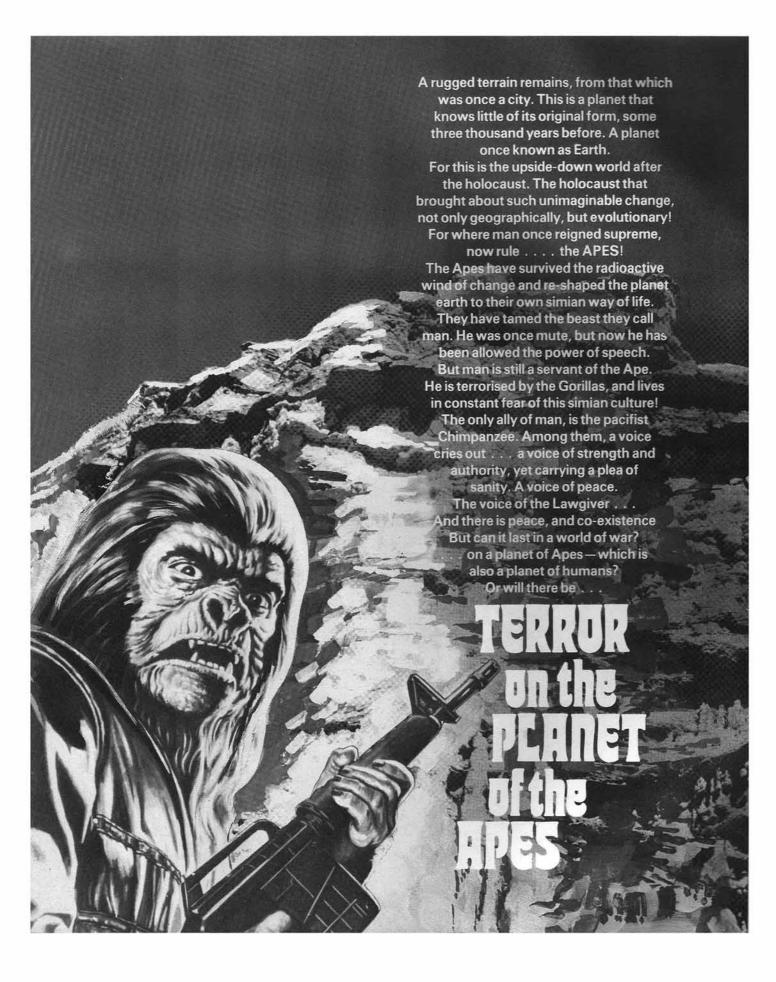
WHERE MAN ONCE STOOP SUPREME--NOW RULE THE APES! PLANET OF THE APES COMICS NO. 12 WEEK ENDING JAN. 11, 1975 KILL THE HUMANS! TOPAY BELONGS TO INSIDE: EXCLUSIVE INTERVIEW WITH ROD SERLING



































































































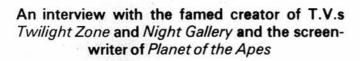








RED SERLING REGALLS





"I first became involved with *Planet of the Apes* about ten years ago," muscular-voiced *Rod Serling* is saying in the sun-filled office of his Pacific Palisades home. "I was approached by an outfit called the King Brothers, who did mostly Indian-elephant pictures which were shot for about a \$1.80—because elephants didn't have a union, then!

"The King Brothers had a notion about doing the *Pierre Boulle* book as a nickle-and-dime picture. I was convinced that it could be done and at the time, as I recall, I did a whole treatment for them, a scene-by-scene breakdown of how we would lick the problem. They ultimately discarded it because of the ape population.

"I never heard any more about it until I got a call from Blake Edwards, who was the next individual to get into it and who was going to produce and direct it. I was told by Blake to go, not to worry about money. It was going to be a big one.

"My earliest version of the script featured an ape city, much like New York. It wasn't carved out rocks with caves on the side of a hill. It was a metropolis. Everything related to anthropoid. The automobiles, the buildings, the elevators, the rooms, the furniture. The script was very long and I think the estimate of the production people was that if they had shot that script it would've cost no less than a hundred million dollars—y'know, by the time they created an ape population, clothed it and built a city for them to live in.

