



PLANET OF THE APES

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YOU'VE SEEN THE FILM
YOU'VE SEEN THE T.V. SHOW
YOU'VE HEARD ALL ABOUT IT.

Now read the Comic

ON SALE NOW . . . INCLUDING INSIDE:

- ★ WIN AN APE MASK CONTEST
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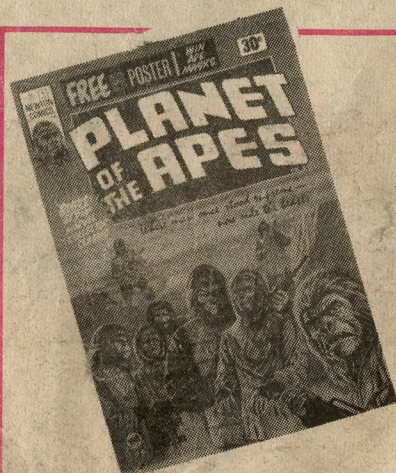
★ SUNDAY OBSERVER EXCLUSIVE ★

PLANET OF THE APES

FREE
with the
Sunday
Observer



★ WIN AN
APE COMIC,
PAGE 2



WIN THIS!

Ape fans! Here's your chance to win an Historic first edition "Planet of the Apes" comic, featuring all your favorite Planet of the Ape characters.

These once in a lifetime Collector Classics from Newton comics can be won by 25 lucky people.

Just tell us the name of the ape who befriended Burke and Vir-don in the Planet of the Apes series on Channel Seven.

Write your answer, plus your name and address, on the back of an envelope, and send it to: Planet of the Apes Competition, P.O. Box 403, Richmond, 3121. The 25 neatest correct entries will win.

ONE DAY LIFE OF

From HAL EDWARDS
in HOLLYWOOD

**TWENTIETH Century Fox —
home of Planet of the Apes.**

In 1968 they made a hit film Planet of the Apes.

Produced by Arthur P. Jacobs, directed by Franklin Schaffner, starring Charlton Heston, Roddy McDowall and Kim Hunter, the film turned out to be a runaway success.

Which — in the manner of many studio runaway successes — spawned a sequel, Beneath the Planet of the Apes.

Pattern

This pattern repeated itself through a total of five films (the original Planet, Beneath Escape Conquest and Battle) all phenomenally successful, though many viewers felt that the sequels never really re-captured the strength and alien beauty of the original.

Anyway, CBS-TV bought the TV rights to the original film, and they plopped it on American screens one weekday evening and — WOW!

Which resulted, eventually, in a TV series, Planet of the Apes, produced by Herbert Hirschman and Stan Hough, and starring Roddy McDowall as the renegade chim-

IN THE AN APE

panzee, Galen — one of the few Apes in this strange, alien world of the future, willing to befriend the two astronauts from out of Earth's past — Ron Harper as astronaut Alan Vir-don, James Naughton as his companion in nightmare, astronaut Peter Burke.

Villain

Mark Lenard and Booth Colman do the honors in the tenacious villain department, with Lenard playing Urko — a gorilla, chief military officer of the Ape council and their chief of security; the number one heavy — and Colman playing Dr Zaius — orangutan and head of the Ape scientific community.

The series is shot on the lot at Twentieth Century-Fox's West Pico Boulevard studio complex.

The studio itself has shrunk tremendously from the "boom" days of the thirties and forties and — perhaps — early fifties, a vast tract of back lot having been gouged up and transformed into Century City — which movie-goers saw razed and destroyed by fire and simian revolt in the mini-classic Conquest of the Planet of the Apes.



THE apes are with us.
Planet of the Apes is the biggest show to hit the TV scene for years.

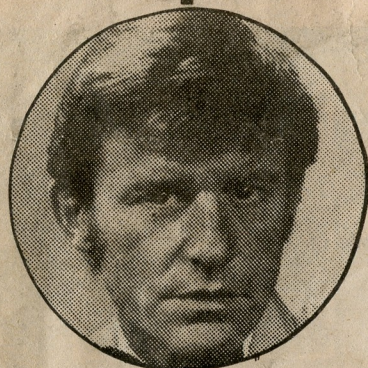
Hundreds of thousands watch Planet of the Apes every Monday night, and the ape characters now are household names.

