

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

TM AND ©1975 MARVEL COMICS INTERNATIONAL LTD.



MARVEL
COMICS
GROUP

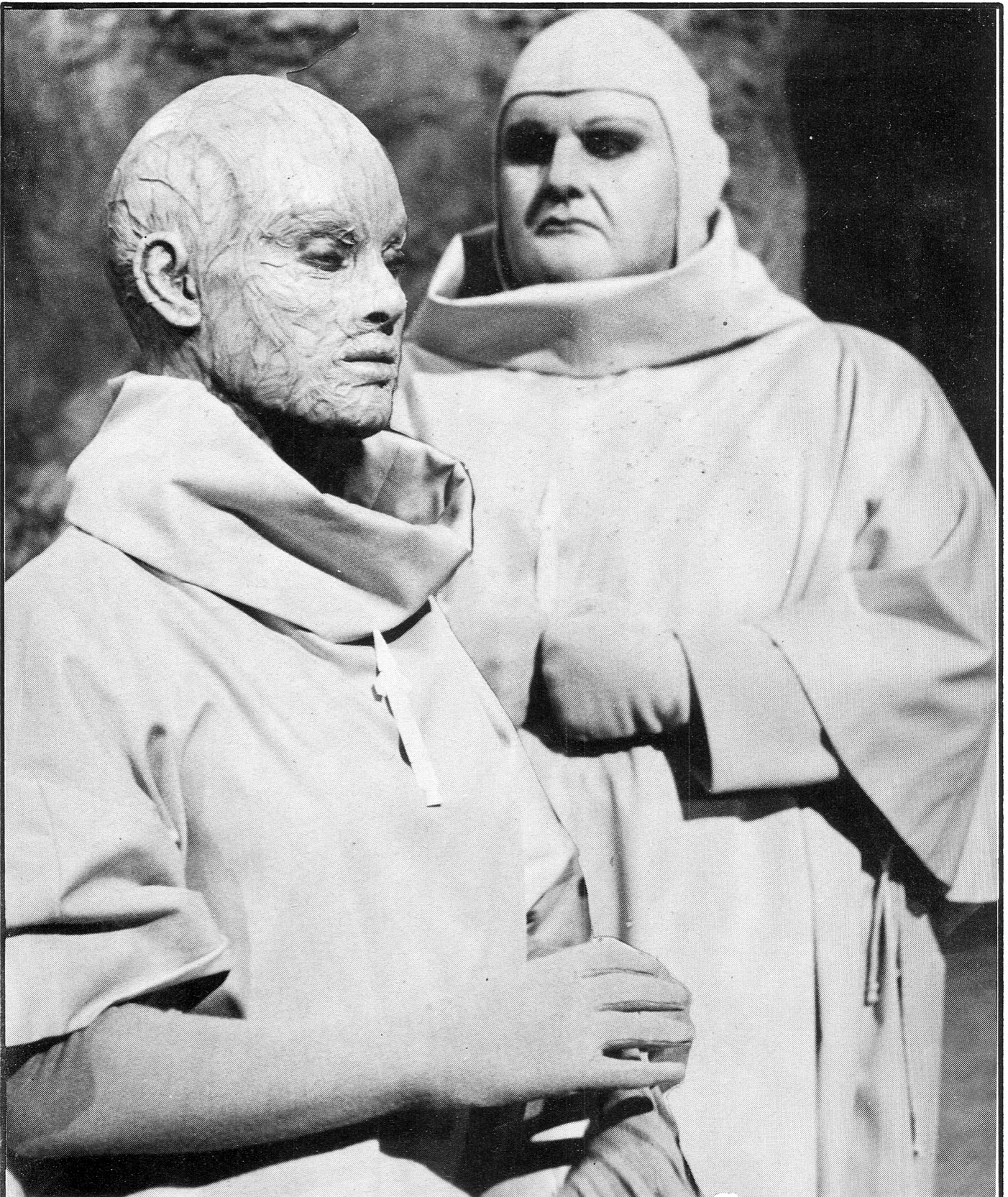
NO. 43
WEEK ENDING
AUG. 16, 1975

8p

PLANET OF THE APEES™



IT'S **FRIEND vs. FRIEND**
TO THE DEATH
in
CHILDREN OF THE BOMB



The bizarre world you met in Planet of the Apes was just the beginning... you are now-

BENEATH THE PLANET OF THE APES

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

BENEATH THE PLANET OF THE APES PART-V

THE CHILDREN OF THE BOMB

SHIP'S MEDIC JOHN BRENT IS BEING FORCED TO WITNESS A RELIGIOUS CEREMONY CONDUCTED BY HIS CAPTORS, THOSE WHO DWELL IN THE SUBTERRANEAN CITY BELOW OLD NEW YORK... AND THOSE WHO WORSHIP A GOD OF NUCLEAR ATROCITY...

WE REVEAL THAT TRUTH UNTO THAT MAKER--!

I REVEAL MY INMOST SELF UNTO MY GOD!!



