PLANET OF THE APES

YOU ROBBED ME OF MY HAND, APESLAYER!!

NOW, I'M TAKING YOUR LIFE!

THE COMING OF THE WAR-LORD!
THE BATTLE IN THE MUSEUM IS OVER, APESLAYER AND MALA ARE THE VICTORS ONCE AGAIN...

OUR INTREPID SIMIAN-FIGHTERS RETURN TO THEIR BASE OFF STATEN ISLAND...

MARV WOLFMAN * HERB TRIMPE * FRANK GIACOIA * ROY THOMAS

STORY ART INKS EDITOR
Down the battered remnants of Brooklyn's Belt Parkway, towards the Verrazano Narrows Bridge to Staten Island, Apslayer and Mala ride...

...and all the while they travel, they hear a harsh crackling static...

...but receiving nothing from a humanity long dead!

A humanity laid to waste by the hulking simian generals the free men call...

Ape machines!

Apslayer, one of their tripods, coming this way.

The machine lifts itself up from the brown muck-like waters, rising on glistening metal legs into a foggy green sky...

...and then blasts, its heat ray loose!

It's fish-eye lens revolves on slick metal gears, focuses on a small speeding blur of green...
Once the Verrazano-Narrows Bridge was the longest suspension bridge on Earth, spanning 4,260 feet between the Brooklyn Shores and Staten Island...

And what took man years to build, the great simian machine disintegrated in one hell-searing second...

Hold tight, Mala... hold.

We'll hit water in moments.

Then, at the last second, the two freemen dive—and cut the mired waters cleanly...

For long moments they hold their breath, exploring, searching for any weaknesses the giant less may have...

And their trained eyes spot it at the same instant—the delicate foot is perched precariously upon a sandstone shaft...

A shaft, which, if offset even the slightest, would shift...

...and loosen...

...and crumble...
AND THEN FINALLY COLLAPSE...

AS THE MACHINE COLLAPSES WHEN ITS GROUND SLIPS FROM UNDER IT.

Perhaps, if their ears were tuned to a wavelength far above their own, APESLAYER and Mala would hear the sharp, piercing scream the trapped Simian invader screeches.

GASP! WE DID IT, BROTHER--WE'VE DESTROYED A MASTER.

ONLY ONE OF MANY SIMIAN--OUR VICTORY IS NOT YET COMPLETE.

And it shall not be total till we've destroyed them all.

YOU'VE GOT TO START SOMEWHERE, APESLAYER--AND ONE TRAPPER PLUS OUR EYES, PLUS THE WEAPONS I'VE SALVAGED IS STILL A VERY GOOD BEGINNING.

I CAN NOT DISAGREE THERE, BROTHER. THE WEAPONS ARE OF UTMOST IMPORTANCE FOR OUR INVASION OF THE KEEPER'S STRONGHOLD.

AN INVASION THAT BEGINS--TONIGHT!

...BUT AS THEY CAN NOT, ALL THEY DO HEAR IS THE DULL THUD OF METAL SLICING WATER.
TODAY, I PROMISE YOU, MASTER
4 - TONIGHT WE'LL
THROW APESLAYER
BEFORE YOU AS OUR
HELPLESS CAPTIVE.

AND HIS
DEATH SHALL BE
YOUR SPORT TO
WATCH.

THE CLUES HAVE BEEN
PLANTED - CLUES WHICH
SHALL LEAD APESLAYER
AND HIS HAPLESS BAND
OF FREEMEN TO THIS
DISGUSTING AIRPORT.

BUT I RESERVE
MY RIGHT
GENERAL, AS
PROMISED ME -
APESLAYER IS
MINE TO KILL -

-MINE TO
HAVE FOR
REVENGE.

I OWE THAT EARTH-
SLIME, GENERAL - OWE
HIM FOR WHAT HE DID TO
ME THAT NIGHT HE
ESCAPED FROM OUR
COMPOUND.

AND WE'LL
SUFFER ALL
THAT I
SUFFERED
THOSE MONTHS
I WAS USED IN
OUR GREAT
PROSTHETIC
RESEARCH
EXPERIMENTS.

ONE HIM FOR
DESTROYING
MY ARM,
DESTROYING
MY FACE--

--FOR
ALMOST
DESTROYING
ME.

