

ORIGINAL MOTION PICTURE SOUNDTRACK

PLANET OF THE APES

Music Composed and Conducted by

JERRY GOLDSMITH

ALSO FEATURING MUSIC FROM

ESCAPE
FROM THE
PLANET
OF THE
APES



Planet of the Apes has cemented its reputation over the years as one of the great cult science fiction franchises of the 1960s. Released the same year as Stanley Kubrick's *2001: A Space Odyssey*, Franklin Schaffner's *Apes* epic was the populist flip side of Kubrick's experimental filmmaking. *Planet of the Apes* was a social allegory disguised as a rousing outdoor adventure film, with iconic actor Charlton Heston starring as Taylor, an astronaut flung into a future world "...where apes evolved from men." Heston had portrayed in film such legendary historical figures as Moses and Michelangelo, and his position in *Planet of the Apes* as a despised minority allowed for fascinating social and racial commentary. Taylor's initial status as an arrogant misanthrope searching for something "better

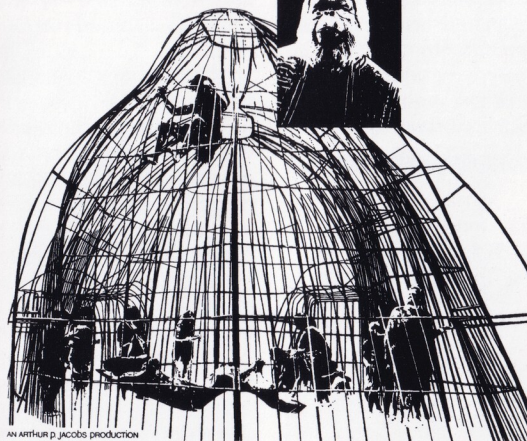
than man" made for an involving character arc, as the astronaut, caged, leashed and beaten by the ruling apes, takes on the role of an apologist for the human race. This leads to the film's famous finale as he discovers that the planet's entire "upside-down civilization" is really the result of man's stupidity. Heston's bellowing, enraged performance was one of the best of his career, and led to other science fiction roles in such films as *Soylent Green* and *The Omega Man*; he reprised his role as Taylor in the first *Apes* sequel, *Beneath the Planet of the Apes*.

Planet of the Apes' technical aspects were instrumental in leading the way for later films like *Star Wars*. The film featured prosthetic makeups on a previously untried scale, and John Chambers' Academy Award-winning makeup design was the first to allow the facial characteristics, emotions and reactions of actors like Roddy McDowall, Maurice Evans and Kevin Hunter, to be seen despite such extensive alteration of their faces.

The original novel by Pierre Boulle was adapted by *Twilight Zone* creator Rod Serling. Although the script was extensively rewritten by Paul Dehn (who worked on many of the *Apes* sequels), Serling's dry

SOMEWHERE IN THE UNIVERSE THERE MUST BE SOMETHING BETTER THAN MAN. IN A MATTER OF TIME, AN ASTRONAUT WILL WING THROUGH THE CENTURIES AND FIND THE ANSWER. HE MAY FIND THE MOST TERRIFYING ONE OF ALL ON THE PLANET WHERE APES ARE THE RULERS AND MAN THE BEAST.

CHARLTON HESTON
PLANET
OF THE **APES**



AN ARTHUR P. JACOBS PRODUCTION

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

ARTHUR P. JACOBS · FRANKLIN J. SCHAFFNER · MICHAEL WILSON · ROD SERLING · JERRY GOLDBERRY · PIERRE BOULLE · PARMONDO · COLOR BY DELUXE

touch can be heard in much of Heston's embittered, misanthropic dialogue.

A huge hit upon its release, *Planet of the Apes* generated four sequels and a brief television series. Actor Roddy McDowall appeared in all but the first sequel, causing one film critic to remark that it was difficult to remember what the actor looked like without his chimpanzee makeup. The film is a cultural icon, its dialogue endlessly quoted on programs like *Mystery Science Theatre 3000* and *The Simpsons*. The final shot of Heston standing before the wrecked Statue of Liberty is one of the most memorable images in filmed science fiction.



THE SCORE...

