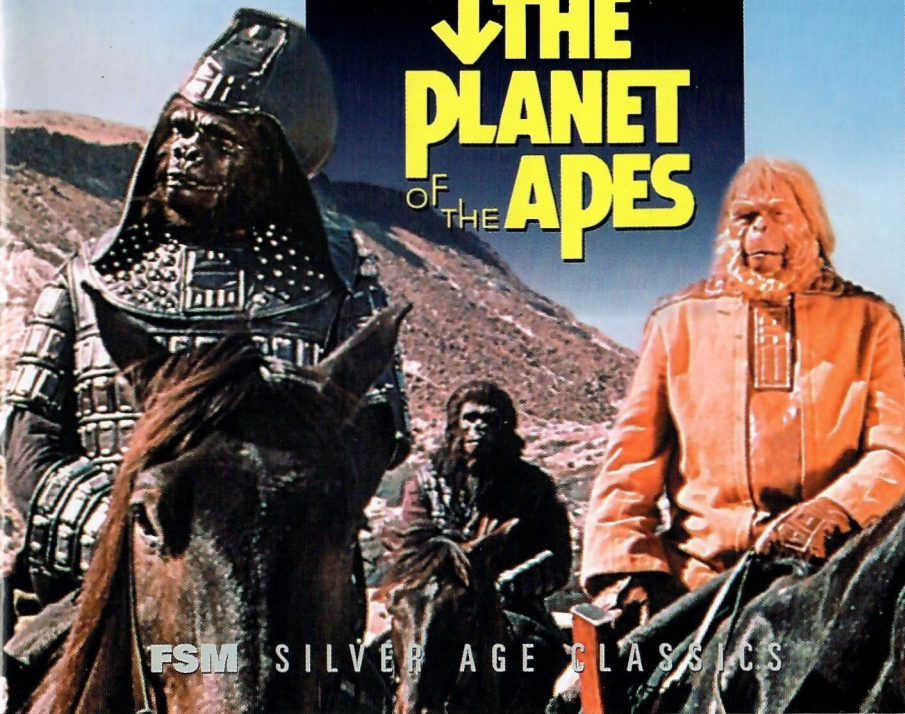


ORIGINAL MOTION PICTURE SOUNDTRACK

BENEATH ↓ THE PLANET OF THE APES



FSM SILVER AGE CLASSICS

Inside the Planet of the Apes

The blockbuster success of 1968's *Planet of the Apes* provided Twentieth Century-Fox with an opportunity for the first true science fiction movie franchise. Producers Arthur P. Jacobs and Mort Abrahams immediately embarked on creating a sequel. The uniquely open-ended first *Apes* film had left viewers with the indelible final image of Charlton Heston confronting a half-buried Statue of Liberty and the knowledge that the mysterious simian-dominated world on which he and his fellow astronauts had crashed was in fact Earth.

The *Planet of the Apes* was ripe for a revisitation, but Jacobs and Abraham faced several obstacles. One was a reluctant star. Proud of the unique quality of Franklin Schaffner's original *Planet of the Apes*, actor Charlton Heston at first refused to cheapen his involvement in the first film by appearing in a sequel. He later relented, but agreed only to a cameo performance that book-ended the film, picking up Taylor's final scenes from the first movie until he disappears into the Forbidden Zone, not reappearing until the movie's climax. Jacobs and Abraham also had to make do without their most important simian star, Roddy McDowall, who was directing a film at the time and was unable to reprise his role as chimpanzee scientist Cornelius; actor David Watson took on the Cornelius role, proving that McDowall was irreplaceable even buried under John Chambers' latex ape make-

