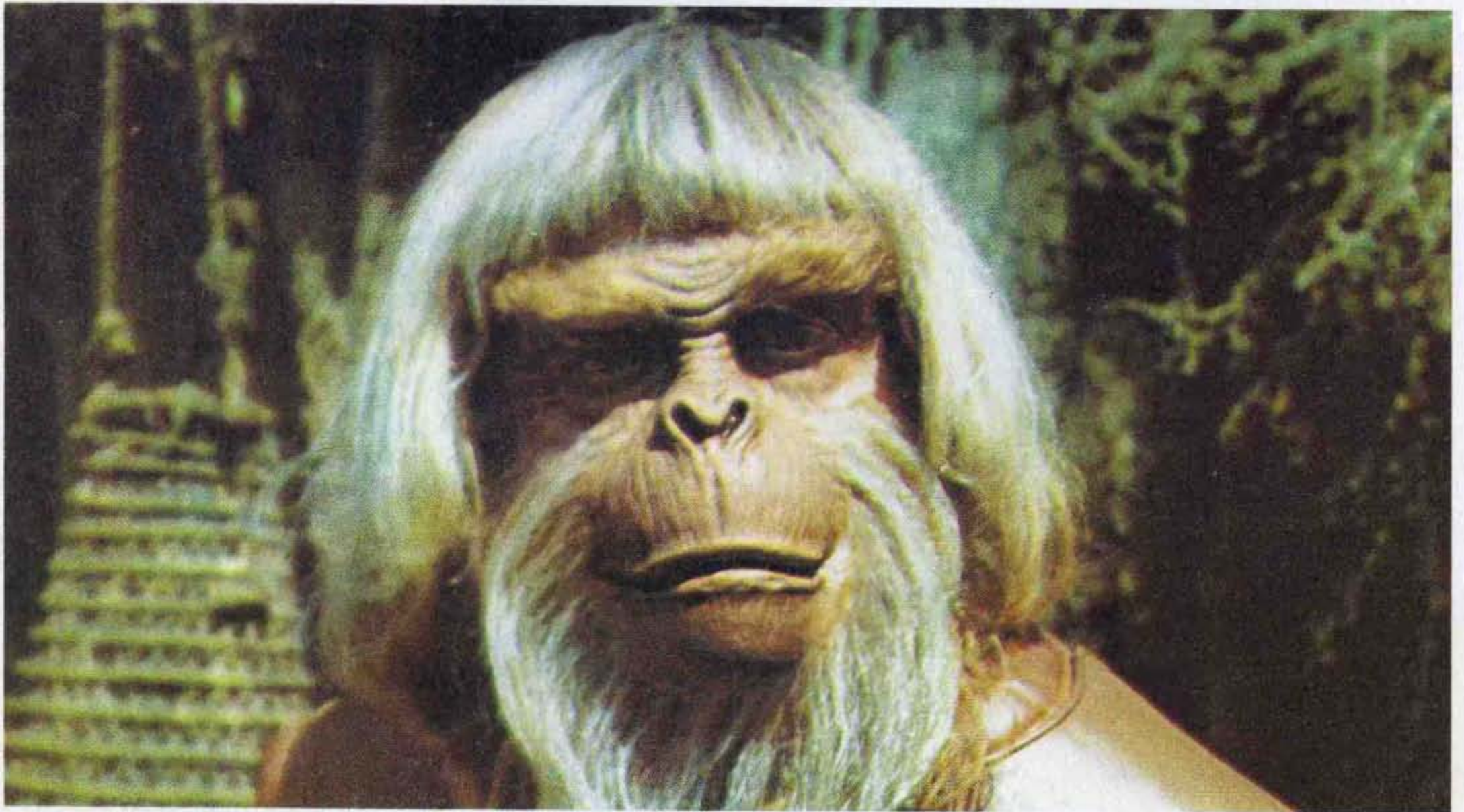


# VULCAN

THE MAGAZINE OF CLASSIC FILM AND TELEVISION

£1.95



PLANET OF THE APES



BATMAN AND ROBIN

## SGT. BILKO

# **VULCAN - MAGAZINE OF CLASSIC FILM AND TELEVISION**

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There is a certain mode of thought prevalent amongst many journalists that in order for a writer to be of a professional objective standard, in his appraisal of a film or television series he must be able to, with surgical precision, bring to light every shortcoming, flaw and mistake made. Often in their unbounded enthusiasm, they state personal dislikes as factual shortcomings.

