

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

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**MARVEL
COMICS
GROUP**

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8p

PLANET OF THE APES

STOP THEM!
WE CAN'T LET
THOSE APES
ESCAPE...

THEY'RE...
**TOMORROW'S
KILLERS!**



BONUS:
THE **PEOPLE** WHO ARE THE
PLANET OF THE **APES!**

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

SHADOW OF EVIL!

DOUG MOENCH
WRITER

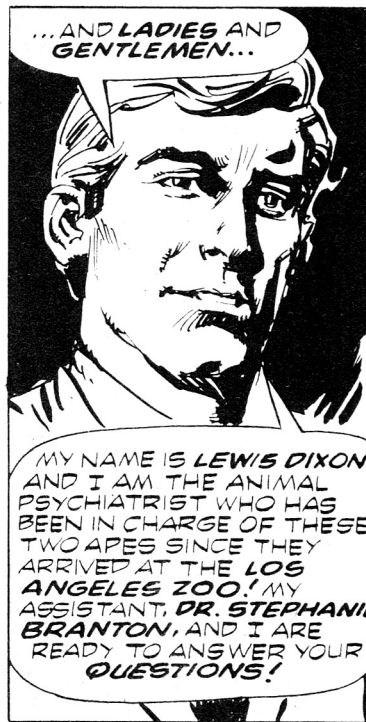
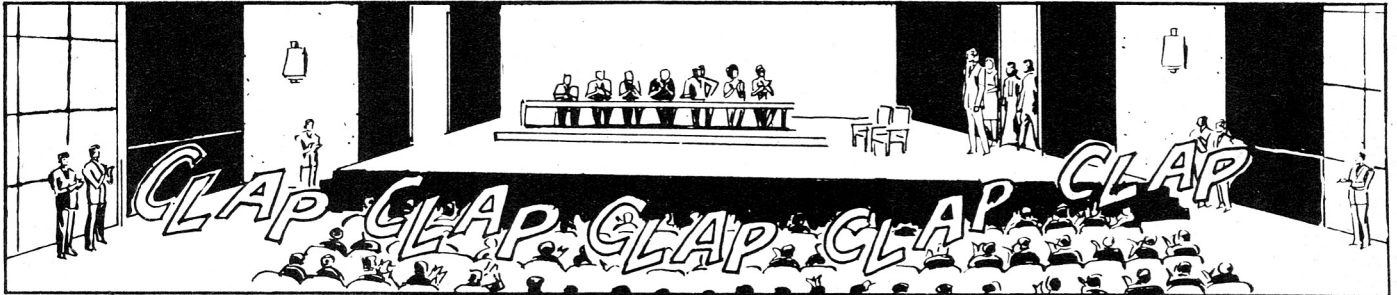
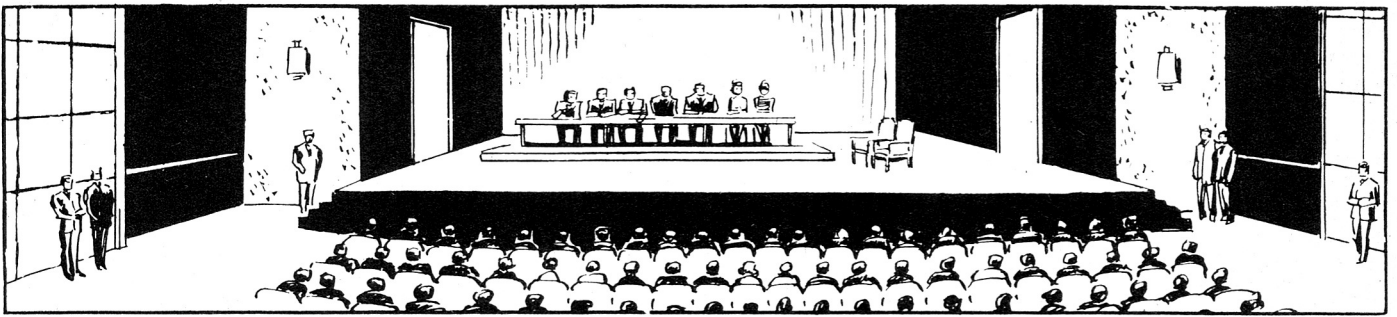
RICO RIVAL
ARTIST

TODAY, THE STRANGE
TALKING APES,
FUGITIVES FROM A
DISTANT TIME. DOILE
EMISSARIES OF
PEACE, OR SYMBOLS
OF THE END OF
HUMAN KIND?

SCIENTISTS OR
BUTCHERS?

TODAY, DESTINY
WILL BE
DECIDED!























NEXT ISSUE: TROUBLE IN PARADISE!

APES MAIL



Dear Stan and Co.,

I congratulate you on your comic, Planet of The Apes. Could you inform me how I can become a member of FOOM?

Tony Cunliffe,
Waterloo, Liverpool.

Sorry to be the bearers of bad tidings, Tony, but there's just no way you can become a FOOM member. Not as things are at the moment. Since we re-opened the doors membership soared to 9,000! We had to slam and bolt 'em again, or the situation would have been too much to handle. But as soon as we've picked ourselves up from the floor we'll be putting entry forms in the mags.

... Meantime ... why not subscribe to FOOM issues 9, 10, 11. (Or perhaps you have already!)

Dear Stan,

I have been a great Apes fan since the TV programme has been on the screens. The first time I saw your magazine "Planet of The Apes" was when I was out one Saturday, so I bought it. To my disappointment, it was issue No. 10. So I wonder if you have any spare editions from 1-9, and also No. 11.

Christopher Vipers,
75 Stanwell Rd.,
Ashford, Middlesex.

