STAN LEE presents

PLANET OF THE APES

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APE LINE! (Cheery chatter & gorilla grunts!)
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Dear Marvel Gang,

In 1968, a simply faced, more naive and younger version of myself saw the movie, PLANET OF THE APES. Zaius, Taylor, Zira and Cornelius seemed to remind me of the "What if..." questions I had asked my parents as a child. What if we were a persecuted minority. How would a superior being treat us if it ever came to that? Like equals? Like slaves of older dogs? PLANET seemed to answer this question quite dramatically and vividly.

So, you see, Stan, in 1974, when Marvel published its first version of PLANET, I had to get it. Both its first two issues were good, but not really "top" Marvel work, if you know what I mean. Along come PLANET OF THE APES #3, and sheer ecstasy overcomes me after reading that issue.

"Spawn of the Mutant Pits" was adventurous, fast paced and exciting. Mike Ploog and Frank Choirmont outdid themselves in the artwork. Doug Moench scripted the story with a tight plot, lots of action, and an ending that made me hope the next thirty days go by very quickly. I'm glad to see the Lawgiver is okay and escaped the Mutant Pits of the Forbidden Zone. I just hope that he, Jason, and Alex escape that weird gorilla holding them captive in the sky-sled (SPEAK OF INGRATITUDE...!)

"Journey to the Planet of The Apes" by Chris Claremont was interesting "behind the scenes" reading. Although the PLANET series has only been on sale for a few weeks, it has become one of my favorite TV programs. Teddy McDowell especially does a great job as Galen. One thing puzzles me though: Chris stated that every day, Teddy must undergo three to four hours of make-up to adequately look like Galen. Wouldn't it have been much simpler (and cheaper) for the make-up department at Twentieth Century-Fox to create a rubber face mask—much like the ones children wear at Halloween— for Teddy to wear? If it could be done, Teddy wouldn't have to be so uncomfortable with it on and merely remove it to give his skin a breather and eat meals normally.

Sams' review's "McDowell: The Man Behind The Mask" was something I've been waiting for. PLANET #1: A very nice insight into the famed APE series actor. I'm only disappointed in the sense that the article was so generalized and short. The stills were very appropriate, though.

Chapter three ("Manhunt") of your PLANET OF THE APES adaptation really came off quite well. George and Mike's cinematic art style is really a big plus for the feature. Too, Doug Moench really shows us his fine style when scripting it. Thank you all concerned.

Mr. McDowell's talents just doesn't do things halfway.

Moving right along: an article on the Apes paperbacks is even now being prepared by John David Warner for a near-future issue of this magazine. Ask and thou shall receive.

Dear Marvel People,

PLANET OF THE APES #3 was another high-quality issue in a string of good comics and magazines that Marvel has been putting out lately. I was very pleased with the issue.

"Journey to the Planet of The Apes" was a good article, but I got off the subject a little too often for my tastes. Other than this, it was fine, with Chris Claremont's personal opinions giving it added life.

"The Man Behind The Apes" was interesting, but too short, nuff said!

The adaptation is really good, but I'm not so sure about George Tuska's interpretation of the Apes world. Tesla's Taylor is fine by me, but Zira's home in this issue looked like a 1974 Earth house. In short, that haisybin cry of old is heard: "The movie was better!"

I realize it sounds like I didn't like anything, but I enjoyed it all. I just felt you guys might like a little constructive criticism. At least you don't throw someone's opinions away with a senseless put like your competitors. And put out a better quality product to begin with. So, till Spider-Monk meets Shang-Chi, Master of Kung Fu...!

Bob Bradley
rd. 2, Box #148
liberty Center, OH

As you can see from this issue's lead story, Bob, we have no intention of not having Jason and Alexander around for a long time to come. They just aren't the stars of every issue. The way we see it, there's a lot of excitement to cover in the history of the Planet of the Apes and we intend to present as much of it as humanly possible. But don't worry, we'll continue spotlighting Jason and Alexander pretty regularly. To tell you the truth, we've got...
more than a little fondness for our futuristic version of the Old Couple, ourselves.

Kong Fu, huh? Somebody throw this guy a banana.

Dear Marvel Folks —

In case you don’t remember me and there’s no real reason why you should — I am a writer for one of your competitors and, occasionally, I assist my imaginative friend Tony Isabella with an article for one of your many periodicals. Also, when I received my copy of *FOOM MAGAZINE #5*, I discovered that I was Associate Editor of said publication which, I suppose, means that I am expected to associate with the editor. I mention this by way of establishing some semblance of credibility before I make a rather startling revelation.

That startling revelation is this: Chris Claremont of your editorial staff is dead. I base this deduction on the opening paragraph of his article for *PLANET OF THE APES #3*. In it, the late Mr. Claremont described his journey to Los Angeles and told of how he took the San Diego Freeway north to Olympic Boulevard. If he did indeed do this, his automobile and his person, within — would have made a fiery death on the roof of a Texaco gasoline station. You see, there is no off-ramp at Olympic on the Northbound San Diego Freeway.

I happen to know this terrain very well, inasmuch as I reside in the vicinity. In fact, Twentieth Century-Fox Studios, which the much-mourned Mr. Claremont came three thousand miles to visit, is a scant three blocks from my house. (When there’s a high wind, I can stand on my front porch and spit on the “Hells, Dally” set and/or Barbra Streisand.)

I only wish that I had not been occupied with another assignment at the time or I’d have volunteered to handle the article myself, thus saving the Ocecees the lengthy plane trip to say nothing of the escape of his waste, too brief a life. It is a burden I shall carry for years to come.

Mark Evanier
(Address withheld pending notification of next of kin)

Rest assured, Mark, that Chris Claremont’s life has not been wasted. After that shocking accident on the San Diego freeway, we immediately dispatched a team of skilled voodoo priestesses to the site of his untimely demise and they were able to resurrect him in a matter of days. We’re happy to report that young Christopher is back at his desk and performing more efficiently than ever. In addition, he now makes a rather nifty model for our *TALES OF THE ZOMBIE* covers. Every cloud...

Mark Evanier, otherwise known as “Who?”, is a writer for the West Coast branch of Gold Key Comics where he scripts, in his own words, “everything with a tail.” He is currently preparing a comic strip for daily newspaper syndication with Russell (Broom Hilda) Myers and will doubtless go far in this world—if the cops haven’t stopped him before then.

Dear People,

To be quite honest, I can’t understand how you will be able to print a monthly magazine devoted exclusively to such a limited subject as Planet of the Apes. There’s only so much you can do (particularly in the area of text articles) before you exhaust the limited material at hand. But ignoring this problem, you are producing a well-laid out, competent black-and-white magazine.

The showcase of the first three issues has to be “Terror on the Planet of the Apes.” Mike Ploog is a find artist in regard to mood, facial characterization, action and storytelling. In short he’s one of your best illustrators and this series has him really inspired. Thus the finished product is a fine one.

Doug Moench as usual gives us fast-paced, action-filled plots with little characterization, but they are highly entertaining and work within the framework of this strip.

The adaptation of the movie is too strict and

Addreses too much to the movie. Heck, Tuskma even uses the exact camera angles from the film. Speaking of the artwork, I think a different artist is needed to capture the mood of the movie cause George just hasn’t done it.

The article on the television show was excellent. Chris Claremont has a nice style and the little anecdotes of these travels made for interesting copy. But I disagree with him about the show itself. From where I stand so far it looks uninspired except for the acting of Roddy McDowall—a cheap imitation to make some fast money on the name.

Which brings us to the Roddy McDowall article; it was well done. Mr. McDowall is an intriguing personality and the interview was a good idea. However, mention should have been made of his portrayal of the Bookmaker in the campy *Batman* TV show.

All of the above brings us to the question of do we need a PLANET OF THE APES magazine? I really don’t think so, especially in light of the fact that it costs a buck and its contents don’t warrant such a high price. But I’m a comic junkie and a fan so I’ll continue buying the book, but with less than high expectations.

Mark Gaspier
32-25 167th Street
Flushing, NY 11358

Do we need PLANET OF THE APES?

No. It’s not a necessity. It hardly ranks up there with the real biggies: food, clothing, shelter, etc. But there seems to be an awful lot of people out in Marvelman Assembly who want PLANET OF THE APES. As often as we can publish it and then some. So, we will continue to produce the magazine for those who want it.

But, hey, Mark, if you go over your comments on our third issue, you’ll see that even you liked well over half of the magazine and, that’s not too bad-right?

Mark Evanier
(Address withheld pending notification of next of kin)

Apologize Marvelia: Last issue we published a tribute to the Man Who Sold the Planet of the Apes—Arthur P. Jacobs. Unfortunately, the diabolical deadline doomed us in: his photo didn’t arrive until after the issue went to press. So here it is — better late than never, as a wise old ape once said. Nevertheless, quoth the raven: Nuff said!

Dear Roy and Tony,

Truly this Marvel masterwork deserved the privilege of going monthly. *PLANET OF THE APES* is going to be a tremendous success in the future. Matter of fact, the only way to prove my little prediction wrong would be to expel Doug Moench and Mike Ploog from the “Terror on the Planet of the Apes” series. Doug’s scripts are as superb as ever and the characterizations of Jason and Alexander are excellent. Ploog’s pencils are as great as ever.

Jason is so embittered by the events which have occurred in the past few issues (directly) and the events which have occurred in the past few years of his world’s history (indirectly), he often finds himself doubting the one friend he has. While Alex, though possibly unintentionally, dominates Jason in manner and speech, as if admitting to himself that humans are inferior to the Apes. This plus the crusade for “ape dominance” led by a manic Britus plus the racial implications lurking behind the entire plot of the series makes “Terror on the Planet of the Apes” a literary milestone.

However, great though this mag is, you guys are about to be engulfed in a “How To Make a Masterpiece Greater” course.

1. I’ve heard rumors of Tony DeZuniga replacing George Tuska on the adaptations. This would be a step in the right direction.
2. Doug should employ captions in the adaptations. Granted, this would rob the adaptation of its cinematic feel, but the strip would be greatly improved.
3. I have a theory that the law of primates, like gibbons and monkeys, evolved into a state of barbarism. This seems like good plot material to me. Hopo you can use it.
4. Doug shouldn’t concentrate lin “Terror”) just on the adventures of Jason and Alexander. The fight for ape dominance should be the main topic. Try to show how this crusade is affecting the Earth of tomorrow.
5. Please cut down the number of articles presented in PLANET OF THE APES. Like THE SAVAGE SWORD OF CONAN, this book should only have a short article per issue, if any at all.

You guys are doing great, anyway.

