

1/29/68

FINAL

PRODUCTION INFORMATION GUIDE

on

THE ARTHUR P. JACOBS PRODUCTION

of

"PLANET OF THE APES"

in

An Arthur P. Jacobs Production

PLANET OF THE APES

co-starring

RODDY McDOWALL    KIM HUNTER    MAURICE EVANS    JAMES WHITMORE    JAMES DALY

Introducing

LINDA HARRISON as "NOVA"

Produced by.....Arthur P. Jacobs  
 Directed by.....Franklin J. Schaffner  
 Associate Producer.....Mort Abrahams  
 Screenplay by.....Michael Wilson and Rod Serling  
 Based on the novel by.....Pierre Boulle  
 Music by.....Jerry Goldsmith  
 Creative Makeup Design.....John Chambers  
 Director of Photography.....Leon Shamroy, A.S.C.  
 Art Direction.....Jack Martin Smith  
                                   William Creber  
 Set Decorations.....Walter M. Scott  
                                   Norman Rockett  
 Special Photographic Effects.L.B. Abbott, A.S.C.  
                                   Art Cruickshank  
                                   Emil Kosa, Jr.  
 Film Editor.....Hugh S. Fowler, A.C.E.  
 Unit Production Manager.....William Eckhardt  
 Assistant Director.....William Kissel  
 Sound.....Herman Lewis  
                                   David Dockendorf  
 Costumes Designed by.....Morton Haack  
 Makeup by.....Ben Nye  
                                   Dan Striepeke, S.M.A.  
 Hairstyling by.....Edith Lindon  
 Orchestration.....Arthur Morton  
 Filmed in PANAVISION (R)  
 Color by DeLuxe

CAST

George Taylor.....CHARLTON HESTON  
 Cornelius.....RODDY McDOWALL  
 Zira.....KIM HUNTER  
 Dr. Zaius.....MAURICE EVANS  
 President of the Assembly....JAMES WHITMORE  
 Honorius.....JAMES DALY  
 Nova.....LINDA HARRISON  
 Landon.....ROBERT GUNNER  
 Lucius.....LOU WAGNER  
 Maximus.....WOODROW PARFREY  
 Dodge.....JEFF BURTON  
 Julius.....BUCK KARTALIAN  
 Hunt Leader.....NORMAN BURTON  
 Dr. Galen.....WRIGHT KING  
 Minister.....PAUL LAMBERT

SYNOPSIS

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 when their spacecraft suffers a navigational malfunction. The lone female in the quartet dies, but the male survivors trek across 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, <sup>Thomas</sup> Thomas (CHARLTON HESTON), is wounded severely in the throat and taken to an animal hospital where he is incarcerated after primitive medical attention. As he recovers consciousness he is amazed to find that he is a prisoner in a society dominated by intelligent simians, an autocratic social order in which humans are feared as beasts of prey -- and treated as such.

<sup>Thomas's</sup> Thomas's wound renders him temporarily mute, but he is able to convince Dr. Zira (KIM HUNTER) and Cornelius (RODDY McDOWALL), a young archaeologist -- both of whom are chimpanzees -- that he can speak, read and write. At first they refuse to believe that a human can surpass the simian in intelligence, and their interest in Thomas is strongly discouraged by Dr. Zaius, (MAURICE EVANS), a stately orangutan who is one of the chiefs of state.

In an effort to spare Thomas 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 arrant 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.

Thomas is given a female human cellmate, Nova (LINDA HARRISON), and it is Zira's intention to mate the pair. But Thomas tells her he is no mere mutation -- but really a human from a friendly neighbor 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.

When Zaius learns that Thomas can now communicate by the spoken word, he feels he must silence him and orders an immediate frontal lobotomy on the astronaut. Zira, Cornelius and Lucius (LOU WAGNER), a young chimpanzee, resent the infringement upon their freedom of

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thought and speech, and arrange for Thomas's escape from captivity in the capital city of the ape civilization. They set out for the Forbidden Zone, the area where the spaceship crashed -- a vast territory to which ape citizens are forbidden to travel. In an earlier exploration of this zone, Cornelius, the archaeologist, had discovered artifacts suggesting that a highly advanced human society had populated the territory centuries ago.