U-uh! Yet again we're pushed into the reluctant admission that when it comes to supplying back issues there's nothing we can supply but disappointment. If we had 'em, they'd be yours by first post, Chris. But there's no way. And in making this sad statement to you, we're also making it to all those other Marvelites who've recently written to us making similar requests.

Dear Sirs,

I have been following the story "The Day of the Triffids" and have enjoyed it very much, and I feel you have improved on the film of the same name, but I must write to complain about your representation of London.

Although the well-known monuments are drawn well, the houses in the streets bear a strong resemblance to early Colonial houses in America. Also, your artist drew American style fire hydrants, whereas in England they are flush to the ground, so that they can't be run into by cars, or turned on by children in hot weather.

Although it is a very entertaining story, I think

your artist should check up on London and not the American impression of it.

T. Mustoo,
10 Dee Close, Upminster, Essex.

Guilty. That's all we can plead. We can't offer an excuse, only an explanation. When a comic-strip artist is illustrating continuous action taking place in a locale other than that of his native country then he has big, big problems to face. He really has two choices. Either he does an enormous amount of research to get his background details authentic (which would consume so much time that he'd never get his finished work to press on time), or he does the best he can with the references available. Of the two, we think the second option is the only possible choice. Give it some thought, tiger. Wouldn't you rather have had the Triffid illustrations the way they were than not have had 'em at all?

Dear Marvel,

Thank you, thank you, thank you for printing that "Journey to The Planet of The Apes" featured in No. 15 mag. I enjoyed it tremendously, especially those lovely pix of gorgeous James Naughton (Swoon!). Let's have some more pix of him, please. From a sixteen-year-old Planet of the Apes fan.

Herne Hill, London.

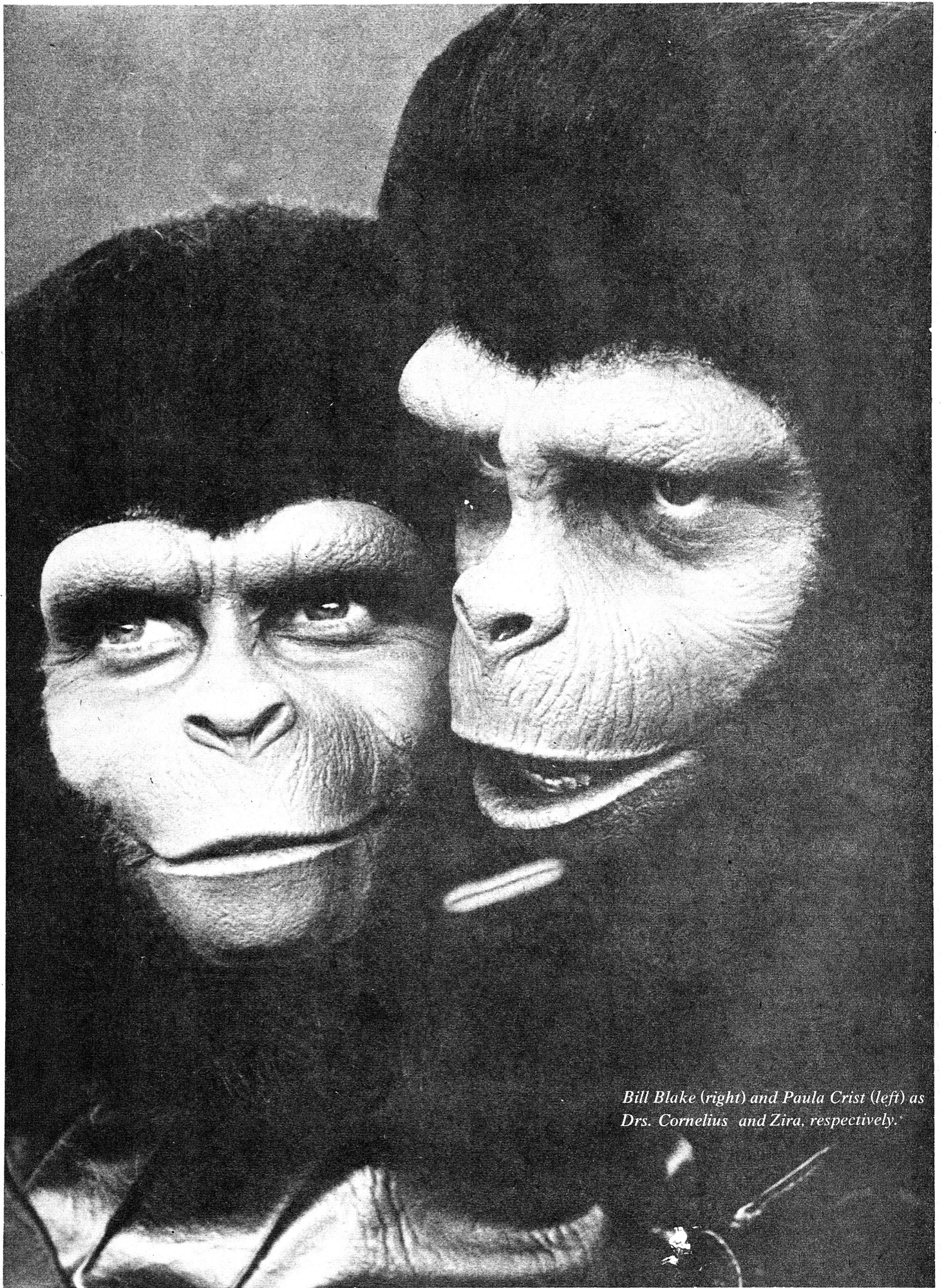
We'll do ANYTHING to please. Even persuade James to take a stroll along Half Moon Lane, if he'll only listen!

