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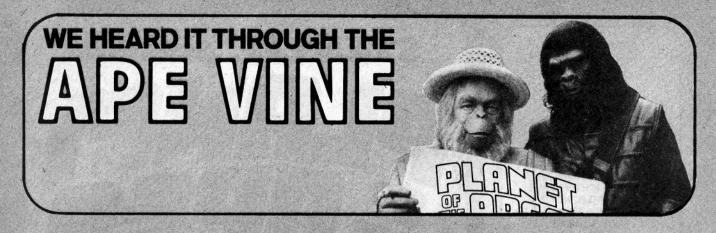
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## STAN LEE presents

## Vol. 1/No. 29 Feb. 1977





Dear Marvels,

Knowing that Tom Sutton was only a temporary installment on the Terror series. I was quite frankly waiting for something to break. Boy did it ever. Herb Trimpe is a really long-awaited treat as artist on the fabulous adventures of Jason and Alexander. There's such a panoramic feel to all of Herb's work that one has a sensation of actually stepping right onto the page and standing face-to-face with Brutus or Lightsmith. And that's what this series has needed since the heyday of Mike Ploog; a sense of opening up graphically. Don't get me wrong, I'm one of Tom Sutton's biggest fans and his work on Future Histories has been superlative, but simply for the sake of diversity, I'm happy to see another artist dring Terror. Although Herh is good on backgrounds it's the characters in all of his panels who predominate. I could almost feel the presence of the overpowering Erike as he strode through the story like some simian Norseman. For a first attempt at a series (and a difficult one) this was a first-rate effort by Herb which he's going to have to go far in the near future to surpass in my eyes. Best of luck to you Herb.

Of course, Doug Moench has been turning out classics since he began writing virtually this entire series from issue #1. If Terror had concluded with Northlands, I would have deemed the strip fairly nice in conception, though a near masterpiece in execution. We've encountered characters and situations along the way which woven into an interlocking whole make this one of the finest treatments the Apes concept has received from any creator, Marvel or otherwise. With the conclusion of Northlands, it's time to look back over the past 26 issues, reflect a bit and wonder where the mammoth imagination of Doug Moench will be leading us next. I for one, am sure upcoming installments will dwarf what has already come, though at this juncture that seems almost impossible when one considers just what has been done.

About the only complaint I can register with you people concerns the omnipresent menace of Brutus. Although he's definitely an arch-villain in the tradition of the best of Marvel's baddies, he's beginning to wear a bit thin at this point. Hopefully, you'll be putting him out to pasture soon. I would hate to think such a monumental evil could be the cause of innumerable yawns, but this could happen if he isn't defeated soon. In fact, it was a pleasure to note he was almost totally absent from Northlands. It's a small gripe, I know, but I felt it should be mentioned.

Specifically, Northlands was a fine tale which could easily have stood on its own as a moving piece of prose. The characters were real and the tragic death of Eet-Eet was a sorrowful event indeed. I simply loved your method of disposing of the Keeper. The poetic justice meted out was deserved and it would be highly interesting to see the changes wrought on Eriko and his tribe by the Keeper's presence. How about a quick glimpse in the future. Doug?

Reflections in an Imperfect Mirror was one of those articles which could be read endlessly with a new idea or variation on an established concept being garnered every time it was perused. Unlike so many of your articles which deal with a specified aspect of the Apes,

Lee Overstreet's superb piece attempted to probe (and I think successfully) to the very core of the Apes' appeal. We see ourselves in them and thus we are both fascinated and repulsed by their actions. Man can see a hard-hitting critique of himself and his insane civilization without getting the feeling that he (as a species) is being preached to, making POTA a valuable yardstick for measuring our true worth. Miss Overstreet is to be complimented for a succinct presentation of a potentially delicate and universally appealing subject: how Man presents his true self through the medium of fictional secondary worlds. Once again high marks for Reflections.

Your BATTLE adaptation is progressing quite well. I am in agreement with those who believe that your contribution is well above what the movie turned out being. Who would ever have thought in the beginning that you would actually be around long enough to adapt all five movies. It's a tribute to the quality contained in this publication that you have survived and prospered as a major contribution to Apes lore.

Doug Moench did his usually stupendous job of scripting and I'm thankful he kept the copy to a minimum allowing the flow of events to carry the reader along and not necessarily the dialogue exchanges. I was quite impressed with the artwork by newcomer Dino Castrillo. His work was not of the explosive variety, a la Rico Rival, but Dino is evidently a craftsman of the first caliber and I found his perfect capturing of facial expressions to be among the finest ever achieved by an artist on your adaptations. Caeser's face in particular was a masterpiece of subtle moodchanging from placid acceptance to virulent hatred. To those readers who felt Dino's work was a bit too quiet, may I suggest you take a look once again at Part & of BATTLE and study each page closely, it's most impressive. I'm hopeful that Dino will be handling the next part of your adaptation. Of course the fine toning work of Michele Brand never seems to get the recognition it deserves. Far too few people realize what an important part toning plays in black-and-white artwork, helping it to look suited to this difficult medium. My hat's off to you Michele.

Judged together or separately, all the parts of BATTLE we've seen so far stand comparison with the best of your previous adaptations, despite the constant changing of artists. And considering that BATTLE is generally considered among the less pleasing entries of the five films (at least among hard-core Apes fans) your adaptation has proven all the more amazing.

Before I get too carried away let me sign off by letting you people up at Marvel know you're turning out one fine magazine that I am very happy to plunk down my 75¢ for each month. Best of luck.

Sincerely,

Ed Norton 328 Chauncy St. Brooklyn, N.Y.

Ed, our thanks for one of the most all-inclusive letters we've received in some time. We're in total agreement with much of what you said though we might take issue with your assertion that Brutus has been around too long. It seems to us that Brutus has been the major antagonist in Terror for a good reason; he's a classic representation of blind hate which has managed to achieve through unswerving ambition a position of prominence and power in the community of his choosing. Brutus has thus been looming menacingly in the background when he was not directly influencing events. After all, he is to a large extent responsible for much of the "terror" in our title. As such, he must occupy the forefront as the major antagonist of the forces of order. Reactions folks?

All of the people who've worked on the various series you so graciously complimented send along their special thanks for your kind words. You've made our day.

Dear Ape Pals,

I have just started reading your magazine. Actually, I began with POTA #24 to be exact. I was wondering (hoping) if I could get the back issues of this title. If not, I may be discouraged from future purchases due to my disappointment.

I do think you have a fine publication and I've even formed a club around it and built a treehouse patterned, after those seen in your stories. I'm really looking forward to future issues. Still, I would enjoy purchasing the older ones.

Till next time,

Chip Lagerbom 721 Mari-Lane New Athens, IL 62264

This is really the perfect opportunity to state once again that the offices of Marvel Comics do not, we repeat, do not have back issues of any magazine that we publish. We stress this simply because we receive so many requests for back issues which we regretably cannot fulfill. If you are looking for back issues our best suggestion is to search out any of the numerous comics and magazine back-issues stores which can be found in any metropolitan area of the country. Or look at the advertisements on the ad pages of our color comics which list many back-issue dealers across the country who would be more than happy to ship you a listing of what they have for a nominal fee. Much as we would love to help, we just don't have the massive staff nor facilities needed to manage a back issue department.

But welcome aboard anyway, Chip. We're always pleased to introduce a new reader to our rollickin' ranks. Good luck with the treehouse—and if the tax assessor lists it as capital improvement, we'll sic Aldo on him.

Greetings,

Glad to see you finally brought back Jason, Alex and the others, but did you have to do it so tragically? I mean it was a good story but so darned sad. And what of the fate of the Lawgiver? I'm kind of impatient because at times there have been so many gaps between segments of Terror that I'm fearful unresolved plot threads will be left dangling.

By the way, Lee Overstreet has a slight gap in her

memory. Urko did not tear up the poster when he was rescued from the hole. He was awake long enough to tell his sergeant to kill the fugitives then lost consciousness. It was the sergeant who tore up the poster.

You said that you wanted us to compare your version of the BATTLE adaptation with the actual movie and send in the results. Well here's mine: the movie was better! I object to your making everything so modern (clothes, building, etc.) and I don't like Caeser's hair problem.

Well, that's all for now. Keep up the good work and long live POTA.

Cheryl Hendry 1318 Engle St. Huntington, IN 46750

Cheryl, although Terror has had its lighter moments, so long as Brutus and his ilk are abroad to loot and destroy and propagate their base philosophies, tragedy will dog the heels of Jason and Alex. True, their saga has been a sad one so far, though we suspect our two protagonists will emerge from this adversity with a better understanding of their world and what really makes it tick—and we hope you will, too.

Dear Marvelites,

I must congratulate you on your latest effort! The cover was a very nice change, though there wasn't much blue in it. The painting had a three dimensional look to it which really caught my eye. But please get that stupid looking rectangle off the bottom of it. It's disgusting.

