


ORIGINAL MUSIC FROM THE TELEVISION SERIES

The background of the cover features a composite of faces: a large, detailed gorilla face on the left, a central human face with a glowing, fiery aura, and a smaller chimpanzee face in the upper right. At the bottom, two figures are silhouetted against the horizon: a gorilla on the left and a human on the right, both riding horses.

PLANET OF THE APES

Composed and Conducted by
LALO SCHIFRIN

Additional Music by
EARLE HAGEN AND RICHARD LASALLE

TAKE YOUR STINKING DIESELS OFF ME!

by Jeff Bond

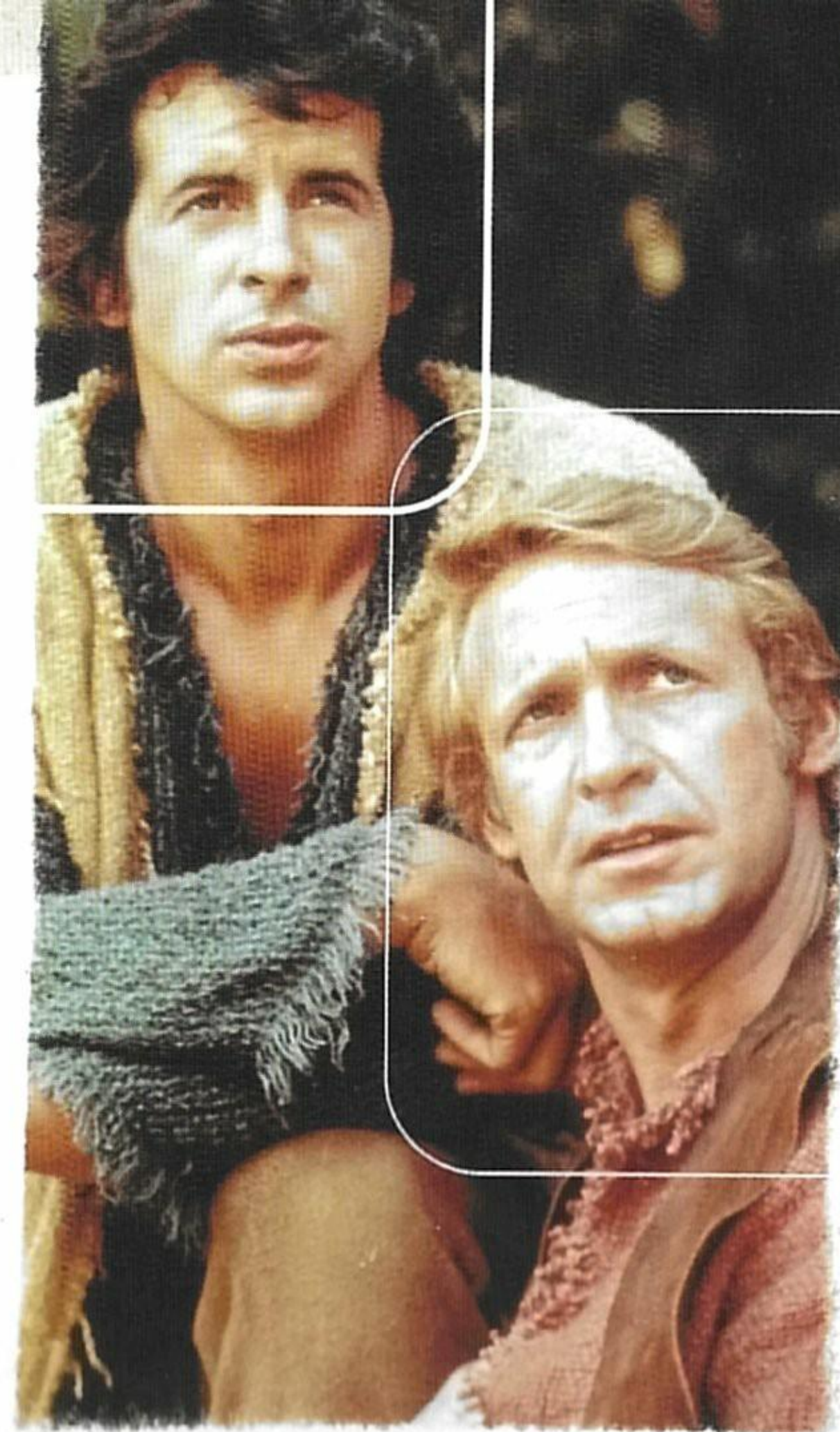
In 1973, just a few short weeks after the premiere of *Battle for the Planet of the Apes*, the fifth and final film in the series inspired by 1968's *Planet of the Apes*, producer Arthur P. Jacobs died of a heart attack at age 51. The *Planet of the Apes* films would never have been made without Jacobs' tenacity and his belief in author Pierre Boulle's bizarre premise of a future

Earth dominated by intelligent simians, cruel overlords of a defeated and mute human race.

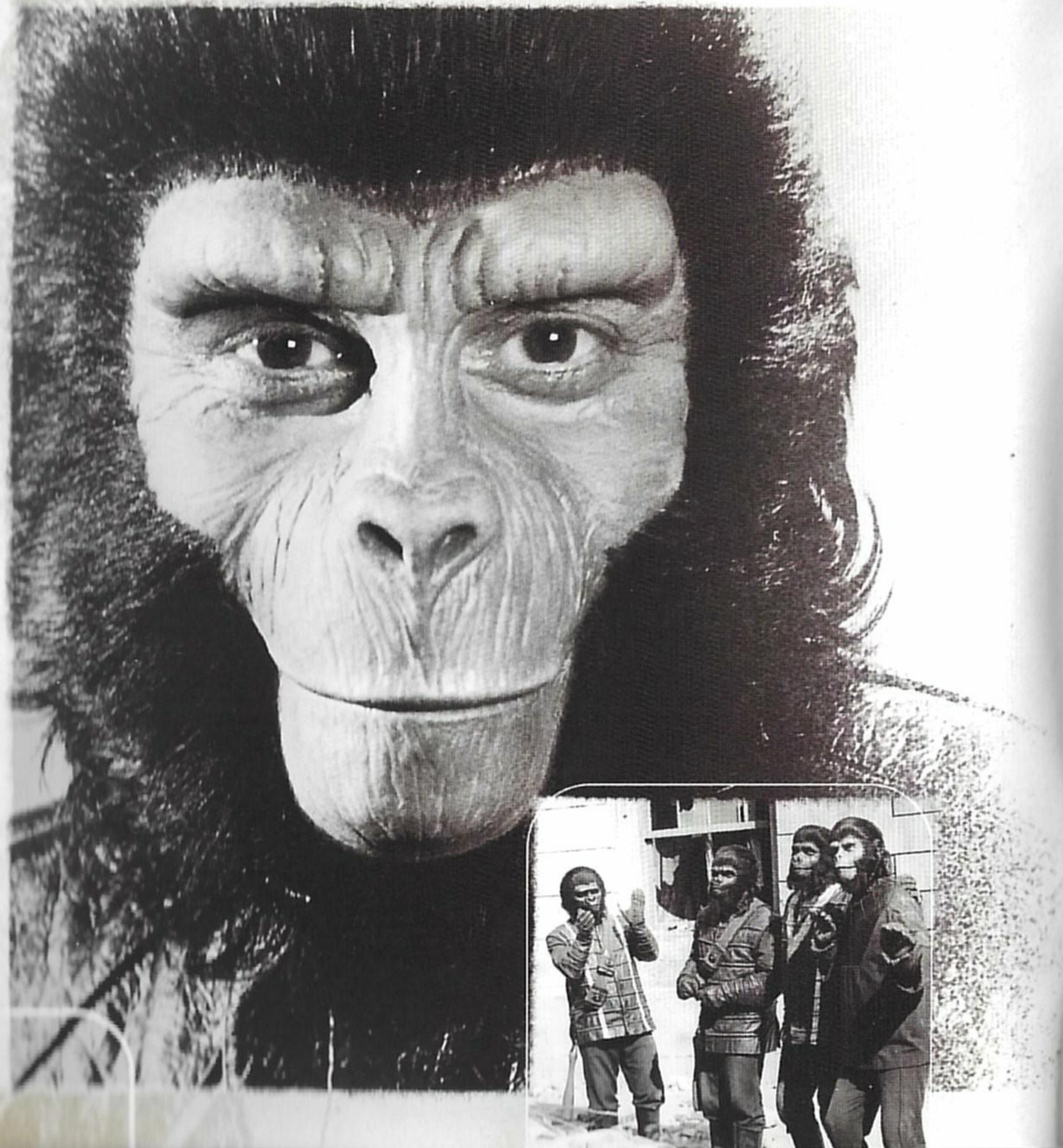
But Jacobs had unwittingly ensured that the *Apes* franchise would not die with him by selling the rights to the *Apes* movies and merchandising to 20th Century Fox prior to the release of *Battle for the Planet of the Apes*. Fox had made a fortune on the *Apes* films, reaping even more money from merchandizing than they had from the popular movies' box-office returns. Jacobs had been keen to start other science fiction projects, including an undersea adventure and an adaptation of Frank Herbert's *Dune*, but Fox was only interested in more *Apes* adventures, and the frustrated Jacobs sold off his rights in order to free himself of any further responsibility for generating more monkey planet movies.

