SOMETIME IN THE REMOTE FUTURE...

...AND SOMEWHERE INSIDE THE BIZARRE SPHERICAL DOMAIN CALLED THE PSYCHEDROME...

— THE CHIMPANZEE ALEX IS TAKEN FOR A RIDE BY A WINGED MONKEY-DEMON...

JASON!! HE'S GOT ME—HELP ME, JASE—HELP!!

BRK AK AK AK

AND THE HUMAN JASON DESPERATELY LETS OFF SOME STEAM.

OF THE
SOCIETY OF THE
PSYCHEDROME
OUTSIDE THE PSYCHDROME, STANDING BEHIND THE MOUNTAIN CITY OF APE-FACE DWELLINGS, THE GORILLA BRUTUS RECEIVES A COMMAND...

DESTROY THE WHOLE CITY!!

AND AGAIN INSIDE THE PSYCHDROME--DEEPER INSIDE THAN JASON AND ALEX HAVE YET PENETRATED--ATTENDANTS COLDLY GOVERNING HIS FATE...

BACK OUTSIDE THE PSYCHDROME, AMID THE RAGING CARAVAN OF BRUTUS'S ABBASALT.

ALTHOUGH MUTE, GILBERT THE GIBBON REPLIES TO MALGUENA WITH AN URGENT TUNE ALONG WITH HIS FAITHFUL COMRADE. HE IS ALWAYS AWARE OF THE IDEALISTIC DREAMER'S WHEREABOUTS, IF NOT HIS FATE.

NEVER REALIZING THE SHATTERING SYSTEM OF APE DWELLINGS IS A MERE FACADE HIDING THE PSYCHDROME, WHICH SANK DEEPER WITHIN THE MASSIVE MOUNTAIN.

IT IS GOOD TO BE A GOOD PERSON.

A GOOD PERSON ALWAYS SAYS YES.

A GOOD PERSON NEVER SAYS...

NOOOGGOGG....

IT WAS LIGHTSMITHS WHO WANTED TO FIND THE PSYCHDROME. BUT THEY BELIEVED IT TO BE A SHUNTED PLACE OF KNOWLEDGE. HE WAS TERRIBLY WRONG.

AND NOW, FULL CIRCLE: ONE OF THE APE'S SPARRING CAUSING NEARLY WICKED VEINS TO TWIST AND STRUGGLE, ALEX SCREAMED...
WELL, IF
YOU CAN'T
HELP ME...

"WHY, WITH
A PUNCH RIGHT
THROUGH ME!"

"NO-
HELP-
I'M
FALING!!"

"AHHH!!
I'M
SLIPPING!!"

THEN I'LL
JUST HAVE TO HELP
MYSELF...

ALEX, REACH
OUT AND GRAB
ONE OF THE--

--CAUSEWAYS.

UNFF!!
ALEX HITS
HARD--

--AND MOVES
LITTLE AS
THE GROWING
MONKEY-DEMONS
SNAP AT
WARY FOR THE KILL.

WUMP

AND THEN--

THINK
AGAIN, PALS...

...BECAUSE THE UGLY MONKEY-DEMON
IS GONNA KILL ME WHEN I'M DOWN!!

BUT THE SPUNKY
WARRIOR ISN'T
BLUFF, AS ALEX
WELL KNOWS...
"...for the psyche-drome is the sterile home of many winged monkey-demons..." 

"...and a goodly number of them swarm forward, flurrying and snarling, eager for blood..."

"Oh no... even with a sword there's too many of them..."

"There's... just... too... many...!!"

takes it easy, Alex. I've never let you down. I just had to get rid of all the ones who were after me..."

"Look out, Jaze! You didn't get rid of..."

"Jason!"

"Jason, you've got to help me now! You've got to..."

"Now it's Jason who hurries through dizzy vertigo, who plunges downward at horrifying speed..."

"Unh... klutz..."

"...all of them..."

"Now it's your turn, Jaze..."

"Pursing headlong, towards a number of deaths offered by the psyche-drome..."
DON'T PASS OUT, JASE -- REMEMBER WHAT YOU TOLD ME! REACH OUT AND GRAB ONE OF THE RAMPS!!