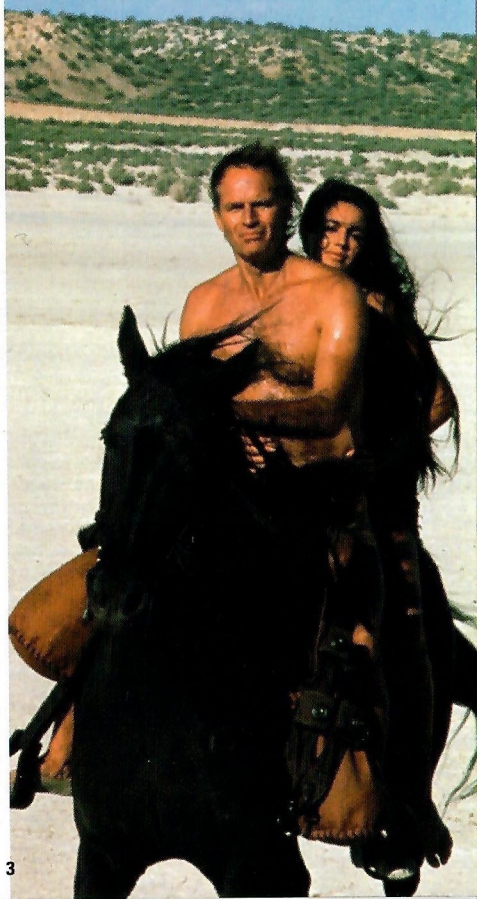
up. (McDowall would return for the succeeding sequels and TV series.) Also unavailable for the film were two key members of the original creative team: director Franklin Schaffner was at work on the epic WWII biography *Patton*, and he had taken Oscar-nominated *Planet of the Apes* composer Jerry Goldsmith (who had initially been assigned by Fox to score *Beneath the Planet of the Apes*) along with him.

The producers turned to director Ted Post to mount the sequel. A veteran of television programs such as *Gunsmoke*, *Perry Mason* and *The Twilight Zone*, at the time he had only one other feature under his belt, the Clint Eastwood western *Hang 'em High*. Post inherited a production that attempted to increase the scope of the first *Apes* feature with half the budget. The film's screenplay was generated by Paul Dehn (*Goldfinger*, *The Spy Who Came in From the Cold*) from a story by Mort Abrahams. Dehn, a poet and lyricist in addition to a screenwriter, so excelled at the lofty, pseudo-biblical syntax of the ape society that his services were retained on all of the *Apes* sequels. In deference to Charlton Heston's desire to downplay his role in the film, the screenwriters created an alternate hero, John Brent (James Gregory). Brent and his crew ostensibly travel through the same time warp encountered by Taylor in the first film while mounting a rescue mission for Taylor and his crew. (This idea doesn't bear too much scrutiny given the original film's conception of Taylor's flight as a colonization effort in which "Dr. Hasslein's theory of time dilation" is a fully-considered aspect of the mission.) Brent crash-

lands on the ape planet, the sole survivor after the death of his commander in the opening reel. The astronaut soon encounters the mute human female Nova (Linda Harrison) and the two travel to the ape city where they dodge soldiers and encounter chimpanzees Cornelius and Zira (Watson and the returning Kim Hunter), who initially mistake Brent for Taylor. After being captured and detained by the gorillas, Brent and Nova make for the countryside and stumble on an underground civilization of mutants, conceivably the remains of the same misguided society that destroyed the surface of the planet and made way for the ape society.

Paralleling Brent's journey are political doings in Ape City, with ambitious gorilla soldier General Ursus (James Gregory) fomenting a military crusade against the inhabitants of the Forbidden Zone, a move opposed by the city's peaceful chimpanzee population. Interceding is the pompous Minister of Science Dr. Zaius (Maurice Evans), who counsels Ursus on the campaign and eventually accompanies the general and his troops on an invasion of the mutants' underground lair.