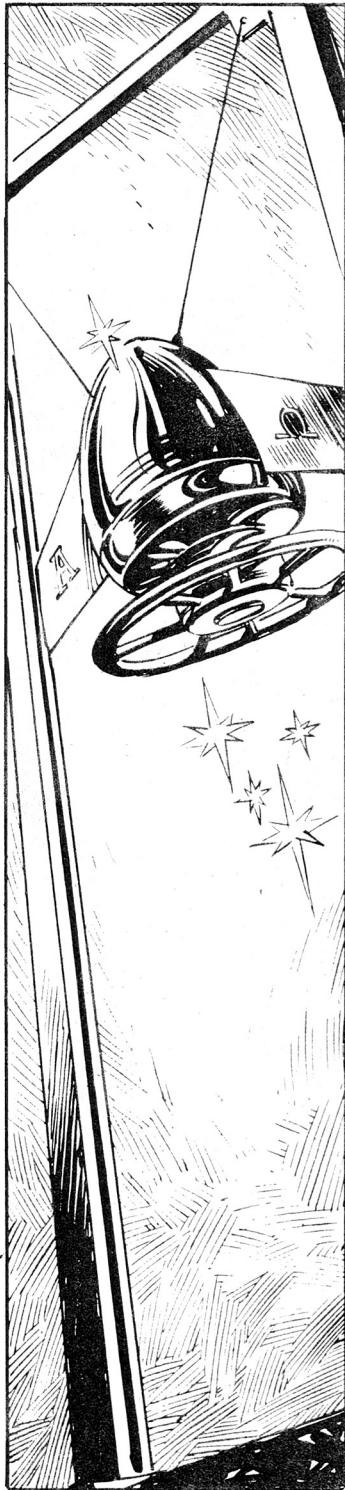
SHIP'S MEDIC JOHN BRENT IS BEING FORCED TO WITNESS STARK HORROR...

WE REVEAL OUR INMOST SELVES UNTO OUR GOD!!



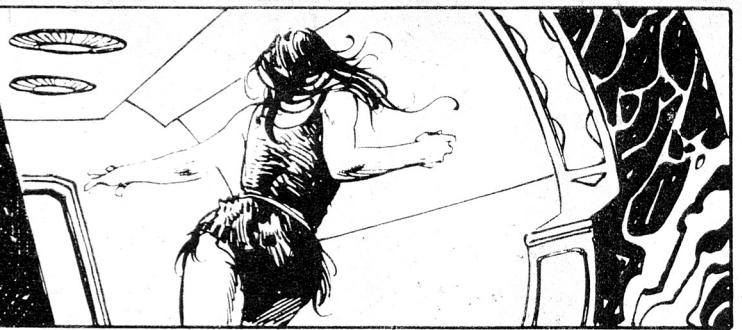
SHIP'S MEDIC JOHN BRENT SILENTLY COMMITS... **BLASPHEMY.**









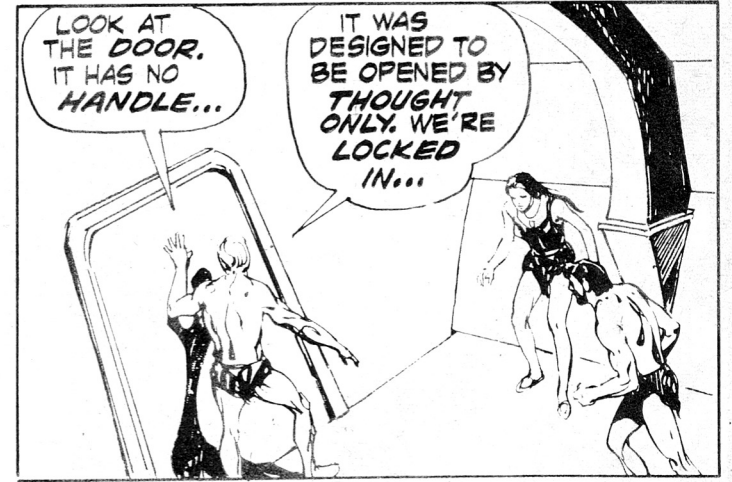
















apes mail

Dear Stan,

"Planet of The Apes" is great just as it is, and I've had it from No. 1. Now, in "Planet of The Apes" 29 we had some 'cloning' involved. If I may, I would like to point out to the readers, a few facts about cloning.

Cloning is the science of taking a single cell from a living organism and growing it into another living organism (the same as the original body). At the moment this is only being done with plants (except for certain experimental projects). The cells are carefully planted and put in special containers which keep them at the proper moisture, temperature etc., and before long they grow into plants. My dad is a scientist at a research lab., so I have seen these things first-hand. I put it to him and he was pretty certain this will be done with humans some time in the future.

J Rees,
Norwich.

And that is what we unhesitatingly rate as a piece of rivetting 'inside' information! Thanks for opening for all of us, that particular window on what the world of science is currently engaged upon.

Dear Stan,

I love Marvel. Especially the Planet of The Apes. I love it most of all.

The first eleven issues were great. But since then, they've been so good!

I noticed that the first epic was taken from the original film "Planet of The Apes". Why not make stories of "Escape from the Planet of The Apes", "Beneath The Planet of The Apes", "Battle" and "Conquest"? Then it would be a wonderful comic, the best of all.

Stuart Howes,
Drayton, Norfolk.

We're never happier than when we can give an instant okay to the reader request. And that's what

we're able to do here and now on your account, Stuart. Because we're already working on a 12-part serial of "Beneath the Planet of The Apes". You must have been reading our minds.

