WHERE MAN ONCE STOOD SUPREME--NOW RULE THE APES

KILLER GORILLAS ON A MANHUNT...

...TERROR ON THE PLANET OF THE APES!

NOW ONLY 75¢
UP THE NOSE TUBE TO MONKEY TRASH!
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SHAPING A SIMIAN WORLD!
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TROUBLE IN PARADISE LOST!
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APEVINE
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SOMEBODY SLIGHTLY SPECIAL IN OLD SOUTH DAKOTA: HAVING NARROWLY
ESCAPED DEATH AT THE HANDS OF THE SAVAGE ASSASSINS, JASON FINDS HIMSELF REUNITED WITH ALEX AND MALAGUENA, THOUGH PAST CIRCUMSTANCES HAVE CAST AN UNEASY PALL OVER THE RENEWED ALLIANCE, THEIR NEW FRIEND, AND GUIDE IS LIGHTSMITH, THE PRIME ADVOCATE OF KNOWLEDGE AND PROGRESS THROUGHOUT ALL THE (KNOWN) WORLD. IT IS HE WHO NOW SPEAKS...

UP THE NOSE-TUBE TO MONKEY-TRASH

I LIVE RIGHT UP THERE—INSIDE THE ONE WITH THE NOSE.

HMM...WONDER WHY HIS DIDN'T FALL OFF...

ALSO PRESENT IS GILBERT, LIGHTSMITH'S MUTE (BUT FAITHFUL) SIBON COMPANION, AND GUARDIAN/ CARETAKER/ENGINEER OF THE STEAM-BELCHING WONDER WAGON. PERHAPS HE, IN HIS SILENCE, IS THE WISEST OF THEM ALL...
NOW THE WAY I FIGURE IT, THOSE FOUR HEADS REPRESENT THE MOST HEINOUS, ONEROUS, REPUGNANT, AND DESPICABLE INDIVIDUALS OF ALL TIME...

SCOUNDRELS AND PROFLIGATE REPROBATES WHOSE CRIMES AGAINST PROGRESS WERE SO SEVERE THAT THEIR LIKENESS WERE CARVED INTO THIS MOUNTAIN AS AN ETERNAL REMINDER OF THE EVIL THEY BROUGHT DOWN ON THE ANCIENTS AS A RESULT OF THEIR WICKED DEEDS.

OF COURSE, I COULD BE WRONG...

BUT SINCE I'M THE EXPLORER WHO DISCOVERED THIS PHENOMENAL ROGUES GALLERY, I'VE TAKEN THE LIBERTY OF NAMING IT LIGHTNING SMITH'S LOST MOUNT MUG-FACE.

AND A CHARMING PLACE IT IS, TOO—ONCE YOU GET PAST THE RATHER GROTESQUE FEATURES OF THE EXTERIOR FACADE, ANYWAY.

GILBERT, YOU STAY HERE WITH THE WONDER WAGON WHILE I SHOW OUR GUESTS AROUND THE OLD HOMESTEAD.

GILBERT NODS.

JASON HAS ACCOMPANIED LIGHTSMITH BECAUSE IT WAS A QUICK WAY OF PURSUING THE GORILLA TERRORIST NAMED BRUTUS...

AFTER YOU, JASON.

COME ALONG, FOLKS—IT'S RIGHT UP THIS WAY...

HUUH—?! YOU WANT US TO CLIMB STRAIGHT UP THE SIDE OF THIS MOUNTAIN—?!

ALEX AND MALAGUENA HAVE JOINED THE GROUP TO BE NEAR JASON... AND, PERHAPS TO KEEP HIM OUT OF TROUBLE.

VERY WELL—I'LL LEAD THE WAY MYSELF.

I SUPPOSE THAT ASSIMAN ARROW DID MANAGE TO HURT YOUR LEG A BIT.
EASY, MALAGUEÑA--WE'VE GOT YOU.

JASON SAYS NOTHING Stubbornly.

SEEMS LIKE GOING HOME IS AN ADVENTURE AROUND HERE, JASE.

YEAH? WELL, SINCE YOU LIKE ADVENTURE SO MUCH, YOU CAN GO FIRST, ALEX.

NOW THE BEARD HERE IS THE TICKLISH PART... AND MAKE SURE YOU DON'T SLIP ON THE LIP.

ALL RIGHT, FOLKS, WE'RE ALMOST THERE--THIS IS THE ENTRANCE-TUNNEL.

But then, inside the gloomy tunnel, light-smith's foot brushes dust...

AH...AHH...

JASE'LL WATCH YOU FROM BEHIND.

Hey--! Watch out. You're kicking that stuff into my...--YAAAHh--

again Jason refuses to comment and Alex wonders what it is which hurts his friend--which makes him seek some kind of revenge in silence and surliness...

Again Jason refuses to comment and Alex wonders what it is which hurts his friend--which makes him seek some kind of revenge in silence and surliness...

"Bless you," murmurs Malagueña, and the words carry a nasal echo.

"Choo!"
REACHING THE UPPER MOUTH OF THE TUNNEL, THEY FIND THAT LIGHTSMITH IS NOWHERE TO BE FOUND. THOUGH HIS VOICE SOUNDS FROM SOMEWHERE IN THE DARKNESS...

SURE.

