

None less than the great Lon Chaney himself, senior craftsmen of all make-up men, played an apeman way back in 1922 in the two-titled picture known both as A BLIND BARGAIN and THE OCTAVE OF CLAUDIUS.

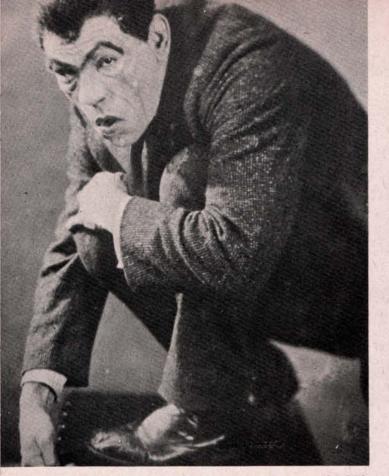
Bull Montana was transformed into The Missing Link in THE LOST WORLD in 1925 . . . there was a creature half man, half ape, in THE WIZ-ARD (1927) and, the same year, another triumph of simian make-up was offered by Jacques Lerner in THE MONKEY TALKS.

But make-up artistry is not all monkeying

around, and in 1931, with putty & pancake (and genius), Jack Pierce transformed mild-mannered Boris Karloff into the living nightmare from the graves & gallows, the monster who became world-renowned by his creator's name: FRANKEN-STEIN. In 1939, Jack Dawn displayed creative genius with his Hall of Fame faces for THE WIZARD OF OZ. In recent times we have seen the outstanding imagination of William Tuttle at work transforming the face of Tony Randall into THE 7 FACES OF DR. LAO.

Then, on Thursday evening 8 February 1968,





One of the thousand faces (and forms) of LON CHANEY in 1922 when he played the apeman in A BLIND BARGAIN, also known as (and based on the novel of the same name) THE OCTAVE OF CLADIUS.



CHARLTON HESTON ("Taylor") discovers fellow astronaut "Stewart" (DIANNE STANLEY) is no longer an active member of the space crew!

possibly the greatest Make-up Movie of all time had its World Premiere in New York City at the Capitol Theater: PLANET OF THE APES!

million dollar monks

It is interesting to note that the original text of Pierre Boulle's fantastic novel of evolved apes on another planet in a future century, passed thru the hands of no less than 3 major studios before producer Arthur P. Jacobs bought the story for filming at 20th Century-Fox. The previous owners of the fascinating literary property feared it would prove impossible to achieve the ultra-realistic make-up effects necessary to make the Homo Simians believable. Jacobs, too, was aware that the success or failure of PLANET depended entirely on the make-up design & creation, and therefore called appliance expert JOHN CHAMBERS. Believe it or not, Chambers nearly turned down the job! "I knew what they wanted," Chambers explains, "and I knew it could be done. But I also had an idea of what it was going to cost and nobody in the history of filmaking had ever spent that much money on makeup!"

Yet John Chambers was given the make-up budget he asked for: ONE MILLION DOLLARS!!!

What followed was almost a months of research & preparation by the Make-up Master and his crew of craftsmen.

yes, they did "planet" that way

First on Chamber's schedule was the actual design of PLANET's inhabitants. As John explains, "We had absolutely nothing on which to base our concepts. The super Simians had to resemble humans, somewhat, yet have dominant ape features. Only by exhausting every sourcebook did we finally manage to create the characters."

Drawings were made on *gelatin* covering blownup photographs of the actors in order that the "mechanics" of each make-up could be planned prior to the actual creation of the make-up.

Next, life masks were taken of each actor so that the ape features could be tailor-made to fit.

Sculptured over the life masks in clay, each "face" needed utmost care & attention. Realism was the key, due to the extreme close-ups planned. The detail had to be more realistic than the real thing! (Modelling techniques never before used were applied by Chambers to achieve perfection.)

Once the appliances had been sculptured, molds were cast from each model. These molds, made of Hydra-Stone, weighed nearly 50 pounds each.

But it wasn't so much the weight of the molds as the material which would be poured *into* the molds!



LOU WAGNER as "Lucius" (center) rides escape wagon with gorilla guard BOB LOMBARDO (left) and KIM "Zira" HUNTER (right), chimp.

a face worse than death!

