

Features

PAGE ONE — SECTION B

SUNDAY, APRIL 14, 1968

'Ape Descended From Man'

Simian Society Based On Reverse Evolution

Rod Serling Assists With Screenplay

Hurtled some 2,000 years through time and space, measured in terms of interstellar mathematics, four American astronauts crashland in the wilderness of an unidentified planet after their spacecraft suffers a navigational malfunction.

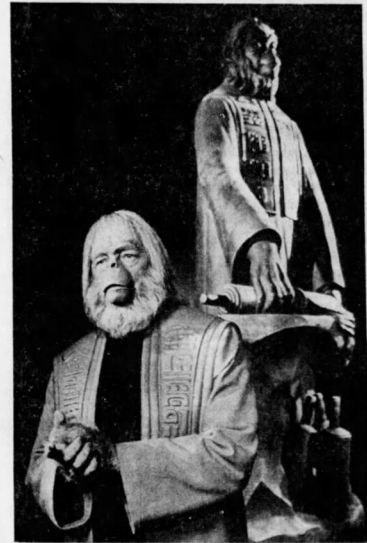
Their capture and incarceration in a society dominated by highly intelligent simians is basis for the story of "Planet of the Apes" 20th Century Fox production starring Charlton Heston, Roddy McDowell, Maurice Evans, Kim Hunter, James Whitmore, James Daly and Linda Harrison.

After the crash, the lone female in the quartet dies, but the male survivors trek across the countless miles of arid desert until they discover life-supporting vegetation and stumble upon a sub-human populace living like animals in the woods.

Their freedom is short-lived, however, for they are captured by a band of mounted hunters — uniformed gorillas on horseback. The astronauts are separated from each other. Dodge, a Negro, (Jeff Burton) is mortally wounded and ends up as a mounted specimen in the simian's museum of natural history. Landon (Robert Gunner) is taken to a laboratory where ape scientists remove his frontal lobes in medical experimentation.

The group's erstwhile leader, Taylor (Charlton Heston) is wounded severely in the throat and taken to an animal hospital where he is imprisoned after primitive medical attention. As he recovers consciousness, he is amazed to find that he is a prisoner in an autocratic social order in which humans are feared as beasts of prey — and treated as such.

Taylor's wound renders him temporarily mute, but he is able to convince Dr. Zira (Kim Hunter) and Cornelius (Roddy McDowell), a young archaeologist — both of whom are chimpanzees — that he



Orangutan Chief Of State

Maurice Evans As Dr. Zaius Beside Statue

can speak, read and write. At first, they refuse to believe that a human can surpass the simian in intelligence, and their interest in Taylor is strongly discouraged by Dr. Zaius (Maurice Evans), an orangutan who is one of the chiefs of state.

In an effort to spare Taylor from torture and experimental vivisection by simian medical scientists, Zira tries to convince Zaius that the astronaut should be used for a series of behavioral tests. But Zaius argues that to suggest that any insight into simian nature can be learned from a study of man is arrogant nonsense. Humans, he says, breed too quickly, denude the forests and farmlands, ravage simian crops and are entirely a menace. Therefore, their numbers must be restricted. But one wonders if he is not pondering other unspoken thoughts.

Taylor is given a female human cellmate, Nova (Linda Harrison) and it is Zira's intention to mate the pair. But Taylor tells her he is no mere mutation — but really a human. She cannot accept the planet. She discusses simian theories of evolution, including her belief that ape may be descended from a lower primate — possibly a human. She cannot accept the reverse as being true.

Taylor's subsequent escape from the capital of the ape civilization and his flight into the Forbidden Territory, the area where the space ship crashed, form the climax to "Planet of the Apes."

The APIAC production is based on the novel by Pierre Boulle, author of "Bridge on the River Kwai." Rod Serling and Michael Wilson collaborated on the screenplay.

'Planet Of Apes' Defies Makeup Art

Technician Calls On WWII Skill

HOLLYWOOD (Special) — The production of 20th Century-Fox's "Planet of the Apes" was the largest and most challenging makeup job in the history of any Hollywood motion picture, the work of a team of nearly 100 makeup artists who made some of the biggest steps their art has taken in years.

It was made possible primarily because a former surgical technician, who had repaired the faces of wounded soldiers, believed that his skill could also serve to advance the art of the motion picture.

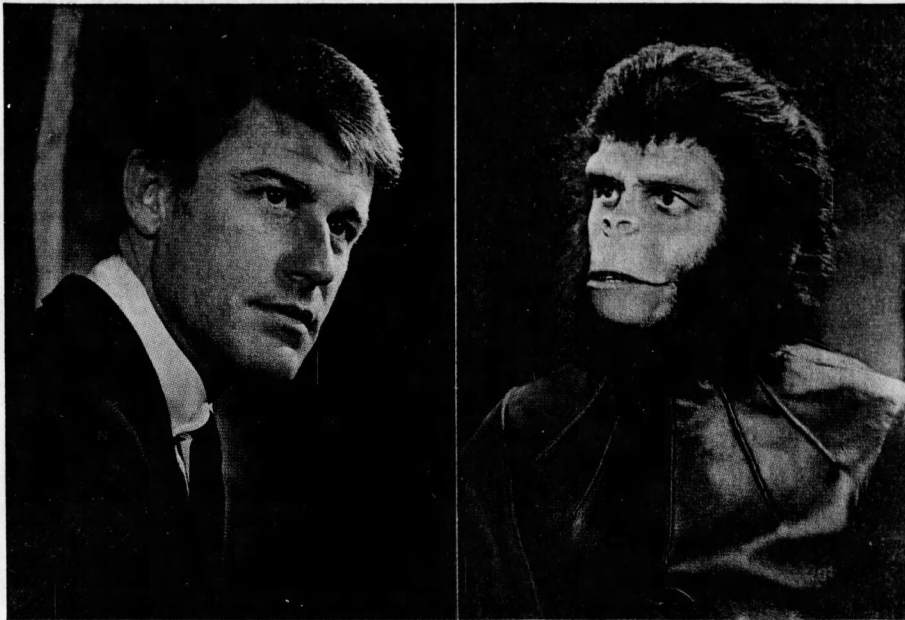
"Planet of the Apes," playing at the Fox-Tucson Theater, stars Charlton Heston as an American astronaut catapulted through time and space to an unidentified planet where the ape-human relationship is reverse, where apes are the rulers and humans are treated as wild creatures. This unusual motion picture necessitated radically new makeup techniques.

Pierre Boulle, Academy Award-winning author of "Bridge on the River Kwai," had provided the literary inspiration, spinning out an incredible tale of four astronauts marooned on an uncharted simian world. A cast that also included Roddy McDowell, Kim Hunter, Maurice Evans, James Whitmore and other fine dramatic talent was assembled to begin lengthy rehearsals with director Franklin Schaffner. But the makeup required was still a problem, a Hollywood headache that would eventually cost the producers close to one million dollars.

Producer Arthur P. Jacobs, who had recently finished 20th Century-Fox's musical spectacle "Doctor Dolittle," eventually located John Chambers, a veteran makeup ace, who had already used many of the makeup techniques he would use in "Planet of the Apes" on war veterans with facial injuries. His skill had formerly enabled many battle-damaged GIs to return to useful lives without self-barrassment.

A very personable man, who has maintained a complete medical restoration laboratory in his home for 14 years, John Chambers is still eager to make available the knowledge he learned as head of a prosthetic laboratory during WWII, and works closely with hospitals, clinics, and medical schools to improve the science of prosthetic appliances.

Since his arrival in Hollywood he has become one of the most respected and most sought after makeup artists —



Roddy McDowell As Cornelius, Chimp Archaeologist

Former Child Star Is Seen Before Makeup And After Being Transformed Into Super Simian

frequently working on several TV series at several different studios at the same time. TV dramas and comedies such as "The Invaders," "Get Smart," "Star Trek," "Lost in Space," "Gilligan's Island," "Bewitched" and "I Spy" have all benefited from his skilled hands and imagination. Motion pictures such as "Hawaii," "To Kill a Mockingbird," "Flower Drum Song" and "The List of Adrian Messenger" also testify to his skill as an artist.

"The complexity of makeup required for "Planet of the Apes," however, presented him with the greatest challenge he had faced to date.

Since the faces of the players had to remain fully expressive and mobile, allowing them to communicate the range of their emotions, it became necessary for the team headed by Chambers to develop an entirely new makeup substance, a variation of foam rubber, that could be used as the basis of the facial appliances needed to turn the actors into apes.

"We experimented with a foam rubber so molecularly constructed that, even when worn like a complete mask, it still allows the skin to breathe

freely," says Chambers. "Then we developed a special makeup paint with which the rubber pieces could be covered without closing the invisible pores in the foam rubber material, and in time were able to produce an adhesive which would allow us to fasten these rubber appliances to the skin without any irritation or without clogging the pores." All these steps were very important because McDowell, Hunter, Evans and dozens of cast members might be required to wear the ape makeup for as long as 14 hours at a time.

At first the producers were doubtful about just how ape-like the characters in "Planet of the Apes" were to appear. Many suggestions of hair-faced human beings were turned down, because the story clearly called for creatures with a real apelike appearance in spite of their human intelligence. John Chambers began by sculpting heads that looked like Neanderthal men. After spending considerable time studying gorilla physiognomy at the Los Angeles Zoo and observing orangutans and chimps brought in from Jungland in the San Fernando Valley, Chambers found that he had finally worked backward to an almost natural ape



MAURICE EVANS

look that gave an appearance of animal strength and yet had a reasonable pleasantness.

Once the appearance of the apes had been decided, Chambers then took a life mask of each leading actor, and from that produced a replica of the actors' face in plaster, which was used as the base to build up in clay and simian features of ape-like cheeks, lips,

chin and ears. After the desired effect had been achieved, molds were cast, and the cheeks, lips and other features were turned out in soft, fleshlike foam rubber, a new set to be used each time the actor was made up. Contact lenses were added so all actors had the appearance of dark ape-like eyes.

"The greatest challenge became time itself," says Chambers. "At first it took as long as six hours to make up each performer. We finally cut that down to about three and a half hours, but it still took an hour to remove at night before they could go home." For many members of the cast, this necessitated reporting at 4 in the morning to the makeup artists who did their work in fifty-foot trailers equipped with barbers chairs. Because of the unusual nature of the film and the surprise of its climactic ending, the sets were kept under close security. Actors in ape makeup stayed on the set even at night, reassured that they would not be photographed by anyone not connected with the production.

About 60 sets of foam appliances were created for each of the principal players — one

set for each day of shooting. Each set is made up about six pieces. For Kim Hunter they needed two ears, a brow piece, the upper lip piece the chin, and hairpieces. Chambers fits the foam face pieces first, then adds the ears. Paint is used to insure proper blend of the features before the wig itself is added, painstaking process both for actresses and for the makeup artist.

Another makeup obstacle proved a bonanza for the optical industry. Since there are no known blue-eyed apes, all actors had to wear costly colored contact lenses — in many cases ground to personal prescriptions. A minimum of three sets were ordered for each principal and supporting thespian, and two sets for continuing atmosphere lest lenses be lost or broken.

Other problems were never solved, however. Although the makeup application time was cut from its original six hours, the end result was still three and a half hours to get it on, and an hour to take it off. In addition, eating had to be accomplished with chopsticks, drinking with straws, and smoking with extra long cigarette holders.

Apes Suffer For Their Art

By TOM RISTE

Star Television Writer

Some actors suffer more for their art than others.

Take Roddy McDowall for example.

As the nice guy (ape) in CBS's new "Planet of the Apes," Roddy has problems. He can't breeze into the make-up room, have a few dabs of powder brushed on and then lead for the sound stage.

Roddy's transformation into Galen, the good guy, requires three hours.

So if there's a call for 8 a.m. McDowall makes his appearance at 5 a.m. Luckily he doesn't suffer from claustrophobia. Some actors have learned that such an ordeal sends them up the wall.

Special life masks have been made of Roddy's face — using impressions of dental stone, then sculpted in clay to reproduce the features of the chimpanzee he is playing.

A special formula of foam

rubber has been pumped into the cast and cooked for six hours. It emerges as a flexible T-shaped "appliance," the top part reproducing the forehead, eye sockets and nose, the bottom half the mouth, lips and jaw. These are air-brushed with a special coloring that will stretch with the rubber. Eye apertures are cleared and a breathing channel cut from the nose to the roof of the mouth. Teeth, made of harder rubber, are glued to the mouth opening. Ears are applied separately.

Once in the make-up chair, McDowall has special anatomical glue brushed on his face. The appliance is then fitted into place and attached. Brown make-up is applied so the skin will match the feather-thin edges of the ape face. His teeth and lips are darkened.

Special care is taken to fit and glue around the eyes and mouth, areas requiring the greatest flexibility and endurance. Each step takes from 15

to 20 minutes to dry — there are no shortcuts.

Once the face is attached, the hairdresser applies individual hairs to McDowall's forehead and temples to blend into the ape wig. Hair attached to fine lace is then glued to the back of his hands, and each finger gets its individual quota of hair.

Only then is Roddy McDowall ready for work. And the day will have its special problems. It took some time for him to remember where the mouth opening was and he quickly learned that liquids were easier to handle than solids. He doesn't dare sneeze and to insure that he doesn't, he takes a nasal-drying compound.

The day doesn't end with a quick dab of cream either. Removal of the make-up is a painstaking job requiring from 30 to 45 minutes. There's little consolation in that, because it starts all over again the next day.

Roddy McDowall, for one, earns his money.



Roddy McDowall goes through the three-hour transformation from man to ape for his television role.

Michelangelo of make-up

Ape masks for films for "bread," but artificial features for the disfigured to help other human beings



JOHN CHAMBERS with masks for the two "Ape" films he has worked on. For the first, "Planet of the Apes," he won an Academy Award.

YOU probably won't have heard of John Chambers — a plump, affable Californian in his mid-forties who looks rather like a genial grocer.

But John Chambers is reckoned one of the greatest make-up artists Hollywood has produced.

In Hollywood, they call him the Michelangelo of make-up, and he won an Academy Award — only the second given for make-up — for his work in "Planet of the Apes."

But his skill is even more impressive than that. He works privately in prosthetics, which, says the dictionary, is "the addition to the human body of some artificial part, to replace one wanting, such as a leg, eye, or tooth."

And with this skill he has helped many people with deformities to a happier, fuller life.

He calls Hollywood his "bread." "And, let's face it, we all need bread to survive," he said. "But other things are necessary also — like knowing you can help another human being with your skill. This is infinitely rewarding."

John Chambers was at the Twentieth Century-Fox studios in Hollywood working on "Beneath the Planet of the Apes," a sequel to "Planet of the Apes," when I met him.

"The studio had been trying to make 'Planet of the Apes' for years," he said, "but no one could come up with make-up that looked believable enough."

"The whole premise of the film hinged on the audience being able to accept that what they were seeing on the screen were apes with human intelligence, not just actors in ape-suits."

Was believable

Anyone who saw the film must agree that it was believable — mainly because the actors were able to register their own expressions and emotions behind the skin-thin, detail-perfect masks John Chambers made.

John Chambers is recreating his ape masks for the sequel. As well, he was asked to create a race of mutants, grotesque beings bred through generations of radioactive-damaged genes into travesties of man.

"I had to work out what people would look like after being exposed for so many years to constant radio-

By
Patricia Johnson

activity. I was searching desperately for some clue.

"Then it occurred to me that the skin of human beings would wither, so that you could see the muscular structure beneath. This was the basis I worked on."

The set for "Beneath the Planet of the Apes" is otherworldly — a replica of sections of New York a hundred generations after the city has been destroyed, with the rest of the world, by nuclear bombs.

In one corner of the vast sound stage is the inside of St. Patrick's Cathedral, the stately stone arches still intact, but the rest of the building — walls, statues, ceilings — all melted, twisted into strange shapes.

A little farther on is the New York underground — a cave-like structure of stalagmites and stalactites, but with enough of those familiar tiles visible to show what it had once been.

Around the set, actors dressed ready for the next

in building artificial features that he can give new will to live to a person who feels helpless, hopeless when he finds himself disfigured, and when plastic surgery is impossible or less than successful.

"Often," he said, "it is very difficult to successfully graft cartilage to replace whole features and, even where it is possible, the result can often be rather grotesque."

Then again, if there has been cancer, no plastic surgery can be done until the area is free from malignancy — and this often takes months.

"For a patient this has happened to," said Mr. Chambers, "there is a terrible psychological effect if for months he has to go to work,

who had modelled for Christ so many years before.

"Life makes criminals, they aren't born. But often a man who has a feature missing through accident or malformation before birth becomes anti-social because he wants to strike out, hurt people whom he sees as whole, normal human beings."

John Chambers first entered his unusual profession when he was drafted, as a young man, into the Army.

"Before that I'd trained as a commercial artist and my first job was as a junior rug designer."

"But in the Army I was put into the Dental Corps making teeth. Then I was shown how to make artificial eyes and later I learned

was weeks before she could allow me near her.

"I had to get her trust and confidence and show that I wasn't going to laugh at her fears. Yes, to be a good make-up artist you've got to be a psychiatrist as well."

As a monster

In his private practice, one patient stands out in John Chambers' mind.

"This man had always wanted to be an actor and, quite honestly, he was so ugly he almost took your breath away."

"He was a brilliant, kind man, but he had been born with a deformed face. His forehead protruded in great lumps over his eyes, his teeth were sharp and pointed — exactly like the teeth of those old horror-movie monsters."

"As he was a friend of mine, I knew what physical anguish he used to go through trying to get work as an actor. They only ever cast him as a monster."

"So I built him a forehead which fitted down over his own and modified the irregular slope of it. After his teeth had been filed down, I built him a plastic 'case' to slip over them, so that when he smiled he showed a regular set, like everyone else."

"He has worn these for several years whenever going for an audition, and he's had many supporting roles on television and in films."

One of John Chambers' unrealised ambitions is to visit Australia.

"Honestly," he said, "the country fascinates me more than any other."

"I even belong to a Down Under Club here and I read all the literature I can about the place. I've got a dozen cousins and other relatives scattered all over the country."

"I'm hoping that, one day, someone might invite me to lecture on prosthetics and make-up, so I could go there, and work as well, and not feel guilty at having a long holiday."

He would like to visit Australia

scene stand waiting. An orange ape sips a soft drink through a straw. A mutant sits reading a magazine. It's the stuff nightmares are made of.

In the ape masks — each of which takes four hours daily to apply correctly — is a passage through the large upper lip which provides air space between the actor's nose and the mask's mouth. The actors wear contact lenses to give them little beady ape eyes.

Before the film began production, a life mask of each actor's face was taken and, using this mask as a base, John Chambers built up in clay the brows, cheeks, lips, chin, and ears until they resembled the features of an ape. From this, a mask was made in soft, fleshlike foam rubber.

As to John Chambers' other world — prosthetics.

Most people think that, these days, plastic surgery is the answer for those who are facially disfigured, badly burned, or who lose features through cancer.

But plastic surgery can only go so far. This is where prosthetics — and John Chambers — comes in.

He has become so skilled

go through the whole process of living, with a feature missing."

So John Chambers will build him an artificial nose — or eyelid, or cheek, or roof of the mouth.

When he makes artificial features ("I use fine, resilient plastics and silicones") John Chambers charges only for his material and working time.

He works through the Los Angeles County Hospital — often with people who can't pay him anything.

He also works with criminals. He might be called upon to replace the nose of a gangster who, say, had his own sliced off in a gang fight.

"No," he said shaking his head, "there is no such thing as the typically criminal face."

"Perhaps you know that story about Leonardo da Vinci when he was painting the Last Supper? He was looking for a young man as the model for Christ and he found him — a beautiful youth with goodness shining out of him."

"Many years later, when he was about to paint Judas, he searched again for a model and the man he found — dissipated, cruel, and evil-looking — was the same one

how to make replicas of every facial characteristic."

"I experimented on my own with new materials and construction methods, until I evolved artificial features far more lifelike than anything anyone else was producing at the time."

Some of John Chambers' Hollywood jobs — his "bread" jobs — have been unusual.

Making new noses for actors has been his most common assignment. He designed a silver nose for Lee Marvin in "Cat Ballou," an Italian-style nose for Tony Curtis in "The Boston Strangler" — even a rubber hand for an actor in "True Grit."

In this, John Wayne had to cut off the man's fingers with a knife and the ingenious contraption John Chambers came up with made the continuity girl faint when she saw the rubber fingers severed from the rubber hand and "blood" spurt from the finger joints.

He has turned Shirley Temple into an 80-year-old.

"More of a problem than you might have supposed," said Mr. Chambers, "because Shirley had a deep psychological fear of having her face covered by a mask. It

Adaptations

Considerations of films
and the books they are based on



THE HIDDEN VALLEY is pointed out to astronaut Charlton Heston by Chimpanzee scientists Roddy McDowell and Kim Hunter in 20th Century Fox's "Planet of the Apes," the first film in the popular "Ape" series based on the novel by Pierre Boulle.

THE PLANET OF THE APES

As with such abominable movies as *Billy Jack* and *Phantom of the Paradise*, entire cults and a mythology have been built around *Planet of the Apes*. Whole magazines and articles have been written by fans about it, even with chronologies detailing the entire history of the earth, filling in the gaps between the five *Apes* pictures. Something like TV's *Star Trek*, the film series has become a kind of cinema *Lord of the Rings*, creating tangible, counter-culture myths that feed the need for escape and yet a strong identification with the themes and characters involved in them.

Unlike the two other films already mentioned, *Planet of the Apes* (#1) doesn't pander to its philosophy or audience, and is constructed with finesse and assurance for the most part, without self-indulgence or superior posturings. Unfortunately, Pierre Boulle's book is so heavy-handedly allegorical that the narrative growth becomes stunted, almost insignificant, and the characters are too archly defined to come vividly to life. They become too representative of human stupidity and ignorance to be anything more than spokesmen for Boulle's overly facile Swiftian satire. Structurally, the author at very least keeps the events going with sufficient invention and originality, and the intellectual fodder is smoothly laid out and integrated into the narrative.

When Rod Serling and Michael Wilson fashioned a screenplay out of Boulle's curiosity, the results were somewhere between the sophisticated poetry and deftness of Serling and the banal, folksy style of Wilson. If not for Franklin J. Schaffner, the film might have been as messy and artificial as the script. His direction of camera and players is in the absorbed, but offhanded manner of his better, earlier film, *The Best Man*, a style which he perfected and stylized more strongly and personally since then in *Patton*, *Nicholas and Alexandra*, and *Papillon*. In this way, Schaffner smooths out the kinks in the book and script, making it far more accessible and less diffused.

In a sense, *Planet of the Apes* was a way station or a bus stop, between the solid, ambitious achievements of *War Lord* and *Best Man*, and the even more complex, internalized masterpieces following it. This is clearer in the visual sense more than any other, in his handling of space and characters within the frame. The striking contrast between the exhaustive desert trek scenes, the brutal hunt sequence, and Taylor's thrilling but fruitless escape attempt, with the flat studio interiors (the cage and trial scenes notably), is mainly the difference between vast spatial depth, or isolated characters reduced to insignificance against towering cliffs and large expanses of sky, and the cold, compressed, horizontal enclosure of a courtroom. In his later films, the contrast between exteriors and interiors is more naturally balanced, less stiffly schematic than this, and all the more satisfying because of increased control and flexibility over the narrative construction and visual expression respectively.

Schaffner lacks the firm, architectural sense of form in Nicholas Ray's work, or even Kurt Neumann's for that matter, especially in *The Fly*, the most expressively and fluidly architected science-fiction film yet made. His handling of the 2.35 aspect ratio is perhaps closer to the more open spaces of a painter, notably Richard Fleischer's colorful and spacious sensibility in *Fantastic Voyage* and *20,000 Leagues Under the Sea*. Certainly the set designer has a great deal to do with this, as does the cameraman, but the different art directors and cinematographers in the various films can only indicate that the director's vision is most important in the final analysis.

The film-maker's usage of Panavision alternately opens and closes the frame around the characters, especially Taylor in the overpowering vertical form of archetypal hero, Charlton Heston. With strength and vulnerability combined, massive exterior but enclosed interior, he is the ideal visual correlative. The other players (Maurice Evans, Roddy McDowell, James Whitmore, and an especially

involved sometimes intense chimpanzee portrayal by Kim Hunter) are certainly vital to the overall scheme, but only insofar as parts of Taylor's crucible, from which emerges quite a different man. This character transition, important in all Schaffner's work, is vitally missing in Boulle's work, robbing the novel of a richness and complexity that informs Schaffner's handling of Heston, thus securing the film's emotional commitment.

When Taylor faces his "destiny" in Schaffner's film, it carries some of the existential impact of James Donald seeing the destruction debris at the finish of David Lean's *Bridge on the River Kwai* (also written by Boulle, not inappropriately), and uttering "Madness! Madness!" The awareness of human folly, and yet the change within the character that allows for a more anguished revelation that might otherwise have occurred, makes for a moment of personal and universal tragedy more profound and meaningful than the even more predictable and anticlimatic end of Boulle's book.

The name Boulle gives his lead character in the novel is "Ulysses", probably a Homeric reference, but curiously more in tune with the film's epic sweep than Boulle's more restrictive literary sense. The dialog's flowery rhetoric (especially in Ulysses's speech to the apes) is actually closer to Shakespeare than to Homer, and the script adaptation wisely avoids the overly simple-minded presentation of, say, *Forbidden Planet* (the sci-fi version of *The Tempest*), but has some of the edgy intelligence of *Yellow Sky* (Wellman's western *Tempest*). Still, Wilson's use of clichés ("I never met an ape I didn't like") is too overbearingly cute and precious, although its usage in context is undeniably important to the satirical essence of the theme.

Primarily, the difference between the book and film is that Boulle tells his story in a nonlinear, looser fashion, and Schaffner tells it in a strict, physical, purely linear style. Schaffner favors action, Boulle emphasizes the intellect. If

the two finally don't connect with the spontaneity that informs and enhances Schaffner's other work, one can also blame the crossed authorship of Serling's solid outer structure and Wilson's softer inner structure. A constant struggle between passive and impassive structure and style here could have resulted in a weak, uncertain film, but Schaffner's vitality and conviction holds it together, and this quality infects his cast to equally positive results.

The sum total of all this is that *Planet of the Apes* is better than the sum of its assorted pieces, the whole more satisfying than the achievement of individual scenes. One of the most important scenes in the film, the trial, has a lack of visual forcefulness that tends to remove some of the urgency from it, and the flat studio lighting only enhances this, and the same with the scene in Cornelius' home. The naivete is also at times a bit much, but certainly not expressed with the juvenile indulgence of other cult films.

Basically, the movie is a piece of light, slick commercialism, and this essay is certainly not meant to remove the enjoyment of the experience, only hopefully to enhance it. As science fiction cinema, it is decidedly not the masterpiece I called it in a *Cinefantastique* article, but an entertaining minor work from a major director and a showmanlike producer (Arthur Jacobs) who could arrange the elements of a movie with the genuine enthusiasm of a real film nut. This love and dedication showed in most of his productions, as it did in the first *Planet of the Apes*. DW

Dale Winogura was awarded the Golden Scroll Award by the Academy of Science-Fiction, Fantasy, and Horror Films for his achievements in film criticism.

Futuristic World Where Apes Rule Humans

Hurled through the time barrier when their spaceship malfunctions, two astronauts crash land on a futuristic earth where apes rule humans and regard these men from a past civilization as enemies, in "Escape From Tomorrow," premiere episode of "Planet of the Apes" **Friday, Sept. 13** (8:00-9:00 p.m.) on the CBS Television Network.

Stars of the new series, which is based on the successful motion pictures, are Roddy McDowall as Galen, a chimpanzee, Ron Harper as Alan Virdon, and James Naughton as Ted Burke, the two astronauts whom Galen befriends and joins as fugitives. Co-stars are Mark Lenard as Urko, a gorilla, and Booth Colman as Zaius, an orangutan. Gorillas are the enforcers of ape laws, and orangutans are the rulers in the ape society.

After their crash, Virdon and Burke are given refuge from searching gorilla patrols by Farrow, a human. But word of the spaceship reaches Zaius, who sends Galen, his aide, and Urko to search for the astronauts and bring them in for questioning.

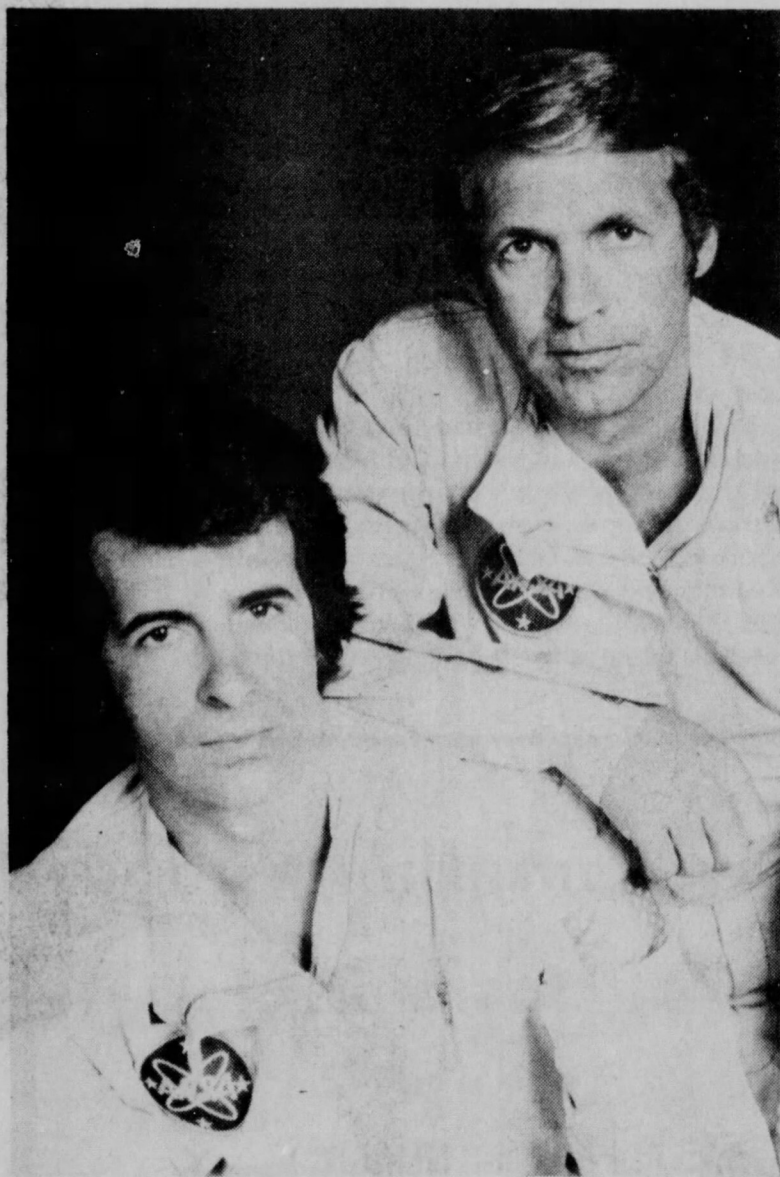
Captured when they return to the spaceship, Virdon and Burke meet the curious Galen, who defies his own ape culture to learn more about the humans. An unlikely

fellowship results as they become comrades in adventures in this strange and fascinating new world.

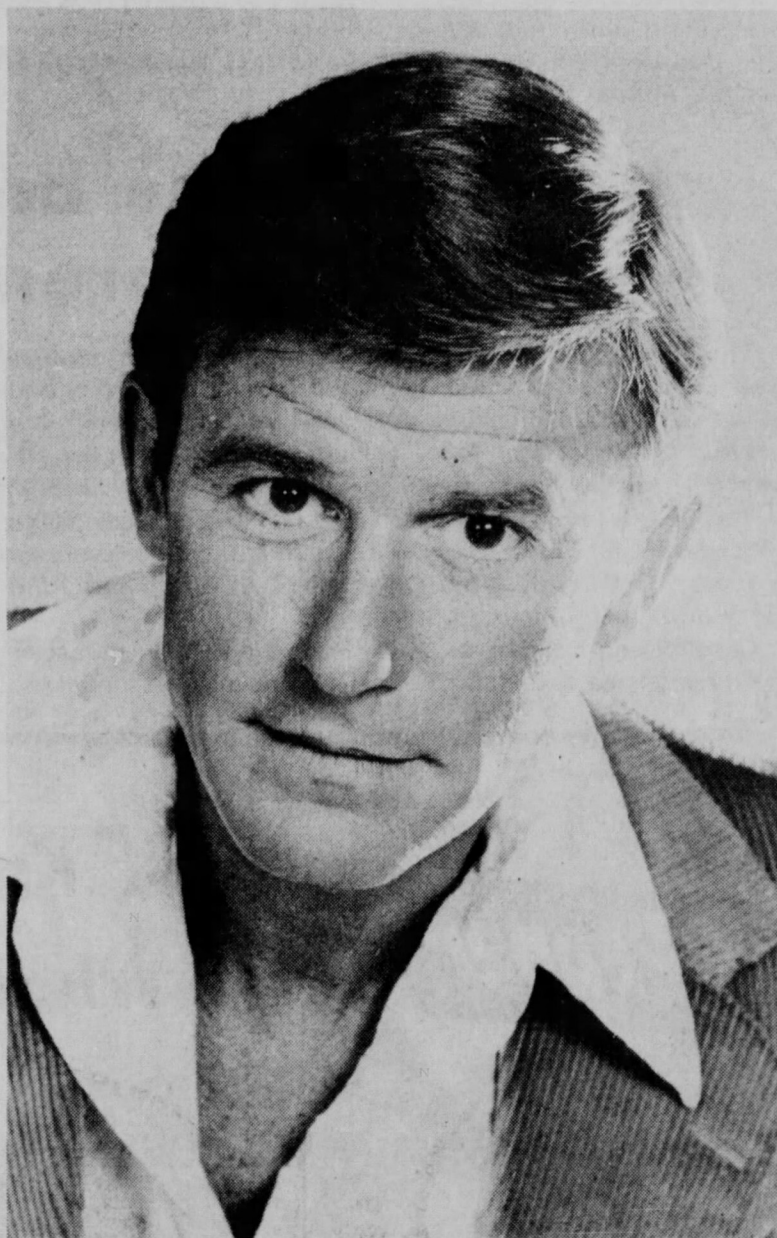
Don Weis directed the premiere episode from a script by Art Wallace. Herbert Hirschman is executive producer, and Stan Hough is producer of the 20th Century-Fox Television production. Howard Dimsdale is story editor, and Dan Striepeke is supervising make-up artist.

Galen
Alan Virdon
Ted Burke
Urko
Zaius
Farrow
Veska
Arno
Ullman
Proto
Grundig
Turvo
Gorilla guard
Man

Roddy McDowall
Ron Harper
James Naughton
Mark Lenard
Booth Colman
Royal Dano
Woodrow Parfrey
Bobby Porter
Biff Elliot
James Thor
William Beckley
Ron Stein
Eldon Burke
Alvin Hammer



James Naughton (left) and Ron Harper portray the astronauts.



Roddy McDowall portrays Galen.



Roddy McDowall, as the chimpanzee Galen, has his wig adjusted as he waits with script supervisor Jeanetta Lewis on set.