As people who read their work are in all probabilities fans of the show, people for whom the show has an affectionate spot in their thoughts, this sort of coverage, as well as being flawed in its concept, is contemptible to read. One is left wondering if the show was genuinely so bad, as to why it was so popular? But the question which lingers on with even greater force is, with what nerve did the writer of the piece consider himself a fan? And they nearly always do, somewhere it will be explained that the writer is a big buff of the show, or shows of that type.

Well that type of obnoxious coverage is not indulged in here at Vulcan. The purpose of our articles is to give, along with information about a production, an understanding of the intrinsic qualities of the show, so that by reading the article a person is able to have a three dimensional picture about just what made that particular show special and a classic in its own right.

So if your personal favourite appears in Vulcan read on and have no fear, you won't be disappointed!

Happy reading and fond memories,

Your editor,

Chris Anglos

## **CONTENTS**

**THE PLANET OF THE APES**

**SGT. BILKO**

**FULL EPISODE GUIDE TO SGT. BILKO**

**BATMAN AND ROBIN**

**FULL EPISODE GUIDE TO BATMAN AND ROBIN**

**F TROOP**

**FULL EPISODE GUIDE TO F TROOP**

**THE MARX BROTHERS**

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# PLANET OF THE APES

by John B. Anglos

The late sixties saw the birth of the most successful film to strike the silver screen. So successful was it that it spawned four sequels, and after five hit movies this "film series" earned for 20th Century-Fox over \$150 million, making it one of Hollywood's greatest success stories.

That film was, of course, "Planet Of The Apes." Its futuristic story was set in a society of medieval development, and blended science-fiction and adventure, with allegory and hard-hitting comments on our own society's prejudices. The film's staggering concept of highly evolved apes who could talk and write, the many unexpected turns and twists in plot and story development, and a striking climax with a shock ending encompassing the biggest fear of our modern age, left avid audiences demanding more. A sequel was only natural, and soon a sequel to the sequel was made. In fact, the sequels were made at the rate of one a year, over a four year period (1970-73).

Despite all its monumental success and mammoth global popularity, the film might never have come to be if it were not for the tireless and persistent efforts of its producer, Arthur P. Jacobs.

## GENESIS OF PLANET OF THE APES

Arthur P. Jacobs, a man of vision and a genius at promotion, wanted to make a striking film in the early sixties, and so spent much time looking around for the right story. Consequently, he was in constant contact with various literary agents. Jacobs was looking for an idea like "King Kong," and was having difficulty finding it. After six months of searching, Jacobs was spending some time in Paris when another literary agent called him with a new novel by Francoise Saigan. Seeing that Jacobs was not enthralled by this book and knowing of his interest in King Kong, the agent hesitantly drew his attention to an unpublished book with a simian background, feeling that the story was so far out it could not possibly be made into a film. The book was written by French novelist Pierre Boulle in 1963, entitled "La Planète des Singes" (translated as *Monkey Planet*); and by the time the agent finished relating the story to Jacobs, the enthusiastic producer could barely contain himself... he just had to buy the rights.

Jacobs, who knew the value of a great movie property, then spent the following three and a half years trying to convince a sceptical industry of something that was blatantly obvious to him. But his persistent efforts only met with persistent refusals, and no one wanted to make his movie.

Jacobs began the film project by having a series of sketches made. He got through six sets of artists trying to establish the unique and difficult concept, before striking it right with the seventh. Now with the impressive appearance of the remarkable characters firmly laid down, Jacobs displayed his collection of illustrations to the studios. No one shared his enthusiasm.

