

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



MARVEL COMICS GROUP
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PLANET OF THE APES

8p

YOU'VE ESCAPED APE JUSTICE LONG ENOUGH, HUMAN BEAST--

--BUT NOW IT'S TIME FOR YOU TO PAY...



... WITH YOUR DEATH!

PROLOGUE:



Stan Lee PRESENTS: PLANET OF THE APES!™

THE ABOMINATION

ARENA!

THE CITY: A SPRAWLING COMPLEX OF ADOBE-MOUND STRUCTURES, A PLACE WHERE DUN-COLOURED DOMES AND ARCHWAYS BASK IN THE GLARING NOONDAY SUN... AND WHERE BARE EARTHEN STREETS YIELD TO THE TRAFFIC OF BOTH HUMAN AND APE PASSAGE...



IT IS ALSO A PLACE WHERE THE HARMONY OF SPECIES INTEGRATION IS SEVERELY THREATENED... BY THE ABSENCE OF THE LAWGIVER, HE WHO HAD WISELY RULED THE CITY ENCLAVE.

THE THREAT IS INTENSIFIED BY THE PRESENCE OF BRUTUS, HE WHO SECRETLY LEADS A TERRORIST ORGANISATION DEDICATED TO HUMAN SUBJUGATION AND ENSLAVEMENT UNDER THE HEEL OF APE DOMINATION. HIS DEVOTION TO THIS PERVERTED IDEAL IS SO FANATICAL THAT IT HAS ALLOWED HIM TO REMORSELESSLY MURDER HIS OWN WIFE WHEN FACED WITH THE PROSPECT OF DISCOVERY...

IRONIC, THEN, THAT HE PUBLICLY SERVES AS THE CITY'S PEACE OFFICER...

...A VERY INFLUENTIAL PERSONAGE INDEED.



I WISH TO SEE XAVIER.

IMMEDIATELY, OFFICER BRUTUS.

XAVIER-- THE SURROGATE ADMINISTRATOR OF THE CITY'S AFFAIRS, APPOINTED TO LEGISLATE ALL OFFICIAL MATTERS DURING THE LAWGIVER'S ABSENCE...

BROTHER XAVIER, PEACE OFFICER BRUTUS REQUESTS AN AUDIENCE.

WHY, I... ER... WELL, UH... SHOW HIM IN...



AS AN ADMINISTRATOR, XAVIER IS LITTLE MORE THAN... WEAK.

I HAVE RECEIVED RELIABLE REPORTS THAT THE CHIMP KNOW AS **ALEXANDER** AND THE HUMAN MURDERER, **JASON**, HAVE ENTERED THE **FORBIDDEN ZONE**.

I WANT YOU TO AUTHORISE MY IMMEDIATE **ENTRY** INTO THE **FORBIDDEN ZONE**-- ACCOMPANIED BY A FULL COMPLEMENT OF **LAW OFFICERS**--FOR THE EXPRESS PURPOSE OF **APPREHENDING** THESE TWO DANGEROUS FUGITIVES.

WELL, I ... I DON'T KNOW...

AFTER ALL, THAT'S A VERY **SERIOUS REQUEST**, YOU KNOW...

AND, UH... SINCE THE **VICTIM** OF THE MURDER WAS YOUR **WIFE**... WELL, PERHAPS YOU'RE TOO, UH, **CLOSE** TO THE ...**SITUATION**... IF YOU SEE WHAT I MEAN...

THE ONLY THING I'M **CLOSE** TO IS THE **ARREST** OF A **FILTHY MURDERER** AND HIS **ACCOMPLICE**!!

YES, OFFICER BRUTUS... BUT THERE IS THE MATTER OF THESE, UH, RECENT **CHARGES**... ACCUSING YOU OF BEING THE **LEADER** OF A BAND OF, UH... **RENEGADE GORILLAS**...

ABSURD CHARGES LEVELLED BY A **HUMAN CRIMINAL**!! WHOSE WORD ARE YOU GOING TO **BELIEVE** --HIS OR **MINE**--?!

OR MUST I **REMINDE** YOU THAT THE **LAWGIVER** **PERSONALLY** APPOINTED ME AS **PEACE OFFICER** OF THIS CITY--?!

--AND THAT HE HAS REQUESTED **FULL** REPORTS ON **ANYONE** WHO **INTERFERES** WITH THE **FACILITATION** OF **LAW ENFORCEMENT** PROCEDURES.

WHY, UH ... YOU DIDN'T LET ME **FINISH**...

I WAS **ABOUT** TO SAY THAT I CONSIDER THE **CHARGES** AGAINST YOU TO BE **ENTIRELY**, UH... **GROUNDLESS**... AND THAT, ER, I'M CERTAIN THE **LAWGIVER** WOULD FEEL THE **SAME**...

STEP **LIVELY**, YOU TWO.

PERMISSION GRANTED, OFFICER BRUTUS. ENTER THE **FORBIDDEN ZONE** AND PLACE THE TWO FUGITIVES UNDER--

--UH... **ARREST**."

EXCELLENT WORK, FELLOW **INHERITORS**.

THE **GESTALT COMMANDERS** AWAIT THE **DELIVERY** OF YOUR **PRISONERS**.

THE GUARD STEPS ASIDE, OPENING THE MASSIVE METAL DOORS, AND JASON AND ALEXANDER ARE URGED FORWARD... INTO MADNESS.

A MASSIVE CAVERN OF DERANGED WONDER, FURNISHED IN AN INCONGRUOUS BLEND OF RAW NATURE AND SOPHISTICATED TECHNOLOGY... WHERE STALACTITE MEETS STALAGMITE IN A PILLARED CHAMBER OF ELECTRONIC VIBRATION... AND WHERE MACHINE JOINS GLEAMING MACHINE TO LURK IN THE SHADOWS OF MESHED ROCK...

MUTANT-DRONE ZEE-- BRING THEM FORWARD FOR INTERROGATION.

AT ONCE, GESTALT COMMANDER BE-ONE.



ALEX--! THAT... THAT LUMPY GRAY THING... IT SPOKE--!

THE LAWGIVER HELP US, JASE-- BUT I WISH I'D PAID AS LITTLE ATTENTION TO OUR LESSONS AS YOU DID... BECAUSE I DON'T WANT TO RECOGNISE THAT "LUMPY GRAY THING" FOR WHAT IT IS...

