INSIDE: FREE FULL COLOUR APES POSTER!

PLANET OF THE APES

FIRST COLLECTOR'S ITEM ISSUE:
BEGINNING--AN ALL-NEW
ADAPTATION OF THE FIRST
GREATEST "APES" MOVIE!
NEVER BEFORE IN COMICS FORM!

SPECIAL PHOTO FEATURE:
MAKE-UP OF THE APES!
We call them beasts—but the world is theirs!
For they are the Apes, and Earth will never be the same!

From one of the most popular motion pictures of all time—from the television series which is electrifying all of Britain—the world-famous Marvel Comics Group now brings you THE PLANET OF THE APES, possibly the most dramatic comics weekly ever published!

In this sensational series you will journey beyond the farthest reaches of your imagination, from the wonders of the world of today to the mysteries of a dark and hidden future! You'll see the human race facing the deadliest threat of all! You'll see man against beast—but, which is truly the beast?

Once again Marvel Comics has done the impossible! Once again we bring you the greatest adventures in all the world! We give you THE PLANET OF THE APES—and this we do pledge—the excitement shall never end!

Excelsior!

Stan
BEGINNING: MARVEL COMICS' 6-PART ADAPTATION OF
TWENTIETH CENTURY-FOX'S SCIENCE-FICTION MASTERPIECE...

STARS GLITTER LIKE FLOATING GEMS AGAINST THE BLACK VELVET BACKDROP OF SPACE. THE SHIMMERING BELT OF THE CONSTELLATION ORION SWEEPS ACROSS THE VOID WITH COLD MAJESTY.

AND AN INSIGNIFICANT SPECK OF LIGHT GLIDES SILENTLY THROUGH THE STYGIAN NOTHINGNESS. THE SPECK IS A SHIP... AND AS SUCH REPRESENTS MAN'S GREATEST ACHIEVEMENT TO DATE...

...A FLIGHT TO THE STARS!

THE SHIP'S CAPTAIN SPEAKS:

"SO ENDS MY LAST SIGNAL UNTIL WE REACH OUR DESTINATION. WE ARE NOW ON AUTOMATIC DRIVE, A MERE ONE-HUNDRED-FIVE LIGHT YEARS FROM OUR BASE... AND AT THE MERCY OF EMOTIONLESS COMPUTERS, I'VE TUCKED IN MY CREW FOR THE LONG SLEEP. I'LL JOIN THEM PRESENTLY..."

...FOR WITHIN THE HOUR WE SHALL COMPLETE THE SIXTH MONTH OF OUR FLIGHT FROM CAMP KENNEDY...

BY OUR TIME, THAT IS..."
...but according to Dr. Hasslein's theory of time in a vehicle traveling at close to the speed of light, Old Mother Earth has aged a few hundred years since our departure...while we have scarcely aged at all!

As for me, I leave the twentieth century with no regret. I think it was Marshall who said, 'Modern man is the missing link between the ape...and the human being.'

Light that one up and smoke it.

One final, personal thought—seen from up here, everything looks...different. Time bends and space is boundless. It crushes a man's ego until he feels like nothing more than an irritating mote in the eye of eternity, and he begins to wonder...

What, if anything, will greet us at the end of man's first journey to a star?

Do we have the right to be so vain that we can look at these thousands of galaxies, these millions of stars...and actually believe that only one planet—the speck of solar dust we call Earth—has been granted...or cursed...with human life?

I doubt it.

That's about all I guess...except I can't help wondering if man—that glorious paradox of the universe who has sent me into the unknown—still wages war against his brother...and lets his neighbour's children starve!
WELL THEN, EARTHiMEN--A MISSING LINK SALUTES YOU.

BLESS YOU... MY DESCENDANTS.

WELL, THAT WASN'T TOO BAD... MY FIVE-MINUTE TRANSMISSION ONLY TOOK TWO YEARS TO TAPE!

EARTH - TIME

WONDER IF THE BEATLES EVER GOT BACK TOGETHER...

EITHER WAY, MY THREE SLUMBERING COMPATRIOTS, IT'S BEEN WHAT YOU MIGHT CALL A HARD DAY'S NIGHT--

--AND TIME TO JOIN YOU IN HITTING THE GLASS SACK!

DODGE... LANDON...

SO PLEASANT DREAMS... AND, OF COURSE, STEWART.

