that he bombed the bridge on the river kwai. The river exists; I took the name off a map. The public has found a bridge the river which they say is "the bridge. That's an invention.

When the book was published, everyone said the story was unbelievable, and after the film, everyone thinks that it really happened.

CFQ: What were the initial reactions of your friends and your publisher to Planet of the Apes? BOULLE: Highly esteemed and greatly appreciated. To speak frankly, I don't consider it one of my best novels. For me, it was just a pleasant fantasy.

CFQ: Which do you consider your best work? BOULLE: I am in agreement with the public, it is Bridge On the River Kwai, and my first, William Conrad, despite its naivety.

CFQ: Were you satisfied with the finished work of Planet of the Apes?

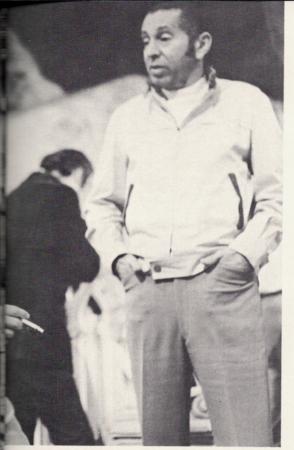
BOULLE: I hadn't achieved what I had started out to do. There are lengthy parts of the novel where I was not completely satisfied.

CFQ: What was your concept, in your treatment for a sequel, "Planet of Man," for continuing the series?

BOULLE: I don't recall it very well. It was completely different from what they finally used on the screen. I used the end of the first film as my starting point. Taylor realized that man still existed but had regressed to a primitive and savage existence. He decides to attempt to retrain and educate them to bring them back to a normal life. He teaches them the use of language. The apes consider this a great danger and a terrible war begins. Many of the subhumans contest Taylor's leadership because he wants to make peace, and in the end they win out and destroy all of the apes whom they greatly outnumber. I relate this very badly because I have forgotten it.

CFQ: Did you have KING KONG in mind when you wrote Planet of the Apes?

BOULLE: No, not at all. I saw it in the early thirties, and as I remember I saw a lot of good films then, ISLAND OF LOST SOULS, DR. JEK-YLL AND MR. HYDE, FRANKENSTEIN...



ARTHUR P. **JACOBS**

Producer Apesl, 2, 3 and 4

Producer Arthur P. Jacobs has always loved movies, and he makes them now with the same devotion and enthusiasm. Born in Los Angeles, March 7, 1922, he majored in cinema at the University of Southern California. From working as a messenger at MGM, he went through their publicity department, as well as that at Warner Brothers, on his way to opening his own public relations office.

Now the president and major stockholder of APJAC Productions, he has produced DOCTOR DOOLITTLE, GOODBYE MR. CHIPS. CHAIRMAN, and, of course, all the PLANET OF THE APES films.

CFQ: What basically attracted you to Pierre Boulle's novel?

JACOBS: About six years ago, I was looking for material, and I would meet with various literary agents. I said, "What I would like to find is something like KING KONG." I didn't want to make KING KONG again, because you can't do that. About six months later, I was in Paris, and a literary agent called me, came over, and said he had a new novel by Francoise Saigan. I read it, and wasn't too fascinated. Then he said, "Speaking of KING KONG, I've got a thing here, and it's so far out, I don't think you can make it "He told me the story, and I said, "I'll buy it--gotta buy it." He said, "I think you're crazy, but okay." So I bought it, and that's how it came about.

Then, I spent about three and a half years of everyone refusing to make the movie. First, I had sketches made, and went through six sets of artists to get the concept, but none of them were right. Finally, I hit on a seventh one, and said that's how it should look. Then, I showed the sketches to the studios, and they said, "No way."

Interview conducted by Dale Winogura, December 14, 1971.

Left: Producer Arthur P. Jacobs chats with a mutant on the set of BENEATH THE PLANET OF THE APES.

Then, I got Rod Serling to do the screenplay, and went to everybody again--absolute turndown. even went to J. Arthur Rank in England, and Samuel Bronston in Spain. Everyone said no.

So then I figured, maybe if I got an actor involved, and I went to Charlton Heston who, in one hour, said yes. Then Heston suggested Franklin Schaffner as director, and he also said yes. Now I have Heston, Schaffner, a screenplay, and all the sketches. I go right back to everybody, and they throw me out again.

I finally convinced Richard Zanuck to let me make a test, and I got Heston and Edward G. Robinson, with Schaffner directing it. I showed it to Zanuck, who really got excited over it. Rod Serling wrote a long, nine-page scene, a conversation between Taylor and Dr. Zaius, which was con-densed in the final film. Everyone thought that no one would believe an ape talking to a man, and I said, "I will prove to you that they will believe it." We packed the screening room with everyone we could get ahold of, and Zanuck said, "If they start laughing, forget it." Nobody laughed, they sat there tense, and he said, "Make the picture. CFQ: Did you choose all the other people for the film?

JACOBS: Yes, of course.

CFQ: With each consecutive film, did it become more difficult to make?

JACOBS: I think it became more difficult to find some kind of basis to do them. We didn't plan any sequel in the first one, but it became so successful that Fox said you must do a sequel, if you can come up with one. First I went to Pierre Boulle to write the screenplay. He said he didn't know how one makes one, then when I showed him a print of the first one, he was just absolutely ecstatic. He did write a treatment for a sequel, titled "Planet of Man," but it wasn't cinematic.

Then, I went to Paul Dehn and Mort Abrahams in London, and spent about two weeks, walking and walking, trying to figure out where to go from the Statue of Liberty. Of course, in that second one, we blew up the world, and said that's the end of the sequels. Then when that also became very successful. Zanuck wanted another one. That was a tough one, because I spent about three-to-four weeks with Paul Dehn trying to work it out, and we did end that one with an opening for a sequel, as you know. The fourth one takes it full circle, close to where we started the first one.

CFQ: Which one was the hardest to do? JACOBS: The first one, because we were trying to make the audience believe it was another planet, which differs from Boulle's novel in which it was another planet. I thought that was rather pre-

table when we were doing the first screenplay. It's funny, I was having lunch with Blake Edwards, who at one point was going to direct it, at the Yugo Kosherama Delicatessen in Burbank, across the street from Warner Brothers. I said to him at the time, "It doesn't work, it's too predictable." Then I said, "What if he was on the earth the whole time and doesn't know it, and the audience doesn't know it." Blake said, "That's terrific. Let's get ahold of Rod." As we walked out, after paying for the two ham sandwiches, we looked up, and there's this big Statue of Liberty on the wall of the delicatessen. We both looked at each other and said, "Rosebud" (the key to the plot of CITIZEN KANE). If we never had lunch in that delicatessen, I doubt that we would have had the Statue of Liberty as the end of the picture. I sent the finished script to Boulle, and he wrote back, saying he thought it was more inventive than his own ending, and wished that he had thought of it when he wrote the book.

CFQ: Which of the three films do you like best? JACOBS: The first one.

CFQ: And the least?

JACOBS: The second one. Oddly enough, I think the fourth one can be as good as the first one. It has a very different look from the others.

CFQ: Why did ESCAPE FROM THE PLANET OF THE APES not do as well as BENEATH THE PLANET OF THE APES, which I feel is not as

JACOBS: I've tried to analyze why, and I think there are three reasons. First, there were some who were disappointed in the second picture. Secondly, it's really not so much science fiction as the others were, and I think that was a letdown for some kids, even though it received better reviews and was I think a better film. It was an intimate picture, not a spectacle. Third, I think Fox took the attitude it was pre-sold, and therefore not spending too much money in selling it. However, it will gross about \$10 million from its budget of less than \$2 million.

The fourth picture has great size and big spectacle, more than any of the others.

CFQ: Do you feel that each film has had an appropriate critical reaction?

JACOBS: I have learned not to worry about reviews. Where I'm concerned is that people see the picture. If people see it and like it, that makes me happy

FRANKLIN J. SCHAFFNER

Director Apesl

The immensely talented director of PLANET OF THE APES was born to missionary parents in Tokyo, and lived his first six years in Japan. He and his mother moved to Lancaster, Pennsylvania, after his father died, where he graduated from Franklin and Marshall College with a bachelor of arts degree, Phi Beta Kappa.

He enlisted in the Navy, came out a lieutenant,

Interview conducted by Dale Winogura, January 19, 1972. Portions conducted by Jack Hirshberg, July, 1969.

Top: Edward G. Robinson in crude ape makeup as Dr. Zaius for the test footage that producer Arthur P. Jacobs and director Franklin Schaffner filmed with actors Robinson and Charlton Heston in order to convince Richard Zanuck (then in charge of production at 20th Century Fox) to finance the filming of PLANET OF THE APES. Bottom: The shocking final scene of PLANET OF THE APES, Taylor discovers man's destiny.







and attempted an acting career. With little success, he then started as assistant director on THE MARCH OF TIME, and joined CBS in the very early days of television. Two years on "Playhouse 90," and his direction of "Advise and Consent" on Broadway, led him to his first film contract. He has made some highly acclaimed films, among them THE BEST MAN, THE WAR LORD, PATTON (Academy Award and Directors Guild Award in 1971), and the current NICHOLAS AND ALEXANDRIA.

He has also won Emmies for TV direction, with "12 Angry Men" (1954), "The Caine Mutiny Court Martial" (1955), and "The Defenders"

Schaffner's busy schedule in promoting his new feature, NICHOLAS AND ALEXANDRIA, did not permit him the time for a personal interview, however, he was accomodating enough to answer some of our questions over the phone.

CFQ: What was the basic idea behind the first test for PLANET OF THE APES?

SCHAFFNER: It was planned as a makeup test, basically. Much more importantly, on the philosophical level, it was to see whether or not, that if you had a man talking to an orangutan, an audience wouldn't laugh and would listen to what they had to say.

CFQ: What was your major approach in the final film?

SCHAFFNER: The approach was to engage an audience in a simian society. I had never thought of this picture in terms of being science fiction. More or less, it was a political film, with a cer-tain amount of Swiftian satire, and perhaps science fiction last.

CFQ: You worked on PLANET OF THE APES before your assignment on PATTON. The Apes picture underscored the fact that the world is headed for self-destruction unless we somehow learn to control human nature. Now you have made the story of General Patton which shows the process of self-destruction via warfare. Were you conscious of this -- philosophically at all -- as you worked on PATTON?

SCHAFFNER: You mean the relationship between APES and PATTON? No. Basic to APES it seemed to me is that the story didn't work unless one assumed that the world had been destroyed. It worked only in that context. I don't think that anybody is ever pessimistic enough to say that the world will be destroyed. But for purposes of story telling, license was taken, and therefore one told the story about what was happening on the planet after the world had been bombed out of

CFQ: As a director, which of the two pictures

was the most satisfying to you? SCHAFFNER: Well, one is exotic--obviously PLANET--with some very inventive and unique story telling, and it was obviously fiction. So therefore I cannot distinguish between my likes on a level that would seperate them.

CFQ: Did you feel in making APES that, whereas PATTON was a retelling of history, that in APES you were perhaps forecasting history?

SCHAFFNER: No. Not for a single instance. I think that APES was made or, in my mind, the structure was used purely for melodramatic purposes within which to make a certain comment about today's society in spite of the fact that the time in which we were telling the story was in the twenty-third century. But no effort to fortell the doom of civilization. I don't believe that civilization is doomed.

CFQ: Could you say the statement PLANET OF THE APES made was "Watch out, buddy?"

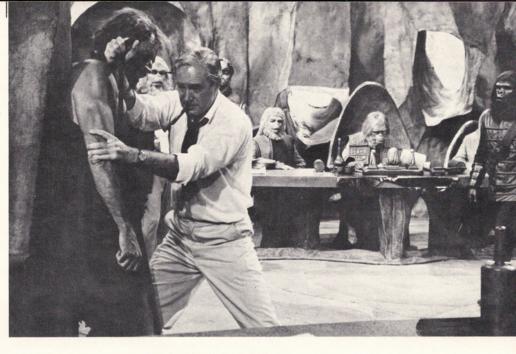
SCHAFFNER: Not so much "Watch out," but I think more accurately about PLANET OF THE APES that it must occur to you as you are watching an ape society, you are looking into a mirror. That's the purpose of that picture. That the human mores are no different than that of the ape society and they were fairly ridiculous, and a lot of our mores, habits, customs, attitudes, etc., are pretty ridiculous.

CFQ: So maybe the statement would be "Know thyself?

SCHAFFNER: I think so.

CFQ: I think the obvious similarity between your other films, THE WAR LORD, and PLANET OF THE APES, is the character of Taylor, in that he is basically a loner.

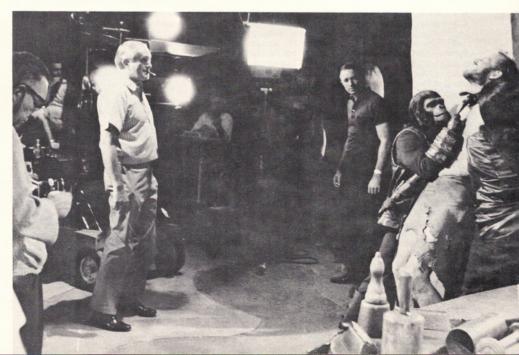
SCHAFFNER: Yes, a loner and a cynic, outside





Schaffner: I had never thought of this picture in terms of being science fiction. More or less, it was a political film...