...A BRAIN.



We are WISE and we are BRAINS; after your DEMISE you'll miss your PAINS.

FORWARD, YOU TWO-- AND REMAIN SILENT!





silenced you are and silent you'll **STAY**; for we are the gestalt and we'll have our **WAY**.



BE-THREE, YER POETRY **STINKS!** AND **FURDERMORE**, YA GOTTA BE DA **DUMBEST** MUG EVER TA SET BRAIN IN DIS HERE **TERRITORY!** YA DON'T **SWEET-TALK** YER BASIC PRISONER-- YA LET 'IM KISS DA SHINE OFFA YER **BRASS KNUCKLES!**

THEY'RE **CRAZY**, ALEX--!

WELL, THEY CERTAINLY HAVE THE **CAPACITY** FOR IT...



CRAZY, PERHAPS... SCHIZOPHRENIC, DEFINITELY. BUT MY ASSOCIATES AND I ALL SHARE **ONE QUALITY** IN **COMMON**. WE ARE **CURIOUS...**

ARE YOU TWO **RELATED** TO THE **GORILLAS** WHO EARLIER **ASSAULTED** OUR **CAVE-FORTRESS...**?



RELATED TO **BRUTUS' SCUM--?** YOU'VE GOT TO BE OUT OF YOUR **MIND--!** THOSE **GORILLAS** ARE ALMOST AS **BAD** AS YOU AND YOUR **MUTANTS!**

YEAH. THE ONLY **DIFFERENCE** IS THAT **THEY** WANT TO WIPE OUT OR **ENSLAVE** **HUMANS--** AND YOU WANT TO WIPE OUT OR **ENSLAVE** **EVERYONE** WHO ISN'T **MUTANT--!!**



To be a mutant is to be a **MACHINE**; a mere extension of we who are **CLEAN**. Those who are not connected to the **BRAIN**, are those who shall dwell briefly in **SHAME**; for theirs is a lot which can never **REMAIN**.



AS **SOPORIFIC** AS BE-THREE'S **VERSE** MAY BE, I AM AFRAID THAT I-- AS THE **SUPREME GESTALT** **COMMANDER** **BE-ONE--** MUST **AGREE** WITH HIS **SENTIMENTS**.

YOU **CANNOT** BE ALLOWED **CONTINUED** **LIFE-FUNCTIONS**.



MUTANT-DRONE ARR, ASSIST DRONE Z IN ESCORTING THE PRISONERS TO THE ARENA. INDULGENCE IN VICARIOUS TITILLATION WILL BE PERMITTED.

ALL RIGHT, YOU TWO-- MOVE ALONG! YOU HEARD THE SUPREME BE-ONE--!



I HEARD A LOT OF STINKING BIG WORDS FROM A JIGGLING BLOB OF LUMPY GRAY GOOK, IF THAT'S WHAT YOU MEAN--

--AND MY EARS HAVE ALREADY BEEN STUFFED WITH THAT KIND OF GARBAGE, SO YOU CAN JUST TAKE YOUR SLIMY BIG WORDS AND STUFF THEM RIGHT UP YOUR LUMPY GRAY--

SILENCE!!



MOVE!

I THINK WE OUGHTTA JUST VENTILATE DAT SASSY LITTLE PUNK-- AND SAVE DA ARENA FOR SOMEBODY WHO'S WORTH DAT KIND OF STYLE...

SHOUTING AT THEM WON'T DO ANY GOOD, JASON.

HOW DO YOU KNOW, ALEX? YOU'VE NEVER EVEN TRIED IT! YOU HAVEN'T EVEN THE GUTS TO SHOUT--!



MAYBE I HAVEN'T GOT ENOUGH GUTS, JASE...

... BUT AT LEAST I'VE GOT ENOUGH SENSE TO REALISE WE'RE PRISONERS-- WHETHER WE WASTE OUR BREATH ON SHOUTING OR NOT.



SO WE'RE PRISONERS. SO WHAT?!

IT'S NOT THE END OF THE WORLD, ALEX...

...AND IT'S NO REASON TO JUST SIT THERE GATHERING MOSS.

WE'VE GOT TO FIND A WAY--



--OUT OF HERE?



THE DOORS... THEY JUST OPENED BY THEMSELVES, ALEX...

WAIT A MINUTE, JASE...

IT'S PRETTY DARK OUT THERE...



IN FACT, IT LOOKS SUSPICIOUSLY LIKE A TRAP.

YEAH-- AND THEY'RE CRAZY IF THEY THINK WE'RE DUMB ENOUGH TO JUST WALK RIGHT INTO IT--!



KRANK

WHAT THE--?!?

THE WALL, JASE-- IT'S THE WALL!!



SO TELL ME SOMETHING I DON'T KNOW--!

HOW ABOUT THIS: IT'S GOING TO CRUSH US IF WE DON'T GET OUT OF HERE!



SO LET'S GET OUT THEN.

YEAH... I GUESS THERE'S A TIME AND A PLACE FOR BEING DUMB ENOUGH TO WALK RIGHT INTO A TRAP-- JUST LIKE EVERYTHING ELSE...



BUT IT SURE IS SPOOKY, JASE.

SPOOKY--? THIS TUNNEL'S LIKE A NIGHTMARE I HAD ... DREAMED I WAS SWALLOWED BY A GIANT SNAKE--!

WONDER WHAT IT LEADS TO...

LIGHTS! BRILLIANTLY BLINDING LIGHTS BURSTING AND FLARING INTO AGONY BEFORE THEIR DARKNESS-DEADENED EYES...

LIGHTS TO ILLUMINE A BIZARRE AMPHITHEATRE SCULPTED FROM ROCK...



AND ABOVE-- A GALLERY OF THE CURIOUS AND THE SANGUINARY... MUTANT DRONES SHIELDED FROM THE INTENSE LIGHT BY A MAKESHIFT CANOPY OF PROPPED CANVAS...



PREPARE YOURSELVES FOR MORTAL COMBAT!

YOU WILL FIND WEAPONS TO YOUR RIGHT.

WEAPONS--? I'M LUCKY IF I CAN SEE MY OWN NOSE...

I KNOW WHAT YOU MEAN, JASE... BUT OUR EYES SHOULD ADJUST SOON...



PRETTY WEIRD WEAPONS. HOWS YOUR VISION, JASE?

