

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

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**MARVEL  
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# PLANET OF THE APES

8p

DON'T MISS:  
"DEATH  
IN THE  
FAMILY!"



THE EXCITEMENT DOESN'T STOP  
AS MARVEL CONTINUES ITS  
THRILLING ADAPTATION OF  
**ESCAPE FROM THE  
PLANET OF THE APES!**



Stan Lee PRESENTS: **PLANET OF THE APES!**<sup>TM</sup>

## ESCAPE FROM THE PLANET OF THE APES PART 2

### STRANGERS IN A STRANGER LAND

THE TIME IS NOW, A TIME WHEN HUMANS SPEAK AND ANIMALS EMPHATICALLY **DO NOT**. THE SETTING IS THE INTERIOR OF A ZOO INFIRMARY. THE SITUATION IS THE INVESTIGATION OF THREE CHIMPANZEES RECENTLY ARRIVED VIA SPACE CAPSULE.

THE QUESTION POSED BY ANIMAL PSYCHOLOGIST LEWIS DIXON TO HIS ASSISTANT STEVIE IS A SIMPLE ONE: "I WONDER WHY THEY WON'T EAT THE BANANAS...?" THE REPLY, HOWEVER, IS SLIGHTLY MORE COMPLEX, AND DOES NOT COME FROM STEVIE...

BECAUSE WE LOATHE AND DETEST BANANAS...!

THE RESULT, PARDONABLY IS RATHER EXTREME. STEVIE **FAINTS**.





















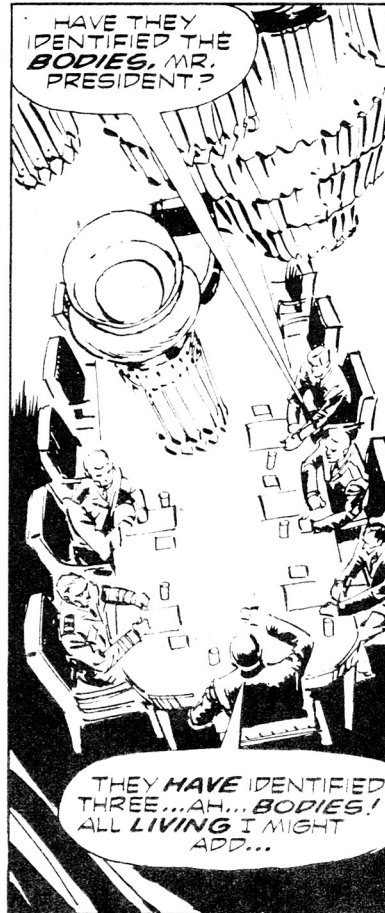




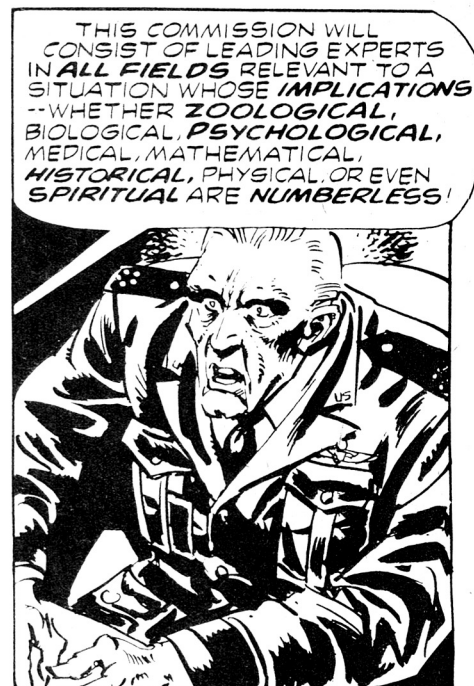




THE U.S. SPACECRAFT WHICH SPLASHED DOWN OFF THE SOUTHERN CALIFORNIA COAST YESTERDAY... IS ONE OF THE TWO LOST IN OUTER SPACE MORE THAN A YEAR.













# APES FORUM

Dear Stan,

I would like to tell all Planet of The Apes followers about my town, where almost always there are Ape items for sale.

1. We have had three ape films in the cinema, and the other two films are coming soon.
2. We have had the debut issue of a monthly mag called "Planet of The Apes" which is full of photos.
3. We have had a book called "Planet of The Apes, authorised edition" by Brown Watson (which I purchased) crammed with info on the apes.
4. We have had five action-man-type figures of Cornelius, Zira, Zaius, Julius and Taylor.
5. We have had a set of Planet of The Apes "series" cards, as well as a set of "film cards".
6. I have had every issue of your mag, which I think is great.

All in all, I think our town has had more Planet of The Apes articles than the planet itself.

David Layton,  
Abertillery, Gwent.

*Sssh, David! Doncha think you'd be wiser not to let too many folks know what a well-favoured spot your home-town is? You wouldn't want half the country hot-footing it there to buy up all those goodies, now wouldya?*

Dear Stan and Co.,

I am mad keen on your Marvel mags, especially Planet of The Apes, for as I started liking the apes a few months ago, these added to my collection. Your apes artist, Mike Ploog, he's FABBY! — the best apes artist I've ever come across. When the apes series went off television how sad I was, but along came MARVEL to the rescue with your version of the apes, which is just as good. Unhappily, I've missed a few Planet of The Apes mags, but . . . I've placed a regular order, for I know better than to miss out on my favourite comic.

Now, on to other Marvels! Spidey. One of my VERY favourite super-heroes.

The Hulk. WOW! What a fella! I can't really tell whose side he's on, but all the same he gets me gripping to my chair when he fights.

Dare Devil. When I see his costume I can easily tell he's a man without fear.

But why no colour!

Glen Paterson  
Nuneaton, Warks.