Zaius and his gorilla militiamen pursue them, but <sup>Taylor</sup> Thomas seizes Zaius as hostage and the gorillas are ordered to retreat. Zaius confesses that he has been aware all along of the prior existence of this highly intelligent human society -- but he fears the rebirth of such a civilization. He points out that alone among God's primates, the human kills for sport, lust and greed. The simian religion preaches that "the human will make a desert of his home and yours.... he should be driven back to his jungle lair for he is the harbinger of death."

<sup>Taylor</sup> Thomas offers to release Zaius unharmed if the latter will promise not to press charges of heresy and insubordination against Zira and Cornelius. Then ~~Thomas~~ and Nova flee deeper into the Forbidden Zone. "What will he find there?" Zira asks Zaius.

And Zaius replies: "His destiny."

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(NOTE: The shocking conclusion of "Planet of the Apes" will not be revealed in any synopsis.)

PRODUCTION INFORMATION

"Planet of the Apes" hurtles the viewer into a strange simian civilization where man is regarded as a brute to be controlled and contained lest he grow in numbers and strength and ultimately destroy the ape culture and society. The novel is certainly among the most hypnotically harrowing tales ever transferred to celluloid, and nobody is more surprised that it has finally become a major motion picture than the man who wrote it, Pierre Boulle.

Cinematic history is studded with a handful of landmark films which measure the screen's progress as a medium of entertainment and communication and a major art form. High on this roster of celluloid classics is "The Bridge Over The River Kwai," for which Boulle wrote the Academy Award-winning screenplay based upon his own novel. Boulle is a Frenchman, a former guerilla fighter in Indo-China. Today he lives and writes in Paris. "Planet of the Apes" was purchased for the screen by producer Arthur P. Jacobs from the original French-language galley proofs prior to the novel's publication. The screenplay is the work of Rod Serling and Michael Wilson.

Boulle's surprise that his novel has been successfully transmuted into celluloid is understandable on several counts.

In the first place, it calls for all its leading characters but one to appear as apes -- orangutans, chimpanzees or gorillas -- throughout the entire unfolding of its story. Moreover, the makeup must be entirely believable: despite their elaborate disguise the actors' faces must be able to convey even the subtlest emotional reaction. The audience must accept the ape characters as intelligent beings, capable of thought, speech, even scientific and artistic achievement. This is no masquerade party. It is very much for real.

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Secondly, Boulle did not write "La Planete des Singes" with the screen in mind. Although well able to stand on its own as an adventure film with much action, intrigue and suspense, the story is an allegory for our times with some of the flavor of Jonathan Swift and a dash of Jules Verne. It was Boulle's hope that readers could recognize the human species reflected in the behavior of the apes' society, and he dissects with subtle irony the stupidity of some established authority and vanity of human ambition.

But producer Arthur P. Jacobs saw in Boulle's piece such cinematic possibilities that he communicated his enthusiasm some three years ago to Charlton Heston and famed suspense author Rod Serling, whose flair for the fantastic was a hallmark of his long-running television series, "Twilight Zone." Serling developed a preliminary screenplay and Heston, who had never made a screen test in his life, agreed to put several test scenes on film to determine if the idea was practicable from a cinematic viewpoint. When Richard Zanuck, vice-president in charge of production for 20th Century-Fox, saw the tests, his enthusiasm matched Jacobs' and Heston's and a deal was set for Jacobs' APJAC Productions to film the project for 20th Century-Fox release. With Serling by that time occupied elsewhere, Michael Wilson was signed to write the shooting script and Franklin Schaffner to direct.

It is not likely that anyone who sees "Planet of the Apes" will ever forget the experience, and it will certainly not be forgotten by the actors who played its principal roles. Charlton Heston portrays the leader of an American astronaut team catapulted through

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time and space into captivity in the simian city. Except for Linda Harrison, a relative newcomer to films who achieves added thespian stature as Nova, a sub-human girl, Heston is the only principal performer to work without the elaborate simian facial appliances.