Clyde Tulley
3609 W. 111th St.
Inglewood, CA 90303

Thanks for the kind words, Clyde, and to answer your various comments/questions:

1. Alfred Alcala will be drawing the second Apes adaptation, beginning next issue.
2. The readers (and the editors) like the cinematic feel of the adaptations. However, Doug is using more captions in following issues.
3. Interesting theory, We’ll pass it on to Doug.
4. Since we’ve been concentrating only on a small portion of Earth in the future, we have no way of knowing whether or not “the crusade for ape dominance” is affecting other parts of the globe, or is even known in other parts of the globe.
5. The articles are popular. What more can we say? We still have 45 or so beautiful pages of comic art every issue.

Again, thanks for the kind words, Clyde.

Oh, and in case the rest of you haven’t figured it out by now, we’d really like to hear your comments on PLANET OF THE APES, too. The address is:

PLANET OF THE APES
Marvel Magazine Group
576 Madison Avenue
New York, NY 10022

So write already!
I was sitting in on my first ACBA meeting (that's the Academy of Comic Book Arts) listening to a forum on how the creators of comic strips—artists and writers and other such relatively unimportant personnel in the continual creation of comic titles—are ripped off when merchandising products are based on the characters of whom they are ostensible wards, when Marie Severin shot her first salted peanut in my direction, splattering it against my scalp.

"Them ACBA meetings can be dangerous!"

Deciding to resume my battle with Marie later (though she has told me that she is good and I am bad and good will triumph o'er evil), I met Doug Moench after the meeting had adjourned; and while the murmuring crowd murmured in various degrees of discontent, Doug asked me if I had seen the artwork for "Malagueña in a Zone Forbidden!" I hadn't, and Doug decided that it was the time and place, right there and then, to rectify that mistake.

The room was dimly lit, a lighter shade of murk, and the murmuring crowd was thinning. The room was lit for romantic interludes and darksome conspiracies and ill-defined board meetings; it was not lit for viewing artwork. I was still taken aback. Those pages were some of the best artwork Mike Ploog has ever done, and the entire finished product is his, keeping intact the flowing shades of grey to black to the stark contrast of white.

As Doug commented, "Don, how am I going to put words over this beautiful artwork? How can I cover up this gorgeous stuff?

Doug talks like that in dimly lit places.

"You'll do it," I told him, not really sure he would.

He did it, and the result of the combined work of Messrs. Ploog and Moench begins on page 7—a treat.

Our adaptation of the PLANET OF THE APES concludes this issue, with George Tuska and Mike Esposito helming the art chores and Despicably-Fast Doug again on the writing end. Mark Esposito, son of the above mentioned Mike Esposito, took some of the burden off Dad's shoulders by adding the washes to the story.

That wraps it up for the comic stories this time around, but the articles are a very important section of this magazine and Chris Claremont worked desperately against the dreaded deadline doom to give us a sixteen page interview with Mark Lenard, while Sam Maronie—who dropped by the offices only a week ago ("a week ago" being the end of November)—left behind an article recounting his experiences as an extra in one of the Apes movies.

But before I end with a customary "Hang in there," I think it fitting that we return to the above-mentioned Marie Severin, who drew her "ha-ha funny" editorial cartoon last issue while on leave from the Ebeneezer Lindberger Ancient Home for Senile "Ha-Ha Funny" Editorial Cartoonists. Marie, in typical sneaky, underhanded fashion (back in the silent film days Marie was the villain who stroked his mustache when foreclosing the mortgage and tying the heroine to the tracks), managed to sneak that "ha-ha funny" editorial cartoon into APES #5—so who says the editor gets to see everything that goes into these books?

Immediately, I decided it was time to exact revenge on Marie. Fiendishly relishing my task, I considered possible methods in which to extract my retribution. And finally, I have hit on the solution.

Marie Severin does not seek the limelight, therefore I would put the limelight on her. Ah, how fiendishly delightful this will be. I've seen Marie Severin stand for hours at an easel, drawing super-hero after super-hero for fans who call out their favorites even before she has finished tearing off the sheet with the picture just completed. I've also seen her take time out from her hectic schedule to explain coloring processes to aspiring colorists; draw elaborate "ha-ha funny" cartoon get well cards that can't help but bring some kind of positive response from the receiver; and even traded old age insults with her as she hurled short dwarf cut-downs at me, while the both of us drank warm saki in a very civilized manner.

Warm Saki?

Warm saki. You figure it out.

Ah, what a giving, wonderful lady. Ah, what a selfless luminary light on the comics horizon. Ah, how sweet is revenge and the fruits thereof.

Boy, talk about putting on the limelight... and just when Marie was trying on the new Extra-Squeeze-Steve-Gerber-approved-super-strength-corset for their new collaboration in CRAZY MAGAZINE. Even Mary McPherran gets revenge. If you don't understand that last remark you haven't read CRAZY #8 and for shame.

But enough of your time. The Apes wait.

Hang in there!

Don McGregor
MALAGUEÑA BEYOND A ZONE FORBIDDEN

He'd been unable to speak, and so they never knew whether he was human or ape. A misconception of both, they'd decided... and nicknamed him Shaggy, in affection and after appearance.

They remember him in soft silence and a simple phrase: 'A part of both, he knew innocence best.' It was true... and Shaggy lies dead...

He'd been silly, sloppy, and cute. They remember him now in the cool shade just beyond the river society of Gunpowder Julius and Steely Dan.

His innocence murdered for all time by the sophisticated hand of Brutus, Golden Warlord, and Copperhead Grease.

The human youth called Jason will never forget that murder of innocence... and how it never knowing why in Jason's helpless arms.

You've already been far too kind, gunpowder. We couldn't impose on you to...

Hush yerself, Lawgiver. It's already decided - me an' Dan are gonna take you folks back on home. In time the Riverboat Simian.

Way I figure it, big fella. Jest holler fer friends... and anyways, it's the least we kin do.

Jason has not noticed... but even the normally boisterous spirit of Gunpowder Julius has been touched by the tragedy... and is bleak for the contact...
But it is not fair to expect Jason to notice the kindly of others when he is lost in his own dark world of murky thought and stark memory.

How 'bout it, Jason--does Julius' plan set well with you?

Hooped gorillas bursting from black terror with torched blazing...

Clubs and crossbows laced with wriggling splitting the wince of flame and hiss of smoke...

His Parents--his Mother--his Father--murdered in a thick wash of blood and frenzy, their bodies torn to pieces at the paws of their beloved home...

Murdered by Brutus--Brutus the Warlord--Brutus the Stinking Gorilla Brutus who will pay for killing his parents for murdering Shagg--Brutus who will choke on his own blood once Jason gets his hands around that hairy throat and squeezes...squeezes until he hears squeals and groans. No sign for mercy, whimpers of agony, squeezes harder, tighter, crushing and squeezing until...

Wh-what...? Alex...

Yeah, me-Alex. Are you coming with us or not??
LOOK, JASE--IF YOU CAN'T SNAP OUT OF IT LONG ENOUGH TO HELP US CAST OFF...

CAN YOU AT LEAST PULL YOURSELF TOGETHER ENOUGH TO GET ABOARD?

Yeah... sure, Alex...

JUST THINKING, THAT'S ALL...

ALL RIGHT, LADS--HEAVE 'ER MIGHTY...

WHAT WITH THE LAWGIVER'S FESTERIN' ARM AND JULIUS AT THE STEER... IT'S UP TO WEE THREE TO SLIDE THE SIMIAN ONTO 'ER FEET.

I DON'T KNOW ABOUT THE BOAT'S FEET, DAN--BUT MY ARMS ARE FEELING IT.

DO YOU ALWAYS TALK TO YOUR FRIENDS LIKE THAT, GUNPOWDER?

O' COURSE, LAWGIVER, HOW ELSE WOULD THEY KNOW THEY WAS MUH FRIENDS?

KEEP YER POWDER DRY, YOU MANGY MEAL-WORMS--WE'LL BE SEEIN' YA SOON...

BY DARK, THE EYEBALL SMOOTHLY SKIMS THE SLICK SHEER OF WATER GLOSSED BY MOON, AND GIRDED BY A TANGLE OF WEIRDLY MUTATED SWAMP FOLIAGE...

THE GREAT WAR, AND ITS PERVERSIVE Magma OF RADIATION, HAS DONE MUCH TO CHANGE THE FACE OF THIS NOW BIZARRE EARTH...

BUT STILL JASON NOTICES NONE OF IT...
I'm worried about Jason. Lawgiver-sir. Ever since Shaggy was killed, he's been in a... well, in a trance...

Not only is Jason bereaved over Shaggy's death... but I'm sure he must be experiencing a supreme sense of responsibility and disappointment, even if only subconsciously...

Consider, young Alex: after repelling the assault by Brutus and the empty inheritors—and soundly defeating them as well... *

* In P.O.T.A. #4... Don.

An understandable reaction to a highly traumatic experience, young Alex...

We watched helplessly as Brutus managed to escape—slipping right through Jason's fingers, and murdering Shaggy in a final gesture of defiance.

That's not easy for a vengeful youth to bear.

Yes, but what's wrong with him, sir? What is he thinking...?

Numbs thoughts. Estranged visions conjured in the depths of a dark mind.

...and projected on the surface of darker water. A rifle aimed at Jason, at his heart...

Visions of death... skulking, ghastly death...

Numbness leaves the inquirer now. A rifle. A man. A woman. A woman threatening to explode. He hears the cock of the rifle and knows that he is about to die. Knows that the rifle is about to...
BLAMM!

NOOOO--

STAND BACK, LAD -- LESS 'N YOU WANT THIS RIVER-SLUG'S BARBED TONGUE WRAPPED AROUND YORE--

CANNRR--

AGHK-K--

--THROAT.

HOLD ON, ALEX--

AIN'T NO PUS-FACED, SLIME-BROOKIN RIVER SLUG GONNA BE YORE HANGMAN--LEASTWAYS, NOT WHILE I STILL GOT MUH PIG-STICKER TUH HAND!!

AND A SECOND MUTATED LEVIATHAN DEMON THE BARK IN MENACE...
YOU SAID A MOUTHFUL, DAN--

AN' IF THIS CROSS-EYED SLIME-Slug IS SO ALL-FIRED HUNGRY, I'M GONNA GIVE 'M A MOUTHFUL--RAMMED RIGHT DOWN HIS UGLY BULLET IN SPLINTERS ALL THE WAY!!

THE NUMBERS HAS RETURNED, AND JASON WATCHES--UNMOVING, UNCARING--AS THE SECOND CREATURE STRIKES.

HELP ME, JASON--!!

HE SEES ONLY AN APE...

HELP BRUTUS? NO. NEVER!

JASON--MOVE!! YOU'RE THE ONLY ONE CLOSE ENOUGH TO HELP THE LAWGIVER--!!

AND JASON MOVES--!!
MOVES -- LIKE A STIRRING THUNDERBOLT SHOT FROM HELL!!

I SAID LET GO OF HIM!

IT SINKS INSTANTLY, BELOW A RISING JET OF BUBBLED CRIMSON...

...AND COMES TO REST WITH THE LAUGHER STILL PINNED IN ITS LIFELESS MAN.