Northlands was great! I like Herb Trimpe a lot better than Tom Sutton. All Sutton did was pour ink on paper. Stifl. Tom's stories, perhaps because of his use of smaller panels seemed to take longer to read than Herb's (though I'm not really complaining because the visuals are looking a lot better). My one complaint with Herb's work is that he made Jason look about ten years older than he actually is, but I can overlook that.

It's too bad that **Northlands** was only a single issue saga, because I really enjoyed the northern apes as Doug Moench portrayed them; he has a knack for characterization that has made this a truly memorable series to follow. I liked the idea of the Indian/snow-shamblers, but Eet-Eet's death was practically a repeat of Shaggy's death from issue #4. I'm overjoyed that Lightsmith has "returned" with his full intelligence intact. He's one of the most fascinating characters I've run across in this or any other series. Now I'm awaiting the return of Gunpowder Julius and Steely Dan.

Reflections in an Imperfect Mirror Part II was perfect (no pun intended). It was written on a highly intellectual level and it's certainly one of the finest articles you've ever published. Lee Overstreet's prose had a singing, almost melodic quality to it, which made reading it quite a treat and for an allegedly downbeat article that's something.

I was wondering if, at ths end of your **Ape Vine** letters columns, you could tell us the date the next POTA is going to be released. It would certainly solve a lot of problems for me, especially since the nearest store sells your books some ten miles away and I have to pedal down there to pick them up.

One final thing, I wish you would publish some pictures of humans from either the television series or the movies on the inside front covers instead of apes all the time

Keep on Apein'

Ron Hunibise 3247 Durham Royal Oak, MI. 48073

And we hope nothing ever "apeins" to prevent us,

Ron m'boy. Sheesh. Anyway, your rather comprehensive commentary raised a number of salient questions asked by more than a few apeophiles so we'd like to take our usual stab or three at answering them!

First off, we at Marvel have virtually no control over the appearance of that much disliked (though we're told ultimately beneficial) computer symbol. When enough stores become equipped with the check-out computer system, the distribution of POTA and our other mags should be improved as will the speed of purchase in such places as supermarkets. We agree the symbol does little to improve the aesthetic value of a given cover, but with it soon appearing (if it already hasn't) on everything from soup to nuts, art will just have to take a backseat to necessity in this one instance.

Hopefully, we'll soon be able to include our much touted "next issue" page each issue so you won't have to pedal your poor self into an early grave, Ron. We enjoy putting them together and they're quite well received by most. If it looks as though there just won't be room in a certain issue to have one, we'll take your proposal listing the on-sale date on the letters page into consideration. Thanks for offering.

Contractual arrangements prohibit us from publishing photos of any of the actors (without make-up) who played in any POTA movie or television series. So when we go through our regimen of hunting up photos for you folks, it's apes and apes only. Perhaps things will change in the future, but for now that's the way it is. However, several members of our exceptional editorial staff have volunteered photos of themselves (without make-up) to offset the numerous apes' pix we run. If we ever revive our line of horror magazines we may just use 'em. Till then, we'll just have to make due with the monkeys. Okay?

Dear Armchair Anthropoids,

In issue #26 of PLANET OF THE APES Jeff Heine said in his letter that "Your covers seem to be showing gorillas stalking humans all the times . . . " This is not so

Having a complete collection of your wonderful mag, I thoroughly researched and found that only 10 of your covers deplict gorillas stalking, chasing, killing, or giving any other means of pursuit of humans.

I also came up with other interesting facts: gorillas are the only species of apes (and humans) that appear on 5 covers, a lone chimp appears on one cover, and the only orangutan is on the first issue.

Also humans are stalking or fighting with apes on two covers, and a gorilla is helping a human on another (turn-about is fair play). There are no gorillas on three covers at all. Mutants appear on only three covers.

Bob Larkin leads in cover artistry with 13 (so far), followed by Ken Barr and Malcom McN tied with 4. Earl Norem has done only 3, and Theakston and Morrow have contributed one each.

Mr. Heine has had (as of issue 26) 5 letters printed, and, while I am sure that he is a fairly competant Apeophilite, I have also had 5 letters printed, and I say that his theory that "Your covers seem to be showing gorillas stalking humans all the time . . . " is "humanfurr."

Keep on Apein,'

Mike Thompson 30 Stonybrook Road Gales Ferry, CT, 06335

Friend Mike, our sincerest thanks for your exhaustive bit of research which must have taken a little time and effort on your part.

We try to instill diversity in the covers of POTA and although outright conflict seems to have a mass audience appeal, the cover of the very issue Jeff Heine had his letter printed in elicited some of the most thunderous applause we've ever received on one. And there was no overt conflict to be seen. The covers are the initial thing seen by any potential POTA buyer and thus with first impressions being as important in magazine selling as they are in personal relationships, we take special care with their choosing. We think it shows.

Dear Apes,

I think Herb Trimpe is an excellent choice as artist for Terror. He is 100% better than Tom Sutton, though still not so good as Mike Ploog.

Concerning your adaptation of BATTLE, I'm sorry to say I think it's being done horribly. Perhaps your artists are doing their work by the shooting scripts, but at least they could do so in a more continuous manner. What I mean by that is having one artist draw the entire adaptation and not three or four as has been the case here.

Again, congratulations on finding Herb Trimpe.

Bob Thorpe 19 Northumberland Dr. Mount Holly, N.J. 08060

As we explained last time it was not our intent to have so many different artists working on one adaptation. Unfortunately, when the slated penciller was called away on another project, we had the Phillipines rush to our rescue in providing us with several talents, each of whom only had time to draw selected portions of BATTLE. Considering the kind of pressure they were under to produce for us, we think they came through rather well.

Dear Marvel.

So, Herb Trimpe is doing Terror. His art's pretty good and so I hope he's going to be a permanent fixture on this series. Heaven's knows, it could use the graphic continuity. From what I've seen so far, he draws Gilbert, Lightsmith, Alex, and the Keepers well, but unfortunately, his rendition of Jason leaves a bit to be desired. Jase's hair should be longer and styled differently and I really haven't been wild over his facial expressions. His portrayal of Malaguena could use some changing also.

This month's adaptation of BATTLE (#26) was good. It had a really suspenseful ending. I hope the final chapter's as good as this one was.

Marvel, you're doing a great job, so keep up the good work.

Thank you

Wayne O'Dvanzo 60 Watsfield St. East. Nomwatz, Conn. 06855

Well, it looks like we've made it again. We've reached the end of the vine. About this time you must be getting that old, familiar feeling that we're about to lay our once-a-month sermonette on you. Yep. If you haven't written to POTA recently, this is your big chance to rectify that grevious error. Put down that banana and WRITE! We know how expensive the rent must be on that great duplex treehouse in the Simian Estates, but everyone can afford one, measly stamp. So send it by land, sea, or air, but send it. Ship all writings and whoppie cushions to:

PLANET OF THE APES Marvel Magazine Group 575 Madison Avenue New York, N.Y. 10022

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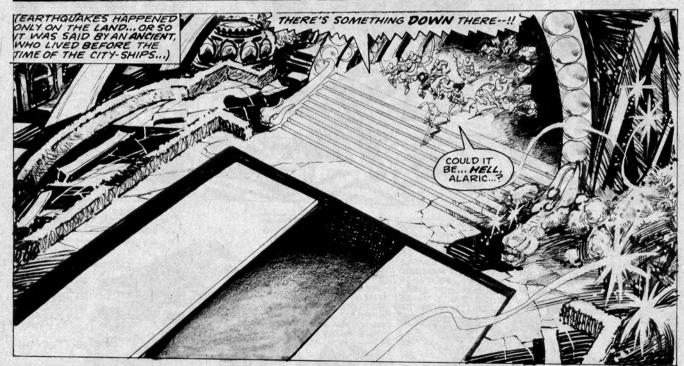


















