

The Time Machine

1960, MGM & Galaxy Films

Director George Pal

Music Score by Russell Garcia

Pictures below are from original MGM publicity for the movie.

Credits & Cast

Awards: Academy Award: Best Special Effects - Gene Warren, Tim Baer

Credits: Producer: George Pal, Director: George Pal, Writer: David Duncan (based on the novel by H.G. Wells), Cinematographer: Paul C. Vogel (Metrocolor), Editor: George Tomasini, Music Composer: Russell Garcia, Art Directors: George W. Davis, William Ferrari, Set Decorators: Henry Grace, Keogh Gleason, Special Effects: Gene Warren, Tim Baer, Wah Chang, Make Up: William Tuttle

Cast: Rod Taylor(George), Alan Young(David Filby/James Filby), Yvette Mimieux(Weena), Sebastian Cabot(Dr. Philip Hillyer), Tom Helmore(Anthony Bridewell), Whit Bissell(Walter Kemp), Doris Lloyd(Mrs. Watchell), Bob Barran & James Skelly (Eloi), Paul Frees(Voice of the History Machine - 'Talking Rings')

Country of origin: U.K.; U.S., Genre: Science Fiction, Color or b/w: Color, Production Co.: Galaxy, Released by: MGM, MPAA rating: G, Parental rating: Acceptable for children, Running time: 103 minutes.



Reviews

"This smashing science-fiction adaptation of H.G. Wells's famous novel has more creativity in every frame than most latter-day rip-offs have in their entirety. Rod Taylor plays George, an inventor who confounds his contemporaries in Victorian England by unveiling his new time machine. His friends think he's lost his mind, but after they leave, George takes off in his machine, whizzing through time but not through space. Therefore, all of his adventures take place in the same general area of England but at various points in history. He makes brief stops at both World Wars, the atomic confrontations of the future (1966 according to this film), and even as far ahead as the year 802,701. In this futuristic era, he finds humanity divided into two groups--the Eloi, normal-looking humans who live above ground, and the Morlocks, horrifying mutants who live beneath the ground. The Eloi are a vapid, incredibly passive lot, and George is stunned to learn that they are nothing more than cattle for the cannibalistic Morlocks. He falls in love with Weena (Yvette Mimieux), one of the Eloi, and sets out to help her people overcome their oppressors. Producer-director George Pal had already made quite a name for himself with his "Puppetoon" stop-motion animation techniques, and

here he again delivers some amazing special effects." -- Movie Guide review

"A man from the 1890's travels into the far future, encountering beauty and terror. Director George Pal's "The Time Machine" offers wonderful Sci-Fi/fantasy entertainment. The cast includes Rod Taylor, Alan Young, Yvette Mimieux, Sebastian Cabot, Tom Helmore, Whit Bissell, Doris Lloyd. The basic story, based on the landmark H.G. Wells novel, involves an inventor in 1890s England. When he constructs a machine that allows him to travel through time, he embarks on a wild, far reaching adventure. My favorite scene takes place in an ancient building in the future. Time traveler Taylor is thrilled to find books. When he picks up one, it crumbles to dust. In his anger the traveler sweeps his arms across a shelf of books: they all disintegrate into dust. The scene accurately symbolizes the sad state of human knowledge in the far future. Rod Taylor was perfectly cast as the Victorian time traveler. With his rugged looks, and cultured voice, he makes for an elegant representative of the cultured world of a hundred years ago. Yvette Mimieux is beautiful and vulnerable as future girl Weena. After making a string of movies, of varying quality and success, she turned to producing in addition to acting. Alan Young offers great support as a friend of Taylor's from the past. Young is best known for starring in the classic TV series "Mr. Ed." -- Homevideos

"Imaginative tale based on the H. G. Wells story of a young inventor who constructs a machine enabling him to travel to the future, and the strange adventures he meets in doing so. Trick work is excellent, the story continually interesting and well acted. Oscar, Best Special Effects." -- Mr.Showbiz

Comments from the Net

- "One of the ten best (classic) SF movies."
- "A Sci-Fi classic, with pretty good special effect's for it's time. Even though the Morlock's were badly done. The film is still a fun Sci-Fi masterpiece. This is too good to be remade..."

