

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



**MARVEL  
COMICS  
GROUP**

**NO. 33**

WEEK ENDING  
JUNE 7, 1975

**8p**

**36 GREAT  
PAGES**

# PLANET OF THE APES





# Stan Lee PRESENTS: **PLANET OF THE APES!**™

PART III

## **KINGDOM ON AN ISLAND OF THE APES**

I'M BEGINNING TO HAVE STRONG DOUBTS  
ABOUT MY SANITY.

I--DEREK ZANE--HAD GONE ON A JOURNEY  
THROUGH TIME, IN SEARCH OF FOUR FELLOW  
ASTRONAUTS--STARTING MY TREK SOME  
2000 YEARS AGO, AND ENDING IT IN A  
WORLD GONE MAD! A WORLD RULED BY  
APES!

I HAD COME THROUGH A LOT ALREADY--  
LEARNING HOW HUMANS WERE TREAT-  
ED LIKE CATTLE, AND HOW POLITICS  
AMONG THE APES WERE AS BAD AS THEY  
WERE IN MY TIME-- ONLY MORE VIOLENT!  
ASSASSINATIONS-- ESPECIALLY BY  
GORILLAS-- ARE VERY NASTY THINGS!

STORY: DOUG MOENCH  
ART: RICO RIVAL

AND THEN I LEARNED ALL THINGS WEREN'T  
THE SAME ON THE WHOLE PLANET.





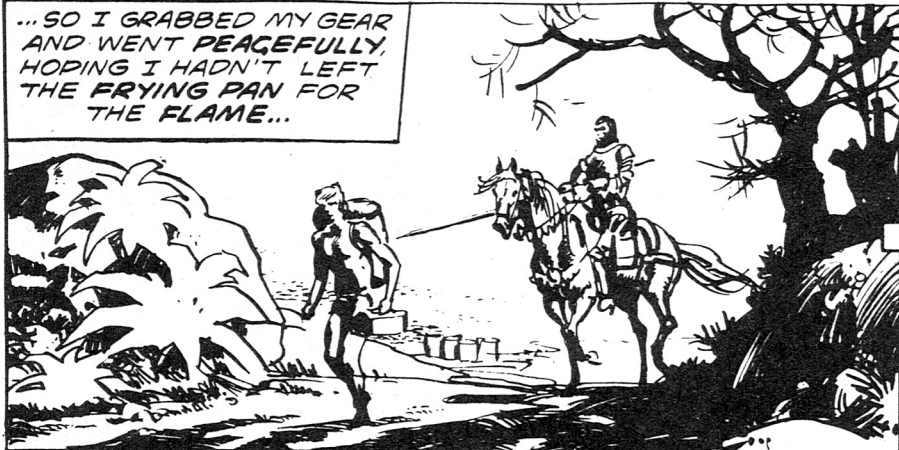


# THE ISLAND OUT OF TIME





...SO I GRABBED MY GEAR  
AND WENT **PEACEFULLY**,  
HOPING I HADN'T LEFT  
THE **FRYING PAN** FOR  
THE **FLAME**...



I **ENVIED** THIS **GORILLA GAWAIN** HIS  
MAGNIFICENT **WHITE STEED**  
THROUGHOUT THE ENTIRE **SIX-  
HOUR TREK**...



BUT MY **GRUMPY KNIGHT** IN  
SHINING **ARMOUR** REMAINED  
UNCOMPROMISINGLY **SILENT**...

...UNTIL WE REACHED  
THE **MOAT**.

**WATCH-KEEP--!**  
**'TIS SIR**  
**GAWAIN--!**

**LOWER YON**  
**DRAW--**  
**BRIDGE--!**

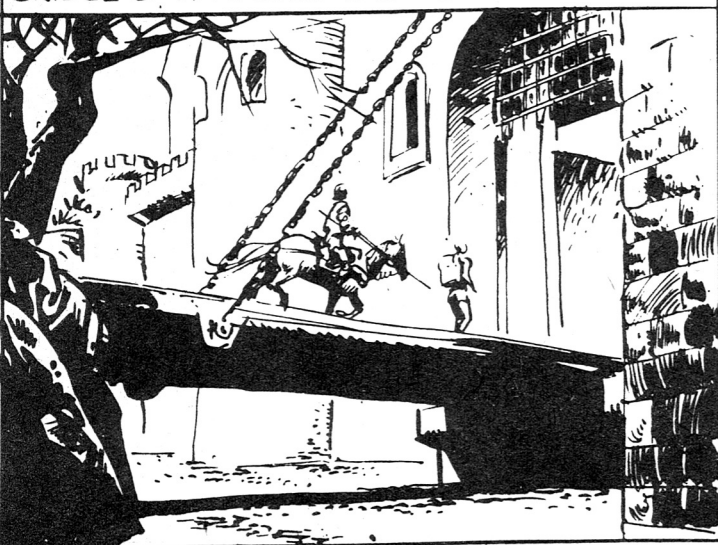


**AYE,**  
**SIR GAWAIN--**  
**AT ONCE!**



**HALLELUJAH!** A **HUMAN**  
WHO **SPOKE--!**  
MAYBE I WASN'T **DOOMED**  
AFTER ALL.

SO, WITH SOMEWHAT **HIGHER HOPES**, I-- **20TH**  
**CENTURY DEREK ZANE**-- **CROSSED** THE **DRAW-**  
**BRIDGE** OF AN **INCREDIBLE MEDIEVAL CASTLE**...



...TO BE **LED**  
THROUGH A  
**COURTYARD**  
FILLED WITH  
**PEACEFULLY**  
**MINGLING**  
**HUMANS AND**  
**APES** (BOTH  
OF WHOM  
COULD **SPEAK!**),  
AND **FINALLY**  
CAME TO **MEET**...





WHAT IS THY NAME AND BUSINESS, STRANGER TO AVEDON?

**DEREK ZANE,  
YOUR MAJESTY--  
BUT DEREK'LL DO...**

**AS FOR MY  
BUSINESS, I SEEK  
FELLOW... UH...  
COUNTRYMEN...  
AND FLEE A VICIOUS  
GORILLA NAMED  
GORDON FROM  
THE MAINLAND...**

**A LIE--!  
HE HATH  
INVADED  
THE  
SHORES  
OF FAIR  
AVEDON--**

--AND MAYHAP PLOTS E'EN NOW  
TOWARD THY  
**ASSASSINATION**,  
MY LIEGE--!

WE MUST  
FORCE HIM TO  
SUFFER THE  
**HEADSMAN'S**  
AXE WITHOUT  
DELAY!!

ECCENTRIC OR NOT, GAWAIN WAS  
GROWING MORE DANGEROUS BY  
THE SECOND..

NOW, NOW, SIR GAWAIN--  
THY **HOT BLOOD** AND  
**HASTE** HAS EMBROILED  
THEE IN SORE TROUBLE  
ON MORE THAN **ONE**  
PAST OCCASION. WE  
MAYEST NOT EXECUTE  
ANY MAN OR APE WITH-  
OUT **JUST CAUSE...**

THE KING'S RIGHT,  
YOU KNOW...

**BESIDES,**  
YOU CAN'T  
EXECUTE  
ME...

WHERE THE DEVIL WAS THAT  
LOUSY FLARE--? I WAS CERTAIN  
I'D PACKED AT LEAST **ONE...**

AN--! AND JUST IN THE DRAMATIC NICK OF TIME...

...FOR I AM A MOST POWERFUL WIZARD.

YOU SEE--? THIS IS MY MAGIC WAND...

A black and white comic book panel. At the top left, a character's head is visible, shouting "BEHOLD--!". A large, stylized "SSSSS" sound effect is written across the center of the panel. A small, rectangular object is flying through the air towards the right. The background is filled with dynamic, radiating lines and clouds, suggesting a powerful event or explosion.



