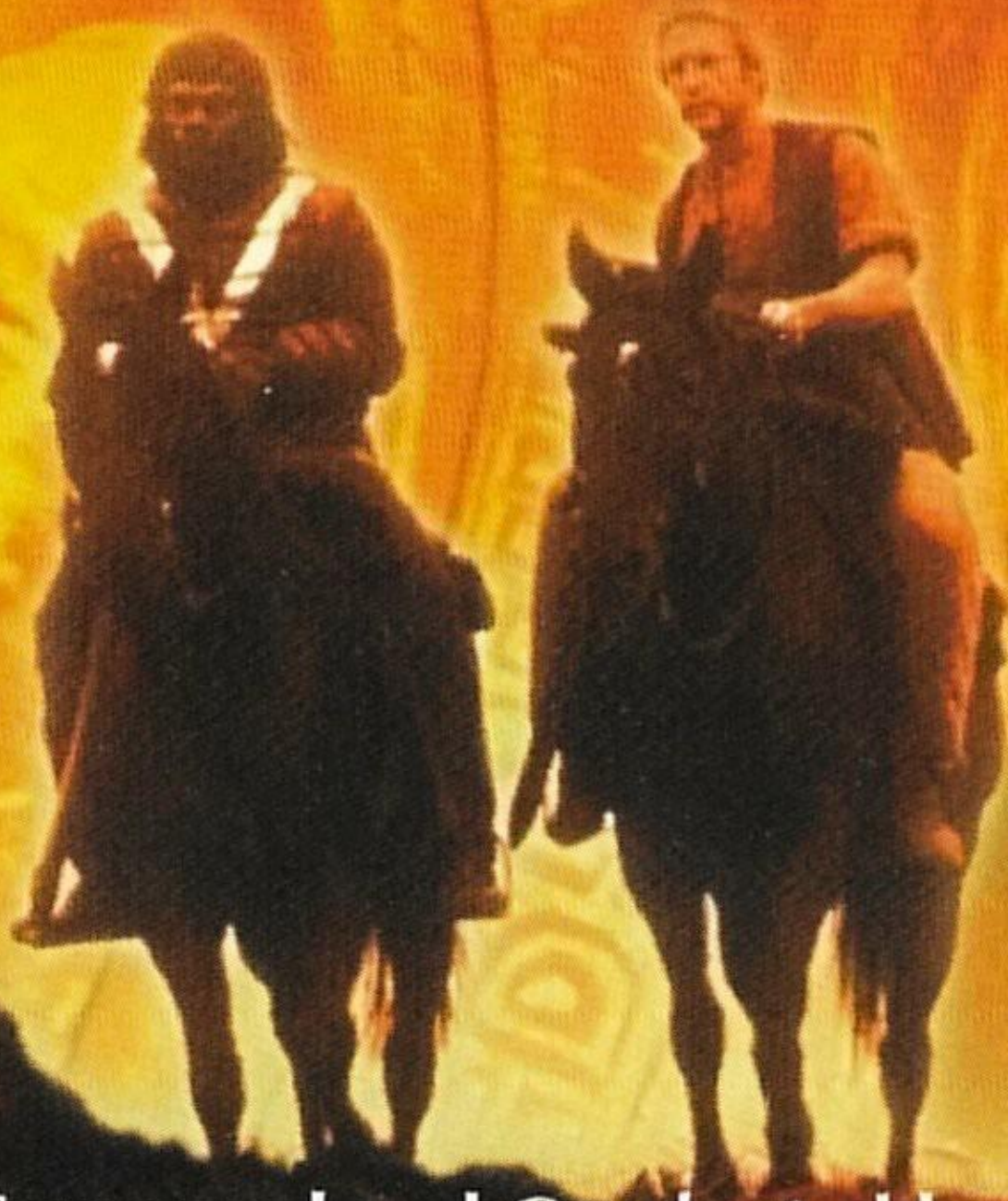




INTRADA SPECIAL COLLECTION



ORIGINAL MUSIC FROM
PLANET
OF THE
APES
THE TV SERIES



Composed and Conducted by **LALO SCHIFRIN**
"The Legacy" by **EARLE HAGEN**



DEBUTING ON SEPTEMBER 13, 1974 AND CONCLUDING ON DECEMBER 20, 1974 THE *Planet of the Apes* television series is often seen as something of the “black sheep” of the *Apes* phenomenon: it came from a really good family but never seemed to live up to its potential. And there was much to live up to. The first *Planet of the Apes* film hit theaters in February 1968. *Planet* blended striking visuals, ground-breaking makeup and a literate, politically charged script. Primarily written by Michael Wilson with an un-credited assist by John T. Kelly, and directed by Franklin Schaffner, the film broke box office records, earned terrific reviews and won popular affection.