Fox executives were in agreement with Jacobs that the *Apes* films had run their course—but that didn't mean that there were no other options for telling new stories set on the planet of the apes. The idea of an *Apes* television series had been explored as early as 1969 in

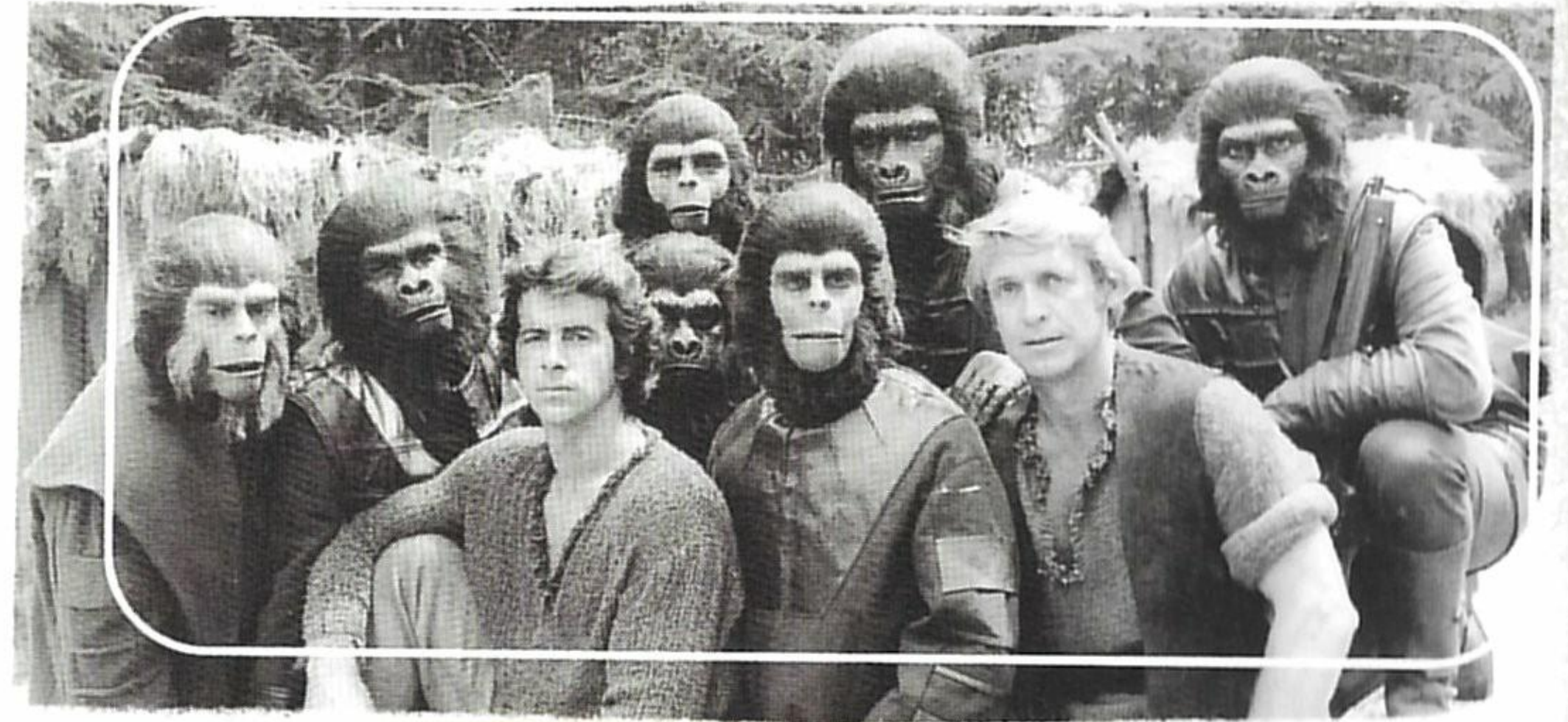
story memos for the first movie sequel, *Beneath the Planet of the Apes*, with some debate about whether certain characters (notably Brent, the astronaut who would be played by TV veteran James Franciscus) should be kept alive at the end of the movie so that they could potentially carry on in a TV series spin-off. The TV series idea stayed on the back burner while the remaining movie sequels made their money, but after the completion of *Battle*, Fox assigned former vice president of production operations Stan Hough to develop the show. Hough had been the first to suggest a sequel to *Planet of the Apes* in 1968, and after resigning his executive position he had become a producer, starting on *Emperor of the North* in 1973 and then adapting another Fox property, *Butch Cassidy and the Sundance Kid*, for the made-for-TV sequel *Mrs. Sundance*.



Hough hired Rod Serling, who had written the first screenplay drafts for the original *Planet of the Apes* movie, to develop the series "bible" for *Planet of the Apes*. Serling sketched out a series concept that had two



human astronauts, Burke (originally named Kovak) and Virdon, on a mission to find out what happened to Taylor, the astronaut played by Charlton Heston in the original movie. They travel through the same time warp and wind up on the same



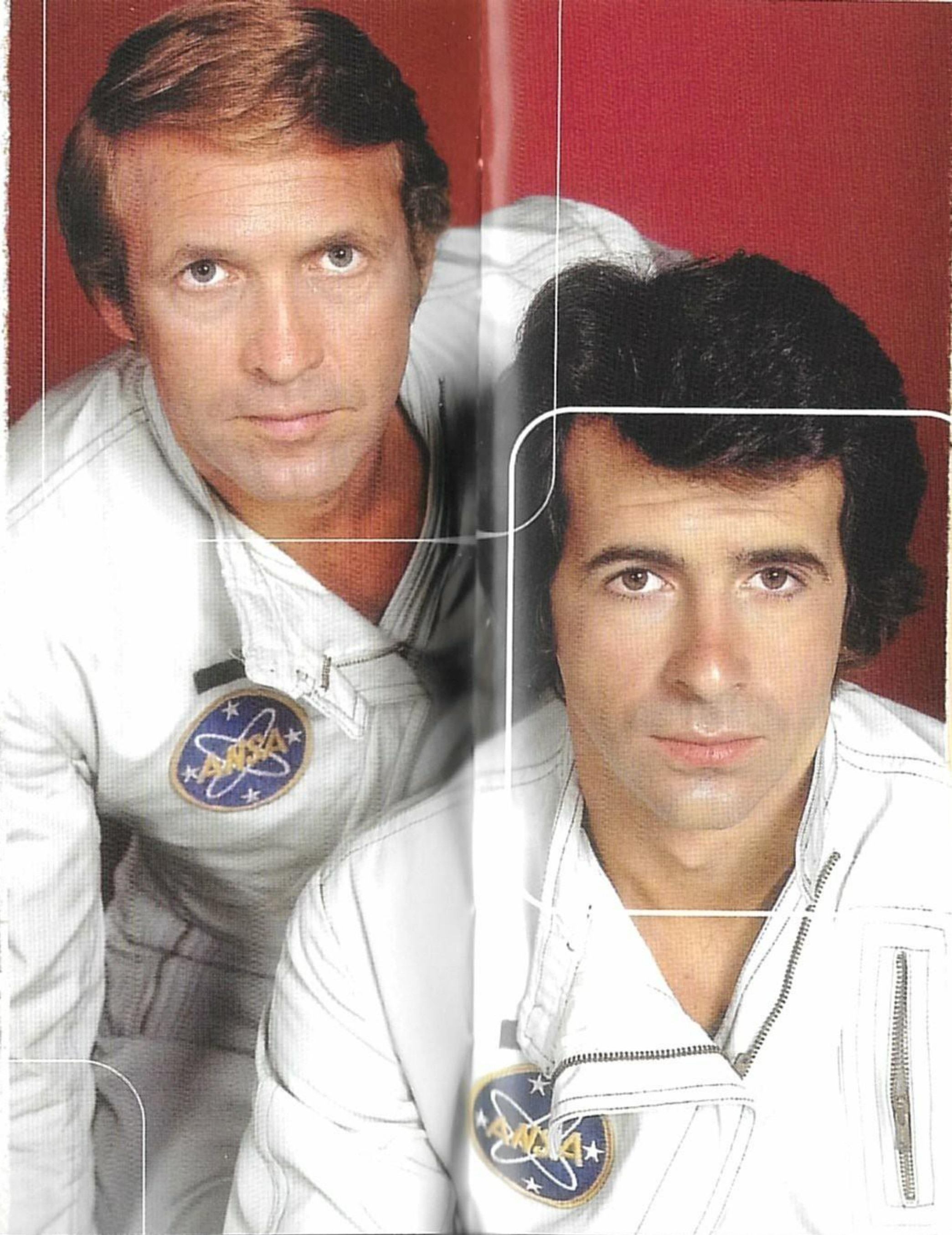
future Earth Taylor encountered, even discovering Taylor's grave and the remains of Zira, the chimpanzee scientist featured in the first three movies.

Serling's concept combined threads from the first two *Apes* movies with elements of westerns (with his two characters journeying through various ape and human settlements) and *The Fugitive*, as the astronauts are pursued by General Urko, a ruthless ape soldier determined to capture and kill the two men as threats to ape society.

