

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



MARVEL
COMICS
GROUP

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PLANET OF THE APES

8P

36 GREAT
PAGES

THE LAW-GIVER
IS **DEAD**!!
AND YOU'RE
NEXT!

THIS GUN
SAYS YOU'RE
WRONG,
APE-FACE!



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

PART II **KINGDOM ON AN ISLAND OF THE APES**

MY NAME IS **DEREK ZANE**. 2000 YEARS AGO, I WAS A MAN WITH A **DREAM**. A DREAM NO ONE ELSE **SHARED**. NOT MY GIRL, **MICHELLE**. NOT THE OFFICIALS OF **NASA**. MY DREAM WAS ABOUT A **TIME MACHINE**...AND TRAVELING TO THE FUTURE IN SEARCH OF FOUR MISSING **ASTRONAUTS**...

...ONLY WHEN I **REACHED** THAT FUTURE, I FOUND MY DREAM WAS A **NIGHTMARE!** A NIGHTMARE WHERE MEN WERE **HOUNDED** AND **HUNTED** LIKE DUMB ANIMALS...

...AND **APES** RULED!

CHAPTER 3: **THE CITY!**

HIDING, I WATCHED THE PARTY OF GORILLAS WHO'D BEEN AFTER MY SCALP. THEY HEADED TOWARD THE LARGEST DOME OF THEIR INCREDIBLE CITY.



I FIGURED THAT XIRINIUS HAD TO BE THERE. FROM THE WAY THEY TALKED ABOUT HIM, HE WAS PROBABLY THEIR CHIEF...

I WAS RIGHT. THE BRUTE WITH THE SCAR AND EYEPATCH-- GORODON, THEY CALLED HIM-- DISMOUNTED IN FRONT OF THE LARGE DOME, SAID A FEW THINGS TO HIS PALS, AND THEN ENTERED...



HE WAS CARRYING SOMETHING, HAD TO BE MY TOOLBOX AND KNAPSACK...

BUT I COULDN'T VERY WELL MARCH DOWN THERE AND DEMAND THEY RETURN IT. NO I'D HAVE TO WAIT FOR DARKNESS...

...AND THE BEST PLACE FOR WAITING SEEMED TO BE IN THE CONCEALMENT OF A SMALL COPSE OF TREES AND SHRUBS...



THE SUN WAS HIGH... PROBABLY A LITTLE PAST NOON. I ESTIMATED SOME SIX HOURS OF WAIT, AND DECIDED TO FILL IT WITH OBSERVATION.

THE FIRST THING I NOTICED WAS AN OUTDOOR PEN FILLED WITH SOME OF THE PRIMITIVE HUMANS. SO POSITIONS WERE COMPLETELY REVERSED, AND MAN HAD NOW BECOME THE CAGED BEAST...



BUT WAS IT A ZOO...? WERE HUMANS TREATED LIKE PETS--?

FROM THE WAY THEY'D CALLOUSLY AND REMORSELESSLY SHOT THE FEMALE I'D SEEN EARLIER, I DOUBTED IT...



A CRUDE BUT STURDY LOOKING WAGON APPROACHED THE PEN...



THE APES SEEMED TO SPEAK GRUFFLY AND LOUDLY. STRAINING, I COULD HEAR WHAT WAS NOW BEING SPOKEN...

ORDERS FOR SIX OF THEM--AND BE QUICK ABOUT IT.



MORE TARGET PRACTICE...?

YES, THE LAST GROUP BARELY LASTED THE MORNING.



COME ON, YOU STUPID BEASTS--QUIT STRUGGLING!!

CAREFUL THAT SMALL ONE DOESN'T BITE YOU--HE LOOKS TO BE CARRYING THE DISEASE--!



YOU SMUG SOLDIERS HAVE A RIGHT TO TALK--! ALL YOU DO IS SHOOT THE STINKING, VERMIN-RIDDEN--

AOWWW!



DIRTY ANIMAL BIT ME--!

AS I WARNED IT WOULD. BUT DON'T BEAT THE THING TOO MUCH-- THEY NEED SOME SPIRIT TO MAKE GOOD TARGETS ON THE RANGE...



I'D HEARD ENOUGH-- ENOUGH TO **SICKEN ME**. THEN I REMEMBERED A SCENE FROM MY CHILDHOOD-- THE NEIGHBOURHOOD BULLY, **FRANKIE PETERS**, TOSSING PEBBLES AT **SQUIRRELS** TO MAKE THEM RUN BEFORE SHOOTING THEM WITH HIS **B-B GUN**...



HOW MUCH DIFFERENCE WAS THERE... FROM THIS SIDE OF THE DARK LOOKING GLASS...?



I SHIFTED MY ATTENTION TO **XIRINIUS' DOME**. AFTER SEVERAL MINUTES, **GORDON** EMERGED... CARRYING NOTHING...



THAT SETTLED IT. MY ESCAPE AS A **CAT-BURGLAR** WAS NOW COMPULSORY...



... AND BEGAN AT NIGHTFALL.



I SLIPPED DOWN THE HILL, ACTUALLY FEELING LIKE A CAT ON ITS SLINKING MIDNIGHT PROWL...



...AND IT WASN'T UNTIL MY
STOMACH GROWLED--



EH--?/
WHO'S
THERE--?!



--THAT I REALISED I
HADN'T EATEN IN MORE
THAN A DAY.



IT WAS TOO
BITTER.

I REACHED XIRINIUS' PLACE
WITHOUT FURTHER MISHAP...



...AND LIKE ANY SELF-RESPECT-
ING CAT-BURGLAR, SNUCK
AROUND BACK...



...TO THE REAR WINDOW.