- "Wow, I just saw it a few hours ago! But yes, I would very much like to see a remake made. The original movie was made in 1960, and all the supposed "history" that takes place in 1966 with the nuclear attack was just a *little* off the mark. Still though... it was a surprisingly deep and thought-provoking movie for the era, and still holds up today (much more than most). And of course it's a story that is almost more applicable today, for slightly different reasons -- more than the status thing, the Eloi represent a culture that has completely forsaken the pursuit of knowledge for simple gratification, which is an attitude you see all around now with drugs and the like. I would love to have seen George travel past the 60s, and on to the 70s and 80s and 90s. Kind of a quick summary of the *entire* century in a few minutes, not just half. I would also like to see him travel, as in the book, to the end of the Earth, when it grows cold and dies. That would be a very powerful moment..."

- "I loved The Time Machine since I first saw it on TV during my preteen years. It is good enough that I wouldn't care if it never got remade. It had a good, logical plot, and great FX and art direction."

- "Several years ago I visited Scott Perry, who was working in the film and sound vaults at Turner at the time. I was complaining to him at the time about the bad audio quality of the various video formats available at the time on "THE TIME MACHINE". He played the beginning of the 3-track mono master for me of Reel 1 to clarify that the quality was quite superior to what I was used to hearing. We also went through some files and found proof that there was an interlock stereo track that was used just for previews, which doesn't exist anymore unfortunately. All release prints were optical mono only. A few years later I managed to convince Rennie Johnson, who was working at MGM-UA Home Video at the time, to approach his superiors to re-master "THE TIME MACHINE" from scratch utilizing the 3-track music masters. He succeeded and the laserdisc was released a few months later. So, what is heard on the laserdisc and possibly on cable/satellite is the new stereo mix done at Chace Productions. Back in the late eighties I had the pleasure of Russ Garcia's company at my home. We all sat and watched "TIME MACHINE" and Russ gave a running commentary." - Steve Pickard



Scenes

(As labeled them from a TNT 'special' commemorating Rod Taylor's birthday broadcast in 1992)

Scenes are generally introduced in first person by George. When in the time machine his visual perception is a time lapsed observation (time compressed).

Scene 1: George's Home on January 5th 1900. Dinner with friends(begins without George). George makes a sudden, exhausted return from his journey to the future. In this scene he begins the narration of his journey.

Scene 2: George's Home on December 31st 1899 at previous week's dinner party(same friends). At this party his friends witness small scale working model of the Time Machine. Most of his friends refuse to believe their eyes. Everyone leaves except for David Filby,

George's closest friend. George refuses invitation to David's home for New Year's Eve later that evening. Both friends exchange wishes. David leaves.

Scene 3: George's Laboratory/greenhouse(in his home) on night of December 31st 1899 after the dinner party with friends. First view of the Time Machine located in middle of his laboratory. Hones tip of 'key' on grinding machine. Begins travel in time. Witnesses external changes in his immediate surroundings. His focus is generally on a mannequin in a dress store window across the street. Dress styles change but not the mannequin. He continues through time until the year 1917. Stops machine after windows of laboratory are boarded over. Moves through dusty house. Knocks down boards covering front entrance of house. Passes through yard leveling sundial and into the street.

Scene 3: On the street adjacent to George's home. Observes strange conveyance: automobile. Meets a soldier exiting auto(just happens to be 'Jamie' Filby (David's son) returning to his father's shop). While in conversation with Jamie George learns of David's death in the War(WWI). Saddened and in a trance he then crosses the street back to his home. He removes a couple of boards covering laboratory window which blocked his view.

Scene 4: He decides to continue his 'journey' to see if mankind can learn from its mistakes. Returns to laboratory and continues travel into the future. Observes another war(WWII). Home is suddenly destroyed by bomb in the blitz. Time machine is now traveling in the open where the laboratory once stood. City continues to be developed around the street but the street remains largely unchanged. Mannequin is still in the dress store window. Suddenly he hears an air raid siren. Decides to stop machine. The year is 1966.