Dear Stan,

I think that me and my mate are Planet of The Apes number one fans. Why? Well, here goes. We have 7 books on Planet of The Apes, "Monkey Planet", "Escape", "Beneath", "Battle", "Conquest" and the two new ones "Man the Fugitive" and "Escape from To-morrow". These are adapted from the TV series. We have nearly all your comics, a Planet of The Apes poster, A Planet of the Apes Annual, a poster-mag, another book "Funny Lady", 'cos it has two pics of Roddy (Galen) McDowall. (Wow! Swoon! Faint!) We have compiled three scrap-books on them and the series etc. We have sent 19 letters to the Fox Company and I have found Roddy's home address and hope to hear from him soon. But our greatest feat was to defend Planet of The Apes in a "TV Times" article. It said that the Planet of the Apes series had declined and been dropped over the lack of warmth in the characters. We told them (quote): "Sorry to sound rude, but you need your heads examined." They sent back saying "Thank-you for showing such an active interest in the TV Times"!!

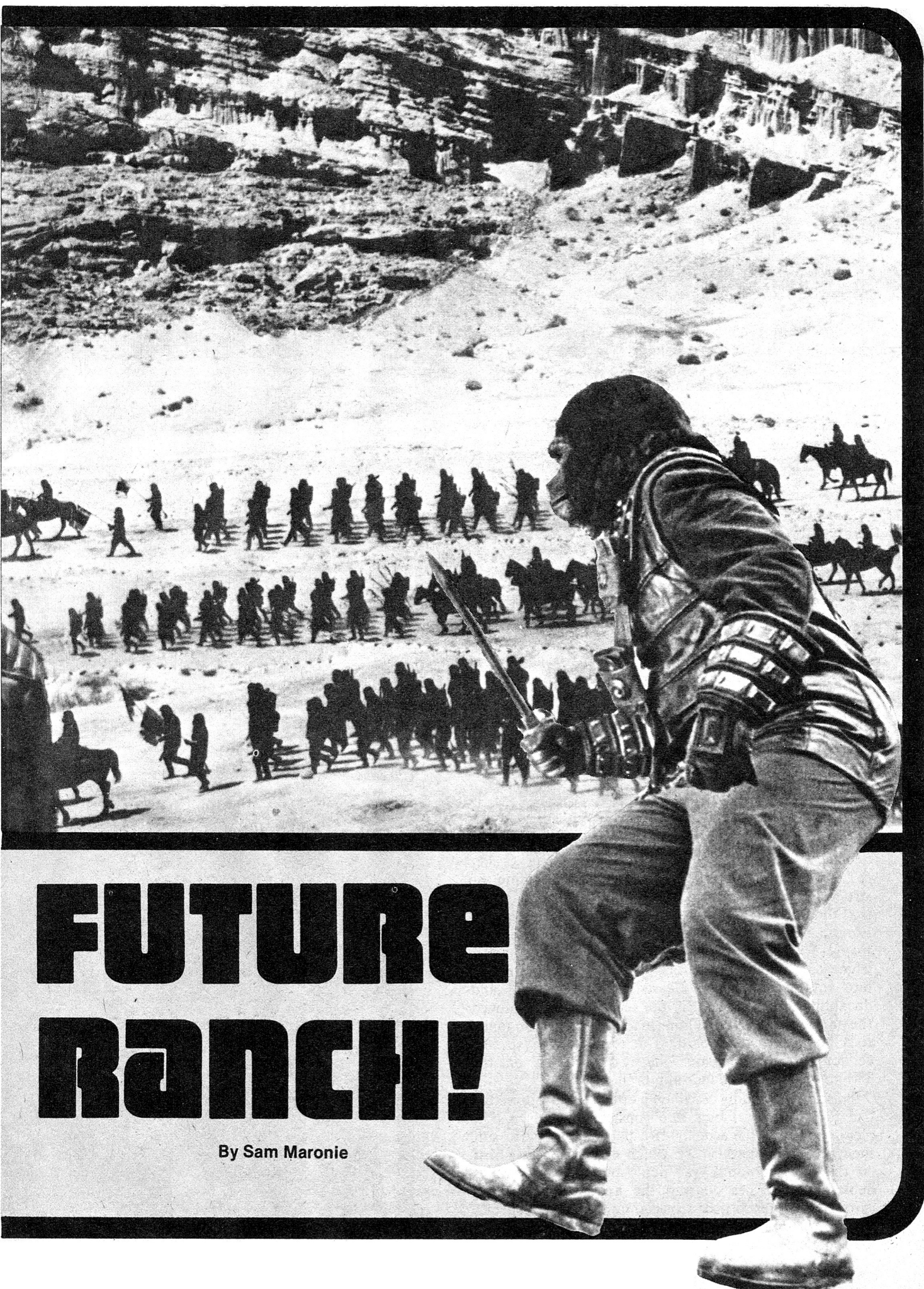
Ann (McDowall)
Joyce and Alison (Naughton) Clarke.
Harlow, Essex.

Now it so happens, Ann and Alison, that we can do something for you. Just get in touch with Miss S. Wicks of 67 Fenn Road, Halstead, Essex. And you should hear something to your advantage. And mention our name!

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



FINNDING THE ON THE FOX



FUTURE RANCH!

By Sam Maronie

They call Hollywood 'The Dream Factory', and one reason ol' Tinsel Town has won this title is due to the fact that movie-makers have become experts at transforming drab surroundings into exotic, far-off locales. For example: tables, chairs, and some strategically-placed French signs can covert a little-used studio alleyway into a colorful Paris sidewalk cafe; false building fronts propped on the backlot will effectively double for a bustling street in New York, Los Angeles, or practically any other major American city. Sometimes a big budgeted project will allow the crew to pull up lock, stock and camera in order to film their story in an *authentic* setting—be it the bottom of the Grand Canyon or the ruins of Ancient Rome.

