WHERE MAN ONCE STOOD SUPREME--NOW RULE THE APES

PLANET
OF
THE
APES

THE END OF EARTH...AND THE BEGINNING OF "ESCAPE FROM THE PLANET OF THE APES!"
"CITY OF NOMADS!"
By Doug Moench & Tom Sutton
Page 6

"TWO PEOPLE WHO ARE THE PLANET OF THE APES!"
Part I
An exclusive interview with a couple who went on the road to prove the Nielsen's wrong.
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"ESCAPE FROM THE PLANET OF THE APES!"
By Doug Moench & Rico Rival
Page 44

APE VINE (Cheerful chatterings from you articulate Ape-ophiles!) ............... 4
Dear Ape-Men

I have only one word for PLANET 8, FANTASTIC. I thought "Kingdom of The Apes" was very good and Rico Rival is an excellent artist.

Part 4 of "Beneath" was very good. Although the mutants' real faces were highly exaggerated I enjoyed it very much and I am looking forward to the conclusion. Are you going to feature Jason and Alexander any more? I enjoyed that story very much. Gunpowder was fantastic.

"On Location: Conquest!" was very interesting. The stills were great.

P.S. In "Kingdom of Planet of the Apes", Zane went to N.A.S.A. When in #4 "Planet of the Apes Fashions" it mentioned that ANSA was the insignia on their suits. Just a little mistake but I thought you should know about it.

Greg Costantino
3056 Fairway St.
Lower Burrell, Pa. 15088

On that last point, Greg, you're half right and half wrong. They did use ANSA in the film PLANET OF THE APES, but later on it was dropped. We didn't make a mistake. Our feeling was that readers might not be familiar with the name ANSA, so we went ahead and used NASA.

We hope that such a small liberty won't make any appreciable difference in your enjoyment of the magazine!

Dear Ape Men

I just finished reading Planet Of The Apes #9. As far as covers go, this one was terrible. The picture of the Ape looked very unreal. There was only about one inch of space from his shoulder to the top of his head, and he hardly had any forehead at all. And that just about covers the cover.

This new story you're writing—Kingdom on an Island of the Apes—is pretty good. What I want to know is, if this new story is going to be continued like the true adaptation you have of the Apes movies? If it isn't going to be continued like the real adaptation, how long are you going to have it?

Bobby Lugabihl
10449 Teal Circle
Fountain Valley, Calif. 92708

As you no doubt know by now, the answer to your question is "two issues". We admit that there is the possibility of bringing Derek Zane back for further adventures—we got quite a few letters asking just that—but we, as yet, have no plans for such a move in the immediate future.

Meanwhile, if you want series, Jason and Alexander are still with us. We think you'll like what DOUG MOENCH and MIKE PLOOG have been up to lately! Check it out, hear...

To all you Apes,

The cover of ish #9 of "Apes" was simply terrible. Horrible, ugly. Who is this Theakston? I hope he doesn't reappear.

Inside was beautiful. "Beneath the Planet of the Apes" adaptation continues to be the best feature, as have all the movie adaptations. I always read them first. Again, unfortunately, the lead story didn't interest me as much. Please draw out all the adaptations as long as possible, as the new Apes stories kind of lose something, and always have.

Still, there's hope. It came in the form of "Kingdom." That hope lies in Doug Moench. At last, at very long last, Doug, you are breaking out of the slump you've been in (you have been in one, you know). You're not out completely, but you've taken the first couple of steps. There's a reason I say for this, and it's your use of first person narrative. That's where you are strongest, Doug, when the protagonist is really you, the writer, the author. Even your dialogue is getting better, returning to the peak it was at two years ago. Continue this and you'll no longer get condemning letters from me. By the way, Rico Rival makes the book look too Warrenish. Replace him with someone who can draw!

Good luck!

Stephen Perry
P.O. 933
Johnson State College
Johnson, Vermont 05650

Well, okay, Steve—each person is entitled to his opinion. Still, as you must have guessed by now, we'll have to disagree on the matter of Rico Rival. We find his unique style to be a refreshing change of pace.

Boy, are you going to be disappointed by the adaptation of ESCAPE FROM THE PLANET OF THE APES. That's right, the adaptation will be done by none other than Mr. Rico Rival himself (gulp)...

Why don't you stick around and see if Rico's art doesn't kind of grow on you as it did with us, eh?

O Great Ones,

The ninth issue of your successful PLANET OF THE APES magazine was—how do you say it—well done. The artwork was pretty much detailed, yet still I liked the artwork from issues #6 and #8, where it was darker. Aside from that, this issue was one of my favorites.

About your cover—Greg Theakston is good— as good as Bob Larkin (I liked his covers), and I like the variation of artists you have who do the covers. Yet there was one thing in this issue—the gorilla who dominated most of the cover looked as if it just had a face lift. The ape was ugly, yet they always are. Apes were that way since the time they developed, I guess.

"Kingdom on an Island of the Apes" was good, and I'd hate to think that Derek Zane's adventures are going to end in the next issue. If he doesn't die, can't you bring him back from time to time, starting in some of these other 'specials' you have mentioned were in the works?

The "Conquest of the Planet of the Apes" article was interesting, I thought, and I could see as I read that the crew got along well during the filming of the...
movie, and the photos as well as the story itself let me see what goes on behind-the-scenes, like all your article stories seem to do. Keep that up, I love it!

Part IV of "Beneath" was interesting to read and look at, and the only thing I did not like was the bomb. It's so shrimpy compared to the bomb in the movie; that bomb the apes had to go through a lot to bring it down. It seems a little odd a bomb of that size could set the atmosphere on fire, yet still, you do want to change the story a bit, so I can see where the bomb would not be the same, yet it is a bit too small. "Beneath," I can see, will be ending in two more issues, if I remember most of the plot.

Now, I have a few comments on things for future issues: Archie Goodwin mentioned that Jason and Alexander will be returning to Ape City. Now, if this is true, and Brutus gets his just desserts, will there be further adventures of these two? The entire ape power could count itself if the Lawgiver were killed (for even murdered!), but that would break the first important law-\textit{Ape Shall Never Kill Ape}. But don't stop the adventures of Jason and Alexander!! Anything can happen, that would start a whole new serial concerning your futuristic odd couple.

I agree with P.D., whoever you are, suggesting that you should do articles on the 20th Century Fox disaster films. It would be a bit awkward to include them with the Apes magazine, but what you could do is put together a special issue with a salute to Irwin Allen and his memorable disaster flicks. "THE POSEIDON ADVENTURE" may not be up to par, but "THE TOWERING INFERNO" certainly is, and you could use the comic book form I knew that's not easy, and it would cost a lot to buy the rights to the film which is grossing so much money right now, but if you could and still be able to draw Steve McQueen, Paul Newman, Fred Astaire, and burning Glass Tower, well, you've made it. Also, you could mention about Allen's new disaster flick, \textit{THE DAY THE WORLD ENDED}.

Jeff Heine
5816 Grandview Blvd.
Mound, Minnesota

Funny you should mention that... As a matter of fact, as was hinted at in an earlier Apes letter column, we had indeed contemplated a project adapting \textit{THE TOWERING INFERNO}. Unfortunately, at the present, rights are tied up and we were forced to kill the project.

As for \textit{THE DAY THE WORLD ENDED}, we'll just have to wait and see. Like we always say... nothing is impossible where Marvel is concerned!

In the meantime, we're glad you enjoyed our nutrition??I think it's an attempt to worry, Jason and Alexander's adventures are \textit{FAR} from over!

Dear Doug, Rico, Alfredo, A.H., Heather, etc., etc,

Marvel's attempt at adapting the ape concept into magazine format has proved to be superior to the first eight.

Greg Theakston's cover painting is one of the first illustrations to ever grace a cover. His simple layout is stunning in its magnificence. Now that Archie Goodwin is editor things seem to be improving (this editorialists are informative and serve at least a minute purpose).

"Kingdom On An Island Of The Apes" was truly the best original story presented thus far. Dr. Hasslein was mentioned along with his theories. The astronauts, also, were mentioned. Doug Mench is finally proving he possesses some ability to write after all. However if Derek's calculations are correct and it is the year 3975, then he should have fended in the void of space? That is if he is in the dimension which Cornelius and Zira origin from. But if he exists in the world created by Caesar, then the simians should not be astonished by Mr. Zane's ability to articulate. Hmmmm, Rico Rival's art was satisfactory. At least he didn't drastically change the ape's clothing as done in issue five (ugh!).

At Satian and Heather Johnson's "On Location: Conquest Of The Planet Of The Apes" can be described as \textit{phantasmagoric}. The exclusive photos were appreciated.

"The Horror Inquisition" was well done. Alfredo Alcala's artwork contains a smooth texture and his illustrations are alarmingly alluring. Doug's script was pretty good too. However he failed to inform people that the mutants each specialized in asking certain questions. Such as facts or emotional ties. And that each person presented in a different way. He also makes it appear that the gorillas and Zaius did not have to cross the bridge past the Lawgiver's island in order to reach the Forbidden zone. Also, the arrogant General Ursus was defied by the adolescent apes in ape city. And when his officer went after them he did so after dismounting his horse and he did not advance toward them pointing a gun in their face. Ape Shall Never Kill Ape. And...

How did Roy Thomas become editor emeritus?

Rory Keagh Gibbons
208 Apian Way
Union City, Calif. 94567

P.S. When are you going to credit Pierre Bouille on your contents page like you do Robert E. Howard in \textit{THE SAVAGE WORD OF CONAN} and KULL AND THE BARBARIANS?

