

WHERE MAN ONCE STOOD SUPREME--NOW RULE THE APES!



MARVEL
COMICS
GROUP

NO. 21

WEEK ENDING
MARCH 15, 1975

PLANET OF THE APES

8P

**MONSTER
VS. APE!
IN A WORLD
GONE MAD!**

**EVOLUTION
NIGHTMARE!**

BONUS!

**THEODORE STURGEON'S
SPINE-TINGLING
SHOCKER!**

KILLDOZER!

FROM THE AUTHOR OF
"IT!"

SIMIAN ACTION

AS YOU'VE NEVER
SEEN IT BEFORE!





**PLANET
OF THE APES**

TM

Stan Lee PRESENTS: **PLANET OF THE APES!**™

DEATH LIES AT THE MOUNTAIN OF MADNESS

THAT WAY, APE--
BEFORE THE **SCAVENGERS**
MISTAKE US FOR
CARRION.

THE BATTLE WAS **QUICK** AND
FINAL. WHEN THE DUST
SETTLED OVER THE BODIES
OF THE DEAD, ONLY TWO
REMAINED TO ATTEMPT
THEIR BURIAL -- ONE MAN
AND ONE APE.

I **KNOW**
THE WAY,
HUMAN...AND
I'M **NOT** IN THE
HABIT OF TAKING
ORDERS FROM
THE LIKES OF
YOU.

BUT EVEN BETWEEN TWO
MORTAL **ENEMIES** THERE
MUST COME A TIME WHEN
A **TRUCE** MUST BE FOR
EITHER TO **SURVIVE**...

...A TIME WHEN **BOTH** ARE
CRIPPLED, AND **NEITHER**
CAN SURVIVE ALONE!

Stan Lee presents a Doug Moench, scripted,
Ed Hannigan, pencilled, and Jim Mooney,
inked excursion into fantasy.



HOURS PASS, AND THE WITHERED TERRAIN OF THE FORBIDDEN ZONE BURSTS INTO AN EFFULGENCE OF MUTATED **FOREST**, GLOWING BIZARRE AND RESPLENDENT IN **DUSK**...

HOLD IT, APE. I WANT TO NOTCH MY **CROSSBOW**...

SKEE
SKEE

...BECAUSE I **SEE** SOMETHING UP AHEAD, AND IF I'M NOT **MISTAKEN**...

--IT'S OUR **DINNER**."

EEEEEE
SKUNCH!

I GOT IT!

AND LET'S GO **GET IT--!**

BY NIGHT, AND THE GLAZE OF A **FIRE**, THEY HAVE LEARNED--**GRUDGINGLY**--THE SOUND OF EACH OTHER'S **NAME**..

ALL DONE AND **JUICY** TOO, SOLOMON...

HURRY UP AND **SLICE** IT, THEN-- BEFORE MY STOMACH JUMPS OUT **AFTER** IT.

THE MEAT *IS* SLICED
AND *EATEN*...BY THE
ONE WHOSE HANDS
HAVE *SLICED* IT...

WELL,
JOVAN--?

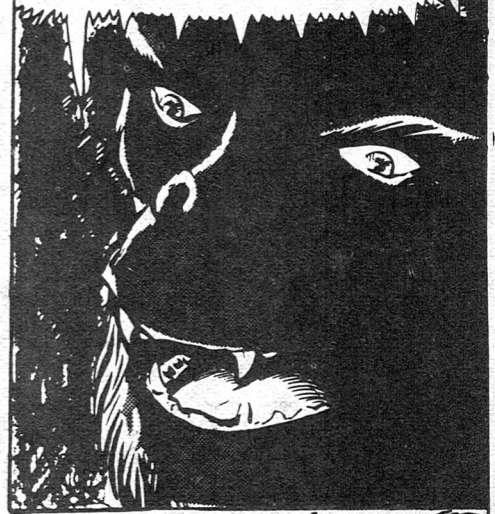


WHAT
ABOUT ME..?

YOU...YOU WANT
ME TO...FEED
YOU--?



OF *COURSE* I DON'T WANT YOU TO
FEED ME! I DON'T EVEN WANT YOUR
STINKING HIDE *NEAR* ME! BUT YOU'D
DAMN WELL *BETTER* FEED ME--IF
YOU HOPE TO MOVE *ONE INCH* FROM
THIS CAMPSITE AT ANYTHING FASTER
THAN AN *ELBOW-CRAWL*!!