The massive makeup problems invoked the collaboration of chemists as well as makeup design artists, sculptors and wigmakers. Initial substances employed to change human features into the likeness of simians stiffened on the actors' faces so that their features were neither mobile nor expressive. Furthermore, the actors could not chew, and there was the prospect that they might have to subsist for weeks on a liquid diet. Experimentation with new rubber compounds, tempered with other chemicals and substances, resulted in the development of materials which permitted full facial mobility to the actors and allowed their skin to breathe inside the heavy outer layer of ape makeup.

But in Hollywood, as probably nowhere else, time is of the essence, and at first this makeup required six to seven hours to apply and three hours to remove. Obviously, no actor can be asked to show up for work at two in the morning and work through until ten at night -- nobody could survive such a schedule five days a week for several months. Hence, new techniques had to be invented to speed up application and removal of the disguises. Ultimately, a small army of specialists was trained to apply the makeup in three to four hours and remove it in one to two hours.

For large scale scenes involving as many as 200 or more apes, so many makeup men and women were employed that production of other films and television shows in Hollywood was paralyzed by the unavailability of qualified members of the craft.

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Scenically, producer Jacobs had to come up with the physical trappings of an ape culture -- simian architecture, wardrobe design, utensils and so forth. Since the apes are civilized they wear clothes. Indeed, theirs is a most conservative society, and their garb reflects this in imaginative designs by Morton Haack which cover the entire body except for the head and hands. The simplicity of these designs is such that they are already having an influence upon commercial clothing -- an impact soon to be reflected in the cover-up look of 1968 and 1969.

The ape's city and its environs were constructed on the 20th Century-Fox ranch in San Fernando Valley. Exterior sequences depicting the astronauts' trek across the unidentified planet were filmed in the magnificent wilderness around Lake Powell on the Colorado River in Utah and Arizona. Camera crews penetrated areas seldom if ever trod by man, deep in the badlands interior, carrying camera and sound equipment by foot or mule pack team. Opening shots of the film graphically depict the space vehicle's splashdown upon the unfriendly planet, and the surviving astronauts' escape from the sinking craft which had been their home in space for 18 calendar months -- but some 2,000 years in terms of the mathematics of time and space. This footage was lensed at a point on the Colorado River known as Crossing of the Fathers.

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THE CAST

For his cast, Jacobs assembled a distinguished company equally recognized for its work on the legitimate stage, television and feature films.

CHARLTON HESTON (TAYLOR) holds an Academy Award for "Ben Hur" and is the actor most producers think of first when faced with the task of casting a strong heroic type. He was Moses in "The Ten Commandments," John the Baptist in "The Greatest Story Ever Told," Andrew Jackson in both "The Buccaneer" and "The President's Lady," Michelangelo in "The Agony and The Ecstasy" -- and he attributes his presence these and other such ventures to the fact that he has a "medieval face." He is president of the Screen Actors Guild and a leading citizen of the film community and spokesman for the industry. The role of Taylor in "Planet of the Apes" so tickled his fancy when he first read a treatment of the project almost three years ago that he insisted upon playing the U.S. astronaut if and when the film came to fruition.

RODDY McDOWALL (CORNELIUS), a film star since his pre-teens, deserted his New York photographic studio (he is one of America's top magazine photographers) to don ape makeup at the studio which first boosted him to fame in "How Green Was My Valley." His role is Cornelius, the young simian archaeologist whose discovery of human relics provides the key to a terrifying secret his superiors insist be suppressed.

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KIM HUNTER (ZIRA), winner of an Academy Award for "A Streetcar Named Desire" (she played Stella in both the Broadway and Hollywood versions) dons chimpanzee makeup as Dr. Zira, the animal psychologist whose interest in human behavioral patterns leads her to befriend the captured space man played by Heston. Miss Hunter lives in New York and is married to Robert Emmett, an actor turned writer. Though still a young woman, scarcely a season has passed in the last two decades which has not seen her light up Broadway with a fine performance.