THE ALARM'LL GO OFF WHEN WE REACH OUR DESTINATION...
WARNING:
SHIP HAS ENTERED FIELD OF GRAVITATIONAL PULL; COMPENSATE WITH TRAJECTORY REALIGNMENT...
DANGER: EXTREME RATES OF DESCENT. ACTIVATE RETROJETS.

REPEAT: ACTIVATE RETROJETS. DESCENT RATE ACCELERATING. DISASTER IMMINENT.

DANGER: DANGER DANGER DANGER.
SOME ALARM CLOCK WE GOT ON THIS SHIP!

YOU ALL RIGHT?

Yeah.

WHAT IS IT, TAYLOR? WHAT'S WRONG...?!

CHECK... BUT STEWART'S CAPSULE HASN'T OPENED!
THAT SETTLES IT--THREE ADAMS AND NO EVE...

THAT'S A HELL OF A THING TO SAY AT A--

THERE GOES OUR PRIMARY POWER--WE'RE ON AUXILIARY NOW.

WATER!! THAT'S WHAT IT'S CALLED, LANDON. WE BETTER CHECK THE Porthole...

WE'RE IN THE SOUP ALL RIGHT... AND SINKING FAST.

DOODGE--TAKE A READING ON THE ATMOSPHERE! IT'S A CINCH WE WON'T BE ABLE TO STAY IN HERE AND BREATH THE WATER.

IT'S BREATHABLE, TAYLOR.
Okay, then! Blow the hatch before we lose auxiliary power...

...and let's get out of this floating coffin before it stops floating!

What the devil's Taylor doing down there?!

Hatch open!

Okay, Dodge! Pass the inflatable raft up to Landon...and grab three of those life-kits!

Taylor, are you coming?

There isn't much time, man.

Yeah, I'm coming, Dodge...

...but you're wrong...

There's plenty of time.
DIDN'T THINK YOU WERE EVER COMING, TAYLOR.

JUST SAYING GOODBYE TO THE SHIP, LANDON. AFTER ALL, WE HAVE HER TO THANK FOR GETTING US HERE...

YEAH... WHEREVER HERE IS.

THE WATER'S BRINY -- 25 PERCENT SALINITY, NEAR THE SATURATION POINT.

SHE'S STILL SINKING...

GOING...

...GOING...

...GONE.

SOLD TO THE THREE EARTH MEN -- ONE PLANET, HOPES SLIGHTLY USED, BECAUSE IF IT ISN'T, PALS, WE'RE ALL ALONE --

--AND WE'RE HERE TO STAY!
WE'RE SOME THREE-HUNDRED-TWENTY LIGHT YEARS FROM EARTH ON AN UNNAMED PLANET IN ORBIT AROUND A STAR IN THE CONSTELLATION ORION...

YEAH, BUT WHERE'S HERE? YOU'VE ANY NOTIONS AT ALL, SKIPPER?

THAT COULD BE BELLATRIX UP THERE!

YOU DIDN'T HAVE TIME TO CHECK THE TAPES—SO YOU DON'T REALLY KNOW WHERE WE ARE, DO YOU?

WHAT WENT WRONG?

WE WEREN'T PROGRAMMED TO LAND IN WATER—SO WE'RE NOT WHERE WE'RE SUPPOSED TO BE.

THE QUESTION, Landon, is not so much where we are as when we are.

NOW WHAT'S THAT MEAN?

IT MEANS WE'VE HAD OUR RIP VAN WINKLE SNOOZE...

...AND NOW IT'S TIME TO START EARNING OUR BACK PAY.

WHY DON'T YOU TAKE A TIP FROM DODGE? HE'S ALREADY BUSY TAKING SOIL SAMPLES.
FACE OF THE APES

by ED LAWRENCE

When it was first announced that Twentieth Century-Fox was going to film PLANET OF THE APES, there was a great deal of curiosity about how the studio would handle the make-ups. How could a topnotch team of actors, and hundreds of extras, be transformed into Chimps, Gorillas and Orangutans? Inside the Fox studios it was more worry than curiosity; for, from the beginning of the project, it was realized that on the success of the make-ups would hang the success of the film.

The first attempts at an Ape make-up were primitive when compared to the final successful efforts. The designers are unknown, and the make-ups themselves were never seen by the public.