Thanks for your kind comments on \textit{PLANET OF THE APES} #9, Roy. We keep trying to improve every issue—hopefully we've succeeded so far, and it's gratifying to know those efforts don't go unappreciated.

Actually, there is a very good reason why we don't credit Pierre Bouille on our contents page. In the case of \textit{THE SAVAGE WORD OF CONAN} and KULL AND THE BARBARIANS, the stories are being based on the author's actual writing. However, our \textit{PLANET OF THE APES} takes almost nothing, save the title from the original novel. Nothing. Our \textit{PLANET OF THE APES} is based on concepts created by 20th Century Fox for use in its series of Apes films and other projects. Fox, of course, originally based their ideas on the Bouille novel, but it's all pretty far removed by now.

By the way, as to your question about Roy becoming Editor Emeritus, it was relatively easy. He just sorta went upstairs and told Stan he needed to return to more writing and...voila! And the rest is history, eh?

Tavarishchi,
I'd like to make a few comments on issue number nine. To start with the cover, I can see the 40th century gorillas have switched from M18s to Parabellums. Either way, can't you be more original?

I can't imagine a NASA official rejecting plans for a time machine without a test. They've accepted some pretty weird ideas in the past (including some of my own). If something is theoretically possible, NASA will listen. Why do you think gorillas that can speak and think are being produced now (including myself)? Didn't it ever strike you that the strength and agility of gorillas would be useful in space, not to mention four hands (Since legs are pretty much useless in a zero-gee environment, a gorilla can use his feet as manipulators much more easily)?
The eyes on page 23 are incorrectly drawn. Period. the eyes of a chimpanzee are totally brown, with no whites at all, except for a few mutants in central east Africa.

I can see that your anti-gorilla prejudice continues. Making fun of gorillas is temporarily acceptable, but I don't like making fun of criples (Or is Gordon's eyepatch copied from Prefect Vas's in the Planet of the Apes TV pilot?).

Can't your artists draw apes correctly? Don't they know anything about simian anatomy? Those creatures in your magazine certainly don't look like any apes I've ever seen.

A technical point: As an astronomer, wouldn't the planet in the city be reverent of Brent?

Also, did you notice a discrepancy in \textit{Terror} between numbers 8 & 8: In 6, Brutus was holding that pseudo-laser in his left hand. In 8, he had suddenly shifted it to his right. Now, that's sloppy.

I really wish you'd cut out the anti-gorilla prejudice. Rational, speaking gorillas are going to become very much a part of society starting in a few years. Do you want to alienate a potential audience before they've even appeared?

Sincerely,
George,
5533 Pacoessor St.
Pittsburgh, Pa. 15217

*Actually, there are now 12 rational, speaking gorillas in now existence, including myself.*

Okay... "George"?
If you say so.
(Chee, and fast week we got an addressed and stamped banana peel— only it had turned rotten in the mails. We need this, right?!) And speaking of letters to which we have no comeback...

Dear Friends,

Question: What do Planet of the Apes # 1 to # 9 have in common.

Answer: The worst covers in existence!

Eric Keitz
2425 Williamsbridge Rd.
Bronx, N.Y. 10469

And, on that cheery note, we come once again to the end of the column. Just time enough to give you the address to send your missives on this issue to:

\textit{PLANET OF THE APES}

Marvel Magazines
575 Madison Avenue
New York, N.Y. 10022

And be kind to the gorilla this week—you never can tell when he'll talk back to you!
HE STILL REMEMBERS THE LONG-AGO DAY OF GREAT BLOOD, WHEN THE LAST CITY WAS SUNK AND DIVIDED IN TWO, THE MEMORY, AN OBLIVION NOW, HAS TRANSFORMED HIS ROUTINE GAIT INTO ONE OF AUSTERE INDIGNANCE.

AND WELL HE SHOULD BE OUTRAGED, FOR WHERE HE AND THE OTHERS OF HIS RULING CLASS—THE GRANITANS OF COURSE—ONCE GOVERNED THE WHOLE EMPIRE OF HYROMEDA, THEIR POWER HAS NOW BEEN CONFINED TO BUT HALF THE CITY, INTOLERABLE.

BUT NO, WHAT'S THE USE? AT LEAST THERE ARE STILL THE CHAPS TO DO THE WORK, AND, IN ITS OWN WAY, THE SPLIT HAS BEEN A BLESSING, SIFTING OUT THE UNDESIRABLES... CONTAINING THE INFERIOR RACES WHERE THEY BELONG.

WHY THEY'D NEVER AGAIN DARE ENTER THIS ELITE SECTION OF THE CITY... AND NOW, HYROMEDA IS BETTER OFF WITHOUT THEM.

NOW, FROM THE SHADOWS, NOW...

AHHH-HH...

AHH-HH...

AHH-HH-HH...
(Good only one bolt, but even the one will be needed to complete...)

(Carrying food for his masters.)

(Wait, a chimp enters.)

(And now he leaves. Food forgotten.)

Servants are seldom allowed to disrupt the city council. But then, chimps seldom carry messages as urgent as this...

Told you, sir--told you!!

In the name of the creator... it is Lorhus...!

Councilor Lorhus--murdered within the halls of the very palace...!

Leader--right here--dead--dead!!
Indeed, Magistrate Argol, the circumstances of Councilor Lornus's murder would suggest an internecine plot—brought on by court intrigue... an inner struggle within our own hierarchy... or some other nefarious machination of internal politics.

And were it not for the crossbow quarrel protruding from his back, I would support such speculation.

But the murder weapon is far too primitive to have been wielded by an orangutan...

Yes, I suppose an orangutan would have used a firearm... a pistol, at the least.

Do, Magistrate Argol...

We must fortify New Hydromeda's border... increase the defenses of this palace.

In short, we must guard against further assassinations... lest the rebels next target become you.

Me--?

Yes, I... I suppose you are quite right, Sage...

In fact, ever since the day of a lone bloodbath, when fire and death created demobilization... I have felt uneasy in this palace...

It's central location is no longer a point of security...

...no longer a point of security...

But now a source of temptation, we are...

bait, I fear, and dangling perilously close to the border which divides us from them.

Perhaps we should never have trapped ourselves... by leaving the land behind.

It is a sad day for New Hydromeda... and likely, will grow sadder.

The words are rife with significance. It has taken...
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He remembers that rebellion is merely another word for mutiny...

...that the divided city of Hydromeda is merely an island without root... that the administrators of a city were once the navigators of a ship... and that the city's workers were once the ship's crew.
But the day of great blood segregated administrator from worker, captains from crew... and wretched changes for both. The ruling class is now forced to perform its own work... and the workers are free to make their own decisions.

Between the two palaces and shacks, lies demolition row... that which divides them and that which holds the charred memory of their division...

Around the two lies the bleak fact none wish to face: there is nowhere to escape from each other... nowhere at all...

FUTURE HISTORY CHRONICLES: 1
CHIMP—GATHER SOME OF YOUR FELLOWS TO HELP YOU REMOVE LORNU'S BODY. AFTER THAT YOU WILL ALERT THE DEFENSES—ESPECIALLY THOSE STATIONED ALONG OUR SIDE OF DEMOLITION ROW.

THAT IS ALL.

YES, ARGOL-SIR. REMOVE AND ALERT.

REMOVE AND ALERT WILL BE DONE—FAST.

NOW, SAGE ERKIN. BARRIERS IS ALL WELL AND GOOD—but what about a more committed action??

SAY, A REPRISAL. FOR INSTANCE.

AN INCURSION INTO THE REBEL STRONGHOLD IS A POSSIBILITY. MAGISTRATE ARGOL... BUT IT IS ALSO DANGEROUS.

I SHOULD THINK IT JUDICIOUS TO RECONVENE THE COUNCIL, AND DECIDE THE PROPOSITION THERE...

(HOPEFUL THEN. IF NOT CONCLUSIVE. BUT THE SEEDS OF SUCCESS ARE BETTER THAN BARRETTED—NO PLANKS, DAMMIT! NO SOIL HERE.)

(WORTH THE WAIT, THEN IN FRIENDLY SHADOWS...)

(WHJEN SINCE THE BOLT IS STILL PRECIOUS—)

(HE WILL REMAIN JUST AS BRAVE WITHOUT IT.)

THE SLINKER DEPARTS. HIS QUIVER FULL.

HE REMEMBERS, TOO... FAR BETTER THAN ARGOL.
The architecture is less ornate in this section of Hyrdomia... more crude, as befits its inhabitants. It is the stronghold of the rebels, and a messenger from the border has just entered the cabin-headquarters of their leader...

Chimp said he came from freedom now. Must have news for Barbarus about that bargaining meeting with the orangutans...

About time. We'll be without water soon.

What do you mean they're setting up a line of defense?!

I... I don't know, Barbarus—Sir...

I can only report what I observed. An increase in guards and weaponry along freedom row...

It makes no sense! They were to decide when I would meet with Argol—on terms of peace!

Yes, Barbarus—Sir—but you know how they distrust all gorillas...!

Aye... I begin to see I should have smelled their deceit from the beginning...

And how do I know you're not one of their chimps—sent across to fill my ears with further deceit? Away with you, jabbering scum—!

Come, swarthos. I need to walk—and study this matter with you in words.

More and more, swarthos, I come to feel! We'd do better without chimps. Let the weakling orangutans have them all and be damned, I say.

Still, if this chimp is to be believed we have more pressing concerns...