Scenes taken during the filming of PLANET OF THE APES during the summer of 1967. Above and at left, director Franklin J. Schaffner in-structs ape guards in how to properly manhandle star Charlton Heston. Below, Schaffner watches, approvingly, a run through of the scene. Page opposite: Schaffner and Heston at the Malibu Ranch set.



of his own society. Both PLANET and THE WAR LORD are about endless searches, to investigate their own personality and their reaction to the society in which they live. It's more or less pure coincidence that they resemble each other, and that I chose to do them because of it.

CFQ: Another similarity of these films is that you emphasize backgrounds with the individuals seemingly engulfed by them. Is this intentional? SCHAFFNER: Yes, but in a totally different objective though.

CFQ: PLANET OF THE APES was a quietly intense film, not a massive, action-packed epic. The action was really in the relationship of the characters and the situation.

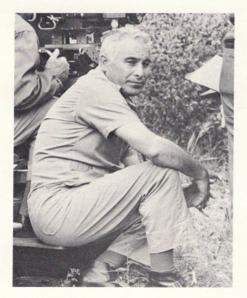
SCHAFFNER: That's a very astute observation, which is, I hope, the best kind of storytelling. The so-called action sequences are always used for the purposes of developing the character or the society.

CFQ: Were you satisfied with the final form of the film?

SCHAFFNER: Yes.

CFQ: Which of your films are you most satisfied with?

SCHAFFNER: I think my best film is PATTON, but the one I am most fond of is THE BEST MAN.



TED POST Director Apes2

One of the pioneers of television, Ted Post has only recently been known for motion picture work, with a western, HANG 'EM HIGH, and of course, BENEATH THE PLANET OF THE APES. He was born in Brooklyn, New York on March 31, 1918, studied acting at the Tamara Daykarhanova School of the Stage, and then directing at The New School for Social Research Dramatic Workshop, under Irwin Piscator.

In the war, he was in the 235th Combat Engineers, 5th Army, in Italy. Afterwards, in 1946, he started directing innumerable stock companies to great success, with shows like Jean Cocteau's "The Eagle Has Two Heads," "Barretts of Wimpole Street," "The Glass Menagerie," and even a 1948 production of "Dracula," with Bela Lugosi, at the Norwich Theatre.

Post has directed over 700 television shows, including live TV in 1950, "Chesterfield Presents" and "The Armstrong Circle Theatre," and filmed shows like "Gunsmoke," "Studio One," and the "Perry Mason" pilot (in 1957), "The Twilight Zone," "Thriller," "The Defenders," "Wagon Train" (40 segments), "Rawhide" (50 segments), and "Peyton Place" (224 segments!). Recently,

Interview conducted by Dale Winogura, December 27, 1971.

he has made several segments of ABC's "Movie of the Week," including "Night Slaves" (TV winner at the Trieste Science Fiction Film Festival) and "Dr. Crook's Garden," and his current film is the psycho-horror-melodrama, THE BABY.

is the psycho-horror-melodrama, THE BABY.
Swamped with editing THE BABY, and preparing his next feature, THE HARRAD EXPERIMENT, Post could not spare time for a personal interview, but he spoke eagerly of his directing assignment on BENEATH THE PLANET OF THE APES by phone, covering many diverse points in a short time.

Centering on his direction of the second Apes picture, he called it "a very challenging experience" to work with the film's "hodgepodge script," trying to give it "a concept, a point-of-view, a unifying force."

Exceptionally pleased with the hard-working professionalism of his actors, including Hunter, Heston, and Evans, he reserved special praise for James Franciscus, whom he called "a remarkably dedicated craftsman."

In the end product, Post felt the film has "a shape, a character that gave it a visual and visceral thrust," but he also felt that "the story was unclear and didn't measure up." He was denied a re-write, and so had to make the best of what was given.

For the central story idea, Post took the liberty of composing one himself. After two weeks on the picture he wrote the following notes:

on the picture he wrote the following notes:

"The world seems ready to destroy itself and BENEATH THE PLANET OF THE APES asks you not to contribute to that destruction. Our days on this planet at this moment are numbered and the reason for our finite, unrosy future is that we are corrupting ourselves out of existence—with our double standards, hypocrisy, injustice, anarchy, shortsightedness, very shallow forms of self-delusion, profound national disarray, sickness, a cold war that does not end, a hot war that does not end, a draft that does not end, and a poisonous race conflict that does not end.

"What this film is attempting to say satirically is that it is possible we as a society have been playing the wrong game in the wrong ball park. The score board doesn't tell us whether our side is winning or losing. We are probably cheering (or booing) at the wrong times. The Establishment's home runs may really be foul balls, their balls, strikes, and we as a people, a society, had better do something about all this--fast.

"If excellence in the Establishment's effort ultimately leads to strengthening the military apparatus, then we have facilitated worldwide disaster rather than furthering the cause of truth and peace.

"Successful searches for truth in the services of evil leads to more evil rather than good.

"Conclusion: we are existing in a crisis of disbelief. Atom bombs for peace is a lethal contradiction.

"We must forge new links between the spiritual values of human self-fulfillment and the material society in which we live. We have to choose a way of life which affirms the infinite worth of every human being. The idea that lurks behind the film transcends the adventurous misfortunes of the hero"

Incidentally, Post was responsible for the final makeup concept for the mutants in the film. For many months, the studio had spent thousands of dollars and several artists trying to find the right look for the mutants. From several hundred drawings and sketches, and an occasional painted plaster cast, they came up with almost every conceivable brand of monstrosity, deformity, and what-have-you.

When Post walked into the makeup lab, he was appalled at the sight of myriad grotesque plaster heads lining the shelves, ranging from early Universal to early American-International in appearance. He remembered a drawing from a medical text entitled Gray's Anatomy, in which was printed a vivid picture of a man's head, with the top layer of epidermis removed. For some reason, he never forgot that picture. So he suggested the idea to Dan Striepeke and John Chambers, who cottoned to it. With the magic of their skills, they transformed this into film reality.

Post did not want to elaborate further on his experiences with BENEATH THE PLANET OF THE APES, but said that it "moved basically as an enertrainment piece, nothing more, but it needed more substance.



DON TAYLOR Director Apes3

Actor in about twenty films; writer of short stories, radio plays, TV playlets, and a film script; and director of five films and over 400 television shows, Don Taylor is easily one of the most experienced and talented people in the industry.

He was born December 13th in Freeport, Pennsylvania, and studied law, speach, and drama (in that order) at Penn State University. He hitched to Hollywood after graduating, signed an MGM contract, and became their 79th star.

After a hitch in the Army, he returned in the film, NAKED CITY, and went on to play in such films as FATHER OF THE BRIDE (opposite Elizabeth Taylor, directed by Vincente Minnelli), BATTLEGROUND, STALAG 17, BOLD AND THE BRAVE, and I'LL CRY TOMORROW.

Thanks to his friend, Dick Powell, he directed segments of TV shows like "Four Star Playhouse," and went on to do "The Alfred Hitchcock Show," "M-Squad" (with Lee Marvin), "Zane Grey Theatre," "Dr. Kildare," and "Night Gallery."

His first feature film direction was for RIDE THE WILD SURF, but his best, most successful film is ESCAPE FROM THE PLANET OF THE APES.

He is married to Hazel Court, who has acted in several Roger Corman films, including THE RAVEN and MASQUE OF THE RED DEATH.

CFQ: What was your basic concept in translating the script to film?

TAYLOR: Actually, I consider it a love story. I didn't try to hammer the sociological overtones, I just let it happen.

Being an actor myself, I know what they're thinking before they think it. I had a good cast, everyone was truly professional.

It was a joy making ESCAPE. The first problem of doing a film is to get the script right, and we had it right way before I started. So I was able to do many more things that you don't get time to do, because you're usually worrying or working over the script even while you're shooting. I never had to worry about the script. You knew that the scene would play, and didn't have to re-write on the set. Every scene just worked beautifully.

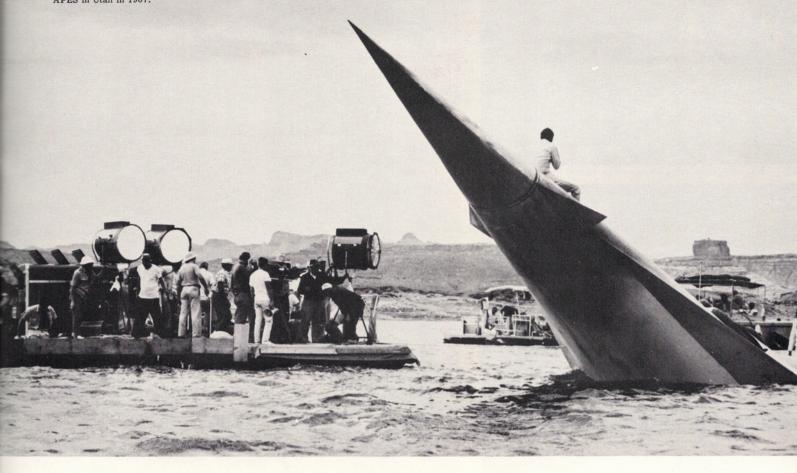
And I did very little cutting, about two feet of film altogether after the preview.

CFQ: How do you think ESCAPE compares to the others in the series?

TAYLOR: They're not really comparable. It didn't have the massive, war-torn kind of concept. It had charm. I got Paul Dehn to write in all the stuff about the prizefight and the hotel room because it was so lovely, and it paid off?

Interview conducted by Dale Winogura, January 4, 1972.

Filming the crash landing of Col. Taylor's spacecraft in the sea is done from a floating barge. On location for the shooting of PLANET OF THE APES in Utah in 1967.



CFQ: Were there any major difficulties involved in making it?

TAYLOR: No, I wish there were. It went off like clockwork. No problems at all. Small items like bad weather once in a while. We came in a day under schedule.

There \underline{was} one problem. The whole first day's work \underline{was} destroyed because we weren't running the camera at the right speed. We had to re-shoot the whole first day's work, after we shot the rest of the picture.

CFQ: Do you prefer directing to acting?

TAYLOR: Yes, but on the stage, I'd rather act. I miss the theatre. In motion pictures, it is a director's medium. I was never satisfied as a film actor, and found it very unrewarding. Directing, I find very exciting and rewarding. But you work twice as hard directing. You have to fight for every inch.

made it into his first picture, in 1952. He is also an ex-Royal Air Force Radio operator.

His favorite film is WOMAN IN A DRESSING GOWN, which he did in 1957, and it won four Berlin Film Festival awards and the Golden Globe as best foreign English-language film. Also in 1957, his ICE COLD IN ALEX won the International Critics Award for Best Film and, the following year, his TIGER BAY (introducing Hayley Mills) won the same award. Also on his list of winnings is a 1952 British Academy Award for THE YELLOW BALOON as Best Picture, and the Cannes Film Festival screenplay award for YIELD TO THE NIGHT in 1956.

Other major films include the great action-adventure, GUNS OF NAVERONE, I AIM AT THE STARS, CAPE FEAR, RETURN FROM THE ASHES, THE CHAIRMAN, and the supernatural chiller sleeper, EYE OF THE DEVIL.

CFQ: Is it true you were first involved in PLAN-ET OF THE APES?

THOMPSON: Yes, that's right. Arthur Jacobs found the subject, and we were in partnership then. I was very interested in PLANET OF THE APES by Pierre Boulle, and we decided to continue our partnership and do this picture. Well, it so happened that no studio wanted to do it. I moved on to other things, and Arthur courageous-ly stuck to the subject. He had tremendous battles all the time, and eventually, many years later, it was made. Every credit goes to Arthur for staying with it, and I rue the day that I came out of it.

CFQ: Were you at any time involved with the other Apes films?

THOMPSON: Arthur has always offered me the Apes films. Schedules clashed...until now. I feel a very lucky man to be able to do it, late in the day as it is.

CFQ: Do you find that CONQUEST OF THE PLANET OF THE APES is more challenging compared with other films you've done?

THOMPSON: Obviously, every sequel is a tremendous challenge, because there's always the nerve-wracking possibility that the bubble of success might burst at any moment, and you will be the person handling the one sequel which is the unsuccessful one. But that's the fears of the director talking. I never give that a real thought when I'm on the set. All one has to do is make it to the best of one's ability, treating it as if it was a first film, on its own.

CFQ: What is your thematic and stylistic concept of the film.

THOMPSON: Both the stylistic and thematic concept is that the film should give a feeling of a state that is under domination by a growing dictatorship. The people, the ordinary civilians, in the film are very colorless; the only colorful people in the film are the apes, who wear red, green, and yellow. None of the sets are overcolored. One is putting over a police state, where in truth, color falls from the lives of the people.

J. LEE THOMPSON

Director Apes4

Directing the fourth Apes picture, CON-QUEST OF THE PLANET OF THE APES, is a highly distinguished gentleman named J. Lee Thompson.

Born in London, he was a stage actor for two years before he embarked on a career as playwright. One of his plays, "Murder Without Crime," was a smash hit in London, and he also

Interview conducted by Dale Winogura, February 28, 1972.