*So many Merry Marvel Maniacs have written, complimenting Mike Ploog on his Planet of the Apes work that the guy must be doing something right! You'll never know the trouble we have hiding all those enthusiastic letters out of sight before he reads 'em and asks for a raise!*

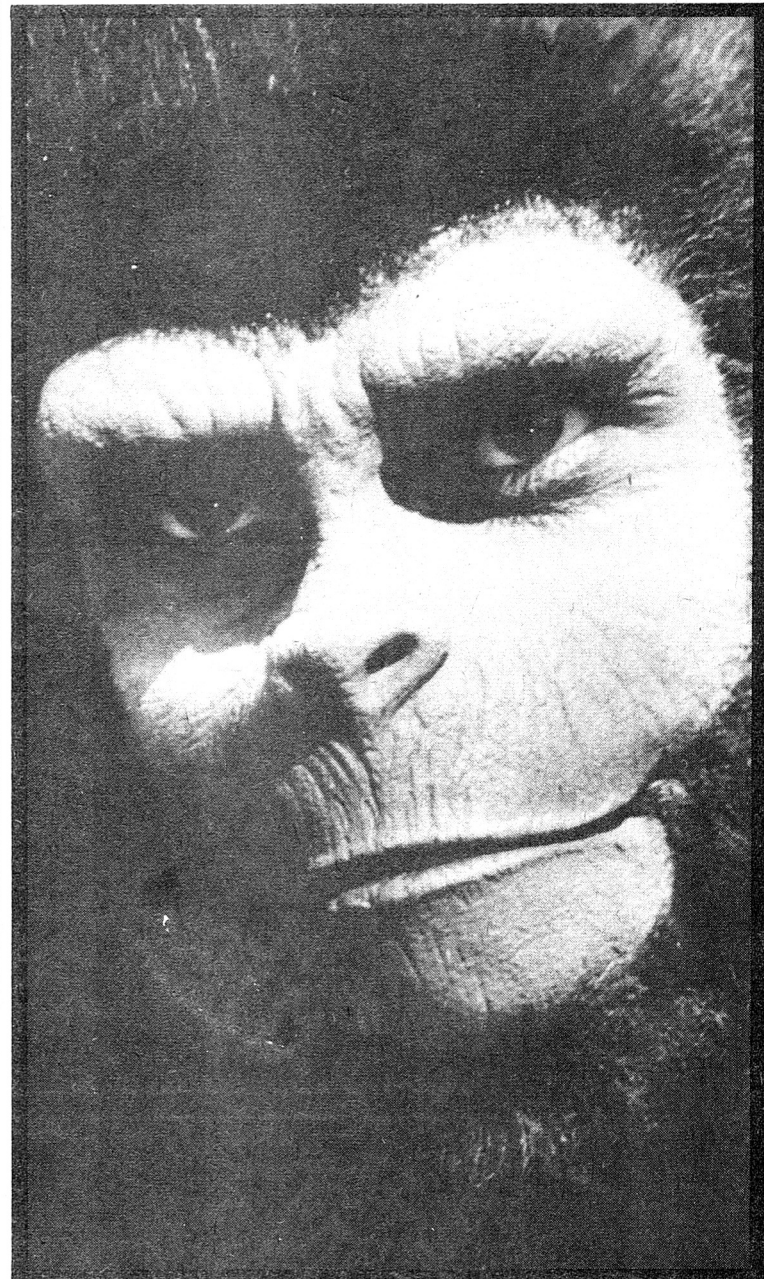
Dear Stan,

I am a confessed Planet of The Apes maniac and have been a devotee since the initiation of your splendid mag back in October. In that time I have accumulated something of a min-library of apes data, being a proud possessor of every issue to date, including two number ones, and no less than six Planet of The Apes novels, but I still scour the bookstalls for more. Planet, the ultimate thing in comics, books and movies, is an intriguing concept which has been probed from almost every justifiable angle and yet still survives as a work of art. As a comic it has entered a totally new dimension, with potential really to go places. I sincerely hope it does, and give the thumbs up to any decision you make regarding the mag. My thanks to Doug Moench, whose scripts have been consistently delightful, and to George Tuska, whose apes have been the most authentic to grace the pages of any of the stories so far. Together they make a formidable team, as the original film adaptation will testify, thought the team of Moench and Ric on the 'Kingdom' epic is very impressive indeed.

Don Scully,  
Forest Hill, London.

*We're delighted to have played a small part in helping to make the world a brighter, more exciting place for ya, Don. Of course, we get as big a kick out of preparing the "Planet of The Apes" mag as you did out of reading it. But that's one of our fringe benefits!*