BUT STILL HE CONTINUES TO FORESTALL -- AND DEEPER BEYOND AS THE MONSTER DEMON BEAKS AFTER HIM

-- AND IS ALMOST RIPPED FROM ITS SOCKET AS HE GRABS THE RAMPS.

CAN YOU HEAR ME, JASE?!

-- FAST ALEX'S POSITION NOW.

THEN HIS ARM BURNS OUT.

BUT JASON MAINTAINS HIS HOLD, ALREADY SQUEEZING OFF A ROUND FROM LIGHTSMITH'S MACHINE GUN.

SURVIVAL MOTIVATES HIM NOW AS HE VAULTS UP ONTO THE RAMPS, SURVIVAL AND ALL PROBABLY HATRED...

YOU'RE APE-S-- WINGS OR NOT, YOU'RE NOT APE-S! AND YOU'RE JUST LIKE EVERY OTHER APE I'VE EVER KNOWN--!

ALL YOU WANT TO DO IS KILL-- BUT YOU'RE NOT GONNA KILL ME! YOU'RE GONNA GET KILLED-!!

YOU GOT 'EM ALL, JASE... BESIDES, IT'S NOW...?

EVERY LAST ONE OF YOU!!

BRAK AK AK AK AK

GET BACK YOU STINKING BEASTS!

AND, WHIRLING ON THE RAMPS, TARGETING THE MACHINE GUN IN THE BUSTING ARC OF SPURTING DEATH--

THERE'S GONNA BE MORE OF THEM COMING SOON-- WE'VE GOT TO GET OUT OF HERE...

THE TWO RAMPS COME TOGETHER UP THERE, ALEX -- AT LEAST WE CAN JOIN FORCES AGAIN...

AND MAYBE THAT TUBE CAN TAKE US UP-- OR DOWN.

YEAH, I SEE WHAT YOU MEAN, JASE... IF THERE IS ANY UP OR DOWN IN THIS WEIRD PLACE...

REMEMBER, THERE ARE FISHALL'S EYES ALL AROUND US ON THE INSIDE OF THIS SPHERE, THERE'S EVEN A LIME DRY AS A CAME DIRECTLY ABOVE OUR HEADS...

... AND WHY THE WATER DOESN'T COME FALLING DOWN, I DON'T KNOW.

BUT WHY THE WATER STAYS WHERE IT IS...

DON'T ASK WHY... JUST BE GLAD THE WATER STAYS WHERE IT IS...
REACHING THE GLASSITE TUBE, ALEX CAUTIOUSLY SLIDES THE DOOR OPEN...

I DON'T KNOW, ALEX, THERE'S NO PLATFORM OR ANYTHING IN HERE, AND THERE'S A MIGHTY LONG DROP TO THE BOTTOM...

YEAH... I WONDER IF WE SHOULD TAKE A CHANCE ON STEPPING INSIDE...

But neither realize that once the door is fully opened there is no question of choice.

He is in an inner chamber within the spherical hull sheath of the psychedrome mind...

It is good to be a good person.

The screaming has long since ceased. There is nothing but a soft, raspy moan.

A final sog of torment before LightSmith's glassy eyes fix into a vacuous stare...

Then even that stops as his eyes close and his muscles finally go limp. An inner door opens and from it a tall, mysterious figure dressed in sinister shadow...

That is enough. The indoctrination is completed.

The monkey-demon attendant bows in reverence, obviously.

**LlightSmith is as far from the artificial cerebral sun as one can get.**
Two-thirds of the Cliff-Dweller's City has now been avalanched into ruin. Malakueria is undoubtedly frightend.

Hurry, Gilbert—We've got to reach them!

But are you certain this is the right building?

Gilbert is more than certain. Disappointed at being left behind, he had watched Lightsmith's departure until his friend could no longer be seen...

They are two steps from the entrance—

Mutant drone on—fire upon that structure destroy it.

Yes, Commander Brutus.

—When the shell hits.

At the bottom nothing moves. Other than the last curl of smoke and dust.

All right—We move in now. To take care of any survivors.

