

PLUS: MORE THRILLS AND ACTION FROM KAZAR AND THE MAN-THING!



MARVEL
COMICS
GROUP

**WINGS
OF THE
DEATH
DEMON!**

PLANET OF THE APES AND DRACULA LIVES

9¢

NO. 95
WEEK ENDING
AUG. 11, 1976



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

WHILE LIGHTSMITH HAS DISCOVERED A MYSTERIOUS CAVERN WHICH MAY LEAD TO THE LONG-
SOUGHT PSYCHEDELIC, THE CACTUS BUTTONS HE ATE EARLIER ARE HAVING A STRANGE
EFFECT ON THE MIND OF JASON, LEADING HIM TO BELIEVE HE HAS BEEN BETRAYED BY HIS
FRIEND ALEX!

YOU FILTHY MONKEY... KISSING
THE WOMAN I LOVE! I'LL KILL
YOU FOR THAT!

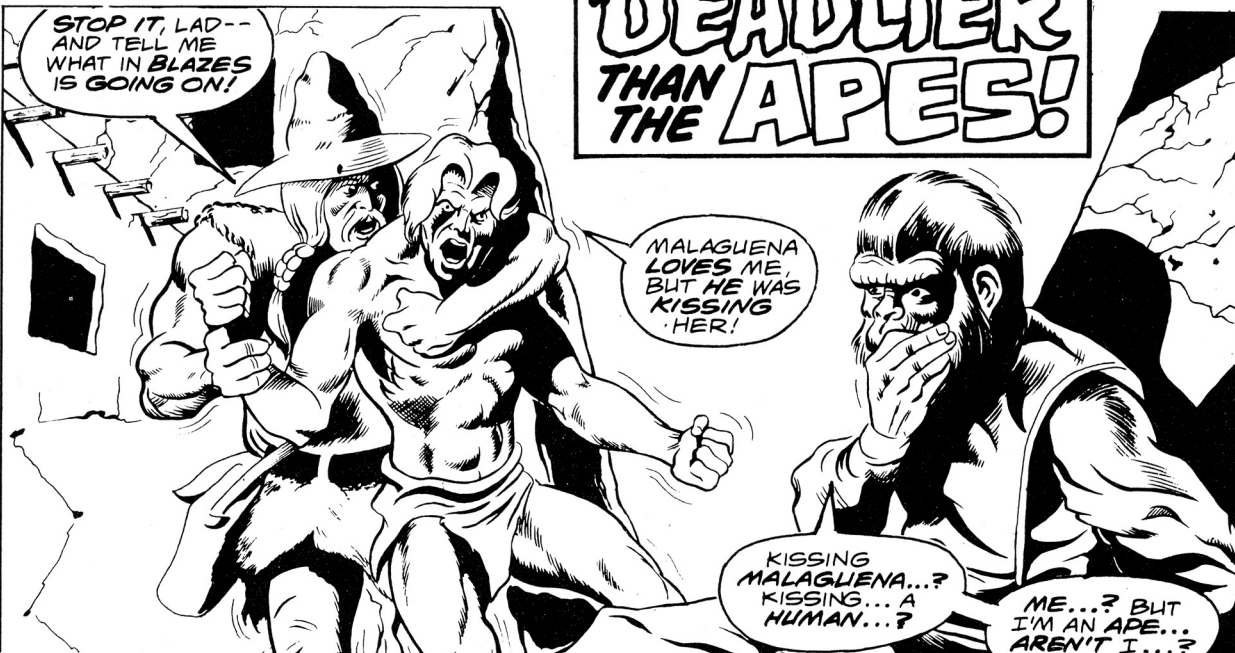


BUT ALEX SOON MAY LEARN THAT
JEALOUSY IS THE VERY LEAST
OF HIS PROBLEMS AS HE DIS-
COVERS A FOE...

YOU SAID I WAS ONLY
DREAMING-- BUT YOU
LIED-- AND YOU'LL DIE
FOR IT!

DEADLIER THAN THE APES!

STOP IT, LAD--
AND TELL ME
WHAT IN BLAZES
IS GOING ON!



MALAGUENA
LOVES ME,
BUT HE WAS
KISSING
HER!

KISSING
MALAGUENA...?
KISSING... A
HUMAN...?

ME...? BUT
I'M AN APE...
AREN'T I...?

EDITED BY ARCHIE GOODWIN WRITTEN BY DOUG MOENCH ART BY MIKE PLOOG & TOM SUTTON



IS THIS TRUE, ALEX?

UH, N-NO...OF **COURSE** NOT... OR AT LEAST I DON'T **THINK** SO...BUT I **DO** THINK I'M **CONFUSED**...ABOUT WHAT'S **REAL**, I MEAN...FOR INSTANCE, IS THIS **HAPPENING?** OR AM I...**REAL?**

FILTHY APE LIAR!!



EASY, JASON. COME ALONG NOW-- YOU'D BETTER GET SOME **SLEEP**. YOU'LL COME OUT OF IT BY **MORN-ING**...AND EVEN IF YOU **DON'T** I'VE GOT SOMETHING TO **SHOCK** YOU OUT OF IT.

ME? KISSING A... HUMAN?



MORNING: **THOUGH** YOU MIGHT NOT **KNOW** IT IN THE **GLOOM** OF THE **TUNNEL**...

HOPE THESE ARE **ENOUGH**--THEY'RE ALL THE **BOOM-STICKS** I'VE **GOT**...

BY THE **WAY**, AFTER WHAT **HAPPENED** LAST NIGHT...



...ARE YOU TWO SURE YOU'RE **FRIENDS** AGAIN?

CAN'T REALLY **RE-MEMBER** WHAT HAPPENED LAST NIGHT--AND ANYWAY, YOU SAID IT MIGHT NOT HAVE BEEN **REAL**...

ARE YOU SURE **THIS** IS **REAL**?



IT'S **REAL**, ALL RIGHT, AND IT'S **GOT** TO BE THE **LEGEND-ARY PSYCHEDROME**...

BUT I'LL **TELL** YOU... EVEN IF YOU TWO **HAVE** BURIED THE **HATCHET**, I STILL THINK IT'S **BEST** THAT WE LEFT **MALAGUENA** OUT WITH **GILBERT** AND THE **CLIFF-DWELLERS**.

IF YOU **SAY** SO, **LIGHTSMITH**.