Dear Stan,

I have been an ape fan for three years now. I've seen all five films in the cinema and plan to see them all again. And then, suddenly, out came your fantastic mag. This knocked me backwards over my chair. Your mag is revolutionary! I have every mag so far of Planet of the Apes and I thought it would be impossible to improve it. Then came issue 12 and it was too good to be true. Your article on "The City of The Apes" was smashing. I was wondering how many issues of Planet of The Apes there will be, roughly.

R. Snelgrove,
Valley View,
Nr. Warminster, Wilts.

We'll let you into a secret. When you start to plan a mag—whether it be a Marvel mag or a quarterly review of the lesser-spotted tree-warbler—you have to have a reader in mind. Because that reader has to be the person for whom the mag is being designed. And in the case of Planet of The Apes the imaginary reader we had in mind was someone exactly like you! We're glad to have brought you and the mag together, and (here we're thinking of that final question you tossed at us) it's our firm intention that Planet of The Apes is gonna be around for a long, long time!



*Bill Blake (right) and Paula Crist (left) as
Drs. Cornelius and Zira, respectively.*

Two People Who Are The Planet Of The Apes

PART II

By Jim Whitmore

In the last issue (#12) of PLANET OF THE APES magazine, Jim Whitmore introduced us to two very unusual people, who spend a good deal of time entertaining people as Drs. Zira and Cornelius from the Planet of the Apes films. If you missed last issue (for shame—!) and would like a little more background on these two unique performers, turn back to the editorial on page 6 of this issue. For now, Jim continues our journey into the lives of Paula Crist and William Blake... and behind the scenes on the Planet of the Apes.

* * * *

WHITMORE: A while back you mentioned a project you had in mind called the CineMuseum. Could you explain that a bit? It sounded interesting.

CRIST: We want to do, with the help of Fox and other studios, a small museum. Not like the AckerMansion which encompasses little bits and pieces of everything, but something that will only have a few subjects and a lot of information on them. We want to have something that not only praises the actors and their final work, but also praises the producers, art directors, set designers, costumers, etc. . . . and shows people—kids and adults alike—what goes into the making of a scene. What is it like to walk on a soundstage at four-thirty in the morning for makeup call? What is it like to do a stunt, an act, a line? Nobody really knows . . . for example, say they pick up your magazine. They look at the cover: "Whoopee, PLANET OF THE APES! Wow!" But they don't realize what it went through. How long did it take the artist to create that cover? What kind of training went into him having that skill? It's like somebody watching the stuntwork I do. Nobody quite *knows* what goes into being shot, or burned, or hit by a car. This kind of leads into the tour . . . we don't have the money and facilities right now to set up CineMuseum and take it on the road. But we are able, through these characters, to bring be-

hind-the-scene aspects into the question and answer sessions with the audience. We tell them, basically, what we do. And we get some tremendously intelligent questions.

WHITMORE: I hope this project goes well, because it sounds wonderful. You said that only a few topics would be covered—what are they?

CRIST: First, we want to honor Arthur Jacobs and his five movies, and there will be the TV series as well. Secondly, we would honor Irwin Allen and his LOST IN SPACE and TIME TUNNEL. We'll throw a few of the older ones in, like THE TIME MACHINE and Jules Verne. I am a Jules Verne nut. I think my first love is 20,000 LEAGUES UNDER THE SEA, and my second love is APES. Then there will be a section honoring Gene Rodenberry and his multidimensions of STAR TREK, QUESTOR, PLANET EARTH . . .

WHITMORE: How do you feel about the fact that a STAR TREK feature-length movie is finally being made?

CRIST: I'm very excited. I think Gene is the most intellectual producer, in the way of new and beautiful ideas that *work*, in the business. This man is a genius. When he writes a script or produces an episode he does it with all the fire and spark it deserves. He researches everything. QUESTOR was a prime example. That was a beautiful pilot . . . I personally believe that he has been very wronged by the industry.

WHITMORE: You've heard about what the network wanted to *do* to QUESTOR, I suppose, before they'd accept it?

CRIST: They wanted to drop Jerry Robinson.

WHITMORE: That's right. Drop the human character, ignore the conclusion of the pilot, and essentially make



Paula demonstrates the Apes stance and its incorporation into the costume design and construction. First she stands perfectly straight, in classic "ballet" pose to show how ludicrous it looks. Then she lowers her head but still maintains an overly-straight, human-like posture—and it still looks wrong. But when she slumps her shoulders just slightly and drops her knees a bit and—voila!

an android FUGITIVE out of it.

BLAKE: That's what they did with PLANET OF THE APES! It's what they want. Ever since David Jansen it's been man-on-the-run. I'm surprised Roddy didn't have his hair colored...

WHITMORE: Searching for a one-armed Dr. Zaius, no doubt.

CRIST: Back at the museum; Gene's work will be one of the major points. We'd like to reconstruct some sets... we're going to have one room dedicated to a STAR TREK set, one for APES, etc. And we're going to take as many of the original costumes and props as possible and dress life-size mannequins as the characters. We'll also have something that shows the appliance makeup in stages from the beginning to the end. This is what the tour has led us to believe people want to know. And one special thing, if we can ever find the money and the help... we'd like to have, in front of the museum, audio-animatronic figures of Zira and Cornelius. We'd love it.

WHITMORE: I would, too, and probably all of our readers as well. Right now, if you're willing, I'd like to ask you about your costumes. I know you have the originals, so I'll put the question to you that's been in my mind since the first film: do those scrollplates *mean* anything?