The original *Planet of the Apes* worked sociopolitical commentary (both subtle and blunt) into the texture of its narrative and managed to overcome the pulpy origins of its plot through sheer intelligence and technical sophistication. The sequel took these elements to their logical extremes. The conflict between the military-industrial complex and a peaceful countercul-





ture (implicit in the original film's relationship between war-like gorillas and thoughtful chimpanzees) is played out in a blatant Vietnam War-style protest sit-in as the gorilla army moves out of Ape City. The elegant conceit of a humanoid simian society was so convincingly portrayed that it avoided the feeling of cheap, *Flash Gordon*-style sci-fi, but the addition of the atomic-bomb-worshipping underground mutants, the stuff of '50s programmers like *Flight to Mars*, was only salvaged by John Chambers' striking makeups, the impressive, cathedral-like sets, and the ingeniously satirical touch of a pious Mass for the Bomb. The staggering Utah, Arizona and Mexico locations of the first film were replaced with the more accessible locale of California's Vasquez Rocks (a half-hour drive from Los Angeles, and a location familiar to television viewers from many *Star Trek* episodes and numerous Taco Bell commer-

cials), and the Fox Ranch in Malibu, where much of the first film's Ape City sequences had been shot. Oscar-winning makeup designer John Chambers was given the thankless job of providing many more ape makeups than were featured in the original film on half the budget. Compounding the task was the necessity of creating a number of grotesque mutant makeups conceived by director Ted Post as human beings with their outermost skin removed to reveal the veins and nerves of the dermal layer.

The film also boasted far more optical effects than its predecessor, with Fox special effects supervisors L.B. Abbott and Art Cruikshank and art director William Creber providing matte paintings of a wrecked and buried New York City and some striking mental illusions created by the mutants: a field of burning, crucified ape soldiers beneath a towering and bleeding statue of the apes' ancient lawgiver and an impressive,

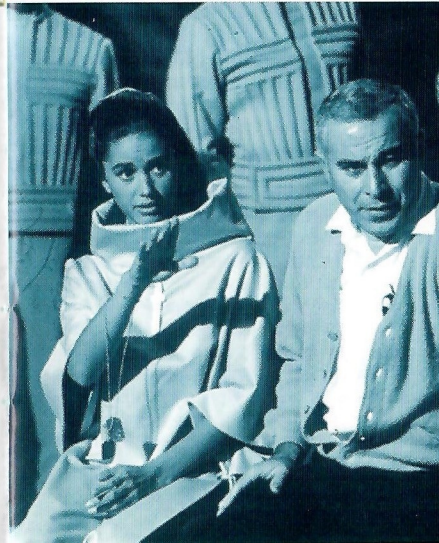
chasm-opening earthquake. Also adding to the movie's impact was its large cast of familiar faces (many of them obscured by ape makeup). Particularly notable was veteran character actor James Gregory, who lobbied hard to play a gorilla when he discovered that a sequel to *Planet of the Apes* was being made. Gregory's gruff and overbearing performance as Ursus is a highlight of the film, particularly his rabble-rousing speech in the ape forum (a canny follow-up to his Joseph McCarthy-esque role in *The Manchurian Candidate*). Gregory and Maurice Evans shared an unusual scene in an

ape sauna, the only sequence in the *Apes* films to show the humanoid apes' hirsute bodies naked. Actress Kim Hunter added charm to the film in her brief appearances as Zira. Balancing out the ape characters is a large cast portraying mutants, including Victor Buono (best-known as King Tut in the 1966-67 *Batman* TV series), Jeff Corey (noted method acting teacher and a vet-



eran of countless movie and television appearances, including a superb turn as the villain opposite John Wayne in *True Grit*), producer Arthur P. Jacobs's wife, Natalie Trundy, Gregory Sierra (who later costarred with James Gregory on the TV sitcom *Barney Miller*) and Don Pedro Colley (unceremoniously identified as "Negro" in the film's end credits). Rounding out the movie's star power was a final voice-over by an uncredited Paul Frees, whose highly recognizable, basso-profundo tones found their way into countless movies of the '50s, '60s and '70s.