Chambers recalls, "We were aware that our actors would be wearing their make-up for as long as 18 hours each day, without relief. The heat on the sound stages and location shooting would cause tremendous discomfort. So, we had to formulate a special foam rubber, as much likt human skin as possible, with actual "pores" to allow them to perspire thru the appliance, rather than under it."

The formula (Chamber's own secret invention), worked with complete success. Actor LOU WAGNER, who plays "Lucius" the Teenage Chimp in PLANET, commented, "Once we got used to our new faces, we almost forgot we were wearing them! We had complete freedom of facial expression and mouth movements; about the only thing we couldn't do was blow our noses!!!" (Wagner, like Roddy McDowall, Maurice Evans and KIM HUNTER, spent days with John Chambers prior to shooting, learning how to use his "face".)

A special adhesive also had to be developed in order to keep the appliances from "breaking away" from the face during filming, yet remain flexible enough to allow complete expression of the appliance.

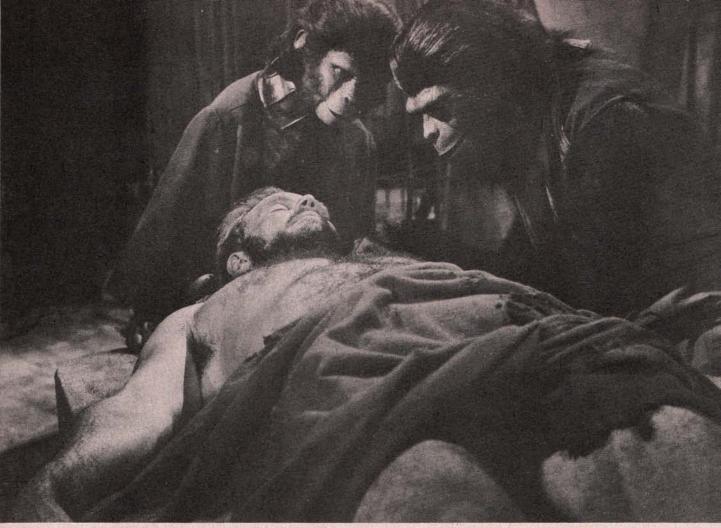
colorful work

Last but not least, paint-dyes were created to color the faces; coloring which would become part of the appliances, actually absorbed by the foam rubber, yet still allow the "pores" to "breathe". According to Chambers, painting of the appliances was extremely critical. "Because of the very delicate, almost tissue-like foam rubber we were using, a new appliance had to be used on each actor every day. Needless to say, the coloring of each character's face had to remain as it was the day before, so we had to set up 'color controls' for every character. And by the way, this included shading!"

From his studies of Apes, John knew that their eyes were dark brown or black. A stickler for detail, he provided custom-fitted brown contact lenses for all but one of the Simians: actress KIM HUNTER, "Zira" in the film, remains blue-eyed. (Chambers explains, "We all thought it would add a 'human' touch.")

The teeth for each character were sculptured separately and set into the "gums" of each appliance just before painting, allowing adjustment of the "bite" if necessary.

The hair for each character was hand "ventilated"; wig makers worked for nearly 3 months prior to filming, and continued thru production,



Simian Scientists KIM HUNTER (left) and WRIGHT KING (right) examine "Taylor" (CHARLTON HESTON) after his capture by gorilla hunters.

using almost \$EVENTY-FIVE THOUSAND DOL-LARS worth of European hair to create the wigs, face pieces and hand & arm coverings for the Apes.

DAN STRIEPEKE, Make-up Dept. Head at 20th-Fox, recalls, "Our wig makers were averaging 10 or 12 hours' work each day, and that's pretty rough. After awhile you start seeing double!" (Striepeke worked closely with John Chambers throughout PLANET, coordinating make-up calls, both stage & location, and handling "Principle" make-up chores).

making monkeys out of men

It took a make-up artist nearly 4 hours to apply the make-up each morning and an hour and a half to remove it each night; make-up calls had to be set for 4 a.m. in order for the actors to be ready to shoot by 8:30 each morning. Due to the tremendous size of the cast of characters, over TWO HUNDRED make-up artists & lab technicians were assigned duties under Chambers' direction. A great number of these men were not familiar with appliance work so "classes" in huge make-up mobile trailers were started 2 months before production began. John Chambers & Dan Striepeke took turns

as instructors, first teaching then drilling their crew. As John tells it, "Even the men who were familiar with appliances needed some instruction because these appliances were like nothing they'd ever seen before".