Director Franklin Schaffner forged a rewarding creative relationship with composer Jerry Goldsmith. They first worked together on the 1963 drama *The Stripper*, and following *Apes* collaborated on the superb biography *Patton* (1970), the grueling adventure *Papillon* (1973), the Hemingway drama *Islands in the Stream* (1977), the thriller *The Boys from Brazil* (1978), and the medieval adventure *Lionheart* (1987).

Jerry Goldsmith's outstanding avant garde score to *Planet of the Apes* stands as one of the most original contributions to the film scoring. Bearing the influence of modernist composers Bartók and Stravinsky, Goldsmith charted new territory with his striking use of acoustic orchestration. The "Main Title" music creates an uncanny impression of an alien world with its echoplexed percussion effects, the eerie moaning of a bass slide whistle, and metallic blasts of air surrounding a quirky, serial flute melody. Although the title cue seems almost formless on first listening, virtually all of the elements of Goldsmith's score are contained within, from a primitive-sounding, repeated two-note woodwind phrase, to an ascending series of five chords often employed to accentuate the apes' domination of the

Taylor character.

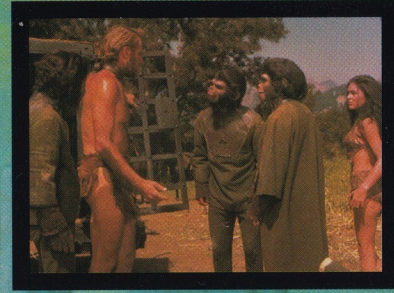
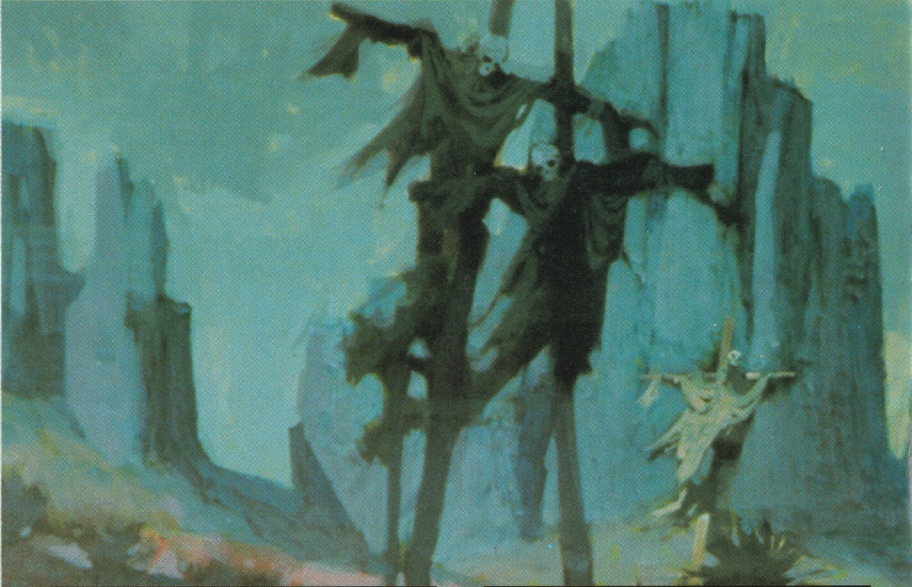
Although the soundtrack to *Planet of the Apes* has been available on numerous labels since 1968, this is the first presentation of the entire score to the film. The previously unavailable material features some spectacular highlights, such as "Crash Landing," a lengthy and complex action piece that underscores the astronauts abandoning their spacecraft after it touches down in an inland sea. Goldsmith scores the sequence with snare drums, a jagged trumpet motif, and powerful, thrusting string and brass chords that struggle upward along with the astronauts as they climb toward an escape hatch. In the film the violent beginning of the cue fades out after Taylor checks the date on the ship's chronometer.

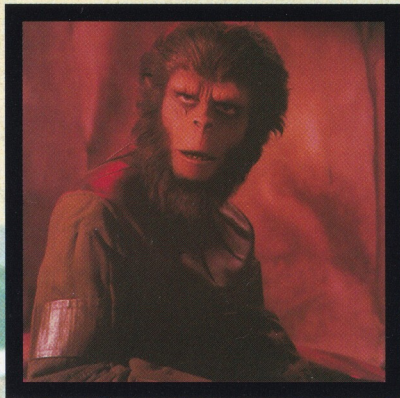
"The Searchers" charts the astronauts' initial exploration of the alien planet, with plucked string tones echoed over an eerie, high-pitched reading of the serial theme. When the astronauts make a dangerous, sliding descent down a rocky hill, Goldsmith introduces one of the score's most striking effects: the use of metal mixing bowls as percussion instruments. Played against a jabbing rhythm of low brass and woodwinds, the mixing bowls and Leon Shamroy's disorienting hand-held camerawork give the

sequence a feeling of near-insanity. The bowls also come into play in "The Search" as the astronauts discover a group of primitive scarecrows, and proceed past them to find a glade filled with life-giving waterfalls.