The initial tries were practiced on Edward G. Robinson who was the first to test for the role of Dr. Zaius. His entire face was covered with putty. His brow-ridges were built-up, and a broad, simple nose designed over his own. Bushy eyebrows, sideburns and hair were added. The lips, completely covered, gave the mouth an eerie, non-human look. The ears were false, slipped on top of the man's own ears. They were made to be exaggerated in length and thickness. The result of all this was not suggestive of an Ape ... but of a caricature of a human being's face. The first Hollywood Ape looked more like an accident.

MAURICE EVANS between takes. After all, putting it all back on takes over THREE HOURS, so once you're in, you're IN!
victim, or a freak. It was certainly not what the studio was aiming for. Facial mobility and the ability to create a character with the performer's appearance were simply not there.

About this time, John Chambers entered the picture with a set of bizarre but ideal references. During World War II he had been the designer and builder of artificial limbs. His work had made it a necessity for him to learn literally everything there was to know about human anatomy, and he was already providing his great ability as a make-up man. The ideal choice for the job!

Chambers immediately began experimenting along lines that had been previously used by Jack Dawn, when Dawn created the characters for the film THE WIZARD OF OZ. To turn Bert Lahr into the "Cowardly Lion" demanded that Lahr would still have the use of his face for comedy effects, while the entire shape of his head was altered and exaggerated. Dawn solved the problem by designing a single appliance that fitted over Lahr's brow-ridge, nose and cheeks. It enabled Dawn to insert freckles, whiskers, lion-like jewels and a cat-like nose ... all with one appliance!

Chambers probably saw a similar, simian challenge in forming Zaius and his PLANET OF THE APES. Instead of whiskers, there would be hair, and in place of a cat-like nose would be the broad, flaring nostrils of an ape. And he would have his advantages over Dawn's work, for in those days' latex products had just come into use. Chambers, however, had done work in manufacturing artificial hands using rubber and plastic to imitate flesh.

Chambers' earliest efforts began with a series of life-masks. For some reason it was felt that Oriental features would best fill Chamber's requirements, and so the first actors he fitted were Orientals. Over a life-mask, Chambers began to design, in clay, a single appliance much like that used by Jack Dawn. Chamber's appliance did not extend over the actor's cheeks: it was more like a "T"-shaped affair. The brow-ridges covered the actor's own eyebrows, making the front of his head seem to slope outwards. The nose was also covered, and over this part of his face a curving surface was built-up. It continued to the base of his upper lip. Wrinkles were added over the newly-shaped mouth, which ended in a narrow, featureless lip that curved slightly downward and ended a little past the end of the actor's actual lip. A small nose, ending in large nostrils, was then added. The nostrils ended about, halfway up the performer's nose-hone. Above the artificial nostrils was added a thin, short nasal bridge.

Another, smaller appliance was designed to change the shape of the actor's lower lip and chin. Over the clay-sculptured appliances, thin coats of plaster were carefully brushed on. The plaster was gradually built-up in thickness until, after the whole thing had dried, it was pulled off the clay. Chambers now had a mold of the appliance.

Into the mold was poured some of Chamber's own formula. Soft and porous like sponge rubber, yet firm like plastic when dried and baked. The full mold was placed into an oven. When fully baked, the appliance and mold were removed from the oven, and the hardened formula carefully peeled free of the mold. It was then trimmed of excess materials, and sanded down when necessary.

Then the real fun began for the actor. Summoned to
The make-up room one morning at 5:00 A.M. (to allow the time for a detailed session with John Chambers magic make-up tools), he sat in a barbershop-type chair as Chambers fitted the appliance over his face. A perfect fit, thanks to expert craftsmanship!

The edges of the make-up appliance were carefully thinned-down until, at the very end, they were only paper-thin. The face of the performer was covered with a protective cream. Then spirit-gum, an adhesive, was smeared on the underside of the T-shaped make-up, and it was glued onto the actor's face. While it dried Chambers was hard at work smoothing down the ends of the appliance so that it blended perfectly into the actor's own face. The same was done to the chin-piece. After it dried, Chambers anxiously asked the actor if he could move his mouth. Slowly at first, so as not to undo the delicate joints. The actor found that he could articulate perfectly, and get any expression just by exaggerating his facial movements. When a mirror was held up to his face, he couldn't believe it... the whole shape of his human features gone. He was becoming a Chimpanzee!