"Then Arthur Jacobs got into it, as I recall. Arthur said it could be done but not for that kind of money. So I redid it—with an eye toward a very special society, one that was semi-primitive, semi-civilized. I think I did about three drafts of the actual screenplay."

What were some of the problems he faced in bringing the boulle novel to celluloid life? "Well, I think the major one was to make apes speak and not get a laugh. The whole thing was to make an audience believe it and take it seriously.

"Mine was a very free adaptation of the original material. Actually, it was not an adaptation. It was 'based on' the book by *Boulle*. There's quite a distinction.

"God, it's so long since I've read the book but I believe the story ended on a completely different note. Where they go back to Earth and they land at an airport and they open the door and there are apes. The evolution has taken place on earth while they were away."

So the denouement in the film version (Charlton Heston and Linda Harrison riding along the beach past the tip of the Statue of Liberty, indicating that the astronauts had landed on their own planet in the future) was Serling's? "Yes. In Collaboration with Jacobs."

In response to the interviewer's unabashed enthusiasm for that ending, Rod says: "yes, it was a wild cinematic scene."

What happened then with the project? "Well, Arthur and I kept in touch over a period of time but then he decided to give the script to Mike Wilson, who in turn took away almost all of my dialogue and used his own. My recollection, though, of the shooting script is that the chronology of scenes and events was identical to mine—except that the people didn't say the same things.

"For example, there was the museum sequence where you see the astronauts stuffed. That was mine. But I didn't have the dialogue that covered it.

"Mine was much more sombre and serious dialogue. There was very little humour in my piece. If you recall, Wilson used a lot of puns and juxtaposed familiar expressions like 'I've never met an ape I didn't like,' that kind of thing.

"I gather the humour was one of the key reasons for the success of the picture. I blew it and Wilson did it."

Was it necessary to go to the Writers Guild of America for arbitration? "No, never. As I said, we'd been in touch roughly all during that time. They offered me collaborative credit almost immediately. But it's really *Mike Wilson*'s screenplay, much more than mine."

Did Franklin Schaffner, the film's director, work on the project with Serling? "No, he came into it later. But Frank and I worked together years and years ago for a long time—y'know, on Studio One and Playhouse 90 Schaffner is a brilliant director. He's tops, as far as I'm concerned".

Had Rod seen any of the sequels to *Planet of the Apes?* "Just one." (It was the second in the series, *Beneath the Planet of the Apes.*)

"Arthur offered it to me from London and I remember spending \$200 on a phone conversation about what we'd do with it. We literally got into the hydrogen bomb and the resurgence of civilization over the apes and we very much plugged the concept of the ape's desperate fear of the humans. Because the humans repeated what they'd done before which, essentially, was to wreck the earth.

"As it turned out, I couldn't do the script when Arthur wanted it done. I was on another assignment. So I didn't have the remotest connection with the approach Jacobs eventually went with."

Did Rod have any thoughts about the theories expressed in Erich von Daniken's controversial bestseller Chariots of the Gods? (Serling did the narration for the TV version.) "I believe much of it. Some of it I will take in a neutral fashion. I'll say, 'I'm not sure you're right.



But somebody else give me something else by way of a projection.' I feel much of what he said can be put to scientific test and found pretty valid.

"The most negative reaction has come from theologians. They hate it. Because obviously everything von Daniken suggests by way of theory — evolutionary and otherwise — goes very much against the New Testament. So when you read a book like Grash Go the Chariots, which was supposed to be the definitive knockdown of the von Daniken book, you look at the critic's credits. He's written nothing but theological books. What he's defending is the Mother Church. So his rebuttal to von Daniken is subject to considerable thought and second-guessing."

The outspoken Mr. Serling, born in Binghamton, New York, graduate of Antioch, recipient of Emmy and Peabody Awards, gained his initial fame for those hard-hitting plays aired during the Golden Age of Television (Requiem for a Heavyweight. Patterns, etc.). But that reputation may have been eclipsed by the writer's entrance into the field of fantasy and science-fiction with his classic TV anthology Twilight Zone and later, Night Gallery.