I **DO**--AND I **ALSO** SAY WE'D BETTER GET OUR **EARS** OUT OF **HERE** BEFORE THESE **BOOM-STICKS** DO WHAT THEY DO **BEST**...

...NAMELY, **GO**--



BOOM

WOOO... THAT'S **LOUD**.

AND WHEN THE BILLLOWING SMOKE DISSIPATES...

HOW ABOUT THAT? SOMETHING FINALLY WORKED RIGHT...

NOT A VERY BIG HOLE--BUT BIG ENOUGH FOR US TO SQUEEZE THROUGH...



WELP, I GUESS IT'S NOW OR NEVER...



...AND RIGHT NOW, IT'S MIGHTY DARK IN HERE. GOOD THING I'VE GOT MY MAGIC TORCH SO WE CAN--

IN THE NAME OF HOLY ILLUMINATION--! WATCH YOUR STEP BOYS--BECAUSE WE JUST HAPPEN TO BE ON A SUSPENDED RAMP NO MORE THAN FOUR FEET WIDE.



GOOD THING I PLANTED THOSE BOOM-STICKS WHERE I DID...

A FEW FEET TO EITHER SIDE AND WE'D STILL BE FALLING RIGHT NOW...



...UNLESS WE WERE STOPPED BY ANOTHER ONE OF THOSE RAMPS--OR CAUSEWAYS--DOWN BELOW.

MORE OF THEM ABOVE, TOO...



A WHOLE MAZE OF THEM. WONDER WHAT THEY'RE FOR...?

AWE HAS A WAY OF DEADENING THE SENSES. THUS, NO ONE HEARS THE SOFT FLAPPING SOUNDS...

...UNTIL --



HEY--!!

MY TORCH-- IT'S FALLING!!

SOMETHING'S ATTACKING US--!!

INSTANTLY, JASON SQUEEZES A SWEEPING BURST FROM LIGHTSMITH'S MACHINE GUN, LIGHTING THE SCENE WITH GARISH, INTERMITTENT FLASHES FROM THE PUMPING BARREL...



BRAK-AK-AK-AK-AK

IT'S THE WINGED MONKEY-DEMONS!! JUST LIKE THE LEGENDS SAY!

SEVERAL OF THE BIZARRE, SHADY FORMS ARE RIPPED OPEN BY THE MACHINE GUN FIRE, THEY DROP.





INDEED: THIS *IS* THE PSYCHEDROME...A CHAMBER OF GLEAMINGLY FUTURISTIC DECOR...A PLACE FILLED WITH METALS AND PLASTICS...A ROOM IN WHICH UP AND DOWN ARE BOTH INTERCHANGEABLE AND DEBATABLE...

...AND A LABORATORY OF DESTINY WHICH MIGHT WELL BE DOOM, PRESIDED OVER BY WINGED AND SILENT MONKEY-DEMONS.



WAIT--! WHAT ARE YOU *DOING* TO ME?! THE PSYCHEDROME ISN'T SUPPOSED TO BE LIKE *THIS*--!!

OR SO LIGHTSMITH, IN HIS SUPREME IGNORANCE, PRESUMED.



STOP--LEAVE MY HEAD *ALONE*--!!

NOOOO!!

AND THAT LAST REVERBERATING WAIL OF PROTEST COULD VERY WELL BE LIGHTSMITH'S LAST CONSCIOUS UTTERANCE... FOR AN INSTANT, LATER, THE ELECTRODE IS SECURED. IN HIS SKULL.



WELL, WHAT DOES YOUR SMUG *PERCENT* HAVE TO SAY *NOW*, MUTANT-DRONE ZEE?

WE HAVE ATTAINED *OUR* DESTINATION, AND THE SAVAGE APES *SWEAR* THAT JASON IS SOMEWHERE RIGHT DOWN IN THE *MIDDLE* OF IT.





THEN...WE'RE TRAPPED IN HERE, ALEX...FOREVER...

JASE, YOU HAVEN'T SEEN ANYTHING YET...

TAKE A LOOK AT WHAT WE'RE TRAPPED IN...



CENTER-STAGE AT THE PSYCHEDROME, AN IDEALISTIC MAN HAS JUST ATTAINED HIS DREAMS. SO MUCH FOR IDEALISTIC DREAMERS.

IT IS GOOD TO BE A GOOD PERSON.



A GOOD PERSON ALWAYS SAYS YES.

A GOOD PERSON NEVER STOPS ANYTHING.

A GOOD PERSON LIKES EVERYTHING THAT HAPPENS.

IT IS GOOD TO BE A GOOD PERSON.

THE SOOTHING VOICE OF THE PSYCHEDROME HAS SPOKEN. IT WILL REPEAT ITSELF ENDLESSLY IF NECESSARY...UNTIL LIGHTSMITH'S BEEN CONVERTED TO MUSH--A MUSH WHOSE CONSISTENCY IS EQUIVALENT TO A GOOD PERSON'S CONVICTIONS."



GILBERT, THIS *HAS* TO BE BRUTUS' WORK--WE'VE GOT TO GET AWAY--FIND THE TUNNEL WHERE LIGHTSMITH WENT...

GILBERT SAYS NOTHING, OF COURSE...

...BUT AGREES MOST EMPHATICALLY.



IN THE NAME OF THE LAWGIVER, ALEX--WHAT IS THIS PLACE--?!!

MAYBE IT IS LIGHTSMITH'S PSYCHEDROME, JASE...WHATEVER IT IS, WE SEEM TO BE INSIDE SOME HUGE...HOLLOW... BALL...A SPHERE THAT'S MILES WIDE...!



YOU'RE *RIGHT*, ALEX--
THERE ARE BUILDINGS ALL
AROUND US, BELOW... AND
ABOVE. THESE RAMPS
MUST BE *SHORT-CUTS* FROM
ONE SIDE TO THE *OTHER*...

LOOK--THERE'S
EVEN A *LAKE* UP
THERE... BUT... BUT WHY
DOESN'T THE WATER
FALL DOWN--?

I KNOW ONLY AS
MUCH AS *YOU* DO, JASE
--*NOTHING*. EXCEPT THAT
THAT THE *LIGHT* WHICH JUST
CAME ON SEEMS LIKE A *SUN*--
RIGHT IN THE *MIDDLE* OF
THIS PLACE, LIGHTING
EVERYWHERE AT
ONCE...