MAURICE EVANS (ZAIUS), one of the world's foremost Shakespearean actors, sports the orangutan makeup of Dr. Zaius, Minister of Science and Defender of the Faith in "Planet of the Apes." His Broadway debut in 1935 was opposite Katharine Cornell in "Romeo and Juliet," and in recent years he has scored also as the producer of such smash stage hits as "Teahouse of the August Moon" and "Dial M For Murder."

JAMES WHITMORE is also seen as an orangutan, the aristocratic President of the Assembly, a radical change from his memorable portrayal of the tobacco-chewing sergeant in "Battleground," the role which won him stardom although he spoke only 28 lines of dialog. He speaks not too many more in "Planet of the Apes," but found the project so compelling that he could not resist taking the part. On Broadway Whitmore has won both Donaldson and Antoinette Perry Awards, and his films include "Asphalt Jungle" and "Oklahoma!", among many more.

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JAMES DALY brings many years of experience to his portrayal of Dr. Honorius, the prosecuting attorney. Long a familiar face in top-notch television dramas, he was seen recently in a highly-praised video production of G.B. Shaw's "St. Joan."

The supporting cast includes four relatively new faces which promise to be around a long while. JEFF BURTON, a parole department official in Los Angeles, plays Dodge, the Negro astronaut whose fate it is to end up stuffed and mounted as an exhibit in the apes' natural history museum. ROBERT GUNNER, best known as the star of a series of round-the-world commercials sponsored on TV by Ford Motors, is Landon, the third member of Heston's space team. LOU WAGNER, a student at Actors Studio West, plays Lucius, the teenage chimp who aids Heston in his escape.

LINDA HARRISON, seen briefly in several films including "A Guide for the Married Man," has the challenging role of Nova, the sub-human who becomes Heston's cellmate. A former Miss Maryland, the lovely brunette has nary a word of dialog in her role which runs throughout the film -- and one is sparked to recall that such a role won an Oscar for Jane Wyman with "Johnny Belinda."

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THE FILM MAKERS

ARTHUR P. JACOBS is a former press agent (Gregory Peck, Marilyn Monroe, Grace Kelly were among his clients) who started in the film business as a studio messenger, determined that some day he would be a producer. He achieved this dream with "What A Way To Go!" and followed this hilarious comedy with the costliest musical ever filmed, "Doctor Dolittle," with Rex Harrison in the title role. He will film "The Chairman," a suspense espionage story starring Frank Sinatra, for 20th Century-Fox later this year and is also at work on a musical version of "Goodbye, Mr. Chips," to star Peter O'Toole and Petula Clark.

FRANKLIN J. SCHAFFNER, who directed "Planet of the Apes," directed such Broadway hits as "Advise and Consent," "12 Angry Men" and "Caine Mutiny Court Martial." He has also won four Emmys for TV directing and production. Schaffner was born in Tokyo, the son of a missionary father. After World War II service he became an actor, but soon turned to direction.

JERRY GOLDSMITH composed and conducted the unusual musical score. He functioned in the same capacity on "The Sand Pebbles" and "Patch of Blue," "The Prize" and "Lilies of the Field," among other top films, and is also the composer of symphonies and concerti which have been performed by major orchestras. Still a young man, Goldsmith calls "Planet of the Apes" his greatest challenge, and his music for the film is scored for such unorthodox instruments as a set of 40 metal mixing bowls.

CINEMATOGRAPHER LEON SHAMROY holds Oscars for "Cleopatra," "Leave Her to Heaven," "Wilson" and "The Black Swan."

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COSTUME DESIGNER MORT HAACK had designed wardrobe for two Broadway shows by the time he was 16, when he branched out to designing the overall concept for such major undertakings as Detroit's 250th birthday celebration and the New Orleans Mardi Gras. Among his film chores were "The Unsinkable Molly Brown" and "Games," a recent Simone Signoret film.

MAKEUP ARTIST JOHN CHAMBERS designed the fabulous disguises which transform this film's stars from humans to believable apes. He worked on the project for six months prior to start of filming, spending much time in the experimental laboratory where he and his associates perfected new paints, materials, adhesives and techniques. Chambers then set up a school to train young apprentices to supplement the veteran makeup men already pressed into service on the film. Working closely with him was Dan Striepeke, head of the studio makeup department.