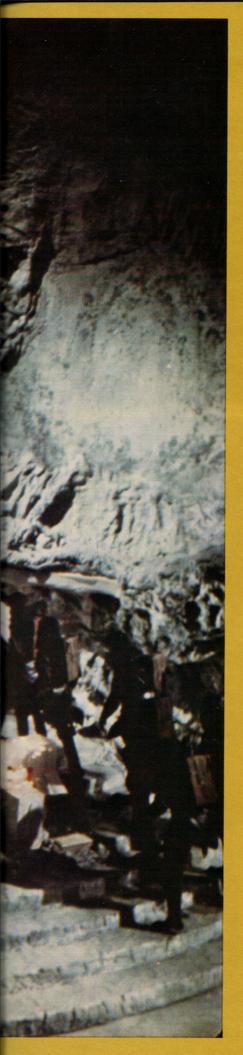












But I must add this. One has to bear in mind very carefully the public you're making it for. It's no good making a tremendously stylistic picture. One mustn't try too hard to come away from the main objective of the film, which is entertainment. You may be stylistically pleasing the critics, but in the net run, what we're trying to do here is to entertain the fans of the Planet of the Apes pictures. So, I have to find a medium between keeping to a certain style, and yet giving the public what they expect from a Planet of the Apes film.

CFQ: In other words, compromising the artistic and commercial?

THOMPSON: I suppose you could call it a compromise. I hate to use the word "compromise." In a way, it is.

CFQ: How are you translating this police state concept in terms of using the camera? What is the "look" of the picture?

THOMPSON: The "look" is one of austerity. In the camera, one builds the police into almost demigod-like figures, and the public as mere shadows. Their lives are ordered about by loud-speaker systems, who tell them to leave the streets at given moments. Demonstrations are allowed, but only for so many minutes.

So, we are running parallel with the story of the ape uprising, a story of police state dominance.

CFQ: You once described to me that the visual "look" of the film is "a cold, modern look."

THOMPSON: That is right. Color has been taken out of the film to a degree. We have not gone so far as to desaturate the color in the lab, but it is a possibility we have talked about. But we won't do that. We photograph it as it actually appears. The people do not wear colored clothes, no vivid colors. It is in that respect that we give it this rather cold, dehumanized look.

CFQ: How do you feel working with the crew on

THOMPSON: I have a mervelous crew. The Hollywood technicians are still the finest in the world, despite all that we hear from various sources. They are stupendously professional, and I'm more than satisfied.

ROD SERLING Scriptwriter Apesi

The creator of "The Twilight Zone," Rod Serling, was born on Christmas Day in Syracuse, New York. He attended high school in Binghampton, New York, and enlisted as an Army Paratrooper after graduating. After the war, he went to Antioch College in Ohio, under a GI Bill, and went to New York in 1948 as a fledgling radio writer. Freelancing in radio and TV writing, he wrote ninety scripts before his contract to CBS.

writer. Freelancing in radio and TV writing, he wrote ninety scripts before his contract to CBS. He wrote for "Kraft Theatre," "Playhouse 90," and "The Hallmark Hall of Fame," from which came his Emmy-winning "Patterns" (1955), "Requiem For A Heavyweight" 1956), and "The Comedian" (1957).

In 1959, "The Twilight Zone" came about, lasted a solid five years, and came out with a Peabody Award, two Sylvania Awards, and four Writers Guild Awards. Serling wrote twenty-two scripts for the show.

Serling has a total of six Emmies, and countless other awards and nominations, and he is still one of the most honored and respected of writers today. He has also done the script for

Interview conducted by Dale Winogura, January 5, 1972.

Scenes from the conclusion of BENEATH THE PLANET OF THE APES. Color and 2nd from Bottom: TheGorillas fell the Doomsday Bomb under the order of Dr. Zaius. Top: Taylor (Charlton Heston) and Brent (James Franciscus) are reunited and attempt to prevent the apes from unwittingly detonating the deadly Doomsday Bomb (Bottom). 2nd from Top: Taylor's dying act is to do that which he had tried to prevent. boom

SEVEN DAYS IN MAY, and did the first draft script for PLANET OF THE APES.

CFQ: Did your script for PLANET OF THE APES follow the book very closely, because the film did not?

SERLING: No, not at all. The basic premise that the astronauts were on a planet in which apes had reached the evolutionary ascendancy, was adhered to, but nothing else was remotely similar to the book.

The original script that I wrote, under the agee of Blake Edwards, was considerably different than the one they ultimately used. The scene breakdown, the concept, and the thrust of the piece was mine. But the actual dialog was Michael Wilson's.

I worked on the screenplay for well over a year, and thirty or forty drafts came out of it. I could've taken the excess pages and made a series about it!

In my initial version, the ape society was not in limbo as it was in the film. It was an altogether 20th-century technology, a New York city in which the doors and automobiles were lower and wider. All living was adjusted to the size of the anthropoid, but of course that was much too expensive to do.

The book's ending is what I wanted to use in the film, as much as I loved the idea of the Statue of Liberty. I always believed that was my idea.

CFQ: I'm beginning to think, from all the interviews I've done, that the end of the picture was a combination of about four or five people thinking exactly the same thing at about the same time? SERLING: That's very possible. Visually, it's an exciting idea because a fragment can be taken from it, and still withhold what it is. That's the beauty of the Statue of Liberty.

CFQ: Did you at any time work with Michael Wilson?

SERLING: No. I had left the premises long before Wilson came in. I owned no piece of the project at all, and they had every right to choose another writer.

CFQ: I consider Boulle's book extremely heavy. SERLING: It is, because as talented and creative a man as Boulle is, he does not have the deftness of a science fiction writer. Boulle's book was not a parody, but rather a prolonged allegory about morality, more than it was a stunning science fiction piece. But it contained within its structure a walloping science fiction idea.

The King Brothers had Boulle's book about eight or ten years ago, and called me in then. My recollection is that they were going to do a \$200,000 film, and put masks on actors, at which point I said I couldn't associate myself with it. But when Arthur Jacobs got it, I was terribly taken with the idea.

It was a pretty damn good film. I thought Schaffner did a corker of a job directing it. I have not as yet seen the others.

MICHAEL WILSON

Scriptwriter Apesl

Michael Wilson, who inherited the scripting chores on the original PLANET OF THE APES from Rod Serling, has won an Academy Award for his screenplay for A PLACE IN THE SUN in 1951, and a Writers Guild award in 1957 for his script of FRIENDLY PERSUASION. His other major scripting credits include FIVE FINGERS, SALT OF THE EARTH (his favorite), BRIDGE ON THE RIVER KWAI (uncredited), LAWRENCE OF ARABIA (uncredited), and PLANET OF THE APES.

Although it was impossible to get together personally with Michael Wilson, he was willing to answer some questions by mail.

Interview conducted by Dale Winogura, January 21, 1972.

CFQ: What was your working relationship to Rod Serling on PLANET OF THE APES?

WILSON: Rod Serling and I did not collaborate. He wrote the first draft screenplay. I wrote the second, third, and final drafts.

CFQ: How much of your work was in the final film?

WILSON: Virtually all my work was in the final film--with one significant deletion. In the penultimate drafts of PLANET OF THE APES, Nova (Linda Harrison) was pregnant with Taylor's (Charlton Heston) child. In this version, Taylor was killed by the bullet of an ape sniper just after he sees the Statue of Liberty. But Nova escapes, vanishing into the Forbidden Zone beyond the Statue of Liberty. The meaning is clear: if her unborn child is a male and grows to manhood, the species will survive. If not, modern man becomes extinct. Such an ending left open the possibility of a sequel long before sequels were discussed. Nova's pregnancy was deleted from the film, I'm told, at the insistence of a high-echelon Fox executive who found it distasteful. Why? I suppose that, if one defines the mute Nova as merely "humanoid" and not actually human, it would mean that Taylor had committed sodomy.

WILSON: Sequels were not discussed by anyone I knew at the time of the production of PLANET OF THE APES, but the subject was broached immediately after the picture's fabulous success was assured. As in most sequels, there was a deterioration of quality-in this instance to the level of comic-strip science fiction. But I had nothing to do with the sequels, and my reaction may therefor be subjective.

CFQ: What are your feelings about PLANET OF

THE APES, in relation to the others in the ser-

CFQ: How did you like the way Schaffner treated your material?

WILSON: I liked Franklin Schaffner's treatment of my material and found the picture well direct-



PAUL DEHN Scriptwriter Apes2, 3 and 4

Paul Dehn began his film career, somewhat auspiciously, by receiving an Academy Award (in collaboration with James Bernard) for co-authorship of the original story for SEVEN DAYS TO NOON, his first film assignment, in 1958. Prior to this success as a film writer, Paul had been a film critic for several newspapers including the "Sunday Referee" (1936-8), "Sunday Chronicle" (1946-53), "News Chronicle" (1954-60), and the "Daily Herald" (1960-63), a pernicious employ in which he persisted despite his obvious success.

Paul was born on November 5th, 1912 and was educated at Shrewsbury and Oxford. He served a stint as Major in Special Forces claok-and-dagger work during the war, from 1939 to 1945, an experience which stood him in good stead for future scenario material. In addition to writing screenplays and film reviews, he has written four

Interview conducted by Chris Knight and Peter Nicholson, London, England, January 31, 1972.

books of poetry, numerous song lyrics and sketches for musical shows, and an opera libret-

Besides writing the screenplays for BENEATH THE PLANET OF THE APES, ESCAPE FROM THE PLANET OF THE APES, and CONQUEST OF THE PLANET OF THE APES, he has written the scripts for ORDERS TO KILL (Oscar, Best British Screenplay, 1963), GOLDFINGER (with Richard Maibaum, 1964), THE SPY WHO CAME IN FROM THE COLD (1965) and FRAGMENT OF FEAR (1968).

CFQ: How did you get the assignment to script BENEATH THE PLANET OF THE APES?

DEHN: I was really just asked. I'd got to know Arthur Jacobs before on a project that never came off and when APES1 was a big success he very kindly asked me if I would like to do a sequel and having seen the film, I said yes.

CFQ: What was your reaction to receiving an assignment of a science fiction nature, and did you take it seriously?

DEHN: I've always wanted to do it and that's why I leapt at it. I am one of those writers who like darting about from one type of film to another and when I'd collaborated on GOLDFINGER I wanted to do a truthful spy story instead of a fantastic one which is why I did THE SPY WHO CAME IN FROM THE COLD and THE DEADLY AFFAIR, and then I thought, "Oh God, I'm going to be typed as a spy writer," and then I did TAMING OF THE SHREW, as I've always wanted to do a Shakespearean play and that really has been the history of my life, that I don't want to get typed, and in a way it's kind of a curse, because I'm quite good at a lot of things but not very, very good at one particular thing.

CFO: How did you go about developing ideas for

CFQ: How did you go about developing ideas for the last three Apes films?

DEHN: The plot of APES 2 was suggested by the memorable last shot of APES 1: the half - buried Statue of Liberty. This implied that New York itself lay buried beneath what the Apes called "The Forbidden Zone." It remained only to people the underground city with Mutants descended from the survivors of a nuclear bomb dropped on New York 2,000 years earlier, and, thus, to motivate a war between expansionist Apes and peaceable but dangerously sophisticated Mutants resulting in the final destruction of Earth.

No further sequel was intended at this stage, and I was somewhat daunted (having destroyed not only the entire cast but the entire world) at being asked to provide a third installment after the commercial success of the second.

Obviously we could not go forward in time without moving to another planet—out of the question on a reduced budget—and it was only the lucky recollection of Charlton Heston's abandoned spaceship (from APES 1) that suggested a way whereby three intelligent Chimpanzees could travel backwards in time to the year 1973. This was the springboard for a plot in which I tried to combine satirical comedy, an Ape love-story, adventurous action and a tragic end redeemed by an unexpected "switch."

The "switch" was the survival of the Baby

The "switch" was the survival of the Baby Chimp, whose rise to Ape Power we follow in APES4.

CFQ: How do each of the films compare in relationship to your screenplays?

DEHN: I wanted a more optimistic end to APES 2 than the destruction of Earth by the Doomsday Bomb, but my own end, the birth of a child half-human and half-monkey, proved intractable in terms of make-up, and anyway it was thought that Man-Ape miscegenation might lose us our G certificate!

CFQ: Which one of the films are you happiest with in terms of your script and the final results?

DEHN: APES 3 was shot and directed almost exactly as I wrote it, and my relationship with the director, Don Taylor, who guided me brilliantly through the Second and Third Drafts, was the best I have ever experienced.

CFQ: What does writing a screenplay consist of for you?

DEHN: Writing a screenplay entails, for me, looking at a blank wall and imagining that the film is actually going on. It isn't just a question, as so many people think it is, of writing the dialogue. Some writers, myself included, go into great detail and they have a strange physical sense and









they see that film on the wall and write down what they see to the extent of putting in camera angles where they feel it's vital or camera movements, continuity devices, cutting from one thing to another. I'm inclined to go into great detail. Losey, for whom I've never worked at all, likes very, very short screenplays because he wants to superimpose his own stamp on what has been written.

CFQ: How seriously did you take the film's science fiction theme?

DEHN: The Ape films I think you can take seriously because one can make so many comments about present day life. I suppose BENEATH THE PLANET OF THE APES was a little bit too much science fictiony, but my own favorite was undoubtedly ESCAPE FROM THE PLANET OF THE APES, which was a science fiction story, but it was about two characters, played marvelously by Kim and Roddy, and because it was a love story as well as being a comedy, and it was the first time we had used comedy in an Apes story. What I suppose you could say was that it was spectacular science fiction.