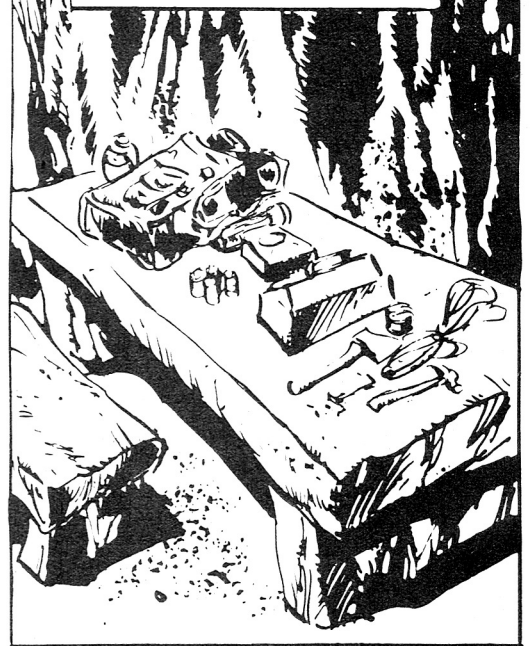


SO THAT WAS XIRINIUS. HE WAS ORANGE...AN ORANGUTAN,
I SUPPOSED. AT LEAST THE INTER-SPECIES WERE INTEGRATED
...EVEN IF HUMANS WERE TREATED LIKE DOGS.



BUT WHERE WERE
MY PRECIOUS
POSSESSIONS--?

THERE-- RESTING ON
A TABLE IN PLAIN VIEW...





COME
IN...



GORODON--!

I TOLD YOU *THIS*
AFTERNOON THAT
THE MATTER WAS
SETTLED--!



YOU TOLD ME
MANY THINGS
THIS AFTERNOON,
XIRINIUS...

FOR
EXAMPLE:
THAT IT IS
PHYSIOLOGI-
CALLY
IMPOSSIBLE
FOR A MAN
TO SPEAK...



...BUT THERE ARE
THOSE WHO WOULD
DISAGREE WITH
YOUR ASSESSMENT,
HONOURABLE
XIRINIUS...

ARE YOU
INSINUATING--



--THAT
YOU, REVERED
XIRINIUS, ARE
A LIAR!

I'VE JUST COME FROM
A VISIT WITH DR. CASSIUS. IN
HIS CAPACITY AS A *SURGEON*,
HE HAS HAD OCCASION TO
PERFORM EXPERIMENTAL
DISSECTION ON MORE THAN
A FEW HUMANS--



...AND IT IS
HIS OPINION THAT
THE HUMAN LARYNX
IS MERELY *ATROPHIED*
--AND THAT IF
PROPERLY DEVELOPED
AND *TRAINED*, MAN
MIGHT VERY WELL
BE *CAPABLE OF*
SPEECH.



THAT'S *HERESY*
AND YOU *KNOW* IT--!!

YES-- AND *WHY* IS IT
HERESY, XIRINIUS?
BECAUSE YOU AND YOUR
STAFF OF *ORANGUTAN*
ADMINISTRATORS HAVE
DECLARED IT HERESY--!

AND A MOST CONVENIENT DECLARATION IT IS-- ONE WHICH ABSOLUTELY **FORBIDS** ANY INVESTIGATION INTO THE SUBJECT. WHAT ARE YOU AFRAID SUCH INVESTIGATION MIGHT UNCOVER, XIRINIUS?



GENERAL GORODON, I TOLD YOU--

YOU TOLD ME LIES, XIRINIUS! YOU TOLD ME THOSE ITEMS ON THE TABLE WERE **WORTHLESS ARTIFACTS**--JUNK FROM A PAST AGE OF APES!!



AND YET YOU WERE **INSISTENT** ON KEEPING THE ITEMS FOR **YOURSELF**. COULD IT BE THEY ARE MORE **VALUABLE** THAN YOU **ADMIT**--?

YOUR **JEALOUSY** OF MY OFFICE HAS DRIVEN YOU **MAD**, GORODON--! YOU DON'T CARE ABOUT THOSE ARTIFACTS! YOU JUST WANT TO USE THEM AS AN ISSUE TO **DISCREDIT** ME-- AS TOOLS TO OUST ME FROM MY POSITION AS **MINISTRATOR** OF THIS CITY--!

OF COURSE.



IT WOULD BE THE FIRST TIME A **GORILLA** HAS ATTAINED A POSITION OF SUCH **POWER**.

I THINK I WILL ENJOY IT...



GET OUT!!
GET OUT OF
HERE AT
ONCE!!

NOT YET, VENERABLE MINISTRATOR... NOT UNTIL I'VE DONE WHAT I CAME HERE TO DO...

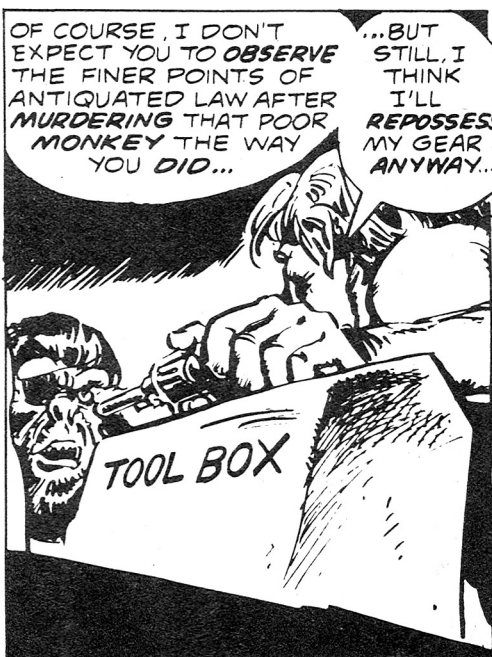


YOU SEE, THE NEWS OF THIS TALKING -- AND POSSIBLY EVEN **INTELLIGENT**-- MAN HAS PRESENTED ME WITH A MOST **FORTUITOUS** OPPORTUNITY.

EVERYONE **KNOWS** THAT WE HAVE TAKEN MYSTERIOUS AND PERHAPS **MAGICAL** POSSESSIONS FROM HIM...AND THAT THESE POSSESSIONS ARE BEING RETAINED IN **YOUR** CUSTODY, XIRINIUS...