The film's incredibly downbeat conclusion was shot at the behest of Charlton Heston, who



reasoned that destroying the ape planet would prevent him from being asked to perform in any further sequels. Ironically, Heston's plot turned played perfectly into the franchise's twisted time travel paradox, forcing writer Paul Dehn to invent increasingly clever permutations on the theme for the next two sequels.

Above the Podium of the Apes

With Jerry Goldsmith committed to *Patton*, the *Apes* producers turned to an equally innovative composer, Leonard Rosenman, for the score to *Beneath the Planet of the Apes*. His invaluable contribution was in many ways as striking as its predecessor.

Rosenman was a logical choice both in style and experience, having scored one of Fox's biggest science fiction movies prior to *Planet of the Apes* (1966's *Fantastic Voyage*, FSM CD Vol. 1, No. 3) as well as Robert Altman's sole foray into sci-fi, the documentary-style 1968 space exploration film *Countdown*. Rosenman's style merged seamlessly into the sonic world Goldsmith had created with his original *Planet of the Apes* score, while deviating from the Goldsmith palette in a number of interesting ways. Rosenman's score is far less linear and more overtly perverse in dealing with the apes, particularly in his choice of an almost jaunty yet still threatening march for the gorilla army. Perhaps the composer's most memorable contribution to the film is his Mass for the Bomb (conceived in collaboration with choral director Ken Darby and lyricist and screenwriter Paul

Dehn), a jarring combination of choir and organ that turns the hymn "All Things Bright and Beautiful" on its head. Rosenman selected the perverse lyrics for the Mass and created bizarre choral arrangements for the mutants, turning the sequence into one of the great satires ever committed to film and transforming a plot element that might have read as pure schlock into something quite sophisticated.

Rosenman himself is fond of his musical contribution to *Beneath the Planet of the Apes*, while acknowledging the weaknesses of the movie. "I felt that it wasn't as good as the first one, but at the same time it was different and it gave a more interesting idea for music," the composer says. "I liked the science fiction elements of the story, the mind control and the bomb and that sort of thing. The first one was a better movie but it was more of an allegory." Rosenman also has high praise for Jerry Goldsmith's work on the original *Planet of the Apes*. "I like his work and I like him personally and he did a good job on the first film. He has a wonderful dramatic sense."

Rosenman's style is one of the most recognizable in film music, and his score for *Beneath the Planet of the Apes* is clearly the work of the same man who created the hypnotic, mysterious sonic landscape of *Fantastic Voyage*. The rambunctious chase music is an obvious predecessor of much of the action music in Rosenman's epic score for the 1978 animated adaptation of *Lord of the Rings* (indeed, Rosenman was writing in this style as early as the 1962 television series *Combat!*), and the bristling, frenetic and agitated effects the



composer contributed to the ape military camp training sequence is reminiscent of his antibody music from *Fantastic Voyage*. It was clear that Rosenman's often off-kilter, modernistic style was perfect for the alien world of the apes.

According to the composer, it was all a natural outgrowth of the film's subject matter. "I see the film, and I figure out where the music goes and what it says in terms of the drama, and then I feel that it has to be in a certain style, because after all it's an enormous future," he says. "It's the Earth but entirely different, and it's not simply that this is the kind of thing that I do and I can't do anything else. I work that way because it fits the film. It's not really abstract, because it's

repeated and it develops. That is important in film scoring—it's like a symphonic work because it develops. If a person disappears in the first reel and he comes back in the tenth reel then you need to develop the music to reflect that in some way."

Interestingly, Jerry Goldsmith returned to the series only for the earthbound urban setting of *Escape from the Planet of the Apes*, while the futuristic dystopia of *Conquest of the Planet of the Apes* was scored by jazz musician Tom Scott. Rosenman returned for the final film in the series, *Battle for the Planet of the Apes*, the only film besides *Beneath* to take place in the world established in the first film. —Jeff Bond

All Hail the Holy Sound

Film composers have long been drawn to science fiction because of the inventiveness it permits—or at other times, mandates. Otherworldly vistas, alien civilizations, and impractically fantastic scientific advancements are the stuff of our imaginations; as such, they seem perfectly suited for wild musical accompaniments.