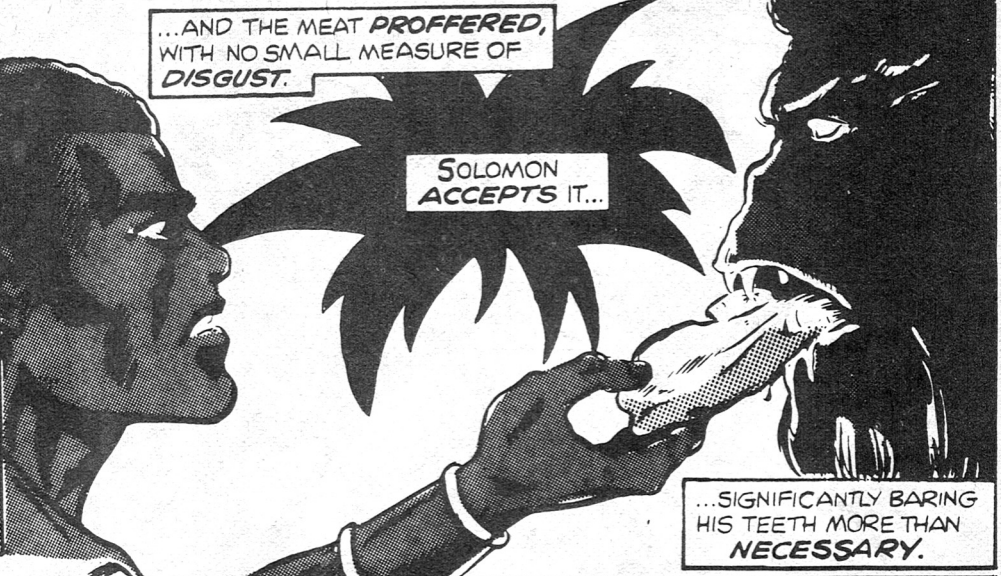


THE POINT IS *TAKEN*...



...AND THE MEAT *PROFFERED*,
WITH NO SMALL MEASURE OF
DISGUST.

SOLOMON
ACCEPTS IT...



...SIGNIFICANTLY BARING
HIS TEETH MORE THAN
NECESSARY.

AND LONG AFTER
HE HAS BEGUN TO
CHEW THE
MORSEL, HIS
GLARE *LINGERS*...



MORNING PLUS TWO HOURS OF *AIMLESS PROGRESS*.
SOLOMON AND JOVAN ARE HOPELESSLY *LOST*.



LET'S TRY
THAT DIRECTION.

YOUR *PRECISE*
WORDS, HUMAN...
BEFORE WE LOST
THE *TRAIL*.

A SOUND--

--AND A MUTATED JUGGERNAUT
OF FRENZIED HORROR **EXPLODES**
FROM SHREDDING **CONCEALMENT**.

WHAT'S THAT
THRASHING--?

GROOOOOWWWW!

GASPING IN **SHOCK**, SOLOMON **LURCHES**
BACK. THE SLING **SNAPS**. AN EFFLUVIUM
OF BELCHED **STENCH** ASSAILS THEM,
AND THEY--



--FALL.



IT HAPPENS QUICKLY NOW. THE CREATURE **SHORTS, BELLOWS,** AND RUSHES TOWARD ITS **LUNGE...**

GROWL!



...A LUNGE CAUGHT BY SOLOMON'S DRIVING FEET.

THE FEET **KICK** THE CREATURE **UP--**



--OVER--

--AND **ONTO** THE KNIFE HELD IN JOVAN'S HANDS.



IS THAT THE **COOPERATION** YOU WERE TALKING ABOUT, SOLOMON...?

OR WAS IT JUST A **COINCIDENCE** THAT I HAPPENED TO BE HOLDING THE **KNIFE--?**

THERE IS NO **REPLY.**



LATER--

--THEY ARE **STILL** LOST...



...AND NOW, **WET.**

CAN BARELY **SEE** IN THIS DOWN-POUR--! I DON'T KNOW WHY WE SHOULD EVEN **BOTHER** GOING ON...



BECAUSE THIS **RAIN** CAUGHT US OUT IN THE MIDDLE OF **NOWHERE...**

...AND IF WE DON'T FIND US SOME **SHELTER**, WE'RE BOUND TO **DIE** OUT IN THE MIDDLE OF **NOWHERE.**



"WAIT A MINUTE--TAKE A LOOK UP NEAR THE TOP OF THAT **ROCK PILLAR**..."



CAN YOU MAKE OUT THE MOUTH OF A **CAVE** UP THERE?