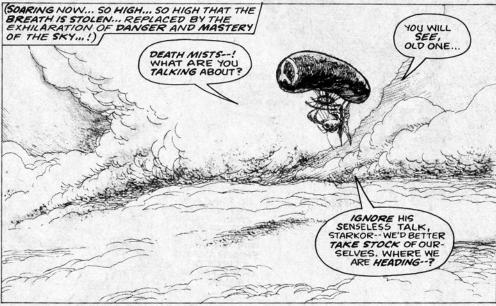








































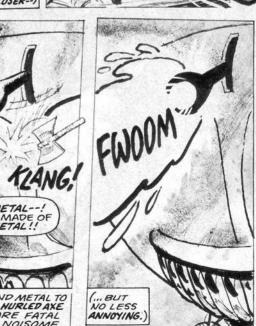














































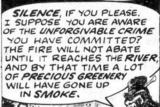


















































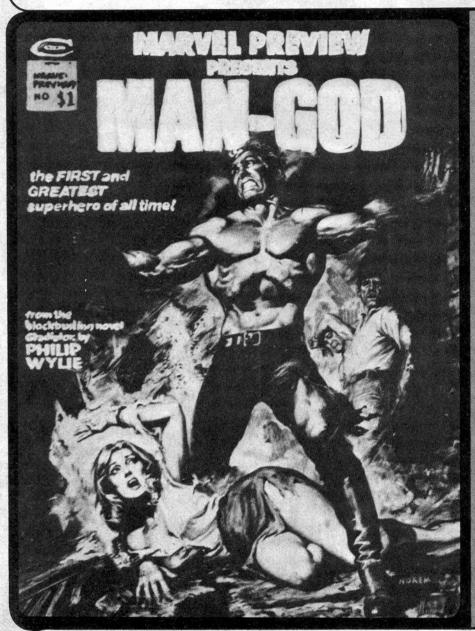






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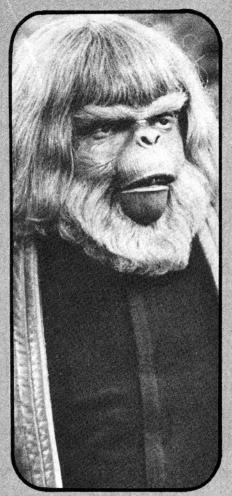
Adapted by ROY THOMAS, TONY deZUNIGA, and THE TRIBE (What more can we say?)

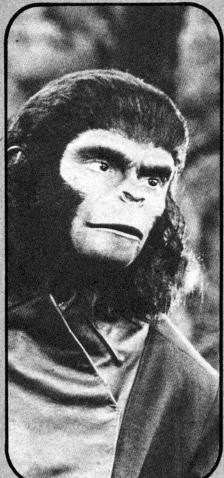
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WHEREVER MAGAZINES ARE DISPLAYED!

10th
ANNIVERSARY
ON
THE PLANET
OF THE
APES







By Samuel James Maronie

A udiences, by nature, are a notoriously fickle lot.

While the star may now be shining brightly for a particular entertainment form, the passing of a few months invariably finds yesterday's hero abandoned by a public which constantly demands something 'new' and 'different'. Like hula hoops, nehru jackets and 3-D glasses, the longevity of today's favorites is usually very powerful—but short-lived.

Happily, we can report an all-too-rare exception to the above set of circumstances: Namely, the enduring success of the PLANET OF THE APES supersaga. In fact, 1977 marks the 10th Anniversary of this simian cinema concept; and during the past decade, these dwellers of our future earth have amazingly GROWN in popularity, rather than diminished.

'Twas late in 1967 when the nowclassic movie PLANET OF THE APES hit theatre-goers with an explosive force — an impact which is still being felt whenever the films are shown on TV or at theatrical revivals. Actually, the amiable apes had been around in book form as early as 1963, but it was the wonderment of the big-screen presentation that really brought them to the public's attention. And the monkeymen have remained in the spotlight ever since.

In preparing this 10th Anniversary tribute to the PLANET OF THE APES quintet of films, the main factor behind the series' popularity becomes increasingly obvious — QUALITY.

The old chestnut has been repeated in these pages many times: Namely, how the late producer Arthur P. Jacobs took the POTA project to every major and minor film distributor — only to be twice rejected. What most readers are not so commonly aware of is that one outfit DID want to put the Apes film

together as a low budget feature. And horror of horrors, the actors were slated to wear cheap dimestore rubber masks instead of the realistic facial appliances which were eventually used.

Faced with the prospect of getting his story on the screen — and the possibility of making a fast buck through exploitation of the simian 'monster' angle — Jacobs ultimately refused.

Why?

It was not enough for the public relations man-turned-producer to have the film made by just anyone. He felt that if PLANET OF THE APES was to become an entertaining, sincere production, then it was to be done the 'right' way or not at all—specifically Jacobs' way. He was often quoted as saying he enjoyed making pictures he himself enjoyed as a movie goer. And as a genuine film-fan, this gave him a canny awareness of what audiences liked and in particular how this fantastic story about

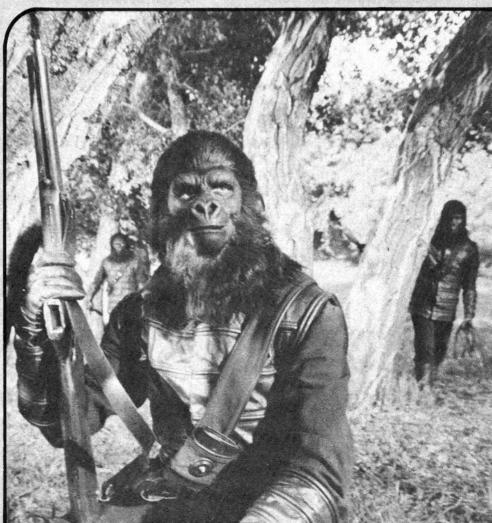


intelligent apes should best be presented.

Early in 1967, then-head of 20th Century Fox Richard Zanuck (who later left 20th to produce THE STING, JAWS and other box-office winners) gave Jacobs the go-ahead. The filmaker was to prepare a test reel of the proposed story; on the basis of this sample Fox executives would pass their final judgement whether to proceed - or abandon - the idea. Jacobs later commented on the life-or-death presentation that: "Zanuck told me: 'If they (the executives) start laughing, forget it!" But no one so much as giggled. When it was all over, the producer had finally secured those elusive backers.

But no sooner did production begin than problems cropped up by the score. Not the kind of difficulties that are encountered with an 'ordinary' film, but seemingly insurmountable tasks which threatened to kill the project before it even shifted into gear.

The make-up used in the sample footage was deemed unsuitable for the finished product — making major revisions necessary by the cosmetic wizards; they needed to come up with something different — yet equally convincing — in a limited amount of time. Where to shoot the film? What should



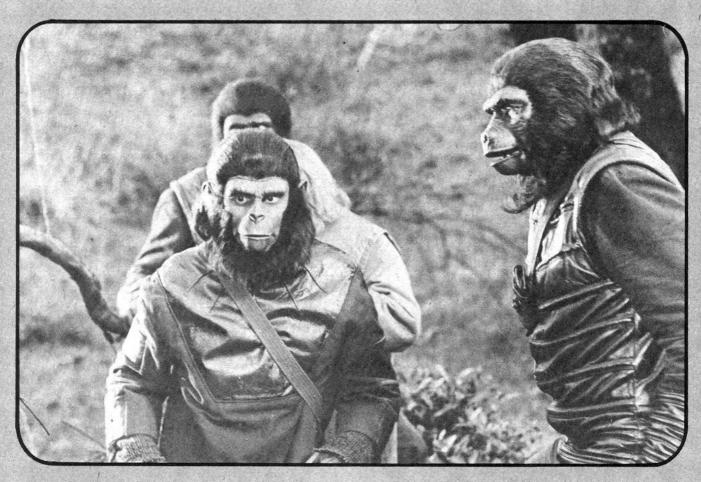
the Planet of the Apes look like? — The futuristic city described in the Pierre Boulle novel or something entirely different? Who to cast? Would the actors Jacobs wanted for key roles refuse to portray simians in heavy disguise? Truly this was not a case of slapping up a couple of walls inside a controled sound-stage, herding in the actors and grinding the cameras. The complexities of the pre-production chores were but a signal for the work-to come.

1967-68 was a banner year for science fiction-fantasy films in general. And in view of this formidable competition, the runaway success and durability of PLANET OF THE APES becomes all the more impressive. Audi-

APES tower above them all (and brought many back for second and third viewings) was its intelligent approach to a classic theme: What if society was reversed—that man was the dominated animal and the beasts served as masters? By focusing on this projection through both the eyes of the apes and the human protagonists, what could have been little more than a 'Let's escape from the monsters' tale was treated in a thought-provoking manner which won praise from the usually merciless film critics.

The slickly-made film attracted many non-science fiction fans who carried bitter memories of the mindless 'giant creature' flicks of the 1950's; ble adventures. It would have been easy for Jacobs to cast relatively 'unknown' performers in the ape roles — reasoning that no one would tell the difference underneath the heavy makeup. But the shrewd producer opted for the seasoned professionals who found the challenge of working with the faction appliances, way-out plotline and other unusual conditions among the most unique experiences of their careers.

And as seldom is the case in Hollywood, the behind-the-scenes technicians were awarded their due share of praise and publicity. Numerous magazine and newspaper articles were penned about the amazing makeup creations engineered by John Chambers



ences at the time had their choice of 2001 — A SPACE ODYSSEY, Stanley Kubrick and Arthur C. Clarke's outerspace opus which accented more mechanical gimmickry than concrete storyline; ROSEMARY'S BABY — a chilling exploration into the Devil and possession long before Linda Blair made it popular; and even BARBARELLA — the tongue-in-cheek escapades of female space-wanderer Jane Fonda and her highly unusual companions.

