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THE MIGHTY WORLD OF

MARVEL™

10P

FEATURING

THE INCREDIBLE HULK® AND PLANET OF THE APES™

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


INVASION!
WE'VE GOT TO SURVIVE LONG ENOUGH TO CONVINCE THEM THEY'VE BEEN HOODWINKED!
BUT HOW WE GONNA MAKE 'EM LISTEN?
THE KILLING OF THEIR LEADER, MAGUAMUS, HAS STIRRED THE ASSIMIANS UP FOR BATTLE! COMMANDER BRUTUS, HIS MURDERER, IS USING THEM FOR HIS OWN ENDS, BY BLAMING MAGUAMUS' DEATH ON THE INHABITANTS OF THE FRONTIER STOCKADE--HIS MOST HATED ENEMIES!
DOUG MOENCH WRITER * HERB TRIMPE ARTIST * ARCHIE GOODWIN EDITOR


...UNTIL THE SAVAGE ASSISIMIANS TAKE THE HINT AND FALL BACK FOR A GENERAL REGROUPING.
THE SECOND WAVE OF ATTACK WILL NOT BE LONG IN COMING, HOWEVER.
THIS IS AN UNENLIGHTENED SHAME, THOSE SAVAGES DON'T KNOW ANY BETTER-- BUT IT'S NOT THEIR FAULT, REALLY.
YEAH--IT'S STINKING BRUTUS WHO CAUSED ALL THIS...
HUP-- I THINK YOU TWO FELLERS HAVE JUST GIVEN ME A LIGHTNIN'-CRAZED SCHEME.
HEY, YOU SAVAGES OUT THERE--THIS IS GUNPOWDER JULIUS HOLLERIN' TUH AVOID BLOODSHED! HOW BOUT OUR BEST TWO AGIN YOURS--?! IF'N WE LOSE, YUH KIN BURN DOWN TH' FORT-- BUT IF'N WE WIN, YUH GOTTA LET US BE IN PEACE--
--'AN WE'LL HELP YUH FIND TH' MURDERER O' MAGUANUS.!!
NOW TUH SEE IF'N THEY TAKE THE DADBLASTED BAIT, DAN...
I'M RIGHT BEHIND YUH, JULIUS.
NO, YOU'RE NOT, DAN.
WOK
UHN--!
SORRY I HAVE TO DO THIS TO YOU--
--BUT THIS FIGHT IS MINE!
JASON--?! WHUT'RE YOU DOIN', YUH CONSARN MISBEGOTTEN OFFSPRING OF A POLECAT-MATED RIVERRAT--?!!
MAKING SURE WE HAVE SOME HELP IN TRACKING DOWN BRUTUS, IF WE CAN CONVINCE THE ASSISIMIANS THAT BRUTUS KILLED--

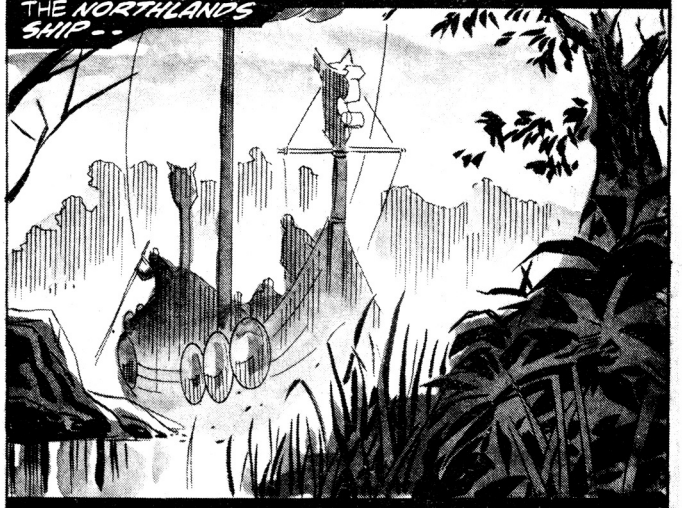

--OOOFFF!!
THE BAIT HAS BEEN SWALLOWED AND THE FIGHT IS ON.!
WHOA NOW--! YOU DADGUMMED SAVAGES DON'T GIVE A FELLER MUCH WARNIN', DO YUH--?
TAKEN BY SURPRISE, JASON NEVERTHELESS BOUNCES BACK--
--LUNGING INTO THE FRAY WITH A STUNNING RIGHT CROSS...
FWOK!
...WHICH MAKES A LOT OF NOISE BUT HAS ABSOLUTELY NO EFFECT.
AND SO, HARDHEADED JULIUS TAKES HIS TURN--A FLYING BUTT TO THE GUT...
CAREFUL, JULIUS--THEY'RE MIGHTY BIG, AND TOO STUPID TO FEEL PAIN.!
SKUMP
MAGUANUS DEAD!!
...A FLYING BUTT WHICH PRODUCES A DIFFERENT SOUND BUT THE SAME EFFECT.
NONE.
WHOO...THEY SHORE WEREN'T JOSHIN' WHEN THEY PICKED THEIR TWO BEST SCRAPPERS...
LOOKS LIKE WE'RE GONNA HAFTUH USE TEAMWORK TUH WHUP THESE TWO BIG 'UNS, JASE-BOY.
NOW YOU DIE!!
WELL COME ON, JULIUS! WHEN ARE YOU GOING TO GIVE ME SOME OF THAT TEAMWORK YOU'RE TALKING ABOUT--?!!