BUT HAVING BROKEN HIS TRANCE, AND BEGIN TO MOVE--

--JASON IS NOT ABOUT TO STOP NOW.
THE CREATOR BE PRaised-- They Are!!

I'LL MOve The SMian AROUND, DAN-- AND YOU GET A POLE OUT To 'EM--!

WILL HE BE ALL RIGHT, ALEX??

FINE-- ONCE HE DRIES OUT.

BUT... WHAT ABOUT YOU, JASE??

ALL IN ONE PIECE, ALEX... INCLUDING MY HEAD NOW.

GOOD TO HEAR, PAL-- GOOD TO HEAR. FOR A WHILE THERE, I WASN'T SURE ANYTHING COULD PULL YOU BACK TOGETHER.

WHAT IN DAD-BURNED BLUE-LACED TARNATION IS THAT--?!

YOU GAVE IT TO ME, STEELY DAN-- SO YOU SHOULD KNOW BETTER THAN ME...

NO, LAWSIVER-SIR-- DAN'S TALKING ABOUT THAT... OVER ON THE SHORE...

BUT FROM THE WAY IT'S BURNING MY STOMACH, I'D GUESS THAT IT'S LIQUID FIRE.
...that light...

It don't figure, Julius...They's nobody livin' on the river hereabouts.

Nope, but it shore would be cozy tuh feel a campfire on muh backside right about now...

Yeah...as long as the owner o' that campfire don't hanker tuh cook more backside...

What do you say, Alex? Do we go ashore to investigate?...

Well, we've certainly done zanier things, Jase. Why not?

Thus, it is settled, and stealthily, they crept through undergrowth toward brightening light...

Well, nail me to a tree an' call muh blast-ed hide a scarecrow...

I ain't never seen nothin' like this...

Those weird sounds...

Ain'tcha never heerd music b'fore, Alex?
"Yeah but none like that gunpowder none that made the back of my neck shiver..."

"Hoo-ee — just look at them dance..."

"That's... dancing...?"

"You bet yore poppin' eyeballs that's dancin', Alex..."

"...dancin' tuh make the dad-gummed floor stand up any take notice...!"

"Beautiful, my friends—a beautiful display..."

"Like the whirling wind, when she sweeps from the skies to caress a scarf of the finest silk..."

"The words freeze, then, as the beautiful girl rises from her bow... and —"

"WH—who are you...?"

"Thank you... thank you... but it was only..."
JH, HOWDY THERE, FOLKS.

GUNPOWDER JULIUS IS THE HANDLE--AND THESE HERE ARE MY PARTNERS AND FRIENDS...

SILENCE...

AND LOUD SUSPICION...

I SAID HOWDY THERE, FOLKS, I'M GUNPOWDER JULIUS...

WE'RE FRIENDLY, WE ARE. RIGHT FRIENDLY... DOWNRIGHT FRIENDLY...

SUSTAINED SILENCE...

AND LOUDER SUSPICION...

SO YOU ARE GUNPOWDER JULIUS AND YOU ARE FRIENDLY. SO WE ARE NOMADS WHO LOVE NOTHING BETTER THAN TO EAT AND DRINK AND DANCE.

SO COME AND SIT DOWN. THE FEAST WILL NOT DIE BEFORE DAWN.

HAHAH... LEAVE IT TO MAMA LENA TO TRANSFORM THE MAJESTIC SILENCE...

INTO THE MOST GRACEFUL OF GREETINGS.

WELCOME, FRIENDS--WELCOME TO OUR CAMP...
SOME WINE, MALAGUEÑA— TO MAKE THE INTRODUCTIONS FLOW MORE SMOOTHLY!

BUT WHILE A WARM GLOW MANTLES THE CARRIAGE CIRCLED CAMP...

...ALL IS NOT QUITE SO FELICIOUS IN THE SEEMINGLY ELASTIC COMPLEX OF ADOBE STRUCTURES KNOWN AS THE CITY...

WHERE A SOMewhat PRESIDING SCRIBE RUSHES TO THE QUARTERS OF THE CITY'S DEPUTY ADMINISTRATOR, HE WHO GOVERNS IN THE LAWGIVER'S ABSENCE.

XAVIER... I MUST SEE XAVIER AT ONCE...

ENTER THEN...

AND DON'T BE SO SERIOUS ABOUT IT.

THREE MORE HUMANS HAVE BEEN SLAIN. XAVIER—ALLEGEDLY BY THE SAME BAND OF BLACK-HOODED GORILLAS?

OH, MY-- OH MY, MY, MY-- I DO SO WISH THE LAWGIVER WERE HERE. WHAT EVER SHALL WE DO--?

WE' D BETTER DO SOMETHING, BECAUSE JUST BY LOOKING OUT THAT WINDOW--

YOU CAN CLEARLY SEE THAT WE'RE HEADING FOR A FULL-FLEDGED CIVIL WAR!

MY GOODNESS-- I HAD NO IDEA IT WAS SO EXTREME--!

STAY IN YOUR OWN SECTOR OF THE CITY, HUMAN--!

WE DON'T ALLOW TROUBLEMAKERS HERE!!
WHERE CAN THE LAWGIVER BE—?
AND BRUTUS—WHERE IS BRUTUS—?
HOW CAN I BE EXPECTED TO
GOVERN THE CITY WITHOUT
ITS PEACE OFFICER—?

DELIVER YOUR REPORT
ON THE GORILLA KNOWN
AS BRUTUS, MUTANT-
DRONE DEE.

YEAH, DEE—AND
DON'T WHINE ABOUT
IT, YA UGLY MUG—!

WHATEVER
HAS
BECOME
OF HIM—?

'I' S YOUR FUNCTION AS
A DRONE, TO ADDRESS US WITH
RESPECTFUL TONE, AND NEVER
ONCE RESORT TO A MOAN.

I UNDERSTAND, SUPREME GESTALT
COMMANDERS. THE REPORT HAS BEEN
RECEIVED VIA INPUT-TRACK INITIATED
BY DRONE ESS, ASSIGNED TO ACCOM-
PANY BRUTUS BEYOND THE FORBIDDEN
ZONE IN PURSUIT OF THE ESCAPED
LAWGIVER AND HIS TWO YOUTHFUL
RESCUERS.

ARE WE TO HOLD
DRONE ESS CULPABLE
FOR THIS FAILURE?

NO, SUPREME
BE-ONE. DRONE ESS
REPORTS THAT HE
REPEATEDLY WARNED
THE GORILLA BRUTUS OF
IMPENDING PERIL. BRUTUS
IGNORED HIS WARNINGS
AND ACTED RASHLY, RESULTING
IN THE DEFEAT AND CON-
COMITANT FAILURE.

DRONE ESS REPORTS
TOTAL FAILURE. SUB-
CLASSIFIED AS THE DIS-
FUNCTION OF SEVEN MUTANT-
DRONES AND THE IRREPARABLE
DESTRUCTION OF FOUR WAR-
MACHINES.

WHILE FLESH AND
BLOOD MAY BE JOLLY,
TO PLACE TRUST IN
IT IS SURELY
OUR FOLLY.

SILENCE,
BE-THREE.

DRONE DEE—INSTRUCT
DRONE ESS TO REMAIN
WITH BRUTUS, AND TO
MAINTAIN THE SEARCH
FOR THE THREE
FUGITIVES.

YEAH, DEE, YA PUG-
UGLY JERK! AND ON
YOUR WAY OUT, ALL
OUR INPUT-TERMINALS.
WE WANNA BE ALONE
WIT' OUR THOUGHTS.

YES,
BE-TWO.

WINE HAS FLOWED WITH
LAUGHTER, AND THE
WARM SMOKE HAS SPREAD.

...UNTIL NOW, IT PERMEATES
EVEN THE BLOOD...
HEY, ALEX-- GIT THE LITTLE FELLER TUH PASS SOME O' THEM THEE VITTLES ON DOWN THIS WAY...

Huh--? OH, YOU MEAN THAT LITTLE FELLOW...

JASON, THE WAY THAT MALAGUENA-HONEY'S BEEN STARIN' AT YA, IT'S A PLUMB WONDER SHE AIN'T WORN YORE SKIN OFF. I THINK SHE'S TAKEN A SHINE TO YA, BOY--!

OH--

PLEASE-- FORGIVE ME. I DID NOT MEAN TO...

THAT'S ALL RIGHT, IT'S NOTHING, REALLY...

NO, I INSIST. AT LEAST LET ME Wipe OFF YOUR SHOULDER...

WELL, UH... THANK YOU.

THEY SAY YOUR NAME IS MALAGUENA...?

YES, AND I HAVE HEARD YOUR FRIENDS CALL YOU JASON. I HAVE NEVER HEARD A NAME LIKE THAT BEFORE...

...AND A DARK, VOLATILE TEMPER EXPLODES IN VIOLENCE...

...LEAVE HER ALONE--!! MALAGUENA IS MINE!!

DARK, SURLY EYES WITNESS THE SOFT EXCHANGE...
A flurry of urgent motion, and the two antagonists are restrained...

Sowdarn it all! Jason—why'd ya have to go an' ruin setch a belly-thumpin' fine feast?

Your temper has made the night most dark, Grimaldi...

Mama Lena has the cook in her eyes...

We have seen the flames of jealousy flare brighter than our campfire tonight, and we have tried to restrain the two who have been consumed in these flames...

But matters of jealousy can never be resolved by restraint; this is a matter only for...

—the knives.

As is our custom, we will give them the room to fight... until this matter has been settled.

This sash will bind your hatred together until the end of your fight...

...when the one who stands may cut it free.

No...you must stop them...stop them before they are hurt...!!

It is the only way, Malaguena, Mama Lena has passed her decision.
LET'S MAKE IT A HUM-DINGER, JASE-BOY! I BEEN HANKerin'
TUH SEE A GOOD FIGHT ALL NIGHT NOW---

IT IS SAD, GRIMALDI WILL FIGHT FOR NOTHING LESS THAN DEATH.

THEY CIRCLE... SLOWLY, WARYLY... EYES FLICKERING FROM FACE TO KNIFE AND BACK AGAIN...

THEN, THE FIRST SLASH WHISTLES SHARPLY...

JASON THRUSTS A LURCHINGLY SAVAGE MOVE WHICH SAVES ENHANCED FLEXIBILITY.

...AS IT CUTS NOTHING BUT AIR.

BUT LEAVES A FEW FEW AND ARE UNSCATHED.
IT IS THE MISS.
HERGLITH WHICH
ANGERS MORE THAN ANY-
THING ELSE...

I THINK
NOT.

THE SWIFT LIMP
IS STRONGER
MORE SKILLED
IN MODE
OF FIGHTING, AND IF
JASON IS TO LIVE...

BUT IT ISN'T GONNA
MAKE A BIT OF
DIFFERENCE...

...BECOME, BROTHER,
I'M MAD.