Based on Pierre Boulle’s novel, the Twentieth Century Fox film was the brainchild of producer Arthur P. Jacobs who labored for almost five years to bring it to the screen. Buoyed by the success of their blockbuster, Jacobs and associate producer Mort Abrahams began working on a sequel. They brought in poet and screenwriter Paul Dehn who became the primary *Apes* writer, crafting a story of apes and humans locked in a struggle for dominance spanning thousands of years in *Beneath the Planet of the Apes* (1970) *Escape from the Planet of the Apes* (1971), *Conquest of the Planet of the Apes* (1972) and *Battle for the Planet of the Apes* (1973). The *Apes* movies were enjoyed as exciting adventures and read as political allegories that, behind the veil of science fiction, addressed controversies too difficult to confront directly ranging from government suppression of dissent to racial oppression to the Vietnam War.

The films also garnered enormous ratings on CBS television. One paper even reported that, in the wake of *Planet* receiving a 60% audience share, ABC had rescheduled a special starring the hugely popular Julie Andrews so it would not be crushed by a competing broadcast of *Escape*. Since there seemed to be as much taste for *Apes* on the small screen as on the large, talk began of an *Apes* spin-off series on television as far back as 1971. Jacobs and the executives at Fox rightly concluded, however, that there was more to gain by painting on the larger canvas of the feature screen, so thoughts of a TV series were quickly brushed aside.

But after five films, Jacobs was looking to move beyond the *Planet of the Apes*. He sold Fox his rights to *Apes* in early 1973 and sadly, passed away just after the final film’s release that summer. The next year, Fox and CBS decided that the *Planet of the Apes* would be reborn on television where it had found such an enthusiastic audience.

The hour-long show featured astronauts Alan Virdon and Peter Burke, who leave Earth in 1980 and return in 3085 to find talking apes dominating subservient humans. Knowing that humans used to rule the world, orangutan leader Zaius worries that Virdon’s and Burke’s radical



continuity of those who had guided the movies, the show suffered. While the films built upon each other to construct one grand tale, no one seemed to be shaping the series as part of a larger whole. Nor did the producers follow *Star Trek's* lead and recruit seasoned science fiction writers to contribute scripts. (The writing staff included story consultants Joe Ruby and Ken Spears, who went on to greater success producing their own Saturday morning cartoons.)

Like most black sheep, the *Planet of the Apes* TV series did have some redeeming qualities. Starring as Galen, the delightful Roddy McDowall (star of four of the five *Apes* features), anchored the excellent cast. He was joined by the likeable Ron Harper and James Naughton as Virдон and Burke, as well as Booth Colman and Mark Lenard who imbued ape leaders Zaius and Urko with a convincing sense of cunning and menace. Guest stars like Joanna Barnes, Roscoe Lee Browne, John Hoyt and Percy Rodriguez also turned in vivid performances. Some of the episodes ably took up the themes of racial oppression and intolerance that had become signature *Apes* issues, most notable among them "The Trap," sort of a "*Defiant Ones* on the *Planet of the Apes*" and "The Liberator" which raised questions about the limits of violent resistance to oppression. (Although the DVD booklet stated that "The Liberator" was not broadcast during the original network run, studio records indicate it was in fact shown on December 6, 1974.)

idea that humans are equal to apes might infect domesticated humans. Virдон and Burke join up with a sympathetic chimpanzee named Galen and the three are relentlessly pursued by the gorilla security chief General Urko.

At first glance the TV series might have seemed to have everything going for it—with a tie-in to a popular film series giving it a built-in audience, the opportunity to explore themes that had already resonated with the public, and potential for dramatic conflict and visual excitement, an *Apes* TV series couldn't miss. Yet, miss it did.

