

INSIDE: FREE FULL COLOUR APES POSTER!

PLANET OF THE APES

TM

PLANET
OF
THE
APES
8p
No. 1

MARVEL
COMICS
GROUP

WEEK ENDING
OCT. 26, 1974

FIRST COLLECTOR'S ITEM ISSUE:
BEGINNING--AN ALL-NEW
ADAPTATION OF THE FIRST
GREATEST "APES" MOVIE!
NEVER BEFORE IN COMICS FORM!

SPECIAL PHOTO FEATURE:
MAKE-UP OF THE APES!



THEY WALK LIKE MEN!

A PERSONAL MESSAGE FROM STAN LEE

We call them beasts—
but the world is theirs!
For they are the Apes, and
Earth will never be the same!

From one of the most popular
motion pictures of all time—from the
television series which is electrifying all of
Britain—the world-famous Marvel Comics
Group now brings you THE PLANET OF
THE APES, possibly the most dramatic
comics weekly ever published!

In this sensational series you
will journey beyond the farthest
reaches of your imagination, from
the wonders of the world of today
to the mysteries of a dark and hidden
future! You'll see the human
race facing the deadliest threat
of all! You'll see man against
beast—but, which is
truly the beast?

Once again Marvel Comics
has done the impossible! Once
again we bring you the greatest
adventures in all the world! We
give you THE PLANET OF
THE APES—and this we do
pledge—the excitement
shall never end!

Excelsior!
Stan

BEGINNING: MARVEL COMICS' 6-PART ADAPTATION OF TWENTIETH CENTURY-FOX'S SCIENCE-FICTION MASTERPIECE...

PLANET OF THE APES

STARS GLITTER LIKE FLOATING GEMS AGAINST THE BLACK VELVET BACKDROP OF SPACE. THE SHIMMERING BELT OF THE CONSTELLATION ORION SWEEPS ACROSS THE VOID WITH COLD MAJESTY.

AND AN INSIGNIFICANT SPECK OF LIGHT GLIDES SILENTLY THROUGH THE STYGIAN NOTHINGNESS. THE SPECK IS A SHIP... AND AS SUCH REPRESENTS MAN'S GREATEST ACHIEVEMENT TO DATE...

... A FLIGHT TO THE STARS!

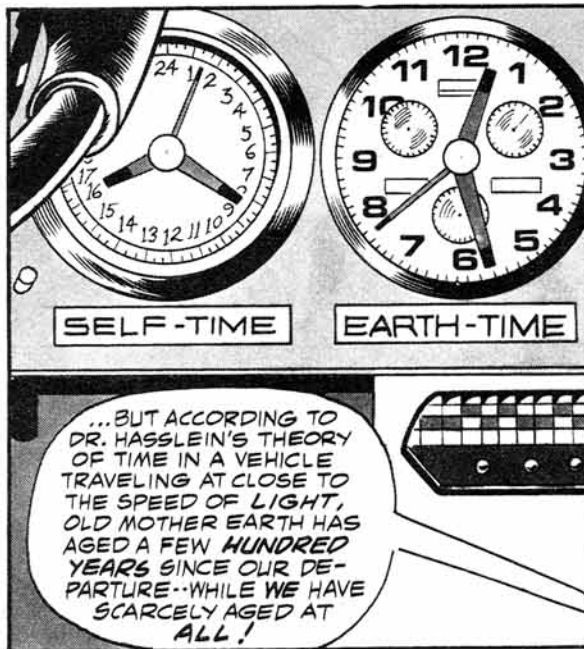
THE SHIP'S CAPTAIN SPEAKS:

"SO ENDS MY LAST SIGNAL UNTIL WE REACH OUR DESTINATION. WE ARE NOW ON AUTOMATIC DRIVE, A MERE ONE-HUNDRED-FIVE LIGHT YEARS FROM OUR BASE... AND AT THE MERCY OF EMOTIONLESS COMPUTERS, I'VE TUCKED IN MY CREW FOR THE LONG SLEEP. I'LL JOIN THEM PRESENTLY..."

...FOR, WITHIN THE HOUR WE SHALL COMPLETE THE SIXTH MONTH OF OUR FLIGHT FROM CAPE KENNEDY...

BY OUR TIME, THAT IS...





...BUT ACCORDING TO DR. HASSLEIN'S THEORY OF TIME IN A VEHICLE TRAVELING AT CLOSE TO THE SPEED OF LIGHT, OLD MOTHER EARTH HAS AGED A FEW HUNDRED YEARS SINCE OUR DEPARTURE--WHILE WE HAVE SCARCELY AGED AT ALL!



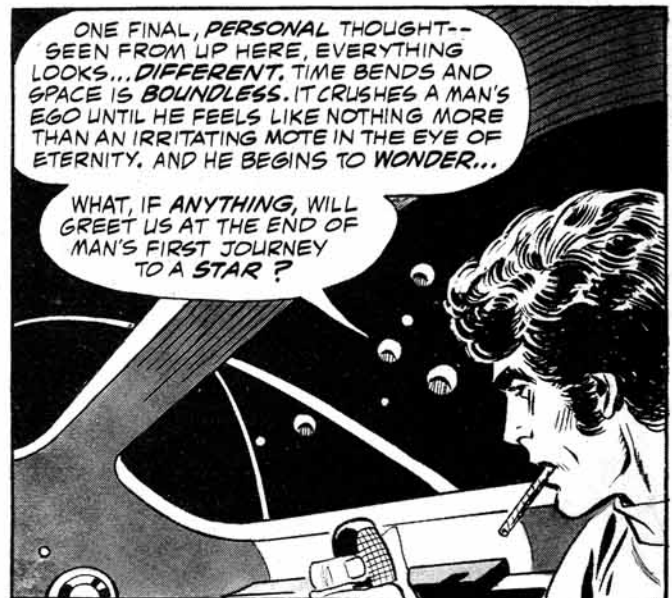
DR. HASSLEIN'S THEORY MAY BE CORRECT. BUT THIS MUCH IS **CERTAIN**: THE MEN WHO SENT US ON THIS JOURNEY HAVE LONG SINCE MOULDERED IN FORGOTTEN GRAVES...

...AND THOSE, IF ANY, WHO WILL RECEIVE THIS MESSAGE ARE OF A **DIFFERENT BREED**. HOPEFULLY, A **BETTER ONE**.