"The Clothes Snatchers" opens with an agitated, impressionistic motif that alternates with an almost jazz-like rhythm of plucked strings and low brass as the astronauts' clothes and equipment are stolen by mute, primitive humans. Goldsmith scored the astronauts' observation of the primitives foraging near a cornfield with an almost placid rendition of the main theme, as Taylor confidently remarks, "If this is the best they've got around here, in six months we'll be running this planet."

Taylor is mistaken, however. The primitives scatter as a shattering, monstrous sound emerges from the adjoining forest; what follows is one of the most memorable and harrowing marriages of music and cinematic imagery in film. "The Hunt" is a violent, staccato ballet of Stravinskyesque woodwind figures that builds to an unforgettable, terrifying moment as the unseen attackers are finally revealed to be rifle-bearing gorillas riding on horseback, we hear the martial call of a ram's horn and the bizarre hooting of the Brazilian cuika, an instrument used to





recreate the hysterical vocalizations of apes. The ram's horn continues through Taylor's stunned reaction, from which the cud develops a complex staccato melody introduced by solo piano. The music climaxes in a moment of utter cacophony, followed by an ugly, recoiling figure from the strings as Taylor is shot in the neck by a gorilla soldier. The aftermath of the roundup is treated with unearthly, grinding low string tones and the diminished call of the ram's horn as the apes comically photograph their captured quarry.

"A New Mate" is a Bartók-influenced, sublimated reading of the main theme as Taylor

is offered the companionship of a mute female human, Nova (Linda Harrison). "Revelation" charts a violent battle between Taylor and another human as the astronaut tries to communicate with his ape captors by writing a message in the sand of his cage. When the orangutan administrator Dr. Zaius (Maurice Evans) sights the scratched markings, Goldsmith creates a striking effect of repeated flute pulses, as if the letters were some poison, baking in the noonday sun.

The film's second action highlight is "No Escape," a frenzied chase through the ape city, with a brilliantly complex piano line (played by Goldsmith's piano instructor Jacob Gimpel) alternating with a satirical pizzicato fugue. The climax of the sequence is one of the score's dramatic highlights: after a wild section of repeating jungle percussion and frenzied ape hooting (heard as Taylor is netted and strung up over a foot bridge), the first notes of the main theme extend into an overpowering dissonant crescendo. Here Taylor reveals he can speak with his infamous line, "Take your stinking paws off me you damn dirty ape!"

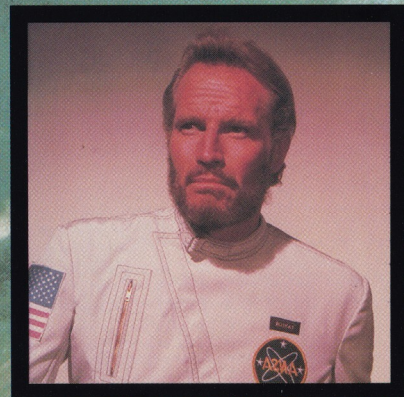
"The Trial" is a grim, rhythmic march in grinding low strings, offset by bells and water-drop bars as Taylor is led into an ape courtroom with his chimpanzee sponsors,

Zira and Cornelius (Kim Hunter and Roddy McDowall). "New Identity" essays a slow procession of plucked strings and a threatening brass fanfare as Taylor is led outside to an amphitheater to identify one of his fellow astronauts. The music erupts into an anguished cry of dissonant rage as Taylor discovers the apes have lobotomized his only remaining companion. "A Bid For Freedom" develops a jaunty trumpet march as the astronaut is freed by Zira and her nephew Lucius, and the group leaves the ape city in a horse-drawn wagon.

