Oliver Stone Revisits the Planet of the Apes

PREMIERE ISSUE!

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BUSINESS
THE SELLING OF PLANET OF THE APES

It was 25 years ago that apes ruled the earth—but first, a persuasive producer had to sell the studio on talking monkeys.

By Edward Gross, Larry Landsman and Joe Russo
"Producer Arthur Jacobs noted that, should Paul Newman choose not to do the film, the William Morris Agency had suggested Jack Lemmon in the role of Taylor, and rumor had it that Rock Hudson was interested as well."

The letter explains how he landed on an earth-like planet where people are savage and mute—and where articulate apes are in control. Ulysee becomes involved with Nova, a savage human, whom he impregnates, and Zira, a chimpanzee scientist (which sparks the ire of Cornelius, her friend and fellow scientist, who plans to kill Ulysee). Ulysee, Nova and their infant son are sent back to Earth and land in Paris. Leaving the capsule, he is met by a gorilla and we learn that Jinn and Phyllis are chimpanzees.

Pierre Boulle's *Monkey Planet* was an innovative science-fiction idea which, as far as Jacobs was concerned, had all the makings of a high-concept film that would attract movie audiences. Together with director J. Lee Thompson (*Guns Of Navarone*), Jacobs began pursuing the idea of adapting the novel to the screen. Jacobs passed on a copy of the novel to MGM, and followed with a copy to Paramount Pictures. On that same day, in an attempt to gather as much support as he could around the proposed project, Jacobs sent a letter, as well as a copy of the novel, to Marlon Brando to solicit his interest. After starring in the highly successful *A Streetcar Named Desire* and *On The Waterfront*, it was believed that Brando's interest would be all the clout necessary to get the film made.

Around the same time, Jacobs contracted Warner Brothers artist Mentor Huebner to do some conceptual artwork on the proposed film, which he forwarded to Brando, while still awaiting a response on the written material. His dream of having Brando star never came to fruition.

Jacobs and Thompson believed that they should put on paper their thoughts on exactly how *Monkey Planet*, now retitled *Planet of the Apes*, would translate to screen, and proceeded to write a five page summary.

"*The Planet of the Apes* is a rip-roaring horror story—a classic thriller utilizing the best elements of *King..."

When Edward G. Robinson was forced to drop out of the picture for health reasons, Shakespearean actor Maurice Evans was cast as Dr. Zalus, Taylor's primary foil and defender of the Ape faith. Inset: Evans during makeup transformation.
"Beware the beast man, for he is the devil’s pawn. Alone among God’s primates, he kills for sport, or lust or greed. Yes, 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 Lawgiver, 23rd scroll, 9th verse.

In 1978, movie trailers and one-sheets proclaimed, "You’ll believe a man can fly," to herald the cinematic arrival of Superman.

Ten years earlier, the catch-phrase should have been, "You’ll believe an ape can talk."

Planet of the Apes, now celebrating its 25th anniversary, was, at that time, a revolutionary motion picture that challenged the imagination of critics and public alike. It is considered a modern classic of the genre. Ironically, it was a film that nearly didn’t get made, but for the perseverance of its producer, the late Arthur P. Jacobs.

"It started in Paris in 1963," recalled Jacobs. "I was looking for material and I met with various literary agents. [They] asked me what I was looking for, and I said, 'I wish King Kong hadn’t been made so I could make it.' I [also] said, 'What I would like to find is something like King Kong.'"

"About six months later," he continued, "I was in Paris and a literary agent called me to say he had a new novel by Françoise Sagan. I read it and wasn’t too fascinated. Then he said, ‘Speaking of King Kong, I’ve got a book here that’s so far out, I don’t think you can make it. It can’t be filmed. How can you make talking apes believable?’ He told me the story, and I said, ‘I’ll buy it—gotta buy it.’"

Pierre Boulle’s novel, Monkey Planet, begins with a young couple, Jinn and Phyllis, on an outer space holiday, during which they discover a message which serves as the focal point of the book. It is a plea for help from Ulysee Merou, a journalist accompanying a team of astronauts on an expedition in the year 2500.
MONKEY SEE,
MONKEY DO

Edward G. Robinson donned monkey makeup to sell Apes to a reluctant movie studio

Rod Serling wrote a brief script to serve as proof that the apes’ makeup would work. It was performed by Charlton Heston and Edward G. Robinson and shown to Fox executives following an introductory compilation of narrated storyboards and production illustrations. The scene, with some changes, served as the template for one of the final scenes of the finished picture.