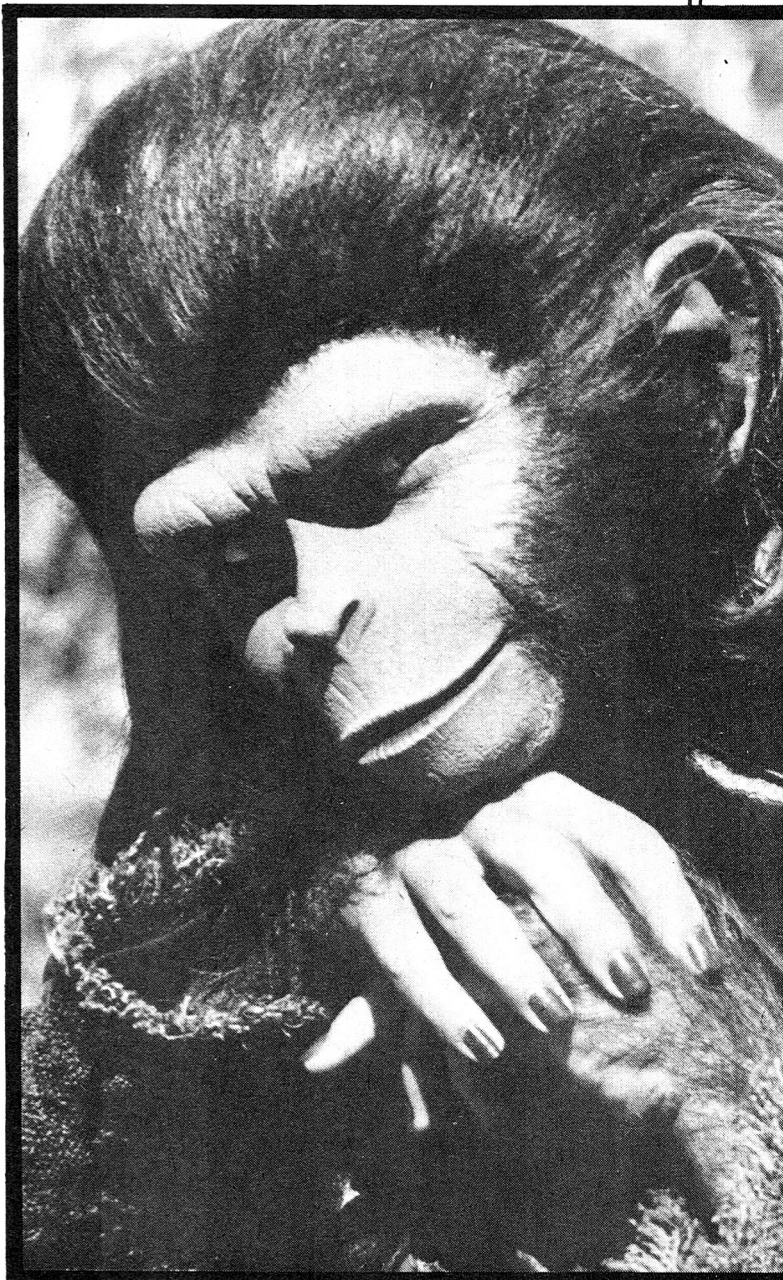
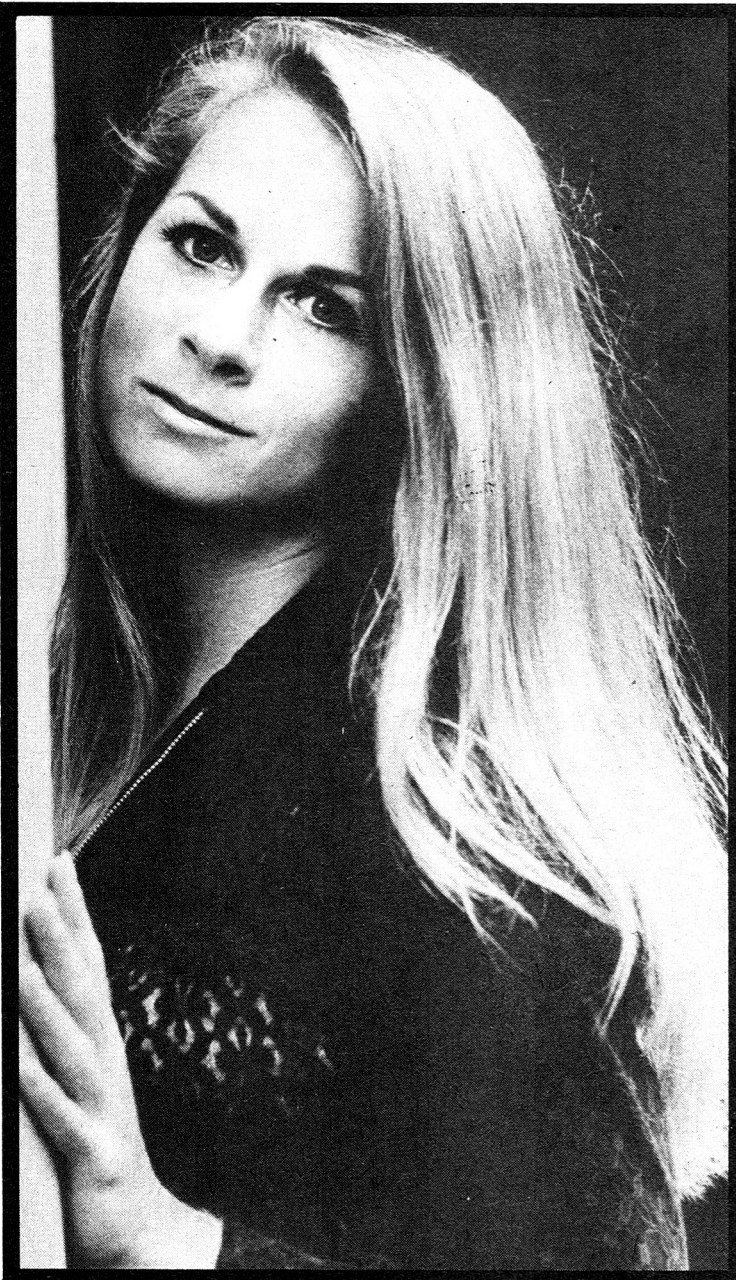
**apes forum** MARVEL COMICS LTD Room 106 52 HIGH HOLBORN LONDON WC1V 6RZ



*Bill Blake—the human and the ape!*

# THE PEOPLE WHO ARE THE PLANET OF THE APES:





*Paula Crist and her alter (altered?)-ego, "Zira".*

## Part I

*An Interview With Paula Crist and William Blake* conducted by Jim Whitmore

**W**e knocked on the hotel room door and Dr. Zira opened it. A tired, half-awake Zira, one eye stubbornly glued shut by recent sleep, but as cordial as any exhausted chimpanzee I've ever seen. It was a curious moment; I felt like apologizing to the good doctor and getting the hell out, because polite people don't go waking others up, even at two o'clock in the afternoon. And *especially* not if the people aren't just anybody, but the world-famous Drs. Zira and Cornelius.

Did I call it a curious moment? It was downright bizarre! But then, it had been a bizarre day from the moment John Warner and I had boarded the train in New York.