Continued next week!
PART II
SIMIAN ILLUSIONS:
SFX ON THE PLANET OF THE APES

By Tom Sciacca

Last issue, Jim Glenn gave a rundown on the special effects used in the first APES movie, and brief descriptions of special effects techniques used in cinema. In this section, I will endeavor to describe the special effects in the rest of the APES films, and to give an insight into the men behind the special effects. The second film in the APES series, BENEATH THE PLANET OF THE APES, used perhaps more special effect than any other film in the series.

The film begins with the now classic scene of Taylor and Nova coming in contact with the remains of the Statue of Liberty and starting their trek across the Forbidden Zone. Suddenly, without warning, electrical disturbances come out of nowhere and a section of the desert splits open. Finally they encounter a wall of ice, which Taylor tries to penetrate, but seems to fall into. Most of these sequences were done optically, except for the earth-splitting sequence, where a clever miniature was used with a rear-projection screen.

The next sequence in the film shows astronaut Brent at the burnt-out spacecraft. Although we never see the craft crash-land, we are given that impression by the skid marks, and the plywood dummy craft that has been blackened to give the ship a fire-scorched look.

There is no other major effects sequence until nearly the middle of the film, where Ursus and his army embark to battle in the forbidden zone. We see truly epic scenes of hundreds of apes marching to their eventual death. One note on their equipment; the special effects department designed cannons and sub-machine guns for the ape army, bits of technology not evident in the first apes film.

The mutants in the forbidden zone use their telepathic powers to try to strike fear in the ape's rank and prevent their attack. The vision the apes see is that of apes crucified upside down, in flames, and the apparition of the Lawgiver seeming to cry tears of blood, and collapsing in ruin. This scene is a good example of the use of different types of effects to achieve a desired result. The first shot of the crucified apes was achieved through the use of a dissolve, created with the optical printer. A dissolve is basically a way to achieve an easy transition of scenes in a film. There are two scenes, and for a moment one scene is superimposed upon the other, then fades out. Dissolves are also used nowadays for special effect sequences. The flames which appear were matted in the
scene with the use of the optical printer, as was the figure of the Lawgiver, which was a miniature that was prepared to break up for the filmed sequence. The effect of blood tears was achieved by a small hole in the statue where the fake blood was allowed to pass through. In the mutant city, we see these scenes being viewed by the mutant leaders on one of the walls of the old Grand Central Terminal. There is an optical zoom used both on Mendez and the matted wall. The wall effect is a simple matte achieved in the optical printer; the optical zoom is different however. Zoom shots are usually achieved in the camera. Anyone who owns Super-8 camera understands the process. Basically, there are several lenses housed within the camera, and a motor drive moves the lenses to change their focal length, from, for instance, 12mm to 50mm, or a short lens to a long one. This is how many telephoto shots are achieved. An optical Zoom differs from this in that the zoom is achieved through the optical printer, and a regular medium shot can be zoomed in for whatever effect is desired. An Optical Zoom is easy to spot, as the camera zooms in the film seems to become grainier. This grain of the film depends on both film technique years ago, and most of the studios used this technique, in particular MGM. Today the composite shot has replaced the glass shot. In this technique a painting is made and an area is left black where the suitable scene is matted in. BENEATH has some nice use of this technique, and in contrast the same film has a poor example of it as witnessed by the long shot painting of the melted New York. Alas, the art of matte painting is a dying one. Few young people will put the time into it. One of the few men doing matte work today is Albert Whitlock, who recently won an Academy Award for his work in EARTHQUAKE. For that film, Mr. Whitlock did forty paintings, all of which show the touch of genius. His work can be viewed in the film, THE STING and DARBY O'GILL AND THE LITTLE PEOPLE where he used the Sodium light process for matting. (Basically this process entails using Yellow Sodium lights instead of the usual blue backing used for mattes, and the actors are lighted normally. This process eliminated the telltale blue outline around the matted figures.) In DARBY O'GILL, Whitlock's use of this process achieved some of the most complicated and beautiful effects in any film.

Apes (and the actors and stuntpeople beneath the make-up) brave the roaring fires of their own revolution on that fatal night in CONQUEST ON THE PLANET OF THE APES.

stock and the 'generation' of the film, in this case, third generation.