Part of the problem was personnel. With the exception of actor Roddy McDowall, none of the key creative forces behind the movies worked on the show. Although Rod Serling, who had written early drafts of the *Planet* screenplay, contributed some concepts that were used in TV series, many of his promising ideas were abandoned. Serling's fertile imagination and history of TV success with *The Twilight Zone* would have made him particularly well suited for the series. But he and those who understood the material best, like producer Mort Abrahams, writers Michael Wilson and Paul Dehn, directors Franklin Schaffner, Don Taylor and J. Lee Thompson were not involved. Without the

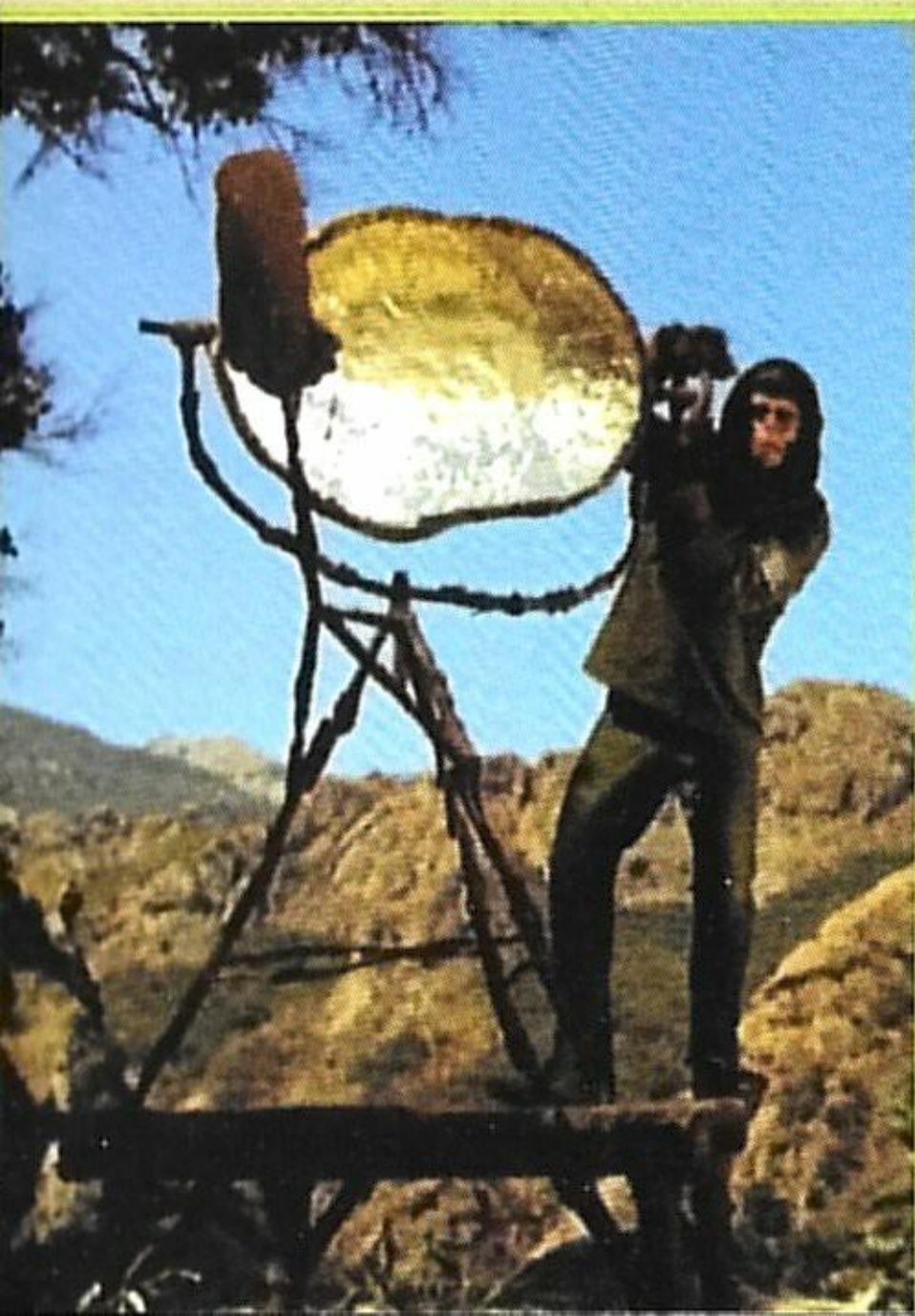