But where in the heck can you go to find an honest-to-goodness Ape City? The problem is, you can't find one. And that means you have to build your own.

Both John Chambers and Dan Streipeke successfully licked the complex make-up problem for *Planet of the Apes* ('problem' being a somewhat mild word—the entire success of the picture hinged on attaining a believable simian appearance!); and now plans called for a modern, up-to-date city reflecting the unique Ape culture.

Starting with references in the Pierre Boulle novel, the artists set to work researching the styles of other architects and developing ideas of their own for the construction of a practical—yet economically feasible—village of the apes.

Producer Arthur P. Jacobs wisely employed the services of master set-designer William Creber as *Planet's* Art Director. When Creber began his preliminary sketches of the simian city, he kept with the modernistic style of habitations which Boulle described in his book. But as time went on—and production costs continued to mount—the idea of such a complex setting was abandoned in favor of the simple, less-complicated hut dwellings. To the average movie-goer, whether the apes lived in houses, caves, trees, or WHAT made little difference to their enjoyment of the film; but to the always cost-conscious studio front office, this decision allowed for a couple of million dollars to be shaved off the already astronomical budget—which ain't exactly loose change by *anyone's* standards! That's an awful lot of ticket sales!

Once a workable design was achieved on paper, Creber & Co. were faced with the next major task: bringing the structures into a workable reality. Fortunately, around that time Twentieth Century-Fox's Art Department was experimenting with a special type of polyurethane foam—a chemical mixture resembling bread dough—which could be sprayed from a gun and easily molded into any desired shape. Pleased with the texture and durability of the substance, the set designers fashioned the polyurethane over skeltons made of pencil-thin metal rods and heavy cardboard. The result was a speedy, economical and realistic village constructed on the Twentieth-Fox Ranch in Malibu.

To achieve a totally convincing effect, the art directors had to take *every* factor into consideration, even if it meant adapting the ecology of a particular area to suit their needs. So another 'set' which had to be assembled on the ranch grounds was not a building; for scenes depicting the Apes chasing the animal-like humans through the forest brush, a special quick-growing species of corn was used to simulate the jungle growth. Also, a man-made outdoor pool was constructed, complete with

plumbing—in which the astronauts swam.

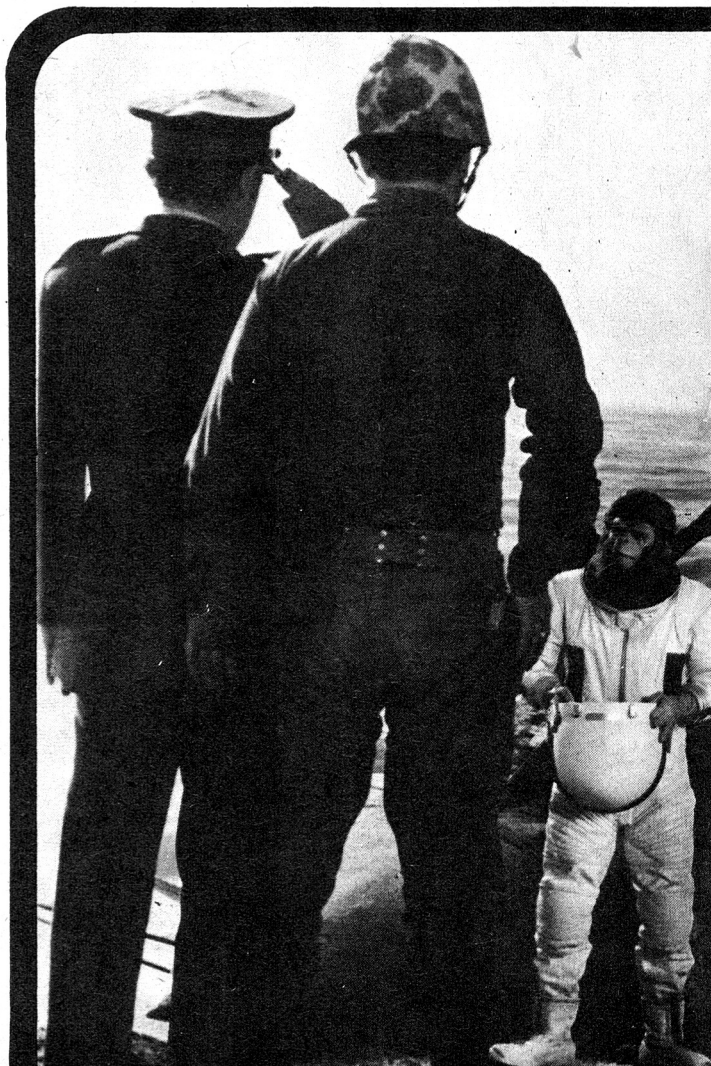
Desiring a more 'alien' impression for the locations, a decision was made to shoot some sequences in the Utah desert. And in the early minutes of the film when the astronauts were roaming about the rocky countryside, a special cameraman followed them on a sand sled as they skidded down a steep bluff. While the location filming effectively conveyed the aspects of a desolate, man-for-saken environment, the 100 degree-plus temperatures, coupled with the lights and reflectors necessary for photography, made wearing the simian appliances unbearable for the ape actors! Though even toiling in an air-conditioned sound stage can be stifling, as well!