GETTING BETTER, ALEX ...AND ALREADY 'GOOD ENOUGH TO SEE WHO OUR OPPONENT IS...

ONE OF BRUTUS' MANGY GORILLAS--!



SO, HUMAN-- IT IS YOU I AM TO BATTLE. IT WOULD SEEM THE CAUSE OF APE DOMINANCE SHALL YET PREVAIL...

...FOR WHILE I REGRET THE CIRCUMSTANCES, THE SITUATION COULD NOT PLEASE ME MORE.

YOU SAID IT, VERMIN-HIDE!

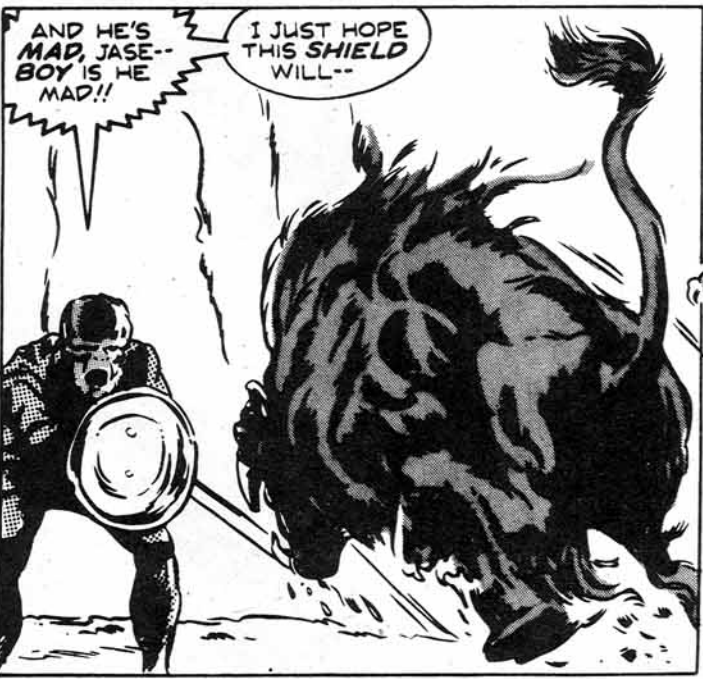
ALEX, REMIND ME TO THANK THOSE UGLY BRAINS FOR PITTING ME AGAINST THIS STINKING ANIMAL... BECAUSE I'VE BEEN WAITING FOR THE DAY I COULD GET JUST ONE OF BRUTUS' PACK ALONE.



JASON-- HOLD IT! HE'S NOT THE ONE WE'RE SUPPOSED TO FIGHT--!

THE MUTANTS CAPTURED US TOGETHER-- THOUGHT WE WERE TOGETHER... AND THEY'VE STOCKED THAT PIT IN THE CENTRE OF THE ARENA--

--WITH SOMETHING BIG ENOUGH FOR ALL THREE OF US TO TAKE ON!!



AND HE'S MAD, JASE-- BOY IS HE MAD!!

I JUST HOPE THIS SHIELD WILL--



KRENGH!

YIIII!!



INDEED... AND THE FIRST ONE RASPS A SIBILANT HISS LACED WITH SINISTER MENACE...

ALEX, HOWEVER, BOLTS TOWARD A SCENE OF MORE IMMEDIATE URGENCY...

HELP!!

...FOR THE MALEVOLENT LEVIATHAN HAS ALREADY FOUND A SUBJECT FOR THE SLIME-SLICK EMBRACE OF ITS COILS...



HOPE THIS IS HELP ENOUGH-- CAUSE IT'S THE BEST I CAN MANAGE.

THANK YOU... BROTHER SIMIAN...

THAT'S ALL RIGHT, ALEX-- DON'T BOTHER RUSHING TO MY AID...

AFTER ALL, I'M ONLY YOUR FRIEND--

WHAT'S GOING WRONG? THEY'VE ALREADY MANAGED TO DISPATCH TWO OF THE INHERITOR'S PETS--!

CHOOK!



--AND I CAN ALWAYS TAKE CARE OF MYSELF.

GRUNK???

RIGHT?



AND NOW THE HUMAN HAS TURNED ASIDE THE THIRD ONE!

DON'T WORRY. THEIR LUCK WON'T SUSTAIN THEM FOREVER.

HURRY-- WHERE'S THAT SPIKED ROPE?

ROPE? OH-- YOU MEAN THE WIRE--!

IT'S OVER HERE.



JASON-- WHAT ARE YOU DOING?! THE BEAST IS CHARGING AGAIN!!

JUST KEEP IT **BUSY** UNTIL I GET THESE TWO THINGS **TIED TOGETHER.**



THAT'S EASY FOR YOU TO SAY--!

JUST TEASE IT **SLOWLY** AND DODGE IT **FAST--** I'VE ALREADY GOT THE WIRE TIED...



...SO IT'LL JUST TAKE ANOTHER **SECOND** TO--

STOP!!

THAT WEAPON IS DESIGNED FOR THE USE OF **DEFENSE ONLY!!**



--BRING THE **ROOF** DOWN...

LOOK OUT--!!



MMPH URMG MMPHL!!

...AND ANCHOR A **LADDER** OUT OF HERE!



ALEX--! COME ON-- HAUL YOURSELF UP HERE BEFORE THESE **MUSH-FACED MUTANTS** FIND THEIR WAY OUT OF THE **SHEETS!!**

WELL, I'LL BE...



YOU SURE WILL--
IF YOU DON'T
MOVE!

I WANT YOU
YOU TO NOTICE,
THAT YOUR FRIEND THE
GORILLA HERE HAS
SELFISHLY DECIDED TO
GO FIRST--!

I CAN'T
SEE--
I CAN'T
SEE!

LET HIM
GO--LET HIM
GO...

...BUT
WHATEVER YOU DO,
MAKE HIM HURRY--



--BECAUSE
HERE I
COME!

GRUNK



THAT WAS QUICK
THINKING, JASE--AND IF
WE HAD THE TIME I'D
THANK YOU...

BUT SINCE THE
MUTANT DRONES
ARE ALREADY
STARTING TO
SHOVE THEIR
WAY OUT OF YOUR
HOMEMADE TENT,
OUR TIME SEEMS
TO BE GETTING
SCARCE!