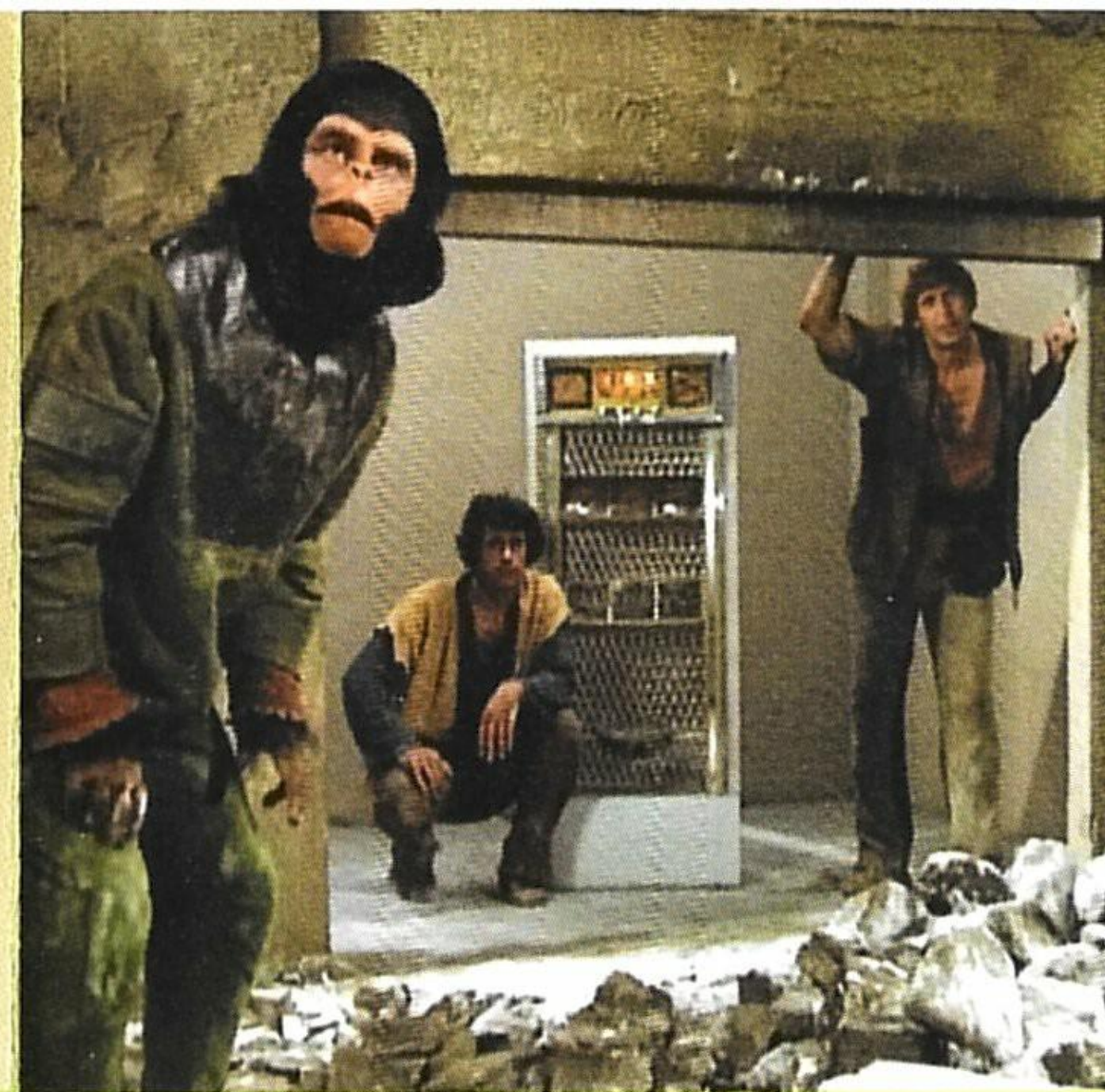
AND THEN THERE WAS THE MUSIC. LISTENING TO THIS *PLANET OF THE APES* TELEVISION Series soundtrack is a good reminder of how effectively the carefully constructed scores conveyed a sense of character, place and urgency. The series' primary composer Lalo Schiffrin had been brought into the show by music supervisor Lionel Newman. Though this was the first *Apes* project he was credited on, he had provided helpful advice to fellow Jazz musician Tom Scott when Scott composed his innovative score for *Conquest of the Planet of the Apes*. Schiffrin was an experienced film and television composer who, like contemporaries Jerry Goldsmith and John Williams, would often alternate between movies and television.