The next scene in BENEATH THE PLANET OF THE APES is that of Brent and Nova examining the cavernous ruins of what was New York City. (Actually, New York already looks this way.) We see the remains of the Stock Exchange, a Third Avenue bus, and the 42nd Street Library. These must have been expensive sets, right? Wrong. They are what is commonly called composite matte shots, and they are not sets but paintings. They are the present counterpart of the old glass-shot, where a plate of glass was placed before the camera, and lined up between the set and camera, and an artist would paint on the glass, to create the impression of a roof where in the set there was nothing but walls. This was a common

The matte paintings in BENEATH show Whitlock's influence, although he did not actually work on the film. The final sequences of the film use common mechanical effects, such as squib charges, machine gun blanks, and a smoke charge for the Doomsday Weapon. The final scene, where Taylor activates the Bomb and the screen fades into white is achieved by over-exposing the film a number of times in the optical printer.

The next film in the Apes series, ESCAPE FROM THE PLANET OF THE APES does not use much in the way of optical effects except perhaps a few matted television screens. Most of the effects are at the end, where Squibs are wired to the fugitive Apes. CONQUEST OF THE PLANET OF THE APES, on a lower budget like ESCAPE, did not make use of many
effects, except at the film's opening, where there was a small use of matte paintings to obscure the fact that Century City was used as the movie's background. It is amusing to note that the Century City complex was formerly Twentieth Century Fox's backlot, and ironically, it has been used as the set for several films. At the end of CONQUEST, the apes use fire as a weapon. These realistic fires were created by use of several types of devices, including gas jets, paraffin, and special mixtures of Diesel Oil. When setting a man on fire, a special fireproof suit is used, and the stuntman using this suit is set on fire. There is an air supply, but it lasts not more than 60 seconds, so the suit must be extinguished quickly or else the stuntman is in REAL danger. Another device used for simulating fires is the DANTE unit. It is a device made up of a motor driving a special pump. Two standpipes, each with shut-off cocks, are breeched into the suction side of the pump which enables different fuel mixtures of flame colorizing agents to be drawn from two fifty gallon drums simultaneously. This device was invented by Tony Richardson for THE ADVENTURERS, and has been used in scores of recent films, including THE TOWERING INFERNO. The final shot in CONQUEST is a matte shot of a silhouetted city in the background, in flames. It is really a shot of some miniature flame and some cut-out buildings. Unfortunately, it is not up to the quality of the rest of the film.

The final Apes epic, BATTLE FOR THE PLANET OF THE APES, is the film with the lowest budget and the least effects. There is only one glass painting, used twice, picturing the destroyed San Francisco. That was the extent of the effects in the last Apes film, aside from the usual squibs and explosions.

The Apes finally made the tube in 1974 as a TV series. There wasn't that much in the way of special effects, as a bulk of the budget went towards makeup.

There were some matte paintings used, in the episodes occurring in the ruins of the city. Coincidentally, these were the best episodes of the series.

Finally, I would like to link up the ape series with one name—L.B. Abbott. Mr. Abbott began his career with Fox in 1926 as an assistant cameraman. He stayed with Fox, becoming first cameraman, and finally becoming head of the special effects department in 1957. Abbott has done the effects for many Irwin Allen productions, including "Voyage To The Bottom Of The Sea," "Lost
In Space," and "Time Tunnel," "Voyage" was Allen's first big success, and the film included many excellent effects including the flaming Van Allen radiation belt. To create this effect in Technicolor and Cinemascope, a flamethrower was used that shot flame twenty feet. This was filmed, and run through the optical printer some fifty-seven times until the effect was achieved. In the final film, the sky seems engulfed in flame. The film opens with a shot of the Seaview surfacing at the polar cap. To produce this Abbott and his team built a scale model submarine and launched it in the studio tank on the back lot. The craft was carefully positioned below water at the right trajectory, then by means of a trip release and winch with a line on the tail of the sub, the craft's natural buoyancy was accelerated for the jump-up effect. Within the model itself high-pressure water hoses were connected to ballast portholes to produce the effect of water ballast issuing forth from the submarine. A detergent was added to the water to give the effect of turbulence. Another film which Abbott worked on, and won an academy award on incidentally, was TORA, TORA, TORA which dramatized the attack on Pearl Harbor. To achieve as much realism as possible, the size of the ships, by model standards, were huge. The Japanese ships were built at a scale of 1/2 inch to the foot, while the American ships were 3/4 inch to the foot. The average length of the model ships was forty feet. The American ships were built at a larger scale because they were to be shown blowing up and explosions look more realistic if the scale of the models is larger. The models were photographed at the Fox Serson tank, which measures 360 feet square. For this film Abbott supervised the front projection and travelling matte shots. According to Abbott, from John Brosnan's MOVIE MAGIC, "We used front projection quite extensively on this picture. For example all of the Japanese air sequences in which you see the other planes involved with the foreground characters were done with front projection."