Jacobs could not acknowledge defeat, and so decided to spend more money in an



CORNELIUS (RODDY McDOWALL) WITH ZIRA (KIM HUNTER)

effort to make his idea more appealing. At the suggestion of The Pink Panther producer/director Blake Edwards (who at one point was going to direct the apes film), Jacobs contracted Rod Serling (creator of *The Twilight Zone*), to write the screenplay; and then again went around all the movie companies. This time he even came to J. Arthur Rank in England, and to Samuel Bronston in Spain. Still they all said no.

Jacobs then thought that the allure of a top actor might be enough to make a company want to build a film around. So he approached the mega-star of the biblical epics, Charlton Heston, and in one hour said yes. Heston then suggested Franklin Schaffner as director, and he too said yes. So now Jacobs had the impressive assemblage of Heston, Schaffner, a screenplay and all the sketches. He hopefully goes right back to everyone, and still they say no.

**THE PROBLEM:** When Jacobs went with his project to Warner Brothers in 1964, they drew up a budget of \$13 million (an unimaginable sum today). The real problem though, was not financial but credibility.

None of the studios believed that the ape make-up could be handled well enough for audiences not to burst out into laughter. Hollywood had always used gorillas for cheap thrills, easy suspense and simple comedy. So how could an audience accept production values like these in a serious film? Furthermore, apes never had to talk before, so how could such an insurmountable problem be overcome? Even the most famous movie ape of all time, King Kong, was no precedent. After all, he was only a fourteen inch model that came to life through stop-motion animation.

Jacobs' luck began to change when Richard Zanuck (the production chief of 20th Century-Fox), agreed to allow him to make a film test whose success might persuade him to finance the filming of *Planet Of The Apes*. Rod Serling wrote a long, nine-page scene, involving a conversation between Taylor (Charlton Heston) and Dr. Zaius (Edward G. Robinson), which was directed by Schaffner (and used in a condensed form in the actual film). Zanuck loved it, but the other executives remained sceptical, still convinced that the public

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could not believe an ape talking to a man, or listen to what they had to say. So Jacobs packed the studio's screening room with anyone they could find, and showed them the test. If they laughed, the project would be instantly abandoned. Nobody laughed. The random audience sat tense and followed the scene with interest. Zanuck approached Jacobs and said, "Make the picture". In 1968, it was released.