Now, the Sunday Observer exclusively brings you the inside stories of how the series is made.

This week we show you how make-up is applied, and introduce you to the star of the series Ron Harper.



NEXT PAGE



*THE man behind the ape —
Roddy McDowall.*



McDowall as Caesar.

IT'S A

And yet, even today, with the studio proper reduced to a mass of sound-stages huddled together or on the few acres that remain of the mighty Fox lot, there is an eerie feeling about the place.

Because this is where the movies came from — and where some of them still do come from — and the magic is still there.

I visited the lot recently, with the Apes crew finishing work on their fourth episode — a suspenseful piece entitled, *The Trap*.

The first man I met was a fellow named Emmet, who is in charge of looking after the coffee/tea/fresh water wagon, and of taking care of incoming phone/written messages for actors and crew during shooting hours.

Once past Emmet and the coffee wagon, I just stood still a moment and looked around the stage.

At the far end, in the opposite corner from the door I'd entered through, the crew was working on today's scenes — sequences involving Virdon, Burke, Galen, a human family, Urko, a gorilla assistant and the aftershock of a fairly serious earthquake (though not necessarily in that order) — the rest of the stage was dark.

To imagine what it was like, picture in your own minds a box that is 150 feet square by 40 feet high, with catwalks and lighting pipes criss-crossing the space above you like some huge, wooden spider's web.

There's a curious feeling of impermanence

FAKE 'QUAKE

to the interior of the stage, everything looking like it had just been jury-rigged into position an hour or so ago, slammed together so that it would hold for a day or so and give the carpenters no trouble at all when they arrive to rip it all apart to set up somewhere else.

For the actors, the biggest part of a working day in film is waiting. Waiting for the camera set-up to be completed so they can shoot the scene; waiting for the film to be reloaded; waiting for the director to finish a hurried confab with his director of photography — in this case, the director of photography being Gerald Perry Finnerman, of *Star Trek* and *Kojak* fame, an excellent craftsman who well-deserves his reputation.

The waiting isn't so bad if one is a principal character and/or one is in the scene being — or about to be — shot; one can always study one's script or talk with the other actors about how one is going to play the scene.

I watched the crew run through the earthquake scene before they all broke for lunch. They'd been shooting it all morning, evidently, and things hadn't been going well and they were starting to run behind schedule.



NEXT PAGE



ON location, and an ape gets some final art work.

MAKE-UPS ARE WORK OF ART

The problem was that whenever you see earthquakes or starships getting blown around sub-space bodies shaking or falling or getting thrown about on screen, it's the bodies themselves shaking.

The set stays nice and level on good old dependable terra firma.

So, there are Ron Harper (Virton), Jim Naughton (Burke), Roddy McDowall (Galen) and this episode's guest artists, shaking and jiggling around a crude wooden table, trying to knock a bottle onto the floor without even hinting that they are the true culprits — it was the earthquake done it.

Except that nothing happened. The bottle either stayed where it was or fell at the wrong time. And they had to do it again. And again. And again.

Lunch

Eventually, the bottle got it right and everyone broke for lunch, apes heading for the fruit/soft drink stand, Roddy McDowall for his private trailer/bus-cum-dressing room-cum-office.

Later on that day, when his scenes were done, McDowall stripped off his appliance and one was treated to a rare

view of the human face of Roddy McDowall.

One make-up man is assigned to each actor who has to wear a full mask, with a general crew to handle the mask-wearing apes (the extras) and the human actors.