A *SUN*, YES, IN THE *ARTIFICIAL* SENSE, AND
ARTIFICIAL *DAWN* IS ONE HELL OF A TIME TO
VISIT THE *PSYCHEDROME*. THE BRIGHT LIGHT
MAKES IT THAT MUCH *EASIER* FOR THE
WINGED MONKEY-DEMONS TO FIND THEIR
PREY.

NEITHER JASON NOR ALEX *NOTICE* THE SKULKING
FIGURES, UNFORTUNATELY, OR THE FACT THAT
THEIR *SWORDS* ARE NOW *DRAWN*...



NEXT: EVENTS ARE MOVING *FAST*, AS YOU'VE NO DOUBT *NOTICED*. EVEN THOUGH THE DEVELOPMENTS OF THIS SERIES
HAVE SCARCELY *BEGUN*. FOR INSTANCE, IN THE NEXT CHAPTER OF *TERROR ON THE PLANET OF THE APES* WE'LL
LEARN THAT THE WINGED MONKEY-DEMONS ARE MERE *LACKEYS*, *THE SOCIETY OF THE PSYCHEDROME!*
SERVING SOME RATHER WEIRD INDIVIDUALS COLLECTIVELY CALLED:

apes fang mail

Dear Stan,

I hope this letter will be published as I might be able to be helpful to a Titans reader and collector, who might be reading POTA, who has missed Titans 1 to 5. If there IS somebody out there who has missed Titans 1 to 5 I will be more than happy to restore them to you if he or she writes to inform me.

Now to get back to POTA. I think it's great, terrific, magnificent even, except for how many pages you actually devote to the ape saga. Of course you've got to have a back-up story, and so far these have been great. But try, please, to devote more pages to the ape saga, at least 25 pages if possible. Otherwise, keep up the good work and thanks for POTA, the info and pictures inside. I hope you will keep it up.

Kevin Johnson,
35 Crundalls Lane, Wribbenhall,
Bewdley, Worcs.

Our sympathies are with you, Kevin. Because we know from our mail-bag that most ardent devotees of POTA would find their lives made happier if the "Apes" stories occupied a little more space in each of their favourite mag. Why then, you may ask, do we not bring this about? The problem is largely a question of sufficient "art-flow". At the present time we do not have sufficient of it, but if and when we can alter that situation then there'll be more "Apes" in POTA.

Hi Gang!

I had to write and thank you for at last giving us the first Howard the Duck story. Howard could prove to be the best thing that has happened to comics for a long time, judging from the first three issues of his own mag, that is. And with the Ghost Rider now riding along with Dracula and the Man-Thing, Dracula Lives must be the most interesting comic you have out on the British market. Keep up the good work.

Chris Percival,
17 Kipling Road, Royston, Herts.

Keep up the good work? Chris, we're determined on it. Wouldja believe we're seriously considering having a standard embroidered with "Long Live Howard the Duck!"?



Dear Stan,

I have been prompted to write by a letter I saw in one of your Marvels in April in which one Marvelite was arguing with himself over: "Which is the best part of comics, the art or the writing?" He wondered which was the most important to the story. I would like to point out that the art and the way a story is written (whether the conversation in word balloons or the descriptive panels) are both of equal importance. Without the pictures, a story would become normal prose. Lacking the great verbosity of your great writers, the story would lose most readers about a quarter of the way through. A story in the world of comics, to be of the great standard which Marvel produce, should be a perfect balance between the two. Of course, some art explains itself, like a battle sequence over four or five frames. Some magazines, like Killraven and Warlock, use long prose passages to great effect.

One point I'd like to make, though – since art and script are completely different, good art can bring UP a badly-written story, and an excellent story can improve bad art. There is one conclusion from this; Team-work works, United we Stand . . .

Alastair Mellis, RFO,KOF,FOOMER.
58 Horsehide Lane, Merrow,
Guildford, Surrey.

As you so rightly say, tiger, both the art and the story are indispensable. Where would one be without the other? Certainly not in a comic-book.

Dear Marvel,

I have been reading Planet of the Apes ever since it first came out, and I was wondering if you would give a guy a break. For weeks now I have been trying to find a magazine or paper that would print my article cheaply, and then I thought of you, my old friends Marvel. The reason I want you (need you) to print this letter is because I am trying to get together some Ape fans and maybe make a POTA fan club, and anyone who reads this letter will, I hope, take up my offer. The fee is forty pence and the member gets a POTA membership card, all the apes stories, scrapsheets with Ape photos and an info sheet, and each month will receive a POTA mag with latest info on the apes. So please would you publish my name and address in full. I would jump over the moon to see this letter in your comic.

Thomas Brown,
73 Southbrook Road, Naylorsfield,
L'pool 27.

We've never been ones to turn deaf ears to pleas from the heart. So-o-o-o, here you are in print, Tom. But we owe it to you to warn ya. You're the latest in a long line of POTA club-formers. It could well be that most of those who want to join have already joined . . . elsewhere!

Dear Marvel,

Dracula Lives. Terrific! An ideal set of characters. 3rd Place – Werewolf. Good scripting by Doug Moench. Don Perlin draws Werewolf well but fails to capture good drawings of bystanders. 2nd place – DRACULA. Brilliant scripts by Marv, but Gene Colan ought to show more of Drac's fangs, which are his most prominent feature. 1st place – Man-Thing. Superb! Man-Thing is undoubtedly your best monster creation. He seems to run on the same lines as Hulk, but when Man-Thing is being good he knows it, unlike The Hulk.

By the way, I am a Marvelite of six years standing.

Stephen Tivey,
12 Walnut Avenue, Codsall,
Nr. Wolverhampton, Staffs.

Rundowns are always welcome, Steve – especially the kind you write!