#### MAKE-UP

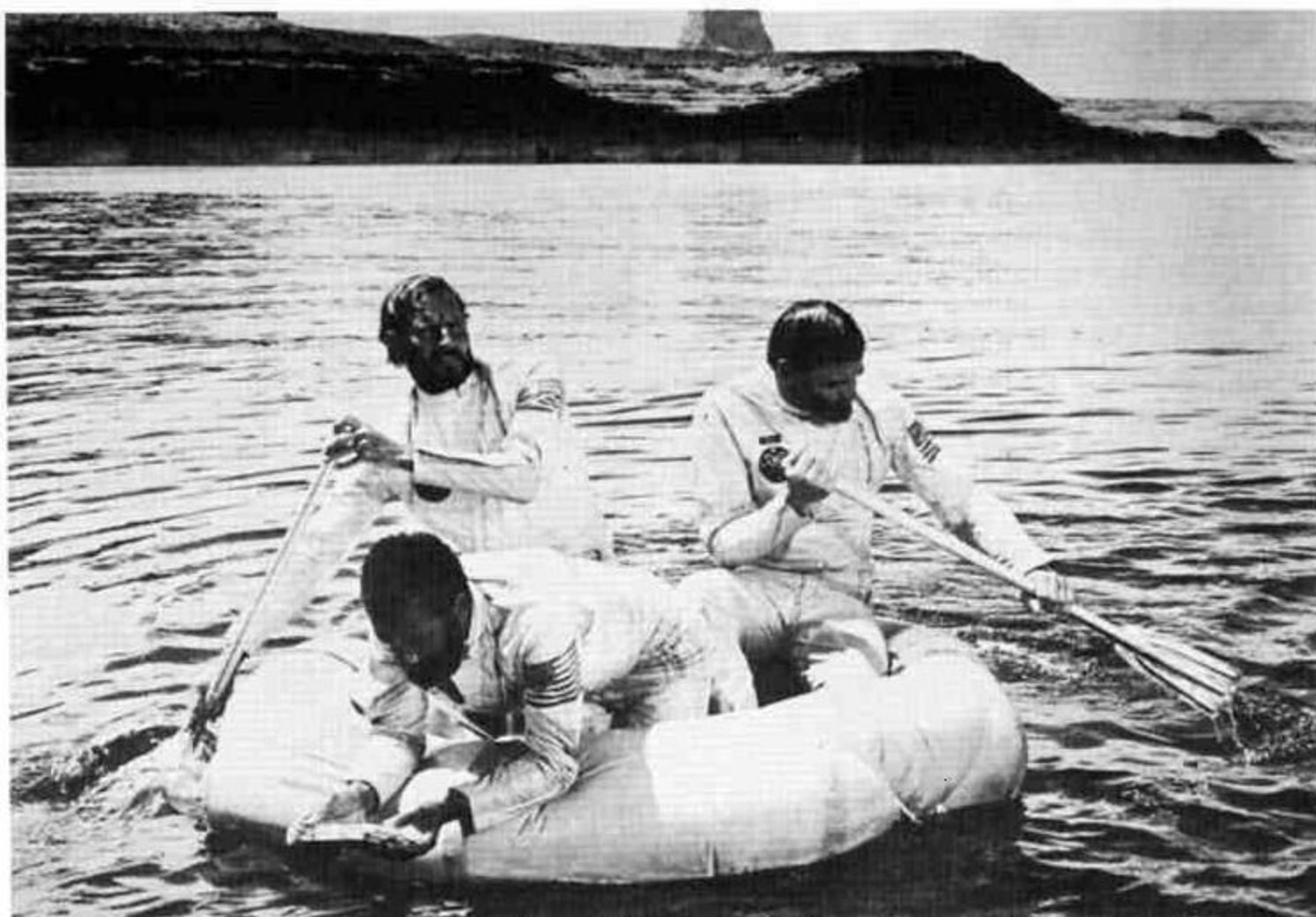
As apes had never spoken in the movies before, and as an extremely high level of realism was needed in order for the story and film to be taken seriously, it became imperative that the industry develop new make-up processes.

To make the apes believable, Arthur P. Jacobs hired make-up genius John Chambers, who created for him a whole new array of techniques and materials. At the time Chambers was working in Madrid on an "I Spy" episode where he was turning Bob Culp into a mandarin when 20th Century-Fox invited him to London to investigate a system of making ape make-up which would allow for facial manipulation. The make-up process Chambers developed took more than six months of laboratory work to create, and involved a latex cream which was applied over the face of each actor. When this milky fluid dries, it turns into a rubbery latex mask that is precisely shaped with the actor's features. From these impressions moulds were made which were then worn by each respective actor, before the ape features were built upon them.

Applying the make-up was a lengthy process, which at first took nine hours for each actor. With practise the make-up team managed to bring the total time down to around 3½ to 4 hours. For example, Maurice Evans who played Dr. Zaius, would go to bed at 9pm to get up at 5am the following morning. By 6am he would be in the make-up chair. After the completion of the wearisome process, Evans would be ready for shooting between 9.30 and 10.00am. At the end of the working day the make-up would have to be removed. The spirit gum used to adhere the rubber latex mask upon the face has a great deal of highly concentrated alcohol as its base which sets very hard. Consequently, it can only be removed with strong alcohol (180% proof) and acetone. The removal process, which took 1½ hours, was delicate and dangerous (as the safety of the actors' skin was at stake). Thus the masks were torn and destroyed as they were taken off. For these reasons, the lengthy make-up process of 3½ to 4 hours had to be repeated each and every morning.

As the make-up process was so time-consuming, the actors wore their false faces all through the day. One problem they had to endure was the constant high temperatures. The first movie was filmed during summer in the desert of Arizona, and temperatures were in excess of 120°. Special refrigerated trailers were supplied for them, which were effective in keeping them cool in between takes, allowing them to work at optimum during shooting.

Eating was another difficulty. The actors had to eat well otherwise they would weaken and slow down their work. The make-up allowed the actors to open their mouths, but the food had to be cut into



THE THREE ASTRONAUTS HAVING ARRIVED IN EARTH'S FUTURE

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ZIRA WITH A NEWLY CAUGHT SPECIMEN, NOT KNOWING IT IS IN FACT A TALKING MAN.