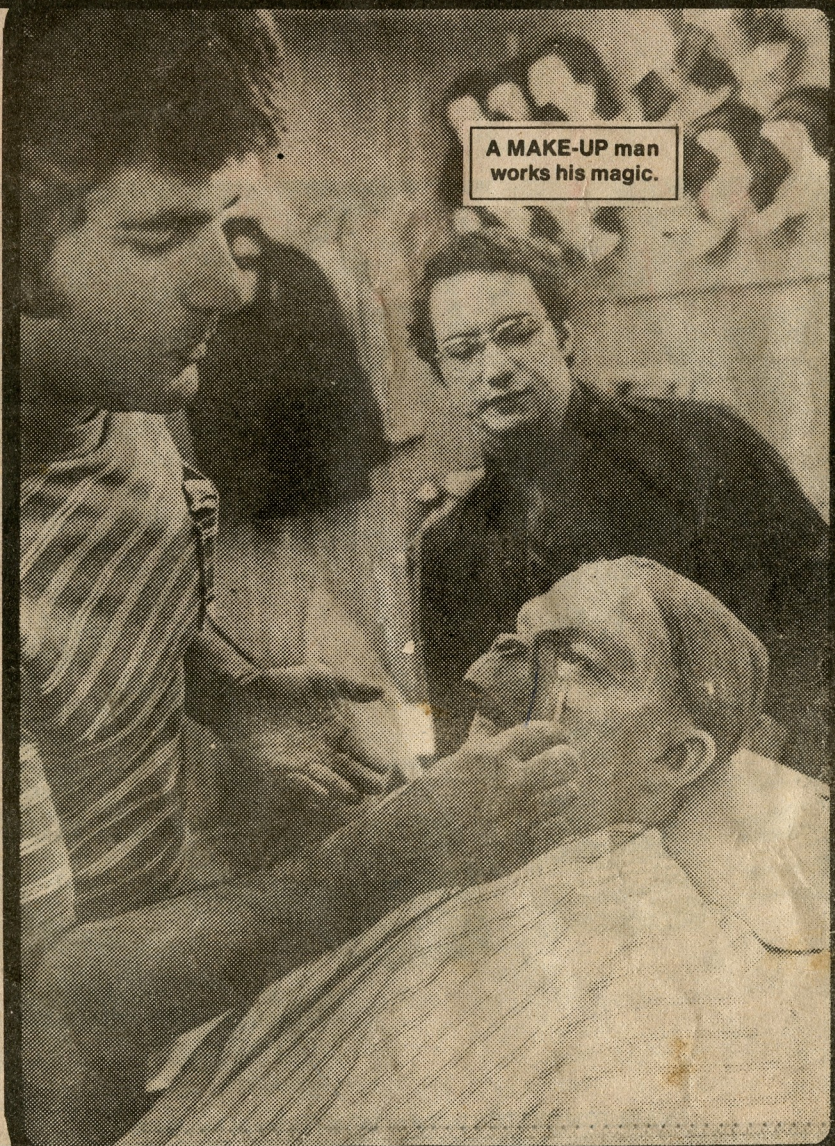
The most notorious element of the brilliant Ape applications is, of course, the time needed to put them on.

Process

The average figure seems to be about three hours, depending on the skill of the make-up artist involved — but, because this is a weekly series and because these men have to apply the make-up day in and day out, sheer familiarity with both the process and the face it's being applied to enable the make-up artists to streamline their operation slightly, thereby making it easier on themselves and the actor. Even so, the general time still rounds out at close to three hours.

It begins with the upper face being laid down over the actor's cheeks and forehead, the latex appliance being 'cemented' down with spirit gum or glue or some other adhesive — what adhesive gets used usually depends on whether or not the actor has any sort of allergic reaction to spirit gum, glue, etc.

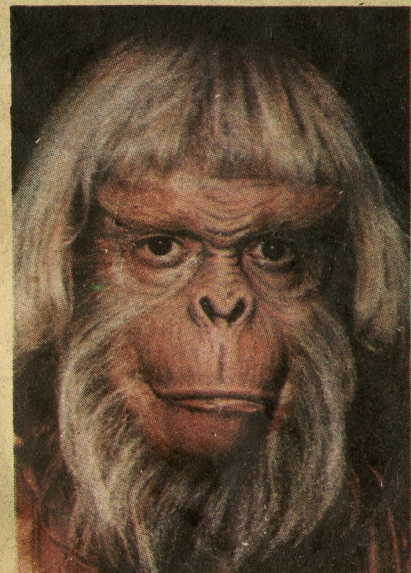
A MAKE-UP man works his magic.