Fearless Face Fronters,

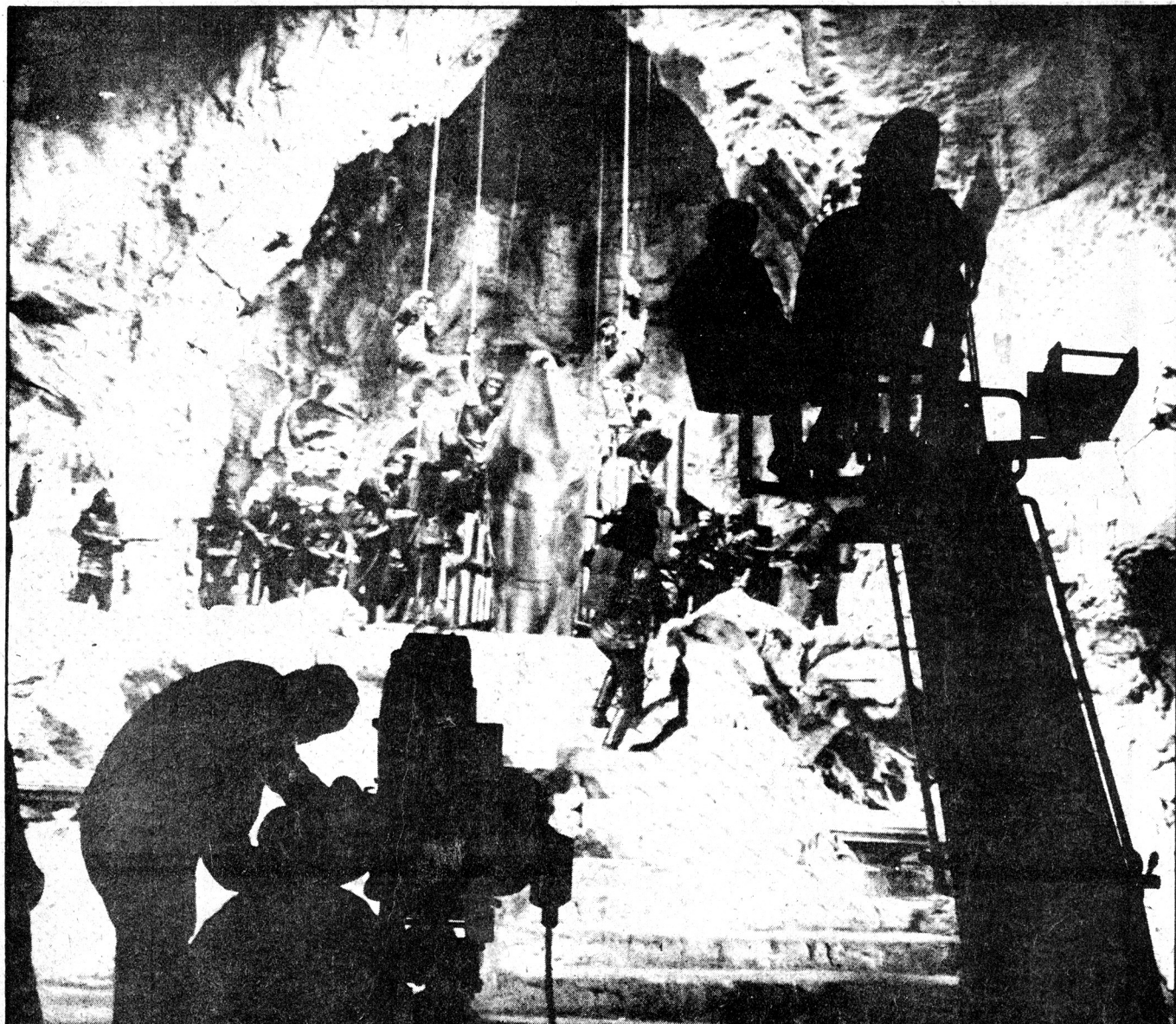
Hey, who have you got working for you, Jack the Ripper? The Boston Strangler? Or have you all just turned phsyctic? Don't play the innocent with me, you know what I'm talking about. First of all, you bump off Gwen Stacy, then you kill the Green Goblin and Professor X, not to mention Count Dracula, Doctor Strange, Adam Warlock, and poor old Howard the Duck. Okay, so you brought the last four back to life, but only because the law was on your trail, and if Shuma-Gorath had not beaten you to it you would have probably done in the Ancient One as well. Enough is enough, it's gotta stop before you run outta people to knock off. Then what will you do? You'll have to print 216 blank pages a week, that's what. However, talking about "killing off" in a less literal sense, I notice that your Dracula stories are beginning to catch up with the US version. So how about introducing the stories from the Giant-Size Dracula book and the US Dracula Lives book? Also, I hope you include some of the Marvel Team-up stories in Spiderman and the Superheroes, and the Defenders stories in Mighty World of Marvel, when The Hulk stories start getting low.

A. Jones QNS, RFO,
104 Bournbrook Road, Kidbrooke,
London.

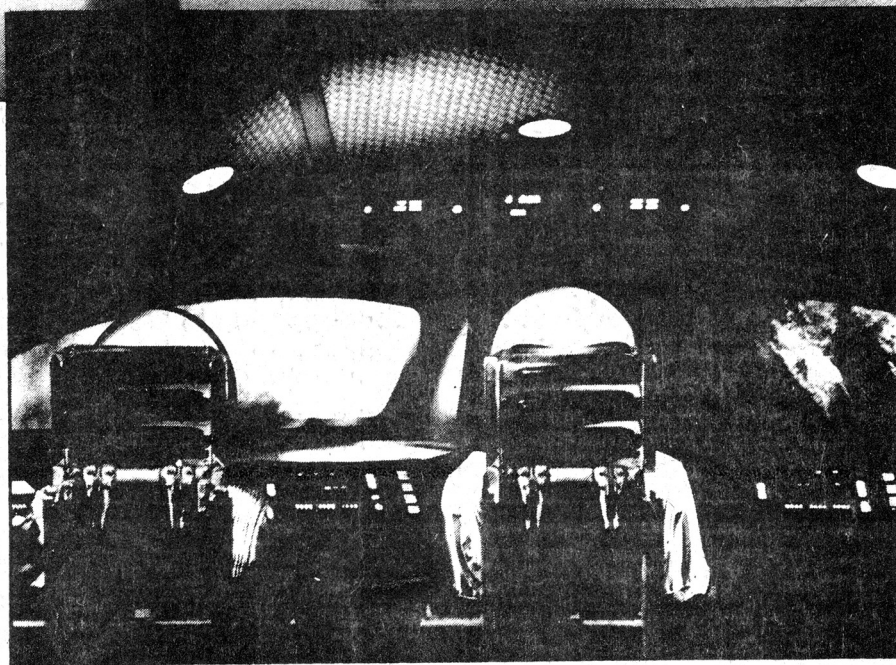
Sheeeesh! What do you want, happy endings all the time? If you do, there's always "Bedtime Tales for Little Boys and Girls." As for those suggestions you make, well, at this moment in time we've some plans afoot that will just have to take priority over 'em. More (as they say) later . . .

MAILBAG

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



SFX
ON THE PLANET
OF THE APES



By James Glenn

Your first question as you read this is, probably, "What the heck does 'SFX' mean?"

