Beware the beast, Man,
For he is the Devil's pawn.

Alone among God's primates,
He kills for sport, or lust, or greed.

Yea, he will murder his brother
To possess his brother's land.

Let him not breed in great numbers,
For he will make a desert of his home and yours.

Shun him.
Drive him back into his jungle lair.
For he is the harbinger of death.

The Sacred Scrolls: 29th Scroll, 6th Verse
award-winning Best Song "Shaft" by Isaac Hayes, the award for Best Documentary to Wilen Green's "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 cinemagantique this year, if only for connotation.

This feature features a special section devoted to the Planet of the Apes series consisting of interviews with those creative artists primarily involved in its development and success of the series. Dale Winogurad did most of the legwork at 20th Century Fox in Hollywood, rounding up the various participants from leads and introductions provided by Jack Hirshberg, head of Arthur P. Jacobs APAC 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", currently in release.

The idea for the feature originally came about due to the exceptionally high calibre of the third film of the series, "ESCAPE FROM THE PLANET 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 wash of the studio over 2001: "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, continually 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 cut-and-tries with nothing to offer. This controversy over the worth of the sequels has been often in the interviews, and Maurice Evans expresses our views most succinctly when he says: "I know there is tradition says that there are great dangers in doing sequels, but I see no reason for it...there is every reason why we should expand if the author has really got anything to say." We feel that scriptwriter Paul Dehn had plenty to say, and has expressed himself eloquently, imaginatively and beautifully—so we offer BEYOND THIS "PLANET OF THE APES", "ESCAPE FROM THE PLANET OF THE APES", and "CONQUEST OF THE PLANET 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, "EL LINT RUNNING". Despite a tepid critical reception, the film is doing well financially and winning strong appeal by word of mouth. Our British correspondents, Chris Knight and Peter Nicholos, covered the film scene in England by visiting the filming of "PHIBES RISES AGAIN" and following up on the filming of "DOROTHY" by talking with star Peter Cushing.

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

Taylor, Apes!

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 analytically was David Watson in "Sight and Sound" magazine in England, with "Superior SF all the way, and a clever amalgam of lucid comedy and haunting meetings with the unknown."

But some critics were often tersely negative, with "Time" saying that "on the screen the story has been reduced from Swittman satire to self-parody," and deploringly favorable reviews like Judith Crist's, who said on the NBC "Today Show" that it was "good science fiction fun for 15-year-olds 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 that Adler's review is an exercise 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 action and the skillful undertones 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, infelicitous approach 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 use the corn within the shot to make it, at very least, amusing in context.

The review written by THE HERALD EXAMINER, REBEL WITHOUT A CAUSE, in THE HERALD EXAMINER, was also approving, with Richard Cuskey calling it "an amusing, highly enjoyable adventure," but John Mouhney of "The Examiner" said that it is "the picture that has the balance between allegory, fantasy, social comment, and solid action of the first."

Art Murphy in "Variety" was harder, saying that it was a "boring movie" and that the "story and direction fall far short of the original." In "The New Yorker," Penelope Gilliatt probably came the closest to a review that had not have "the balance between allegory, fantasy, social comment, and solid action of the first."

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There are some masterful set-pieces of camera angles and editing, especially the terrific fight between Taylor and Brent in the cell and its powerful finish: the halocastic 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 families."

Art Murphy in "Variety" echoed with "an excellent film...literate, suspenseful, delightful, and thought-provoking."

A few notes were sounded with "Cue" saying it was "a fairy tale lacking in imagination and amusing in unintentional laughs," and Judith Crist voicing that only "six-year-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, unpretentious 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.
As for awards, PLANET OF THE APES was nominated for two Academy Awards for 1968, Original Score (Jerry Goldsmith) and Costume Design (Morton Hassel), 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.

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-roadsale film in the company's roster to this 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 beat THE BIRDS as the highest rated film ever telecast.

In our review of ESCAPE FROM THE PLANET OF THE APES (1:4:20), Frederick S. Clarke called the series "not just three separate 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 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 "lilk" 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 26, 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 A Hero, The Testament, Not the Glory, and A Noble Profession.