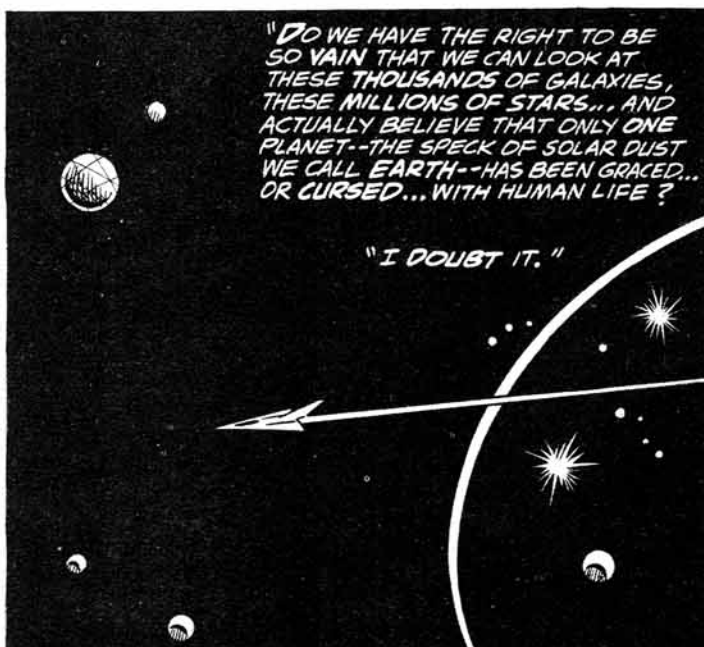
AS FOR ME, I LEAVE THE TWENTIETH CENTURY WITH NO **REGRET**. I THINK IT WAS MARSHALL WHO SAID, "MODERN MAN IS THE MISSING LINK BETWEEN THE APE..." AND THE HUMAN BEING."

LIGHT THAT ONE UP AND SMOKE IT.



ONE FINAL, PERSONAL THOUGHT--SEEN FROM UP HERE, EVERYTHING LOOKS...**DIFFERENT**. TIME BENDS AND SPACE IS **BOUNDLESS**. IT CRUSHES A MAN'S EGO UNTIL HE FEELS LIKE NOTHING MORE THAN AN IRRITATING MOTE IN THE EYE OF ETERNITY. AND HE BEGINS TO **WONDER**...

WHAT, IF ANYTHING, WILL GREET US AT THE END OF MAN'S FIRST JOURNEY TO A STAR?



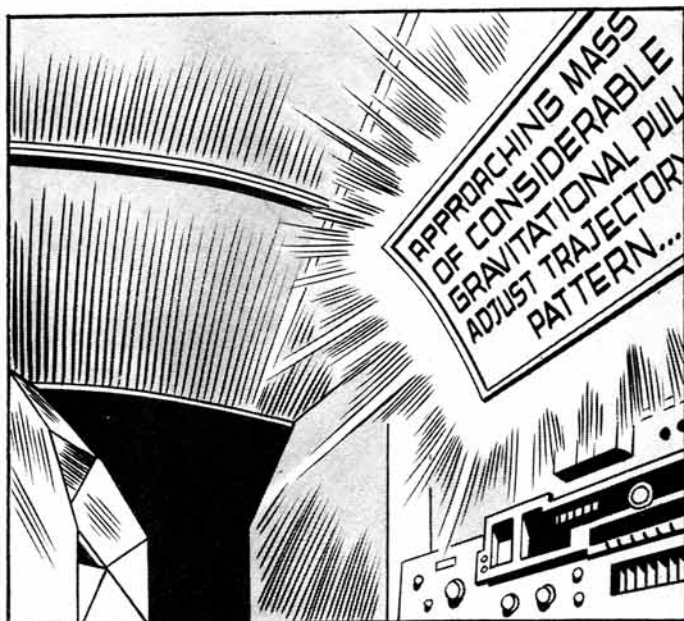
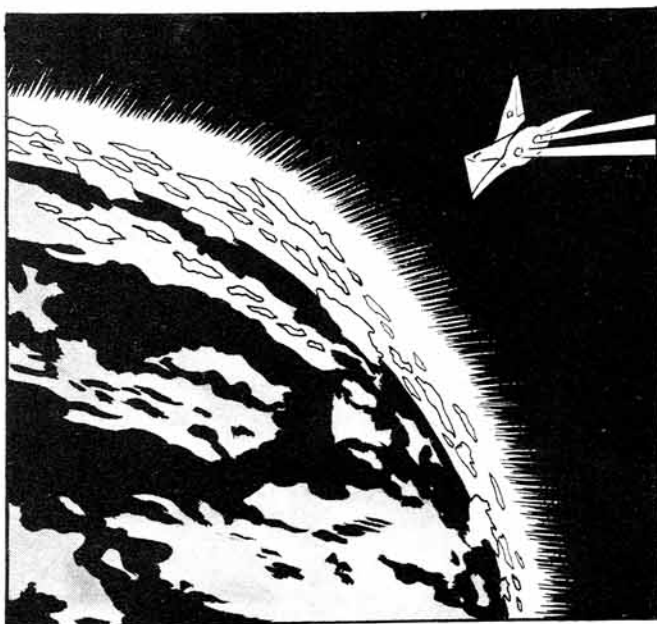
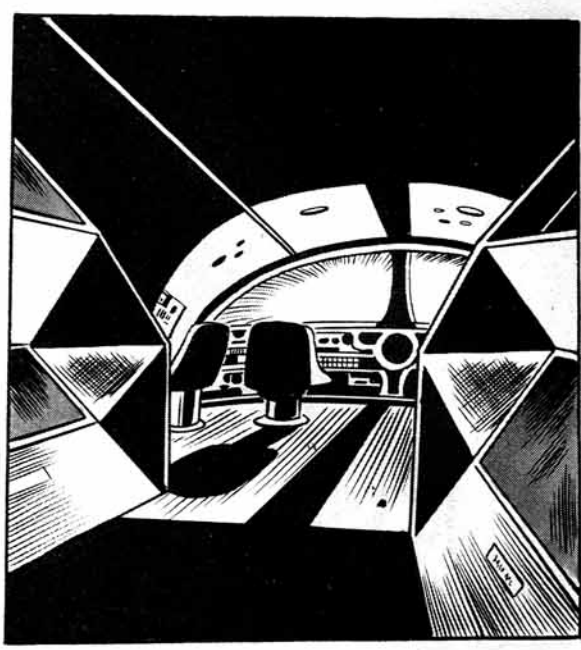
"DO WE HAVE THE RIGHT TO BE SO VAIN THAT WE CAN LOOK AT THESE THOUSANDS OF GALAXIES, THESE MILLIONS OF STARS... AND ACTUALLY BELIEVE THAT ONLY ONE PLANET--THE SPECK OF SOLAR DUST WE CALL EARTH--HAS BEEN GRACED... OR CURSED... WITH HUMAN LIFE?"

"I DOUBT IT."

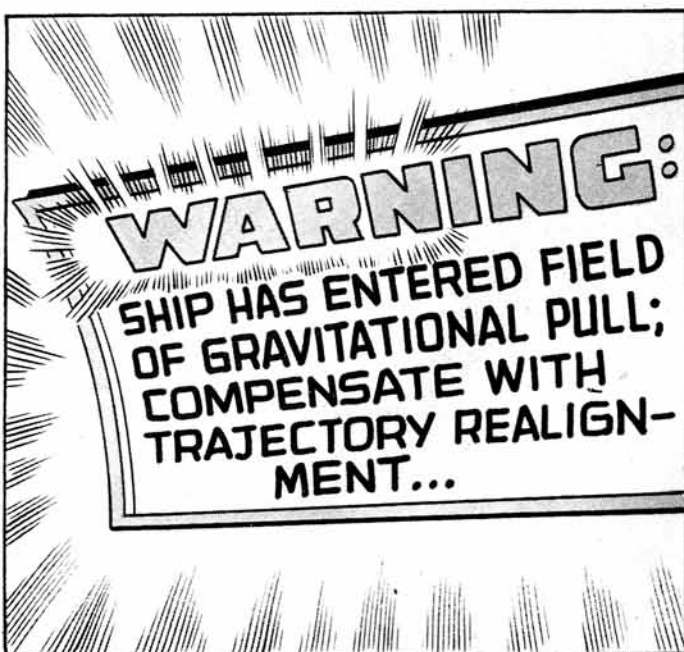


THAT'S ABOUT ALL, I GUESS... EXCEPT I CAN'T HELP WONDERING IF MAN--THAT GLORIOUS PARADOX OF THE UNIVERSE WHO HAS SENT ME INTO THE UNKNOWN--STILL WAGES WAR AGAINST HIS **BROTHER**... AND LETS HIS NEIGHBOUR'S CHILDREN **STARVE**!