WOULDN'T YOU **KNOW IT?** EVERYONE IN THE THRONE-ROOM WAS GREATLY **IMPRESSED BY MY ROAD-FLARE...** EXCEPT GAWAIN...



**WITCHCRAFT--! VILE MAGICS TO CAST US ALL INTO THE PIT--!**

**HE IS A DEMON! WE MUST BURN HIM AT THE STAKE!!**

**NOT TRUE--NOT TRUE! I'M A GOOD WIZARD--A BENEVOLENT MAGICIAN WHO CAN HELP YOU.**

**ON MY HONOUR AS A STRANGER TO THE SHORES OF FAIR AVEDON, I SWEAR IT--**



**MMM... A DECISION WHICH PROVES SORELY VEXING...**

**WHAT SAYEST MY COURT?**



**MILORD--! I CHOOSE TO BELIEVE IN THIS MAN'S GOOD INTENTIONS--AND BESEECH THEE TO GRANT HIM A CHANCE TO PROVE HIMSELF.**

**HOW SO, LADY ANDREA? HOW SHALL HE PROVE HIMSELF?**



**HERE MY WILD-EYED DREAMER'S LIFE WAS ONE STEP AWAY FROM A FLAMING STAKE AND ALL I COULD DO WAS GAWK AT THIS GORGEOUS CREATURE CALLED LADY ANDREA--A FAIRY-TALE PRINCESS IF EVER ONE LIVED AND BREATHED...**

**BY PERFORMING THAT TASK WHICH WAS TODAY APPOINTED TO SIR GAWAIN--AND WHICH GAWAIN HATH FAILED TO PERFORM.**

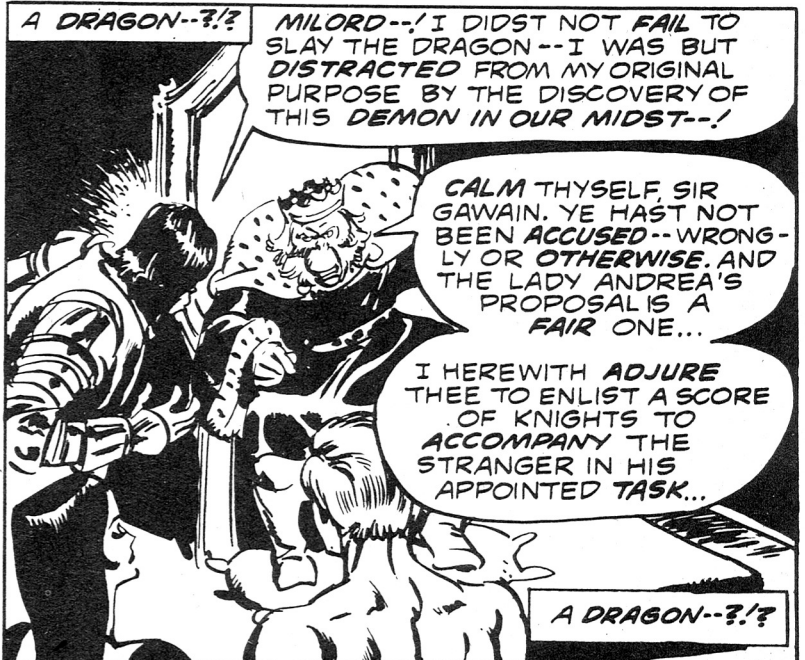
**BY SLAYING THE DRAGON WHICH E'EN NOW RAVAGES OUR FAIR LAND.**



**GORGEOUS, ALL RIGHT... BUT NUTS.**

**A DRAGON--?/?**

**MILORD--! I DIDST NOT FAIL TO SLAY THE DRAGON--I WAS BUT DISTRACTED FROM MY ORIGINAL PURPOSE BY THE DISCOVERY OF THIS DEMON IN OUR MIDST--!**



**CALM THYSELF, SIR GAWAIN. YE HAST NOT BEEN ACCUSED--WRONGLY OR OTHERWISE. AND THE LADY ANDREA'S PROPOSAL IS A FAIR ONE...**

**I HEREWITH ADJURE THEE TO ENLIST A SCORE OF KNIGHTS TO ACCOMPANY THE STRANGER IN HIS APPOINTED TASK...**

**A DRAGON--?/?**





YEP.

A DRAGON.



I WAS CERTAIN I RECOGNIZED IT AS A NORMAL EARTHLY LIZARD OF THE 20TH CENTURY... BUT ONE WHICH HAD SOMEHOW GOTTEN HIS PAWS INTO A MIGHTY BIG BOTTLE OF GROWTH-PILLS.



IT CHARGED.



...AND INFLICTED MINOR INJURIES TO SEVERAL OF THE STALWART KNIGHTS...



... BEFORE I HAD A CHANCE TO PUMP FOUR SLUGS THROUGH ITS HUGE JELLY-GLOBE EYE...



...AND RIGHT INTO ITS BRAIN.

IT DIED ON THE SPOT AND I WAS A BONA-FIDE HERO...



...A HERO NOW QUALIFIED TO BECOME ONE OF THE BOYS...



THUS, FOR SERVICES RENDERED UNTO KING AND ADOPTED COUNTRY, I BESTOW UPON THEE THE TITLE OF KNIGHTHOOD...

... AND I DUB THEE: SIR DEREK!

AND I CHALLENGE THEE, SIR DEREK--!



EVEN ARTHUR MUST HAVE BEEN STARTLED! I FELT OLD EXCALIBUR TWITCH DANGEROUSLY ON MY SHOULDER...

I CHALLENGE THEE TO A JOUST ON THE MORROW--AND CONSIGN THEE TO IMPRISONMENT UNTIL SUCH JOUST WILT COMMENCE.



IMPRISONMENT? BUT YOU CAN'T DO THAT--!

THOUGH IT SORELY GRIEVES ME TO INFORM THEE, SIR DEREK... HE CAN. UNTIL SUCH TIME AS A NEWLY CHRISTENED KNIGHT DOTH PROVE HIMSELF BY DEFEATING ANOTHER IN TOURNAMENT--

--ANY ESTABLISHED KNIGHT MAY PROTEST THE CHRISTENING BY ORDERING CONSIGNMENT TO THE--



--DUNGEON. THE DIRTY, WRETCHED, STINKING, FILTHY, SQUALID, GLOOMY, RAT-INFESTED, VERMIN-SWARMING DUNGEON.



WHAT A REVOLTING PREDICAMENT, AS SOMEBODY-OR-OTHER USED TO SAY...

BUT THEN, AFTER TWO OR TWELVE HOURS--



A VISITOR REQUESTS THY AUDIENCE, SIR DEREK.

HUH...?

ALL THE RATS AND VERMIN FLED. IT WAS THE LADY ANDREA...



I CAME TO CHEER YOU UP, MR. ZANE.



CHEER ME UP--? MISTER ZANE--? WHAT HAPPENED TO ALL THE THEES AND THOUS AND ARTS AND DOSTS AND WILTS--?!

OH, THAT'S JUST POLITE COURT SPEECH. WE DON'T ALWAYS TALK LIKE THAT.

YOU... DON'T?

NOT IN PRIVATE. WE JUST USE THE BAROQUE FORMS FOR FORMAL OCCASIONS...

YOU MEAN YOU'RE AWARE THAT IT'S A PUT-ON...? AFFECTED--?

OF COURSE. OUR WHOLE STYLE OF LIFE IS AFFECTED-- PATTERNED AFTER DESCRIPTIONS IN OLD BOOKS... DESCRIPTIONS OF LIFE BEFORE THE HOLOCAUST...