YEAH?
WELL I'D STILL
LIKE TO TAKE THE
TIME TO MAKE THIS
STINKING GORILLA
EAT HIS FUR!

WILL YOU
KNOCK IT OFF--
JUST FOR ONCE,
JASE--?!

WE'RE ALL
IN THIS TOGETHER
NOW. SO JUST RUN--
WE CAN ALWAYS KILL
EACH OTHER LATER!

BUT THEIR FRANTIC RUN IS SOON HALTED...

HEY, ALEX-- ISN'T THIS WHERE THEY SAID THE "PRISONER" WAS BEING KEPT...?

NORTH QUADRANT
-SECTOR NINE-

YEAH,
WAIT HERE...

MUTANT-DRONE Z, I HAVE A MESSAGE FOR YOU...

HUH?
I'M NOT Z
I'M M.

GLAD TO MEET YOU!!

THE
LAWGIVER--!!

PLEASE,
IF YOU WOULD
BE SO KIND...
THE KEYS...?

O-OF
COURSE,
SIR--!

LAWGIVER,
SIR, MY NAME
IS ALEX, AND I
MUST INFORM
YOU THAT OUR
CITY IS IN A
MOST DIS-
TRESSING
STATE
OF--

I'M CERTAIN IT IS,
YOUNG ALEX, BUT
I'M AFRAID THIS IS
NEITHER THE TIME
NOR THE PLACE
TO DISCUSS
IT.

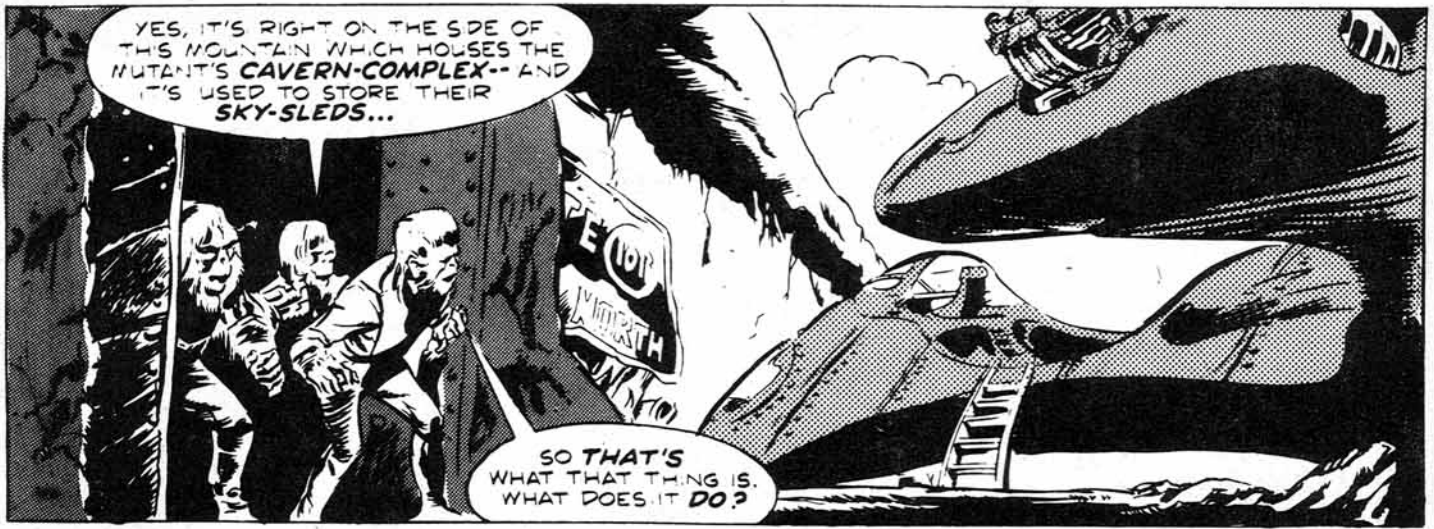
HE'S
RIGHT,
ALEX...

HERE THEY
COME.

HURRY UP--I'LL
USE THE MUTANT'S WEAPON
TO DELAY THEM--!

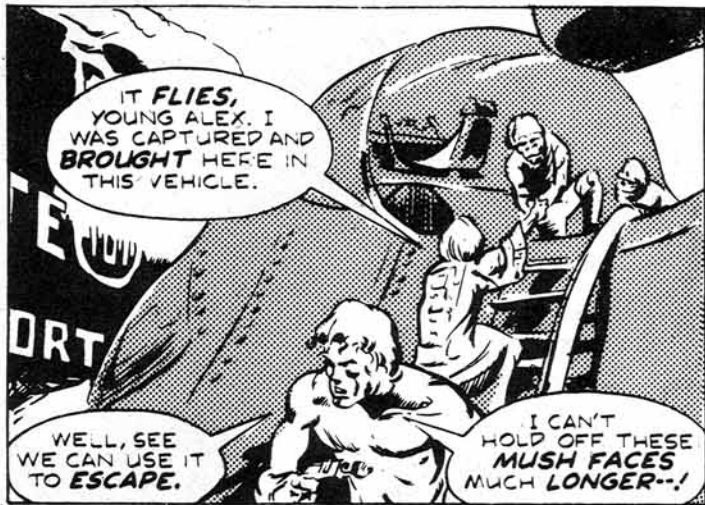
FOLLOW ME--
THE AIRSTRIP
IS DOWN THE
CORRIDOR.

AIRSTRIP--?



YES, IT'S RIGHT ON THE SLOPE OF THIS MOUNTAIN WHICH HOUSES THE MUTANT'S CAVERN-COMPLEX-- AND IT'S USED TO STORE THEIR SKY-SLEDS...

SO THAT'S WHAT THAT THING IS. WHAT DOES IT DO?



IT FLIES, YOUNG ALEX. I WAS CAPTURED AND BROUGHT HERE IN THIS VEHICLE.

WELL, SEE WE CAN USE IT TO ESCAPE.

I CAN'T HOLD OFF THESE MUSH FACES MUCH LONGER--!



IF IT'S ANYTHING LIKE THAT RAILCAR, IT SHOULDN'T BE TOO HARD TO OPERATE...

JUMP IN, JASE.

I ALREADY HAVE.



WELL, HERE GOES THEN...

SPREEZ

KRZZZ

STOP THEM!!