SFX is probably the single most important element in any film Hollywood has ever produced. SFX is the movie industry's equivalent of Xmas: that is, it is short for Special Effects. And that is what this article is about: the how and why of cinema, and the magic it seems to be.

The **PLANET OF THE APES** series was one of the few science fiction series filmland has ever produced (and one of the best) and, as such, required convincing special effects to be believable. The term special effects should, I guess be defined at this point or you'll be misled. It doesn't just mean the spectacular; it is not just **2001: A SPACE ODDESSY**, or **GONE WITH THE WIND** in scale. Every movie you have ever seen had special effects in it, bar none. A special effect is anything that adds reality to something that is unreal: it is a man-made illusion, usually created by a special effects expert, although almost any craft can be called on to help.

Now to the part of the article that explains the title. Here I will skip the obvious effect of the makeup, since it does not strictly fall under the heading of special effects (it is actually called "creative makeup" to distinguish it as having its own unique set of problems) and because it has been covered in other articles in this magazine. I'm going straight for the good stuff . . . the crash landing of a rocketship that does not yet exist in the real world.

I wonder how many of you were able to spot just how it was done? I didn't spot it the first time I screened it, and I knew what to look for. It was a miniature that sank. Yes, a well-constructed miniature, about two feet long, of the front section of the craft was sunk in the studio tank (a large water tank kept on all studio lots for the express purpose of using it for special effects shots that must be done when the real sea won't suffice. The entire Alfred Hitchcock film **LIFEBOAT** was made in a studio tank).

I know you're saying "but how could it be a miniature when the background looked so real?" And in the scene just before it sinks we see Charlton Heston and his companions make a nick-of-time escape?"



It happened like this: first we saw scenes of the interior of the spacecraft with the men inside of it. Actually that was a "set," which is made much like a stage backdrop and can be made out of cardboard or even paper; just as long as the eye-of-the camera thinks it's steel, or plastic. Because the camera sees only in two dimensions, and at that, with greater limitations than the human eye, it is possible to fool it quite easily, and that is a great deal of what special effects is all about. As an example, all of the corridors in the popular movie *THE ANDROMEDA STRAIN* were made out of corrugated cardboard that had been laminated to look shiny!

But, now, back to apes . . . first a shot of the interior set, then suddenly a cut to the exterior, which is really a plywood hull, anchored in the water so the upper part is above the surface. Inside, the hulk was only a platform for the actors so

it would appear there really was an interior room. The illusion that the two views are of the same place and time is created by the juxtaposition of the scenes via editing.

Next we see the three paddle desperately away and one of them shouts "there she goes." Now we see the miniature as it begins its watery demise. Like the miniature scenes in every movie, the scenes in *PLANET OF THE APES* were filmed in slow motion. This gives a greater reality for viewing, because naturally, being smaller, the action would appear proportionally faster to the diminutive models than to a full-sized vehicle. The spacecraft miniature is a good one, but there is one thing that can not be miniaturized, and that is water! It is the size of the water droplets that give the scale of the miniature way, because as it sinks huge jets of foamy water surround and engulf the hapless ship.

I've saved the most complicated part of the sinking until now; that part being how the background managed to look so real when it had obviously somehow been miniaturized. The method used is called rear projection, or Process, and it is one of the Cinema's most favored and reliable illusion devices. Simply speaking, Process is just taking a semi-translucent screen, and projecting from behind it, while having the actors or the miniatures on the side of the screen opposite the projector, where they are then filmed. The main difficulty with this method, is that since the camera and the projector are both operated with shutters, it is sometimes a problem to synchronize the apertures to be open at the same time. The problem was solved by linking the two electronically, in recent years, but they still can slip out of union, ruining some very good footage occasionally. When next you view the movie you can see the rear projection of the mountainous background clearly by just observing the water. Very sharply the water changes color; dark green in the studio tank and a lighter green in the projected image of the "real" water of the lake.

The rear-projection process was also used in the beginning of the film as we look out on the spectacle of the warped space around the light-speed ship. The effect is more successfully hidden here, because of the natural screen that the window forms. This is the way that many scenes are done involving windows of sets that must view some live action exterior. It is a great timesaver. If there is a dialogue scene in a car and the actors cannot go to the actual location, or it

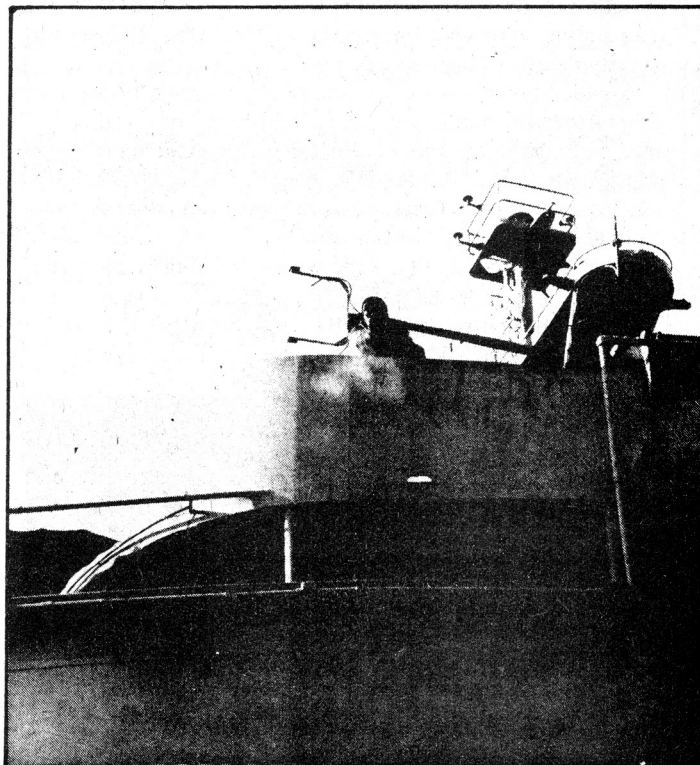


would be too difficult to record sound at the location, the characters usually sit in a "set" of the car interior. The Process screen is behind the back window of the "car," creating the illusion that the projected street is actually whizzing past. The car-window illusion of this technique shows up frequently in older movies.

Another common illusion used in *PLANET OF THE APES* is the day-for-night effect. This method is, again, just what it sounds like: it is how, filming in daylight you can make the finished film book look like it took place after sundown. It is probably one of the easiest effects to achieve. All of the film which is to be "night" footage is shot with a deep-blue filter over the camera lens, which darkens it slightly and mutes some of the color, by which I mean it tones the color down so that any bright yellows or oranges are made slightly duller.