With various set pieces, props and costumes still available from the *Apes* movies, the plan had been to start production in 1973, immediately after the wrap of *Battle for the Planet of the Apes*. But Fox television instead banked on a pilot for a new *Perry Mason* series that didn't sell to the networks. Subsequently in 1974 Fox embarked on an elaborate "Go Ape!" publicity and merchandising campaign

that included bountiful merchandise and movie marathons of all five *Apes* films before their sale to CBS television for network airing. When the *Apes* movies debuted on CBS to spectacular ratings, Fox executives moved quickly to put their *Apes* TV series in production, and CBS purchased the show to run in the same Friday night time slot that had proven so successful for the movies. By this point Serling had departed after writing a pilot script and a second adventure for the series, neither of which would be produced. Anthony Wilson (*Lost in Space*, *Lancer*) finalized development of the show while veteran television writer Howard Dimsdale (*Mannix*) served as executive story consultant.

Joining them as story consultants were two men who brought something entirely different



to the table—Joe Ruby and Ken Spears. Ruby and Spears had worked primarily in Saturday morning animated programs like *Space Ghost*, *The Herculoids* and *Scooby Doo, Where Are You!* Network executive Fred Silverman, highly enthusiastic about the *Apes* series, recognized the franchise's appeal to children and felt the Saturday morning cartoon connection was appropriate for the series.

The show got a major boost early on when Roddy McDowall, who had starred in four of the five *Planet of the Apes* movies, indicated that he would be available to act in the series—he even had his face insured for \$100,000 against any damage weekly exposure to the elaborate ape makeup might produce. McDowall was cast as the chimpanzee Galen, an assistant to Dr. Zaius (Booth Colman) who befriends human astronauts Burke and Virton and accidentally kills an ape soldier in their defense. Burke, Virton and Galen become fugitives pursued by the despotic General Urko (Mark Lenard).

Lenard was a veteran guest star of Gene Roddenberry's *Star Trek*—at that point the only network model for science fiction drama, and extremely popular in syndication. Fox made use of *Star Trek* personnel in several capacities on *Planet of the Apes*: Jerry Finnerman, *Trek*'s original cinematographer, shot the show; *Trek* directors Ralph Senensky and John Meredyth Lucas directed episodes; *Trek* writers Art

Wallace and Shimon Wincelberg wrote several episodes; and another show was co-written by actor Booker Bradshaw, who'd played *Enterprise* doctor M'Benga in two *Trek* episodes.

Fox shot the show on location at the Fox ranch in Malibu (also the shooting location for Fox's *M*A*S*H* TV series), where remnants of the ape city from the first movie still stood, and at the Fox lot for interiors and exteriors set on a rubble-strewn section of the lot's New York street set. Makeup for the series was supervised by Dan Striepeke, who

had worked with John Chambers on the films. The series had access to the wealth of scene-stealing character actors that worked regularly throughout the 1960s and '70s in films and television, several of them also *Star Trek* veterans: John Hoyt, Roscoe Lee Browne, Jay Robinson, Royal Dano, John Ireland, Percy Rodriguez, William Smith, Morgan Woodward, Woodrow Parfrey,



Michael Conrad, Joseph Ruskin and others, many of whom provided memorable performances as apes. But for the two human astronauts, Burke and Virdon, casting director Marvin Paige, after a great deal of difficulty, cast Ron Harper (of the action-adventure series *Garrison's Gorillas*) as Burke and James Naughton (of the short-lived private eye series *Faraday and Company*) as Virdon.

Burke was earnest and idealistic, determined to find a way to return to his own time and family. "Ladies' man" Virdon was sardonic, a realist who was resigned to the fact that he and Burke would have to live out their remaining years on the planet of the apes. It was a potentially rewarding dynamic, but as played in a quite low-key fashion by Harper and Naughton, there was very little to differentiate the two characters for potential viewers. The show also got off on an unrewarding footing for viewers after the first few episodes, with stories like "**The Good Seeds,**" which centered on saving a pregnant cow on an ape-run farm, and "**Tomorrow's Tide,**" about a fishing colony. More often than not, the show focused on the human heroes teaching lessons about farming, fishing and medicine, with cutaways to Urko's troops fruitlessly searching for them to maintain suspense. The stories improved as the series progressed, with episodes like "**The Deception,**" featuring a blind chimpanzee female who falls in love with Virdon without suspecting that he's a human, and an ape band of Ku Klux Klan-style vigilantes harassing human settlements. "**The Interrogation**" focused on torture, while "**The Liberator,**" one of the last episodes to be filmed, explored the dangers of chemical weapons.

Despite the ratings success of the *Apes* movies on CBS, the *Planet of the Apes* TV series never attracted an audience in its Friday night time slot and was cancelled after airing 13 episodes. Fox put together a syndication package of TV-movies that combined episodes, including the final, unaired episode, "**Up Above the World So High.**" Roddy McDowall even performed in newly-filmed scenes to bookend the series, with his Galen character made up to appear old, recounting the stories of his adventures and giving the series some much-needed closure. Between the syndicated airings of the program and the line of Mego action-figure toys based on its characters, the 1974 *Planet of the Apes* series retained affection among *Apes*

fans for years after its broadcast, and it remains a fascinating offshoot of the still-rolling *Planet of the Apes* franchise.

Planet of the Apes was produced in the waning years of Fox's vaunted music department,

which Lionel Newman had supervised after inheriting the post from his brother, legendary composer Alfred Newman. Lionel had become head of music for television for Fox in 1959 and had overseen the studio's popular television shows, including *Daniel Boone*, *Batman* and Irwin Allen's *Lost in Space*, *Voyage to the Bottom of the Sea*, *The Time Tunnel* and *Land of the Giants*, eventually expanding his oversight to feature film production in the '70s. Lionel had also been involved in assigning composers to the *Planet of the Apes* films, and he was well equipped to line up music for the TV series.

Newman turned to veteran composer Lalo Schifrin to create the show's theme music and establish its musical identity with its first few scores. Schifrin's musical voice was familiar to television viewers through his hit themes to *Mission: Impossible* and *Mannix*, but he also had connections to the *Apes* franchise. When Jerry Goldsmith dropped out of scoring the first *Apes* sequel, *Beneath the Planet of the Apes*, in 1970, Schifrin was briefly considered to replace Goldsmith, but his schedule prevented that. Later, composer Tom Scott consulted Schifrin when Scott found himself with limited time and resources to score *Conquest of the Planet of the Apes* in 1972, and Schifrin advised Scott on some potential approaches to the score.

In 1974 Schifrin was already contributing scores to two other television series, *Mannix* and *Petrocelli*. But he agreed to tackle *Planet of the Apes* due to his admiration for Jerry Goldsmith's original effort and the opportunity the series represented for adventurous music. Like both Goldsmith and Rosenman, Schifrin was a master of orchestral color and orchestration, easily able to conjure up excitement (as in his rollicking *Mission: Impossible* theme music) or mystery and fear, as he did so ingeniously in his scores for the Clint Eastwood movies *Dirty Harry*, *The Beguiled* and *Magnum Force*. Schifrin also had experience in science

fiction, with work on *THX-1138*, *The Hellstrom Chronicle* and the TV-movie *Earth II*.

Goldsmith's score and Leonard Rosenman's sequel scores (for *Beneath the Planet of the Apes* and *Battle for the Planet of the Apes*) had set a very high bar for the franchise, but Schifrin quickly established an effective middle ground between Goldsmith's rhythmically driven, experimental approach and Rosenman's vertically stacked, disturbing soundscapes. Schifrin wrote a dynamic, arresting piece of title music for the series that played over a rapid-fire sequence of images at the beginning of the show. A cascading piece of electronica established the astronauts' space journey, with a chronometer announcing the show's setting in the year 3085 A.D. Groaning trombones and horns replace the electronic music, the futuristic tech of the astronauts falling before the organic, barbaric sounds of the ape world. An urgent, aggressive horn call—the closest thing to a main theme in the series—plays at 32 seconds into the main title and is quickly taken up by strings and woodwinds. Brittle percussion doubled by plucked strings serves as Schifrin's answer to the layered, imaginative percussive effects Goldsmith produced for his score, and a dissonant brass tone pyramid (at 52 seconds) conjures up Leonard Rosenman's signature sound for a moment. With a second, roaring

variation of the horn theme and an ending of unnerving dissonance, Schifrin laid down an aggressive vibe that promised exciting adventures in the *Apes* world.

Schifrin next scored the show's pilot episode, "**Escape From Tomorrow**," with Burke and Virdon crash-landing on the ape world, where they encounter a kindly human named Farrow (Royal Dano) who warns them about the apes before they fall in with Galen and are pursued by Urko and his troops.