PIERRE BOULLE, the author of "Planet of the Apes," was born in 1912 in France, and after an engineering course went to Malaya in 1936 as a rubber planter. During World War II he served with the Free French and later with the Special Forces in India. He infiltrated Indo-China as a guerilla, was captured in 1943, and escaped a year later. He returned to France in 1947, at which time he decided to become a writer. He is a master of subtle suspenses.

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ASSOCIATE PRODUCER

MORT ABRAHAMS, Associate Producer of "Doctor Dolittle" and "Planet of the Apes," and Executive Vice-President of APJAC, came to this estate through the somewhat unusual route of statistics. Son of a New York stockbroker, Abrahams took a masters degree in economics at Columbia University and shortly thereafter became a statistician at Columbia Pictures.

Later he was motion picture consultant to the Bank of America and began writing for television as an avocation. In 1950, Abrahams produced a television series, "Tom Corbett, Space Cadet," the first science-fiction serial.

Abrahams progressed from this into the production of various dramatic anthologies for all three networks, including such series as "Tales of Tomorrow," "Chrysler Medallion Theater," "Campbell Sound Stage" and "Kraft Suspense Theater," among others. Subsequently, he produced "The General Electric Theater," became program director for National Telefilm Associates, then produced "Route 66." He won an Emmy Award and Producers' Guild nomination for producing "The Man From U.N.C.L.E."

Jack Hirshberg

Kim Hunter, whose thespian career on Broadway and the screen over a period of more than a decade has brought her many awards including the coveted Oscar, has always believed in researching a role.

Hence she recently spent considerable time at the Los Angeles ~~Zoo~~ Zoo, preparing for "Planet of the Apes".

Learning how to kiss.

Miss Hunter concedes that this requires some explanation.

"Youx see, I'm a chimpanzee and I'm engaged to this other chimpanzee."

There is a brief pause in the interview, during which the trim Miss Kim remains silent, eyes cast downward.

You get the idea that there is more ~~than meets the eye~~ to this monkey business than meets the eye.

The other chimp, by the way, is played by Roddy McDowall. And the way he kisses her, you can see the guy has plenty of lip.

"But it's all quite reasonable and rational when you know the story," says Miss Hunter, who won <sup>The Academy Award</sup> ~~an Oscar~~ for her role as Stella in "A Streetcar Named Desire", a role which seems tame by comparison with her newest characterization. All that shirt-tearing stuff by Marlon Brando was animalistic--but hardly simian.

Anyhow...

"We play two chimpanzee scientists in a civilization entirely run by apes. They're intelligent, thinking, people...I mean apes. And, just like humans, they fall in love. And they kiss."

Kim didn't want to do it the wrong way on the screen -- after all, any apes in the audience might take offense -- so she studied them at the zoo.

"They kiss somewhat as we do, but not exactly," she reports. "With apes, it's more a biting of the lips, and a caressing, rather than the solid contact humans prefer to make. Anyhow, it's really very dear."

*20th Century - Fox*  
In the film both Miss Hunter and Mr. McDowall wear cumbersome, albeit remarkably realistic and expressive, makeup. But their real faces are buried deep inside the outer simian makeup shell, ~~so~~ so when they kiss on-screen it is their sponge rubber lips--the chimpanzee lips --that meet, and not their human lips.

"It's all very antiseptic and mechanical, and we had to work hard to get a romantic effect," admits Miss Hunter.

"We had no actual physical contact with each other, ~~you see~~ you see."

She paused briefly, then smiled.

"You might say," she added, "that it was something like modern dancing."

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5/15/67

## Synopsis

of

### "PLANET OF THE APES"

"Planet of the Apes" is an APJAC Production for 20th Century-Fox release, written by Rod Serling and Michael Wilson, based on the novel of the same name by Pierre Boulle. In Panavision and DeLuxe Color, it is directed by Franklin Schaffner, produced by Arthur P. Jacobs. Mort Abrahams is associate producer. Leon Shamroy is cinematographer. Costumes are designed by Morton Haack. Music composed by Jerry Goldsmith. The film will be made on locations in Utah and Southern California, and at the studio. It will probably have a release in late spring or early summer, 1968.