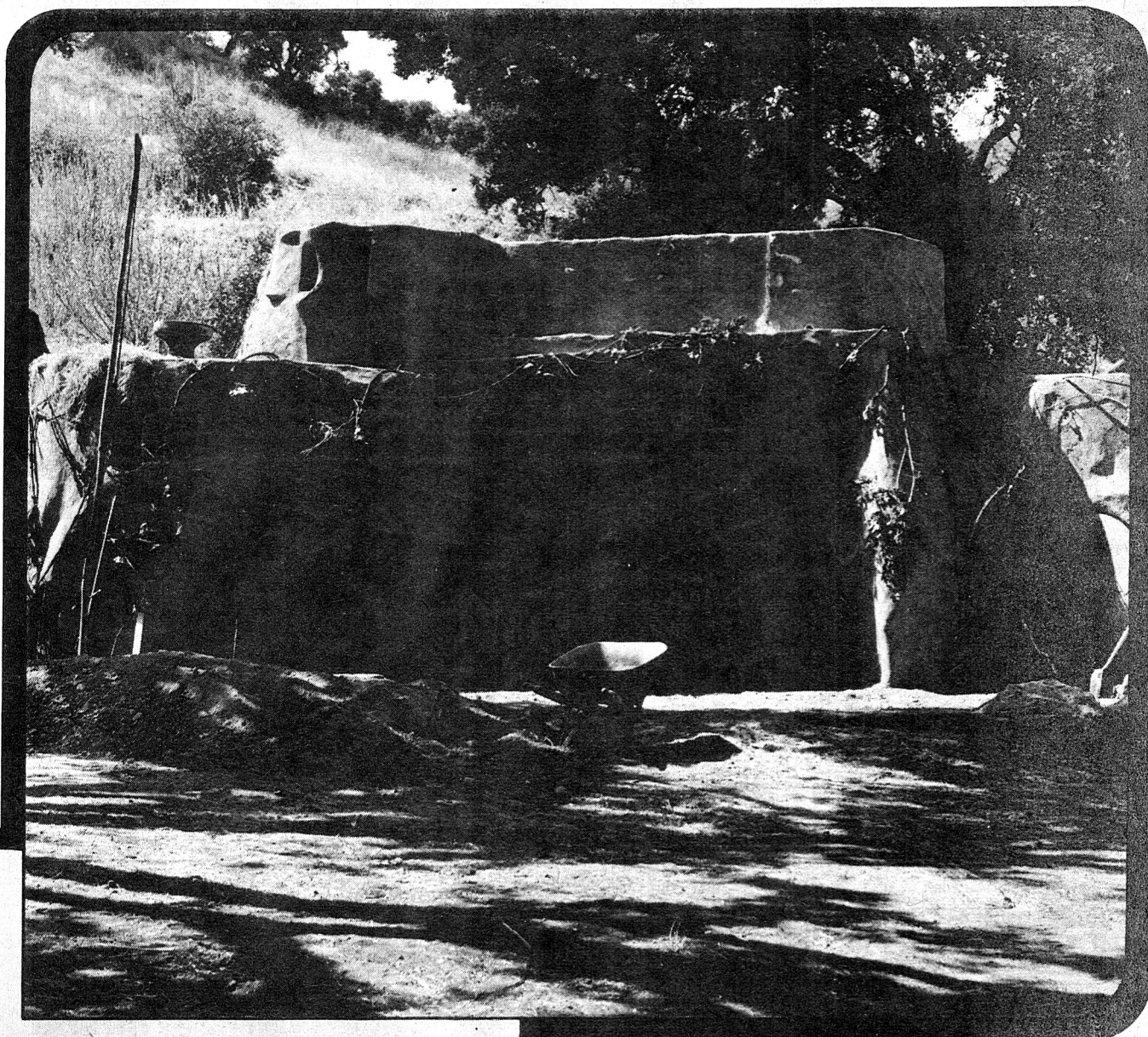
The *Planet of the Apes* production team managed to crack government security for the lensing of Charlton Heston's sinking spaceship. This scene was shot at a military installation near Lake Powell in Page, Arizona—the first time a movie crew had ever been allowed in the top-secret confine.

So that's basically how *Planet of the Apes* was packaged, produced and put-together. The task had provided a challenge—and at times, fun—for the creative people involved; but once shooting was completed, the craftsmen found themselves busy with other projects, and their work on *Planet* became just another memory of a job well done.

But the public was not quick to forget.

Thrilled by the adventures on the hairy, scary Planet of the Apes, cinema fans clamored for more. And when a large group of ticket-buyers start talking, the studio bosses listen in rapt attention. Twentieth Century-Fox commissioned Arthur P. Jacobs to prepare a sequel to his



