PLANET OF THE APES

YOU'VE SEEN THE FILM
YOU'VE SEEN THE T.V. SHOW
YOU'VE HEARD ALL ABOUT IT.

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Earth's secrets are passed on

Humans in the original Planet of the Apes more like wild animals.

The original Planet of the Apes seemed to suggest an overall domination by the orang utan elders. Although the chimps are quite perceptive and alert, they are exceptionally cautious with any revolutionary ideas and have little power.

Weak also are the gorillas, although their weakness is primarily upstairs. It seems that at this point of the ape domination, the orangutans — who were originally entrusted with the secrets of earth's past — are still very much respected and feared by their fellow simians.

There are enforced hints throughout, however, that their unquestioned control and policy of ignorance is steadily weakening as the Ape civilisation progresses and expands.

The inquisitive chimpanzees began asking important questions, and the dim-witted gorillas develop a dangerous taste for power.

Beneath The Planet of the Apes illustrates the important transference of power from orangutan to gorilla. The Ape society, evolved to an era of militarism and brute control, replaces blissful ignorance with mindless force. Again, the progressive chimpanzees are helpless.
CHIMPS LOSE

The orang utans lead in name only, but are in reality subservient to the decisions of the aggressive gorillas, who turn to the former social leaders only for vague advice.

Beneath the Planet of the Apes also introduces a new class of inhabitants into the already troublesome scene. Different from ordinary humans almost as much as they are different from the Apes, the bizarre race of mutations spawned by radioactive fallout possess powers and complexities that are extremely sophisticated and deadly.

They, however, are considered merely "freaks" by the primitive gorillas who are not evolved enough to succumb to the mutant's mental attacks.

As a final comment on the hopeless futility that finally destroys the world at the film's climax it is the dim-witted, power-hungry gorillas who dominate Earth at the moment of its passing.

Humans in the TV series... still articulate and intelligent.

POWER

When Fox ingeniously reactivated the series by "having it happen over again," starting with Escape From the Planet of the Apes, they treated viewers to a closer look at some of the fascinating details of the original concept.

In terms of class structure, we discover how it was a chimpanzee who led the apes in to rebellion — a curious circumstance, considering how the chimps eventually lose almost all their power in later generations.

Conquest of the Planet of the Apes, the film which focuses on this initial movement, is the strongest film of the series in terms of recognizing and projecting the "class separations" as the core of its theme.

We learn that mankind developed the apes as substitute pets after a mysterious cosmic virus destroyed all dogs and cats on Earth.

From pets, the simians soon graduate to servent status, and then finally become slaves.

The Planet of the Apes class structure is composed of the following:

APES: Gorillas, Orangutans, Chimpanzees.

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Here's your chance to win an historic first edition "Fantastic Four" comic, featuring your favorite comic characters, The Human Torch, The Invisible Girl, The Thing and Mister Fantastic, plus a fabulous free color poster.

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COMIC BOOKS GO APE

COMICS were the logical next step in the world-wide success story of the Planet of the Apes movies and TV series.

When the comics were released in England they rocketed to an amazing 210,000 a week circulation.

Now Newton Comics have released the comics in Australia. And they’ve taken off in a big way.

Some of the stories have been especially created for the comics and some retell the great ape stories of the past.

Collectors rushed the first Newton editions when they went on sale this week. First edition comics in the U.S. sell at up to $8000 today.

TV SERIES NOW IN PRINT

The first Planet comic also BEGINS two great Ape stories — so readers need the first edition to get the most from the continuing stories in later editions.
GORILLAS AT

THE Twentieth-Century Fox Studios, where Planet Of The Apes is
made, is bleak and bare. But over a lunar-site landscape the lot
comes to life. There, among huge sets, the studio is busy
making another of the TV series.

The first sign of life is a poker game being
played in an off-moment by workers in
overalls, some human, some apes!
Thick lines of black greasepaint surround

A BREAK in filming for a
couple of ape extras.

the eyes and mouths of the more human
actors — they were extras who had tem-
porarily doffed their full-head ape masks
to join in the game with featured players
in full foam-rubber appliances.

At the head of the players’ circle sat
F.iddy McDowell, who quipped: “Pic-
tures will be fifty cents apiece, if you
please.”

As we began clicking our camera shutters,
we reply: “How much is that in
bananas?”

A motion picture being filmed, whether on
location, or in the studio, is a strange ex-
perience.