YES...



"...AND THERE'S **LIGHT** EMANATING FROM IT--A **FIRE**...AN **OCCUPANT**...AND MAYBE **FOOD**--!"



THE TORTUOUS ASCENT **BEGINS**, ALREADY DOOMED TO **DISASTER** ON FOUR SIDES BORDERING **MADNESS**...

ONE: DARKNESS RENDERS THE CLIMB PERFECTLY **IMPOSSIBLE**.

TWO: IT IS UNDERTAKEN BY TWO **CRIPPLES**, EACH A CLUMSY **HINDRANCE** TO THE **OTHER**.



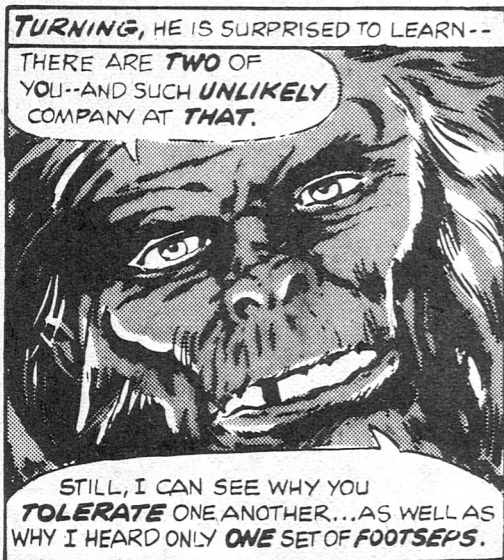
THREE: ALREADY **SLIPPERY**, THE SHEER ROCK GROWS INCREASINGLY MORE **SLICK** AS MERE **RIVULETS** OF RAIN FLOOD TO SHEETING **SLUICES**.



AND **FOUR:** THE BOND OF COOPERATION **SEALING** THE CLIMB IS A **TENUOUS** ONE, AND LIABLE TO **SNAP** AT THE FIRST BLURTED **WORD**.



--GET OUT OF THIS WATERFALL BEFORE WE MELT.



TURNING, HE IS SURPRISED TO LEARN-- THERE ARE **TWO** OF YOU--AND SUCH **UNLIKELY** COMPANY AT **THAT**.

STILL, I CAN SEE WHY YOU **TOLERATE** ONE ANOTHER...AS WELL AS WHY I HEARD ONLY **ONE** SET OF **FOOTSEPS**.



OF **COURSE**. BUT SIT BY THE **FIRE**. I HAVE **HERBS**, AND **SALVE**. FRESH **BANDAGES**, TOO, I SHOULD THINK, WOULD NOT BE **OUT OF ORDER**.

NEITHER.

AND **BECAUSE** I AM **NEITHER**...I AM NO MORE THAN A **HERMIT**.

INSIDE: SPARSELY FURNISHED, A CAVERN GLAZED BY LURID FIRE...A **HUDDLED FORM**, AND A VOICE FROM UNTURNED **FACE**...



COME-- COME IN. DRY YOURSELF BY THE **FIRE**. COLD RAIN IS NOT **KIND** TO THE **BONES**.

WHO...**ARE** YOU...?

I AM **OLD**. I AM **WISE**. I AM **FREE**.

I AM A **HERMIT**, AND WHEN **CALLED**...I AM **MORDECAI**.

WE **TOLERATE** EACH OTHER OUT OF **NECESSITY**, **HERMIT**. ONCE HEALED, **ONE** OF US WILL BE COMPANY TO **NO ONE**.



YOU...YOU'RE SO... **STRANGE**. ARE YOU 'APE--OR **HUMAN**?

CONTINUED!



INTERVIEW WITH

by Samuel James Maronie

It was the combined efforts of make-up artists **Dan Striepeke** and *John Chambers* that created the totally believable make-up effects for the **PLANET OF THE APES** films. Their months of experimentation not only presented one of the most fascinating transformations in cinema history, but made new in-roads into the cosmetic field itself.

As head of 20th Century-Fox's Make-up Department, Striepeke has enjoyed the longest association with the Apes, contributing to each of the four sequels and

currently supervising the unrelenting demands made by the weekly television series.

* * *

POTA: WHAT MADE YOU CHOOSE THE MAKE-UP PROFESSION AS A CAREER?