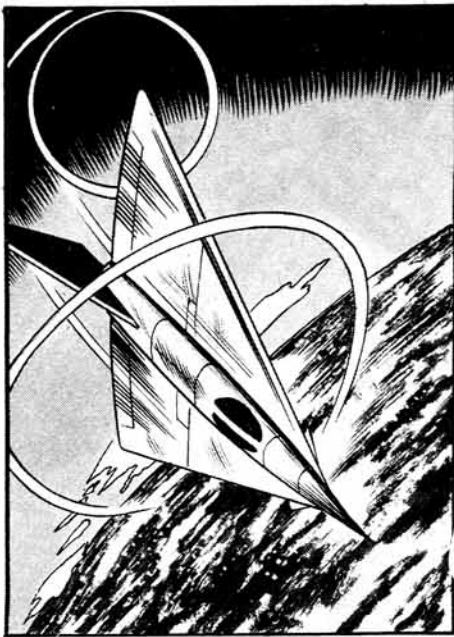




APPROACHING MASS
OF CONSIDERABLE
GRAVITATIONAL PULL
ADJUST TRAJECTORY
PATTERN...



WARNING:
SHIP HAS ENTERED FIELD
OF GRAVITATIONAL PULL;
COMPENSATE WITH
TRAJECTORY REALIGN-
MENT...



DANGER:
SHIP CAPTURED
IN FIELD OF
SAFETY FACTOR
DIMINISHING



DANGER:
DESCENT RATE
EXTREME: ACTIVATE
RETROJETS

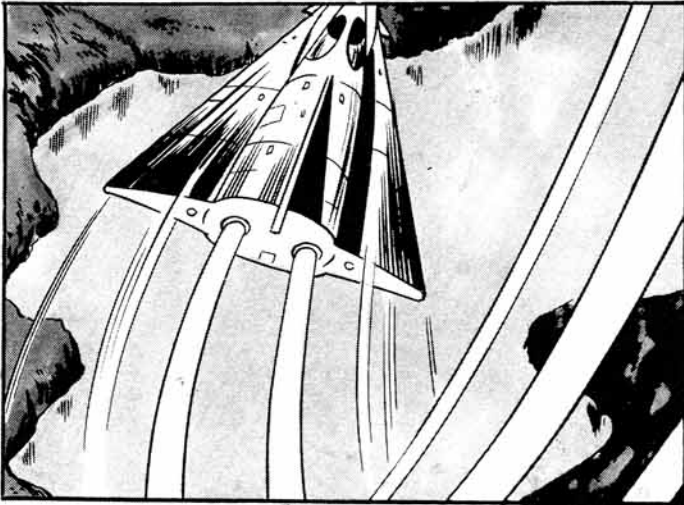


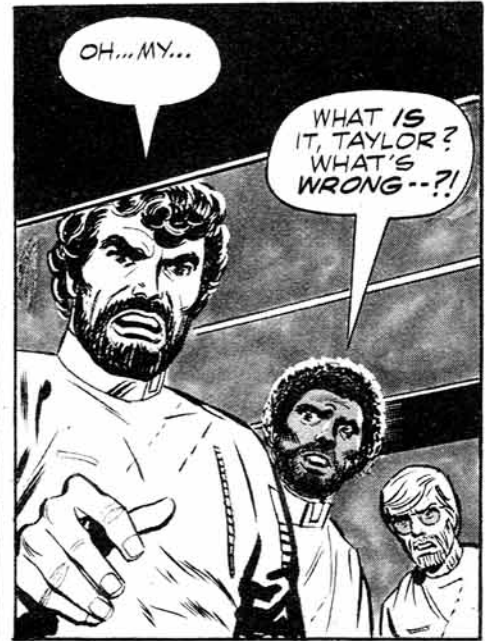
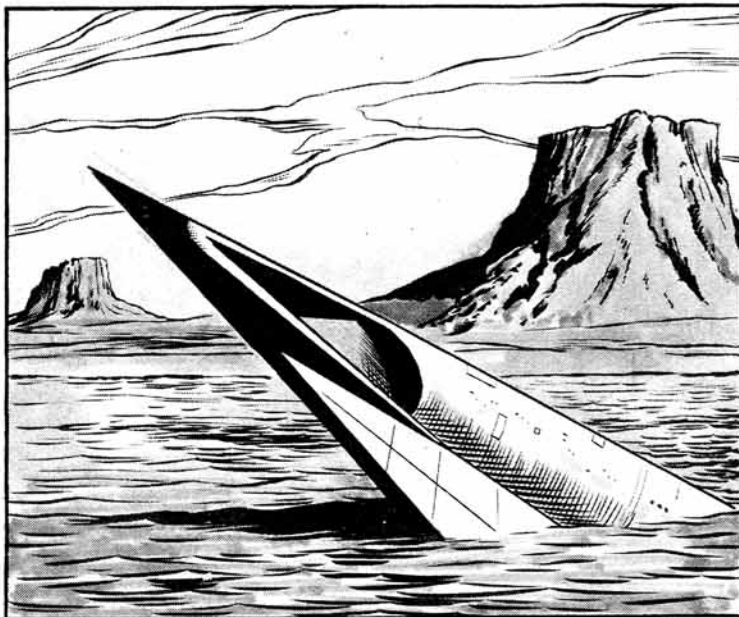
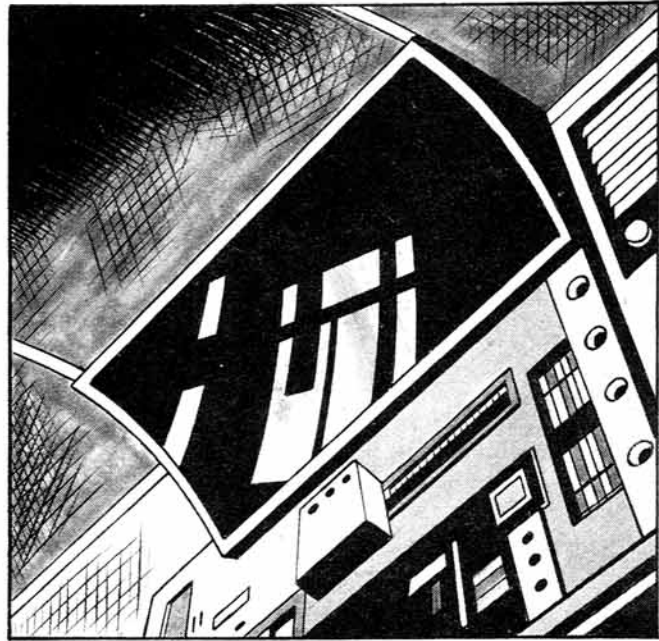
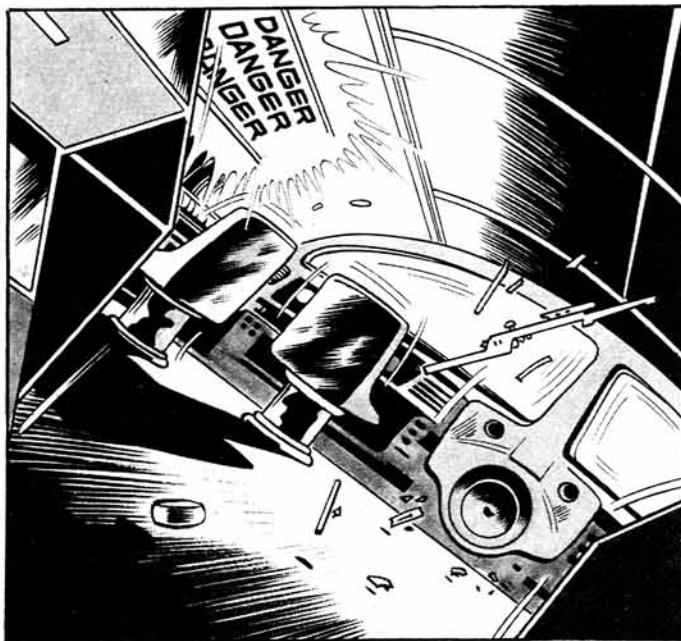
**REPEAT: ACTIVATE
RETROJETS. DESCENT
RATE ACCELERATING:
DISASTER IMMINENT**