Aye, Barbarus—I warned you the orangutans were not to be trusted.
YOU COUNSELED ME, SWARTHOS...
-- WHICH IS YOUR DUTY AS MY
FIRST LIEUTENANT BUT NOT
EVEN A FIRST LIEUTENANT IS IN A
POSITION TO Issue WARNINGS.
REMEMBER THAT IN THE
FUTURE.

NOW-- WHY DO
YOU SUPPOSE THE
ORANGUTANS ARE
PREPARING A
DEFENSE?

PERHAPS TO
BACK UP AN
IMPENDING
ATTACK...?

DON'T BE A
FOOL, WHEN HAVE
ORANGUTANS EVER
ATTACKED GORILLAS...?

TRUE, THEY HAVE GUNS...
AND WE DO NOT, BUT EVEN
AGAINST OUR CUTLASSES
ALONE, THEY'D BE TOO
Cowardly TO USE THEIR
GUNS.

AND AFTER THE
TASTE OF
REBELLION
WE GAVE THEM,
I DOUBT THEY'D
CHANGE PLACING
FIREARMS
IN THE HANDS OF
THEIR CHIMPS.

RESIDES, WHY SHOULD THEY
WANT TO ATTACK IN THE
FIRST PLACE? WHAT COULD
THEY HOPE TO PLUNDER
FROM US--?

THEY HAVE THE
GREATER STORES OF
SUPPLIES AND
WATER...

YES, BARBARUS-- WHILE
OUR WATER ALMOST
REACHES BOTTOM,
AND THE EDGE
TO YOUR VOICE
MEANS...?

THAT WE SHOULD
ATTACK THEM
FIRST-- TAKE
THEIR WATER
BEFORE OURS IS GONE--!!

NO, SWARTHOS...
NOT YET...?

... OR CAN YOU NOT
FEEL THE STORM
BREWING...?

NOW COME, I KNOW THERE ARE MANY
LIKE YOU, SWARTHOS, WHO FEEL THE DAWN
OF GREAT BLOOD SHED FAR TOO LITTLE...
WHO WOULD PUSH THE FRUITS OF
REBELLION TO FULL CONQUEST...

OUR RESERVOIRS
WILL BE FILLED
BY MORNING.

AND ABOVE, LEANING FROM
CONCEALMENT, THE
SLINKER WEARS A SMIRK
OR A FROWN...

BUT I SAY THERE
IS STILL THINKING
TO BE DONE. AFTER
ALL, EVEN A COWARD
WILL PULL THE
TRIGGER IF
DESPERATE ENOUGH.

AND WHEN THEY SEE
THEIR PRIZED WATER
BEFORE THEM...
...AS THE CLOUDS DARKEN.

THE RAINS BEGIN...

(YES, THIS RESERVOIR WILL BE FILLED...)

(SPEAK OF THE DEVIL... AND HE'LL STEAL YOUR LAST HOPE. HERE'S WHERE THE SHADOWS GROW SCARCE... ON THE BORDER-RUN...)

(DEMOLITION ROW.)

(FREEDOM ROW.)

(WHAT DOES THE RAIN CARE WHICH NAME IT FALLS ON?)

(ONCE MORE ON THE OTHER SIDE, SHOULD DO IT.)

(BARRING DISCOVERY... AND WITH ENOUGH SHADOWS TO HIDE IN.)

(WORSE... CAN'T MAKE MUD OF PLANKS.)

(STILL CAN'T WASH THE BLOOD AWAY...)

(WONDER WHEN THEY'LL ROT...)

THE SLINKER SCURRIES... NAKED WITHOUT SHADOW...
AND FINALLY, FINDING...

(SEAFOOD, NOTHING BUT STINKING SEAFOOD)

AS YOU ALL KNOW, THIS FEAST IS BEING HELD IN HONOR OF THE VENERABLE COMMANDER DYMARIUS... SEATED ON MY RIGHT.

FOR HIS WISE COUNSEL TODAY, HELPING TO AVOID A HARD WAR WITH THE REBELS, I PROPOSE A TOAST--!

TO HIS LONG LIFE AND GOOD HEALTH, MAY IT NEVER...

HAUGH-K-!!

(VILE, WRETCHED FISH!)
DYNAXUS IS ASSASSINATED---!
THE BOLT CAME FROM ABOVE---
UP THERE ON THE BALCONY-!!

QUICKLY--
SHELL ARGOL!

THE KING MUST BE
PROTECTED-!!

(NAH! THEY SCURRY
WITH THE... HEADS...)

(AND IN THE PANDEMONIUM,...
THEY UPSET THE TABLE...)

(I WANT THE REBEL GORILLA
SLAIN---AND HIS HEAD
ON A PLATTER BEFORE ME!!)

(GOOD EXCELLENT! THE
TABLE IS UPSET--THE
TABLES ARE TURNED! FEASTING FEASTER!)

(STINKING FISH EATS STINKING KINGS!)

(GET ME OUT OF HERE--
HURRY OUT, I SAY!!)

(IF THE LAST BOLT WAS OUT, IT CLOSE.)

(NO TIME FOR ANOTHER-
TIME TO FIND SHADOWS OF
MORE PEACE...)

(POK POK POK)

(AND SO THE SLINKER
RETREATS, RACING
BACK DOWN A SWINGING CATWALK FEED BY A STITCHING SPRAY
OF BULLET-FIRE...)

WHAT ARE YOU STANDING
HERE FOR, YOU GAPING
LUNACY--? FIND THE
REBEL ASSASSIN!...

KILL HIM!!

(YES, ARGOL-SIR! WE
DON'T LIKES CHIMPING
GOOD AT FINDING!)

BUT THE SLINKER IS BETTER AT
ESCAPING---AND WHEN ARGOL
LEARNED OF IT...

THIS IS THE FINAL OUTRAGE---
NEW HYDROMEDA CAN NO LONGER
SUFFER UNDER THIS REIGN OF
VIOLENCE--!

THERE SHALL BE WAKE---AND WHEN
EVERY LAST REBEL
HAS BEEN SLAIN,
HYDROMEDA WILL
AGAIN BE WHOLE!!
MORNING: IT IS STILL BLEAK AND OVERCAST, BUT THE NIGHT RAIN HAS SUBSIDED, LEAVING OLD HYDRAS GROTESQUE RESERVOIRS...

FILLED--ANY HIGHER AND WE'D HAVE BEEN FLOODED FROM OUR BUNKS...

YOU SEE, SWARTHOS---?
THERE'S NO NEED TO WASTE THE ENERGY OF A WAR WITH THE ORANG-UTANS--?

Perhaps, Barbarus...
BUT I'VE Still A BELLY FILLED WITH SUSPICION...

FAUGH--K--K!!!

EWWW-- SKULKUS!!!

THE WATER--POISONED--?!

BARBARUS--I HAVE NEWS--URGENT NEWS--

THEN SPIT IT OUT; CHIMP, I'VE JUST WATCHED A GOOD WOLF DIE OF GUT ROT--
AND I'VE NO BLOOD FOR YOUR BELLIES, JABBERING--!


WHEN I SAW BUNDLES AND CASES OF SUPPLIES--
OUR SUPPLIES--FLOATING OFF TO SEA--!

THEY WERE DUMPED OFF-CITY, BARBARUS--LOST FOREVER!!

POISONING OUR WATER, SABOTAGING OUR STORE-HOUSE... IT HAD TO BE THOSE COWARDLY, SNEAKING ORANGUTANS--TOO AFRAID TO FACE US IN OPEN COMBAT!!

DO ABOUT IT? WE'LL TAKE THEIR SUPPLIES, CHIMP--
AND WE'LL TAKE THEIR BLOOD!

THERE WILL BE WAR TONIGHT--AT DAWN, AND BY DAWN, OUR FREEDOM WILL BE FULL!!!

YES, OF COURSE IT WAS THEM, BARBARUS--BUT WHAT WILL YOU DO ABOUT IT? WHAT WILL WE DO WITHOUT SUPPLIES??

(ANSWER CORRECTLY: "BARBARUS" TIME GROWS SHORT, YOU MUSTN'T SEE THE LAND.)

CORRECT ANSWER.

WRONG PREDICTION.
Darkfall! Lurid torches flicker through
the streets and alleys on both sides of
Divided Hydromeda...

And at the pace of a
March, they converse
on the charred border
which marks the vast
City-Ship...

On one side of demolition row, an army
of surrogate soldiers gather...
Chimps, sent to do battle by
and for their aristocratic
Orangutan Lords...

They are armed,
for the most part,
with guns.

On the other side of freedom
row, a band of freedom-fighters
masses against a second gathering
storm of gorillas, who have left
their chimps behind...

They are armed, entirely,
with cutlasses and axes,
arma grisca, weapons,
wielded in savagery
and hate.

There is a mirroring of
belligerent swarms...
A rumble of hoarse
shouts above the
Thunder...
...AND THE MIRROR OF HATRED IS SHATTERED --

...AS THE BATTLE IS PITCHED FROM ONE SIDE TO THE OTHER AND BACK AGAIN.
It is an awesome sight of carnage. But in truth it is a kaleidoscopic reenactment of an earlier day of great blood... This time, however, there is nothing to demolish along this already-gutted border...

Nothing that is but life, and more life.

F-W-A-R-O-O-M-

...and though the chimps wield their guns and comports with grim composure...

...and yielded a harvest of wholesale death...

...it is difficult to defeat a horde of berserk warriors who do not care about death—unless it is in the giving...

Thus the bloody spectacle ends, shattered, and in the wake of piled casualties and the rebels swarm over their foe, beating them back...

back into their homes—where they will stay their next to their shrieking females—and their covering orangutan masters!!