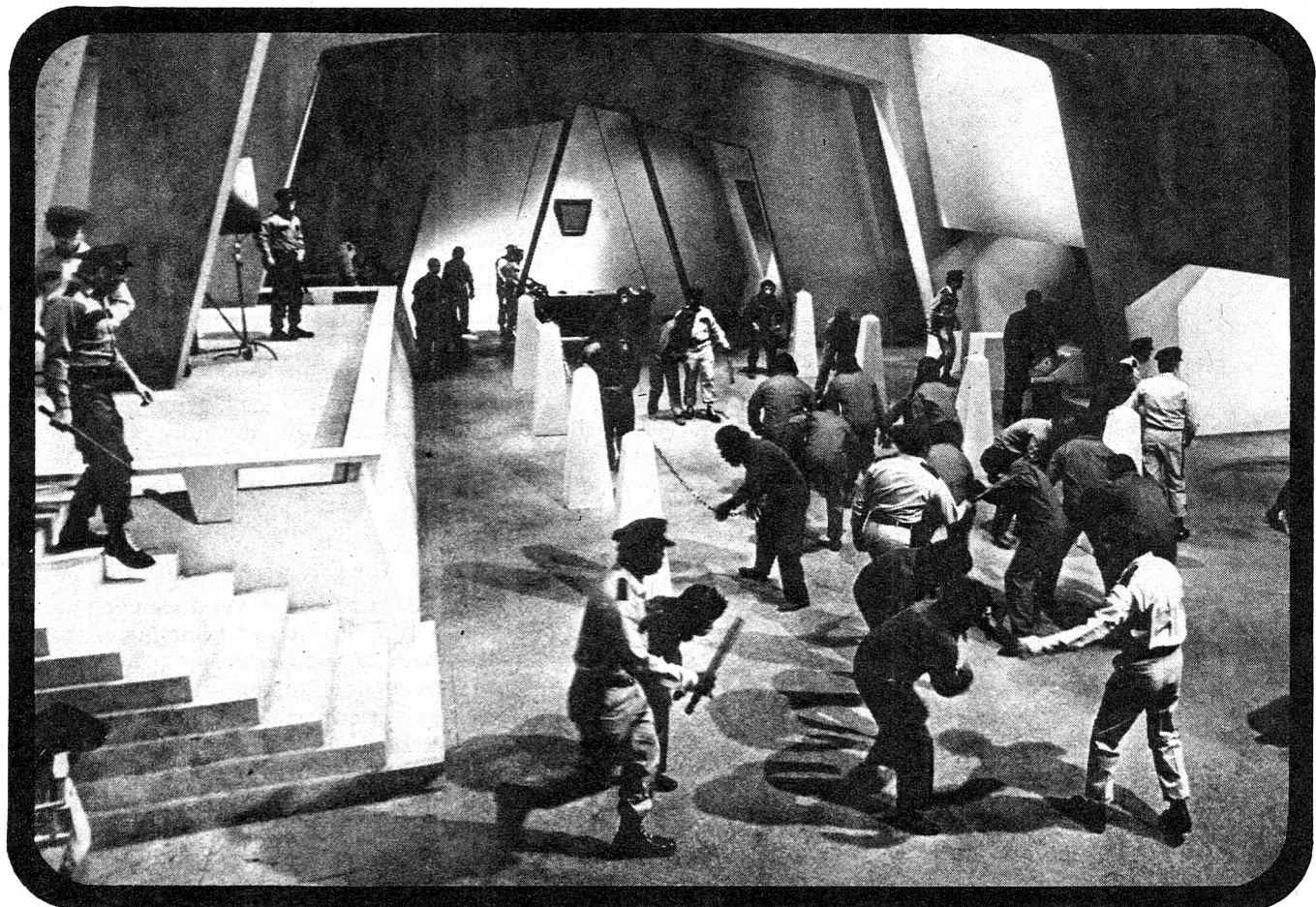
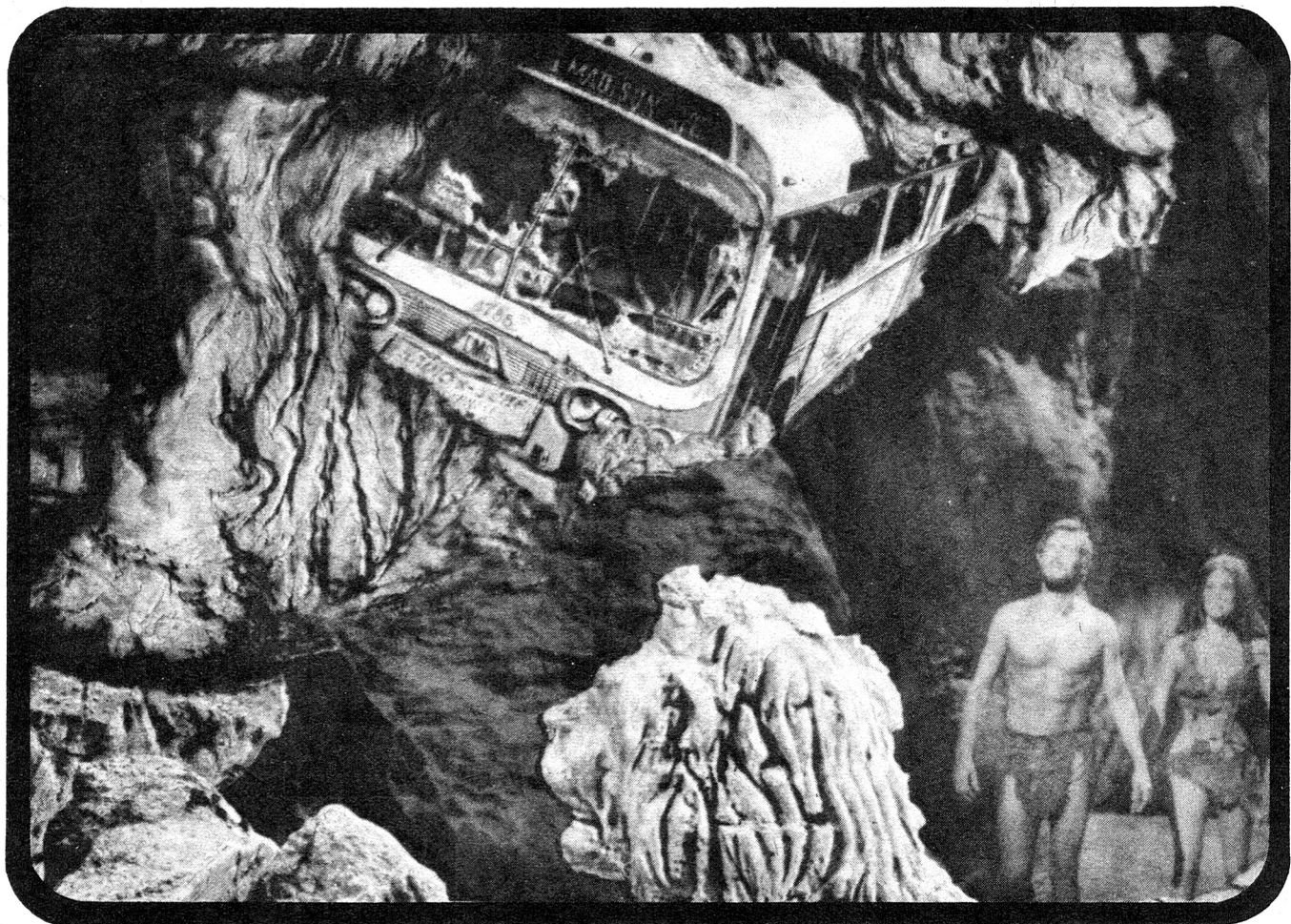