The space ship, aloft 18 months by the calendar since it was boosted from its Cape Kennedy pad, has been traveling at close to the speed of light toward its distant destination far out in the universe. But in terms of the mathematics of time and space, it has been gone over 2,000 years -- and the scientists who launched it are long since dead and buried, forgotten by succeeding generations on earth.

The astronauts are four in number: Taylor, the chief (CHARLTON HESTON); Dodge (JEFF BURTON); Landon (BOB GUNNER); and Stewart ( ). Stewart is a handsome young woman; the others are thirtyish, virile men.

The space ship, on automatic pilot, hurtles on, finally lands on a planet bearing little resemblance to earth. It comes down in a lake, is wrecked on impact, takes water quickly and the crew is forced to abandon ship hurriedly. All but Stewart, that is. Through a malfunction in her equipment, she suddenly ages hundreds of years and only her skeleton remains.

The astronauts find the planet bathed in an atmosphere which will support life, but the topography appears lifeless. Sandstone buttes and pinnacles, and trackless desert crowd their view. They are some 320 light years from earth, by their calculations, and on an unnamed planet in orbit around a star in the constellation of Orion.

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But it now becomes obvious that their computerized navigational equipment failed -- and they cannot, in fact, pinpoint their whereabouts. They have food and water for three days.

They have no chance of returning to Earth, and, with Stewart dead, no opportunity for procreation of the human species. They move out, eyes peeled for any sign of vegetation. But as they march by day and night they encounter none, nor any water. As they walk, they grasp the reality that even IF they could return to Earth they would find their loved ones long dead, and they would be, in fact, relics, throwbacks from the past.

They are three diverse types, these space men. Landon was NASA's brightest boy, pride of the organization. Offered the chance to make the trek, he could not turn it down without tarnishing his image. Yet he is quietly prepared to die. Dodge is a scholar -- he'd walk into a live volcano if he could learn something. He made the trip in search of knowledge.

As for Taylor...Landon has him pegged as a fellow bored with life on Earth, bored with people, contemptuous of humanity. But Thomas has a sardonic reply:

"I'm really an idealist. Surely in this universe there must be some creature superior to man."

Strength and food are almost exhausted when the trio discovers a tiny desert flower in the wilderness -- and then swiftly life builds on life. They come upon a cool pool, doff their dirty clothes and plunge in to bathe -- when without warning their belongings are swiped from the beach by a group of bipeds with matted faces, brawny shoulders and bronzed skins who emerge from the woods nearby. They wear small loin cloths woven of vegetable material, and the females are bare-breasted.

The astronauts pursue them into the bush, where the thieves are recognized as being human but brutish, primitive, and seemingly mute. There are many of them here in the jungle. Suddenly they are alerted by the sound of hoofbeats -- and into sight emerge some 20 "horsemen," riding like cavalry on the charge. They are uniformed and fierce. They are hunters out for blood. And -- they are apes. Gorillas. They carry rifles.

As the humans try to flee, Dodge falls, hit in the back by a bullet from the attackers. Taylor stops, sees Dodge is dead, and resumes his flight, but is himself cut down by a bullet in the throat. Landon is trampled by a stallion.

A mounted gorilla flings a net over a fleeing human female who is caught -- like a butterfly. This is Nova (LINDA HARRISON).

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Along with other captives, including Nova, Taylor is dumped into a cart and hauled away. Dodge and Landon are nowhere to be seen. The apes can speak -- and it becomes evident that hunts such as this are frequent events designed to keep the human denizens of the jungle from growing overly populous. But it also has some elements of what Earthmen might call sport. We note, for example, one ape hunter standing over a dead human, his foot planted on the chest of his kill proudly -- while an ape photographer takes his picture.