...all viewed by a silent audience of one.
The Slinker's grappling hook whistles through the fading din...

He empties it, now, from the roost...

...snags on the vantage roost.

There is oil in Slinker's shoulder slung pouch...

(Good the cannon was turned around in the battle...) (No need to point it in the proper direction.)

Looted from the nest's store of supplies...
The slinker lights a crossbow quarrel from a stiffly held torch...

...and fires.

The vantage roof ignites, painting the stormy sky with yellow glare.

And flames rip down the path of oozing oil.

...to the base of the main mast.

The torch is extracted from its stiff grasp...

(While the oil burns its best.)

(Move--fast--before being crushed).

(FROM)

(KERR--RATCH)

(Before it's all wasted in one more death--)
The burning mast slams down, crushing a splintered swath through the deserted rebel stronghold.

Immediately, the flames begin to leap to the ghetto dwellers on either side, and from there, to race outward through the entire sector.

Hydromeda offers itself as a city-scoping pyre to the heavens... its routed side put to the torch by the conquering rebels...

And the rebels' side sculpted to conflagration by the slinker.

(If the endgame is worth it all.)

Even demolition row burns... between the two... and for the second time.

(This way... a well-remembered path... a stinking, hated path...)
The slinker has entered a large abandoned structure on the rebel side of Hydro-Meda. It is a deserted structure for even the gorilla guards have gone to fight in the battle of vengeance.

And it is an empty structure, for its supplies have been jettisoned.

But who are human-like himself.

Rise up brothers...!

We are free!!!

The slinker is dead... for he has vowed there shall be no more slinking on this night.

...a gateway to hardship, exhaustion, misery.

A doorway to the new workers of this awesome city-ship... to those who measure life in the back-breaking strokes of rough-hewn oars... to those who are not apes...
CHEERS...HOARSE, BUT FILLED WITH JOY...SWELL FROM THE RANKS OF EMACIATED HUMANS, AS A SINGLE ANGRY STROKE SUNDERS THE FIRST OF MANY SHACKLES...
ALARIC--WE THOUGHT YOU DEAD FOR DAYS--SINCE YOU FIRST ESCAPED FROM THIS VILE WELLHOLE--!

STARKOR--MY FRIEND...I'VE TAMPERED WITH THEIR NAVIGATION CHARTS. EVEN NOW, WE NEAR THE LAND THEY SO DESIRE. I TRUST YOU TO SAFEGUARD MY WOMAN REENA FOR ME--WHILE I GO ABOVE TO KEEP WATCH.

TAKE THIS REBEL CUTLASS TO CUT THE CHAINS AND THE REST OF YOU--AS YOU'RE FREE, FETCH MORE BLADES TO FREE YOUR BROTHERS.

AHE, FRIEND ALARIC--IT'S WORK TO RELISH.

And Alaric--the freeman--climbs above to emplace from the barren structure...to watch...and to wait.

(How long?)

(How long before they return...?)

(and in that time...how many shackles will be cut?)

Who? Who has set the torch to one side of the city?!

The rebels have returned...in rage.

There--a human--!

A human escaped from the hold!!

(Yes...escaped from hell, you dirty stinking ape!) (But has it been only to greet a quicker death...?)
STARKOR! RISE UP WITH WHATEVER WEAPONS YOU HAVE -- THEY RETURN!

AND REMEMBER -- GUARD REENA WELL!

THEN COME ON, WOMAN -- SPEAK YOUR WORDS IN BLOOD!

... AS YOU DAMN WELL KNOW.

WE FIGHT FOR OUR FREEDOM!!

HUMANS SET THE TORCH TO OUR CITY -- WEAK HUMANS!!

AND AS OUR CITY BURNS, SO WILL THE HUMANS BURN!!

SLAY THEM!!
GET BACK, REENA
LET ME TAKE---

UNGH---

CLANG!

(STRONGER THAN A MAN!
ALL APES ARE STRONGER
THAN MEN -- ALL OF
THEM.)

(The gorilla is
strong -- too
strong -- pain
from the mere
clash.)

NOW DOES IT FEEL
HUMAN -- TO LOOK
DEATH IN THE
FACE?!

(Blade press-
ing back--
closer--
death soon--
an end -- it
all --)

(UNLESS --)

ARRGH!!

BARBARUS!!

NO!!

TO THE RAILS -- FIGHT YOUR
WAY TO THE RAILS!

They plunge
into the sea,
their suspen-
sion-lines
pierced by
flame --
slashed by
cutlass...

"Lifeboats"

Hack your
way to the...

Some even sur-
vive the mad
descents.
AND OCCUPYING ONE
OF THOSE SURVIVING
BOATS IS ALAKS--A MAN OBSESSED--

ROW--ROW FOR
YOURSELVES
THIS TIME!!

AND NOW THEY DO, AMIDST A
THICK HAIL OF CROSSBOW
SHAFTS... AND THROUGH THE
TEMPEST BEARING HELL
AND FREEDOM.

BEHIND THEM, A CITY BURNS...
A CITY SINGS, AND CREAKS
AND GROANS... A CITY LISTS
TO PORT...
HE STILL REMEMBERS THE LONG-AGO DAY OF GREAT BLOOD, WHEN THE VAST CITY WAS SPLIT, AND DIVIDED IN TWO. IT WAS THE DAY HUMANS LOST THEIR IDENTITIES... AND TOOK THE PLACES OF REBELS WHO COULD BEAR THEIR PLACES NO MORE.

(CAND AWAITS, THOUGH MANY HAVE Died ...)  
(THERE WERE THOSE WHO STARVED AT THE BARS, THOSE WHO FELL IN THE FINAL BATTLE... AND THOSE WHOSE LIFEBOATS CAPSIZED IN PANIC...)

(AND TOO, THOSE WHO LAMINISH IN THE CATACLYSM WHICH DEVOURS AN ISLAND-CITY...)

(BUT AT LEAST THE DEAD SHALL NEVER again SERVE AS SLAVES, AND THE REST OF US... WE ARE FREE...)  
(C. FOR MY WORK HAS ENDED... MY WORK IS DONE.)

AND WELL HE SHOULD BE OUTRAGED. WELL HE SHOULD BE PROUD.
THE INSULT
THAT
MADE A MAN
OUT OF 'MAC'

Hey! Quit knocking
that sand in
our face!
That man is
the worst
sight at the beach.

Listen here, I'd smash your
face—only you're so skinny you
oughta dry up and blow away.

The big bully!
I'll get even
some day.

Oh don't let
him get you
little boy!

ONE! IM SICK AND TIRED OF
BEING A SNOODLE! CABLES
ATLAS SAYS HE CAN GIVE ME A
REAL BODY. ALL RIGHT? I'LL GAMBLE
ON HIM AND GET HIS FREE BOOK!

Boy! It don't take Atlas long to
do this for me! What MUSCLES! The
bully won't show me around again!

There's that big stuff again,
showing off in front of
Grace and the crowd.
Well it's my turn
this time!

Hahah! Now it's your turn to
dry up and blow away!

Oooh! Mac! You
look a
real man
after all!

Hey! Quit knocking
that sand in
our face!
That man is
the worst
sight at the beach.

Listen here, I'd smash your
face—only you're so skinny you
oughta dry up and blow away.

The big bully!
I'll get even
some day.

Oh don't let
him get you
little boy!

One day, I discovered
a secret that changed me
from a timid, frightened
97 pound weakling into
"The World's Most Perfectly Developed Man"—
a "magic" method that can help turn you too, into a marvellous physical specimen...
a real HE-MAN from head to toe... a man who STANDS OUT in any crowd!

MY SECRET BUILDS MUSCLES FAST!
What's my secret? "DYNAMIC-TENSION"—the natural method! No theory. No gadgets
or contraptions. You just do as I did. Simply take the "sleeping" muscles already present
inside your own body—build them up—use them every day in
walking, bending over, reaching, even sitting! Almost before you
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THE PEOPLE WHO ARE
THE PLANET
OF THE APES:

Bill Blake—the human and the ape!
We knocked on the hotel room door and Dr. Zira opened it. A tired, half-awake Zira, one eye stubbornly glued shut by recent sleep, but as cordial as any exhausted chimpanzee I've ever seen. It was a curious moment; I felt like apologizing to the good doctor and getting the hell out, because polite people don't go waking others up, even at two o'clock in the afternoon. And especially not if the people aren't just anybody, but the world-famous Drs. Zira and Cornelius.

Did I call it a curious moment? It was downright bizarre! But then, it had been a bizarre day from the moment John Warner and I had boarded the train in New York.

No amount of thought can actually prepare you for the moment of meeting an intelligent being from another species. As a science fiction fan, I'd hoped and dreamed and said that I'd be different, by thunder, if I met the aliens. Maybe I was. I felt no violent xenophobia or even mild distrust. Only an instant of disbelief and then a flood of warm curiosity.

I tried not to stare overtly while watching Dr. Zira waking up enough to talk to us; stretching in simian fashion, working on that still shut eye, and so forth. But the mind, in that state, is an analyzing scanner. I saw that her hair was immaculate and thick, held neatly in the back with two hairpins. Her skin was clear and evenly colored, where it showed, and there was a pleasantly aristocratic cast to her features. I caught her muzzle twitching in an almost-sneeze. Her hands surprised me, because I'm not used to thinking of dark-skinned, brown-nailed furry hands as beautiful. She had on a simple dress of brown, thickwoven fabric that covered...
her from neck to ankle, completing the effect. Everything was in earth colors; varying shades of brown, a touch of orange, a hint of green... and then she finally got her eye unstuck, turning to face us in the light, and my nature analogy was fulfilled. Both her eyes were a clear bright blue, very much like the sky in a midwestern autumn.