HOLOCAUST...?

YES--THE FIRES AND GREAT DEATH WHICH RAINED DOWN FROM THE SKIES TO DESTROY THE ANCIENT CITIES AND TO CREATE THE FORBIDDEN ZONES...

HAVEN'T YOU EVER HEARD OF THE HOLOCAUST--?

NUCLEAR WARFARE! ATOMIC FALLOUT--RADIATION... AND MASSIVE MUTATIONS. TALKING APES... STUPID HUMANS... GIANT LIZARDS AS BIG AS DRAGONS--!

UH, YES... I'VE HEARD OF THE HOLOCAUST...

TELL ME, LADY ANDREA, HOW IS IT THAT HUMANS HERE CAN SPEAK? THE HUMANS ON THE MAINLAND ARE ALL MUTE, AREN'T THEY...?

ARE THEY? YOU CAME FROM THE MAINLAND AND YOU CAN SPEAK. ANYWAY, I WOULDN'T KNOW. OUR ANCESTORS CAME TO THIS ISLAND AND FOUNDED AVEDON AND ITS TRADITIONS BECAUSE THEY DISLIKED THE MAINLAND AND WHAT WAS HAPPENING TO IT...

AND WE--THEIR DESCENDANTS-- LOVE AVEDON JUST AS MUCH AS THEY DID. IT'S COMPLETELY SELF-SUFFICIENT... SO WHY SHOULD WE LEAVE?

WE'VE BEEN TAUGHT WHAT'S HAPPENED IN THE OUTSIDE WORLD IS EVIL, AND THAT TO SURVIVE IN LOVE AND PEACE, WE MUST ADOPT AND MAINTAIN THE ATTITUDES AND INDIVIDUALITY OF THE PAST.

FASCINATING-- BUT IT DOESN'T SEEM TO HAVE WORKED WITH THAT BRUTE GAWAIN. HE'S NOT IN LOVE WITH ME.

YES, THERE IS HATRED HERE, MR. ZANE-- BUT IT'S ALWAYS DEALT WITH FAIRLY, AND SWIFTLY. LIKE THE JOUST TOMORROW, EITHER GAWAIN WILL KILL YOU-- OR YOU'LL KILL HIM.

YOU'RE A GREAT HELP.





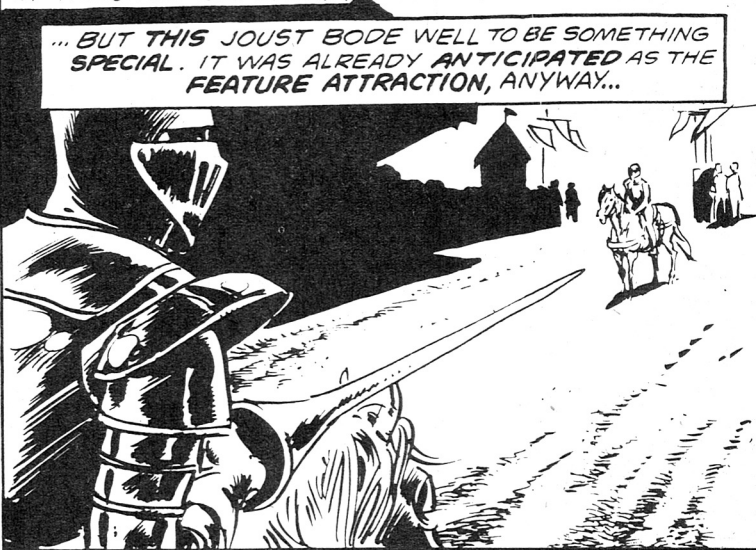


THE WAY GAWAIN FIGURED IT, THE FLASH-LIGHT WAS A RIDICULOUSLY SMALL CLUB... THE ROPE WAS A HARMLESS GIGGLE...AND I WAS CRAZY...



SO HE AGREED TO MY CHOICE OF WEAPONS, ALREADY TASTING BLOOD.

THEN IT WAS OUR TURN AND THE GALLERIES WERE SUDDENLY RIPE FOR PIN-DROPPING. I THINK THE HUSH MADE ME MORE NERVOUS THAN THE HUBBUB OF MINUTES BEFORE...



... BUT THIS JOUST BODE WELL TO BE SOMETHING SPECIAL. IT WAS ALREADY ANTICIPATED AS THE FEATURE ATTRACTION, ANYWAY...

I GLANCED OVER AT ARTHUR'S SPECIAL BOX-SEAT, THE LADY ANDREA WAS NEARBY.

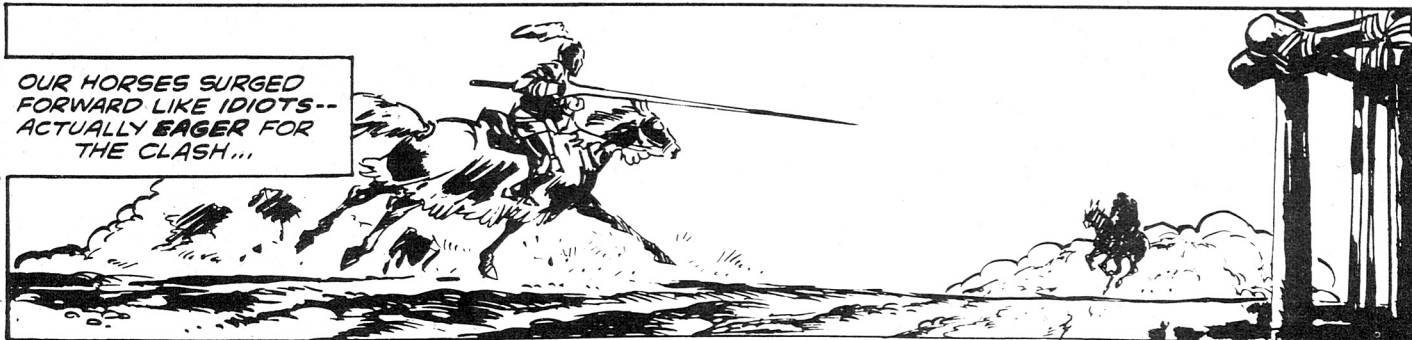


I TOOK COURAGE IN THE FACT THAT THEY WERE ROOTING FOR ME...

...AND THEN THE OFFICIAL LOWERED THE FLAG.



OUR HORSES SURGED FORWARD LIKE IDIOTS-- ACTUALLY EAGER FOR THE CLASH...



THE HORSE WAS JARRING ME TOO MUCH. IT WAS TOO HOT. BUT INSIDE...I SHUDDERED.



AND THEN I SUDDENLY COMPREHENDED THE INCREDIBLY ABSURD INSANITY OF THE STUNT I WAS HOPING TO PULL OFF IN ABOUT SIX SECONDS. I THINK I EVEN GULPED...



WHAT WAS THAT ABOUT CHANGING HORSE IN  
MIDSTREAM...?

