Death lies at the mountain of madness.

The battle was quick and final, when the dust settled over the bodies of the dead, only two remained to attempt their burial— one man and one ape.

But even between two mortal enemies there must come a time when a truce must be for either to survive...

...a time when both are crippled, and neither can survive alone!
HOURS PASS, AND THE WITHERED TERRAIN OF THE FORBIDDEN ZONE BURSTS INTO AN EFFULGENCE OF MUTATED FOREST, GLOWING BIZARRE AND RESPLendent IN DUSK...

HOLD IT, APE. I WANT TO NOTCH MY CROSSBOW.

...BECAUSE I SEE SOMETHING UP AHEAD, AND IF I'M NOT MISTAKEN...

"IT'S OUR DINNER."

EEEER

SKIGHT!

I GOT IT!

AND LET'S GO GET IT--!

BY NIGHT AND THE GLAZE OF A FIRE, THEY HAVE LEARNED--GRUDGINGLY--THE SOUND OF EACH OTHER'S NAME.

ALL DONE AND JUICY TOO, SOLOMON...

HURRY UP AND SLICE IT, THEN--BEFORE MY STOMACH JUMPS OUT AFTER IT.
The meat is sliced and EATEN...by the one whose hands have SLICED IT...

WELL, JOVAN--?

WHAT ABOUT ME...?

OF COURSE I DON'T WANT YOU TO FEED ME! I DON'T EVEN WANT YOUR STINKING HIDE NEAR ME! BUT YOU'D DARN WELL BETTER FEED ME--IF YOU HOPE TO MOVE ONE INCH FROM THIS CAMPSITE AT ANYTHING FASTER THAN AN ELBOW-CRAWL!!

YOU...YOU WANT ME TO...FEED YOU--?

THE POINT IS TAKEN...

...AND THE MEAT PROFFERED, WITH NO SMALL MEASURE OF DISGUST.

SOLOMON ACCEPTS IT...

...SIGNIFICANTLY BARING HIS TEETH MORE THAN NECESSARY.

AND LONG AFTER HE HAS BEGUN TO CHEW THE MORSEL, HIS GLARE LINGERS...

MORNING PLUS TWO HOURS OF AIMLESS PROGRESS. SOLOMON AND JOVAN ARE HOPELESSLY LOST.

LET'S TRY THAT DIRECTION.

YOUR PRECISE WORDS, HUMAN... BEFORE WE LOSE THE TRAIL.
A SOUND--

WHAT'S THAT
THRASING--?

--AND A MUTATED JUGGERNAUT
OF FRENZIED HORROR EXPLODES
FROM SHREDDING CONCEALMENT.

GASPING IN SHOCK, SOLOMON LURCHES
BACK. THE SLING SNAPS, AN EFFLUVIA
OF BELCHED STENCH ASSAILS THEM,
AND THEY--
IT HAPPENS QUICKLY NOW. THE CREATURE SNORTS, BELLOWs, AND RUSHES TOWARD ITS LUNGE...

--FALL--

A LUNGE CAUGHT BY SOLOMON'S DRIVING FEET.

--OVER--

THE FEET KICK THE CREATURE UP--

--AND ON TO THE KNIFE HELD IN JOYAN'S HANDS.

IS THAT THE COOPERATION YOU WERE TALKING ABOUT, SOLOMON...?

OR WAS IT JUST A COINCIDENCE THAT I HAPPENED TO BE HOLDING THE KNIFE--?

THERE IS NO REPLY.

LATER--

--THEY ARE STILL LOST...

...AND NOW, WET.

...AND IF WE DON'T FIND US SOME SHELTER, WE'RE BOUND TO DIE OUT IN THE MIDDLE OF NOWHERE.

BECAUSE THIS RAIN CAUGHT US OUT IN THE MIDDLE OF NOWHERE...

CAN BARELY SEE IN THIS DOWN-POUR--! I DON'T KNOW WHY WE SHOULD EVEN BOTHER GOING ON...
WAIT A MINUTE--TAKE A LOOK UP NEAR THE TOP OF THAT ROCK PILLAR...

YES...

AND THERE'S LIGHT EMANATING FROM IT--A FIRE... AN OCCUPANT... AND MAYBE FOOD...

THE TORTUOUS ASCENT BEGINS, ALREADY DOOMED TO DISASTER ON FOUR SIDES BORDERING MADNESS...

ONE: DARKNESS RENDERS THE CLimb PERFECTLY IMPOSSIBLE.