There, in front of us—a apologizing to us not for not being awake due to some foulups with a planned TV appearance—mangling her schedule—was Dr. Zira. Seeming to have stepped straight from the movies.

Except for her feet. Those gave her away. Below the hem of the ankle-length skirt were two furless, flesh-colored, very human feet; because the Dr. Zira we'd come to interview carries on a convincing act as Paula Crist, a charming and very energetic actress, singer, and professional stuntwoman. For some time now she and her partner, William Blake (he plays Cornelius), have been bringing the two Ape characters to life under license from 20th Century Fox. They were in Philadelphia making an appearance at an Auto Show, to perform and answer questions. John and I had to come to see the show, to hold an interview, to find what we might find. Knowing little in advance our expectations had been, confessedly, at a minimum...

The more luck for us, then, when we found two dedicated performers, with talent, skill, wit, and all the other things that make a simple professional assignment into a magical afternoon.

"There are very interesting stories behind both of us," Paula said at one point. "As there are for any actor. Yourself, too. Everybody's got an interesting story to tell, I feel."

I don't know about everybody, but in reference to herself and Bill Blake, Paula Crist is guilty of understatement.

There are interviews that go very smoothly. You sit on your side of the tape recorder and the subject on his, and the process of question-and-answer goes by with a concise precision. Then you dig back into your notebook for necessary expansion and clarification of key points, or even the following up of previously unconsidered directions—essentially, you keep finding new things to quiz the subject about until the tape or his patience runs out. Sometimes it's both. That done, you take your tape home and transcribe the thing sentence by sentence, deciding just how you're going to edit and prune and recombine until all the divergent strands fall into a single neat network that can be handed in to the editor. Done.

Then again, there are interviews like this one, which turned out to be an animal with few stripes in common with the one described above. This interview became, early on, a conversation.

Here's why.

1] Numbers. There were four of us in the room, leaving three-and-a-half minds free to roam a cosmos of subjects as they pleased. [The missing half was the part of mine that stayed businesslike and occupied itself asking questions, taking pictures, and checking that the tape recorder was working right.]

2] Background. Which I didn't have nearly enough of. Because of that, it was all exploration, from the moment John and I entered the room until we said goodbye much later. This was fun, and a lot more stimulating than any other way—but try and force it into an even slightly linear format on the printed page...

3] Chaos. Paula and Bill were busy preparing for that night's show. Bill, unlike Paula, did not have his makeup on when we arrived; we were privileged to watch him slowly change from a pleasant, 23 year-old human to a somber chimpanzee archaeologist. The concentration necessary for his makeup work's quality kept him from speaking out as much as he might have, otherwise. Which is unfortunate, but unavoidable. [A sidenote: despite the fact that I met Bill in human form I don't identify him in my mind that way. In the same room with the absolute reality of Paula-as-Zira, it seemed as though Bill were becoming his real self instead of donning an elaborately fashioned character. It's a tribute to the power of the makeup, and their skill in application. I still haven't seen what Paula looks like as Zira—all the publicity photos show an attractive woman with long blonde hair, but if I hadn't seen her feet I would never have believed them.]

4] John and I left with close to three hours of taped discussion...

A lot can be said in three hours. Here's some of it, beginning with their own stories, which they tell the best.

**

WHITMORE: Since Bill is busy right now we'll begin with you, Paula. Just what was it that brought you into this act as Zira? Where did it begin?

CRIST: The thing that started me was that I got into BATTLE FOR THE PLANET OF THE APES. Ano that's a strange story in itself. I'm a nocturnal animal—and I'm not just using the word because of the makeup—I'm just constantly up late doing my chores, sewing, errands... my day starts about twelve midnight. So what I'd do is sit up and watch the old monster movies. Then I started going to science fiction conventions because I got involved in STAR TREK, which I liked for the scientific thing. All the gadgetry, and everything behind it. I left for about two years to work in the Caribbean with a nightclub act and in a Las Vegas show in the Bahamas. After that I was coming back to LA for awhile and I'd heard about the world science fiction convention that was going to be there, so I stopped by at 20th Century Fox in New York. Now, originally I didn't like PLANET OF THE APES. I found a lot wrong with it. I said "how can they have electricity at night in the veterinarian hospital without lightbulbs, without generators? Where'd they get water pressure for the hoses when there are no pumps? Where'd they get the mettalurgy to make the guns when there are no factories?" Ohhh... chalk one movie, right? Then I saw BENEATH and I really flipped. I said "I'll not go and see another of these flakey Ape movies."

WHITMORE: What changed your mind?

CRIST: A girlfriend of mine who works in Century City. I heard about ESCAPE and monkeys coming to LA and I laughed: But my girlfriend had been on the set when they filmed—on location at Century City—and she took a lot of snapshots and sent me a proof sheet. When I saw the pictures of behind-the-scenes and how they were filming I said "Hee, that kind of tickles my imagination. That's neat." So I talked to 20th in New York about setting up an exhibit at the worldcon telling how Apes was done. He said I should go out and get a part in the movie or something. Sure, Sure. And he was going to have me do publicity for them in the East wearing mini-shorts and
"Zira" held up an Ape coat that she herself made. Simplicity was always stressed in the Apes culture, simplicity and utility.

...was finished I ended up having the original Zira costume, a lot of props, hairpieces, and makeup. I made a great big display board with the aid of a friend of mine, Tom Sherman, who's a setbuilder out there. The whole exhibit caused quite a sensation. I also made up a routine for the Masquerade connecting CONQUEST and PLANET (not knowing that BATTLE was in the works). I came out in the appliance makeup that I borrowed from Dan Striepeke. He was really neat. I walked in there—he didn’t know who I was—and he says sure, just bring it back. I came in as an animal, in the makeup, a costume I had made, and the original shacklepieces.

WHITMORE: What was the general reaction?

CRIST: Those people were freaked! I’d go towards them or make chimp noises and everyone was going “Oh! Get away from me!” and “It’s an animal!” I don’t know if you’ve ever had this done to you, but sometimes I’d walk up to someone and “bite” them. (Paula gets up to...
demonstrate on my forearm and John's. The sensation is very strange. I know the lips are actually part of a rubber appliance, but they feel very warm and real.)

CRIST: I'd chew on a guard's clothes or try and steal a lens cover or pick up something, like an ashtray, and examine it as a chimp would. And lots of other stuff.

WHITMORE: Do you remember the masquerade proper, and the mimes who helped people on and off stage? You just spurred memory in me, see. I was one of those mimes and I just remembered your act—that was you 2½ years ago!

CRIST: My first time in ape makeup. We finally got permission to go up and do our act even though we got there a little late. And it was hysterical, because I'd never spoken in an appliance before. I was used to the stage, but not while wearing one of these things. We came to the point in the act where I was supposed to scream "No!" and run off stage, but inside I was going "I can't say it..." My mind was reeling. Finally I just went "NOOOOOOOOO!!" and I thought they're going to laugh. But instead I heard dead silence. The routine went perfectly after that.

WHITMORE: But how did this lead you into BATTLE?

CRIST: After the routine a whole lot of people came over and one of them was a friend of Arthur Jacobs, who said "I'd like you to meet Arthur. I'm going to try and get him down to the convention." So he called him. Jacobs couldn't come but said "Well, bring the girl to my office Monday or Tuesday." Me, I'm going "M-m-meet ARTHUR?!" So I was in his office tuesday morning, knees knocking.

WHITMORE: Were you in the ape makeup?

CRIST: No, I wasn't. But we'd taken photos of me as the ape character and gotten a guy to print them real fast. So Arthur was thumbing through the photos nonchalantly and all of a sudden he says "How would you like to be an ape in the next movie?" All I could say was "Me? You're kidding!" He doesn't even look up. "No, you're in." The next thing I know I'm up to my eyebrows in mud at the 20th Century Fox ranch, at seven o'clock in the morning, talking to a gorilla...

WHITMORE: What did you actually end up doing in BATTLE?

CRIST: My most recognizable scene is as the human girl in the corral holding the child, and I was a nondescript chimpanzee extra in the background. And that's how I got involved in apedom.

WHITMORE: (Calling over to Bill at the mirror, who has just completed the attachment of his first appliance.) How about you, Bill? How'd you find your way into this act?

BLAKE: I'd always been interested in motion picture work and wanted to get into it. I was making films and
things when I was ten years old. Later on, at the Philadelphia College of Art, I was kind of working on a major in film and experimenting with makeup in different class projects. I'd corresponded with John Chambers, who designed the Ape's makeup, and he'd shown me the basics of how to do it; so I made someone up as an ape for an assignment. It was to take a figure in makeup and put them in different environments around the streets of Philadelphia, then photograph it. When they saw it in front of the television station on Walnut Street they pulled us in and said "Hey, wow, we'd really like to do a story on this." And then a guy at CBS named Gene London, who has one of the highest-rated local children's shows in the nation, contacted me about doing makeup for his show. He was interested in the concept of PLANET OF THE APES. 20th in New York would send us little trailers and featurettes on the Ape movies and we'd supplement them with our own takeoffs and makeup demonstrations. I was acting for the station, too.

WHITMORE: But what brought the act together? How did you meet Paula and decide to do this?