Looking At An Upside-Down World

By JERRY BUCK

LOS ANGELES (AP) — to reach the Planet of the Apes, one must drive deep into the mountains above Malibu.

Past the scale-model skyscraper they will set on fire on the 20th Century Fox Ranch for "The Towering Inferno." Past the concrete basin where they restaged the attack of Pearl Harbor in miniature for "Tora! Tora! Tora!"

Past the Buddhist temple from "The Sand Pebbles," Daniel Boone's farm and the hospital from "M-A-S-H" to a canyon between rocky escarpments.

There, human villagers in bondage to the apes hoisted a captive onto a cart and wheeled him into a ruined temple to be offered to the gods.

They were filming an episode of "Planet of the Apes," CBS' new series. It is an extension of the five "Ape" movies and the book by Pierre Boulle.

Galen, a sensitive, intellectual chimpanzee played by Roddy McDowall, hovered nearby watching the human sacrifice.

He moved in a shuffling, hunched-over way, and his face was in constant motion lest the

elaborate ape makeup become a mask. Each day it takes three hours to apply the simian face that leaves only McDowall's eyes showing.

"Eyes and voice are 90 per cent of a performance," McDowall said later. "When your face is covered, you depend on the eyes and keep the face moving under the mask."

If the show survives competition from "Sanford and Son" and "Chico and the Man," Roddy McDowall could become the best known ape since King Kong.

For those never exposed to any of the "Ape" movies, the planet is earth in the distant future, long after an atomic war. Apes rule. Humans are the lesser forms, good only as slaves, servants and beasts of burden.

Orangutans are rulers of the ape society; gorillas are its soldiers and cops; chimpanzees, such as Roddy, are the intelligentsia.

Into this future come tumbling two astronauts from our era, caught in a space time warp for hundreds of years. They are Ron Harper and James Naughton, outlaws, sentenced to death by the apes



RODDY MCDOWALL
before make-up bout

because they represent the ancient race of foolish, greedy humans who waged the atomic war.

Galen nee Roddy sympathizes with the astronauts, feeling they are unjustly accused.

Apes pursue the escaped astronauts to prevent infection

of the docile human population with such notions as revolt and scientific discovery.

In the show being filmed, the astronauts urge the villagers into rebellion against the apes, who demand five slaves every two weeks. The script allows the astronauts to plant the seed of an idea.

Producer Stan Hough, standing off to one side of the scene, said, "The thrust of what we're doing is taking a look at this upside-down world. In its own curious way it's a mirror of today."

Because of a budget of about \$250,000 a week, the series lacks the sweep and pageantry of movies. The number of apes used and the construction of new sets is limited.

McDowall, 46, appeared as a chimpanzee in four of the five movies, first as Cornelius, then as his son Caesar and now as Galen.

Between shots, he retreated to his air-conditioned mobile dressing room.

The thick rubber snout prevents McDowall from eating and he sipped tomato juice through a straw. He smoked cigarettes with a long holder.

"It's an invasion of creative privacy to discuss it," McDowall said, declining to

talk about how he approaches the role of an ape. "You can't put it all out on the table. Someone will say, 'Well, I don't see you doing that.'"

"It is what it is," he added. "I tell you, so many people get into trouble explaining what they're doing because people say they don't see it."

"When people asked Antonioni what 'Blow Up' was about, he said, 'Whatever you want it to be about.'"

McDowall came to the United States from England when he was 12. His first role of note was the crippled Welsh boy in "How Green Was My Valley."

He was in "Lassie Come Home" and "My Friend Flicka." Afterward he went to New York to star in live television and on Broadway. It rekindled his career.

Today McDowall is a leading character actor in films and television. This is his first series, but he said he is not bothered by the fact that his face is not seen.

"I don't like my face that much," he said. "My whole life, my work, has not been involved in being a personality. I feel I'm well known enough as an actor so that it has no bearing."

"THE YEAR IS 3987 AND YOU ARE THERE!"

AN ENTHRALLING THRILLER

...a science fiction mind-bender, hyped by the tingling realism of the camera work and the action sequences. Extraordinary photography giving a chill of suspense...a new frightening perspective! The year is 3987 and you are there!"

—Kathleen Carroll, New York Daily News

"REMARKABLE, ORIGINAL, FORCEFUL, MEMORABLE, UNIQUE. IT'S A SWINGER...A BEAUT!"

Charlton Heston gives one of the best performances of his career." —Joseph Gelms, Newsday

"ONE OF THE BEST SCIENCE-FICTION FANTASIES EVER. REALLY EXTRAORDINARY. It has the primitive force of 'King Kong'.

The audience is rushed along with the hero, who keeps going as fast as possible to avoid being castrated or lobotomized. You'd better go see it quickly...it has the ingenious kind of plotting that people love to talk about. A very entertaining movie."

—Pauline Kael, The New Yorker

"SCIENCE FICTION WITH A REAL STINGER IN ITS TAIL.

A startling reversal of things as we know them on earth. Evolution has turned out differently. The great apes are in charge; mankind is regarded as speechless, brainless primitives who overbreed, must be periodically hunted in order to reduce their numbers, and supply a kind of sport. Fascinating, imaginative, and painstakingly produced."

—Archer Winsten, New York Post

20TH CENTURY-FOX PRESENTS

CHARLTON HESTON

in an ARTHUR P. JACOBS production

PLANET OF THE APES

AN UNUSUAL AND IMPORTANT MOTION PICTURE FROM THE PEN OF PIERRE BOULLE AUTHOR OF "THE BRIDGE ON THE RIVER KWAI"

CO STARRING

RODDY McDOWALL · MAURICE EVANS · KIM HUNTER · JAMES WHITMORE · JAMES DALY · LINDA HARRISON

PRODUCED BY APJAC PRODUCTIONS · MORT ABRAHAMS · DIRECTED BY FRANKLIN J. SCHAFFNER · SCREENPLAY BY MICHAEL WILSON · ROD SERLING · MUSIC BY JERRY GOLDSMITH · PIERRE BOULLE · BASED ON A NOVEL BY PIERRE BOULLE · PANAVISION · COLOR BY DELUXE



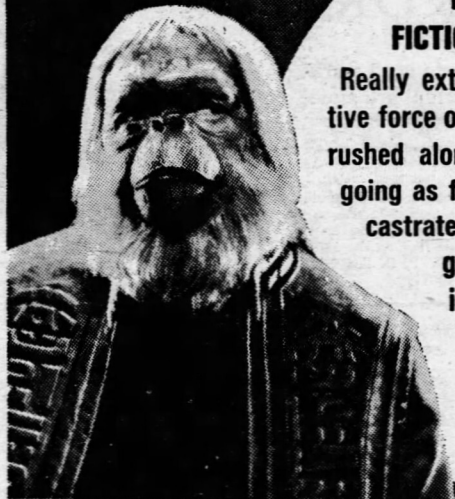
10:00, 12:00, 2:00, 4:00,
8:00, 8:00, 10:00, 12:00

Loew's CAPITOL / 72ST. PLAYHOUSE

Broadway & 51st St. • JU 2-5060

Between 1st & 2nd Aves. • BU 8-9304

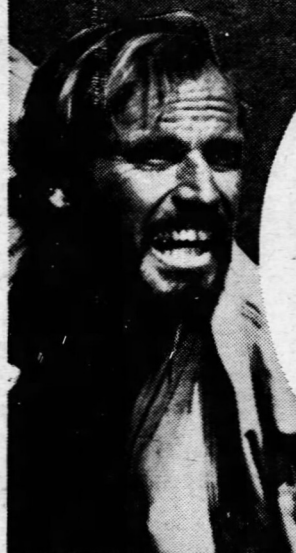
CONTINUOUS PERFORMANCES



**"ONE OF
THE BEST SCIENCE-
FICTION FANTASIES EVER.**

Really extraordinary. It has the primitive force of 'King Kong'. The audience is rushed along with the hero, who keeps going as fast as possible to avoid being castrated or lobotomized. You'd better go see it quickly...it has the ingenious kind of plotting that people love to talk about.

**A very entertaining
movie."**—Pauline Kael,
The New Yorker



**"ENTHRALLING
THRILLER...a science**

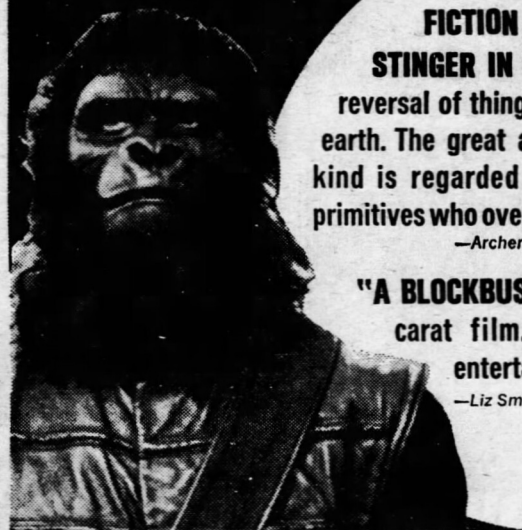
fiction mind-bender. Hypoed by the tingling realism of the camera work and the action sequences. Extraordinary photography giving a chill of suspense...a new frightening perspective!"

—Kathleen Carroll, *New York Daily News*

**"REMARKABLE, ORIGINAL, FORCEFUL,
MEMORABLE, UNIQUE. IT'S A SWINGER**

**...A BEAUT! Charlton Heston gives
one of the best performances of
his career."**

—Joseph Gelmis,
Newsday



"SCIENCE -

FICTION WITH A REAL

**STINGER IN ITS TAIL. A startling
reversal of things as we know them on
earth. The great apes are in charge: man-
kind is regarded as speechless, brainless
primitives who overbreed, and must be hunted."**

—Archer Winsten, *New York Post*

**"A BLOCKBUSTER MOVIE! A genuine 14
carat film. Big, fascinating, totally
entertaining!"**

—Liz Smith, *Cosmopolitan*

20TH CENTURY-FOX PRESENTS

CHARLTON HESTON
in an ARTHUR P. JACOBS production

PLANET OF THE APES

AN UNUSUAL AND IMPORTANT MOTION PICTURE FROM THE PEN OF
PIERRE BOULLE AUTHOR OF 'THE BRIDGE ON THE RIVER KWAI'

STARRING: **RODDY McDOWALL · MAURICE EVANS · KIM HUNTER · JAMES WHITMORE · JAMES DAILY**

INTRODUCING **LINDA HARRISON** AS PRODUCED BY **APJAC PRODUCTIONS · MORT ABRAHAMS** ASSOCIATE PRODUCER **FRANKLIN J. SCHAFFNER** DIRECTED BY **MICHAEL WILSON** SCREENPLAY BY **ROD SERLING** AND

MUSIC BY **JERRY GOLDSMITH** BASED ON A NOVEL BY **PIERRE BOULLE** · PANAVISION · COLOR BY DELUXE

Loew's CAPITOL / 72st. PLAYHOUSE

Broadway & 51st St. - JU 2-5060
10-30, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00.

BETWEEN 1st & 2nd Aves. - BU 8-9304
12:30, 2:30, 4:30, 6:35, 8:35, 10:35



CONTINUOUS PERFORMANCES

Jerry Coffey

FACE IN APE MAKEUP INSURED FOR \$100,000

Roddy McDowalls' face is his fortune—as long as it's covered up.

The veteran actor's sharp-featured visage is insured for \$100,000 to protect against the physical effects of going around with a chimpanzee's head 50 hours a week as the star of the new TV series version of "Planet of the Apes."

During an interview session in Los Angeles a while back, McDowall was asked if it weren't rather depressing to an actor's ego to have one's features hidden by a monkey mask.

"NOT TO ME IT isn't," he replied. "I don't really like my face that much. And from an acting standpoint, wearing the chimp makeup is a tremendous challenge.

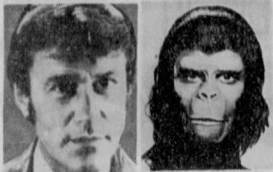
"Physically, though, it's absolute torture. The makeup takes three hours a day to apply and an hour to take off, to say nothing of the discomfort and inconvenience while you're wearing it."

Having appeared in four of the five "Planet of the Apes" movies upon which the series is based ("I would have been in all five if I hadn't been directing a film in England while one was shooting"), McDowall is more accustomed to the makeup ordeal than his simian-playing colleagues in the series cast.

"But it's not something one really can get used to," he noted. "People ask why we don't just put on ape masks and let it go at that, but, of course, that wouldn't work at all. The facial mobility that the makeup provides makes all the difference in the world. It gives the performances a naturalness and credibility that wouldn't come through otherwise. And it is essential the audience be able to accept these apes as real... well, as real people."

"It really is a bit mind-blowing to see yourself transformed that way," McDowall said. "The sense of reality is uncanny. The first time I looked in the mirror and saw myself as an ape I almost freaked out. It was truly frightening.

"And it does change one's perspective.



RODDY McDOWALL... in real life, left, and in "Planet of the Apes."

I treat animals a lot better than I used to."

McDowall is a good guy in the oppressive simian society of "Planet of the Apes" which represents earth 2,000 years in the future. He aids the two 20th century astronauts who get time-warped into the orangutan-ruled world and find themselves fugitive enemies of the state because it's feared they'll stir up the human population, which has been reduced to menial servitude.

IT WAS THE extremely high ratings achieved by the "Planet of the Apes" movies in their television premieres that inspired 20th Century Fox and CBS to develop the series version.

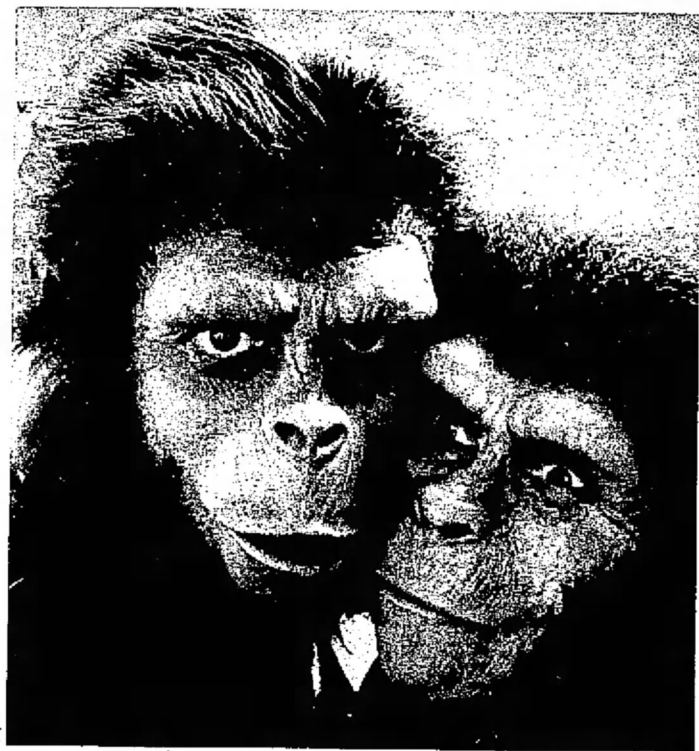
At first, the series was slotted as the leadoff attraction Tuesdays, but in the reshuffle caused by the court-ordered limitation of network prime time, it was moved to 7 to 8 p.m. Fridays, starting Sept. 13 on CBS.

Joining McDowell in the regular ape cast are Booth Colman, portraying the head organutan, and Mar Lenard as Urko, the gorilla enforcer. The astronauts will be played by Ron Harper and James Naughton.

The fact that Harper once starred in the "Garrison's Gorillas" series had nothing to do with his being chosen for "Planet of the Apes," the producers insist.

The magic of movie makeup:

TRANSFORMING ACTORS INTO APES



Roddy McDowall (l.) and Kim Hunter after chimpanzee makeup has been applied.

HOLLYWOOD. In years to come when our astronauts land on the moon and other satellites and planets, suppose they encounter a civilization of apes which regards human beings as inferior in brainpower and behavior.

It's not likely, of course, but that provocative assumption is the basis of a film, *Planet of the Apes*, currently in production at 20th Century-Fox.

In this motion picture, based on a novel by French writer Pierre Boulle, author of *Bridge on the River Kwai*, Charlton Heston, possibly Hollywood's

best-liked actor, plays an American astronaut whose malfunctioning spacecraft lands on an unidentified planet. Here, society is run by apes in much the same manner that people manage our civilization.

Heston is taken prisoner, and in the course of his captivity learns that the evolutionary process on the planet has somehow been reversed: Apes outrank human beings. Orangutans rank number-one on the social scale, followed by chimpanzees, baboons, and human beings. It is one more variation of a basic plot—how top dog reacts when he becomes underdog. We have had samples of it in *The Prince and the Pauper*, *My Man Godfrey*, *Gentleman's Agreement*, *I Was A Negro*, etc., etc.

What makes *Planet of the Apes* an intriguing film project, however, is not the story line with its philosophical parody on human behavior, but rather the technical problem of makeup. How do studio makeup artists create ape faces on 100 or 200 players so that they can still express emotions and move their lips?

In the old days when an actor was cast as a gorilla as in *King Kong* or the Tarzan films of the 1930's, a gorilla skin and mask were thrown over his figure. All he did was grunt and swing his arms to and fro in simian fashion. Since his facial mask was fixed and rigid, he could depict no expression. After a few minutes, it would get very hot beneath his headpiece, and he'd have to remove it, so that long "takes" were out of the question.

For *Planet of the Apes*, a makeup genius named John Chambers, working with chemists, devised a makeup appliance of specially painted porous foam rubber which is snugly fitted onto the actor's face so that the ape's nose and mouth coincide with the player's. Thus the actor can act, showing anger, surprise, fright, etc. In addition he can blow his nose and go to lunch without removing his makeup. This is a necessity, because it takes between two and three hours to makeup each actor for the film, and in *Planet of the Apes* the only star who doesn't play a simian is Charlton Heston.

Maurice Evans plays a chief orangutan, while Kim Hunter and Roddy McDowall portray a pair of chimpanzees in love.

According to makeup expert Chambers, "There are only 160 senior makeup artists in our union. Between television and motion pictures, they're spread pretty thin. We need at least 85 to makeup all the players working in this film. In order to get a large enough makeup crew I've had to train juniors and apprentices in our techniques, and I've been working them 12 and 14 hours a day. The result is that the makeup budget on the picture will probably hit a million bucks. But I think it will be worth it. In making men look like apes, we've reached a new frontier."



RODDY McDOWALL



KIM HUNTER



MAURICE EVANS



Maurice Evans made up as ape. The makeup task for *Planet of the Apes* was challenging and costly. Makeup budget alone will be about a million dollars.

Goblins go ape this Halloween

By JUADINE HENDERSON

Staff Writer

Halloween goblins, witches, ghosts, and skeletons have lost their popularity to the television super stars, particularly those from the new show "Planet of the Apes."

Although the show has only been on television for two months, almost all the store owners selling halloween costumes here agree that Planet of the Apes character costumes are outselling all the others.

"Planet of the Apes, Batman, Superman and Spiderman are what the kids are looking for," said Bill Borthwich, manager of H. L. Greene on Fourth Avenue. "All the rest you can throw in the garbage and they would not care."

He said children are so television oriented that they look for famous television characters and only after those have all been sold will they buy the others.

Borthwich said that approximately 400 Planet of the Apes costumes have already been sold, and he is expecting to sell out his entire stock before Halloween.

Besides the television characters, he said children are going for the scare elements of halloween.

"They buy vampire blood, creepy skin, vampire teeth

Children are going for the scare element of Halloween

and fingernails when the costumes are all sold," Borthwich said. He said children under six years old have no real choice in the costumes they wear for halloween because the mother can usually control them at that age.

H. L. GREEN obviously had a good year this Halloween; they have already made plans for next year.

"We have never carried costumes for adults before," the manager said, but next year the store will be stocking sizes larger than the usual size 14 limit he added.

Steve Goldman of the Avon stationery store said people are not buying many costumes this year, but he agreed that Planet of the Apes costumes are number one.

Goldman said he has almost sold out the costumes and could sell more if they were available.

He said the candy market is slow. "The one and two pounds bags of miniature candy bars that were popular last year are selling very slow this year," Goldman said. He cit-

ed the rise in the price of candy as the cause of the decline.

He has already put some of his candy on sale.

VAUGHN HAIGHT manager of Genevieve Drugs said, "Parents are sending children out less each year because of the sickening things that have happened to them in the past."

He said people are giving more Halloween parties, and are buying Halloween napkins and paper plates. "But there is a decrease in decorations people used to buy for their homes," he said.

He said that candy sales in his store are good this year, but 90 per cent of it will be sold the day before Halloween.

Like the other merchants, he had sold out of the "Planet of the Apes" costumes, and could have sold more.

A few other stores in the city did not stock up on the new television characters, and are not selling too many masks, old witches costumes and skeletons.



TRICK or TREAT

*It's trick
or treat
time again
Thursday
and Planet
of the Apes
costuming
will be seen
most often.*

PERFECT MATES



'APES' and 'MEN'!

20TH CENTURY-FOX PRESENTS
CHARLTON HESTON
 in an ARTHUR P. JACOBS production
PLANET
 OF THE
APES



20TH CENTURY-FOX presents
Three Magnificent
Men in their
Flying Machines

COLOR BY DE LUXE

RODDY McDOWALL MAURICE EVANS KIM HUNTER
 JAMES WHITMORE JAMES DALY LINDA HARRISON
 PRODUCED BY MORT ABRAHAMSON
 DIRECTED BY FRANKLIN J. SCHAFFNER
 COSTUME DESIGNER: JERRY GOLDBERG
 MUSIC BY: PERRY WILLIS
 EDITOR: PHILIPSON
 COLOR BY: DELUXE

STUART WHITMAN SARAH MILES JAMES FOX ALBERTO SORNI ROBERT MORLEY DEET TROBE
 JEAN PIERRE CASSEL IRINA DEMICK ERIC THYNE and TERRY THOMAS - Special Guest Star RED
 SHELTON in THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES or How I Flew from
 London To Paris in 25 Hours and 11 Minutes - Co-starring BENNY HILL KUNIO SHIKURA
 FLORA ROBSON KARI MICHAEL VOGELER - SAM ADAMSMEYER and TONY HANCOCK - Produced by
 STAN MARGULIES Directed by KEN ANNAHIN - Written by JACK DAVIES and KEN ANNAHIN

STARTS TODAY

NASSAU

UA'S
CALDERONE
 HEMPSTEAD
 JV 1-4400

UA'S
LYNBROOK
 MERRICK RD.
 LYNBROOK
 593-1033

DJII'S
OLD COUNTRY
 PLAINVIEW
 WE 1-4242

UA'S
PLAYHOUSE
 GREAT NECK
 482-0500

UA'S
PINE HOLLOW
 ROUTE 106
 OYSTER BAY
 WA 2-0333

FOX EASTERN'S
WANTAGH
 JERUSALEM AVE.
 SU 1-6969

SUFFOLK

UA'S
ALL WEATHER D.I.
 COPIAGUE MY 1-9258
 UA'S
ALL WEATHER D.I.
 PATCHOGUE 363-7200
 UA'S
COMMACK D.I. SMITHTOWN 543-8400

UA'S
REGENT MAIN STREET
 BAYSHORE, MD 5-0614
 UA'S
SMITHTOWN
 AN 5-1551

QUEENS

RANDOLPH'S
CROSSBAY
 OZONE PARK
 QV 8-1738

UA'S
FOREST HILLS
 BO 1-7866

UA'S
JACKSON
 82ND ST.
 DE 5-0242

UA'S
ROOSEVELT
 FLUSHING
 TU 6-3355

Wednesday, May 28, 1969

Science Fiction Flicks Become Big Business

By GENE HANDSAKER
HOLLYWOOD (AP) — Science fiction movies slither on, their productions slicker, budgets fatter, fantasies farther out than ever.

—A hundred apes acting at 20th Century-Fox really are people, including Roddy McDowell, Oscar-winning Kim Hunter and Shakespearean star Maurice Evans.

The picture is "Planet of the Apes," about a strange sphere where simians dominate humans discovered 1,000 years from now by astronaut Charlton Heston. The budget is \$6 million, a half million of it for make-up and people to apply it.

George Pal, whose "Destination Moon" got there 20 years ahead of NASA's hoped-for 1970, is putting final touches to a chiller called "The Power." In this a man as advanced mentally as moderns over cave-men has extrasensory power that controls others' minds and even stops their hearts.

"I believe this is plausible in the next thousand years," says Pal, a gentle, graying native of Hungary. "I believe all the things I do will be possible some day."

The George Hamilton-Suzanne Pleshette film cost \$1.8 million compared with a paltry \$800,000 for "Destination Moon." Pal had to produce "Moon" independently when all studios turned it down. It grossed \$5.5 million.

The current cost champ is the \$10 million "2001: A Space Odyssey," which claims "the most advanced space vehicles yet developed on or off the screen."

Filmed in England, it sweeps history from the dawn of man to 35 years ahead "when man has reached the moon and beyond." Guided by bees from a pyramid unearthed on the moon, U.S. spacemen find intelligent beings on one of Jupiter's small moons. Stanley Kubrick, who directed "Dr. Strangelove," produced, directed and co-wrote this superfantasy starring Keir Dullea and Gary Lockwood.

These are just for starters on the sci-fi production scene.

In Paramount's "Project X" Christopher George of TV's "Rat Patrol" has 14 days to save the West from destruction. "Diabolik" propels Jane Fonda into Batman-like adventures in the year 2400.

In Universal's "Work Is A Four-Letter Word," an automated society gets food and clothing from coin-in-the-slot machines. A touring Wild West show finds dinosaurs still living in Warner Bros.' "Seven Arts' "The Valley Time Forgot."

The far-out flourishes on television, too.

Kids love the robot and the "hissable, kissable" villain Dr. Smith on "Lost in Space." Creatures from a dying planet establish outposts on earth in "The Invaders."

A nuclear submarine starts this fall its fourth season of finding strange beings on "Voyage to the Bottom of the Sea." A new entry is "The Second Hundred Years," where a 101-year-old man glacier — pre-

served at age 33 sallies forth to meet his 67-year-old son.

A French film pioneer named Georges Melies started it all in 1902 with a 16-minute movie, "Voyage to the Moon." In the Jules Verne adaptation, a cannon fired earthlings to the creature-populated moon in a space shell that fell into the ocean on the return trip.

By 1936 Flash Gordon was fighting to save the earth from destruction. In 1950 "Rocketship X-M" missed the moon and ended up on Mars where a superior civilization lay in ruins from atomic warfare.

Producer Pal followed "Destination Moon" with J.H. Wells future-viewing "The Time Machine" and Philip Wylie's horrendous "When Worlds Collide."

"The Thing," a frightening manlike vegetable, was James Arness, later TV's

Marshal Matt Dillon. "Them" were bullet-resistant giant ants that invaded Los Angeles' storm drains.

There's reluctance around the set of "Planet of the Apes" to rank it as sci-fi.

"Apes" is basically a melodrama with satirical observations," says producer Arthur P. Jacobs. Heston compares the story with "Gulliver's Travels": "It can be read as straight adventure or as biting social satire."

The dictionary's broad definition of science fiction would seem, however, to include "Apes": A form of fiction which draws imaginatively on scientific knowledge and speculation in its plot, setting, theme, etc."

In the film version of the novel by Pierre Boulle, a Frenchman who won an Oscar for the screenplay of his "Bridge on the River



George Pal, one of film's first to realistically create science fiction films with his "Destination Moon," is still at work with the times of tomorrow. In his Hollywood office, he works with newer and more detailed threats to man's existence.

Kwai," Heston captains a team of U.S. astronauts journeying through time and space.

Their ship crashlands on a planet that seemingly has reversed evolutionary processes known on earth. Apes are in charge, with Maurice Evans as an aristocratic orangutan chieftain. McDowell and Hunter are chimpanzees — doctors engaged to be married.

The jokes are a bit grim. A gorilla stands beaming, one foot and his rifle resting on a man he has killed, while another gorilla takes his picture. The eulogy at an ape funeral recalls Will Rogers: "The dear departed once said to me, 'I never met an ape I didn't like.'"

On the set, makeup chief John Chambers conducted a tour. "We trained 25 makeup artists — there weren't enough in Hollywood. We had 38 on the set yesterday. The average

for a big movie is three to five."

Evans and McDowell had to be fitted with brown contact lenses because there are no blue-eyed apes. For the movie, Chambers studied gorilla physiognomy at the Los Angeles Zoo and orangutans and chimps fashioned in clay, then cast in foam rubber.

In 50-foot trailers with barber chairs the principals are made up. The process takes 3½ hours.

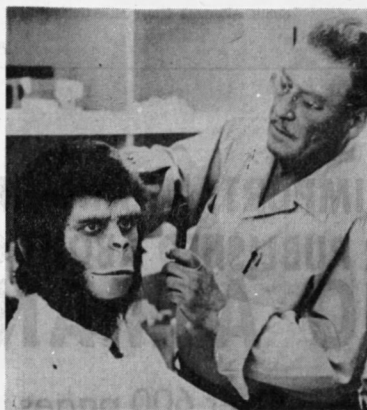
"You get used to the makeup and forget you have it on," says Evans.

Heston nibbles a luncheon of sliced green peppers and cucumbers. He also runs and works out daily with a hoist to keep in trim. "An actor's tool is his body," he says.

Hasn't he had a greater variety of roles than any other actor — Andrew Jackson, Ben-Hur, Michelangelo,

John the Baptist?

"Surely as long a range of roles in chronology," he says. "From Moses, 3000 B.C., to this one, 3000 A.D."



The ape in this case is Roddy McDowell. He plays a young chimpanzee doctor in the "Planet of the Apes." The make-up job took three and a half hours on each actor.

Farewell to Apes . . .

They Made Millions, but—

By BOB THOMAS

LOS ANGELES (AP) — Arthur P. Jacobs, a man who has made millions with talking apes, is saying farewell to the creatures with a mixture of relief and regret.

Relief, because his five "Planet of the Apes" movies have been complex productions requiring more ingenuity with each one. Regret, because the films have been the producer's biggest successes.

"Naturally, I'm fond of the apes," said Jacobs, 51. "but it has become harder to find new plots that will work. Besides, I have other films I want to make. I don't want to keep turning out apes pictures like Charlie Chans or Tarzans.

"In both those cases, the first five or so of the series were excellent. Then, as the series fell into other hands, they became routine and not so good. I'd rather quit while we're ahead."

The producer has been finishing up "The Battle for the Planets of the Apes," which will be in the theaters this summer. That doesn't mean the end of the "apes." They'll be re-released in theaters for years to come. And Jacobs has given 20th Century-Fox rights to develop a television series.

"Planet of the Apes" was a big hit, earning \$26 million. "Beneath the Planet . . ." cost \$4.6 million and made \$16.5 million. "Escape from . . ." cost only \$2 million because it was filmed in Los Angeles with only three apes. It earned \$9½ million.

"Conquest of . . ." and "Battle for . . ." was made for about \$1.8 apiece, and each is expected to bring in between \$9 and \$10 million.

Why have the "apes" been so popular? Jacobs' opinion:

"Because they are adventure-fantasy. And because they can be viewed on another level as social satire."



ARTHUR P. JACOBS
. . . stands before backyard statue

'Apes' Roles Posing Problems for Actors

HOLLYWOOD — For gawkers, the most popular spot in town is Stage 14 at 20th Century-Fox Studios, home base for "Planet of the Apes."

Visitors flock to watch actors wearing intricate rubberized faces of chimps, orangutans and gorillas in the new CBS Friday night at 8 series, the offshoot of four hit movies.

Guest ape David Sheiner, wearing glasses, reads off camera, awaiting his turn, while star Roddy McDowall, as Galen the cultured chimp, puffs at his cigarette holder between takes, and other cast members in monkey heads stand about without grunting, grooming or giving into the lure of bananas. Identification is difficult here. How do you recognize an actor by his eyes? They should wear numbers. Lady apes, however, are easy to pick out by their movements and facial gestures.

The hottest new TV series in town according to the grapevine certainly isn't the easiest to work. David Sheiner, a busy actor seen constantly all summer in re-runs, tells of rising at 3:30 a.m., driving out to location at the Fox ranch for the 5 a.m. makeup call. Three hours later, with his rubberized face, brown tinted fingernails, hair on the back of his hands, he's ready to perform in approved ape-style all day.

"You hear your voice in muffled tones, the built-out mouth seems ponderous and you must over-react at first to make a point," Sheiner said. "Working outside in 90-degree heat also produces body sweat, but the face remains dry because all the pores are sealed off by the rubberized mold." Sheiner will be relieved when his guest assignment is over.

Roddy McDowall seems comfortable and thoroughly at home in the chimp makeup, sipping juices through a straw, or biting on his cigarette holder; and he should be after playing chimp in the four hit "Planet of the Ape" movies. "This is easier," he said. "I get a day off every four days, and I don't work more than 12 hours at a time. Everybody is very kind and considerate."

WHY SHOULD A SKILLED actor like McDowall get hooked on playing an educated monkey and be willing to undergo the daily three-hour makeup routine for a weekly TV series?

"The first movie script on 'Planet' fractured me," he said. "And that was seven years ago. I still feel the same way about the property. People are interested in seeing animals behaving with many of the same human instincts. We have a very simple and easy to understand premise. Astronauts in the year 2001 crash on an ape planet where the inhabitants regard man as an enemy. Now our TV show is not like the film. We will not borrow from the pictures, because those plots ran their course. I play a different chimp here, one who is curious to learn more about man and must join forces with the visitors. Our story is two astronauts and a chimp on the run."



That's Roddy McDowall

Called back before the cameras, Roddy's Galen exchanges dialogue with Ron Harper and James Naughton as astronauts Alan Virdon and Ted Burke, and gorilla Urko (Mark Lenard), a member of the local monkey constabulary. Galen has a very intelligent face, well groomed hair and curious flashing eyes. The eyes are the focal point. This will be a show of the eyes; that's where the drama occurs. And when the camera moves in on Galen the chimp, one feels in the presence of one smart little monkey.

Will "Planet of the Ape" on the small screen turn into a cartoon strip? When CBS approached Herbert Hirschman, a producer of quality products, with the idea of developing a series out of the network's recently acquired movie rights, Hirschman's eyebrows went up, because he had little interest in the cartoon approach. Instead of making a pilot, Hirschman and writers worked out six scripts. The producer wanted to explore the series' scope, and learned that simple dramatic stories along "The Waltons" lines would work. "Since the apes and their surroundings are so exotic we found it useless to write exotic tales," said Hirschman. "It was better to do plain stories and make comments on our time through the apes."

(C) by TV Key

Charlton Heston Chats With Clever Chimps

By DICK KLEINER

HOLLYWOOD — (NEA) — The chimpanzee wore a brown dress. Her gray eyes glittered intelligently under the bushy brows. She put a cigarette in a holder and puffed contentedly.

"I'm getting used to it," the chimpanzee said. "But, really, I'm glad it's almost over."

The chimp's real name is Kim Hunter. She's one of the leading players in what is undoubtedly the most unusual movie being shot in '67 — "Planet of the Apes." It's the story of an astronaut (Charlton Heston) who finds himself on a planet where evolution, as we know it, has been reversed — on this planet, the apes are the superior beings and Man is an animal to be hunted.

"Before I took the part," Heston says, "I was worried whether I could act and react with apes—and whether the audience would accept shots of a man talking to an ape. So, for the first time in my career, I made a test. We made a test with Edward G. Robinson in ape make-up, and me talking to him, and we showed it around. We found the public would accept it."