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THIS IS CEASAR IN THE 1990s, SON OF ZIRA WHO ARRIVED INTO THE EARTH'S 1970s FROM THE EARTH'S FUTURE

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THE THREE APANAUTS HAVING ARRIVED IN EARTH'S PAST



TAYLOR TRYING TO CONVINCE ZIRA AND TAYLOR THAT HE HAS COME FROM THE FORBIDDEN ZONE



THE APES TRYING TO DECIDE THE EARTH'S FUTURE, ONE OF EQUALITY OR SUBJUGATION

small cubes, which they then found easy to chew. At first they needed a mirror to show them where to place the food. It was tricky because they had to manoeuvre the food through the ape's mouth and then into their own. However, within a few days they all got used to the process, and could eat without mirrors. Drinking was easy, as this was done simply through straws. Runny noses was initially also a difficulty, and long applicators were used to clean them out. Later, the actors began taking inhalers and pills which dried out their noses. These were similar to the medicines prescribed for allergies.

As the actors had to wear their masks for a full day's shooting, "skin breathing" was foreseen as being a problem. For this reason, a special material for facial "appliances" (the name given to the ape make-up), that was porous enough to let air through was developed, allowing the human skin to breathe naturally. Also, a special paint with the same porous qualities was developed to colour the masks. This paint was one with a plastic base which when sprayed adhered to the masks in small particles that did not completely join each other, thereby leaving minute breathing areas not visible to the naked eye. These new materials also allowed for the escape of body heat and sweat, thus the sweat seen upon the faces of apes is actually that of the actors themselves. Furthermore, a new type of porous adhesive that did not prevent the skin from breathing was developed in order to attach the rubber masks upon human skin. An added advantage of this new adhesive is that since the sweat diffuses, it does not remain within the material of the make-up and thereby loosen it.

A total of 200 make-up artists were employed to prepare the masks, and the grand cost for all this reached one million dollars, more than any movie ever. But then, the result was the most spectacular make-up job in history.

#### OTHER MAKE-UP DIFFICULTIES

John Chambers, who won a special Oscar for his striking make-up work on Planet Of The Apes, was a graduate commercial artist who also studied and worked in sculpture. During the war, his various experiences taught him all about techniques in plastic and rubber chemistry for prosthetic work, creating convincing artificial eyes, ears and noses, as well as other facial areas, for returning mutilated military veterans. Later in Hollywood, Chambers executed his wondrous transfiguration processes on a number of TV series, such as the Outer Limits, The Munsters, The Invaders, Lost In Space, and Star Trek; as well as in various films, such as Tony Curtis' false nose in The Boston Strangler.

Working on the Apes film, the initial problem Chambers and his team faced was to design a simian head which would capture the strength and personality of the ape's face, retaining its pleasantness and robustness without looking grotesque. The heavy simian features were kept, but were made rounder, softer and a little smaller, with subtle lines replacing glaring ones. For example, the nose of a gorilla is bulky, with two wide nostrils that look like big slits in the middle of the face. The nose was made more agreeable by slimming it down and making the nostrils smaller, thereby turning

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THESE TWO PICTURES SHOW THE APES' ATTITUDES TOWARDS MAN. THE GORILLA (LEFT) CONSIDERS MAN AN ENTERTAINING FOOL, THE CHIMPANZEE (ABOVE) LOOKS UPON MAN WITH UNDERSTANDING AND SYMPATHY, AND THE ORANG-UTANS (RIGHT), WHO HAVE ACCESS TO THE SACRED SCROLLS, VIEW MAN WITH DREAD, DISGUST AND FEAR.

the feature into a softer, less conspicuous component. Another example concerns the many heavy, and deeply etched wrinkles that emblazon an ape's face. The wrinkles were modified by making them protrude from the face much less, and rounding off their acute contours, thus making them overall softer and thereby increasing the pleasantness of the ape's face (speaking strictly from a human's point of view, of course — I'm sure apes look perfect to each other). The idea was not to beautify the characters, but after all, they were actors on the screen, and so it was felt that they should be made more attractive so as not to distract from the story. After the first make-up tests, some wrinkles were eliminated from around the eyes to allow for fuller animation and expression there. In fact, the ape appliances were so well made and designed that facial manipulation was easy. Full emotion and a great variety of expressions could be conveyed from the ape's face, producing a convincing display of evolved simian sentience.