The next step comes when the film is at the developing lab. Each section of the "night" film is exposed at a lower "F" stop than usual, underexposing the film, darkening it further. The easiest way to spot day-for-night is to simply watch for the tell-tale blue tint that everything filmed in this way has. If you have a black-and-white television set, it's also easy to see what it is by the fact that all the shadows are just the same densities as you would see in normal sunlight. Instead of shadows cast from a single source, or things fading off into the darkness, shadows go every which way and everything is the same definition all the way to the horizon.

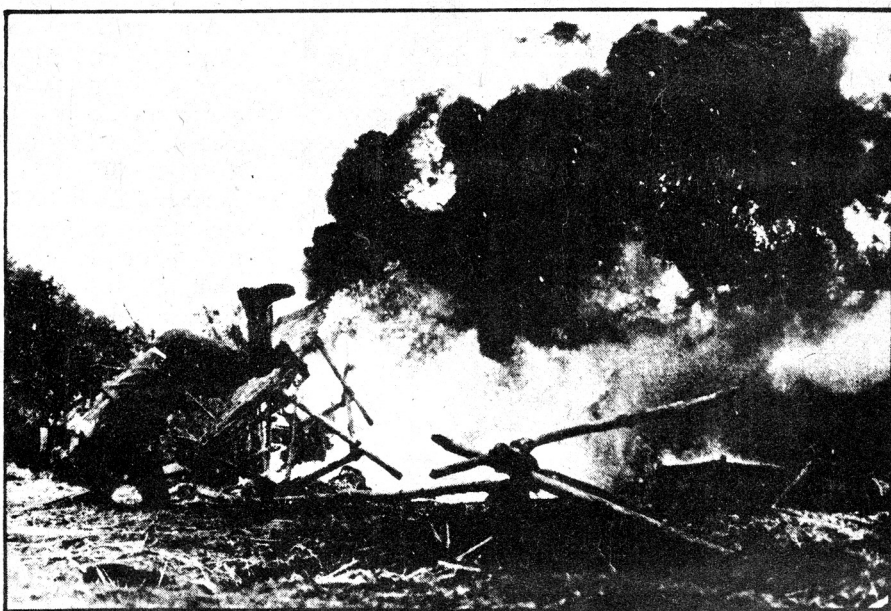
One masterful piece of cinematic turpischory was making us all think that Cornelius and Taylor were standing on opposite sides of a truly magnificent gorge. The alleged event took place a few scenes after the Day-for-night, just before the refugees (Zira, Taylor, etc.) arrived at the cave in the "Forbidden Zone." In reality (if such a word can be applied to a Hollywood product) the two actors were "Matted" into a painting of a gorge. The actors were photographed against a purely blue background on a piece of film. On another piece of film, the rather excellent painting of the gorge was filmed. Then by a method that filters out the pure blue, the two pieces of celluloid are sandwiched together in a machine called an optical printer, and a third piece of film is made with the composite of the two originals on it. First used in the nineteen-twenties, the optical printer consists of a camera and projector fixed to a base (which can be manipu-



lated to vary the distance between the two to within a hundredth of an inch). The pair face one another and are in synchronized operation like with a Process set up. The camera takes a frame-by-frame photograph of the film that is run through the printer. In this manner exact copies can be made. But that is not all.

With the addition of various attachments the optical printer can perform many functions. I can fade film from one scene to another, superimpose (by running two pieces of film at once in the special projector) change the speed of film (by photographing some frames more than once, or skipping frames), and get the freeze-frame effect that is so popular on TV. And there are other functions as well.

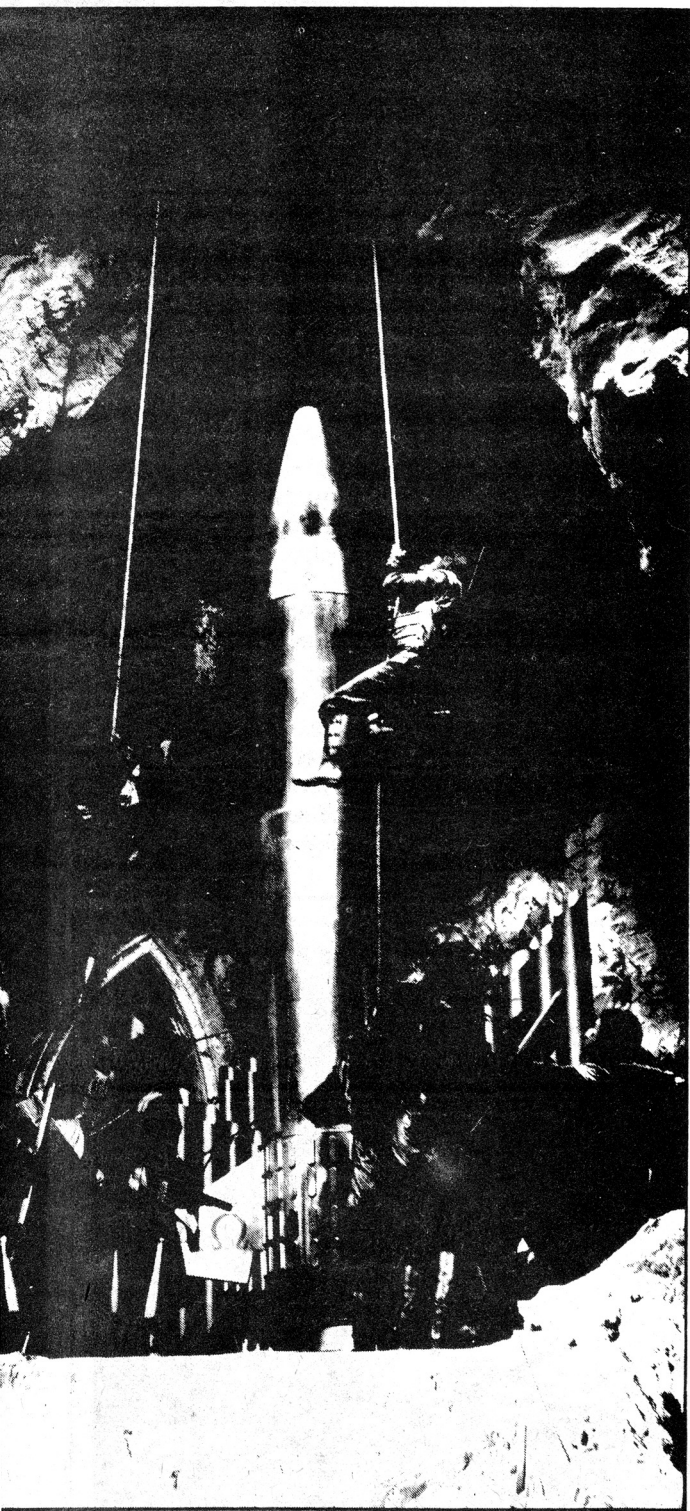
Notice during the gorge scene the next time you see the movie that the perspective of the characters and the back-



ground is slightly off, so that they don't quite seem to be in the painting so much as *in front of it*. Also, for such a sunny day, there are no shadows cast by the chimp or the human.