NOW!!
CHUD
SWUMP
IT'S ABOUT TIME, JULIUS--AFTER ALL, HE WAS ONLY POUNDING MY FACE INTO MUSH! WOULDN'T BE SURPRISED IF I LOOK LIKE ONE OF THE MUTANT-DRONES.
WITH THE FAILURE OF HIS COLLEAGUE, THE REMAINING ASSISIMIAN SNARLS IN REDOUBLED RAGE AND DETERMINATION...
MAGUANUS DEAD! SHIMCHOT DOWN! NOW YOU REALLY DIE!!
KEEP A COOL HAID NOW, JASE-BOY--YOU HIT 'IM LOW FROM THE FRONT...
...WHILE I CIRCLE TO HIS BACK.
CONFUSIN' TH' DUMB CUSS SHOULDN'T BE HARD.
AND IT'S NOT.
THAT'S IT, JASE! GOOD MOVE!!
H-HUH--? WHU... HIT...ME...?
FWAK
AN' STAY DOWN, YOU BIG GALOOT!
WAL, YUH WON, JASE-BOY...
WHATCHA AIM TUH DO NOW--KEEP ON HATIN' 'EM JEST CUZ YUH HATE BRUTUS?
I...
...I... NO, NO, JULIUS--I'M NOT GONNA HATE THEM.
ASSISIMIANS--! LET THERE BE PEACE BETWEEN US NOW!
COME ON! JOIN US INSIDE THE STOCKADE FOR--

AND SO, THE FEAST ENDS RATHER ABRUPTLY -- AT LEAST FOR A CERTAIN FIVE ERTSWHILE PARTICIPANTS...

GUNPOWDER JULIUS AND STEELY DAN HAVE AGREED TO FOLLOW WITH THE ASSISIMIANS LATER, WHEREUPON ALL WILL JOIN TO HUNT DOWN BRUTUS...

...BUT RIGHT NOW, JASON, ALEX, MALAGUEÑA, LIGHTSMITH AND GILBERT FRANTICALLY PILE INTO THE NORTHLANDS SHIP--



--AND PLY THE EARLY MORNING RIVER MISTS TOWARD THE CITY. AFTER ALL, THE LAWGIVER'S LIFE IS AT STAKE...

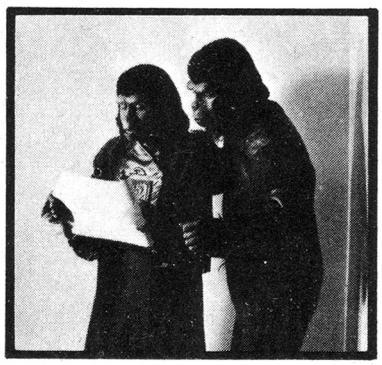

...AND NO ONE IS MORE AWARE OF THAT FACT THAT THE YOUNG ORANGUTAN NAMED THADDEUS.
WHAT'S TAKING THE CATCHERS SO LONG-LONG?
YEAH, WE NEED MORE HAIRY-HAIRY SPECIMENS--CUZ WE GOTTA STRIKE AT THE INHERITORS SOON-SOON.
THOSE BIG BRAIN-BRAINS GOTTA PAY FOR WHAT HAPPENED THE LAST TIME!
AND AFTER THE INHERITORS, WE GOTTA TAKE THE CITY OF APES AND NON-MUTATED HUMAN-HUMANS!
THE CITY OF APES AND HUMANS?! THADDEUS' CITY!!
THE NEWS IS TOO MUCH FOR THADDEUS. HE GASPS--AND SLIPS ON THE STONE STAIRWELL.
HUH-HUH? WHO'S THAT-THAT?!
YES, WHO ARE YOU-YOU? MAYBE THE ONE WHO PERVERTED THE MINDS OF OUR CATCHERS AND TURNED 'EM AGAINST US-US--? MAYBE THE ONE WHO MUST PAY-PAY?
N-NO-- I... I SWEAR--!
YOUNG THADDEUS IS TERRIFIED.
MEANWHILE, THE ONE WHO ACTUALLY IS RESPONSIBLE FOR "PERVERTING THE MINDS" OF THE GORILLOIDS NOW GLOATS WITH THE LUSTY CONFIDENCE OF AN IRON-FISTED CONQUEROR...
YOU SEE, WARKO? I TOLD YOU I COULD DO IT. AND NOW THAT OUR FRIENDS THE GORILLOIDS SEE THINGS MY WAY--
--NOTHING CAN STOP US FROM SMASHING THE CITY!
YES, COMMANDER BRUTUS, AND IT'S ONLY A SHORT MARCH UNTIL WE ACTUALLY REACH--