IT WORKED! WE'RE SAFE!!

NOT QUITE, ALEX. YOUR FRIEND THE GORILLA JUST PULLED A WEAPON ON THE LAWGIVER.

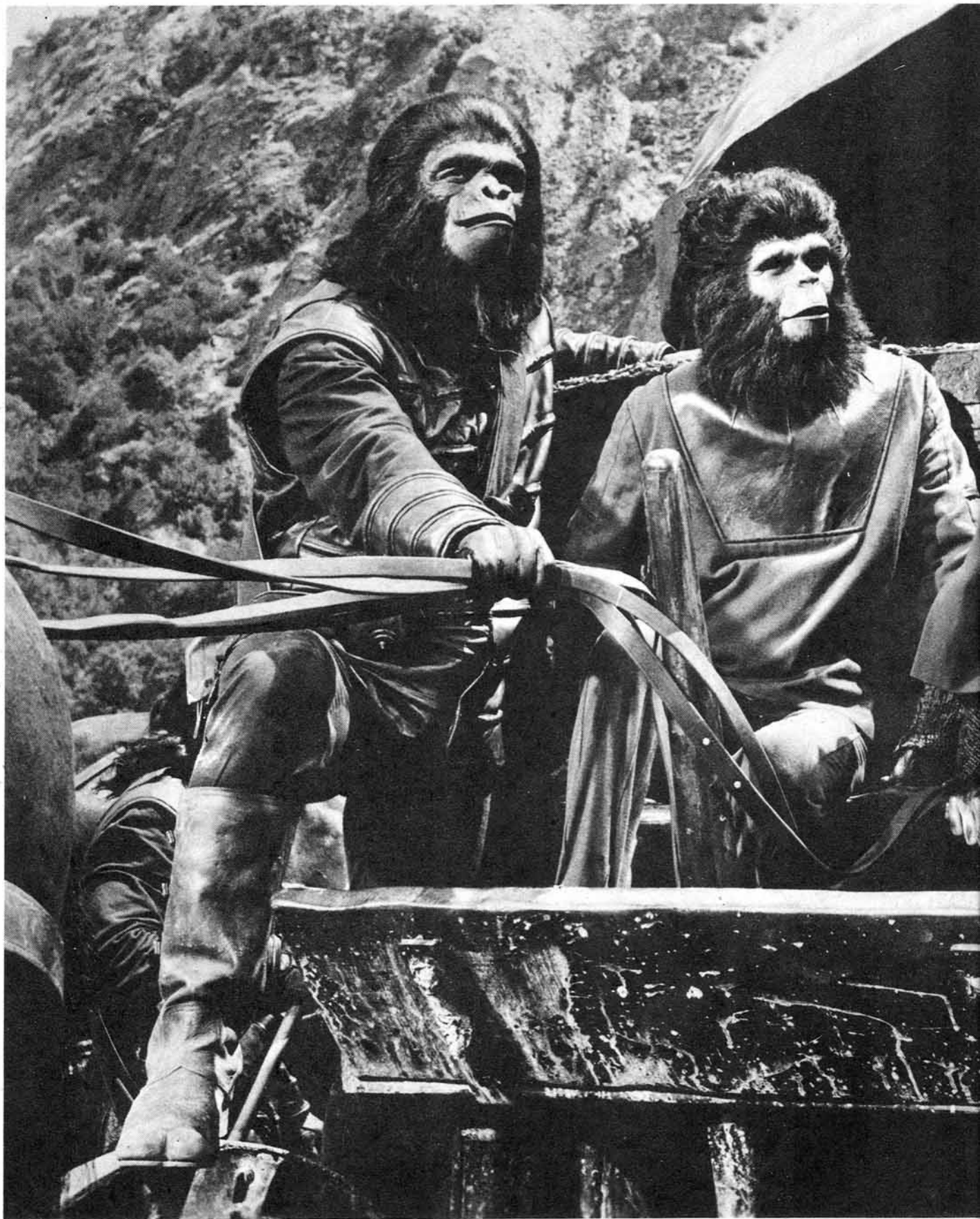
SILENCE! YOU ARE ALL UNDER MY COMMAND...

...AND YOU WILL NOW DIRECT THIS VESSEL OUT OF THE FORBIDDEN ZONE AND STRAIGHT TO BRUTUS' ENCAMPMENT!

NEXT ISSUE:

A RIVERBOAT NAMED SIMIAN

Michael Wilson:



The Other "APES" Writer



An exclusive interview with the co-author of the original "Planet of the Apes" movies.