HE'LL KNOW
WHAT IT
FELT LIKE TO BE
REBUILT - RESTRU-
TURED - RETURNED
TO LIFE.

ONLY HIS
AGONY WILL
NOT CEASE -
RATHER, WHEN
HIS PAIN IS AT
ITS GREATEST,
WHEN MY
REVENGE IS
COMPLETE -

--APESLAYER
SHALL DIE!
I need not remind you, Generals, that when you took other scientists and tortured them into becoming your obedient keepers—

--I came to you willingly.

I want mine to be the hand which crushes ApeSLayer.

I want him to fall before me—before--

--the warlord!

--yes, brother--the simians are here, let there be no doubt.

Too many years had I been held captive by the Generals and their murderous Masters to have forgotten their stinking smell.

Are you sure this is the right place, ApeSLayer? I thought there were no generals in this part of the city.

They are here, Mal--believe me.

In one of those ancient hangars they wait for us, thus it is our way to come silently.

What place is this, ApeSLayer?

Where the ApeSLayer's plane told us their weapons were hidden--at the old Caguardia airport--

--or, at least so ApeSLayer supposes.
I TOLD YOU, MALA.
THEY ARE HERE. THE
SLAVE MERELY CONFIRMED
THAT WHICH I HAD
ALREADY SUSPECTED.

BUT NOW--WE
MUST TREAD
QUICKLY, LEST
THE SIMIAN
GUARD HEAR US.

AND QUIETLY THEY MOVE
OVER THE RUBBED WASTE
THAT WAS LA GUARDIA AIRPORT.

THERE'S THE ROOM
WE SEEK--
AND THE
SLAVES WHO
GUARD IT.

A TERMINAL WHICH
ONCE HELD TRAVELLERS
FROM FOREIGN
CITIES, BUT NOW
BELONGS TO AN
EVER GREATER
DISTANT WORLD.

OR RATHER, NOW COME--
BUT BE PREPARED FOR MORE
INTERFERENCE.

NOW, BROTHERS--
THROUGH THE
DOOR.

AGGGS.

PERHAPS IT IS SIMPLY A
FEELING WITHIN ME--
BUT I CAN NOT BELIEVE
OUR MARTIAN MASTERS
WOULD LEAVE THESE
WEAPONS TO LIE ABOUT SO
FREELY.

APESLAYER
LOOK, ENOUGH
FOR NOW TO
ARM ALL OUR
FREEMEN.

BUT SOMETHING
IS WRONG, MALA--
CORRECT, APESLAYER. THOSE WEAPONS ARE THERE ONLY AS BAIT...

BAIT YOU SO FOOLISHLY SWALLOWED.

SO, YOU REMEMBER ME, APESLAYER? GOOD! VERY GOOD.

THEN YOU'LL NEED NO EXPLANATIONS OF MY HATRED FOR YOUR VERY EXISTENCE...

INSTEAD, YOU'LL ONLY FEEL THE PAIN... THE SUFFERING I WANT YOU TO FEEL...

...THE SUFFERING I FELT WHEN YOU TORN MY ARM FROM ME.

UP, APESLAYER. RISE AND MEET YOUR MASTER.

APESLAYER...

IT WAS MINE THOSE YEARS AGO WHEN THIS PIG GOT IN MY WAY--

--AND IT WILL BE MINE AGAIN--

ONLY THIS TIME I'LL NOT BE MERCIFUL WITH HIS TREACHEROUS LIFE.

NO, MALA-- THIS FIGHT IS MINE.
FOR A MOMENT THEY ATTACKED ME. "WEARIED WITH INJUSTICE, AND HATED FOR THE BREACH OF THEIR CODE OF HUMANITY" THIS TRAITOR TO THE CAUSE OF EARTH.

VENGEANCE! CONSIDER IT FOR A MOMENT. TO SEEK RETRIBUTION TO INFlict PUNISHMENTS FOR THINGS ALREADY PAST.

AGAIN: FOR WARLORD: VENGEANCE FOR DESTRUCTION TO HIS BODY.

BUT VENGEANCE BUILDS IN APESLAYER, TOO. VENGEANCE FOR DESTRUCTION TO HIS WORLD.

AND SEEKING HIS VENGEANCE, APESLAYER STRIKES!