BOULLE: You're come to discuss Planet of the Apes? I hope I can remember what you want to know, 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 RIVER 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 sequel 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 somehow, 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 know they wanted to do it from the beginning. Arthur Jacobs had talked to me about it, and finally I said, "let's 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.

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 BEYOND 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 armament. 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 planet, the hunt of the apes on their horses.

CFQ: Would you have made the Apes films any differently had you been in charge of their production?

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 meant to be published, and it will never be.

CFQ: Did you feel that writing for the cinema limited or restricted your possibilities?

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 fiction?

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 unknown 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 his recent portrayors, but I've read Bradbury, Lovecraft, Asimov...CFQ: How did you come to write Planet of the Apes?

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 KONG. I had a 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 right.

CFQ: It has been claimed that KONG is partly autobiographical.

BOULLE: Absolutely not. People are still debating this. Presently I'm rewriting an article written on an old aviation goal 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 on the river which they say in "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, I did not. I saw it in the early thirties, and as I remember I saw a lot of good films then. ISLAND OF LOST SOULS, DR. JEKYLL AND MR. HYDE, FRANKENSTEIN...
Left: Producer Arthur P. Jacobs chats with a mutant on the set of BENEATH THE PLANET OF THE APES.


So then I figured, maybe if I got an actor involved, and I went to Clayton Heston in one hour, said yes. Then Heston suggested Franklin Schaffner as director, and he also said yes. Now I have Heston screenplay, and Heston and 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 condensed in the final film. Everyone thought that no one would believe it, and said, "I will prove to you that they will believe it." We packed the screening room with everyone we could get aboard 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 Boule 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 Airham in London, and spent about two weeks, writing and walking, trying to figure out where to go from the Statue of Liberty. Of course, in the second one, we blew up the world, and said that's the end of the sequel. 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 up 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 Boule's novel in which it was another planet. I thought that was rather pre-determined. 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 very Kosherscotta Delicatessen in Barrow, 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 didn't know it, and the audience doesn't know it?" Blake said, "That's terrific. Let's get aboard of it." As we walked out, after paying for the two ham sandwiches, we looked up, and there's this big Statue of Liberty in the middle of the delicatessen. We both looked at each other and said, "BooCoo!" (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 at the end of the picture. I sent the finished script to Boule, 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 last one?

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 other ones.

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 good?

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. Sec-

FRANKLIN J. SCHAFFNER

Director
APEs!

The immensely talented director of PLANET OF THE APES was born to missionary parents in Tokyo, Japan. He and his mother moved to Lancaster, Pennsylvania, after his father died. He graduated from Franklin and Marshall College with a bachelor's degree in 1942. He enlisted in the Navy, came out a lieutenant, and went into the merchant marine. Interview conducted by Dale Winogura, January 15, 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 Clayton 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 "Adviso 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" (1962).

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 accommodating 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 science fiction. More or less, it was a political film, with a certain 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. Was there any 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 existence.

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 separate 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 foretell 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 basically a loner.
SCHAFFNER: Yes, a loner and a cynic, outside...
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 engulmed by them. Is this intentional?

SCHAFFNER: Yes, but in a totally different objective through.

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 Apes3

One of the pioneers of television, Ted Post has only recently been known for motion picture work, with a western, BANK '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 Dukhanova School of the Stage, and then directing at The New School for Social Research Dramatic Workshop, under Irvin Piscator.

In the war, he was in the 239th Combat Engineers, 5th Army, in Italy. Afterwards, in 1946, he started directing immemorable 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 1956, "Chesterfield Presents" and "The Armstrong Circle Theatre," and filmed shows like "Gunsmoke," "Studio One," and the "Perry Mason" pilot (in 1957), "The Twilight Zone," "Thiller," "The Defenders," "Wagon Train" (60 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 Shakers" (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.

Swapped with editing THE BABY, and preparing his next feature, THE RARRAD 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 note:

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, iniquity, anguish, 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 pathological race conflict that does not end.