successful feature, and the enterprising producer immediately began to reassemble his talented staff for a second go-round.

While most sequels are usually made much more cheaply than their predecessor (the logic being that the popularity of the original effort will hopefully carry the economy version on its winning coattails), *Beneath the Planet of the Apes* was allocated a respectable budget of several million dollars. Again, most of the finances went for the expensive cosmetic effects.

The village sets of the Ape City were still standing on

The village sets of the Ape City were still standing on the Fox Ranch, and a little tidying and trimming of the rough edges made them as good as new for location scenes in *Beneath*. The original interior sets of the Ape Council Chambers, the 'Veterinary Clinic', and various ape domiciles were salvaged and reassembled on studio soundstages for use. So in some respects, *Beneath the Planet of the Apes* was a ready-made film. That's one good thing about a movie studio: they never throw anything away! Would you believe there are still some sets standing from a 1941 flick *How Green Was My Valley*, on the Fox Ranch? Viewing these remnants must have been a nostalgic trip back in time for actor Roddy McDowall; it was in this film that the simian



performer won his first fame—as a *child* star!

Unfortunately—or fortunately, depending at which end you're on—writers will often let their imaginations run so far in a movie script that the effect they are trying to convey on film just can't be duplicated in real life. But when the authors called for an Ape City—the technical folks went right out and built them one. Now in *Beneath*, they weren't asking just for another simian city—but scenes of a centuries-old world ravaged by atomic warfare—and an underground mutant kingdom, as well! The designers began to ask themselves why things weren't ever easy!

For the sequences depicting the twisted, sub-surface passageways of the New York Subway System, the Grand Central Station set from the 12 million dollar turkey, *Holly, Dolly!* was used—of course, after it was thoroughly aged several hundred years. For scenes in the mutant "tribunal chamber" the plush Harmonia Gardens Restaurant set from *Dolly* was sprayed with liberal amounts of polyurethane foam; as an added touch, the structure was rigged to convey an asymmetrical, off-balance look.

These sets, combined with several well-executed matte paintings, gave *Beneath* a range of impressive locations. However, the script left much to be desired and *Beneath the Planet of the Apes* remains the least-liked of the five ape-adventures, despite an overwhelming impact at the box-office. So overwhelming, in fact, that a *second* sequel was sent into production for the following year's release.

By all respects, *Escape from the Planet of the Apes* should have been the least complicated of the series to film. By moving a trio of apes back 2,000 years in time to contemporary Los Angeles, there was no need for the elaborate Ape City, underground mutant headquarters, or any such elaborate creations. Just a very simple movie to shoot in a very simple setting.

Wrong!

Accustomed as Hollywood residents are to watching movie crews at work on outdoor locations, the sight of an ape couple selecting fashions at Georgio's Dress Shop and Dick Carroll's Store for Men in the heart of Los Angeles was sure to cause problems.

Surprised motorists were so rattled by the sight of an anthropoid duo promenading about the LA streets, that a several-car collision took place blocking traffic for many blocks. Residents of the posh Beverly-Wilshire Hotel were more than a trifle nervous when they found simians traipsing about the confines of the prestigious establishment.

Whenever filming took place in a public thoroughfare, large crowds would invariably gather to catch a look at Kim Hunter or Roddy McDowall in their ape alter-egos. However, the film makers *did* get some privacy when they shot scenes of the apes 'splashdown' in their renovated space capsule on the Malibu Coast. The crew also took advantage of a day that the Museum of Natural History was closed to complete some additional sequences.

Aside from the Los Angeles Zoo and other environs, portions of the Signal Hill oil fields were utilized for an exciting manhunt—or apehunt, if you will—for Cornelius and Zira who have escaped their human captors. The final showdown between the apes and the men took place among the rusting derelicts in LA Harbor. Considering the many locales featured in *Escape*, it looked as if the travelers from earth's future got the proverbial 25¢ tour of Southern California!