AND FALLS. YOU FORGET, APESLAYER, IT WAS MY MEN WHO TAUGHT YOU THE WAYS OF BATTLE IN THE ARENA.--AND I WAS THEIR MASTER...--AS I AM NOW YOURS!
ALL THE TRICKS YOU KNOW... I TAUGHT YOU.

ALL YOUR BATTLE WAYS ARE A MINE AS WELL.

BUT STILL I AM MORE THAN YOU--FOR WHEN THE MASTERS GAVE ME MY MECHANICAL ARM...

...THEY ALSO GAVE ME STRENGTH...

...STRENGTH WHICH MAKES ME TEN TIMES AS POWERFUL AS YOU!

BAM!

SO I MISSED YOU WITH MY TOY, APESLAYER...

...EVER AGAIN!

NO, APESLAYER, I'LL NOT MISS YOU AGAIN...

--BUT I'LL NOT MISS YOU WITH THIS KICK.
WHERE'S YOUR FLIPPANT BRASHNESS NOW, APESLAYER?

WHERE'S THAT STARLING QUALITY WITHIN YOU THAT MAKES THE FREEMEN BATTLE SO BRAVELY?

OR HAVE I PROVEN AT LAST...

THAT YOU SO-CALLED FREEMEN ARE JUST MEAN, ANIMAL COWARDS!

NOW, AS FOR THE REST OF YOU—you can JOIN YOUR PRECIOUS LEADER...

--IN THE ARENA OF MUTANTS!

NEXT ISSUE. AND DON'T BE LATE!
Make-up artist FRED BLAU (at right) reverses the evolutionary process. He's the man who makes a "monkey" out of star McDOWALL. Blau's reversed evolution takes three hours.

THE REMAKING OF

Friday the 13th—specifically, Friday the 13th day of September, 1974—was the ominous date that marked the debut of the Planet of the Apes television series. It was on that same date that I had the rare experience of watching Roddy McDowall's ape make-up being applied.

My day began at 1:15 A.M., when I was jarred out of bed by the ringing of the phone. Before I could hurl a string of well-chosen epithets at the caller, I discovered that it was Will Fowler, unit publicist for the Apes TV series. Fowler, exhausted from having covered the night's shooting, informed me that if I wanted to watch the make-up process, I should be at the gate of 20th Century-Fox no later than 8:45 that morning. I'd been waiting quite awhile for this opportunity, and my enthusiasm was heightened when Fowler told me that the actor I would see being made up was none other than Roddy McDowall himself.

It seemed as though all of ten minutes had elapsed between the time that I got back into bed and the time I had to get up. And, although it is nearly an hour's drive from my house to 20th Century-Fox, it seemed like only another ten minutes before I arrived there. Upon entering the main gate, I found myself on the street which I recognized as the setting for the phenomenal parade sequence in HELLO, DOLLY! Incongruously, the early 1900's era street is lined with modern cars.

Lying at the end of this colorful street is the security booth. I gave my name to the guard and waited for the call to come through that would allow me past the gate. While waiting, I observed a large number of young men in black-and-white tuxedos boarding buses. They were extras from Peter Bogdanovich's AT LONG LAST LOVE, shooting at that time at Fox. Watching the buses depart, I began to worry that I was there at the wrong time on the wrong day, or perhaps at the wrong place. It was possible that today's shooting on Apes would be at the Fox ranch out in Malibu (where most of the show's exteriors are shot), and that I had misunderstood Fowler's directions.

Soon, however, my clearance came through. I was directed to Stage 10, where this morning's sequence was being filmed. Stage 10, I discovered, is a building whose exterior is dressed to look not merely like early 1900's,
And that's not butter! A smiling Blau is smearing Dumold on McDowall's brow—it's a wax which will protect the actor's brows from unintentionally being plucked when the glued on eyebrows are removed.

RODDY McDOWALL

but like a 1900's tenement. It is so realistic-looking that I was hesitant to use the dilapidated stairs that lead to the front entrance. Opting instead to use the side door on the not-dressed side of the building, I stole inside as unobtrusively as possible and observed what was taking place.

The episode-being shot was titled "Tomorrow's Tide," and I had entered just in time to witness a rehearsal of the scene to be filmed shortly. Briefly, the episode is about Galen, Virdon and Burke in a small fishing village controlled by an unscrupulous chimpanzee Prefect (played by Roscoe Lee Browne). This scene is between Browne and one of his gorilla policemen (police-apes?).