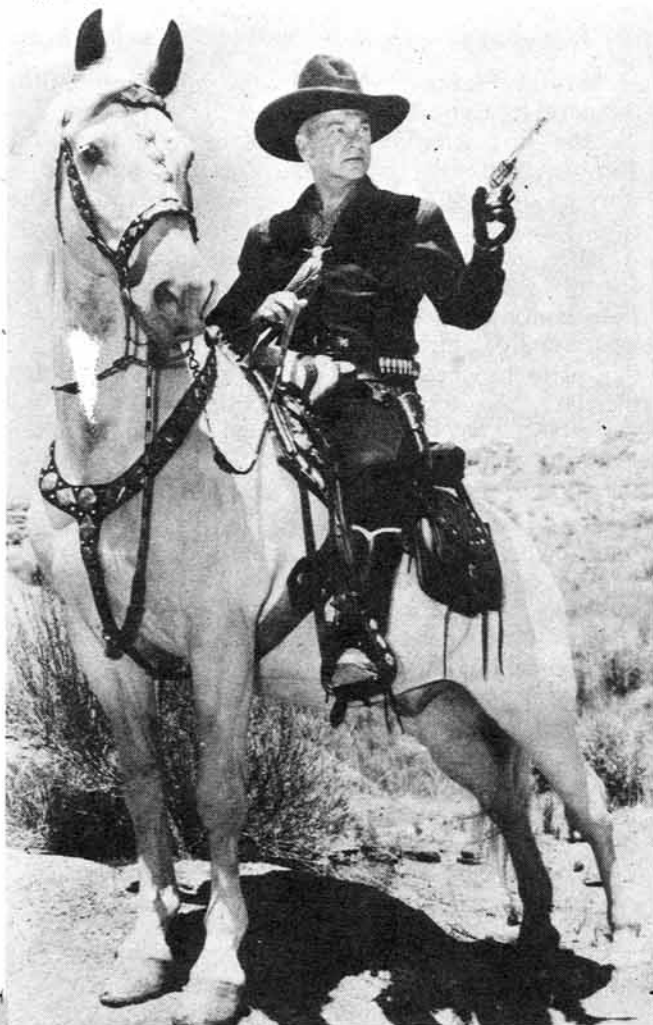
BY DAVID JOHNSON

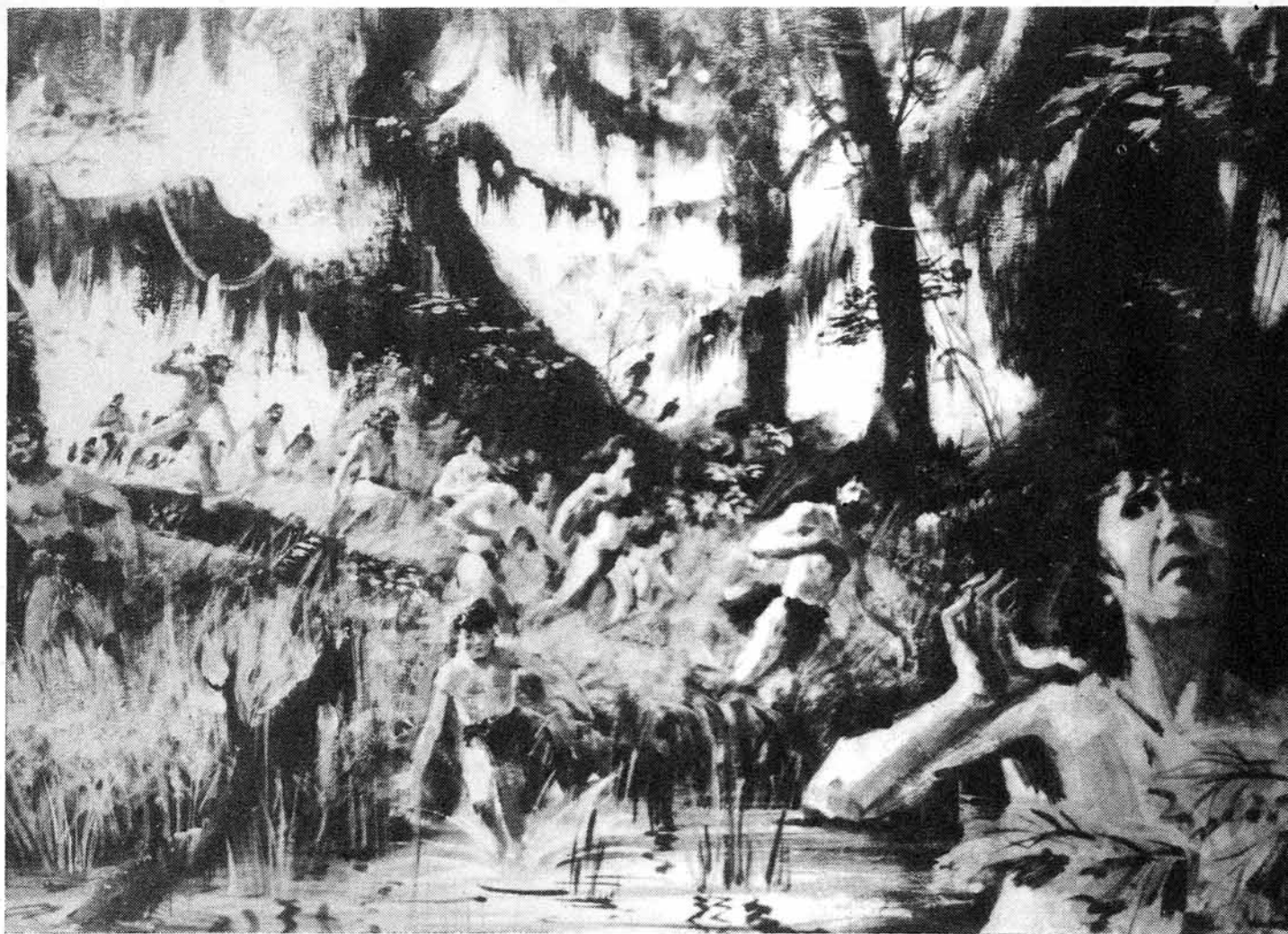
In the crackling long-distance telephone line, controversial Academy Award-winning writer Michael Wilson, sounding somewhat like an erudite Gabby Hayes, is startled that I've called to ask him some questions about his participation in the making of PLANET OF THE APES. (Wilson's agent in Hollywood was supposed to have phoned ahead and explained that I'd be calling. His agent gave me Wilson's private number in Ojai, California.)

"Well, what is it you wanted to know?" Wilson keeps asking. And I keep repeating that I have a few questions to ask him. Finally, Wilson says: "Well, I need time to think about it. It's been such a long time since I wrote the script. Can you call me back at five this afternoon?"

Promptly at five, I telephone Wilson again and the writer comes on the line and sails right into an explanation

Wilson's second professional writing assignment was doing scripts for William Boyd's, HOPALONG CASSIDY.





One of the most exciting scenes in *PLANET OF THE APES* is the Great Hunt, shown here in the artist's original rendering.

of how he became involved in the project, based on the novel by Pierre Boulle:

"The first screenplay was written by Rod Serling. This, as it turned out, was a straight science-fiction story about an ape culture on another planet in another solar system. I altered all of that to make it a satire. A satire, really, on the human race. Because it turned out the apes — these civilized apes — had descended from humans on our own earth and the astronauts had inadvertently returned to our planet only to find out that earth had been wiped out by a nuclear bomb and, therefore, the dominant species that had evolved was the apes who had descended from and imitated the culture of man which had preceded it. Which accounts for the satire of the story. Which is what I did to it."

You'd not written anything in the science-fiction genre before?

I had never done one before, no. And I didn't consider this story in that category either.

What I felt it needed was satire. It was too straight and too serious the way it was done before I came on.

Do you think the humor was the key to its success?

It certainly contributed to it. No question.

Well, what was its special appeal to audiences?

As I said, it was not straight science-fiction. It was more about the human predicament than it was about apes. I think this is the key point.

Did you work closely with Arthur Jacobs (the film's producer) on the project?