The key to this acceptance, Heston felt, was good, believable make-up. And that's why "Planet of the Apes" is believed to be the most expensive make-up film ever made—the make-up bill is expected to come to around a half-million dollars.

A talk with the head make-up man, John Chambers, shows why. To begin with, to turn a man into an ape takes time—3½ hours, on an average. Foam rubber appliances—build-up pieces for the muzzle, the nose, the eyebrows—go on first. They cost \$125 per set. Then the face is made up to match the appliance color, then hair put on face and hands and arms.

At the height of the shooting, when many extras were involved, Chambers had some 70 make-up men working. They would have to report at 3 a.m., so the cast could be ready for shooting by 8 or 9, and they stayed around until late at night to remove the make-up.

Over and above their base salary, they made overtime and often what is called "forced time"—if they had to report back before their

allowed eight hours off had expired. Many of them took home weekly pay checks of \$1,600 or so.

For the actors, the makeup was an attractive nuisance. They look terrific — certainly ape-like, but each has his own individuality. Kim Hunter is feminine. Roddy McDowell looks intelligent, Maurice Evans authoritative.

After 3½ months, however, the discomforts begin to tell. They can't eat in make-up. They can't blow their noses. They must drink through a straw, and use a holder when smoking — although Roddy McDowell learned to control his muzzle well enough to smoke straight.

Maurice Evans was once in a hurry to get home and didn't take off his arm and hand make-up—thick black hair and black-painted fingernails. All was well until he signaled for a left turn—and nearly

caused a major pile-up on the freeway.

They've gotten used to all the jokes—the cruellest one, Roddy McDowell says, "is that when the picture is over and you take off the make-up for the last time, underneath you look like a monkey."

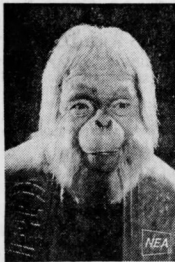
They never leave the sound stage, from the time the make-up goes on until it comes off. There's no point in going to the commissary, since they can't eat anyway. And they hate being stared at. So they sit around, drinking malted milks through straws for sustenance.

"But it has been a wonderful experience," says Kim Hunter. "It's a real test for an actor, to see how much you can do with your eyes and your body."

Cellophane was invented in 1908 by a Swiss chemist named Jacques Brandenberger.



O.K., MOVIE FANS, you know that Charlton Heston is at the right of this picture, but who are the other two characters? Believe it or not, that's Roddy McDowell at left and Kim Hunter in the middle. Scene is from the movie "Planet of the Apes."



IF YOU don't recognize Maurice Evans, it probably won't bother him at all. He's one of the stars of "Planet of the Apes."

20th Century-Fox keeps making a monkey out of Kim Hunter

By IRA PECK
to New York Times Service
"Stella!" Who will ever forget Marlon Brando's simian mating call in *A Streetcar Named Desire*? Certainly not Kim Hunter, who made her Broadway debut as Stella Kowalski, Brando's patient, compliant wife, and later repeated her role in the film version, an effort that brought her the 1951 Academy Award as best supporting actress.

It's been a long time since Miss Hunter's sleep has been disturbed by would-be Brando's shouting "Stella!" beneath her bedroom windows in Greenwich Village. Today, at 48, Miss Hunter is married to writer Robert Emmett and is the mother of a married daughter who is a lawyer and a long-haired teen-age son who plays bass and tuba. In her career, however, the simian motif is stronger than ever. In fact, Miss Hunter has gone completely ape herself in her most recent film roles. In *Planet of the Apes*, and its sequel, *Beneath the Planet of the Apes*, she portrayed a highly intelligent and articulate chimpanzee anthropologist whose abiding interest is the study of an inarticulate sub-species known as man.

The two science-fiction films have been so successful at the box office that

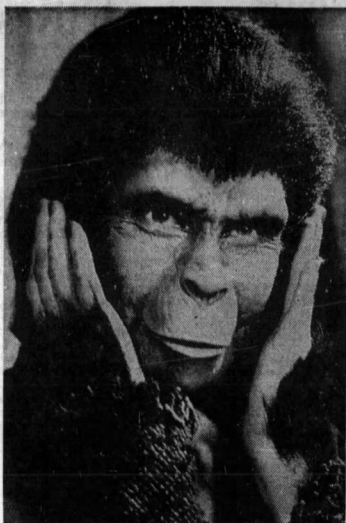
Twentieth Century-Fox is now filming still another sequel called, almost inevitably *Escape From the Planet of the Apes*.

It is quite impossible to recognize Miss Hunter in her role as Dr. Zira, chimpanzee scientist. Like all the leading "anthropoids" in these films, she wears heavy make-up that takes more than three hours a day to apply and completely disguises her features. Only her voice is recognizable. Yet she does not find the disguise at all frustrating to her as an actress. In fact, it reminds her of something that Laurence Olivier once said to her when he was visiting the film set of *A Streetcar Named Desire* in Hollywood.

"Playing myself," he told her, "frightens me more than anything. I have had for so many years the putty nose of a king, the gimpy walk, the humpback, the wig—all of those things I have had to put on. I think I'd be absolutely terrified to just go out there stark naked as me."

Miss Hunter now thoroughly shares his feelings. "As he seemed to find comfort and freedom with the external protections," she said, "so do I. It's like putting on somebody else's cloak in a sort of total way."

"It takes three and a half hours to put the make-up



KIM HUNTER
... doomed to an ape's image

on, and an hour and a half to take it off, so you can't take it off for lunch. Our food was always brought on to the stage—I don't think they wanted us in the commissary. It would have killed everybody else's appetite. And you had to eat looking into a mirror in order to see where your own mouth was; it was a good inch or more behind the mouth of the make-up appliance. I gave up. I just couldn't struggle with solid foods. Instead I drank lunch through a straw!

"The long make-up session had its good aspects and its bad aspects, as everything else connected with films. I'm a pretty up-tight person, as most people are but I've never been a tranquilizer girl; I figure whatever my problems are, I'll deal with them myself. Yet I had to take a tranquilizer every morning when I sat down in that make-up chair—it was so completely claustrophobic. After a few weeks I said, well, now you're used to the whole thing, you shouldn't need this crutch any more. One morning I didn't take it, and my make-up artist, William Lotito, said to me after that session, 'If you don't take one of those tranquilizers every morning from now on, you'd better get another make-up artist. I won't touch you again.' He practically had to hold me in the chair that morning!

"On the other hand, a kind of marvelous thing happened during that three and a half hours. It served to give us a period of adjustment, going from human to ape."

The conversation harkened back to her Academy Award winning performance in *A Streetcar Named Desire*. Did she have any aspirations at that time toward becoming a Hollywood superstar? "In the back of my mind," she said, "I think I felt that if that kind of stardom had occurred, I wouldn't have fought it. But such stardom often happens through extraordinary luck or an extraordinary personal quality or an extraordinary drive in a human being."

"One can always hope for luck, but I don't have that kind of annihilating drive as a human being. You know, 'Out of my way, here I come.' I'm not that kind of a person. And the other thing is,

it's just not my way of performing. I don't go into a role saying, 'I'm going to take what is me and make that the most important thing in the part I'm playing.' I do work from myself and use all of myself, but I don't take any personal quality and try to find the character to portray it. It's an image thing. I just want to do the best I can with the given, in life or in work."

20th CENTURY FOX WANTS YOU TO...

**STARTS
TONIGHT**



GENERAL
ENTERTAINMENT

GO APE!

**PLANET
OF THE
APES**

**BENEATH
THE
PLANET
OF THE
APES**

**ESCAPE
FROM THE
PLANET
OF THE
APES**

**CONQUEST
OF THE
PLANET
OF THE
APES**

**BATTLE
FOR THE
PLANET
OF THE
APES**

**REMINDER TO
PARENTS:**

244-6622

All children wishing to come to this program after 8:00 p.m. must be accompanied by an adult to comply with provincial theatre curfew.

capitol

127 2nd. AVE. SOUTH

**FRIDAY
ALL 5 SHOWS**

Doors Open 1:30
Program Starts at
6:15 p.m. Sharp.

Planet 6:15, Conquest 8:20,
Battle 10:00, Beneath 11:25,
Escape 1:03.

**3 SHOWS ONLY
SAT. AND SUN.**

Doors Open 1:30
Planet of the Apes
1:30, 7:00;

Conquest of the Planet
of the Apes 3:55, 9:05,
Battle for the Planet
of the Apes 5:20, 10:30

CFQC and CBKST series based on movie hits

American import programs, purchased independently by Saskatoon's two stations, CFQC and CBKST, will be in full cycle within the week.

The major acquisitions by CFQC are *That's My Mama*, already on the Wednesday schedule; *Planet of the Apes*, which will make its debut on Sunday; *Petrocelli*, which starts next Thursday; and *Nakia*, which begins on Saturday, Sept. 21. New from the U.S. syndicates, too, are two animated cartoon features, *Goober* and *The Ghost Chasers*, which will be worked into Saturday morning's extended run for the kiddies, and *Charlie Chan and the Chan Clan*, which will be introduced Sunday morning.

The biggest news buys by CBKST are *Paper Moon*, which will make its debut on Tuesday, and *Paul Sands' Friends and Lovers*, which will start on Thursday, Oct. 26.

Planet of the Apes will be seen on Sundays at 5:30 although its initial episode will get a Sunday at 8 send-off because of a late afternoon Canadian Football League telecast. Roddy McDowall stars as Galen; a chimpanzee who befriends two human astronauts, in a series based on the highly-successful string of five motion pictures.

Petrocelli will be seen on Thursdays at 10, starring Barry Newman in a role he had created for the motion picture, *The Lawyers*. He is a firebrand lawyer from New York, who goes into a fast-growing town in the southwest, and tries to mix his justice with a new life style. Susan Howard is a co-star as his young wife and Albert Salmi will be an investigator.

Nakia is a new western drama, which will start on Saturday, Sept. 21 at 3:30, but after the time change in early October, will go into the 5 p.m. slot. Robert Forster stars as deputy sheriff Robert Nakia, a full-blooded Indian in a small Mexican town. Co-starring is Arthur Kennedy, the veteran actor, who will be a stabilizing force to Nakia's mystique.

CFQC has drawn up a varying array of children's programs for Saturday mornings, some re-runs, some borrowed from the CTV network, but juggled in such a fashion that the fresher and better products are in the best time slots. Starting at 7 a.m. and running on 30-minute changes are *Max*, *The Mouse*, *Story Theatre*, *Fantastica*, *Uncle Bobby*, *Littlest Hobo*, *Goober* and *The Ghost Chasers*, *Rocket Robin Hood*, the *Hudson Brothers*, and a Saskatoon talent show. The Sunday morning fun includes *Professor Kitzel* at 7, *Uncle Bobby* at 7:30, *Spiderman* at 9:30 and *Charlie Chan* at 10.

The *Hudson Brothers*, who had a five-week contract as a summer prime time replacement, try to pump a lot of their imagination into a 30-minute Saturday morning comedy. Canadians Chris Bearde and Allan Blye are the creators of the program, which will also be seen on American TV this fall. Regular sketches will involve *The Knights of the Round Table*, the *Space Cadets*, the pirates; the *Monsters*; a singing group called *The Galoshes*; more singers called *Compone*. And the show will be able to take advantage of the comic talents of Freeman King, Murray Langston, Peter Cullen, Ted Zeigler and Billy Van, some former Canadian stars, and most of them formerly associated with

the sketches done for the *Sonny and Cher Comedy Hour*.

CFQC viewers are also settling into a regular offering of Merv Griffin's syndicated talk show, seen Sundays through Thursdays at midnight. One of the best first-week performances came in a tribute to film director Don Siegel, at which Clint Eastwood and Lee Marvin were present. The guests during the coming week will include Beverly Sills, George Peppard and Vincent Price on Monday, Norman Mailer, Shelley Winters and Stanley Kramer on Tuesday, Dick Haymes, Diane Trask and Woody Herman on Thursday, and Eva Gabor and J. P. Morgan on Sept. 22.

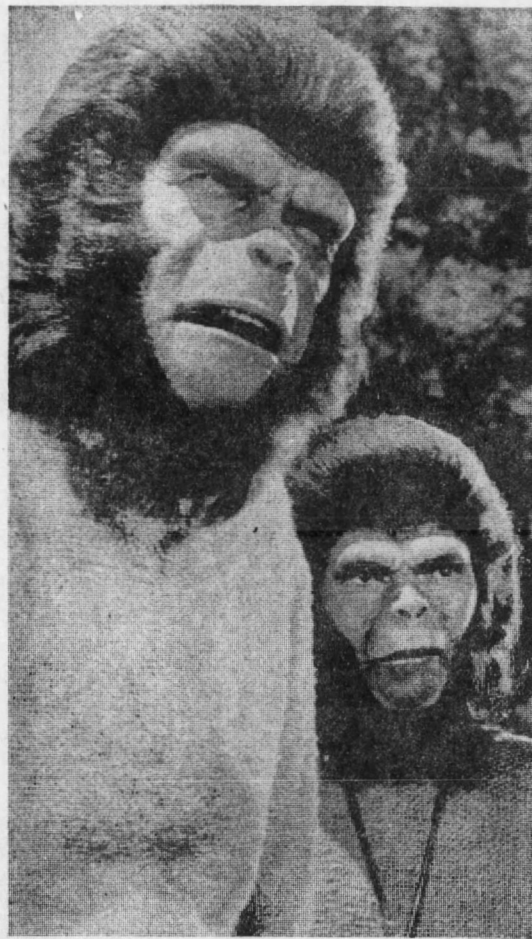
And as is the case with syndicated shows, there will be two episodes within the week which will contain interviews with people, who have since died. Joe Flynn, former star in the comedy stable, will be seen on the Wednesday show and Mama Cass Elliot, former singer, will be seen on the Sept. 22 program. There really isn't much protection against these situations happening because the time between American origination, and the time of Canadian presentation, is often a little longer than everyone wishes.

At CBKST, the most promising attraction seems to be *Paper Moon*, produced by Paramount Studios, and based on the motion picture of the same name. The 30-minute feature, which will be seen Tuesdays at 6, concerns the adventures of a con artist who travels across the midwestern United States with an 11-year-old girl. The girl has "adopted her friend as a father and probably with good reason. Chris Connelly will play the hero, Jodie Foster, his sidekick.

Connelly, who once starred in the serial, *Peyton Place*, has grown a mustache, capped his teeth with gold, and adopted clothes right out of the Bonnie and Clyde era, so that there will be a difference in appearance for his new assignment.

CBKST's lineup across the board at 6 will now feature the all-color *Lassie* on Monday, *Paper Moon* on Tuesday, *Marketplace* repeats (when they return after Oct. 9), the *Paul Sands Show* on Thursdays, and of course, the retention of *Bob Newhart's* show on Fridays.

Their late night purchases are already firmly established, with *Onedin Line* (on Wednesday) going into its fourth episode, *Owen Marshall At Law* on Thursday, and *Hawaii Five-O*



The initial episode of *Planet of the Apes* will be seen Sunday on CFQC.



Paper Moon, a series based on the travels of a con artist and a little girl, makes its debut Tuesday on CBKST, with Chris Connelly and Jodie Foster.

into his third season on Sunday.

The old Dick Van Dyke series turns up on CBKST for the fifth time in the market on Mondays through Thursdays at 2. But an older program, which has never been seen before in Saskatoon, *Farmer's Daughter*, will go into the 1:30 time slot, beginning on Sept. 30.

The sports fans get two added treats, starting this week.

Of prime interest is the international hockey series between Team Canada and the Soviet Union skaters, with CTV and CBC to alternate in providing coverage of the entire eight games. First two on the schedule are Tuesday at 6 and Thursday at 6. The four games in Canada will have 6 p.m. starting times and it looks like the originations from Moscow will be seen on Saskatoon screens at 12 noon.

The National Football League returns to the CBC network on Sunday, with a game between Minnesota Vikings and the Detroit Lions, and the action will remain standard Sunday fare until Jan. 12 when the Super Bowl will climax the championship race.

And due soon, will be coverage of the two Saskatchewan Roughrider games on their eastern Canadian road swing, with one from Hamilton on Wednesday at 6, and the other from Ottawa on Sept. 21.

The two Saskatoon stations will be trying to cover the entertainment scene, with Howard Cooper as host of *Cooperstown* on Thursdays at 11 on CFQC, and with Joe Morrell as host of *Midday* on Fridays at 3 on CBKST . . . the extension of CBKST's *Newsday* to a one-hour news and public affairs package will begin on Sept. 23 . . . CTV has announced that a western news bureau will be set up in Edmonton, giving the network representation in Halifax, Montreal, Toronto, Ottawa, Vancouver, London, Washington and now the Prairies. . . Allan Hustak, formerly in Montreal and a onetime Saskatoon newsmen, will be the Edmonton chief. . .



5 Ape Hits Fri., Sat. and Sun.

**CHARLTON
HESTON** in

The Ape Man in PERSON will give away free Coca Cola at the Box Office to all children.

**PLANET
OF THE APES**

**RODDY McDOWELL
THE NEWEST AND BIGGEST YET!**

**CONQUEST OF THE
PLANET of the APES**

20th CENTURY-FOX PRESENTS

**BATTLE FOR THE
PLANET OF THE APES**



First Planet, then Beneath, now...

20th CENTURY FOX presents
**ESCAPE
FROM THE
PLANET
OF THE APES**

An ARTHUR P. JACOBS Production

**BENEATH THE
PLANET
OF THE APES**

20th CENTURY-FOX



SUNDOWN

DRIVE-IN THEATRE
EAST ON COLLEGE DRIVE
HIGHWAY #5 EAST

Planet 8 p.m.; Beneath 9:30;
Escape 11; Conquest 12:30;
Battle 2 a.m.



Hollywood make-up artist Dan Striepeke transforms television columnist John Archibald into a gorilla, using the same process employed in "The Planet of the Apes" television series and movies. (Post-Dispatch Photos by Ted Dargan)

Television Critic Makes Monkey Of Self

By John J. Archibald
Of the Post-Dispatch Staff

It's a peculiar feeling. I looked in the mirror and there was a gorilla. I'd frown and so would the animal face staring back at me. I'd look puzzled and the gorilla would look puzzled. I'd smile . . .

"Smiles don't come across so well," said Dan Striepeke, the man who had made me what I was. "There is a kind of built-in menace to a gorilla's face."

I exaggerated the smile to clown-like proportions, but it didn't help much. There is no way a gorilla can be funny. This momentary reversal of Dar-

win's evolution process took place yesterday in a room at the Bel-Air East. Striepeke is the supervising make-up artist for the new CBS series, "Planet of the Apes," and his mission is to go about the country making monkeys out of television columnists.

The make-up process to be used was the same as that employed on Roddy McDowall and the other performers in the "Apes" TV shows. Striepeke said the only difference would be the omission of much of the time-consuming detail work that would only be necessary for close-up camera shots.

"You'd need brown contact lenses, for instance," Striepeke said. "There

are no blue-eyed gorillas."

I'd need some kind of contact lenses for sure, I thought, unless they wanted a gorilla who went around bumping into doors.

Having to remove my glasses during the application of the make-up had added to the startling effect on me, because my reflection was just a brown blur while the work was in progress. It was only when the transformation was complete that I put my head close to the mirror and got the full effect. I'm glad I'm not the nightmare type.

Striepeke and another Hollywood make-up artist, John Chambers, developed the process for 20th Century Fox

in 1967, after the studio decided to make a movie based on a novel, "The Planet of the Apes." The story concerned a couple of American astronauts who somehow wound up a thousand years in the future, where a race of talking apes has taken over a world virtually destroyed by humans.

The make-up devised by Striepeke and Chambers is totally different from the animal masks used in other films because it is pliable enough to let the actor's facial expressions show through—except for smiles.

Five "Apes" pictures were made and all were financial successes. Three of them have been shown on television and their audience ratings were high enough to prompt a series this season. It is shown on KMOX-TV on Fridays at 7 p.m.

As I studied my simian features on the mirror I found myself unconsciously hunching forward.

"That's good," Striepeke commented. "Actors who are going to appear in one of the shows spend a lot of time watching a film of real gorillas, learning what kind of movements they make. If an actor stands up straight, he blows the whole thing."

Before being made up I had asked if the actors had to get by on liquids during a day of shooting. Striepeke said that not all of them did. Now I saw the problem.

"It's hard to see where your lips occur," Striepeke said.

An interesting phrase, I thought. Never considered having a problem knowing where any part of my face occurred.

"Yeah, I see what you mean," I replied. "My mouth is way back inside there. I could take a little piece of food and place it carefully . . . but I think I'd stick to a straw."

"If you were going to be in a show, I'd blacken your real teeth so they wouldn't be seen," he explained. There were yellowish false teeth in the face of the mask.

"It's uncomfortable to have the make-up on all day," Striepeke acknowledged. "But actors love to do it. It gives them a great sense of freedom. They can overact all they want to. It's a sort of 'Have fun, Charlie' sort of situation."

The ape disguise affects the performers off-camera as well as on.

"People who ordinarily are sedate suddenly become entirely different persons," said Striepeke. "A guy who you'd think of as a real gentleman starts grabbing at girls as they walk by. Quiet actors become loud. I've seen it happen over and over."

Striepeke then leaned close to me and motioned toward KMOX-TV publicist Vivian Hunt, who was sitting on a bed across the room. "Go sit near Vivian and see what happens," he whispered.

I moved toward Vivian casually, still with a notebook in one hand and pen in another. As I started to sit down as though to make some notes, Miss Hunt rose quickly and moved away.

Striepeke and everyone else in the room who had been in on the tactic howled.

Vivian grinned in some embarrassment, but she was assured that her reaction was predictable. It's the effect of the make-up.

"I knew it was John, but I just had the feeling that I didn't want to be that close," Miss Hunt explained. "It was uncomfortable . . ."

When I looked in the mirror again, just before I was returned to the world of humans, I knew what she meant. That make-up gives you a peculiar feeling.

films on tv

LAW-ENFORCER in
Planet of the Apes
(HSV-7, Sunday).

Boulle's ape epic with an inverse message for humans

"The proper study of apes is apes" says a wise old orang-outang, scoring the heretical idea that he could be descended from such a lower form of life as human being Charlton Heston. This is how cinema critic Colin Bennett introduced his review of Franklin Schaffner's entertaining science-fiction venture.

Planet of the Apes (HSV-7, Sunday) was taken from Pierre Boulle's *Monkey Planet* by Rod Serling and Michael Wilson. It is composed in equal parts of dramatic desert treks on discursive satirical irony.

For on the planet where Mr. Heston and his fellow astronauts land after a 2000-year journey through space-time, the apes are the articulate rulers of the mediaeval civilisation and the humans, who have forgotten how to speak, are the animals — hunted and caged, stuffed, vivisected, or gelded and led about as pets.

"First, Schaffner gives us orthodox but visually impressive SF, as the spacemen splash down amid vast barren wastes that look suspiciously like the mountains of Utah.

"With their long trek he builds up the sense of an alien and desolate world, culminating in a vigorously filmed human-hunt through high foliage by the mounted apes.

"Then, between capture and escape, comes the allegory, and the discussion of topsy-turvy evolution.

"In this world the gorillas are police, chimpanzees are scientists on the verge of discovering Darwin-in-reverse, and the orang-outang hierarchy are fundamentalists, who are determined to stamp out blasphemy against their gorilla god and bible," summarised Bennett.

Heston, the one vocal human, is regarded as a

possible missing link, and the chimps have a fight on their hands to protect this put-upon fellow from a brutal establishment.

And there is the further irony: that instinctively violent creature Man now finds himself on the receiving end.

This film becomes dangerously close to being static and talkative, so Schaffner elaborates on the action sequences whenever he gets the chance.

"Sometimes, too, director and script writers don't know how far to take Pierre Boulle's ideas seriously, so they temper the simian cruelties with flippancy remarks like the one I have quoted," said Bennett.

The brilliantly applied ape-masks worn by Kim Hunter, Roddy McDowall, Maurice Evans and others hardly aid character delineation, but they are well worth seeing.

"And although Planet of the Apes is not a major work, Franklin Schaffner — the man who made *The Best Man* and *The Stripper* — can still be counted among the most promising of Hollywood's younger generation of artists," commented Bennett.

SHOWING THIS WEEK

FRIDAY

SPY KILLER (1969). Mystery, Robert Horton (GTV-9, 9 p.m.).
BACK STREET (1961). Drama, Susan Hayward (ATV-6, 9 p.m.).
THE JAY HAWKERS (1959). Adventure, Jeff Chandler (GTV-9, 10.30 p.m.).
FRANKENSTEIN (1932). Mystery, Boris Karloff (HSV-7, 11 p.m.).
ACROSS THE BRIDGE (1958). Adventure, Rod Steiger (ATV-6, 11.10 p.m.).
THE MUMMY'S CURSE (1945). Mystery, Lon Chaney (HSV-7, 12.15 a.m.).
THE GREAT MAN'S LADY (1942). Western, Brian Donlevy (GTV-9, 12.20 a.m.).

SATURDAY

DEMETRIUS AND THE GLADIATORS (1954). Drama, Victor Mature (ATV-6, 8.30 p.m.).
FLIGHT OF THE PHOENIX (1965). Adventure, James Stewart (GTV-9, 9.30 p.m.).
ANYTHING GOES (1956). Musical, Bing Crosby (ATV-6, 10.20 p.m.).
NO TREES IN THE STREET (1958). Drama, Sylvia Syms (GTV-9, 12.35 a.m.).

SUNDAY

BLIND TERROR (1971). Drama, Mia Farrow (GTV-9, 8.30 p.m.).
THE PLANET OF THE APES (1968). SF, Charlton Heston (HSV-7, 8.30 p.m.).
THE GOOD GUYS AND THE BAD GUYS (1969). Comedy, Robert Mitchum (ATV-6, 9 p.m.).
THE MAD DOCTOR (1941). Mystery, Basil Rathbone (ATV-6, 10.50 p.m.).

MONDAY

PIECES OF DREAMS (1970). Drama, Robert Forster (ATV-6, 9 p.m.).
DAUGHTER OF THE MIND (1969). Drama, Ray Milland (GTV-9, 10 p.m.).
THE SCAVENGERS (1959). Drama, Vince Edwards (HSV-7, 10 p.m.).
DARK PASSAGE (1947). Drama, Humphrey Bogart (ATV-6, 10.45 p.m.).

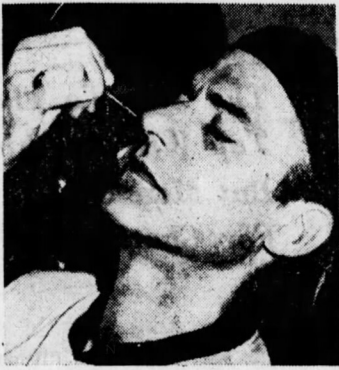
TUESDAY

RICH FOR GLORY (1963). Drama, Harry Andrews (HSV-7, 9 p.m.).
DO YOU KNOW THIS VOICE (1964). Drama, Dan Duryea (GTV-9, 10 p.m.).
FRONTIER GAMBLER (1956). Western, John Bromfield (ATV-6, 11.30 p.m.).
THE BRAIN MACHINE (1956). Mystery, Patrick Barr (GTV-9, 12.5 a.m.).

WEDNESDAY

THE CHALLENGE (1970). Drama, Darren McGavin (GTV-9, 10 p.m.).
THE LAST CHILD (1971). SF, Michael Cole (ATV-6, 10 p.m.).
TIME TO REMEMBER (1962). Mystery, Yvonne Monlaure (GTV-9, 11.30 p.m.).
ONCE A THIEF (1965). Drama, Ann-Margret (HSV-7, 10 p.m.).
WORLD FOR RANSOM (1954). Mystery, Dan Duryea (ATV-6, 11.30 p.m.).





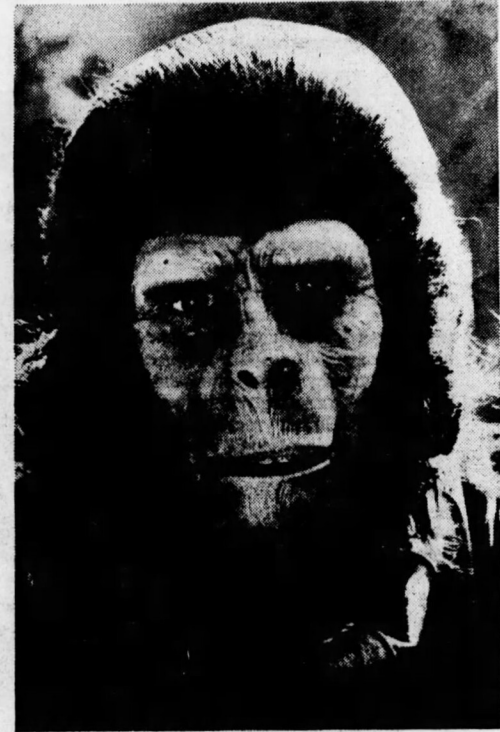
Actor Roddy McDowall starts his 3-hour daily session in the makeup department. . .



The upper face piece is one of the most intricate and expensive . . .



Even ears are added, although they'll be mostly covered with hair. At right, Roddy's ready for his role as Galen, the good guy ape.



Planet Of Apes Provides Ultimate Makeup Challenge

It's A Hairy Task

By DICK McLINDEN
Beacon Journal Staff Writer

You say you're going broke keeping the wife in cosmetics?

You say she puts on makeup the way Tom Sawyer whitewashed that old back fence?

You say you can't remember the face of the girl you married because it's buried under layers of eye shadow, mascara, rouge and foundation cream?

Well, take heart, bunky. And consider the case of Dan Striepeke.

STRIEPEKE (pronounced Streep-ek) is supervising makeup artist for the new CBS series, Planet of the Apes. And he knows what cosmetic expenses can be.

Every time one of the actors parades onto the set wearing one of those simian faces, he represents about \$800 in makeup artistry.

Can the little lady match that?

IT'S NOT ALL that expensive every time out, of course, said Striepeke. Parts of the head, such as the hairpieces, can be used several times. But other parts must be put on new each time.

One section that carries a \$175 price tag must be replaced each day. "It's an appliance that covers the upper part of the face," Striepeke said. "It's made from an impression of the actor's face, injected with latex and cooked for six hours. And when it's removed at the end of the day, the fine edges where it's blended to the face are torn. So it has to be discarded."

THE APE series represents the ultimate makeup challenge for the 43-year-old Striepeke, who was in Northern Ohio a week ago on a promotional visit.

Expense, of course, is a major factor. Ten

makeup artists work permanently on the series, and there may be as many as 18, depending on the number of ape characters in a given episode.

The other problem Striepeke faced was to maintain the quality of the ape makeup while adapting things to the hurry-up schedule of a TV series.

"YOU CAN'T speed things up," Striepeke said. "In fact, when 20th Century Fox called me about the series, I said the only way I'd consider it would be to maintain the same quality of makeup we had in the 'Planet of the Apes' movies."

That meant something like nine days to ready the faces for each individual in the films. But that can't be done in TV, so the makeup crew devised a series of molds that fit different types of faces. When different actors appear in the series, they are fitted with masks that conform to their own facial structure.

IT'S STILL a tough job for Striepeke. But he's used to such challenges.

A native of California, he studied drama and speech in school and went to Hollywood at 19, hoping for work in films.

"At first I starved a lot," he laughed. "I slept in a car, worked as a stock clerk, did all the usual things."

Then his experience in makeup work, gleaned from little theater days and a stint at a Los Angeles TV station, got him into movie work.

HE WORKED at Universal Studios in the makeup laboratory, once headed the makeup department at Fox and worked on many TV series and feature films. His movie credits include "Spartacus," "Hawaii," a chiller of his own called "Sssssss," "The Magnificent 7" and many others.

"But one of the jobs I'm particularly proud of was for the film, 'Patton,'" he said. "I designed the makeup job on George C. Scott."

He also had a hand in the makeup for "Hello, Dolly!" and designed the mustache Robert Redford wore in "Butch Cassidy and the Sundance Kid."

IT JUST goes to prove there's a lot more to the business than making monsters.

Still, Planet of the Apes is Striepeke's big satisfaction, what with all the technical problems his makeup staff has overcome.

Incidentally, if you were wondering, it takes about three hours to prepare each actor for his ape role. And once inside the mask, the actor is fairly comfortable, but he does his eating mainly through a straw.

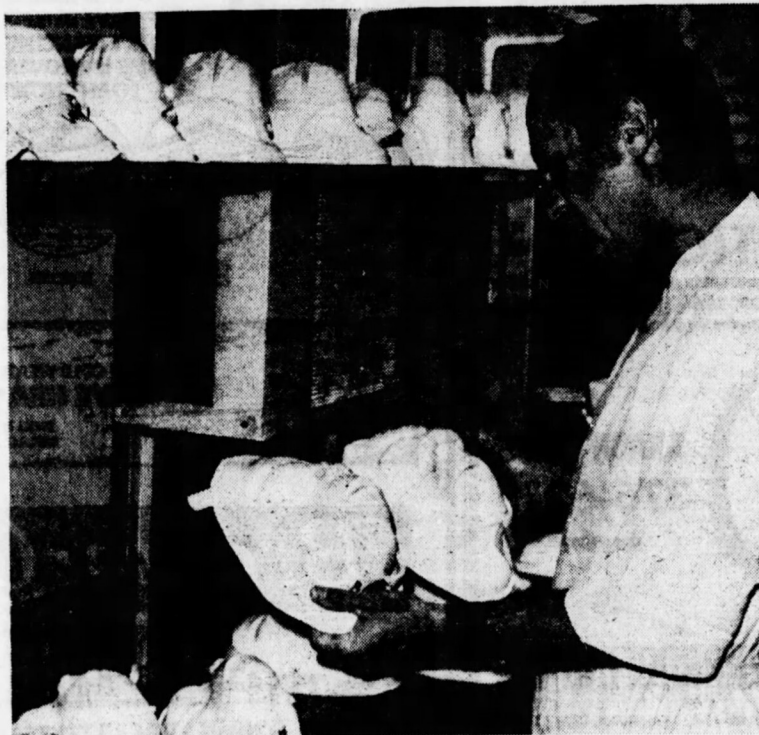
THAT MAY help to explain why there are no fat simians on Planet of the Apes.

Now, getting back to that little woman who spends all the money on makeup:

You say she wallows in creams and lotions and still eats as though calories don't count, bunky?

D'you suppose Dan Striepeke could be persuaded for a price to . . .

Aw, perish the thought.



Makeup supervisor Dan Striepeke checks a supply of partial masks. Each new ape character in the series represents about \$800 in makeup work.

Roddy of Apes Is Building New Career

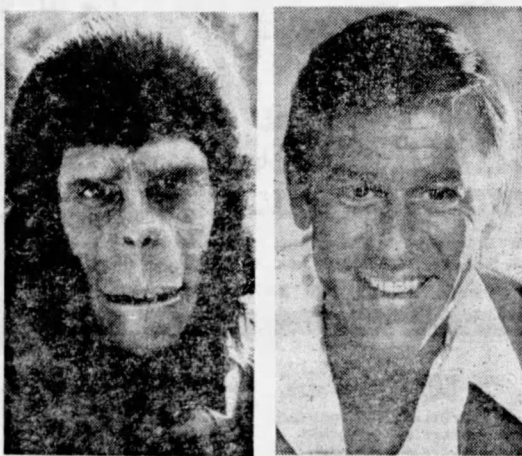
By CECIL SMITH

I HAVE AN IDEA that if Roddy McDowall ever publishes a sequel to "Double Exposure" ("Quadruple Exposure"?) and he includes a self-portrait, he will pose with the head of an ape.