The Prefect's office is furnished simply—a wooden table, a few chairs, a picture on the wall. Around Browne's neck is the medallion of a fish. In this scene, Browne is complaining bitterly about the pressure he is receiving from his superiors. He pauses long enough to ask the gorilla what he wants.

The gorilla shrugs. "I dunno. Stan Hough sent me." The crew breaks into laughter at this; quite obviously this is not in the script. Stan Hough was the producer of the Planet of the Apes television series, just as Herb Hirschman was its executive producer.

As episode director Don McDougall prepared to run through the scene again, I made my way across the huge soundstage to ask directions of assistant director Cheryl Downey, who told me that Fowler had left word for me to meet him at the make-up department. Once again, off I went.

As the ape make-up is such an important part of Planet of the Apes (after all, without it, you'd only have Planet of the Humans), the make-up department is a major center of activity. When Apes is shooting, any number of make-up artists, hairdressers and actors can be seen running in and out of, and around both the two-story main building, and the "tent", a small wooden building adjacent to it.

Presiding over all this is Dan Streipeke, head of the Apes makeup department. Streipeke is about as familiar with Planet of the Apes as anyone can be. He was head of Fox's make-up department back in 1967, when John Chambers first began his experiments with different materials and techniques that ultimately led to the
Holding the already adhesive-coated appliance in his left hand, Blau applies the same rubber adhesive to the actor’s nose with a brush. He will then anchor the appliance to McDowall’s face at focal points.

With the simian nose firmly in secured, BLAU carefully glues the cheek flaps to the star’s cheeks. He meticulously smooths and glues the edges of the T-shaped brow-muzzle piece—building and blending the foam rubber to the actor’s skin.

The foam-latex filled mold was put in an oven and cooked at 200 degrees. When done, the foam-latex was solid—and in the form of a simian face. The face had two pieces: A brow-and-muzzle piece, joined by a strip over the bridge of the nose, and a chin-piece. When removed from the mold, the two pieces were connected by the overflow and later had to be separated. After the pieces had cooled, they were sprayed with desired color with dye. Teeth were inserted into the upper and lower jaws, and all that remained was for the pieces (called appliances) to be secured to an actor’s face.

When he was done with this—you guessed it—another negative mold was made, this one of the ape face. The life-mask was placed under this and foam-latex was injected between the two. Foam-latex is a substance that, when solidified, is firm yet extremely soft and flexible. Chambers found that it permitted the actor a maximum range of expression with minimum discomfort. It is to be noted that for some, the discomfort wasn’t minimized enough. Edward G. Robinson was originally to play Dr. Zalus, likewise Julie Harris as Zira and Rock Hudson as Cornelius, yet all three bowed out because they couldn’t stand wearing the make-up.

simian make-up as we see it on the screen.

To create something on the order of the face of a talking ape, one must be not only a make-up artist, but a chemist, sculptor, hairdresser and draftsman as well. Chambers is all of these. The draftsman phase came in at the outset, as Chambers embarked on a series of sketches of what he felt the apes should look like. At first, they appeared rather like Neanderthals, but this was not what producer Arthur P. Jacobs wanted. Jacobs wanted apes that looked like apes, modified just enough for the sympathetic ones (such as Kim Hunter, playing Zira) to look appealing. Chambers innovated, and came up with a set of sketches that would serve as blueprints.

Once that was done, work was begun on the pieces that would be used to transform actor into ape. The lining of the facial appliance would have to conform to the contours of the actor’s face, while the outside would have to resemble an ape. Chambers took a mold (using dental stone, the same material of which casts of teeth are made) of the actor’s face, leaving a negative impression. A mold was taken from this, now leaving a positive impression—a life-mask of the actor’s face.

Over this, Chambers sculptured the features of an ape.
What happened after the appliances were used in THE PLANET OF THE APES is now history. PLANET went on to make 25 million dollars, spawning four sequels, the television series (not to mention lots of articles like this one), and John Chambers won a special Academy Award for creating the fantastic ape make-up.

That make-up and the application process that goes with it were invented over seven years ago; since then, one might expect some of the details to have changed. But, as I soon found out, they haven’t. The details of the individual sculptures vary, of course—otherwise all of the apes would be identical. But the process itself is still the same.

