

Original Motion  
Picture Soundtrack



# ESCAPE FROM THE PLANET OF THE APES



Music Composed and Conducted by **JERRY GOLDSMITH**





# ESCAPE FROM THE PLANET OF THE APES

In 1968, Jerry Goldsmith, flush from the triumphs of **Freud** (1962), **A Patch Of Blue** (1965), and **The Sand Pebbles** (1966) — all Oscar-nominated gems studding what was already a staggeringly bejewelled filmography — took on a quixotic little project: a science fiction oddity called **Monkey Planet**. Under its final title, **Planet Of The Apes** would revivify a languishing genre, blossoming into one of cinema's most durable successes, the foundation for a decade-spanning flurry of sequels, remakes, TV spin-offs, tie-ins, and merchandizing galore. Goldsmith's extraordinary avant garde score for the film — Stravinsky-inspired, with breathtaking instrumentation that included such innovations as mouthpiece-less French horns and clarinets utilized only for their key-clicks—shared in the glory, earning the composer yet another Academy Award nomination (nominated some eighteen times, Goldsmith unaccountably would win just one Oscar, for 1976's **The Omen**).

But — in one of those mixed-blessing ironies only success can spawn — when it came time for the first sequel (**Beneath The Planet Of The Apes**, 1970), Goldsmith found himself simply too busy to take on the composing chores. The fact that the original director, Goldsmith's preferred collaborator Franklin J. Schaffner, was also otherwise occupied may have provided extra impetus for the turn-down, but the composer was, in fact, genuinely swamped: in 1970 alone, he provided scores for **The Ballad Of Cable Hogue**, **The Brotherhood Of The Bell**, **Tora! Tora! Tora!**, **The Traveling Executioner**, **Rio Lobo**, and one bona fide masterpiece, **Patton** (directed





by none other than Schaffner). Leonard Rosenman wrote the music for **Beneath The Planet Of The Apes**, which turned out to be a rather dour little exercise, and not quite the second half of a one-two punch audiences were anticipating.

**Escape From The Planet Of The Apes** (1971), the next film in the series, was something else again: a shrewd satire that begins with some broad-stroke comedy and ends in genuinely touching tragedy (while also, not incidentally, setting the stage for yet another sequel).

**Escape** traces the ongoing adventures of Cornelius (Roddy McDowell) and Zira (Kim Hunter), who escape the nuclear holocaust that climaxes **Beneath**, blasting back in time in the refurbished spacecraft of Astronaut Taylor (Charlton Heston, seen here only in flashback) to 1970s Earth. With Dr. Milo (Sal Mineo) — a character so swiftly dispatched by an un-evolved gorilla that one wonders why he was introduced in the first place — they are subjected to governmental observation, initially led by a pair of sympathetic zoologists (Bradford Dillman, Natalie Trundy). But when it is revealed that the apes can speak — and even, in Cornelius' case, crack jokes — all hell breaks loose.

The two simians become media celebrities, feted and lionized; in one especially amusing sequence, they are trotted round to Giorgio, the Beverly Wilshire, and other posh Seventies-era Beverly Hills establishments; one almost expects Warren Beatty to turn up, perhaps to do Zira's hair. For Zira, in particular, emerges as a





star, holding forth on hot topics of the day, with a special emphasis on women's lib. Meanwhile, however, a sinister presidential advisor, Dr. Otto Hasslein (Eric Braeden), begins to suspect that the apes are a threat to the human race, a conviction that looms larger when it turns out that Zira is expecting a child. Hasslein gets the vulnerable she-ape drunk ("Wine is an excellent restorative," the suave meanie tells her, "especially in cases of pregnancy.") and she lets slip a few details about the relative places of ape and man in the future; it's not long before she and Cornelius are clapped into a military prison, subjected to enhanced interrogation, and threatened with summary execution. In the film's rapidly darkening third act — briefly brightened by the appearance of the charming Ricardo Montalban as a helpful circus impresario — man's inhumanity to ape is on full, disturbing display.