After half-a-hundred movies and at least that many plays with memorable performances that ranged from the Welsh lad of the coal mines in "How Green Was My Valley" to the evil magical Mordred of Broadway's "Camelot," plus a parallel career as an internationally famous portrait photographer, McDowall seems destined to be remembered by posterity as Roddy of the Apes.

He doesn't seem to mind. When Will Fowler, the 20th Century-Fox publicity man, asked Roddy if he'd mind posing as an ape for a Thanksgiving layout, he said: "Goodness, no. I feel like Ava Gardner."

"Ava always said she spent her first five years in Hollywood posing with pumpkins for Thanksgiving and bunny rabbits for Easter. I'll send her a print."



WITH AND WITHOUT MAKEUP—Roddy McDowall, top photo, plays the chimpanzee, Galen, in "Planet of the Apes" series, 8 PM Fridays (Ch. 4). He appears in "Conquest of the Planet of the Apes," fourth of the movies on which the series is based in its TV Premiere at 9 PM Thursday (Ch. 4). In middle photo above, Mark Lenard is the gorilla, Ursus, in the series while in bottom photo make-up magic turns Booth Colman into the orangutan, Zaius.

McDowall played the sensitive, intellectual chimpanzee Cornelius in the original movie of "The Planet of the Apes."

Cornelius was killed, you may remember, but as Caesar, son of Cornelius, Roddy starred in three of the four "Apes" sequels, including "Conquest of the Planet of the Apes," which he thinks may be the best of the lot (and which CBS will show for the first time on TV at 9 PM Thursday on Ch. 4).

But the four movies were only the beginning (Roddy missed the fifth movie because he was directing an Ava Gardner film: "Ballad of Toin Lin").

Now that he's appearing every Friday night (8 PM, Ch. 4) in the CBS-Fox TV version of Planet of the Apes, which shows every indication of being a smash hit, Roddy may wind up the most renowned ape since King Kong.

IF ALL THIS baffles you and if, by chance, you have never been exposed to any of the "Apes" movies, not even the three shown on CBS last season with astronomical ratings, you probably should know about the show.

The Planet of the Apes is the earth in the distant future (3085 AD in the TV version) when it is ruled by apes with humans as lesser forms of animal life, good only for slaves, servants and beasts of burden.

Orangutans are rulers of the ape society; gorillas are its lawmen, soldiers and cops; chimps, such as Roddy, are the intelligentsia.

Into this future order come tumbling two astronauts from our era, lost in space for hundreds of years — Ron Harper and James Naughton. (Harper's cousin, Mrs. Milton Wahl, lives in Bowmansville).

They are outlaws, sentenced to death by the apes as a threat to the state because they represent the ancient race of foolish humans who destroyed the earth with their greed and their bombs.

Galen, the chimp played by Roddy — apparently a descendant of Cornelius and Caesar — joins the astronauts, feeling that they are unjustly accused.

THUS, WHAT television gives us are 31st-Century fugitives fleeing through a primitive society with an ape as their guide. It's all for fun, of course, nonsense and fantasy.

And yet at the old Fox ranch in Malibu Canyon where the original films were made and the TV series is filmed, I watched four gorillas on horseback starkly etched against the sky — and it gives you pause, it's frightening.

I left the filming and wandered down into a compound where humans of the Planet of the Apes lived in thatched-roofed, floorless mud huts. In the center of the village was a rude amphitheater, a primitive coliseum with a central arena.

"Gladiators fight there. Humans, of course. For a human audience. The apes feel it vents their hostilities. They work off their aggressions. Interesting idea, isn't it?"

Roddy McDowall was at my elbow. He smiled. At least, the ape face that is literally molded to his flesh smiled.

IT CAN BE disconcerting. Roddy was smoking a cigarette through a long holder thrust between his ape lips; he wore a loose sport shirt from which human arms and hands protruded; his tight green pants disappeared into age feet with long, fingerlike toes.

Only the brown eyes that gazed at me with some amusement seemed human. And they were distant as if peering from caves.

"Actors have difficulty at first with the face," said Roddy. "They watch the mouth. They must learn to act to the eyes."

"This appliance, I suppose you should call it — is an ordeal. I have to get up at 4 AM and spend three hours in make-up while they mold it on me before I come to work. It's unbearably hot. I insist on a day off in every script so my flesh can breathe."

"But in it you can fool around with ideas, have some fun with sacred institutions. Not that we go very deep into anything but we can poke little barbs into the complaisance of our society."

"The ape society is very primitive. We have fire and the wheel and gunpowder, but the astronauts with their machines are frightening. But they're even more frightening to the humans than they are to the apes..."

RODDY FEELS the series has little relation to the movies, though the chief orangutan Zaius (Booth Colman) cites the visit of other astronauts at other times. And the gorilla general Urko (Mark Lenard) knows the danger in educated humans.

"They'll think they're as good as we are," he growled. You could see what he meant.



WITH ASTRONAUTS—Roddy, as chimp Galen, flanked by astronauts Ron Harper, left, and James Naughton in Planet of the Apes series, Fridays, 8 PM (Ch. 4).



IN CLASS—Richard Thomas enjoys the company of fellow student Kathy Cronkite, Walter's daughter, on The Waltons, 8 PM Thursday (Ch. 4).

TV Program Index

Today	-----	Page 5
Sunday	-----	6
Monday	-----	8
Tuesday	-----	10
Wednesday	-----	12
Thursday	-----	14
Friday	-----	16
Next Saturday	-----	17
Daytime	-----	20

THE CHARLOTTE NEWS

Green Section

TELEVISION • THEATERS • ENTERTAINMENT GUIDE

Charlotte, N.C., Saturday, August 10, Through Saturday, August 17, 1974

Problems In Ape City

By EMERY WISTER

News Staff Writer

HOLLYWOOD — There's trouble in Ape City this summer. Actors are going 'round hungry, makeup men are working from the wee, young hours until dark and expenses are going clean through the roof.

And all, it seems, because someone decided to make a monkey out of Roddy McDowall.

McDOWALL, recreating the

role he played in the "Planet of the Apes" movies, is the star of the new series "Planet of the Apes" to go on CBS and WBTV this fall. Big problem for Roddy: The crazy makeup.

"I have to come in at 4 a.m. every day," says Roddy. "It takes three hours to get all this goo on and transform my face to the chimpanzee I play.

"I can't eat lunch. If I do the saliva will start to flow and this will start the mask to

crack. Maybe I can have some juice. I don't know.

"I can't talk much. The more I talk the more strain on this mask. I can tell you one thing: Luncheon interviews are out. The less you talk and eat the longer the mask stays on.

"I have to go through this makeup session every morning. In the afternoon the makeup men have to take it off. The only thing they can save is the ears. Everything else has to be thrown away."

Roddy's problem is not only his but the other apes' as well. And there's a big headache for the show itself, which will be in production Mondays through Fridays until some time in September.

"We've got other apes on the show," says Herbert Hirschman, executive producer of the series. "We may have as many as 10 or 12 speaking apes. There's a gorilla in every episode and an orangutan in about six. These people have to be made up, too."

"Roddy comes in so early in the morning we have to let him go home earlier in the afternoon. We'll have to have as many as six or seven artists every day and these people



RODDY McDOWALL

... that's the real Roddy at lower right

Turning Roddy Into Chimp Leaves Him Tired, Hungry

Continued from Front Page

cost money. I'd say this will be the most expensive series on the air next season."

McDowell, whom Elizabeth Taylor had a schoolgirl crush on in the motion picture industry's glory days, is making his first appearance as a TV series star.

"It's a tough part to play, from a physical standpoint I mean," he said. "When I made the first picture they gave me an allergy test to see if I would suffer any ill effects from the makeup. I did. I got a cyst under the wig I had to wear."

"The studio (20th Century-Fox) figured there was some risk. So they insured my face."

"I DON'T know what this series will cost but I know I never heard of any show having more than two makeup men. We'll be lucky to get away with just six."

CBS decided to film the Apes series after the dramatic success of the movies on prime time last season.

"We're not planning this as a comedy," said Hirschman. "Oh, we'll make a few feeble attempts at humor but for the most part these will be serious, 60-minute dramas."

"We'll be showing the Ape city of the future and it will have the look of the Middle Ages. There'll be no automobiles, no telephones, but unfortunately guns."

"Not all the apes will be bad guys. We've got some shows where they will be quite sympathetic to humans. One of these families will be much like The Waltons. The humans make the apes sleep in the barn."

McDowell runs the gamut between motion pictures and TV playing a wide assortment of characters. When he's not working he's usually looking at

movies in his well-stocked film library in his home.

"I shouldn't be talking about some of them," he said, hastily adding: "No, not because they're dirty. A lot of the movies I have are not really mine. But I like to watch movies and some I watch over and over again."

HE TICKS off films like "Gone With The Wind", "Citizen Kane", and a movie in which he starred "Lassie Come Home." He thinks this is the best thing he's ever done.

"And I show 'Torch Song' a lot," he said. "Not because I like it so well but because it's so bad."

Now 45, McDowell recalls those faraway days in the late 1940's when he embarked on a vaudeville career.

"I was a singer and did comic monologues and I was dreadful. I was ill-equipped for such a career. I remember playing Westport, Conn., and Ohio. I should say I do remember Ohio. I closed theaters in Cincinnati, Cleveland and Canton."

"We did five shows a day. If we were going good we did seven. We were on the road for seven months and in all that period I had time to see exactly six movies."

"Planet of the Apes" has a "guarantee" of 13 shows which means 13 shows will be filmed before production stops. By this time the season will be under way and both producers

and network heads will sit back and watch the ratings before deciding on a pickup for the rest of the season.

It's not much guarantee for Roddy, or course, but then there aren't many guarantees in his business.

"I didn't have any guarantee with 'How Green Was My Valley,'" Roddy recalled. "That movie, released just after World War II, got my career started and it's been going pretty well ever since."

Ape Land Is Tucked Away Near Malibu

By JERRY BUCK
Associated Press

LOS ANGELES -- To reach the Planet of the Apes, one must drive deep into the mountains above Malibu.

Past the scale-model skyscraper they will set on fire on the 20th Century Fox Ranch for "The Towering Inferno." Past the concrete basin where they restaged the attack of Pearl Harbor in miniature for "Tora! Tora! Tora!"

Past the Buddhist temple from "The Sand Pebbles," Daniel Boone's farm and the hospital from "M-A-S-H" to a canyon between rocky escarpments. There, human villagers in bondage to the apes hoisted a captive onto a cart and wheeled him into a ruined temple to be offered to the gods.

THEY WERE filming an episode of "Planet of the Apes," CBS' new series. It is an extension of the five "Ape" movies and the book by Pierre Boulle.

Galen, a sensitive, intellectual chimpanzee played by Roddy McDowall, hovered nearby watching the human sacrifice.

He moved in a shuffling, hunched-over way, and his face was in constant motion lest the elaborate ape makeup become a mask. Each day it takes



Roddy McDowall
... as Galen the Chimpanzee

three hours to apply the simian face that leaves only McDowall's eyes showing.

"Eyes and voice are 90 per cent of a performance," McDowall said later.

"When your face is covered, you depend on the eyes and keep the face moving under the mask."

FOR THOSE NEVER exposed to any of the "ape" movies, the planet is earth in the distant future, long after an atomic war. Apes rule. Humans are the lesser forms, good only as slaves, servants and beasts of burden. Orangutans are rulers of the ape society; gorillas are its soldiers and cops; chimpanzees, such as Roddy, are the intelligentsia.

Into this future come tumbling two astronauts from our era, caught in a space time warp for hundreds of years. They are Ron Harper and James Naughton, outlaws, sentenced to death by the apes because they represent the ancient race of foolish, greedy humans who waged the atomic war. Galen nee Roddy sympathizes with the astronauts, feeling they are unjustly accused.

Apes pursue the escaped astronauts to prevent infection of the docile human population with such notions as revolt and scientific discovery.

In the show being filmed, the astronauts urge the villagers into rebellion against the apes, who demand five slaves every two weeks.

PRODUCER STAN HOUGH, standing off to one side of the scene, said, "The thrust of what we're doing is taking a look at this upside-down world. In its own curious way it's a mirror of today."

In the opening episode, an old gorilla orders the spaceship the

astronauts arrived in destroyed.

"If the humans see this they'll think they're as good as we are," he says, Zaius, the presiding orangutan, says, "We don't even want their memory. Humans brought down their own civilization."

Hough says creating the series from the five movies is like making a sequel to "Gone With the Wind."

He complains that finding good writers is difficult and that "coming up with a good shooting script every week is mind boggling." He adds, "In the original movies, humans were mute. That was too great a hurdle for us to surmount. In the series, they are illiterates; it's a kind of serfoam."

BECAUSE OF A BUDGET of about \$250,000 a week, the series lacks the sweep and pageantry of movies. The number of apes used and the construction of new sets is limited.

McDowell, 46, appeared as a chimpanzee in four of the five movies, first as Cornelius, then as his son Caesar and now as

Galen. Between shots, he retreated to his air-conditioned mobile dressing room.

The thick rubber snout prevents McDowell from eating and he sipped tomato juice through a straw. He smoked cigarettes with a long holder. "It's an invasion of creative privacy to discuss it," McDowell said, declining to talk about how he approaches the role of an ape. "You can't put it all out on the table. Someone will say, 'Well, I don't see you doing that.'"

Yes, It's Roddy McDowall—Even If He Does Look Like An Ape

DON'T TELL Roddy McDowall there isn't much acting ability required in playing one of the apes in CBS-TV's new 8-9 p.m. Friday "Planet of the Apes" series. He's liable to tell you to go hide out in a movie house.

"Very strong acting thought is required," Roddy told our group of TV newspaper editors in June during the Los Angeles press tour. "It's all in the manipulation of the face under the mask. It doesn't work if the actor doesn't keep the face

moving, twitching his nose and moving the ears and forehead!"

That head mask-costume

has to be constructed on Roddy each day he films the show. At the end of each day, only the ears can be

salvaged. All else is scrapped. "It's total agony if it's put on wrong," Roddy said.

LUNCH TIME on the set is "dining" on yogurt and juices for McDowall. He can smoke although the mask breaks easily. While he is concerned about possible muted vocal sounds through the mask, the latex often bothers him because it irritates the skin.

They call the ape creators "appliance makeup men" in Hollywood. There are six of them on the "Planet" set

each day instead of the customary two. There will be 10-12 speaking apes on each hour plus 20 extras dressed the same way.

Roddy wasn't concerned over not being identified as himself on the show. "My whole work-life has not been in being a personality," he said. "I have never had that problem in my mind."

THIS IS his first TV series. "This is really a challenge, however bizarre," he said. In October, 1971, he told me during a phone interview

that he had always been fascinated by the possibilities of doing a series.

Now 45 years old, he told me then: "There's a problem that you must project a series for five years and there's always doubt whether you can live happily with the company over such a long period."

Roddy was in four of the five "Apes" movies which sparked this TV series. He particularly liked the next-to-last one, "Conquest of the Planet of the Apes," because of his role. He said the first film's impact "was overwhelming."

HE CITED his favorite movies for two ages: As a youth, he leaned toward "How Green Was My Valley," followed closely by "Lassie Come Home." As a grownup, he liked playing the lover in "Cleopatra."

Besides acting in movies, Roddy is a film fanatic. He has boasted of marathon sittings in movie houses. Once, in Boston during a short vaudeville career in the 1940s, he sat through six films from 8:45 a.m. until 1 a.m. the next day.

He called that stage stint "dreadful and awful," including his Cincinnati tour. He played five shows a day here, seven if business was good. In between, he would go to movies. "I wanted to see if I could hold up," he said about that Boston "sit."

ABOUT THE series, only the ape costumes could be used from the five movies. The sets were either burned or destroyed and had to be entirely rebuilt. That gives reason to believe that this weekly hour may be the most expensive show on TV in 1974-75.

Roddy talked about two upcoming episodes. One is a "Walton-like" story where his Galen character is hurt and he seeks refuge in a

farmhouse with his two new human astronaut-friends. The apes tolerate him but disdain the humans. During their stay, they build a windmill for the ape-farmer and help him deliver a calf.

Another: The astronauts and Galen find a futuristic picture machine (TV) and hear a man predict a world tragedy. They build a dry cell battery so they can hear the conclusion of that report.

DON'T GET the idea "RM" is a newcomer to TV. He won a 1960-61 best supporting Emmy for the drama special, "Not Without

Honor," playing Alexander Hamilton's son who was shot by Aaron Burr.

He got an Emmy nomination at about the same time for a guest spot in one of those Chuck Connors-Ben Gazzara "Arrest and Trial" episodes. Last Christmas-time, he played the misguided store psychiatrist in the remake of "Miracle on 34th Street."

And, on regular weekly TV series recently, he has been seen on "The Rookies" and "Barnaby Jones." So nowadays, instead of being seen as a TV series guest star occasionally, you WON'T recognize Rod in his own first series!

steve hoffman
tv and radio



Roddy McDowall
... his first series

McDowall Takes Makeup In Stride



Roddy McDowall As 'Galen'

For gawkers, the most popular spot in Hollywood is Stage 14 at 20th Century-Fox Studios, home base for "Planet of the Apes."

Visitors flock to watch actors wearing intricate rubberized faces of chimps, orangutans and gorillas in the new Friday night series, the offshoot of five hit movies.

Guest ape David Sheiner, wearing glasses, reads off camera, awaiting his turn, while star Roddy McDowall, as Galen the cultured chimp, jauntily puffs away at his cigarette holder between takes, and other cast members in monkey heads stand about without grunting, grooming or giving into the lure of bananas. Identification is difficult

here. How do you recognize an actor by his eyes? They should wear numbers. Lady apes, however, are easy to pick out by their movements and facial gestures.

The hottest new TV series in town according to the grapevine certainly isn't the easiest to work. David Sheiner, a busy actor seen constantly all summer in re-runs, tells of rising at 3:30 a.m., driving out to location at the Fox ranch for the 5:00 a.m. makeup call. Three hours later, with his rubberized face, brown tinted fingernails, hair on the back of his hands, he's ready to perform in approved ape-style all day.

"You hear your voice in muffled tones, the built-in mouth seems ponderous and you must over-react at first to make a point," Sheiner said. "Working outside in 90-degree heat also produces body sweat, but the face remains dry because all the pores are sealed off by the rubberized mold." Sheiner will be relieved when his guest assignment is over.

Roddy McDowall seems comfortable and thoroughly at home in the chimp makeup, sipping juices through a straw, or biting on his cigaret holder; and he should be after playing chimp in the "Planet of the Ape" movies. "This is easier," he said. "I get a day off every four days, and I don't

work more than 12 hours at a time. Everybody is very kind and considerate."

Why should a skilled actor like McDowall get hooked on playing an educated monkey and be willing to undergo the daily three-hour makeup routine for a weekly TV series?

"The first movie script on 'Planet' fractured me," he said. "And that was seven years ago. I still feel the same way about the property. People are interested in seeing animals behaving with many of the same human instincts. We have a very simple and easy to understand premise. Astronauts in the year 2001 crash on an ape planet where the inhab-

itants regard man as an enemy.

"Now our TV show is not like the film. We will not borrow from the pictures, because those plots ran their course. I play a different chimp here, one who is curious to learn more about man and must join forces with the visitors. Our story is two astronauts and a chimp on the run."

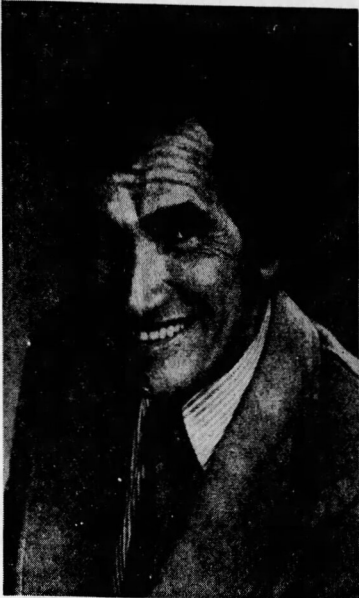
Called back before the cameras, Roddy's Galen, the chimp on the run, exchanges dialogue with Ron Harper and James Naughton as astronauts Alan Virdon and Ted Burke, and gorilla Urko (Mark Lenard), a member of the local monkey

constabulary. Galen has a very intelligent face, well groomed hair and curious flashing eyes. The eyes are the focal point. This will be a show of the eyes; that's where the drama occurs. And when the camera moves in on Galen the chimp, one feels in the presence of one smart little monkey.

Will "Planet of the Apes" on the small screen turn into a cartoon strip?

When CBS approached Herbert Hirschman, a producer of quality product, with the idea of developing a series out of the network's recently acquired movie rights, Hirschman's eyebrows went up, because he had little interest in the cartoon approach. Instead of making a pilot, Hirschman and writers worked out six scripts. The producer wanted to explore the series' scope, and learned that simple dramatic stories along "The Waltons" lines would work.

"Since the apes and their surroundings are so exotic we found it useless to write exotic tales," said Hirschman. "It was better to do plain stories and make comments on our time through the apes."



Mark Lenard As Urko Of 'Planet Of The Apes'

Lenard Happy For Chance To Hide Face As Gorilla

During the daily three-hour makeup period required to apply the delicate two-piece \$250 monkey faces on actors in "Planet of the Apes," the performers invariably ask themselves, "Is this what I took up acting for — to play an ape?"

Mark Lenard posed the question after being offered the role of Urko, the gorilla law enforcement chief on the CBS Friday night television series. But times are tough in Hollywood, and when a projected hit series job is tend-

ered, one without even a pilot, it's difficult to turn down the opportunity to become a big gorilla.

LENARD TOOK the positive approach after mulling it over. If the distinguished

Maurice Evans can play such a part in a movie, that should be reason enough. Why not?

Lenard is just beginning to get a handle on the role of Urko, the ultra-conservative law enforcer of the ape society. Urko is a key figure, the villain who makes all the plots work as he chases but never quite catches the astronauts and their chimp companion, the intelligent Galen, played with delight by Roddy McDowall.

The two astronauts represent evil in Urko's mind — human technology and troublemakers who eat dead meat. His fears are hard to take seriously — one of the problems with a show insiders had expected to be a smash hit.

WHAT'S GONE WRONG? A number of things. No one really knew what actor chimps, orangutans and gorillas could do in the early episodes. At the outset, directors sent questions to the producers: "Can apes do this? Can they do that?"

Except for Roddy McDowall, veteran of four "Planet" movies, actors were hesitant and muted. Lenard admits he was frightened in the first show. Encased in his new headpiece, his voice sounded hollow and faint.

Mark, the villain from "Here Come the Brides," began to yell and articulate, and make animal movements rather than human — something guest actors tend to overlook. In ensuing weeks, Mark has also learned to disregard early folklore such as "Stay out of the sun. Don't move your face too much."

NOW HE CAN do pretty much what he feels like inside the headgear except eat. With an extended mouth and chin a good two inches beyond his own lips, Mark makes a mess of stews and other dishes to be consumed on camera. Recently, he chewed carrots and celery instead, almost causing the vegetables to disappear from sight in order to manage a small bite. Then his chewing of celery upset the sound man who preferred a quiet eater.

In the studio, regulars Lenard and Roddy McDowall subsist on liquids, taking in energy through a straw, but out on location actors must eat to keep up strength after working in the hot sun, and their table manners are best ignored.

When the company filmed on the old New York street on MGM's back lot, a scenic touch on planet life in earlier days, Lenard came home with fleas, a clue to the condition of Leo the Lion's old stamping grounds.

FLEAS ARE a minor irritant to the Planet company. Trouble appears to lie in a story development. Almost every week, astronauts show the backward apes how humans did something better. The approach lacks a sense of mystery about the ape world, something Lenard would like to see.

"When you arrive in a foreign country, you're excited and curious," he said. "Somehow this is missing on the show. The astronauts seem to take the place for granted. I would like to see the ape society explored."

Makeup Becomes Major Challenge

By JOHN KNOTT

When they made "Planet of the Apes," which opens next month at the Malco, they thought they had reached the height of tough makeup problems.

At first, making various actors look like apes who could speak took six hours. Later they perfected the process until it took "only" 3½ hours.

But now "The Illustrated Man" is being produced and sometimes Rod Steiger is in the makeup artist's chair 7½ hours getting phony tattoo marks put on him.

Movieland always moves onward and upward with the arts.

"Planet of the Apes" is about a space ship that goes far into the future and lands on some unknown planet, ostensibly. I believe you'll anticipate the ending just as I did. It's rousing good, but preposterous entertainment.

Academy Award-winner Pierre Boule, author of "Planet of the Apes," also wrote "The Bridge on the River Kwai."

In "Apes," he wrote a novel whose potential for strong adventure and a powerful satire interested producer Arthur P. Jacobs. Having just completed "Doctor Doolittle" for 20th-Fox Jacobs brought the story to famed futurist Rod Serling whose enthusiasm drew him into the midst of fantastic difficulties in making such a proposition as evolution reversal seem possible to motion picture audiences.

Collaborating with Michael Wilson, Serling did manage, however, to form a screenplay from the spectacular novel.

While concept and practicality were being reconciled, however, other problems showed their heads, such as: How could one devise an "ape" makeup that would allow actors a full range of facial expressions, making them believable and, in some cases, even sympathetic?

A veteran prosthetic expert, John Chambers, was enlisted for the task. Chambers, after a lengthy study of ape faces, managed to combine human and ape features to the extent where one could see an ape on the screen, and still identify with it as a thinking being.

The next aspect of the problem was: What material could be used to allow an actor's skin to breathe for the long periods of time the makeup had to be worn?

Experimenting over a period of months, Chambers developed a kind of foam rubber that fitted the bill perfectly, and which could be molded into disposable pieces especially fitted to the facial characteristics of each of the actors.

Other problems were never solved, however. Although the makeup application time was cut from its original six hours,



Kim Hunter
Before And After



the end result was still 3½ hours to get it on, and an hour to take it off. In addition, eating had to be accomplished with chopsticks, drinking with straws, and smoking with extra long cigaret holders.

Kim Hunter is the leading girl ape. For Kim the makeup men needed two ears, a brow piece, the upper lip piece, the chin, and hairpiece. Chambers fits the foam face pieces first, then adds the ears. Paint is used to insure proper blend of the features before the wig itself is added and also touched up. And, you can imagine, the result is something only a mother ape could love.

Charlton Heston, a space man who is departing the ape colony, asks if he can kiss Miss Hunter.

"Well, all right," she says reluctantly. "But you're so damned ugly."

james doussard

Courier-Journal
TV & Radio Critic



McDowall is featured again in animal series

When Roddy McDowall was a child actor, he experienced a period during which it seemed he played opposite nothing but animals.

It was a dog in "Lassie Come Home," a horse in "My Friend Flicka" and even a fish in "Killer Shark."

Now he has turned himself into an animal, as an intellectual chimpanzee in the coming television version of "The Planet of the Apes."

The role won't be new. The British-born actor played a chimp in four of the five "Ape" feature films.

Roddy discussed the role in Los Angeles the other day shortly before production was to begin on the series which comes to CBS this fall.

The obvious question had to do with ego. How does an actor feel working so heavily made up that he almost is performing anonymously?

"I do like makeup. One of the best roles I ever played was Ariel in 'The Tempest,' which was in heavy makeup. The challenge is tremendous. No, I don't like my face that much to bother about it."

McDowall will play Galen, a friendly ape in an alien futuristic society where apes rule humans. He befriends two astronauts who have been hurtled through a time barrier into this society.

By the way, at the time I talked with McDowall, the astronauts' roles had not been cast. Now they have. Ron Harper, who was featured in the "Garrison's Gorillas" series, will play Alan Virdon. James Naughton, who was prominent in the film "The Paper Chase, will be Pete Burke.

Roddy's day, when the series is being shot, begins at about 5 a.m. It takes three hours to put him into makeup. During this time shooting does go on with a double doing long shots, the double, of course, wearing much less elaborate makeup.

"I won't be in the makeup as long for the series as in some of the films," McDowall said, explaining that one simply can't do it for health's sake because breathing is so difficult.

"In the opening feature film, the first day shooting in Utah," he said, "I was in it 22 hours." He vows he'll never do that again.

It sounded like a silly question but Roddy addressed it directly when asked



RODDY
MCDOWALL

His 'Ape'
role
won't be new

This column is another in a series based on visits by James Doussard to West Coast television production centers in recent weeks.

if he felt like an ape when playing his role.

"It's not a silly question at all," he said. "The primary thing is you think of the animals as human. . . . I mean when you talk to your cat you are talking to it as if it were another person, a human being. It's like if you play someone insane. It's no good to play it insane. You have to find the logicality of the insanity."

In that the premise of the "Ape" features is rather far out, many have wondered at the enormous popularity of the films.

Roddy on the subject: "I think it is on a very simple level, telling us things about ourselves, about our society under heavy disguise. I think the simplicity is it."

A heavy merchandising campaign is

planned in conjunction with the series. Producer Stan Hough, who was with Roddy, tossed out a figure of \$100 million expected to be sold in masks, costumes, T-shirts and the like.

Roddy's contract includes reaping some of this potential side money, and his eyes lit up when Hough gave the dollar figure.

I had always assumed McDowall would be a very quiet fellow, an assumption that proved correct.

He is so soft-spoken that I had difficulty yesterday making out many of his answers as I played back the tape I made of the interview.

Just listening to the tape, one wouldn't get the impression that he is a nervous fellow at all.

But he is a fidgeter. He pulls his ear as he talks, keeps putting one finger or another on his face. He doodles with a pencil. And when he says something he thinks is a bit funny, he casts his eyes to the ceiling, as if waiting for his laugh.

For the hour we spent, he was a pleasant man indeed. One came away almost rooting that "Apes" will make it big.

Will it? The films' track record both at the theater and when shown on television would indicate success.

But who knows? The NBC Friday night competition of "Sanford and Son" plus the promising new "Chico and the Man" will be formidable.

And ABC is countering with the once very popular Clint Walker in an action-adventure show set in Alaska called "Kodiak" followed by "The \$6 Million Man," which already has proved it can command a large audience.

Roddy McDowall Steals Show In "Ape" Premier

NEW YORK (UPI) — CBS's "Planet of the Apes" on Friday night may be the best monkey show since Tarzan flew through the trees with Jane.

The 60-minute show, which stars Roddy McDowall, Ron Harper and James Naughton, is a spin off from the successful "Ape" films about a future world in which apes rule humans.

In the first episode, "Escape from Tomorrow," 8 p.m., Harper and Naughton play two astronauts, Alan Virdon and Pete Burke, who crash through a time warp and land on earth in the 31st Century instead of the 20th.

After the crash, the spacemen are captured by apes. Some want to kill them; others want to study them, notably Galen, as played by Roddy McDowall.

McDowall, who turns in a fine performance as the inquiring Galen, steals the entire show from the others. His nice facial mannerisms add considerably to his characterization of an individual who doubts the system—apes over man.

Should all individuals be equal, he asks?

If one is not being too unkind to the apes, McDowall turns in the most human performance. And he has had enough time to prepare for it since he has been in four of the five "Apes" films.

Both Harper and Naughton and Mark Lenard as the vicious ape Urko provide nice backdrops for McDowall to succeed. Lalo Shiffrin's music also enhances the suspense of this well-written and well-paced show.

Although this series was based on the films, the premiere episode has enough consideration for those viewers who have not seen the movies to start off at the beginning of the story rather than work on the assumption that you already know what the show is all about.

Hurray for that.

ABC's "Texas Wheelers," Friday at 9:30 p.m., may be the most outrageous situation comedy of the new season.

The 30-minute show, which

deals about life amongst four motherless Wheeler children and their shiftless father, is brought to the screen by the Mary Tyler Moore company.

Although the country style comedy is your basic MTM package, it works, especially with Jack Elam starring as the meanest, foulest, grizzliest comedian in years.

In the premiere episode, Truckie Wheeler, the eldest offspring, is faced with the chore of getting his 16-year-old brother Doobie to return to high school.

Truckie's problem is interrupted by the sudden return of his father, Zack, who after a grubby fight with Truckie, decides to stay home and convince Doobie to go to school—but in his own special way. He puts Doobie out to work and wails....

"Don't every underestimate the power of laziness," Zack says to Truckie, "it may be the secret to life."

Doobie then goes through a series of odd jobs and finds them grueling. "Have you ever tried to smile with feet in your face all day," he says after quitting as a shoemaker. He then returns to school.

Elam is a delight as Zack and Gary Busey as Truckie should be around the dial for sometime.

The ABC press release says "Clint Walker is Kodiak."

Don't believe it.

"Kodiak" is a 30-minute advertisement for snowshoes.

This show at 8 p.m. Friday has Walker, formerly of "Cheyenne," as an Alaskan state trooper battling the elements and criminals in the snow-covered north.

The best performance is turned in by the snow.

The show is so tired and cowboy and Indians like, it should be dropped before the first snow fall.

On Thursday night at 10, NBC rolled out a 10-ton Kenmore diesel, hitched a trailer on the back and sent it roaring down the airways. The truck, with all its chrome and shiny paint, is the instant star of "Movin' On."

The people in the show are just the props.

"Movin' On" is the story of two independent truckers starring Claude Akins and Frank Converse who ride the highways.

In the opening program, Akins and Converse, befriend a cantankerous trucker played by Michael J. Pollard, who doesn't know he is dying of cancer. Pollard's new-found buddies take pity on him, and they march him down the road for a last good time.

Neither Akins nor Converse are inspiring as they read their lines. Pollard has been getting away with his role as a misfit for years. He was superb in "Bonnie and Clyde" and miserable in "Little Fauss and Big Halsey." This time he fell below "Little Fauss."

The most memorable performance was turned in by Elisha Cooke, who played Pollard's insensitive father. Cooke was the punk killer in "The Maltese Falcon." Karen Jensen is delicious as Pollard's girl friend-for-a-night.

If you are looking for excitement about independent truckers grab a TV Guide and look for George Raft and Humphrey Bogart in "They Ride By Night."

Otherwise spin your dial for another show. This one has a flat tire.

Separate

(Continued from Page 1)

On Tuesday, White House Acting Press Secretary John W. Hushen said "the entire matter is under study." Wednesday, Hushen said Ford "never, ever planned to give mass amnesty" to these defendants but would consider individual requests.

Thursday Hushen told newsmen: "There was never any intention on our part that the Watergate defendants were about to be pardoned and especially not prior to trial."

No requests for pardons had been received, he said. "If we got one I believe he (Ford) wouldn't act on it."

The statement followed a 1½ hour meeting between Ford and Senate Republican leader Hugh Scott.

"I do not think the American people want any blanket pardons," Scott told newsmen.

Later in the day, the Senate adopted 55-24 a resolution urging Ford not to grant any future pardons in cases related to the 1972 presidential campaign until the defendants have been tried and all appeals completed.

It has no legal force, but it puts the Senate on record with

1974 CHEVROLET BLAZER

Stock No. 651 Reg. Price \$5239

SALE
PRICE

\$4322

MONTGOMERY CHEVROLET

SEE THE BEST ON CBS

WTAJ-TV 



Raymond Burr is Chief Ironside. Yes, the famous wheel-chair detective will do battle here each weekday night!