Situated in front of the make-up building is a large Winnebago trailer/private dressing room. Three people emerged from it. One was Will Fowler, whom, you will recall, was the series’ unit publicist. Following him was Fred Blau, an experienced, dedicated make-up artist who has been in the film industry since 1963. Like all the other make-up artists on Ape, Blau was working under Dan Streipke. The main difference is that Blau’s daily assignment was to make up the star of the series—Roddy McDowall.

McDowall himself was the last person to come out of the Winnebago, a slim, handsome man clad in jeans and a blue terry-cloth robe. Along with Dan Streipeke, McDowall was one of the few people to be directly involved with Apes from the first film all the way through the television series. Certainly he is the only actor to have done so, having played three different ape roles, all chimpanzees: Cornelius in PLANET and ESCAPE, Caesar in CONQUEST and BATTLE and Galen in the TV series. It is to McDowall’s credit as an actor that the personalities of the characters that he portrayed are recognizably different, just as it is to the credit of the make-up artists that their faces look recognizably different.

Although McDowall received considerable acclaim for his anthropoid appearances, it is by no means the only thing he is known for. McDowall’s own face has been quite familiar to the public since 1941, when he appeared in HOW GREEN WAS MY VALLEY at the age of thirteen. His performance as Huw Morgan won him critical and public applause, and McDowall went on to make an impressive number of films as a child actor, among them LASSIE COME HOME, MY FRIEND
Those teeth have to go! McDowall holds his lip down so that Blau can black them out with tooth enamel. The facepieces have "teeth" of their own — after all, who ever saw a chimp with two sets of teeth?

FLICKA, and THE WHITE CLIFFS OF DOVER. He even served as an associate producer on some of his own projects.

By the time he was twenty, though, McDowall felt he was being typecast in films and turned for a time to stage and television, receiving awards in both fields — the Tony for his Broadway performance in THE FIGHTING COCK, and an Emmy as Best Supporting Actor for his portrayal of Alexander Hamilton's son on Hallmark Hall of Fame. In 1960, McDowall returned to Hollywood, appearing in a multitude of films with widely-divergent themes: MIDNIGHT LACE, CLEOPATRA, THE LONGEST DAY, THE LEGEND OF HELL HOUSE, FUNNY LADY ad infinitum ... and, of course, all those Apes movies. And the television series. Which brings us back to the matter at hand.

Veteran still photographer George Hurrell, who has shot such greats as the legendary Greta Garbo, arrived just as McDowall entered the "tent" to undergo the first step of the process that would (so to speak) reverse evolution and endow him with the facial characteristics of a chimpanzee.

Actually, what came first had more to do with McDowall's hair than face. Hairdresser Sheral Ross took clumps of McDowall's hair and tied them with rubber bands; when she finished, she covered the entire area with a black stocking-cap. The clumps provided anchor points for the wig to be pinned on later.

McDowall, Blau, Fowler and Hurrell herded themselves inside a tiny dressing room in the main make-up building. The room was extremely crowded as it was; I watched from outside. The process was about to begin in earnest.

Blau took out a small, blunt-pointed knife, with which he "painted" McDowall's eyebrows and sideburns with Dumold, which is a wax that prevents the adhesive (later to be applied) from sticking to the hair. Otherwise, when McDowall removed his appliance at the end of the day, his eyebrows and sideburns would have come with it.

After McDowall's face was protected with wax, Blau began the next step. Using a small paintbrush, he painted the inside of the part of the appliance that covered McDowall's nose with a rubber adhesive; then, the same was done to the corresponding portion of McDowall's face. With a liberal amount of adhesive on both appliance and face, Blau pressed the muzzle over
With the actor’s eyes and face colored and blended to the simian foam pieces, the transformation from RODDY TO GALEN is complete.

McDowall’s nose and upper lip, securing it. Now that the appliance had an anchor point, Blau glued down the eyebrows and cheekflaps in the same manner. Using a tweezer, he got under the fine edges of the piece, smoothing them down at the same time. If this was not done, the edges might have bunched up and become lumpy, detracting from the realism of the final product.

Blau was meticulous about his work, making sure that every centimeter of the underside of the appliance lay flat and secure against McDowall’s skin. Next, Blau speeded up the drying of the adhesive, using a hand-held dryer. Then Blau used more adhesive to thicken and build up the edges of the piece so that it would blend smoothly with McDowall’s skin. Then, once again, the dryer was used.