CFQ: Were you under any instructions to produce a sequel to BENEATH THE PLANET OF THE APES before you actually started work on it?

DEHN: No. I was under strict orders not to produce a sequel. Fox said there would be no further sequels after this, kindly destroy the entire world and wind up the series. So I duly did this and as you remember at the end the world blew up, the screen went white and the earth was dead.

About four months later, I got a telegram from Fox saying "Apes exist, sequel required," which is why I had to move the characters backwards in time, as that was the only way 'round the situation, so they landed in America in 1972.

APES 2 was, I suppose, the biggest gamble because it hadn't quite, by then, become a cult. Every one in the series so far, 1, 2, and 3, have all made a considerable amount of money and they have been among the few that have made money for Fox, but it wasn't until the second one was completed that they realized there was going to be a continuing market for the Apes series, so in ESCAPE we left the end wide open.

in ESCAPE we left the end wide open. CFQ: Are there likely to be further sequels after the next one, CONQUEST OF THE PLANET OF

DEHN: Oh yes, there's room for one if anyone else wants to do it. I'm not backing out yet, but I'm getting a very strong feeling someone else ought to do the Ape screenplays from now on. CFQ: Tell us something about CONQUEST.

DEHN: I can't divulge too much of CONQUEST, but it is about that intermediate stage which, you remember, there was a plague of cats and dogs in APES 3 which was only spoken about, when all the cats and all the dogs on Earth had died, so the human race was without pets, which was intolerable and they started looking around for something else and began to get monkeys, which was all mentioned in APES 3. The monkeys were, at first, pets like dogs, and like dogs it was found that they could be taught to do simple things, menial tasks like fetching a newspaper, bringing in master's slippers and being apes they were far more intelligent than dogs, so very soon they began to do very much more difficult things like bed making, cooking, sweeping and cleaning and they became the servants of mankind and having begun as pets they end, as our film opens, as slaves. It's a very curious thing that the Apes series has always been tremendously popular with Negroes who identify themselves with the apes. They are Black Power just as the apes are Ape Power and they enjoy it greatly.

CFQ: How long does it take you to work on a first draft for one of the Ape films?

At left, scenes from ESCAPE FROM THE PLANET OF THE APES, scriptwriter Paul Dehn's favorite film of the series, which he calls "an Ape love-story." Says Dehn: "Apes 3 was shot and directed almost exactly as I wrote it, and my relationship with the director, Don Taylor, who guided me brilliantly through the Second and Third Drafts, was the best I have ever experiences." Kim Hunter as Zira and Roddy McDowall as Cornelius (below) brought their ape characterizations to a peak in this film. Above, Kim is protective of her newborn baby, Milo, who survives to lead an Ape rebellion in APES 4.

Dehn:

I wanted a more optimistic end to APES2 than the destruction of Earth by the Doomsday Bomb, but my own end, the birth of a child half-human and half-monkey proved intractable...

DEHN: I gauge that it takes me at most ten weeks to write a first draft but in the case of APES 3 the story suddenly took over and I got totally involved and the first draft was finished after three weeks, but that very rarely happens.

weeks, but that very rarely happens.

At the end of ten weeks it goes the round of executives, the producer and officials of the company and the actors and then the comments come in and then you sit down and page by page do the first major rewrites. Then what usually happens is that the budget is made and the film usually turns out far too big, because we always think on epic lines, we must, but since the first Ape film, which was done before the slump, our budgets are much more restricted now, but we have to keep what is known as a "big look" for the picture. In some cases, the budget restricted us in small things, for example a "crowd" of nine apes became a "crowd" of two apes.

CFQ: The original story for BENEATH THE

CFQ: The original story for BENEATH THE PLANET OF THE APES is credited to you and to Mort Abrahams. What was the nature of this collaboration and whose contributions were whose? DEHN: Mort was co-producer and was in at all the script conferences because this was the first Apes picture that I had done. Mort didn't do any of the actual writing, but he was a wonderful "ideas" man.

CFQ: How would you compare PLANET OF THE APES to BENEATH THE PLANET OF THE APES, critically speaking?

DEHN: I thought there were marvelous things in the first film. I think my only stricture was that there was insufficient characterization, that some of the apes opened and closed their mouths a bit like dummies and ventriloquists. I couldn't have done any better with the first one because the idea of characterization only came to me during BENEATH.

Perhaps I have only one other little thing, and that is that the extent of the culture was never very clearly defined, and that got me into considerable difficulties at the later stages, they'd invented cannons, the camera, they did scientific research and knew about vivisection. They hadn't invented the motor car as they still rode on horseback. It was difficult to decide just how far they had gone.

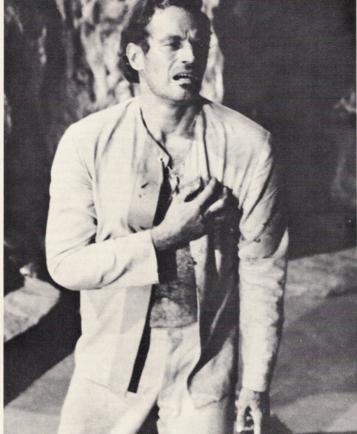
I think the first one is, in many ways, better than the second one, where I was still feeling my way, but exciting ideas did come out of the second one as a result of the Statue of Liberty, which instantly suggested that New York was underground and that there could be relies of human civilization down there, and that gave me the idea for the mutants, people who had become radiated.

At first, we were going to have them really mutated with monstrous noses and three eyes, real horror figures, but we didn't think that would have been nice for the children and after a great deal of research, it was the makeup department that came up with the idea that if you had been radiated, all seven layers of your skin would have been destroyed, and all that would be left was this tenrible network of voice.

terrible network of veins.
CFQ: Did you take children into account as your intended audience in writing the Ape pictures?

DEHN: We always have to keep the children in mind and what we want is their equivalent to our "A" certificate, because the children have truly taken to the apes in a big way. In our own country we have the childrens' TV program "Dr. Who," which is very horrific, and the children don't really mind. Normally, we start shooting in December and have the final print issued to the distributors on May 7th, which is a mysterious date, but it's the date all the children come out of school, and according to my producer, Arthur







Jacobs, that instantly makes two million more dollars.

CFQ: The doomsday message of BENEATH THE PLANET OF THE APES has been called pretentious and heavy-handed. Do you feel that critics are merely squirming at being reminded of the dire possibilities of nuclear war?

DEHN: It's at the back of everybodys' mind. One doesn't want dire threats, one wants to see what could happen after an atomic war a hundred years hence.

CFQ: Is CONQUEST OF THE PLANET OF THE APES the final film in the series, or is it likely to carry on for some time to come?

DEHN: It's anybody's guess isn't it? While I was out there, Arthur Jacobs said he thought this would be the last so I fitted it together so that it fitted in with the beginning of APES1, so that the wheel had come full circle and one could stop there quite happily, I think.

I'm afraid the true answer is to wait and see how much money this one takes, as each one has made just a little bit less each time, but one can't really tell, as they're still going the rounds around the world, so until, maybe two years time they may find that the new ones have made just as much. It is largely a question of money.

CFQ: Have you ever been annoyed by cuts or omissions?

DEHN: Oh, there are always cuts, because the running time is very important, and if it's supposed to be a ninety minute feature, then it's got to be, and what gets taken out, to the writer's vexation, is always his best bit of dialogue writing.

There was one speech in APES 3 I was deeply in love with, but they were quite right to take it out, as it added nothing to the plot at all. If we had been given another few minutes, it would probably have stayed in. If you've got a sensitive producer and director, as I have, you generally find it's a great improvement. There are things that I'd like to have seen put back which had to be cut, but I don't think there's any moment when I cringe and say, "I wish I'd changed that."

CFQ: There is some talk of a television series for the Planet of the Apes concept. Do you feel such a project is possible, and will you contribute to it?

DEHN: It would have to be a little differently written. If I was asked to participate in it, I'd have to pilot the first one, and then take a continuing interest in the series, and my mind really boggles everytime I've had to do an Apes picture.

The way I really work on it is so ridiculous. I got the idea from Ivor Novello a long time ago, who said when I can't think of a plot I put four old ladies 'round a bridge table and then I see what happens, and Rattigan always works from characters to plot. He doesn't work out a plot for characters, and this I've always tried to do, to start writing for the first ten pages with some characters and see what happens, and suddenly, you find someone coming on, even it it's a maid to pour the tea, at least you've got a new character. CFQ: Do you enjoy working on fantastic subjects? DEHN: Well, GOLDFINGER was utterly fantastic, and that was my first break.

For twenty-five years, I was a critic in Fleet Street, working for the old "News Chronicle," and originally when I was a critic I started writing manuscripts because I found it so hard to allocate praise and blame justly in a composite work of art like a film. The first one I wrote, in collaboration with Jimmy*, was called SEVEN DAYS TO NOON, and for which we both received an Oscar, and we also received 485 pounds from the dear Boulting brothers. So, after the Oscar film, I thought we would be rushing around writing for everybody, but two years went by and we did nothing at all.

During the war I was an instructor to a band of thugs called the S.O.E. (Special Operations Executive, to which Christopher Lee was also attached for some time), and I instructed them in various things on darkened estates, so I got a pretty good view of what counter espionage was like, as a result of which, when I joined the "Daily Herald," I was offered by Anthony Asquith, a dear, dear friend of mine, the film ORDERS TO KILL, because I'd had this experience during the war, and it was about an agent who went out to kill a man and found that he couldn't kill him, and this, along with my other experiences, lead to GOLDFINGER.

CFQ: Are there any other types of films that you would like to work on that you haven't touched upon during your career, a comedy, western or horror film, for example?

DEHN: I'd love to do a comedy, but I wouldn't be so knowledgeable about a western because that's something I've not done, and I feel I ought to so. I would love to do a horror film, perhaps like a Dennis Wheatley story. As you know, Jimmy* did the music for THE DEVIL RIDES OUT.

*James Bernard, Hammer Film composer, who was present at the interview.

CHRRLTON HESTON

Taylor Apesl and 2

Even at the age of five, Charlton Heston wanted to act. Born October 4th in Evanston, Illinois, he majored in drama in every school he attended, including Northwestern University, and also worked on daytime radio in Chicago.

He married Lydia Clarke, a classmate, in 1944, and then served in the 11th Air Force. Afterwards, he and his wife moved to New York, trying to find work in theatre. In 1948, he made his Broadway debut in "Anthony and Cleopatra," then moved into television.

Producer Hal Wallis saw Heston in a 16mm version of JULIUS CAESAR, and gave him his first film role in DARK CITY. Since then, he has played in close to forty films, most important of them being THE GREATEST SHOW ON EARTH, THE NAKED JUNGLE, THE TEN COMMAND-MENTS, TOUCH OF EVIL, ELCID, AGONY AND THE ECSTASY, and of course his Oscar-winning performance in BEN-HUR. In PLANET OF THE APES, as well as in the first sequel, he played the cynical, hard-tempered astronaut, Taylor.

Charlton Heston's latest film, SKYJACKED, was being shot on stage 30 at MGM. I met Charlton in his dressing room, while a makeup man was busily and methodically applying a scar to his left cheek for the next shot.

CFQ: How did you first get involved in PLANET OF THE APES?

HESTON: The project was first submitted to me by the producer, Arthur Jacobs, at least two years before production was actually undertaken. At that time, Warner Bros has the project and invested a great deal of money in it, although all that existed were the rights to the Pierre Boulle novel. Arthur had a sketch presentation which he made to me, and I was immediately intrigued by it.

Interview conducted by Dale Winogura, February 11, 1972.



Charlton Heston as Taylor, the cynical misanthrope who is forced to defend mankind, a role which Heston describes as "a very interesting acting situation." Taylor is seen with his mute woman (Linda Harrison) from PLANET OF THE APES (left), and as she dies in his arms (right) from BENEATH THE PLANET OF THE APES. Middle: Also from BENEATH, dying and bleeding, Taylor is about to detonate the Doomsday Bomb.

I had, I think in common with most people, been always fascinated by science fiction. But, for an actor, it has two serious drawbacks: in the first place, until fairly recently, the genre was not undertaken seriously by filmmakers. I think it would be fair to say that PLANET OF THE APES was among the early, serious science fiction films. Secondly, there are usually no roles. The parts in a science fiction film tend to fall into three categories: monsters, in which you are merely a vehicle for the makeup; the pointwho usually appear in pictures like DES-TINATION MOON and 2001, in which you're seeing these amazing sights, and you say, "Hey, look at that!," and point; and the fugitives, who are in the more horrifying films, in which you're running away from the creature from the black lagoon or something, and you say, "Look out, here it comes again!" Those really don't offer much creative satisfaction for the actor, but PLANET OF THE APES offered an acting role. Taylor, the misanthrope who is physically fleeing earth because of his contempt for man as a generally unsatisfactory animal. He finds himself thrust into the ironic situation of being the only reasoning human being in the anthropoid society, where he is forced to defend the homo sapiens whom he despises. This is a very interesting acting situation.