Chambers then covered the actor's face with greasepaint, to get the skin and make-up the same color. The creases were painted with shadowy highlights. Circles were added under the eyes to make them seem more deep-set, and the thin lips were painted. Crepe hair, threaded into a fine gauze base a few hairs at a time, was carefully trimmed into sideburns. Rubber ears were added, and hair covered the sides of the face. A rubber skin-cap covered the actor's hair, and over this a long wig was glued into place. One of Chambers' assistants carefully trimmed and combed the wig into place, to blend with the side-pieces. Make-up was applied to hide the gauze at the sides of the wig and other hair. Final contrasting shades of greasepaint were carefully applied.

Throughout this entire, lengthy procedure, the actor kept rehearsing every expression he could think of, to insure that nothing would be made too tight to let him work his features.

A mirror was held up to the actor's face, and he knew that Chambers' design was a complete success. He could not recognize himself. A Chimpanzee's face stared back at him!

This entire make-up session had been filmed, and the footage was carefully edited into a featurette. Chambers' own explanations, with the actor's occasional comments, made up the soundtrack. When the 10-minute film was shown to studio officers, it was very well received. Chambers was given the go-ahead, and Fox knew they had licked their biggest problem.

Of course, this was only the beginning of the work for John Chambers and his huge staff of assistants.

This entire procedure had to be repeated every time another cast-member was signed. Life-masks were made first, the appliances sculpted over them, and the molds made. During the actual filming, new appliances would have to be made for each day's shooting, so the molds were carefully guarded in locked cabinets.

There were also changes in the make-ups along the way, and additional chores to be done.

First to go was the single-appliance principle. The final working designs called for separate pieces. Left and right brows, nose and upper mouth, chin and lower mouth, each ear... all of these were made into separate molds and
filed in the actor's special make-up bin. Wigs were patterned and trimmed in advance to save time that would be precious during the day-to-day production schedule.

As production went further along, designs were finalized for Chimps (including Roddy McDowell and Kim Hunter), Orangutans (especially for Maurice Evans and James Whitmore, and Gorillas (the biggest stuntmen they could find).

Of all the make-ups, the most mobile were the ones made for Kim Hunter. Because a great deal of the film's impact would rest upon how human she could make her features appear through her make-up, the thinnest possible pieces were molded for her face. A great deal of additional labor went into blending the pieces extra-smoothly into her own features, and even the grease-paint coloring used on her were more intricate and multi-layered. In her specially-made appliances, Miss Hunter smiled, frowned, articulated words ... and kissed star Charlton Heston.

Running her a close second for make-up intricacy was Roddy McDowell. There were problems with Maurice Evans' mouth movements, and most of his dialogue had to be "looped" (redubbed later in the studio, as the actor viewed film of himself to match the pace of his own words).

For the numerous extras in the film, most of whom would be seen only from great distances or while moving quickly, over-the-head masks were designed and manufactured. Standardized heads of Gorillas, Chimps and Orangutans were designed and sculpted, and molds made from the sculptures. The heads were molded in layers from rigid materials. The actors could not change their expressions.

Holes were molded into the design of the masks, and through these openings were pulled large bundles of crepe hair. They were cemented to the masks from inside, and when each group of hairs was combed into place, the result was a finished wig. A flap was also incorporated at the backs of the masks. Strips of velcro (a plastic material that uses microscopic, interlocking loops to "stick to itself") were used to close these flaps. When the actor was called for a scene, all he had to do was open the flap, don the mask, press the flap closed and walk to the set.

Sound easy? Well, there were some minor problems. For instance, the masks were hot! Because of the heavy hair and plastic they were usually removed between takes.

Of course the actors in the specially-designed make-ups could not remove their pieces; to do so would have meant another 3-hour session in the make-up chair. And the design of the appliances did not permit the actors to breathe through their noses. Because their mouths had to be opened continuously, small plastic strips of teeth were included in the upper and lower "lips" of their cunning disguises (the actor's own mouth appeared as small holes behind their hair, oversized Ape-mouths). Food had to be eaten during the day through straws, and local catering services were puzzled when they were asked to supply gallons of fruit-juices for studio lunches. After lunch, Maurice Evans could usually be seen smoking a cigarette in a long holder, while wearing dark glasses and a wide-brimmed hat to shield him from the sun. Evans and other cast-members also took to walking from set to set with parasols to keep the sun from making their make-up run.

Despite all the problems, people ended up making a fine motion-picture, while finding time to have fun between-takes. And for John Chambers, walking in the middle of all this must have been an unforgettable experience. His skill had almost single-handedly created the main features of the PLANET OF THE APES.