"What this film 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, but it certainly does show us how much we're enjoying the game (or hooey) at the wrong times. The Establishment's home runs may really be fool balls, their balls, strikes, and outs. And if a society has ever had better to 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 fulfillment of human self-fulfillment and the modern 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 humanitarian misfortune 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 aliens. From several hundred drawings and sketches, and an occasional painted plaster cast, they came up with almost every conceivable form 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 he looked at from early Universal to early American-International in appearance. He remembered a drawing from a medical book and wanted to elaborate further on his experiences with BENEATH THE PLANET OF THE APES, but said that it "moved basically as an entertainment piece, nothing more, but it needed more substance.

DON TAYLOR

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, TROY, and studied law, speech, and drama (in that order) at Penn State University. He hitched to Hollywood after graduating, signed an MG contract, and spent a year on the set.

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 was ESCAPE FROM THE PLANET OF THE APES.

He is married to Hazel Court, who has acted in a great many films, including "The HAVEN and MARQUE 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 did 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 orphanage 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 was one problem. The whole first day's work 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 BALLOON 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, CAFE 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 PLANET 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 courageously 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 over-colored. One is putting over a police state, where in truth, color falls from the lives of the people.

J. LEE THOMPSON
Director
Apes

Directing the fourth Apes picture, CONQUEST 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.
ROD SERLING
Scriptwriter
Apes!

The creator of "The Twilight Zone," Rod Serling, was born on Christmas Day in Syracuse, New York. He attended high school in Binghamton, 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.

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 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 book was based around was a planet on which apes had reached the evolutionary ascendency, was adhered to, but nothing else was remotely similar to the book.

The original script that I wrote, under the age 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 couldn't take 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 compromise of about some things that were 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 Bouille's book extremely heavy.
SERLING: It is, because as talented and creative a man as Bouille is, he does not have the dexterity of a science fiction writer. Bouille's book was not a parody, but rather a prolonged allegory about morality, more than it was a winning science fiction piece. But it contained within its structure a walloping science fiction idea.

The King Brothers had Bouille'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.

MARTHA WILSON
Scriptwriter
Apes!

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.

Scenes from the conclusion of BENEATH THE PLANET OF THE APES. Color and end from bottom: The Gorillas 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 fried to prevent.
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 Chronicle" (1946-53), "Newa Chronicle" (1954-60), and the "Daily Herald" (1960-63), a pernickety employ in which he was the okky ...

Paul was born on November 5th, 1912 and was educated at Shrewsbury and Oxford. He served a stint as Major in Special Forces cloak-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 books of poetry, numerous song lyrics and sketches for musical shows, and an opera librettist.


CFQ: How did you get the assignment to script BENEATH THE PLANET OF THE APES?
DEHN: I was actually assigned the job of writing a sequel to the first Planet of the Apes movie. I was asked to do a story that centered around the original character of the first movie, and I came up with the idea of a new adventure for the Apes.

CFQ: What was your reaction to receiving an assignment of a science fiction genre, and did you take it seriously?
DEHN: I always wanted to do something that was different from the previous movies, and I thought that science fiction was a great opportunity to do something new.

CFQ: How did you go about developing ideas for the last three Apes films?
DEHN: The plot of APES2 was suggested by the memorable last shot of APES1: the half-buried Statue of Liberty. This implied that New York itself lay buried beneath the planet named Apes that called upon the Forbidden Zone. It remained only to provide the underground city with Mutants descended from the survivors of a nuclear blast dropped on New York 2,000 years earlier, and thus, to motivate the 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 the involvement of another planet -- out of the question on a reduced budget -- and it was only the lucky recollection of Charlton Heston's abandoned spaceship (from APES1) 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 Apes love-story, adventurism and action and a tragic end redeemed by an unexpected "switch". 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 APES2 than the devastation 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 Mat-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 result?
DEHN: APES3 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. Too slow, 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 fiction, 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 Ape 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 only 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 had this printed 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 had 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.

CFQ: Are there likely to be further sequels after the next one, CONQUEST OF THE PLANET OF THE APES?

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 Ape series has always been tremendously popular with Negroes and non-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, screenwriter Paul Dehn’s favorite film of the series, which he calls “an Ape laboratory.” 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 experienced.” 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.