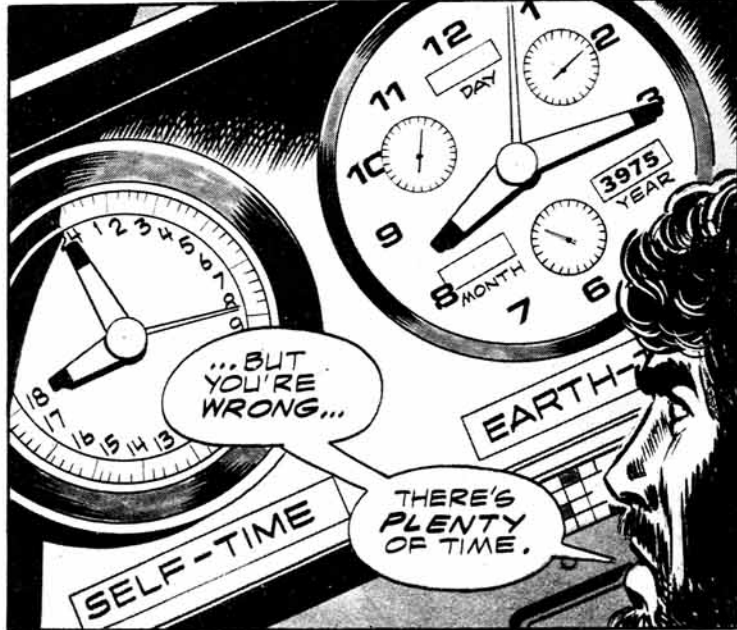
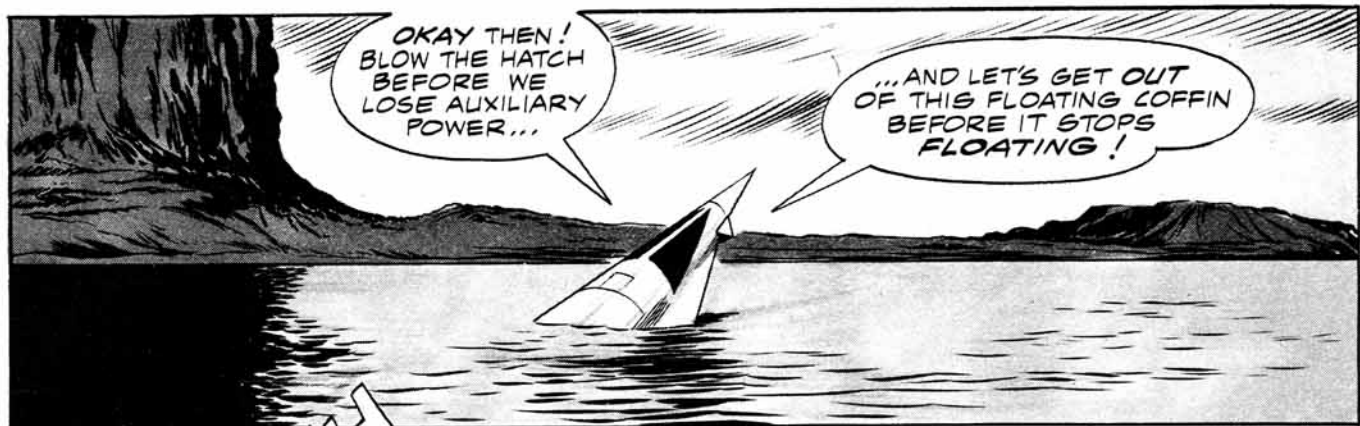
**REPEAT: DANGER
REPEAT: DANGER
REPEAT: DANGER**

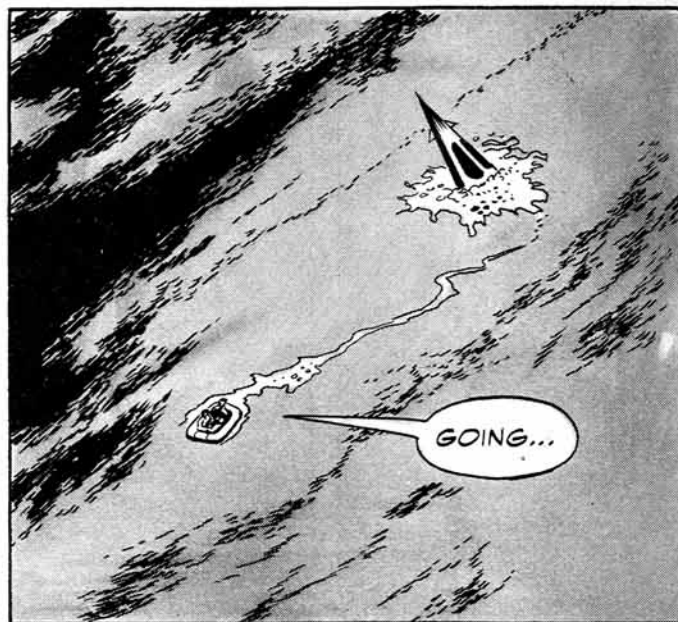
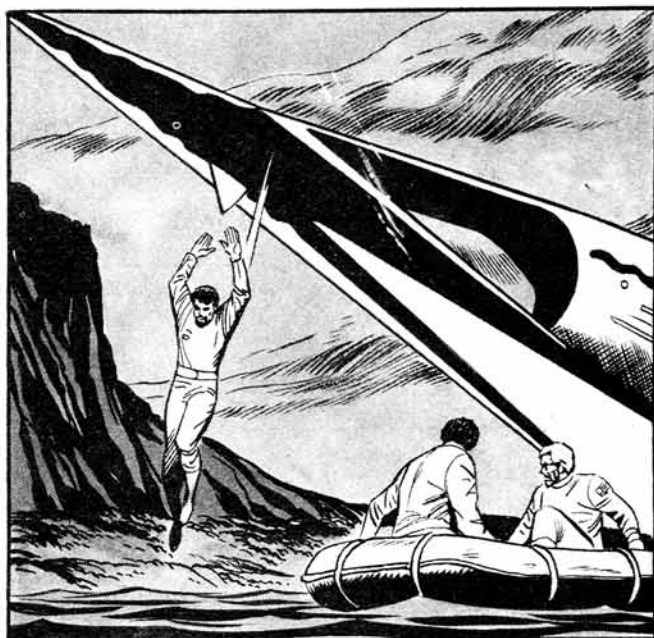
**DANGER DANGER
DANGER DANGER
DANGER DANGER
DANGER DANGER**