Does the occult hold a fascination for him? "I'm interested, but as an afficionado, not as a knowledgeable practitioner. I know very little about it.

"I really can't claim to being a science-fiction man either. Fantasy was really more my bag. And I'm very much a Johnny-Come-Lately into that. The guys — the really key men — like Asimov, Clarke. Bradbury — they all preceded me by years and years and have a body of literature to show for it. I have nothing but a television show. My only claim is that I put science-fiction and fantasy into a mass media more than any other person. We predated Star Trek and Outer Limits. I think in its day Twilight Zone was a pretty qualitative little entry. It was a fairly professional piece of work that we were all proud of. It fell down frequently as television is wont to do, but I think the effort always showed.

"With the reruns, the show has had a renaissance. I go out on lecture things around to the colleges and, hell, the kids watch it fairly religiously."

Does he ever watch the reruns? "Rarely. They take key scenes and arbitrarily scissor them out. You're watching and think, 'What the hell happened to so-and-so?' Y'know, characters disappear without any explanation because they've taken two or three minutes out for additional commercials. And those scripts were carefully wrought to be precisely 26 minutes in length or whatever it was then. When you do something that explicitly and that carefully and suddenly have a minute or two taken out — well, they're not just taking out flesh, they're taking bone out too."

"Then they changed it to a half-hour, which was very destructive in itself. You can't suddenly cut an hour show in half and expect an audience to accept it as the same animal."

Episodes of *The Sixth Sense*, an hour series starring *Gary Collins* as a parapyschologist, were edited down to a half-hour length (they now resemble teasers for "next week's show" and make no sense whatsoever) by Universal and added to the *Night Gallery* package for syndication. "I haven't seen any of those," *Rod* admits.



Ape and Human, NATURAL ENEMIES now and for ALL TIME. Each fearing and hating the other. So says, Dr. Zaius. (MAURICE EVANS).

"I did the hosting for the new stuff and some of what they gave me to say was incredible. But I did it because I wanted out. Completely. Y'see, I had a 50% profit situation. But I didn't own any of the films or have any artistic control."

To backtrack, how did he get into the hosting and voice-over end of the business? (Serling's done TV spiels for products like Anacin, Sunkist, Ford and the commentary for the Jacques Cousteau television specials, to name just a few of his credits.) "Absolutely accidentally. I'm not an actor. I don't have a trained voice. It isn't even resonant. But it's different — very recognizable, that's all. I never aspired to anything like this. But when Twilight Zone needed a host, a cheap item, somebody who'd work for scale — well, literally, I was there and I spoke the language and I articulated reasonably well and I became the host. It was from that that all these other things came." A laugh. "And, thank God, because writing assignments are very sparse these days."

The writer divides his year between the East and West Coasts; six months teaching creative writing at Ithaca College in Upstate New York and the remaining six months at his homestead overlooking the blue Pacific.

What's he working on now? "I'm on my third draft of a feature film based on Jerome Bixby's short story, It's a Good Life. We did it originally on Twilight Zone but now we're doing a full-length version. Alan Landsburg, who produced Chariots of the Gods?, is producing it. It's in the fantasy-horror genre."

With Rod Serling at the creative helm, it should be a chiller we'll all go "ape" over.



Ape and Human, natural enemies now and for all time. Each fearing and hating the other. So echoes Taylor (CHARLTON HESTON). Only he wonders WHY.

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THE MIGHTY MARVEL BULLPEN SPEAKS AGAIN!

Didja know that Spiderman ish No. 1 was on sale Jan 2, 12 years ago? That April 22 is Steve Englehart's birthday? Are you fully informed of when it was that Captain America starred in a full-length movie? No? Well, don't fret, herowe're gonna bring you up to date the painless way with the Mighty Marvel Calender for 1975.

Yes, it's the calender that we in the Bullpen, and just about everyone is talking about! And we are giving it away to every Marvelite who collects our Merry Mags, because we are printing the calendar, week by week in full colour!

All you have to do is search out the mags that carry the various months, collect them all, put them together to make the complete year of 1975, colourfully illustrating the world of marvel. It even tells you what day it is!