With the upper half of the appliance firmly cemented into place, Blau, using a small sponge, darkened McDowall’s neck and the still-exposed portions of forehead and cheeks with castor grease, a liquid skin paint. The brand Blau used was made exclusively for use on Apes.

Next to go on were the ears, which were made the same way that the appliances were; negative mold, positive mold, sculpture, etc., the difference being that the ears were composed of hard rubber. They were glued on, like the appliance, with rubber adhesive. The main drawback to these ears (which only chimpanzees wore) was that, although there were holes in them through which McDowall (or whoever) could hear, quite obviously, he couldn’t hear as well.

Just behind the ears, Blau, now using spirit gum, glued the first (and second) of the hairpieces that the make-up required. All of the hairpieces were made of actual human hair handsewn into extremely fine lace, cut to the desired shape. There were four major hairpieces—one covering either cheek, one over the forehead, and a beard. There were also several minor hairpieces, such as the ones that had just been applied, and still smaller pieces were used to fill in any gaps. These hairpieces were relatively durable, lasting from four to seven episodes. The appliances, on the other hand, were used only once and then thrown away.

At this point, McDowall was given a respite from all the gluing and painting that he had patiently endured, for it was breakfast time. During the break, McDowall slipped off to enjoy the privacy of his trailer. I, mean-
while, padded over to Ed Butterworth, a make-up artist who was busy trimming overflow from unpainted appliances. He stood next to the tent, and the pungent, distinctive (and overpowering) scent of adhesive, foam-latex, hairspray and make-up materials permeated the air more thickly than the famous L.A. smog.

When breakfast was over, McDowall, Blau and friends entered the tent, where Sheral Ross waited with McDowall's wig in hand. The wig, like the hairpieces, was made of human hair and was handstitched. Utilizing the anchor-points she made earlier, Ross deftly pinned the wig into place, then smoothed it out.

When Ross was done, the small procession re-entered the cramped dressing room in the main building. McDowall leaned back in his chair, half-asleep, as Blau painted his teeth with black tooth enamel. After Blau finished that, he started again with the rubber adhesive, this time over McDowall's chin, and on the inside of the chimpiece. Then, the appliance was completed.

Time for the hairpieces. Blau started with the forehead, applying the hairpiece much the same as he did the foam facepieces, first painting the underside of the piece with the adhesive, then the area of McDowall's skin that it was to cover, and finally pressing piece to skin and using the dryer. The hairpiece was applied with spirit gum rather than rubber adhesive; this is because spirit gum holds slightly better. Blau used the rubber adhesive on the major portion of McDowall's face because it is less irritating to skin.

Blau glued on the other hairpieces — sides and beard — in exactly the same manner, using spirit gum, then dryer, then smoothing it down.

Now that the face-and-hairpieces were attached, Blau applied castor grease to McDowall's eyelids and the rest of his face, skillfully blending the coloring until it was impossible to tell where face left off and appliance began. Then Blau dusted the grease with powder to seal it and keep it from running.

Mixing human hair and crepe wool (a hair synthetic with a rough, animal texture), Blau put the finishing touch to the make-up job.
Virtually the only recognizable human trace left of McDowall was his eyes; Blau had succeeded in completely transforming the rest of his face into that of a chimpanzee. Later, before shooting started, McDowall would slip on nylon gloves with hair and fingernails attached, so that even his hands would have a simian appearance. Other than that (and the face that he'd have to change out of his bathrobe), McDowall was ready to face the camera as Galen, the intelligent, articulate ape.

All during the make-up process, a lively conversation had been in progress between the four occupants of the dressing room. The subjects ranged from photography to classical music to the Ape marketing campaign (toys, tee-shirts, this magazine, etc.). High on the list of much-discussed topics were the Nielsen ratings, those all-powerful numbers that decree whether a show lasts four years or four months. Following what seems to be a universal dictum that what is good seldom lasts, Planet of the Apes was cancelled after its fourteenth episode. Damn the Nielsens!