Schiffrin saw that writing for television posed different challenges, "In film there is a captive audience. With TV you can change the channels. I wanted a distinct sound, a musical logo that would capture the audience's attention." To achieve that, Schiffrin took a "very aggressive approach to music making. It had to reflect hostility and the danger to the heroes on the planet." Schiffrin employed percussion, trombones, woodwinds, and piano to accompany the many chases and fights that made up the bulk of the show's action and to create

the atonal effect that would highlight the series' sense of displacement and isolation.

Schifrin would screen the episodes at the studio, determine where music cues could "enhance the emotional content" of the episode and then go home to write. The entire process from viewing to recording would take place within a week. While Schifrin had "a good sized orchestra" on the show, he had less than a full symphony and managed to use the limitations to his advantage. A characteristic example is "Trouble" where his spare use of drums, piano and horns convincingly conveys a sense of threat. He was especially adept at highlighting the ominous presence of the apes. As he explains, he "structured the sound to create tension. I made sure the duration of the sounds were changing in order to help convey the idea of danger and chaos." His choice of instruments was key to creating that effect. Trombones, for instance, were used to highlight the brutality of the gorilla soldiers because Schifrin believed that the "trombone can be one of the most brutal instruments in the orchestra."

Schifrin had been impressed by the "very inventive, elaborate primitivism" of Jerry Goldsmith's score for *Planet* and while he did not feel bound to follow in Goldsmith's



footsteps he created a sound that was cut from the same cloth as the music of the *Apes* features. "Prison Guard" recalls Goldsmith's "The Hunt" from *Planet*. "Jail Break" builds a sense of stealth and suspense very akin to some of Goldsmith's work in *Escape* and also recalls moments from Leonard Rosenman's score for *Battle*. Echoes of *Escape* can also be heard in Schifrin's theme for "Barlow" and his "Riding for Urko" manages to capture some of the urgency of the original *Planet* score.

Schifrin created music for three episodes: "Escape from Tomorrow" (the series premiere), "The Gladiators" and "The Good Seeds" (the first episode filmed). This CD is the debut of the complete collection of Schifrin's work for the series. His music for these early episodes was tracked over later ones and the sound he created influenced the work of the other two *Apes* series composers, Richard La Salle and Earle Hagen (whose score to the episode "The Legacy" is also included here). Had the series been as effective as the music at establishing a link with the films while carving out its own identity it might have succeeded—but music was not enough.



Fox veteran Stan Hough was the series producer. According to Mort Abrahams, it was Hough who first suggested that Abrahams and Jacobs make a sequel to *Planet*. Obviously Hough was sympathetic to the material but he was unable to build upon the films' continuity or launch the show in a new direction by delving into previously unexplored facets.

The series was a perfect opportunity to develop further the ape society and its rival factions or imagine new unusual subcultures of apes or humans (writer-producer Doug Wildey tried something like this in the *Return to the Planet of the Apes* animated series the following year).

Instead the show a recycled pattern in which Burke and Virдон and their "native" guide Galen come across a "backward" human or ape village facing some predicament, use their superior technological, scientific and medical skills to solve the problem and teach the inhabitants to overcome local traditions and superstitions.

Week after week the image that the *Apes* show repeated on TV screens was American heroes draining swamps, building irrigation systems or making tourniquets. Virдон and Burke became like a roving Peace Corps working on a future Earth that looked a lot like the contemporary "third world."