Scene 5: The Machine is in a corner of a little park(the site of his destroyed house). Many people are running to air raid shelters. He exits machine, a civil defense worker tries to grab George and direct him as everyone rushes past. He pushes the worker away and as the crowd disappears he walks to a dedication plaque. George silently reads about park dedicated to David Filby for his belief in & friendship with George. George crosses the street (same street as he

had crossed in 1917) now empty of people. In front of dress shop window he tries an electric razor(street display). Meets Jamie Filby again rushing(hobbling) to the shelter now an old man. Filby tries to persuade George to seek shelter then realizes he met George a long time ago. As it dawns on him that George has not changed at all a final warning siren screams. Filby starts toward shelter pulling George but loses him. An A-bomb explodes. The buildings on street explode. George is thrown to the ground by the blast. Scrambles back to the Time Machine just as lava and debris wash over activated machine. George is encased in small cold cave-like chamber. Must wait countless centuries until rock wears away.

Scene 6: Suddenly rock crumbles away and he is free to see his surroundings. Luxuriant vegetation surrounds him. Strange monolithic structures appear in the distance. He suddenly decides to stop at the year 802,701...His machine tips over from the violent stop throwing George out & onto a grassy area. A brief rainfall occurs just around the time machine due to the coolness of the air carried along through time coming in contact with the tropical moisture laden conditions(?). After setting his machine upright he carefully removes the 'key'. The machine remains in essentially the same spot that it was in the laboratory. Immediately behind him is a large edifice with metal doors. Atop the sandstone block structure is a sphinx-like carved stone visage. The structure is maybe 20 meters or 60 feet high. The plain metal doors have a worn path leading to them. George turns from the sphinx leaving the time machine behind(taking the key) and locates a path to the left of the sphinx that leads through a luxuriant (almost tropical) forest.

Scene 7: Exiting the forest and into a rolling field covered with vine he proceeds on through... whereafter a while he approaches a great domed hall...the same one he observed in the distance from the time machine. George sees that it is partially in ruin but proceeds up the steps until he is at large doors. Pushing on one huge door he enters the rotunda and walking he looks up through the broken glass dome(trick photography is good because the sky and clouds appear to move as he walks and looks up out of the dome). He stops near the center where seating cushions are simply arranged around low tables set with dinner plates. Picking up a plate he rings it against a table while yelling for anyone. Only echoes note the emptiness.

Exiting he again follows the path past overgrown pieces of classical columns and on past fruit laden trees while remarking about the abundance of the nature of this future. He then mentions that this Garden of Eden would be lonely "if it were his alone". He continues more rapidly almost running through this futuristic garden landscape ...trying to find something or someone...the camera work is often from his own head movement : sky to forest and back again... the music continues to build during this sequence emphasizing his desperation.

Scene 8: Exhausted George pauses, however he is soon aware of a many voices...he peers through the forest branches and observes a group of young adults playfully enjoying the bright sunlight...without a care in the world. This he decides is modern man's reward for his progress & hard work. The present state of society must make physical work a thing of the past. Screams interrupt his contemplation. George runs towards a fast flowing stream where a young woman is drowning while the uncaring crowd lounging on the beach acts as if there is nothing wrong. George yells for them to help her as he rushes into the stream. Fighting turbulence he reaches the woman and carries her onto the shore. Wrapping her in his top jacket she then slowly gets up as in a trance and walks away toward the group. George is left wondering as the crowd slowly drifts away...

Scene 9: The people move onward toward the dome...George follows at a distance...as he approaches the dome he dejectedly sits down on the stone steps. The young woman comes down the steps carrying his jacket and holds it out in her arms towards him. He smiles and accepts the jacket while instructing her to sit, wanting to ask her many questions. What are her people called? "Eloi," she meekly replies. He then spells Eloi in the dust on the step. Her name? "Weena," she responds. Suddenly she realizes it is dusk and grabs his arm to pull him toward the dome. George does not understand why she should be afraid of the dark but allows himself to be pulled along. In the dome everyone is seated for the dinner. George remarks on the variety of enormous fruit while seated on a cushion at Weena's table. Trying to elicit conversation from other Eloi at the table he comments on the Eloi's progress...but the Eloi just ignore him. Finally he asks whether they have a library or

books. Immediately one Eloi responds and leads George to a room nearby. Behind one curtain is a bookshelf...as George touches the books they turn to dust in his hands. Angrily George accuses the Eloi of their worthlessness and storms out of the dome back towards his machine...