Abbott recently worked on the two classics of disaster cinema, THE POSEIDON ADVENTURE and THE TOWERING INFERNO. INFERNO is a special effects dream; just about every scene in the film requires an effect. The miniature of the Glass Tower, which is eventually set on fire, is in itself two stories high. Some miniatures! Abbott worked on the special photographic effects, including the painting in the film's opening of the Tower. A.D. Flowers handled the mechanical effects. The most impressive set in "The Towering Inferno" was the skyscraper's roof garden area, the Promenade deck, which was entirely destroyed before filming of the action sequences was completed. The set covered more than 11,000 square feet of sound stage area, its many levels raised from six to twelve feet above the stage floor and towering an additional 25 feet upward. A 340 feet cyclorama showing the San Francisco skyline encircles the set. Truly impressive. L.B. Abbott recently left his post as head of Fox's special effects department, but hopefully, he will continue to make film the medium of the fantastic.
Dear Bullpen,

I am writing in praise of your “Dracula Lives” book, which has just soared to the top of my popularity list. This is due to the introduction of Man-Thing and Ghost-Rider, but also because of the excellent Dracula/Harker battle which was by far the best Dracula tale since Ishi one, and it looks as though the strip will get even better (which is quite hard, as it is now perfect). The Dracula strip, unlike others, has equally brilliant artists and writers. I am always overwhelmed by Gene and Tom’s art, but Marv’s script and plot always more than do its justice.

I recently noticed the British Irving Awards for 1975, so I hit upon the idea of having an Anglo-American awards for ALL TIME! How, you ask? Simple. It will be done on a voting system similar to the ’75 Awards. All entries must be readable and must only put one name to each category. NOT a one-two-three order, this order will be decided by the total number of votes for each nomination. One extra bonus, out of all the entries, the one which carries most with the final results will receive a bunch of about two dozen assorted magazines from yours truly. Surely he can’t afford it, you say. Well, you’re right, so anyone wishing to try for these magazines must enclose a two pence stamp with their entry.

Right, those are the rules, here are the classes and categories:

CLASS ONE. THE GOLDEN AGE.
(1940-60)

CLASS TWO. THE MARVEL AGE.
PHASE ONE (1961-69)

CLASS THREE. THE MARVEL AGE.
PHASE TWO
Categories: a–q as in class two, plus r.


It would help a great deal if the nominations for class one were on a different piece of paper to the nominations for class two etc.

This letter will probably be printed (if at all) late June or early July, so I’ll put the closing date at the end of September. I’ll send you the results as soon as I have them, but if you do print the results I think they’ll appear around the Christmas period.

Martin Forrest, RFO,KOF,ONS.
108 Lyde Green, Halesowen,
W. Midlands B632PF.

Shewey! We’re just completely over-awed by your dedication, Martin! All the luck in the world from us to you. And the entire blamed Bullpen’ll be agog to know the end of the story. And if you’d ever seen the Bullpen ago then you’d know you just can’t leave ‘em that way!

Dear Sir,

I am greatly interested in your line of work. I often buy your comics (Planet of the Apes and Spiderman) and I would like to know how I could become a Marvel artist when I leave school.

Although I am only 14 years of age. I like to know the details so, when I do leave school I can qualify for this sort of employment.

I would be grateful if you could send me any information concerning this subject.