AS ARE MANY
OF YOUR KIND,
HUMAN. AND, INDEED,
YOUR MADNESS
IS GREATER THAN
MOST...EXCEEDING
EVEN YOUR
COWARDICE...

FREED OF THE BINDING
SASH, YOU NEVERTHELESS
CHOOSE NOT TO FLEE;
BUT TO REMAIN...

...AND TO DIE
AT THE HANDS OF
YOUR SUPERIOR
ADVERSARY.

HEARING THE LAST WORDS, A FLASH OF
HOT CRIMSON FLOODES JASON'S SIGHT...
...AND HE BOLTED FORWARD, ALL POWER AND FURY, LIKE A JAGGED BLADE OF QUICKSILVER LIGHTNING...

...AND YES, IN MOMENTARY MADNESS...

IT IS THE MADNESS WHICH NOW DEMANDS THE OMINOUS TOLL...

...STRIKING IN BLUSTERING SAVAGERY...

FOR IN ITS EXECUTION, JASON HAS SACRIFICED HIS DAGGER.

YOU MAY AS WELL CONCEDE DEATH NOW, HUMAN...

I'LL TAKE MY CHANCES WITH THE FIREBRAND, PAL, SO JUST DON'T WORRY ABOUT--

NO, JASON--! HERE-- YOU MUST TAKE THIS--

MALAGUEÑA--! BUT I THOUGHT SHIMALDI WAS YOUR--

SO DID I, JASON... BUT IT WAS WRONG.

MALAGUEÑA-- GET BACK!!

AND--

TAKE THE DAGGER.

THEN, A SHARP MISS OF AIR...
Jason finds he does not need Malaguena's gift.

As positions are swiftly reversed...

Slay him... as the ritual demands.

Yes, human... kill me. I have no wish to live, knowing that Malaguena betrayed me... for you.

Take that knowledge away from me... with my life.

What are you waiting for? Grimaldi has lost his right to live.

Slay him, it is the way of our people.

But I... I... can't.

Why not, human?

Killing is easy... in times when it becomes necessary...

He strides from forest shadows like a helmeted demon of hate, his name is Brutus...

And in his hand he holds a most unguish instrument of death.

Times such as now.

Next Issue: The battle with Brutus... and a confrontation with: The Planet Inheritors!
PLANET OF THE APES: I guess the first basic question is how did you get into the show itself?

LENARD: How'd I get into Planet of the Apes? Well... just like I'd get into any other series. My agent heard about it—I had heard about it but I didn't even know it was a series; I thought it was going to be a special or something... Then, one day in May, I was asked if I was interested in going down and reading for it. So I went down to the office—and I must admit that I had kind of peculiar feelings about it, reading for the gorilla.

But I was kind of—I was a little bit disappointed, I guess. Or my feelings were hurt a little bit. I think that was my attitude towards it but then I thought about it—I actually talked about it to several people—including directors and others, I said, well, Maurice Evans played an ape; he's a fine, Shakespearean actor, and lots of very important actors had played apes. And that was the thing that kept me going.

So I went down and I read for the part of the gorilla—there were an awful lot of people there, and all kinds. And I read for it, and I never expected to get it. The next day there were readings for Zaius, as I found out later on, and the day after that they called couples down to the studio, and there were two couples: one Zaius and one Urko; Urko, as he was called at the time, they changed the name to Urko—and each of them read again, together. I read with Booth Colman; but I found out that the studio had already chosen—decided on us—and were just discussing it with CBS.

And it was as simple as that. And then it was a question of negotiations and all that sort of thing; and deciding what to do. It was a series and its potential at the time—'yknow, everybody thought it was going to be a raging, roaring success and I think it will be yet; of course, starting not quite there at the top, for various reasons, but everybody expected it to be a blockbuster. There's nothing like being with a top show. And I thought that I would have much more time than I've had. I thought that I would work a couple of days a show and have lots of time to do other things—writing and directing—so it was for those reasons that I decided to go ahead with it.

APES: Had you seen any of the film series?

LENARD: Oh, yes, I saw the first one, which—of the ones I've seen—made the deepest impression on me, I think that's partially because of the shock value of the whole thing. I didn't know what to expect and I was
APES: How do you find working under—working through—the application?

LENARD: Well, I'll tell you. It's a bitch. It is not easy. It's very uncomfortable and the costume and all is very hot with tremendously long hours—you used to get in to make-up, if you were in the first shot, at five.

The objects of Urko's hatred. Pete Burke, Galen and Alan Virdon are James Naughton, Rodney McDowell and Ron Harper, respectively, two astronauts lost in time and their chimpanzee companion—one of the few friends the two men have on this weird, frightening Planet of the Apes.

Urko (played by Mark Lenard), Chief Security Officer of the Ape High Council. An Ape who would like nothing better than to see Galen, Virdon and Burke dead. The sooner, the better.

in the morning—and stay there for three hours; now they're going to bring people in at four in the morning—I don't know if that will be for the studio but certainly for location at the ranch because, out there, there are places where you don't have any light at 3:30 in the afternoon. And that makes it very difficult.

But as far as wearing the stuff is concerned, when it gets hot—or when it gets very cold—it's very uncomfortable. It's a constant kind of strain. It took me, I think, 'till the third show to be completely free and unaware of the make-up.

At first, I was—'see, you hear a lot of stories. Stories from Roddy and stories came from make-up men who worked on the movies, and others, and they tell you that you can't move your face too much because it loosens everything up and you can't eat—or you have to sit in front of a mirror to eat, or you have to drink liquids all day long, all kinds of things. Which were wrong, I discovered.

And I find now that I can do anything I want in the make-up. Can laugh, smile, anything. And you get used to the strange muffled sound; there's hair and everything all around your face and your ears and you don't hear yourself and you're not sure that you're talking or that you can be understood—but after you get used to it, and it took me, as I say, until about the third show. It just happened like a flash—and then on it was just as though I didn't have anything on at all. Easy.

Except that I have to maintain the posture of a gorilla, which isn't easy. I have to walk like a gorilla, and all that sort of thing. And you do character things, as though you were playing an old man, and one of them is, like, twitching your nose; you know, moving your face. And that seems to help bring things to life. But it's like acting in any other medium; it's what you feel that comes through, and your voice, of course. It's very important, but the emotion is more important. And you can be in repose or almost any way in the scene, just so the scene has good strong feeling—and it comes through. Of course, it has to be shot properly; in this case, the close-ups are, by far, the best. And profiles are all right if they're close enough, otherwise you lose a lot of the expression.

APES: I know that when I was out on the Coast, you were shooting the San Francisco episode ("The Trap")—the scene between you and Jim Naughton in the subway station. I noticed when I saw the episode telecast that there were a fair number of close-ups of you and Naughton actually rolling around in the rubble, fighting. Did that put any special kind of strain...I mean, extreme physical action—riding, fighting...

LENARD: I don't do that. I used to do all the riding, but I have a double now. We all do. And the thing's like falling off the horse, or falling through the roof, and all that, was done by Len Jones.

APES: But, the physical action in a scene...does it create any additional strain, doing it under the application?

LENARD: Well, you know, you can't get hit in the face; it'd ruin your make-up. But, no, it doesn't...the stuff we did there in "The Trap". I was pulling Naughton around and all that, that was all right; it was sort of fun. There's no great danger. I mean, if you can do physical action, you can do it, with or without make-up. You know you have added enhancements because of it. You have to maintain the posture, and do things like a gorilla, but it comes through different phases.

In any series, things evolve. They start with a general premise, you know, and then, depending on what comes up, ideas change. And one of the things that they've done that I don't like is the humans kind of beating up the
gorillas, which is absurd. So, in that particular episode, I had something to do about it and I made sure that the, y'know, relationship between the two as far as strength goes was maintained, that Urko was much stronger, that gorillas are much stronger than the human and the only way the human could overcome Urko was through guile, through trickery.

And that's how he did it, eventually, in the end.

APEX: I saw in one of the episodes a scene where an astronaut actually does beat up an ape.

LENARD: Yeah, they do that; they do that with regularity. In fact, they did it in one episode which will be very interesting, set in a hospital. Burke is captured—the episode is “The Interrogation” and is about brainwashing. The Ape captures Burke and there is this very intelligent scientist, Wanda, played by Beverly Garland, and she is a female scientist and Zaius thinks that this brainwashing is a way that they will determine what makes these astronauts tick, and thus eliminate the danger. There's a scene in the hospital where they're invaded by Galen and Virdon and there's a great deal of fighting and semi-beating up of gorillas and what not.

APEX: I've noticed over the past six or seven weeks that Urko—as a part—has been a much more regular supporting character than Zaius. Was that intended from the beginning or was that one of the things that evolved?

LENARD: I think they were intended to be kind of equal, originally, but like I said, you never know. First of all, with a series, you decide what you want to do, of course, but then it depends on what scripts come in, what materials; you get story ideas and a lot of it depends on the story editor—or editors, depending on how many there are.

I think it's been easier; I mean, it's easier to decide what Urko has to do within the show. He's obviously the antagonist and he really makes most of the plots go; he's there as a threat. Zaius—other than the first episode, where he was with Galen—kind of works in conjunction with Urko, and I don't think they have quite figured out yet just what they're going to do with him. I know he's very good and they like him very much, but this is one of the things that happens.

I did a series before; we had excellent roles all the way through. But the last four or five shows of the series we got a new story editor and there were about seven regular characters and he really didn't know what to do with them, and so I began getting smaller parts; they were not only smaller, they were just not me, you know—they just had no meaning, it was just sort of filling in. It's all kind of complicated. Stories don't come out of thin air and sometimes the stories are farmed out as stories, but the scripts that the writers bring in are just...they sometimes don’t work, even with bewrites.

APEX: Do you find, acting in a series with scripts being done by different people and with different directors, that most of the responsibility for maintaining your character is up to you?

LENARD: Yeah, oh sure.

APEX: You have a large amount of say in what is or is not in character?

LENARD: Well, you certainly do about what is or is not in character, and about a lot of other things, too, depending on, you know, the individual and how good his judgement is and how much you can discuss with the particular director. There's a lot of latitude there. You don't just change the script, you may...the script is a script but it's a piece of paper. It's on paper. When the scene comes to life it may turn out totally different.

I do a lot of changing and a certain amount of improvising with the other actors and with the director; we don’t change the script itself too much, though we do change the scene. Or else we kind of recreate it, you know.
While elsewhere in the same episode, mere moments before he drops dead from malaria, one of Urko's gorillas tries to execute some truculent humans.
takes that you wouldn’t ordinarily—I mean, that you might want to do again, particularly toward the end of the day. I don’t have a lot of trouble with that; sometimes, it depends.

APES: I guess that harkens back to the question I was groping towards before: do you feel it affects you as an actor?

LENNARD: Oh, sure; I don’t think you can work exclusively in a series for a long time without being affected by it, but I also think it’s very valuable. I think you learn how to use the time that you have most effectively. They don’t push you.