CRIST: 20th never did define the reason for the plates, so we did some research and made up our own logical

reasons.* First off you will notice that the gentleman's costume has the large arm band, two thinner bands, and another large band at the bottom of the sleeve, where the scrollplate is. In the movie little Lucius, Lou Wagner, *didn't* have the heavy upper strip or a scrollplate. So what I've assumed from watching the films and then seeing the costume layouts is that a young chimp reaching maturity—just like a Jewish boy who goes through the Bar Mitzvah ceremony to become a man in his world—receives a top bar and scrollplate. This is the explanation we give on stage.

WHITMORE: Were you able to go 20th to see if they'd ever had anything in mind about this?

CRIST: Unfortunately, a lot of the history is lost. Every department at 20th is a separate entity, so getting them coordinated is pretty hard. And they're busy on new productions, etc. The man who designed the costumes, Morton Hack, would be the one who would know. But I don't know where to find him.

BLAKE: He's in Italy right now.

CRIST: Short of getting hold of him, you see, we've done the best we could. There are other things we've deduced. On the front part of the costumes in the first movie, only Zira and Cornelius have the scroll-plate with the tiny half-moon hieroglyphic above it. No one else had it in the film except for Markus, the head of

*Refer to photo elsewhere—Ed.

the gorillas, who had it on his ammunition sash . . . but his markings were different. The designs you see on these costumes were unique to the chimpanzees. "Glyphics," the studio wants to call them. Similar glyphics in a different form were on the orangutan costumes. It's like taking any word and switching the letters around; it becomes a foreign language. But getting back to the chimpanzees. Right now that crescent glyphic is unique to Drs. Zira, Cornelius, and Milo. The logical deduction is that it is the symbol among the chimpanzees for DOCTOR. The plate on the chest by itself simply meant that they were scientists.

WHITMORE: That would seem to make sense. Is there anything else you can tell us about the costumes?

CRIST: Here's something most people don't realize.



Zira holds up two of the original costumes provided to them by Fox. On the right is Zira's, on the left is Cornelius'. (You'll find an explanation for the scroll plates and arm stripes in the interview, at which point can refer back to this photo.)

As you'll notice, the costume just isn't made for the human form. If you stand straight up it doesn't look right. It's a beautiful example of costume genius, and I take my hat off to Mort Hack. Once this dress drops I am forced to walk with Zira's gait, leaning forward, walking from the knees only. The shoulder seams are also dropped off the shoulders and rounded forward to give a slope-shouldered, long-armed effect. In the male costume the seam is at least three inches lower than it would normally be! The orangutan costumes were the same way, with long coats to the knee, giving the impression of short legs.

WHITMORE: Here's a nice, neat, specific question. Who wore the costumes you are using, and in what films and shows?

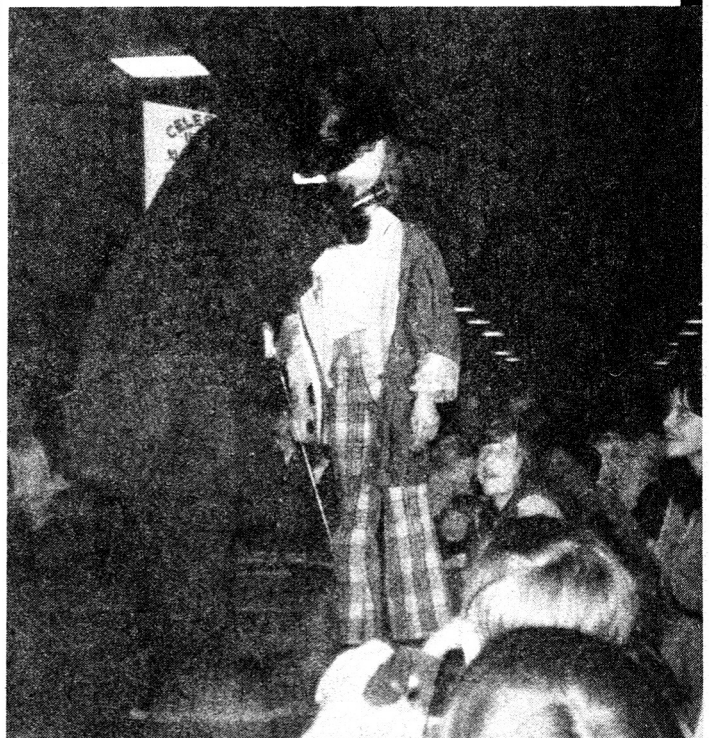
CRIST: The costume I wear was the original made for the test featurette. Kim Hunter wore it there, in *PLANET*, *BENEATH*, and *ESCAPE*. It was also worn

by Galen's girlfriend in "The Surgeon" and by the female from Central City in "Up Above The World So High." The one that William Blake wears to create Cornelius was Roddy McDowall's. Its label is "Roddy McDowall #1" and was worn in *PLANET*, in *BENEATH* by David Watson, and *ESCAPE*, because it has the velcro pocket piece they added for that film. If you've read the original script you'll understand why.

WHITMORE: I'm afraid I haven't—what's the difference between script and film that demanded a . . . pocket?

CRIST: In the original they are on the ship's gangplank, not overhead. The baby has just been killed by Dr. Hasslein, and Cornelius shoots him for it. Then he cries out "Zira! I've killed *again!* I can't live with this!" She comforts him and says that they killed the wrong baby, whereupon she kicks the dead one off the gangplank and into the water. All of a sudden they hear the people coming. And they've got dogs. Zira runs down the gangplank but the dogs get her, and just chew her to pieces. One of the humans runs up and puts a gun to her head, saying "Put her out of her misery . . ." BAM. Just as though she were an animal. Cornelius doesn't have the gun anymore. He'd thrown it away after killing Hasslein, he was so upset. So he opens up the pocket—there's your pocket use—and slides his hand in, making like it was a gun. "Kill me, you MURDERERS! *Kill me!*" They fire and Cornelius's chest is blowing up but still he's struggling down the gangplank towards Zira, pretending to have a gun. So they shoot him there and you see the blood pouring out. He pulls his hand from the pocket, passing out, and slides down the gangplank to lie dead next to her. That's the end of the movie.