BLAKE: I won the makeup contest one year in FAMOUS MONSTERS OF FILMLAND. The snow creature in the 100th issue was mine and a friend of mine—we'd designed and created the moldwork for it. Paula read about that and got my address from the editor, in California, and wrote me a note: hey, I'm interested in makeup designs for a convention I'm doing. Her phone number was on top of the letter so I called her and said "How would you like it if I came out there and do you life mask and whatever custom makeup you need? I'm coming out there on vacation, anyway, so you just get the materials together." This one little telephone conversation turned into a 3½ call from New Jersey to Hollywood...

WHITMORE: What happened when you actually got there?

BLAKE: We started working together on the makeup tests and it was incredible. Some of our friends were around and they said Paula looked a lot like Kim Hunter in her makeup. Then I would put on my appliances and they'd say I looked a lot like Roddy McDowall. And we got the idea of doing this Zira and Cornelius thing. We worked for the Indian Actors Workshop, which is headed by Jay Silverheels, who did Tonto on THE LONE RANGER. We did fundraising and benefits and eventually we approached Fox about licensing to do the ape characters. They said "Okay, go ahead and try out a shopping center. We'll give you a gratis license on this one." We did it. And it drew higher for the shopping mall than Disney on Parade.

WHITMORE: When was this that you did the mall?

BLAKE: This was going on a few months back.

CRIST: It was in October.

WHITMORE: But you came to the world science fiction convention in Washington D.C. last September as apes, didn't you? Did you come entirely on your own?

BLAKE: No, we had come to Discon under a separate license from a gentleman in Detroit who'd taken license with 20th Century Fox in, I think, New York. But he let the license lapse so we decided we weren't going to let it happen again; that we'd pursue it and get our own. We're our own managers, our own agents, we book our own shows, and we've got complete control. Whatever happens we are solely responsible.
WHITMORE: Those first performances, like the one for the Indian Actors Workshop—did those require a license?

BLAKE: No, because we didn’t make any money off of them. Friends would just suggest this or that because it would be kind of cute to do.

WHITMORE: Well, you’ve got the license now. How has it gone?

BLAKE: It has snowballed tremendously. The thing that hits us very hard is that even though the series was cancelled there must be a great ape popularity still in this country, because everywhere we go there is inevitably a huge crowd. In Albany, New York, in a little tiny armory where they were having the auto show—a small one, only a hundred cars or so…

CHRIST: It was also snowing outside.

BLAKE: Right. Anyway, there were thousands of people inside, crowding the stage. They had to put us on top of their boxing ring, so that everybody could see. And there were another thousand people sitting outside in the snow to get in. It was incredible.

WHITMORE: That reminds me very strongly of a scene in the original Boule novel, in which Merou really realizes he is on a world of apes for the first time. Surrounded by tiers and tiers of apes at the scientific congress, and all.

BLAKE: That’s right, though it’s exactly the opposite for us. There are thousands of people coming in to see the two specimens. For example, in Pittsburgh last week we broke an attendance record at the Civic Center. So I can’t understand the cancellation of the TV show. With the popularity it had there must have been something wrong with the Nielsen ratings. I don’t know… I get in trouble because I think it needed work, a lot of work, and that some of the episodes were not that good. But then again, neither was BONANZA when it first started. They experimented with that, juggled actors, juggled times, and scripts and it lasted fourteen years. I think the same would have happened with PLANET OF THE APES if they’d experimented with changing the night, the time, the sponsor. They didn’t cancel it because of low ratings. APES was consistently in about forty-fourth place, whereas KOLCHAK THE NIGHT STALKER was sixty-two out of sixty-three shows, and it stayed on. We heard that part of the problem was they thought there were too many kids watching the show.

WHITMORE: I see. They’d rather have adults, who buy the sponsor’s products.

BLAKE: Exactly!

CRIST: Then why didn’t they just sponsor the show with all these Apes manufacturing companies?

BLAKE: What a lot of people didn’t know is that PLANET OF THE APES was originally scheduled for Tuesday nights. It was the FCC ruling that gave more airtime back to the local networks that almost kept it from going on at all, or possibly mid-season. There were a couple of other shows like LOVE NEST and WE’LL GET BY that did get canned. APES didn’t because they thought it would be the best possible competition against SANFORD AND SON and CHICO AND THE MAN.

WHITMORE: How about telling us a little more about your plans for the immediate future?

BLAKE: We’re coming down to the end of a ten-week tour now. They picked us up in midseason, January, for this set of car shows. During the summer the same people are booking us into some drag strips, doing basically what we do here: talking to the crowd at off-times, selling photographs, performing, and answering questions about the APES movies. Because of the CineMuseum project we are trying to start we’re more or less experts on almost every aspect of the APES productions. I did an episode of the TV show and Paula was in BATTLE, as she mentioned.

WHITMORE: Which episode were you in?

BLAKE: “The Interrogation.” I was one of the chimps in that. In some parts of the country that was cut, so it might not have been seen everyplace. Apparently it’s showing in Europe now, because I just got a residuals check from 20th the other day for it.

WHITMORE: John and I are staying for the act, of course. But I was wondering if you could tell us more about what you do in these shows.

BLAKE: Okay. First of all we are exact photo and voice doubles—when we want to do the voices—of Roddy McDowall and Kim Hunter.

WARNER: Could you do those for us?

CRIST: (in Kim Hunter’s voice, which stuns both John and me) “Well hello, Bright Eyes. How’s our throat today? Still hurts, doesn’t it. Dr. Zaius, I wonder how he’d score on a Hopkins Manual Dexterity Test?”

WHITMORE: (shaken)… and Cornelius replies?

BLAKE: Well, I don’t have any reply for that. Here’s If you think you’re losing your mind, not being able to remember which Apes film these scenes are from, don’t worry. These are two shots taken of a “stunt routine” Paula worked out with Bill.
something from the last part of the first movie. (Begins to speak in Roddy McDowall's voice through the appliance. John's jaw and mine bump into each other's on the floor.) "Beware the beast Man, for he is the devil's pawn..."

WHITMORE: Good lord!

BLAKE: (continuing) "Alone among god's primates he kills for sport, or lust, or greed. Yea, 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..."

WHITMORE: It isn't just the voice you're doubling, either. As you spoke I could see your eyebrows moving as McDowall's would.

WARNER: Yes. This is the first real chance I've had to understand how they achieve expression with the makeup. Seeing only the basic appliance pieces and how they're keyed to the muscles of your face...

WHITMORE: It's a little like clown makeup in that regard.

BLAKE: Yes, it connects to every major muscle in your face so that when you move, it moves.

WHITMORE: So your show consists of doing things from the movies?

CRIST: Partially. There is one scene we do in particular; the office scene, where the chimpanzees found out Taylor could write.

WHITMORE: Does someone play Taylor?

CHRIST: Sometimes, sometimes not, because we don't have anybody definite. We set the stage: we tell them they've got to imagine this is Cornelius' office. Zira simply must convince Cornelius that Taylor is intelligent, and Cornelius is saying that he doesn't want to have anything to do with it. There's the whole scene of communication up until Taylor goes zwoop with the paper airplane. We stare after it as it hits in the
audience, and we end the scene there. There’s much more, of course, but we end it there so the audience isn’t drug through the entire thing. Some of them can’t imagine.

WHITMORE: What else is involved with the shows? I saw a picture in your publicity stack of the two of you at the wheel of an antique auto, for example. Is that standard?

BLAKE: That’s partly an arrangement with the auto shows that the exhibitors can have souvenir photos of the apes. It’s something they can take home to their families.

WARNER: How long did it take to develop the voice imitations?

CRIST: Well, Bill taught me how to do it. I studied tapes of Kim Hunter from the film—like the courtroom scene—and I can now finally do her voice without having to do exact wordings. I can also do Natalie Trundy. She demonstrates; again an amazing copy! She speaks in a low-key monotone type of voice. Kim is harder because she has inflections. Like when she walks in at the beginning, her voice changed so drastically it was hard for me to learn. “WHICH one was wearing strange clothes?” She also fluctuates between an English accent and an American one, and some of her words are English.

WHITMORE: Just why are you working with the act now? The movies are in the past, the show is gone—why?

BLAKE: We’re working with the concept because we feel it had a long way to go and right now there’s a sad gap.

CRIST: We do it because they are interesting characters; there’s a need; we have the facilities to create the appliances; we’re close in size and body type to Roddy and Kim; and because we do the voices.

WARNER: That I wasn’t expecting at all.

BLAKE: (in McDowall’s voice) Well, we try as hard as we can.

CRIST: (in Kim Hunter’s voice) Oh Cornelius, please.

BLAKE: I’ve had a number of people tell me that I could have been Roddy’s double on the show, but they had cast him long before I became involved.

CRIST: We do it because it’s a way of acting for us, but we get so hassled by people! “What dya wanta that for? Ya gotta be nuts to do that…” No! You’ve got to be dedicated. That’s the word. We get a full night’s sleep maybe three days out of the week. And in the makeup… well, I’ve lost 20 pounds this circuit alone because you can’t eat comfortably! It’s a hard schedule and you’re constantly on call. When you’ve got three thousand people pulling at you, trying to get you to sign an autograph or pose for a picture with their kids, or answer their questions—the heat is unreal. You’re dying up there and sweating, and I mean wringing wet. But you can’t let go, get tired, pass out…

BLAKE: You’re not allowed to.

CRIST: No, we respect it and admire it, but we don’t fantasize PLANET OF THE APES. We don’t idolize it.

BLAKE: It does get tough out there. One of the things that makes me angry is when a kid raises his hand—and it isn’t their fault, really—and asks: “How long does it take to put the mask on?” I have to tell him it isn’t a mask and they’re always surprised. “You mean that isn’t something you just pull over your face in a few minutes?”