You see, if you’re a series regular—if you’re a guest, that’s something else again—but if you’re a series regular and you don’t like it, you know, and you want to do a scene again or to rehearse it again, they may not let you reshoot it, but you can certainly break off in the middle if it’s not going right. And if you feel that you need a little more preparation, you can demand it.

Well, you can ask for it.

I mean, they’re usually saying, “let’s get going,” and “we gotta be moving,” but if you stamp your feet a little and grunt, they’ll give you the time. Sometimes you come up to the necessity; you know, of having just a certain amount of time and you do your best work. The things that suffer, of course, are things like production values, technical aspects; they might need more time. That takes up the bulk of the time, anyway, in shooting. The acting takes up a minority of the time.

APES: Does the fact that a large proportion of the day is spent just standing around, or waiting for a new scene to be set up, or getting made-up, or getting the application fixed—does that wear you down?

LENNARD: Oh, yes—yeah. Oh, it’s very tiring: the whole thing is tiring, because just being in that damned suit, in that make-up, all day long is kind of a strain. At first I used to take the whole weekend to get feeling normal again. One day off wasn’t enough, because, without realizing it, being in that thing is a kind of a... strain.

I don’t notice it; you know, it’s in your mind, so it’s really a sort of mind control, and you’ve got to turn it off. Some people, some actors just can’t do this show because they’re claustrophobic or else they have a thing about that; and you really get encased in it, with the appliances and the make-up and the hair and the wig and the helmet and God knows what all; it can drive you crazy.

But if you’re fairly relaxed there is a strain without you being aware of it. And towards the end of the day, it really wears you out, and you’re really tired.

And, of course, the hours are very long.

APES: How do you find dealing with people—or vice versa—wearing the application?

LENNARD: Well, I’ll tell you. I just had a director in the horse race episode who had never met me, never seen me before; and, as Urko, I’d done several days of shooting and had a late call, so I went out to the Fox Ranch early and said hello to him. He got a funny look on his face, and I said, “you don’t remember me, do you?” And he said, “well, I’ve seen you somewhere; I’ve seen your face somewhere.” And I told him I was Urko. He turned crimson, blushed, and got embarrassed.

I have worked with other gorillas and so forth on the show who were guests, and we’ve worked together without ever seeing each other’s faces. When they finally take off their make-up and clean up, you look over and there’s a stranger. It’s a very funny feeling.
APES: The first day I was on the Fox lot, Roddy McDowall finished shooting and as he was walking back to his dressing room he just peeled off a huge chunk of his application—he started to, anyway—and it was like, who is that person? You had to look twice to be sure...

LENARD: It's very odd. And, of course, now it's a little more common around the lot—but at first you couldn't walk down the street at Twentieth Century-Fox without somebody making a crack; it was like an obligation. Especially the men.

And the girls would kind of look shyly. And now they aren't even making cracks. But everyone felt obliged to make some sort of remark, while you're suffering in this damn' thing. I remember a guy stopping a car and he said, "I gotta see this; I gotta see." And here it was six or seven o'clock in the evening and I was just dragging back to the make-up room to remove my make-up. You get a little surly sometimes.

But the kids are fascinated.

APES: Yeah, it's incredible. The little kids eyes would shine like saucers every time they came near an ape; it was just like they...believed it.
LENARD: Oh yeah. They love it. Well now there are kids that come around, little ones, that want to meet Urko. You ask them what they want to be and they say, “I want to be Urko.”

APES: How do you feel about that? Having been involved with two incredibly popular series from that point of view—Star Trek and Apes—how does it feel being the focus of this kind of mass attention?

LENARD: Well, I don’t know. I’ve been too busy to really... it hasn’t, y’know, it hasn’t... I haven’t had any great obligations, as I did with some of the others, with personal appearances and that sort of thing.

Being in a series—in a popular series—is very good. It’s good for you, and it’s good for your ego; it’s good for your career and it’s good for your pocketbook and it also, y’know, opens other avenues for you. This is awfully hard work and I’m much busier than I thought I’d be, as I said before, so I don’t have the time I wanted to do everything, but otherwise there’s nothing wrong.

Except most of the time after I take off my make-up, people don’t know me as Urko; they only know me from the other things that I’ve done. And they may say, I 37
The many moods—and faces—of Urko: it takes a minimum of three hours to apply the remarkably life-like Simian facial application, a long, boring wearing experience. And a new application is needed every day.
havent seen you lately, although I'm on quite a bit; there are a lot of re-runs and other things—I haven't done anything outside of Planet of the Apes since the end of June, when we started shooting, because I haven't had time to do any other shows.

APES: Does it bother you, the fact that people identify the ape, but not the man underneath?

LENARD: Yeah. Well, no—not anymore. But it did at first. There were a couple of articles in the paper, pictures and so forth; and they said, here is a picture of Ron Harper being knocked off his horse by Urko. No name, just Urko. That bugged me, sure, something like that, where I'm Urko and not the actor. But that's been rare, that sort of piece. I think that humans have a tendency to think of animals as animals, and refer to them as Rex or Prince or Urko, whatever they happen to be, because on several occasions they don't mention the Apes names; it's funny.

APES: Playing an Ape, has it given you any kind of new insight into the relationship between humans and animals?

LENARD: Oh, yeah; well that's the crux, I think, of the whole series. It may not always come to grips with it, though I think it did in "The Trap" and still does periodically—much more so in the movies. I'd like to see more of that; I think it's the kind of investigation of what the Ape culture would be like and you have free rein to deal with our own culture through the kind of comparison with the Ape culture. I think it can be a very fine series, provided it continues.

APES: If the show does continue—if it gets picked up for another season—is there anywhere you'd like it to go in terms of concept or in terms of the Apes and the humans, their relationship?

LENARD: My feeling has always been that the Apes are the interesting ones. When I saw the first movie, I liked that the humans were mute. I accepted the fact that in a series you've got to have more latitude—you're playing for younger kids and so you've got to tone some things down. I'd like to see them investigate the Ape culture more, the Ape character, and abandon this whole idea of the astronauts saving the poor Apes with their technology and their... williness and more advanced scientific knowledge and what-not.

The Apes do have a fear of humans and their science; that's been expressed, because of Mankind's violent nature, but it's not really been too consistent. I don't mind a few shows like that. I think there's room for lots of variety, like the Horse Race episode, which was directed by a funny sort of western director; he brought humor into it, lots of fun and a kind of carnival atmosphere with horse racing.

Urko goes around to all his prefects and fixes the race and it's sort of fun. But it's done well—it's not quite as serious as some of them. It's a nice change of pace. And I think there's room for lots of areas. I'd like to see more of the mystery of being on a strange planet brought into it—the relationship between the humans and the Apes. And as I said, much more about the Ape culture, investigating what a planet would be, how animals like that have evolved in a very short time—what they would have taken from the humans and what they would bring from their own native beings into their own native society. I think it's fascinating.
I don't think it should get into the area of science—I notice in TV Guide or something, the show is billed as Science Fiction, which of course it is—but I don't think it should get into the area of science fiction that Star Trek did. I think it would all have to be based on what's probable, not just possible. But you can go into other areas, like the Forbidden Zone or, you know, strange isolated areas where things have not changed, or where they have in some peculiar way. I have a number of ideas that—if we're still on—I'd like to work out myself.

APES: Y'know, from our point of view it's very strange that the show isn't doing as well as we expected, because PLANET OF THE APES is one of the most popular magazines we've ever published.

LENARD: Really? Tell me about it.

APES: For the first two issues we averaged three to four hundred letters a week, which is unheard of...

LENARD: Is that right?

APES: They were all basically from a young audience that wanted to get involved in PLANET OF THE APES. They would say, can we start Ape contests, can we do this...

LENARD: I'm sure there are a lot of things... well, you know, they do have a tremendous potential—merchandising. They expect that to be enormous... if it goes.

APES: I know. It's hard to say whether this is like the Kung Fu thing, which seemed to last a year and then peter out, or whether Ape will last.

LENARD: Well, I think it will depend on the series continuing; it will not be the same without the series. In the series Here Come the Brides there was somebody on it—a singer, Bobby Sherman—who had been popular before and then faded, but because of the series he became tremendously popular again for quite a while. I know that he wasn't making too much on the series, but it didn't make any difference; it was the thing that brought him that huge exposure, that made him a... star.

I'm getting—not so much from Ape, though they're talking about it, appearing in some sort of act or going to fairs, what not—I do get requests y'know, from the Star Trek thing. To appear. One just came the other day; I've never done much of that before, except to drop in once in a while when I've been around.

APES: This lack of popularity is strange, because, in a sense, the Ape series has lasted since 1968—it's lasted six or seven years already, as a concept.

LENARD: Yeah, but there's something about its being...
on the tube, in your home. I’m sure that showing the movies on TV has made a big difference to a lot of the kids, a lot of people. My older daughter saw two of them—she didn’t see the first one—and she was delighted with them, fascinated with them.

But, y’know, it’s a funny thing; I can’t figure it out either—the opening night of Planet of the Apes, we had a 32 or 33 share of the Neilsons—now the Neilsons might not reflect what is true, but that’s what the networks work with—yet it’s peculiar that, without seeing any of the shows that the initial kind of curiosity seekers or interested people should only be that many. And, you know, Sanford and Son was in the upper forties. There’s something peculiar about it; either, not enough people knew about it—which is possible—or it was on at the wrong time.

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Y’see, television viewers identify with the characters—y’know, they get to know the show and start to like the characters; that’s why the regulars are so important—more important, really, than anybody on the show; no guest star pulls people for a television series, unless it’s a very unusual kind of thing. It’s the regular actors... becoming acquainted with them and waiting every week to see them again, and the kind of shows they do.

APES: At the New York Star Trek Con last spring, they were expecting something like five thousand people and over 12,000 showed up.

LENARD: No kidding. You know who they are, don’t you—younger kids.

APES: And they’re kids who never saw the series when it was first released; I mean, they were too young. All they’ve seen are the syndicated re-runs or the cartoon show.

LENARD: In 1973, I think it was January or something, they had a convention in New York at the Commodore Hotel. I dropped by, just dropped in on Sunday evening, just walked in the back. I like to see the masquerade... what is it where they don all the costumes...

APES: The costume parade...

LENARD: Yeah, that’s sort of fun, imagination... and Isaac Asimov and the other people, Dorothy Fontana, David Gerrold, were there as judges. I just walked in at the back and someone recognized me and I had to go up and... say a couple of words. But I was amazed—there were about three thousand people, I guess, in that ballroom—and I was amazed at how young they were. The bulk of them couldn’t possibly have seen the original.

It’s a funny thing, you see—of course, you can’t believe them—but Silverman (Fred Silverman, Head of Network Programming for CBS-TV) is quoted as saying something like, we’re very pleased—excellent shows, well produced, well cast, etc., etc.; but I guess people don’t want to see monkeys unless they have their own zoo.