Also featured in the test, which had a mere $5,000 budget, were two Fox contract players, James Brolin and Linda Harrison, who was eventually cast in the film as Nova. Ironically, they were background players in the roles of Cornelius and Zira (later played by Roddy McDowall and Kim Hunter, respectively).

Edward G. Robinson as Dr. Zaius in early ape prosthetics used for the first filmed makeup test.

Kong, Frankenstein, Dr. Jekyll and Mr. Hyde, Things to Come, The Birds and other film classics,” the duo wrote. “The sole object in doing this is to entertain and thrill—and nothing more. We see this not as just a film, but rather as an attraction which will appeal to all ages and all audiences. Aimed for Spring or early Summer of 1964, we believe we will have an edge over two other large-scale productions, Brave New World and The Martian Chronicles, which are somewhat in the same vein and scope as The Planet of the Apes.

“While the picture itself is the star and we plan to use good character actors for the principal parts, it is our conviction that utilizing a star for the part of Ulysses [later renamed Taylor] would greatly enhance the picture, lifting it above and beyond what conceivably might be thought of as an exploitation special. Our initial thinking is that Marlon Brando or Paul Newman or Burt Lancaster would be ideally suited for the role of Ulysses. There are several newer stars such as Steve McQueen, George Peppard, Rod Taylor, etc. who could probably do it, but we do not feel they would give it the prestige the picture should have. In regard to the casting of Nova, ideally this could be portrayed by Ursula Andress or possibly we could unleash an international search (as there is no language barrier) for the most fantastic beauty to be discovered for films.

“Having thoroughly budgeted the book and our treatment of it, we have arrived at a figure of $957,600 below the line without overhead. Needless to say, we feel The Planet of the Apes can be the most exploitable, exciting and most talked about-motion picture of our time—a box-office bonanza!”

Unfortunately, Jacobs and Thompson were unable to convince anyone else.

Besides contacting MGM and Paramount, APJAC had gone to United Artists Corporation for a possible distribution deal on Planet of the Apes. Meanwhile, negotiations continued in earnest with Fox, and Jacobs truly believed that they would eventually have a deal with the studio. On Christmas Eve, he presented company exec Richard Zanuck with a proposed below the line budget for Planet of the Apes, which came to a total of $1,710,700.

“At this point,” Mort Abrahams, a veteran producer who would ultimately serve as Executive Vice-President of APJAC, notes, “Fox decided that they would give Arthur a crack at doing it elsewhere. [It] went into turnaround.”

J. Lee Thompson, despite the fact he loved the material, would not be available for approximately two years, due to prior commitments. “When I saw the success of the film,” says Thompson, who would ultimately helm the fourth and fifth entries in the Apes series, “I rued the day I left the film. But I didn’t have a choice.”

Other potential directors were considered, including Mervyn Leroy and Fritz Lang, who was reportedly “ecstatic about it, and would like to direct it,” according to a Jacobs memo. They’d also approached Stewart S. Raffill and Paddy Chayefsky to write the screenplay, and noted that it might be better from a financial standpoint to shoot in England, and therefore suggested Terence Fisher, well known for his work at Hammer Films.

Jacobs issued a letter to Boule’s agent, Allain Bernheim, in which he stated that he would be producing the film by himself and that Blake (The Pink Panther) Edwards had agreed to direct the film. With Edwards in tow he was confident
that he would be able to set up a deal at either Warner Bros. or 20th Century Fox. "I think it's very exciting that we finally have a director set who is the best and the hottest," he wrote, "and I am certain we'll have everything in order very quickly."

By the end of February, Warner Brothers agreed to produce *Planet of the Apes*. Jacobs sent a letter rejoicing, "It was a tough battle, but we made it! I am sure that Pierre Boule will be happy, as you will, to know that Rod Serling is going to do the screenplay and will start this week; but that is also secret until we make our initial announcement. We are planning to go into production in late January and, for your confidential information, Shirley MacLaine is very excited about playing Zira...."

Rod Serling, who had become something of a media darling with such one-hour dramas as *Requiem for a Heavyweight* and, of course, the ongoing *The Twilight Zone*, was considered a major coup for the production. Said Serling shortly before his death in 1975, "I got a call from Blake Edwards, who was going to direct it. I was told by Blake to go, not to worry about money. It was going to be a big one."