WHITMORE: Well! You have read several of the original scripts; were there any other major differences



between the scripts and the films?

CRIST: Yes, quite a few.

WHITMORE: Anything you feel worth noting?

BLAKE: In the original *PLANET* there was a very different ending, before they saw the sequel possibilities. Taylor's name was "Thomas" and as he was riding down the beach, getting away, he was shot by the gorillas and *killed*. Then Zaius and one of the gorillas go around the bend and Zaius starts to talk about the evils of man, and everything. The gorilla looks up. "What's that, Dr. Zaius?" (*imitating voice of Maurice Evans*) "That's a graven idol, worshipped by *man*!" The camera pulls back and it's the Statue of Liberty.

WHITMORE: This is a track worth pursuing. Let's move on to *BENEATH*.

CRIST: Okay. In *BENEATH* they had a half-human, half-ape child.

BLAKE: And it was beautiful.

CRIST: I haven't read that script. But I've seen make-up tests, so they *were* going to film it... how the child was begot, I don't know. The script story that I have read is the original version of *BENEATH*, and it's called *PLANET OF THE MEN*.

WARNER: I knew about that. What was it like?

CRIST: Taylor leads the humans. They're going to try and raise the statue and build their own world. Well, Taylor's son gets power-hungry and even kills his own father when Taylor gets in his way. Then he leads the human revolt and they entrap the city of the apes, enslaving them. In the end the apes—because of the panic, because of the sheer despair of being whipped—are reverting back to primitive animals. Zira and Cornelius can feel themselves losing their minds, slipping back, so they take a cyanide tablet, each of them. They look at each other, hug for the last time, and just drop. Then you pull back and you see this arena, with human adults and kids and balloons and popcorn and everything. The guy in the center ring, wearing a top-hat and suit, is announcing: "And now we will bring out the most intelligent ape of them all, *Dr. Zaius*." The orangutan comes out, going urrg, urr... "Dr. Zaius is *exceptional*! Say your *name*, Dr. Zaius!" Zaius struggles and gets it out, very crudely. Which is how that one ended.

WHITMORE: Strange...

WARNER: Very weird.

BLAKE: Pierre Boulle wrote it.

WHITMORE: That's right! That's the one Jacobs rejected as—

CRIST: Unfilmable.

WHITMORE: —"uncinematic."

BLAKE: I read the whole thing and it was beautiful.





The photos on these next pages, which are Paula and Bill experimenting with different Apes characters, show effectively how, because of the makeup's design, an actor can actually emote with the appliances. Paula acts out the part of a blind chimpanzee while Bill comes to her aid.

The imagery of it! There's a scene where they've got scaffolding up and Cornelius, Zira, and Lucius come to the Forbidden Zone to visit Taylor. He's out there with his workmen—primitive humans he's trained—on the scaffolding, resurrecting the Statue of Liberty as a symbol of Man's freedom.

WHITMORE: Let's move up the line again, past *ESCAPE*, to *CONQUEST*...

CRIST: In *CONQUEST* it was totally different. Originally Breck was just a rich man, not Governor, and he bought Caesar. And originally Caesar was thought of as a man dressed up and altered to look like an ape.

WARNER: Ah—continuity!

CRIST: Yes. MacDonald in the beginning refers to him as "Mr. Caesar." Because when he realizes that Caesar can talk he thinks that he's an altered man, perhaps trying to infiltrate and help the actual simians. He gets respect as a peer. Then when they've got him on the table and they strip him—they had long tunics then, not jumpsuits—they see that he really is a chimpanzee! And as they're about to put the shock collar on Caesar one guard, who was his trainer, shouts "This isn't fair! Why kill him for what he is!?" He runs and turns off the power in time, and of course he isn't killed in the revolution. Caesar turns out to be a real cruel monster in the original script, though. During the revolt he grabs a guard and slams him on the table, throws the shock collar on, throws the switch—then takes his tunic, throws it over his arm, and walks out. He just fries the guy on the spot. Then they had him on a race horse, leading the revolt while riding. Really they did!

WHITMORE: Well, he was supposed to be a trick rider in Armando's circus.

CRIST: They finally end up with him jumping from building to building, doing a lot of aerial acrobatics which maybe they couldn't get an aerialist to do. The humans are tracing him with a spotlight, trying to knock him off.

WARNER: That would have been a particularly nice sequence.

CRIST: In *BATTLE* they had Bobby Porter, little Cornelius, riding on a horse to meet his father at the gorilla outpost when they were on their way back. They also—and they did film this—show the Alpha-Omega bomb. But this they later eliminated. The biggest difference is in the sequence where Kolp is dominating Caesar with a gun. Originally that was a flamethrower that Kolp threatened him with.

WHITMORE: Which is what it was in David Gerrold's novelization.

CRIST: He was supposed to tease him with the flame, Caesar rolling out of the way but still getting burned, fumes going up his nose... Kolp finally gets him down on all fours like an animal. He's running him. Then Lisa finally does yell and Kolp swings away to see who shouted, Caesar manages to leap on his back, and finally knocks him senseless. Virgil yells out "Now fight



for your king!" and all the retreating apes come running from the houses, beating everybody up.

WHITMORE: What was it like, working with Roddy McDowall in that movie?

CRIST: What was so incredible about Roddy is that when they would finally yell "Wrap!" on the set, three seconds later the appliances and hairpieces were gone.

(By this time in our talk Bill had progressed until he was almost entirely Cornelius, and only details of makeup remained to be done. With the show approaching Paula/Zira gathered a few other costume items to show us, like the special ape footgear. Which is where we pick up.)