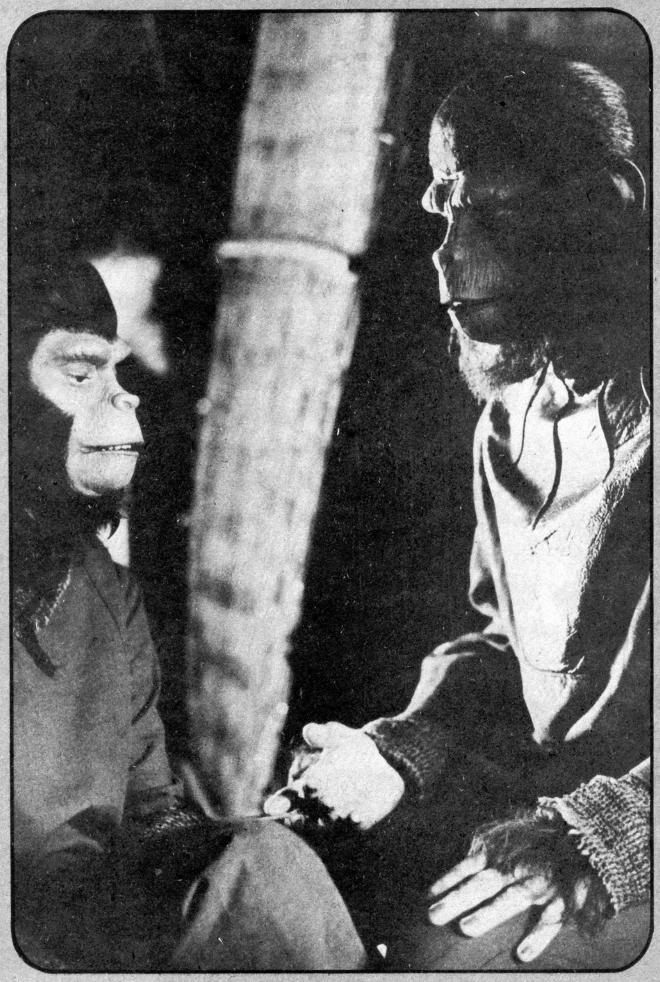
But what made PLANET OF THE

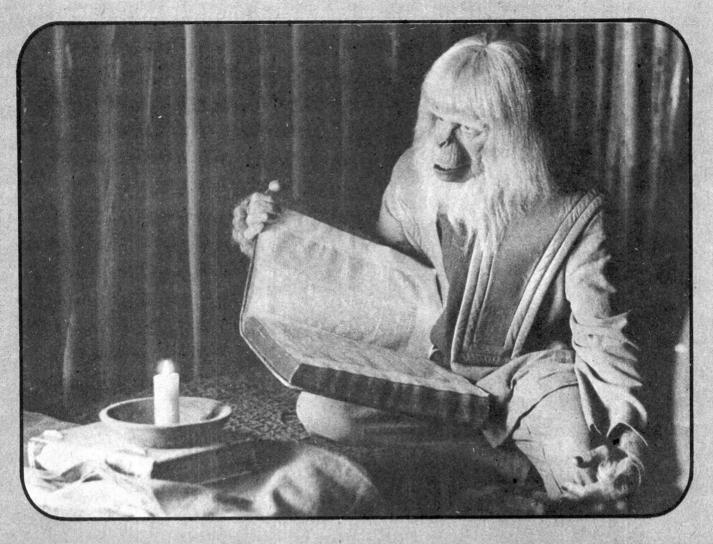
they discovered that such a fantastic subject could indeed be made palatable to their tastes if intelligently handled. Even the hard-core fantasy buffs were pleased at the honest treatment of this familiar theme of role-reversal set in the far future.

Certainly the distinguished cast of top-notch actors helped to carry the project on its winning way. Charlton Heston, Kim Hunter, Maurice Evans and Roddy McDowall each turned in superb performances; their acting lent an air of believability to the unbelieva-

and Dan Striepeke, William Creber's development and physical construction of the outre Ape City received much favorable comment from the media. Director Franklin Schaffner, costume designer Morton Haack and other usually ignored production personnel were credited for their considerable talents.

While Jacobs and 20th Century-Fox sat back and listened to the melodious clinking of coins in the box-office till, there soon came another audible murmuring which grew in volume as the film's popularity skyrocketed ... That





sound was the collective audience voice hollering — MORE!!

No one was more surprised at this outcry than APJ. Never in his wildest imagination did he expect such a reaction from movie-patrons. For Jacobs, PLANET OF THE APES was planned entirely as a 'one-shot' affair — once it was over and done with he intended to go on to other projects.

The success of POA lent such a strong support to the producer's abilities that from then on his name listed in the credits was almost a sure guarantee of a film's success.

Although relatively new at the movie game, Jacobs was still quite aware of the Hollywood 'curse' regarding sequels. For every classic such as FRANKENSTEIN there is an I WAS A TEENAGE FRANKENSTEIN; for each CREATURE FROM THE BLACK LAGOON there came a series of decidedly inferior follow-ups. No, Jacobs would be content to settle back on the laurels of the original and go on to other endeavors. He steadfastly refused to have anything to do with more PLANET OF THE APES films.

But the Powers-That-Were at Fox

found it difficult to accept Arthur's logic. Where once Jacobs could scarcely convince a distributor to even listen to his ideas, now they were beating the doors down for more. It's little wonder why so many people in Hollywood become neurotic!

Finally giving in to masterminding a sequel, Jacobs was determined to turn out a film just as good - if not better than the original. A 5 million dollarplus budget was approved for this second entry, an amount which came close to the cost of the predecessor. This huge sum went against the whole philosophy behind sequels: the idea is to give the public what they liked before, at a more economical cost to the studio. But the money was spent wisely for a competent guest-star cast (including a return cameo by Heston), interesting special FX and exotic outdoor location shooting. It would have been far easier (and cheaper) to utilize the already-standing sets and cut corners on the quality of the actors. BENEATH THE PLANET OF THE APES received the same attention to perfection and detail as PLANET.

Impressed by the strong financial performance of BENEATH THE

PLANET OF THE APES, the studio tapped Jacobs to produce yet another adventure. Plotwise, the enterprising filmaker had painted himself into a literary corner. In order to tie up all the loose ends in BENEATH (of which he was assured would be the absolute end of it all), APJ not only killed off most of the main characters, but also blew up the whole blamed planet, as well!

Fortunately APJ had the benefit of a talented screenwriter, (British poet PAUL DEHN, by name) and this crucial plot-snag was easily remedied by having a couple of the apes find, repair and blast-off in one of the humans' old spaceships, just before their world is annihilated by an atomic armageddon.

But then the strangest thing happened. Both critics and public loved CONQUEST OF THE PLANET OF THE APES (Number Three in a series—collect them all!). Praise of this film was in many cases greater than the kudos awarded the original. Aided by the wry humor of Dehn's script, the adventures of Cornelius and Zira trapped in the savage world of 20th Century man provided much visual and philosophical food for thought. And



much of the film's popularity is credited to Jacob's continual emphasis on intelligent story content, rather than merely exploiting the make-ups for a purely 'kiddie' audience-draw.

While the series was showing signs of wear (BENEATH made slightly less at the box-office than PLANET; and ESCAPE did considerably weaker business than BENEATH) they were still unqualified winners financially and artistically. In fact, usually-cynical Hollywood by now had labelled any POTA flicks as 'sure money-makers.' Quite a compliment, taking into consideration the high gamble of success studios take with any project they attempt.

By now Fox and Jacobs had established a predictable pattern to making the features: Shooting each film during the months of January-February, there left plenty of time for post-production work (i.e. musical scoring, special FX,

etc.) that each entry could be eased into the studio's schedule of summer releases—thus becoming more available to the many youngsters who made up the audiences.