TWO: IT IS UNDERTAKEN BY TWO CRIPPLES, EACH A CLUMSY HINDRANCE TO THE OTHER.

THREE: ALREADY SLIPPERY, THE SHEER ROCK GROWS INCREASINGLY MORE SLICK AS MORE RIVULETS OF RAIN FLOOD TO SHEETING SLICES.

AND FOUR: THE BOND OF COOPERATION SEALING THE CLimb IS A TENUOUS ONE AND LIABLE TO SNAP AT THE FIRST BLURRED WORD.
NOW'S YOUR CHANCE, JOVAN. ARE YOU GOING TO SHAKE ME LOOSE—OR TRY TO SAVE YOUR LEGS??

SHUT UP AND SWING YOUR BODY FORWARD...

... BEFORE MY FINGERS SLIDE US BOTH ALL THE WAY DOWN!

HUMANS ARE INCAPABLE OF EARNING GRATITUDE. WHEN THIS IS OVER, I SHALL REWARD YOU ONLY WITH DEATH, JOVAN.

REMEMBER THAT.

PULL YOURSELF UP WITH YOUR LEGS—MY ARMS CAN'T DO ALL THE WORK!!

Yeah and I HATE YOUR FILTHY GUTS TOO, SOLOMON. BUT SINCE WE'VE REACHED THE CAVE...

EVEN SO, YOU'RE GOING TO OWE ME SOME THANKS FOR THIS...

I SUGGEST WE SAVE OUR HATRED AND --
GET OUT OF THIS WATERFALL BEFORE WE MELT.

INSIDE: SPARSELY FURNISHED A CAVERN GLAZED BY LURID FIRE... A MUD BLED FORM, AND A VOICE FROM UNTURNED FACE...

COME... COME IN. DRY YOURSELF BY THE FIRE. COLD RAIN IS NOT KIND TO THE BONES.

WHO... ARE YOU...?

I AM OLD. I AM WISE. I AM FREE.

TURNING, HE IS SURPRISED TO LEARN-- THERE ARE TWO OF YOU-- AND SUCH UNLIKELY COMPANY AT THAT.

I AM A HERMIT, AND WHEN CALLED... I AM MORDECAI.

STILL, I CAN SEE WHY YOU TOLERATE ONE ANOTHER... AS WELL AS WHY I HEARD ONLY ONE SET OF FOOTSEPS.

WE TOLERATE EACH OTHER OUT OF NECESSITY, HERMIT. ONCE HEALED, ONE OF US WILL BE COMPANY TO NO ONE.

OF COURSE. BUT SIT BY THE FIRE. I HAVE HERBS, AND SALVE, FRESH BANDAGES, TOO. I SHOULD THINK, WOULD NOT BE OUT OF ORDER.

YOU... YOU'RE SO... STRANGE, ARE YOU? APE-- OR HUMAN?

NEITHER. AND BECAUSE I AM NEITHER... I AM NO MORE THAN A HERMIT.

CONTINUED!
INTERVIEW WITH

by Samuel James Maronie

It was the combined efforts of make-up artists Dan Striepeke and John Chambers that created the totally believable make-up effects for the PLANET OF THE APES films. Their months of experimentation not only presented one of the most fascinating transformations in cinema history, but made new in-roads into the cosmetic field itself.

As head of 20th Century-Fox’s Make-up Department, Striepeke has enjoyed the longest association with the Apes, contributing to each of the four sequels and currently supervising the unrelenting demands made by the weekly television series.

POTA: WHAT MADE YOU CHOOSE THE MAKE-UP PROFESSION AS A CAREER?

ST: "I was in the drama and speech department in high school and college, so I used to do all the make-up for their productions. I enjoyed it so much, I decided this is what I wanted to do. I came to Los Angeles to see if I could break in. I didn't know anyone, so I starved a lot. I finally got a job with a community theatre group. One of
the directors worked at a local TV station, and hired me
to work at the television studio.

POTA: DO YOU FEEL THAT THE APE MAKE-UP
IS YOUR BEST ACCOMPLISHMENT?

ST: “Yes, it’s the Apes that I’m most proud of. Now,
the make-up has been pretty much taken for granted.
John Chambers (who created the make-up and deserved-
ly won an Oscar for it)—John and I worked together on
the make-up. I can’t begin to describe how enormous the
problem was: we did things that had never been

attempted before. In a sense, we opened the door to a
whole new area of make-up. I sometimes don’t know how
we did it.”

POTA: WHICH MAKE-UPS IN YOUR OTHER
FILMS HAVE YOU ADMIRE?