Schifrin established the first moments on the planet of the apes in "Exotic Forest," with some impressionistic writing for flute and cimbalom, a distinctive, dulcimer-like instrument that became a signature element of Schifrin's style over the years. Harp, vibraphone and an electronic hum create an aura of mystery as Farrow discovers Burke and Virdon unconscious in "Spaceship." "Apes Urgency" plays as Farrow attempts to conceal

Burke and Virdon while a group of ape soldiers led by chimp overseer Veska (Woodrow Parfrey, a veteran of the original *Planet of the Apes*) discovers



the wrecked spacecraft. Schifrin's echoplexed flutes recall effects from Goldsmith's score, but his distinctive, clashing and discordant brass hailed from his own cinematic style (the grinding "Tiger Tank" music from the war romp *Kelly's Heroes* is a good example of this approach), and became an oft-repeated hallmark for shots of ape soldiers riding in the series. "Concealment" and "Apes Chase" continue the same vibe, with low key, mysterious textures alternating with brutal passages for brass and percussion. "The Warp" features atmospheric, dreamy writing

for flute with some echoplexed underlying textures, all bookended by more harsh effects for the apes, including brushed piano strings. "Urko" characterizes Mark Lenard's gorilla leader with quietly suspenseful writing for



woodwinds, tense strings (plucked and bowed) and brass.

After an abrasive opening, "Galen" provides reflective music for flute and harp for Roddy McDowall's character, nicely balancing a sense of intelligence with a hint of the jungle. Nevertheless this was not



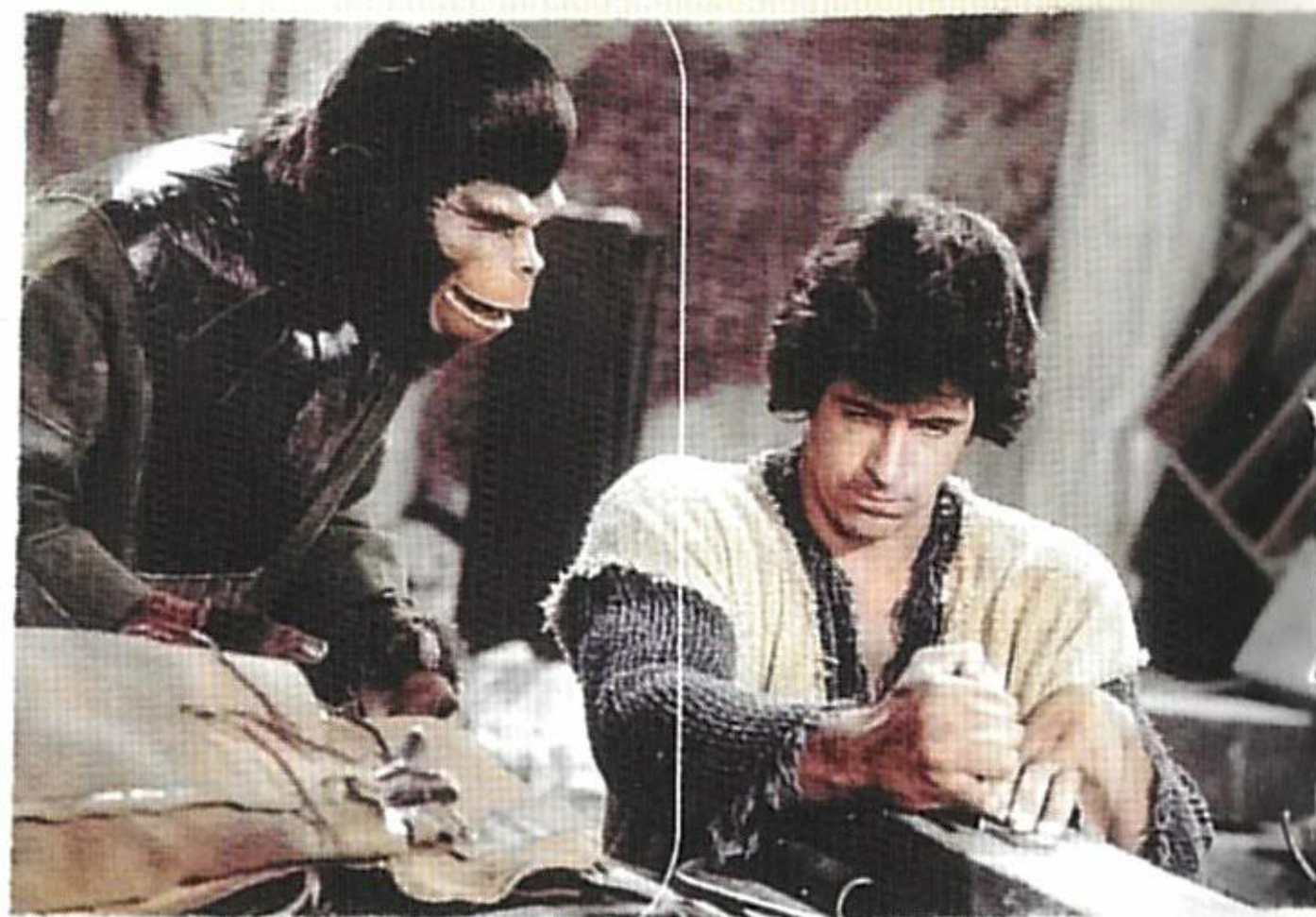
theme music for Galen, as the style of the series' music rarely allowed for fully expressed melodies.

Suspense music with some unusual echoplex and percussion effects mark "Prison Guard" and "Prison Cell," with "Prison Guard" featuring an instance of Schiffrin's main-title horn call. "Zaius" continues Schiffrin's strategy of subdued, highly reverbed flute music for the show's more intelligent simian characters. As Galen helps Burke and Virдон escape the apes in "Jail Break," Schiffrin creates an increasingly pulsating piece of suspense music, climaxing in "Your World" as the trio makes their final escape (at least for this episode) from Urko and his troops. In the latter cue's final 30 seconds, Schiffrin switches to mainly strings to create a hopeful and unusually warm wrap-up for the score.

In **"The Gladiators,"** Burke, Virдон and Galen happen on a community where a chimpanzee prefect, Barlow (John Hoyt), uses gladiatorial games to keep his human subjects in line. Schiffrin begins his second *Apes* score with another piece of primitivist, impressionistic scene-setting featuring flute in "Wooded Area."

"Jason" plays as Burke and Virдон encounter gladiator Tolar (veteran tough-guy actor William Smith) and his son Dalton (Marc Singer, who was considered for one of the lead roles in the series) apparently fighting one another. Virдон leaps into the fray to help Dalton, and Schiffrin scores the fight with a mix of wild drumming ("Brutal Fight").

Joining in the fight, Burke unwittingly loses a metal computer disc vital to his attempt to reconstruct



their space journey and find a way back to their original time. The astronauts and Galen discover that prefect Barlow has the disc at his house, leading Galen to visit the prefect in an attempt to steal the object back. "The Disc" creates some low key, atmospheric ape suspense music for this encounter, and "Ready" continues the vibe as Galen's difficulties in retrieving the disc mount. "Trouble With Apes" features a bold statement of Schiffrin's main-title horn call along with lines for flute, harp and low, prepared piano.



"Planet of the Apes Mountains" features a variety of percussion effects before a transition of pulsing, abrasive brass. "The Arena," "Wrestling in the Arena" and "There Will

Be a Death" underscore Virдон's match with Tolar in the arena, with Schiffrin creating a foreboding march of drum rolls for the arena setting and a variety of drum licks (and another statement of his horn call) for the fight. A brief, foreboding coda for tense strings and brass plays after the victorious Virдон refuses to kill Tolar and Barlow assures the bloodthirsty crowd that they will have another death later.

"Alan in Jail" and "Dalton" underscore Virдон's musings in an ape slammer and Burke and Galen's dealings with Tolar's son with more subdued suspense and dramatic writing. "Humans vs. Apes" provides some climactic suspense with Schiffrin eventually adding churning low string rhythms to brass and hissing cymbals as the trio pulls off another escape. As they make their peace with Tolar and Dalton and prepare to journey on to further adventures, Schiffrin adds another reflective coda for flute, with some touches from electric organ and Fender Rhodes piano.

"The Good Seeds" marked the series' unfortunate exploration of the world of animal husbandry, with the trio laying low at a chimpanzee family's farmhouse. The eldest son, Anto (Geoffrey Deuel), is convinced that the presence of the humans has cursed the farm's pregnant cow, which he hopes will deliver a bull that will help set him up on his own farm. With Anto fighting the temptation to report Galen and his human friends to the ape authorities, Burke and Virdon use their advanced agricultural and cow-birthing knowledge to help out the ape farmers.

Like many episodes of the series, **"The Good Seeds"** opened with ape soldiers in hot pursuit of Burke, Virdon and Galen, and Schiffrin wrote a vicious and virtuoso chase cue ("Riding for Urko") marked by wild percussion, Schiffrin's distinctive, snarling writing for brass, churning low string rhythms, staccato low piano playing and even percussive strikes from angklungs, a bone-like instrument Goldsmith had used in his original 1968 movie

score. "Riding for Urko" became one of the most tracked action cues of the series, invariably playing whenever gorilla soldiers were seen on horseback. "Travel Without Stars" also featured some rhythmically driven pursuit music in its opening moments that underscored numerous later chase shots in the show, while in this episode it underscored Burke and Virdon using a compass to outwit the pursuing gorillas, who cannot navigate at night without using the overhead constellations as markers.