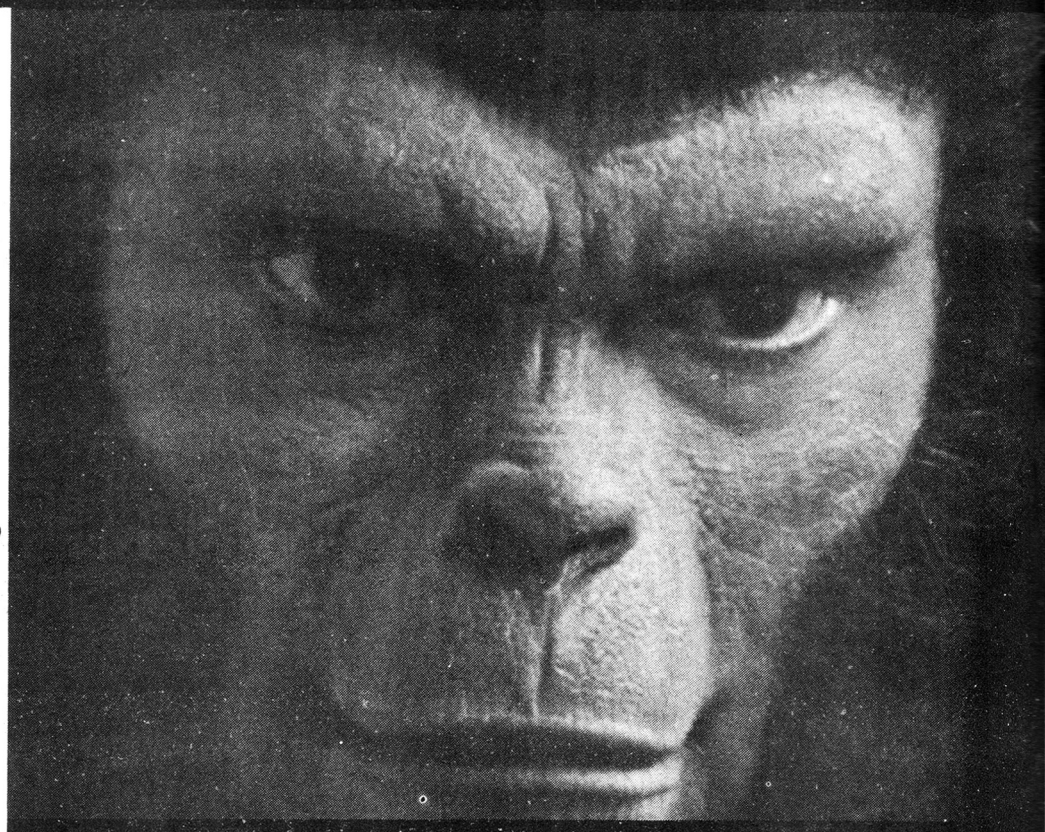

"--THE CITY."
DAWN: AND THE GREAT SQUARE BEGINS TO FILL WITH THRONGS OF CURIOUS CITIZENS. THE CEREMONIAL INSTALLATION OF A NEW PEACE OFFICER IS ABOUT TO COMMENCE...
...AND GOSSIP RIPPLES THROUGH THE CROWD.
I GUESS BRUTUS REALLY HAS BEEN BANISHED FOREVER, AS THE LAWGIVER CLAIMED.
LAWGIVER? HAVEN'T YOU HEARD--THERE'S A RUMOR THAT HE'S DYING--BUT I'LL WAGER HE'S ALREADY DEAD.
WHY ELSE THE RUSH TO INSTALL MORAVIUS--AFTER ALL THIS TIME?
THE RIVERBANK ON THE OUTSKIRTS OF THE CITY...
COME ON--HURRY!!
MADLY, THEY RACE TOWARD THE JUMBLED COMPLEX OF ADOBE-SCULPTED STRUCTURES...
...ARRIVING AT THE GREAT SQUARE IN THE MIDST OF THE SOLEMN CEREMONY.
OH NO! ARE WE TOO LATE..?! ARE THEY SAYING THE LAWGIVER'S DEATH-RITES--?!
NO, YOU FOOL--THEY'RE INSTALLING THE NEW PEACE OFFICER INTO SERVICE.
NOW BE QUIET.!


--DO SO SOLEMNLY SWEAR, TO THE BEST OF MY SOUND JUDGEMENT AND CAPABLE ABILITY.
AND DO YOU, MORAVIUS, ALSO SOLEMNLY SWEAR TO UPHOLD ALL MORAL, ETHICAL, AND CIVIL RIGHTS OF BOTH APES AND HUMANS, AS DECREED BY OUR REVERED PATRIARCH, HE WHO IS THE GREAT LAWGIVER--?
I DO SO SOLEMNLY SWEAR, TO THE BEST OF MY SOUND JUDGEMENT AND--
IT FIGURES-- ANOTHER GORILLA! JUST ONCE I'D LIKE TO SEE A HUMAN GET APPOINTED TO AN IMPORTANT OFFICE!
NO TIME FOR GRUMBLING NOW, JASE.
GUESS YOU'RE RIGHT, ALEX-- THE FASTER WE REACH THE LAWGIVER, THE BETTER.
BUT THAT CROWD DOESN'T SEEM TO MUCH CARE WHETHER THE LAWGIVER LIVES OR--
SKRUMP
WHAT IN THE--?!!
UP THERE-- ON THE CLIFFS!! IT'S BRUTUS--!!
KROOM
BUT HE'S GONE CRAZY-- HE MUST HAVE! EVEN WITH ALL THOSE WAR MACHINES, HE CAN'T POSSIBLY SUCCEED IN TAKING THE ENTIRE CITY!!


UP ON THE CLIFFS, CRUEL-FACED BRUTUS, OF COURSE, HAS A DIFFERENT VIEW OF THE SITUATION...
WITH ALL THESE GORILLOIDS, WARKO, WE CAN'T POSSIBLY FAIL TO TAKE THAT PITIFUL CITY!
AND ONCE WE DO TAKE THE CITY--AND KILL THE CURSED LAWGIVER WE'LL HAVE A BASE TO OPERATE FROM. THEN WE CAN ENTER THE FORBIDDEN ZONE AND TAKE CARE OF THE GORILLOIDS' HUMAN "MAKERS"...
...AS WELL AS SETTLE AN OLD DEBT WITH THE INHERITORS.
BUT RIGHT NOW... FIRE AGAIN!!
CONTINUED NEXT ISSUE!--IN AN INCREDIBLE SAGA OF BERSERK APES AND BLAZING ACTION, WHEN JASON AND ALEX ARE PLUNGED INTO THE MIDST OF THE--
REALM OF THE GORILLOIDS!