To start you off, this week we are printing January and February, and next week we shall print the months of March and April. At this rate it won't be long before you have the whole set.





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apes forum

Dear Stan.

I've never read anything as good or as exciting and well-drawn as "Planet of The Apes". I never recognised George Tuska's art, but I knew the inking was by Mike Esposito immediately. The crash of the ship was excellent but it stopped too abruptly. Issue 2 - oh NO!!! Ka-zar and Gullivar Jones? What a feature! It ruined the mag. The art was good, but the stories were too corny for words. Please take them out and feature the apes on their own.

> Paul Donnachie QNS, Rosshire, Scotland.

We've done everything-even held a special Bullpen planning session - to try and meet your request, Paul. But how can we? How can we take out Ka-Zar and Gullivar Jones when so many Marvelites are over the moon about 'em? How's about seeing it as a situation where you've gotta give a little and take a little? Yes? It's all we can say to you - for a while, at any rate.

Dear Sir,

I recently purchased your first edition of the Planet of The Apes. I found that in the part "The Faces of The Apes", Rodney McDowell starred as Cornelius in "The Planet of The Apes". But in the series on television he stars as Galen. Is this an error

Kenneth Caswell, Walton, Liverpool 4.

No, Ken. For once in our lives (at least, that's the way it seems!) we weren't guilty of any boobs, slip-ups or Merry Marvel Mix-ups. The information in "The Faces of The Apes" article was all in order. But it referred, or course, to the "Planet of The Apes" movie and not to the TV series. where Roddy McDowall plays a different character.

Dear Marvel.

So at last you in Britain have captured the more nostalgic angle of your American literature with "Planet of The Apes". Here we see a well-executed task, both in art and theory. Your version of this widely-acclaimed masterpiece proves that not only are you prolific in writing stories, but you can adapt them superbly as well. I can only describe your front cover (logo an' all) as being superbly presented, and whoever 'B. Darkin' may be, he requires more of the limelight.

Wayne F. Wooton, Shareshill, Nr. Wolverhampton, Staffs.

Ever since 1967 (which was when the "Apes" film was released) we've been convinced that here was a situaltion that was a natural for a picture-strip for Marvel. Glad to know you agree with us, Wayne.