I was of course fascinated by it, and recognized its clear commercial potential. In any event, I told Arthur what I seldom tell anyone with a project that isn't firmly financed, that I would be interested in doing it.

I think Richard Zanuck deserves a great deal of credit for the fact that Fox undertook the picture, because he examined the project and the considerable costs involved. At this time, Franklin Schaffner was involved, and Zanuck had a lot of confidence in him, rightly so, as did I, as not only a director of enormous creative ability, but a good captain. You need a good captain in any picture, but you really need one in directing a

Heston:

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film like this.

CFQ: It's interesting, Taylor is one of the very few characters in science fiction in which there is actual change.

HESTON: There are very few science fiction stories which provide any latitude for this. His desperate attempts to communicate when he is temporarily speechless is a marvelous acting problem. I found it a fascinating part to work on; I may say one of the most physically painful parts I've done, as I spend almost every scene either being hit with sticks and stones, or pulled around with a leash about my neck, or squirted with fire hoses, or falling down cliffs.

CFQ: What did Schaffner suggest for the character, if anything, outside of your own conception of it?

HESTON: Franklin Schaffner and I have worked together many times, not only in film but on stage and television, and we have a very good rapport. I think we understood the part in the same way, and it seemed to fall into place very readily. The major problems in making the film proved to be the technical ones, the creative problems were much more susceptible to ready solution.

CFQ: Can you relate the character of Taylor, abstractly, to any other character you've played? HESTON: Every character obviously one hopes to make, to a certain degree, unique, excepting the fact you have the same basic physical equipment to work with. I suppose Taylor comes as close to being an existentialist character as perhaps any I've played. I've played many angry and cynical men, but never a man whose cynicism and distatse for mankind was sufficient to make him literally leave the earth.

CFQ: How did you get involved in the second one? HESTON: I felt a certain obligation to Richard Zanuck about the film. The first one had such an enormous success, both critically and commercially, and of course I was grateful for the part and the material rewards it brought me and so forth. They spoke to me, as soon as the over-whelming success of the film became evident, about a sequel, and I said, "You know, there is no sequel. There's only the one story. You can have another picture about further adventures among the monkeys, and it can be an exciting film, but creatively there is no film." Now that comment is in no way intended, as I said to Zanuck, as a criticism of them for making it. A picture that grosses \$22 million, and has the potential to be spun off into one or more sequels, obviously you have a responsibility to your stockholders, and indeed all the other movie makers on your lot who will be making films with the profits from that to make others.

I think it's fruitless to compare and say which of the three successive films is the better. It's clear that, in terms of the story, the first one is all there is. Nevertheless, I felt a responsibility to Zanuck, and I said I'd be happy to do it as a friendly contribution.

CFQ: What do you think was the so-called point or message that PLANET OF THE APES was trying to make?

HESTON: What Schaffner and I were trying to say with it is that man is a seriously flawed animal; he must learn to deal with his flaws, that it's not something you can eliminate. I suppose the outstanding example of the same comment is Swift's Gulliver's Travels, which curiously works in the same way. It can be published as a boy's book of adventure, just as PLANET OF THE APES can be enjoyed as a fantastic adventure film.

CFQ: I imagine it was an exciting experience working on the film?

HESTON: Yes, it was. It's a curious thing, there

is a kind of an accident in the film that I think both Frank and I sort of half regret being in, and oddly enough a number of critics have picked it up and said this is a phoney thing. It is in the courtroom scene, when the three judges do the "See no evil, hear no evil, speak no evil" tableau. All the other things the monkeys do, the cliches that they use, that you can justify because theirs was a mimicking culture, and they would logically mimic the speech cliches, as well as the cultural cliches, of today. But there's no way you could justify that, that indeed is a phoney.

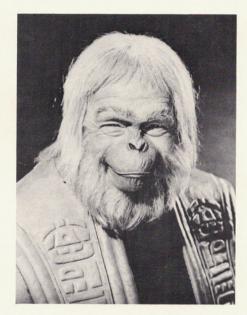
When we were shooting the scene, Frank said, "You know, it would be terribly funny to have a gag of them doing that." We laughed at it, and he said, "No, it's a phoney, I shouldn't do it." I said, "Why don't you do one just for the dailies," and he said, "All right." So we did it in, laughed, and everybody thought it was marvelous, but he didn't want it in the final cut. Then, somehow it got in the rough cut, and all the studio echelons saw it and said, "No, don't change it!" Then, they had the first preview, and it was an enormous success. So there it is.

CFQ: Are there any other amusing stories about

the shooting?

HESTON: That's the question that is always asked about films, and I'm never able to answer it satisfactorily. My experience is that films are often endurances, certainly APES was, and you don't exactly look back on the happy, carefree times and the funny jokes. APES was a very tough picture to make, the locations, the climate, and working conditions were difficult. Almost all pictures are tough. It's hard work-very hard work.

What you're trying to do, to compromise between the dream of the perfect picture you have in your mind, and the inevitable failure to achieve the dream--it's hard.



MAURICE ELANS

Dr. Zaius Apesi and 2

Dr. Zaius is perhaps the piece-de-resistance of PLANET OF THE APES, and Maurice Evans' characterization remains the definitive hallmark of the series.

A devotee of the theatre, some of his most acclaimed performances were in "Romeo and Juliet," "St. Joan," and "Richard III" in the 1930s. In 1941, he became an American citizen, and enlisted in the Army a year later.

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Afterwards, he produced such plays as "Man

Interview conducted by Jack Hirshberg, July, 1967 and June, 1969.

Evans:

I know tradition says that there are great dangers in doing sequels, but I see no reason for it...there is every reason why a story should be expanded if the author has really got anything to say.

and Superman," "The Browning Version," and "No Time For Sergeants," as well as acting in plays like "Dial M For Murder" and "The Apple Cart." His film roles include KIND LADY, ANDROCLES AND THE LION, THE WAR LORD, ROSEMARY'S BABY, and the title role in MACBETH for television's "Hallmark Hall of Fame," with Judith Anderson.

CFQ: Were you at all apprehensive about wearing makeup of the sort in PLANET OF THE APES? EVANS: Sure. I still am, as we go on. I must confess it's very disagreeable to have this latex rubber mask applied to the face every morning, apart from the fact that it takes 3 1/2 hours to put it on, which means I have to crawl out of bed at 5 in the morning, to be in the makeup chair at 6--and with two delightful gentlemen poking and prodding and sticking things on me--including the mask and the hair that follows it -- and then getting into a very heavy, hot costume--it's not all beer and skittles by any means. But it has this advantage--once all this makeup is applied, one does, as it were, get into the skin of the part. You can look at yourself in the mirror and see somebody that resembles yourself not at all. I think it's of great assistance to the actor to depict the character without looking at your own face--rather, at this image that has been created for you. It's rather like a puppet master, you are there to pull the strings and make the face work. CFQ: Is it somewhat of an affront to an actor's ego not to be seen at all during the picture?

EVANS: I don't think so. One hopes people will bother to look at the credits at the end and find out who was playing what, although we're blessed in this cast with having a bunch of stage actors, most of whom I've worked with before. So even if we were mistaken, one for the other, it would still be a compliment to be credited with the performance of, say, James Whitmore, James Daly, Roddy McDowall—you would feel no sense of insult if you were mistaken for them.

CFQ: Of course, there's a peripheral benefityou can stay out late the night before and have a few extra drinks.

EVANS: I wouldn't go that far--the necessity of having to get to bed at nine in order to be up at five, there isn't much opportunity for lifting the elbow. Granted, the way one looks in the morning at those ghastly hours. It doesn't really matter if you have the most terrible bags under your eyes --there isn't any tongue clicking and why don't these actors take care of their faces?

CFQ: Is the makeup difficult on your skin?

EVANS: It's the removal of it that's dangerous—the stuff has to be applied with spirit gum—it has a great deal of highly concentrated alcohol as its base and this is very astringent to the skin. It sets very hard and can only be removed with strong alcohol and with acetone. The alcohol removal, I must say, is the best part of the day for me because it takes so long to get it off that one finds oneself inhaling the fumes—it's 180% alcohol and you get quite a buzz on.

CFQ: By the time you're ready to drive home, someone else has to drive the car?

EVANS: I won't trust myself on the road. Apart from everything else, we are required to have black fingernails, as the ape has, and this is very tiresome to take off. When I'm working on consecutive days, I just keep the black nail polish on --one day I did drive the car home and unthinkingly made hand signals, whereupon I got the most startled look from a motorist drawing up beside me--what's this character doing here with black fingernails?

CFQ: How do you see Dr. Zaius as a character?

EVANS: He is the chief minister of Science in the ape world; in addition, he's the keeper of the scrolls, a kind of Moses of the ape civilization. He has a knowledge and wisdom which is denied other people. He has interpreted the ape scriptures in such a way that he feels he has a greater knowledge of what has gone before and what is likely to follow. His main concern is to insure that the ape civilization is not challenged, by any other kind of civilization. He wants to retain the status quo, so he is trying to discourage the younger apes--the chimpanzees, played by Kim Hunter and Roddy McDowall--who are making scientific experiments on the subhuman characters that are the other occupants of this planet—which involve operations on their brains to keep them subjugated and inferior--he discourages them from interpreting these experiments. He sees danger with too little knowledge.

CFQ: How about the project as a whole--it certainly is one of the most unusual motion pictures made in recent years--wouldn't you say it's sort of a daring project to be attempted, particularly in view of the types of motion pictures we've had in recent years?

EVANS: After all, we're getting a lot of great pictures from abroad--pictures that dare deal with ideas. I think they're being very smart here in not going overboard to make this too intellectual or highbrow. It has a nice balance between being a morality play, with a good leavening of science fiction. It has a moral, and it's treated with a good sense of drama and to some extent, comedy. The ordinary kind of entertainment on which motion pictures relied for so many years has now been practically taken over by TV. I don't think people, having watched TV at home, want to go out to a theatre and see precisely the same thing they've seen at home. So the makers of motion pictures have got to lead public tastes above and beyond what has been the accustomed, rather soporific fare, which we get on the TV

CFQ: The author is trying to say something in PLANET OF THE APES. What would you say is the message that he's trying to get across?

EVANS: That man better take a look at other civilizations, at how animals conduct themselves, before he's ready to condemn, and then to take a jolly good look at his own way of living to find out whether there isn't room for a great improvement, and learn the lesson that unless he does re-evaluate what's going on with his morals, his belligerency, all the things that are making life so difficult in the world today-that we might very well degenerate, or regress, into a civilization-I don't know quite how to put it.

CFQ: Do you suppose that by viewing the foibles, the prejudices, exhibited by the apes, he is attempting to give human beings a dramatic perspective of their own behavior?

EVANS: Yes, that's what I was attempting to say. CFQ: How do you account for the success of the first Planet of the Apes film?

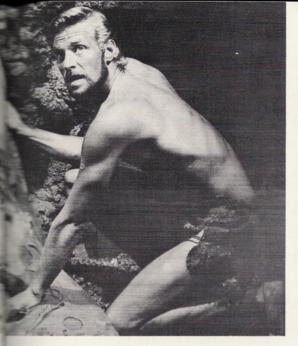
EVANS: Well, I think it's pretty clear--whether by design or by accident--PLANET OF THE APES, the first picture, had this double appeal. The appeal to youngsters as a pure science fiction; but it had a message to deliver which apparently communicated very clearly to the adult audience. And the result was rather distressing, I guess, to some parents. I came across a family in New York, one of these unfortunate divorce situations where the mother had the visiting privileges with the children for the weekend. The children of her first marriage duly came on Saturday and she said to them, "What would you like to do, dears?" They said, "We want to see PLANET OF THE APES." So she said, "Delighted." Took them to the theatre. The following week the children of the husband were visiting and she said to the husband's children, "What would you like to do?" They said, "We want to see PLANET OF THE APES." To make a long story short, she told me that after two or three months she's seen the picture six times and really knows the dialogue by heart. Well, now, that shouldn't happen to a dog let alone an ape. But it shows that certainly among the juvenile audiences a tremendous enthusiasm for it.

The interesting thing to me was that with the adult audiences there seemed to be great controversy amongst them as to whether the producers, the director, the actors, and everybody else, the writers, goodness knows, hadn't gone a little













overboard in being funny, making jokes of things. I disagree very strongly on this ground because it seemed to me the whole point of the picture was that as the apes took over the world and as the humans, through neglect and the sort of things that we all seem to be going through these days, abusing our bodies and taking drugs and one thing or another, that it would be normal for whoever became the successors of human civilization, that they would pick up the cliches of our own civilization. And the jokes such as they were in the first Planet of the Apes were at that sort of expense, that the monkeys now were making the same mistakes and telling the same jokes as their human predecessors.

CFQ: In talking to some of your young friends, the teens, perhaps young college students, people in high school, did you find that they were as much interested in the message and the sociological and satiric aspects of the film as they were in the straight adventure of it?

EVANS: Well, I think the more adult the audiences were, the more they were interested in the sociological rather than the science fiction aspect of things certainly. I think there was an appreciation there, too, with the older people of the extraordinary visual aspects of the film.

CFQ: In your estimation, are there any dangers in doing a sequel for the screen?