I SAY IF IT LOOKS LIKE AN APE, TALKS LIKE AN APE, AND WALKS LIKE AN APE... IT IS AN APE!



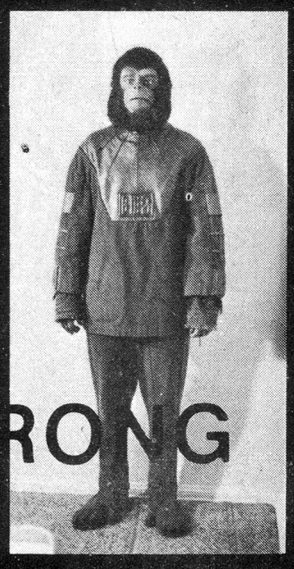


a photo primer, written by JIM WHITMORE
(suggested and modeled by William Blake and Paula Crist)
photos by Freff

In the spring of 1974 I got to see, for the first time, Bill Blake and Paula Crist in performance as Zira and Cornelius. The events of that day were amply recounted in POTA 13 and 14. But one thing struck me then that I felt was worth pursuing. You see, they had the *motions* right. Obviously they'd spent a great deal of time studying not only the films, but also the movements of real chimpanzees, gorillas, etc.

Now, it's an easy thing to hunker over and chitter, if that's the extent of your idea of what apes do ... but to know the postures, the walks, the way the hands and arms are articulated, and to use these to create a wholly convincing illustration, *that's* impressive!

When asked, Bill and Paula were more than willing to present a few of the basics. These are printed here with notes by yours truly, who is feeling more round-shouldered already.



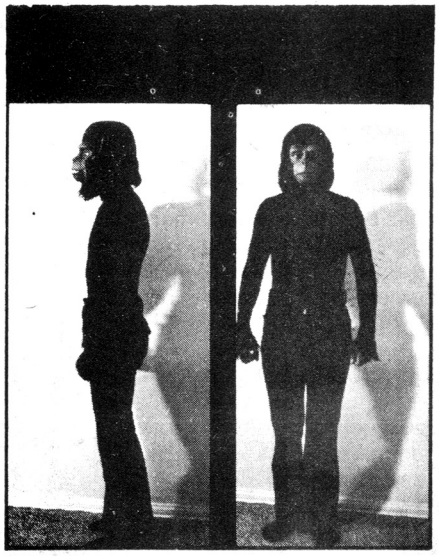


figure 1 figure 2

SECTION ONE: STANCE

Male: Figures 1 and 2 show Bill in human normal stance, as he was in the photo at the bottom of page one. It ruined the effect of the costume, of course, and is what will happen to you if you try and walk through the part of an ape instead of becoming one. In figures 3 and 4 Bill has assumed basic posture: feet angled outwards, knees bent a bit, bottom back and back curved. *This curve includes the head and neck.* The shoulders are rounded down and forward, and hands become more limply curved while elbows are drawn outward. This stance was that used in the movies, and you can see in Figures 5 and 6 how effectively it adds to the costume design. There was also the stance used in the TV show, when apes were less evolved — Bill shows the posture in Figures 7 and 8. Arms curve more and hands are pulled closer to the stomach. Back is bent even lower to the ground. Your weight should be as much on the balls of your feet as possible, which will be tiring at first. Figure 9 demonstrates how the legs also bend more, to bring the whole body lower.

