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

PLANT
OF
THE
APES

8p

MARVEL
COMICS
GROUP

NO. 17
WEEK ENDING
FEB. 16, 1975

YOU'VE ESCAPED APE JUSTICE
LONG ENOUGH, HUMAN BEAST--

--BUT NOW IT'S TIME FOR YOU TO PAY...

...WITH YOUR DEATH!
PROLOGUE:

REPORTING BERSERK RAPID TRANSIT CAR IN TUNNEL EIGHT!

MORE OF THEM UP AHEAD... I DON'T KNOW HOW MUCH MORE OF THIS I CAN TAKE, ALEX...

LOOK... JUST GET THRU YOUR STOMACH THAT WE CAN'T STOP FOR ANYTHING!

STOP!!

STOP BEFORE WE CRASH INTO THAT METAL WALL!!

SKREEEEEEEE

EMERGE FROM THE VEHICLE... SUBMISSIVELY.

YOU ARE NOW PRISONERS OF THE INHERITORS...

...AND YOU WILL NOW BE CONDUCTED TO GESTALT HEADQUARTERS FOR FACILITATION OF...

...EXECUTION!

MOVE!!
THE CITY: A SPRAWLING COMPLEX OF ADOBE-MOUND STRUCTURES, A PLACE WHERE DWARF-COLOURED BOMES AND ARCHWAYS CAST IN THE GLARING NOONDAY SUN... AND WHERE BARE EARTHEN STREETS YIELD TO THE TRAFFIC OF BOTH HUMAN AND APE PASSAGE...

IT IS ALSO A PLACE WHERE THE HARMONY OF SPECIES INTEGRATION IS SEVERELY THREATENED... BY THE ABSENCE OF THE LAWSGIVER, HE WHO HAD WISELY RULED THE CITY ENCLAVE.

THE THREAT IS INTENSIFIED BY THE PRESENCE OF BRUTUS, HE WHO SECRETLY LEADS A TERRORIST ORGANISATION DEDICATED TO HUMAN SUBJUGATION AND SLAVERY UNDER THE HEEL OF APE DOMINATION. HIS DEVOTION TO THIS PERVERTED IDEAL IS SO FANATICAL THAT IT HAS ALLOWED HIM TO REMORSELESSLY MURDER HIS OWN WIFE WHEN FACED WITH THE PROSPECT OF DISCOVERY...

IRONIC, THEN, THAT HE PUBLICLY SERVES AS THE CITY'S PEACE OFFICER...

...A VERY INFLUENTIAL PERSONAGE INDEED.

XAVIER-- THE SURROGATE ADMINISTRATOR OF THE CITY'S AFFAIRS, APPOINTED TO LEGISLATE ALL OFFICIAL MATTERS DURING THE LAWSGIVER'S ABSENCE...

BROTHER XAVIER, PEACE OFFICER BRUTUS REQUESTS AN AUDIENCE.

WHY, I... ER... WELL, UH... SHOW HIM IN...

AS AN ADMINISTRATOR, XAVIER IS LITTLE MORE THAN... WEAK.
I have received reliable reports that the chimp known as Alexander and the human murderer, Jason, have entered the Forbidden Zone.

I want you to authorise my immediate entry into the Forbidden Zone--accompanied by a full complement of law officers--for the express purpose of apprehending these two dangerous fugitives.

Well... I don't know...

Yes, officer Brutus... but there is the matter of these, uh, recent charges... accusing you of being the leader of a band of uh... renegade gorillas...

Absurd charges levelled by a human criminal! Whose word are you going to believe--his or mine--?

Or must I remind you that the lawyer personally appointed me as peace officer of this city--?

And that he has requested full reports on anyone who interferes with the facilitation of law enforcement procedures.

Why, uh... you didn't let me finish... I was about to say that I consider the charges against you to be entirely groundless. And that I'm certain the lawyer would feel the same...

Step lively, you two.

Permission granted, officer Brutus. Enter the Forbidden Zone and place the two fugitives under--

"Uh... arrest."

The only thing I'm close to is the arrest of a filthy murderer and his accomplice!!
The guard steps aside, opening the massive metal doors. Jason and Alexander are urged forward... into madness.