In the 1970s, Serling described his early efforts, emphasizing one significant shortcoming. "My earliest version of the script featured an ape city much like New York. The ape society was not in limbo as it was in the film. It wasn't carved-out rocks with caves on the side of a hill, it was an altogether 20th Century technology; a metropolis. *Everything* related to anthropoid. The automobiles, the buildings, the elevators, the
For Apes' shocking finale, a replica of the Statue of Liberty was constructed along the beach of Point Dume near Malibu, California. Inset: Taylor (Charlton Heston) discovers that he has returned to Earth in an ending which the book's late author, Pierre Boulle, despised.

**LIBERTY AND JUSTICE FOR APES**

Creating the greatest Hollywood ending since Charles Foster Kane's sled

The film's ending, in which Taylor encounters the Statue Of Liberty, marked a dramatic departure from that of Pierre Boulle's novel, in which the astronaut, Ulysse, returns to Earth and is released from his capsule by apes—and learns that the metamorphosis from humanity to intelligent apes has occurred in his absence. Boulle, when approached for his opinion about the new ending, was not impressed. In a memo to producer Arthur Jacobs, he stated, "I have come to consider [the ending] as a temptation from the devil. I am definitely against it, from every point of view."

Screenwriter Rod Serling agreed, "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."

In fact, it was a conclusion right out of Serling's The Twilight Zone, and one he had reportedly come up with in collaboration with Jacobs. That episode, entitled "I Shot an Arrow Into the Sky," has an extremely similar situation, in which a trio of astronauts survives a crash on a desert-like planet. One of them kills the others for their food and water rations, and then makes the horrifying discovery that they never left Earth.

Recalled Arthur Jacobs, "I was having lunch at the Yugo Kosherama Delicatessen in Burbank, across the street from Warner Bros. and was saying to Blake Edwards [who at the time was slated to direct the film] 'What if he was on the Earth the whole time and doesn’t know it?' And as we walked out, after paying for the two ham sandwiches, we looked up and there was this big Statue of Liberty on the wall of the delicatessen. We both looked at each other and said, 'Rosebud.' If we'd never had lunch in that delicatessen, I doubt that we would have had the Statue of Liberty as the end of the picture."

—Joe Russo and Edward Gross & Larry Landsman

...rooms, the furniture. Of course, that was much too expensive to do.

The script was very long and I think the estimate of the production people was that if they had shot that script, it would've cost no less than a hundred million dollars.

"The whole thing was to make an audience believe it and take it seriously. Mine was a very free adaptation of the original material. [The problem with the novel is that], as talented and creative a man as Boulle is, he does not have the deftness of a science-fiction writer. Boulle's book was not a parody, but rather a prolonged allegory about morality, more than it was a stunning science-fiction piece. But it contained, within its structure, a wallopimg science-fiction idea."

However, in a confidential memo Jacobs wrote to Blake Edwards, the producer discussed the script pages that had thus far been turned in by Serling, by stating, "Overall, I believe we are going to have a fantastic script, but [something] disturbs me at this point: The lack of seriousness of the entire beginning and, in my personal opinion therefore, the lack of believability in the characters, dialogue and actions."

On April 27th, Rod Serling wrote to Jacobs stating, "I'm sending a copy of this note to Blake. I've diddled around with the opening to simplify and take out a great deal of the small talk. You and Blake may both want even deeper cuts into this. I personally felt that the inclusion of at least some lightness might take it off a single level and give us a little relief." At the same time, there was some pleasant humor being exchanged between Serling and Jacobs, with Serling being told that he would probably win an Oscar for the script. Serling's response was to ask for a crate of bananas, and that's what Jacobs gave him—four crates full of them. "The bananas are delicious," Serling wrote. "Normally, when hanging from the rafters just above my typewriter, the blood rushes to my head and I suffer migraines as a result. But having the bananas at hand does much to assuage the pain. I've always been rather fond of bananas. But there is one small incon-
Producer Arthur P. Jacobs told Rod Serling that he would probably win an Oscar for the *Planet of the Apes* script. Serling's response was to ask for a crate of bananas.

And Ben Hur, and was seeking a role that offered him something decidedly different to portray.

Reflects Heston today, "Arthur Jacobs was an extraordinarily relentless and resourceful entrepreneur, which is one of the things a producer has to be. He went around from studio to studio armed at first with nothing but a set of very well-done acrylic renderings of various scenes in the film—then projected film—and the book itself, to which he owned the rights.