This is the life, eh boys?
WELL, AS FOR OUR INVENTORY... WE'VE GOT ONE PISTOL, TWENTY-FOUR
ROUNDS OF AMMO, TWO
MEDICAL KITS, ONE
CAMERA, ONE TX9...

AND ENOUGH
FOOD AND
WATER FOR
THREE DAYS.

GOOD
QUESTION,
DODGE.

LANDON--
SNAP OUT OF IT
AND CHECK YOUR
COMMUNICATIONS
KIT.

YEAH, BUT
HOW LONG
IS A DAY?

I WAS THINKING ABOUT...
STEWARD, WHAT D'YOU
SUPPOSE HAPPENED?

AIR LEAK, DIED IN HER
SLEEP.

YOU DON'T
SEEM VERY
CUT UP ABOUT
IT!

LANDON!
I SAID
JOIN THE
EXPEDITION!

SORRY...

IT'S A LITTLE LATE
FOR MOURNING --
SHE'S BEEN DEAD
NEARLY A YEAR.

THEN... WE'VE BEEN
AWAY FROM EARTH
FOR EIGHTEEN
MONTHS.

IN FACT,
YOUR HAIR'S
GONE GREY,
LANDON...

...BUT APART FROM THAT, YOU
LOOK PRETTY CHIPPER FOR
A MAN WHO'S TWO-THOUSAND-
THIRTY-ONE YEARS OLD.

BY OUR
TIME.

TWO-THOUSAND...
THAT'S RIGHT. I READ THE CLOCKS BEFORE WE ABANDONED SHIP-- THEY BEAR OUT HAGGLEIN'S HYPOTHESIS. WE'VE BEEN AWAY FROM EARTH FOR TWO THOUSAND YEARS... GIVE OR TAKE A DECADE.

AND YOU STILL CAN'T ACCEPT IT, CAN YOU, LANDON?

YOU CAN'T ACCEPT THAT TIME HAS WIPED OUT EVERYONE AND EVERYTHING YOU EVER CARED FOR-- TURNED THEM INTO DUST.

YOU CAN'T PROVE IT-- IF WE CAN'T GET BACK, IT'S STILL JUST A THEORY!

IT'S A FACT, LANDON. BUY IT. YOU'LL SLEEP BETTER!

NOTHING'LL GROW HERE! THERE'S ONLY A TRACE OF HYDROCARBONS, AND MOST OF THE NITROGEN IS LOCKED INTO NITRATES.

OKAY, IF THERE'S NO LIFE HERE, WE'VE GOT JUST SEVENTY-TWO HOURS TO FIND SOME ELSEWHERE.

THAT'S WHEN THE GROCERIES RUN OUT.

ANY PARTICULAR REASON FOR HEADING IN THIS DIRECTION?

NO, WE'RE OKAY ON THAT SCORE!

ANY DETECTION OF DANGEROUS IONIZATION?

NONE AT ALL!

WAIT A MINUTE!

AHA... HA HA HA...
EIGHT OUNCES LEFT, TAYLOR. EIGHT OUNCES TO GO. US THROUGH THIS CRAY HELL MASQUERADE AS A PLANET!

IT JUST DOESN'T ADD UP--THERE'S A MANTLE OF DUST AROUND THIS PLANET AND YET IT'S JUST LIKE A JUNGLE. THUNDER AND LIGHTNING, AND YET NO RAIN, CLOUD COVER EVERY NIGHT AND THAT WEIRD LUMINOUSITY...AND YET NO MOON!

EIGHT OUNCES LEFT. TAYLOR. EIGHT OUNCES TO GO. US THROUGH THIS CRAY HELL MASQUERADE AS A PLANET!

IF ONLY WE COULD GET A FIX ON THE STARS...

WHAT WOULD YOU LEARN? I'VE TOLD YOU WHERE YOU ARE AND WHEN YOU ARE.

WHY? BECAUSE HE'S MORE THAN THREE-HUNDRED LIGHT YEARS FROM HIS PRECIOUS LITTLE HOME-PLANET? BECAUSE HIS LOVED ONES HAVE BEEN DEAD AND FORGOTTEN FOR TWENTY CENTURIES?

TAYLOR...QUIT RIDING HIM.

ALL RIGHT ALREADY, TAYLOR--

ALL RIGHT NOTHING, YOU PITIFUL FOOL. THERE'S ONLY ONE REALITY LEFT. WE'RE HERE AND IT'S NOW, YOU GET A HOLD ON THAT AND QUIT FEELING SORRY FOR YOURSELF, OR YOU MIGHT AS WELL BE DEAD.