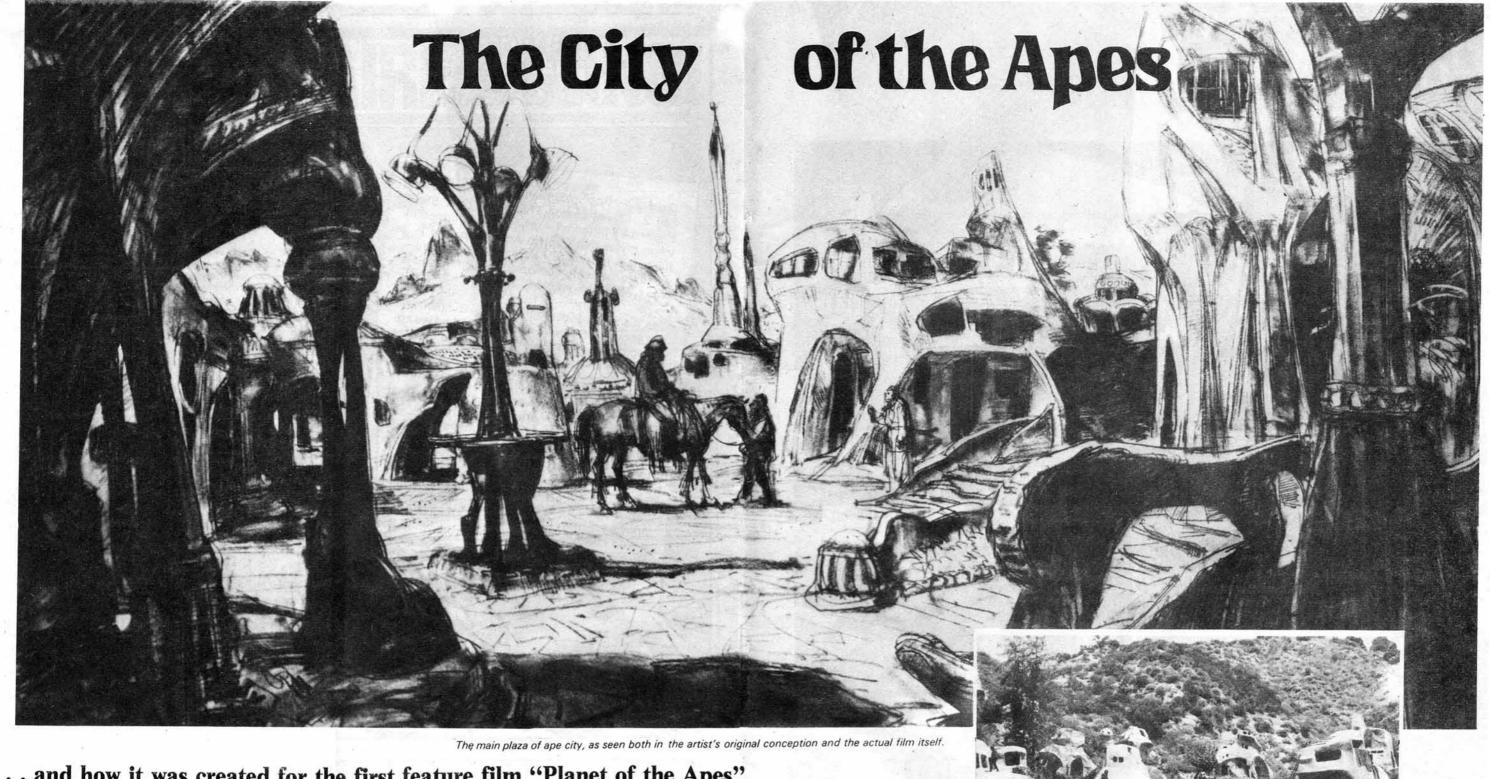
Dear Sir.

Please could you send me some literature etc., or addresses of where I could get some pictures or photos on "The Planet of the Apes"? I get the comic every week but there is no information on the apes, apart from in issue No. 1, and now photos apart from issues 3 and 5.

> G. Read, Elstree, Herts.

By the time this is published, pin-ups should have been appearing in POTA very regularly. If it hasn't happened yet, then it will! The only way we can help with your other request is to suggest you write to Twentieth Century Fox (the makers of "The Planet of The Apes" film) and ask them for info.

apes forum MARVEL COMICS LTD Room 106 52 HIGH HOLBORN LONDON WC1V GRZ



and how it was created for the first feature film "Planet of the Apes"

by Ed Lawrence

You can't just go to Burbank and shoot crowd scenes when you need a city of apes in PLANET OF THE APES. You can't rent a city, either. You have to create a city from scratch. Yet it mustn't look like the backlot of a studio, or worse, the interior of a sound stage. The difficulties can be immense—and all for a few shots to establish that civilized apes have an incipient housing

PLANET OF THE APES was a very complex production and, like everything else in the film the apes' city went through many different stages before it was actually built.

At first, the script called for the "Planet" to be just like present-day Earth. The astronauts, landing outside of a great city, would have eventually found themselves in the equivalent of New York City. Everything would have appeared identical. . . except that all the citizens of the city

would have been apes. The humans on the Planet would have been treated as animals. The final phase of the film turned out to have this same idea, but with an average city used as a location the effect would have been very

During this early stage of production, it was established that apes would . have all the scientific devices we use today. Automobiles, helicopters, jet planes and traffic lights would all have been seen in operation within their city. The buildings themselves would have been full of devices such as automatic elevators, and television monitors. But this phase did not last long, for a variety of reasons.