Perhaps the simplest location of the film was for the traveling circus of Armando (Ricardo Montalban)—one of the simian couple's few human friends. The wagons and animal cages were located on a golf course, just across the street from Twentieth Century-Fox Studios!

The third sequel, *Conquest of the Planet of the Apes* was set in the year 1990, and the technical crew must have all gritted their teeth in frustration: "Not another 'future' picture!" As many problems as they met with the present-day situated *Escape*, the thought of designing an environment several decades hence was not a particularly welcome one. But Art Director Phillip Jefferies and his production team rolled up their collective sleeves and went to work converting Los Angeles' most modern structures into a futuristic, city-state decor.

In some aspects, Fox reclaimed some of its former backlot territory for use in the production of *Conquest*. Several acres which had once been a part of Twentieth Century-Fox Studios on the outskirts of Beverly Hills was sold to a real estate development agency, and in its place now stands ultra-modern Century City, a spanking-new business-commercial-amusement complex.

Usually the proprietors of such locations are more than happy to cooperate with studios that wish to film on their property; but when the script calls for hundreds of apes armed with guns, knives, and meat-cleavers battling police, securing a 'go-ahead' from the Century City management was quite a difficult task! But secure them they did, and the sprawling subdivision was drafted into use!

The riot scenes were shot over a period of seven days and six nights at the Century City Shopping Mall. Hundreds of extras and 26 stuntmen were on hand for the elaborate fight sequences. The movie crew agreed to stop all gunfire at ten each evening, although the crew and cast worked dusk until dawn for a couple of weeks. Special fire-fighting teams stood by, but there was no spread of the controlled flames. The result proved to be an exciting war between man and ape, set behind a realistic backdrop which could not be duplicated on any soundstage! While filming DID inconvenience a few surprised shoppers, it also attracted huge crowds which resulted in additional business for the merchants!

Other scenes featuring the ape 'auction block' for the simian slaves and other modernistic outdoor locales were shot on the campus of the University of California at Irvine. Again, crowds of students and other curious onlookers gathered to watch the ape-adorned actors at work. Despite a nasty rumor circulating at the time, none of the University professors appeared as simian extras—even though some students swear that they did!

The ape training complex, the offices of Governor Breck, and other interior sets were constructed at the Fox Studios. Arthur P. Jacobs' brilliant production team could congratulate themselves on another top-notch piece of work!

The sites for the 4th and final sequel, *Battle for the Planet of the Apes* reflected a post-atomic war period in which the apes were dominant over their former human aggressors. For most of these locations, the venerable Fox Ranch was again pressed into service. Since *Battle* took place 'after' *Conquest* and 'before' *Beneath* and *Planet* in the Ape Chronology, the production was unable to use the still-standing Ape City from the previous films; so an arboreal, tree-dwelling community was designed to suit the new storyline. Crude huts for the human slaves



*Deep in subterranean caverns (in this case, at left, what's left of Grand Central Station in **BENEATH THE PLANET OF THE APES**) or high in the tree-tops (below, in a tense moment from **BATTLE FOR THE PLANET OF THE APES**), the Fox technicians were constantly busy creating the future for these simian spectacles!*



and other livestock added to the agrarian habitat. After completing work on the simian Shang-ri-la, a special effects team levelled the structures to the ground in an explosive-filled battle between the apes and the disfigured 'mutant' army. Oh well, easy come—easy go!

Another bizarre site for filming was the Hyperion Water Treatment Plant, a winding, labyrinthine series of dark corridors and passageways located near the beautiful Plaza Del Ray Beach, in Los Angeles. This facility represented the underground headquarters of the mutants, and after the set-decorators added an atomic doomsday missile, wrecked machinery, and other futuristic paraphernalia, the overall effect was frighteningly convincing. The only problems were posed by the temperature—it got blamed COLD down there!; maybe that's why Roddy McDowall caught the flu—which was a major discomfort for the actor (Have you ever tried blowing your nose with all that makeup on? It's impossible! Also, the continual noise generated from arriving and departing flights at nearby Los Angeles International Airport wreaked havoc with the film's sound track—most of which had to be redubbed at the studio.

A nearby field of sand dunes (originally a location in the 1921 production of *The Shiek* with Rudolph

Valentino) represented the area between the Ape Village and the Mutant City crossed by McDonald (Austin Stoker), Virgil (Paul Williams) and Caesar (Roddy McDowall) in search of the mutant stronghold.

The field of rubble which represented the remains of a destroyed city was assembled (with the help of some matte paintings) on the 20th Fox lot, as were interior sets of the ape and human domiciles.

When the *Planet of the Apes* teleseries went into production, the stringent budgets of the video entry did not allow for any costly set building, and location scenes were kept to a minimum, and at that the crew stuck close to the home studio. Most outdoor scenes were lensed at the ranch, although at least one episode was filmed on MGM's old 'New York Street' backlot which, like most of Leo the Lion's old stomping grounds, is in a state of near ruins.

So there it is: the habitations of a now-extinct group of cinema apes that were indigenous to Southern California. The set designers and art directors deserve a large amount of commendation for their inventiveness and skill in realistically bringing the 'PLANET' of the Apes to our cinema screens.

But for now: Is anyone out there interested in one slightly-used Ape City?—Cheap!?