7:00

RAYMOND BURR SHOW



NEW SHOW

Now it's a series! Roddy McDowall stars in his original role. As the simian ally in a strange world where apes rule and men are the ruled. Also starring Ron Harper and James Naughton.

8:00

PLANET OF THE APES



M*A*S*H

The blockbusting bellylaugh movie that started the series rolling! Hailed "the best American war comedy since sound".

9:00

THE CBS FRIDAY NIGHT MOVIES

Maurice Evans Dons Mask Of Orangutan

By MARY CAMPBELL

AP Newsfeatures Writer

NEW YORK (AP) — Inside the mask of the orangutan was a man who'd forget he had it on, an actor who'd rather be playing an ape than sitting around mulling over past triumphs.

Maurice Evans, whose past triumphs include a lot of Shakespeare and Shaw, plays an orangutan in the new science-fiction movie, "Planet of the Apes."

He says, "The mask was a very elaborate piece of construction, worked out by a man who used to be a dental technician then became a plastic surgeon."

"In this wide screen process that the movies all use for some reason, the place where the ape mask joined the human face had to be completely disguised, otherwise that magnifying glass of a screen would show it."

"The mask was in three pieces and it'd take them three or three and a half hours to apply. It was darned uncomfortable, but after a while you'd forget you had it on."

Except for four episodes that Evans appeared in for TV's "Tarzan" series, he had never worked with apes, and certainly never had tried being one himself.

After the Romeo for which he came to the United States from England in 1935, he has been applauded as Shakespeare's Richard II, Falstaff, Hamlet, Malvolio and Macbeth and in a number of George Bernard Shaw roles.

His most recent Shakespeare acting was in "Macbeth" on TV, for which he received an Emmy in 1961.

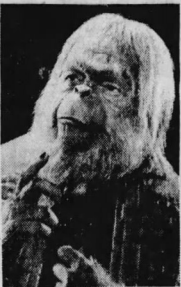
"I think for young people, Shakespeare is done better in bits rather than one whole play," Evans says. "In 1962-63, Helen Hayes and I went out on a long trek, traveling by bus across the country, playing to colleges and schools, 69 cities in 19 weeks. We did excerpts, from comedy to tragedy. It was very gratifying to us and I think to most of the audience."

"I used to be referred to as that distinguished Shakespearean actor," Evans says. "Now at 66 I'm that veteran Shakespearean actor."

"I'm not going to follow the



MAURICE EVANS



AS A ORANGUTAN

pattern of doing lesser known works of Shakespeare and die starving in an attic somewhere."

Evans doesn't know whose idea it was that he play an orangutan, but he thinks it may have been Charlton Heston's. Heston plays a man in "Planet of the Apes," which is mostly "people" by orangutans (politicians), chimpanzees (doctors and professional workers) and gorillas (security police and sanitation employees).

"If this picture makes all the money that 20th Century-Fox thinks it will," Evans says, "maybe the studio will come to me and say, 'What would you like to do now?'"

"And I'll tell them. I'll probably say, 'King Lear.'"

SWINGING ACTOR

Reporter makes ape of himself

By DAVE JOERGENSEN

LOS ANGELES — The other day I went ape.

That is to say I was a gorilla for a day in the movie "Battle for the Planet of the Apes."

I called John Campbell, long-time publicist for 20th Century-Fox and told him I was bananas about the idea of being a monkey in a movie.

He said he would be glad to make a monkey out of me and asked my coat size (I was glad he didn't ask my hat size).

I told him "fat" but he wanted it in numbers.

"46," I said demurely.

"In that case," responded John, "you'll have to be a gorilla."

Again I felt no particular revulsion to my coming role.

After all, the term "you big gorilla" has been aimed in my direction on more than one occasion and by more than one individual.

Then came ape day.

I must have been preparing for it mentally because the first witty thing I did was have a bowl of bananas.

My second bright move was to swing past the 3,000-acre Century Ranch in nearby Malibu Canyon where "Battle for the Planet of the Apes" was being filmed.

Ignoring the signs, I apparently expected to smell Ape City.

The Primate paraphernalia of the day consisted of purple pants and overshirt, leather boots with ape toes, leather vest, gloves and a bandoleer with attached sword and, of course, a headdress any ape would be proud to call his



JUST MONKEYING AROUND:---Reporter David Joergensen is shown left in his makeup for his movie debut in "Battle for the Planet of the Apes." His role was to lope from Ape City down a slight grade, along with 100 other assorted simians. At right, Joergensen is shown in the initial stages of his transition to a gorilla speaking to Roddy McDowall, already suited up for his starring role.

own.

In my case the elaborate three-hour makeup session was aborted in the interest of my moustache. The makeup man simply blackened my eyes.

Sporting these new vines, I swung into Ape City, a collection of tree huts in a grove of California live oak.

The day's filming was of battle scenes involving Ape City, gorillas, chimps, orangutans and Roddy McDowall. The simian population was defending against an attack of mutants.

In the "Battle for the Planet of the Apes," mutants are those funny creatures called humans — humans who have been rather badly damaged in a global atomic war.

The battlefield was rigged regularly by special effects men with smoke and fire bombs that kept the monkeys moving.

For the explosions, holes are dug in the ground and metal cones are placed in the holes. Charges are then placed at the bottom of the cone with wires running across the battlefield to a detonating device.

Once the charges are placed, they are covered with dampened peat moss and chunks of a cork-like substance.

The explosions send this material flying into the air and into ape hair.

My role (Academy Award stuff) along with 100 other apes was to lope from Ape City down a slight grade, through smoke and fire, to a barrier of crude goodies — monkey junk including monkey mats, monkey baskets full of monkey food, monkey tables, monkey wagons and various other monkey accoutrements.

While having the peat moss

combed from my gorilla moss, I couldn't help thinking that Ape City was the one place on earth where being top banana had its drawbacks.

Following instruction from the assistant director, which consisted primarily of reminders that we were gorillas, chimps and orangutans, there was the familiar cry of, "action."

Out of Ape City I came like a crazed, quasi-quadruped, following a smaller but brighter chimp. I was dragging a plank and he was carrying gunnysacks full of mulched mulch. (Stop a bullet every time, mulch will).

Ignoring the impending blasts of bombs and blindness, (only sissy gorillas wear protective glasses), I hurled the plank onto the barricade; hollered "Thirty" at the cameraman and sped back to Ape City.

"Battle for the Planet of the Apes" is the sixth motion picture made from the book "Planet of the Apes." It represents the culmination of a movie rarity — the movie serial.

Stars of the sixth ape edition are Sam Jaffe, Roddy McDowall, Paul Williams and my leader Claude Atkins, a big, nasty son-of-a-baboon. Arthur Jacobs is the producer.

Roddy McDowall retire? Never

By JAMES BAWDEN
Spectator Staff

Success, drug addiction, alcoholism, oblivion — the lot of the child star who grows up is not a happy one.

Jane Withers is a plumber on TV commercials. Jackie Coogan is a balding character actor in need of work. Margaret O'Brien is overweight and sad-faced. Shirley Temple is on the board of directors of Disneyland.

Child stars who made it as adults include Elizabeth Taylor and Natalie Wood. They managed the transition from adolescent gawkiness to full-fledged maturity with ease, even if their acting talents remain somewhat suspect.

In another category all by himself is Roddy McDowall. Even as a boy of 10 he was an actor first and a star second and he grew up with a total commitment to his craft and an uncanny ability to adapt to a new social climate.

He's still very boyish today although he's about to celebrate his 46th birthday. The unlined face, the eager grin, the lithe figure and the voice that never deepened much make him seem 15 years younger. He hasn't a story of woe to tell, either, but an uplifting tale of perseverance and good luck. He's still the very proper gentleman, stirring his coffee quietly, offering you a seat, grinning slightly over a well-remembered anecdote.

In September he'll be starring in his first TV series and it's the big one — Planet of the Apes. "I thought I'd be doing Topper, you know," he says, relaxing in his suite at the Century Plaza hotel in Las Vegas.

"We did a pilot of that one last year and I played Topper's nephew and got haunted by ghosts. But it just didn't sell, I'm afraid, although I adore doing comedy."

For Planet of the Apes, no pilot was necessary. CBS purchased the series on the basis of the five phenomenal movie hits, four of which starred Roddy. "I played two characters in four movies. I was Cornelius and then Caesar my son. I'm a different character in the series."

"It takes me three hours in the morning to be made up and another 45 minutes to get it off. That's not good for the face when it doesn't get enough oxygen. What will happen to four months of this I can't say."

Hemmed in

"I know in the films Kim Hunter suffered terribly because of the makeup. It has a claustrophobic effect. You feel hemmed in. During warm periods it's murder. You feel you're suffocating."

"But it has to be put on piece by piece or it becomes a mask. The genius of this process is you can move your face and your chimp features move, too."

And McDowall took a sip of his coffee and winked. "I thought the films corking good entertainment. I think the series will match that. Socially redeeming qualities? None. Just pure fantasy."

"The humans are the evil ones, really. The chimps are afraid of becoming human-like and ending up killing each other. I play the chimp non grata — the one who has com-

passion and helps the astronauts.

"I never had more fun than being a chimp. You know they used to make us up in the studio and take us by stationwagon to location sites. Well one day we are driving along on the freeway and all the drivers coming the other way are doing double takes. Chimps driving a car whooping it up! They couldn't believe what they were seeing and we narrowly avoided a few collisions. After that they made us up at the location."

Taking the series was a difficult decision for McDowall. It meant being tied down for months to one character when he loves a variety of roles and locations.

"In the past few years I've done McCloud, Name of the Game, Medical Centre, Rookies — worked as much as I wanted to. I may not be box-office anymore. I know I'm not. But I did get offended when a dumb woman came up to me the other day and asked 'Master Roddy what are you doing now that you're retired?'"

McDowall retire? Never. In the past 10 years he's done 33 movies, a phenomenal total when you remember the movie industry isn't what it used to be. McDowall says he can list 40-odd dramatic appearances on television within the same span of time. All that on top of directing a film with Ava Gardner (Tam Lin) and publishing his celebrity portraits in book form.

"The child stars I knew grew up rather successfully," he boasts. "I've always adored Liz Taylor since we were so-high and she's made it. I was always compared to

Freddie Bartholomew — he's very successful in an ad agency."

"We both played serious acting parts, little men if you will. He found success getting out of the business. I found happiness staying in. I was lucky not to be that big as a child or the chance of surmounting that kind of memory would be too great."

"Some people are mad at me for growing up. Because they look at me today and realize they're getting older. Maybe I'm a bit sore too! It would be marvellous to have the concentration I had as a boy. Then everything was play acting and I could shut the world out. Now I look out of the corner of my eye and see people standing around watching me act."

Brave little master Roddy was born in London in 1928. His mother was a frustrated actress who managed to get her son into British films by age eight (the never-to-be-forgotten title was Scruffy). In 1940 the family went to New York to escape the dangers of war and within weeks young Roddy had a Twentieth Century-Fox contract in his pocket. "They were looking for a British child and I happened along. It was all a glorious coincidence."

In the next few years Roddy starred in a dozen flicks, some of which have entered the classic category: How Green Was My Valley, My Friend Flicka, The Pied Piper, The White Cliffs of Dover, Lassie Come Home. In Flicka, Roddy played an American lad with his

British accent shipping in every now and again.

"It was always a vicious business," he says, flashing his boyish smile. "If you recognized it as such you had no problems. I never sentimentalized the past."

"The original Lassie was a smart scene stealer. He remembered me years later. I was not allowed to play with him much. There were six Flickas and the main one was very vicious and kept stomping on my feet."

In 1948 Roddy hit 18 and immediately found work scarce. He was an elderly child star now but the producers refused to let him grow up. Finally, in sheer desperation, he headed for Broadway and a chance to grow in stature as an actor.

He did No Time For Sergeants, Compulsion, Camelot, and won a supporting Tony in 1960 for The Fighting Cock. On TV it was everything from Robert Montgomery Presents to Hallmark Hall of Fame to Kraft Theatre. In 1960 he won a supporting Emmy for Night Without Honor.

"The torture is in being in something bad. I think I must have done every good series on TV at one time or another. I never was a snob about the medium as are so many from the stage. As a matter of fact I think I did my best job there as Ariel in The Tempest with Richard Burton."

Bad property

Perhaps he has worked a bit too steadily accepting work in such B movies as Shock Treatment, The Cool Ones, Pretty Maids All In A Row. "I think you can shine in a bad property," he retorts. "I got awfully bored working 52 weeks on Cleopatra even though the personal reviews were rather kind."

Photography has become a second career for McDowall. He took it up while appearing on Broadway in Missalience in 1953 because "I had a lot of free time. I got the best coaching from Richard Avedon and Eliot Elisofon."

His photographs of top stars came out in book form in 1966 and he's just completed a layout on Ava Gardner. He also directed Gardner in a 1968 film Tam Lin which has yet to see general release because "of the stupidity of the movie companies."

McDowall is an ardent movie buff with a vast collection of stills and autographs from his child-star days. "I think the creative days are past. They lined us all up at the premier of That's Entertainment and it was sad to realize so many are gone. There are no big child stars any more. The era has vanished."

Roddy has never married. He's avoided all the pitfalls of other former child stars to emerge triumphantly as a much-in-demand character actor.

"I always wondered what it would be like to be an animal when I was with Lassie," he grins sheepishly. "Now I've turned into one myself."



... the ape, Galen



Roddy McDowall — the boy ...



... the man ...

TASHMAN ON TV

By George Tashman



LOS ANGELES — **RODDY McDOWELL** has made 80 motion pictures in his lifetime, among them four in which he appeared as a chimpanzee.

No, his name wasn't "Cheeta," because these were not *Tarzan* films, but were, rather, four of the five big money-making "Planet of the Apes" films.

And now the one-time child star, at 43, is preparing to spend three hours every morning in the makeup department at 20th Century Fox, so that he can star in CBS's upcoming series, *Planet of the Apes*. Inasmuch as he must be before the cameras at 8 a.m., that means a 4 a.m. rising time and 5 a.m. appointments in the makeup department.

"I rather became used to a schedule such as that when we made the films," he told me. "I enjoy playing the character, but the makeup is terribly uncomfortable. It can do awful things to the skin, too, if it isn't properly applied."

The series producer, Herbert Hirschman, added that the film company carries a large insurance policy to cover any such damage.

Roddy did sustain one bit of damage.

"Making the pictures, I developed a nasty cyst on my head from the wig. But it went away eventually," he said.

The ape makeup is not a mask, except for those who stay in the background, such as extras. It is poured into a mold that has been made of the actors' faces, and it comes out in about five separate pieces. Each piece is applied separately, so that it can be moved by facial muscles. Wriggling the forehead, or nose, or twitching the lips or cheeks or chin, moving the jaw — even raising and lowering the eyebrows, makes

portions of the simian mask move.

"Each morning we have to use fresh material, because it is thin latex, and it is destroyed when it comes off," McDowell said. "Only the ears can be reused. And once it's on, then hairs have to be applied individually to cover the seams," he sighed. "Oh — and we mustn't forget the body hair and the hair on the hands," he added.

"I'm able to talk and smoke, and I guess I subsist on yogurt and maybe roast beef sodas," he quipped, "because once it's on it stays on all day."

Planet of the Apes will have three regulars: Roddy, playing a chimp who befriends two American astronauts who are stranded on Earth of the future, and who are seeking a way back through the time barrier; a gorilla **Mark Lenard** (last seen as the villain, Aaron Stemple, in *Here Come the Brides*) and **Booth Colman** as Zaius, an orangutan and a role basically similar to that played by **Maurice Evans** in several of the Ape flicks.

This is Roddy's first TV series, and how does he feel about playing a character in an ape mask, where there can be little audience identification with his role?

"My working life never involved being a personality, so I have no feelings against taking a role with no visual identification," he said.

And in answer to why he is doing this series, Roddy explains, "Well, I'd never done a series, and this one was offered and . . . well, I actually enjoyed the role. It's a lot of fun."

Producer **Hirschman** agrees this will be the most expensive series ever done from a makeup point of view, because as many as a dozen of the highest paid union makeup people will be on

each show. Will Hirschman be able to use sets and film from the Ape pictures?

"Most of the sets are gone, and we're building our own. We may use film showing the Ape city because it would be impossible for us to rebuild it on our budget. That and maybe a scene of ape cavalry riding through the woods is about all we can use," says the producer. "And if the ape costumes from the films weren't available, we never could afford the series."

The concept of the series will be closer to the first movie than any of the others, although Roddy thinks the third was the best, and Hirschman has his opinions about that, too, opinions he declined to state.

McDowell is a movie fan. He has dozens and dozens of prints which, he hastens to add, he does not own, as generally the production companies own them. He's watched such films as "Gone With The Wind," "Citizen Kane" and some silent favorites literally dozens of times. He even watches over and over his favorite "bomb," "Torch Song," with **Joan Crawford**.

As a child actor, he says his favorite role was in the classic "How Green Was My Valley," a film I've seen many times, followed by "Lassie Come Home." As an adult, he thinks his best role was in "Cleopatra," although he adds he must note other favorites, such as "Lord Love a Duck," "Conquest of the Planet of the Apes" and the recent terror picture, "The Legend of Hell House," which he feels is "a fine picture that has done phenomenal business despite its mishandling in this country."

McDowell provides a fascinating interview because he is a fascinating person.

Roddy McDowall goes ape, but this time it's for TV

By DAN LEWIS

HOLLYWOOD (NANA) — Roddy McDowall spent his youth as costar to a dog, Lassie, and a horse, in "My Friend Flicka." And now he has managed to keep his acting career in full stardom by playing an ape.

Although he's never lacked for work, it is ironic that after more than 30 years in the acting profession, he has generated his greatest success playing an ape. The characterization has now led him into the starring role, as head ape in "Planet of the Apes," a new television series scheduled for next season on CBS, Friday nights, 8-9, based on the enormously successful "Apes" pictures.

"I think Lassie and Flicka would be proud of me," McDowall joked.

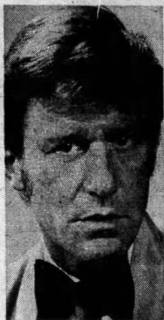
He's 45 years old yet still retains that youthful look that kept him in juvenile roles until his mid-30s. He played a 17-year-old high school senior — in "Lord-Luv-A-Duck" — when he was 32 years old.

In more recent years, before the apes took hold, McDowall diversified and went into stage work to shed the juvenile image. The switch proved a wise move since it gave him a chance to flex his acting muscle. He won a Tony Award for his Broadway performance in "The Fighting Cock" and an Emmy for "American Heritage." He jokes about the Emmy because of an incident during the live telecast.

"I won the Emmy for losing my hair," he recalled. "I wore a wig in the show and Arthur Kennedy had to grab me by the wig loosening. I clamped my hands over Kennedy's hands and didn't let go until it was time for him to remove his hands."

It seems that having gone through the ordeal of 3½ hours of daily makeup every time he made an "Apes" picture, the thought of facing it again would turn him off. McDowall doesn't seem fazed by doing it again.

There's an irony there, too. McDowall considers his greatest performances have come in the



RODDY McDOWALL
Busy star

"Apes" picture — yet he's virtually anonymous behind the makeup.

"You lose all identity making these films," he said. "I never met Claude Akins until after the last film. Then I went to a party and recognized his eyes."

The history of the "Apes" films is amazing. The first film, "Planet of the Apes," was such a box-office hit it astounded 20th Century Fox. Charlton Heston had the only real human role—all others McDowall and Kim Hunter among them, were apes.

The sequel did almost as well and three more followed. In two of the films, McDowall played

Cornelius the archeologist, but was killed off. He couldn't make the third film because of a prior commitment, but returned for the last two, playing a baby chimp who grew up and took over the world — the ape culture. He considers the role — especially in the fourth film — the "best I ever played in my life."

Twice last year, CBS televised "Apes" pictures. The ratings were fantastic. The opposition was virtually wiped out. It became apparent, then, that the network had to put it into a series.

McDowall's TV role will be an extension of the one liked so much in the film — the head ape. He'll be named Galen and is described as the young dilettante son of an intellectual ape. He becomes a renegade to his own people.

Galen is considered a maverick because he believes there was a man culture before the ape culture.

Herbert Hirschman, the series producer, says he hopes the show will make some social statements, but so do all producers about their new series.

Hirschman acknowledges, however, that the TV version will be mostly action-drama. Unlike the films, humans will speak in the TV series. In the films, they were treated as muted barbarians. In TV, the humans will be in a state of peonage.



RODDY McDOWALL UNDERGOES GRUELING TRANSFORMATION
Makeup Operation Takes At Least Three Hours For TV Star

Monkey Business Is Normal On TV's 'Planet Of Apes'

LOS ANGELES (AP) — To reach the Planet of the Apes, one must drive deep into the mountains above Malibu.

Past the scale-model skyscraper they will set on fire on the 20th Century Fox Ranch for "The Towering Inferno." Past the concrete basin where they restaged the attack of Pearl Harbor in miniature for "Tora! Tora! Tora!"

Past the Buddhist temple from "The Sand Pebbles," Daniel Boone's farm and the hospital from "M-A-S-H" to a canyon between rocky escarpments.

There, human villagers in bondage to the apes hoisted a captive onto a cart and wheeled him into a ruined temple to be offered to the gods.

They were filming an episode of "Planet of the Apes," CBS' new series. It is an extension of the five "Ape" movies and the book by Pierre Boulle.

Galen, a sensitive, intellectual chimpanzee played by Roddy McDowall, hovered nearby watching the human sacrifice.

He moved in a shuffling, hunched-over way, and his face was in constant motion lest the elaborate ape makeup become a mask. Each day it takes three hours to apply the simian face that leaves only McDowall's eyes showing.

"Eyes and voice are 90 per cent of a performance," McDowall said later. "When your face is covered, you depend on the eyes and keep the face moving under the mask."

If the show survives competition from "Sanford and Son" and "Chico and the Man," Roddy McDowall could become the best known ape since King Kong.

For those never exposed to any of the "Ape" movies, the planet is earth in the distant future, long after an

atomic war. Apes rule. Humans are the lesser forms, good only as slaves, servants and beasts of burden.

Orangutans are rulers of the ape society; gorillas are its soldiers and cops; chimpanzees, such as Roddy, are the intelligensia.

Into this future come tumbling two astronauts from our era, caught in a space time warp for hundreds of years. They are Ron Harper and James Naughton, outlaws, sentenced to death by the apes because they represent the ancient race of foolish, greedy humans who waged the atomic war.

Galen nee Roddy sympathizes with the astronauts, feeling they are unjustly accused.

Apes pursue the escaped astronauts to prevent infection of the docile human population with such notions as revolt and scientific discovery.

In the show being filmed, the astronauts urge the villagers into rebellion against the apes, who demand five slaves every two weeks. The script allows the astronauts to plant the seed of an idea.

Producer Stan Hough, standing off to one side of the scene, said, "The thrust of what we're doing is taking a look at this upside-down world. In its own curious way it's a mirror of today."

Because of a budget of about \$250,000 a week, the series lacks the sweep and pageantry of movies. The number of apes used and the construction of new sets is limited.

McDowall, 46, appeared as a chimpanzee in four of the five movies, first as Cornelius, then as his son Caesar and now as Galen.

Between shots, he retreated to his air-conditioned mobile dressing room.

The thick rubber snout prevents McDowall from eating and he sipped tomato juice through a straw. He smoked cigarettes with a long holder.

"It's an invasion of creative privacy to discuss it," McDowall said, declining to talk about how he approaches the role of an ape. "You can't put it all out on the table. Someone will say, 'Well, I don't see you doing that.'"

McDowall came to the United States from England when he was 12. His first role of note was the crippled Welsh boy in "How Green Was My Valley."

He was in "Lassie Come Home" and "My Friend Flicka." Afterward he went to New York to star in live television and on Broadway. It rekindled his career.

Today McDowall is a leading character actor in films and television. This is his first series, but he said he is not bothered by the fact that his face is not seen.

'Silent' Linda Has Her Say

BY DON ALPERT

• Even the apes have more to say than Linda Harrison in "Planet of the Apes." It's hardly what most people would call an auspicious debut.

Yet Miss Harrison is central to the story and will be remembered by more moviegoers than some talkative simians. The reason: she is astronaut Charlton Heston's romantic interest, after a fashion, even though she is a mute subhuman. Heston had little choice as the story unfolds in the 20th Century-Fox release. But he could have done a lot worse.

For Miss Harrison, a natural beauty who has had only brief walk-ons on TV and movies, it could have been a lot better.

"When I look at the movie," Miss Harrison said, "I feel the role of Nova could be written out of the script. Every actress, I suppose, is never satisfied. I'm being terribly subjective, I know. But it's the kind of role where I didn't say anything. It's not the greatest introduction in the world."

"I used what I had learned at 20th's Talent School. I wasn't just standing there. When I discussed the role with the director neither of us knew what

land of 1965, was sporting an impressive ring on her left hand. It was given to her, she said, by Richard Zanuck, head of production at 20th Century-Fox.

"It's more or less a friendship ring," she said. "He's separated and getting a divorce. We've been dating. There's no secret about it."

She is rather scantily, albeit strategically, attired in "Planet of the Apes." How does she feel about nudity on the screen?

"We spent a month and a half just deciding on my costume," she said. "Naturally, these people would have run around with no clothes on but we couldn't do that. So we used bark after experimenting with other material. Bark seemed more natural. There was no foundation to push me up. And my eyebrows were bushed up. My toenails and fingernails were dirty."

"But as for nudity, of course not. Because I don't think a picture is worth that. I wouldn't want to expose my body. I don't want to do that. And I don't want to play sexy roles. I've lost a lot of weight and I don't feel sexy. I don't like that kind of girl. I think the



LINDA HARRISON, THE HUMAN AND SUBHUMAN



Nova was thinking. I associated the part with a cat. I felt like a young child in many ways. I didn't just look terrified."

"The nicest thing was having Heston to work with. He's a marvelous man and he loves to help a beginner out. Funny thing, ever since I'd seen Mr. Heston in 'Ben-Hur' he's been my idol. The director knew he had pros in the cast except for me. If Chuck hadn't been there I'd have messed up so many times."

Being a woman, didn't she just naturally want to speak out or scream once in a while?

"I didn't think in terms like that," Miss Harrison said. "It never registered in my mind because the character didn't have that. I was happy, in fact, because I've had a hang-up on my voice. It's getting better, though, and I'm losing my southern accent."

"When I first came out here all I had was an ambition. I had no acting experience at all. The first thing I learned was to listen for a change. I felt I could do anything anyone did on the screen. But I learned I just didn't have it. That was the big step, learning to listen."

"Since then I've read Stanislavsky and Strasberg. I learned there are times when you need to recreate an emotion and if you haven't experienced it, you need to take something from your past life. But as much as I like acting, my personal life dominates everything I do."

Miss Harrison, who was Miss Mary-

exciting thing is to see a girl who doesn't have the body who exudes sex appeal.

"The more dirt they threw on me and the worse I looked for the role, the more I liked it. One reviewer said I moved my hips too much—but that's my natural walk."

Miss Harrison, 22, is one of five sisters from Berlin, Md. How have her parents reacted to her career?

"My father says Linda, watch the teeth. Don't show too much lip. My mother is worried about my happiness. I want to do something so Mother and Daddy can go to the movies and add to their happiness."

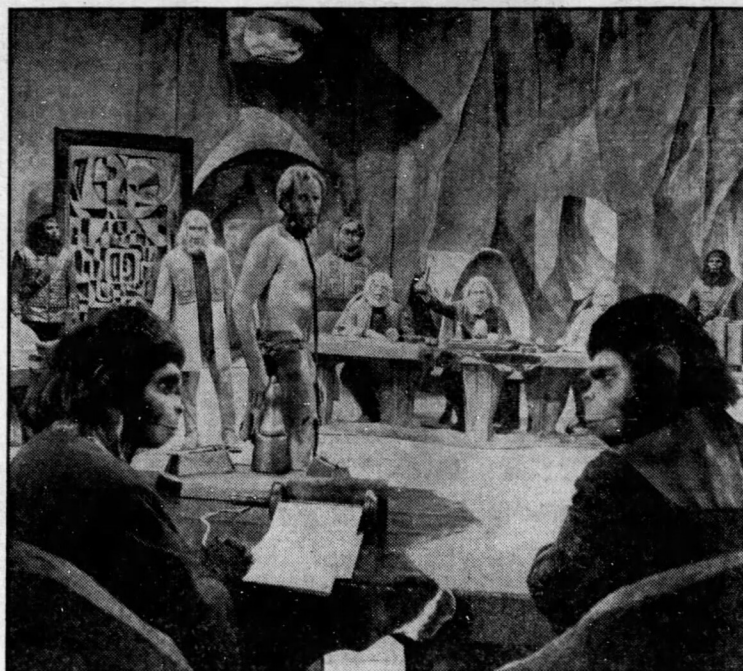
As for herself:

"The only thing is trying to find peace with yourself. I hate unhappiness. I hate disappointment. I sort of dread being out in front of my class and doing my scene."

"I really don't like show business per se or the Hollywood circuit. I just like to be with my man. I really have no girl friends. I don't see young people. That's what I miss. I really miss a lot that I had in Maryland—that I had at home."

"Acting's important to me but it's not everything. As for some roles, there's such a thing as honor. If it's the sort of thing I can't live with, I'll say forget it. I don't necessarily want to make a full-time career out of this. Children and family are of first importance."

In the meantime, on this ape planet, it's good to know there are beauties like Miss Harrison running around.



Kim Hunter, left foreground, Roddy McDowall, as chimpanzee scientists, defend Charlton Heston, U.S. astronaut on trial, in "Planet of Apes," opening Wednesday.

'Planet of Apes' Out of This World

Movies

BY KEVIN THOMAS

• "Planet of the Apes" is that rarity, a Hollywood blockbuster that not only attempts much but actually accomplishes all that it set out to do.

A triumph of artistry and imagination, it is at once a timely parable and a grand adventure on an epic scale. Provocative as it is entertaining, it is a true screen odyssey.

A space ship launched from Cape Kennedy in 1978 lands on an unknown planet 2,000 years later by the measure of our time. Astronaut Charlton Heston and his men soon discover evidence of life on the rocky, barren terrain only to be captured by emissaries of a highly advanced civilization of apes, who read, write and speak—and regard man as the lowest form of animal. Enough of the plot: too much has been revealed already.

From this simple premise, writers Michael Wilson and Rod Serling, working from Pierre ("Bridge on the River Kwai") Boulle's novel, spin a superbly wrought allegory of human behavior. The thrust of their screenplay is deftly aimed at the evils of man's stubborn clinging to ignorance and his inhumanity to those he considers to be his inferiors.

Sound Script

Since the script is so sound in its development of characterization, structure and theme, it is unfortunate that Wilson and Serling have tossed in so many asides of the "I never met an ape I didn't like" variety. True, this does break up the film's bleak vision, but the story has so much going for it that it could easily sustain humor on a more sophisticated level.

Except for Heston, who is outstanding as a cynic who emerges more

'PLANET OF THE APES'

An APJAC Production for 20th Century-Fox Release. With Charlton Heston, Roddy McDowall, Kim Hunter, Maurice Evans, James Whitmore, James Daly, Linda Harrison, Robert Gunner, Lou Wagner, Woodrow Parfrey, Jeff Burton, Buck Kattalian, Norman Burton, Wright King, Paul Lambert. Producer: Arthur P. Jacobs. Director: Franklin J. Schaffner. Assoc. producer: Mort Abrahams. Screenplay: Michael Wilson and Rod Serling. Based on the novel by Pierre Boulle. Music: Jerry Goldsmith. Make-up design: John Chambers. Camera: Leon Shamroy. Art Direction: Jack Martin Smith and William Creber. Film editor: Hugh S. Fowler. Assistant director: William Kissel. Sound: Herman Lewis and David Dockendorf. Costumes: Morlon Haack. Panavision. DeLuxe color.

humane after having been treated inhumanly, the other principals are all simians, eloquently played by Kim Hunter, Roddy McDowall and Maurice Evans. Unrecognizable behind the incredibly mobile and authentic-looking ape masks created by John Chambers, Miss Hunter and McDowall are scientists whose defense of Heston invokes the wrath of the seemingly dogmatic chief of state Evans.

Collaborative Art

"Planet of the Apes" (at Loew's Beverly opening Wednesday), produced by Arthur P. Jacobs, exemplifies the collaborative art of Hollywood at its best. Not for a moment is there a feeling of the old gorilla monster movie or Flash Gordon fantasy. Franklin Schaffner's direction, as usual, has intelligence, taste and authority. Leon Shamroy's fluid, precisely controlled camera captures in excellent color the awesome landscapes of Utah and Nevada as well as Jack Martin Smith and William Creber's beautifully realized capital city of the simians that has the same uncanny sense of rightness about it as Chambers' makeup designs. About the only thing that can't be said in praise of this picture is "Kim Hunter never looked lovelier."

BY CECIL SMITH

On the Road to King Kong With Roddy of the Apes

I have an idea that if Roddy McDowall ever publishes a sequel to "Double Exposure" ("Quadruple Exposure"?) and includes a self-portrait, he will pose with the head of an ape.

After half-a-hundred movies and at least that many plays with memorable performances that ranged from the Welsh lad of the coal mines in "How Green Was My Valley" to the evil magical Mordred of Broadway's "Camelot," plus a parallel career as an internationally famous portrait photographer, McDowall seems destined to be remembered by posterity as Roddy of the Apes.

He doesn't seem to mind. When Will Fowler, the 20th Century-Fox publicity man, asked Roddy if he'd mind posing as an ape for a Thanksgiving layout, he said: "Good Lord, no. I feel like Ava Gardner. Ava always said she spent her first five years in Hollywood posing with pumpkins for Thanksgiving and bunny rabbits for Easter. I'll send her a print."

McDowall played the sensitive, intellectual chimpanzee Cornelius in the original movie of "The Planet of the Apes." Cornelius was killed, you may remember, but as Caesar, son of Cornelius, Roddy starred in three of the four "Apes" sequels, including "Conquest of the Planet of the Apes," which he thinks may be the best of the lot (and which CBS will show later this season).

But the four movies were only the beginning. (Roddy missed the fifth movie because he was directing an Ava Gardner film: "Ballad of Ton Lin.") Now that he's appearing every Friday night in the CBS-Fox TV version of Planet of the Apes, which shows every indication of being a smash hit, Roddy may wind up the most renowned ape since King Kong.



Roddy McDowall as Galen, intellectual chimp from Planet of the Apes, on CBS.

If all this baffles you, and if, by chance, you have never been exposed to any of the "Apes" movies, you probably should know that the Planet of the Apes is the earth in the distant future (3085 A.D. in the TV version) when it is ruled by apes with humans as lesser forms of animal life, good only for slaves, servants and beasts of burden. Orangutans are rulers of the ape society; gorillas are its lawmen, soldiers and cops; chimps, such as Roddy, are the intelligentsia.

Into this future order come tumbling two astronauts from our era, lost in space for hundreds of years—Ron Harper and James Naughton. They are outlaws, sentenced to death by the apes as a threat to the state, because they represent the ancient race of foolish humans who destroyed the earth with their greed and their bombs. Galen, the chimp played by Roddy—apparently a descendant of Cornelius and Caesar—joins the astronauts, feeling that they are unjustly accused.