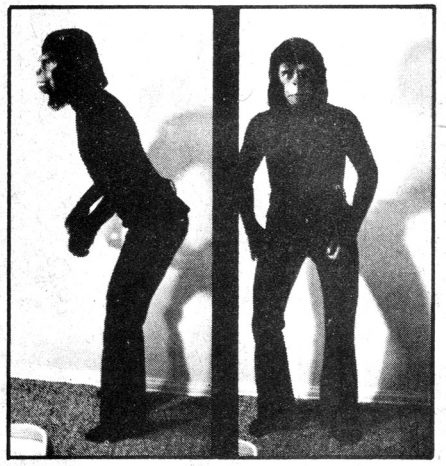


figure 3 figure 4

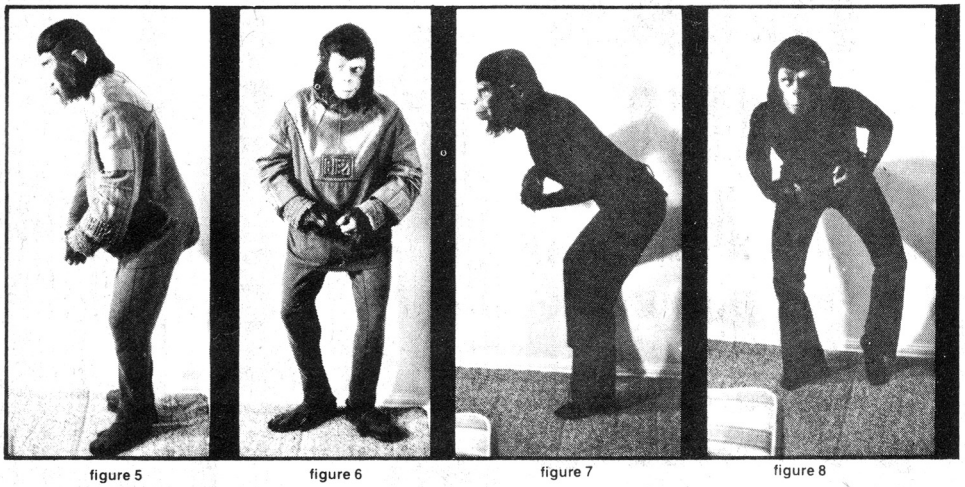


figure 5 figure 6 figure 7 figure 8

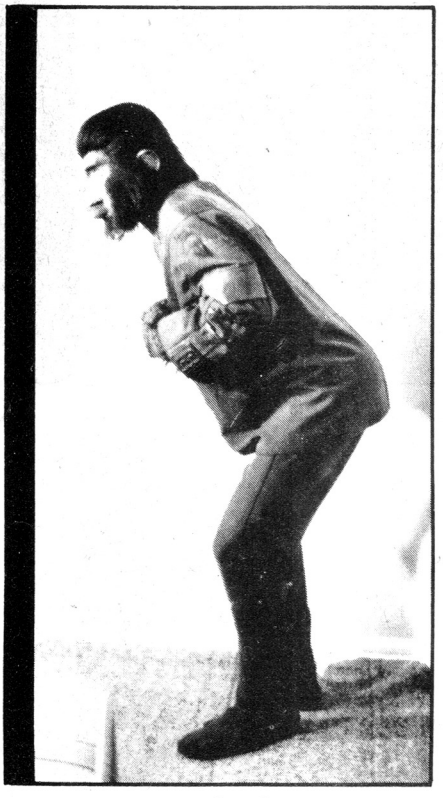


figure 9

Female: As Paula shows in her human to ape to ape-in-costume photos (Figures 11 through 16) the female transition is much the same as the male. The back need not be bent quite as much as the male, and the legs turn out a touch more. Note, in the costume, the way the dress angles off the back of the hips to increase the illusion of an ape spine.

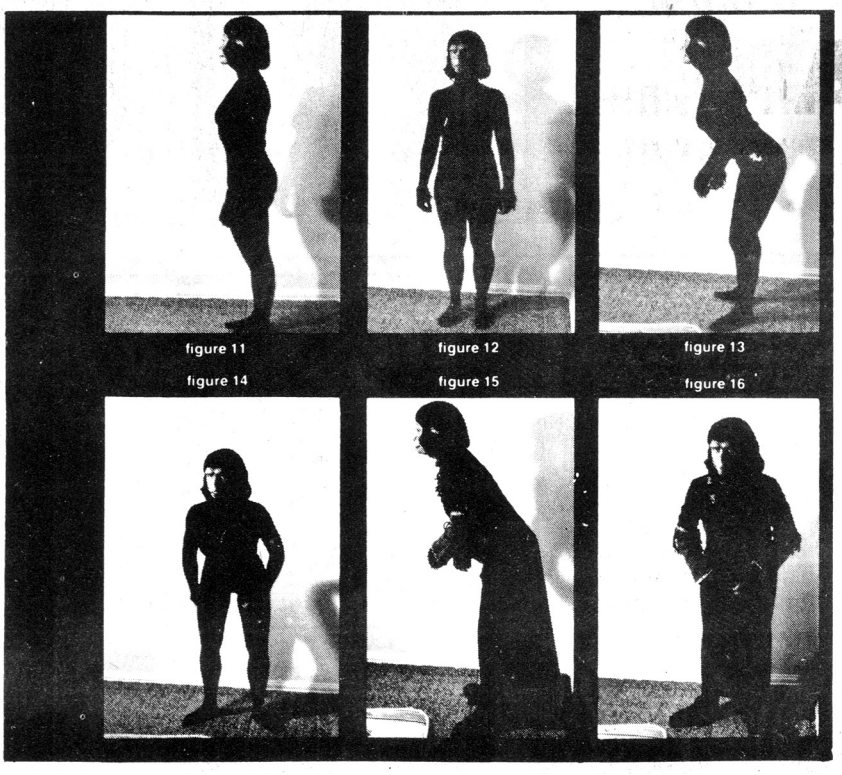


figure 11 figure 12 figure 13

figure 14 figure 15 figure 16

figure 17

THE WALK

Male: The actual walk has to be convincing or everything is ruined. Figures 17-19 show the movie walk as it looks beneath the costume. Figure 17 shows that, while walking, you also have to maintain the basic back form. All of your motions roll around that curved spine. Figure 18 shows the first step. The right leg lifts up on the toe, knee bending outward, the other leg straightening some but not completely. The right arm is lifted up and a little back, the head tilts away from the lifting leg, and the left arm straightens and drops *forward* slightly. When walking forward your body weight should be pulling you ahead a bit. In Figure 19 we see the next step, which shows just the opposite. Thus, the walk should be a loose-jointed swinging around the spine, as said before. Back and forth, but controlled. Figures 20 and 21 show the effect in costume. The TV walk, as demonstrated in Figures 22-25, is only a more exaggerated version. The steps are wider apart and there is more leaning involved.