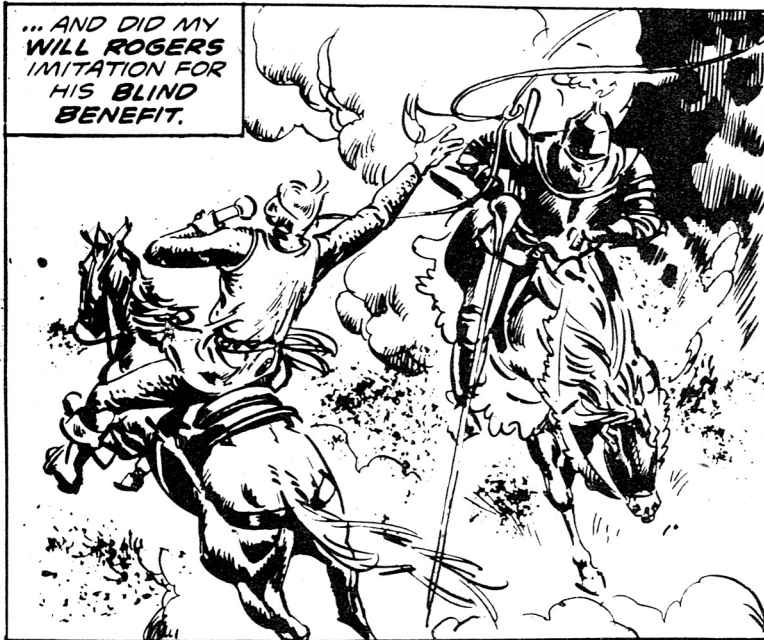
FLICKED ON THE  
FLASHLIGHT...



... ZAPPED HIM RIGHT BETWEEN THE VISOR...



... AND DID MY  
WILL ROGERS  
IMITATION FOR  
HIS BLIND  
BENEFIT.

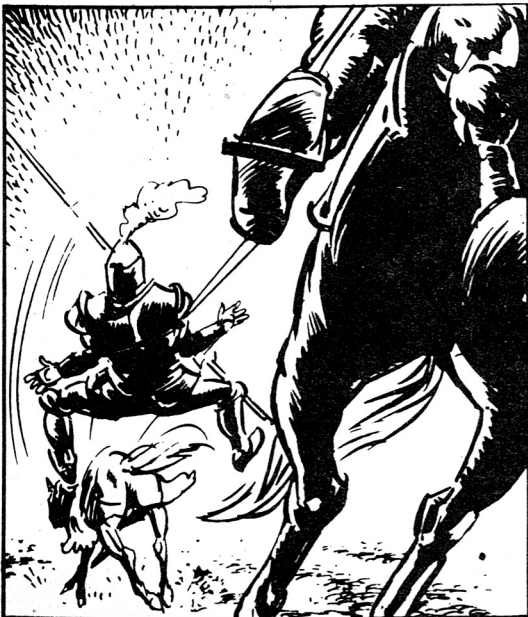


BINGO--!



I ANCHORED THE ROPE TO THE  
POMMEL OF MY SADDLE...

...YANKED...



NEXT: ATTACK AND BATTLE!



# apes forum

MARVEL COMICS LTD Room 106  
52 HIGH HOLBORN LONDON WC1V 6RZ

Dear Stan and the Gang,

First I'd like to say that your mags are great. I buy all of them each week, and whenever I read the letters column I see letters such as R.F.O., K.O.F., and Q.N.S., which all seem to be highly coveted. Could you please inform me what they mean, and if, by any remote chance, I qualify for any of them. My favourite mag is Planet of the Apes. I have seen three Apes films and thought all of them were very good. Your second Apes feature was almost as good as the first one, but I have noticed that the weapons which are used by the apes seem to be very modern. I spotted one ape firing what might have been a Laser gun! Because I like your mags so much, I'll let you off. Two weeks ago I was the only person in my housing estate to get your mags. Since then my next door neighbour, having read one of the mags that I have got, has become a Marvelite. Some of his friends, too, get your mags now, and although I'm very modest I like to think it was because of me. I hope you'll always remember me as a Marvelite.

Brian Smyth,  
Deptford, London.

*Brian — you've given us just what we wanted. An excuse to run through the ranks of Marveldom. So-o-o, this answer is not just for you, it's for all Merry Marvel Madmen up and down the country who are in the least bit unsure about what our titles are and how to gain 'em. So pay attention, everyone, because it might be some little time*

*before we do it all again. R.F.O. (Real Frantic One) — a buyer of at least three Marvel mags a week. K.O.F. (Keeper of the Flame) — One who recruits a newcomer to Marvel's Rollickin' ranks. T.T.B. (Titanic True Believer) — A divinely-inspired "No-Prize" winner. Q.N.S. (Quite 'Nuff Sayer!) A fortunate frantic One who's had a letter printed. P.M.M. (Permanent Marvelite Maximus) — Anyone possessing all four of the other titles. F.F.F. (Fearless Front Facer) An honorary title, bestowed for devotion to Marvel above and beyond the call of duty.*

Dear Stan,

All my life I have been interested in Marvel Comics and I think you have done a really good job in making comics like this. I hope you continue making them.

Kamal Mansour,  
Ilford, Essex.

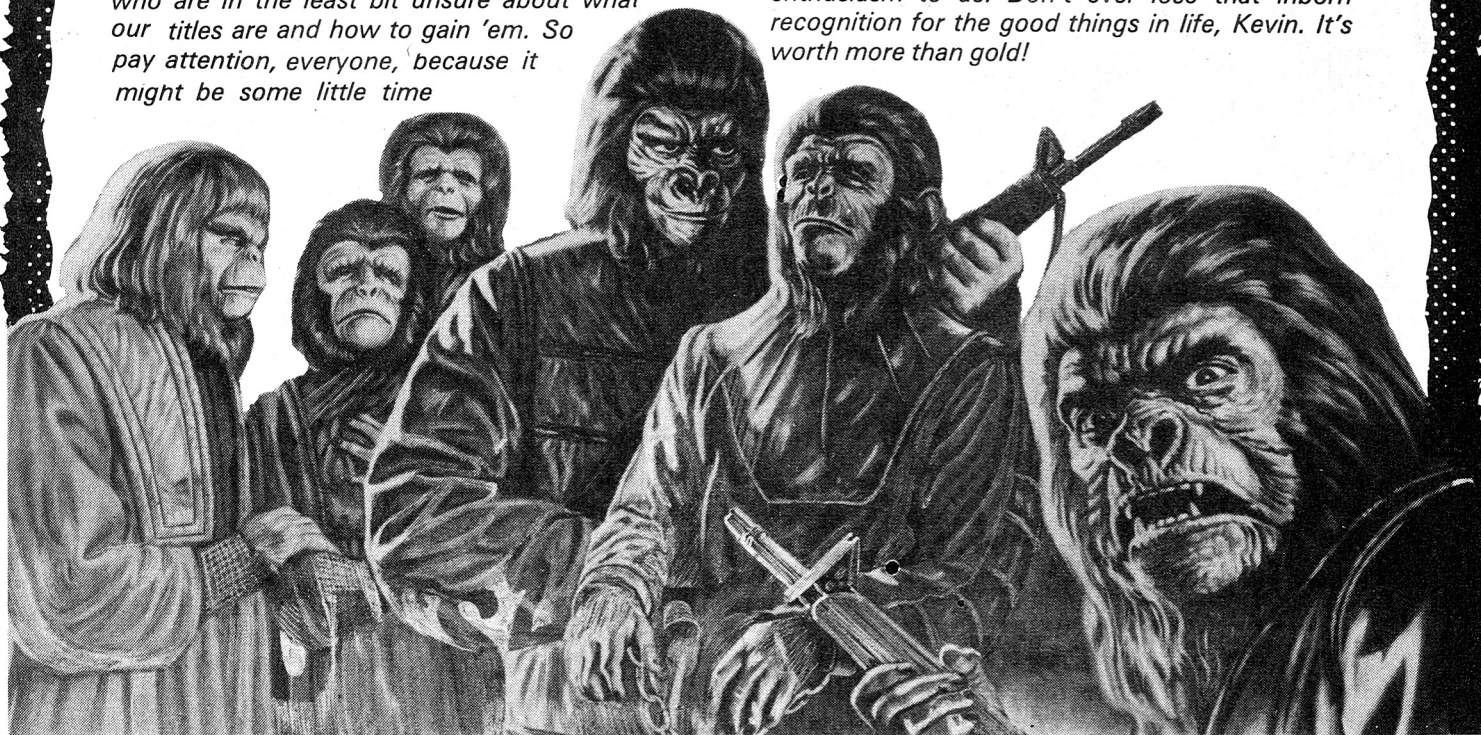
*Rest assured, Kamal, that we'll keep 'em comin'! With no TV on in the mornings we've gotta do SOMETHing to keep us occupied before lunch!*

Dear Stan and Slaves,

Terrific, son. I've just finished reading ish 18 of Planet of The Apes, and what a story! Specially Gnut and Master. A smart ending too, may I say. I can't wait till the new story in the Apes slot starts, Jason and Alex were smart and this episode (ish 18) was perhaps one of the best. Dig the picture of Urko on the front page, facing the story. It proves that Ploog can do some fantastic artwork when he wants to. Terrific drawing of the forbidden zone, Mike, keep up the good work. Dracula is right good, but Apes is terrifico.