YEAH, BUT WHERE'S
HERE? YOU GOT
ANY NOTIONS AT
ALL, SKIPPER?

WE'RE SOME THREE-HUNDRED-
TWENTY LIGHT YEARS FROM EARTH
ON AN UNNAMED PLANET IN ORBIT
AROUND A STAR IN THE
CONSTELLATION
ORION...



THAT
COULD BE
BELLATRIX
UP THERE!

TOO
RED
FOR
BELLA-
TRIX!



YOU DIDN'T HAVE TIME TO
CHECK THE TAPES--SO YOU
DON'T REALLY KNOW WHERE
WE ARE, DO YOU?

WHAT WENT
WRONG?

WE WEREN'T
PROGRAMMED
TO LAND IN
WATER--SO
WE'RE NOT
WHERE WE'RE
SUPPOSED
TO BE.



THE QUESTION,
LANDON, IS NOT SO
MUCH WHERE WE
ARE AS WHEN WE
ARE.

NOW WHAT'S
THAT
SUPPOSED
TO MEAN?



IT MEANS WE'VE
HAD OUR RIP
VAN WINKLE
SNOOZE...

...AND NOW IT'S TIME
TO START EARNING
OUR BACK PAY.

WHY DON'T YOU TAKE
A TIP FROM DODGE?
HE'S ALREADY BUSY
TAKING SOIL
SAMPLES.

THE



FACE OF THE APES

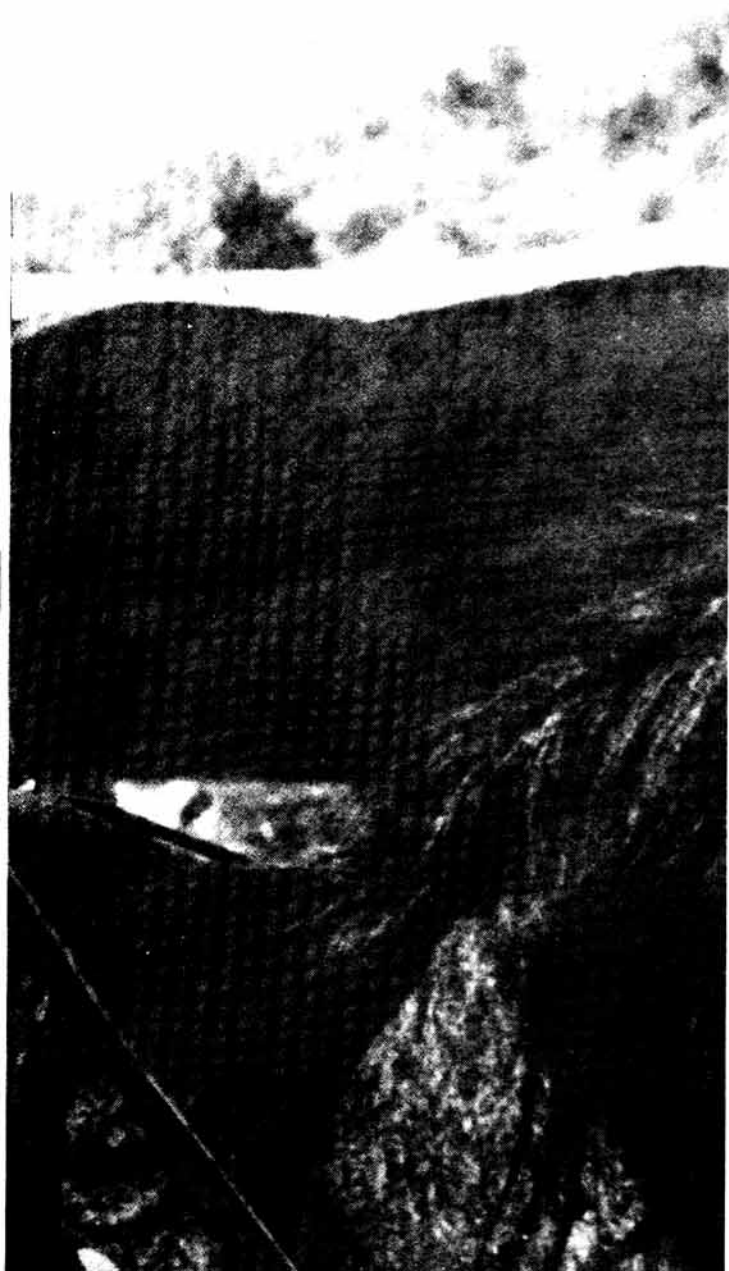
by ED LAWRENCE

When it was first announced that Twentieth Century-Fox was going to film **PLANET OF THE APES**, there was a great deal of curiosity about how the studio would handle the make-ups. How could a topnotch team of actors, and hundreds of extras, be transformed into Chimps, Gorillas and Orangutans? Inside the Fox studios it was more worry than curiosity; for, from the beginning of the project, it was realized that on the success of the make-ups would hang the success of the film.

The first attempts at an Ape make-up were primitive when compared to the final successful efforts. The designers are unknown, and the make-ups themselves were never seen by the public.

The initial tries were practiced on *Edward G. Robinson* who was the first to test for the role of Dr. Zaius. His entire face was covered with putty. His brow-ridges were built-up, and a broad, simple nose designed over his own. Bushy eyebrows, sideburns and hair were added. The lips, completely covered, gave the mouth an eerie, non-human look. The ears were false, slipped on top of the man's own ears. They were made to be exaggerated in length and thickness. The result of all this was not suggestive of an Ape ... but of a caricature of a human being's face. The first Hollywood Ape looked more like an accident

MAURICE EVANS between takes. After all, putting it all back on takes over THREE HOURS, so once you're in, you're IN!



victim, or a freak. It was certainly not what the studio was aiming for. Facial mobility and the ability to create a character with the performer's appearance were simply not there.

About this time, John Chambers entered the picture with a set of bizarre but ideal references. During World War II he had been the designer and builder of artificial limbs. His work had made it a necessity for him to learn literally everything there was to know about human anatomy, and he was already providing his great ability as a make-up man. The ideal choice for the job!