CRIST: You'll see tonight that I have my own shoes because the ones we got for Kim are a little beaten up. We've got to fix them before wearing them out in the weather. Bill has the original Roddy shoes because they repaired them for the series and put tread on them. There's a tennis shoe inside.

WHITMORE: Like a clown shoe; a shoe-inside-a-shoe and the inner one fits your foot while the outer can be anything.

CRIST: Bill and I made my pair ourselves, from photographs and the times we'd seen the feet before. I cut the patterns and did the gluing. They're completely waterproof.

BLAKE: In fact, they're constructed more solidly than the ones at 20th. Ours are glued 100%, inside and out, whereas they only had it glued on the outside edges. The top is just canvas, stretched over. We glued ours differently because the foam latex in the toes will usually rot from contact with the air.

CRIST: You can see the extreme weight we're carrying on each foot. *(She hands five-toes boot/shoes to us for hefting and examination.)*

BLAKE: Two or three pounds each, easily.

WHITMORE: How does having the false toe on one side effect the walk?

CRIST: Let me show you. You're forced to turn the leg out or the extra toes run into each other. And to be comfortable walking with the leg turned out, this is your stance. *(Demonstrates standard Ape posture.)* You can't walk comfortably in the standard ballet position too long—

(She demonstrates once more, twisting her body into a new stance, one that is rather ludicrous.)

WHITMORE: It's an ape doing a penguin!

CRIST: Exactly! You are forced into a bent-over stance when your feet are opened out. The costumes were designed for the actual animal.

WHITMORE: And designed to make the actress or actor move like the animal.

CRIST: Right. This is putting them into the character whether they want it or not. There was another item they didn't have on the girls, but all the men had an actual strapped-down backpiece so their shoulders looked more humped. I have to do that on my own.

WHITMORE: It's all incredibly reminiscent of the harness that Lon Chaney Sr. wore in *THE HUNCHBACK OF NOTRE DAME* to force his body into the extreme position.

BLAKE: It weighed over forty pounds.



WHITMORE: And he had doctors telling him to stop it because it was going to ruin him...

CRIST: This hasn't done anything to my posture. Because I'm a dancer and stuntwoman and I can control it.

WHITMORE: Even more to ask, Paula. How did you get into stunts and stuntwork?

CRIST: Through *BATTLE*. I met my stunt teacher, Paul Stader, on the movie—he was stunt coordinator—and he had me come down to the gym. He gaffs all of Irwin Allen's movies and many others. One of the biggest in the business. So I took a stunt course and I ended up getting my first movie stuntwork in *EARTHQUAKE*.

WHITMORE: What did you do in the film? I saw it recently—maybe I'd remember you.

CRIST: I was one of the people crushed on the ramp to level III in the last earthquake. Remember the girl who fell over the top of the fallen stone and turned over only to get it? That was me. Then I was the first one out when Heston chiseled his way through the wall with a jackhammer, and I was in the background when the big electrical pipe with all the wires shattered. After that film I was invited into the Stuntwoman's Association of Motion Pictures, which now has twenty-two members. Then I was in *THE TOWERING INFERNAL*, doubling a girl in the glass elevator when it exploded. The next film was *THE JEZEBELS*, which hasn't been released yet. I stunt-doubled three girls in that. It's about street gangs and for that particular one I was rigged with a squib and shot. It's all done with an electrically-triggered explosion charge. Not only am I shot, but shot from behind while on roller skates! *(General laughter at the image.)* Yep. BOOM and you're flying through the air into the wall and

your blood is running all over you... gracefully...

WHITMORE: You're part of a very rare breed. Just how many professional stuntwomen are there?