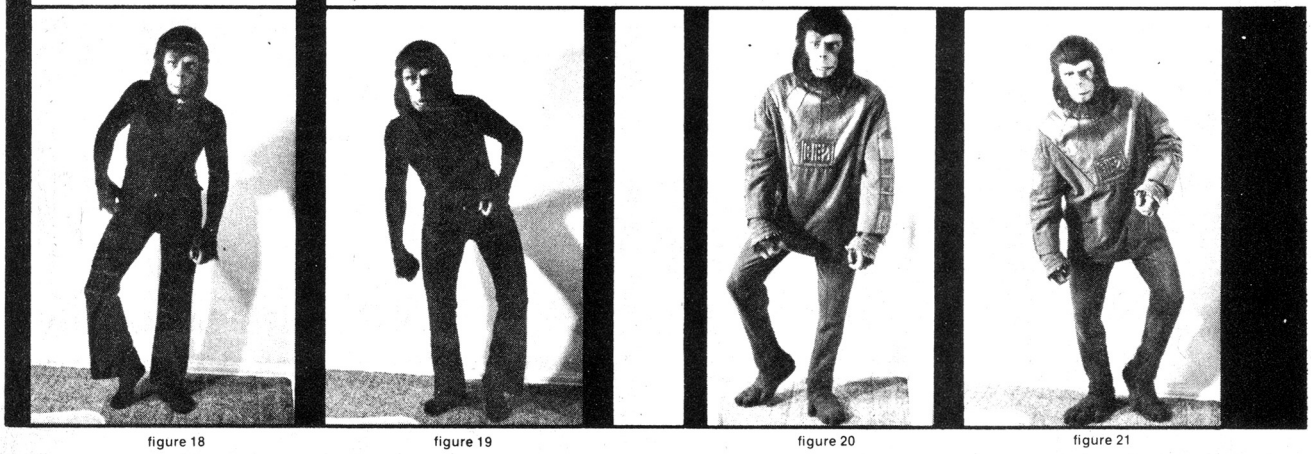


figure 18 figure 19 figure 20 figure 21

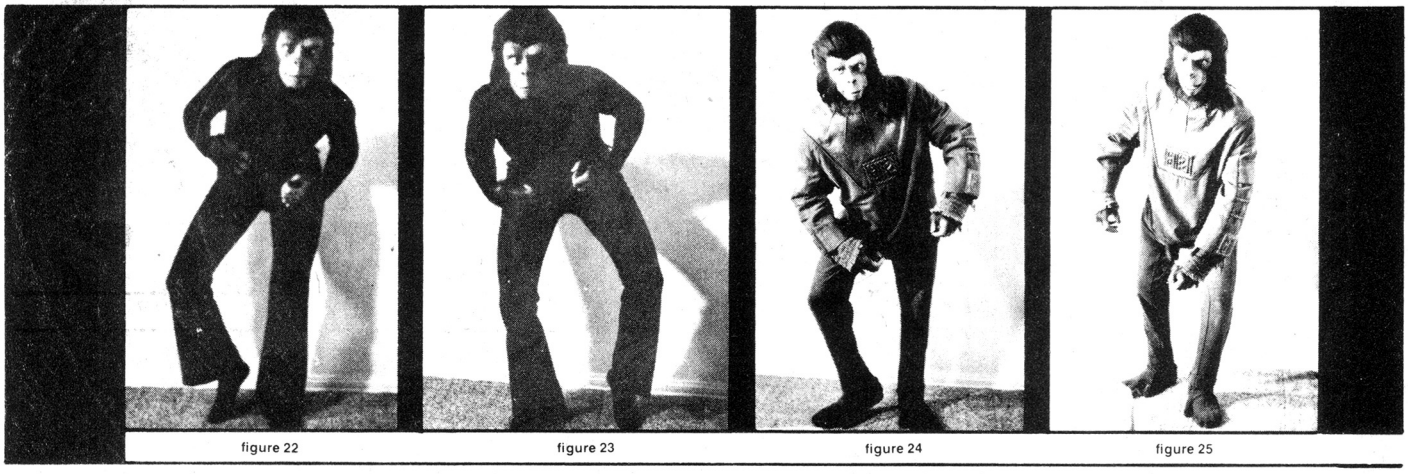


figure 22 figure 23 figure 24 figure 25

Female: The female walk is vastly different, as Figures 26-28 demonstrate. The hands themselves do less moving. It is the entire arm, leading with the elbow, that rocks slightly from side to side. Because of the hobbling nature of the skirt, steps are taken from the knee instead of hip — or, at least, mostly from the knee. This causes a sway from side to side that you might want to accentuate by leaning into it a bit, but keeping your head close to level.

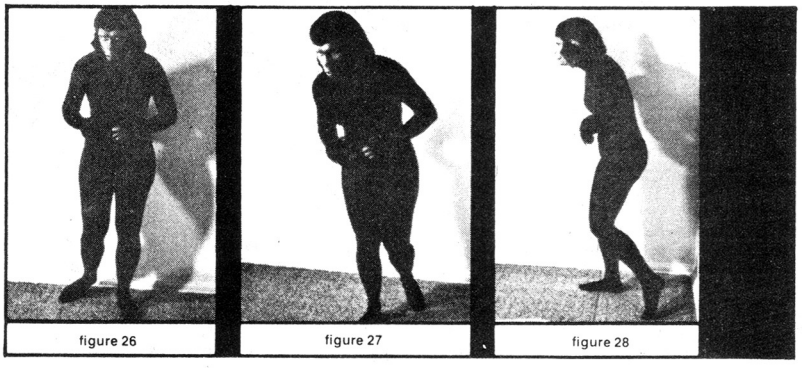


figure 26 figure 27 figure 28

HAND AND ARM ARTICULATIONS

It's the small details of motion as well as the large patterns that will make your ape imitation a roaring success — or a crashing failure, if they aren't there. The hands and arms become particularly important because apes have very distinct methods of using their hands, and they use them a lot. So will you.