WHITMORE: One of the reasons they do that is because of indoctrination from comics and TV shows like MISSION: IMPOSSIBLE, where the mask is a standard gimmick.

BLAKE: Makeup jobs like the ones in MISSION: IMPOSSIBLE would really take about a week to do.

WARNER: They turn it into magic.

WHITMORE: Let’s discuss your makeup, and your wigs. How long does it take you to transform yourselves fully?

BLAKE: Oh, we spend about 3½ to 4 hours each. Everything’s authentic and we try to maintain the highest quality standards of the movies. We even commissioned the Ben Nye makeup company in west LA to make the castor oil greasepaint colors identical to those in the series. They come basically in three colors; a vivid orange, a darker brown, and a light tan color that are mixed together to formulate all of the orangutans, chimps, and gorillas. They didn’t just do production lines on appliances and so forth. They did individual work on each character, balancing it all out like an artist balances oil colors on his palette. In fact, in our makeup kits we have linoleum palettes that we mix our castor colors on. This has to be done so that it all matches and goes together well.

(Continued on page 70)
“Locking Orbit.”

“Check.”

“WE MADE IT!”

“3955 Earth Time”

“3955 Self-Timer”

SO FAR! BUT ONE THING’S FOR CERTAIN--WHOEVER WINS THE WAR, THERE’LL BE NO PLACE ON EARTH FOR US!

WHERE ARE WE... GOING?

Probably to our deaths! But just possibly--

No...

THE FOOLS--! THEY’VE DESTROYED THEMSELVES!
THEY'VE DESTROYED THE ENTIRE EARTH...!! KILLED A WORLD...

AND WE'VE ESCAPED...

YES... WE'VE ESCAPED...

"...IF WE SURVIVE THE..."

"...SHOCK WAVE."
ARE YOU ALL RIGHT--?

YES... I THINK SO...

"... THE SHOCK WAVE SEEMS TO HAVE PASSED."

"MAYBE. BUT OUR TROUBLES ARE JUST BEGINNING--!"

WHAT DO YOU MEAN?

COME ON OVER HERE AND TAKE A LOOK AT THE DATE METER...

THE SHOCK MUST HAVE UNBALANCED ITS MECHANISM...

THE THING IS GOING CRAZY--!

KLIK KLIK KLIK KLIK KLIK

3955

EARTH TIME

SELF-TIME

KLIK KLIK
OVER HERE... THE RE-ENTRY GRAPH HAS ACTIVATED ITSELF.

WE'VE BEEN FORCED OUT OF ORBIT--!

YOU SAID IT-- OUT OF ORBIT AND RIGHT INTO DESCENT--!

DESCENT--?! BUT WHERE TO?!

"I DON'T KNOW, BUT WHEREVER IT IS-- WE'RE GOING FAST--!"

THE WINDOWS -- THEY'RE ALL FOGGED! NOT FOGGED, I'M AFRAID... BUT CHARRED... THAT'S SMOKE... 800 TO 900 ON THE WINDOWS...

"... WHICH MEANS THE SHIP'S ON FIRE."

"THEN WE'VE PENETRATED ATMOSPHERE..."

BUT WHAT ATMOSPHERE?! WHAT PLANET--?!

WHO KNOWS?! BUT SINCE THESE CONTROLS WON'T RESPOND-- AND I CAN'T HALT OUR DESCENT-- IT'S A GOOD BET WE'RE GOING TO MEET THE PLANET AND GET TO KNOW IT QUITE--.

BUT WHAT
TOWER -- THIS IS RED BARON FIVE! DO YOU READ ME?...

I HAVE AN OBJECT BEACHED ON THE TIDE-LINE!

WHUP WHUP WHUP

IT'S... Uh...
...SEEMINGLY ONE OF OUR SPACECRAFT...

COORDINATES ARE SOUTHEAST CORNER OF SECTOR ALPHA CHARLIE. PLAY THIS TO APPROPRIATE RECOVERY FORCES...

I HAVE ENOUGH FUEL TO ORBIT FOR FORTY-FIVE MINUTES. PLEASE ALERT RED BARON OPS, AND I'LL SQUAWK CHANNEL TWO FOR RADAR FIX...

WHUP WHUP WHUP

BUT I'LL BE FRIED IF I KNOW HOW THIS THING GOT HERE---

WHUP

RESCUE -- WE HAVE A RED BARON FIVE REPORT OF POSSIBLE SPACECRAFT WASHED ASHORE IN SOUTHEAST SECTOR ALPHA CHARLIE!

IMMEDIATELY LAUNCH TWO CHOPPERS TO EFFECT PICKUP AND RECOVERY; BASE RADAR WILL VECTO THEM TO THE LOCATION COORDINATES!

GET ME THE COLONEL!

THAT IS ALL!
Yes... this is the Colonel...

But I didn't even know we'd put anything up...

What...

I didn't either...

Whup Whup Whup

Whup Whup Whup

What...

Are you certain...

Whup Whup Whup

Whup Whup Whup

No, I wasn't speaking to you!

Look... I think this matter deserves higher authority...

Yes, I agree, I'll put through an immediate call to...

Hello! Yes, this is Brody...

The Pentagon...

You what??
NO SERIAL NUMBER...?
WELL, I'M NOT BURNED
OFF IN RE-ENTRY; NO,
NEITHER DID I...

ALL RIGHT!
I'LL CHECK WITH
THE DEPUTY
DIRECTOR OF
NASA AND CALL
YOU BACK UNI
THEN, KEEP MY
LINES CLEAR.
DAMMIT!

ALL RIGHT-- LET'S
HUSTLE IT BEFORE
THE TIDE GETS ANY
DEEPER...!

GENERAL BRODY, IF
YOU WOULD JUST CALM
DOWN-- I AM TELLING
YOU-- AND I REPEAT--

WE HAVE NOT
PUT ANY
SPACECRAFT
UP!

PERIOD!

YOU'RE TELLING ME
THAT WHAT NEVER
WENT UP CAN'T COME
DOWN AND I'M TELLING
YOU-- IT JUST HAS--

AND NOW I'M GOING
to TELL THE VERY
SAME THING TO--

"THE PRESIDENT!"

LET US HOPE
AND PRAY THAT
YOU ARE RIGHT,
GENERAL...

...BUT I THINK
WE SHOULD BE ALERT
TO A MORE REMOTE
POSSIBILITY; NAMELY
THAT THE RUSSIANS
HAVE RETRIEVED ONE
OF OUR MISSING
SPACECRAFT AND
REMANDED IT WITH
THEIR OWN ASTRONAUTS
WHO HAVE NOW
ACCIDENTALLY
SPLASHED DOWN IN
OUR TERRITORIAL
WATERS!
IF THEY'RE ALIVE, YOU MAY INSTRUCT COLONEL WINTHROP AT EL PICHICARO TO WELCOME WITH CAUTION, BUT WHETHER THEY'RE ALIVE OR NOT, HAVE NASA GO OVER THAT SHIP WITH WHATEVER'S THE SCIENTIFIC EQUIVALENT OF A FINE-TOOTH COMB!

AND UNTIL WE KNOW MORE, I WANT A FULL SECURITY CLAMP-DOWN ON THE ENTIRE OPERATION!

YOU DO UNDERSTAND ME, GENERAL...? THIS IS NOT FOR THE NETWORKS!

WE'RE BEING PULLED...

THAT'S IT -- KEEP HAULING! SHE'S MOVING NOW--!

ALL RIGHT -- SHE'S FASTENED SECURE--!

HAUL AWAY!

THEY SPEAK OUR LANGUAGE! AT LEAST THEY HAVE INTELLIGENCE!

THEN MAYBE WE SHOULD CONCEAL OUR INTELLIGENCE! OUR ONLY CHANCE MIGHT LIE IN SILENCE TO OUR CAPTORS...

HERE COMES THE COLONEL'S CHOPPER! THIS THING MUST BE PRETTY BIG TO RATE HIM...

YEAH... BUT NOT TOO BIG, I HOPE!
DID YOU CALL THE ZOO?

YES, SIR—WE'RE IN LUCK! THEIR SICK BAY'S ALMOST CLEAR, SO WE'LL BE ABLE TO HIDE THE APE'S FROM THE PUBLIC. THEY'LL BE QUARANTINED IMMEDIATELY, AND IF THEY NEED MEDICAL ATTENTION, IT'S AVAILABLE ON THE SPOT.

AND THE EXPERTS CAN START GIVING THEM THE ONCE-OVER FIRST THING IN THE MORNING, GENERAL BRODY'S VERY PLEASED!

SO AM I! CAN'T VERY WELL PERMIT A BUNCH OF MONKEYS MAKING MESSES IN THE GUARDHOUSE!

THE ZOO TELLS ME THAT CHIMPANZEES, SIR—LIKE ALL APE'S ARE VEGETARIAN THEY SUGGESTED ORANGES!

WHAT'S THE MATTER WITH YOU?

HMP! PRETTY FINICKY, AREN'T THEY?

OH, EXCUSE ME—I DIDN'T MEAN TO DISTURB--

WHAT AM I SAYING—?

THEY... THEY'RE PRETENDING TO DRESS THEMSELVES, SIR...
WHAT DO YOU MEAN, PRETENDING? THEY ARE DRESSING THEMSELVES!
WHERE DID THEY GET THOSE CLOTHES?

THEY BROUGHT THEM WITH THEM, SIR— IN THAT SUITCASE!

SUIT—?

GREG, I THINK YOU'D BETTER GIVE THEM THEIR ORANGES...

Y—YES... SIR!

NOW THEN, WE'D BETTER GET DOWN TO THE DISPOSITION OF THESE ANIMALS...