Adventuresome composers are given license to invent limitlessly colorful combinations of instruments, to warp if not entirely disregard conventional harmonies, to emphasize musical elements over typical melodies and accompaniments. In short, they are allowed to operate at the cutting edge of contemporary music.

But another staple of sci-fi filmmaking creates equally as many problems and frustrations for composers: sequels. Sequels offer up a mandate of a different kind: continue to be musically innovative and creative, but make sure it fits with everything that has preceded the current installment. This problem is compounded when the sequel film brings with it a new composer. Should the composer dare to take the project in an entirely new direction? Does he merely relegate himself to imitating his predecessor?

Jerry Goldsmith's classic score for *Planet of the Apes* caught audiences' ears with its combinations of rattling wooden percussion, furiously rhythmic piano figures, and astringent melodic particles. The sequel retained many of the original's elements: a lone time traveler stumbles into a primate populated village, receives the



aid of some benevolent chimps and sets forth to learn the terrible history of this barren planet. However, composer Leonard Rosenman had never been apt to follow anyone's lead, and although his *Apes* music retained a predominantly atonal surface and an occasional emphasis on clacking wooden timbres (making it recognizable as an *Apes* score), his efforts were markedly different than those of his forerunner.

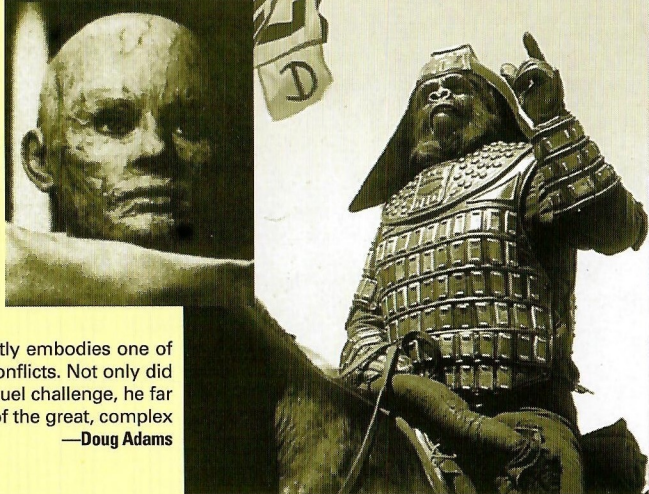
If anything, Rosenman's *Apes* score was even more adventuresome than Goldsmith's. Gone were the high profile motifs—those ear-catching steppingstones by which Goldsmith lead the listener. Also jettisoned were Goldsmith's omnipresent pulsating rhythms that whipped the orchestra into a churning frenzy when needed. Rosenman composed *Beneath*

as a work of multiple sonic layers, each with its own unique specifications, its own levels of transparency or opaqueness, its own coloristic attributes. If Goldsmith was writing in a Neo-Primitivistic vein then Rosenman's language was pure Sound Mass: a multi-tiered collage of complex events where, depending on the drama, certain figures could bleed through to the surface or sink into a supporting role. Rosenman painted the film's desolate setting and twisted hegemony with oddly voiced brass, woodwind and string choirs acridly sifting back and forth between one another without ever establishing a repetitive melodic snippet, but establishing an obvious structure. The audacious action music caked numerous complex rhythmic figures together, each clawing its way to prominence at different moments so that the orchestra, rather than pounding and charging, seemed to shudder and metamorphose before our ears—an orchestral beast raging inside its cage. Even the score's principal hooks were coloristic effects: whooping French horns coupled with struck metal plates; a pair of low-end tones associated with the gorilla army; the signature Rosenman brass pyramids. As modern as Goldsmith's score had been, it still wore its repeating motifs on its surface. Rosenman's score was a wild, ever-developing flip-book of tone colors, each related to its immediate neighbors and

to the score as a whole, but answering first to its own internal logic.