I don’t know if they’re misquoting him or if he’s trying to be funny, but we have heard that kind of attitude from Pauly, or somebody—whoever owns CBS...

APES: William Paley, Chairman of the Board of CBS?

LENARD: Paley, yes. He said, I won’t have any Ape shows on my network. Or something... I don’t know what the hell that means; what is an “Ape show?” It is, right now, a good entertainment show that has the potential to become even more. Once in awhile, I think shows like “The Trap” came closest to investigating the kind of thing I’d like to see in the show.

APES: It was nice, because of moments when Urko uncovered the poster of the San Diego Zoo, and it was a gorilla in a cage. It was just that moment, a nice feeling between you and Jim Naughton, like your hatred and madness and his fear—it came across very well as finally telecast.

LENARD: Yeah, it had a lot of... it had a good director, Arnold Laven; I like him. He goes to get what’s in the story and he sometimes gets himself in trouble with the people because he takes a little longer, but he goes for the values. And I appreciate it, and I think in the end, that’s what makes the show. That episode, I think, had a combination of things; it had a certain amount of action, which they seem to like; it had a little bit of humor and suspense; and it had the tension of a dramatic show—plus it had a kind of revelation between the two.

And I think, as far as Urko is concerned, it isn’t just that he wants to kill the astronauts—he wants to kill them because they’re a threat, they’re a danger to his whole culture, the whole Ape culture. And that’s why the apes’ll never give up. They’ll never stop searching for the astronauts, because it’s too important. It must be that important.

And I was going to say, I have gotten letters and phone calls from around the area... surprisingly, you see, Urko is not a black-and-white villain, as he was intended to be; it’s very hard for kids to feel that way about an animal, plus he has a certain kind of justification for what he does. But, people have called and said that when they saw...

APES: Yeah, Urko’s got levels to his character. They’ve got all levels, potentially.

LENARD: Yeah, it’s very interesting, because you can’t predict what the reaction is going to be. People said that when they saw this moment you talked about, a woman called and said that her kids were—thirteen, fifteen, twelve, something like that—and when they saw Urko looking at that poster of that gorilla in a cage, when they saw the look on his face, they were on his side from then on. They understood.

And that was interesting to me because I hadn’t quite expected that. Somebody once asked me, how do you play the role? And I said—and it’s what I feel about this role, too—that I look at it from the point of view of the character, that nobody does evil just for the sake of doing evil, or very few rational, sane people do; they do it because they need something, they want something, he’s rough and so forth, depending on what stories they come up with. But he believes he is right.

Nobody does evil just for the sake of doing evil; they do it because they need something, they want something, they believe in something.

Urko is the same.

—Chris Claremont
BATTLE FOR THE LAST COPY OF THE PLANET OF THE APES

None. That newsstand has the only unsold copy of the new issue of PLANET OF THE APES in the whole world. At noon, we attack!

What if we have to kill some humans?

Just think of Carl Denham. It'll make it easier.

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There's no other way, is there?
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FIGHT CHILDREN'S LUNG DISEASE
GIVE TO YOUR CYSTIC FIBROSIS CHAPTER

ON SALE NOW
At one time or another everyone has dreamed of appearing in an actual Hollywood movie. Thanks to 20th Century-Fox and Arthur P. Jacobs Productions, I had my wish come true. Not only did I get the chance to make my cinematic debut, but I had the added treat of participating in my favorite film series of all—PLANET OF THE APES.

It all started near the end of December, 1972. While I was vacationing in Los Angeles, I spent a memorable day visiting the 20th Century-Fox studios in Century City, hunting up some interesting copy for the newspaper for which I write.

I was well aware at the time that the newest of the annual Apes series, BATTLE FOR THE PLANET OF THE APES, was to commence shooting in the next few days, and I was determined to find out as much about the forthcoming Ape adventure as possible.

While on the Fox lot, I sought out my friend, Jack Hirschberg of APJAC Productions, to see if I could obtain his permission to tag along with the cast and crew for a few days of shooting.

Hirschberg not only consented to my desire to watch the production company at work, but offered me a small part in the film as an "extra."

Of course, I accepted immediately. The prospect of appearing in a genuine Hollywood production was exciting enough, but to act in one of the Apes films, which I admired for so long, made the proposal that much more interesting—I couldn't have chosen a more enjoyable assignment if they would have asked me.

I had grandiose visions of reporting for work at a bustling Hollywood sound stage in Fox's modern production complex. My images were shattered when I learned that we were to be filming on location—and at a sewage treatment plant, no less!

Understandably, I was somewhat disappointed—and very puzzled—at such a bizarre choice for a movie location. Yet once I learned how the Hyperion Water Treatment Plant located on the outskirts of LA figured into the context of the story, my curiosity was more than satisfied.

The twisting pipes and winding catacombs of the facility were to represent the underground domain of the mutants—decaying subhuman survivors of earth's atomic war, who featured prominently in the film. The eerie dark passageways and the filth-encrusted machinery of the actual treatment facility resembled the aftermath of atomic warfare more realistically than could be duplicated on any studio set.

Filming a movie "on location" necessitates hauling along a veritable studio on wheels. Power generators, dressing rooms, and equipment trucks are just a few items which must be close at hand for the company's ready use.

When I arrived at the Hyperion complex, my first stop was the make-up trailer, where I was instructed to report for my cosmetic treatment. Once there, several make-up men commenced transforming me from man to mutant. The "call" for ape extras was several days hence, as they were now principally engaged in shooting scenes only with the mutant actors, so I had to settle for a mutant role.

But for the opportunity to appear in one of the Planet of the Apes movies, I would have been more than happy to play a wall. There was no excuse for me to be fussy.

Strips of thin plastic and assorted chemical solutions

by Samuel James Maronie

Writer Sam Maronie watches as one of the make-up men works his artistic magic!
known only to the make-up wizards were applied to my face to achieve a scarred, decaying look— as if the flesh had been burned and blistered from the atomic blast. As this film took place before BENEATH THE PLANET OF THE APES, in the Simian Chronology, the mutants were only just beginning their hideous decomposers. Their degeneration was not as advanced as the totally disfigured inhabitants featured in BENEATH.

As I sat in the chair during the hour-and-a-half process, my eyes wandered about the room, taking in all the mysterious and wonderful tools of the make-up artist’s trade. Plastic model heads were adorned with various wigs and other furry appliances that star Roddy McDowall and co-star Paul Williams would soon don. The specially molded faces appliances were lying at the ready for the cosmeticians to go to work. Many of the crew on hand were veterans of previous Ape films and spoke highly of John Chambers’ talent and work in developing the realistic appliances.

After the laborious session, my next visit was to the wardrobe trailer next door. What does the well-dressed mutant wear? Flashy robes a la Flash Gordon? Perhaps a colorful costume such as many of Marrel’s long-underwear heroes sport? Wrong on both counts. Instead of any of the stylish finery, my costume was regulated to a simple pair of dingy grey overalls, gloves, and close-fitting skull-cap. Not too spectacular of garb for the everyday post-nuclear war survivor, to say the least.

Shoes molded in the shape of ape feet were piled high in a variety of colors and sizes.

When I made a derogatory remark about the drabness of the mutant wardrobe, Wally told me that the design came about after several conferences with the producers, writers, and other production people. A careful study was made of the point in time this film took place in the Ape History, the advancement of the mutant population, their living conditions, etc. The costumes were purposely supposed to look dirty and drab—exactly fitting the characters’ personalities.

Finally outfitted for my role, I high-tailed it back to the make-up trailer. Roddy and Paul were to arrive shortly, and I was determined to meet the two actors and watch the famous make-up procedure first hand.

Roddy McDowall looking anything but a glamorous movie star as he lay wearily sprawled in a chair while one of the make-up men applied the first stages of the Ape face. A crew member introduced me to the British actor, and all the tired performer could manage was to mutter a weak “hello” in acknowledgement through the thick appliances.

The wardrobe man, a likable fellow by the name of Wally Harton, shook out my clothes before handing them to me. Noticing my puzzled expression, he explained the curious ritual:

“It’s a habit I acquired after working on THE GREAT WHITE HOPE out in the desert. Each morning I had to shake out the costumes, as many times we’d find scorpions, lizards, and other desert life that would find its way into the clothing.”

The traveling wardrobe department was a film fan’s paradise. There were racks of the familiar green jackets such as Roddy McDowall and the other chimp wore; the orange vest-type outfits that the orangutans sported, as well as the militaristic battle gear of the warrior gorillas.

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Making my way through the maze which comprises the lower levels of the Hyperion Plant, I found the crew engaged in shooting a scene between Severn Darden (as the slightly-bananas mutant leader, Kolp) and actress France Nuyen who plays his equally-mad feminine second-in-command, Alma.

Darden and Nuyen were walking along a winding corridor as the camera followed them. They were discussing possible alternatives, if the Ape army should attack their underground refuge. During mid-sentence a tremendous ROOOAAAAARRR!!!! sounded throughout the set, rendering actors' words unintelligible. You see, the Hyperion Water Treatment Plant is adjacent to Los Angeles International Airport, and the constant take off and landing from the busy terminal were wreaking havoc with the film's sound track.

Director J. Lee Thompson (also of CONQUEST OF THE PLANET OF THE APES) called for a cut, and the scene was reshot. At approximately the same point in the conversation, another plane roared erupted, destroying part of the dialogue. But instead of calling for another halt in filming, Thompson let the actors finish the scene.

"We'll just dub it in at the studio," one of the sound men said once the sequence was over. In Fox's recording department, the actors would view footage of themselves and match newly-spoken words to the obscured sound track. If such a procedure involves "Ape" performers, they must don their make-up to match the same "sound" as their simian film images. Anyway you look at it, re-recording is a pain in the neck!

Alert readers who may not recall such a scene in the release print of BATTLE need not blame it on a faulty memory, for this scene—and many other sequences which I saw shot that day—never did make it to the final film, winding up on the cutting room floor! David Gerrold's paperback novelization of the film, published by Award Books, follows the original shooting script more closely, recreating some of those lost moments, thereby eliminating a lot of confusion which was contained in the movie.

You can imagine that if it was thrilling enough to see one of the Ape films in production, what an added treat it was to view—and act—in scenes that never made it into the completed movie.

During the time before the next shot, I was free to examine the sets at close range. One section of the underground complex was the mutant's Missile Control Room, never seen in the film, only referred to. This contained the Alpha/Omega nuclear warhead seen in BENEATH (which eventually blew the planet to kingdom come), and several mock computer consoles. Many of these props were the same used in such shows as LOST IN SPACE, VOYAGE TO THE BOTTOM OF THE SEA, and other 20th Century-Fox films. They were not in their usual state of flashing colored lights; rather they were inactive and covered with a thick layer of studio-applied dust and dirt to simulate decades of non-use. Scattered rubble and debris, coupled with the rotting surroundings of the facility, gave the room a truly "bombed out" decor.