"Nation-building" initiatives like the Peace Corps were designed, in part, to appeal to the hearts and minds of developing nations and thereby win their loyalty to American-style progress instead of Communism. The *Apes* TV series, perhaps unwittingly, presented fictional success for those initiatives at the exact moment that the U.S.' real world military confrontation of Communism was failing in Vietnam. Such scripts might make great Peace Corps recruiting material, but they did not make great television.

With the protagonists concerned only about making it over the next hill, *Planet of the Apes* ceased to be about telling a compelling story or weaving a complex fable. While the heroes of the *Apes* movies might strive to prevent a nuclear disaster or liberate an enslaved race, the heroes of the *Apes* TV show might make...a fishing net. Stuck in this quagmire, lacking a central theme or overarching direction, the *Apes* TV show ambled aimlessly without momentum. For all its chases and rescues the show didn't seem to be about anything.

IN ITS DEFENSE IT'S WORTH REMEMBERING THAT *PLANET OF THE APES* WAS NOT alone in falling into the trap of the fugitive on the run premise. Adapting a concept that had been used with some success in shows like *The Fugitive* and *Kung Fu*, much TV science fiction in the 1970s followed a similar pattern: a group of displaced fugitives or wanderers travels from place to place in some kind post cataclysmic landscape, often on the run with no clear direction, encountering and aiding various communities and enclaves. American and British shows like *Genesis II*, and *The Starlost* before *Apes*, and *Ark II*, *Fantastic Journey*, *Logan's Run*, *The Incredible Hulk* and *Battlestar Galactica* after *Apes*, were all variations on this formula.

In theory this format had potential: a continuing sense of threat and pursuit; the opportunity for guest stars in interesting, varied situations; the ability to tell different kinds of stories, establish new dangers and forge new alliances each week. Yet, with the exception of *Space 1999* and *The Incredible Hulk* all of these shows failed within a year. It says something about the depths of the malaise of the '70s that this is where TV science fiction was stuck.



And “malaise,” the word President Jimmy Carter was pilloried for using to describe accurately the national dejection of the ’70s, is appropriate because these shows *feel* like the products of a dispirited culture. It was as if the tensions and repeated shocks of political assassinations, the Vietnam War, race riots, oil embargoes, war in the Middle East, terrorism, the “generation gap,” “the battle between the sexes” and Watergate had left the artistic community as demoralized as everyone else. These series tended to convey a sense of displacement and exhaustion. The post-disaster characters must start a new life but do not know how, they show little joy or excitement, just a feeling of being lost, oppressed and on the run.

While it’s not surprising to see a successful concept copied, it is mystifying that producers and writers kept returning to a formula that consistently *failed* to succeed. Audiences might accept a downbeat, post apocalyptic cautionary message on a movie screen once in a while, but were not too fond of having it in their living rooms every week. Perhaps merely reflecting the mood of the country is not enough in troubled times. Creatively responding to that mood may also be necessary. Consider that at the same time that these shows were failing, *Star Trek* was enjoying tremendous popularity in syndication by presenting stories that resonated with the contemporary crises,

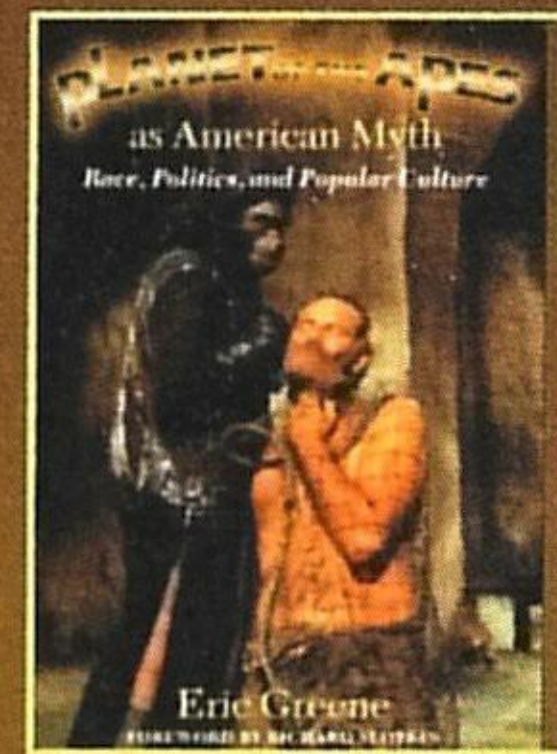


but within a framework that allowed the characters control over their own destinies, going boldly to confront the issues of the time.