A massive cavern of deranged wonder, furnished in an incongruous blend of raw nature and sophisticated technology... where stalactite meets stalagmite in a pillared chamber of electronic vibration... and where machine joins gleaming machine to lurk in the shadows of meshed rock...

Mutant-drone ze--bring them forward for interrogation.

At once, Sextal commander be-one.

Alex... that that lumpy gray thing... it spoke...!

The lawgiver help us, Jason--but I wish I'd paid as little attention to our lessons as you did, because I don't want to recognize that lumpy gray thing for what it is...

We are wise and we are brains; after your demise you'll miss your pains.

Forward, you two... and remain silent!

...a brain.
silked you are and silent you'll stay for we are the gestalt and we'll have our way.

Be-three yer poetry stinks! And furthermore, ya gotta be da dumbest mug ever ta set brain in dis here territory! Ya don't sweet-talk yer basic prisoner—ya let ya kiss da shine offa yer brass knuckles!

They're crazy, Alex...

Well, they certainly have the capacity for it...

Crazy, perhaps... schizophrenic, definitel... but my associates and I all share one quality in common, we are curious...

Are you two related to the gorillas who earlier assaulted our cave-fortress?

Related to Brutus' scum—p! You've got to be out of your mind—those gorillas are almost as bad as you and your mutants!

Yeah, the only difference is that they want to wipe out or enslave humans—and you want to wipe out or enslave everyone who isn't mutant-!!

To be a mutant is to be a machine, a mere extension of we who are clean. Those who are not connected to the brain, are those who shall dwell briefly in shame, for theirs is a lot which can never remain.

As soporific as be-three's verse may be, I am afraid that I—as the supreme gestalt commander be-one—must agree with his sentiments.

You cannot be allowed continued life-functions.
MUTANT-DRONE ARR. ASSIST DRONE Z IN TRANSPORTING THE PRISONERS TO THE ARENA. INDULGENCE IN VICARIOUS TITILLATION WILL BE PERMITTED.

I HEARD A LOT OF STINKING BIG WORDS FROM A JIGGLING BLOB OF LUMPY GRAY GOOK, IF THAT'S WHAT YOU MEAN.

AND MY EARS HAVE ALREADY BEEN STUFFED WITH THAT KIND OF GARBAGE, SO YOU CAN JUST TALK ABOUT YOUR SLIMY BIG WORDS AND STUFF THEM RIGHT UP YOUR LUMPY GRAY.

SILENCE!!

MOVE!

I THINK WE SHOULD STOP BEING SASSY LITTLE PUNKS AND SAVE SOMEONE IN THE ARENA FOR SOMEONE WHO'S WORTH IT. THAT KIND OF STYLE...

SHOUTING AT THEM WON'T DO ANY GOOD, JASON.

HOW DO YOU KNOW, ALEX? YOU'VE NEVER EVEN TRIED IT! YOU HAVEN'T EVEN THE GUTS TO SHOUT...

MAYBE I HAVEN'T GOT ENOUGH SENSE TO REALISE WE'RE PRISONERS. WHETHER WE WASTE OUR BREATH ON SHOUTING OR NOT.

SO WE'RE PRISONERS, SO WHAT?

IT'S NOT THE END OF THE WORLD, ALEX...

AND IT'S NO REASON TO JUST SIT THERE GATHERING MOSS.

WE'VE GOT TO FIND A WAY...

THE DOORS... THEY JUST OPENED BY THEMSELVES, ALEX...

WAIT A MINUTE, JASE...

OUT OF HERE?

IT'S PRETTY DARK OUT THERE...
IN FACT, IT LOOKS SUSPICIOUSLY LIKE A TRAP.

YEAH... AND THEY'RE CRAZY IF THEY THINK WE'RE DUMB ENOUGH TO JUST WALK RIGHT INTO IT...!

KRANK!

WHAT THE...?!

THE WALL, JASE... IT'S THE WALL!!

SO TELL ME SOMETHING I DON'T KNOW...

HOW ABOUT THIS: IT'S GOING TO CRUSH US IF WE DON'T GET OUT OF HERE!