**BREATHING** The earlier models also had other nasal difficulties. Once inside the face mask, the actor had to breathe through the nostrils of the ape, since his own nostrils were inside those of the ape's. As the nose of the ape is projected further forwards than a human's (due to the "superior maxillary arch" of the skull), breathing difficulties resulted. These were solved by designing a passage through the ape's nozzle (i.e. its upper lip), through which the actor could

breathe easily by nose.

**TEETH** At some filming angles the actor's own teeth would become visible, thereby creating the impression that the mouth of the ape was composed of two concentric rings of teeth, one behind the other. This problem was minimized by developing a substance which was used to black out the actor's teeth, so that they would not reflect any light, and thereby become visible.

**VOICE PROJECTION** As the actor's mouth was set deep within the mask, his speech came out dull, as though emanating from within a cavern. Also, heavy rubber make-up can absorb sound, thereby making speech even less audible. To solve this problem, a manner of make-up was invented which allowed the dialogue to sound natural, and which enabled the actor to enunciate his lines properly, speaking them clearly enough for sound recording. Another achievement was the synchronization of the actor's lips with those of the ape's. Hence, when any word was spoken, the lips of the apes would accurately form this sound visually.

#### LOCATION

The film not only went to great lengths to establish the believability of the apes but also the credibility of the landscape. Before the actual filming of Planet Of The Apes began, director of photography Leon Shamroy embarked upon a number of scouting expeditions in order to find loca-

tions which would effectively convey a feeling of alieness, and at the same time lend themselves to dramatic photography. The weird and "unearthly" landscape which suggested the terrain of another planet was found in Arizona, a state where nature has sculptured eerie and breathtaking monumental works of art out of sand and stone. Other desert locations were chosen around the Colorado River in Arizona and in the neighbouring state of Utah. When filming began, Shamroy progressively devised ways of shooting these locations in ways which made them look even more "other-worldly".

The memorable scene near the beginning of Planet Of The Apes where the American spacecraft crashlands within a lake was shot in Utah's Lake Powell. The remaining footage was filmed at the studio of 20th Century-Fox, and at the studio's "Century Ranch" in Conejo Valley, where temperatures frequently exceed 110 degrees. Overall, the film was very tough to make, for the locations, the climate and the working conditions were difficult and tiring.

Leon Shamroy is a Hollywood veteran, and Planet Of The Apes was his 60th picture since he joined 20th Century-Fox in 1938. He holds Academy Awards for Cleopatra (co-starring Richard Burton and Elizabeth Taylor), Wilson, Leave Her To Heaven, and The Black Swan.

#### THE THREE WRITERS

First of all there was French author Pierre

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ASTRONAUT TAYLOR ARRIVING IN EARTH'S FUTURE FINDS HIMSELF TREATED THE SAME AS ALL OTHER HUMANS ARE.

Boulle who introduced the concept of Planet Of The Apes to the world in his 1963 book "La Planete des Singes" (Monkey Planet). Boulle was already a distinguished writer, having won an Academy Award for the screen transcription of his own book, "The Bridge Over The River Kwai" (Columbia, 1957); which incidentally, was involved in television history when in 1966 ABC Television paid a record 2 million dollars for screening rights, and an estimated audience of 60 million people watched the film.

Boulle's powerful story not only blazed with suspenseful adventure, but was richly coloured with a prolonged allegory about morality; making certain comments about today's society, particularly in regards to one group's violent intolerance towards another. "Monkey Planet" concerns a French astronaut, Ulysse Merou (named George Taylor in the film, and played by Charlton Heston), who is a member of Professor Antelle's first inter-stellar expedition to the solar system of Betelgeuse. When the expedition land upon the unexplored planet of Soror, they find it is very much like Earth, with one mind boggling exception . . . apes are the dominant species! And Man has not even evolved from the state of "dumb animal." Furthermore, Man is hunted by the apes for sport, and used in scientific experiments. By the end of the book Ulysse is the only remaining survivor of the expedition, and manages to return to Earth. He lands at an airport, opens the door and finds the same highly evolved apes! Ulysse now

realises the evolution had actually taken place upon Earth while his expedition were away, lost somewhere in their own planet's future.