ST: "I was in the drama and speech department in high school and college, so I used to do all the make-up for their productions. I enjoyed it so much, I decided this is what I wanted to do. I came to Los Angeles to see if I could break in. I didn't know **anyone**, so I starved a lot. I finally got a job with a community theatre group. One of



DAN STRIEPEKE

the directors worked at a local TV station, and hired me to work at the television studio.”

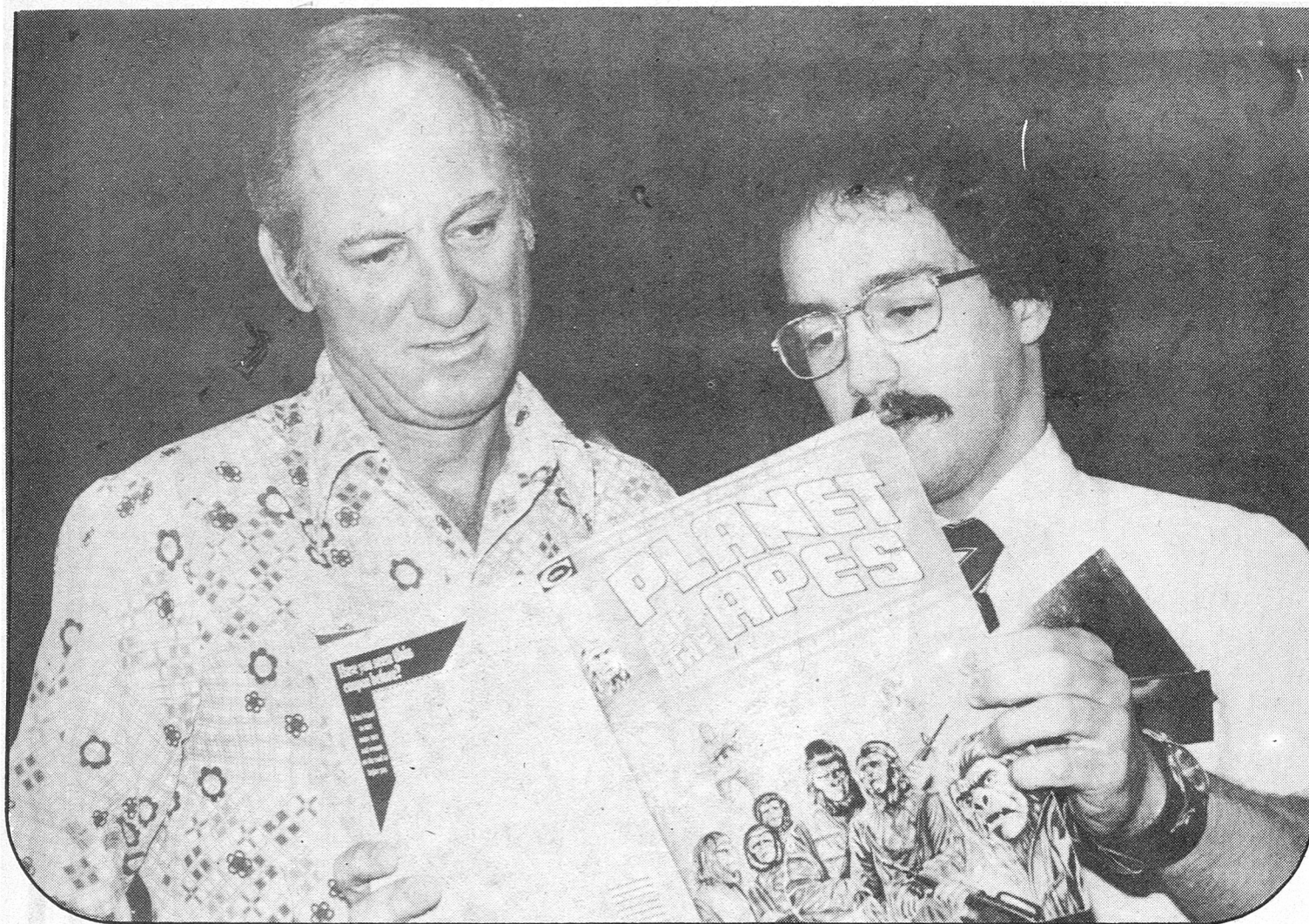
POTA: DO YOU FEEL THAT THE APE MAKE-UP IS YOUR BEST ACCOMPLISHMENT?

ST: “Yes, it’s the Apes that I’m most proud of. Now, the make-up has been pretty much taken for granted. John Chambers (who created the make-up and deservedly won an Oscar for it)—John and I worked together on the make-up. I can’t begin to describe how enormous the problem was: we did things that had never been

attempted before. In a sense, we opened the door to a whole new area of make-up. I sometimes don’t know how we did it.”