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

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 for the characterization only came to me during BENEATH.

Perhaps I have only one other little thing, and that is that the stretched out 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 blew things up, and the apes invented the motor car as they still rode on horseback. It was difficult to decide just how far the Stretching went.

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 Starch of Liberty, which instantly suggested that New York was underground and that there could be reliefs 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 monstrous, monstrous, 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 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 did not want to give our "A" certificate, because the children have truly taken to the apes in a big way. In our own country we have the children’s TV program "Dr. Who," which is very horrific, and the children don’t really mind. Normally, we start shooting in December, but we take the children’s version out 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
The way I really work on it is so ridiculous. I got the idea from Ivo Novello a long time ago, who said when I can't think of a plot I put four old ladies around 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 if 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 Boultling 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 on 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 do. 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.

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 COMMANDMENTS, TOUCH OF EVIL, EL CID, 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. had the project and invested a great deal of money in it, although all that existed were the rights to the Pierre Boileau 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.
Heston: ...science fiction, until fairly recently, 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.

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 desperation of a temperamental actor when he is temporarily speechless is a marvelous acting problem. I found it a fascinating part to work on. I may say how 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 squirited with fire hoses, or falling down cliffs.

CFQ: What did Schaffner suggest for the character, 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, so I 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, broadly, to any particular animal?

HESTON: Every character obviously one hopes to make, to a certain degree, unique, excepting the fact that 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 with a weakness and a desire 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 overwhelming 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 men 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 her character is Swift’s Gulliver’s Travels, which curiously works in the same way. It can be published as a boy’s book of adventure, yet the same book 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, where the three judges do the “See no evil, hear no evil, speak no evil” tableau. All the other things the monkeys do, the clichés that they use, that you can justify because there was a mimicking culture, and they would logically mimic the speech clichés, as well as the cultural clichés, 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 phony, I shouldn’t do it.” I said, “Who says it’s a phony?”, 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 film. It was cut out in the rough cut, and all the studio eccentrics 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 tough. Almost all pictures are tough. It’s hard work—very hard work.

What you’re trying to do, to compromise between the perfect picture you have in your mind, and the inevitable failure to achieve the dream—it’s hard.
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—certainly one of the most unusual picture made in recent years—wouldn't you say it's a kind of a daring project to be attempted, particularly in view of the type 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 heaving of science fiction. It has a moral, and it's treated with a good sense of drama and some excellent 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 screen.

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 go 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 dolly 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 see?" 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 the apes took over the world and as the human, 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 satirical 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, than the Lord—perhaps 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. 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 gauge the effect upon your own career of playing 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 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 Burton, decided these two wonderful monkey suits, so we really couldn't 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 well.

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

Apes!, 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, 1952, 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 STREETCAR NAMED DESIRE, 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 Hospitality Office of the hotel 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 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 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

On the filming of CONQUEST OF THE APES

With 20th Century-Fox's CONQUEST OF THE APES, the extremely successful film that made Earth a second home for the apes, it was the first time that the production team had to deal with the complexities of a large-scale, wide-screen project. The film was shot in 1966, and the studio was concerned about the makeup and special effects. The makeup was created by Joel Schumacher, known for his work on "The Man of a Thousand Faces" and "The Young and Prodigious T.S. Spivet". The special effects were handled by Douglas Trumbull, who had previously worked on "2001: A Space Odyssey" and "Close Encounters of the Third Kind".

The main location for the film was the abandoned movie set of "The Planet of the Apes" in Los Angeles. The sets were repurposed to create a new world for the apes, with the main sets being the city of Meta and the planet of Terra Nova. The film was directed by Franklin J. Schaffner, who had previously worked on "The Man Who Shot Liberty Valance" and "The Bridge on the River Kwai".

The production team faced many challenges during the filming, including the need to create a convincing world for the apes, as well as the need to make the special effects look realistic. The effects team worked tirelessly to create the apes, using a combination of makeup and electronic effects. The makeup team created prosthetic suits for the apes, while the effects team used a combination of model work and miniature photography to create the scenes.