EVANS: I know tradition says that there are great dangers in doing sequels, but I see absolutely no reason for it. After all, a motion picture lasts, what is it, an hour and a half--two hours maximum with no commercials, thank the Lord--but a long play--like "Hamlet" or "Who's Afraid of Virginia Woolf?"--runs for four hours in the theatre, so there is every reason why a story should be expanded if the author has really got anything to say. And I think in the case of the sequel to PLANET OF THE APES, the public will find that the author has a great deal more to say than he had in the first one. In fact, the sequel to my way of thinking, is infinitely more profound from a philosophical standpoint. In many ways more frightening.

CFQ: Have you been able during these months to guage the effect upon your own career of playing an ape, and what has been the reaction?

an ape, and what has been the reaction? EVANS: I haven't found that anybody has objected. They've all been very curious you know to say "Why should you do it?" and I really think the answer is that one always wants whatever one does in the entertainment field to be something that succeeds.

CFQ: What would you feel is the reality that is projected by BENEATH THE PLANET OF THE APES? What do you feel in a nutshell it has to say?

EVANS: Watch out, brother!

CFQ: Perhaps you could remember one very humorous experience that as an actor you've had at any time during the filming of these pictures?

EVANS: This was rather amusing in this sequel to PLANET OF THE APES. James Gregory, who plays the gorilla general, the Chief of the Army, and myself, the Minister of Science, dressed as an orangutan, were having a discussion in a steam bath. This required us to appear to be without any clothes on, but monkeys, if they're not clothed, obviously have hairy bodies. Well, neither of us were particularly keen on doing the scene. We didn't really believe that we could be made to look like monkeys without any clothes on. So we looked up our Screen Actors Guild contract and the contract read that in a contemporary motion picture, the actor should be required to supply his own costume, and that such costume shall be of a conservative and first-class character. Since we were appearing in our birthday suits-nothing on but a bunch of hair, you know--we thought maybe we could escape the necessity of having to play the scene. But the wardrobe master for 20th Century Fox, a genius of a fellow called Wally Horton, devised these two wonderful monkey suits, so we really could not continue to say that we were supplying our own clothing, even though it had to be conservative and first-class. So we went ahead and did the scene and all was

At left, from BENEATH THE PLANET OF THE APES, Brent (James Franciscus) and Nova (Linda Harrison) discover the remains of a submerged and devastated New York City.



KIM HUNTER Zira Apesl, 2 and 3

A survivor of the first three Apes films, Kim Hunter still adheres to the excitement of the theatre as well as the trying duties of film work.

On November 12, 1922, in Detroit, she was born Janet Cole who, after high school graduation, went from one stock company to the next. David O. Selznick put her under contract, and then she went to Britain to act in such films as the fantasy, STAIRWAY TO HEAVEN.

She played Stella in both the Broadway play and film versions of A STREETCAR NAMED DE-SIRE, and was also cast in the plays, "The Children's Hour" and "The Tender Trap."

She is chronically on television, with roles in "Playhouse 90," "Studio One," "The Defenders," "Alfred Hitchcock," and "Night Gallery." Film roles include STORM CENTER, THE YOUNG STRANGER, LILITH, and THE SWIMMER, not to forget the delightful character of Zira, the lady animal psychologist of PLANET OF THE APES and the two subsequent sequels.

Lounging around on a Thursday afternoon, about 1:45 PM, the last thing I was expecting was a phone call from Kim Hunter. I had called the Huntington Hartford theatre several times, where she was performing in the play, "And Miss Reardon Drinks A Little." Arthur Jacobs had given me her number with the admonition that I'd better reach her before she returned home to New York. She had called in answer to my messages, and we discussed her continuing role as a chimpanzee, the attendant problems and delights.

I asked her what her initial approach to the character had been after reading the script of PLANET OF THE APES for the first time. She said Zira "came through strongly as a person," and that she "never thought of them as apes." She added that John Chambers' make-up helped her achieve the transformation into the ape-woman quite amazingly, or, as in her words, the "makeup achievements were larger than life."

Asking her which film was the most difficult one of the three to work on, she replied, "The second one," because the feeling of working on the first one was of a "special, experimental nature that was exciting." Zira had a smaller function in BENEATH, but Kim had to spend four weeks more than necessary because of production problems. Normally, her role would have only taken a week to shoot. However, she said the third one was "more fun to do" because of the better story, continued 34

Interview conducted by Dale Winogura, December 6, 1971. Portions conducted by Jack Hirshberg, June, 1969.

On the filming of CONQUEST OF THE PLANET OF THE APES

With 20th Century-Fox's CONQUEST OF THE PLANET OF THE APES, the extremely successful Planet of the Apes series goes full circle. The little baby chimp who cried "Mama!" at the finale of ESCAPE FROM THE PLANET OF THE APES has now grown up under the name of Caesar, a performer in Armando's circus. How this ape bands together all the other captive apes to turn the tables on mankind is the basis for Paul Dehn's tightly constructed, ingeniously developed, intriguing, actionful, and literate original screen-play.

play.

What was once the backlot of 20th Century-Fox studios lies a mammoth shopping center and building complex known as Century City, as futuristic a location as any film-maker could hope to find. Once again, the cameras are turning there as the same movie studio uses it as the center attraction of this, the fourth and easily most epic film of the series.

The first day of shooting, January 31, was held atop the towering Bank of America building, about one block west of the shopping center, on a warm, sunny day. I ascended the building to the top floor, the 16th I believe, and the first thing I saw upon entering the location was a group of people gathered around the film's star, Roddy McDowall, in full ape makeup, with makeup man, Joe diBella, applying the final touches to McDowall's hands. The apes on film are an impressive sight, but seeing it live is a truly startling experience. It looks so real that a first glance is almost frightening.

Amiable, white-haired English director, J. Lee Thompson, was there, greeting me on my arrival, and showing a bit of tension as is everybody of the first day of any picture.

body of the first day of any picture.

Walking up a stairway to the very top of the building, one catches as clear and as breathtaking a view of almost smogless Los Angeles as one is able to. This level is used as the heliport in the picture, as well as in actuality, where Caesar (McDowall) and Armando (Ricardo Montalban in the same role as in ESCAPE) land in a sleek red and white copter at the start of the film, after the credits. Cameraman Bruce Surtees seemed very pleased with the copter's shape since it was, as he put it, "perfect in size for Todd-AO."

First, a shot from the platform was taken as the copter comes into view. It's an awesome sight as the machine comes circling around a tall, black building, and lands right square in the middle, the force of the wind from the propeller almost blowing me and my notes away.

Then, a point-of-view shot from inside the copter was taken, while the director radios camera instructions from the ground. Moving to the stairway, Thompson sets up the shots for Armando and Caesar's descent. He's an extremely ac-

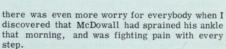
do and Caesar's descent. He's an extremely active, constantly thinking, and exacting director, Thompson, yet there's just enough gentility to make him a very warm individual even in his more thoughtful moods.

Everyone seemed to have relaxed as the day went on. Montalban is a very friendly fellow, smiling warmly and confidently as the shooting progresses. Joe diBella seemed a bit worried as McDowall wears a leash in these scenes, and he was concerned about it pulling the makeup. But









Roddy McDowall is a true professional, for there was no outright complaining from him whatsoever. He is a fighter, and very, very few actors would struggle with such determination against such a handicap, with as much spirit to win as he has. One can't help but admire his professional discipline and courage under such severe strain, and I salute such dedication and fortitude with all my heart.

A few days later, the company was very close to the shopping center, in front of an office building, where a large sign was placed, reading Civic Center. In this scene, Armando is being questioned by two cops, among a crowd of protesting humans, for yelling an obscenity at them, although it was really Ceasar who accidentally blurted it out in rage at their beating an ape. A sudden disturbance turns the cops away, and Caesar and Armando back out of the crowd and run off. The scene comes off extremely well, Montalban showing good, strong intensity in each take

There were many gawking, understandably questioning spectators and shoppers, and a number of fascinated children, whom McDowall and Montalban graciously gave autographs to.

After the first week of shooting, in and around Century City's shopping center in the daytime, the latter part of next week was scheduled for shooting at the University of California at Irvine, where the exterior Ape Management and training scenes were filmed.



A couple of weeks later, after a considerable amount of studio interior filming, the cast and crew were back in Century City, this time for extensive night-time shooting, from about 7 P.M. to around 6 A.M. the following morning. On one of the shooting nights, I met Natalie Trundy (Mrs. Arthur Jacobs), who plays a lady chimp in CONQUEST, called Lisa. She has gone the route, playing a mutant in BENEATH THE PLANETOF THE APES, a human in ESCAPE (the part of Stevie), and now an ape. I must admit that when I first saw her in BENEATH, without the mutant makeup, it was love at first sight. She is a charmer, a truly lovely and enchanting personality.

Also in the cast of CONQUEST is Don Murray as the governor, Breck, whose performance as the ornery cowpoke in BUS STOP is still my favorite among his many roles (he was nominated for an Oscar for that picture, in 1956). Buck Kartalian, one of the head gorillas in PLANET OF THE APES, plays another gorilla, Frank, in this one. David Chow plays a chimp, Aldo; Severn Darden enacts the police inspector, Kolp; and Hari Rhodes is Breck's right-hand man, MacDonald, the only truly sympathetic human in the picture, who displays more humanity in his treatment of the apes than anybody else.

The first evening of shooting, the sinister opening title scene was shot. Tracking shots of deserted sidewalks and buildings were filmed, and then a black-costumed and helmeted guard was shown, entering the frame with an intensely serious demeanor on his face, a light shining coldly and fiercely on him. Then, what looked like a man in a black jump suit appeared, running away









into the background.

A tracking shot of black boots glides back to reveal the same dark figure running on the bridge. The guard spots him, and runs after in desperate pursuit. Looming black buildings backdrop the chase, as brilliant white light floods the foreground, making the running figures look like shadows.

The mysterious figure is shot by a guard, and the camera trucks in to reveal the bloodied face of an ape.

Each shot is so complex, and done with such evident care, that it often takes about two-to-three hours just to light the next setup.

On the following night, preparations for the climactic riot and siege of the city were filmed. A small crowd of apes are seen in long shot, geting orange and black kerosene cans from a store room, and running away towards the bridge. A line of marching guards were then shot coming to the camera, passing by in shadow, and lining up in formation for battle alongside one of the buildings.

Surtees backlit several scenes like this one, ingeniously contradicting many of the rules of cinematography, with an unmistakable feeling for the sublime technique of master painter, Rembrandt, whom Surtees feels many cameramen should study and apply in their work. Working as cameraman on two Don Siegal masterpieces, DIRTY HARRY and THE BEGUILED, with the teaching and guidance of his famous photographer father, Robert Surtees, Bruce has a grasp of photographic technique that is genuinely inspiring and impressive on film.

Finally, people are seen evacuating the city,

and guards stand by, ready for the oncoming danger

A patrol of guards runs to the alley, as a crowd of apes approach them. The head guard shouts "No! Go back! No!" The apes stop and retreat for a second as if trained to, but then keep walking stealthily towards them. The front row of guards kneel down, the second row remains standing, as the order is given to fire. A seemingly endless barrage of gunfire and smoke envelopes and echoes over the scene, as a few apes drop, and the others scatter and disperse.

A scene as difficult as this one is made even more trying by the very fact that the night temperature of the air is typically February in Los Angeles. It is so cold that the breath turns to frost, and no amount of clothing, makeup, hot coffee, soup, portable heaters, or whatever is enough to warm anybody for a sufficient period of time. How everyone manages to stay on their feet from 7 P.M. on until wrap-up time is something I still don't quite comprehend.

One of the things one learns in watching films being made is that it is all mostly waiting. There is nothing particularly glamorous or fast-moving about film-making. Camera moves must be carefully planned out, lights must be set up and appropriately shaded, actors' positions must be established, and everything must run together as smoothly as possible.

For the most part, the civilians watching the picture being made were quiet and cooperative upon command from seasoned assistant directors Buck Hall and Jack Stubbs. When Buck yells out, "All right, boys. This is picture," silence must needs be observed, for the camera and sound

Scenes from CONQUEST OF THE PLANET OF THE APES, the fourth and newest entry in the Apes series, now in release from 20th Century Fox. Top: Armando (Ricardo Montalban) comforts Caesar (Roddy McDowall) when they realize they must part ways to survive. Middle: In Century City, director J. Lee Thompson instructs an Ape, about to be accosted by police officers for laziness. Bottom: Filming at Century City, as two cops beat a disobedient Ape while interested spectators with cameras watch. Color: Apes surround Breck (Don Murray) in the aftermath of fighting. Far Left. Top: At the University of California at Irvine a team of makeup men prepare Ape extras. Middle: The Apes riot. In foreground the large fire effects devices, looking like oversized mousetraps, burn by butane fuel. Bottom: Guards, poised, ready to fire at angered Apes.

equipment are rolling, and nothing must interfere with its progress.

Few observers had the stamina and patience to watch for very long. Maybe they believe that pictures just happen, like biblical miracles. But it's a tedious business, picture-making, requiring a patience and physical and mental strength only for the dedicated. Yet it is ultimately one of the most satisfying and exciting fields of endeavor, for each film is like an adventure, a tall mountain to climb that holds many obstacles.