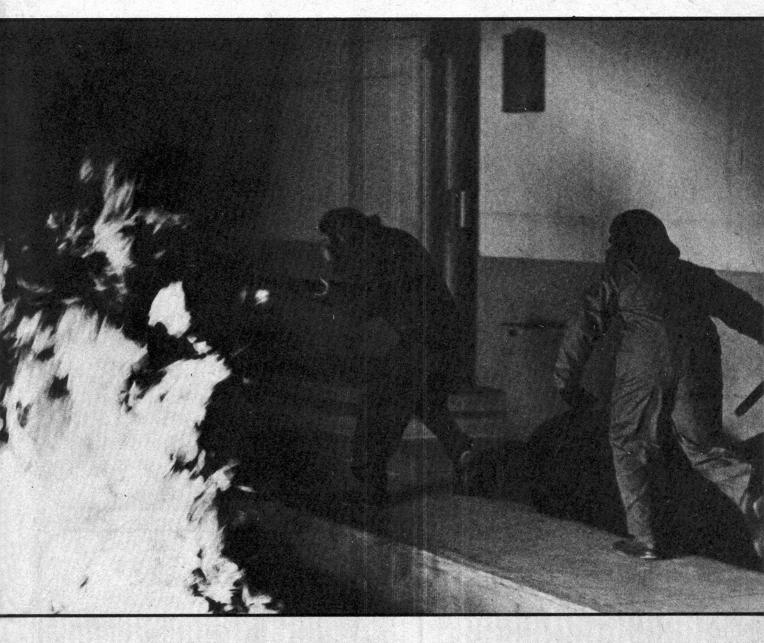
CONQUEST OF THE PLANET OF THE APES, released in 1972, chronicled the fiery revolt of the apes against their cruel human masters. Like the previous entry, Paul Dehn's story provided ample opportunities for timely social commentary. In addition the bloody riots between humans and apes provide some of the most exciting and action-filled footed in the entire series.

Here it seems appropriate to pause a moment for a bit of digression. In reviewing the development of the POTA phenomenon, it becomes necessary to salute a man who is responsible for much of the series' success. And that man is Roddy McDowall.

The British actor essayed the role of

Cornelius, the animal psychologist in PLANET. Although unavailable for the first sequel, he recreated the role in ESCAPE and went on to play his own son, Ceasar, in CONQUEST and BAT-TLE FOR THE PLANET OF THE APES. A much-respected stage and film actor, McDowall's skillfull dramatics lent a strong air of authority and professionalism to the proceedings. Where a less qualified actor might tend to overact or show contempt for the heavy makeup, McDowall thoroughly enjoyed his ape-performances; he found the role of "civil rights" activist Ceasar among the most interesting characters he has ever portrayed - with or without makeup!

With the completion of BATTLE (the 5th and final feature film), Jacobs put his executive foot down in regards to any further additions. He did not want the series to go on endlessly like 'Char-



lie Chan' and his ilk. The filmaker instead reasoned that the last entry would bring the POA storyline to a logical conclusion — completing the tale of man's fall and eventual domination by intelligent simians. To proceed further, in his opinion, could not add any more to the overall saga. Better to quit while one is ahead. However the five films eventually earned a combined total in excess of \$150 million dollars — surely those distributors who turned the producer down twice must wish they had a third chance!

Before his death, Jacobs relinquished the rights to all his POTA property to 20th Century-Fox, who in turn sold the films to television. On the small screen the ape-extravaganzas garnered astronomical Nielsen ratings, which eventually lead to installing PLANET OF THE APES as a weekly, hour-long teleseries for the 1974-1975 video sea-



son. Unfortunately, the audience ratings were not overwhelming and the series, after a short period of time was cancelled.

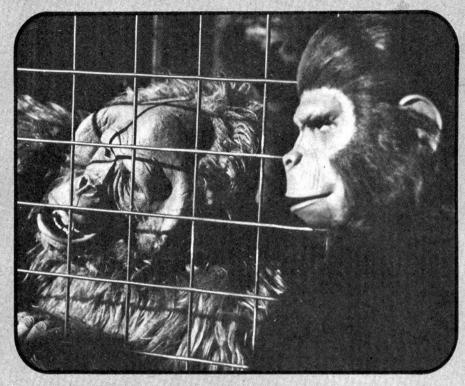
But what went wrong? No one really knows for sure; network officials are still puzzling over this mystery. Was it the early Friday evening time-slot that was inconvenient for many younger viewers? Perhaps the alterations necessary for a weekly series destroyed too much of the feature films' uniqueness. Maybe all of these factors figured in the show's demise - maybe none. Yet despite the cancellation fans of the cinema simians remained as strong as ever; letters poured in to CBS ... 20th Fox ... even Marvel - from thousands of enthusiasts who pledge their undying loyalty to the project.

However the ill-fated TV program did not spell 'finis' to the POTA mythology. The next year a Saturday morning cartoon series found a readymade audience and fared much better than the live-action attempt. Add to these TV incarnations a veritable DELUGE of apes-oriented toys, games, puzzles and other merchandise, where one could purchase anything from a POTA waste can to a set of

POTA trading cards. And in early 1974 came Marvel's own PLANET OF THE APES MAGAZINE — a 'speciality' publication catering to the entertainment of thousands of ape-fans still interested in the simian society.

One favorite explanation of the last-

ing power of the POTA characters is credited to their entertainment qualities to a wide range of audience types. One faction likens the Ape society to the situation which now exists in our country between Blacks and Whites. By using a far-out, almost absurd compari-







son (that of intelligent Apes) were the moviemakers able to show what idiotic forms prejudice can take.

In other aspects, characters like Cornelius and Zira whose love of knowledge and each other is the motivating force in their lives — contrasted to warriors Ursus and Urko who live only to make war — represents a relationship that takes place among many citizens of our country. The gorillas take the role of 'establishment'-types who prey on the different and unconventional. Dr. Zaius is also a favorite target; he symbolizes intelligence, but lacks the inquiring mind to develop new ideas or challenge existing ways of life.

But most important of all, the PLANET OF THE APES 'family' has fulfilled that corny PR cliche of 'entertainment for all ages'. The young adults admire the well developed sciencefiction aspects of the films, the elaborate sets and production design and especially the ultra-realistic makeup effects. On the other hand, adults enjoy the intelligent storylines and commentary on modern-day mankind. A perfect case of something for everyone.

At this point in time it is difficult to predict exactly where the POTA characters will appear next. Like THE WOLF MAN, FRANKENSTEIN and other perennial screen favorites, it's a certainty we haven't seen the last of these articulate apes. Perhaps some enterprising producer will assemble one of those popular Made-For-TV movies featuring the celluloid simians ... devoting all the loving care and attention that is hard to achieve during the rapid production-pace of a weekly series.

And if this resurrection proves to be popular, maybe we'll be lucky enough to see another full-blown feature film version hitting theatres before too long. Remember, the entries in the original FRANKENSTEIN series were made SEVERAL YEARS apart from each other.

While no definite plans have been finalized in these areas, one thing's for sure: The Apes have demonstrated their audience popularity — and proved money-makers at the box-office. Heck, who knows what the next 10 years will hold in store? In the meantime, of course, you always have this magazine to fall back on; it's almost like getting a new movie each month!

After all, everyone knows you just can't keep a good monkey down — and out — for very long!



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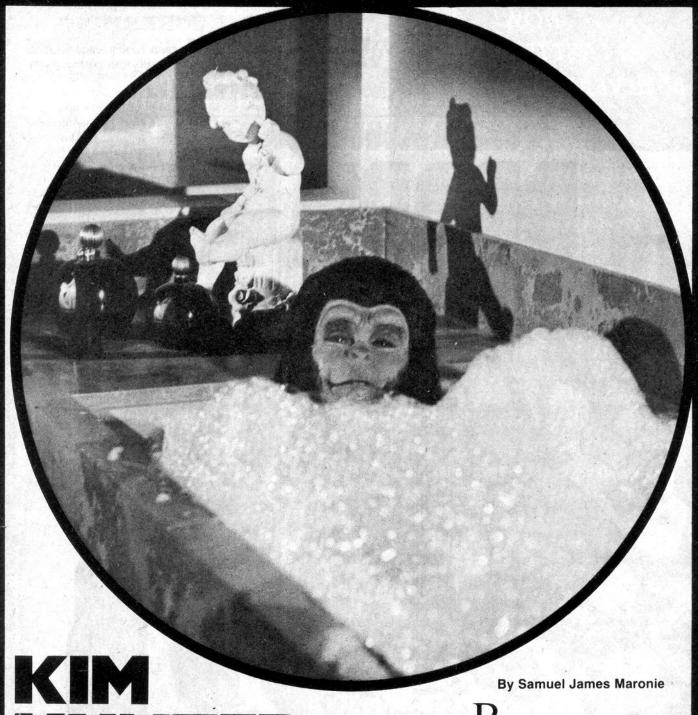
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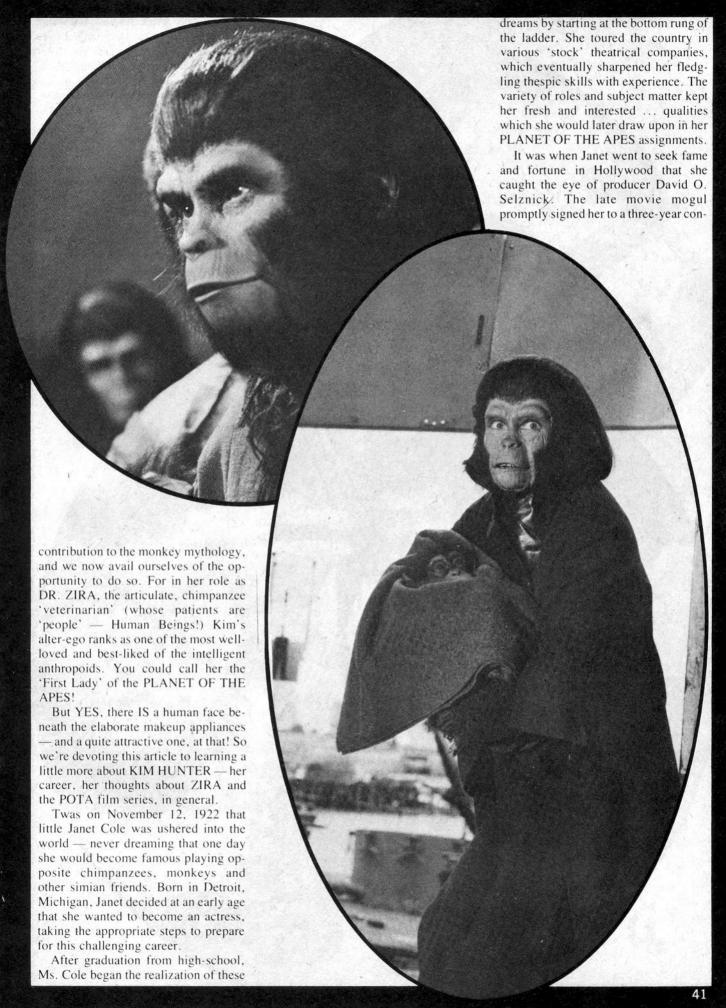