I TOLD HIM I'D BLAST HIS PUG-UGLY NOSE OFF IF HE SO MUCH AS LET OUT A PEEP WHILE I TIED HIM INTO PRETZEL-KNOTS... ASKING QUESTIONS THE WHOLE TIME...

SO YOU'VE NEVER HEARD OF ANY OTHER TALKING HUMANS--AND THE NAMES TAYLOR, DODGE, STEWART, AND LONDON DON'T MEAN ANYTHING TO YOU...?

I TOLD YOU, I DON'T KNOW WHAT YOU'RE TALKING ABOUT, ANIMAL--!

YOU *KNOW* SOMETHING? YOU REMIND ME OF MICHELLE--WITH JUST A TOUCH OF THAT NASA JERK TOSSED IN FOR GOOD MEASURE.

NOW HOLD STILL LIKE A GOOD BOY WHILE I GAS YOU...

YAOWW!!

YOU DIRTY, STINKING SON OF A--

SWUMP

SOMEDAY YOU'LL DIE FOR THAT, HUMAN--I SWEAR IT!!

YEAH, SURE...

... BEFORE OR AFTER YOU SWAT AT TRIPLANES FROM THE TOP OF THE EMPIRE STATE BUILDING?

RAHRRMPHRR!!

FIRST THING I'VE HEARD YOU SAY THAT'S IN CHARACTER...

THERE WAS STILL ONE THING LEFT TO DO...



COME ON, YOU IDIOTS-- YOU'RE FREE--!



BUT THEY WERE TOO STUPID AND FRIGHTENED TO TAKE ADVANTAGE OF THEIR FREEDOM...

... UNTIL I'D RETREATED A SAFE DISTANCE INTO THE BACKGROUND...



THE ANIMALS ARE ESCAPING!!

ALL GUARDS AND SOLDIERS-- THE ANIMALS ARE LOOSE!!



THREE THINGS GAVE ME THE IDEA...

THE FIRST WAS THE GENERAL PANDEMONIUM CAUSED BY THE ESCAPING HUMANS...

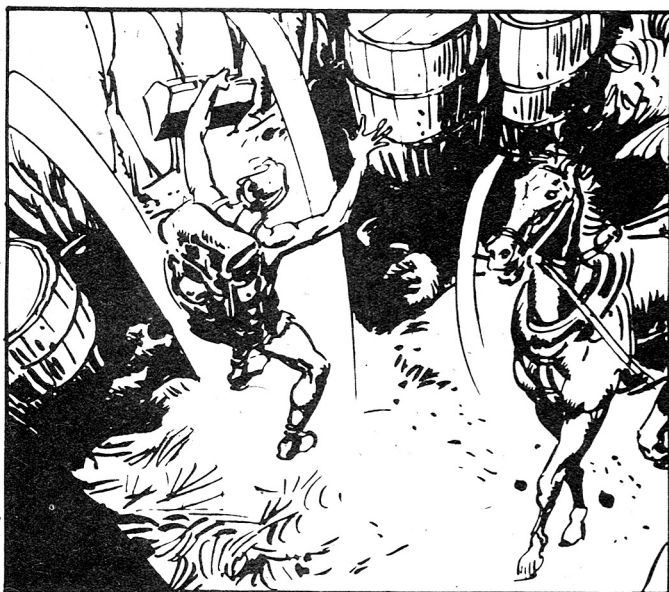


THE SECOND WAS THE ATTRACTIVE PROSPECT OF TRANSPORTATION...



AND THE THIRD WAS THE TORCH...





A FEW MORE
SHOTS...



...AND I TRADED THE CITY FOR FOREST.

THEY'D SOON BE AFTER ME, THOUGH. GORODON WOULD BE DISCOVERED, UNTIED, AND AT THE HEAD OF THE POSSE, TOO. STILL, I DIDN'T REGRET MY INABILITY TO KILL HIM IN COLD BLOOD...



I FORCED THE HORSES TO A GALLOP THROUGHOUT THE REST OF THE NIGHT, USING THE TIME TO MENTALLY TAKE STOCK OF MY SITUATION...

GORODON WAS IGNORANT TO THE EXISTENCE OF THE MISSING ASTRONAUTS, BUT THAT DIDN'T NECESSARILY MEAN THEY WEREN'T HERE. THIS BIZARRE AGE OF 3975 WASN'T EXACTLY EQUIPPED WITH GLOBAL MEDIA COMMUNICATION...



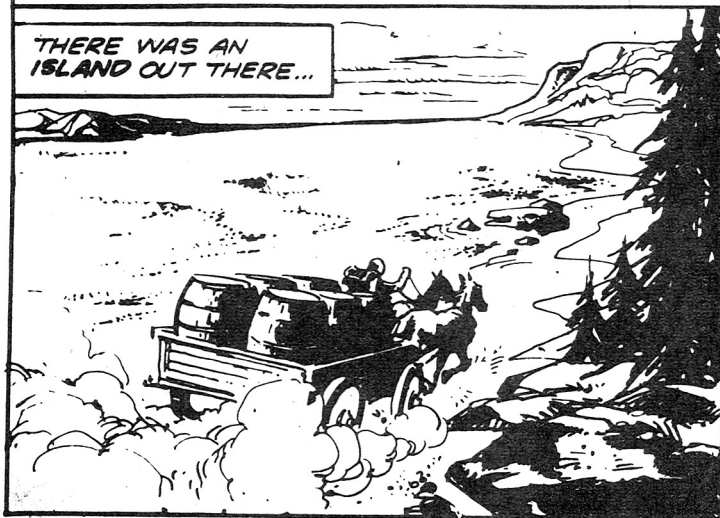
...WHICH MEANT THE ASTRONAUTS COULD CONCEIVABLY BE WANDERING AROUND LESS THAN FIFTY MILES AWAY AND NOBODY'D BE THE WISER. I'D KEEP SEARCHING, THEN.