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Taylor awakens in a filthy dispensary to find he is receiving a direct blood transfusion from Nova. Galen, a surgeon ( ), who happens to be a chimpanzee, is probing Taylor's throat wound. With him is Dr. Zira, likewise a chimpanzee (KIM HUNTER). From their conversation we learn:

1. The apes consider humans to be animals, and they are used as such in medical experiments. At this dispensary, for instance, the foundations of brain surgery are being laid through study of the cerebral function of humans.
2. Zira and Galen, as chimpanzees, are inferior in the simian social structure to Dr. Zaius, their chieftain (MAURICE EVANS), who is an orangutan. The parallels to the social order on Earth begin to clarify, with the baboons on the lowest rung -- and therefore restricted as to employment, civil rights and privilege -- and the orangutans as the creme de la creme, the simian aristocracy.

Taylor finds himself caged in an animal laboratory where Julius ( ), a gorilla, is a guard-attendant. Here he is visited by Dr. Zira. He tries to tell her that he, too, can speak -- but the wound has impaired the use of his vocal cords. He wants to -- but cannot -- tell her he is a creature from another planet. But Zira thinks he is an exceptionally gifted mimic, and she calls him Bright Eyes. He is subjected to the same intelligence tests humans administer to apes -- such as measurement of his powers to reason by timing how long it takes him to stack a pile of boxes and climb upon them to reach a banana suspended above the crates.

Zira has told Dr. Zaius of Taylor's intelligence, and Zaius comes to see him perform. Humiliated, Taylor refuses to perform, and Zaius takes this lack of response as evidence that Man can be taught a few simple tricks and nothing more.

"To suggest that we can learn something of simian nature from a study of man is arrant nonsense," he says. He maintains, too, that the human population on this planet must be drastically reduced -- they breed too quickly, denude the jungles of food, migrate to the green belts and ravage the simian crops. Their numbers must be restricted in the interests of simian survival, he says. But one wonders if he is not, also, pondering some unspoken thoughts.

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Zira determines to mate Taylor and Nova, and they are caged together. She is affectionate; he suffers her presence but grows sympathetic as one would for a backward child. When Zira visits them with her fiance, Dr. Cornelius (RODDY MC DOWALL), Taylor scratches in the dirt the words I CAN WRITE -- but Dr. Zaius arrives and erases them with a swipe of his foot before Zira gets the message. Dr. Zaius' face remains a mask -- one suspects Taylor's message does not greatly surprise him.

On Zira's next visit, Taylor is more successful. He grabs her notebook, convinces her of his ability to communicate. She takes him to Cornelius' office where Taylor, in writing because he still cannot speak, explains how he arrived in their midst. As he, personally, becomes more convincing his story becomes less credible. They accept that he has great intelligence -- but it is not easy to believe he comes from another planet.

On a map, he indicates to them the approximate landing site of the space craft. It is deep inside an area designated on the map as the Forbidden Zone. They are skeptical because Cornelius, an archaeologist, has explored the region, and cannot conceive how anyone could survive the march across desert, mountains, jungle. They suspect perhaps Taylor is a miraculous mutation -- a missing link between unevolved primate and ape -- rather than an invader from outer space.

Zira tells Taylor she and a few colleagues have been developing new theories of evolution -- including the thesis that ape evolved from a lower primate, such as the human species. Their conversation is interrupted by the arrival of Dr. Zaius with Dr. Octavius (WOODROW PARFREY), director of the animal laboratory. It now becomes evident to Dr. Zaius that Zira, too, knows Taylor can communicate.

Dr. Zaius, hiding his apprehension, orders an immediate lobotomy performed on Taylor, and he is also to be gelded. But Taylor knocks the guard unconscious, escapes the animal compound and enters Apetown. He runs from his pursuers, darts into an amphitheater where some 50 apes are meeting -- and finds he is in the Legislative Assembly. It is in session. Taylor's intrusion is noted and the sergeant-at-arms is ordered to remove him, but he escapes again, runs frantically through streets and marketplace as others join in the chase. Finally he seeks safety inside a building which turns out to be the Museum of Natural History. He is shocked and dismayed to find among the mounted and stuffed specimens of faunal life a human being.

It is his erstwhile companion, Dodge.

He reacts in horror, runs from the edifice, and is captured by the security police. Taylor is returned to his cell and spends the night there with Nova.