And from the look of things, CONQUEST OF THE PLANET OF THE APES figures on being one of the most exciting and unique achievements not only of the series, but more importantly, of motion pictures as well.

characters, and dialog. The second one she called "pure melodrama," and that "whatever is said

HUNTER: I think to a certain point, the film (PLANET OF THE APES) made its satirical points using a simian civilization to point up some of our human civilization's absurdities. I think people got different things from it, totally. Most people I talked to were shocked and terribly impressed by the ending, but you have to wade through a film before you get to the end, so that obviously was not what kept them in the theatre. I heard a little child express some of it, one reaction that I think might have been universal. I think all of the characters were identifiable, oddly enough, even being apes.

CFQ: Do you think people were intrigued -- and this seems to have crossed generation lines-ethnic lines--by the prospect of getting a certain perspective on themselves as seen through this civilization?

HUNTER: Absolutely. That was what I was starting to say when I mentioned this child's reaction. It's quite extraordinary when a film can reach a six-year-old child, saying: "You know I think I understand now why people are afraid of other people. It's because they're different and they're strange." This child got the reverse thing, that the apes were afraid of humans because they were odd, they were different. Whereas this is half our problem in the world today. The things frighten us--we're frightened of them and we're antagonistic and we're agressive, and we're all of these terrible things that human beings can be because we don't understand, because they are different.

I recall in the making of PLANET OF THE APES, while we were waiting for good weather -one of the few times that we had that problem in the first one, we were at the beach and the fog rolled in, and we did need the sun. I went up and I took a nap. In this makeup, the only way you can possibly take a nap is to lie flat on your back. Otherwise you're apt to hurt the appliances. I went absolutely sound asleep, which I rarely did. I woke up I think with one of the worst nightmares of my life. Because you see, even asleep, your subconscious is aware of what is on, of these appliances that are on your face. In my dream, I knew that from the neck up I was a chimpanzee. My panic was that I couldn't see over the face to find out if the rest of me had become a chimpanzee, whether I was human from the neck down, and I was never so frightened in my life. Because I mean from the neck up I was not in makeup--I was a chimpanzee, in my dream. I woke up and I was shaking. It took quite sometime to find myself again.

Then, I asked her what each director suggested for her character. She said, "Oddly enough, I was left remarkably alone," but that Franklin Schaffner (on the first one) found that, unless we kept the (makeup) appliances moving, they looked like masks.

When asked about whether she prefers stage to film, she replied, "I suppose I actually do," that she would hate "to be confined to either."

Of all the films she's done, she liked doing Stella in Elia Kazan's A STREETCAR NAMED DESIRE more than anything else (she won a Supporting Actress Oscar in 1951 for her marvelous portrayal), but that the "crazy, imaginative freedom of PLANET OF THE APES" ranked it a close second.

RODDY MCDOWAL

Cornelius Apesl and 3 Caesar Apes4

Born and educated in London, Roddy McDowall appeared in several English pictures, making his debut in MURDER IN THE FAMILY at the age of eight. Darryl F. Zanuck brought him to Hollywood, where he played in films like MAN HUNT, HOW GREEN WAS MY VALLEY, MY FRIEND FLICKA, and LASSIE, COME HOME.

A bachelor and professional photographer, he has played in numerous films, like CLEOPATRA, THE LONGEST DAY, SHOCK TREATMENT, MIDNIGHT LACE, THE LOVED ONE, and in the first and third Apes films as Cornelius, the inquisitive ape archeologist and husband to Zira. In the fourth Apes film, CONQUEST OF THE PLANET OF THE APES, McDowall plays Caesar, the son of Zira and Cornelius.

CFQ: How did you first get involved in PLANET OF THE APES?

MCDOWALL: A year before production, Arthur Jacobs talked to me about the project. I was one of the few people he explained the whole thing to, including the ending. He talked with me about playing Cornelius, and I thought it was all intriguing. About a year later, I signed to do the film, and to have my face molded for the makeup.

The first film was very difficult because it was made in the summertime, at the Malibu Ranch. In August, with all those quartz lights, it hits like 1400, and it's just unbearable. Although it was a wonderful experience, because I like Frank Schaffner very much. I thought I would never do one again.

The second film I was not in because I was involved with directing a movie in England, with Ava Gardner.

Then the third film, which I liked very much, was made in the wintertime, as this one has been. CFQ: Was the script of BENEATH THE PLANET OF THE APES offered to you?

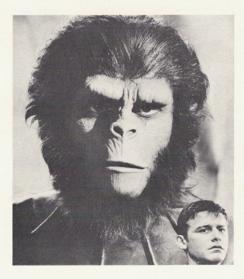
MCDOWALL: Yes. I was going to do it as Kim Hunter and Charlton Heston did. Arthur Jacobs called me back, but I was involved in preparing the film I was going to direct. It would have taken six days or something, and I'd have liked to have done it, but it wasn't possible.

CFQ: How did you envision the character of Cornelius?

MCDOWALL: The way I played him. That sounds like a curt reply. I don't mean it that way, but I mean that exactly. Cornelius was not a dimensional character in the first film as he was in the third, and he is not as interesting a character as Caesar to play. That doesn't mean that Cornelius is a bad part, it's a very good one, but he was already formed. He has an academic, gentle sense of humor, and he's sort of a peacemaker. He didn't have the complexities of nature that the role in this film does, as Caesar goes from being very young, mentally, to being a kind of a

CFQ: In other words, the character of Caesar has transitions, whereas the part of Cornelius was pretty much a staid, very level kind of char-

Interview conducted by Dale Winogura, March 13.





Above: Makeup artist John Chambers makes a minor adjustment on a Gorilla during the filming of BENEATH THE PLANET OF THE APES. He has worked on the first three films of the series.

MCDOWALL: Right.

CFQ: How did each director mold and develop your character?

MCDOWALL: It's very hard to answer that. A really good director doesn't let you see how he's drawing you out. It becomes a sort of teamwork. The only time one becomes annoyed is when a director cecomes an obstructionist, which was never the case with any of the directors in the Apes series at all.

CFQ: How do you feel about each subsequent film in the series?

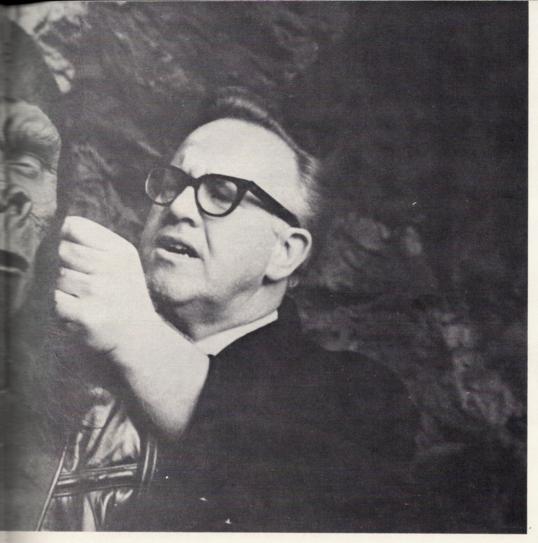
MCDOWALL: I didn't see BENEATH, although I want to see it. PLANET OF THE APES is a very hard film for me to judge because it was such a physical agony doing it. I'd begin to sweat remembering the heat. I think it's a fabulous movie, up until I come into the film, and then it's just purely a subjective reaction.

I like ESCAPE very much. I went to a movie house to see it, and I liked what it did to an audience. I admire Don Taylor very much, and I admire J. Lee Thompson beyond any description. CFQ: What do you feel each film, or the series, is trying to say?

MCDOWALL: There are so many people sounding off about what the real meaning is of this, that, and the other. The meaning is what you get from it. Antonioni once made a marvelous comment about BLOW-UP when people asked him what it meant, and he said, "It means what you want it to mean.

CFQ: Is there any difference in the makeup of Caesar than that of Cornelius?

MCDOWALL: None at all. Different thoughts present a different visage, and that's what acting is all about. Different roles have different sets of thoughts to convey, and they present a different outward appearance. I hope.



JOHN CHAMBERS Makeup Designer Apesl, 2 and 3

Possibly the most imaginative and resourceful of makeup artists today, John Chambers is a graduate commercial artist, who also studied and worked in sculpture. In the war, he learned techniques in plastic and rubber chemistry for prosthetic work, creating artificial eyes, ears, noses, etc., for returning veterans.

After prosthetic lab work for the Illinois government, he went to Hollywood and worked at NBC-TV studios. He still does prosthesis work in his garage laboratory, and has been involved with several hospitals and research centers in developing and lecturing on techniques of medical restoration.

Known as the ghost laboratory man, he has worked on many television series, including "Outer Limits" (the domed head for David McCallum in "The Sixth Finger"), "The Munsters," "The Invaders," "Star Trek," "Lost In Space," and "Night Gallery." For movies, he created the masks for THE LIST OF ADRIAN MESSENGER, Tony Curtis' false nose in THE BOSTON STRANGLER, Richard Harris' false chest in A MAN CALLED HORSE, the dog's head and plaster casts for THE MEPHISTO WALTZ, and the amazing ape people in PLANET OF THE APES, for which he won a Special Oscar, as well as the next two films in the series, BENEATH THE

Interview conducted by Dale Winogura, December 2, 1971. Portions conducted by Jack Hirshberg during the filming of PLANET OF THE APES, 1967.

PLANET OF THE APES and ESCAPE FROM THE PLANET OF THE APES.

CFQ: What was your first concept for the ape

CHAMBERS: When I went into it, the producer (Arthur P. Jacobs) and his associate (Mort Abrahams), has a concept of a neanderthal type, where he was fringing more on the human than the animal.

At Fox, they had done a little test with the first person who tried out, and that was Edward G. Robinson. He was fabulous as Zaius (Maurice Evans was marvelous in the final casting), and I loved the way he did it. The makeup was crude, but they had a sembalnce of what they wanted. That's how the one concept was started.

CFQ: For each consecutive film, how long did the makeup take to apply?

CHAMBERS: Before production, I was training people to do it in six hours, then five hours, down to three-to-three and a half. Then, I knew that anywhere from two-to-three hours, some of the makeup men would be finished, and I said, three hours for each makeup. If I saw anyone rushing, they had to curtail that. I maintained quality as much as I could in the first one. I kept an eagle-eye control.

In the second one, I maintained the same time, and so one with ${\tt ESCAPE.}$

It wasn't uncomfortable, after they got used to it the first time, and they didn't perspire! We were up with 120° in Arizona, but there was no trouble--it was amazing! We did keep them cool, we had special refridgerated trailers for them, and we had sixty-foot makeup trailers. No one ever did this before. This is what kept them under control.

We never lost one minute of production time due to makeup faults or slowdowns. I have never worked with such professional attitudes—no complaining or anything with any of the actors in any of the films. It was a challenge to them, and everyone loved it.

CFQ: It's unfortunate that people keep comparing

Chambers:

...there were areas where I had to maintain director and camera control. We had to confer if I felt the shot was not good for the makeup.

your makeup with that in 2001, but there's no similarity at all.

CHAMBERS: In 2001, they didn't talk or show expression, except for grunts and roars, and they had armatures.

CFQ: About how long did it take for the mutant makeup in BENEATH?

CHAMBERS: This was a full, soft foam-rubber head appliance, and I used silicone adhesives to blend it out. In the ape appliances, there were small pieces, a chin, a muzzle, and a forehead, and the rest was face hair and a wig. It took more time to blend the edges there, but the mutants were already made up, and the only extra makeup we used was around the eyes and mouth. So we took two hours, average, on those.

CFQ: Approximately how many people worked on each film?

CHAMBERS: When there were crowd scenes or something like that, we had about 78-to-80 make-up personnel.

CFQ: Did you have full control over makeup on the films?

CHAMBERS: When I sanctioned to do the first film, I had to have conditions, I was not being a prima donna, but I felt there was a time when the pennies were saved and the dollars lost. I felt there were areas where I had to maintain director and camera control. We had to confer if I felt the shot was not good for the makeup. If the acting or the shot, no matter how good it was, wasn't done properly for the makeup, it would have to be redone. There were very few faults in the makeup on the first one because I was on the set every day.

CFQ: How did you become involved in PLANET OF THE APES?

CHAMBERS: I specialize in making appliances of this sort. I was in Madrid, changing Bob Culp into a mandarin for "I Spy," when Ben Nye called from Fox asking me to go to London to check out a system of making ape appliances which would allow facial manipulation. This was six months before the start of shooting.

We then had to determine what the makeup concept would be. I read the script, and agreed with the director, Franklin Schaffner, that the apes should not be made to look like hair-faced human beings--they should be animals, apes, with perhaps some minor concessions here and there. In other words, we carried the evolutionary process only very slightly beyond what you might call "basic ape."

To arrive at our final concept for the three ape types--chimpanzee, orangutan, and gorilla--we resorted to a good deal of sculpture. We would take a basic human head in plaster, and then in clay, model on this head our ape variations. We came up with things looking like the Neanderthal Man and so forth, which we discarded. The concepts were too ambiguous--they lacked the strength of the animal face and personality. We needed the pleasantness, yet the strength, of the animal without being too grotesque.

We had to handle several problems--including voice projection so that the actors could properly enunciate their lines and speak them clearly enough for sound recording. The actors own lips had to synchronize with the outer lips--the ape lips--so that when any given word was spoken, the ape lips would properly form this sound visually. And we also knew that heavy rubber makeup can absorb sound--so we had to invent a manner of makeup which allowed the dialogue to sound natural--and not as though it was coming from a cavern somewhere inside the ape's body.