"Pitchfork Attack" establishes Anto's unfriendly relationship with Burke and Virdon, as he assaults them for invading the barn where his precious cow resides. "Local Patrol" adds more suspense music for the gorilla soldiers, with some pounding low piano adding flavor to Schiffrin's growling brass until more mysterious textures overtake the cue. "Plowing" and "Polar" allowed Schiffrin to slip briefly out of the show's barbaric suspense vibe, yet still maintain its primitive feel with quietly pulsing woodwinds and a touch of cimbalom in the latter cue. As "Virdon" ingratiates himself with the farmer family, Schiffrin again manages some softer, more idealistic music for flute and woodwinds before another clash of suspense chords. The suspense continues in "I've Seen Him Before," with rustling strings and cimbalom joined by brass as suspicions fall on the astronauts.

Schiffrin adds gamelan for "Apes Neutral Suspense," returning to his pounding gorilla action music for "We Ride," "The Riding Enemy" and "Hunting Bonded Humans," adding more accents from angklungs and xylophone in "Discovered."

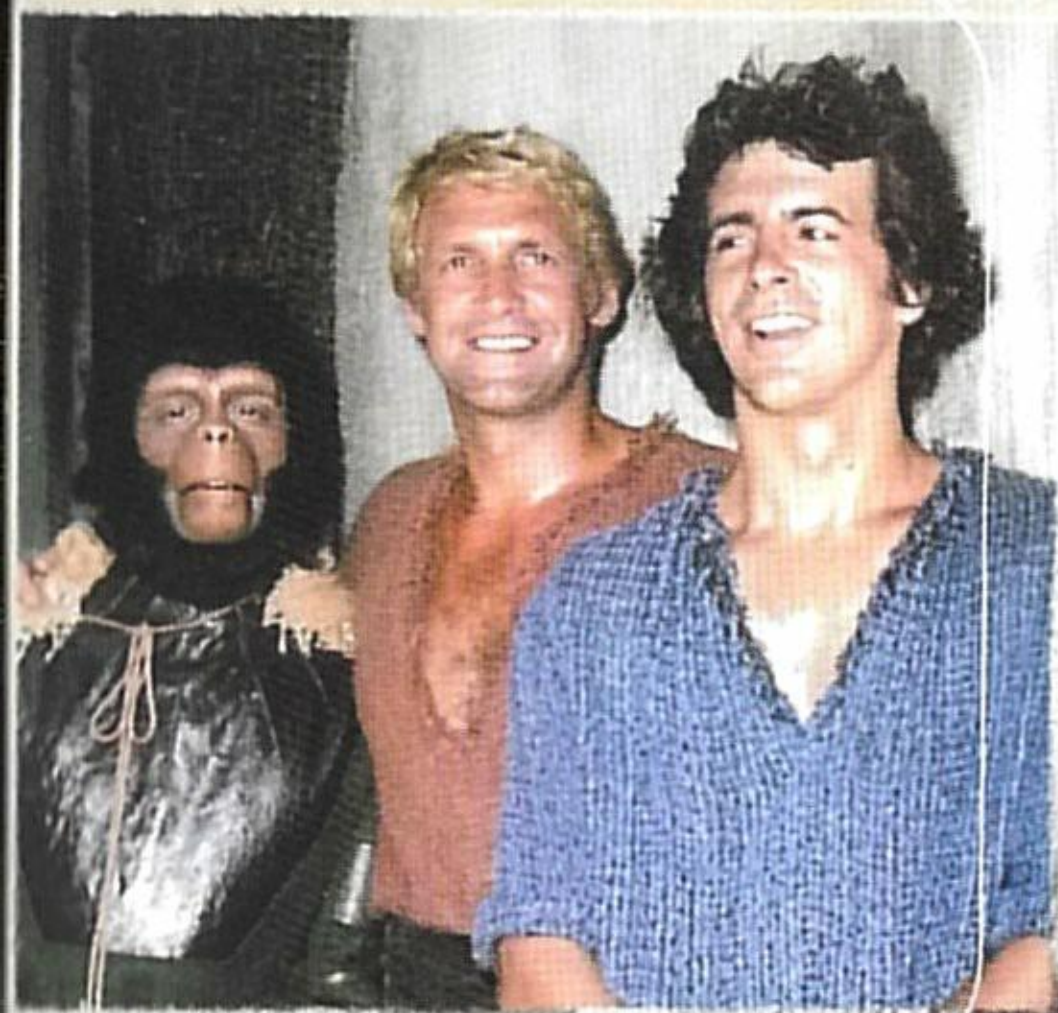
Burke's facilitation of the pregnant cow's delivery ("Twin Bulls") heals the rift between the astronauts and Anto even as gorilla pursuers close in on the barn. "Apes Tension" appropriately underscores the gorillas' interrogation of Anto and his family, until the grateful Anto convinces the ape soldiers with a lie about jokingly impersonating a human.

The tale's uplifting finale has the astronauts leaving behind a windmill to help with irrigation on the farm, and Schiffrin wraps up with a final mix of soothing music and ape pursuit action ("Wind Mill") before ending the episode on another hopeful note in "The Next String."

Lionel Newman brought two additional composers

on the series to augment Lalo Schiffrin—both television veterans. Richard LaSalle had scored numerous low-budget theatrical films from the late 1950s through the mid-1960s—from westerns (*The Purple Hills*) and war films (*Sniper's Ridge*) to science fiction (*The Day Mars Invaded Earth*, *The Time Travelers*)—before working on television shows such as *F-Troop* and Irwin Allen's *Lost in Space* and *Land of the Giants*.

Earle Hagen had a wealth of television experience going back to the late 1950s on *The Real McCoys*, and into the '60s on *Make Room for Daddy*, *The Dick Van Dyke Show* and *Accidental Family*. He wrote the iconic, whistled theme music for *The Andy Griffith Show* and the dynamic theme music and colorful episodic scores for the *I Spy* espionage adventure series, and he literally "wrote the book" on film scoring in 1971 with his textbook



Scoring for Films: A Complete Text, a tome that numerous budding film composers (including Alan Silvestri) consulted to learn the basics of the job's technical demands.

After "**The Good Seeds**," Hagen scored three episodes: "**The Legacy**," "**Tomorrow's Tide**," and "**The Surgeon**." In "**The Legacy**," Burke and Virдон discover a holographic message from a dead human

scientist (Jon Lormer), and become involved with a self-centered and ruthless human boy (a young Jackie Earle Haley) constantly threatening to sell the humans out to the pursuing apes.

Hagen's early cues, "Country Style," "Ruined City" and "Apes," pay homage to Schiffrin's impressionistic nature scoring, his title music clarion call and his aggressive pursuit music for the apes. "The Soldiers" specifically reprises Schiffrin's busy "Apes Urgency" music from "**Escape From Tomorrow**" before moving off in a more dramatic direction, wrapping up with some interesting harp effects and a crush of Schiffrin-like ape brass.

Hagen was unique among the *Planet of the Apes* TV series composers in his willingness to bring electronic effects beyond the simple tape-delay echoplex sounds into his scores. "Ape Signals" features some electronic tones, Hagen's approach to scenes of the reflector signal first seen in "**The Trap**." Hagen also uses a blend of electronics and woodwinds to characterize the Jackie Earle Haley character in "The Kid." Echoplex harp, strings and woodwinds underscore

Virдон's discussions with the boy in "Virдон and the Kid" and Hagen blends primitive-sounding flute and orchestra with some elec-

tronic tones in "Urko." Flute and strings dominate "The Family" and the lighter "The Kid's Toy," while echoplex harp, flute and strings underscore the boy's decision to parley with the apes in "Kids and Apes." "Farm Girl" makes use of a wistful electronic effect with its subdued orchestral writing, while harp, brass and strings ratchet up the suspense in "The Reward" as the boy angles for food in exchange for selling out the humans. The suspense intensifies in "Apes and Kids" as the gorilla soldiers close in on the astronauts and the human family they've befriended, and Hagen supplied an energetic, erratically scrambling chase cue in "Knowledge Hunts." As Galen, Virдон and Burke lead the boy and his mother to an idyllic farm, Hagen provides a subdued play-out in "Farewell."

"**Tomorrow's Tide**" was another episode that focused on agricultural concerns (fishing in this case), but the ocean-side setting, a number of underwater sequences and the addition of a marauding shark provided Hagen with the chance to supply one of the most unusual scores in the series.