In figures 29 and 30 Bill demonstrates the way the wrist swings, and about how far. Usually it is kept bent inward.

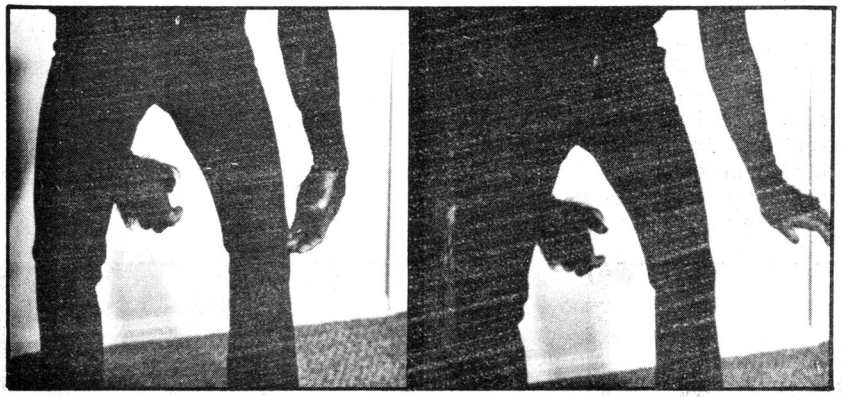


figure 29 figure 30

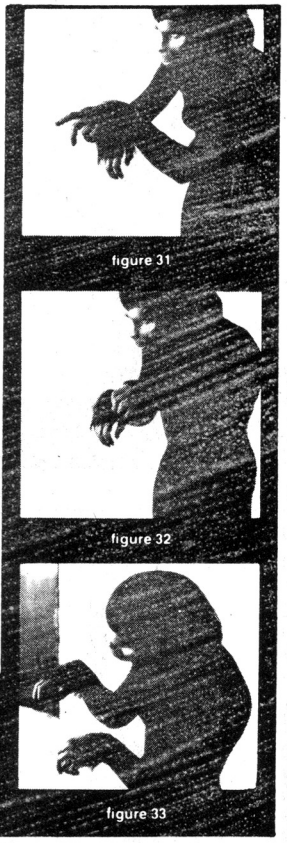


figure 31 figure 32 figure 33

Now Paula demonstrates how real apes will hold their hands and shift their fingers in common situations. The wrist is limp by human standards, because the entire hand is more flexible. Note in Figure 31, especially: the fingers do not completely straighten. Ape hands are designed to *grasp*, and that effects the way you must hold them. Always be ready to grasp.

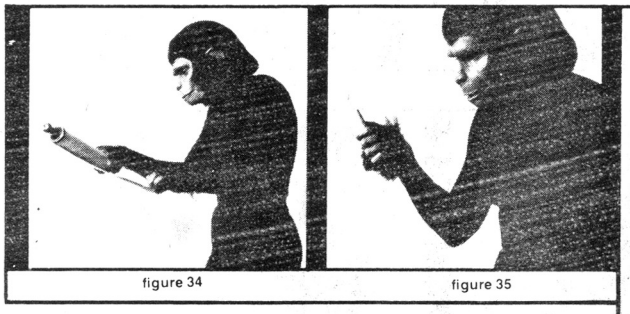


figure 34 figure 35

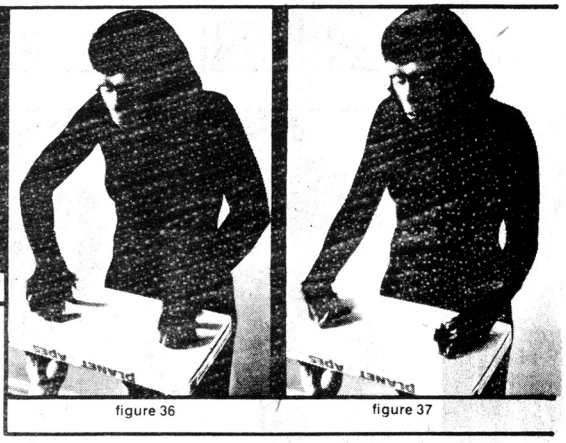


figure 36 figure 37

And when you do grasp, grasp right — *overhand.* Note that Paula holds both parts of the scroll the same way, as an ape would, in Figure 34. Figure 35 shows the simple act of holding a pen, and the fingers are all wrapped tightly around it, doing most of the holding instead of the thumb. All ape hand movements make more use of the fingers, and less of the opposable thumb, than we do. Figures 36 and 37 show two different ways that an ape would rest his or her hands on a surface — either with the weight on the flat part of the fingers beneath the second knuckle, or more languidly, on the back of the hands.