Scene 10: Arriving back at the clearing in front of the sphinx he discovers his machine has disappeared. The sled-like tracks of time machine show where it was dragged up to the doors of the sphinx. Strange footprints surround the tracks. Running to the sphinx George pounds the side of his hand against the large metal door. It echos. He searches for an object to pound on the door. Picking up a small boulder he smashes it against the door with both hands. Disgustedly he turns from the door...sudden movement to the left of the sphinx catches his attention. Rushing into the vegetation he finds Weena. Weena wants to bring him back to the safety of the dome. She explains others who come out after the darkness. George asks if they are the keepers of the sphinx. Weena says that they are the Morlocks. He decides to light a fire since they may be repelled by the light. As they are collecting brush a Morlock grabs Weena. George fights the unseen foe in the bushes. Weena staggers back to the clearing. George returns and quickly strikes a match to the kindling. As the fire develops George wraps his jacket around Weena. He quickly realizes how defenseless Weena and the Eloi are against the monster-like Morlock. Telling Weena he was wrong to judge them so harshly he holds Weena. He decides he must find his machine to help the Eloi...

Scene 11: Attempting to return Weena to her people the next morning, George & Weena approach a field with some strange 'wells' emanating a rhythmic vibration from below. Weena tells him that this is where the Morlock live, a subterranean world, which George decides to singlehandedly explore in order to find his time machine. She also tells him about the 'talking rings'...George must discover the meaning. Weena leads George into a vault filled with strange machines. In the chamber George is guided to a round mirror-like table. Weena picks up one of two rings lying on the table and spins it on its edge like a top. Immediately the table illuminates under the ring and the ring begins to 'talk'... It tells the story of the Eloi and the Morlock who were once one people. A long global war raged. As

the atmosphere became more polluted, the people divided into two groups, one group elected to go underground while the second group decided to take their chances on the surface. Unfortunately, through the eons that followed the Morlock had evolved into a master race with the Eloi becoming little more than chattel.

Scene 12: More determined than ever George returned to field of 'wells'. He starts to climb down into one well as Weena pleads with him not to go. She presses a small flower into his hand and he promises to return. Slowly he began to inch his way down the stone shaft. A siren begins to wail up at the surface and as he looks up the shaft Weena entranced walks away. George cries out to her but she is gone. He slowly climbs upward out of the well. When he reaches the surface he vainly searches for her. The entire group of Eloi people are drawn like fireflies towards the sphinx. As the siren continues George finally gets to the doors only to find Weena missing and the doors closing. He whirls around from the doors as the siren stops and as the Eloi regain their senses. Confronting them about the missing friends he asks what happens to them. An Eloi answers: "...they never come back" and it is "all clear". George realizes these words were used in the past by the civil defense. He says that there are no more wars and that they can try to rescue their friends. George leaves to go back to the 'wells'.

Scene 13: George again begins to climb down the air shaft. The timid Eloi slowly approach the 'well' as George disappears down the shaft. Finally reaching the base he crouches in a low side shaft and lets his eyes adjust to the darkness. Finding a short piece of wood for a torch he wraps what material he can find around its end leaving it momentarily unlit. Entering a large chamber he edges along a precipice. Stalactites hang from the cavern ceiling. Rounding a corner he is suddenly confronted with the real reason why the Morlock require the Eloi. The Morlock are cannibals and the Eloi are their food! As George realizes more than ever the need to rescue the Eloi and Weena he is being stalked by the Morlock himself. Just as a Morlock is ready to grab George the group of 'captured' Eloi including Weena are led into the cavern and toward a curtained side chamber. George grabs one of the whips used by the Morlock to herd the Eloi. He attacks the Morlock but is overwhelmed and is driven back into the chamber with Weena and the Eloi. Then George remembers his

matches and as the Morlock close in he strikes a match. The blinding light is all that George needs to rush out of the chamber and to grab his wood torch and with Weena's help to light it. This blinds the Morlock but in fighting with the Morlock they use their whips to cause George to drop the torch. As Weena is carried away George rushes to rescue her but is jumped by the Morlock. One Eloi is suddenly maddened and jumps the Morlock. More Eloi join him and George is then able to lead the Eloi back towards the air shaft. George ignites oil-like fuel as he leaves blocking the Morlock from their pursuit. As the last of the Eloi and George emerge at the surface he tells the Eloi to collect all the branches nearby and throw them down the wells. Then he leads the Eloi to the safety of the river bank as one by one the wells blow up. The Eloi were finally free! But his Machine is lost...