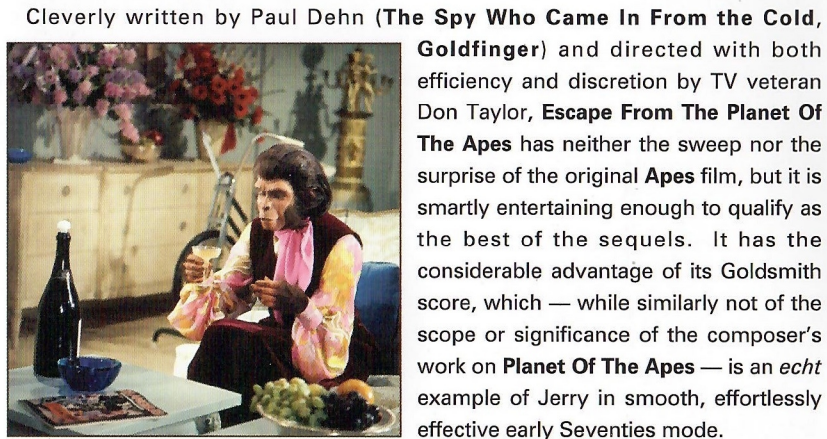
Cleverly written by Paul Dehn (**The Spy Who Came In From the Cold**,

**Goldfinger**) and directed with both efficiency and discretion by TV veteran Don Taylor, **Escape From The Planet Of The Apes** has neither the sweep nor the surprise of the original **Apes** film, but it is smartly entertaining enough to qualify as the best of the sequels. It has the considerable advantage of its Goldsmith score, which — while similarly not of the scope or significance of the composer's work on **Planet Of The Apes** — is an *echt* example of Jerry in smooth, effortlessly effective early Seventies mode.





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He plunges right in with the jazzily percussive *Main Title*, its herky-jerky rhythmic excitement provided by electric guitar and steel drum layered over the thrilling build of gorgeous legato strings. Three short but impressive cues—*The Zoo*, *The Gorilla Attack*, and *I Like You*—build the suspense of the apes' initial imprisonment with typically Goldsmithian "exotic" instrumentation: electronic wobbles, tapping sticks, creeping guitar, and creepy sitar among the imaginative variants.

Then follows what is perhaps the score's most light-hearted moment: the delightful surprise of *Shopping Spree*, a swingy early 70s-style excursion resplendent with carnivalesque keyboards, guitar, and woodwinds. It's cheerful, funny, funky — hey! hey! we're the Monkeys! — and not without a reference or two to the composer's work on **The Ballad Of Cable Hogue** a year earlier. Its sunniness is all the more remarkable because the score then vaults — as does the film — into almost unrelieved darkness. As Zira and Cornelius are subjected to suspicion, imprisonment, torture, and pursuit, Goldsmith gives us music that veers from rigid, one might almost say totalitarian, austerity (*A Little History*, marked by the weird electronic sound of a rolling pinball, and *Interrogation*, with its unnerving minglings of strings and electronics) to out-and-out suspense (*Breakout*, *The Hitchhiker*).

In the latter part of the score — again, as in the film — the only relief from tension comes with the gentle stirrings of *Mother And Child*, inexpressibly tender yet twined with a certain eeriness; this particular child, the music reminds us, portends a tragic fate for humankind. The tenderness is, in any case, short-lived, intruded upon by an uncanny figure for organ, guitar, and sitar; it's amusing how masterfully Goldsmith uses the peace-and-love instruments here to express real evil. *Final Chapter and End Credits* bring most of Goldsmith's thematic material

together with exceptional skill, whipping the elements of suspense, melancholy, and inevitable tragedy into a brew that is bitter, indeed.