Another set was an office area where the mutants carried out their minimum of research work, sitting through the ill-kept records of their human ancestors. This location was also never seen in the final cut.

Another section represented the Archives Room, littered with tapes and other video records of the former human civilization. It was on this set that the next scenes were to be shot.

Amid the chaos of moving the equipment to the new location, I spotted director J. Lee Thompson pacing up and down the floor of one of the deserted sets, like a caged tiger.

One of the technicians noticed me looking in Thompson's direction and warned: "Don't bother him when he does that—it means he's thinking and doesn't want to be disturbed," I heeded his warning.

Soon, the assistant director rounded up all the mutants to run through our scene. I became so engrossed in the briefing that I didn't quite watch where I was standing, and bumped into someone behind me. When I turned quickly to excuse myself, I came face-to-face with an Ape—Roddy McDowall, in fact, made up and costumed as the familiar character of Caesar, the pacifist leader of the ape community.

"Pardon me!" came the unmistakable British accent through the simian appliances.

I couldn't help remarking to myself how strange it was, that after seeing all of the Planet of the Apes movies and hundreds of photos, that it really didn't seem so odd to watch articulate apes walking about the set, cutting up with members of the crew and sipping soft drinks through straws. It seemed the most normal thing in the world!

Soon all was in readiness for filming and Roddy, Paul Williams, and actor Austin Stoker (who played the Apes' human friend) took their places in the Archives Room.

In this particular shot, Roddy was supposed to be viewing a videotape of his parents' testimony at a Senate Investigating Committee in 1973, (originally seen in ESCAPE FROM THE PLANET OF THE APES).

The scene was shot with Roddy reacting to a blank TV screen, over which the film was supposed to have been playing. As a film clip from ESCAPE would be inserted later, in the Special Effects Department, one of the men offstage was reading the film clip dialogue so that Roddy's comments and reactions would correspond to the film.

Satisfied with the scene after a few "takes," Thomson called a break for lunch, as it was by now well past noon. It was during the halt in production that I spoke with the English director.

I asked Thompson if he felt ridiculed by his colleagues for making films about articulate simians.

"Why should I?" he replied coolly. "These certainly are better movies than a lot of my friends are making now."

"You see, people can't accept the idea of intelligent animals, but scientists are doing this right now—teaching apes to perform certain tasks. Who knows where this will lead in 20-30 years?"

McDowall relaxed in a chair off the set, using the free time to make notes in his script while sipping a can of orange juice through a long straw.

One of the crew members approached the actor and asked if Roddy would mind posing for a photo with the guy's little boy, who stood a respectful distance away.

McDowall agreed, and when the boy's father nodded a "go ahead," the youngster ran to Roddy at top speed and flung his arms around the actor's hairy neck, hugging him for all he was worth.

While the photographer focused his camera, McDowall's look of surprise was obvious, even through the heavy make-up.
I deemed it wise not to pursue the point any further.

After lunch, it was back to the Missile Room set, and time for me to make my movie debut. The script called for a dramatic confrontation between Alma, who is about to unleash the nuclear warhead against the Ape populace, and Mendez (played by actor Paul Stevens of Patton, who advocates a peaceful solution to the problem.

In my capacity as "mutant technician," I functioned no more than as window-dressing; standing in the background watching the control panels, trying to look as intent in my work as possible. Again, many Ape-ophiles may not recall such a scene. The whole subplot of the missile was excised in the editing stages—a mistake which many felt hurt the intelligibility of the film (as well as ruining my chance for superstardom!).

It took a while to shoot this particular sequence. It was a key point in the original story, and great care was given to get the necessary dramatic impact. Also, the never-ceasing roar of the airport helped matters little, interfering with concentration on the part of the actors and crew, thus it was some time before everything was completed to perfection.

The next time I saw Roddy McDowall, he was in his human alter-ego. I couldn't help noting how ironic the situation was; it took longer for Roddy to get in and out of his make-up than it did to shoot his scenes for the day. That's Hollywood for you.

My Missile Room shot was the last scene for that day—the "wrap"—and thus closed my exciting adventure "Behind the Cameras of the Apes"; I will remember it for the rest of my life.

You can imagine my extreme consternation when, on assembling a personal cheering section for the premiere of Battle in St. Louis, I recognized only the scenes with McDowall. My friends began to wonder if I had been putting them on, and only the photos I brought back as souvenirs saved my reputation.

Hollywood may have passed me by this time, but perhaps someday I'll have my second chance—regardless, I'm glad that I had this opportunity!

—Samuel James Maronie
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CONCLUDING MARVEL COMICS' ADAPTATION OF 20TH CENTURY FOX'S FILM MASTERPIECE:

PLANT OF THE APES

CHAPTER 6

THE SECRET

SURELY, DR. ZAIUS, YOU REALIZE THE SIGNIFICANCE OF--

NO, I DON'T, DR. ZIRA--AND I'LL THANK YOU TO REFRAIN FROM ATTRIBUTING YOUR SPEICIOUS DEDUCTIONS TO ME. THE DOLL PROVES NOTHING.

MY GRAND-DAUGHTER PLAYS WITH HUMAN DOLLS.

I AGREE THAT A DOLL ALONE PROVES NOTHING, SIR.

BUT THE DOLL WAS FOUND BESIDE THE JAWN-BONE OF A MAN--AND NO TRACE OF SINIAN FOSSILS HAS TURNED UP IN THIS DEPOSIT AT ALL.

YOUR CONCLUSIONS, CORNELIUS, ARE JUST AS PREMATURE AS ZIRA'S....

TAYLOR--TELL HIM!

HE'S GOT A POINT, ZIRA. ON MY PLANET, CHILDREN OFTEN PLAYED WITH APE DOLLS.

Story: DOUG MOENCH  Art: GEORGE TUSKA & MIKE ESPOSITO
OR HAVE YOU FORGOTTEN YOUR SCRIPTURE? THE THIRTEENTH SCROLL...

"And Proteus brought the upright beast into the garden, and chained him to a tree, and the children made sport of him."

NO, SIR, I HAVEN'T FORGOTTEN, BUT--

BUT NOTHING! THE ONLY THING YOU'VE DEMONSTRATED TO ME IS THAT THE ANCESTORS KEPT HUMANS AS HOUSEHOLD PETS!

KEEP DIGGING, CORNELIUS, AND YOU'LL FIND EVIDENCE OF THE REAL MASTER OF THIS HOUSE--AN ARE.

TAYLOR--ARE YOU GOING TO LET THAT PASS WITHOUT AN ANSWER!!

I'D HAVE TO AGREE WITH ZAULIS. FROM ALL YOU'VE FOUND SO FAR, HIS POSITION'S AS GOOD AS YOURS.

WHAT ARE YOU DOING THERE, TAYLOR?

RECONSTRUCTING A LIFE--FROM ARTIFACTS...

CARE TO HAVE A LOOK?

THESE OBJECTS FOUND NEAR THE DOLL... WHOEVER OWNED THEM WAS IN PRETTY BAD SHAPE...

I DON'T SAY HE WAS A MAN LIKE AN EARTHMAN, BUT I'D CALL HIM A CLOSE RELATIVE... FOR HE WAS PLAUGED WITH MOST OF MAN'S ILLS.

YES, ZAULIS, FRAGILE AS HE WAS, HE CAME BEFORE YOU--AND WAS SUPERIOR TO YOU.

DEFECTIVE NIGHTSIGHT. ROTTEN TEETH. HE SUFFERED A HERNIA... AND THESE LITTLE RINGS OF STAINLESS STEEL ENCLOSED A PREFabricated Valve IN HIS FAILING HEART...
That's lunacy. I could give you an alternate description for every one of these objects that's equally as inventive as yours.

But it would be conjecture—not proof. So I suggest that you—

Mama! Mama!

Dr. Zaius... would an ape make a human doll that talks?!

I...

You dirty louse—!

I should've known better than to let you whisper those "retreat" orders to your thugs. *

* Last issue. —Don.
Taylor...! You've got to do something before they...

--- Kill Lucius!!

Stay here and keep quiet.

They haven't seen us yet...

KRAK!

SPEEEOWW!
KRAK!
SPYANG!

AND SINCE THERE AREN'T ANY TREES OR BUSHES AROUND HERE—

CAN'T HUG THIS DIRT FOREVER!

—IT LOOKS LIKE THE ONLY COVER AVAILABLE IS—

ZAIUS!

TELL THEM TO PULL BACK!!
YOU HEARD ME--!

CEASE FIRE!

WITHDRAW!

I OUGHT TO KILL YOU RIGHT NOW, ZAIUS...

...AND DON'T THINK I WON'T IF YOU MAKE ONE BOSUS MOVE ON YOUR WAY DOWN THAT LADDER.

THEY TOOK ME BY SURPRISE, SNEAKED UP ON ME WHILE I WAS WATERING THE HORSES, WHAT'S HAPPENED TO HONOR?

BUT AT LEAST I GOT OFF ONE ROUND TO WARN YOU.

NEVER MIND THAT. HOW DO YOU FEEL, LUCIUS?

DISILLUSIONED-- BUT VINDICATED! I WAS RIGHT ALL ALONG-- YOU JUST CAN'T TRUST THE OLDER GENERATION. IT'S A MATTER OF VALUES...

THEY'VE TAKEN EVERYTHING-- HORSES-- SUPPLIES...

NOT EVERYTHING. THEY LEFT US A HOSTAGE...

LUCIUS-- WILL YOU DO ME A FAVOR?

AS LONG AS YOU DON'T GET THE IDEA YOU'RE GIVING ME ORDERS.
NO ORDERS. I JUST WANT YOU TO GO AROUND THE BEND AND REMIND THOSE GORILLAS THAT THEIR LEADER IS NOW MY PRISONER.

AND TELL THEM I WANT A WEEK'S SUPPLY OF FOOD FOR THE WOMAN AND MYSELF, A HORSE, A SPADE, AND FIFTY ROUNDS OF AMMUNITION.

WHAT IF THEY WON'T AGREE TO YOUR TERMS?

THEN TELL THEM DR. ZAIUS WON'T LEAVE HERE ALIVE.

TAYLOR, YOU CAN'T...

YOU'RE WRONG, DR. ZIRA, HE'S A BORN KILLER.

DELIVER HIS MESSAGE.

OVER TO THE TREE, ZAIUS.

SIT DOWN WITH YOUR BACK TO THE TRUNK.

NOW, MINISTER OF SCIENCE...

LET ME EXPLAIN CERTAIN PRINCIPLES OF STRESS AND STRAIN.

IF YOU SHOULD EXERT PRESSURE TO REMOVE THESE BONDS, YOU'D ONLY SUCCEED IN CHOKING YOURSELF TO DEATH. IT'LL BE SUICIDE, YOU SEE...