Scene 14: Later, alone by the river, George & Weena begin to talk (romance scene). Just as they are about to kiss an Eloi comes running towards them and points to the sphinx. The sphinx has partially collapsed and is burning. George and Weena start running toward it...George sees his machine inside & runs into the sphinx...Weena hesitates & George calls to her. As George is putting in the key to his machine the large metal doors slam shut. George is trapped and the remaining Morlocks are closing in! From the outside Weena and the Eloi try to break in. George fights desperately with the Morlocks as he lunges at the controls. He fights off the last Morlock and we see the Morlock decay in time lapse as the time machine speeds forward. George realizes he is going further into the future and losing Weena. He reverses direction and realizes he must return to the past for help as he is injured and in need of assistance. Barely able to stay awake he homes-in on the night of January 5th 1900. His machine finally comes to a stop but it is in his garden outside his greenhouse. George takes a piece of firewood and breaks a pane on his greenhouse door. Reaching inside he unlocks the door and proceeds with what strength he has left towards the dining room where his dinner party awaits...

Scene 15: In the final scene George bursts into the dining room and falls into a chair. He now is back to concluding his story which he began in the first scene. (We have been transported back to the beginning of the movie.) Still trying to convince his friends of his

fantastic story George remembers the flower Weena gave him. He gives the flower to David and challenges him to identify it with any flower or flora of the 19th century. After hearing his story his friends decide to leave George to recover from his fantastic journey. George wearily gets up to escort his guests to the door. At the front door he thanks David for being his friend... 'always'. David turns to his friends in their carriage and bids them farewell. His friends ask him if he believes George's story, David comments that the flower could never have bloomed in the winter. As the carriage leaves David suddenly realizes what George meant by 'always'. David runs back to the house and into the living room where he encounters Mrs. Watchell the housekeeper. They both then hear the whir of the Time Machine from George's laboratory. David races down the hallway to the greenhouse lab. The door is locked. Using his shoulder to break through the door David and Mrs. Watchell are confronted only with the tracks of the Time Machine where George dragged it from the garden back into the greenhouse. David turns and remarks that George had to move his machine so that he could reappear in front of Weena before the sphinx and not inside at the mercy of the Morlocks again. Slowly walking back through the house Mrs. Watchell asks if he will return. David replies, that only time will tell, and ... that he has all the time in the world...

Leaving open the possibility of a Return of The Time Machine in another movie...

Director/Producer

George Pal: Born Feb. 1, 1908, Cegled, Hungary. Died May 2, 1980, Beverly Hills, Calif. Son of entertainers Maria and George Pal, Sr. Upon graduation from Budapest Academy of Arts (1928), worked at Hunnia Films (Budapest). 1931-32: Head of cartoon department, UFA Studios, Berlin. 1933: Left Germany when Nazis came to power. 1933-39: Made films and animated commercials in Europe. Developed idea for Puppets (puppet + cartoon). Started application process for American visa. 1939: Moved family to New York. President of Paramount's New York office offered a contract for Pal to produce Puppets. Moved to Hollywood. 1941-1947: Created