No amount of thought can actually prepare you for the moment of meeting an intelligent being from another species. As a science fiction fan, I'd hoped and dreamed

and said that *I'd* be different, by thunder, if *I* met the aliens. Maybe I was. I felt no violent xenophobia or even mild distrust. Only an instant of disbelief and, then a flood of warm curiosity.

I tried not to stare overtly while watching Dr. Zira waking up enough to talk to us; stretching in simian fashion, working on that still shut eye, and so forth. But the mind, in that state, is an analyzing scanner. I saw that her hair was immaculate and thick, held neatly in the back with two hairpins. Her skin was clear and evenly colored, where it showed, and there was a pleasantly aristocratic cast to her features. I caught her muzzle twitching in an almost-sneeze. Her hands surprised me, because I'm not used to thinking of dark-skinned, brown-nailed *furry* hands as beautiful. She had on a simple dress of brown, thickwoven fabric that covered

her from neck to ankle, completing the effect. Everything was in earth colors; varying shades of brown, a touch of orange, a hint of green... and then she finally got her eye unstuck, turning to face us in the light, and my nature analogy was fulfilled. Both her eyes were a clear bright blue, very much like the sky in a midwestern autumn.

There, in front of us—apologizing to us for not being awake due to some foulups with a planned TV appearance mangling her schedule—was Dr. Zira. Seeming to have stepped straight from the movies.

Except for her feet. Those gave her away. Below the hem of the ankle-length skirt were two furless, flesh-colored, very human feet; because the Dr. Zira we'd come to interview carries on a convincing act as Paula Crist, a charming and very energetic actress, singer, and professional stuntwoman. For some time now she and her partner, William Blake (he plays Cornelius), have been bringing the two Ape characters to life under license from 20th Century Fox. They were in Philadelphia making an appearance at an Auto Show, to perform and answer questions. John and I had to come to see the show, to hold an interview, to find what we might find. Knowing little in advance our expectations had been, confessedly, at a minimum...

The more luck for us, then, when we found two dedicated performers with talent, skill, wit, and all the other things that make a simple professional assignment into a magical afternoon.

"There are very interesting stories behind both of us," Paula said at one point. "As there are for any actor. Yourself, too. Everybody's got an interesting story to tell, I feel."

I don't know about everybody, but in reference to herself and Bill Blake, Paula Crist is guilty of understatement.

*There are interviews that go very smoothly. You sit on your side of the tape recorder and the subject on his, and the process of question-and-answer goes by with a concise precision. Then you dig back into your notebook for necessary expansion and clarification of key points, or even the following up of previously unconsidered directions—essentially, you keep finding new things to quiz the subject about until the tape or his patience runs out. Sometimes it's both. That done, you take your tape home and transcribe the thing sentence by sentence, deciding just how you're going to edit and prune and recombine until all the divergent strands fall into a single neat network that can be handed in to the editor. Done.*

*Then again, there are interviews like this one, which turned out to be an animal with few stripes in common with the one described above. This interview became, early on, a conversation.*

*Here's why.*

1] Numbers. *There were four of us in the room, leaving three-and-a-half minds free to roam a cosmos of subjects as they pleased. [The missing half was the part of mine that stayed businesslike and occupied itself asking questions, taking pictures, and checking that the tape recorder was working right.]*

2] Background. *Which I didn't have nearly enough of. Because of that, it was all exploration, from the moment John and I entered the room until we said goodbye much later. This was fun, and a lot more stimulating than any other way—but try and force it into an even slightly linear format on the printed page...!*

3] Chaos. *Paula and Bill were busy preparing for that night's show. Bill, unlike Paula, did not have his makeup on when we arrived; we were privileged to watch him slowly change from a pleasant, 23 year-old human to a somber chimpanzee archaeologist. The concentration necessary for his makeup work's quality kept him from speaking out as much as he might have, otherwise. Which is unfortunate, but unavoidable. [A sidenote: despite the fact that I met Bill in human form I don't identify him in my mind that way. In the same room with the absolute reality of Paula-as-Zira, it seemed as though Bill were becoming his real self instead of donning an elaborately fashioned character. It's a tribute to the power of the makeup, and their skill in application. I still haven't seen what Paula looks like a human form—the publicity photos show an attractive woman with long blonde hair, but if I hadn't seen her feet I would never have believed them.]*

and 4] John and I left with close to three hours of taped discussion...

*A lot can be said in three hours. Here's some of it, beginning with their own stories, which they tell the best.*

\* \* \*

WHITMORE: Since Bill is busy right now we'll begin with you, Paula. Just what was it that brought you into this act as Zira? Where did it begin?

CRIST: The thing that started me was that I got into BATTLE FOR THE PLANET OF THE APES. And that's a strange story in itself. I'm a nocturnal animal—and I'm not just using the word because of the makeup—I'm just constantly up late doing my chores, sewing, errands... my day starts about twelve midnight. So what I'd do is sit up and watch the old monster movies. Then I started going to science fiction conventions because I got involved in STAR TREK, which I liked for the scientific thing. All the gadgetry, and everything behind it. I left for about two years to work in the Caribbean with a nightclub act and in a Las Vegas show in the Bahamas. After that I was coming back to LA for awhile and I'd heard about the world science fiction convention that was going to be there, so I stopped by at 20th Century Fox in New York... Now, originally I did not like PLANET OF THE APES. I found a lot wrong with it. I said "how can they have electricity at night in the veterinarian hospital without lightbulbs, without generators? Where'd they get water pressure for the hoses when there are no pumps? Where'd they get the metallurgy to make the guns when there are no factories?" Ohhh... chalk one movie, right? Then I saw BENEATH and I really flipped. I said "I'll not go and see another of these flakey Apes movies."

WHITMORE: What changed your mind?