Rosenman designed a score so densely complicated and multifaceted that it almost felt unwritten at times: a high-tech/low-tech theme that is seconded by combining primal orchestral outbursts with synthesizer patches (another unique Rosenman trait), and a musical technique that neatly embodies one of the film's major dramatic conflicts. Not only did the composer meet the sequel challenge, he far surpassed it, creating one of the great, complex sci-fi scores of the 1970s.

—Doug Adams



The Album

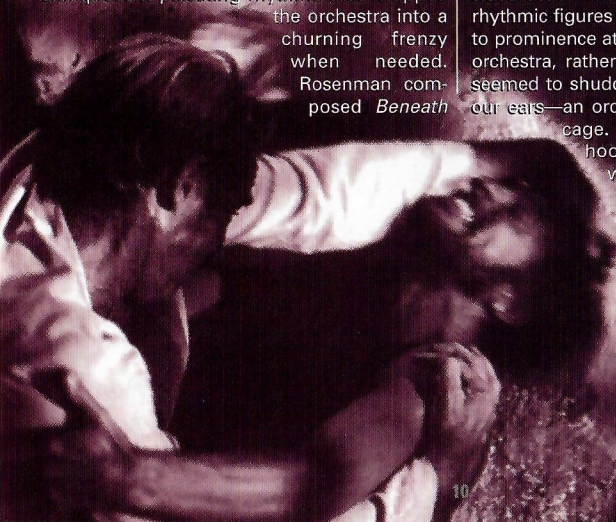
This album marks the first-ever presentation of Leonard Rosenman's original soundtrack recording for *Beneath the Planet of the Apes*. Heard away from the film it is even more ambitious and intense than listeners may remember.

1. Main Title *Beneath* begins with a recap of the previous film's finale, offering Rosenman a chance to score the famous Statue of Liberty scene, untouched by Goldsmith in the original. New footage shows Taylor and Nova entering the Forbidden Zone, followed by a cut to Brent's crashed spaceship.

2. The Grave Brent buries his skipper, then dashes for cover as Nova approaches on horseback. Rosenman introduces her theme, one of the few tender moments in the score.

3. Retrospect Brent sees that Nova has Taylor's dog tags; Rosenman matches flash cuts of Taylor (as Nova envisions him) with chime-like strikes of his own.

4. Nova and Taylor A flashback reveals Taylor and Nova in the Forbidden Zone, inexplicably beset by fire, lightning and earthquakes. Rosenman unleashes fantastic orchestral



forces for the phenomena, culminating in a wild French horn whoop as Taylor disappears.

5. Exploring Brent and Nova ride to the ape city; Rosenman's score is dissettling and alien.

6. Narrow Escape Rosenman's music travels at a pace much faster than the onscreen action as Brent and Nova evade an ape scout.

7. No Place to Turn Nova takes Brent to seek refuge in Cornelius and Zira's hut.

8. Captured Relatively lighthearted music accompanies Brent changing into "local" human attire as Nova looks on; the mood darkens as they are pursued and captured by gorilla soldiers.

9. Target Practice Rosenman provides a rhythmic cue for the film's most elaborate and sublime portrayal of humans dominated by apes—an insane combination of music and image which turns downright hilarious as apes systematically capture and clobber their inferiors.

10. Second Escape Brent and Nova, on horseback, flee gorilla soldiers by ducking into a cave; like "Captured," this is a virtuoso display of orchestral aggression.

11. Underground City This lengthy cue was written to underscore Brent and Nova's exploration of a buried New York City (which actually takes place after "Off to War," the following piece) but was not used in the finished film. Portions were

tracked into the final reel (as apes topple the mutants' bomb) and the entirety re-recorded for *Beneath's* LP (track 25).

12. Off to War Rosenman's imaginative underscoring of the ape army bursts forth with primitive aggression yet is maniacally single-minded. The cue segues to more suspense music as Brent and Nova ponder their next move.