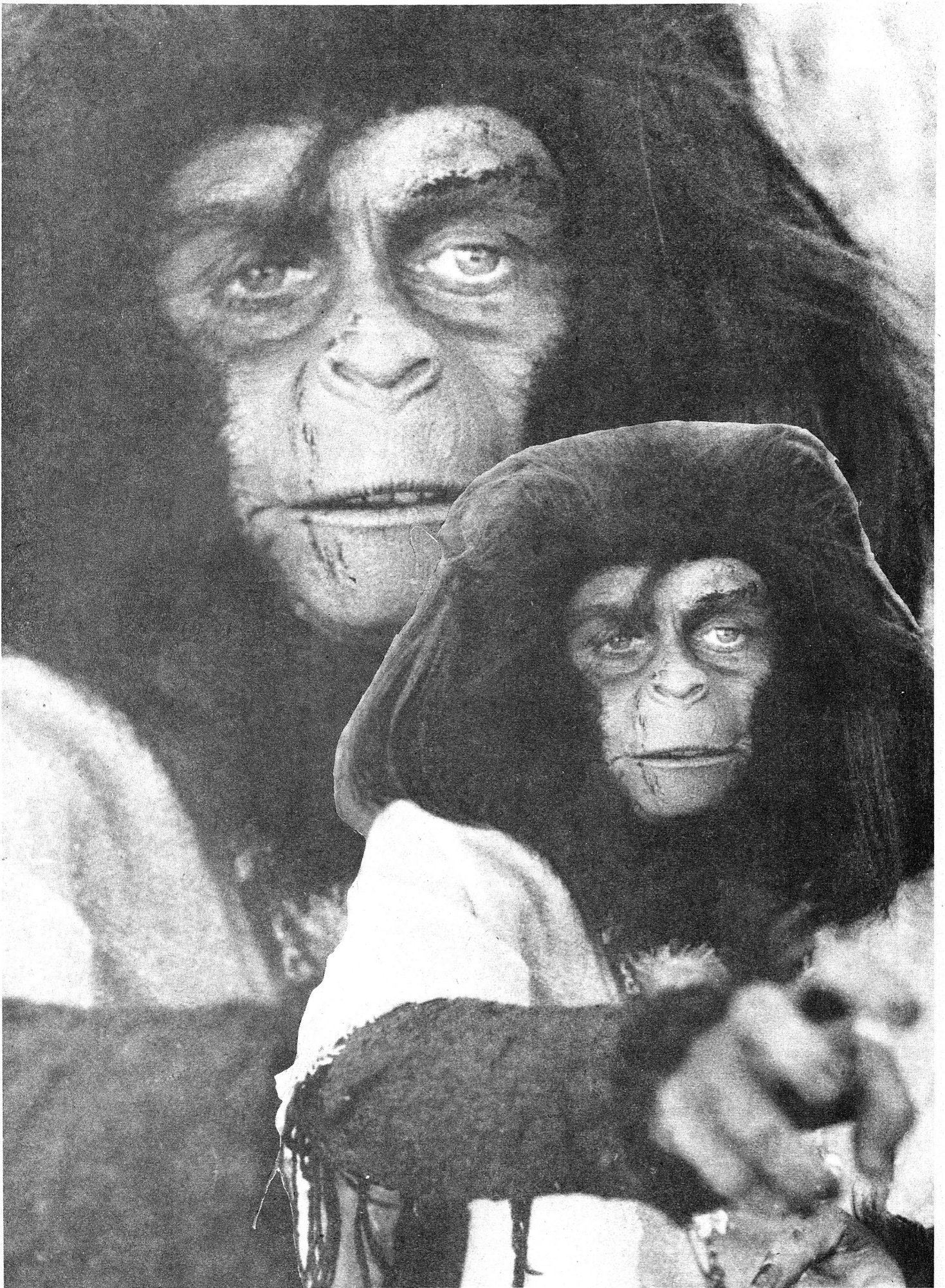
CRIST: There are others outside the Association but I don't know how many. The Association's are the recognized people, like a union. So I feel very fortunate; I was lucky to be invited in. I work hard at my craft; I still work out two to three days a week. I've also been hit by a truck in a picture called *MRS. MANNING'S WEEKEND*, which hasn't been released yet, and an ABC Movie of the Week called *THE LAST SURVIVORS* which was just aired, in which I fell out of an overturning lifeboat. I'm up for a stuntdoubling part in a Disney movie right now and I go on interviews for acting parts, things like that...

BLAKE: We're relatively new in Hollywood, but we're trying hard. There are interviews you go on, through your agent, and sooner or later one of them pans out.

(There was a momentary flurry of phone-calling as final assurances and preparations for the show were made. That past and gone, I turned on the recorder to fill the last few minutes of tape, catching us in a collectively reflective mood.)

CRIST: At this particular moment we are the *PLANET OF THE APES*. Because the kids say to us "Why did they take your show off the air?" and "I enjoyed you on TV." To them, we are Zira and Cornelius. It seems worthwhile when you are on the stage and you see a child's eyes light up! They go home and their whole day, their whole week is made. It's so impersonal when it's in front of a camera, because the kids can't touch a tv or movie screen, you know?

WHITMORE: If I may break the reverie for a moment, much as I hate to—how long do you foresee yourselves



doing this?

CRIST: As long as the public demands it and still want Zira and Cornelius to live, we'll be there. It's not, of course, my main ambition to be a chimpanzee for the rest of my life—(*general hysterics in the room as her calculated pause triggers both John and me into laughter. She is skilled with comedy born from her nature.*) The thing is we'll do this in our spare time. My main ambition is to become a damn good actress and stunt-woman, and do *many* roles. But I also happen to have a certain affinity for Zira. She and the apes started my career. If Arthur Jacobs were alive today I think he'd be proud that we could keep these characters going. When they cancelled the series they said too many kids were watching. Well, kids are important...

BLAKE: And there is something special about these characters. Most appliance makeup characters are grotesque. I mean, I've designed them, and it's hard to come up with an attractive character in an appliance. These are the one thing that the children love and aren't scared of in that field. They are, for all practical purposes, likable aliens.

WHITMORE: You make me think of the scenes between Zira and Merou (in the book) and Zira and Taylor (in the movie) that deal with relative standards of beauty and ugliness. For me, you've proven them wrong. All afternoons I've been watching Paula and thinking just how attractive she actually is, after only a moment's adjustment! You want to sit around on cozy Saturday afternoons drinking tea when you feel that comfortable with someone.

WARNER: But that was such a nice *line*, though! "... you're so damned ugly!"

CRIST: I think it came alive for me when I read Pierre Boulle's book for the first time. That was right after the convention I did the first ape character for. In the scene where Zira has to say goodbye to Merou... she was able to love in a way that no chimpanzee had ever been able to love before. All of a sudden she wasn't a chimp and he wasn't a human. They were two entities, merging through a common need and understanding of each other. And that's how I've tried to pattern my life, not seeing people for their color or creed or hair length... I want to see just people. That, for me, is the essence of Zira. I'm so glad that in the movie she actually kissed him, and I'm so angry that they left out one line!

WHITMORE: What line was that?

CRIST: She looks up at Taylor and says "Go with God, Taylor. It's an old expression that comes from both Ape... and Man." I think that's beautiful.

That night I experienced the first car show of my life; in the line of duty.

It was a new sensation, a strange one. I really hadn't believed, in my heart, that car shows existed. (After all, my own interest in customized autos flared into existence—and guttered out rapidly—between my ninth and tenth birthdays.) It's a common problem, this tendency to assume that other people think like you, and I guess it's good to have the contradicting

truth rubbed in your face at every opportunity. But the place was, I think, odd by any standards you can name.