BUT JUST AFTER DAWN...

--I RODE UP AGAINST A DEAD-END SPELLED OCEAN. I MUST ADMIT THAT DESPAIR WAS MY FIRST REACTION... BUT THEN I BEGAN THINKING ABOUT THE APES' PRIMITIVE TECHNOLOGY AND THEIR NATURAL AVERSION TO WATER...

THERE WAS AN ISLAND OUT THERE...



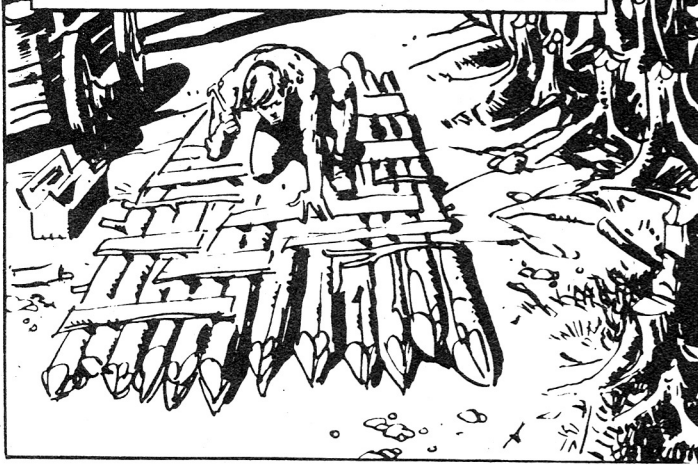
...AND MAYBE THE APES WOULDN'T KNOW HOW TO GET TO IT...

BUT I DID... AND I'D USE THE SAME METHOD TO GET OFF THE ISLAND -- FROM THE OTHER SIDE...



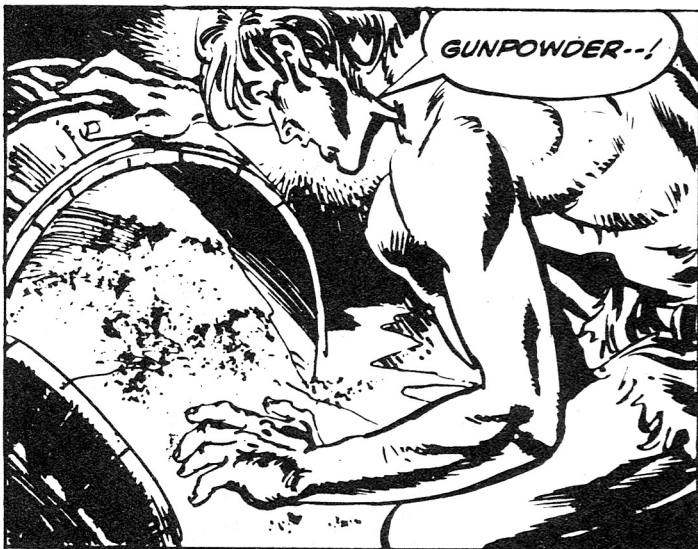
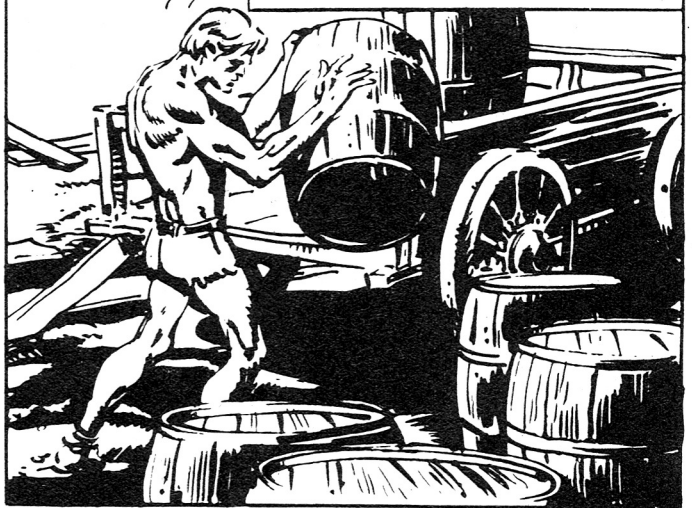
I SET THE HORSES **FREE**, HOPING THEY'D MAKE PLENTY OF **DECOY TRACKS** FOR GORODON AND HIS POSSE TO **WILD-GOOSE CHASE**...

...AND THEN I MADE **FAST USE** OF MY **TOOLBOX BAG-OF-TRICKS**. A CLUSTER OF SMALL **TREES** BY THE SHORE MADE AN **EXCELLENT FOUNDATION**...



... AND I FIGURED THE **BOTTOM** OF THE **CART** WOULD MAKE AN **EQUALLY EXCELLENT PLAT-FORM** TO FIT ON **TOP** OF THE **LOGS**.

BUT AS I WAS **UNLOADING** THE **CUMBERSOME BARRELS**--



GUNPOWDER--!

I FIGURED THERE WAS NO SENSE IN LETTING GOOD GUNPOWDER GO TO WASTE, AND LAUNCHED THE RAFT...

... LACKING ONLY THE **TRADITIONAL BOTTLE** OF **CHAMPAGNE**.



OF COURSE, **PRIMITIVE TECHNOLOGY** OR NOT, THE APES STILL HAD **GUNS**-- AND THAT MEANT **GUNPOWDER**. I'D **ROBBED** THEIR **ARMOURY**.

THE **CURRENT** WAS **GOOD**... THE **MAKESHIFT PADDLE** **MEDIOCRE**...



...AND THE **VOYAGE** ABOUT **TWENTY MINUTES** IN **DURATION**.