ST: “Besides the Ape films, the picture I was most
pleased with was HELLO, DOLLY! I felt that I was able
to achieve the look of the times—that milk-white com-
plexion—which is harder to achieve on camera than it
sounds. With the hair-styles and the costuming, I felt that
it came across very beautifully on screen—though the movie was not financially successful.

"I take a lot of pride in the make-up I designed for PATTON. George C. Scott didn't look at all like the real Patton. I added false teeth, shaved his head, applied various face moulds—small things, but the total effort paid off. Also, I liked the first year of Mission Impossible, with all the disguises they used."

POTA: WHAT IS YOUR OPINION OF LON CHANEY, SR? WHAT DO YOU THINK OF HIS WORK?

ST: He was marvellous—for his time. But by today's standards, he's very crude."

POTA: RODDY MCDOWELL HAS BECOME THE ACTOR MOST IDENTIFIED WITH THE APES FILMS. WHAT IS YOUR IMPRESSION OF HIS CONTRIBUTION TO THE SERIES?

ST: "Roddy is a delight. Just phenomenal. He added such dimension to his characterization. He is very honest in his portrayal. It would have been a mistake to do the series without McDowall—he's a real pro; I just can't say enough nice things about Roddy."

POTA: ARE MANY OF THE ACTORS ALWAYS AWARE OF THE EXTENT AND QUALITY OF THE MAKE-UP BEFORE ACCEPTING THE PARTS?

ST: "They know what they're getting into. As a whole, most of the actors like to be covered up—especially motion picture actors—it's like playing a clown. They go on all day long shooting a series of bits and pieces of film—"abortive efforts"—they never get to finish. Here they have the chance to let themselves go—by Hollywood standards. They enjoy the sense of freedom; the make-up allows them to get away with a lot of things they couldn't do, otherwise."

POTA: YOU WERE HEAD OF FOX'S MAKE UP DEPARTMENT WHEN IRWIN ALLEN HAD ALL HIS SCIENCE FICTION TELEVISION SHOWS GOING. I IMAGINE THAT KEPT YOU ALL PRETTY BUSY.

ST: "Yeah, they sure did. There was Voyage to the Bottom of the Sea, The Time Tunnel—all these were on at the same time, besides trying to work on PLANET OF THE APES!

"Lost in Space" was constantly a make-up problem—but, such problems are fun; they make you be inventive. This profession requires you to be inventive!"

POTA: WERE YOU ANXIOUS TO GET INVOLVED IN THE APES TV SERIES?

ST: "When they called me to do the series, I told Fox that the only way I'd have anything to do with it was provided they maintain the quality of the movie features, otherwise they'd have to stick masks over the actors' heads and push them in front of the cameras, which would be a farce, as far as my end of it was concerned. So far they've kept the quality; we haven't used any 'short cuts,' so I've been pleased with everything."
“There’s a lot of difference in making up actors for the TV series: Casting is usually a last minute affair. You can’t always make a life mask for the guest-star in time, so you have to be supplied with a wide range of facial sizes and fits for the characters. We shoot each episode in seven days, so by the sixth day you’re fitting people for the next show. There’s just no let up with the series. For the films you had a 40-50 day shooting schedule, now it goes on for months at a time without rest.

The day before the first episode was to be shot, one of the actors—Woodrow Parfrey—got an eye infection. So there was all this running around, wondering what we were going to do about putting on the appliances. We finally solved the problem by devising an eyepatch for him to wear. It made him look like a kind of John Ford Ape!!

“The most time-consuming and tedious of the routine is applying the hair—it not only has to be overlaid by hand, but you have to have a good eye; the shape must be matched to each day’s shooting. We use Chinese hair that costs about $140.00 per pound. It has a strong shaft and can be bleached and dyed easily. We use Yak hair for the lighter-colored orangutans. The wigs cost us about $400 each, and the other hairpieces cost about $200. The make-up appliances total about $175 per treatment, and that involves using new appliances each day. So, you have quite a bit of money tied up in each principal actor.”

POTA: DO YOU HAVE ANY ADVICE FOR PEOPLE CONSIDERING COMING INTO THE MAKE-UP FIELD?

ST: (laughing) “Yes, tell them to see me! Seriously, we’re facing a terrible shortage of trained people. We just can’t find enough talent to keep us supplied. There’s just not that many entering the profession nowadays.”

(Striepeke entered feature film production last year with the movie, SSSSSS! Both Dan and John Chambers worked together to devise a make-up which transformed man into a reptilian creature.)