Chambers immediately began experimenting along lines that had been previously used by Jack Dawn, when Dawn created the characters for the film *THE WIZARD OF OZ*. To turn Bert Lahr into the "Cowardly Lion" demanded that Lahr would still have complete use of his face for comedy effects, while the entire shape of his head was altered and exaggerated. Dawn solved the problem by designing a single appliance that fitted over Lahr's brow-ridge, nose and cheeks. It enabled Dawn to insert freckles, whiskers, lion-like jowels and a cat-like nose ... all with one appliance!

Chambers probably saw a similar, simian challenge in forming Zaius and his *PLANET OF THE APES*. Instead of whiskers there would be hair, and in place of a cat-like nose would be the broad, flaring nostrils of an ape. And he would have great advantages over Dawn's work, for in those days latex products had just come into use. Chambers, however, had done work in manufacturing artificial hands using rubber and plastic to imitate flesh.



MAURICE EVANS. Shakespearian actor of no-little-fame, starring in *PLANET OF THE APES*, as the cultured, powerful DR. ZAIUS.

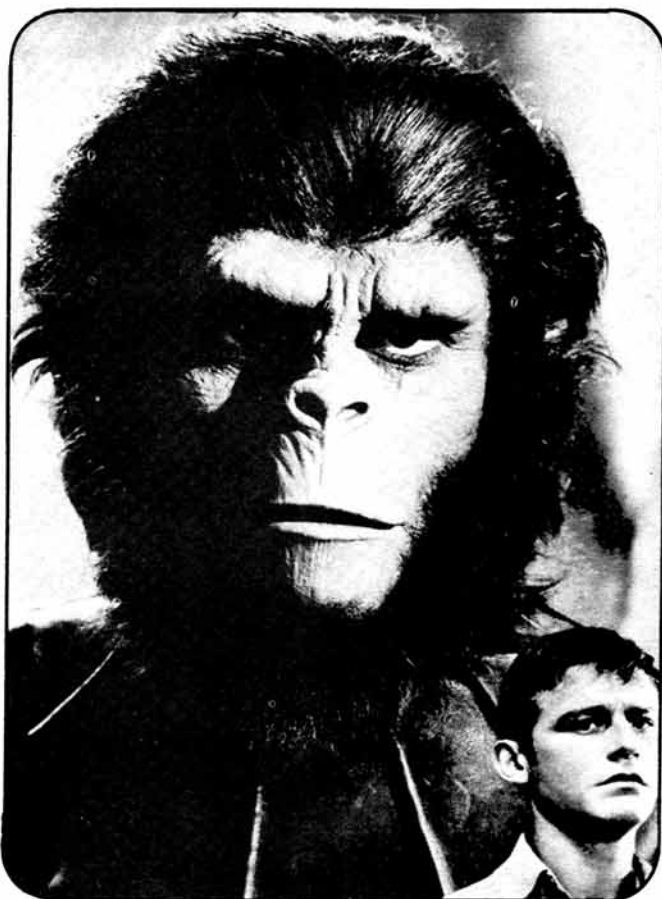
Chamber's earliest efforts began with a series of life-masks. For some reason it was felt that Oriental features would best fill Chamber's requirements, and so the first actors he fitted were Orientals. Over a life-mask, Chambers began to design, in clay, a single appliance much like that used by Jack Dawn. Chamber's appliance did not extend over the actor's cheeks: it was more like a "T"-shaped affair. The brow-ridges covered the actor's own eyebrows, making the front of his head seem to slope outwards. The nose was also covered, and over this part of his face a curving surface was built-up. It continued to the base of his upper lip. Wrinkles were added over the newly-shaped mouth, which ended in a narrow, featureless lip that curved slightly downward and ended a little past the end of the actor's actual lip. A small nose, ending in large nostrils, was then added. The nostrils ended about halfway up the performer's nose-bone. Above the artificial nostrils was added a thin, short nasal bridge.

Another, smaller appliance was designed to change the shape of the actor's lower lip and chin.

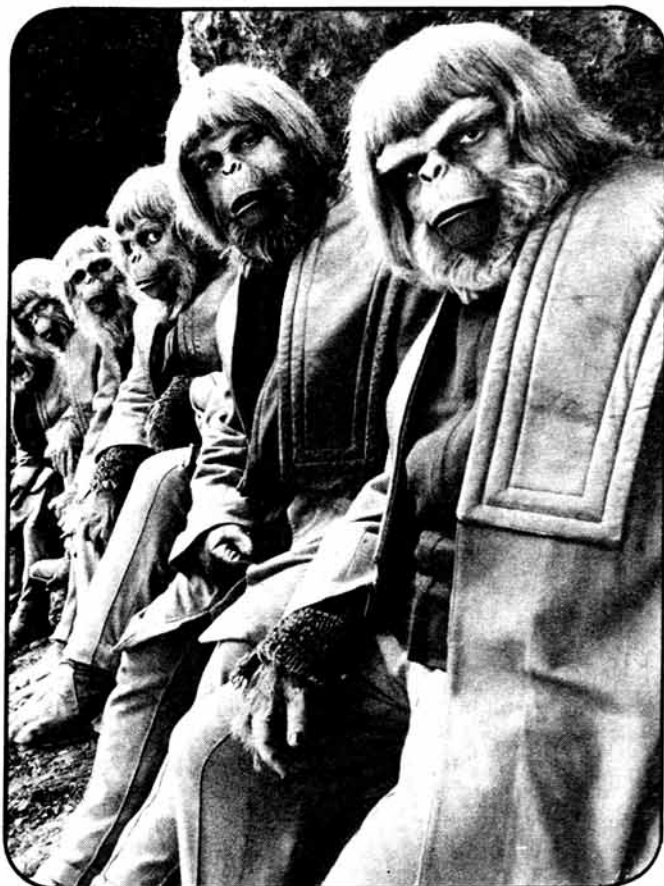
Over the clay-sculptured appliances, thin coats of plaster were carefully brushed on. The plaster was gradually built-up in thickness until, after the whole thing had dried, it was pulled off the clay. Chambers now had a mold of the appliance.

Into the mold was poured some of Chamber's own formula. Soft and porous like sponge rubber, yet firm like plastic when dried and baked. The full mold was placed into an oven. When fully baked, the appliance and mold were removed from the oven, and the hardened formula carefully peeled free of the mold. It was then trimmed of excess materials, and sanded down when necessary.

Then the real fun began for the actor. Summoned to



RODDY McDOWELL. Who starred as CORNELIUS in *PLANET OF THE APES* and *ESCAPE FROM THE PLANET OF THE APES*.



The Orangutans. Leaders of the Ape scientific hierarchy and guardians of the Sacred Scrolls.

the make-up room one morning at 5:00 A.M. (to allow the time for a detailed session with John Chambers magic make-up tools), he sat in a barbershop-type chair as Chambers fitted the appliance over his face. A perfect fit, thanks to expert craftsmanship!

The edges of the make-up appliance were carefully thinned-down until, at the very end, they were only paper-thin. The face of the performer was covered with a protective cream. Then spirit-gum, an adhesive, was smeared on the underside of the T-shaped make-up, and it was glued onto the actor's face. While it dried Chambers was hard at work smoothing down the ends of the appliance so that it blended perfectly into the actor's own face. The same was done to the chin-piece. After it dried, Chambers anxiously asked the actor if he could move his mouth. *Slowly* at first, so as not to undo the delicate joints. The actor found that he could articulate perfectly, and get any expression just by exaggerating his facial movements. When a mirror was held up to his face, he couldn't believe it ... the whole shape of his human features gone. He was becoming a Chimpanzee!