SO LET'S GET OUT THEN. YEAH... I GUESS THERE'S A TIME AND A PLACE FOR BEING DUMB ENOUGH TO WALK RIGHT INTO A TRAP... JUST LIKE EVERYTHING ELSE...

BUT IT SURE IS SPOOKY, JASE.

SPOOKY...? THIS TUNNEL'S LIKE A NIGHTMARE I HAD... DREAMED I WAS SWALLOWED BY A GIANT SNAKE...!

WONDER WHAT IT LEADS TO...
LIGHTS! BRILLIANTLY BURNING LIGHTS BURSTING AND FLARING INTO AGONY BEFORE THEIR DARKNESS-DEADENED EYES...

LIGHTS TO ILLUMINE A BIZARRE AMPHITHEATRE SCULPTED FROM ROCK...

AND ABOVE -- A GALLERY OF THE CURIOUS AND THE SANGUINARY.. MUTANT DRONES SHIELDED FROM THE INTENSE LIGHT BY A MAKESHIFT CANOPY OF DROPPED CANVAS...

PREPARE YOURSELVES FOR MORTAL COMBAT.

YOU WILL FIND WEAPONS TO YOUR RIGHT.

PRETTY WEIRD WEAPONS, HOWS YOUR VISION, JASE?

GETTING BETTER, ALEX... AND ALREADY GOOD ENOUGH TO SEE WHO OUR OPPONENT IS...

ONE OF BRUTUS' MANGY GORILLAS---

WEAPONS---? I'M LUCKY IF I CAN SEE MY OWN NOSE...

I KNOW WHAT YOU MEAN, JASE... BUT OUR EYES SHOULD ADJUST SOON...
SO, HUMAN... IT IS YOU I
AM TO BATTLE. IT WOULD
SEEM THE CAUSE OF APE
DOMINANCE SHALL YET
PREVAIL...

...FOR WHILE I REGRET
THE CIRCUMSTANCES,
THE SITUATION COULD
NOT PLEASE ME
MORE.

YOU SAID IT,
VERMIN-HIDE!

ALEX, REMIND
ME TO THANK THOSE
UGLY BRAINS FOR PITCHING
ME AGAINST THIS STINKING
ANIMAL... BECAUSE I'VE BEEN
WAITING FOR THE DAY I
COULD GET JUST ONE OF
BRUTUS' PACK ALONE.

JASON... HOLD IT!
HE'S NOT THE ONE
WE'RE SUPPOSED
TO FIGHT...!

THE MUTANTS CAPTURED
US TOGETHER... THOUGHT
WE WERE TOGETHER... AND
THEY'VE STOCKED THAT
PIT IN THE CENTRE
OF THE ARENA...!

--WITH
SOMETHING BIG
ENOUGH FOR ALL
THREE OF US TO
TAKE ON!!

RAAAUURR!

AND HE'S
MAD, JASE--
BOY IS HE
MAD!!

I JUST HOPE
THIS SHIELD
WILL--

KRENCH!

YIIIII!!
THEN, SCARELY AFTER THE ECHOING DEATH-ROAR HAS FADED--

NOW WHAT??

LOOKS LIKE YOUR NIGHTMARE IS COMING TRUE, JASE. IT'S ANOTHER BEAST--MUTATED BY THE HOLOCAUST--!

I SEE IT--AND UNLESS WE WANT TO BE DOOMED TO DEATH, WE'D BETTER FORGET OUR OWN DIFFERENCES AND COOPERATE TO--

...WHILE THE SECOND MUTATION MERELY ENRAGES AND THUNDERS FORWARD IN A MORE DIRECT ATTACK...

SSSSS

WHAT??

TWO OF THEM?!

INDEE... AND THE FIRST ONE RASPS A SIBILANT HISS LACED WITH SINISTER MENACE...

GRUUU...
Alex, however, bolts toward a scene of more immediate urgency...

Help!!

For the malevolent Leviathan has already bound a subject for the slime-slick embrace of its coils...

That's all right, Alex... don't bother rushing to my aid. After all, I'm only your friend...

And I can always take care of myself.

And now the human has turned aside the third one.

Rope? Oh... you mean the wire? It's over here.

Hope this is help enough... cause it's the best I can manage.

Thank you... brother Simian...