POTA: WHICH MAKE-UPS IN YOUR OTHER FILMS HAVE YOU ADMIRERD?

ST: “Besides the Ape films, the picture I was most pleased with was *HELLO, DOLLY!* I felt that I was able to achieve the look of the times—that milk-white complexion—which is harder to achieve on camera than it sounds. With the hair-styles and the costuming, I felt that



it came across very beautifully on screen—though the movie was not financially successful.

"I take a lot of pride in the make-up I designed for PATTON. George C. Scott didn't look at all like the real Patton. I added false teeth, shaved his head, applied various face moulds—small things, but the total effort paid off. Also, I liked the first year of *Mission Impossible*, with all the disguises they used."

POTA: WHAT IS YOUR OPINION OF LON CHANEY, SR? WHAT DO YOU THINK OF HIS WORK?

ST: He was marvellous—for his time. But by today's standards, he's very crude."

POTA: RODDY MCDOWELL HAS BECOME THE ACTOR MOST IDENTIFIED WITH THE APES FILMS. WHAT IS YOUR IMPRESSION OF HIS CONTRIBUTION TO THE SERIES?

ST: "Roddy is a delight. Just phenomenal. He added such dimension to his characterization. He is very honest in his portrayal. It would have been a mistake to do the series without McDowall—he's a real pro; I just can't say enough nice things about Roddy."

POTA: ARE MANY OF THE ACTORS ALWAYS AWARE OF THE EXTENT AND QUALITY OF THE MAKE-UP BEFORE ACCEPTING THE PARTS?

ST: "They know what they're getting into. As a whole, most of the actors like to be covered up—especially mo-

tion picture actors—it's like playing a clown. They go on all day long shooting a series of bits and pieces of film—"abortive efforts"—they never get to finish. Here they have the chance to let themselves go—by Hollywood standards. They enjoy the sense of freedom; the make-up allows them to get away with a lot of things they couldn't do, otherwise."

POTA: YOU WERE HEAD OF FOX'S MAKE UP DEPARTMENT WHEN IRWIN ALLEN HAD ALL HIS SCIENCE FICTION TELEVISION SHOWS GOING. I IMAGINE THAT KEPT YOU ALL PRETTY BUSY.

ST: "Yeah, they sure did. There was *Voyage to the Bottom of the Sea*, *The Time Tunnel*—all these were on at the same time, besides trying to work on *PLANET OF THE APES*!

"*Lost in Space* was constantly a make-up problem—but, such problems are fun; they make you be inventive. This profession **requires** you to be inventive!"

POTA: WERE YOU ANXIOUS TO GET INVOLVED IN THE APES TV SERIES?

ST: "When they called me to do the series, I told Fox that the only way I'd have anything to do with it was provided they maintain the quality of the movie features, otherwise they'd have to stick masks over the actors' heads and push them in front of the cameras, which would be a **farce**, as far as my end of it was concerned. So far they've kept the quality; we haven't used any 'short cuts,' so I've been pleased with everything.

"There's a lot of difference in making up actors for the TV series: Casting is usually a last minute affair. You can't always make a life mask for the guest-star in time, so you have to be supplied with a wide range of facial sizes and fits for the characters. We shoot each episode in seven days, so by the sixth day you're fitting people for the next show. There's just no let up with the series. For the films you had a 40-50 day shooting schedule, now it goes on for months at a time without rest.

"The day before the first episode was to be shot, one of the actors—**Woodrow Parffrey**—got an eye infection. So there was all this running around, wondering what we were going to do about putting on the appliances. We finally solved the problem by devising an eyepatch for him to wear. It made him look like a kind of John Ford Ape!!