Here are the shards of memory that stick. See if you agree. I promise you that, to understand Paula Crist's and William Blake's act, you have to have the setting in your mind.

You are inside the Philadelphia Civic Auditorium, which is brightly lit from above (where the light filters through a forest of hanging vines) and below (where seeming hundreds of colored spotlights reflect from the chrome of 240 cars). The exhibitions are varied. In the back are mostly motorcycles, in the center a cluster of vans. Regular and customized cars dominate the foreground and fill in the spaces, elsewhere, the whole arranged so that an intricate labyrinth of pathways exists to confuse you. There are bright-colored machines that make you blink and deep, glossy dark ones on huge tires. Music is piped in over loudspeakers, interrupted only by announcements, and if the music doesn't seem unpleasant it doesn't seem really fitting, either. But then, I wasn't there for car show *in toto*. That makes a difference.

Close to the Apes performance stage was a small red car supporting a HUGE, garish, yellow-painted metal banana. A sign on it proclaimed it the exhibition of some radio station or another and two high-school girls in candy-striped hotpants and white vinyl boots were giving out bunches of free bananas. Only they were far too green to peel.

And everywhere, the crowd! Such an amazing collection. Greasy bikers, clean bikers, greasemonkies straight from 1956, glitter-rock aficionados in their tacky best, country types, harried mothers and fathers from Suburbia towing whole flotillas of kids, teenyboppers (in three varieties; nymphet, young hood, and disarmingly straight), and here and there somebody who looked as bewildered as John and myself.

Time to backtrack. After the interview proper was over and Paula had grabbed a small bit of needed rest, we all got ready to make the short trek from hotel to auditorium. We were introduced to a very attractive woman named Janie Holz who helped run the car show on its circuit. Her husband owned it. She confirmed for me what I'd been told by Paula and Bill about the kind of attendance figures the apes characters inspired. They were, indeed, high. And Janie was no end of pleased with the two as performers. Apparently their professionalism and pleasant personalities are as rare in that field as they are in so many others.

Here's one strong example of that professionalism. Paula, I know, was exhausted. She'd gotten almost no sleep in the previous two days and had last eaten, except for a milkshake, sixteen hours before.

Bill hadn't had things much easier. The night before he'd been stricken by a nasty, stomach-cramping flu and had been in bed until four AM being nursed into shape to perform.

I and John were both startled. These two had gone through all that and still been so incredibly congenial, so open and friendly—and energetic!—during a three hour interview while preparing to perform for another three long, hard hours before a large crowd?

The classic performing adage is "The Show must go on." These two, we discovered in delight, *meant* it.

Enter the car show...



Well, I've told you what that felt like. But there is another aspect. The appearance of performers and personalities with such shows, mainly for the signing of autographs, has a long history. This year the show was boasting, besides our chimpanzee celebrities, a PLAYBOY Playmate named Nancy Cameron and Burt Ward, better known as Robin, the Boy Wonder from the old BATMAN TV show. (He sat in costume at a table, signing autographs and flashing quick grins while posing with small children for their parents' cameras. In the same roped-off area with him was the Batmobile, which had been covered over with black velvet and fluorescent orange trim so that it looked like a life-sized Revell model instead of a car. Let alone a costumed hero's

car.) These personalities are an added draw, bringing in people who might otherwise never have come. But after circling the show to observe the doings, I realize that Zira and Cornelius were drawing a different kind of person than the others.

What was different was that they stayed around to listen. Then, after listening for a time, they would ask questions. (There was also a higher proportion of families with children than in the general crowd, but a few entranced and grease-stained bikers kept the audience diverse-looking.)

I stressed context before describing the act that was put on that night so that the path it followed would be clearly visible. Zira and Cornelius as serious, somber scientists straight from the Planet of the Apes would not have fit in. A compromise had to be struck. So instead of concentrating on scenes with great drama from the films (though there were a few) a great deal of ad-libbing came out in place. The love they had for one another blossomed in a mild chimpanzee playful-one another blossomed in a mild chimpanzee playfulness with overtones of slapstick; more than once they got laughs by picking imaginary fleas from one another, and the audience, commenting in various ways on the taste. Now, *that's* a joke that an ape knows a human child will enjoy!

They did, too... as did the adults, as did John and myself to the left of the stage, listening. Zira and Cornelius, by virtue of belief in themselves and their role, had made us believe. Everything they did felt in complete tune with some aspect or another of their character.

The three hours passed very quickly for those of us in the audience. Calling an end to the act at 10:30, Zira and Cornelius posed for a few final last-minute photos and finally got a chance to breathe more easily. We sat together with both of them and some of the car show staff in a large mobile home that I'd noticed on the way in. At that particular moment I felt a little sad over the fact that dramatic performance and the car show environment didn't fit together better. I wanted to see what could be done with Zira and Cornelius on a proper stage, with good lighting and sets and the right audience. But at the same time I knew that Paula Crist and William Blake, who lived somewhere behind the makeup, were right; they were filling a gap that people wanted filled, needed filled. And when it's done with their kind of wit and sensitivity, that's something which can't be faulted.

Not long after that John and I walked them back to their hotel and made our own goodbyes. We'd come with moderate expectations (at best), but we were leaving with a measure of awe.

Performers, you see, are everywhere. Everybody plays various roles and games, different games. But we had met and become friends with two who not only had skill, but direction and discipline. Not only a currently successful career—as actors, makeup artists, stuntpeople, what have you—but also a good project for the future—the CineMuseum.

And, just speaking personally, I had finally in my life met two aliens. I had shaken Dr. Cornelius' hand and been kissed by Dr. Zira. Definitely the stuff of fond memories. Catch them in performance if you have any chance at all, and you'll feel the same.

It was a very odd day.