Now working on SWITCH!, a Movie-of-the-Week being filmed at Universal, Blau reminisced over some of the incidents that occurred in the Ape make-up department. Like the time that Blau accidentally glued another actor's chinpiece on McDowall's face, and McDowall had to play all his scenes that day with his lower lip tucked under. Or the time that one of McDowall's cheekflaps caved in, and Blau had to stuff it with cotton and then seal it over to make it appear normal. Or... the list is endless.

Like all make-up artists, Blau has great respect and admiration for others in his field: Dan Streipeke, Frank Griffin (Streipeke's assistant) and especially John Chambers, the man who created the face of the apes. Blau also has high regard for Roddy McDowall, saying he is "...fantastic to work with, a real professional... and a friend."

I asked Blau if he was sorry that the Planet of the Apes television series was over. His reply was immediate and vehement. "Yes!"

He's got company. —Abbie Bernstein
Dear Stan,


Oh, and these photo features are fabulous. So was Ralph Reed’s art on “The Day after the Martians Came”.

“Planet” is FANTASMAGORICOAWAREDDLYINTERDIMENSIONALLYGorical!! So I’ve ordered it!

Mike Collins, West Bromwich, W. Midlands.

Take ten out of ten for paying attention, Mike, but you don’t need to tell any of us (least of all Gene Colan!) that genial Gene works at a frantic pace. That cooling device fitted to the nib of his pen isn’t just for show!

Dear Marvel,

Since I last wrote to you, you have introduced two comics. Both of these comics have great potential. I would like to take each in turn and give you my thoughts on them.

PLANET OF THE APES. The lead story in the magazine of the same name is excellent. The art is much above standard for a black and white man. (Not that the art in any of you other mags is bad, but the conversion from colour to b/w does sometimes get a bit smudgy.) The story, I think, is the conversion to comic form of the first film “Planet of The Apes” and a very good conversion it is. Ka-Zar is good, very good, but somehow I cannot relate to him as easily as I can to most other Marvel characters. What can one say about the art on this strip when Barry Smith is the artist? I never really understood why you did not publish Smith’s best work which, I think, was on Conan. Doctor Doom is the strip which I really like in this mag.

Although Planet of The Apes is the most original.

DRACULA LIVES. This is, in my opinion, the better of the two. Dracula, although not the Bram Stoker or cinema-orientated version has enough of each aspect to be a chiller in his own right. Gene Colan, I think, is much better suited to drawing vampires than he is to drawing blind men in red long-johns, so please keep him on Dracula. Werewolf by Night is too much. I really do think that it is beautiful. The art and story are both excellent. All I can say is, you keep churning them out and I’ll keep reading them. Frankenstein is a strip I am not sure about. Sometimes I like the story, sometimes I like the art, sometimes I like both, but although I’ve thought about it there is nothing I dislike.

The Watcher.

Well, whaddaya know! You sure had us fooled, Watcher. We thought that with all those galaxies to keep an eye on you’d have been too occupied to keep tabs on What we’re up to in the Bulpen. But no. You know as much about what we’re doing as we do ourselves. And what’s more, it seems like you approve. Okay — we’ll strike a bargain. We’ll keep ‘em coming, and you keep on watching ‘em! What a team we make!

Dear Stan,

Thanks for one of the best mags printed in England today. “Dracula Lives” is terrific. The art throughout the mag is excellent, although occasionally it is a bit shabby. The poster in No. 1 was Fantastisch, so lifelike. It is excellent value for money. I just can’t wait for the next instalment! The Dracula part of the man is terrific, such a great story behind the great artwork. I did not like the first four instalments of Dracula an awful lot. But come No. 5. Wow! From here on it was Fabulous, especially in Nos. 15, 16 and 17 when Dracula did battle with the Frankenstein monster. Now werewolf sometimes lets the mag down, the stories are very often unrealistic. But I cannot help liking the werewolf stories in Nos. 6, 7, 8, 9, and 10. But the best Werewolf story to date is in issue 14 and 15, with Dragonu. The Marvel Masterwork pin-ups were great, and the poster on the back on No. 10 was beyond words. But the best story in the comic is Frankenstein. I will not try to describe how marvellous that is. Keep up the good work.

Garry Lane, Kettering, Northants.

No wonder some uncharitable folk maintain that we write our letters, Garry! If we’d set down to compose a piece of advertising copy for Marvel then we couldn’t have done a better job than you did! If we weren’t already fully committed to Marvel mags, after reading your letter we’d be buying ‘em ourselves!