HUNTER:
The Woman
Behind
The Apa

B ehind every successful ape — you'll always find a woman.

Such a trite cliche nevertheless holds especially true on the PLANET OF THE APES. For it has been the thespic skill of actress KIM HUNTER which has helped launch the simian series of films along its winning ways. Her considerable talents have complemented the first three films in the quintet of ape-adventures, going far to make the highly 'unbelievable' storyline a bit more plausible to the movie-going public.

Indeed, the lovely Ms. Hunter deserves more public recognition for her





TALES. If alert movie-buffs seem to detect more than a slight British inflection to Zira's voice in the POTA entries, it can be attributed to Ms. Hunter's British influences during her stay.

While achieving considerable popularity in England with these efforts, AMERICAN audiences did not become aware of Kim's potential until she appeared in the famous Broadway production (and later, the film version) of Tennessee Williams' A STREETCAR NAMED DESIRE, in 1947. For her role as the winsome 'Stella', Ms. Hunter was honored with the Donaldson and New York Drama Critics Awards. For the 1951 film, she won an Academy Award, the Look Magazine Award, and the Hollywood Foreign Correspondents Award. With these kudos tucked under her belt, she continued her new-found success on the stage in THE CHILDREN'S HOUR and THE TENDER TRAP.

During the interim between her Broadway triumphs and the PLANET OF THE APES films, Kim remained active with Hollywood films such as ANYTHING CAN HAPPEN, DEAD-LINE U.S.A and THE YOUNG STRANGER. Returning to New York and the boards, she appeared in theatrical productions of DARKNESS AT NOON (with Claude Rains), WRITE ME A MURDER and many others. And when television made its mark on the entertainment world in the early 1950's, Ms. Hunter became a fixture on the top dramatic series in guest starring roles - a function she continues to serve admirably.

When the late producer Arthur P. Jacobs began assembling his cast and crew for the original PLANET OF THE APES film in 1967, Ms. Hunter was his personal choice to play the delightfully dry-witted Zira. Consenting to the highly OUTRE assignment, Kim proved a true trooper by 'bearing up' against the arduous cosmetic trials and tribulations which were to become an unavoidable part of her role.

Detailed plaster molds of her face were made prior to shooting, so that makeup maestros JOHN CHAMBERS and DAN STRIEPEKE could design the ape-appliances to afford the most comfortable—and realistic—fit. Once this complex task was completed, Ms. Hunter and the other principal players were required to attend special 'classes', where they were instructed in the proper use of their new faces. With these practice sessions, the actors would be able to use them comfortably by the time actual filming began; this



way, they would not come into the new experience completely 'cold' and behave awkwardly on screen.

For those of you who noticed on the large theatre screen (or squinted hard enough for the television showings), Ms. Hunter deviated from a normal chimpanzee's physical characteristics by appearing with her own blue eyes. Perfectionist that he is, John Chambers knew fully well from his extensive pre-production research that ALL apes have either brown or black eyes; he outfitted several actors not of this eye shade with colored contact lenses. But Chambers left Kim's orbs BLUE, because he felt it would add a 'human touch' to the characterization. Also, as one of the few simian ladies, her brutal features were somewhat 'softened' and less pronounced than those of the males - another small touch to accent her feminine visage.

Like any professional performer, Ms. Hunter has stated many times that she was drawn to ZIRA — despite suffering the arduous makeup sessions because she felt that the story was of such a fascinating and experimental nature. But would Kim really have been so anxious if she had ever known that it would involve a four a.m. daily studio 'call' to undergo a three-and-a-half hour transformation from woman to ape? And that's not even mentioning an equally tedious 90-minute ordeal after a hard day of shooting to remove the facial appliances. During the first film and in the two later sequels, she found it absolutely necessary to partake of a sedative to combat the claustrophobic feeling involved in applying the makeup. The cosmetic routine proved psychologically shattering as it was physically trying.

As everyone familiar with this publication is no doubt well-aware Ms. Hunter appeared in the first three films in the series of five: PLANET OF THE APES (1968), BENEATH THE PLANET OF THE APES (1970) and ESCAPE FROM THE PLANET OF THE APES (1971). For you purists out there, she DID appear in BATTLE FOR THE PLANET OF THE APES (1973) via a flashback film clip! In the

trio she repeated her role of ZIRA. While her roles in the first and second installments were rather small - but noteworthy - it wasn't until the third entry that she really got the lions share of screen footage and choice dialogue. In ESCAPE, Zira and her husband, CORNELIUS (Roddy McDowall, for all of you asleep in the audience) discover astronaut Taylor's abandoned spaceship and launch it prior to the Atomic Armageddon which has destroyed their mad, monkey planet. Caught in the holocaust's terrific force, their vessel is hurled backward in time to modern-day Los Angeles, where upon discovery by the authorities, they are treated like visiting dignitaries only later to be hunted down like er- animals and ultimately destroyed by the suspicious humans. Ms. Hunter's comments regarding her final POTA performance echoes those of many critics and movie-goers alike: ESCAPE stands as her favorite, due to the script's many opportunities for social commentary. By placing the apes in contact with contemporary mankind, some of our human follies and foibles are treated in a satiric manner, avoiding the trap of 'preachiness' many films of this nature often fall prey One true testimony of a performer's professionalism is shown by the degree of enthusiasm and interest with which they approach a particular task. Likewise, we point to Ms. Hunter's embellishment of her 'ZIRA' alter-ego in all three films she appeared. Besides the aforementioned willingness to sac-

rifice the physical hardships for a role overact while bedecked in full ape re-

she believed in, Kim worked on her own to add several 'bits of business' to make ZIRA a little bit more 'human' and enjoyable. The humorous nosewiggling, the peculiar shuffling/walking and the other small — but totally important — extras, helped to add greater dimension and depth to her performance.

However, the single most important factor we can thank Ms. Hunter for is her own wonderful acting ability. In short, she didn't OVERact.

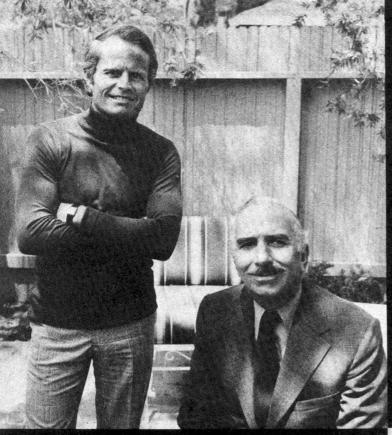
Makeup-man, DAN STRIEPEKE once commented that even the best of actors — (and the POTA series has employed many of Tinsel-Town's top thespians — ) is very very tempted to

overact while bedecked in full ape regalia. Fortunately, Ms. Hunter's stage, training did not overcome the restraint and sensitivity with which she came through 'close-up' on camera. In the theatre, one attempts to reach the last row of the balcony; to do this, your gestures and voice are slightly overplayed, so the far-away patrons may catch the impact.

Kim Hunter, skilled in both film and theatre, successfully avoided this pit-fall. This trap is common to stage actors and not meant to detract from Ms. Hunter's competency. Try catching a filmed play on educational television, and you'll know exactly what this often-unsuccessful transition is like.