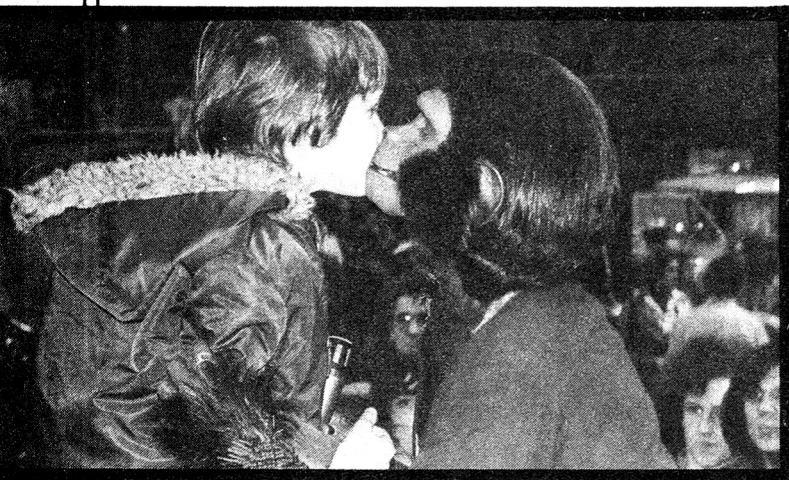
CRIST: A girlfriend of mine who works in Century City. I heard about ESCAPE and monkeys coming to LA and I laughed. But my girlfriend had been on the set when they filmed—on location at Century City—and she took a lot of snapshots and sent me a proof sheet. When I saw the pictures of behind-the-scenes and how they were filming I said "Hey, that kind of tickles my imagination. That's neat." So I talked to 20th in New York about setting up an exhibit at the worldcon telling how Apes was done. He said I should go out and get a part in the movie or something. Sure, Sure. And he was going to have me do publicity for them in the East wearing mini-shorts and



*demonstrate on my forearm and John's. The sensation is very strange. I know the lips are actually part of a rubber appliance, but they feel very warm and real.)*

CRIST: I'd chew on a guard's clothes or try and steal a lens cover or pick up something, like an ashtray, and examine it as a chimp would. And lots of other stuff.

WHITMORE: Do you remember the masquerade proper, and the mimes who helped people on and off stage? You just spurred memory in me, see. I was one of



those mimes and I just remembered your act—that was you 2½ years ago!

CRIST: My first time in ape makeup. We finally got permission to go up and do our act even though we got there a little late. And it was hysterical, because I'd never spoken in an appliance before. I was used to the stage, but not while wearing one of these things. We came to the point in the act where I was supposed to scream "No!" and run off stage, but inside I was going "I can't say it..." My mind was reeling. Finally I just went "NOOOOOOOOO!" and I thought *they're going to laugh*. But instead I heard dead silence. The routine went perfectly after that.

WHITMORE: But how did this lead you into *BATTLE*?

CRIST: After the routine a whole lot of people came over and one of them was a friend of Arthur Jacobs, who said "I'd like you to meet Arthur. I'm going to try and get him down to the convention." So he called him. Jacobs couldn't come but said "Well, bring the girl to my office Monday or Tuesday." Me, I'm going "M-m-meet ARTHUR?!" So I was in his office Tuesday morning, knees knocking...



WHITMORE: Were you in the ape makeup?

CRIST: No, I wasn't. But we'd taken photos of me as the ape character and gotten a guy to print them real fast. So Arthur was thumbing through the photos nonchalantly and all of a sudden he says "How would you like to be an ape in the next movie?" All I could say was "Me? You're kidding!" He doesn't even look up. "No, you're in." The next thing I know I'm up to my eyebrows in mud at the 20th Century Fox ranch, at seven o'clock in the morning, talking to a gorilla...

WHITMORE: What did you actually end up doing in *BATTLE*?

CRIST: My most recognizable scene is as the human girl in the corral holding the child, and I was a nondescript chimpanzee extra in the background. And that's how I got involved in apedom.

WHITMORE: (*Calling over to Bill at the mirror, who has just completed the attachment of his first appliance.*) How about you, Bill? How'd you find your way into this act?

BLAKE: I'd always been interested in motion picture work and wanted to get into it. I was making films and



*"Zira" holds up an Ape coat that she herself made. Simplicity was always stressed in the Apes culture, simplicity and utility.*



one of the masks, passing out pamphlets and so on.

WHITMORE: You mean looking human in all respects—except you'd have the head of an ape?

CRIST: Yeah, that's what they wanted.

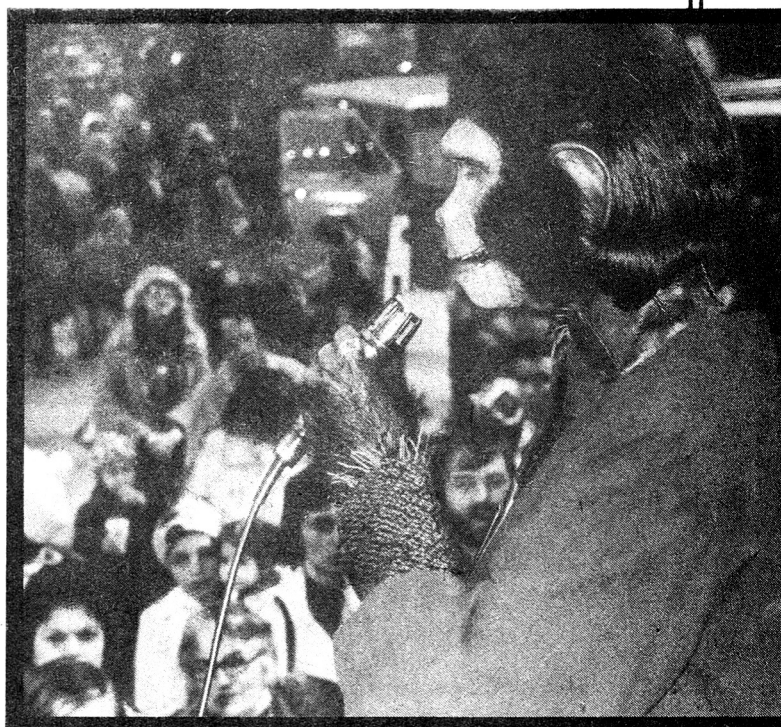
WARNER: Just like that girl in the *San Simian Sentinel* promo paper for *BATTLE*, remember?