I'M PREPARED TO DIE!
OH, HE'S PREPARED TO DIE, ISN'T HE? NICE AND COURAGEOUS? CHALK UP ANOTHER VICTORY FOR THE HUMAN SPIRIT!

SURE, BUT BEFORE I GET OFF FOR GOOD, JUST CLEAR UP ONE QUESTION—WHY DID YOU COME ALONG AT ALL? YOU VOLUNTEERED—WHY?

I'LL TELL YOU—THEY NAMED YOU FOR THE BIG ONE AND YOU COULDN'T TURN IT DOWN WITHOUT LOSING YOUR ALL-AMERICAN STANDING.

GET OFF MY BACK, TAYLOR.

AND THE GLORY—DON'T FORGET THAT. THERE'S A LIFE-SIZED BRONZE STATUE OF YOU SOMEWHERE, LANDON. OH, IT'S PROBABLY TURNED GREEN BY NOW, AND NOBODY CAN READ THE NAME-PLATE...

...BUT NEVER LET IT BE SAID WE FORGOT OUR HEROES.

ARE YOU FINISHED, TAYLOR?

ONE LAST ITEM—IMMORTALITY. YOU WANTED TO GO ON FOREVER, AND YOU'VE DAMN NEAR MADE IT, EXCEPT FOR DODGE AND ME, YOU'VE LIVED LONGER THAN ANYBODY!

YOU'VE GOT WHAT YOU WANTED, KID. HOW DOES IT TASTE?

OKAY, YOU READ ME WELL ENOUGH. WHY CAN'T I READ YOU?

I MEAN, DODGE I CAN UNDERSTAND. HE MAKES SENSE. HE'D WALK THROUGH A VOLCANO NAKED IF HE THOUGHT HE COULD LEARN SOMETHING NO OTHER MAN KNEW, BUT YOU TAYLOR—YOU'RE NO SEEKER. YOU'RE NEGATIVE.

BUT I'M NOT "PREPARED TO DIE."

I'D LIKE TO KNOW WHY NOT! YOU THOUGHT LIFE ON EARTH WAS MEANING LESS! YOU DESPISED PEOPLE—YOU RAN AWAY FROM THEM!
NOT QUITE, LANDON. I'M A BIT OF A SEEKER MYSELF, BUT MY DREAMS ARE A LOT EMPTIER THAN YOURS... 

...CAUSE, Y'SEE, I CAN'T GET RID OF THE IDEA THAT SOMEWHERE IN THIS UNIVERSE... THERE MUST BE A CREATURE SUPERIOR TO MAN.

OVER HERE!!

HEY! TAYLOR... LANDON! COME HERE!

AND WHERE THERE'S ONE, THERE'S ANOTHER... AND ANOTHER... AND ANOTHER...

LIFE.

WELL, COME ON THEN--LET'S FIND 'EM ALL!

WE'RE DOWN TO TWO OUNCES OF WATER...

WATER'S GONE, TAYLOR. WE'LL FIND SOME SOON... I FEEL IT IN MY BONES, DODGE.
IT'S A STREAM-BED, NO DOUBT ABOUT THAT, BUT BONE-DRY...

LOOK!

SCARE-CROWS? LET'S TAKE A LOOK!

THEY ARE SCARE-CROWS ... SEEM TO FORM A BOUNDARY ... OR MAYBE THEY'RE SOME SORT OF WARNING...

IT'S WATER!

NEVER MIND THE SCARE-CROWS -- CAN'T YOU HEAR THAT RUSHING SOUND?!

WATER...!
WATER!

HURRY, DODGE, HURRY--

IT'S LOADED WITH MINERALS...

...BUT SAFE!

THEN WHAT ON EARTH -- OR WHEREVER WE ARE--

--ARE WE WAITING FOR ?!

FEELS GOOD TO WASH OFF TWO THOUSAND YEARS OF SWEAT, EH, DODGE?

YEAH... BUT WHERE'S LANDON? HE MUST BE JUST AS SWEATY...

HEY, TAYLOR-- DODGE! YOU'D BETTER COME OVER HERE AND TAKE A LOOK AT WHAT I'VE FOUND!

PROBABLY AFRAID IF HE WASHES OFF HIS SWEAT HE'LL FIND NOTHING LEFT UNDERNEATH...
WHAT IS IT?

THIS.