Chambers then covered the actor's face with grease-paint, to get the skin and make-up the same color. The creases were painted with shadowy highlights. Circles were added under the eyes to make them seem more deep-set, and the thin lips were painted. Crepe hair, threaded into a fine gauze base a few hairs at a time, was carefully trimmed into sideburns. Rubber ears were added, and hair covered the sides of the face. A rubber skin-cap covered the actor's hair, and over this a long wig was glued into place. One of Chambers' assistants carefully trimmed and combed the wig into place, to blend with the side-pieces. Make-up was applied to hide the gauze at the sides of the

wig and other hair. Final contrasting shades of grease-paint were carefully applied.

Throughout this entire, lengthy procedure, the actor kept rehearsing every expression he could think of, to insure that nothing would be made too tight to let him work his features.

A mirror was held up to the actor's face, and he knew that Chambers' design was a complete success. He could not recognize himself. A Chimpanzee's face stared back at him!

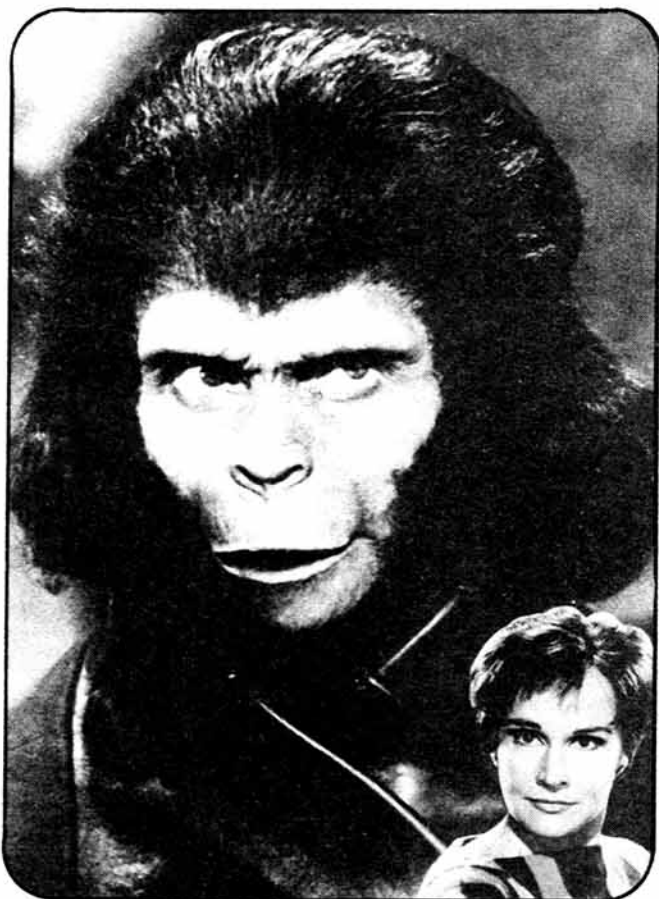
This entire make-up session had been filmed, and the footage was carefully edited into a featurette. Chambers' own explanations, with the actor's occasional comments, made up the soundtrack. When the 10-minute film was shown to studio officers, it was very well received. Chambers was given the go-ahead, and Fox knew they had licked their biggest problem.

Of course, this was only the beginning of the work for John Chambers and his huge staff of assistants.

This entire procedure had to be repeated every time another cast-member was signed. Life-masks were made first, the appliances sculpted over them, and the molds made. During the actual filming, new appliances would have to be made for each day's shooting, so the molds were carefully guarded in locked cabinets.

There were also changes in the make-ups along the way, and additional chores to be done.

First to go was the single-appliance principle. The final working designs called for separate pieces. Left and right brows, nose and upper mouth, chin and lower mouth, each ear ... all of these were made into separate molds and



ZIRA. (KIM HUNTER). Wife of Cornelius and one of the more rebellious members of the chimpanzee scientific community.

filed in the actor's special make-up bin. Wigs were patterned and trimmed in advance to save time that would be precious during the day-to-day production schedule.

As production went further along, designs were finalized for Chimps (including *Roddy MacDowell* and *Kim Hunter*), Orangutans (especially for *Maurice Evans* and *James Whitmore*), and Gorillas (the biggest stuntmen they could find).

Of all the make-ups, the most mobile were the ones made for *Kim Hunter*. Because a great deal of the film's impact would rest upon how human she could make her features appear through her make-up, the thinnest possible pieces were molded for her face. A great deal of additional labor went into blending the pieces extra-smoothly into her own features, and even the grease-paint coloring used on her were much more intricate and multi-layered. In her specially-made appliances, Miss Hunter smiled, frowned, articulated words ... and kissed star *Charlton Heston*.

Running her a close second for make-up intricacy was *Roddy MacDowell*. There were problems with *Maurice Evans'* mouth movements, and most of his dialogue had to be "looped" (re-dubbed later in the studio, as the actor viewed film of himself to match the pace of his own words).

For the numerous extras in the film, most of whom would be seen only from great distances or while moving quickly, over-the-head masks were designed and mass-produced. Standardized heads of Gorillas, Chimps and Orangutans were designed and sculpted, and molds made from the sculptures. The heads were molded in layers from rigid materials. The actors could *not* change their expressions.

Holes were molded into the design of the masks, and through these openings were pulled large bundles of crepe hair. They were cemented to the masks from inside, and when each group of hairs was combed into place, the

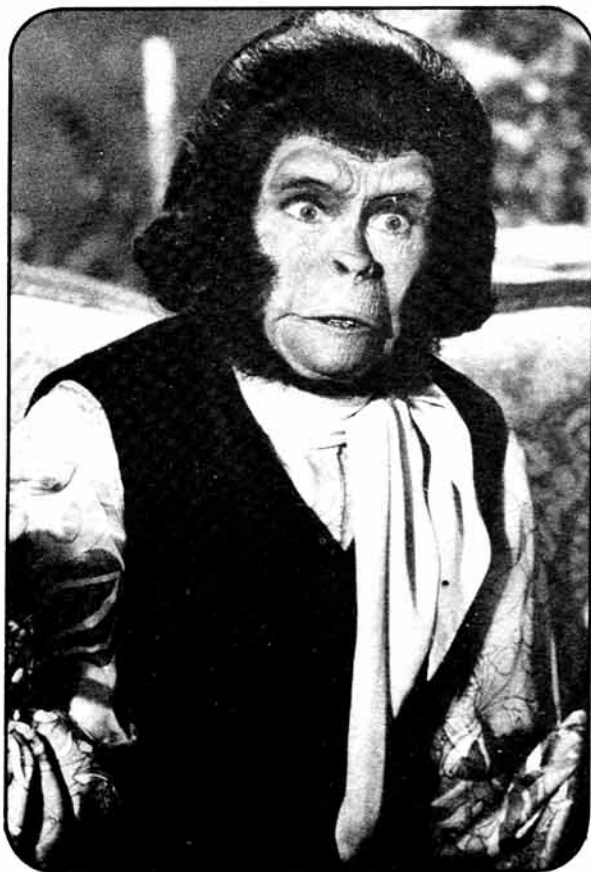
result was a finished wig. A flap was also incorporated at the backs of the masks. Strips of velcro (a plastic material that uses microscopic, interlocking loops to "stick to itself,") were used to close these flaps. When the actor was called for a scene, all he had to do was open the flap, don the mask, press the flap closed and walk to the set.