"The Forbidden Zone" returns to some of the score's earlier effects, as the group ventures back into the barren terrain that Taylor and his companions first explored. A subdued piano figure moves under a high-pitched string reading of the main theme, embellished by muttering flutes and a bass slide whistle. "The Intruders" opens with a pulsing, heavy rhythm as Taylor and Cornelius explore an archeological dig, only to be interrupted by the arrival of gorilla soldiers, bringing the return of the cuika-created ape vocalizations. "The Cave" sketches out the interior space of Cornelius' archeological dig with a series of strange percussion effects.

The score's final moments play out in

"Revelation, Part Two," as Taylor leaves the apes and travels with Nova along the shoreline. After the aborted return of the ram's horn as Dr. Zaius orders gorilla soldiers not to follow, the score settles into a reflective, atmospheric mode as Zaius and Zira discuss Taylor's fate. A crescendo underscores the dynamiting of the archeological dig. The title theme then returns in low flute as Taylor and Nova ride along the beach. An echoing, guitar-like metallic effect finally signals the astronaut's sighting of the answer to the planet's mystery: the half-buried Statue of Liberty. Taylor realizes he has been on Earth all along. Goldsmith wisely lets this final "revelation" play in silence.



The success of the first *Planet of the Apes* led to a sequel, *Beneath the Planet of the Apes* (scored by Leonard Rosenman), and 1971's *Escape From the Planet of the Apes*. This third film followed the surefire twist of returning futuristic characters to contemporary Earth. The chimpanzee scientists Cornelius and Zira (Roddy McDowall and Kim Hunter) use Taylor's spacecraft to travel back in time to escape the destruction of their world (depicted at the climax of *Beneath*).

Escape From the Planet of the Apes begins as a comedy, with the two apes as fish-out-of-water who comment amusingly on contemporary Earth culture, raising popular issues



of the time, from race relations to "women's lib." Goldsmith opened the film with an energetic and amusing title theme that contrasted his own driving orchestral rhythms against contemporary rock guitar and percussion. The early sections of the film concentrated on character and humor, and Goldsmith's score emphasized the warm relationship of the two chimpanzees with a delicate guitar melody.

As a presidential science advisor (played by Eric Braeden) suspects the apes may pose a threat to mankind's future, the film and the score take a left turn into suspense and tragedy. Goldsmith appropriately develops a threatening chase ostinato that builds to the film's bitter final moments. The score, like that for the first *Apes*, is an excellent example of Goldsmith's versatility.

- Jeff Bond

Jeff Bond is critic-at-large for *Film Score Monthly*.

Album Produced by Nick Redman

Music Score Remix: Brian Risner

Project Consultant: Lukas Kendall

35mm Assembly: Ron Fuglsby

Digital Mastering: Dan Hersch, DigiPrep, Hollywood, CA

Executive Producer for Varèse Sarabande: Bruce Kimmel

Project Coordinator for Twentieth Century Fox: Tom Cavanaugh

VP, Marketing and Media Relations for Varèse Sarabande: Michael Caprio

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Sleeve by Top Design Studio (Los Angeles)

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Poster images courtesy of Fox Archives

Still photographs courtesy of Fox Still Photograph Collection



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ALSO
FEATURING
MUSIC FROM



- 1 Twentieth Century Fox Fanfare (1:13)
(Alfred Newman, 1953 version)
- PLANET OF THE APES (1968)**
- 2 Main Title (2:13)
- 3 Crash Landing * (6:40)
- 4 The Searchers * (2:25)
- 5 The Search Continues (4:55)
- 6 The Clothes Snatchers ** (3:09)
- 7 The Hunt (5:10)
- 8 A New Mate (1:04)
- 9 The Revelation ** (3:20)
- 10 No Escape (5:39)
- 11 The Trial * (1:45)
- 12 New Identity (2:24)
- 13 A Bid For Freedom ** (2:36)
- 14 The Forbidden Zone (3:23)
- 15 The Intruders * (1:09)
- 16 The Cave (1:20)
- 17 The Revelation (Part II) * (3:15)
- ESCAPE FROM THE
PLANET OF THE APES (1971)**
- 18 Suite * (16:27)

* previously unreleased

** contains previously unreleased material

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Album Produced by
NICK REDMAN

Sleeve by TOP DESIGN STUDIO (Los Angeles)
www.VareseSarabande.com

GOLDSMITH

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VARESE SARABANDE
VSD-5848



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