Thus, what television gives us are 31st century fugitives fleeing through a primitive society with an ape as their guide. It's all for fun, of course, nonsense and fantasy. And yet at the old Fox ranch in Malibu Canyon where the original films were made and the TV series is filmed, I watched four gorillas on horseback starkly etched against the sky—and it gives you pause, it's frightening.

I left the filming and wandered down

into a compound where humans of the Planet of the Apes lived in thatched-roofed, floorless mud huts. In the center of the village was a rude amphitheater, a primitive coliseum with a central arena.

"Gladiators fight there. Humans, of course, for a human audience. The apes feel it vents their hostilities. They work off their aggressions. Interesting idea, isn't it?"

Roddy McDowall was at my elbow. He smiled. At least, the ape face that is literally molded to his flesh smiled.

It can be disconcerting. Roddy was smoking a cigaret through a long holder thrust between his ape lips; he wore a loose sport shirt from which human arms and hands protruded; his tight green pants disappeared into ape feet with long, finger-like toes. Only the brown eyes that gazed at me with some amusement seemed human. And they were distant as if peering from caves.

"Actors have difficulty at first with the face," said Roddy. "They watch the mouth. They must learn to act to the eyes. This—appliance, I suppose you should call it—is an ordeal. I have to get up at 4 a.m. and spend three hours in makeup while they mold it on me before I come to work. It's unbearably hot. I insist on a day off in every script so my flesh can breathe.

"But in it you can fool around with ideas, have some fun with sacred institutions. Not that we go very deep into anything but we can poke little barbs into the complaisance of our society.

"The ape society is very primitive. We have fire and the wheel and gunpowder but the astronauts with their machines are frightening. But they're even more frightening to the humans than they are to the apes . . ."

Roddy feels the series has little relation to the movies, though the chief orangutan Zaius (Booth Colman) cites the visit of other astronauts at other times. And the gorilla general Urko (Mark Lenard) knows the danger in educated humans.

"They'll think they're as good as we are," he growled. You could see what he meant.

April 21, 1968

Theater • Night Spots • Art • Music • Books • Records

'Planet of Apes' May Chill You

What Would Happen If...

By GEORGE BOURKE
Herald Amusement Editor

Miami drama coach Mrs. Charline Lantaff, who picked 17-year-old Janet Cole for the lead in the Senior Class play at Miami Beach High School in 1939, never would be able to recognize her as the heroine in the movie "Planet of the Apes."

Nor would the businessmen and city fathers of Hialeah and Miami, who turned a deaf ear to Maurice Evans' petitions in the '50s for cooperation in filming "Richard III" here, be expected to pick him out of the cast of the same science-fiction film.

However, the failure to recognize them would have nothing to do with Janet's movie billing of Kim Hunter nor with the changes wrought in the players' appearance through the years.



BOURKE

★ ★ ★

THE CHANGES are completely theatrical. It took three hours every day during the three-month shooting schedule of the film to don the make-up. Planning the movie took three years.

Miss Hunter, Evans and other Hollywood actors, including Roddy McDowall, James Daly, James Whitmore and Buck Kartalian, are seen throughout the film in ape make-up.

Charlton Heston, Linda Harrison and Bob Gunner are the only human principals in the cast of the film which concerns the "projection" of a team of astronauts, 2,000 years into the future onto a planet where the ape is the intelligent power and the human a subservient creature.

The conversion of Miss Hunter, McDowall, Evans and the others into convincing simians, without any of the horror movie exaggerations, is the work of Producer Arthur Jacobs, makeup artists Ben Nye and Dan Striepeke, makeup designer John

Chambers and various prop and special effects technicians, and more than a hundred journeymen makeup workers on the set during the larger crowd scenes.

★ ★ ★

JACOBS aimed to give the "planetary apes" a human look.

And he has succeeded — even to the extent that the film depicts several simian racial strains.

The elite (Evans and Whitmore) of the planetary civilization are represented as tawny pigmented orangutans, the researchers and real intellectuals (Hunter and McDowall) are dominated chimpanzees, while the lower level enforcers (Kartalian) are gorillas.

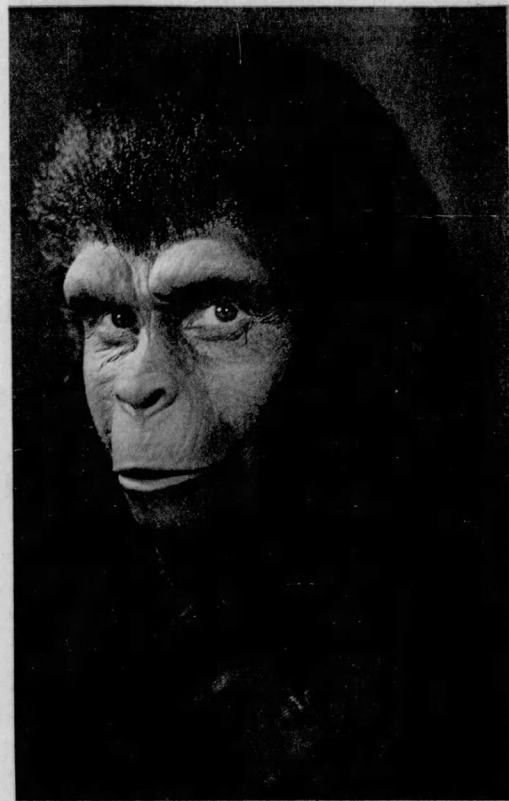
Fortunately for the makeup people, vast majority of the apes are represented as gorillas and are permitted to use masks.

Not so for the faces of the featured stars, which had to stand the test of monstrous enlargement in wide screen close-ups. It was necessary that the stars be able to manipulate their faces realistically — that their own eyes be visible to assist in depicting emotion.

In the case of Miss Hunter, for instance, the lips quiver and the eyes reveal the inner emotions of the speaker as though every bit of the face on view is simian.

★ ★ ★

WHEN her day's work was done, Miss Hunter had to peel the ape personality off like so many layers of an artichoke. First off came the toupee, with low widow's peak and separate hairy sideburns cemented to her jaw. Next, the foam rubber chimpanzee-like nose and extended upper lip which covered her own proboscis but left her own cheekbones and eyesockets free to emote. Then finally a heavy application of cold cream to remove the sallow makeup which completed the illusion for the cameras.



Kim, Three Hours Later
... ready for role in 'Planet of Apes'



Actress Kim Hunter, one of the stars of 'Planet of the Apes,' appears, above, on the set of the movie before she undergoes the dramatic makeup for her role. The skillful hands of makeup artist John Chambers bring about the change shown in this series of photographs.



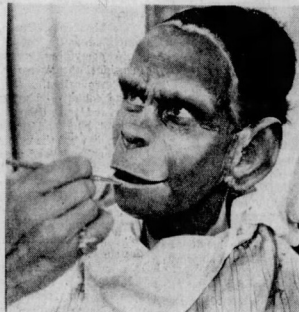
Miss Hunter Awaits Makeup
... being prepared by Chambers



Chin and Nose Go Into Place
... first step of 3-hour project



Then Come the Ears
... Chambers uses care



Kim's Lips Are Lined
... to emphasize appearance



Then Wig and Eyebrows
... adding to the overall makeup

Dr. ZAIUS FOR PRESIDENT?



CHARLTON HESTON

ARTHUR P. JACOBY

PLANET OF THE APES

RODDY McDOWALL · MAURICE EVANS · KIM HUNTER
JAMES WHITMCRE · JAMES DALY · LINDA HARRISON

**NOW
PLAYING**

DIXIE
Drive-In

U. S. 1, South Miami

Florida State Theatres
PARAMOUNT
E. Flagler Downtown

Florida State Theatres
BOULEVARD

Biscayne Blvd. at 78th St

**Today
CONCORD**

Bird Rd. at 114th Ave

LE JEUNE
Drive-In

1200 N.W. 42nd Ave

TV monkeys with faces

3-hour make-up session transforms each actor

A group of us gathered at Channel 4 the other night to watch Dan Striepeke make a monkey out of Bill Carlson.

Striepeke, the supervising makeup artist on CBS-TV's



Striepeke

"Planet of the Apes" series, was taping a segment of "This Must Be the Place," which will be broadcast Saturday night. In no time flat, Carlson was transformed into an orang-utan.

"But this was an abbreviated version of the job," Striepeke said during a banana break. "You saw a



McDowall

lot of edges showing on Bill. For the series, these are blended over, and human hair is applied. It takes a minimum of three hours to do the job properly and up to 45 minutes to remove the makeup at the end of a day."

Striepeke, in collaboration with John Chambers, created the ape makeup for the "Planet of the Apes" movies, which led to the series.

"We wrung our hands for a good long time," Striepeke said, "until we came up with a believable formula. The trick was to develop a make-up that, if applied properly, made every move that an actor did."

The first step was to develop a supply of life masks which had been made of typical facial shapes. Impressions made of dental stone were used, then sculpted in clay to reproduce the features of a gorilla, chimpanzee or orang-utan, depending on the character being played.

Foam rubber is then pumped into the cast and cooked for six hours. What emerges is a flexible T-shaped appliance, the top part reproducing the forehead, eye sockets and nose, the bottom half the mouth, lips and jaw. These are airbrushed with a coloring that will stretch with the rubber.

Eye apertures are cleared, and a breathing channel cut from the nose to the roof of the mouth. Teeth, made of

Forrest Powers



harder rubber, are glued to the mouth opening. Ears are applied separately.

"I don't have the time to work on the actors for the TV series," Striepeke said. "I have a staff of make-up artists, do the hiring and firing and try to settle the personality clashes which invariably arise. The hired hands all have gone through a 3-year apprenticeship program, and the majority have a background in art."

Each "ape" with a speaking role in the show requires a personal make-up artist who is responsible for the initial application and subsequent touch-ups through the long day of shooting under a warm California sun.

"Fortunately," Striepeke said, "we've never had any skin problems or a bout with claustrophobia, although a lot of people were afraid they would have trouble."

A sneeze by an "ape" could ruin the day for a make-up man, Striepeke said, "but to ensure this doesn't happen, we give the actors a nasal-drying compound."

And, performers made up for the series generally go on a liquid diet.

"A lot will stick to a protein drink sipped through a straw," Striepeke said, "but, on occasion, an actor will roll up a piece of lunch meat and poke it in his mouth."

Foot-long cigarette holders are provided for smokers in the cast.

Roddy McDowall, the chimpanzee star of the show, has to undergo the tedious three-hour make-up treatment daily.

"It doesn't seem to bother him," Striepeke said. "Roddy has done it so often, he just turns on symphony records and sleeps a lot."

Making a Monkey of a Great Actor

By PHYLLIS BATTELLE

NEW YORK — The distinguished Shakespearean actor, Maurice Evans, has gone ape.

As Dr. Zaius, top gorilla in a film called "Planet of the Apes," Evans' cherubic countenance is covered with a sinister simian appliance ("They won't let me call it a mask — it cost too much money"), and his form is covered with hair.

This was a weird enough situation for a great actor — being made a monkey of.

And then, the first day of shooting, he picked up his script and read the stage directions:

"Dr. Zaius turns his head silently..."

Evans peered at writer Rod Sterling, frowning his latex-coated forehead.

"How else does one move one's head?" he inquired. "With a squeak?"

It's fun now, remembering the fantastic experience of starring in a film like "Planet of the Apes," says Maurice Evans. But the movie, itself, while containing some humor, is far from funny.

"It's an interesting idea — a story mixing science fiction and a rather terrifying parallel about what is going on in the world today," he said cheerfully. "It is about astronauts landing on a planet on which apes are infinitely superior to humans; where the gorillas treat humans as we humans, here and now, treat animals.

"It has a shocking ending. You must see it."

Has Evans seen it?

"No, I haven't. But I must," he said.

It was pointed out to him, as he lighted a cigarette, that in the first four days after its opening in New York, his movie grossed \$70,000. "I can barely wait to see it now," he added.

The idea sounds (to this columnist) absurd — disguising the venerated Evans as an arch villain gorilla. To Evans, however, it was marvelous. "It is always gratifying for an actor to have disguises. There's nothing more boring than being yourself. Laurence Olivier, particularly, likes nothing better than to put on a beard, or a false chin, and stop being the

world's great actor-personality.

"And it's a challenge. Here you are, wearing a face that they tell me took almost 10 years to create, and I'm supposed to be a real gorilla. I've got false teeth that stick out at least an inch in front of my real teeth. If the camera angle gets too high, the director yells 'black it out!', and they come over and put spirit gum on my real teeth because they were showing behind my ape teeth.

"Now," he smiles benignly, "I've got a mouth full of gum, and a latex face, gummed against my eyelids and nose and chin, and I'm supposed to register facial expressions. I can hardly move. But this accursed thing we call the wide screen is like a microscope, and I've got to act with my face.

"In order to bring out an expression on that face, I had to

over-register in a way that would make Lee Strassberg (head of Actors' Studio) throw up. But I did it. And they say the results in the movie are effective."

Evans, who became a Broadway star 32 years ago playing Romeo opposite Katharine Cornell, longs to play Shakespeare again. He also would be more than delighted to return to the Broadway stage.

"But the economics of the theatre forbids mounting Shakespeare professionally on the Broadway stage. Shakespeare costs as much to produce as 'Hello, Dolly!' They (a big musical company) have 50 people on stage, 20 stagehands, and a full orchestra in the pit. So do we, with 'Hamlet.' They can play to full houses for years. Shakespeare can play to full houses for four months, and after that — nothing.

The audience stops coming." As for Evans' returning to Broadway in a drama by a lesser playwright than the Bard, the great actor says this:

"The theatre we have now is not my sort of theatre. I jolly well won't do plays about dreary people and dreary subjects. I don't like to be depressed, personally, or depressing, professionally."

He smiles. It's a pixie-esque smile. "So 20th Century Fox has asked me if I'd like to go around the world on a tour, publicizing 'Planet of the Apes.' Hawaii, Tokyo, Hong Kong, Manila, New Delhi, Rome, London. All that.

"In view of what Mr. Johnson is planning to do about travel, I just think I'll take the offer." He winked. "I'm not a good enough bookkeeper to travel on my own..."

To Be Or Not To Be A Movie Orangutan

By MARY CAMPBELL
AP Newsfeatures Writer

NEW YORK (AP) — Inside the mask of the orangutan was a man who'd forget he had it on, an actor who'd rather be playing an ape than sitting around mulling over past triumphs.

Maurice Evans, whose past triumphs include a lot of Shakespeare and Shaw, plays an orangutan in the new science-fiction movie, "Planet of the Apes."

He says, "The mask was a very elaborate piece of construction, worked out by a man who used to be a dental technician then became a plastic surgeon.

"In this wide screen process that the movies all use for some reason, the place where the ape mask joined the human face had to be completely disguised, otherwise that magnifying glass of a screen would show it.

"The mask was in three pieces and it'd take them three or three and a half hours to apply. It was darned uncomfortable, but after a while you'd forget you had it on. A pretty girl would walk across the set and you'd straighten your tie and try to put forward your best personality, forgetting how you really looked."

Except for four episodes that Evans appeared in for TV's "Tarzan" series, he had never worked with apes, and certainly

never had tried being one himself.

After the Romeo for which he came to the United States from England in 1935, he has been applauded as Shakespeare's Richard II, Falstaff, Hamlet, Malvolio and Macbeth and in a number of George Bernard Shaw roles.

His most recent Shakespeare acting was in "Macbeth" on TV, for which he received an Emmy award in 1961.



MAURICE EVANS as Dr. Zaius in "Planet of the Apes."

A similar picture is used on movie theater marquees and in ads the first time Evans has posed for publicity and not been identified, either by face or name.

"I think for young people, Shakespeare is done better in bits rather than one whole play," Evans says. "In 1962-63, Helen Hayes and I went out on a long trek, traveling by bus across the country, playing to colleges and schools, 69 cities in 19 weeks. We did excerpts, from comedy to tragedy. It was very gratifying to us and I think to most of the audience.

"I used to be referred to as that distinguished Shakespearean actor," Evans says. "Now (at 66) I'm that veteran Shakespearean actor.

"I'm not going to follow the pattern of doing lesser known works of Shakespeare and die starving in an attic somewhere."

Evans doesn't know whose idea it was that he play an orangutan, but he thinks it may have been Charlton Heston's. Heston plays a man in "Planet of the Apes," which is mostly "Peopled" by orangutans (politicians), chimpanzees (doctors and professional workers) and gorillas (security police and sanitation employees).

Evans says, "The previous year Chuck Heston and I did a picture together, 'The War



MAURICE EVANS

Lord,' with the same director, Franklin Schaffner. Chuck has a habit of trying to make sort of a repertoire company in movies. You show up on the set and it's old home week.

"And I think Chuck has a particular affection for me because he tells me that the night he and his wife got engaged, they attended a performance of 'Hamlet' that I was playing in.



HOLLYWOOD, Calif.—British-born actor Maurice Evans, famed for his Shakespearean roles like “Macbeth” at right, is playing quite a different part in a Hollywood movie. He’s an ape, wearing the costume at left in “Planet of the Apes,” currently being filmed at 20th Century-Fox. (AP photo).

Maurice Evans Playing An Ape?

By GENE HANDSAKER

HOLLYWOOD (AP)—Maurice Evans playing an ape?

The distinguished Shakespearean actor—renowned as Hamlet, Macbeth, Romeo and Falstaff—unrecognizable in rubber simian face and glued-on hair?

Aye, theater lovers, it's true. The British-born luminary of the American theater is playing

the chief of a monkey society that dominates humans in a \$5-million movie, “Planet of the Apes,” produced by Twentieth Century Fox.

Charlton Heston and other astronauts discover the weird civilization when their spaceship crash-lands on the planet.

The decision whether to be or not to be a movie monkey was easy for Evans, 66, a performer-

producer long acclaimed on both sides of the Atlantic.

The big Broadway theaters, he noted in an interview Thursday, are filled with musicals. Invitations to play Shakespeare or Shaw come only occasionally on television.

“There is no further opportunity for an actor of my type to function as I did in the past,” he said, “and I do not like to be idle.”

“I took this part for spiritual reasons of keeping busy. Otherwise, you get slack, fat and lazy.”

In recent months the New Yorker has played also a retired British general in four episodes of television’s “Tarzan.” In “Batman,” he was a villain who cut the Caped Crusaders loose in a balloon with the Shakespearean cry, “This is the kindest cut of all.”

McDowall Keen On 'Apes' Role

Roddy McDowall. Little Roddy. To one generation he'll always be the huggable child star of "How Green Was My Valley," "Lassie, Come Home" and "My Friend Flicka." But to another, more recent generation, he is Galen, the learned chimpanzee of "Planet of the Apes" and three of its sequels.

One might think he would be sick of monkey business. But when the phenomenal success last season of two Ape epics on CBS sparked a series based on the same, McDowall agreed to suit up again.

SEVERAL MONTHS ago, McDowall had what he calls "one of the nicest experiences" of his 33-year career: In tuxedo and simian head, he sang "This Can't Be Love" with Jean Simmons at a Hollywood Bowl fund-raiser. To paraphrase Lerner and Lowe, he's grown accustomed to his... face?

It wasn't always that way, though. "The first time I put it (the makeup) on, I freaked out," the very dapper, very genteel, still very British McDowall told me in June. "It was frightening," he said, shuddering slightly at the memory.

Though he spent 22 tortuous hours made up as Galen the first day of shooting of "Planet of the Apes" back in 1968, he came to like the role. It was, he said, in some respects comparable to one of his favorite Shakespearian roles, Ariel in "The Tempest."

"I DO LIKE makeup very much," McDowall averred. "It's a tremendous challenge. I have to establish identification for the audience through my eyes and voice. To me, that's a real test of acting ability.

"Besides," he continued, "I don't like my face so much that I mind the makeup. Your face, it's like your voice. Nobody likes to hear their own voice. It's a shock. And when your face is up on the screen, it's supermagnified."

The process through which McDowall, a youngish 45, becomes Galen is exhausting in itself. "It's very uncomfortable sitting there that length of time, so very still," McDowall explained. "If he (the makeup man) puts it on wrong, you're in agony all day."

THE OSCAR-WINNING ape makeup, under the supervision in the series of Dan Striepeke, takes three hours to apply. McDowall's day begins at 5 a.m. "There's just no way to simplify it because it must adhere to the skin to work," he said.

Television

By Noel Holston



However, a double, with less complicated makeup, will be used for long shots. "One cannot be made up every single day," the star observed, "it's not healthy." (McDowall understated that somewhat. The makeup can be dangerous; it doesn't allow the skin to breathe. Thus, McDowall's face has been insured for \$100,000.)

There is far more to playing Galen, however, than makeup. McDowall said there was no real way to research such a role, but just the same, he has a theory about playing a "different" kind of being. He compared it to playing a character who's insane.

"YOU CAN'T 'play' insane," he noted. "You have to find the logic in insanity... after all, there IS logic to insanity." It's the same with playing an ape, he said. "You must get inside its set of rules and project your humanity onto it. It's like talking to your cat."

For the sake of the uninitiated, the series will resemble the initial film of the same title more than the sequels. To wit: Two Earthling astronauts crash land on a warlike world where orangutans run the government, gorillas enforce the law and chimpanzees are mistrusted intellectuals (a little symbolism, yes?). Humans are, at best, beasts of burden, at worst, fair game.

Liberal Galen becomes an outlaw when he befriends the astronauts. At the first movie's dizzying climax, the surviving astronaut learns this topsy-turvy planet is in fact Earth, a future Earth radically altered by nuclear holocaust.

AND THAT, basically, is the premise of the series. McDowall believes the movies have been so successful "because on a very simple level they're telling us things about ourselves and our own society from another side."

Asked if he thought he had gained, other than financially, from the Ape experience, McDowall pondered the question (I halfway expected him to scratch his head). "Yes," he said, "I'm kinder to animals than I was."



Welcome back, Dr. Zaius
We missed you!

ALDEN

**CONSULT THEATRE DIRECTORY FOR
FURTHER INFORMATION**



Maurice Evans (left) plays a wise old organutan and Kim Hunter and Roddy McDowall are two scientific chimpanzees who fall in love in the science fiction satire, "Planet of the Apes." It's due for national release shortly.

Maurice Evans goes ape

By Phyllis Battelle

(Distributed by Kins Features Syndicate)

NEW YORK — The distinguished Shakespearean actor, Maurice Evans, has gone ape.

As Dr. Zaius, top gorilla in a film called "Planet of the Apes," Mr. Evans' chevron countenance is covered with a sinister simian appliance ("they won't let me call it a mask—it cost too much money"), and his form is covered with hair.

A weird enough situation for a great actor — being made a monkey of.

"IT'S an interesting idea — a story mixing science fiction and a rather terrifying parallel about what is going on in the world today," he said cheerfully. "It is about astronauts landing on a planet on which apes are infinitely superior to humans; where the gorillas treat humans as we humans, here and now, treat animals.

"It has a shocking ending. You must see it."

The idea sounds absurd — disguising the venerated Ev-

ans as an arch villain gorilla. To Evans, however, it was marvelous. "It is always gratifying for an actor to have disguises. There's nothing more boring than being yourself. Laurence Olivier, particularly, likes nothing better than to put on a beard, or a false chin, and stop being the world's great actor-personality.

"NOW," he smiles benignly, "I've got a mouth full of gum, and a latex face, gummed against my eyelids and nose and chin, and I'm supposed to register facial expressions. I can hardly move. But this accursed thing we call the wide screen is like a microscope, and I've got to act with my face.

"In order to bring out an expression on that face, I had to over-register in a way that would make Lee

Strassberg (head of Actors' studio) throw up."

Evans, who became a Broadway star 32 years ago playing Romeo opposite Katharine Cornell, longs to play Shakespeare again. He also would be more than delighted to return to the Broadway stage.

"BUT the economics of the theatre forbids mounting Shakespeare professionally on the Broadway stage. Shakespeare costs as much to produce as 'Hello, Dolly!' They (a big musical company) have 50 people on stage, 20 stagehands, and a full orchestra in the pit. So do we, with 'Hamlet.' They can play to full houses for years. Shakespeare can play to full houses for four months and after that—nothing. The audience stops coming."

As for Evans' returning to

Broadway in a drama by a lesser playwright than The Bard, the great actor says this:

"THE THEATRE we have now is not my sort of theatre. I jolly well won't do plays about dreary people and dreary subjects. I don't like to be depressed, personally, or depressing, professionally."

He smiles. It's a pixiesque smile. "So 20th Century Fox has asked me if I'd like to go around the world on a tour, publicizing 'Planet of the Apes.' Hawaii, Tokyo, Hong Kong, Manila, New Delhi, Rome, London. All that.

"In view of what Mr. Johnson is planning to do about travel, I just think I'll take the offer." He winked. "I'm not a good enough bookkeeper to travel on my own. . ."

Producer to Leave Apes After Making \$\$ Millions

By BOB THOMAS

LOS ANGELES (AP) — Arthur P. Jacobs, a man who has made millions with talking apes, is saying farewell to the creatures with a mixture of relief and regret.

Relief, because his five "Planet of the Apes" movies have been complex productions requiring more ingenuity with each one. Regret, because the films have been the producer's biggest successes.

"Naturally, I'm fond of the apes," said Jacobs, 51, "but it has become harder to find new plots that will work. Besides, I have other films I want to make. I don't want to keep turning out apes pictures like Charlie Chans or Tarzans.

"In both those cases, the first five or so of the series were excellent. Then, as the series fell into other hands, they became routine and not so good. I'd rather quit while we're ahead."

The producer has been finishing up "The Battle for the Planets of the Apes," which will be in the theaters this summer. That doesn't mean the end of the "apes." They'll be re-released in theaters for years to come. And Jacobs has given 20th Century-Fox rights to develop a television series.

Jacobs, who was press agent for Marilyn Monroe, Gregory Peck and other stars before turning producer, reflected on the curious history of the "apes":

"It started in Paris in 1963. Literary agents asked me what I was looking for, and I said 'I wish King Kong hadn't been made so I could make it.'"

One of the agents told him of a new book by Pierre Boulle, who wrote "Bridge over the River Kwai." It was the story of a futuristic planet occupied by intelligent apes. "But unfortunately it can't be filmed," the agent added. "How can you make talking apes believable?"

Jacobs was convinced that he could. But it took him three years to convince a movie company.

The producer first submitted a translation of the novel. All the major companies rejected it as "insane." Jacobs hired five sketch artists to visualize the film. Another round of turn-downs.

"Then I figured I needed a top director to sell the package," said Jacobs. "Blake Edwards took it to J.L. Warner, and they were both crazy about it. But then they got into a fight, and



(Associated Press Wirephoto)

Producer Arthur P. Jacobs stands in front of an ape statue in his Beverly Hills backyard.

when Warner saw the high budget he said, 'Forget about the apes.'"

Next, the producer decided he needed a star to sell the package. He sent a script to Marlon Brando, who said he didn't understand it. Charlton Heston did.

Another round of submissions. Same result.

Richard Zanuck, then production boss at 20th Century-Fox, gave his reason for declining the project: "Nobody will believe Charlton Heston talking to an ape."

Jacobs had Franklin Schaffner direct a 10-minute scene of Heston talking to Edward G. Robinson in ape makeup. Zanuck was sold. The film was made for \$5.8 million — without Robinson.

The makeup gave him claustrophobia, and he withdrew from the cast.

"Planet of the Apes" was a big hit, earning \$26 million. "Beneath the Planet ..." cost \$4.6 million and made \$16.5 million. "Escape from ..." cost only \$2 million because it was filmed in Los Angeles with only three apes. It earned \$9½ million.

"Conquest of ..." and "Battle for ..." were made for about \$1.8 apiece, and each is expected to bring in between \$9 and \$10 million.

Why have the "apes" been so popular? Jacobs' opinion:

"Because they are adventure-fantasy. And because they can be viewed on another level as social satire."

'Planet of Apes' Weird New Movie

By VERNON SCOTT

HOLLYWOOD (UPI)—Everybody on Stage 5 at 20th Century-Fox has gone ape—literally.

The minute I left the sun-splashed studio street for the interior sound stage the atmosphere became eerie. Dozens of human beings shuffled around mutely in the guise of apes. It was weird.

The picture is "Planet of the Apes," starring Charlton Heston. He is one of only three human beings seen in the movie. All the rest are apes, chimpanzees, gorillas and baboons.

In all some 205 actors will be seen in the science fiction thriller. But the story behind the film is as fascinating as what will eventually be seen on the screen.

Co-stars Kim Hunter, Maurice Evans and Roddy McDowell number among the apes. Their

own faces will never be seen.

Each morning when they report for work they must spend three hours in the makeup chair as foam rubber, plastic noses, anthropoid jaws and hair is applied to their faces.

Masks are out. Every actor portraying an ape with speaking lines must be able to move facial muscles and to change expressions for camera close-ups. They have an extra set of teeth set in jaws that protrude beyond their own facial bones.

It took the studio's makeup specialists six months to develop a material mobile enough to lend reality to the special effect. It also was necessary that the substance allow the skin to breathe beneath the layers of makeup.

Eating provided another problem. The actors use mirrors at lunch to guide their forks past their false mandibles and into their own mouths.

Some days there are 40 makeup artists in trailers outside the stage working full time to prepare the principal players, supporting actors and extras for a single scene.

But more than anything else the mood of the company is a pervasive, gloomy doomsday.

The film, taken from Pierre Boulle's novel, is set in the 40th Century when American spacemen land on a planet in which human beings are a lower animal life than the anthropoids.

The effect is chilling. Unlike the quickie, inexpensive science fiction films of the past, "Planet of the Apes" will cost \$5 million in addition to proposing that such a possibility is not beyond the realm of possibility.

Producer Arthur P. Jacobs lingered on the set taking pictures of the unworldly landscape and the spooky man-animals. Even he found himself shivering at the twilight zone atmosphere of what should prove to be one of the most unusual movies in years.



RODDY McDOWALL . . . AS IF YOU COULDN'T TELL

Eating with that makeup on does pose a problem

—UPI Photo

Film Makes Apes Out of Its Stars

HOLLYWOOD—(UPI)—Everybody on Stage 5 at 20th Century-Fox has gone ape.

The picture is "Planet of the Apes," starring Charlton Heston. He is one of only three human beings seen in the movie. All the rest are apes, chimpanzees, gorillas and baboons.

In all some 205 actors will be seen in the science fiction thriller. Co-stars Kim Hunter, Maurice Evans and Roddy McDowall number among the apes. Their own faces will never be seen.

Each morning they must spend three hours in the makeup chair as foam rubber, plastic noses, anthropoid jaws and hair is applied to their faces.

Masks are out. Every actor portraying an ape with speaking lines must be able to move facial muscles and to change expressions for camera close-ups. They have an extra set of teeth in jaws that protrude beyond their own facial bones.

It took the studio's makeup specialists six months to develop a material mobile enough to lend reality to the special effect. It also was necessary that the substance allow the skin to

breathe beneath the makeup.

Eating provided another problem. The actors use mirrors at lunch to guide their forks past their false mandibles and into their own mouths.

The film, taken from Pierre Boulle's novel, is set in the 40th century when American spacemen land on a planet in which human beings are a lower animal life than the anthropoids.

A Woman Who Lost Herself in Makeup

By REBECCA MOREHOUSE

NEW YORK — (WNS) — Kim Hunter a chimpanzee? Maurice Evans an orangutan? Yes, the Academy Award winner and the noted Shakespearean actor go ape in the new film, "Planet of the Apes," from 20th Century-Fox.

It wasn't easy, Miss Hunter says, requiring, as it did, five hours in makeup — three and a half hours to put on a chimp's face, an hour and a half to get it off.

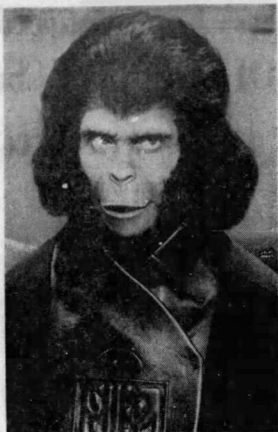
"I was a wreck the first time, just sheer claustrophobic panic. I've never taken tranquilizers, but I asked my doctor for something to get me through makeup. It takes enormous self-control to sit still that long and there was a sense of losing yourself. But Roddy McDowall (he also plays a chimp) actually could go to sleep."

ASTRONAUTS

The picture is based on the novel by Pierre Boulle, author of "The Bridge on the River Kwai." It envisions a team of American astronauts, led by Charlton Heston, who land on an unidentified planet and find there a civilization dominated by simians. Most of the key characters are apes.

"We are upright and we do wear clothes," Miss Hunter said. "I've been told I'm a very feminine type chimpanzee. I think you can very definitely tell I'm a girl. Maurice Evans complained less than anybody. He's a quite elegant orangutan."

"I play an animal psychiatrist who is particularly interested in humans. The humans on this planet are the animals. They



THIS IS KIM HUNTER

"I think you can tell I'm a girl"

are mute, with no concept of speech. It's upside-down, you see. The humans are subservient to the apes.

"That's why I'm fascinated by Charlton Heston. He's not like any other human I have known. He has been wounded, so he cannot speak, but I recognize that he has intelligence."

HOT PLANET

The film was in the planning for three and a half years. It was filmed in Arizona, in temperatures well over 100 degrees, and at the 20th ranch in California. (It is scheduled to open April 3 at the Fox-Warfield.)

"One of the worst experiences in the picture was trying to eat with the makeup on," Miss Hunter recalled. "In order to protect the makeup, most of us ate while sitting in front of a mirror. Have you ever eaten looking at yourself, especially as an ape? I couldn't do it, I lost my appetite."



RICARDO MONTALBAN, RODDY McDOWALL



THE APES REBELLING IN CENTURY CITY

Beverly Hills

ARTHUR P. Jacobs has a goldmine now in a colony of apes who speak English, but it took several years before he struck paydirt.

His more expensive productions, such as "Dr. Dolittle" and "Good Bye, Mr. Chips," faltered at the box-office, while the simians continue to prosper.

The first adventure was "Planet of the Apes," which cost less than \$6 million and has currently grossed in excess of \$25 million. It has just been sold to CBS for \$1 million for two showings.

The second was "Beneath the Planet of the Apes" which cost less than \$5 million and has grossed \$15 million; "Escape from the Planet of the Apes" the third, the simplest and the least expensive, has grossed more than \$10 million, and now a fourth "Conquest of the Planet of the Apes" is under way.

It all began in 1962, when Jacobs let it be known that he was interested in an off-beat property. This led a literary agent, representing Pierre Boulle, the author of "Bridge Across the River Kwai," to call to Jacobs' attention his new manuscript, written in French and not yet published.

Jacobs was interested but too impatient to wait until it could be translated. The agent spent the evening with Jacobs, interpreting and summarizing "The Planet of the Apes." Jacobs quickly and gleefully bought the screen rights.

Then he found that no-one else was interested. (When the book came out, it was not a smash.)

But Jacobs persisted. The problem was finding make-up to make the apes interesting, not terrifying. For four years he sought an artist who could come up with a face that could be made and applied without appearing absurd.

DRAMA

Those English Speaking Apes Are Back and Rebelling

By Paine Knickerbocker

John Chambers, who won an Oscar for his efforts in 1969, found the design and method that is now regarded as a major breakthrough in motion picture make-up. Jacobs figures that the research on the masks for the first picture cost around \$1 million.