"Runners" immediately marks the score as unique with its almost breezy opening



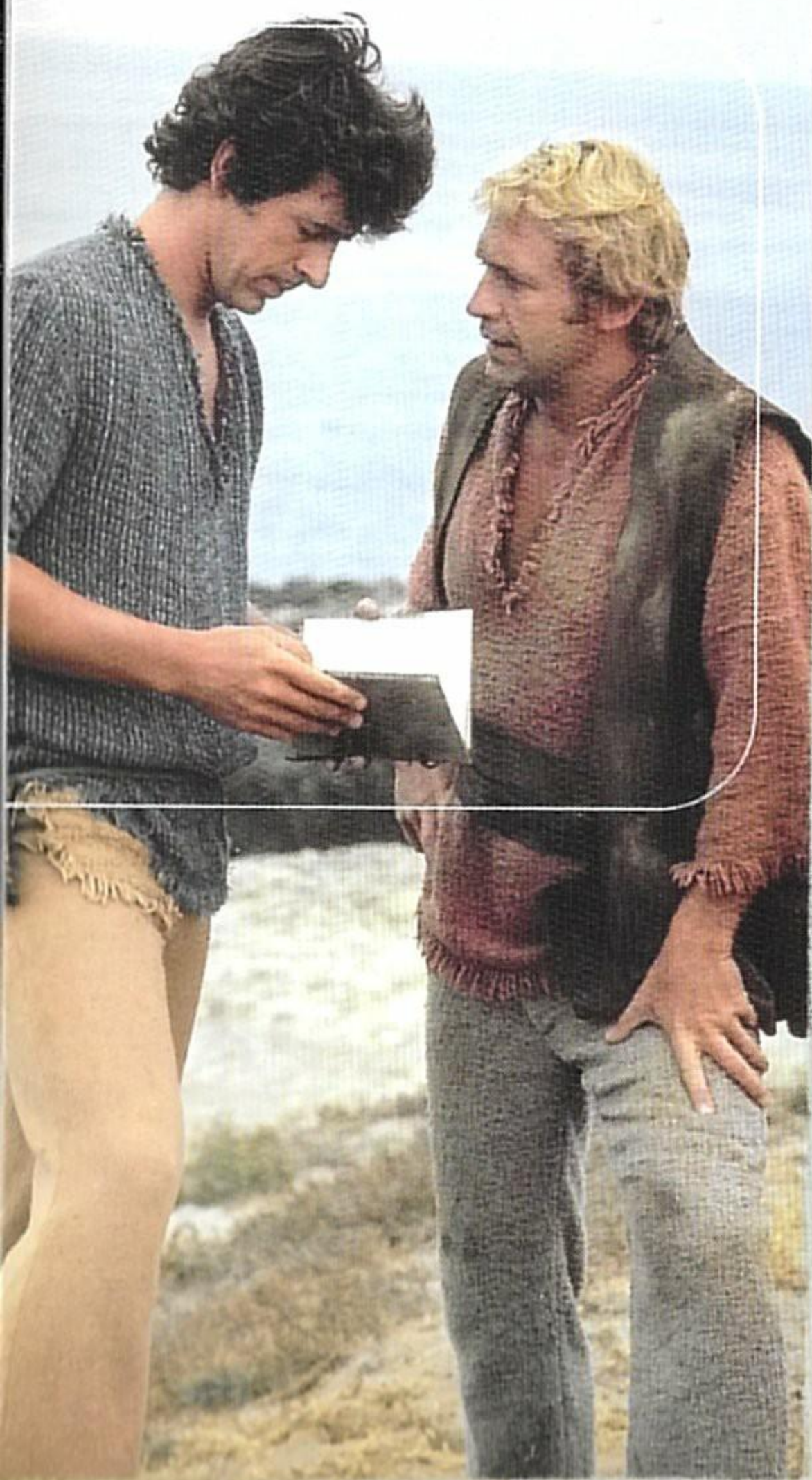
music for Burke, Virdon and Galen running along the beach. In "The Raft," brass, woodwinds, xylophone and staccato piano accompany the two humans rescuing a hapless indentured fisherman who had been strapped to a raft and left to die. "Fisherman's Love" continues the score's rhythmically driven approach as the astronauts sight enslaved humans fishing for ocean life under the lash of the apes, while "The Village" characterizes the ape encampment with echoplexed harp and flute against plucked strings. "Quotas Quotas" continues the underscoring of the apes' harsh treatment of their human fishermen, while "Fire and Fish" is a proud, exaggerated march that plays after Burke and Virdon triumphantly show the apes how to cook fish over a fire. "More Fine Divers" and "Peter Dives" continue in this martial vein as the astronauts prove themselves superior fishermen. A year before John Williams scored *Jaws*, Hagen provided aggressive, threatening shark music in "The Sharks" and "Sharks" as the astronauts risk the danger of the "sea gods" to prove themselves to the apes. In addition

to the growling, brassy shark music, Hagen provided some atmospheric underwater music to establish the aquatic setting for the sequence.

"Find Him" and "Gato Leaves" provide intrigue as Galen insinuates himself with chimp overseer Hurton (Roscoe Lee Browne), while "Bandor" and "Bandor the M.C." underscore the arrival of Hurton's orangutan superior (Jay Robinson), eager to be impressed by the chimp's new fishermen. After helping to improve the lot of the human fishermen, Burke, Virdon and Galen "Escape"; Hagen provides an undulating, adventurous cue to accompany the action. "Run Off" wraps up the score with a return to the breezy vibe of "Runners" as the trio continues their journey down the coastline.

In "**The Surgeon**," Galen goes to an old flame, chimpanzee medical doctor Kira (Jacqueline Scott), when Burke is shot by a gorilla soldier. Galen poses as an officious doctor while Virdon—who's an actual doctor—poses as his human assistant. By the time Hagen scored "**The Surgeon**," the show's budget had been cut and episodes were more often tracked with music (particularly Schiffrin's) from the first handful of shows. But "**The Surgeon**" called for two specialized cues for the suspenseful operating room scenes of Kira operating on Burke. "Medicine Off Center" (likely a pun on the '70s TV medical





drama *Medical Center*) combines low electronic pulses with bass flute, a collision of medical tech and apes primitivism. A lighter, more insistent electronic pulse begins around halfway through the cue, adding to the tension of the scene.

"More Sutures" continues the combination of high-tech effects with slide whistle (another hallmark of the 1968 score), a sustained electronic tone (as Burke's heart stops and Virдон and Kira struggle to revive him) and more reverbed low flute with electric organ and vibraphone notes rounding out the cue.

Richard LaSalle's sci-fi TV series experience made

him a natural for *Planet of the Apes*, and he'd shown a fondness for Jerry Goldsmith's 1968 score previously, "aping" the style of some of its cues in Irwin Allen's unsold pilot film *City Beneath the Sea* in 1971. Working on the *Apes* TV series gave LaSalle license to reference the Goldsmith score since it was owned by Fox, and he worked homages to the 1968 score into a number of his episode scores for the show.

In "**The Trap**," after misleading some of Urko's pursuing soldiers near a hilltop reflector signaling post, the astronauts and Galen enter the ruins of an ancient human city, elaborately created on the sprawling New York City street set on the Fox lot. An earthquake traps Virдон and Urko in an

underground subway station, where Virдон must con the belligerent and suspicious Urko into working with him to escape.

LaSalle nods to both the Jerry Goldsmith and Leonard Rosenman scores in "Opening," which features echoplexed harp notes in Goldsmith's style and some thumping rhythms reminiscent of Rosenman. "Reflections" continues the echoplex effects along with a descending tone from water drop bars to characterize the glint of the signaling reflector in use by the apes. A burst of violent music accompanies Virдон and Burke's sneak attack on the ape signalers. In "Through the Forest," the humans flee pursuing ape soldiers, and LaSalle references Schiffrin's ape horn call and uses scratcher comb, pizzicato strings and low piano in another nod to Goldsmith's music, particularly his "No Escape" city chase cue from the 1968 film. More echoplexed harp notes provide mystery in "The Bag," while the lengthy "Stalk in the City" quotes directly from Goldsmith's grim, treading opening to his "New Identity" cue from the 1968 score. Sharp percussive notes for marimba and brass and drum riffs recall Goldsmith's violent opening to "The Revelation," a cue LaSalle would reference frequently in his scores for the series. Another reference to the menacing opening of "New Identity" plays near the end of the cue, with a final brass pyramid ending the cue on a Rosenman-like moment. "Hunted" and "Searching" continue the

barbaric, mysterious vibe for the apes' pursuit of the astronauts and Galen through the ruined city.

In "Go to Work," LaSalle uses more tone pyramids to characterize the grudging cooperation between Virдон and Urko, while "The Poster" establishes an urgent, threatening vibe as Urko discovers a poster for an ancient zoo in which apes are held captive by humans—revealing that Virдон had lied to him about the ancient city being built by apes. "Urko Makes His Move" lays down more percussive suspense as Urko makes a violent move against Virдон, and "The Execution" plays as Urko's gorilla lieutenant refuses an order to execute the humans after he and Virдон are rescued. "One for the Road" brings the adventure to a close with a hopeful passage, although more than Schiffrin, LaSalle remains in his "apish," primitivist mode rather than opening up the finale with more melody.

LaSalle later scored the better-than-usual episode "**The Deception**," with a blind female chimpanzee

named Farna (an excellent and very sympathetic Jane Actman) falling in love with Virдон, unaware that he's a hated human—the race she blames for her father's death. With Galen infiltrating a band of vigilante ape "dragoons" modeled on the Ku Klux Klan, the episode (with a story, interestingly enough, by the Saturday morning cartoon veterans Joe Ruby and Ken Spears) was one of the few to fulfill the series' potential for social commentary.