The end of the TV show certainly did not end the *Planet of the Apes*. Simultaneous with the show was one of the largest merchandising campaigns in Hollywood history. The international merchandising blitz produced over 300 hundred items including toys, books, magazines, clothing, and trading cards and helped set the pattern for the mega-merchandising campaigns so common today. Fan clubs sprung up. Marvel Comics serialized the films and created new stories in *Planet of the Apes* magazine. NBC’s *Return to the Planet of the Apes* animated series began its run on September 6, 1975. And the films remained popular on television. Even the adventures of Galen, Viridon and Burke did not disappear. Four novels by George Alec Effinger based on the series were published and because of the show’s popularity with kids, Galen was incorporated into a University of Illinois study on children’s comprehension and memory. In the early ’80s Fox edited ten episodes together in five two hour packages and syndicated them as “TV movies.” ABC affiliates ran the “TV Movies” with newly filmed wrap around segments featuring Roddy McDowall as an aged Galen introducing the adventures.

There is still a great deal of affection for the *Apes* saga today. There are still fan clubs, merchandising, marathons on TV, and books being written. While Tim Burton’s 2001 remake failed to capture what made the original films compelling, it remains to be seen if Hollywood will once again return to the Planet of the Apes and revive the “inventive, elaborate primitivism” that so impressed Lalo Schiffrin and so engaged audiences throughout the world. —Eric Greene

Eric Greene is graduate of Stanford Law School and a freelance writer. He is the author of **Planet of the Apes as American Myth: Race, Politics and Popular Culture**. You can order the book at www.wesleyan.edu/wespress.





Composed and conducted by
Lalo Schifrin

*"The Legacy" composed and
conducted by* **Earle Hagen**

Album Produced by

Nick Redman and Douglass Fake

Album Executive Producer:

Roger Feigelson

Music Transferred and Assembled by

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Glendale, CA

Edited and Mastered by **Dan Hersch** at

DigiPrep, Los Angeles, CA

Music Recorded and Mixed at

20th Century-Fox Studios during
August and September 1974.

Soundtrack Executive for

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Album Art Direction by

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Motion Picture Artwork courtesy of

20th Century-Fox Photo Archive

Additional images courtesy

Bob Burns and Photofest.

Contract Administrator, AFM:

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Special Thanks: **Robert Kraft,**

Ted Spellman, Ron Fuglsby,

Lalo Schifrin, Donna Schifrin,

Theresa Schifrin, Ron Harper,

Jon Burlingame, Warren Salyer

and Schawn Belston;

Mary Ann Fake, Joe Cassar,

George Champagne,

Mark Hammon, Wendy Kupsaw,

Jeff Johnson, Frederick Lowell,

Bruce McKee, and Gerald Wong.



"A strange world where apes rule and men are the ruled!"

1 Main Title	1:15	"THE GLADIATORS"	
"ESCAPE FROM TOMORROW"		9 Jason	1:53
2 The Spaceship	2:38	10 Fighting	2:13
3 Apes	2:46	11 Barlow	1:50
4 The Warp	2:03	12 Trouble	2:25
5 Urko and Galen	4:04	13 Into the Arena	2:46
6 Prison Guard	1:58	14 There Will Be Death	0:53
7 Jail Break	3:29	15 Humans Versus Apes	2:33
8 Your World	3:29	16 A Beginning	2:28
"THE LEGACY"		"THE GOOD SEEDS"	
17 Into the Ruined City	2:25	26 Riding for Urko	3:16
18 The Machine	0:50	27 Travel Without Stars	3:16
19 The Soldiers	2:30	28 Attack	3:16
20 The Key	1:23	29 Bonded Humans	2:27
21 Virton and the Kid	1:10	30 Next String	2:27
22 The Family	1:56	31 End Credits	2:28
23 The Reward	2:23		
24 Knowledge Hunts	3:11		
25 Farewell	0:35		
		CD Total Time	68:46