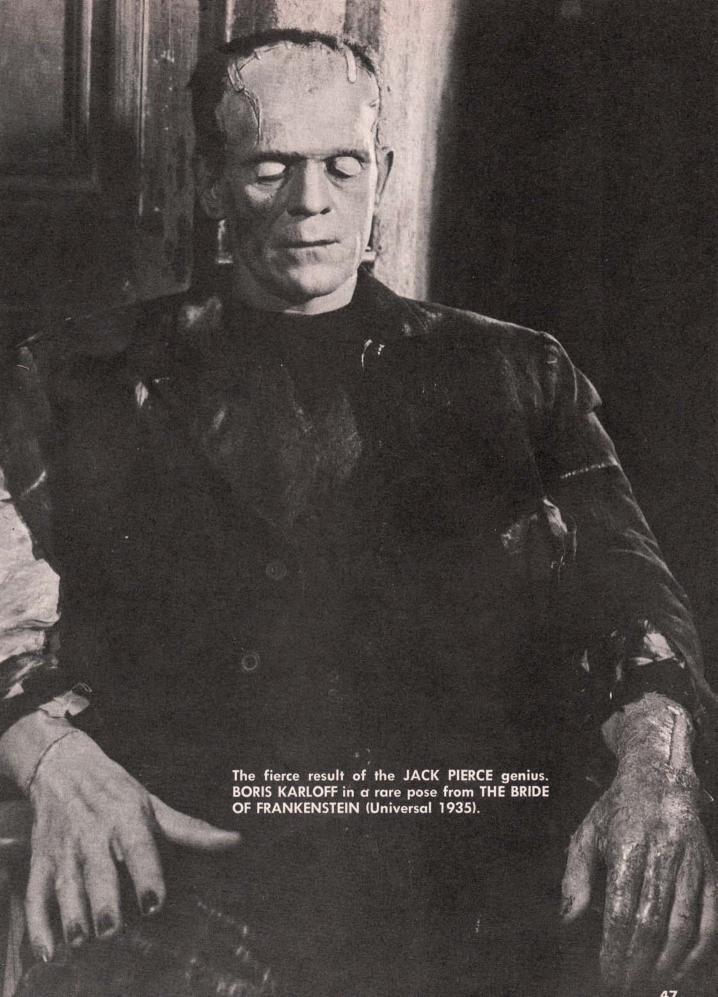
According to Striepeke, "All our 'students' passed with flying colors; I think the film proves that."

Whenevr PLANET was on location, the mobile trailers were put to good use; completely equipped with air-conditioning, they served as the "Make-up Department Away From Home". And that air-conditioning was very welcome in 110° summer weather! (Locations included Utah & Arizona as well as the Fox Ranch in Malibu Canyon, Calif.)

And speaking of location shooting, those Arizona sand storms made things pretty uncomfortable for those actors who had to wear contact lenses! Of course everybody had to take cover during such storms, and the make-up men would then repair any damage before shooting resumed.

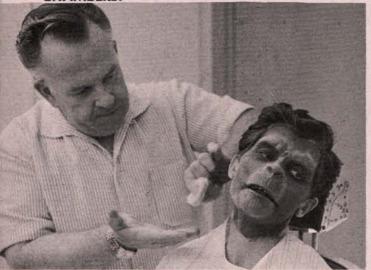
Meanwhile, back at the Make-up Lab, technicians were busy making fresh appliances for the actors; it was necessary to coordinate a double shift of Lab Specialists, working around the clock, in order to supply enough foam rubber pieces for daily use. In addition, 3 complete sets of fresh

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This is LOU WAGNER, holding his "face"! He's about to become "Lucius" at the hands of Hollywood's MASTER MONKEY MAKER, JOHN CHAMBERS!