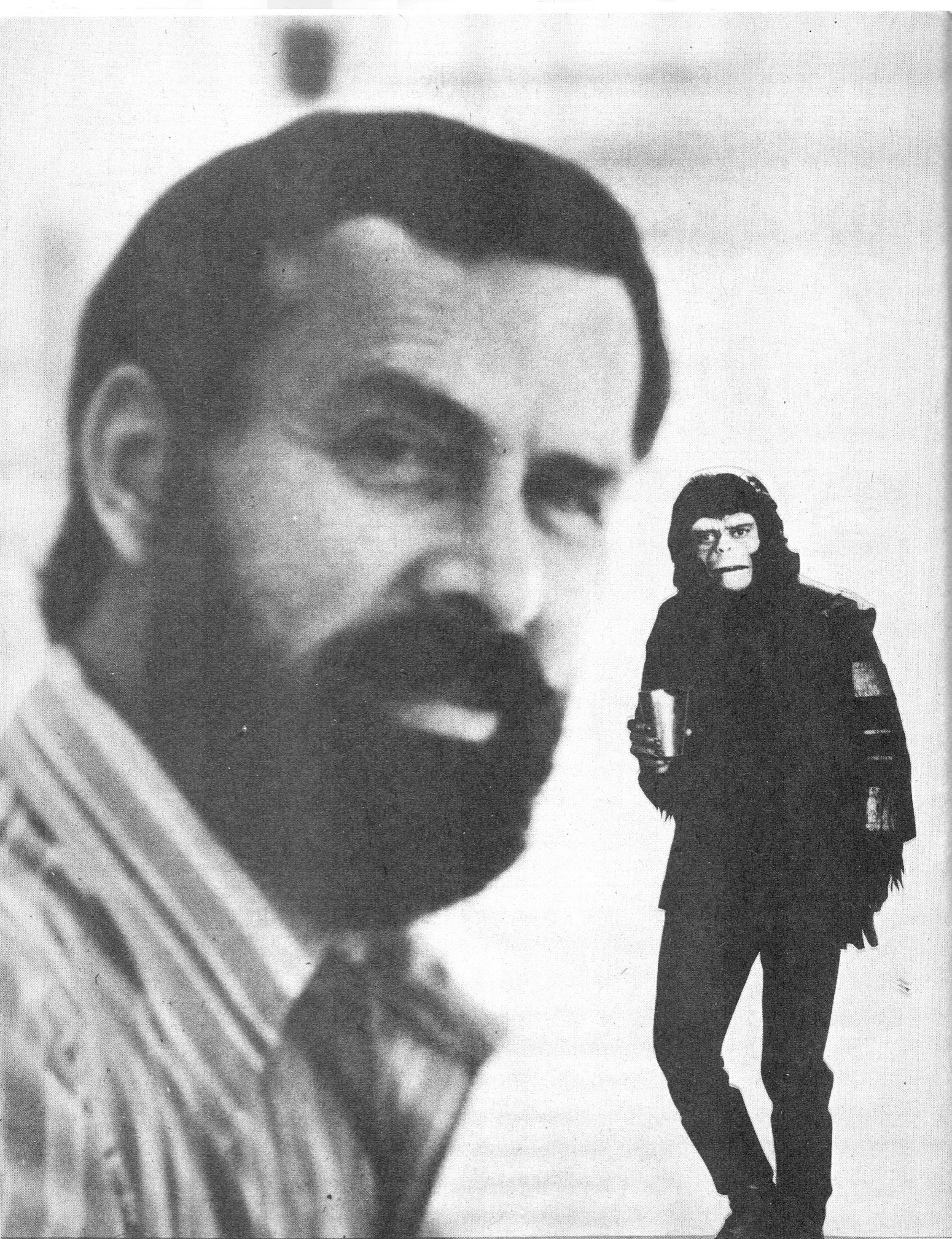
EVERYTHING HAD GONE **PERFECTLY**...UNTIL I TRIED TO **BEACH** THE **RAFT** ON MY **NEWLY CLAIMED ISLAND** OF **SECURITY**...

AVAUNT, VARLET!



HUH?

NEXT: THE **ISLAND** OF **TIME**!!!



An Interview with Wally Harton

For the artistic and financial success of a film—be it a low-budget quickie or a lavish spectacular—the cast and crew must combine their respective talents into a smooth, coordinated effort. In order to achieve the best possible results for the audience, each technician must be master of his particular field, whether he is tackling the top acting chores or sweeping up after the day's shooting is done.

In motion picture production, teamwork is the only method through which anything of quality can be accomplished on screen. There is no room for the infamous Hollywood Prima Donnas who invariably claim credit for a movie's popularity. Whether or not a film manages to succeed at the box-office is the result of the entire production company's work as a unit. No single person can work independently of the crew any more than one member of a baseball team can win the big game by himself.

Unfortunately, the public is often very short-sighted in giving praise to the artists who are responsible for bringing their talents to the big screen. The average moviegoer seldom pays attention to a film's credit lines, beyond the list of familiar actors. Only the names of a few directors and producers like Stanley Kubrick, Cecil B. DeMille and Irwin Allen have won any recognition from the general audience. The many other technical craftsmen whose work contributes to the finished product are, on the whole, a faceless lot; and what is even worse, the star-struck theatre patrons couldn't care less about them.

As a direct outgrowth of the interest shown for movies of a fantasy/science-fiction nature, there has developed a small—but strong—group of devotees for these men who labour behind the scenes. People like Ray Harryhausen and Jim Danforth are regarded with awe by fans of these stop-motion animation wizards. Special effects men Douglas Trumble (of *2001* and *SILENT RUNNING* fame) and Willis (KING KONG) O'Brien have become celebrities in their own right, as a genuine regard has been expressed for these great artists' handiwork.

While the five *PLANET OF THE APES* films were exceptional in their adult storylines by using the apes to satirize some of present-day man's many foibles, they

also succeeded in assembling a vast pool of talent which made a significant contribution to the enduring popularity of the series.

Of course, the most obvious of these achievements—and the most important—was the creation of the highly realistic cosmetic effects that transformed ordinary men into articulate apes. The efforts of make-up experts John Chambers and Dan Striepeke in developing this complicated process brought them nation-wide recognition—and mountains of press coverage for the publicity-conscious producers. Ultimately, their work won a much-deserved Academy Award in 1966 for Best Cosmetic Effects.