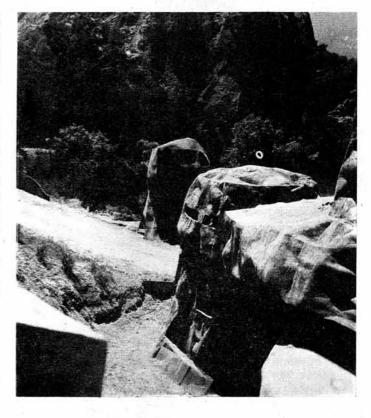
To be successful, the apes of the film had to be LIKE humans, but very DIFFERENT in some ways. Like their appearance. They had to appear to be almost SATIRES on humanity. And if the apes themselves, had to be satirical in appearance, then their cities would have to be designed to share their appearance.

So while an average film could have saved production costs by filming on location, this would not be true for PLANET OF THE APES. Just the appearances of the performers would have caused many problems. Location scenes would have to have been filmed either early in the mornings, or at other times when crowds would not have hampered the film. Location shooting, the boon of modern movies, would have proven to be an expensive and colossal pain in the budget for the Apes film.

The idea of the "everyday city" began to disappear. The inspiration from this point in pre-production work seems to come not from advanced, modern designs, but from the most primitive of structures.

The Fox artists started studying ancient cliff dwellings, partially carved from solid stone in mountainsides. The designs were completed on paper, and moved away from the mountainsides. After all, apes had started out as tree-dwelling animals, and would naturally seek to live out in open areas.

Feelings of various levels were injected by designing houses with different slopes, and varying forms of foundations. Studio heads, seeing the first of these "crazy-quilt" cities on paper, instructed their artists to let their minds run wild. AND THEY DID!



Another rendering, another view of the 'real' city . . . from this angle it doesn't look quite as sturdy as it did in the film.

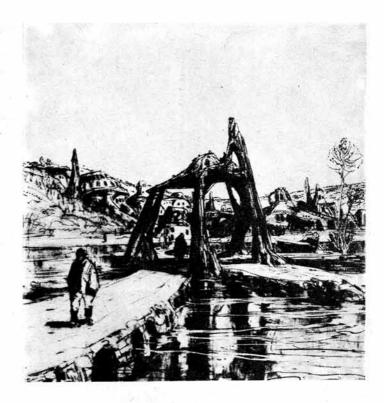
All buildings, from private dwellings to important government museums and scientific centres, were designed with the same outward appearance. Each had a starting framework of squares, or rectangles, or other simple geometric shapes. Windows were of the same general shape as the entire structure. Any "chimneys" were part of the roof, that side of the building just extended to be a little taller. These designs were taken and changed, until it appeared that wax models had been made and partially MELTED. The apes' city began to take on a definite, individualized "look". It was unique and surrealistic in appearance, like nothing that had ever been designed before.

"Bridges" were designed to connect all the buildings. These were winding or straight ledges, up above ground level. Both decorative and functional, the city was much improved by their addition.

Interiors of buildings were fairly simple. Rooms were large, though not well-lit. Originally, the furnishings were designed as separate pieces, but ultimately they were reworked so that they almost seemed to spring from the floors and walls. Independent tables and chairs were altered to look like the same irregular patterns that formed the whole houses. A good example of this are the beds in the dissection room, and the tables of the main courtroom. In earlier sketches they can easily be seen to be separate structures, whereas in later versions they appear to be sprouting from the rooms themselves.

The technology, too, kept changing. In some of the early storyboards, even AFTER the general appearance of the ape city was designed, clumps of streetlamps can be seen. Obviously part of the landscapes, they are also curiously out of place. Which is why they were ultimately removed. The final reasoning was that, if the apes' society was one run on the idea that progress was evil (humans killed the Earth of years ago with scientific warfare, so both humans and progress were something to be avoided), then their lifestyle would reflect this philosophy. Buildings would be designed to hide any hint that, somewhere within them, machines were operating. Like the ape populace, the cities would have to appear primitive on the outside; satirical shadows of modern, scientific reality.

From models to actual-size, finished buildings, was an intricate operation. Construction took place on Fox's backlot, in the shadows of California mountains.