Another bit of special effects that go unnoticed by the general viewing public is gunfire. Gunfire, of the sort that the apes and human exchange at the archaeological sight. You don't really think Twentieth Century-Fox would risk Charlton Heston to some marksman, do you? Actually they are more devious.

A squib charge (don't ask me where they dug up the name squib) is the device that makes all the Sam Peckinpah films possible. Basically, it is a small explosive charge that simulates the impact of a bullet. A line of charges are set up along



a wire then covered up with soil. All the explosions are activated by a special effects-man waiting in the wings with a keyboard-like affair that he plays much like a piano is played. When the signal is given the effects-man can detonate each charge, either individually or as a continuous line, like a line of machine-gun fire.

Objects such as a bottle or a gun which are to be "shot" out of a hand can also be safely wired. Before the invention of squibs, actual gunfire was used, but it was dangerous, and not always repeatable. Squibs can be set in any location and repeated as many times as is necessary to get a "Take." When an actor has to be "shot," a special explosive charge, one mounted on armor plate, can be used to prevent injury. These squibs can be covered up with a makeup patch to look like skin when the scenes require it. When blood is needed to spurt from the wound, a small plastic packet of artificial blood is placed over the charge so that it bursts on detonation and adds a great deal of realism of the effect.

The last special effect and perhaps the most effective, is the scene where Taylor discovers the Statue of Liberty half buried in the sand of the beach. There are actually *two* scenes where we see Lady Liberty, each screen-filling scene having been done a different way. The first scene is shot from above, down through the crown of the edifice. Also showing is the hand holding the torch; both of these are cardboard and paper maché replicas, expertly *thrust* into the picture to look real.

The second part of the sequence is done in quite another way; it is a "glass shot." Essentially a glass shot is a very detailed painting done on glass; but with a black area painted in for where the live action will be matted in. The painting is done on glass, so where necessary, lights may be shone through from the back (such a case would be if a futuristic city would be required, lights can be placed as windows etc.). The glass also permits the artist to be very detailed without the surface grain of the canvas or paper showing through.

At one time glass shots were actually done with paintings on clear glass, with actors standing in back of the glass at a sufficient distance to look in perspective with the painted image. Often this technique is used to add some exotic detail such as a background mountain or the top of some building that does not really exist. In such case, where the camera will remain stationary all the time, the clear glass method is still the best method. Part of a set will be built, the lower half of some impressive building, possibly only as high as a doorway, and a glass painting will be done for the rest of it.

Since Hollywood has been fooling around with the camera for generations it is also natural that they invent clever ways to use tricks like the glass shot in other ways. Often, in old movies, the characters will ride in a carriage along a winding road to a strange foreboding castle (Like the one in Tod Brown's "Dracula"). In most cases everything but the road and carriage will be a painting. This of course takes much optical and mathematical calculation to get the camera to focus on objects as distant as the coach and as near as the painting at the same time. The matte process simplifies the problem which is why today most glass paintings are filmed separately from the live action and matted in.

This has been only a minor excursion into the world of SFX, and I have only lightly touched some of the technical angles involved, but I think it is enough to whet your cinematic appetite.



NEXT ISSUE: SFX ON THE PLANET OF
THE APES PART II.

THREE AMERICAN ASTRONAUTS, TRAPPED ON A MYSTERIOUS PLANET SOMEWHERE IN SPACE BY THE CRASH OF THEIR STARSHIP WHILE THEY SLEPT HELPLESSLY IN A STATE OF SUSPENDED ANIMATION! NOW, WITH THE CRAFT, WHICH BROUGHT THEM TO THIS STRANGE AND GOD-FORSAKEN WORLD, SINKING INTO A DARK AND LIFELESS SEA, THEY SET FORTH FOR LAND!

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

WHERE ARE THEY, THEY WONDER?
AND HOW FAR, BOTH IN MILES
AND YEARS, FROM THEIR MOTHER-
PLANET EARTH? IS THERE LIFE
ON THIS BARREN SPHERE? AND
IF SO, WILL IT BE FRIENDLY OR
HOSTILE?!



SOLD TO THE THREE
EARTHMEN--ONE PLANET,
HOPEFULLY SLIGHTLY-
USED! BECAUSE IF IT
ISN'T, PALS, WE'RE ALL
ALONE--AND WE'RE
HERE TO STAY!

THE MEN OF 20 CENTURIES!

THAT'S RIGHT. I READ THE CLOCKS BEFORE WE ABANDONED SHIP--THEY BEAR OUT HAGGLEIN'S HYPOTHESIS. WE'VE BEEN AWAY FROM EARTH FOR TWO-THOUSAND YEARS...GIVE OR TAKE A DECADE.

AND YOU STILL CAN'T ACCEPT IT, CAN YOU, LONDON?

YOU CAN'T ACCEPT THAT TIME HAS WIPED OUT EVERYONE AND EVERYTHING YOU EVER CARED FOR--TURNED THEM INTO DUST.

YOU CAN'T PROVE IT-- IF WE CAN'T GET BACK, IT'S STILL JUST A THEORY!

IT'S A FACT, LONDON. BUY IT. YOU'LL SLEEP BETTER!

NOTHING'LL GROW HERE! THERE'S ONLY A TRACE OF HYDROCARBONS, AND MOST OF THE NITROGEN IS LOCKED INTO NITRATES.

ANY DETECTION OF DANGEROUS IONISATION?

NO. WE'RE OKAY ON THAT SCORE!

OKAY. IF THERE'S NO LIFE HERE, WE'VE GOT JUST SEVENTY-TWO HOURS TO FIND SOME ELSEWHERE..