YOU'LL ARRANGE THEIR ESCORT FOR 16:30 HOURS— THAT SHOULD BE PLENTY OF TIME...

AND I WANT THIS HANDLED WILL FULL SECURITY MEASURES...
AND I WANT THE SECURITY MAINTAINED EVEN AFTER THEY REACH THE ZOO INFIRMARY!

WELL, AT LEAST THEY'LL HAVE COMPANY! I HEAR THERE'S A --

-- GORILLA IN THE NEXT CAGE!

I... I SEE...

... BUT NEVER IN MY WHOLE LIFE WILL I BELIEVE IT...

WHAT THE--?

KRASH!

WELL, WELL... STILL MOPIN' EH?
HERE Y'GO--MAYBE THIS'LL CHEER YA UP...
WHAT D'YA SAY, HUM?
SWAPP

EH--?!!

KLANG

TESTY ONE. AIN'T YA?

WELL, HAVE IT YER OWN WAY, MATE! I AIN'T A GLUTTAH FOR PUNISHMENT!

I'M NOT HIS MATE! I'M YOURS!

THEY'RE JUST TRYING TO BE KIND...

I DON'T CARE! THIS CAGE STINKS OF GORILLA--AND I REFUSE TO WHISPER ANY LONGER! BESIDES, HE'S GONE NOW...

WE CAN DROP OUR STUPID ACT!
PLEASE, DARLING...

OH, I'M SORRY, CORNELIUS. YOU KNOW I DON'T MEAN TO SNAP AT YOU, BUT...

CORNELIUS--WHERE ARE WE? WHAT'S HAPPENED TO US?

I KNOW WHERE WE ARE! I KNOW WHAT HAS HAPPENED...

YOU DO, MILO...? WELL, WHAT IS IT?

IN SOME FASHION--AND I LACK THE INTELLECT TO KNOW PRECISELY NOW--WE HAVE TRAVELED FROM EARTH'S FUTURE INTO EARTH'S PAST!

BUT WE SAW EARTH DESTROYED!

EXCEPT, SINCE SEEING IT, WE HAVE PASSED THROUGH A BACKWARD DISTURBANCE IN TIME. I GUESS YOU MIGHT CALL IT. I'M SURE YOU RECALL HOW THE DATE METER CLICKED DOWN AFTER THE SHOCK WAVE HIT OUR SHIP?

YOU SEE, WE HAVE RETURNED TO EARTH ALMOST TWO THOUSAND YEARS BEFORE ITS DESTRUCTION! AND THAT IS ANOTHER REASON FOR KEEPING OUR SILENCE AT ALL COSTS...

... FOR I DOUBT THAT OUR HUMAN CAPTORS WOULD BE EDIFIED TO LEARN THAT, ONE DAY IN THE FUTURE, THEIR WORLD WILL CRACK LIKE AN EGG AND FRY TO A CINDER...

URMPH

APES, AT THIS INSTANT IN TIME... CANNOT YET TALK!

... ALL AS THE RESULT OF AN APE WAR OF AGGRESSION!
MORNING...

THE DRIVER BROUGHT THIS REPORT FROM THE AIR BASE...

THE USUAL IMITATORY BEHAVIOR...

WAVING SALUTES...

HAND-SHAKING...

SITTING ON CHAIRS...

EATING OFF PLATES WITH KNIVES AND FORKS...

BUT--

BUT WHAT, LEWIS?

WELL, THERE WAS A SORT OF CARPET BAG-- OR SUITCASE-- IN THE SHIP...

WITH FOOD?

NO... CLOTHES!

AND STEVIE-- THEY ACTUALLY CHANGED INTO THEM!

YES, IT IS HARD TO--

STEVIE, WHAT ARE THEY DOING HERE?

SEEMS RATHER RIDICULOUS. DOESN'T IT...

...PUT ON YOUR LAB SMOCK AND IT'LL ALL BE AN UGLY MEMORY, DOCTOR!

I DON'T BELIEVE IT!

SECURITY!

JOIN THE MARINES AND SEE THE ZOO!

GOOD MORNING

HOW ARE OUR PATIENTS?

HI, DR. DIXON...

DR. BRANTON...

THE FEMALE'S A BIT UPPITY, SIR!

GAVE ME A RIGHT SLAP ON THE CHEEK LAST NIGHT.

ALL RIGHT, I'LL BE CAREFUL THEN!

WE'LL START WITH THE WISCONSIN MULTIPHASIC TEST!
GO EASY, LEWIS.

THEY LOOK PRETTY DOGIE!

MAYBE SO--

BUT DON'T TAKE ANY CHANCES!

NOW--UNLESS THE SPACECRAFT WAS REMOTELY CONTROLLED, THEY MUST HAVE BEEN CONDITIONED TO PRESS AT LEAST SOME OF THE RIGHT BUTTONS! THEY CAN'T BE MORONS...

WE'LL TEST THE FEMALE FIRST!

AMAZING...!

ABSOLUTELY NO HESITATION AT ALL!

THAT'S THE FASTEST REACTION I'VE EVER SEEN!
SHE IS PRETTY SMART, LEWIS! WHY DON'T WE MAKE THE NEXT TEST A LITTLE MORE--

LEWIS...

I SEE IT, STEVE! IT'S PHENOMENAL...

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THE PEOPLE WHO ARE
THE PLANET OF THE APES:

(Continued from page 42)

WHITMORE: How about eye color? Yours are kind of
hazel and Paula’s are blue. Does this match with the
original characters?

BLAKE: We don’t do it for this show because of the
problems involved, but we each have a set of brown
contact lenses to change the color of our eyes.

WARNER: Paula’s are very aesthetic, the bright blue
and the rich brown like that.

BLAKE: Hers as Zira are left alone because Zira did
have blue eyes in the movie. They thought it would add a
human touch to her. She was more or less almost a
mutant, starting to humanize.

CRIST: Like the chinpiece. Kim originally had a chin-
piece of hair made, and then to humanize her more they
eliminated it.

WHITMORE: Are your wigs and hairpieces from the
film, too? My wig is the original, and some of the other
pieces are, too.

BLAKE: Our hairpieces were made by Josephine
Turner, the woman who did make them for the original
flicks. I want to thank her specially. She’s a fantastic
woman. She didn’t have to do these for us, but out of
goodness, and the realization that we were trying to do
something worthwhile, she worked overtime to do this.
And she did a beautiful job. Have you noticed the pieces
that go behind the ear? They make all the difference in
the world. Sometimes, when a person moves, the wig will
pull away from the ear and expose skin. But we don’t
have that problem because the hairpieces set behind the
ear cover that.

WHITMORE: That’s a complete facial makeup, for
sure. How long can you effectively wear it?

CRIST: We have worn it up to eight working days and
nights.

WHITMORE: Not taking it off at all?

WARNER: *Whew*

WHITMORE: Does this cause any adverse reaction
with your skin at all?

CRIST: No. It really doesn’t have any. Of course, we
take very good care of our skin when we remove the
makeup. That’s done delicately both to protect the
appliances and hairpieces, which must be used again,
and to keep from ripping our faces up.

WHITMORE: That’s incredible. Spending whole days
as chimps, going to sleep, waking up in the morning,
staring at yourself in mirrors...

CRIST: It was sort of forced on us. We didn’t intend it.
We did something first in one city, and then instead of
taking it off like we’d planned we were forced to run to
the next city immediately. It wasn’t bad because we were
busy and the eight days went by fast.

WHITMORE: But does it make you feel different?

CRIST: I get into the character completely. Even as I
talk with you here I’m a chimpanzee rather than Paula
Crist. I don’t look like Paula, and I don’t feel like her.

WARNER: I just realized that until the point that I see
you without your makeup this is what I’m going to relate
to—not as a person wearing appliances, but somehow as
Dr. Zira!

CRIST: Doesn’t that convince you? Isn’t that what
you’d rather see?

NEXT ISSUE: The senses-shattering conclusion to this
epic-length interview. So what more could we possibly
have to talk about? Amongst myriad other things, the
meanings of the symbols on the Apes costumes, the
discrepancies from script to screening, the Pierre Boule
Apes sequel nobody saw, stuntwork, THE TOWERING
INFERNO, and the CineMuseum. Plus much, much
more, as well as plenty of furry fotos! Be here!

"Zira" & "Cornelius" pose for a publicity shot with Bill & Jane Holz, the producers of the show the Apes toured with.
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The company learned about this and had each new dealer in its section of Michigan spend a day with me. One day the president of Duraclean asked me how I would like to move to Headquarters and spend my entire time helping dealers to increase their sales and profits.

That was good news to my ears. Since then I have worked with our salesmen in their own towns and at regional meetings, conventions and dealer group meetings. Much of my time is still spent in touch with our dealers by letter and telephone.

Incidentally, I sold my dealership at a good profit. Duraclean dealerships were in demand for up to ten times their cost. After 30 months, Leo Lubel sold for $7,110 above his cost. If for any reason a man should not want to purchase a service to locate buyers, and help sell us.

Our job here at headquarters is to show each individual the value of his own abilities to bring him success. I know hundreds of our dealers on a first name basis. We live in the same community. If you become a Duraclean dealer, I'll be as close to you as your telephone or mail box.

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Does this appeal to you? Don't decide now. Mail the coupon so you'll have the facts to decide wisely. There is no obligation. You'll then know whether this is what you want.

You can start small as in NY. A third century ago Duraclean was an idea... but it caught fire and spread to a successful business. What are you waiting for? (2) shown in this booklet, etc.

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