more than 40 Puppertoons. Received special academy award in 1943. His studio staffers included Willis O'Brien, Ray Harryhausen, Wang Chung and Gene Warren. 1948-49: Commenced work on first full-length motion pictures combining live action with special photo and sound effects. 1950s and 60s: Six films receive academy awards. 1970s: Several film projects, one distributed. Passed away in 1980 while filming *The Voyage of the Berg*, for API Filmways, unfinished. The full-length films that won academy awards for special effects are: *Destination Moon* (1950), *When Worlds Collide* (1951), *War of the Worlds, The* (1953), *Time Machine, The* (1960), *Tom Thumb* (1958), *Seven Faces of Dr. Lao* (1964). Pal and his crew (Galaxy Films and, at Paramount, "the cauliflower ear gang") worked special effects miracles in a time when there were no computers to help and very little precedent to go on. Martian military hardware, time travel, and spaceship launch systems were designed "from scratch." It was a high-risk venture requiring considerable imagination (genius, really), determination, tenacity, and courage. Biography: "The Films of George Pal". Hickman, Gail Morgan. A.S. Barnes Co., South Brunswick, NJ, 1977. ISBN: 0-498-01960-8. "George Pal in Holland, 1934-1939". Schepp, Ole and Kamphuis, Fred. Kapsenberg, Den Haag, 1983. Library of Congress Call Number: PN1995.9.P8 S34 1983. Personal quotes: After viewing *Star Wars* (1977) in 1977: "A special effect is as big a star as any in the world." [On February 12, 1979, in a telephone interview with the Orson Welles Theater (Cambridge, MA), Pal was asked what film of his was his favorite.] His reply: "The next one." Wikipedia: http://en.wikipedia.org/wiki/George_Pal; Biographical movie: *Fantasy Film Worlds of George Pal, The* (1985) ---IMBd(uk.imdb.com/AName?Pal,+George); A George Pal web site: www.awn.com/heaven_and_hell/PAL/GP1.htm

An architecture major at the Budapest Academy of Arts, he began his film career in Budapest, then designed sets for UFA in Berlin and went to Holland, where he directed puppet shorts, for the Philips company. In Hollywood since 1940, he produced the Puppertoons puppet-cartoon series for Paramount, utilizing a new technique, for which he received a special Academy Award in 1943. He turned to feature films early in the 50s as producer, then became a producer-director. He won five Oscar Academy Awards (designated AA below) for special effects. Pal and his work were the subject of the film *The Fantasy Film World of George Pal* (1986). His animated short

subjects of the 30s and 40s were compiled into a collage by Arnold Liebovit in The Puppetoon Movie (1987). Feature Films include: Variety Girl 1947, As producer-special-effects man: The Great Rupert 1950, Destination Moon (AA) 1950, When Worlds Collide (AA) 1951, The War of the Worlds (AA) 1953, Houdini 1953, The Naked Jungle 1954, The Conquest of Space 1955, The Power 1968, Doc Savage-- The Man of Bronze (also co-sc.) 1975. As producer-director-special-effects man: Tom Thumb (AA) 1958, The Time Machine (AA) 1960, Atlantis the Lost Continent 1961, The Wonderful World of the Brothers Grimm (co-dir. with Henry Levin) 1962, The Seven Faces of Dr. Lao 1964, The Power 1968, Doc Savage ...The Man of Bronze 1975.

Russell Garcia: Born Apr. 12, 1916, Oakland, California, USA. Composer for films and enjoyment. 1950 - *Radar Secret Service*, 1955 - *Wigville*, 1955 - *Four Horns and a Lush Life*, 1956 - *On Four Horns and a Lush Wife*, 1956 - *The Johnny Evergreens*, 1957 - *The Warm Feeling*, 1957 - *Porgy and Bess*, 1957 - *Listen to the Music of Russell Garcia*, 1959 - *Jazz Music for Birds and Hep Cats*, 1959 - *Fantastica*, 1960 - *The Time Machine* (soundtrack), 1961 - *Atlantis the Lost Continent* (soundtrack), 1968 - *Three Guns for Texas*, 1979 - *Variations for Flugelhorn, String Quartet, Bass & Drums*, 1986 - *Jazz Variations*, 2002 - *The Unquenchable Flame*. --- Wikipedia: http://en.wikipedia.org/wiki/Russell_Garcia_%28composer%29

CAST



Rod Taylor ('George'): Born Robert Taylor, on Jan. 11, 1929 or

1930?, in Sydney, Australia. Husky, square-jawed leading man of American and international films. Trained as a painter, he turned to acting instead. He appeared in several Australian stage productions and two films before making it to Hollywood in 1955. He progressively rose from supporting parts to rugged-hero roles. Early in his career he was billed Rodney Taylor. IMDb: uk.imdb.com/AName?Taylor,+Rod