IT WAS MADE BY A HUMAN... OR SOMETHING CLOSE TO IT.

LOOK!

LOOKS LIKE EARTH FASHIONS ARE AT A PREMIUM HERE...

QUIET... DODGE!

WE DON'T KNOW WHO--OR WHAT--THEY ARE YET...

... BUT WHOEVER THEY ARE, THEY DIDN'T LEAVE MUCH OF OUR UNIFORMS.

TAYLOR--LOOK... OVER THERE...

ONE OF OUR THIEVES... MAKING A GETAWAY.
WELL... LET'S STOP HIM!

WELL, I'LL BE--

MY GOD, THEY... THEY LOOK ALMOST--

--HUMAN.

THEY-- THERE'S A HERD OF THEM!

SO LET'S SHOW THEM WE'RE FRIENDLY.

GREETINGS! WE COME TO YOU IN PEACE!

NO CIGAR WITH THAT TACTIC.

TRY TELLING THEM OUR NAMES.

LANDON, KINDLY KEEP YOUR BRIGHT IDEAS TO YOURSELF, HUH?

LOOKS LIKE WE'VE SCARED THEM OFF!

SHALL WE FOLLOW THEM?

HAVEN'T MUCH CHOICE, NOW, DO WE?
WELL, AT LEAST THEY HAVEN'T TRIED TO BITE US!

BLESSED ARE THE VEGETARIANS.

AND THEY SEEM TO HAVE A NUMBER OF OTHER GOOD POINTS AS WELL, THAT FEMALE OVER THERE IS GORGEOUS.

BUT STUPID -- THEY'RE ALL STUPID, LIKE ANIMALS. WE GOT OFF AT THE WRONG STOP!

LOOK AT THE BRIGHT SIDE, LANDON. IF THIS IS THE BEST THERE IS AROUND HERE, IN SIX MONTHS WE'LL BE RUNNING THIS PLANET.

TAYLOR, LOOK AT THEM. THEY'RE AGITATED ALL OF A SUDDEN... THERE'S ABSOLUTE TERROR ETCHED ON THEIR FACES...

WHAT THE DEVIL ARE THEY RUNNING FROM...?! I DON'T KNOW, BUT WHATSOEVER IT IS-- LISTEN--!

THAT RUMBLE... IT'S LIKE HOOFBEATS... HORSES... GALLOPING...
APES!
APES ON HORSEBACK!

KRAK!
RIFLES—THEY'VE GOT RIFLES!
NO KIDDIN'!!

WHAT'LL WE DO?!
RUN LIKE MAD! YOU FOOL!
MY GOD -- THEY'VE GOT BEATERS! IT'S LIKE THE AFRICAN BUSH. WE'RE BEING HUNTED.

YEAH... AND NOW I KNOW WHAT IT FEELS LIKE...

...TO BE AN ANIMAL.

WE CAN'T JUST STAY HERE--!

KRACK!

WE'VE GOTTA MAKE A BREAK FOR IT!

AAAAAH!

YOU POOR STUPID FOOL...

BLAM!! YNNN!!

DODGE...!
THIS IS CRAZY... I WON'T RUN ANY MORE...!
IT'S LUNACY... HUMANS HUNTED BY APES!
DO YOU HEAR ME?! IT'S CRAZY I TELL YOU...!
KRAK
IT'S CRAA...

YOU KNOW, FOR JUST A MOMENT THERE... I ALMOST THOUGHT I HEARD ONE OF THE HUMANS SPEAK. BUT OF COURSE, THAT'S ABSURD.

OF COURSE, LET'S JUST FINISH ROUNDING UP THIS WILD HERD OF CREATURES...

...AND TAKE THEM TO THE PENS!

NEXT: THE CITY OF THE APES
NEXT WEEK

OUR MONSTER MIND-BLASTING SAGA CONTINUES!

YOU CAN'T AFFORD TO MISS THIS DYNAMIC FOLLOW-UP!

I STILL CAN'T SHAKE THE NOTION THAT I ACTUALLY HEARD THE HUMAN SPEAK--

THAT'LL BE THE DAY! NEXT YOU'LL BE SAYING YOU SAW A HUMAN CARRYING A RIFLE--HUNTING US--!

IN NEXT WEEK'S ISSUE - THE CHANCE TO

win a

COLOUR T.V.

the MARVEL way!

PLUS MANY OTHER STUNNING PRIZES IN A NEW COMPETITION!