EVOLUTION OF AN APE



CHARLTON HESTON in the original Planet of the Apes.



BOOTH COLMAN as Dr Zaius

IT all started with the book Planet of the Apes.

Then, in 1968 Twentieth Century Fox made a film of the book.

It starred Charlton Heston and was an immediate smash box-office hit. In fact, it was so popular that the film studio followed up with a whole series of ape films.

These included Beneath the Planet of the Apes, and Conquest of the Planet of the Apes.

The films were enormously successful, especially in America where an Ape cult developed.

The next step, naturally, was a TV series, and the Columbia

It started with book

Television Network bought the TV rights and started production.

Now, the TV series is as popular as the film series and viewers in America, Britain and Australia have made Planet of the Apes top of the video shows.

The TV series stars Ron Harper as astronaut Alan Virdon and James Naughton as fellow astronaut Peter Burke.

HARPER HAPPY IN ROLE



RON HARPER is one of the stars of *Planet of the Apes* and says he is happy with his role.

STAR

From HAL EDWARDS
in HOLLYWOOD

ALAN VIRDON. Astronaut. Husband and father. A calm, determined, capable man. A man trapped in the middle of a nightmare. A man trapped on *The Planet of the Apes*.

It began on what should have been a "routine" starflight from Earth to the star-system, Alpha Centauri. Three men — Virdon, Burke and Jones — crewing the most modern starship in America's interstellar fleet. A routine mission, almost a "milk run".

Except that something went wrong. The starship ran into a radiation storm, a severe one, a storm that battered the starship around like a toy boat in some mad child's bathtub.

In a last, desperate attempt to save the three of them, Jones activated the emergency homing systems; then, the three men blacked out.

They awoke 2000 years later, real time — though almost no time had passed aboard ship. That is, two of the three men awoke — Virdon and Burke; Jones was dead.

Awoke to discover that the ship had crashed on an Earth-type planet, on a planet inhabited by men — primitive, agrarian men, it was true, but men all the same — on a planet ruled by Apes!

On a planet that was Earth.

The astronauts had come home — 2000 years late.

ON THE GO

Pete Burke accepts this; Alan Virdon does not. His family is "back there", wherever "there" is; and he wouldn't be a man if he didn't try and get back to them.

Alan Virdon. Astronaut. A man in a nightmare.

Alan Virdon. A man who is — when all the hurly-burly's done — an actor, name of Ron Harper.

I first met Ron on sound stage 9 of Twentieth Century-Fox's West Pico

Boulevard studio complex, on a cool, grey, dreary morning.

The crew was shooting one of the script's earlier scenes, where Virdon, Burke and Galen were visiting a human household in one of the human "ghettos" that the apes have established for the lower half of this culture.

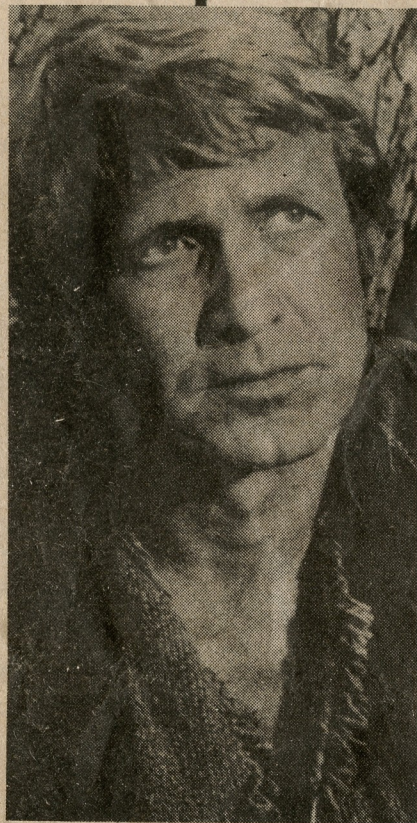


NEXT PAGE



RON HARPER (left), and JAMES NAUGHTON in a *Planet* TV scene.