Alan Young ('David' Filby/'Jamie'James Filby): Born Angus Young, on Nov. 19, 1919, in North Shields, England; raised in Canada. Made his debut as a comedy monologist at 13. He later worked as a commercial artist and cartoonist, appeared on Canadian and American radio and served in the Canadian navy before entering films in 1946. His bid to become a top comedy star in films was largely unsuccessful, despite such good opportunities as the title role in *Androcles and the Lion* (1953). But he subsequently achieved a measure of popularity on TV as the star of 'The Alan Young Show' and the 'Mr. Ed' comedy series. He returned to the big screen for a time in the mid-70s after several years of absence, during which he headed the film and broadcasting department of the Christian Science Church. He later retired to cartoon voiceovers. IMDb: uk.imdb.com/AName?Young,+Alan .

Yvette Mimieux ('Weena'): Born on Jan. 8, 1939 or 1942?, in Los Angeles, Calif. Attractive, blonde leading lady of American films, stage, and TV. A versatile personality, she has dabbled in art, poetry, music, and the dance and presides over a broad range of business investments. She married director Stanley Donen in 1972. IMDb: uk.imdb.com/AName?Mimieux,+Yvette .



Sebastian Cabot ('Dr.' Philip Hillyer): Born July 6, 1918, London, England. Died Aug. 23, 1977, Victoria, British Columbia, Canada. A school dropout at 14, he was a garage helper and a cook before turning actor on British radio, stage, and screen. Since the 50s mostly in Hollywood films. Burly (280 pounds), courtly, and usually bearded, he played heavies as well as amiable characters. Popular in the TV series `Checkmate' (1960---62) and `Family Affair' (1966---71). He died of a stroke at 59. IMDb: uk.imdb.com/AName?Cabot,+Sebastian .

Tom Helmore (Anthony 'Bridewell'): Born Jan. 4, 1904, Londo, England. Died Sept. 12, 1995, Longboat Key, Florida. Helmore served as an apprentice in his father's accounting firm while working as an extra in movies. He subsequently pursued acting as a career, working predominantly on the stage. The 1945 Broadway musical "The Day Before Spring" led to Helmore's Hollywood career. In British and American films, Helmore was employed as a dapper, comedic actor. IMDb: uk.imdb.com/AName?Helmore,+Tom

Whit Bissell ('Walter' Kemp): Born Oct. 29, 1909, New York City. Died Mar. 5, 1996, Woodland Hills, Calif. Mr. Bissell started acting on

stage as a child before coming to Hollywood in the 1940s where he made more than 200 movies and was in scores of TV series. He is best known for playing the evil scientist who turned Michael Landon into a half beast in the 1957 cult classic film *I Was a Teen-age Werewolf* (1957). Mr. Bissell specialized in playing doctors and other figures of authority. On television he was a regular on "Bachelor Father" (1957) and "Time Tunnel, The" (1966). He also served on the Screen Actors Guild board of directors for 18 years and represented the actor's branch in the Academy of Motion Picture Arts and Sciences board of governors. Versatile character player of Hollywood films since the mid-40s, often as prissy fussy budget or upright professional man. On stage from boyhood, he had an impressive lineup of Broadway credits before entering films. Also much on TV, notably as Woodrow Wilson in the 'Profiles in Courage' series. IMDb: uk.imdb.com/AName?Bissell,+Whit

Hessy Doris Lloyd ('Mrs. Watchell' -- Housekeeper): Born July 3, 1896 or 1900?, Liverpool, England. Died May 21, 1968, Santa Barbara, Calif. Originally a stage actress, she played supporting parts in numerous silent and sound Hollywood films for four decades, beginning in the mid-20s, typically as a society lady. Hessy Lloyd was one of the most prolific actresses. IMDb: uk.imdb.com/AName?Lloyd,+Doris

Bob Barran (Eloi Man) ... "We have books."

James Skelly (Eloi Man): deceased. ... "It is all clear."

Paul Frees ('Talking Rings'): Born June, 22 1920, Chicago, Illinois. Died Nov. 2, 1986. IMDb: uk.imdb.com/AName?Frees,+Paul

The End?