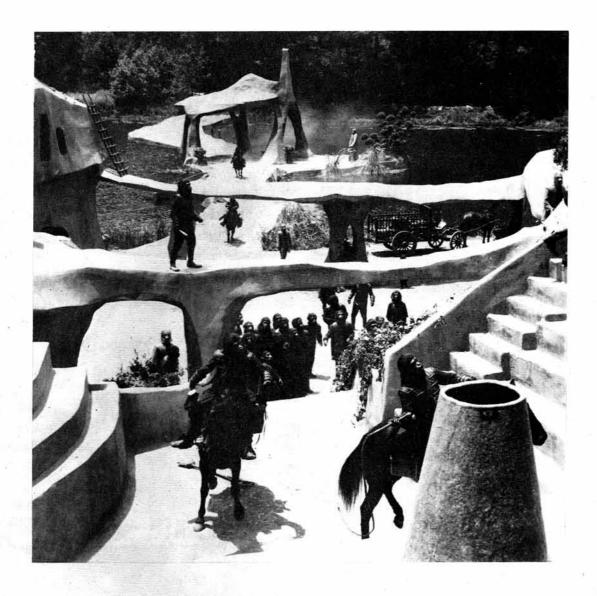


A view of the causeway, looking out towards the Law-Giver's island.



The amphitheater. Here, the simian hierarchy met to enact laws and determine the communal welfare. Here, Astronaut Taylor went on trial for his life!





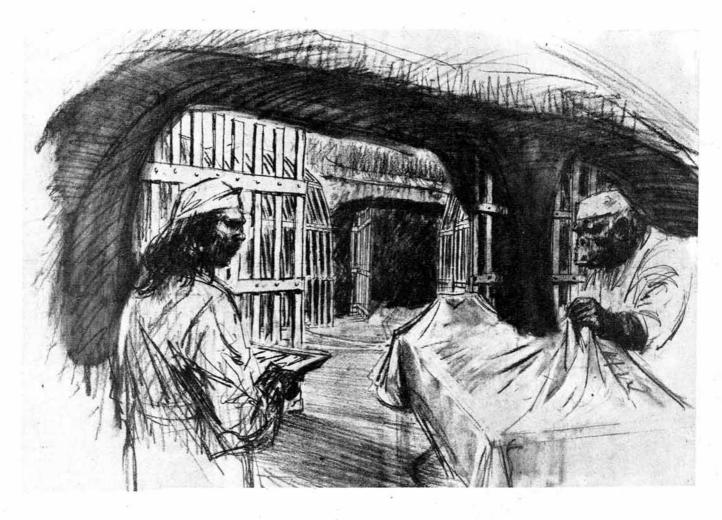
The area was landscaped with odd-looking plants, and the area of the city was cleared. Foundations were made of wooden beams and wires, and the surfaces of the houses were completed in plaster, chemical foams that hardened into a cement-like consistency, and fibreglass. On the outskirts of the city, some buildings were built a little smaller than the other houses. This is known as building in "forced perspective," and is common to save time and construction costs. Hardly a movie set is made that doesn't have SOME part of it built deliberately out of proportion.

Up in the hills surrounding the city, even smaller buildings were completed. These were included to give the impression of the city continuing for a much greater distance than it actually did.

All the buildings were spray-painted a light shade of



Scarecrows in the desert. A warning ignored as much by the native humans as by three desperate Terran astronauts.



brown, to further the illusion they were made from stone. Glass windows were positioned inside of certain of the structures, and the "stone" bridges were carefully worked into the buildings themselves.

Although most of the buildings were completed just to be seen on camera, there were certain ledges and sections that had to be reinforced so that they could take the weight of actors. During various scenes in the film, apes could be seen scampering along from building to building. And, in one scene, Charlton Heston was hoisted high into the air, in a net supported on a connecting "bridge."

Landscaping completed the picture. Along with shrubbery, entire trees from exotic climates were replanted in the hills surrounding the apes' city. The small piece of land that w the site of the "Lawgiver" statute received very caref tention.

To a cospector coming out of the mountains, the city of the ape would have been a bewildering sight. Even in the glare or he California sun, the apes' city looked solid, and real. It all have been a genuine city, standing through centuric of ape civilization, yet somehow un-noticed by native Californians till PLANET OF THE APES.



An ape surgery. Not the cleanest of operating rooms. But then, only animals were ever sent here for treatment. The animal, Man!