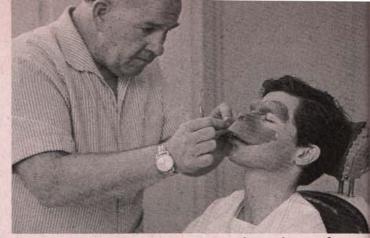
JOHN CHAMBERS powders LOU WAGNER'S make-up to cut glare of "shine" of greasepaint.

appliances had to be kept "on call" for any emergency use such as retakes, replacement of damaged pieces, publicity pictures, etc. From the time each appliance was poured, then cured, channelled for breathing and finally painted, actual lab time was 8 hours per face! This does not include wig making time or make-up application.

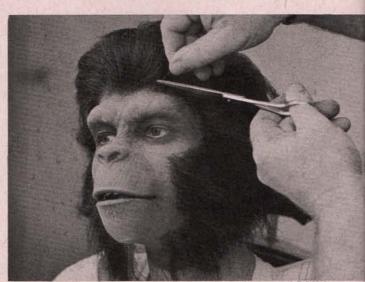
Chambers recalls, "Our molds really took a beating; the heat from the curing ovens gradually caused some cracking, which had to be repaired immediately. Otherwise, 'varicose veins' would have appeared all over the appliances".

scary scars

CHARLTON HESTON, one of the few actors in PLANET to escape the ape make-up, nevertheless received a touch of the Chambers' Genius when he is shot in the throat by one of the "human" Gorillas. When "Blood" spurts convincingly from the fresh foam wound, several moviegoers have reportedly made a mad dash for the lobby and some



JOHN CHAMBERS glues down the edges of LOU WAGNER'S monkey mask. First step in a 4 hour ordeal.



Once lace hairpieces are in place, JOHN CHAMBERS retouches hair line of LOU WAGNER, placing individual human hairs over lace for realism.

smelling salts!

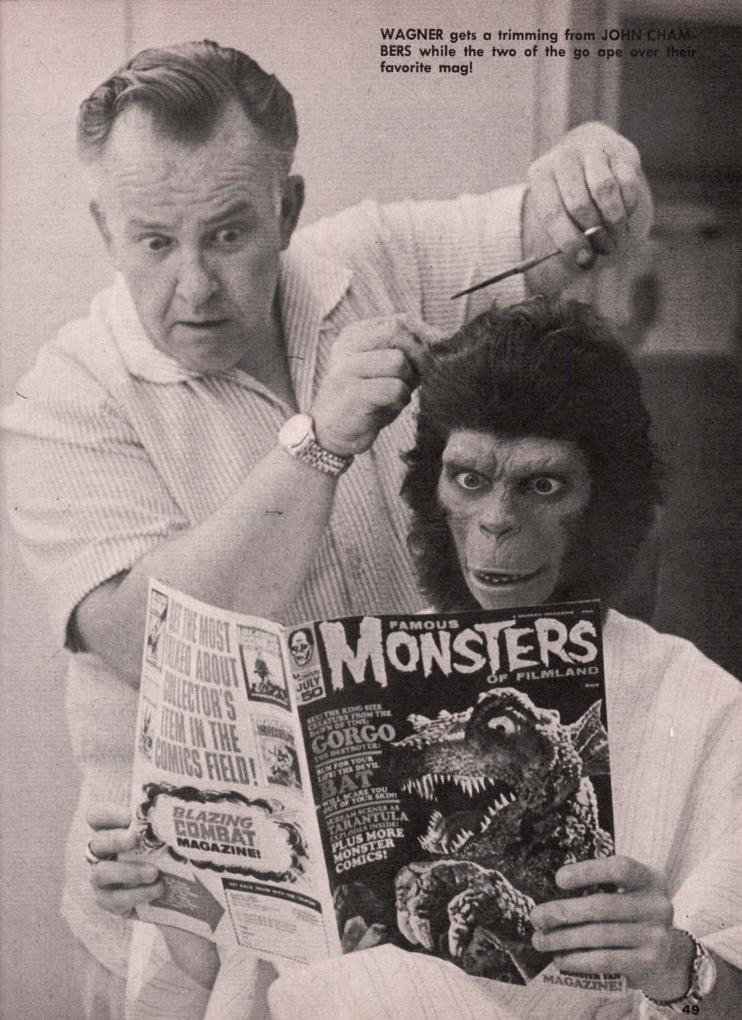
"I always feel at home with wounds," says Chambers, who started his successful career by creating "casualties" for the Armed Forces.