What's going wrong? They've already managed to dispatch two of the inheritor's pets...
JASON: What are you doing? The beast is charging again.

JUST KEEP IT BUSY UNTIL I GET THESE TWO THINGS TIED TOGETHER.

THAT'S EASY FOR YOU TO SAY...

JUST TEASE IT SLOWLY AND POUNCE IT FAST--I'VE ALREADY GOT THE WIRE TIED...

...SO IT'LL JUST TAKE ANOTHER SECOND TO...

STOP!!

THAT WEAPON IS DESIGNED FOR THE USE OF DEFENSE ONLY!!

MMPH URMG MMPPHL!!

AND ANCHOR A LADDER OUT OF HERE!

--BRING THE ROOF DOWN...

KRATCH!

LOOK OUT!!

ALEX... COME ON--HAUL YOURSELF UP HERE BEFORE THESE MUSH-FACED MUTANTS FIND THEIR WAY OUT OF THE SHEETS!!

WELL, I'LL BE...
YOU SURE WILL--
IF YOU DON'T
MOVE!

I WANT YOU
TO NOTICE,
THAT YOUR FRIEND THE
GORILLA HERE HAS
SELFISHLY DECIDED TO
GO FIRST--!

I CAN'T
SEE--
I CAN'T
SEE!

LET HIM
GO-- LET HIM
GO--

BUT
WHATEVER YOU DO,
MAKE HIM HURRY--

THAT WAS QUICK
THINKING, JASE-- AND IF
WE HAD THE TIME I'D
THANK YOU...

BUT SINCE THE
MUTANT DRONES
ARE ALREADY
STARTING TO
SHOVE THEIR
WAY OUT OF YOUR
HOMEMADE TENT,
OUR TIME SEEMS
TO BE GETTING
SCARCE!

--BECAUSE
HERE COME!

YEARN?
WELL I'D STILL
LIKE TO TAKE THE
TIME TO MAKE THIS
STINKING GORILLA
EAT HIS FUR!

WILL YOU
KNOCK IT OFF--
JUST FOR ONCE,
JASE-- ?!

WE'RE ALL
IN THIS TOGETHER
NOW, SO JUST RUN--
WE CAN ALWAYS KILL
EACH OTHER LATER!
BUT THEIR FRANTIC RUN IS SOON HALTED...

HEY, ALEX-- ISN'T THIS WHERE THEY SAID THE "PRISONER" WAS BEING KEPT...??

NORTH QUADRANT -- SECTOR NINE --

YEAH, WAIT HERE...

MUTANT-PRONE Z, I HAVE A MESSAGE FOR YOU...

HUN? I'M NOT Z. I'M M.

GLAD TO MEET YOU!!

THE LAWGIVER...!!!

PLEASE, IF YOU WOULD BE SO KIND, THE KEYS...?

COURSE, SIR...!

LAWSUGER, SIR, MY NAME IS ALEX, AND I MUST INFORM YOU THAT OUR CITY IS IN A TERRIBLE STATE OF...

I'M CERTAIN IT IS, YOUNG ALEX, BUT I'M AFRAID THIS IS NEITHER THE TIME NOR THE PLACE TO DISCUSS IT.

HE'S RIGHT, ALEX...

HERE THEY COME.

HURRY UP-- I'LL USE THE MUTANT'S WEAPON TO DELAY THEM--!

FOLLOW ME-- THE AIRSTRIP IS DOWN THE HALL--!

AIRSTRI--?
YES, IT'S RIGHT ON THE SLOPE OF THE MOUNTAIN WHICH HOUSES THE MUTANT'S CAVERN-COMPLEX-- AND IT'S USED TO STORE THEIR SKY-SLEDS...

SO THAT'S WHAT THAT THING IS WHAT DOES IT DO?

IT FLIES, YOUNG ALEX. I WAS CAPTURED AND BROUGHT HERE IN THIS VEHICLE.

WELL, SEE WE CAN USE IT TO ESCAPE.

I CAN'T HOLD OFF THESE MUSH FACES MUCH LONGER...

WELL, HERE GOES THEN...

NOT QUITE. ALEX, YOUR FRIEND THE GORILLA JUST PULLED A WEAPON ON THE LAWGIVER.