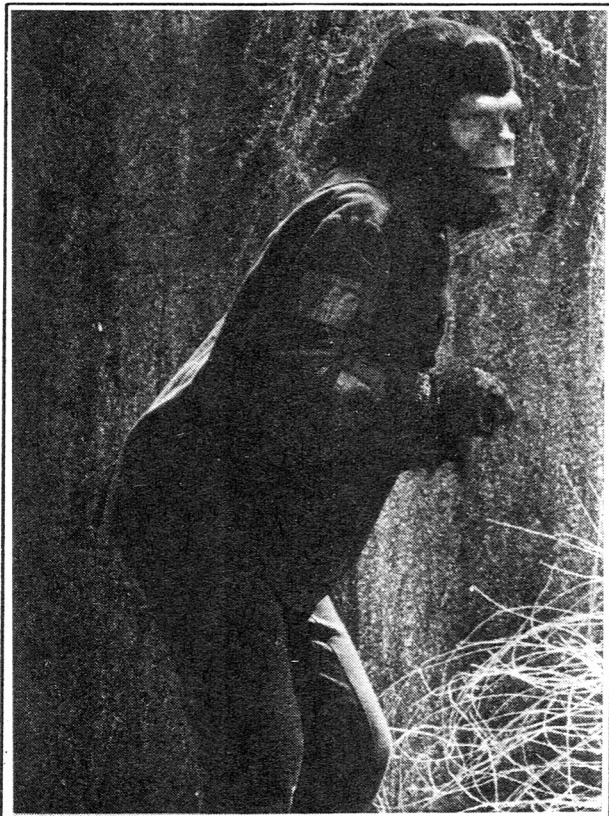
Kevin Young, RFO, KOF  
Rochdale, LANCs

*That sounds suspiciously like wild unbridled enthusiasm to us. Don't ever lose that inborn recognition for the good things in life, Kevin. It's worth more than gold!*





# KNOWING YOUR PLACE ON THE PLANET OF THE APES!



The often underrated *genre* of science fiction offers imaginative writers and film producers a unique playground for concepts and theories that might emerge as heavy-handed or "message-laden" in other more down-to-earth fiction formats. Over the past few decades, numerous science fiction stories and films have carried moral and societal chips on their shoulders, utilizing the *genre*'s built-in advantages to dramatically comment on the state of our lives and man's usually-stormy relationship with his fellow man in society.

H.G. Wells' classic *THE TIME MACHINE* is typical example of SF serving as a social commentary. Wells' envisioned the future as a desperate struggle between the working class and the elite, a concept explored by many learned philosophers and historians. But this author, not content with merely developing theories based on past experience, embellished and added a new degree of fascination to the concept by letting science fiction take free rein.

His tale of the Eloi—innocent child-like creatures—and the Morlocks—animalistic cannibals who maintain and breed the little people like cattle—is far more striking and memorable than most realistic comments on class differences, for the idea is exaggerated and magnified until the symbolic message triumphantly hits home.

By etching these images and arguments in science fictional terms, the writer can effectively get his point across, while at the same time entertaining his audience with an imaginative storyline. This, at long last, leads up to *THE PLANET OF THE APES!*

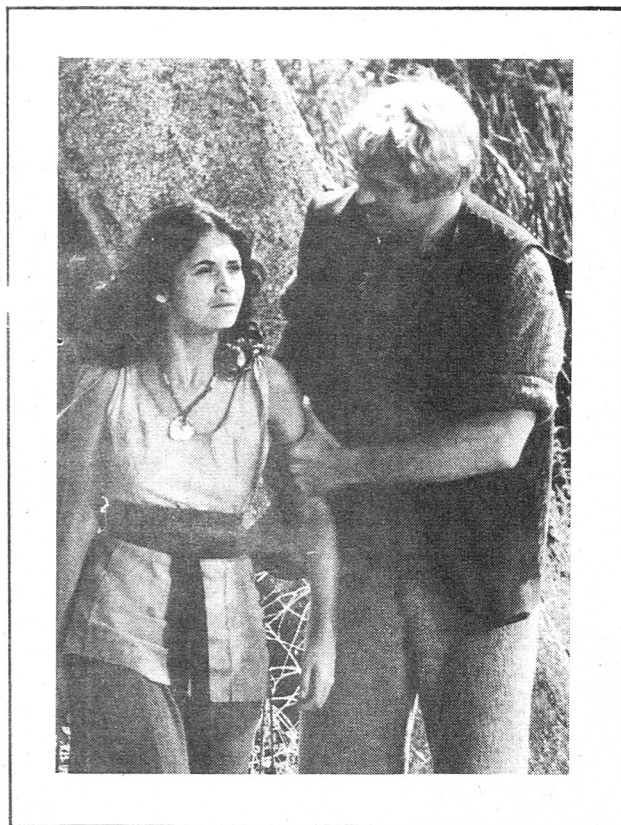
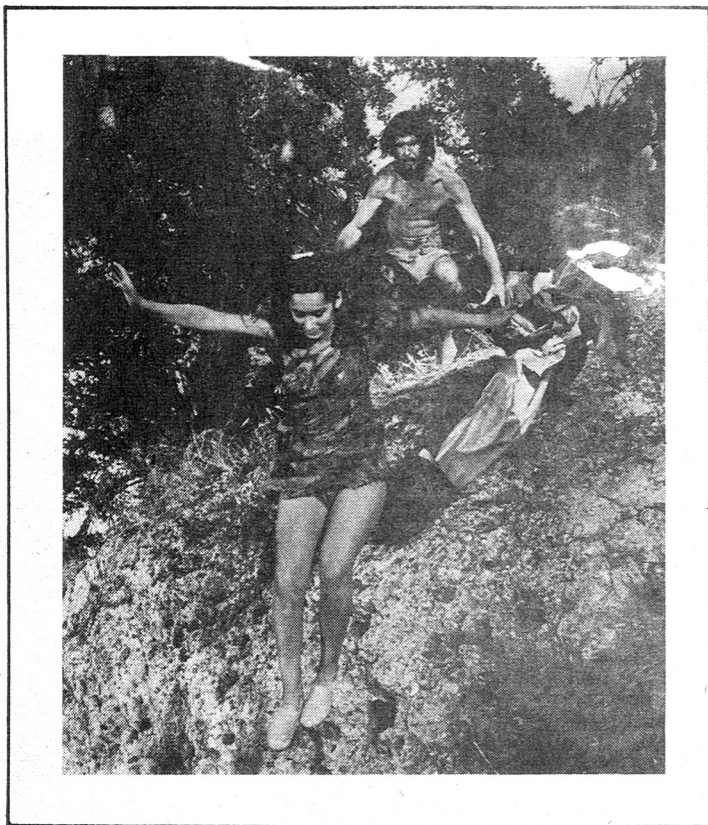
Boulle's original novel is perhaps the most perfect example of social commentary in science fiction clothing. Embraced by an enthusiastic public as a marvelous satire of the human condition, the plot pokes fun at the reader, but does not insult his intelligence or cut short his enjoyment with a rampant display of self-indulgence. It is indeed an adventure story, a science fiction tale, as suspenseful and intriguing as the best of them. But the elements of satire are important, and the symbolic significance of the class structure, while never overly emphasized, is still deeply felt.