F. Kalise.
Stoke-on-Trent.
Staffs.

If the number of letters we receive devoted to this particular subject is any criterion then half of Marveldom must nurture the laudable ambition of developing into another Jack Kirby or John Buscema. We’ve been into the nuts and bolts of it all several times in replies to readers, but, since it’s something which arouses perennial interest, then let’s go into it all again — in depth. The two most important basic requirements are the necessary talent and the obstinate, unshakeable determination to make it. But making it is far from easy. We’d like to start off all you hopefuls in our own Bullpen, but if we attempted it, well, we’d never find a Bullpen big enough to accommodate you all. You’ve got to LIVE with a pen or a brush in your hand, so somehow you’ve got to find yourself a job that’ll give you that opportunity. Ideally you want to start at the bottom in the art department of a comic-publishing company (yeah, we know, like Marvel). But since not any of you are going to be that fortunate, seek employment in ANY type of art studio. Keep drawing, keep experimenting, keep watching the way other people in the studio work. And in your spare time keep drawing. If you can’t land a job in an art studio (advertising, layout etc.) then you’ll have to be content with drawing in your spare time. Try to get published in amateur mags (fanzines etc.). You’ll do a lot of hard work for no or little pay, and there’ll be times when you’ll feel like giving up. To help you through this try to form friendships with others burning with the same ambition. You’ll do a mutual morale-boosting job and the friendly competition with sharpen you. DON’T send material to professional publishing houses until you feel quite sure your work is up to their minimum standard, and when you do submit your efforts don’t be aiming to occupy the principal slots in the mag. Be content with the tiniest corner. Lastly, always console yourself with this thought. If you work finally IS up to standard, then it’ll be welcomed. So-o-o, there it is, tiger, the rest is up to you!

Dear Marvel,

In Dracula Lives #3, Andrew Aldridge mentioned the Dracula Books by Robert Cory. I thought that Dracula fans would like to know of two other books on Dracula. They are: 1. “Dracula” — by Bram Stoker. The original novel, it is still as potent today as it was when it was published. It has hardly been out of print since 1897. 2. “The Dracula Tape” — by Fred Saberhagen, this is Dracula’s own version of his adventures in England. Both these books are worth reading.

I don’t know what to say about Dracula Lives, except “Keep up the Good Work!”

Faith Smith.
Corringham, Essex.

Thanks for providing the service, Faith. It’s little things like that keep the wheels of Marveldom going around.
Dear Stan and Co.,

I have only recently discovered your Planet of the Apes mag, but already I'm hooked!

Your pics, info and flashbacks to the ape films are super, so keep it up, gang.

I have scrutinized the mag from cover to cover and am very pleased to say that I've no complaints at all, except for one. Why don't you do back issues? I've missed every issue from No. 1 to No. 73 and am sad at the thought of having missed everything (including smashing pics of ace-actor Roddy McDowall.)

Many thanks to Alison Lesley, who thoughtfully supplied the address of the fantastic man's fan club. I have seen him in many films and programmes, and only recently he was in "Police Woman", "Ellery Queen" and "Batman", looking as dashy as ever. The best thing about Roddy (apart from his looks) is his voice and his lovely eyes, and also the marvellous expressions he makes.

Oh well, before I wind up I must just praise the brilliant art done by Mike Ploog. I think the story about Alex and Jason was great, and I hope POTA lives for ever.

Lisa Feyazenyi,
Colney, Herts.

You ask us why we can't supply back issues. The answer, in one word, is Time. Or, rather, the lack of it. Wouldya believe that as it is, we barely make the printing deadlines each week.

Dear Stan,

In volume two of The Childrens' Britannica it tells you what 'Banshee' means. Quote: "The word 'Banshee' comes from an old Irish word meaning 'Woman of the Fairies'. Irish people, and people in other Celtic countries of Wales, the West Highlands of Scotland and Brittany, have a great many stories of fairies and strange supernatural beings that move about in the world and are sometimes seen or heard by human beings. One belief of this kind is that certain old families have guardian spirits who watch over them; these spirits are the Banshees. When any person in those families is about to die, the Banshee is supposed to utter a mournful 'kneeling' or screaming in the night. The expression 'to howl like a Banshee comes from this belief.'