IT WORKED! WE'RE SAFE!

SILENCE! YOU ARE ALL UNDER MY COMMAND...

AND YOU WILL NOW DIRECT THIS VESSEL OUT OF THE FORBIDDEN ZONE AND STRAIGHT TO BRUTUS' ENCAMPMENT!

FSSSHSHSSH

NEXT ISSUE: A RIVERBOAT NAMED SIMIAN

STOP THEM!!
An exclusive interview with the co-author of the original "Planet of the Apes" movies.

BY DAVID JOHNSON

In the crackling long-distance telephone line, controversial Academy Award-winning writer Michael Wilson, sounding somewhat like an erudite Gabby Hayes, is startled that I’ve called to ask him some questions about his participation in the making of PLANET OF THE APES. (Wilson’s agent in Hollywood was supposed to have phoned ahead and explained that I’d be calling. His agent gave me Wilson’s private number in Ojai, California.)

“Well, what is it you wanted to know?” Wilson keeps asking. And I keep repeating that I have a few questions to ask him. Finally, Wilson says: “Well, I need time to think about it. It’s been such a long time since I wrote the script. Can you call me back at five this afternoon?”

Promptly at five, I telephone Wilson again and the writer comes on the line and sails right into an explanation

Wilson’s second professional writing assignment was doing scripts for William Boyd’s, HOPALONG CASSIDY.
of how he became involved in the project, based on
the novel by Pierre Boule:

"The first screenplay was written by Rod Serling. This, as it turned out, was a straight science-fiction
story about an ape culture on another planet in another
solar system. I altered all of that to make it a satire. A satire, really, on the human race. Because it turned
out the apes - these civilized apes - had descended
from humans on our own earth and the astronauts had
inadvertently returned to our planet only to d out
that earth had been wiped out by a nuclear bomb and,
therefore, the dominant species that had evolved was
the apes who had descended from and imitated the culture
of man which had preceded it. Which accounts for
the satire of the story. Which is what I did to it."

You'd not written anything in the science-fiction
genre before?
I had never done one before, no. And I didn't consider
this story in that category either.

What I felt it needed was satire. It was too straight
and too serious the way it was done before I came on.

Do you think the humor was the key to its success?
It certainly contributed to it. No question.

Well, what was its special appeal to audiences?
As I said, it was not straight science-fiction. It was
more about the human predicament than it was about
apes. I think this is the key point.

Did you work closely with Arthur Jacobs (the film's
producer) on the project?

Oh yes. With him and his associate producer, Mort
Abrahams, and with the director Franklin Schaffner.
For story conferences, it was the three of us together.

Were you commuting then?

Yes. Ojai's been my home for 10 years.

Forgive me, I'm a transplanted New Yorker. Where
is Ojai? In the desert?

No. It's a little town up in Ventura County, within
10 miles of the coast. Not far from Santa Barbara,
if you know where that is. I'm here with my family
although my daughters are grown now. I like it here
to work and I commute to Hollywood whenever a
story conference is needed.

I know Arthur Jacobs had been a publicist with his
own p.r. firm. This was his first production, wasn't it?

Oh no. He had a couple of films before that. One that
did not do well financially was DR. DOLITTLE (a multi-
million dollar musical starring Rex Harrison). It was very
costly and a bomb at the box office. But PLANET OF
THE APES shot his prestige right back up again.

Had Charlton Heston already been cast in the leading
role of Taylor the astronaut?

Heston had been interested. But he said, 'Show me
a script first.' He wanted to read it before he'd seal the
deal. After Heston read what I had done with it, he
agreed to sign on.

Approximately how long did you work on the script?

Oh, about five months.

Were there any budgetary considerations you had to
keep in mind?

Well, the initial creation of the apes’ make-up and costumes was quite expensive. They worked long and hard on those things until they got exactly what was wanted. It was all quite costly. (A laugh) Naturally, for all the sequels they used the same stuff.

The other factor — we wanted to find an architectural style for the apes culture which would look quite unlike anything people had ever known in America and yet didn't seem futuristic or phony or anything.