In an age when scientific advancements and human rights are at an all time high in the public mind, there seems to be a certain tendency for people to assume too much. Our works, our achievements, our very universe seem to be taken for granted. What if, quite suddenly, things were strikingly different? Would we be able to cope with a new world and a new set of rules that changed our relationship with life? Could we survive without a legacy to sustain us, on our own, using our individual minds and bodies? Boulle toyed with the answers to these fascinating questions by projecting his hero (and his readers) into a topsy-turvy existence, challenging all the logic and knowledge accepted throughout a lifetime. The results are at once both satisfying and disturbing.

*Gorillas. They are strong, arrogant and assertive. They lack the intellectual capacity of the others, but are the backbone and work force of the apes.*







*THE HUMANS: YESTERDAY AND TOMORROW. At left, from a scene in the original **PLANET OF THE APES** film, humans—little more than wild animals, foraging in packs in the wild—steal the clothes that Taylor and crew left carelessly lying about. This contrasts highly to the still at right, taken from the television series, which takes place at an earlier time when humans were still articulate and quite intelligent, although slaves to their ape masters.*



*In this shot, also from the television series, Galen (Roddy McDowall) and a young Chimpanzee surgeon consult on a malaria epidemic that has attacked a human village—and could wipe out the ape's valuable work force.*





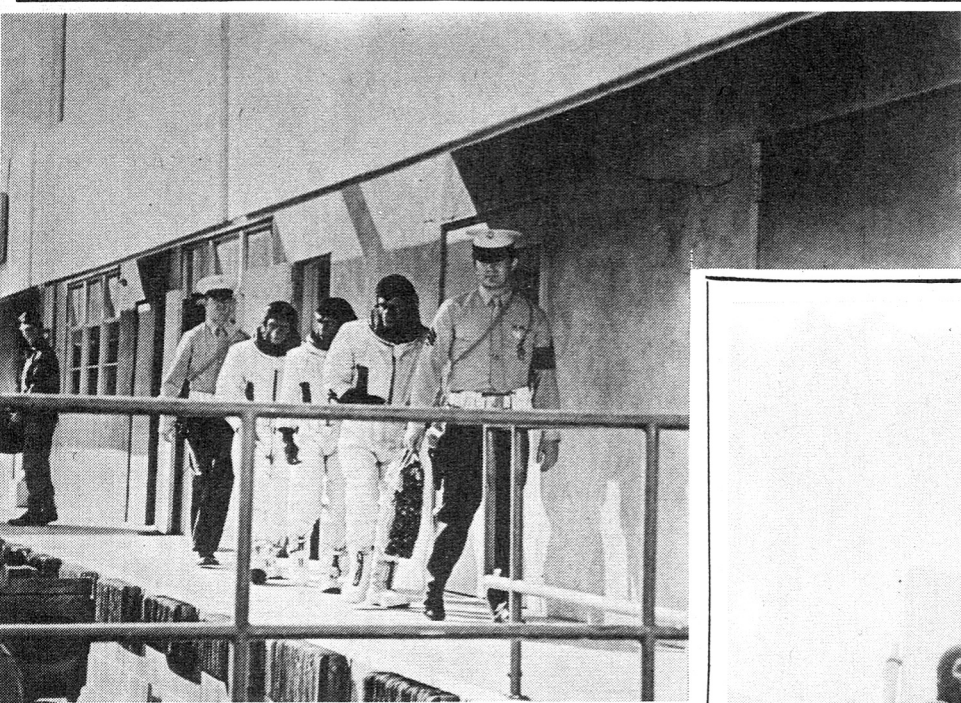
*Yet, as in all societies, ideals of the intellectual classes and the militaristic order that is enforced by the warrior elite will have their clash. It is all a part of the balance.*

*The Orangutans and Chimpanzees are closely tied—both are intellectuals. But there IS a difference. . . they are, respectively, statesmen and scholars.*





*The grim reality of the human's place on the Planet of the Apes is fully realized in this production sketch of the "animal" lab.*



*Roles were very different on the Planet of the Humans. . . Here, in a scene from ESCAPE, three of the articulate anthro-poids have traveled back in time to present-day (1971) Earth.*

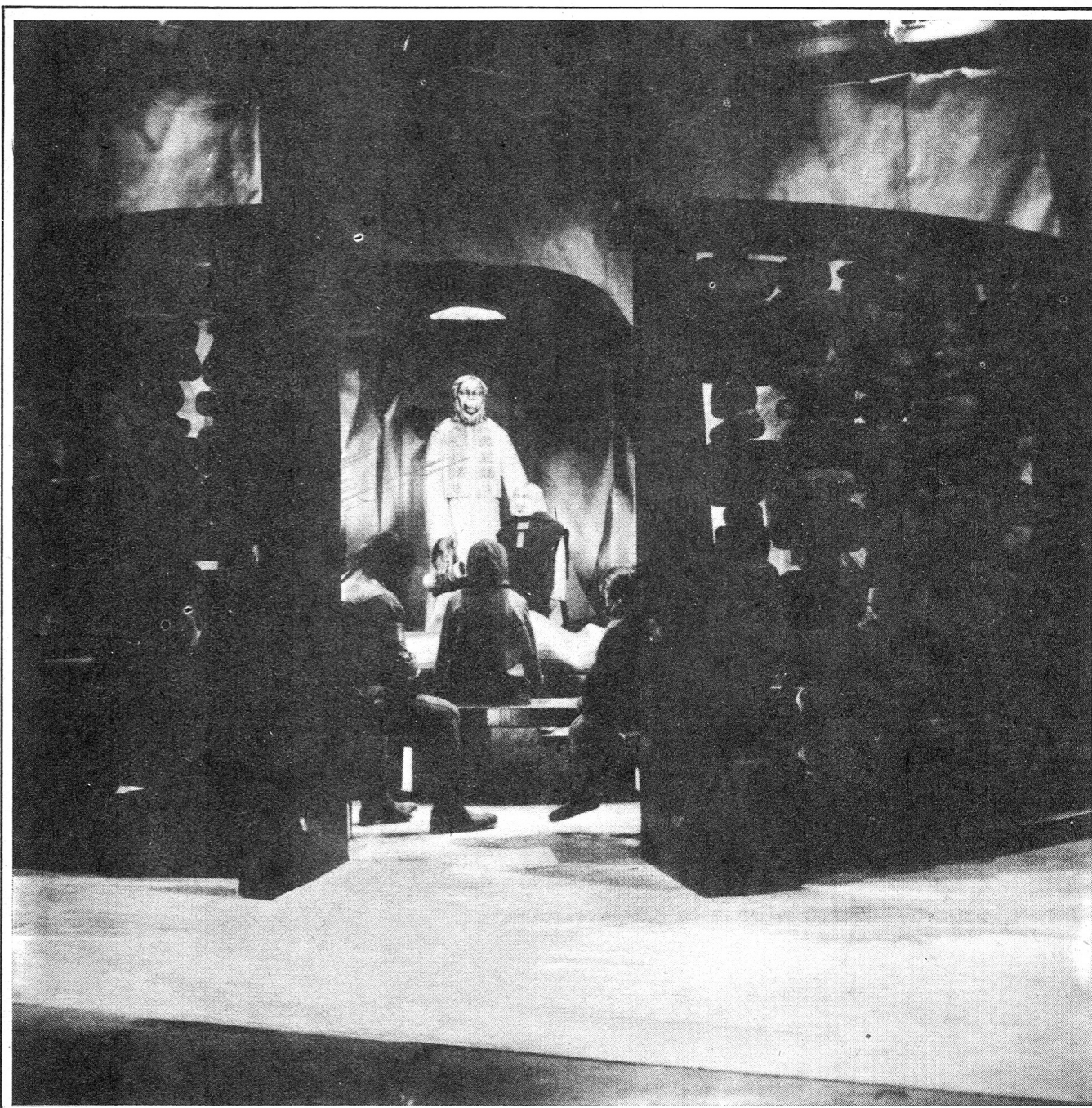


*With all the seemingly ill-fitting pieces in the puzzle of their class structure, the Lawgiver constitutes the catalyst that binds them.*