13. Mind Boggler Rendered temporarily insane by an unseen force, Brent attempts to drown Nova in a drinking fountain, then stumbles into a chamber where he finds an atomic bomb being worshipped by a mutant. In the film, the opening electronic tone for the mind-control was replaced by a different sound.

14. The Priest A mutant council is revealed, underscored by eerie electronic timbres. Brent is escorted to their chamber.

15. Ape Soldiers Advancing The ape army marches to the forbidden zone where they are terrorized by illusions of crucified ape soldiers behind a wall of fire. The finished film uses only the first half of this cue, letting the imagery and Dr. Zaius' pious renunciation play without music. What Rosenman wrote, however, is his most ambitious explosion of orchestral textures.

16. Ape Soldiers Continue The ape army rides on, to a faster version of their march. Their call-to-arms is played by a shofar (ram's horn).

17. Hail the Bomb This track collects the choral portions of the mutants' mass around two orchestral cues heard during this sequence: the unveiling of the mutants' bomb, and then of the hideous mutants themselves.

18. A Mutant Dies Brent and Taylor are forced to fight but manage to kill their mutant captor; the mind-control effects bookending Rosenman's orchestral cue were replaced by other sounds in the final cut.

19. The Ugly Bomb Although the conclusion of *Beneath the Planet of the Apes* appears to have a lot of music, many pieces were tracked from earlier in the picture. Additionally, Rosenman's original cues for the final reel suffered damage over the years—and to top it off, there's no real ending. With this in mind, this final track—as apes overrun the mutant society—joins the usable portions of Rosenman's original (non-tracked) cues and ends with Brent's panicked jabs on the cathedral organ—his attempt to buy the world a few more seconds of life.

BONUS TRACKS

20. Mind-Control Sound Effects The mutants' telepathic powers in *Beneath the Planet of the Apes* are represented by piercing electronic tones. Although one would surmise these were the responsibility of the Fox sound effects department, they were generated in conjunction with

the film's scoring and saved on the music masters. We have compiled the various beeps, boops and buzzes on this bonus track for fans wishing to practice mind-control of their own on spouses, family members or neighbors.

21. Nova Dies The score's most tender moment: Taylor and Brent look on with grief as Nova passes away. The wow and flutter was too severe to include this track on the main body of this album, but we have included the cue here for the sake of completeness.

LP PROGRAM

Although *Beneath the Planet of the Apes* was heavily marketed at the time of its release, the soundtrack LP featured not the original motion picture score, but a highly conceptual music-and-dialogue re-recording conducted by Leonard Rosenman with a reduced orchestra. (The original soundtrack, tracks 1 to 21, was performed at Twentieth Century-Fox by an orchestra of 60 to 70 musicians.) Presumably, the re-recording was done to save on musician re-use fees, and the dialogue was

added to congeal the fragmented nature of the OST's electronic and choral passages. Additionally, in 1970 rock was in its heyday and the producers behind the *Beneath* LP wanted the music to reflect that, even though



Rosenman's score was as far from rock music as one could possibly get. Rosenman obliged and worked electric guitars and rock percussion into many of his cues, even adding a beat to the Mass for the Bomb.

The *Beneath the Planet of the Apes* LP has long been viewed as an interesting, even enjoyable curiosity, but by no means a substitute for the OST. As the LP tracks total a mere 26:26, we have included them for fans nostalgic for the memorable dialogue and Rosenman's imaginative reworkings of his material.

22. Opening Statement: Cornelius Roddy McDowall's indelible performance from the first film, reading the Ape doctrine of Man, opens both the film and the concept album.

23. Main Title The opening music track of the LP presents only the opening bars of the film's main title before segueing to a re-recording of "Target Practice," the gorilla training cue (track 9).

24. General Ursus' Address James Gregory's swaggering turn as a '50s-style political hawk in the body of a gorilla general from his introduction in the film.