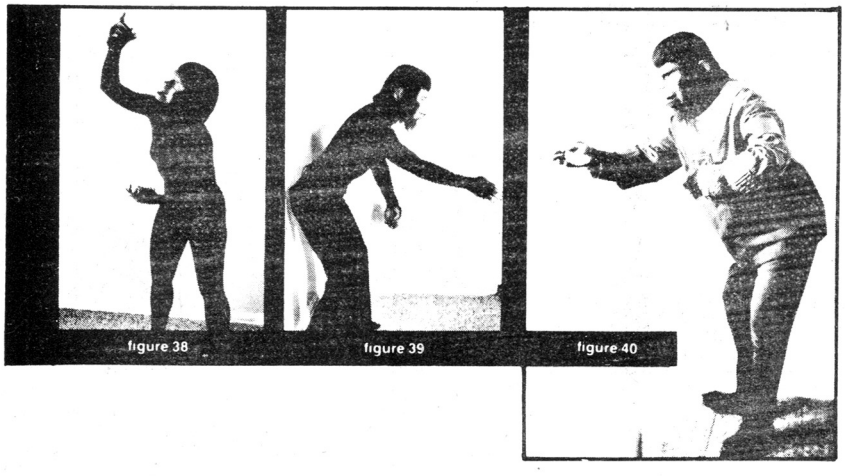


figure 38 figure 39 figure 40

The relationship of the arm to the body is shown here in three lifting poses. In figure 38 we see that the arm *can* go fairly high, but it means bending the head and body too, or at least the body. The actual angle at the shoulder is not very high. See how the fingers remain curled? 39 and 40 show Bill in and out of costume, reaching for something. Note limpness of thumb, slight curvature of arms, and that much of the reach is done by pushing the shoulder forward. Arm does not lift much higher at the shoulder than Paula's did in Figure 38.

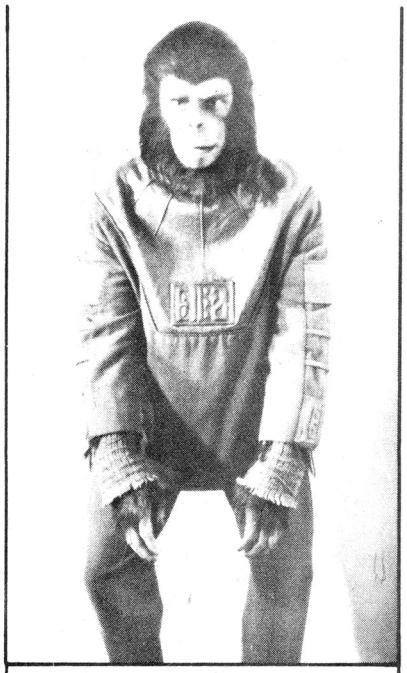


figure 41

The last thing to note in dealing with arms is that the shoulders are extremely rounded, the arms as far down in the socket as possible. Combined with the costume's tailoring, as in Figure 41, the effect is very convincing. Also take a good look at the hands, and how the line of the hand from wrist to second knuckle is straighter than a human's. This is managed by holding the slightly-curved fingers back, all at the same time, to create that line. Keep it in mind when reaching for things.

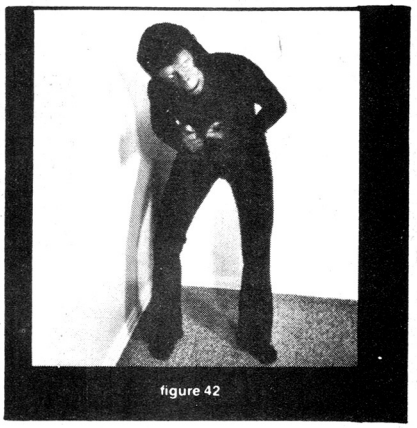


figure 42

DIFFERENT CHARACTERIZATIONS:

Curiosity is simple enough. Bring the hands together, as Bill does in Figure 42, at the knuckles, bend a bit more forward... but keep one shoulder up and the head tilted even more upwards. Lifted eyebrows helps too, and perhaps a sniffing of the air.

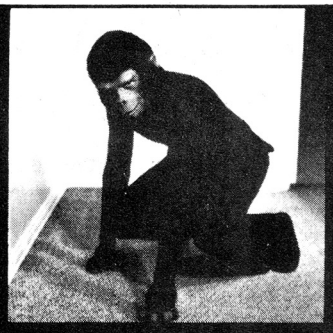


figure 43

Anger and hostility are harder, and can involve a sequence of events. Figure 43 shows an ape poised to respond. The knees are off the ground; all weight is supported on the balls of the feet and the thumb/second knuckle combination. Arms curve a bit, but less than usual because an angry ape is tensing. Figure 44 extends that; the ape *is* attacking, or at least making an attack display. That curved arm that mad apes swing with (nails at the end ready to gouge) is lifting, and weight shifting to the leap up. Figure 45 shows the attack display at full peak. Both arms are swinging now, up and down, and if this were a movie Bill would be bouncing up and down on the springy bow his legs form. Head is crouched between the hunched shoulders.

figure 44

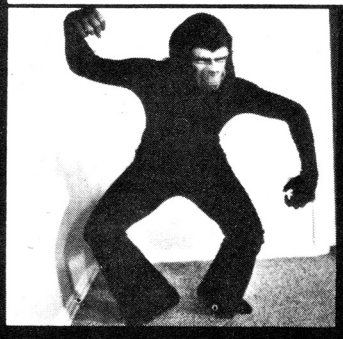


figure 45

AND, IN CLOSING...

Some models just aren't capable of lasting out a session. But for those who want to know how an intelligent ape would curl up to sleep... here it is!

Other models have more stamina. In a pose characteristic of Zira from the movie version of PLANET, Paula gives up on waking Bill, and another Mighty Marvel pictorial comes to a close!