Cameras

Contrary to the fast pacing and split-
second timing that appears in the
finished product on the screen, the actual
shooting proceeds at a snail’s pace, each
scene being the result of slow, careful
deliberation on the part of the film
makers.

As I entered the spacious square sur-
rounded by the various buildings of the struc-
ture, cameras were being rolled into
position, lights set into place and
properly shaded, and stand-ins providing
the focal points for the upcoming scene.

Scattered about were the paraphernalia of
mock-warfare — shopping carts filled
with arsenals of wooden weapons of
every description, battered mannikins in
police and civilian clothing, “victims” of
the rebel apes, and gas fueled pipelines
to provide the artificial walls of flame
that would shortly cover the city
background.

In the midst of all this activity, featured

SNAIL-PACE

Camera
work so
careful

players, unoccupied crew members, and
extras alike roamed the set freely,
relaxing and chatting among themselves
or with visitors to the set, posing for pic-
tures, signing autographs, and answering
questions about the film.

The several hundred extras in full-head
masks of three varieties of apes — chim-
panzees, gorillas and orangutans — lent
the only color to the forbidding
background of the location with their
green, red and yellow coveralls.

For the cast and crew, waiting is what it’s
all about. In any one night of filming,
perhaps only two or three brief scenes
will be completed to satisfaction and put
“In the can” and the many hours of off-
camera time between these segments
provides ample opportunity for chatting
with many of the people involved in the
production, and taking photographs for
magazines.

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APE SIGNS

In addition, the theme of this production gave the basis for no end of practical jokes and clowning around between takes.

The extras, in particular, seemed to have a field day with this assignment, since playing apes makes them virtually indistinguishable from the stars whose roles they were supporting.

One extra in chimpanzee make-up apparently didn’t realize that being an ape of any kind accorded him “instant celebrity” status with the fans. “Oh honey, I’m nobody,” he assured a young lady asking for his autograph.

“Here, let me see if I can find somebody for you!” With that, he disappeared into the crowd leaving a disappointed girl wondering how a real-live APE could be “nobody!”

A more perceptive gorilla-extra nearby was only too happy to fill the young autograph-seeker’s request, reminding her: “I’m a gorilla, you know, and gorillas can’t write so I’ll sign ‘X’. okay?”

However, once all had been readied on the set and the call to “places!” went out, cast and crew quickly assembled and the filming was far keeps.

Reshooting is enormously expensive, so every move must be timed to the second. Spectators assumed a cooperative silence as police and apes faced each other for a major scene.

Easily the most dramatic scene I saw was the final scene of the film, in which Roddy McDowall confronts humans in the takeover of a city.

Being on the location, it was my special privilege to watch the filming of this fiery sequence both from afar and close-up, since the final version of the scene required that it be shot several different ways, in long-shot and close-up both, from several different angles.

Poised defiantly atop a staircase, amidst leaping shadows cast by the smoldering flames behind him, McDowall presented a larger-than-life image while awaiting the cue for “Action!”

Lucky

I was lucky indeed to be standing only a few feet from him during the close-up shooting and to have captured the emotionally-charged image in my mind.

The seriousness, however, quickly ceased the moment the cameras stopped rolling.

Later on during the shooting, as Roddy led his ape-platoon down a thoroughfare to a subway tunnel during the height of rioting, “Cut!” was called and the awe-inspiring commander of the ape army turned to the cameras with a mischievous grin and a loud, boyish “Rat-a-tat-tat!” sending the entire crew into hysterics.

AN ape and a cameraman ham it up during filming.

A SMOKO for Ape star Roddy McDowall.
This ape has glamour

This prevailing air of "anything goes" seemed to leave no one untouched, as all involved continued to ham it up in off-camera moments.

Natalie Trundy, who plays the chimpanzee Lisa, was having a very straightplaced conversation with one of the production staff, when I spied her.

The minute she saw the cameras, all seriousness vanished from the discussion and she slid right into character, curling her lip and putting her best ape-face forward.

Posing for some ape "glamor shots," a few minutes later, she told us of the intense interest she had in the fantasy.

The final proof, however, that the contagious clowning on the set had reached full-scale epidemic proportions was the moment director J. Lee Thompson called the extras to their places to supply the vocal background for the film's climax.

With a perfectly straight face, he asked: "Will the Mormon Tabernacle Choir please assemble?"

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An ape carries off starlet HEATHER JOHNSON

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PLANET OF THE APES

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