"I didn't accept submissions other than those accompanied by firm, fully funded offers—which of course was not in the position to make at that point, because he had no deal," adds Heston. "But I met with him because I was intrigued with the idea of the project. It was obvious that Pierre Boulle's novel was just made for the screen. At that time, it was the only science-fiction script I'd ever seen that could be made into anything at all."
In Conquest, Apes revolt against their human masters. This scene was filmed in L.A.'s trendy Century City Shopping Center, just built.

APE POLITIC

Apes as allegory for black power? Was Caesar's slave revolt radical filmmaking or just plain racist?

By Andrew Asch

Film Director J.Lee Thompson was riveted to his television during the 1965 Watts Riots. He felt that the mayhem he saw on TV could be a precursor to a larger race war. He had made socially conscious films in his native England earlier in his career and felt it was important to find a way to depict the rage that exploded in the Watts riots.

And while Thompson had never looked to make a movie specifically about the riots, he kept his dream alive. Seven years after the civil unrest, he finally found his forum in Conquest of the Planet of the Apes.

Thompson recalls suggesting a Watts Riot allegory to the late Apes writer Paul Dehn. Dehn explored the blacks/apes allegory in the fourth installment of the series, in which Caesar (Roddy McDowall), the offspring of Cornelius and Zira, is sold into slavery to a cruel master, and watches his people abused by the humans. With the help of a black man, Mr. MacDonald (Hari Rhodes), who sympathizes with the plight of the apes, Caesar leads a riot against the police, striking fear into all humans.

"White audiences saw this a genre movie, but black audiences understood the politics of Conquest immediately and cheered for it," says the film's 90-year-old director today.

Not all blacks see it that way.

Elvis Mitchell, film critic for Spin magazine and National Public Radio, saw the Apes series when it first screened at his local drive-in. He still loves the series for its schlock value, but thinks that the apes/blacks allegory, which was reportedly stressed in the film's marketing, is demeaning.

"It's obvious why it's insulting to equate blacks with an ape-like protagonist," says Mitchell who believes that few movies have dealt well with black rage. Conquest is definitely not one of them, according to Mitchell, even though Thompson and Dehn had their hearts in the right place. "The road to Cleveland is paved with good intentions," he jokes.

It's possible Thompson's true vision could have been made clear if Twentieth-Century Fox had not made him re-shoot the end of the film. According to Thompson, Fox executives demanded that he rewrite a fiery speech Caesar gives at the end of Conquest, after Phoenix test audiences gave the diatribe a thumbs down.

According to Thompson, the suits said it was too political for the target family audience.

seen with acting in it. I found it a very complicated plot with considerable social comment.

"This was the first of the space fantasies and the studios basically all thought it was kind of a bizarre idea," emphasizes Heston. "You know—spaceships...and talking monkeys, and all that stuff. They thought it was really very strange and they were terribly skeptical. Now, in the era of all the tens of space movies, that seems a little ridiculous. But at the time they said, 'Come on, this is like Flash Gordon and those Saturday serials RKO used to do. You can't do this.'"

Together, Jacobs and Heston had interested Edward G. Robinson in playing Dr. Zaius, and Franklin J. Schaffner in directing. The late Schaffner, whose credits included The Warlord and Patton, explained, "I never dreamed it would get made. So when Arthur said, 'Would you do it?' it was easy to say yes. Two years later, Arthur called me up and said, 'We have enough money to do a make-up test.'

Thanks to Jacobs' persistence, Fox's Richard Zanuck agreed to finance a test which might prove that the film could be pulled off without being laughed out of theatres.

Once the rudimentary make-up was developed, plans were made for the filmed test, which would be shot on the Fox lot for a total budget of $7,455.

Late that month, Jacobs forwarded Rod Serling-written pages for the test to Heston and Robinson, and rehearsals took place on March 7th, as planned. In his journals, Heston noted: "This afternoon I went over to Fox for an hour to rehearse the test for Planet of the Apes. I'm a little sorry I agreed to do it, on a film not even approved yet, but I did agree." Over the next week he added, "Not a very long, or very hard day, doing my part in what, inevitably, is a selling job for Planet of the Apes...It's not a good idea, but I think Dick Zanuck needs it. If the question is whether or not the ape makeup is laughable, the answer is no, it's very plausible."