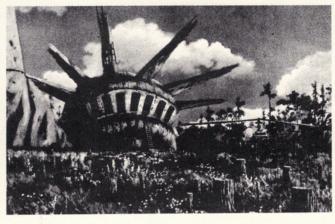
Our final concept involved our modifying the simian wrinkles so they did not appear too grotesque. The simian nose was somewhat modified --we made it a little pleasanter and softer, and a little longer, and we thus were able to change the













ape nostrils a little. On apes, you know, they look like big slits in the middle of the face. Since our actors would be on-screen in this makeup through all the film, we felt they should look a little more attractive. It wasn't that we wanted to beautify it, but also we did not want it so grotesque that it would distract from the story.

CFQ: What problems did you encounter when you came to your first makeup tests on the film?

CHAMBERS: We had to eliminate some more

CHAMBERS: We had to eliminate some more wrinkles around the eyes to allow for fuller animation and expression there. We had nose trouble—in our earlier models the actors breathed through the ape's nostrils (in other words, their own nostrils were inside the ape's), but this did—n't work because we found we had to raise the ape's nose to look right. So we designed a passage through the ape's nozzle—the upper lip—through which the actors could breathe easily by nose. The ape's upper lip is—in ratio—about three times the size of the human lip in relation to the nose and eyes.

We noted that the actor's teeth could sometimes be seen inside the ape's teeth—hence he would appear to have a head with two concentric rings of teeth. So we had to enlist the aid of the camera people and the lighting experts to select angles which would minimize this danger. In addition, we developed a substance which is used to black out the actors' own teeth—so that they do not reflect any light.

We found also that we had a problem of color consistency. There was a lot of variance since there were many makeup artists working and each had his own technique. Working on our foam rubber base is far different from working on human skin. Obviously, for any one given character, we did not vary the skin color day to day-it had to remain the same. Any slight variation in mixing the castor oil makeup would result in color variation.

Now also we found that putting on the makeup was taking an immense time--like five hours per person. At this time, we had hired some extra players to act as our guinea pigs in these tests. So we had a real problem--color control and makeup time, two interrelated problems. So we had to devise a way of painting these appliances beforehand-something which has never been done because the surface tension of paint on foam rubber results in the paint stripping off if there is any relaxation of muscles. It peels off. There was no commercial product that would work. So we devised our own special paint which allows us to airbrush, to repaint the appliances, which

saves us about 45 minutes of labor in the chair for each actor. Also we can paint large supplies of them at one time--thus using the same batch of paint and maintaining color consistency. The makeup artist then of course has to blend in the edges and so forth--but the basic color is already

CFQ: Did you have to come up with a paint that allowed circulation and entry of air so the actor's face wouldn't smother?

CHAMBERS: Right--we had to develop one with a plastic base which allows the paint to be sprayed at low air pressure, with small particles of paint that stick onto the rubber, but never completely join each other. Hence they leave minute little breathing areas, not visible to the human eye, which helps immeasurably in consort with the open-cell foam rubber we also developed. This allows the heat and sweat of the body to be transmitted through this substance. Hence our apes can really sweat--the sweat on the ape's face is actually the actors very own sweat.

In the past, we've found that during a long hard day's work, the sweat would either make the appliance slide off or pop loose. But this new material and paint is a big advance, and will be used from here on in. We've had nothing pop loose.

CFQ: Did you have to develop other special materials that did not already exist?

CHAMBERS: Yes, because we had a heavy bulk in the muzzle and chin, we needed something with a high volume of softness. I developed this under a research grant from a rubber company. We also found that existing spirit gums had a sheen to them which reflected with a shine in light—so we had to come up with a gum which did not do this. This is used especially where you attach the lace foundation of a hairpiece to the forehead. We also had to develop a sealer to protect against the effect of mineral-based oils—these oils can make the rubber react adversely, so we needed a sealer to protect the rubber. This shone, too, and we had to flatten that.

CFQ: Could the actors eat, or did they have to exist on liquid diet through straws?

CHAMBERS: There was no time to remove the appliances at mealtimes, and we had to make sure the actors could eat well, or they'd weaken and slow down their work. The makeup allowed them to open their mouths okay, but they had to at first use a mirror to show them where to place the food! They had to shove the food clear through the ape's outer mouth into their own inner mouth, so to speak. But they soon learned to do it without mirrors. They find it is easier to chew solids

cut into small cubes. Drinking is done through straws. Smoking is done through long cigarette holders--and James Whitmore had to find a long stem for his pipe. They must avoid sloppy foods like stews. The actors have never complained about not being able to carry on their normal feeding habits or other activities. We had to make them comfortable or their ability to act would have been affected. We use long applicators that can be used to clean out noses--but they take inhalers and pills that dry out their noses--same type stuff prescribed for allergies.

CFQ: How did you go about making these appliances?

CHAMBERS: We began by making a moulange -- a plaster likeness of the actor's face. We poured a gelatin-like substance over their faces, and this solidifies in a few minutes. Then we removed this and we could thus have a negative face mold. Into this we'd pour artificial stone, a plaster that withstands heat and is five times as hard as plaster of paris. So now we have an actual three-dimensional bust of the respective actor. Onto this head, we then began to create in clay the ape features. Molds are made for each of these features, and we drill small holes in them and inject the foam rubber with a sort of grease gun. This then cures six or seven hours at 2000F in an oven. We must make sure there are no bubbles in the mold --or we've lost six hours time.

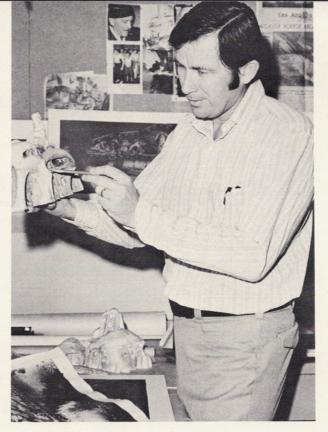
So you see, we make an individual mold of each component of each actor's face. From this mold we can make as many cheeks, noses, or chins as we need. We do not use the same chin or other makeup twice. This is because the liquid latex rubber bonds to the foam rubber, and usually tears when we remove the makeup. Our main concern is not the safety of the makeup, but the safety of the actor's skin. So we use gentle chemicals to remove the makeup, throw it away, and use a fresh supply the next day. The appliances tear easily, especially at the edges.

CFQ: What about hair?

CHAMBERS: We had three wig makers working fulltime on PLANET OF THE APES. The big problem is to stop the actors tearing off the wigs and ruining them. The wigs are made of human hair--we wanted Chinese but the authorities refused us an OK to import Communist hair, so we developed a source in Korea. The hair is twice as strong as Caucasian hair. It is all handhooked into the lace, hair by hair, thousands in each wig. Human hair is close to ape hair. We found European hair is too fine for the apes--but the Oriental hair suffices.







WILIAM CREBER

Art Director Apesl, 2 and 3

William Creber is a second generation film studio man, his father also involved in motion picture art direction before him. He was born in Los Angeles, went through one and a half years of college, before entering the Navy for four years. About 1954, he became an apprentice set designer, and in 1958 had his first assignment as assistant art director on George Steven's THE GREATEST STORY EVER TOLD. Through some quirk of fate, he eventually became the head art director on the film, ending up with an Oscar nomination for his work.

At 20th Century-Fox, he worked for Irwin Allen on television shows, "Voyage to the Bottom of the Sea," "Lost In Space," and "Time Tunnel." Other theatrical feature work includes CAPRICE, THE DETECTIVE, RIO CONCHOS, JUSTINE, and the first three Planet of the Apes films. He is now working on a feature for Irwin Allen.

CFQ: What was your initial concept for the apecity, and how was it developed?

CREBER: Our objective was to find something really original and different, in line with and opposed to Pierre Boulle's concept, which took place in a contemporary environment. But when the idea came up for the Statue of Liberty shot, it became apparent that we needed to provide a concept that wouldn't give away that they might be on Earth, in order to reinforce its dramatic impact.

We explored all ideas, even of shooting in Brasilia, and use a strange, modern aspect. Arthur Jacobs didn't buy that at all, although he liked the sketches. We looked at some of the work of Gaudi (a European architect), and a Turkish city of cave dwellers called Goreme Valley, and these concepts came through a little, but we really had no structural idea in mind. The studio at the time had been expirementing with a substance called polyurethane foam, and one day, some fellows

Interview conducted by Dale Winogura, January 12, 1972.

Right: Art director William Creber holding a model of an ape dwelling. Left: Creber's preproduction model of ape city (bottom) and the actual city, constructed of polyurethane foam and plaster over a framework of cardboard and steel rods. Far Left: Four early pre-production concepts for PLANET OF THE APES when the project was still desperately searching for financial backing. Note the modern setting and technology.

had attempted to build something with this foam by spraying it on cardboard, and it had the exact look we were after.

So we sculptured the buildings, using 1/4 inch models, with welded rod, covered with cardboard and they'd spray them with foam. Towards the end, we didn't have enough equipment, and we weren't making good time, so we had to go into plaster and cement construction, plus the foam It worked pretty satisfactorily though.

There was a great deal of cooperation on that first one between all the departments. We had fun exchanging ideas, and working them out.

CFQ: Outside of the ape city, were there any other major problems in the films art direction? CREBER: Yes, finding a place to shoot the picture that looked as unearthly as we could make it look. I had done some work in Utah when I was up there on THE GREATEST STORY EVER TOLD, and I always felt that would be a great place to make a science fiction film. I had no idea that it ever would be applied, in fact it wasn't even my suggestion! It was Jack Martin Smith's idea, the head of the Art Department.

For the New York ruins in BENEATH, we used actual photographs of the places, cut them with razor blades, and the special effects department matted them in.

The church in BENEATH was purposely asymmetrical and off balance. That was a tough set, and I had a lot of help from many people on it. We used a standing set, the Harmonia Gardens from HELLO, DOLLY!, and revamped it, spraying all over it with foam. The Grand Central Station set from DOLLY was used too, for the tribunal scene.

CFQ: Would you like to make any comments on your work for ESCAPE?

CREBER: As much as I enjoyed the first film, my favorite project was the third one, and I think it was by far a better picture than the second one. What the second one lacked was the real relationship between the apes and the humans, and this is what ESCAPE had.

JERRY GOLDSMITH

Composer Apesl and 3

A native Angeleno, Jerry Goldsmith wanted to compose music ever since he was twelve. He worked under Jacob Gimpel, and became a student of composition with Mario Castelnuovo Tedesco, as well as studying the writing of film music with Miklos Rosza at the University of Southern California.

His credits are massive, covering some of the most recognized and acclaimed of films and their music, including LONELY ARE THE BRAVE, FREUD, LIST OF ADRIAN MESSENGER, SEVEN DAYS IN MAY, OUR MAN FLINT, PATCH OF BLUE (Oscar nomination), SECONDS, THE SAND PEBBLES (Oscar nomination), PATTON (Oscar nomination), THE BALLAD OF CABLE HOGUE, THE MEPHISTO WALTZ, and the first and third Apes films.

Also with music for television shows like "The Twilight Zone," "Dr. Kildare," "The Man from U.N.C.L.E.," and the TV feature THE BROTH-ERHOOD OF THE BELL, Goldsmith is still one of the most consistently prolific talents in film music today.

CFQ: When you viewed the rough cut of PLANET OF THE APES, did you get instantaneous mental thoughts as to how the score would go? GOLDSMITH: No.

CFQ: Did you discuss it with the director.

GOLDSMITH: Franklin Schaffner is a very articulate director, and it's very easy to work with him. He's probably the only director who really understands music.

CFQ: What did Schaffner suggest for the score? GOLDSMITH: He didn't suggest anything. I did the suggesting. He did the understanding, knew what I was talking about. I said it should not be an electronic score, not gimmicky, and wanted to do it with a normal orchestra. I did not want to do the obvious on this.

CFQ: Was it an extremely difficult score to do? GOLDSMITH: It was done with a great deal of love. In fact, the Austrian Ballet is using it in their production of "Othello."

CFQ: You were pleased with the score, then? GOLDSMITH: I was thrilled with it. I did it about four years ago this week, in fact.

CFQ: Were there any unusual instruments used? GOLDSMITH: No--only in the percussion section, like stainless steel bowls.

CFQ: That was used when Heston is running to the waterfall?

GOLDSMITH: Yes, and for that swoosh of air effect in the desert scenes, I used French horns with the mouthpiece turned around backwards. A Polynesian instrument called Ung-lungs were used in the cave sequence.

CFQ: Are there any composers who particularly influence you?

GOLDSMITH: Yes, there's Stravinsky, Bartok, Alvin Berg, and Schoenberg.

There's only one gimmick that seems to make a score these days, not the whole score. It has nothing to do with being musical, or a great composer.

Interview conducted by Dale Winogura, December 27, 1971.

Dale Winogura, a native of Los Angeles, is presently attending Santa Monica College part time while working in theatre groups and doing freelance writing about his favorite subject, films and filmmaking. He has had articles and reviews published in the underground newspaper "The Image," in the magazines "Cinema" and "Coast FM and Fine Arts," and in the tradepaper "The Hollywood Reporter," among others.