Recently I visited the 20th Century-Fox lot to learn more about the masks, which are the key to Jacobs' fortune.

There are two types, those which are worn by the principals, and those by the extras who are not involved in closeups. This latter type is a relatively conventional one-piece affair. It can be worn often and is easily repaired. Resembling an expensive Halloween costume, it is simply slipped on. They cost about \$75 apiece, and are becoming collector's items. They are often stolen.

But the custom jobs are fascinating. An entire building on the lot is devoted to this particular production.

It contains a series of rooms resembling small barber shops. Sitting in each chair is a potential ape — either chimp, gorilla, or orangutan; behind him or her the make-up man.

When the first picture was being prepared, Chambers and Dan Striepeke, who heads the studio's make-up department, founded a school for special make-up artists, realizing that considerable trained talent was needed. By then the make-up had been perfected. It was time for Chambers and Striepeke to teach how it would be applied.

This combination mask-and-make-up take's about four hours to put on. It can be worn only once. For some like Roddy MacDowall, who has been in three films, an

exact replica of his face is made, in the manner of a death mask, so that the various parts for his make-up are made in quantity and are constantly available.

The main piece of this special make-up has a cross bar which fits perfectly across his eyebrows, a narrow strip providing and covering his nose, and then a large section for his upper lip and part of both cheeks.

Into this piece have been inserted teeth. It is made of foam rubber, with a hole one cannot see which allows the actor to breathe. Chimps do not have a nose the size of that of the mask, but the players need the space for air it provides. The eyes are made up so that the eyes you see are those of the actor, giving the mask its vitality.

From the beginning, it was acknowledged that good actors who knew how to use their eyes were essential to make the face as animated as it is. That's one reason Maurice Evans and Kim Hunter were cast.

When this top part of the face, with hair and ears added, is complete, then the actors can eat. Most of them must sit before a mirror which helps them find their own mouths, for the upper lip of the ape projects almost two inches beyond that of the actor's actual lip. Roddy smokes a cigarette, in debonair fashion, but he uses a long holder. He eschews soup, for it is hot enough to melt the mask.

After the meal, the lower jaw is applied.

A newspaper reporter visited the set and was invited to play an ape.

He accepted, then it developed that he wore a hearing aid, which might have been acceptable among these civilized creatures, but it was decided not to try it. So his ear was hooked on loosely. During his meal, the ear fell into his cottage cheese.

Many of the 20 or so individuals I saw being made up are stuntmen.

Since they may appear irregularly, the various parts of their make-up are ready made. There are parts for long faces, fat faces and small faces.

These are kept in constant supply. The make-up men stick close by when the shooting begins, because often quick repairs are required, and they operate with great skill and rapidity, like race car mechanics during a pit stop. Make-up men also help the performers remove the parts of masks which have been glued on.

The night I observed the action, the apes were rebelling in Century City. Jacobs also secured the co-operation of the University of California at Irving for certain locations. "We were thinking of Brasilia, and Iran, but we had what we wanted in our own back yard."

This film takes place about 25 years hence, with Roddy playing his own son, the little chimp who was entrusted to Ricardo Montalban at the end of the third of the series.

J. Lee Thomson is directing this production.

Jacobs thinks this film can be brought in for about \$2 million, "but it will look more than that. I have a feeling this one may be very big. If it is, then perhaps we'll do another," he said, still looking a bit dazed by the miraculous appeal of our hairy cousins.



EXTRAS PLAYING CARDS

How they made a monkey out of Kim . . . in four easy stages!



Here she is—lovely Kim Hunter in real life.



The process begins—her profile is built up like an ape's.



Next stage . . . an outside pair of stick-on ears.



Now an ape-wig . . . and Kim's REALLY getting horrific.

THE FILM make-up people have done some pretty remarkable things in their time—but surely never anything as fantastic as the transformation of pretty Kim Hunter (pictured above) into a monkey, for her film "Planet of the Apes."

Makes you shudder, doesn't it? But it was realism the film makers wanted and realism they got. None of these phoney masks.

It takes a careful three hours of dabbing and moulding to swop Kim's face for an ape's. Just think of the work that means on scenes including 100 monkeys.

Not surprisingly, the cast often have to turn up for filming, in Hollywood, at 4 a.m. Then, after the day's shooting, it takes an hour to turn all the apes back into people again. What a relief that must be.

"At first, we had to use mirrors when we ate," said Miss

Hunter, who won an Oscar in "A Street Car Named Desire." "It was difficult to find the mouth opening.

"But we got used to it. We also had to use long cigarette holders to smoke because our mouths were quite a long way inside the ape mouths."

The make-up people started experimenting on the apes a year before filming started. Masks were out because you can't register good ape-like expressions behind a lump of rubber.

The monkey features are tailored for each individual member of the cast. Real made-to-measure stuff.

Other stars in the film include Roddy McDowell and Charlton Heston, who plays an astronaut imprisoned by the apes.

Not all the monkeys in the film are apes, incidentally. For good measure there's the odd gorilla and chimp. All realistic enough to scare the pants off anyone.



AND NOW THE FINAL TOUCH

After three hours, Kim is just about ready to go before the cameras. A touch of lipstick completes the job. Some work of art!

Charlton Chats With the Chimps

By DICK KLEINER

HOLLYWOOD—(NEA) — The chimpanzee wore a brown dress. Her gray eyes glittered intelligently under the bushy brows. She put a cigarette in a holder and puffed contentedly.

"I'm getting used to it," the chimpanzee said, "But, really, I'm glad it's almost over."

The chimp's real name is Kim Hunter. She's one of the leading players in what is undoubtedly the most unusual movie being shot in '67 — "Planet of the Apes." It's the story of an astronaut (Charlton Heston) who finds himself on a planet where evolution, as we know it, has been reversed—on this planet, the apes are the superior beings and man is an animal to be hunted.

"Before I took the part," Heston says, "I was worried whether I could act and re-act with apes—and whether the audience would accept shots of a man talking to an ape. So, for the first time in my career, I made a test. We made a test with Edward G. Robinson in ape make-up, and me talking to him, and we showed it around. We found the public would accept it."

\$500,000 Make-Up Bill

The key to this acceptance, Heston felt, was good, believable make-up. And that's why "Planet of the Apes" is believed to be the most expensive make-up film ever made—the make-up bill is expected to come to around a half-million dollars.

A talk with the head make-up man, John Chambers, shows why. To begin with, to turn a man into an ape takes time—3½ hours, on an average. Foam rubber appliances — build-up pieces for the muzzle, the nose, the eyebrows—go on first. They cost \$125 per set. Then the face is made up to match the appliance color, then hair put on face and hands and arms.

At the height of the shooting, when many extras were involved, Chambers had some 70 make-up men working. They would have to report at 3 a.m.,

so the cast could be ready for shooting by 8 or 9, and they stayed around until late at night to remove the make-up.

'Forced Time'

Over and above their base salary, they made overtime and often what is called "forced time" — if they had to report back before their allowed eight hours off had expired. Many of them took home weekly pay checks of \$1,600 or so.

For the actors, the makeup was an attractive nuisance. They look terrific — certainly ape-like, but each has his own individuality. Kim Hunter is feminine, Roddy McDowall looks intelligent, Maurice Evans authoritative.

After 3½ months, however, the discomforts begin to tell. They can't eat in make-up. They can't blow their noses. They must drink through a straw, and use a holder when smoking — although Roddy McDowall learned to control his muzzle well enough to smoke straight.

Smashing Sight

Maurice Evans was once in a hurry to get home and didn't take off his arm and hand make-up—thick black hair and black-painted fingernails. All was well until he signaled for a left turn—and nearly caused a major pile-up on the freeway.

They've gotten used to all the jokes—the cruellest one, Roddy McDowall says, "is that when the picture is over and you take off the make-up for the last time, underneath you look like a monkey."

They never leave the sound stage, from the time the make-up goes on until it comes off. There's no point in going to the commissary, since they can't eat anyway. And they hate being stared at. So they sit around, drink malted milks through straws for sustenance.

"But it has been a wonderful experience," says Kim Hunter. "It's a real test for an actor, to see how much you can do with your eyes and your body."



Who's in the Monkey Suits? O.K., movie fans, you know that Charlton Heston is at the right of this picture, but who are the other two characters? Believe it or not, that's Roddy McDowall at the left and Kim Hunter in the middle. The scene is from the movie "Planet of the Apes," in which man is mastered by monkeys.

'Planet of the Apes' in Review

Survival in a World Gone Ape

By HARRY HAUN
Motion Picture Editor

IF THE SCOPES trial had Charles Darwin rotating in his grave, the Paramount's "Planet of the Apes" should have him doing flip-flops.

This fascinating bit of science-fiction fantasy puts Darwin's theory of evolution in reverse and arrives at an arresting original view of things to come: Ape has evolved from man and assumed intellectual domination; the bottom-rung of simian society is occupied by "killer humans," a mute primitive lot feared as beasts of prey and hunted down accordingly.

Quite a lot of miles are got out of this Darwinian switch. But once one gets conditioned to its frame of reference, the rest of the picture is variation; its 1,001 ways of shading the situation, of saying the same thing, grow old and obvious after a while.

Still, it's this table-turning set-up that makes the movie "work"—and "work" astonishingly well—as entertainment. The premise is an easily engrossing one, and its implications set off a whole system of thought waves.

THE NOTION was first advanced by Pierre Boule in his novel, "La Planete des Singes." Boule specializes in black irony (a la "The Bridge on the River Kwai"), and glimmers of that flash sharply on film, despite a generally soft-focused and synthetic screenplay. Michael Wilson and Rod Serling give the book a "pop" adaptation that often over-reaches for points and then winds up somewhere between cute and camp.

More than science fiction is at work here. The genre is actually just a means of getting audiences into an area of social comment, via Swiftian satire. The movie opens in that idiom, with Charlton Heston and two other American astronauts zipping through a score of centuries; once their spacecraft settles on an unidentified planet, science fiction turns to moral allegory.

One astronaut is slaughtered by gorilla sportsmen and displayed as a mounted specimen in the simian's museum of natural history; another is lobotomized by experimental apescientists. The survivor, Heston, receives a throat wound that renders him as mute as the barbaric humans on the planet; when he tries to convey to his captors that he speaks their language, they assume he is, well, aping them.

Communication does eventually open up, and Heston wins his freedom, along with an Eve-in-the-rough. The ending has the two striking out together to start their own civilization and finding en route what has been sinisterly foreshadowed all along as their "destiny." This final flip,

An Asiac Production. Released by 20th Century-Fox. Produced by Arthur P. Jacobs. Associate Producer: Mort Abraham. Directed by Franklin J. Schaffner. Screenplay by Michael Wilson and Rod Serling. Based on the novel by Pierre Boule. Music by Jerry Goldsmith. Orchestration: Arthur Norris. Director of Photography: Lino Sinigaglia, A.S.C. Film Editor: Hugh S. Fowler. A.C.E. Art Director: Jack Martin Smith and William Creber; Set Decorators: Walter M. Scott and Norman Krasna. Special Photographic Effects: L. B. Abbott, A.S.C., Art: Chuckshaft and Emil Kosa Jr. Sound: Norman Lewis and David Dwyer. Costumes Designed by Martin Visack. Creative Makeup Design by John Chambers. Makeup by Ben Nye and Dan Sinden. S.A.A. Hairdressing by Edith Linden. Unit Production Manager: William Eckhardt. Assistant Director: William Kusat. Running Time: 112 minutes. In Panavision and Deluxe Color. Now at the Paramount.

George Taylor	Charlton Heston	London	Robert Gunner
Cornelius	Roddy McDowall	Lucius	Low Wagner
Era	Kim Hunter	Maximus	Woodrow Parfrey
Dr. Zaius	Maurice Evans	Dodger	Jeff Burton
Assembly President	James Whitmore	Julius	Buck Kartalian
Honorius	James Daly	Hunt Leader	Norman Burton
Nova	Linda Harrison	Minister	Paul Lambert

saved for the very last frame, reduces the whole affair to an elaborate Wrong Way Corrigan joke; it comes as a shock, but a valid one.

IN ESSENCE, "Planet of the Apes" is a space-age "Gulliver's Travels," proving Jonathan Swift's technique of ascribing known characteristics of society to an alien world still has its sting: The totalitarian state paranoiacally represses dissension; "species" tension exists between the powers in command (orangutan) and the planet's second-class citizens (chimpanzee); a judiciary triumvirate pondering Heston's case strikes the "see no evil, hear no evil, speak no evil" pose.

Still, it's this table-turning set-up that makes the movie "work"—and "work" astonishingly well—as entertainment. The premise is an easily engrossing one, and its implications set off a whole system of thought waves.

There is also some verbal bite: among the endless paraphrases, "The Almighty created ape in His image."

It's rare for Hollywood to match such chancy originality with a big-budgeted production. Producer Arthur P. Jacobs rates congratulations for both the thought and the delivery. The fine things he has on film reflect well on the artists he hired: a smooth, cryptic staging (director Franklin J. Schaffner); the masterly ape makeup (designer John Chambers); some splendid photographic effects (cinematography Leon Shamroy); and the rattling, erratic musical score (composer Jerry Goldsmith).

Less favorably, Jacobs' penchant for over-producing is also evident. One standout extravagance is a cast like Roddy McDowall, Kim Hunter, Maurice Evans, James Whitmore and James Daly. They are first-rate talents, buried behind monkey masks; even The Duce would have been at a disadvantage. Sans that freaky liability, Heston comes off best.

"Planet of the Apes" ultimately, is powered more by its idea than its execution. The mind has much to play with in this outrageous Darwinian pun.



Twentieth century man Charlton Heston is kept on a leash by ruling orangutan Maurice Evans, in the Paramount's "Planet of the Apes."

Actor 'suited' to role

Roddy more popular ape than Cheeta

GNS Special

Former child movie star Roddy McDowall has probably become the most popular ape since Cheeta went around baring his gums in those old Tarzan epics.

It was only logical for McDowall to star in the "Planet of the Apes" series since his credentials were eminently suitable for the part. Not because he once was close to Flicka or Lassie, but because he starred in four of the five 20th Century-Fox "Planet of the Apes" films that swept the country the last three years. All were box-office smashes.

In the new series (Friday nights, CBS) he resumes his role as Galen, the young dilettante chimpanzee who becomes a renegade in his own society by befriend- ing a team of astronauts.

McDowall tends to wince a bit whenever the subject of his old films and animals are brought up, though.

"For years, I've been fighting being type-cast as an Englishman and dog's best friend. I made four pictures with animals, actually 'Lassie Come Home,' 'My Friend Flicka,' 'Thunderhead,' and 'Thunder in the Valley' and scads of them with humans," he said. "But somehow I'm remembered for the four, because they were such gigantic successes."

His face has been insured for \$100,000, and makeup time, normally excluded, is included in his paycheck.

"Perhaps not since some of the classic Lon Chaney days," McDowall said, "has anyone been subjected to such intensive makeup on such a rigorous schedule."

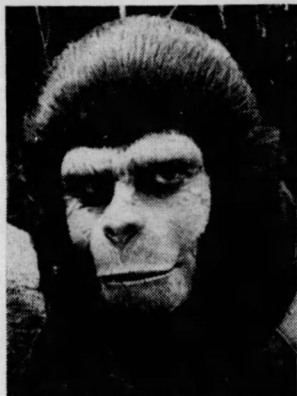
The complex routine of transforming McDowall into Galen the ape requires five makeup technicians, a specially equipped room that contains an electrically operated barber's chair, and various other appliances.

"I have a jim dandy cigarette holder in order to smoke," McDowall said. "It's about a foot long and makes me look like the weirdest monkey you ever did see."

He must not talk too much, for fear of dislodging the facial makeup. Most of his dialogue is dubbed in later, still another hardship.

Each of the 52-minute episodes in "Planet of the Apes" requires seven days of shooting, from 5 a.m. to 5:30 p.m. and much of it is location work at the Century Ranch outside Hollywood, where the barren landscape is recreated. All personnel on the show are required to wear high boots as a precaution against rattlesnakes, which come down from the nearby mountains.

"They don't concern me too much," McDowall said. "I think someone once informed us that rattlers have an ins-



Roddy McDowall

tinctive fear of apes — or perhaps it's former child stars."

Unlike the original "Planet of the Apes" movies, the humans in the TV show have powers of speech and the intellectual capacity of apes. The change was created to allow more plot flexibility and provide roles for guest stars.

"It's a characterization I'm fascinated with," McDowall said. "The possibilities are immense when you think of the philosophy involved."

The plot line is essentially about two astronauts whose space ship has passed through a time warp. When they return to earth, they discover 2,000 years have passed, and the planet is ruled by apes. Space traveler Pete Burke (James Naughton) is resigned to the situation, while his colleague, Alan Virdon (Ron

Harper), continues to look for a way back through the time boggle to rejoin his wife and child.

Aware that humans once ruled the earth, chimpanzee Galen befriends the men and aids them in escaping the various hazards imposed by the other, more hostile apes.

The premise of the series would perhaps have made Charles Darwin's heart a bit warmer. The ape society is made up of orangutans, gorillas, and chimpanzees. The orangutans have emerged as the ruling class; the gorillas are the enforcers, and the chimpanzees are the intellectuals of the society.

McDowall said he hopes viewers "will draw their own conclusions about the important humanistic attitudes, admired by civilization today, which the show attempts to symbolize."

McDowall looks back on his career with some mixed emotions.

"There was an outspoken conspiracy against my ever growing up," he was once quoted as saying. "I was playing 14-year-old parts until I was 23, simply because I'm bedeviled by looking younger than I really am" (McDowall just turned 46).

Born in London, he became a clothing model at five and made his debut in a British film, "Murder in the Family," when he was eight. Until he was 12, he appeared in other pre-war British movies, including "You Will

Remember," "The Outsider," and "This England."

Impressed by the youngster's acting ability, Darryl F. Zanuck brought him to the U.S., where he first appeared in "Man Hunt." Then came what many consider Roddy McDowall's most memorable performance — that of the crippled Welsh boy in 20th Century-Fox's Academy Award-winning movie, "How Green Was My Valley" (1941).

McDowall then went on to appear in 88 films — including such landmarks of Hollywood's heyday as "The White Cliffs of Dover," "Holiday in Mexico," and "Molly and Me."

"When I was a child actor," McDowall said, "I worked in as many as three pictures at one time. I was always busy, and the years just flew by." With a wry inflection, McDowall said: "During the one part of my checkered career, I even played vaudeville in Boston during the late 1940s. I performed five shows a day with 'Shep Fields and His Rippling Rhythm Boys.'"

In 1953 he forsook Hollywood for the East Coast and the stage. (He has since returned to Hollywood.) He was praised for his New York City Center Theater revival of Shaw's "Misalliance." From there he went on to perform at the American Shakespeare Festival in Stratford, Conn., and ended up in the Broadway hit "Camelot."

He also entered television, making the rounds as a guest star in dramatic

Television

shows, and a few years ago he walked away with an Emmy as best supporting actor for his portrayal of Alexander Hamilton's son in "Not Without Honor." He was also nominated as best actor for his performance on ABC's old "Arrest and Trial" series.

McDowall's prowess with a camera has also earned him photographic awards. His work has appeared in many leading publications.

His book of photographs, "Double Exposure," still sells reasonably well. And he bemoans the death of such pictorial magazines as Life and Look. "The outlets for a photographer have become so limited," he said.

McDowall rarely has time for his photography these days, since the hectic schedule of "Planet of the Apes" requires so much preparation. Possibly a bit bored with being asked what it's like to have gone ape, McDowall paused, then sighed and almost by rote replied: "Lassie and Flicka must be proud of me."



MOVIES
by
Martin
Knelman

Apes is amusing...but perhaps not quite so much fun, say, as a barrel of people

Who else but teeth-gritting, hairy-chested Charlton Heston could play the part of the astronaut in Planet of the Apes? Heston has played the epic hero of Herculean strength in so many Hollywood spectacles that we experience a shock of recognition in the first scene, as he steps out of his spaceship and takes a scornful look around at the primitive humans scurrying through the bush like hounds on the run.

Is this going to be a space-age version of the Tarzan legend about the white man in the jungle who tames the natives and teaches them the ways of civilization?

We know it isn't, because the title of the movie—which opens tomorrow at the Imperial—all but gives away the reversal of roles (Please Do Not Feed the Humans) that provides all the chortling and all the fright in Planet of the Apes. It's a funny, scary movie for grown-up kids, and director Franklin Schaffner sets us up like kids—and lets us know we're being set up—when his Ulysses of outer space tells the other guys from earth: "If this is the best they've got around here in six months we'll be running this planet."

We know it's coming, and the pie doesn't take long to land on our faces: In the next instant, a posse of apes comes riding across the range on horseback, putting the humans in their place with whips.

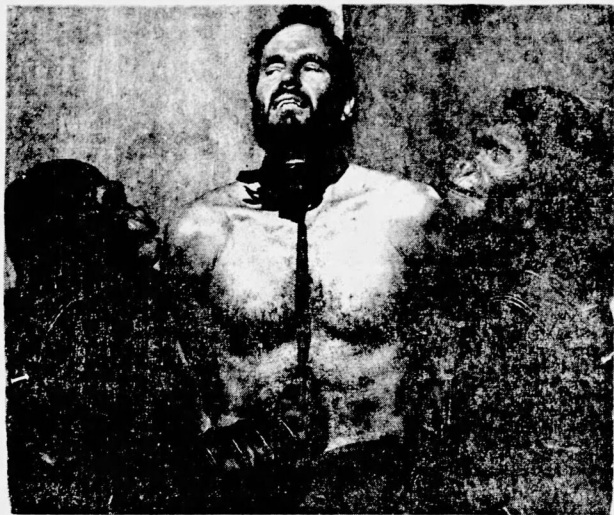
Everything is turned inside out at this point, as the guy who looked like the traditional Herculean hero is suddenly made into the butt of the movie's one joke, which is very long, very crude and very funny.

Comic rock-bottom

When the monkeys come whooping across the plains like Indians ambushing a stagecoach, the epic hero is shoved right down the slippery chain of being to the comic rock-bottom, and he spends the rest of the movie facing the terror of this inverted evolutionary scheme of things, trying to convince the apes that he's somehow superior to the filthy native beasts of the planet who look just like him.

It's a comedy, all right, but a black comedy; the orthodox apes consider him dangerous, and make plans for a little surgery—lobotomy and castration. The sympathetic, open-minded apes treat him like the cutest specimen in the clinical psychology laboratory.

The humor isn't exactly subtle, nor should it be. Schaffner and writers Rod Serling and Michael



CHARLTON HESTON IN PLANET OF THE APES
Gorilla guards strong-arm Heston to face 'monkey trial'

Wilson (whose screenplay is based on a novel by Pierre Boulle) have quite properly pushed everything to excess and played their one joke for all the gag-lines they could wring out of it.

As their captive desperately tries to overcome a throat wound that has left him speechless, the ape psychologists marvel at his cute tricks: "He keeps pretending he can form words," says one. "You know what they say," retorts another, "human see, human do." The first insists: "He has a definite gift for mimicry."

Not a cliché is left unturned in this burlesque: The gorillas carry rifles, they argue about the value of behaviorist psychology on humans, they go to churches to worship monkey-deities, they mourn their dead ("The dear departed once said to me, 'I never met an ape I didn't like'"). The earth-creature, whom they affectionately call "bright-eyes" is given a primitive mate, and responds with the expected "Me Tarzan, you Jane" wisecrack.

With humor like this, no excess is too crude. The hot debate between religious orthodox and radical evolution is no less hilarious because it's obvious, and the melodramatic court scene, in which the monkey trial is turned

inside out, is as delicious as it is outrageous, notwithstanding lines as grotesque as "The Almighty created the ape in His own image" and "The proper study of apes is apes."

Kim Hunter as the "liberal" scientist-heretic has a marvellous comic delicacy behind all that makeup and those exaggerated coquettish mannerisms of the career-girl chimp. Maurice Evans as the self-righteous defender of the faith who rants against science and evolution makes a good heavy—more pompous and bluster and preachy than Frederic March in Inherit the Wind. Hearing the familiar voices of these two performers coming from those ape faces has the same weird effect as the voices of well-known people coming out of the mouths of animated figures in cartoon movies like The Jungle Book.

Never been better

At least we can be sure that Charlton Heston is really Charlton Heston, and he has never been better. He has always had the perfect timing of a good straight man, and for once it's put to good use.

Schaffner keeps us guessing all the way; his ending has quite a

zing to it, and though it's undeniably ingenious, it's also a bit too weighty for the playfulness of the film at its best. We can't complain that we've been had, either; he plants clues throughout that are reasonable enough in retrospect to make us feel we should have guessed the end, and also foxy enough to make damn sure that we don't.

Schaffner, who made his name as one of the best directors of TV drama in the old days of Studio One, shows talent on more than one level. Besides the movie's startling sense of time and place, there is a repressed feeling for the richness of the American frontier myth (which Schaffner tells me was unconscious).

As sci-fi freak-out, Planet of the Apes is an old-fashioned anything-goes hair-raiser that takes us back to Saturday afternoon of childhood, when we could like movies without feeling compelled to explain why. As black comedy, it's an elbow-in-the-ribs triumph of excess that can be relished by everybody except the poor saps who feel embarrassed and cheated by comedy that doesn't give them the customary dose of fake sophistication.

I wouldn't want to say it's as much fun as a barrel of people, but I had a good time, anyway.

FAMOUS PLAYERS THEATRES GREAT ATTRACTIONS!

PHONE 924-2581
FOR FURTHER INFORMATION



An unusual and important motion picture from the author of "the Bridge on the River Kwai"!

20TH CENTURY-FOX PRESENTS
CHARLTON HESTON
in an ARTHUR P. JACOBS production
PLANET OF THE APES

RODDY McDOWALL MAURICE EVANS
KIM HUNTER JAMES WHITMORE JAMES DALY
LINDA HARRISON
PANAVISION® **COLOR** BY DELUXE

IMPERIAL DAILY AT 12:30 2:35 4:55 7:55 9:30 REGENT OSHAWA FROM 2 P.M.
YONGE ST. AT HURON ST. REGENT OSHAWA

ROD STEIGER BEST ACTOR
for "In the Heat of the Night"

PARAMOUNT PICTURES presents
ROD STEIGER LEE REMICK
"NO OTHER MAJOR AMERICAN ACTOR COULD HAVE BROUGHT OFF THIS KIND OF MULTI-FACETED TOUR-DE-FORCE."

GEORGE SEGAL
"ROD STEIGER HAS DONE IT AGAIN! HE KEEPS A FIRM, ENTERTAINING STRANGLEHOLD ON THE ENTIRE MOVIE!"

MURDER IS "NO WAY TO TREAT A LADY"

TO ACCOMMODATE THE CROWDS
FRI. SAT. SUN. 1.10 3.20 5.25 7.25 9.35
Come as late as 9:20 and see a complete show

HOLLYWOOD SOUTH CINEMA
YONGE ST. AT ST. CLAIR
NEAR SUBWAY
MUNICIPAL PARKING



The wife you save...
...may be your own!

Held Over!

COLUMBIA PICTURES Presents
DEAN MARTIN STELLA STEVENS ELI WALLACH ANNE JACKSON
-the STANLEY SHAPIRO Production
HOW TO SAVE A MARRIAGE-AND RUIN YOUR LIFE

PANAVISION® EASTMAN COLOR
-Betty Field Jack Albertson

YORKDALE CONT. FROM 1:30 P.M.
GOLDEN MILE, RUMNYMEDE, STARTS 7 P.M.
CONT. FROM 2 P.M. SAT.

FREE PARKING
YORKDALE 401 HWY. 6, DIFFERENT ST.
GOLDEN MILE GILBERT & AT PHARMACY
RUMNYMEDE FLORE AT RUMNYMEDE

400 DRIVE-IN HWY. 400 & 7
TE PEE DRIVE-IN ALBION BRIDGE, TIRATHUR
UNIVERSITY RD. N. AT 400

TEPEE DRIVE-IN OPEN 7 P.M. 2nd Feature - "FRONTIER HELLCAT"
400 DRIVE-IN OPEN 7 P.M. 2nd Feature - "BERSEKER"

As Time is inevitable...So is Manhood!



Curiosity Kills Cats...

And Makes Men Out Of Boys!

"The film radiates a healthy, happy attitude towards sex!"

ERIC SOYAS'S **"17"**

In the tradition of GREAT Scandinavian films! IN COLOR
ENTIRELY IN ENGLISH

STARTS 6:30 SAT. & SUN. FROM 2 P.M.

SMOKING LOBBY PARKING NEARBY
VAUGHAN ST. CLAIR AT VAUGHAN RD.

RESTAURANT
RESTAURANT



WINNER OF 3 ACADEMY AWARDS

CAMELOT

IN BREATHTAKING 70mm. WIDE SCREEN
AND FULL STEREO-PHONIC SOUND!
TECHNICOLOR® PANAVISION®
EVES. AT 8:00 MATS. AT 2:00
Wed., Sat., Sun. & Hols.
RESERVE SEATS BY PHONE 923-7331

UNIVERSITY
1300 ST. WEST MAIN ST.
BOX OFFICE OPEN 12 NOON



HEAR ACADEMY AWARD
WINNING SONG
'TALK TO THE ANIMALS'

REX HARRISON
DOCTOR DOLITTLE

TODAY'S **COLOR** BY DELUXE

EVES. AT 8:00 Sunday at 1:30
MATS. AT 2:00 4:45 & 8:00 p.m.
Wed., Sat. & Hols.

BOX OFFICE OPEN 12 NOON DAILY
EGLINTON
EGLINTON AT AUSTIN ST.

RESERVE SEATS BY PHONE 481-6401

AUDREY HEPBURN ALAN ARKIN RICHARD CRENNAN



no one seated during last eight minutes

WAIT UNTIL DARK
TECHNICOLOR®

TO ACCOMMODATE THE CROWDS
FRI. SAT. SUN. 1.35 3.45 5.50 8.00 10.00
Come as late as 9:55 and see a complete show

HOLLYWOOD NORTH CINEMA
YONGE ST. AT ST. CLAIR
MUNICIPAL PARKING

ADULT ENTERTAINMENT



ACADEMY AWARD WINNER

TORONTO'S FAVORITE COUPLE NOW AT 2 THEATRES!!

"BONNIE AND CLYDE"

TECHNICOLOR® W ADULT ENTERTAINMENT

THE CINEMA AT 2:00 4:20 6:40 9:00
SAT. 12:30 2:40 4:55 7:05 9:25
NORTHOWN AT 7:10 9:10
SAT. 2:25 4:45 7:00 9:30

364-3451
THE CINEMA
IN THE TORONTO DOMINION CENTRE

709-7127 PARKING NEARBY
NORTHOWN
EGLINTON AT AUSTIN ST.

PALACE
DOWNTOWN - PARK AT VICTORY

"FATHER GOOSE" and "CHARADE"
SEE 20th CENTURY THEATRES COLUMN

CENTURY
DOWNTOWN - PARK AT VICTORY

WALT DISNEY'S "BLACKBEARD'S GHOST"
SEE 20th CENTURY THEATRES COLUMN

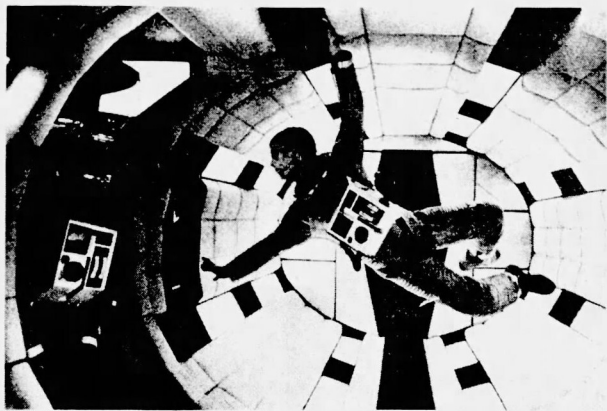
DONLANDS
DOWNTOWN - PARK AT VICTORY

"THE SHUTTER ROOM" and "VENGEANCE OF FU MANCHU"
SEE 20th CENTURY THEATRES COLUMN

BIRCHCLIFF WESTWOOD
NORTHEAST DRIVE-IN

SEE 20th CENTURY THEATRES COLUMN

NORTHOWN - FRIDAY APRIL 26 "GONE WITH THE WIND"



THE BIGGEST science-fiction movies of the season are Planet of the Apes (left) and 2001: A Space Odyssey starring Keir Dullea (above). Space Odyssey (now showing in New York) hasn't arrived in Toronto.

Is the next sci-fi movie boom on its way?

About once every seven or eight years the cinema air becomes thick with talk about a boom in science fiction films, and the affinities between sci-fi and sci-fan (tasy) and cinema. Magazines in the field begin movie review departments. Learned journals carry dissertations about the genre as a significant subculture. The interest of highly rated directors and actors who work with big budgets is cited as proof of an imminent creative coming of age.

Plainly we are now on the verge of such an upsurge. The other week I saw George Pal's *The Power*, in which extra-sensory supermen Michael Rennie and George Hamilton wage a telepathic war. Yesterday, I went to the Imperial for Franklin Shaffner's *Planet of the Apes*, in which earth astronauts land on an uncharted planet in an unfamiliar galaxy and find themselves in a simian civilization where human beings are the animals.

Planet of the Apes has excellent photography—especially in the scenes of the rocket crash and the wanderings through the "forbidden lands"—and a quite good moukoup for its apemen. Fair enough as simple-minded adventure, it fails altogether as social satire and commentary. On that level, it is elementary in its thinking and point-making. You can spot the so-called "twist" ending half-way through.

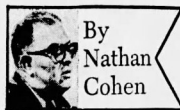
Both movies, indeed, are far inferior in quality and intelligence to a recent British programmer, *Five Million Miles to*

Earth, which I saw at the Coronet, and which turned out to be the latest in the Quatermass serials Nigel Kneale has been writing off and on for BBC-TV. Here—although the plotting goes oddly cryptic at the climax—there is a steady accumulation of authentic scientific atmosphere and suspense.

These three movies are just a modest indication of the flood of things to come. Scheduled for imminent release are Stanley Kubrick's 2001: A Space Odyssey (already showing in New York and Los Angeles), Roger Vadim's *Barbarella*, and a film with Rod Steiger based on Ray Bradbury's *The Illustrated Man*.

About a dozen other American or British features are in preparation, including Helen Winston's *Ossian's Ride*, based on astronomer Fred Hoyle's detective novel, and Ray Bradbury's long-promised and repeatedly postponed *The Martian Chronicles*. Bradbury also wrote *Fahrenheit 451*.

Other signs blowing in space are that the Japanese, who climbed on the last science fiction film bandwagon with such alacrity, are returning to the theme, and that the Italian industry has several movies scheduled on the subject. If you saw either *The Tenth Victim* at the International Cinema, or *The Wild Wild Planet* some months ago at the Downtown it was the one in which creatures were reduced to miniature doll size and transported to a faraway planet), then you saw



two of the first Italian efforts in this direction.

As a form of writing science fiction and fantasy is much misunderstood. The term is often used to describe or label things of a quite different nature.

A story is science fiction when it deals with events of tomorrow, and which are inspired either by conjectural scientific hypotheses or knowable physical, social and biological propositions carried to their most extreme possibilities; or when it deals with encounters, either on this planet or others, between the human race and alien life forms.