What's particularly interesting about the score for **Escape From The Planet Of The Apes** is that, where most composers would have simply produced variations on their own already very successful themes, Goldsmith goes in another, more original direction, giving us music at once more contemporary and more intimate — music, in other words, made to the measure of the movie it supports. Critics and fans alike often refer admiringly to this composer's versatility — a tribute, of course, to his protean talent. But does it not speak, also, to a stubborn aversion to repeating himself? Unlike so many composers — unlike so many filmmakers — today, Goldsmith was a determined innovator, a creative fetishist who was miserable if he wasn't testing himself, trying for something new, keeping it fresh. In the canon, **Escape From The Planet Of The Apes** may be relatively minor; as an example of Goldsmith's constant efforts at self-renewal, it just might be peerless.

— Julie Kirgo

# ESCAPE FROM THE PLANET OF THE APES

20<sup>th</sup> CENTURY FOX PRESENTS

AN ARTHUR P. JACOBS PRODUCTION

ESCAPE FROM THE PLANET OF THE APES starring RODDY McDOWALL/KIM HUNTER/BRADFORD DILLMAN

NATALIE TRUNDY/ERIC BRAEDEN WILLIAM WINDOM/SAL MINEO and RICARDO MONTALBAN as Armando

produced by APJAC Productions/directed by DON TAYLOR/written by PAUL DEHN

based on characters created by PIERRE BOULLE/music by JERRY GOLDSMITH/PANAVISION®/COLOR BY DE LUXE®





# HOLLYWOOD STUDIO SYMPHONY

## Violins

Louis Kaufman  
(concertmaster)  
Paul Shure  
Israel Baker  
George Berres  
Joseph Chassman  
Kurt Dieterle  
Adolph DiTullio  
Bonnie Douglas  
Debbie Grossman  
Jacob

Krachmalnick  
Marvin Limonick  
Alex Murray  
Erno Neufeld  
Irma Neuman  
Nate Ross  
Ralph Schaeffer

## Violas

Virginia Majewski  
Myer Bello  
Cecil Figelski  
Allan Harshman  
Myra Kestenbaum  
Milton Thomas

## Celli

Kurt Reher  
Joseph Coppin  
Joseph DiTullio  
Armand Kaproff  
Lucien LaPorte  
Eleanor Slatkin