For his score, LaSalle liberally adapted the plaintive, subdued denouement of Jerry Goldsmith's "The Revelation" cue from the 1968 score. That music played for the first moment of understanding between Charlton Heston's Taylor and Kim Hunter's chimp scientist Zira, and LaSalle's homage employs harp notes, flute and oboe to characterize Farna's growing relationship with Galen and the humans in "Farna," "Farna Reminisces," "Leave Me Alone," "Be Gentle With Her," "Deception" and "Goodbye." Beginning about 25 seconds into "Deception," LaSalle introduced a separate theme for Farna, bringing a very Herrmann-like feeling of

longing to the character, which is fully developed in "Farna Theme #1" (while "Farna Theme" focuses on the "Revelation" homage with some embellishment). "The Deception" is another partial score, with action and dramatic moments not involving the Farna character tracked mostly with Schiffrin's cues.



One late entry in the series required some very unusual music, this time provided by Lionel Newman. "The Interrogation" has Virдон captured, tortured and brainwashed by a chimpanzee scientist, Wanda (Beverly Garland), working under Urko's orders. The lounge music arrangement of "Again" (used in numerous Fox

productions) plays as Virдон hallucinates conversations with a beautiful woman (Anne Seymour) in his own time—who is really Wanda continuing her interrogation. Prior to that, the apes use a constant barrage of noise ("Drums and Bells") to exhaust Virдон and break down his resistance. "Mish Mosh" underscores the beginnings of Virдон's hallucinations with effects for vibraphone.

With the contributions of Lalo Schiffrin, Earle Hagen and Richard LaSalle, the *Planet of the Apes* TV series music is a fitting companion piece for the groundbreaking movie series scores by Jerry Goldsmith, Leonard Rosenman and Tom Scott.

JEFF BOND is co-author with Joe Fordham of *Planet of the Apes: Evolution of the Legend*. Did he ever tell you about Stewart? Now there was a lovely girl ...

LEADER/CONDUCTOR

Lalo Schiffrin
Earle Hagen
Richard LaSalle
Ralph Grierson
Lionel Newman

CONTRACTOR

Meyer Rubin

VIOLINS

Israel Baker
Paul Shure
Bonnie Douglas
Joachim Chassman
Kurt Dieterle
Adolph DiTullio
Debbie Grossman
Anatole Kaminsky
Nathan Kaproff
Paul Lowenkron
Erno Neufeld
Harold Wolf

CELLOS

Raphael "Ray" Kramer
Eleanor Slatkin

Douglas Davis
Joseph DiTullio
Marie Fera
Armand Kaproff
Edgar Lustgarten
Joseph Schlutz
Fred Seykora

BASSES

Milton Kestenbaum
Charles Berghoffer
Abe Luboff
Meyer Rubin

FLUTES/CLARINETS

William Calkins
Gene Cipriano
Louise DiTullio
Dominick Fera
Luella Howard
Harry Klee
Ronnie Lang
Ted Nash
John Neufeld
C. E. "Bud" Shank
Sheridon Stokes

OBOE/
ENGLISH HORN
Gordon Pope

TENOR SAX
Justin Gordon

BASSOONS

Jack Marsh
Don Christlieb
Norman Hertzberg

FRENCH HORNS

Vincent DeRosa
Henry Sigismonti
Robert Henderson
Arthur Maebe
Alan Robinson
Gale Robinson
Harry Schmidt

TRUMPETS

Carroll "Cappy" Lewis
Graham Young

TROMBONES

Ed Kusby
Richard Nash
Hoyt Bohanon
William Broughton
Harold Diner
Francis Joe Howard
Richard Noel
George Roberts
Phillip Teele
Lloyd Ulyate

PERCUSSION

Larry Bunker
Richard Cornell
Deane Hagen
Emil Radocchia
Hal Rees
Ken Watson
Robert Zimmitti

HARP

Ann Stockton
Gayle Levant
Dorothy Remsen

KEYBOARDS

Ralph Grierson
Jack Cookerly
Artie Kane
Michael Lang
Lincoln Mayorga
Clark Spangler
Ian Underwood
Michael Wofford

GIUITAR

Alton Hendrickson

ORCHESTRATORS

Lalo Schiffrin
Earle Hagen
Richard LaSalle

COPYISTS

Ernest Rosecrans
Paul Sprosty

LIBRARIAN

Paul Sprosty



DISC 1



DISC 2



1 Main Title 1:16

ESCAPE FROM TOMORROW

Recorded: August 27, 1974
Airdate: September 9, 1974

- 2 Exotic Forest 1:02
- 3 Spaceship 1:41
- 4 Apes Urgency 1:31
- 5 Concealment 1:17
- 6 Apes Chase 1:02
- 7 The Warp 1:01
- 8 Urko/Galen 4:12
- 9 The Master :15
- 10 Prison Guard 1:58
- 11 Prison Cell/Zaius 1:27
- 12 Jail Break 2:32
- 13 Your World 1:54

THE GLADIATORS

Recorded: September 3, 1974
Airdate: September 20, 1974

- 14 Wooded Area :45

- 15 Jason :27
- 16 Brutal Fight 1:03
- 17 The Disc 1:11
- 18 Barlow 1:17
- 19 Ready :36
- 20 Trouble With Apes 1:43
- 21 Planet of the Apes
Mountains :44
- 22 The Arena 1:43
- 23 Wrestling in the Arena 1:03
- 24 There Will Be a Death :26
- 25 Alan in Jail :28
- 26 Dalron 1:05
- 27 Human vs. Apes 1:26
- 28 A Beginning 2:28

THE GOOD SEEDS

Recorded: August 12, 1974
Airdate: October 4, 1974

- 29 Riding for Urko 1:46
- 30 Travel Without Stars 3:17
- 31 Pitchfork Attack :30

- 32 Local Patrol 1:37
- 33 Plowing :25
- 34 Central City :16
- 35 Polar :36
- 36 Zanties :28
- 37 Viridon 1:08
- 38 I've Seen Him Before :21
- 39 Apes Neutral Suspense :34
- 40 We Ride :30
- 41 Discovered :40
- 42 Toll the Bell :12
- 43 The Riding Enemy :22
- 44 Hunting Bonded Humans 1:02
- 45 Twin Bulls 1:25
- 46 Apes Tension 1:33
- 47 Wind Mill :25
- 48 The Next String :54

- 49 End Credits :30
- 50 Riding for Urko
(extension) 1:54

1 Main Title 1:16

THE TRAP

Recorded: September 19, 1974
Airdate: September 27, 1974

- 2 Opening 1:04
- 3 Reflections 2:30
- 4 Through the Forest 1:15
- 5 The Bag :31
- 6 Stalk in the City 3:02
- 7 Hunted :55
- 8 Searching 1:00
- 9 Go to Work :17
- 10 The Poster 1:46
- 11 Urko Makes
His Move 1:07
- 12 The Execution 2:30
- 13 One for the Road :49

THE LEGACY

Recorded: September 10, 1974
Airdate: October 11, 1974

- 14 Country Style :35
- 15 Ruined City 1:13
- 16 Apes :40
- 17 The Machine :49
- 18 The Soldiers 2:29
- 19 Ape Signals :50
- 20 The Kid :34

21 Viridon and
the Kid :25

- 22 Urko :44
- 23 The Family :40
- 24 The Kid's Toy :20
- 25 Kids and Apes 1:15
- 26 Farm Girl 1:12
- 27 The Reward :29
- 28 Apes and Kids :44
- 29 Knowledge Hunts 3:12
- 30 Farewell :35

TOMORROW'S TIDE

Recorded: October 9, 1974
Airdate: October 17, 1974

- 31 Runners :41
- 32 The Raft 1:43
- 33 Fisherman's Love 1:09
- 34 The Village :48
- 35 Quotas Quotas :18
- 36 Fire and Fish 1:02
- 37 Garcon :14
- 38 More Fine Divers :33
- 39 Peter Dives :31
- 40 The Sharks :28
- 41 Sharks 2:36
- 42 Find Him :31
- 43 Gato Leaves :50
- 44 Bandor :31
- 45 Bandor the M.C. 1:30

46 Escape 1:49

47 Run Off :18

THE SURGEON

Recorded: October 15, 1974
Airdate: October 25, 1974

- 48 Medicine Off Center 2:43
- 49 More Sutures 1:32

THE DECEPTION

Recorded: October 24, 1974
Airdate: November 1, 1974

- 50 Farna Theme :58
- 51 Farna Theme #1 :44
- 52 Farna :36
- 53 Farna Reminisces 1:11
- 54 Leave Me Alone :31
- 55 Be Gentle With Her :29
- 56 Deception 1:40
- 57 Goodbye :33

THE INTERROGATION

Recorded: November 6, 1974
Airdate: November 15, 1974

- 58 Again 1:33
- 59 Mish Mosh :23
- 60 Drums and Bells 2:04
- 61 Wind Machine 1:04
- 62 End Credits :30



Executive Producers
for La-La Land Records
MV Gerhard
and Matt Verboys

Album Produced by
Nick Redman
and Mike Matessino

Soundtrack Executive
for Twentieth Century Fox
Tom Cavanaugh

Mastered by
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Atwater Village, CA

Track Preparation & Editing by
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35mm Assembly
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Twentieth Century Fox Studios

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Mitzi Brewer	Cindy Badell-Slaughter
Candi Hersch	Douglass Fake
Julie Kirgo	Roger Feigelson