SAILOR,



RON HARPER plays a man determined to find his family.

Ron Harper was in the scene, as was Jim Naughton — co-starring as Pete Burke.

And, of course, Roddy McDowall (not to mention the guest stars), and for a moment, I stayed way in the background and just watched, enjoying the sight of professionals working well with other professionals.

Then, the scene broke for a minute while the director and his director of photography — Gerald Perry Finnerman — discussed some new lighting set-ups, and I sidled over to the actors and got myself introduced to Ron Harper.

We shook hands and started talking.

But, before we get to the interview, some brief words about Ron Harper himself. He's a tall man — over six feet — but not a huge, muscle-bound type of man.

Handsome

He's built well, with long, sleek lines that go straight up and down. He is, of course, handsome.

Oddly enough — for those of you fortunate to watch *Planet of the Apes* on a color TV set — his hair isn't as blond as it looks. It's a little browner.

He comes from Pennsylvania, where his father worked in a steel mill; he did his college work at Princeton University, where he passed up a fellowship at the Harvard Law School in favor of a life treading the boards.

GORILLA

After a couple of years with the Princeton University Players, he headed for New York City and a stint with Lee Strasberg, one of the most famous acting teachers in the United States — if not the entire world. He did some TV work and then served a term working for Uncle Sam, in the US Navy.

As soon as he got out of the Navy, Harper jumped back into the theatrical life with a vengeance. He did guest spots on TV shows, appeared on Broadway in *Night Circus* and *Sweet Bird of Youth*, where he served as Paul Newman's understudy; he worked on soap operas, appearing most recently in *Where The Heart Is* during the day while playing a supporting role every night in the Broadway comedy, *6 Rms. Riv View*.

As far as TV series, he's worked on *Wendy and Me*, *87th Precinct*, and — a few years ago, his last series before *Planets* — starred as Lt. Craig Garrison in the action/World War II series, *Garrison's Gorillas*.

He is married.

Ron Harper's a nice guy. To watch, to interview and — it seems — to work with.

Our talk scattered itself over the whole shooting day, a bit here, a bit there, sandwiched in between takes and set-ups and rehearsals.



NEXT PAGE



JAMES NAUGHTON plays a man who accepts reality.

STUNTMEN STAND IN

Here's how the interview went:

EDWARDS: How much rehearsal do you have for each episode?

HARPER: Not very much. The only rehearsal you do is just before you shoot the scene.

EDWARDS: So it's not even as extensive as a soap opera?

HARPER: Right. On a soap you rehearse the day before; then you come in the next morning at about seven-thirty and you rehearse all day until you shoot it at about one o'clock or two. It's a lot more rehearsal.

You know what determines how much rehearsal you get on a TV show? The lighting man. The cameraman. Because the only time you rehearse is while he's lighting.

EDWARDS: While he's setting up?

HARPER: Yeah. And if he's very fast, then you don't rehearse really well. If he's slow, you can rehearse it more.

EDWARDS: Does it bother you, doing it, essentially, off the top of your head?

HARPER: No, not really. I topple at times when you get into a deep scene — and we do have them occasionally, important scenes — strangely enough, because the

format is not apparently the early one . . . what'd you ask me?

EDWARDS: The rehearsals; do you mind not having them?

HARPER: Actually, no; not so much. I . . . it's not Chekov or Shakespeare, that you really have to figure out a lot of the mysteries underneath the character. It's sort of, basically, I sort of know what the character is, how he would react — which is basically a matter of choices.

No, it doesn't really bother me. I'd much rather err in that direction than I would of boring myself to death by doing something I already know.

EDWARDS: Does the standing around bother you? Just the waiting between takes?

HARPER: Yeah. That's why it's kind of fun when you're on location, because you ride horses . . .

EDWARDS: Do you do your own stunts?

HARPER: Very seldom. It's ridiculous to do them. Number one, you're putting some stuntman out of work, which is not very nice because they need the work and they do it better. They make it look better. And most of the time they won't let you do your own stunts, because it's just economically ridiculous.

ONE of Urko's gorilla police on patrol.