Yet, this article is not about these two fine artists. Certainly there has been more than enough written about the construction of the ape-appliances to negate any further repetition of facts. However, there is one member of the Apes production crew who has had a very definite impact on the films, yet received very little publicity or exposure for his work. That is, until *now*.

Meet Wally Harton of Twentieth Century-Fox's Men's Wardrobe Department. Wally's association with the simian series goes all the way back to the original 1966 production of *PLANET OF THE APES*, in which he served as chief costumer—a position he repeated in the first sequel (*BENEATH THE PLANET OF THE APES*) and the last film in the quintet (*BATTLE FOR THE PLANET OF THE APES*.) Prior to the Apes films, the 53-year-old Harton's professional career dates back to the early days of "live" television, from which he graduated to feature film work, accumulating an impressive list of movie credits. Later, he moved into Fox's Wardrobe Department, where he supervises the costuming of the studio's many television series, and the majority of their theatrical film productions.

Like most of the technicians who toil behind the cameras, Wally is only too anxious to talk about his work, and we thank him for taking the time from his busy schedule to answer a few questions about the development of the bizarre outfits for *PLANET OF THE APES*.

PLANET OF THE APES: Who actually designed the Apes costumes?

WALLY HARTON: The designer was a man by the

COSTUMER ON THE PLANET OF THE APES



name of Morton Haack, who was nominated for an Oscar for the picture. He didn't win, but started a whole new trend in costuming.

APES: *Were there many revisions or different designs before a final style was developed?*

HARTON: Far too many to go into detail about. It was a real challenge to us, but after two months of experimenting, the costumes that are now being used began to evolve.

APES: *How much were the costuming people consulted during pre-production?*

HARTON: We are always included in the budget meeting and the first director's meeting. The producer and the director gave us their ideas, then asked us for our suggestions. The combination of the three sometimes resulted in great ideas and great costumes.

APES: *Did the costumes present any practical difficulties after they were constructed?*

HARTON: Yes! The padding that gives the actors the ape-like "humped" look is very thick and under the warm studio lights they all seem to sweat more—which in turn makes the appliances on their faces come loose. This creates a time problem in reapplying the sponge rubber back to their skin. All this was considered during the original film; now they are into the TV problem of getting the film finished in time for broadcast!

APES: *Can you discuss the "hair suits" Maurice Evans and James Gregory wore for a steam bath scene in BENEATH THE PLANET OF THE APES? There is a story circulating that they didn't want to go through all the elaborate body make-up and tried to have the sequence eliminated.*

HARTON: They mainly refused to have hair glued to their skin; that is, upper chest, back, and arms. We tried several approaches. One was to glue hair on to cotton, flesh-colored tights and shirts—that looked baggy. We attempted to make shirts and pants out of elastic fabric with hair applied—it constricted their movements. Then we found a white, shaggy material that had a stretch quality. We dyed and sprayed the color on it, and it worked!

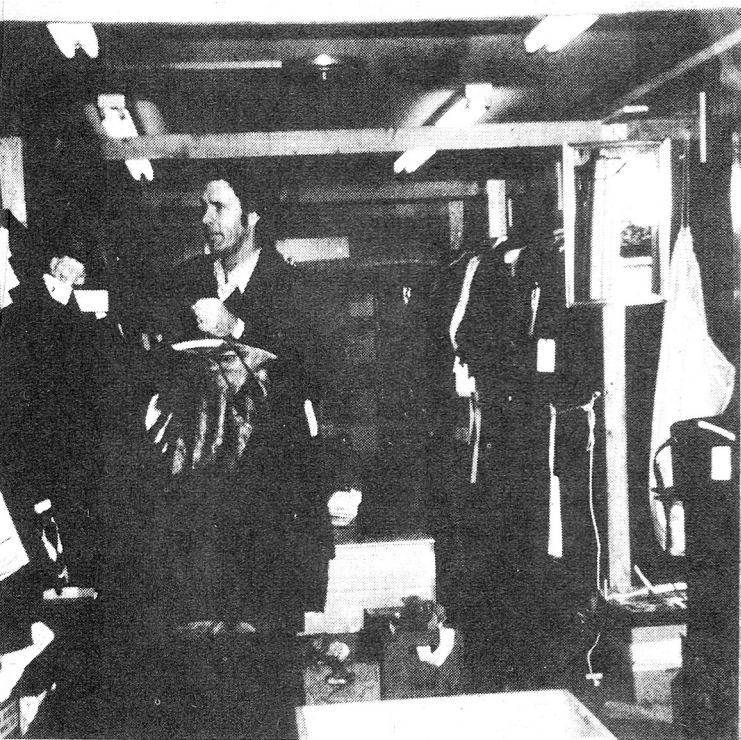
APES: *Can you elaborate on each costume—orangutan, gorilla, chimp and human—and the relationship to the characters' respective personalities?*

HARTON: Well, throughout history, each country has had its own costume that dates back centuries. The theory behind the Apes costumes relates to the individual animals—in regard to size, colouring and mental capacities. The dark, menacing Gorillas were first considered to be in the dark brown shades, but we couldn't see him in the woods, so a dark, but more visible colour was used—maroon. Orange is derived from Orangutan, so nothing else would be right! A muted shade was used to create a full-figure that demanded respect for his brains. The Chimp was a real problem. After many tests of various colors, the only logical colour was green. Blue was too bold, red too bright, grey too drab, etc. Each colour went through many different dye jobs. The dyers would miss the right shade and the material had to be stripped out and redyed. It is all time consuming and expensive, not to mention nerve wracking. The leather insets had to be coloured to match the yardage, and that too, proved to be time consuming and expensive. Then, there were numerous tests to be certain that they would photograph properly.