Actor ROBERT GUNNER, who plays "Landon", one of Heston's fellow astronauts, undergoes a brain operation from PLANET's Simian Scientists; his Chamber-made scar looks ever so real. John consulted several leading brain surgeons to be certain that the scar would be authentic in appearance. You can be sure it is!

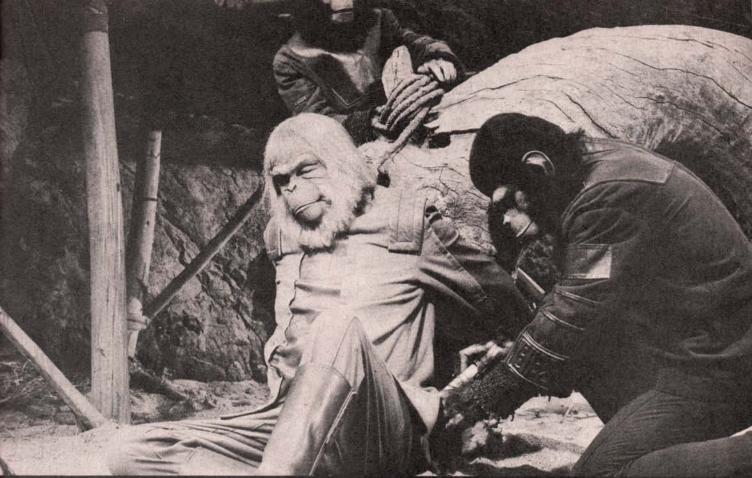
the body-snatcher matcher

Actress DIANNE STANLEY meets an early fate in the picture. As "Stewart", the only female astronaut aboard Heston's spacecraft, her sussuspended-amination insulated sleeping berth is damaged during entry into the PLANET's atmosphere. She is killed instantly, and when discovered by Heston is revealed as a decomposing corpse.

Never let it be said that John Chambers is a







LOU WAGNER (rear) and RODDY McDOWALL (right) aid in the escape of CHARLTON HESTON by securing "Zaius" (MAURICE EVANS) to tree stump.

grave robber; however, he has seen a few cadavers. "In death, the skin gradually dehydrates, shrinking as it does so, until it is drawn taut over the skull and skeleton. It becomes yellowish or parchment-colored. And just for the record, the hair & fingernails do continue to grow."

To achieve the corpse make-up a life mask of Miss Stanley was made, over which was sculptured her "decomposed" features. "This was done to retain her likeness thru the effects of decay," explains Chambers. There was no question but that the face was exactly as it should be, yet John was not happy with the over-all effect.

"It was the body," he explains. "It just didn't look dead, because they were using a manikin!" So he auditioned 'elderly extras until he finally found found what he was looking for. "She was 83 years old and fit the part perfectly. And this was her first acting job!" The sequence was filmed with the "live" corpse and John was satisfied with the results.

Another sequence of the motion picture finds Charlton Heston, who has escaped from his captors, being pursued thru the Apes' museum of Natural History. He stumbles into fellow astronaut "Dodge" (played by JEFF BURTON), who has been preserved as an exhibit. As Chambers admits, "We just didn't have the heart to send Jeff

to a taxidermist!"

Special contact lenses were made to cover Burton's eyes completely, giving a "glazed" appearance. A custom mouthpiece which fit inside his lips & cheeks added to the "stuffed" illusion, and translucent body make-up completed the effect. Between takes the actor was overhead to comment. "I don't see how those stuffed animals can stand it!"

Actually, it's difficult to see how PLANET's actors were able to hold up under the long hours in make-up chairs, to say nothing of the shooting schedule.

MAURICE EVANS, the distinguished veteran actor who scores as "Zaius", calls it pure enthusiasm: "Everyone was 'with it' right from the very beginning; we knew that PLANET OF THE APES was going to be a great challenge to all of us but we had faith and we worked hard!"

Reaction to PLANET has been sensational; the reviews have been excellent and the film is breaking box-office records wherever it is exhibited.

To JOHN CHAMBERS, creator of those Mad, Mad, Mad Monkey Make-ups, goes the respect & admiration of his fellow-craftsmen; he is, truly, a Make-up *Artist!*

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