Certainly when anyone mentions

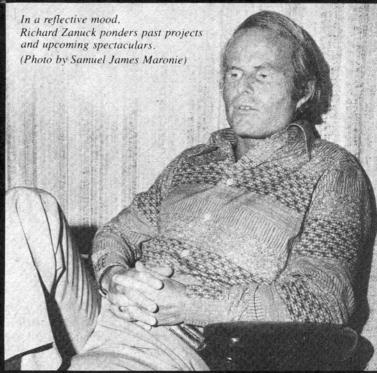
PLANET OF THE APES, Roddy McDowall pops to mind the same way Karloff does with FRANKENSTEIN or Bela Lugosi is typed with his famous DRACULA. But while McDowall may rate as the Top Banana (ouch!) on the monkey planet, Kim Hunter is right behind him in popularity. She finds that youngsters and adults recognize her on the street as the actress who played ZIRA — which thoroughly delights her. Where for so many years women's theatrical roles have been limited mainly to the 'sweet, young, girlnext-door' variety, Kim has enjoyed the meaty role of an intelligent woman who can think logically and act independently - even though she had to make a monkey out of herself to do it!



# FROM SIMIANS TO SHARKS:

Richard Zanuck (left) and David Brown (right)
famed producers of such notable films as
THE STING, JAWS, and of course PLANET OF THE APES
get together to discuss future collaborations.

An interview with Richard Zanuck



#### By Samuel James Maronie

n chronicling the development of the original PLANET OF THE APES film project from a basic, germinating idea to cinematic reality, one individual has remained more or less overlooked and his considerable contribution to the series generally ignored.

The personality in point is none other than Richard D. Zanuck, who as then-Chief of Twentieth Century-Fox Studios ultimately gave Apes-producer Arthur P. Jacobs the green light to transfer his bizarre simian story concept to the screen. Regular readers of this

magazine may especially appreciate what an important role Zanuck essayed in the behind the scenes story of PLANET OF THE APES' making. The late Arthur Jacobs delighted in telling the story of how his project had been turned down by every motion picture

distributor — major and minor — not once, but twice. But at the same time he had also credited Richard Zanuck's faith in the package as a major factor that POTA was ever made. For it was Zanuck who approved the ambitiously expensive undertaking for the studio — a gamble which resulted in a financial jackpot at the box-office.

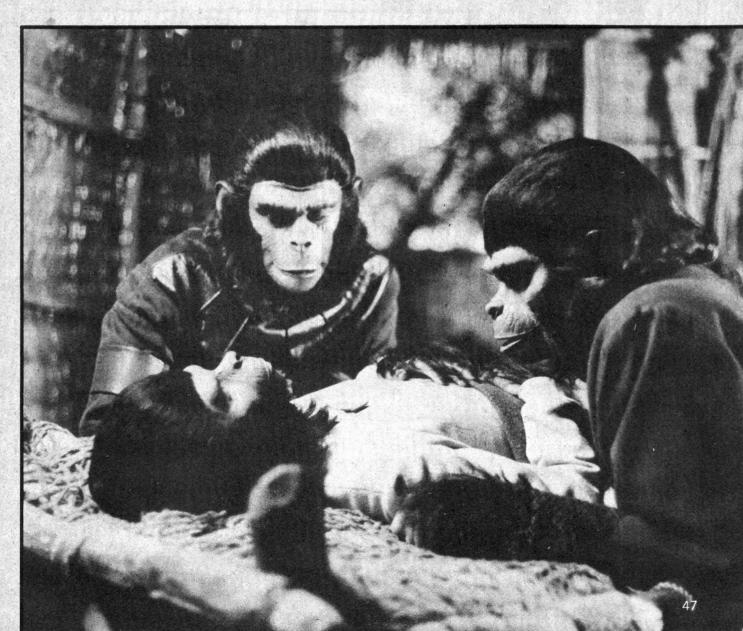
Richard Zanuck, as many of you have already surmised, is the son of legendary moviemaker Darryl F. Zanuck. The younger Zanuck started climbing the film world's ladder while still in high school. Although his father was then president of Twentieth-Fox, Richard learned his trade from the bottom, doing everything from working with the studio labor gang up to becoming vice-president and serving as producer of the 1965 film COMPULSION—an effort which garnered much critical praise for the newcomer.

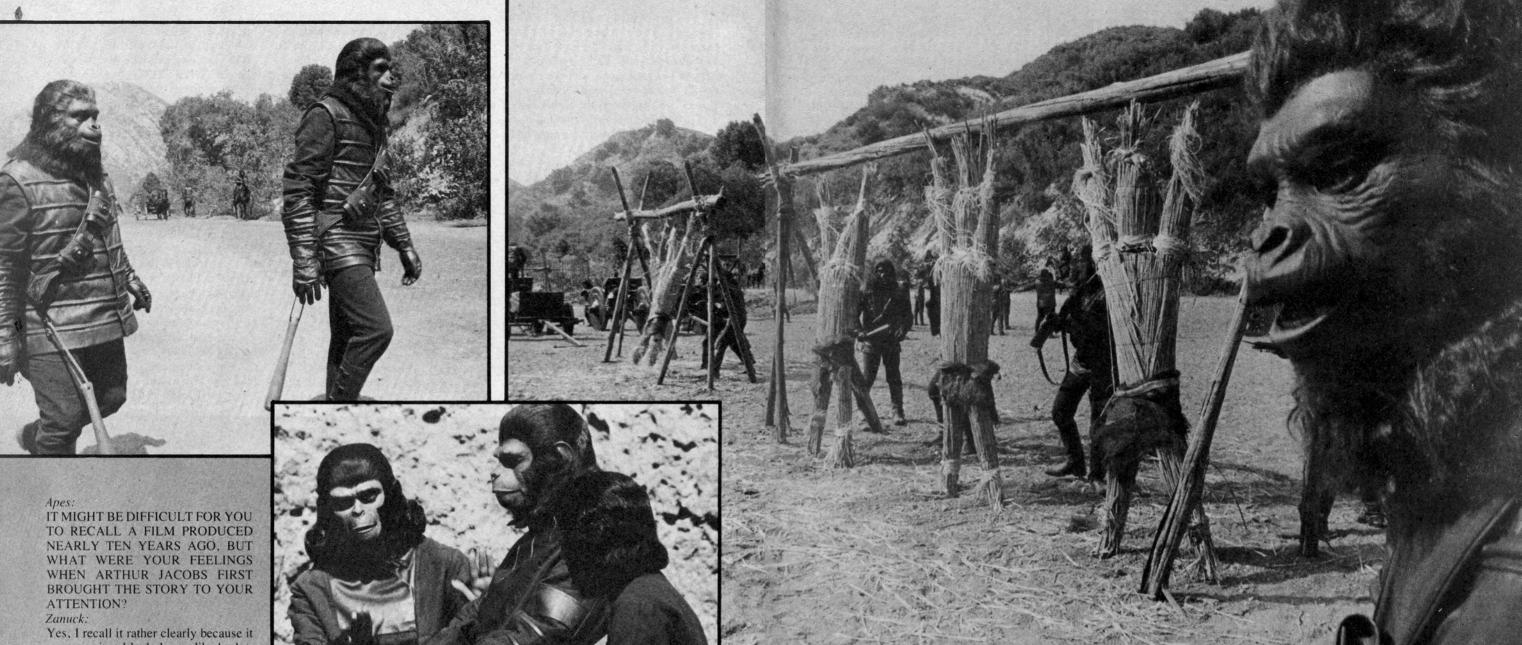
Later, Zanuck followed his father as Twentieth-Fox studio head. It was during this time that he became directly involved with Jacobs and the PLANET OF THE APES project, as well as being directly responsible for many other important films for the studio until his departure in 1971. The moviemaker's wife actress Augusta Summerland (formerly Linda Harrison) appeared in the first two Apes films — PLANET and BENEATH THE PLANET OF THE APES — assuming the part of the mute girl NOVA who befriends stranded Charlton Heston.

After leaving Fox, Zanuck and partner David Brown decided to form their own independent film production company. Moving to the sprawling production complex at mammoth Universal Studios, the Zanuck/Brown Company released their first feature in 1973, a science-horror opus called SSSSSSSS (featuring reptilian makeup by Apes veterans Dan Striepeke and John Chambers). This modest success was followed by such films as THE GIRL

FROM PETROVKA, THE BLACK WINDMILL and WILLIE DYNA-MITE. But it wasn't until their production of THE STING that Zanuck-Brown achieved their major claim to fame. This success, followed close on its heels by the phenomenal JAWS has, to borrow the old cliche, made the company's very name on the credits a sign of quality film entertainment.