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Meanwhile Zira and Cornelius, who have been freed on bail, arrange Taylor's escape with the help of Lucius ( LOU WAGNER ), a teenage chimp with a cocksure attitude. He is Zira's nephew. Taylor refuses to leave without Nova.

They flee into the Forbidden Zone where it is determined Nova is pregnant with Taylor's child. Here, Cornelius tells of his earlier explorations in the Zone which convinced him that there was a culture in the area that predated the simian culture by some 500 years and more. Simian history, begun with the writings in the Sacred Scrolls, goes back only 1,200 years. The earlier culture, Cornelius says, was intellectually more advanced, judging from artifacts, eye-glasses, a doll, tools and fossilized human remains.

Dr. Zaius catches up with them, listens while Cornelius points out that his archaeological finds prove the human culture was older than the simian because the human relics are buried deeper in the soil. The human relics are buried deeper in the soil. The human culture also was the more advanced of the two. When Taylor says that simian culture is but an imitation of the human, and inferior to it, Dr. Zaius snorts that this is lunacy.

At this point a shot is heard. Dr. Zaius's gorillas are attacking. Using Dr. Zaius as a shield, Taylor forces the ape to command the troops to withdraw, and Taylor, Zira, Cornelius, Lucius and Nova escape with Dr. Zaius as hostage. But even Cornelius and Zira find it difficult to admit the possibility of a species superior to their own.

Only Dr. Zaius knows this is true -- and he has known it all along. As a theologian, he learned from the Sacred Scrolls that "man is the devil's pawn. Alone among God's primates, he kills for sport, lust, greed." And the Scrolls warn that man should not be allowed to breed in great numbers. "He will make a desert of his home and yours," the Scrolls warn. "Shun him. Drive him back to his jungle lair. For he is the harbinger of death."

Dr. Zaius says he has found nothing to alter that concept of man. And he intends to live by its injunction.

Taylor tells Dr. Zaius he is not the born killer the latter takes him for. To prove his point, he offers to release Dr. Zaius unharmed if he will not press charges against Zira, Cornelius and Lucius. He demands, too, a week's supply of food for Nova and himself, plus a horse, knife, spade and ammunition.

Zira asks where will he go and how will he survive in the Forbidden Zone?

And she wonders, too, why it is called the Forbidden Zone.

"What will Taylor find in the Forbidden Zone?" she asks Dr. Zaius.

And the doctor replies simply: "His destiny."

\* \* \*

NOTE: The shocking conclusion of "Planet of the Apes" will not be revealed in any synopsis.

20th CENTURY-FOX  
presents  
'PLANET OF THE APES'

An APJAC Picture  
Color by DeLuxe & Panavision  
Running Time: 112 minutes  
Directed by Franklin J. Schaffner  
Screenplay by Michael Wilson & Rod Serling  
Based on the novel 'Planet of the Apes' by Pierre Boulle  
Produced by Arthur P. Jacobs  
Assoc. Producer: Mort Abrahams  
Production Manager: William Eckhardt  
Assistant Director: William Kissel  
Photography: Leon Shamroy  
Special Photographic Effects: L.B. Abbott, Art Cruickshank,  
Emil Kosa Jr.  
Makeup Design: John Chambers  
Editor: Hugh S. Fowler  
Art Directors: Jack Martin Smith, William Creber  
Set Decoration: Walter M. Scott, Norman Rockett  
Music: Jerry Goldsmith  
Musical Director: Arthur Morton  
Costumes: Morton Haack  
Sound: Herman Lewis, David Dockendorf

CAST

CHARLTON HESTON as Taylor  
KIM HUNTER as Zira  
RODDY McDOWELL as Cornelius  
MAURICE EVANS as Dr. Zaius  
JAMES WHITMORE as the President of the Assembly  
JAMES DALY as Honorius  
LINDA HARRISON as Nova  
ROBERT GUNNER as Landon  
LOU WAGNER as Lucius  
WOODROW PARFREY as Maximus  
JEFF BURTON as Dodge  
BUCK KARTALIAN as Julius  
NORMAN BURTON as the Hunt Leader  
WRIGHT KING as Dr. Galen  
PAUL LAMBERT as the Minister