CRIST: And like the "Miss Ape" contest with ape heads and bikinis. That was the big promotional gig. Eventually I got in contact with the studio, and before I

was finished I ended up having the original Zira costume, a lot of props, hairpieces, and makeup. I made a great big display board with the aid of a friend of mine, Tom Sherman, who's a setbuilder out there. The whole exhibit caused quite a sensation. I also made up a routine for the Masquerade connecting *CONQUEST* and *PLANET* (not knowing that *BATTLE* was in the works). I came out in the appliance makeup that I borrowed from Dan Striepeke. He was really neat. I walked in there—he didn't know who I was—and he says sure, just bring it back. I came in as an animal, in the makeup, a costume I had made, and the original shacklepieces.

WHITMORE: What was the general reaction?

CRIST: Those people were freaked! I'd go towards them or make chimp noises and everyone was going "Oh! Get away from me!" and "It's an animal!" I don't know if you've ever had this done to you, but sometimes I'd walk up to someone and "bite" them. *(Paula gets up to*



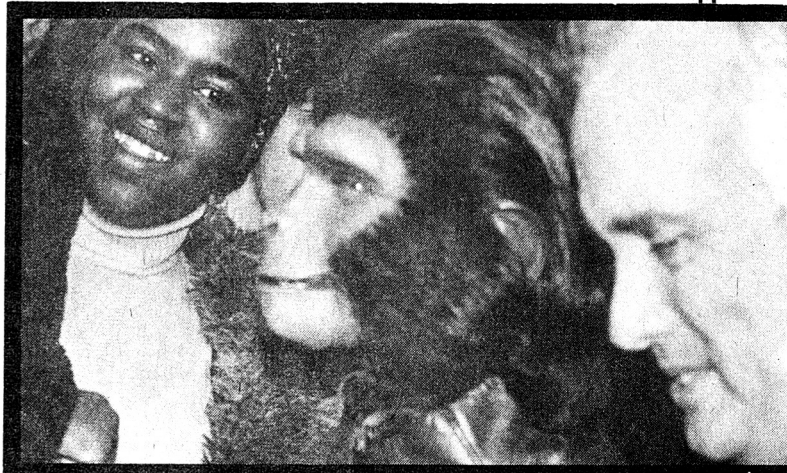




creature in the 100th issue was mine and a friend of mine's—we'd designed and created the moldwork for it. Paula read about that and got my address from the editor, in California, and wrote me a note: hey, I'm interested in makeup designs for a convention I'm doing. Her phone number was on top of the letter so I called her and said "How would you like it if I came out there and do you life mask and whatever custom makeup you need? I'm coming out there on vacation, anyway, so you just get the materials together." This one little telephone conversation turned into a 3½ call from New Jersey to Hollywood...

**WHITMORE:** What happened when you actually got there?

**BLAKE:** We started working together on the makeup tests and it was incredible. Some of our friends were around and they said Paula looked a lot like Kim Hunter in her makeup. Then I would put on my appliances and they'd say I looked a lot like Roddy McDowall. And we got the idea of doing this Zira and Cornelius thing. We worked for the Indian Actors Workshop, which is headed by Jay Silverheels, who did Tonto on *THE LONE*



things when I was ten years old. Later on, at the Philadelphia College of Art, I was kind of working on a major in film and experimenting with makeup in different class projects. I'd corresponded with John Chambers, who designed the Apes makeup, and he'd shown me the basics of how to do it; so I made someone up as an ape for an assignment. It was to take a figure in makeup and put them in different environments around the streets of Philadelphia, then photograph it. When they saw it in front of the television station on Walnut Street they pulled us in and said "Hey, wow, we'd really like to do a story on this." And then a guy at CBS named Gene London, who has one of the highest-rated local children's shows in the nation, contacted me about doing makeup for his show. He was interested in the concept of *PLANET OF THE APES*. 20th in New York would send us little trailers and featurettes on the Apes movies and we'd supplement them with our own takeoffs and makeup demonstrations. I was acting for the station, too.

**WHITMORE:** But what brought the act together? How did you meet Paula and decide to do this?

**BLAKE:** I won the makeup contest one year in *FAMOUS MONSTERS OF FILMLAND*. The snow

**RANGER.** We did fundraising and benefits and eventually we approached Fox about licensing to do the ape characters. They said "Okay, go ahead and try out a shopping center. We'll give you a gratis license on this one." We did it. And it drew higher for the shopping mall than *Disney on Parade*.

**WHITMORE:** When was this that you did the mall?

**BLAKE:** This was going on a few months back.

**CRIST:** It was in October.

**WHITMORE:** But you came to the world science fiction convention in Washington D.C. last september as apes, didn't you? Did you come entirely on your own?

**BLAKE:** No, we had come to Discon under a separate license from a gentleman in Detroit who'd taken license with 20th Century Fox in, I think, New York. But he let the license lapse so we decided we weren't going to let it happen again; that we'd pursue it and get our own. We're our own managers, our own agents, we book our own shows, and we've got complete control. Whatever happens we are solely responsible.

WHITMORE: Those first performances, like the one for the Indian Actors Workshop—did those require a license?

BLAKE: No, because we didn't make any money off of them. Friends would just suggest this or that because it would be kind of cute to do.

WHITMORE: Well, you've got the license now. How has it gone?

BLAKE: It has snowballed tremendously. The thing that hits us very hard is that even though the series was cancelled there must be a great ape popularity still in this country, because everywhere we go there is inevitably a huge crowd. In Albany, New York, in a little tiny armory where they were having the auto show—a small one, only a hundred cars or so...