In addition to the main sets, the production team also had to create a number of additional locations, including a number of sets for the interior of the apes' planet, as well as the sets for the apes' home planet, Terra Nova. The production team also had to create a number of sets for the apes' city, Meta, including the main building, a large skyscraper, and a number of smaller buildings.

The filming of CONQUEST OF THE APES was a long and arduous process, but the results were stunning. The film was released in 1967, and it was a massive success, both with critics and audiences. The film was nominated for five Academy Awards, including Best Picture, and it went on to become one of the most successful films of the year.

The success of CONQUEST OF THE APES paved the way for the future of science fiction films, and it helped to establish the career of Franklin J. Schaffner as one of the most talented directors of his generation.
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. Lounging 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 tracks in to reveal the bloodied face of an ape.

Each shot is 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, getting 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.

Sartees built 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 Sartees feels many cameramen should study and apply in their work. Working as a cameraman on two Don Siegel masterpieces, DIRTY HARRY and THE BEGUILED, with the teaching and guidance of his famous photographer father, Robert Sartees, Broere 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! Go!" 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 Stubbins. When Buck yells out, "All right, boys. This is picture," silence must needs be observed, for the camera and sound 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 was lost."

HUNTER: I think to a certain point, the film (PLANET OF THE APES) made its artistic 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 the thing they liked. 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 be a more or less general ethnographic line--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, and I think I understand now why people are afraid of other people. It's because they're different and they're strange. This child's reaction makes me think 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 that frighten us are frightening to them and we're antagonistic and we're aggressive, 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 I've had a problem in the first one, we were at the beach and the fog rolled in, and we did need the sun. We went up and I took a nap, totally, the only way you can possibly take a nap in to lie flat on your back. Otherwise you're apt to hurt the appliances. I went absolutely nowhere. 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 alone."

When asked about whether she prefers stage to film, she replied, "I suppose I actually do," but 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 magnificent portrayal), but that the "crazy, imaginative freedom of PLANET OF THE APES" ranked it a close second.

RODDY MCDOWALL

Cornelius
Apes1 and 3
Caesar
Apes4

Born and educated in London, RODDY MCDOWALL appeared as an English, Scottish, Irish, Portuguese, 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 archaeologist 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 quarts lights, it hits like 149º, 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, and the third, I think. 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 cart 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, genteel 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 despot.

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

Interview conducted by Dale Winograna, March 13, 1972.

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 sort of teamwork. The only time one becomes annoyed is when a director becomes 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.
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.

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

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 makeup 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 masks 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 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 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 the actors could properly emulate their lines and speak them clearly over 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 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 we were coming from a cavern somewhere inside the ape's body.

Our final concept involved 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 and 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 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 didn'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 nostril—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 gimp 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 musculature, 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 there.

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 concert 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 actor's 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 muzzles 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 guns 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 photo, 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 mealtime, 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 hold 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 stew. The actors have never complained about not being able to carry on their normal feeding habits or other activities. We had to make them as 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 staff prescribed for allergies.

CFQ: How did you go about making these appliances?

CHAMBERS: We began by making a moulage—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 in 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 200°F 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 handpicked in to 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.
JERRY GOLDSMITH
Composer
Apesl and 3

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

His credits are massive, covering some of the most recognized and acclaimed films and their music, including LONELY ARE THE BRAVE, FRED, LIST OF ADRIAN MESSENGER, SEVEN DAYS IN MAY, GONE MAN FLINT, PATCH OF BLUE (Oscar nomination), SECONDS, THE SAND Pebbles (Oscar nomination), PATTON (Oscar nomination), BAILLAD OF CABLE MOUGUE, THE MEFISTO WALTZ, and the first and third Apes films.

He also wrote music for television shows like "The Twilight Zone," "Dr. Kildare," "The Man from U.N.C.L.E.," and the TV feature THE BROTHERHOOD 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 music without any suggestion. He did a wonderful job, he 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: Were you pleased with the score, then?
GOLDSMITH: Yes.

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 "Chimera" and "Coast FM and Fine Arts," and in the tradepaper "The Hollywood Reporter," among others.