Detailed Franklin Schaffner, "Twentieth Century-Fox suggested a
scene with three orangutans performing a lobotomy on a human, which missed the point entirely because, obviously, a human having a lobotomy is unable to respond. So, we rewrote something using Heston, with Eddie Robinson playing the orangutan."

Mort Abrahams explains, "The test was completed on 35mm and it was a first class commercial operation. We edited this piece, we put it together, we ran it and Fox said, 'Yeah, we think it will work, but... we're gonna pass.' Again. And we went around to all the studios once more with the film, and they all said, 'Very interesting. God, you've come a long way. That's really terrific. But no go.'"

However, on September 23rd, Heston wrote in his journals, "There seem to be stirrings from Fox on Planet of the Apes, which I thought had long since disappeared."

It soon became obvious that Edward G. Robinson would have to drop out of the movie, because the actor found himself getting claustrophobic within the ape makeup. Robinson would be released from his contract for the proposed film, and replaced by English actor Maurice Evans.

The next few months were mostly filled with revising the film's budget and tightening the screenplay, which necessitated the hiring of Michael Wilson as Serling felt he was "written out" of the project.

"Virtually all of my work was in the final film—with one significant deletion," says the Academy Award-winning writer. "In the penultimate drafts, Nova was pregnant with Taylor's child. In this version, Taylor was killed by the bullet of an ape sniper just after he sees the Statue of Liberty. But Nova escapes, vanishing into the Forbidden Zone beyond the Statue of Liberty. The meaning is clear: if her unborn child is a male and grows to manhood, the species will survive. If not, modern man becomes extinct. Such an ending left open the possibility of a sequel long before sequels were discussed. Nova's pregnancy was deleted from the film, I'm told, at the insistence of a high-eclon Fox executive who found it distasteful."

"Planet of the Apes was the only science-fiction script I'd seen with acting in it. I found it a very complicated plot with considerable social comment."

—Charlton Heston
Ultimately, it took the success of another big-budget, sci-fi ‘gimmick’ picture to convince 20th Century Fox to finally greenlight the film. "Fantastic Voyage" opened, and it was a gimmick picture that opened to very big business;” recalls Mort Abrahams of the film, based on Isaac Asimov’s novel about scientists being shrunk to microscopic proportions and then injected into the bloodstream of a human being. “Arthur did a terrific thing: He got all the box office grosses from that picture all over the country—pulled them out of Variety, and we worked to put together a book showing the results of a lot of successful ‘gimmick’ pictures. Arthur and I went into this sales pitch for Richard Zanuck about how Fantastic Voyage was doing this fantastic business, and who the hell was in it and nobody ever heard of it, and it wasn’t based on a best selling book, and on and on. Dick leaned back in his chair and asked, ‘How much is the picture gonna cost?’ We said, ‘Five million eight.’ He said, ‘I’ll tell you what— you guys have a point. Let’s see if Fantastic Voyage has legs. Come back in four weeks. If the picture’s still doing well, I’ll talk to you about it.’ We said okay, because we’d done our job for the moment, and left.

“We watched those grosses like you couldn’t believe and the picture did have legs,” laughs Abrahams. “Four weeks later to the day we went up to see him. And we said, ‘How ‘bout it, Dick?’ And he said, ‘Okay, I’ll tell you what. If you can bring the picture in for $5 million, I’ll try to get it through the board. Dick went to New York and stuck his neck out. They fought him bitterly. He said, ‘I want to do this picture.’ It became his baby. And he convinced them. He came back and told us, ‘Okay, go.’”

And those two words begat a science-fiction classic, four sequels, live action and animated television series, a vast panoply of licensed merchandise and, apparently, a new lease on life in the form of Oliver Stone’s forthcoming reinvention of the saga.

This article is an edited excerpt from Planet of the Apes Revisited, a book chronicling the entire “Apes” saga, to be published in January 1995. The pre-press discounted price is $13.95 (plus $2.00 postage and handling). Please send checks or money orders to Cinemaker Press, Image Business Park, 262 First Avenue, Massapequa Park, New York 11762.
Anyone who's seen *Planet of the Apes* knows that the film is an S&M aficionado's wet dream. Filled with black leather, submissive humans and bondage, we realized that the ideal person to review the film would be someone who would best appreciate the movie's subtle nuances. No, not a member of the National Rifle Association, but a fully-fledged dominatrix. We provided Mistress Jennifer with a copy of the film, and here are her unedited comments.