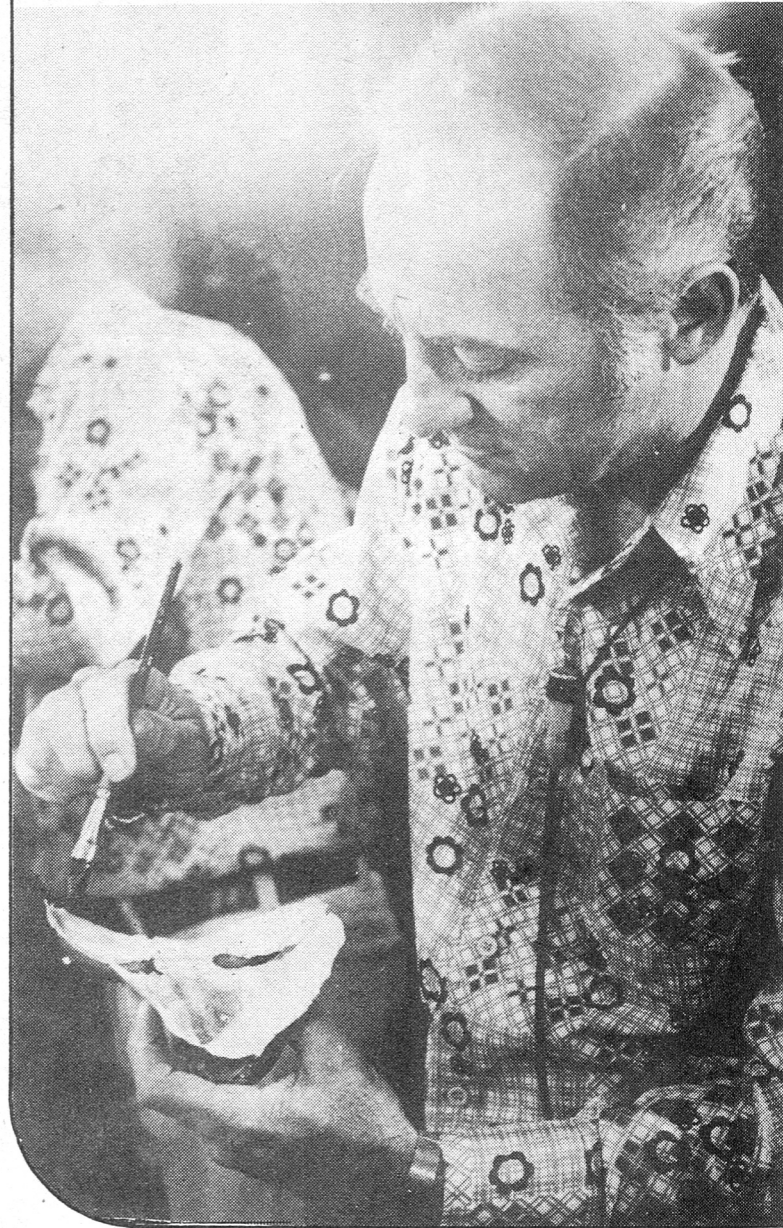
"The most time-consuming and tedious of the routine is applying the hair—it not only has to be overlaid by hand, but you have to have a good eye; the shape must be matched to each day's shooting. We use Chinese hair that costs about \$140.00 per pound. It has a strong shaft and can be bleached and dyed easily. We use Yak hair for the lighter-colored orangutans. The wigs cost us about \$400 each, and the other hairpieces cost about \$200. The make-up appliances total about \$175 per treatment, and that involves using new appliances each day. So, you have quite a bit of money tied up in each principal actor."

POTA: DO YOU HAVE ANY ADVICE FOR PEOPLE CONSIDERING COMING INTO THE MAKE-UP FIELD!

ST: (laughing) "Yes, tell them to see me! Seriously, we're facing a terrible shortage of trained people. We just can't find enough talent to keep us supplied. There's just not that many entering the profession nowadays."

*

(Striepeke entered feature film production last year with the movie, SSSSSS!. Both Dan and John Chambers worked together to devise a make-up which transformed man into a reptilian creature.).





Released on a double bill with a real stinker, **THE BOY WHO CRIED WEREWOLF**, the film had a poor box-office response.)

ST: "A lot of newspapers and magazines criticized Universal for the poor distribution; They released it as a "B" programmer, and it played a lot of drive-ins in the midwest.

"I really fought them on one point: They wouldn't release any publicity photos of the creature. I felt it was a highly visual movie, and that showing the final creation would spark people's interest."

Although declining to elaborate, Dan is readying three projects in an attempt to produce his own movies; one of

these forthcoming films is make-up oriented.

POTA: *IF YOU HAD AN UNLIMITED BUDGET, IS THERE ANY TYPE OF MAKE-UP EFFECT OR FILM SUBJECT YOU'D LIKE TO EXPLORE?*

ST: "I don't really believe that unlimited amounts of time and money are causes for creativity. I was taught in the school that inspiration comes through perspiration. That's always been true for me!"

Dan Striepeke is a man dedicated totally to his craft. His years of hard work and "perspiration" have won him the title of brilliant technician, and true make-up **ARTIST.**