Oh yes. With him and his associate producer, Mort Abrahams, and with the director Franklin Schaffner. For story conferences, it was the three of us together.

Were you commuting then?

Yes. Ojai's been my home for 10 years.

Forgive me, I'm a transplanted New Yorker. Where is Ojai? In the desert?

No. It's a little town up in Ventura County, within 10 miles of the coast. Not far from Santa Barbara, if you know where that is. I'm here with my family — although my daughters are grown now. I like it here to work and I commute to Hollywood whenever a story conference is needed.

I know Arthur Jacobs had been a publicist with his own p.r. firm. This was his first production, wasn't it?

Oh no. He had a couple of films before that. One that did not do well financially was *DR. DOLITTLE* (a multi-million dollar musical starring Rex Harrison). It was very costly and a bomb at the box office. But *PLANET OF THE APES* shot his prestige right back up again.

Had Charlton Heston already been cast in the leading role of Taylor the astronaut?

Heston had been interested. But he said, 'Show me a script first.' He wanted to read it before he'd seal the deal. After Heston read what I had done with it, he agreed to sign on.

Approximately how long did you work on the script?

Oh, about five months.

Were there any budgetary considerations you had to

keep in mind?

Well, the initial creation of the apes' make-up and costumes was quite expensive. They worked long and hard on those things until they got exactly what was wanted. It was all quite costly. (A laugh) Naturally, for all the sequels they used the same stuff.

The other factor — we wanted to find an architectural style for the apes culture which would look quite unlike anything people had ever known in America and yet didn't seem futuristic or phony or anything.

I came up with a suggestion. There's a Spanish architect named Antonio Gaudi, who is considered a great man in Spain and has some marvelous architecture there. His architecture suggests a kind of arboreal past; some of the columns of his buildings seem like giant trunks of trees. I took this to the art director and he agreed that this was inspirational. So the city of the apes in the picture was built in that fashion. Which suggested that these people were — well, trees were nostalgic to them for having lived in them at one time. (A laugh)

Did you sense the film would be the smash it was?

Yes, I did. I mean, I sensed it as soon as the picture was completed and before any footage was seen by anybody except the people directly involved with the production. I knew we had a hit on our hands.

After the decision was made to do a sequel — or sequels — was there any talk of you doing the script — or scripts?

Oh yeah. They were offered to me but I was always busy on something else. I also felt I had done my duty to the apes. (A laugh) I felt that that was enough.

Mr. Wilson, I need a few biographical facts. Where were you born?

Oklahoma. McCallister. Where the state prison is. Not inside but within the shadow of its walls.

And what about your schooling?

I was brought up a Catholic boy. Went to parochial schools in Oklahoma, in California — San Francisco. Finally grew up to manhood in Berkeley. Where I went to the University of California at Berkeley.

And when did the interest in writing begin?

It's all I ever wanted to do when I was in college.

Were you an English major?

I was a Philosophy major, point of fact. But after I graduated I decided I wanted to make a go of it as a writer. I began as a short story writer. Eventually came to Hollywood. After considerable difficulties, broke in.



Wilson won an Academy Award from his screenplay for George Stevens' *A PLACE IN THE SUN*.



Dr. Zira (Kim Hunter), Astronaut Taylor's lone friend on this mad simian world.

What was your first screen credit?

My first job was a dog at Columbia called *THE MEN IN HER LIFE* starring Loretta Young as a ballerina. Which had 16 writers on it. I was the 17th. The producer was a guy named Gregory Ratoff. A great character actor and quite a funny guy. But they wouldn't come up with any more money for him to pay a writer. They'd had men of great prestige working on it — Ben Hecht and John Van Druten. I was a nobody. Finally, they'd said, 'No more money for you, Gregory.' So he had to pay me out of his own pocket. One hundred dollars a week. Gregory was a gambler and a race track tout. He often took my 100 and spent it on the horses and I never saw it. But I rewrote the whole screenplay one day ahead of camera for five weeks and I got my first credit out of it.

So were you put under contract?

No. (A laugh) I went back to unemployment.

Well, what happened then?

The war was about to begin. My only job was writing scripts for Hopalong Cassidy for (producer) Harry Sherman. I wrote three "Hoppies" for William Boyd. That was six weeks of work for each script. Then I joined the Marine Corps and was away for three years. That was that until after the war.

When I came back I had the good fortune of being under contract to a new company called Liberty Films composed of three prominent directors: William Wyler, George Stevens and Frank Capra.

For them I did — not necessarily in this order — *FRIENDLY PERSUASION*, which was filmed nine years after I wrote it. Another one that hasn't been put on film to this day is *LOOK HOMEWARD*, an ANGEL the Thomas Wolfe novel. For reasons too complicated to explain to you on the phone. I did *A PLACE IN THE SUN* for George Stevens.

You won the Academy Award for that?

Right. That was with Harry Brown.

And you did FIVE FINGERS?

Yes, I did that at Fox.

Joseph Mankiewicz directed it. I thought he'd done the script too.

Not true. That was a solo credit of mine.

It was a wonderful script.

Thank you.

(Michael Wilson became a controversial figure during

the McCarthy era of the early 1950s. He was an unfriendly witness before the House Un-American Activities Committee.

In 1952, a clause was inserted into the Screen Writers Guild contract giving a producer the right to eliminate credit for a writer who had been an unfriendly witness or had refused to appear before any governmental committees investigating communism or who had declined to submit a statement that the writer was a member of the Communist Party or submitted a statement saying that he was a member.

Wilson had originally written the screenplay for FRIENDLY PERSUASION for William Wyler in 1946. Wyler, with financing from Allied Artists, filmed the property in the mid-1950s. When AA became involved, they assigned Jessamyn West, the author of the original book, and two other writers to work on the screenplay. Writers Guild arbitration over who should get screen credit resulted in credit going to Wilson. But AA exercised the little known clause mentioned above and sent the film out with a credit merely saying: "From the book by Jessamyn West."

In 1957, Wilson won a Writers Guild award for his screenplay even though his name did not appear on the screen.

The then Paris-based Wilson worked on THE BRIDGE OVER THE RIVER KWAI; he received no screen credit for this film either. But the question of how important a contribution he made to LAWRENCE OF ARABIA ended up before an arbitration committee, composed of screen writers of long experience and high standing in the industry.