Boulle does not really know how he conceived Monkey Planet. He does recall though that the whole idea was somehow triggered off by a visit to the zoo where he watched gorillas. Boulle was fascinated by their man-like expressions, and this afterwards caused him to dwell upon and imagine relationships between humans and apes. Boulle never thought his book would be made into a film. He felt his idea to be too ridiculous, and anyway, it was far too difficult, so what chance was there?

After Boulle came Rod Serling, another eminent writer, whose Emmy-adorned fame was already well established before he created The Twilight Zone. Serling first became involved with Planet Of The Apes when he was approached by The King Brothers, a film company who did mostly Indian-elephant pictures. Serling kept the basic framework of Boulle's book but changed most of the events. After he had produced a scene by scene breakdown of the book, the project was suddenly dropped; which was just as well, for The King Brothers planned to make Planet Of The Apes with a meagre budget of only two hundred thousand dollars, and by simply putting masks on actors.

After some time Blake Edwards picked up the project with the intention of producing and directing it. He got in touch with Serling, and Serling wrote another version

of the screenplay. This script depicted a simian society with a 20th-century technology. It was the same as New York city, but all the designs were tailor made for the peculiarities of the ape physique. Thus, cars, doors, chairs etc., were built lower and wider to accommodate the height and shape of the anthropoid. The project was duly dropped as the estimated cost of creating an ape population and a 20th century city with everything built lower and wider, was far too great.

Then Arthur P. Jacobs found Boulle's book and wanted to turn it into a film. He got in touch with Serling and told him that the film could be made, but not on such a high budget. Hence Serling found himself rewriting the screenplay yet again. This time he cut down the costs by having a semi-primitive, semi-civilized ape society.

After some time, Arthur P. Jacobs handed Rod Serling's screenplay to another writer, Michael Wilson. The two writers did not collaborate, as Serling had by this time already left. Radical changes to the screenplay were yet again made. The concept, scene-breakdown and order of events were kept basically the same, but almost all of Serling's dialogue was removed by Wilson and replaced with his own. For example, the scene in the museum where Taylor's two astronaut buddies have been stuffed and put on display was written by Serling, but all the dialogue was written by Wilson. The characters are the same, but the words they speak are different.

Wilson felt that Serling's dialogue was too sombre and serious, with very little humour. Wilson changed Serling's straight science-fiction story into a satire on the human race, making it more about the human predicament than about the apes. The satire was about civilized apes who had descended from and imitated the culture of man which preceded it. And as it turned out the humour was one of the key reasons for the success of the film. Incidentally, when Serling came to learn of these changes to his screenplay by Wilson he was in full agreement with them, and of the reasons behind them.

The dramatic conclusion to the film where Taylor breaks down before the unexpected and awesome sight of the broken Statue of Liberty, finally realising that he is still on Earth, was the idea of producer Arthur P. Jacobs. Jacobs had felt the film needed a unique and surprise ending, and his shocking predictions of a nuclear holocaust deeply moved audiences, guaranteeing to make Planet Of The Apes one of the most remembered and talked about movies of our time.

THE PLANET OF THE APES SAGA	
1968	PLANET OF THE APES
1970	BENEATH THE PLANET OF THE APES
1971	ESCAPE FROM THE PLANET OF THE APES
1972	CONQUEST OF THE PLANET OF THE APES
1973	BATTLE FOR THE PLANET OF THE APES

In a future issue of the magazine there will be a comprehensive guide to all five Apes films, in which both the plots and the time sequences will be explained and tied together. Additionally, the film guide will be accompanied with an article and episode guide on the television series, Planet Of The Apes.



**DR. ZAIUS—LEADER OF APES COUNCIL**

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