*The church of the apes. This serves a necessary function in maintaining the class balance. It is not so much a theology as a theo-philosophy, such as Buddhism.*

For the crux of Boulle's commentary lies in man's peculiar institution of class separation. As far back as the history books can trace, societies have been divided into different groups, each sporting a distinct character and personality, and each living on a different level of economic stability. When money didn't create separations, religious beliefs, or blatant prejudices divided people and created sectionalism. Pierre Boulle, utilizing those inherent advantages of the SF *genre* has taken us one tremendous step further in his fantastic vision: Man is ruled and dominated by a race of animals, living creatures that we never once considered in matters of society, because of their obvious, unquestioned inferiority! It is an exaggerated symbol, yes; but by turning the tables on ourselves in this fashion, we can appreciate

a stronger reality than our narrow-minded, purely "human" outlook on life. The world does not necessarily revolve around us alone. Somewhere in the universe—or perhaps right here on Earth—there might truly be something *better* than ourselves.

Both astronauts Taylor and Merou (the latter from the novel) found their individual life-styles shattered by the change of world. Taylor, more self-centered and arrogant, found it particularly difficult to begin a new existence under the degrading house rules. Here was a man of intensity and fortitude, not to mention ego. In this respect, the film transcends the novel. Charlton Heston, in both his personality and his role, is the embodiment of self-assured 20th Century man, and a perfect choice to be thrust into a reversed world. Every-



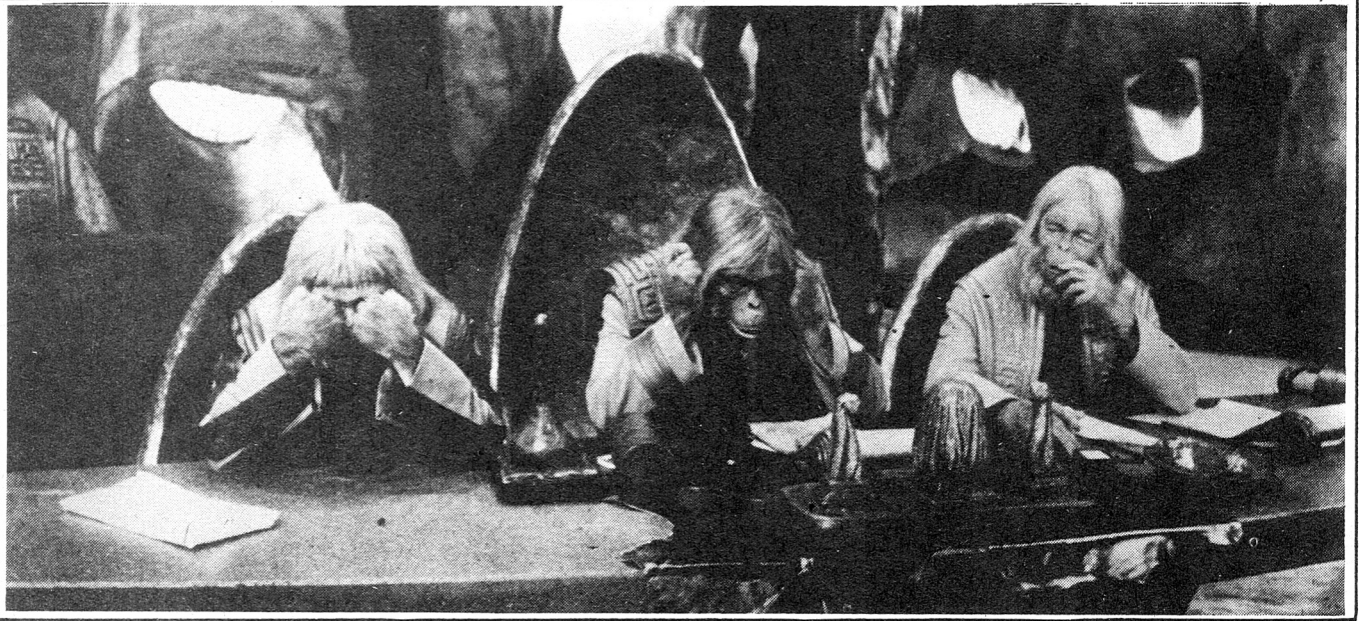
thing he has held as truth—all his knowledge and convictions and views—are meaningless now. He emerges as a man stripped of heritage and importance, naked in the face of an unsympathetic environment.

The odds are overwhelming, yet in his book, Boulle is perceptive enough to applaud the basic ingenuity and integrity of man while exploring his misconceptions about society. Taylor (in the film) and Merou (in the book) succeed in impressing certain factions of their dominators, and thwarting others. There is no question of humanity's will to survive under the most pressing circumstances; but whether or not the human astronaut emerges victorious over the confused social order (which, after all, is a symbol of his own social inadequacy) is at best debatable, and his acceptance and relationship with the new world remains intriguing.

Although *PLANET OF THE APES* draws its most effective symbolic power from the dramatic simian-human societal relationship, Boulle adds a further dimension to his satire with the mocking details of the ape structure itself. By dividing the race into three distinct groups, Boulle offers a reasonably realistic vision of a functional society, albeit a rather far-fetched one. Basic physical characteristics apparently governed the separations. The huge, ugly gorillas, menacing and altogether brutal in nature, are cast as the power-mad warriors and military officials. Distinguished, wise, and with a peculiar archaic air about them, the orangutans represent the somewhat outmoded "elder" set. And the final faction, embodying all that is worldly, open-minded and curious, is the chimpanzee. It's a pretty clever caricature of real-world simian traits and differences,







*In the first film, PLANET, the judiciary tribunal of Orangutans take on the poses of see-no-evil, hear-no-evil, speak-no-evil. On the surface it's a cute joke, but it carries grim undertones of the philosophy with which the statesmen protect the apes from their own past!*

and a great deal of plot conflicts arise from their varying temperaments and ideals. To further understand and appreciate the meticulous development of the Ape class structure, let us now re-examine the different functions of each group, from film to film.

The original PLANET OF THE APES seemed to suggest an overall domination by the orangutan elders. Although the chimps are quite perceptive and alert, they are exceptionally cautious with any revolutionary ideas and have little power. Weak also are the gorillas, although their weakness is primarily upstairs. It seems that, at this point of the Ape domination, the orangutans—who were originally entrusted with the secrets of Earth's past—are still very much respected and feared by their fellow simians. There are enforced hints throughout, however, that their unquestioned control and policy

of ignorance is steadily weakening as the Ape civilization progresses and expands. The inquisitive chimpanzees begin asking important questions, and the dim-witted gorillas develop a dangerous taste for power...