CHRIST: It was also snowing outside.

BLAKE: Right. Anyway, there were thousands of people inside, crowding the stage. They had to put us on top of their boxing ring, so that everybody could see. And there were another thousand people waiting outside in the snow to get in. It was incredible.

WHITMORE: That reminds me very strongly of a scene in the original Boulle novel, in which Merou really *realizes* he is on a world of apes for the first time. Surrounded by tiers and tiers of apes at the scientific congress, and all.

BLAKE: That's right, though it's exactly the opposite for us. There are thousands of people coming in to see the two specimens. For example, in Pittsburgh last week we broke an attendance record at the Civic Center. So I can't understand the cancellation of the TV show. With the popularity it had there must have been something wrong with the Nielsen ratings, I don't know... I get in trouble because I think it needed work, a lot of work, and that some of the episodes were not that good. But then again, neither was *BONANZA* when it first started. They experimented with that, juggled actors, juggled times, and scripts and it lasted fourteen years. I think the same would have happened with *PLANET OF THE APES* if they'd experimented with changing the night, the time, the sponsor. They didn't cancel it because of low ratings. *APES* was consistently in about forty-fourth place, whereas *KOLCHAK THE NIGHT STALKER* was sixty-two out of sixty-three shows, and *it* stayed on. We heard that part of the problem was they thought there were too many kids watching the show.

WHITMORE: I see. They'd rather have adults, who buy the sponsor's products.

BLAKE: Exactly!

CRIST: Then why didn't they just sponsor the show with all these Apes manufacturing companies?

BLAKE: What a lot of people didn't know is that *PLANET OF THE APES* was originally scheduled for Tuesday nights. It was the FCC ruling that gave more airtime back to the local networks that almost kept it from going on at all, or possibly mid-season. There were a couple of other shows like *LOVE NEST* and *WE'LL GET BY* that did get canned. *APES* didn't because they

thought it would be the best possible competition against *SANFORD AND SON* and *CHICO AND THE MAN*.

WHITMORE: How about telling us a little more about your plans for the immediate future?

BLAKE: We're coming down to the end of a ten-week tour now. They picked us up in midseason, January, for this set of car shows. During the summer the same people are booking us into some drag strips, doing basically what we do here: talking to the crowd at off-times, selling photographs, performing, and answering questions about the *APES* movies. Because of the CineMuseum project we are trying to start we're more or less experts on almost every aspect of the *APES* productions. I did an episode of the TV show and Paula was in *BATTLE*, as she mentioned.

WHITMORE: Which episode were you in?

BLAKE: "The Interrogation." I was one of the chimps in that. In some parts of the country that was cut, so it might not have been seen everywhere. Apparently it's showing in Europe now, because I just got a residuals



*If you think you're losing your mind, not being able to remember which Apes film these scenes are from, don't worry. These are two shots taken of a "stunt routine" Paula worked out with Bill.*

check from 20th the other day for it.

WHITMORE: John and I are staying for the act, of course. But I was wondering if you could tell us more about what you do in these shows.

BLAKE: Okay. First of all we are exact photo and voice doubles—when we want to do the voices—of Roddy McDowall and Kim Hunter.

WARNER: Could you do those for us?

CRIST: (in Kim Hunter's voice, which stuns both John and me) "Well hello, Bright Eyes. How's our throat today? Still hurts, doesn't it. Dr. Zaius, I wonder how he'd score on a Hopkins Manual Dexterity Test?"

WHITMORE: (shaken)...and Cornelius replies?

BLAKE: Well, I don't have any *reply* for that. Here's



something from the last part of the first movie. (*Begins to speak in Roddy McDowall's voice through the appliance. John's jaw and mine bump into each other's on the floor.*) "Beware the beast Man, for he is the devil's pawn..."

WHITMORE: Good lord!

BLAKE: (*continuing*) "Alone among god's primates he kills for sport, or lust, or greed. Yea, he will murder his brother to possess his brother's land. Let him not breed in great numbers, for he will make a desert of his home, and yours. Shun him, drive him back into his jungle lair, for he is the harbinger of death..."

WHITMORE: It isn't just the voice you're doubling, either. As you spoke I could see your eyebrows moving as McDowall's would.

WARNER: Yes. This is the first real chance I've had to understand how they achieve expression with the makeup. Seeing only the basic appliance pieces and how they're keyed to the muscles of your face...

WHITMORE: It's a little like clown makeup in that regard.

BLAKE: Yes, it connects to every major muscle in your face so that when you move, it moves.

WHITMORE: So your show consists of doing things from the movies?

CRIST: Partially. There is one scene we do in particular; the office scene, where the chimpanzees found out Taylor could write.

WHITMORE: Does someone play Taylor?

CHRIST: Sometimes, sometimes not, because we don't have anybody definite. We set the stage: we tell them they've got to imagine this is Cornelius' office. Zira simply *must* convince Cornelius that Taylor is intelligent, and Cornelius is saying that he doesn't want to have anything to do with it. There's the whole scene, of communication up until Taylor goes *zwoop* with the paper airplane. We stare after it as it hits in the





audience, and we end the scene there. There's much more, of course, but we end it there so the audience isn't drug through the entire thing. Some of them *can't* imagine.

WHITMORE: What else is involved with the shows? I saw a picture in your publicity stack of the two of you at the wheel of an antique auto, for example. Is that standard?

BLAKE: That's partly an arrangement with the auto shows that the exhibitors can have souvenir photos of the apes. It's something they can take home to their families.

WARNER: How long did it take to develop the voice imitations?

CRIST: Well, Bill taught me how to do it. I studied tapes of Kim Hunter from the film—like the courtroom scene—and I can now finally do her voice without having to do exact wordings. I can also do Natalie Trundy. (*She demonstrates; again an amazing copy*) She speaks in a low-key monotone type of voice. Kim is harder because she has inflections. Like when she walks in at the beginning, her voice changed so drastically it was hard for me to learn. "WHICH one was wearing *strange* clothes?" She also fluctuates between an English accent and an American one, and some of her words are English.