Using TV as an example just for a moment, we might cite *Star Trek* as an example of the first type, and *The Invaders* as a manifestation of the second. The *Invaders* is further typical in that, like most science fiction literature, it assumes that the inhabitants of another planet would come here for purposes of conquest only, and must be combated and destroyed.

Susan Sontag claims that a determining factor in science fiction literature and cinema is "the imagination of disaster." But she is basing this surely on the post-

atomic bomb vision of destruction and fear of science which characterized much of popular culture in the 1950s and early 1960s. Man sees the future pretty much as he tries to reread the past. According to his own experience, organization and apprehensions. The dire apocalypse may be commonplace today, but not in Jules Verne's time.

It is not necessary for a film to be set in the future to be science fiction. The aforementioned *Five Million Miles to Earth* and another Quatermass movie, *The Creeping Unknown*, both take place in the present. An excellent low budget entertainment, and very much earthbound, is *Uncle Tom's Cabin*, with John Neville. *The Thing* and *The Day The Earth Stood Still*, although both involved alien presences, are set in our time.

Nor is it necessary for a film to deal with invasion from outer space in any sense to be science fiction. *The Day The World Caught Fire*, with Janet Munro and Edward Judd, and *Crack in the World*, with Dana Andrews, investigate distinctly unlikely but plausible natural threats to human existence, but were still true science fiction. On the other hand Stanley Kramer's *On the Beach*, which imagined the death of the world following a nuclear war, is science fiction by courtesy label only. The same is true of Jean-Luc Godard's *Alphaville*.

What is most astonishing about the paucity of good science fiction films which are also superior spe-

cimens of the cinema art is that movies have been telling science fiction stories all along. Indeed the space film is older than the western. Frenchman George Méliès made Jules Verne's *From Earth to the Moon* in 1902.

Of the classic science fiction writers—Jules Verne, H. G. Wells, and Olaf Stapledon—only Wells has been well treated on film. It is ironic that the one screenplay he wrote himself, *Shape of Things to Come*, turned out to be as poor in prophecy as it is lavish but artificial in presentation. (However, the rambling, episodic story contains very good acting by Ralph Richardson as the "boss" and Sir Cedric Hardwicke as the leader of a movement against the technicians.)

Of the modern writers who excel—Bradbury, Clifford Simak, Theodore Sturgeon, C. M. Kornbluth, Roger Zelazny, Isaac Asimov, Alfred Bestor, Arthur C. Clarke, John Brunner, James Blish and Brian Aldrich—only Bradbury and Clarke have been filmed. So far Bradbury has been handled cavalierly. Perhaps *The Illustrated Man* and *The Martian Chronicles* will do him justice.

Clarke, a distinguished scientific writer as well as imaginative author—is co-writer of the screenplay of 2001: A Space Odyssey. The combination of him and director Stanley Kubrick, on paper at least, suggests a mind-blowing trip in space. Perhaps this time the science fiction film really will reach its maturity.



ANOTHER APE sequel called *Escape From the Planet of the Apes* is playing at the York II theatre. The first two, *Planet of the Apes* and *Beneath the Planet of the Apes*

apes earned their makers \$51 million. In this scene the military greets the landing simian astronauts played by Roddy McDowall, Kim Hunter and Sal Mineo.

An even worse 'Ape' movie

By PATRICK SCOTT
Star staff writer

When and if the apes ever do take over the world, one of the biggest mysteries confronting them will be why human beings in the mid-1900s found the prospect so fascinating.

Already one species of ape—that known generically as the boxoffice baboon—has taken over a large chunk of Hollywood propagating such profitable productions as *Planet of the Apes* (1968), *Beneath the Planet of the Apes* (1970) and now *Escape from the Planet of the Apes*, currently at the York II.

MONEY MAKERS

The first two so far have earned their makers \$51 million—which ain't peanuts, even in monkeyland—and the third gives no indication of being the last in this simian saga.

Far from fulfilling the promise of its title, in fact, it offers no hope at all of any escape in our time. We might as well face it: As long as they pay so handsomely for their keep, the apes are here to stay.

The success of the first of these ape epics (which has accounted for two-thirds of that \$51 million) is not hard to fathom.

Besides starring Charlton Heston, it garnished the topical subject of space exploration with the traditional sci-fi spice of terrors unknown. It was a terrible picture, mainly because it took itself seriously, but at least it had a gimmick grotesque enough—well-known actors making monkeys of themselves—to set the publicity drums rolling and create an aura of novelty.

A sequel was inevitable, and inevitably worse, but by now the novelty has vanished completely, and *Escape from the Planet of the Apes* is not even funny unintentionally, which was the first entry's sole redeeming achievement.

Even worse, this one plays it largely for laughs, which makes its total lack of them all the more unfortunate. There are few things less funny than a movie that thinks it is but isn't, and there are few things more tiresome.

Much more than either of its predecessors, *Escape from the Planet of the Apes* possesses a comic-book quality so clumsily campy that it would have been a gasser roughly 35 years ago as a Saturday serial. It also resembles, in its simple-minded plot, characterizations, dialogue and acting, the more contemporary sort of plastic puppet shows that have given the genuine horror-monster movie motif a bad name.

WAR SURVIVORS

This time the ape-people—Kim Hunter, Roddy McDowall and Sal Mineo—are survivors of a war that destroys the world 2,000 years from now (the time-setting of their earlier outings). But now the time is the present, as the space trio's capsule hurtles back through the years to wash ashore on the coast of California. Naturally, the natives are startled to find such strangers in their midst—and downright dumfounded when the latter quickly evince an intelligence far greater than their hosts'.

This spectacle of apes

confounding humans on the latters' home grounds is, of course, meant to be sophisticated satire with moralistic overtones (i.e., man superciliously sowing the seeds of his own destruction), but it is graced with all the subtlety and wit of Hellzapoppin'.

Mineo, in the picture's one rewarding moment, is killed off fairly early, but Miss Hunter and McDowall are given the red-carpet treatment—a suite at the Beverly Wilshire, Hollywood wardrobes, TV appearances (all devoid of even the visual comic effects that seem to be the picture's only purpose).

Soon, however, their foreknowledge of the world's impending doom convinces a government scientist that he must kill them (as well as their newborn ape-child) in order to save mankind by altering the course of predetermined history.

The rest is a chase, with

friendly veterinarians aiding the apes, that ends on the movie's one note of real horror: The ape-child survives, quite obviously to keep the species—and the series—alive.

It is difficult to believe that the infantile script is the work of Paul Dehn, who with *The Deadly Affair* of a few seasons ago—an adaptation of, an improvement on, John Le Carre's *A Call for the Dead*—gave us one of the most adult, polished and truly sophisticated thrillers in modern screen history.

But then it is even more difficult to believe that the movie itself is the work of human hands. Maybe the ape-age is nearer than we think.

Escape from the Planet of the Apes, directed by Don Taylor. At the York II Cinema, Eglinton Ave. E. near Yonge St., 486-5600.

Fourth Ape movie is the best one yet

Some sophisticated friends of mine made sceptical wisecracks in my presence a year ago after I opined in print that *Escape From the Battle of the Apes* was even better than its two predecessors in this fanciful, profitable movie series.

Now comes No. 4 in the cycle, *Conquest of the Planet of the Apes* (at the Coronet and seven other Odeon theatres), and in my estimation it is even better than No. 3. It neatly reverses the usual law of diminishing returns that applies, artistically if not commercially, to a string of cinematic sequels.

POET'S STORY

Like its three forerunners, *Conquest* was made in California under the supervision of producer Arthur P. Jacobs. But the screenwriter, Paul Dehn, and the director J. Lee Thompson, are both Britons.

Dehn's story is based on characters originally created by novelist Pierre Boulle. A spare-time poet and former London film critic, Dehn also scripted *Apes 2* and *3* and is already at work on No. 5, tentatively titled *Battle for the Planet of the Apes*. The series has

become an annual dividend for this industrious Englishman, whose earlier scenarios included *Seven Days to Noon*, *Orders to Kill*, and *The Deadly Affair*.

His current chronicle begins in the year 1991, after a world epidemic has destroyed all dogs, cats and other household animals.

People then had begun training apes as pets, but the beasts' quick intelligence had soon led to their being enslaved as mute waiters, field hands, shoeshine boys, hairdressers and other toilers.

Into this environment a computerized city-state comes an educated, thinking and talking super-ape named Caesar (played by Roddy McDowall in one of John Chambers' uncanny makeup jobs).

Caesar is the offspring of two similarly advanced chimpanzees from the year 3000, propelled backward into the late 20th century by a freakish convolution of time. In a world in which the idea of a super-ape is a nightmare to uneasy humans, Caesar's extraordinary gifts have long been concealed by a kindly circus operator (Ricardo Montalban) who had sheltered his parents until their deaths.

What happens after that would be difficult to sketch in a review without making the whole movie look like a childish comic-strip, which it most assuredly is not. Requiring only the willing suspension of disbelief that has linked good audiences and good storytellers since the dawn of time, *Conquest* adds up to a first-rate adventure-fantasy, brimming with ironic parallels with American society in 1972.

TACTFUL DIRECTION

Thompson's assured and tactful direction is much better than you might expect from a man whose earlier output has included such odious specimens as *Taras Bulba* and *John Goldfarb, Please Come Home*. (He has also done some good ones, like *The Guns of Navarone* and *Ice Cold in Alex*.)

In the accomplished cast are Don Murray as the city-state's ruthless and fanatical governor, and Hari Rhodes as his black second-in-command, whose heart aches for the subdued simians in the population. Severn Darden, a former nightclub comic, chillingly plays Murray's police chief, a quiet monster who inflicts torture or death without ever raising his voice.



UNCANNY makeup job on actor Roddy McDowall has turned him into an ape for the role of Caesar in the movie *Conquest of the Planet of the Apes* at the Coronet.

From the big silver screen come TV's program ideas

By JACK MILLER
Star TV critic

IF you can't make a hit television series by using a Hollywood movie star, then maybe you can make a hit television series by using a Hollywood star movie. That's one theory.

And so U.S. commercial TV, which has failed so resoundingly in the past three years to find success with Jimmy Stewart, Glenn Ford, Anthony Quinn, Shirley MacLaine, Yul Brynner, Henry Fonda, Julie Andrews and Richard Widmark, will turn its hopes, in the season starting Monday, to the vehicles of Hollywood, instead of its faces.

Born Free will become a TV series. So will Planet Of The Apes. So will Paper Moon. A new weekly hero named Nakia will really be Billy Jack, disguised as a deputy sheriff. Manhunter will try to evoke the aura of Bonnie and Clyde. Sons and Daughters will try to recreate the magic (and the long run) of American Graffiti.

The theory is far from sure-fire. Some movie giants have proved they can make it on the smaller screen—most recently, Rock Hudson. And some giant movies haven't—most recently, Love Story, Adam's Rib, and Shaft.

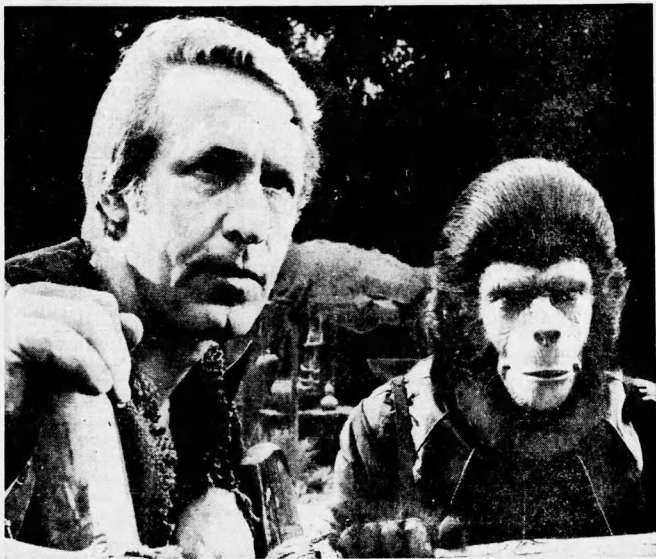
Nevertheless, if there's a twist to this fall's American TV scene, that's it—borrowing Hollywood's films instead of its faces, for weekly sustenance.

The list of specials looks glittering, all the way up to one co-starring Olivier and Kate Hepburn. But this isn't a new direction for the year ahead—it's just part of the continuing, if gradual, maturing of the industry.

And the theatrical movies brought directly to the home screen get bigger, with CBS buying the original M.A.S.H. and ABC buying The Poseidon Adventure and Fiddler On The Roof, and with NBC topping them both by paying \$10 million to show big daddy, The Godfather, in November.

But that's not a new angle. Movies always get bigger on TV. Gone With The Wind will be along one of these days (really).

The heart of the competition among the U.S. commercial networks remains the weekly series. And with them, this year's gimmick is to try to make television series out of movies, rather than to make television stars out of movie stars, or rather than to break new social ground by ridiculing bigotry, or rather than to revive musical variety, or whatever.



TRANSPORTED from movie screen, Planet of the Apes premieres Friday, Sept. 20. Starring Ron

Harper and Roddy McDowall (right), program indicates TV's trend of turning hit movies into series.

have a Saturday-afternoon teen dance bandstand show. And Sundays at 7:30 p.m. it will try a series named Toronto The Good (Neighbor), which will allow people in need to beg for help from the viewing public.

Hamilton's CHCH-TV has two Canadian changes, a Tommy Banks variety hour running four times weekly, and the arrival of Larry Solway as the nightly interviewer, replacing Fred Davis, who a year earlier had replaced Pierre Berton.

However, Banks won't start until Sept. 23. Solway, who opens next week with a strong lineup of guests, will be seen only once each week, night, at 11:30, rather than twice nightly (at 7 and 11:30) as Berton and Davis were showcased in the past. Solway has actor Cliff Robertson, baseball's Denny McLain, movie director Sam Peckinpah, Dr. Alex Comfort (author of The Joy Of Sex), and figure skater Toller Cranston as his first-week subjects, but his chances of success are tempered by the fact he'll have to compete, every time out, with Johnny Carson's opening monologue.

CTV, the only major service staging that full-Canadian start next week, will introduce Funny Farm (a

half-hour copy of Hee Haw) Thursday at 7. Excuse My French (about a Quebec-Ontario bilingual marriage) following it at 7:30. Maclear starting the same night at 9, and Swiss Family Robinson (possibly the network's most ambitious addition) beginning Friday at 7.

Having five English-Canadian mass-appeal stations competing in Toronto now has meant that there are no longer enough U.S. network shows to fill all the time local outlets reserve for imported programs, so we'll be seeing more bundles from Britain this year.

CITY-TV will have comedian Benny Hill in a weekly hour, and has scheduled a lushly-produced mini-series on the loves of Napoleon for Tuesdays at 10. Global will continue five days a week with Doctor In The House and also run its sequel series, Doctor At Sea, Sundays at 5:30. Global also is bringing in Callan, a series described as a James Bond-style show, but which really has more the eerie feel of the movie The Spy Who Came In From The Cold. Also at Global, from Britain, will be Special Branch (adventure) and Follyfoot (returning drama).

The CBC will have Man About

The House, a British half-hour comedy. And CHCH-TV will bring back the comedy On The Buses, and the superb seagoing adventure series, The Onedin Line.

"Specials" in television have always been those shows that don't appear weekly as series. But it's growing tougher to tell where to draw the line. More and more series look like collections of specials.

Opening Night, a series on the CBC in the coming season, will consist of four original Canadian plays, lifted from theatres across Canada. Malcolm Muggeridge's Third Testament, starting Nov. 16 and running six weeks, will concentrate each week on one of the world's major religions. Friday at 9 p.m., starting later this month, will be a music-and-variety hour, but with a special each week—starring Paul Anka one time, Harry Belafonte another, and with Wayne and Shuster staging their own new comic operetta another.

THE WALKER SEASON

Kodiak

Clint Walker, in his first series since Cheyenne in the 1960s, appears as Cal "Kodiak" McKay of the Alaska State Patrol on ABC at 8:00, channel 11 Sunday at 5:00.



Three More From OECA

Globe Theatre, channel 19 at 8:00, will present drama specials such as a five-part BBC production of Charlotte Bronte's Jane Eyre and The Clinton Special, a 90-minute documentary about Toronto's Theatre Passe Muraille. From The Skin Out, channel 19 at 9:00, is a half-hour weekly series exploring the effects of technology, textiles and lifestyles on the clothes we wear. Chez Nous, channel 19 at 6:30, is a half-hour weekly French-language look at the world of Franco Ontarians.



Planet Of The Apes, channel 11 at 7:00. CBS at 8:00, probably will prove that, even after five feature film versions, you can always go to the well for a weekly series.

Chico And The Man

Freddie Prinze as a recently returned Viet Nam veteran and Jack Albertson as an irascible garage operator in East Los Angeles are the stars of this weekly half-hour comedy series on NBC at 8:30, CBC Thursday at 9:30, which somehow suggests a swipe from Sanford And Son. The series revolves around the obvious cultural and social differences between the young, hip Chicano and the white garage man.



7:00 Tonight

Planet of the Apes

*Men hunted like
animals. Caged
like beasts.
Humans reduced to
animals;-Apes the
intelligent beings!
Weekly series.*

11
CHCH TV

DEBUT





APE-LIKE behavioral psychologist Kim Hunter tests intelligence of human captives with bits of food in scene from "Planet of the Apes," story of crash-landed astronauts who find themselves on low end of evolutionary scale. Science-fiction film opens exclusive run Wednesday at Beverly Theatre.

CRITICS CREATE PROBLEM

Film Work Stigma for Serious Composer

"There seems to be a critical bias against composers of film music," says Encino resident Jerry Goldsmith, who scored the soon-to-be-released 20th Century-Fox science-fiction drama "Planet of the Apes," and it exists in part because they are well paid, he claims.

"Some people feel that to be a great artist a man must starve and suffer. As it is, the only way composers can exist comfortably today is either to devote part of their time to something like television or films or to teach.

"Most composers who teach don't compose very much," Goldsmith says. "They're too fatigued after a day's work."

A metropolitan newspaper reviewer, covering a chamber music concert Goldsmith had written, recently referred to him as a "Hollywood composer." It made Goldsmith boil.

"I loathe that term," he says. "I'm not a Hollywood composer—I'm a composer, period!"

"If my music is bad it's not because I write for motion pictures. It's because I'm unable to write up to a certain critic's standards. A concerto of mine will be performed in Los Angeles soon, and I'm certain somewhere in his review, whether my work is good, bad or indifferent, that critic will call me a Hollywood composer."

An award-winner, Goldsmith penned 56 minutes of music for "Planet of the Apes," or more than half the film's length. Normally, he says, he prefers to limit his score to about one third the picture's running time.

"Too much music can vitiolate the effect," he explains. "The ear becomes numb and hardened to sound, and any musical impact is lost. But 'Apes' re-

quired a more protracted score as a tool of the storytelling."

The film, starring Charlton Heston as a U.S. astronaut who leads a team of spacemen into captivity

on an unidentified planet peopled by civilized, self-governing apes, is based on the novel by Pierre Boulle, author of "Bridge On The River Kwai."

Despite the length of his

score for this film, however, Goldsmith feels some movies require no music, whatever, except under the titles.

"There's really no formula, no rule of thumb," he says. "I believe a great deal of legitimate drama, for instance, would benefit by having a musical underscore. Only economy wiped out the live orchestras that used to be found in the pits of most legitimate theaters.

Is he irked because his music for, say, "Planet of the Apes," has little chance of becoming a standard work for symphonic orchestras?

"No," Goldsmith says thoughtfully. "I'm grateful to hear my compositions performed at all. Most composers put notes down on paper and never hear them come to life because they can't find an orchestra to program them. That must be a terrible frustration. Movie music, at least, gets a very wide hearing."

"Planet of the Apes" opens Wednesday at the Beverly Theatre.



RINGLING CIRCUS TO BOW JULY 23

Ringling Bros. and Barnum & Bailey Circus will open its 98th edition of The Greatest Show on Earth July 23rd for a fourteen day engagement at the new, air-conditioned Forum in Inglewood, it was announced.

World-famous three-ring show bows here under new owners, Irvin and Israel Feld and Judge Roy Hofheinz, respected showmen. The three pledge continuation of circus policy.

Several new acts were recruited from extensive European auditions the new owners conducted. The newcomers will mark their debut along with favorites of last year held over. Four lavish production numbers have been added to the show and routines reworked for the 50 famous Ringling clowns. Special group rates for the Greatest Show on Earth are available. Information may be obtained by writing Ringling Bros. Circus, c/o The Carrolls Agency, Inc., 843 1/2 Melrose Place, Los Angeles, Calif. 90069, or by calling (213) 876-5220.

**Man...
hunted...
caged...
forced
to mate by
civilized
apes!**

20TH CENTURY-FOX PRESENTS

CHARLTON HESTON

ARTHUR P. JACOBS PRODUCES

**PLANET
OF THE
APES**



CO-STARRING

RODDY McDOWALL MAURICE EVANS KIM HUNTER

JAMES WHITMORE JAMES DAIL LINDA HARRISON

PRODUCED BY
APJAC PRODUCTIONS

ASSOCIATE PRODUCER
MORT ABRAHAM

DIRECTED BY
FRANKLIN J. SCHAFNER



SCREENPLAY BY
MICHAEL WILSON AND
ROD SERLING

MUSIC BY
JERRY GOLDSMITH

BASED ON A NOVEL BY
PIERRE BOULE - PANGLOSS • COLOR BY DELUXE

***** EXCLUSIVE ENGAGEMENT *****

NOW SHOWING!

LOEWE

BEVERLY HILLS

CONTINUOUS PERFORMANCES DAILY

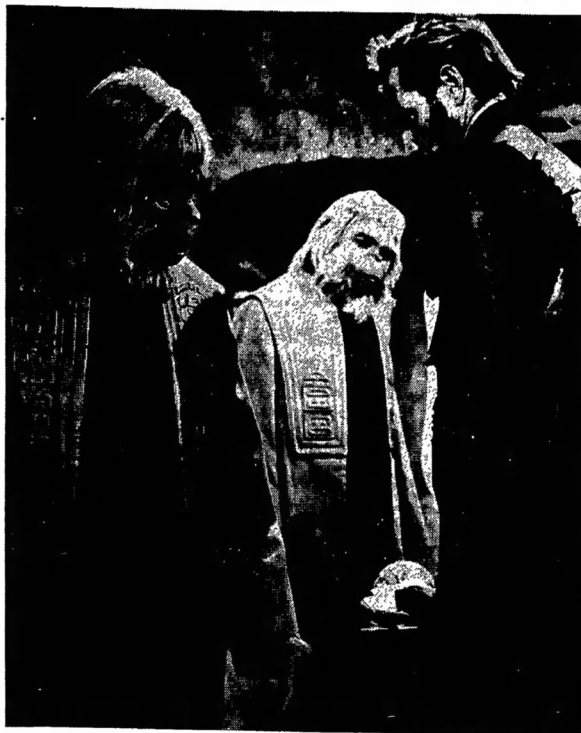
Doors Open at 1:30 P.M.

Feature at

2:00 • 4:00 6:00 • 8:00 & 10:00 P.M.

BEVERLY

Beverly Drive at Wilshire
275-4484



DEPICT TOMORROW'S WORLD

'Apes' Challenge to Actor and Audience

Never since he played Falstaff, a character described by Shakespeare as "a tub of lard" in "Henry IV," did Maurice Evans don such extensive makeup as for the filming of 20th Century-Fox's "Planet of the Apes," opening Wednesday at local theaters.

Evans' makeup for his role as an orangutan statesman took almost four hours to apply every day, but he enjoyed it.

"People ask how it feels to be playing an ape," he comments. "This particular ape happens to be a very articulate and worldly fellow, a leader of simian politics and religion."

"The main challenge of the role is to get people to suspend their disbelief and accept the fact that an orangutan actually can be cultured and intelligent."

"I think the whole function of art is to help us — as we are being entertained — to develop a sensitivity and perspective toward what we are," Evans continues.

"And perhaps it is wise to ask humans why they are so vain as to imagine they are the only creatures in the universe with the power to reason."

Evans says biologists have come to the conclusion that there are instincts with-

in human beings which man has been ignoring. As man becomes more involved with reason, he moves further away from the concept of instinct — yet instinct remains.

Our behavior in war, for example, spotlights an instance that must be dealt with, he points out.

"You can't," says the actor, "look at it only in terms of politics and economics."

As for the character of Dr. Zaius in "Planet of the Apes," Evans is sympathetic towards his enmity for human beings, revealed when Charlton Heston leads a team of astronauts to his planet only to discover that apes rule the world.

Of Zaius, Evans says: "He sees in these unwelcome humans a threat to his own civilization. He is wise enough to know that among

all animals, only humans kill for the sake of killing, only humans make war upon their own species for purposes of self-aggrandizement and power."

Asked whether the decision to take the role was difficult, Evans pointed out that "Planet of the Apes" was produced by Arthur P. Jacobs, the man who persuaded Rex Harrison to ride a giraffe and befriend a rhinoceros in "Doctor Dolittle."

"I was a pushover for Jacobs," he said.



EXAMINING "evidence" in form of crash-landed and captured astronaut Charlton Heston, simian high court judge Maurice Evans, left, weighs plausibility of defense argument that apes are descended from humans. Trial highlights adventure-drama "Planet of the Apes," opening Wednesday at local theaters and drive-ins.

Heston Fighting To Help Plight Of Little Actor

By Howard Sparks

Sunday Magazine

The Wichita Sunday Eagle
The Wichita Beacon

Sunday, March 17, 1968

Page 1E

Actor Charlton Heston, who in movie roles received the Word from God ("The Ten Commandments"), painted the Sistine Chapel ("The Agony and the Ecstasy"), and competed in a chariot race ("Ben Hur"), today is engaged in a real-life battle — to help the status of the "small" actor.

Heston, as president of The Screen Actors Guild, is fighting to get a little more money for the 18,000 actors he leads. Speaking to the press at Show-A-Rama, a national convention of motion picture exhibitors held recently in Kansas City, Heston pointed out that the average member of SAG, a union, receives an annual salary of \$3,000.

"Back in the 1940s, Screen Actors Guild members took home more than \$30-million. Now in the '60s, SAG members are taking home checks that total in the low \$20-millions."

"When you think about the amount of money paid today — how much more is being paid to individual actors and stars — it is even more important. When you average Dean Martin's and Gary Grant's salaries with the \$27-a-day extra players, you can see the average isn't too good."

"The Guild is proud of the fact the American actor is the best paid and highest paid in the world. Working conditions, accident insurance, workman's compensation, health and welfare insurance, — all of these are benefits because of SAG."

"We are concerned mainly with the minimum player, the scale player. Among the things we have gotten for them recently have been re-run clearance for TV for their film and re-runs in foreign markets. Payments for things they have done in the past also have been included."

Overseas Filming Attacked

Heston, now in his third term as president of SAG, also is concerned with the making of movies overseas, commonly known as "runaway" production.

"Unless the situation changes, a picture with a great number of extras will never be made in Hollywood again," he asserted.

"The reason is an economic one. It costs too much to hire hundreds of thousands of extras in this country to make it economically realistic to the producer, who must pay the costs of making a film."

"This decline of domestic production is real, and a very serious development," Heston continued. "There are fewer pictures being made in Hollywood every year, and now the same thing is happening in television."

As president of his guild, Heston is working on plans to return movie production to Hollywood from Spain, Italy, France, and England.

"But it's really not that simple. In my own case," Heston admitted, "almost every picture I'm offered involves the immediate assumption that we must explore the possibility of overseas production."

"I've done all of five motion pictures abroad and parts of three or four others. It's not that I wanted to work in Europe. Those decisions are made by studios and independent producers."

"My private conviction — which is not necessarily shared by others in the film industry — is that the major determinate is the cost of production."

Heston recently visited in Washington to discuss the problem of a diminishing Hollywood with California's senators, Republicans Thomas Kuchel and George Murphy, the latter a long-time Hollywood figure himself. As a result, the three now are planning a series of meetings with the producers.

"There are many avenues of approach to overcome our problem," Heston said. "Perhaps some form of incentive program for domestic production with help from Washington. Then again it may be some kind of corporation tax relief."

"Runaway" production is a misnomer," he added. "Driveaway" is a likelier term."

Heston was in Kansas City to receive the "Male Star of the Year" award from the United Motion Picture Association, sponsor of "Show-A-Rama." Other awards went to Norman Jewison,

director of the year, for "In the Heat of the Night"; Stella Stevens, female star of the year; Raquel Welch, international star of the year; Arthur P. Jacobs, producer of the year, for "Doctor Dolittle"; Jim Brown, new star of today, for "The Dirty Dozen"; Linda Harrison, star of tomorrow; and 20th Century-Fox, studio of the year.

In his interviews, Heston, serious about his job as SAG president, lashed out rather strongly at television — speaking both as an actor and as SAG boss.

"I think it's a very bad idea for films to show up so soon on television after their first theater release. A film is shown to very bad advantage on TV; I'd just as soon my films never showed up on TV."

Hallmark Show Praised

"There's now only one lone survival from the so-called 'golden age' of live television and that's The Hallmark Hall of Fame. Telefilm by definition means low-budget films. When a good film goes on TV for a late show, great deal of it is taken out by cutters who don't know what they're doing."

"Secondly, the film is broken up by commercials. Third, if it's a good film, I'd just as soon not see it exhibited under those conditions. If it's a bad film, I'd just as soon not see it at all."

"I don't care too much for television. It has abdicated its responsibility both to the actors who serve it and to the audience it serves. The remarkable creativity in the old days has withered."

"It is not only oriented to commercials but is preoccupied with them. Actually, the most creative thing in television today is the commercial. They spend more money on commercials than on the shows."

Then speaking of his future plans, he said he hopes to do a play in Southern California for a brief run. Then he's planning two different films for the coming year. One of these will be "Pro," in which he plays a professional football quarterback. The other will be "The Banana Man," a political melodrama set in Cuba which tells about a fictional president of the U.S. and an Australian political prisoner in a Cuban war camp. In this, he plays both parts, the first time he has ever tried a dual role.

Heston currently has two major films in release. One of them, "The Planet of the Apes," was the reason he was named star of the year by the exhibitors.

In it, he plays an American astronaut catapulted through time and space until his spacecraft experiences a navigational malfunction which causes it to crashland on an unidentified planet. Here he finds himself a prisoner in a society dominated by simians — with some of the leading characters played by such actors as Maurice Evans, Kim Hunter, Roddy McDowall, James Whitmore, Linda Harrison, and James Daly.

Film Had Special Appeal

He explained that the film, far afield from the Biblical epics with which he has become identified ("Yet I've only played in three of these in my 34-film career") appealed to him. First, because it's a "viable filmic project" and second, because it managed to carry out the black humor of the novel by Pierre Boulle. Heston compares its comments on contemporary society to "Gulliver's Travels."

"I've done only two film comedies in my life, and I know every actor is supposed to say that he's dying to do what he hasn't done before."

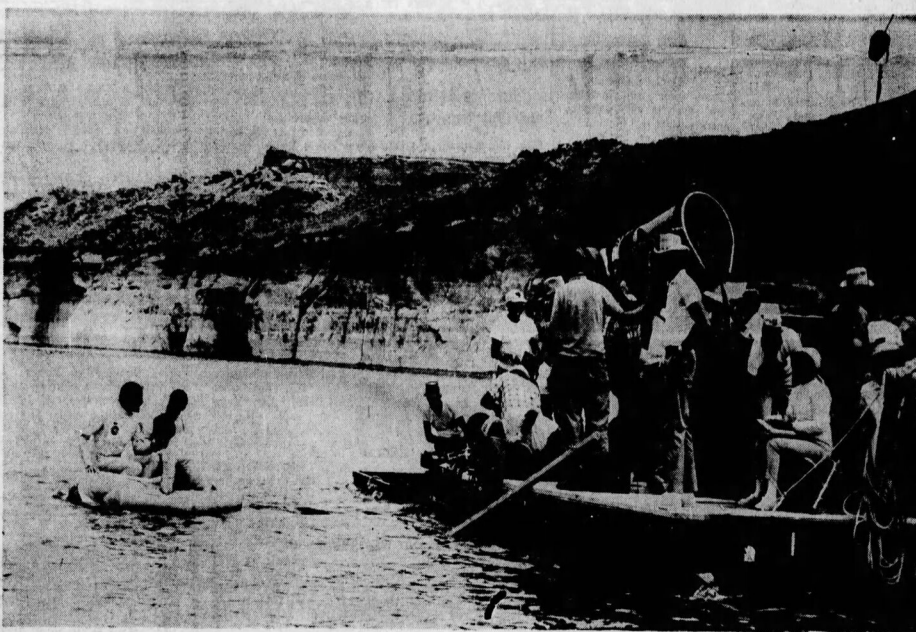
"Sure, I'd like to do the occasional comedy but, given a choice, I think I'd pick serious drama. Besides, my problem is that all the comedy scripts I get have Cary Grant's or Jack Lemmon's fingerprints on them. They've already turned them down. In a serious piece — especially a period piece — I'm on the top of the list."

The other film is "Will Penny," a western in which he portrays an illiterate cowboy whose major problem is survival. "It's a unique western," Heston said, "because it presents the Old West as it really was — no good guys in white hats and bad guys in black hats."



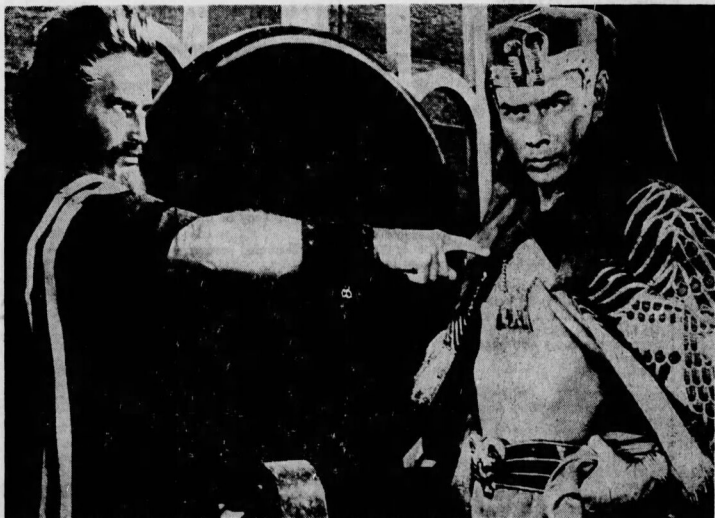
In "Planet of the Apes," Charlton Heston (upper left) portrays an astronaut whose spaceship crashlands on a world run by simians. Other astronauts

in this scene from the comedy-drama, scheduled to play at the Orpheum Theater in Wichita early in April, are Jeff Burton, left, and Robert Gunner.



A production crew here films the scene shown above in color for the 20th Century-Fox production which

also stars Maurice Evans, Roddy McDowall, Kim Hunter, and James Whitmore as some of the Apes.



Charlton Heston is shown here as Moses in "The Ten Commandments," perhaps the major role with which his

name is connected. Actually, he protests, he's only made three such Biblical epics among his 34 films.



As a contrast, in "Planet of the Apes," Shakespearean actor Maurice Evans, who plays the aristocratic

leader of the simian society, threatens Heston with a brutal death. Heston here plays a captured astronaut.