I came up with a suggestion. There’s a Spanish architect named Antonio Gaudi, who is considered a great man in Spain and has some marvelous architecture there. His architecture suggests a kind of arboreal past; some of the columns of his buildings seem like giant trunks of trees. I took this to the art director and he agreed that this was inspirational. So the city of the apes in the picture was built in that fashion. Which suggested that these people were — well, trees were nostalgic to them for having lived in them at one time. (A laugh)

Did you sense the film would be the smash it was?

Yes, I did. I mean, I sensed it as soon as the picture was completed and before any footage was seen by anybody except the people directly involved with the production, I knew we had a hit on our hands.

After the decision was made to do a sequel — or sequels — was there any talk of you doing the script — or scripts?

Oh yeah. They were offered to me but I was always busy on something else. I also felt I had done my duty to the apes. (A laugh) I felt that that was enough.

Mr. Wilson, I need a few biographical facts. Where were you born?

Oklahoma. McCallister. Where the state prison is.

And what about your schooling?

I was brought up a Catholic boy. Went to parochial schools in Oklahoma, in California — San Francisco. Finally grew up to manhood in Berkeley. Where I went to the University of California at Berkeley.

And when did the interest in writing begin?

It’s all I ever wanted to do when I was in college.

Were you an English major?

I was a Philosophy major, point of fact. But after I graduated I decided I wanted to make a go of it as a writer. I began as a short story writer. Eventually came to Hollywood. After considerable difficulties, broke in.

Dr. Zira (Kim Hunter), Astronaut Taylor’s lone friend on this mad simian world.

What was your first screen credit?

My first job was a dog at Columbia called THE MEN IN HER LIFE starring Loretta Young as a ballerina. Which had 16 writers on it. I was the 17th. The producer was a guy named Gregory Ratoff. A great character actor and quite a funny guy. But they wouldn’t come up with any more money for him to pay a writer. They’d had men of great prestige working on it — Ben Hecht and John Van Druten. I was a nobody. Finally, they’d said, 'No more money for you, Zappa.' So he had to pay me out of his own pocket. One hundred dollars a week. Gregory was a gambler and a race track tont. He often took my 100 and spent it on the horses and I never saw it. But I rewrote the whole screenplay one day ahead of camera for five weeks and I got my first credit out of it.

So were you put under contract?

No. (A laugh) I went back to unemployment.

Well, what happened then?

The war was about to begin. My only job was writing scripts for Hopalong Cassidy for (producer) Harry Sherman. I wrote three “Hoppies” for William Boyd. That was six weeks of work for each script. Then I joined the Marine Corps and was away for three years. That was that until after the war.

When I came back I had the good fortune of being under contract to a new company called Liberty Films composed of three prominent directors: William Wyler, George Stevens and Frank Capra.

For them I did — not necessarily in this order — FRIENDLY PERSUASION, which was filmed nine years after I wrote it. Another one that hasn’t been put on film to this day is LOOK HOMeward, ANGEL the Thomas Wolfe novel. For reasons too complicated to explain to you on the phone. I did A PLACE IN THE SUN for George Stevens.

You won the Academy Award for that?

Right. That was with Harry Brown.

And you did FIVE FINGERS?

Yes, I did that at Fox.

Joseph Mankiewicz directed it. I thought he’d done the script too.

Not true. That was a solo credit of mine.

It was a wonderful script.

Thank you.

(Michael Wilson became a controversial figure during
In the early-sixties, after a long, drawn-out controversy, Wilson was awarded a Writer’s Guild award for the work he did on the screenplay of the Oscar-winning film, LAWRENCE OF ARABIA.
Hi,

After reading Marvel's adaptation, and seeing the TV series, I finally saw the film "Planet of The Apes". Almost immediately after watching the film I read chapters 1-8 of Planet of The Apes.

Thoughts on comparison? The adaptation's better, loads better. Apart from Róddy McDowall's portrayal of Cornelius (ah, genius!), the scenes with the apes were probably deliberately, the best in the film and Linda Harrison's portrayal of Nova, the acting was poor, as was the photography, especially on the crash scenes.

David A. Simpson,
36 Gardiner Rd., Kincorth, Aberdeen.