The inquiry lasted many months and the committee examined all versions of the script and other relevant documents. In its adjudication, the committee held that Wilson was entitled to equal credit with Robert Bolt. (Bolt, apparently, was wholly responsible for the dialogue and Wilson for much of the film's "form.") According to Guild rules, a writer who contributes at least one-third of the script should be entitled to a screenplay credit.

Therefore, the Guild presented Wilson with a duplicate award for LAWRENCE OF ARABIA (which had already been presented to Bolt in 1962.)

Is the blacklisting a subject you would rather pass on?

(A bit testily) Look, I'm running out of time. Besides which you can't get all that into your magazine. Your readers are not going to be interested in the blacklist.

Well, what did you think of the glossy treatment the subject received in THE WAY WE WERE (the Streisand-Redford vehicle)?

As a wise friend of mine said. "It should've been called *The Way We Weren't*. I didn't think it was a bad picture. But it was just so damn superficial. It should have said something. You didn't know what the hell it was all about.

I read in the Hollywood trade papers that you are doing a script for Robert Wise called THE OLD MAN.

Right. I'm still working on it. It's about John Brown and his raid on Harper's Ferry. It'll probably be released in 1976 because it's right in tune with America's Bicentennial celebration.

(The editor and staff of this magazine wish to thank Mr. Wilson for being so generous with his time in consenting this interview.)



In the early-sixties, after a long, drawn-out controversy, Wilson was awarded a Writer's Guild award for the work he did on the screenplay of the Oscar-winning film, LAWRENCE OF ARABIA.

apes forum

Hi.

After reading Marvel's adaptation, and seeing the TV series. I finally saw the film "Planet of The Apes". Almost immediately after watching the film I read chapters 1-8 of Planet of The Apes.

Thoughts on comparison? The adaptation's better, loads better. Apart from Roddy McDowal's portrayal of Cornelius (ah, genius! The scenes with the apes were probably, deliberately, the best in the film) and Linda Harrison's portrayal of Nova, the acting was poor, as was the photography, especially on the crash scenes.

David A. Simpson,
36 Gardner Rd., Kincorth, Aberdeen.

All the hard work, all the sweat, all the long days and sleepless nights we lived through when we were creating Planet of the Apes. . . well, your kind of appreciation makes it all worthwhile, Dave!

Dear Stan,

I have all your Planet of the Apes and Dracula Lives so far and the first thing I look for in Planet of the Apes is the page with the poster. They are great. In Avengers 66 on your item page you said that you have finally finished the origins of Marvel comics. When will it be coming into the newsagents? I get Planet of the Apes, Dracula Lives, Avengers and Spiderman. Does that mean I am a RFO?

John Swift,
51 Stirling St., Hartlepool, Co. Cleveland.

Last things first, John. You've got your RFO with room to spare. Wear it with pride! And now that you're on cloud nine here's something that'll help to keep you there. Those Marvel origins are most certainly on their way. Just hang on, tiger, and you'll find the waiting will have been worth it!

Dear Stan,

You always say we're the editors, so here's one editor who'd like some changes in Planet of The Apes. 1. Remove Ka-Zar and Gullivar Jones, for I enjoyed issue 1 better because it had only one story, that being Planet of The Apes. 2. Put up the price to either 8p or 9p so we can have a full-colour Planet of The Apes.

Vincent Conner, Milngarie, Glasgow.

As you so rightly say, Vincent, we've stated many times that our readers are the real editors of the Marvel mags. But maybe it's time to amplify that statement a little. It's the collective opinion of Marvel don Assembled that guides Marvel's editorial policies. That's the only way it could be. So, whilst we appreciate you views all we're gonna do about them at the moment is put them in the general melting-pot along with those of all other interested parties. Takes time, but that's the way democracies work.

Dear Stan,

I have a few questings about your comics. In Marvel 35 on page 27 Reed Richards says that none of the FF can change their body structure except Ben. But what about when the Torch flames on, or when Sue becomes Invisible, and when Reed's body expands? Then their bodies must change their structure. And in the Spiderman Spectacular it is said to be in full colour but on pages 4 and 5 it is black and white. Your new comics, "Dracula" and "Planet of The Apes" are great and so are the posters.

Paul Andrews, RFO, KOF, Gedling, Notts.

Sorry, tiger. But we still go along with Reed Richards. Y'see, when Ben Grimm becomes The Thing the molecular structure of his body alters. Not so when Reed stretches, Sue vanishes or Johnny flames on. Get the difference? And we're not gonna fall out over that hair-splitting business of pages 4 and 5 in Spidey's Spectacular, are we? Not after all this time!

Dear Stan,

I would like to congratulate you on your mags. (I hate calling them comics.) I have been a Marvel "Follower/Fanatic" for years now. (Remember "Fantastic" and "Terrific", and all your American mags?)

Anyway, to get away from the nostalgic bit, in Avengers ish 59, on the Bullpen Bulletin page, Marvel Checklist, you have printed: "The Avengers, 59: Shang-Chi, Master of Kung-Fu." What do you mean—"Shang-Chi"? It should have read "Iron Fist, the living weapon". Right or wrong? Good lads, I knew you'd get it. Anyway, what's an Avengers Checklist doing in their mag? If you've bought the mag you know what's in it. You also asked Marvelites who they prefer, Shang-Chi or Iron-Fist. Well, I prefer Shang-Chi. Why? Because Shang-Chi was displayed as a normal human being, whereas Iron Fist is just another super-hero.

I love your new mags, especially "Dracula Lives". The three stories are superb, except the artwork. Boy, is that poor. I get the American "Werewolf by Night" and the artwork looks much better.

I'm sorry if I've gone on a bit much, but I've got a lot off my chest.

Mike Ivangelisia, Burscough, Nr. Ormskirk, Lancs.

Sure we remember 'Fantastic' and 'Terrific'. We haven't only got long tusks, we've got memories like elephants, too! Well, we checked on Avengers 59 and we just haveta admit you've got us sprawled over the ropes. If we promise to try and not let it happen again d'ya think you could let us off the hook? Just for old times' sake? Thanks, Mike—we had faith that you would. And thanks, also, for putting in your piece on the Shang-Chi/Iron-Fist controversy and adding those comments about Dracula. As long as Count D can go on collecting that sort of approval then he'll have nothing to keep him awake at days.