25. Ape Fury/Students: Peace and Freedom/Underground City "Ape Fury" has nothing to do with apes as it is used in the film—it's Rosenman's cue for the mutants revealing themselves late in the picture (minus the syn-

thesizer of the original, track 17). "Students: Peace & Freedom" is a brief dialogue excerpt of ape youths blocking the gorilla army's path. This segues to a re-recording of "Underground City" (track 11).

26. Turkish Bath (Ursus and Zaius) The ape political leaders debate the future of their society—rampant aggression meets paranoid conservatism.

27. March of the Apes This is a wild expansion of the ape march ("Off to War," "Ape Soldiers Advancing") to include a rock beat and electric guitar. Pretty trippy.

28. The Chase A re-recording of "Second Escape" (track 10).

29. Brent's Interrogation An excerpt of Brent's telepathic tête-à-tête with the mutant council.

30. Captured A re-recorded OST cue (track 8).

31. Mass of the Holy Bomb This lengthy track combines dialogue and sound effects from the movie with rock-based re-recordings of the mutants' prayer to their God. Included within are re-recordings of short score cues involving the bomb (track 17 and track 20).

32. Doomsday The film concludes with Zaius and Taylor's final, fruitless exchange as the astronaut detonates the Alpha-Omega bomb. The stentorian tones of Paul Frees pronounce the fate of the planet.
—Lukas Kendall

FILM SCORE

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CD Art Direction by **Joe Sikoryak, designWELL**

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Jeff Eldridge, Jonathan Z. Kaplan, Melissa Totten,
Rob Easterla, and Warren Salyer.

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ORIGINAL MOTION PICTURE SCORE
INCLUDING DIALOGUE FROM THE SOUND TRACK OF THE 20th CENTURY-FOX FILM

BENEATH ↓ THE PLANET OF THE APES

an ARTHUR P. JACOBS PRODUCTION



MUSIC COMPOSED AND CONDUCTED BY
LEONARD ROSENMAN





BENEATH THE PLANE OF THE ALIVE



John G. Hill, Fox Film

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LEONARD ROSENMAN



FILM SCORE™ SILVER AGE CLASSICS

Music Composed and Conducted by **Leonard Rosenman**
BENEATH THE PLANET OF THE APES

1. Main Title	3:37	8. Captured	2:06	15. Ape Soldiers	
2. The Grave	2:17	9. Target Practice	1:32	Advancing	3:45
3. Retrospect	0:25	10. Second Escape	3:07	16. Ape Soldiers Continue	0:49
4. Nova and Taylor	2:46	11. Underground City	3:45	17. Hail the Bomb	3:34
5. Exploring	1:16	12. Off to War	2:48	18. A Mutant Dies	0:58
6. Narrow Escape	1:10	13. Mind Boggler	2:12	19. The Ugly Bomb	2:08
7. No Place to Turn	0:28	14. The Priest	0:49		

BONUS TRACKS

20. Mind-Control SFX	4:09
21. Nova Dies (damaged)	0:55

LP PROGRAM

22. Opening Statement: Cornelius *	0:29	28. The Chase	3:31
23. Main Title	2:04	29. Brent's Interrogation *	1:38
24. Ursus' Address *	0:35	30. Captured	2:31
25. Ape Fury / Students: Peace & Freedom ** / Underground City	4:16	31. Mass of the Holy Bomb **	5:40
26. Turkish Bath (Ursus & Zaius) *	1:15	32. Doomsday *	1:05
27. March of the Apes	2:59		

* Dialogue ** Dialogue and Music

The bizarre world you met in Planet Of The Apes
was only the beginning...
WHAT LIES BENEATH MAY BE THE END!



Album Produced by **Lukas Kendall**

"I don't say that all humans are evil just because their skin is white, no! But our great laughier tells us that never, never will the human have the ape's divine faculty for being able to determine good from evil. The only good human—is a dead human!"

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