WHITMORE: Just *why* are you working with the act now? The movies are in the past, the show is gone—why?

BLAKE: We're working with the concept because we feel it had a long way to go and right now there's a sad gap.

CRIST: We do it because they are interesting characters; there's a need; we have the facilities to create the appliances; we're close in size and body type to Roddy and Kim; and because we do the voices.

WARNER: That I wasn't expecting at *all*.

BLAKE: (*in McDowall's voice*) Well, we try as hard as we can.

CRIST: (*in Kim Hunter's voice*) Oh Cornelius, *please*.

BLAKE: I've had a number of people tell me that I could have been Roddy's double on the show, but they had cast him long before I became involved.

CRIST: We do it because it's a way of acting for us, but we get so hassled by people! "What dya wanta do that for? Ya gotta be nuts to do that. . . ." No! You've got to be *dedicated*. That's the word. We get a full night's sleep maybe three days out of the week. And in the makeup. . . well, I've lost 20 pounds this circuit alone because you can't eat comfortably! It's a hard schedule and you're constantly on call. When you've got three thousand people pulling at you, trying to get you to sign an autograph or pose for a picture with their kids, or answer their questions—the heat is unreal. You're dying up there and sweating, and I mean wringing wet. But you can't let go, get tired, pass out. . .

BLAKE: You're not allowed to.

CRIST: No, we respect it and admire it, but we don't fantasize PLANET OF THE APES. We don't idolize it.

BLAKE: It does get tough out there. One of the things that makes me angry is when a kid raises his hand—and it isn't their fault, really—and asks: "How long does it take to put the mask on?" I have to tell him it isn't a mask and they're always surprised. "You mean that isn't something you just pull over your face in a few minutes?"

WHITMORE: One of the reasons they do that is because of indoctrination from comics and TV shows like MISSION: IMPOSSIBLE, where the mask is a standard gimmick.

BLAKE: Makeup jobs like the ones in MISSION: IMPOSSIBLE would really take about a week to do.

WARNER: They turn it into magic.

WHITMORE: Let's discuss your makeup, and your wigs. How long does it take you to transform yourselves fully?

BLAKE: Oh, we spend about 3½ to 4 hours each. Everything's authentic and we try to maintain the highest quality standards of the movies. We even commissioned the Ben Nye makeup company in west LA to make the castor oil greasepaint colors identical to those in the series. They come basically in three colors; a vivid orange, a darker brown, and a light tan color that are mixed together to formulate all of the orangutans, chimps, and gorillas. They didn't just do production lines on appliances and so forth. They did individual work on each character, balancing it all out like an artist balances oil colors on his palette. In fact, in our makeup kits we have lineoleum palettes that we mix our castor colors on. This has to be done so that it all matches and goes together well.



## THE PEOPLE WHO ARE THE PLANET OF THE APES:

(Continued from page 42)

WHITMORE: How about eye color? Yours are kind of hazel and Paula's are blue. Does this match with the original characters?

BLAKE: We don't do it for this show because of the problems involved, but we each have a set of brown contact lenses to change the color of our eyes.

WARNER: Paula's are very aesthetic, the bright blue and the rich brown like that.

BLAKE: Hers as Zira are left alone because Zira *did* have blue eyes in the movie. They thought it would add a human touch to her. She was more or less almost a mutant, starting to humanize.

CRIST: Like the chinpiece. Kim originally had a chinpiece of hair made, and then to humanize her more they eliminated it.

WHITMORE: Are your wigs and hairpieces from the film, too? My wig is the original, and some of the other pieces are, too.

BLAKE: Our hairpieces were made by Josephine Turner, the woman who did make them for the original flicks. I want to thank her specially. She's a fantastic woman. She didn't have to do these for us, but out of goodness, and the realization that we were trying to do something worthwhile, she worked overtime to do this. And she did a beautiful job. Have you noticed the pieces that go behind the ear? They make all the difference in the world. Sometimes, when a person moves, the wig will pull away from the ear and expose skin. But we don't have that problem because the hairpieces set behind the ear cover that.

WHITMORE: That's a *complete* facial makeup, for sure. How long can you effectively wear it?

CRIST: We have worn it up to eight working days and

nights.

WHITMORE: Not taking it off at all?

WARNER: \**Whew*\*

WHITMORE: Does this cause any adverse reaction with your skin at all?

CRIST: No. It really doesn't have any. Of course, we take very good care of our skin when we remove the makeup. That's done delicately both to protect the appliances and hairpieces, which must be used again, and to keep from ripping our faces up.

WHITMORE: That's incredible. Spending whole days as chimps, going to sleep, waking up in the morning, staring at yourself in mirrors...

CRIST: It was sort of forced on us. We didn't intend it. We did something first in one city, and then instead of taking it off like we'd planned we were forced to run to the next city immediately. It wasn't bad because we were busy and the eight days went by fast.

WHITMORE: But does it make you feel different?

CRIST: I get into the character completely. Even as I talk with you here I'm a chimpanzee rather than Paula Crist. I don't look like Paula, and I don't feel like her.

WARNER: I just realized that until the point that I see you without your makeup *this* is what I'm going to relate to—not as a person wearing appliances, but somehow as Dr. Zira!

CRIST: Doesn't that convince you? Isn't that what you'd rather see?

*NEXT ISSUE: The senses-shattering conclusion to this epic-length interview. So what more could we possibly have to talk about? Amongst myriad other things, the meanings of the symbols on the Apes costumes, the discrepancies from script to screening, the Pierre Boule Apes sequel nobody saw, stuntwork, THE TOWERING INFERNO, and the CineMuseum. Plus much, much more, as well as plenty of furry fotos! Be here!*

"Zira" & "Cornelius" pose for a publicity shot with Bill & Jane Holz, the producers of the show the Apes toured with