Sound easy? Well, there *were* some minor problems. For instance, the masks were *hot!* Because of the heavy hair and plastic they were usually removed between takes.

Of course the actors in the specially-designed make-ups could not remove their pieces; to do so would have meant another 3-hour session in the make-up chair. And the design of the appliances did not permit the actors to breathe through their noses. Because their mouths had to be opened continuously, small plastic strips of teeth were included in the upper and lower "lips" of their cunning disguises (the actor's own mouth appeared as small holes behind their large, oversized Ape-mouths). Food had to be eaten during the day through straws, and local catering services were puzzled when they were asked to supply gallons of fruit-juices for studio lunches. After lunch, *Maurice Evans* could usually be seen smoking a cigarette in a long holder, while wearing dark glasses and a wide-brimmed hat to shield him from the sun. *Evans* and other cast-members also took to walking from set to set with parasols to keep the sun from making their make-up run.

Despite all the problems, people ended up making a fine motion-picture, while finding time to have fun between-takes. And for *John Chambers*, walking in the middle of all this must have been an unforgettable experience. His skill had almost single-handedly created the main features of the **PLANET OF THE APES**.

This is the life, eh boys?







THAT'S RIGHT. I READ THE *CLOCKS* BEFORE WE ABANDONED SHIP--THEY BEAR OUT HAGSLEIN'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, LANDON?



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, LANDON. 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 IONIZATION?

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!



HA...HA HA HA HA





WELL, LOOKS LIKE EVERYBODY'S IN REASONABLY GOOD SHAPE!

WATER CHECK, DODGE?



EIGHT OUNCES LEFT, TAYLOR. EIGHT OUNCES TO GET US THROUGH THIS CRAZY HELL MASQUERADING AS A PLANET!

IT JUST DOESN'T ADD UP-- THERE'S A MANTLE OF DUST AROUND THIS PLANET AND YET IT'S AS HUMID AS A JUNGLE. THUNDER AND LIGHTNING, AND YET NO RAIN. CLOUD COVER EVERY NIGHT AND THAT WEIRD LUMINOSITY... AND YET NO MOON!



IF ONLY WE COULD GET A FIX ON THE STARS...

WHAT WOULD YOU LEARN? I'VE TOLD YOU WHERE YOU ARE AND WHEN YOU ARE.

TAYLOR... QUIT RIDING HIM.



WHY? BECAUSE HE'S MORE THAN THREE-HUNDRED LIGHT YEARS FROM HIS PRECIOUS LITTLE HOME-PLANET? BECAUSE HIS LOVED ONES HAVE BEEN DEAD AND FORGOTTEN FOR TWENTY CENTURIES?

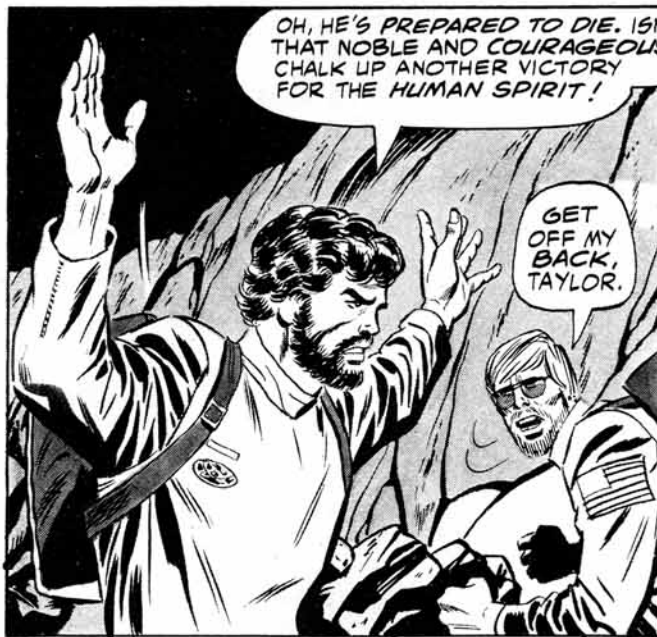
ALL RIGHT ALREADY, TAYLOR--



ALL RIGHT NOTHING, YOU PITIFUL FOOL. THERE'S ONLY ONE REALITY LEFT. WE'RE HERE AND IT'S NOW. YOU GET A HOLD ON THAT AND QUIT FEELING SORRY FOR YOURSELF, OR YOU MIGHT AS WELL BE DEAD.



I'M PREPARED TO DIE!



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!

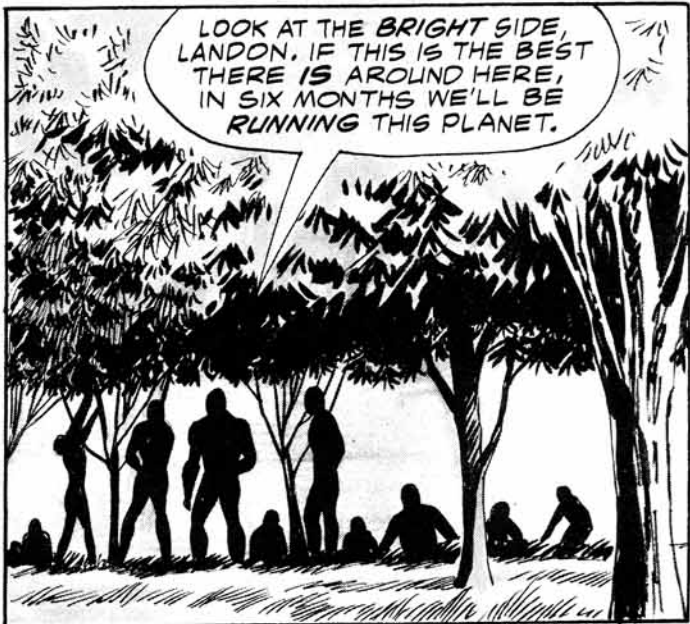
















MY GOD-- THEY'VE GOT BEATERS! IT'S LIKE THE AFRICAN BUSH. WE'RE BEING HUNTED.



YEAH... AND NOW I KNOW WHAT IT FEELS LIKE...

...TO BE AN ANIMAL.

WE CAN'T JUST STAY HERE--!

KRAK!



WE'VE GOTTA MAKE A BREAK FOR IT!



YAAAAAAH!



YOU POOR STUPID FOOL...



BLAM!

UHHN--!

DODGE..!



NEXT WEEK

OUR MONSTER MIND-BLASTING SAGA CONTINUES!
YOU CAN'T AFFORD TO MISS THIS DYNAMIC FOLLOW-UP!



IN NEXT WEEK'S ISSUE - THE CHANCE TO

win a
COLOUR T.V.
the **MARVEL** way!

PLUS MANY OTHER STUNNING PRIZES IN A NEW COMPETITION!