BENEATH THE PLANET OF THE APES illustrates the important transference of power from orangutan to gorilla. The Ape society, evolved to an era of militarism and brute control, replaces blissful ignorance with mindless force. Again, the progressive chimpanzees are helpless. The orangutans lead in name only, but are in reality subservient to the decisions of the aggressive gorillas, who turn to the former social leaders only for vague counseling.

BENEATH also introduces a new class of inhabitants into the already troublesome scene. Different from ordinary humans almost as much as they are different



*After the holocaust—The apes have bloomed into a society with which the now somewhat-subdued humans have an uneasy—and very tenacious—co-existence!*



*Exposure to the humans brought the apes intelligence and the seeds of free will that the humans had feared.*







from the Apes, the bizarre race of mutations spawned by radioactive fallout possess powers and complexities that are extremely sophisticated and deadly. They, however, are considered merely "freaks" by the primitive gorillas who are not evolved enough to succumb to the mutant's mental attacks. As a final comment on the hopeless futility that finally destroys the world at the film's climax, it is the dim-witted, power-hungry gorillas who dominate Earth at the moment of its passing.

When Fox ingeniously reactivated the series by "having it happen over again," starting with *ESCAPE FROM THE PLANET OF THE APES*, they treated viewers to a closer look at some of the fascinating details of Boulle's original concept. In terms of class structure, we discover how it was a chimpanzee who led the apes in to rebellion—a curious circumstance, considering how the chimps eventually lose almost all their power in later generations. But this idea seems quite reasonable, in retrospect, for neither the gorillas nor the orangutans possessed the necessary imaginative spark to activate such a move. *CONQUEST OF THE PLANET OF THE APES*, the film which focuses on this initial movement, is the strongest film of the series in terms of recognizing and projecting the "class separations" as the integral core of its theme. The concept is so convincingly maintained, incidentally, that the film works as a viable and thought-provoking comment on human race relations, as well as a work of imaginative fantasy.

We learn that mankind developed the apes as substitute pets after a mysterious cosmic virus destroyed all dogs and cats on Earth. From pets, the simians soon graduate to servant status, and then finally become slaves. It is never satisfactorily explained how special attention directed toward the apes is actually able to evolve them into thinking, rational beings. (After all, the same attention given to dogs and cats didn't breed intelligent members of these species.)

Is Boulle saying that apes are indeed thinking creatures, who only need slight encouragement to realize their potential? This seems far-fetched in realistic terms. But this important point of departure is amplified when a triumphant Caesar (Roddy McDowall) confronts his tormentor and asks why humans were not content treating apes as pets, and why they eventually had to turn them into slaves.

The answer is obvious: An intelligent entity can never be a "pet"; for he has a mind and can reason. Only slavery can contain a rational race. It was, therefore, inevitable that a struggle for power would ensue, and divide the world, until one group emerged victorious.

Future history (from Zira and Cornelius in *ESCAPE*) told modern man that apes would someday dominate the world and enslave the human race. Caesar, perpetrating the movement of conquest, apparently hopes to change this inevitable cruelty to humans by attempting to bring the two races together as equals. *BATTLE FOR THE PLANET OF THE APES*, with all its cinematic problems, at least functions as a continuation of ideas and theories originally established in *CONQUEST*. The apes have bested their former masters and resolve to live together with the humans in peace.

Subordinate forces on both sides of the fence threaten to disrupt the momentary harmony, however, and this last episode ends on an ambiguous note. We have seen

forces for good in both races, as well as forces of evil. The only reasonable conclusion to draw from this five-part parable is that all beings of intelligence—whether ape, human or any other thinking force that might manifest itself—are united in sharing the same positive and negative traits.

If any one theme is to be elicited from the *PLANET OF THE APES* series, it has to concern man's place in his society, world and universe. It was sincerely the intention of the fine minds who created these films to comment on how we view ourselves and others. Science Fiction happened to be the route they chose to do so, and it is an extremely effective route, at that.

Through all the spaceships, time-warps, exploding worlds and monkeyshines, we now possess a clear—albeit somewhat tarnished—picture of ourselves.

—Gary Gerani

### *THE PLANET OF THE APES CLASS STRUCTURE CHECKLIST*

*The Planet of the Apes* class structure is composed of the following—*APES*: Gorillas, Orangutans, Chimpanzees. *HUMANS*: Astronauts in the future, 20th-Century humans, humans who enslave apes, humans who live side-by-side with apes. *MUTANTS*: Telepaths at the end of the world, revolutionists during Caesar's reign.

Below is a chart indicating the social class order during the time period of each film. Principles are listed in order of their importance at that specific time.

#### *PLANET OF THE APES*

Orangutans  
Chimpanzees  
Gorillas

Humans of the time, Human astronauts

#### *BENEATH THE PLANET OF THE APES*

Gorillas  
Orangutans  
Chimpanzees

Humans of the time and astronauts, telepathic mutants

#### *ESCAPE FROM THE PLANET OF THE APES*

Humans of the time  
Chimpanzees

#### *CONQUEST OF THE PLANET OF THE APES*

##### *\*BEGINNING OF FILM\**

Humans who enslave apes  
Apes

##### *\*END OF FILM\**

Apes  
Humans who enslave apes

#### *BATTLE FOR THE PLANET OF THE APES*

Chimpanzees  
Orangutans, Gorillas  
Humans of the time\*  
Mutants

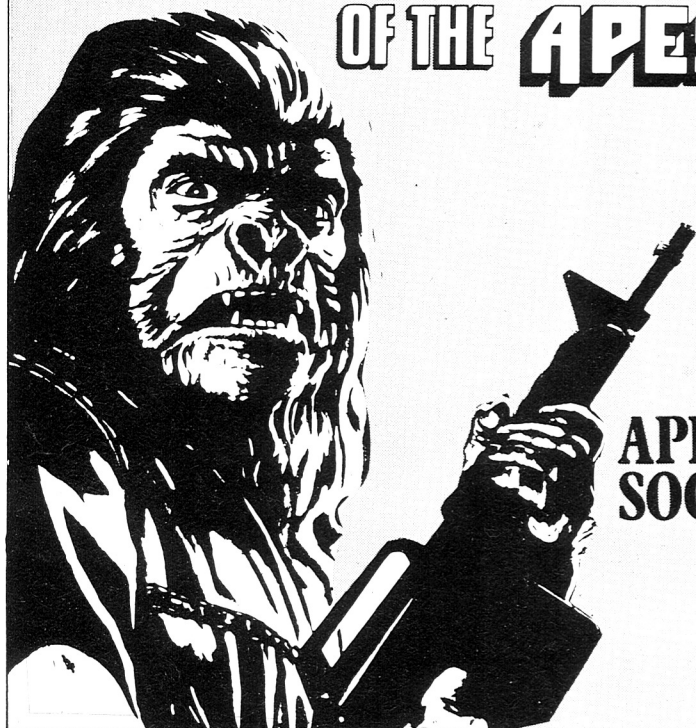
\*Attempt is made for apes and humans to live equally. Film ends with offspring of both living happily in peace.



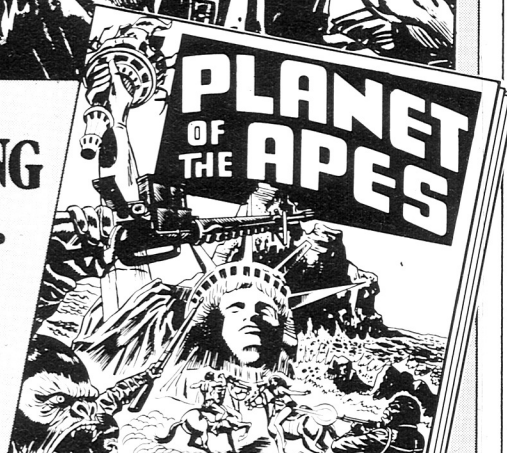
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