So with these fantastic boxoffice winners to their credit — and a list of upcoming projects which promise to more than equal this impressive output — why does a busy movie magnate like Richard Zanuck take the time from his hectic schedule to talk to a scribe from Marvel's PLANET OF THE APES magazine about a project which took place ten years ago? Perhaps now is the best time to extend sincere thanks to Zanuck and his competent staff for making this interview possible, and for the cooperation and consideration extended to this writer.





was a project I had always liked a lot. But when he (Jacobs) first proposed it, it seemed to be just too expensive of an idea. Plus, there was some concern that I had about whether or not the Apes themselves would appear comical whether we could really make them believable to the audience. And so we did a test — and it was quite an expensive test, as a matter of fact. At that time Edward G. Robinson did the test, which concerned a long talking sequence to display the makeup's workability. The footage convinced us that we could do it for a reasonable cost, and that my other concern - the question of whether the Apes would look comical - was also satisfied because they looked very real and it all looked very

Though at the same time this test also convinced Robinson that at his age at the time — he couldn't stand being in that makeup all day long. Robinson just

thought it was too tough of a thing for him to do. It was an excellent test and we learned a lot from it; this was shortly after Arthur Jacobs first proposed the idea.

Anes

HE LATER CONFESSED TO BEING NERVOUS WHEN THE FOX EXECU-TIVES VIEWED THIS TEST FOOT-AGE. JACOBS SAID SOMETHING LIKE "IF ANYONE LAUGHED, I KNEW I WAS SUNK" —BUT NO ONE

Zanuck:

That's right. No, they didn't.

IN THIS PRE-PRODUCTION PERIOD, DID YOU EVER ANTICIPATE SUCH A STRONG AUDIENCE AND CRITICAL REACTION AND THE EVENTUAL SEQUELS AND MERCHANDISING?

Zanuck:

We never even anticipated a sequel, obviously, for many reasons. Of course, when you're making a picture, at first you don't think of sequels. You're happy if the production just breaks even, and you are just not able to look too far beyond.

But in addition, the way this picture ended did not leave much room for a sequel. I had absolutely no idea it would all be so successful. One always hopes, but if someone would have said: "Are we going to make five of these eventually?" I would have told them that they were crazy!

Apes:

PLANET OF THE APES WAS ONE OF THE FEW FILMS WHICH GAVE CREDIT TO THE MEN BEHIND THE SCENES. HOW DO YOU ASSESS THE CONTRIBUTIONS OF THE MAKEUP MEN, SET DESIGNERS AND OTHER TECHNICAL PEOPLE?

Zanuck:

It was simply tremendous. I personally went after the Motion Picture Academy and wrote them numerous letters and had many telephone conversations about having an Academy Award given to John Chambers for the makeup. It's a special Award—they don't give one in that category normally; but I felt strongly about that contribution. After all, this picture would not have been successful without the dedication of the makeup people. I thought it just had to be officially recognized by the Academy—and it eventually was.

WITH THE SUCCESS OF PLANET
OF THE APES AND ITS SEQUELS
— PLUS THE REMAKE OF WHEN
WORLD'S COLLIDE ON YOUR
DRAWING BOARDS — DO YOU
THINK THE GENERAL PUBLIC IS
SHOWING A GREATER INTEREST
IN SCIENCE FICTION/FANTASY
FILMS?

Zanuck:

I hope so. This film I have planned isn't really science fiction and it's definitely not fantasy. Anthony Burgess wrote the script for it. As a matter of fact, he's also writing a book based on it. The film will only loosely be based on WHEN WORLD'S COLLIDE.

(N.B.: Burgess, a science-fiction novelist, had his book A CLOCK-

49

good on screen.

WORK ORANGE transformed into a highly successful film by empressario Stanley Kubrick)

Apes:

DIDN'T GEORGE PAL FILM A VERSION OF WWC IN THE EARLY 1950's?

Zanuck:

Yes, but that was a very inexpensive, low-budget film. Ours is going to be a major feature. Mr. Burgess is a man of tremendous reputation in his field and a brilliant writer. He's delivered to us a brilliant screenplay. John Frankenheimer is going to direct the picture. But it's set only twenty-five years from now, so it is certainly not fantasy and not quite science fiction; it seems to be right on the corner.

Apes:

THE PHILLIP WYLIE NOVEL CREATED QUITE A STIR WHEN IT FIRST APPEARED IN THE EARLY 1930's; HOW MUCH OF HIS FLAVOR ARE YOU GOING AFTER?

Zanuck:

As I said, this bears only a slight resemblance to WHEN WORLD'S COLLIDE. In fact, we're not even going to call it by that name. We're calling it PUMA. PUMA is the name of the other planetary body which is coming towards the earth for collision. PUMA is also the name of a cat featured in the film — also in the sense of 'cat' being a short form for 'catastrophe'. But PUMA is only loosely based on WHEN WORLD'S COLLIDE — just enough where we had to secure certain rights to be protected.

(FILM BUFFS WILL NOTE THAT THIS IS NOT THE FIRST TIME A WYLIE NOVEL HAS BEEN PURCHASED TO AVOID MIXUP. WHEN UNIVERSAL FILMED THEIR CLASSIC CLAUDE RAINES VERSION OF H.G. WELLES' THE INVISIBLE MAN IN 1933, WYLIE'S MURDERER INVISIBLE WAS ALSO SECURED TO PREVENT POSSIBILITY OF LEGAL ENTANGLEMENTS)

Apes:

TURNING BACK TO YOUR FILM, SSSSSSSS. APES MAKEUP MAN DAN STRIEPEKE HAD MUCH TO DO WITH THAT. DIDN'T THE CAMPAIGN SLOGAN GO SOMETHING LIKE: "DON'T SAY IT—HISS IT!"

Zanuck:

And they did, too! The critics really hissed it!

Well, you win some and lose some. No one knows this better than an executive in the fickle world of motion picture production. But Zanuck's winners have far outclassed an occasional bomb or two, as the perceptive moviemaker has displayed a canny knack for recognizing 'valuable film properties,

After all, without Richard Zanuck, PLANET OF THE APES' unproduced screenplay might today be resting in a forgotten file. Fortunately, for millions of filmgoers throughout the world, Zanuck allowed Arthur Jacobs to do his thing and bring the fantastic story to celluloid life.



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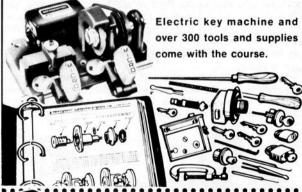
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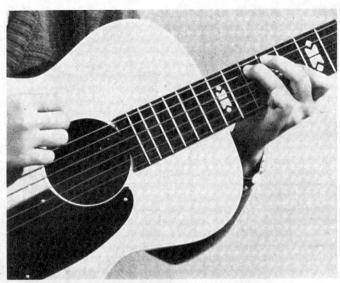
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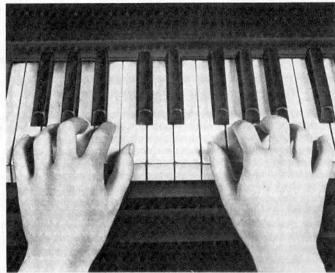
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### We teach your 10 fingers to make beautiful music





#### Free booklets reveal the secret of teaching yourself to play the guitar, the piano, or spinet organ-the "right" way.

Many people are content to "fake their way" through the tunes they love. Strumming a few chords or pecking at a few keys. And it's such a pity.

Your fingers could make beautiful music

if you gave them the chance.

They could be playing folk or rock. Classical or pop. Hymns or spirituals. Jazz or ballads. All your favorite songs.

So why miss out on the thrill of making your own music? Give yourself a chance to become as good as you really could be! You can teach yourself to play the "right" way - at home - in much less time than you might imagine.

Play "right" from the start

Thousands of people like you have taught themselves to play with the U.S. School of Music courses. By mail. And you can too.

The secret lies in our clear, step-by-step, word-and-picture instruction method. It teaches you to play the right way. Without gimmicks. You learn to read and play notes ... so you'll be able to play practically any song, merely by looking at its sheet music.

But how do you know you're doing it right? Easy. A lot of the songs you practice first are simple tunes you've heard many times. And since you already know how these tunes are supposed to sound, you can tell immediately when you've "got them

Then you go on to more advanced pieces. By this time you can tell if your notes and timing are right, even without ever having heard the songs before. Sooner than you might think possible, you'll be able to play the kind of music you like.

You learn in spare time, in the privacy and comfort of your own home. There's no one standing over you to make you nervous. And because you teach yourself, you can set your own pace. There's no clockwatching private teacher at \$4 to \$10 per hour to worry about. You take as much time mastering any lesson as you wish.

It's really such a marvelous way to learn. In fact, graduate Jeffrey Livingston wrote to tell us, "The course was excellent. I knew almost nothing about playing an instrument before I enrolled."

#### Send for FREE Booklet

If you've ever dreamed of being able to play the piano, the guitar or the spinet organ, why not learn more about our convenient, low-cost way to learn? Mail coupon for free booklet today. With it we'll include a free "Note-Finder." There's no obligation. U.S. School of Music, A Home Study School Since 1898, 417 S. Dearborn St., Chicago, Illinois 60605.



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