TAYLOR, PLEASE--DON'T TREAT HIM THAT WAY.

WHY NOT? WASN'T I HUMILIATED BY ALL OF YOU?

DIDN'T YOU LEAD ME AROUND ON A LEASH...?
AND YOU, DR. ZAIUS—
YOU KNOW THE TRUTH,
YOU! CORNELIUS HAS
BEATEN YOU—he’s
SHOVED THE PROOF
RIGHT UNDER YOUR
NOSE.

MAN PRECEDED
YOU HERE, AND MAN
WAS RESPONSIBLE
FOR YOUR SCIENCE—
YOUR LANGUAGE—
FOR EVERY LAST BIT
OF WHATEVER KNOWL-
EDGE YOU HAVE.

THEN ANSWER
THIS: IF MAN
WAS SUPERIOR
WHY DIDN’T
HE SURVIVE?

MAYBE HE WAS WIPE
OUT BY A PLAGUE—A
NATURAL CATASTROPHE.
LIKE A FIERY STORM
OF METEORS...

FROM THE LOOKS
OF THIS PART OF
YOUR PLANET, I’D SAY THAT
WAS A FAIR BET.

BUT WE
CAN’T BE
SURE...

HE’S SURE. HE KNEW ALL THE
TIME. LONG BEFORE YOUR
DISCOVERY IN THAT CAVE,
HE KNEW.

ISN’T THAT RIGHT,
DEFENDER OF THE
FAITH—GUARDIAN
OF THE TERRIBLE
SECRET...?

WHAT I KNOW OF MAN WAS
WRITTEN LONG AGO—SET
DOWN BY THE WISEST APE
OF ALL...OUR LAMBSER.

IS THAT
TRUE,
DR. ZAIUS?

OPEN MY
BREAST POCKET!
DR. CORNELIUS...
YOU KNOW WHAT
IS IN IT.
Read it to him, the twenty-third scroll. NINTH VERSE.

"Beware the beast man, for he is the devil's pawn. Alone among God's primates, he kills for sport, or lust, or greed. Yes, he will murder his brother to possess his brother's land."

"Let him not breed in great numbers, for he will make a desert of his home and yours. Shun him, drive him back into his jungle lair. For he is the harbinger of death!"

I saw nothing in the cave to alter that conception of man.

And I still live by its injunction.

A pretty speech, doctor, but---

Taylor...

Stay right where you are--and let the youth come forward alone.

They think you're behaving foolishly. I must say I agree.

Where will you go?
I'll start by following the shoreline...

...and then my nose.

But suppose you find nothing but wasteland. How will you survive?

He won't survive.

Do you know what sort of life awaits you out there, Taylor? That of an animal. If you aren't eventually hunted down and killed by apes, some jungle beast will devour you.

Then there's another jungle?

Who knows?

Of course, you could return with us. Our society might find a place for you and your mate.

Sure, in a cage.

Where else, but in a cage, does man belong?

No thanks. I'll take freedom.

Would you like to come along?

We... can't.

It's better than going to prison for heresy...
They can't convict us of that now. You proved our innocence. Besides... --Dr. Zaius' culture is our culture.

Good luck then...

And Dr. Zira... I'd like to kiss you good-bye.

All right, Taylor, but...

Well... I...

You're so damned ugly.

That's an old expression, and I'm sure it comes from both ape and man.

Go with God, Taylor.

God bless you, Zira.
WELL, LUCIUS, I SUPPOSE YOU DON'T WANT TO COME ALONG EITHER.

I THINK YOU'RE MAKING A MISTAKE.

THAT'S THE BOY-- KEEP 'EM FLYING.

THE FLAGS OF DISCONTENT. IT'S THE ONLY WAY ANYTHING EVER GETS CHANGED.

DON'T TRY TO FOLLOW US, DR. ZAUS.

I'M PRETTY HUNGRY WITH THINGS LIKE THIS.

OF THAT I'M SURE. ALL MY LIFE I'VE AWAITED YOUR COMING-- AND PREACHED IT LIKE DEATH ITSELF.

FROM THE VERY BEGINNING, I'VE TERRORIZED YOU, DOCTOR. AND IN SPITE OF EVERY INDICATION THAT I'M AN INTELLIGENT BEING WHO MEANS YOU NO HARM, YOU CONTINUE TO HATE AND FEAR ME.

WHY?

WHY?!

BECAUSE YOU ARE A MAN, AND YOU WERE RIGHT-- I HAVE ALWAYS KNOWN ABOUT MAN. FROM THE EVIDENCE, I BELIEVE HIS WISDOM MUST RULE HIS BRAIN. HE MUST BE A WALKING ANIMAL, WHO BATTLES EVERYTHING AROUND HIM... EVEN HIMSELF.
WHAT EVIDENCE? THERE WERE NO WEAPONS FOUND IN THE CAVE.

THE FORBIDDEN ZONE WAS ONCE A PARADISE. YOUR BREED MADE A DESERT OF IT... AGES AGO.

THAT'S DOUBLE-TALK, DOCTOR. I STILL DON'T KNOW WHY A PLANET WHERE APES EVOLVED FROM MEN...

A WORLD TURNED WRONG SIDE UP--A PUZZLE WITH THE FINAL PIECE MISSING...

DON'T LOOK FOR IT, TAYLOR.

YOU MAY NOT LIKE WHAT YOU FIND.

UNTIE ME--!
WELL, NOVA, IT SEEMS DR. ZAIUS HAS HALTED HIS THUGS FROM PURSUING US...

FIND YOUR EXPLOSIVES, MARCUS. WE'RE GOING TO SEAL THE CAVE.

THAT'S WHAT I SAID, CORNELIUS, AND I MUST INFORM BOTH OF YOU THAT YOU WILL STAND TRIAL FOR THE CRIME OF HERESY.

MAYBE THERE'S A SPARK OF DECENCY IN HIM AFTER ALL.

YES, SIR.

SEAL THE CAVE?!

BUT THE PROOF, THE DOLL?!

IN A FEW MINUTES, THERE WILL BE NO DOLL. THERE CAN'T BE.

THERE'S NO ROOM FOR A DOLL LIKE THAT IN OUR SOCIETY.

WHAT I DO, I DO WITH NO PLEASURE.

BUT YOU MUSTN'T DESTROY IT! YOU GAVE YOUR WORD!-

SILENCE HIM, XIRINJUS.
DR. ZAIUS, THIS IS INEXCUSABLE! WHY MUST KNOWLEDGE STAND STILL? WHAT ABOUT THE FUTURE?! I MAY HAVE JUST SAVED THE FUTURE FOR YOU...

THOUGH YOU WILL NEVER UNDERSTAND IT, YOUNG LUCIUS--

AND FOR ALL OF US.

THEN... WHAT WILL TAYLOR FIND OUT THERE, DOCTOR ZAIUS?

HIS DESTINY.

LOOKS LIKE FATE MIGHT BE KIND TO US, NOVA...

AT LEAST IT HAS MORE THAN DESERT IN STORE FOR US.
YES, NOVA--I SEE IT. A FOREST... JUST LIKE YOUR HOME. AND I HAVE TO AGREE---THAT PATCH OF GREEN IS EXTREMELY INVITING...

IN MY OLD PROFESSION, GREEN MEANT SAFE...

BUT I THINK WE'LL KEEP FOLLOWING THE SHORE FOR A WHILE... SINCE GREEN ALSO MEANT--

--GO.

BHWOOM!
AND THEY TRUSTED HIM, NOVA...

...TRUSTED HIM TO DESTROY THE VERY FOUNDATION OF EVERYTHING HE BELIEVED IN...

...WHEN THEY SHOULD'VE KNOWN IT'S SO MUCH EASIER...

--TO DESTROY A SIMPLE CAVE.

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Duraclean is a great service you can offer in the winter and summer. You can order a new Duraclean service yourself... or you can start with full or part time servicing. This business is easy to learn... and easy to sell.

Our literature tells you how that work is done and what work dealers do. We prefer you have no experience... not to have "unlearned" old ways. We prefer you to work on a nationwide system of individually-owned service businesses. If you are reliable, honest and willing to work to become the greatest in your business, we will tell you the mail to the coupon.

When you receive our illustrated booklet, you will see the way we show you step by step how to quickly get customers... and still more customers from their recommendations. The service is not the kind that you have observed on "location" in homes, offices, hotels, theaters, clubs, motels and institutions.

These are not ordinary services. You have the prestige and endorsement of leading furniture makers and carpet mills, of Parents' Magazine and McCall's, of Research and Testing Laboratories.

The magazine advertising explains superior merits of your services, builds your customer confidence and brings job to you.

You can start small and grow big. A third of all Duraclean dealers were in business last year.

Music in the air! Duraclean was in business in 1932. It caught fire and spread to a world-wide service.

Why did it spread? (1) Superior processes, (2) excellent customer-getting methods, (3) Day to day guidance from Headquarters.

Our first service, the care of upholstery and carpets, to not only cleans, it cleans the entire upholstery... revives dull colors. Later comes cellulose. The system is new. There's no harsh machine scrubbing. No soaking. Mill treatment applied life doesn't dry, doesn't get brittle, doesn't crack, machine applies so magic.

Furnishings are used again in a few hours.

Government figures show service businesses are growing than industries and stores... $750 million yearly potential just in rugs and furniture cleaning. Your 6 other services are an added plus to the booklet. We'll mail you.

Less than $1000 establishes YOUR OWN business. A day's profit more than pays the investment the first month. On the first day, on the first week. You'll be in business.

Men frequently take in partners.

We furnish electric equipment and, with first shipment, enough materials to return your investment. If you have good habits and know the importance of customer satisfaction, you can likely qualify for a Duraclean dealership.

Today is the day to reserve a Duraclean dealership before someone takes your location. Here, today, said, the next day... but once at every man's door. This could be that one rare opportunity in your life. Duraclean is a surprising opportunity in your business. You can decide from the information we put you on the position. So with no obligation whatever, mail the coupon TODAY. We'll mail you NOW so you won't forget to mail it.

Mail this coupon TODAY! It may put you in business.

DURACLEAN INTERNATIONAL 617-3 Duraclean Bldg., Deerfield, Illinois

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Sometimes a man sets his ambitions high enough to make skeptics smile. But how often he gets the last laugh! One outstanding LaSalle graduate writes: “At the time I started studying with LaSalle, I was working as a factory clerk. Before completing the course I was transferred to cost accounting and my salary was increased by $1800. Now, having completed the course, I’m in charge of the department and on my way. LaSalle’s course helped me pull myself out of a boring and ill-paid job into a position of opportunity.”

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Mailing the LaSalle postage-paid coupon alongside may be the first step toward preparing yourself for a better job, and the many good things that go with success. Simply check the program in which you are most interested, to receive a valuable free booklet describing the opportunities in that field. There is no obligation. LaSalle, 417 S. Dearborn Street, Chicago, Illinois 60605.

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