Darren Buckland,
Melksham, Wilts.

What are you trying to do, Darren? Get us hiding under the sheets at nights?

---

**With Norvic Boys' Shoes**

This fantastic 'Norvic Man' is free when you buy Norvic boys' shoes, sizes 9 to 5 inclusive!

He's 6½" high and movable - so you can put him in lots of fighting positions.

He's a cowboy or a combat man with walkie-talkie and gun.

Whenever we send you, we think you'll agree he's great.

Just cut out this advertisement and take it with you when you buy Norvic boys' shoes.

Ask the shop manager to sign the coupon before you complete and post it to us.

Allow about 14 days to receive your Norvic Man.

---

**Free Norvic Man!**

CLAIM YOUR FREE NORVIC MAN TODAY!

Fill this coupon, when it has been signed by the shoe shop manager, send it with the label from your Norvic shoe box to: Jill Yusta, Norvic Man Offer, PO Box 15, Norwich NR1 1BX.

My name

My address

Shop shop name and town

Shop manager's signature

This offer applies to the UK.
Closing date 30 Oct. 1976
Limited to 15,000 Norvic Men.
Norvic Man Offer, PO Box 15, Norwich NR1 1BX

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**Advertiser's Announcement**

**Planet of the Apes Fan Club Coded Message**

Code Letter A

| 8 | 1.5 | 16.3.15 | 23.15.1.18.15.2 | 14.24 | 16.3.15 | 1.17.15.11 |

Send your decoded message — and your answer to the fan club address. You must enclose your name, address and MEMBERSHIP NUMBER, otherwise your entry will not be valid.

A prize will be sent to the first correct answer opened — so hurry!

**Planet of the Apes Fan Club, Dept. A, 140 Piccadilly, London W.1.**

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**Apes' Fang Mail**

Marvel Comics Ltd Room 106
52 High Holborn London WC1V 6RZ
HAVING TRAVESED FOR DAYS THE BARREN PLANET ON WHICH THEY CRASH-LANDED, THE THREE ASTRONAUTS ARE OUT OF WATER AND NEAR THE POINT OF GIVING UP WHEN, SUDDENLY, FOR THE FIRST TIME, THEY DISCOVER A FIRST SIGN OF LIFE! BUT IN THEIR JOY, THEY ARE OBLIVIOUS TO THE FACT THAT EYES ARE UPON THEM, EYES WHICH WILL LEAD THE EARTHREN TO BECOME NO MORE THAN...

"PREY OF THE APES!"

Stan Lee PRESENTS!

PLANET OF THE APES!

LOOK... JUST AHEAD! SOMETHING SMALL... AND GREEN!

IT LOOKS LIKE... SOME KIND OF PLANT!

IT IS! AND WHERE THERE'S PLANT LIFE -- WATER MUST BE NEARBY!

THERE'S PROBABLY A SPRING OR FALL UP THERE IN THOSE ROCKS!

COME ON! IF IT'S THERE -- NOTHING'S GOING TO STOP US FROM REACHING IT!
WATER!

OH MY GOD-- WATER!!

HURRY, DODGE, HURRY-- FOR GOD'S SAKE!

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...
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 'EM!

WELL, I'LL BE--

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

--HUMAN.

THEY--THERE'S A BLOODY HERD OF THEM!

SO LET'S SHOW 'EM WE'RE FRIENDLY.

GREETINGS! WE COME TO YOU IN PEACE!

NO CIGAR WITH THAT TACTIC.

TRY TELLING THEM OUR NAMES.

LOOKS LIKE WE'VE SCARED THEM OFF!

SHALL WE FOLLOW THEM?

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

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 WHATEVER 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 HELL, YOU FOOL!
THIS IS CRAZY--I WON'T RUN ANY MORE...

DO YOU HEAR ME?! IT'S CRAZY. I TELL YOU...

IT'S LUNACY... HUMANS HUNTED BY APES!

IT'S CRA--

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 ROUNging UP THIS WILD HERD OF CREATURES...

...AND TAKE THEM TO THE PENS!

NEXT: THE CITY OF THE APES