PLANET OF THE APES

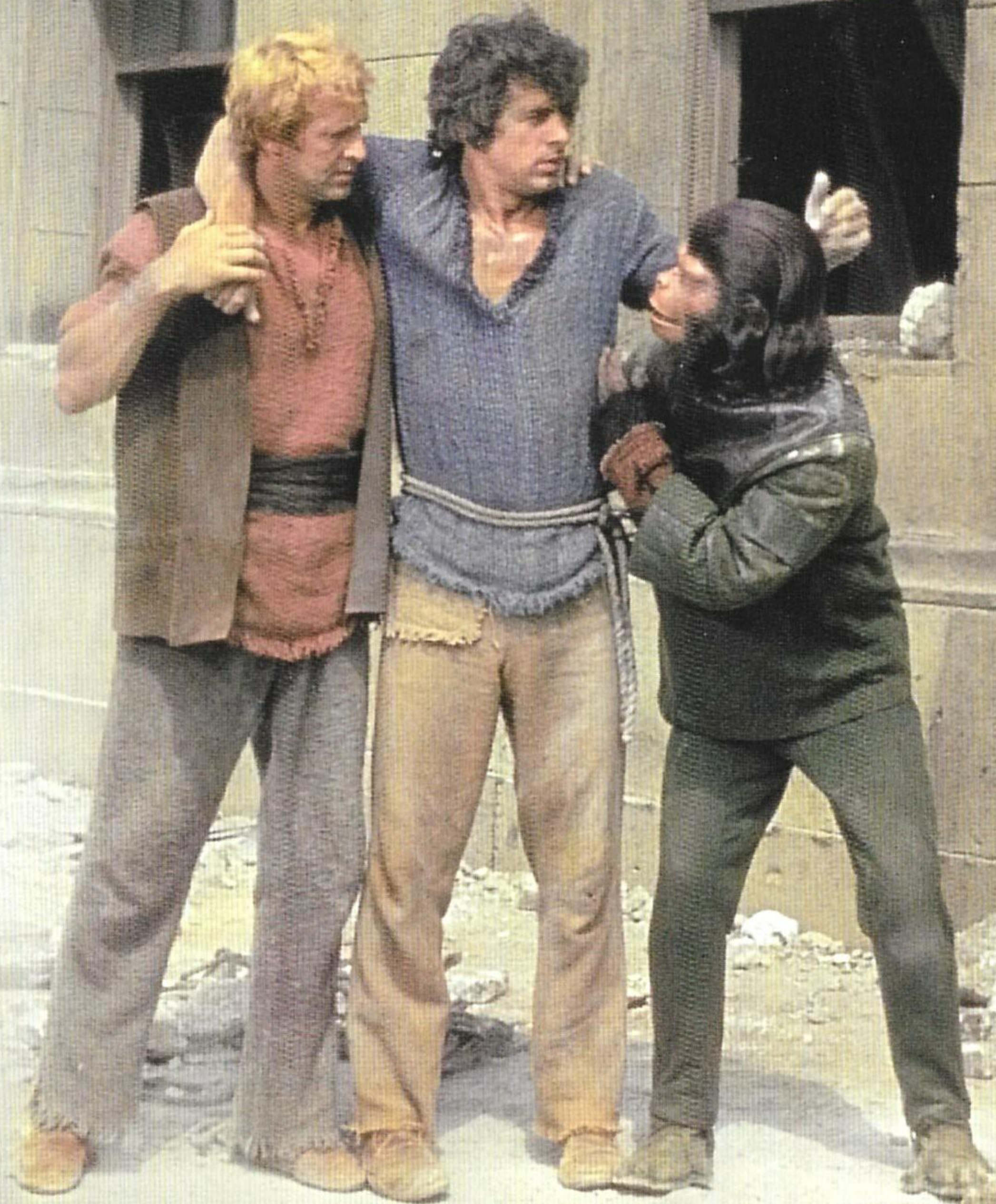
PLANET OF THE APES STARRING RODDY McDOWALL RON HARPER JAMES NAUGHTON

CO-STARRING MARK LENARD AS URKO AND BOOTH COLMAN AS ZAIUS

EXECUTIVE PRODUCER HERBERT HIRSCHMAN PRODUCED BY STAN HOUGH

THEME MUSIC BY LALO SCHIFRIN BASED UPON CHARACTERS CREATED BY PIERRE BOULLE

L I M I T E D E D I T I O N



DISC 1

All tracks composed by Lalo Schifrin

1 Main Title 1:16

"Escape from Tomorrow"

2-13 19:50

"The Gladiators"

14-28 16:25

"The Good Seeds"

29-48 20:23

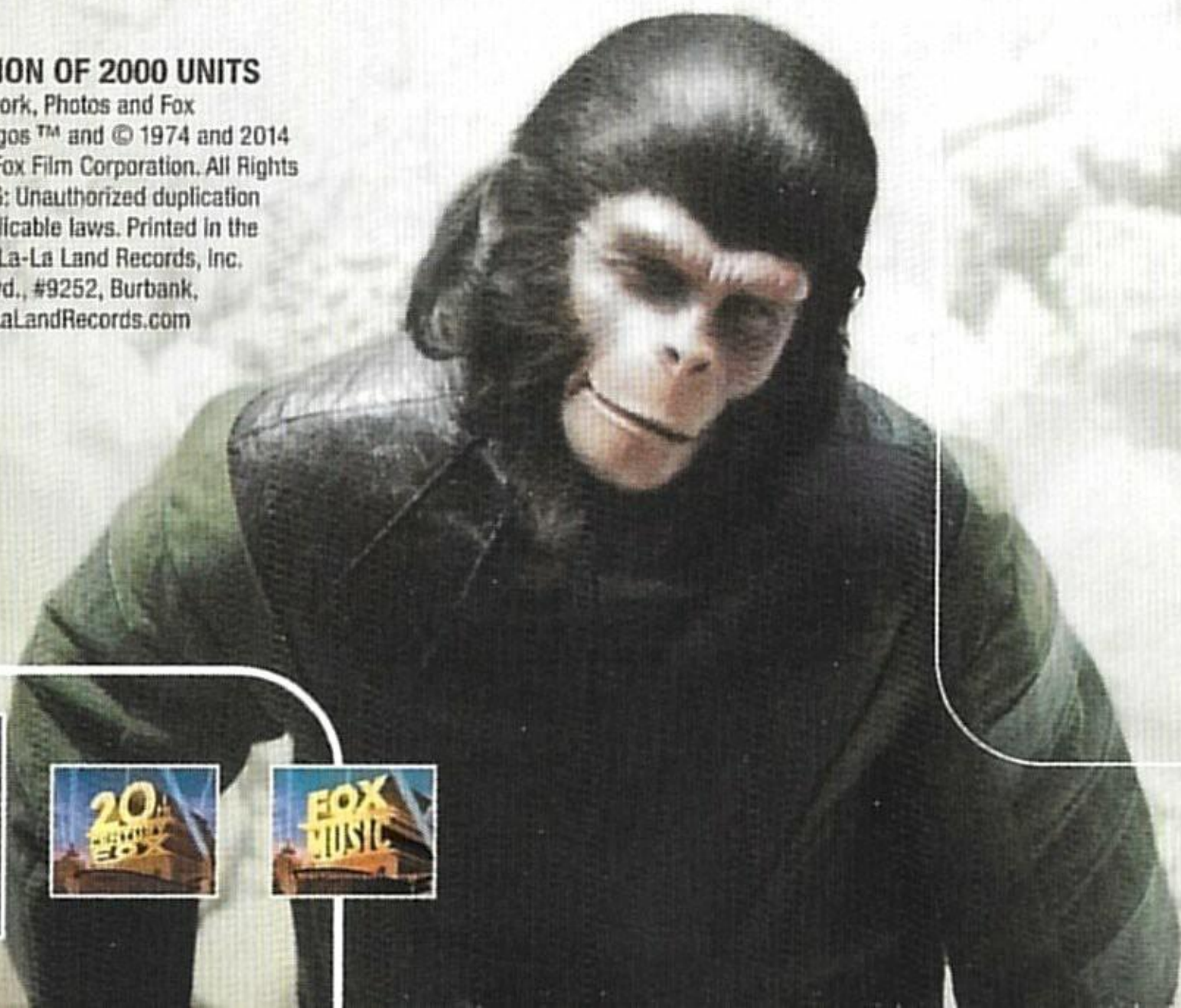
49 End Credits :30

50 Bonus: Riding for Urko (extension) 1:54

Disc 1: 58:51

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DISC 2

1 Main Title 1:16

Composed by Lalo Schifrin

"The Trap"

2-13 Composed by Richard LaSalle 16:46

"The Legacy"

14-30 Composed by Earl Hagen 16:44

"Tomorrow's Tide"

31-47 Composed by Earl Hagen 15:52

"The Surgeon"

48-49 Composed by Earl Hagen 4:15

"The Deception"

50-57 Composed by Richard LaSalle 6:42

"The Interrogation"

58-61 Composed by Lionel Newman 5:34

62 End Credits :30

Disc 2: 68:15 Total Album: 127:06



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COMPACT
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