The hardest costume in the first film was the "human" costume. We tried many loosely-woven fabrics that had been dyed, aged, coloured, hammered and stomped. They all looked wrong. Then Morton Haack tried the palm bark from the palm tree, applied to some loosely-woven drapery fabric with latex glue. It was a dusty and smelly job, but the effect was perfect. After each "skirt" was finished, it was oversprayed with dark brown paint and rubbed with a rag to give it depth and character. That was the finished product..

APES: *Which film was the hardest to costume?*

HARTON: There is no easy way to costume a picture. Each body must be a different mood to create a different person. The hardest picture to costume was a film called CHE! It was mainly because of the time element in getting the actors to be fitted. Our time schedule is determined by the casting director. No actor, no body, no



sizes, then no wardrobe.

APES: *In your opinion, which movies/TV had the best costumes—whether you worked on them or not.*

HARTON: My favourite (which I also costumed) was *Anna and the King*. It had simplicity and beauty. I also admired *Star Trek* and *Voyage to the Bottom of the Sea* for the imagination and workable costumes. My favorite feature is still *GONE WITH THE WIND*. I don't think it will ever be equalled. They almost did it with *DR. ZHIVAGO*.

APES: *You did a lot of costuming for Irwin Allen's S-F shows which used some pretty crazy costumes. What was the strangest one you responsible for?*

HARTON: The weirdest has also been the most difficult—*The Time Tunnel*, with its different historical eras each week. We used a lot of film clips from big productions, which had to be matched with wardrobe. Some of the wardrobe was no longer in existence and it had to be improvised at the last minute. Sometimes it was hysterical!

APES: *Can you tell a little more about your career?*

HARTON: My first contact with wardrobe and costuming was in a small theatre group that was big during the 1950's here in Los Angeles. I did the first costuming as a hobby and then I was hired in 1951 for NBC in Hollywood to work on the live TV productions of *The Colgate Comedy Hour* and *Saturday Night Revue*. After four years of big stars, long hours, frantic wardrobe changes, and several gray hairs, I moved over from the Kinescope productions to *The Pinky Lee Show* which was live on the air. I loved the group and stayed a year, until I was called by a fellow costumer to take over a series that was just starting at Hal Roach Studios called *The Great Guildersleeve*.

It was a big change, and working for the first time with a filmed series I thought I would be bored—wrong!! It was a ball! In 1955 I went on to the sweetheart of all people, *The Gale Storm Show* with the two sweethearts Gale Storm and Za Zu Pits. I have never had a more enjoyable period in my life, and sometimes I still see it on TV after 20 years.

After Hal Roach Studios folded, I worked at Paramount Studios on *HELL IS FOR HEROES* with Steve McQueen. I costumed *FACTS OF LIFE* and *CRITIC'S CHOICE* with Bob Hope and Lucille Ball; both of these are favourites because there was never a dull moment. It was like living a comedy show during the entire production. Then I did the *Adolph Eichmann Story* and worked on *Dr. Kildare* for six months at MGM. Other features are: *STAGECOACH* (the remake), *THE MEPHISTO WALTZ*, *THE SEVEN MINUTES*, *BEYOND THE VALLEY OF THE DOLLS*, *THE MAN WHO COULD TALK TO KIDS*, and *THE GRAVY TRAIN*. The two biggies are *THE POSEIDON ADVENTURE* and *THE TOWERING INFERNO*. I have also costumed the *Time Tunnel*, *Land of the Giants* (first 17 segments), *THE BLUE LIGHT* with Robert Goulet, and most of 20th Century Fox's TV series. I was costumer for three of the Apes pictures: *PLANET*, *BENEATH* and *BATTLE*.

APES: *If you had unlimited time and money, is there anything related to costuming you would like to pursue—any pet projects?*

HARTON: I would like for approximately 30 of our male and female costumers to write a short-story (funny or related) about an incident in their field concerning a star. Then I would like to compile them into a book called 'DIRTY SHORTS'; the proceeds to go into our Motion Picture Costumer's Health and Welfare Fund.

APES: *Is there anything I didn't ask that you'd like to sound off about?*

HARTON: The average person who views a TV series or feature motion picture never realizes the hours of actual physical labour involved in the final project. They usually remark: "Oh, I'd love to work with him or her!" never thinking that they would have to be at work at 6 a.m. or get through at 11:30 p.m. on Friday and miss the ball game. We are scheduled for at least 54 hours during a five-day week, and that is only the beginning. How many people would be willing to carry a load of coats or boxes of shoes up a hill to dress a bunch of cowboys at six in the morning? How many would go into the star's dressing room and pick up a load of wet socks and shorts after a wet scene on the set? The little things are only part of our life.

We dress the stars, the cast, the extras, and furnish the clothing for the set dressing. We determine the visual year of the production. Try leaving the sound off your TV set, then look at the clothing; it will tell you when. We are indirectly connected to the fashion world, because people are constantly trying to mimic our style or our fashions. If it weren't for our talents, all the productions on TV and the silver screen would be X-rated!

And Harton is right. The people who man the mighty sewing machines play a pivotal role in achieving a motion picture's overall "look." And without a skilled costuming department the Hollywoodian specialty of creating a suspension of disbelief would fall flat on its face.

But the costumers won't let any swelled-head actors tell them they are not important. If an egocentric star gets too big for his britches—why, Wally will make sure that he has a hard time getting out of them!

—Samuel James Maronie

apes forum

MARVEL COMICS LTD Room 106
52 HIGH HOLBORN LONDON WC1V 6RZ

Dear Stan,

I am an ape — one of the younger generation. I am writing this letter in comparison with the letter written by Nathaniel Nobblenose, published in an earlier issue. I think that the interviews you do with the actors from the TV series are absolutely fantastic.

AH! You didn't know that we apes had TV on the real "Planet of the Apes", did you? Well, we have, because we also had a couple of astronauts land here and they showed us how to transmit pictures on a box and they called it TV. (We didn't hunt our astronauts and all the apes helped them to get back to their own time).