## Basses

Milton  
Kestenbaum  
Peter Mercurio

## Flutes

Luella Howard  
Arthur Hoberman

## Clarinets

Russell Cheever  
Dominick Fera  
Abe Most

## Oboe

Gordon Pope

## Bassoon

Don Christlieb  
Ray Nowlin

## Horns

Vincent DeRosa  
Harry Schmidt  
John Cave  
Henry Sigismonti

## Trumpets

John Clyman  
Carroll "Cappy"  
Lewis  
Robert Fowler

## Trombones

Edward Kusby  
Ray Klein  
Philip Teele

## Pianos

Artie Kane  
Ralph Grierson

## Harp

Anne Stockton

## Guitars

Robert Bain  
Alton Hendrickson

## Fender Bass

Carol Kaye

## Drums / Percussion

Hal Rees  
Richard Cornell  
Shelly Manne  
Emil Radocchia  
Larry Bunker











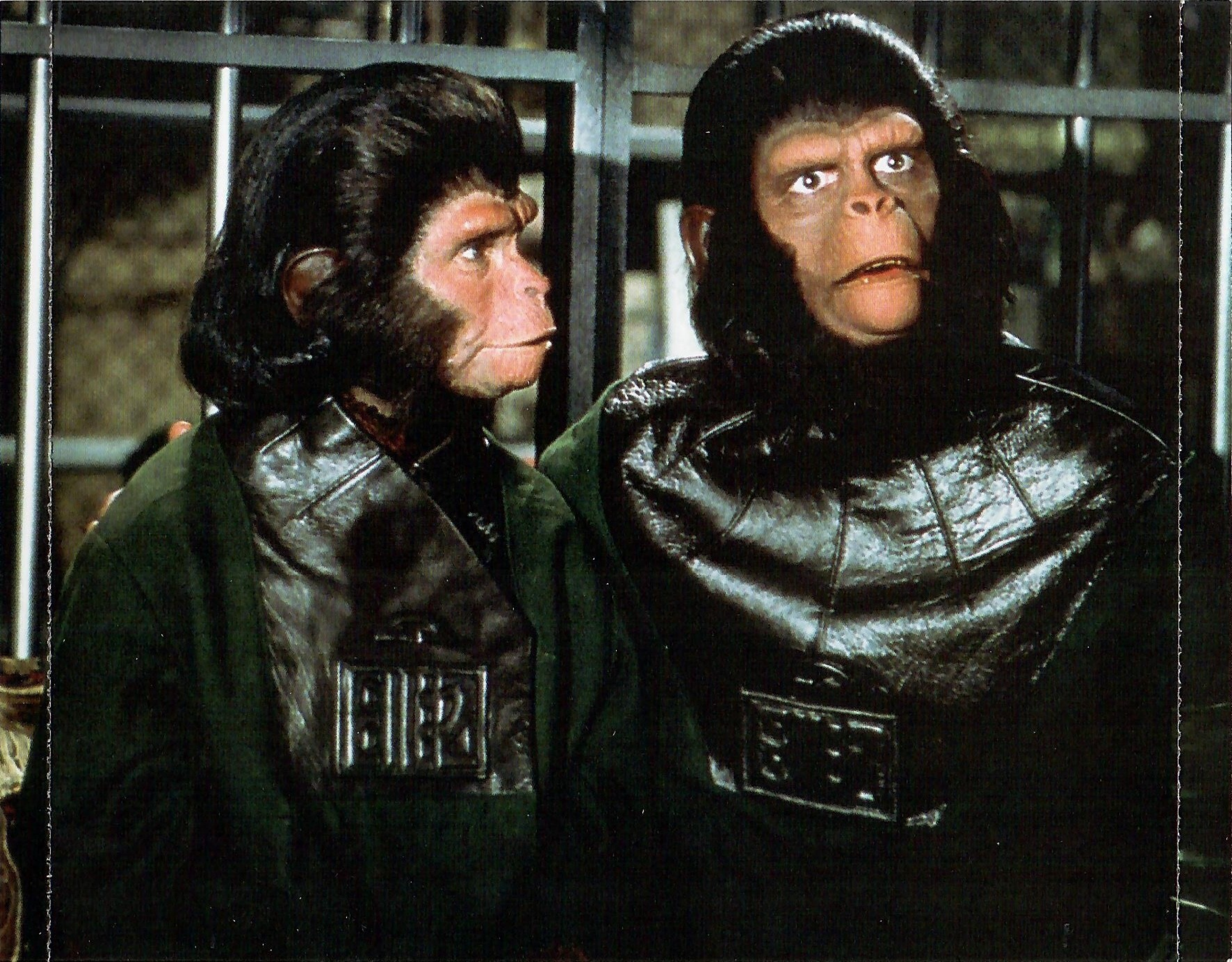
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**Jerry Goldsmith**

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GOLDSMITH

ESCAPE FROM THE PLANET OF THE APES

VARÈSE SARABANDE VCL 0909 1098



1. **MAIN TITLE** (2:32)
2. **THE ZOO** (1:09)
3. **THE GORILLA ATTACK** (:56)
4. **I LIKE YOU** (1:05)
5. **SHOPPING SPREE** (1:23)
6. **A LITTLE HISTORY** (1:23)
7. **INTERROGATION** (3:18)
8. **LABOR PAINS** (1:05)
9. **BREAKOUT** (:37)
10. **THE LABOR CONTINUES** (3:54)
11. **THE HITCHHIKER** (1:06)
12. **MOTHER AND CHILD** (3:52)
13. **THE HUNT** (4:08)
14. **FINAL CHAPTER AND  
END CREDITS** (1:42)

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**JERRY GOLDSMITH**

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Orchestrations: **Arthur Morton**

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