Mistress Jennifer was a little discontented to find that her idea of this film classic was really a misconception; namely, that the humans were not actually slaves, but, in fact, far, far lower than that. Once she had recovered from this surprise, the Mistress found Taylor (Charlton Heston) to be delightfully resistant to the will of his superiors, which lead her to think that perhaps all that was lacking was a firm upper hand. Really, is "Bright Eyes" an appropriate slave name for the steely visage of the sign-language-impaired Taylor? And why was there all this emphasis placed on vivisection activities (a practice our kind Mistress usually deplores) when there could have been endless hours of fun with the various restraining devices available?

The Mistress was especially fond of the body restraint used on Taylor during the trial scene. He must have been most uncomfortable. Watching Taylor stripped bare and then led by means of a metal-laced choker past the court of chimps, who clearly relish their dominion over him, was most enjoyable. Mistress Jennifer's only wish was to share the pain and humiliation with him.

The mating scenes were also of great interest to the Mistress, especially with all the implications of the canine position. She wondered why these performances were not made more public, and hence, more enjoyable for all. She was also unsure about the slave quarters, which she felt should be less drafty and sans hoses. Watersports can be fun, but there's a proper time and place for any activity.

After fast-forwarding through the endless landscape scenes to that historic finale, the Mistress found herself mulling over her own plans for the intrepid Taylor and his lovely mute female companion, most of them involving those wonderful chokers and hand-knotted ladders.

On a cautionary note, however, the Mistress would like to mention that gelding, while an invaluable psychological threat, is, in reality, disappointing at best.

Mistress Jennifer is a practicing dominatrix in Los Angeles, California. This is her first article for a science-fiction magazine.
Oliver Stone as the executive producer of the project and the studio-mandate that the new film completely ignore the milieu of the five earlier Apes instalments and instead return to Pierre Bouille's 1963 novella as basic source material for an entirely new take on the evolution-warping premise.

Says Murphy of this drastically new direction, "The first films were set in a future in which mankind has destroyed himself, but ours is actually set in Quest For Fire times, the dawn of man. It has very Biblical, mythic overtones. It's not the sixth movie in the series—or a remake of the first one—but a reinvention of the concept of the Planet of the Apes using nineties technology and a completely new story."

While the story laid out by Murphy and Hamsher is radically different from the 1968 version of Apes and will surely shock some fans as much as the casting of Michael Keaton in Batman did in 1988, those who endearingly remember the then-advanced ape make-ups from the original films may be equally stunned. Gone will be the semi-humanoid-only-kinda-monkey-like concept—and in its place will be another vision, according to Murphy.

"The approach we're going to take will be more like Gorillas in the Mist. There are going to be people in the suits, but they do not look like people—they look like apes of a simian culture. It's going to be Gorillas in the Mist meets The Terminator—a humongous rethinking of the entire concept."

But with all this rethinking, why not simply begin from completely original material as opposed to straying into what could be considered by some to be The Sequel Zone?

"I always thought the concept of Planet of the Apes would rock, but I did not want anything to do with the old series," says Murphy who, with Hamsher, produced Oliver Stone's upcoming frenetic satire Natural Born Killers for Warner Bros. "That has already been done. The concept of apes and humans together is simply a cool pretext for a good action film.

"How many generations of kids have grown up since the first Planet of the fucking Apes? Three? Five? Seven? There is nothing wrong with taking a good concept and updating it. If I was to take Tarzan now, I would put a twist on it that nobody had seen before, like (Hugh Hudson)
Unlike the famous John Chambers prosthetics of the original, new Apes producer Don Murphy says the new film will feature ape costumes similar to that of Rick Baker’s designs for Greystoke, as depicted above.

“Okay, the bombast, the film more interestingly includes the unspecified spiritual and curtural elements of Stone’s that interested 20th Century Fox in the first place. “Science fiction has always been the best place to deal with the present on an allegorical level,” says Hans. “And many of the ideas Oliver has for Apes couldn’t be done, at least not by him, in some more traditional format or genre. This film isn’t just a marketing strategy or vehicle, but a real analysis of today.”

The tone of Fox’s announced animated Apes project, which won’t be unveiled until after the feature film, will be taken in the same direction as Stone’s, much like Batman: The Animated Series depended on Tim Burton’s vision. According to Hans, the new Apes will begin shooting this fall for release in the summer of 1995, but no director has yet been attached. “We have a wish list,” she says candidly. “But right now that’s just fantasy, at least until we have a finished script.”