All the hard work, all the sweat, all the long days and sleepless nights we lived through, when we were creating Planet of the Apes... well, your kind of appreciation makes it all worthwhile. Dave!

Dear Stan,

I have all your Planet of the Apes and Dracula Lives so far and the first thing I took for in Planet of the Apes is the page with the poster. They are great. In Avengers 66 on your item page you said that you have finally finished the origins of Marvel comics. When will it be coming into the newsagents? I get Planet of the Apes, Dracula Lives, Avengers and Spiderman. Does that mean I am a RFO?

John Swift,
51 Stirling St., Hartlepool, Co. Cleveland.

Last things first, John. You've got your RFO with room to spare. Wear it with pride! And now that you're on cloud nine here's something that'll help to keep you there. Those Marvel origins are most certainly on their way. Just hang on, tiger, and you'll find the waiting will have been worth it!

Dear Stan,

You always say we're the editors, so here's one editor who'd like some changes in Planet of The Apes. 1. Remove Ka-Zar and Gulliver Jones, for I enjoyed issue 1 better because it had only one story, that being Planet of The Apes. 2. Put up the price to either 8p or 9p so we can have a full-colour Planet of The Apes.

Vincent Connér, Milngavie, Glasgow.

As you rightly say, Vincent, we've stated many times that our readers are the real editors of the Marvel mags. But maybe it's time to amplify that statement a little. It's the collective opinion of Marveldom Assembled that guides Marvel's editorial policies. That's the only way it could be. So, whilst we appreciate you viewing all we're gonna do about them at the moment is put them in the general melting-pot along with those of all other interested parties. Takes time, but that's the way democracies work.

Dear Stan,

I have a few questions about your comics. In Marvel 35 on page 27 Reed Richards says that none of the FF can change their body structure except Ben. But what about when the Torch flames on, or when Sue becomes Invisible, and when Reed's body expands? Then their bodies must change their structure. And in the Spiderman Spectacular it is said to be in full colour but on pages 4 and 5 it is black and white. Your new comics, "Dracula" and "Planet of The Apes" are great and so are the posters.

Paul Andrews, RFO, KO, Gedling, Notts.

Sorry, tiger. But we still go along with Reed Richards. Y'see, when Ben Grimm becomes The Thing he has to structurally alter his body. Not so when Reed stretches, Sue vanishes or Johnny flames on. Get the difference? And we're not gonna fall out over that hair-splitting business of pages 4 and 5 in Spidey's Spectacular, are we? Not after all this time!

Dear Stan,

I would like to congratulate you on your mags. (I hate calling them comics.) I have been a Marvel "Follower/Fanatic" for years now. (Remember "Fantastic" and "Terrific", and all your American mags?)

Anyway, to get away from the nostalgic bit, in Avengers 59, on the Bullpen Bulletin page, Marvel Checklist, you have printed: "The Avengers, 59: Shang-Chi, Master of Kung-Fu." What do you mean—"Shang-Chi"? It should have read "Iron Fist, the living weapon". Right or wrong? Good lads, I knew you'd get it. Anyway, what's an Avengers Checklist doing in their mag? If you've bought the mag you know what's in it. You also asked Marvelites who they prefer. Shang-Chi or Iron-Fist. Well, I prefer Shang-Chi. Why? Because Shang-Chi was displayed as a normal human being, whereas Iron Fist is just another super-hero.

I love your new mags, especially "Dracula Lives". The three stories are superb, except the artwork. Boy, is that poor. I get the American "Werewolf by Night" and the artwork looks much better.

I'm sorry if I've gone on a bit much, but I've got a lot off my chest.

Mike Evangelista, Burscough, Nr. Ormskirk, Lancs.

Sure we remember "Fantastic" and "Terrific". We haven't only got long tussels, we've got memories like elephants, too! Well, we checked on Avengers 59 and we just have to admit you've got us sprawled over the ropes. If we promise to try and not let it happen again, d'ya think you could let us off the hook? Just for old times' sake? Thanks, Mike—we had faith that you would. And thanks, also, for putting in your piece on the Shang-Chi/Iron-Fist controversy and adding those comments about Dracula. As long as Count D can go on collecting that sort of approval then he'll have nothing to keep him awake at days.