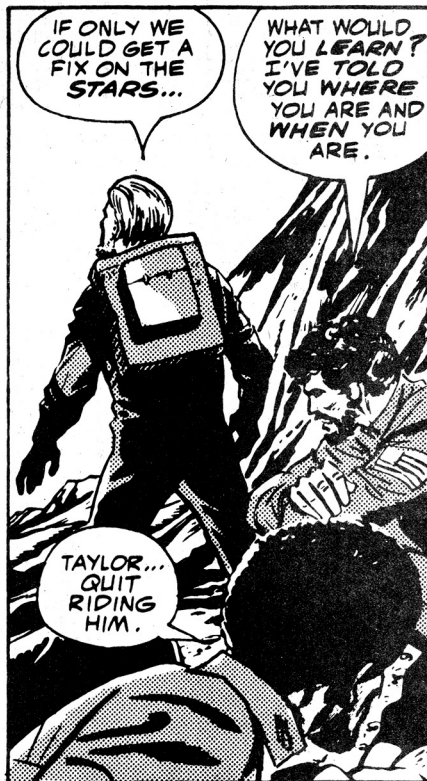
THAT'S WHEN THE GROCERIES RUN OUT.

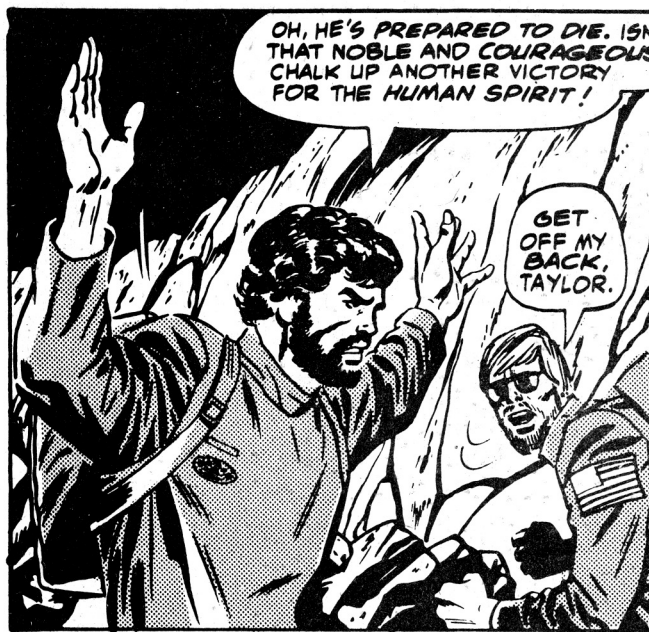
ANY PARTICULAR REASON FOR HEADING IN THIS DIRECTION?

NONE AT ALL!

WAIT A MINUTE!







OH, HE'S PREPARED TO DIE. ISN'T THAT NOBLE AND COURAGEOUS?! CHALK UP ANOTHER VICTORY FOR THE HUMAN SPIRIT!

GET OFF MY BACK, TAYLOR.



SURE, BUT BEFORE I GET OFF FOR GOOD, JUST CLEAR UP ONE QUESTION-- WHY DID YOU COME ALONG AT ALL? YOU VOLUNTEERED. WHY?

I'LL TELL YOU-- THEY NOMINATED YOU FOR THE BIG ONE AND YOU COULDN'T TURN IT DOWN WITHOUT LOSING YOUR ALL-AMERICAN STANDING.



AND THE GLORY-- DON'T FORGET THAT. THERE'S A LIFE-SIZED BRONZE STATUE OF YOU SOMEWHERE, LONDON. OH, IT'S PROBABLY TURNED GREEN BY NOW, AND NO-BODY CAN READ THE NAME-PLATE...

...BUT NEVER LET IT BE SAID WE FORGET OUR HEROES.



ARE YOU FINISHED, TAYLOR?

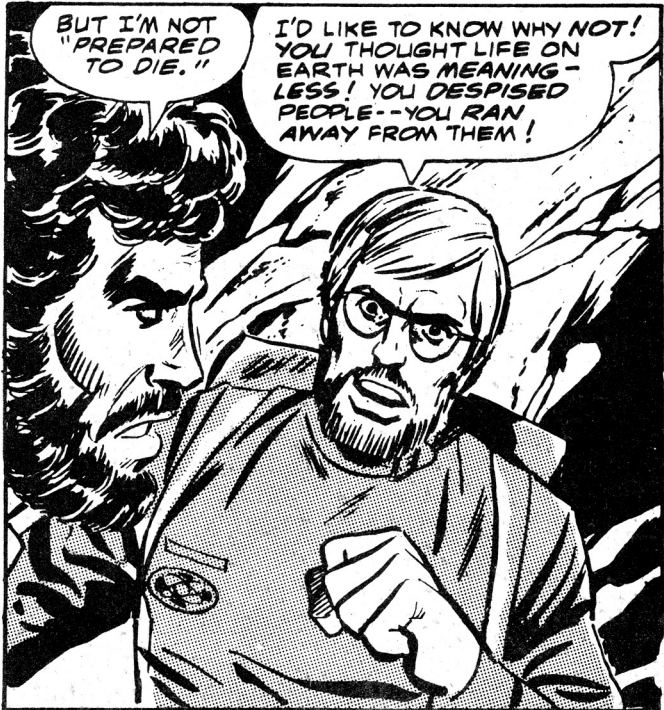
ONE LAST ITEM-- IMMORTALITY. YOU WANTED TO GO ON FOREVER. AND YOU'VE DAMN NEAR MADE IT. EXCEPT FOR DODGE AND ME, YOU'VE LIVED LONGER THAN ANYBODY!

YOU'VE GOT WHAT YOU WANTED, KID. HOW DOES IT TASTE?



OKAY. YOU READ ME WELL ENOUGH. WHY CAN'T I READ YOU?

I MEAN, DODGE I CAN UNDERSTAND. HE MAKES SENSE. HE'D WALK THROUGH A VOLCANO NAKED IF HE THOUGHT HE COULD LEARN SOMETHING NO OTHER MAN KNEW. BUT YOU, TAYLOR-- YOU'RE NO SEEKER. YOU'RE NEGATIVE.



BUT I'M NOT "PREPARED TO DIE."

I'D LIKE TO KNOW WHY NOT! YOU THOUGHT LIFE ON EARTH WAS MEANINGLESS! YOU DESPISED PEOPLE-- YOU RAN AWAY FROM THEM!