Anyway, I was wondering if you are going to do a main interview with actors Jim Naughton and Ron Harper, like you did with Mark Leonard, as I'm doing a project on "Planet of The Apes". Yours,

MINIEMUS.

"Miniemus". H'mm. YOU WOULDN'T BE RELATED TO Minny Mouse, wouldya? No—we guess that would be too fanciful a thought, even for a planet such as yours. Of course, we're just talking, really. Just trying to delay admitting that there are few things we'd rather do than publish a special Planet of The Apes interview with Jim Naughton and Ron Harper. Which means that if we can bring it off we surely will. But we just can't promise.

Dear Stan,

Planet of The Apes is fantastic! The story was great and so was the artwork. BUT then along came Terror on the Planet of The Apes. The story is good, but the artwork! YUKK! George Tuska is a good ape space artist, but Mike Ploog is no good. (I enclose my version of the Chimpanzee's face.)

The first issue of The Superheroes was fantastic, and so was the poster, but Conan was not too good.

I get 3 mags a week, Planet of The Apes (which I collect), The Avengers (which I also collect) and Spiderman (which I try to collect but have to throw away). I also get at least 10 American monthlies. Does this give me an RFO? I have also introduced a friend to the hallowed pages of Marvel, so does this qualify me for a KOF? Also, if this letter is printed, do I become a QNS?

Philip Presland
Ilford, Essex.

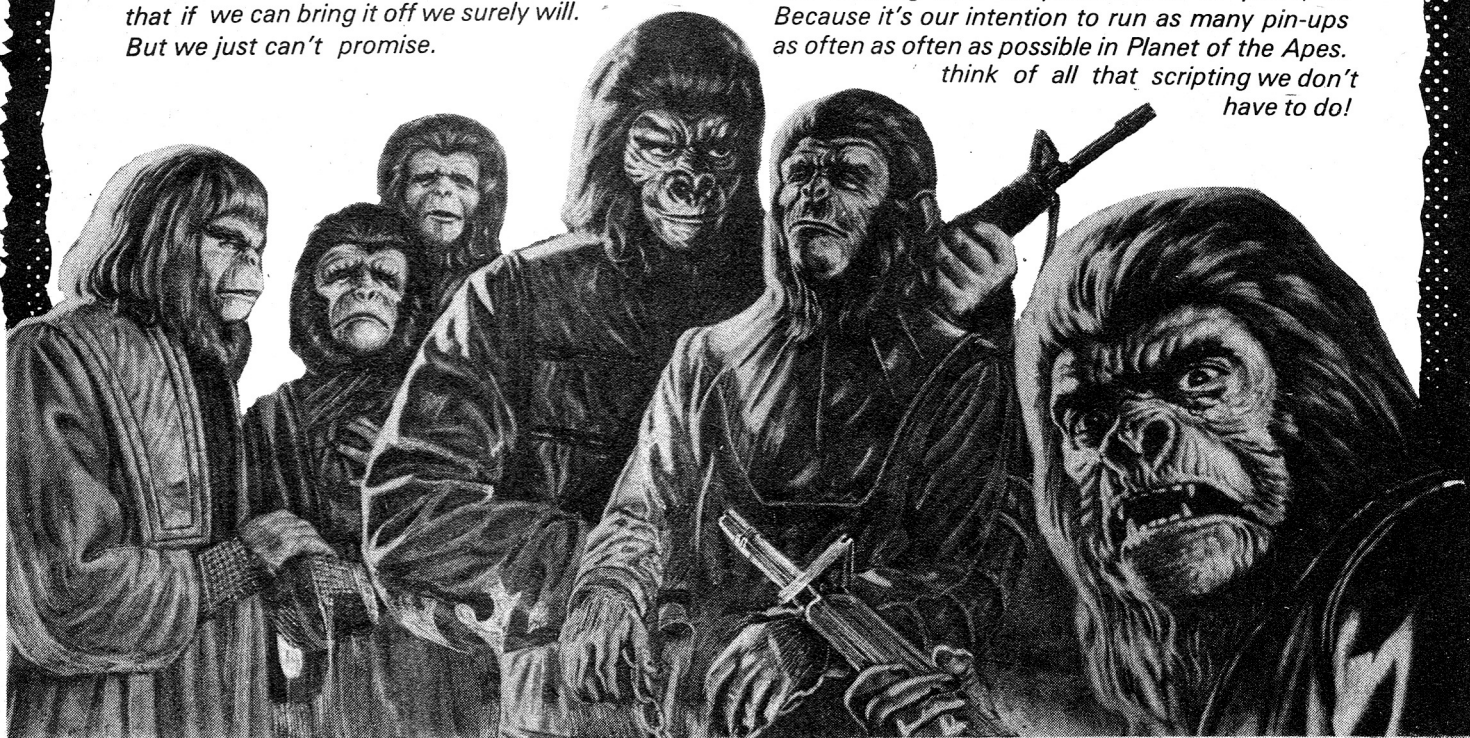
First the good news. Without a single exception (and that includes Irving Forbush!) the Bullpen gang agreed that your pencil sketch of a chimpanzee was something special. You're some artist, Phil, which means that you can afford to be generous in your criticisms. And now for the even better news. As from now you're a KOF, and RFO and a QNS. Breathtaking!

Dear Stan,

I think that your mag "Planet of The Apes" is great. I have collected every one of your ape pin-ups, although my friends and I would like to see more pin-ups of Galen, Virdon and Burke. And please could you do a coloured pin-up of Zira and Cornelius. I like the stories, and the drawings are superb.

Debra Noon,
Landport, Portsmouth.

Our thinking runs on parallel lines to yours, D. Because it's our intention to run as many pin-ups as often as often as possible in Planet of the Apes. think of all that scripting we don't have to do!





Two of your favourite Apes **CORNELIUS** and **ZIRA**, as they appeared in "Planet of the Apes" and "Beneath the Planet of the Apes" (coming soon to this mag!)