All tracks Composed and Conducted by Lalo Schifrin,
except 17 - 25 Composed and Conducted by Earle Hagen

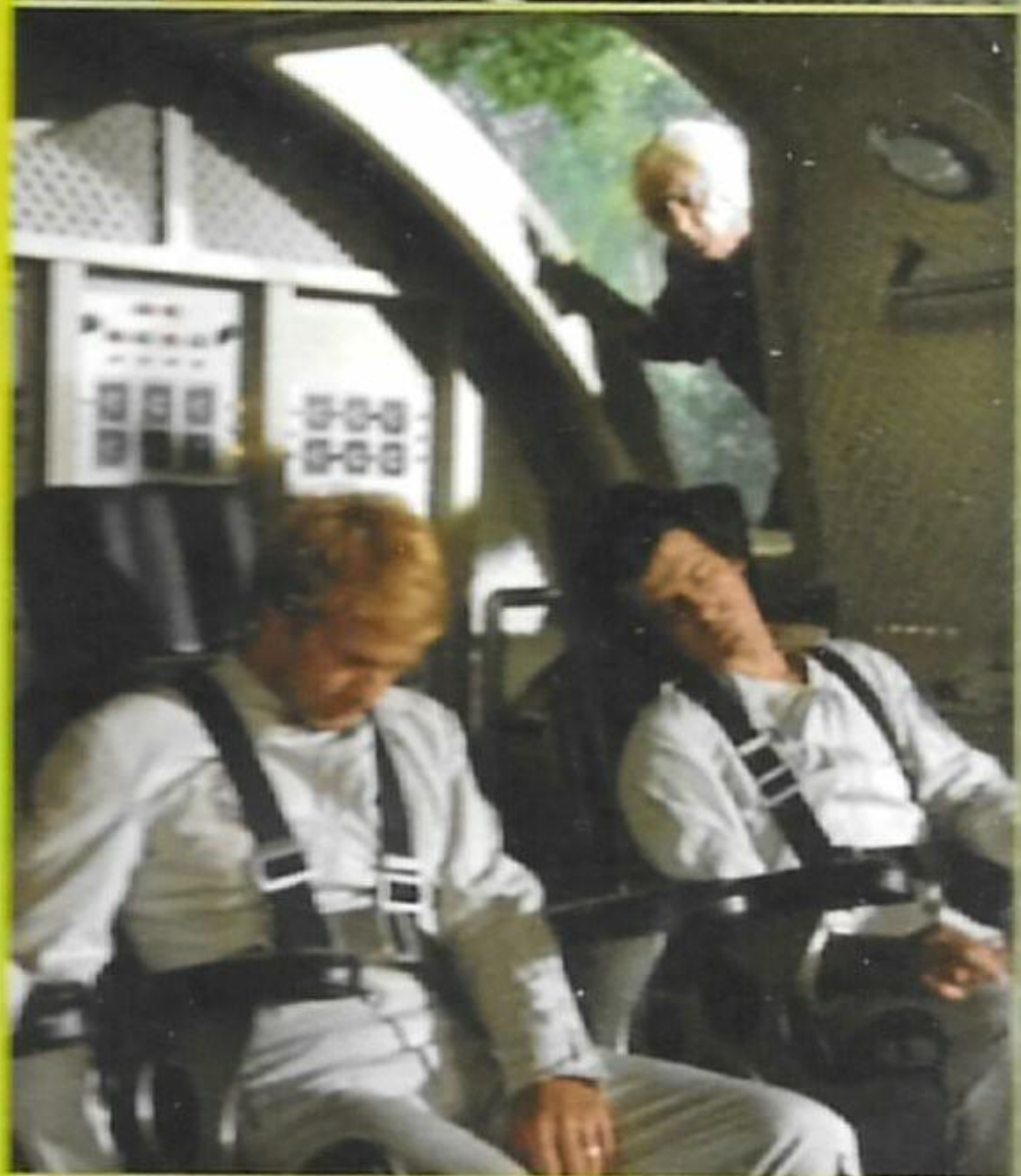
Album Produced by Nick Redman and Douglass Falk

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