ARE YOU READY FOR YOUR FIRST SIGHT OF MY HAPPY HOME AND PROGRESS STOCKROOM...?

SHERiffs, HOW DO YOU LIKE IT?

NONE OF THE THREE OFFER REPLY...

THEY ARE ALL TOO STUNNED AND SPEECHLESS.

AMAZING WHAT THE ANCIENTS COULD DO WITH PROGRESS, ISN'T IT?

NO ONE BUT LIGHTSMITH HOWEVER, SEEMS QUITE SO CONVINCED OF THE FACT.

NOW THE WAY I FIGURE IT, THIS PLACE WAS THE LAST REFUGE OF KNOWLEDGE AND PROGRESS--THE RETREAT OF THE LAST GREAT PROGRESS-LEADER HIMSELF...

WHAT'S THIS THING--STUCK IN THE CAVE WALL...?

OF COURSE... HE WAS WRONG... AND I'VE GOT HIS SKELETON IN THE BACK TO PROVE IT.

OH, THAT THING? THAT'S JUST SOMETHING CALLED A GENERATOR, I THINK...

IT HUMS A LOT... BUT THE TUNE'S PRETTY BORING.
WHY DON'T YOU FOLKS TAKE A SEAT ON THE COUCH? IT'S THAT LONG BROWN THING OVER THERE...

IT...IT'S SOFT...

YES, I KNOW--BUT IT'S THE ONLY THING I'VE GOT. THE CREATOR KNOWS HOW THE PROGRESS-LEADER GOT ALL THIS STUFF UP IN HERE--BUT MORE POWER TO HIM AND HIS GHOST!

I'VE TRIED MY BEST TO FIND A WAY OF GETTING MORE COMFORTABLE STUFF UP HERE...

...BUT AS FAR AS I CAN TELL, IT'S IMPOSSIBLE.

HERE'S SOME STUFF TO DRINK. IT'S NOT EXACTLY WATER--BUT IT SURE MAKES YOU GIGGLE A LOT.

THANKS, LIGHTSMITH--THAT CLIMB DID DRY OUT MY THROAT.

WELL, HERE'S TO HEALTH, KNOWLEDGE, AND THE GLORIOUS LIGHT OF PROGRESS.

WOOF... THIS STUFF BURNS...

I THINK MY THROAT MIGHT BE BETTER OFF STAYING DRY.

BUT THEN AGAIN...

SO HOW LONG DO YOU FOLKS THINK YOU'LL BE STAYING WITH ME AND GILBERT?

JUSt UNTIL MORNING. I DON'T WANT TO GIVE THAT STINKING BRUTUS ANYMORE OF A LEAD THAN HE'S ALREADY GOT.

SO YOU FIGURE YOU'LL FIND THIS MR. BRUTUS WHERE "X" MARKS THE SPOT IN THE CENTER OF THAT MOUNTAIN-RING, EH?...

THAT'S RIGHT! I FOUND THIS MAP IN THIS OLD ENCAMPMENT--IT MUST BE WHERE HE WENT.

THAT'S RIGHT--I ALMOST FORGOT ABOUT THIS MR. BRUTUS. MIND IF I SEE THAT MAP OF YOURS AGAIN?
WELL, WE'RE RIGHT ABOUT HERE--NOT TOO FAR AWAY--SO I GUESS I COULD TAKE YOU THERE IN THE WONDER WAGON ONCE I RESTOCK MY MAGIC-FUELS...

...AND BEFORE GILBERT AND I START OUT ON OUR NEXT SEARCH FOR THE PSYCHEDROME.

...INCLUDING BRUTUS, AFTER HE FOUND OUT HE'D BEEN DOUBLE-CROSSED BY THE MUTANTS.

REPORTING TO RELIEVE YOU OF GUARD-DUTY, MUTANT-DRONE EFF.

NO, HE'D NEVER GO BACK THERE... NOT TO THE...

FORBIDDEN ZONE: WHERE THE LABYRINTHINE CAVERNS OF THE INHABITANTS FLOUGH INTO A PERPETUAL HAZE OF PURPLE MIST...

ANYTHING STIRRING DRONE EFF? NO, NOT EVEN A BREEZE. IT'S BEEN A QUIET SHIFT... ALMOST TOO--

AHRR... AUGH
ALL RIGHT—GET DOWN THERE AND HIDE THOSE UGLY CARCASSES. FAST!

THREE OF YOU WILL ACCOMPANY ME INTO THE CAVERNS. EACH EQUIPPED WITH CROSSBOWS AND KNIVES.

THE REST OF YOU WILL REMAIN HERE. IF WE HAVE NOT RETURNED BY DARKFALL—

---ENTER THE CAVERNS FULLY ARMED.

YES, COMMANDER BRUTUS.

FORWARD...QUIETLY, AND DO NOT FORGET THAT THESE MUTANTS WERE ONCE HUMAN...

...AND HOW THEY HAVE DECEIVED US. LET YOUR MINDS BE FILLED WITH NOTHING BUT REVENGE.

THIS CORRIDOR LEADS TO THEIR COMMANDERS...

TO THE CHAMBER OF THE INHERITORS.

TAKE HIM.

THE KNIFE FLICKS SWIFTLY A GLITTERING ARC OF DEATH...
...AND THOUGH NONE OF THE SHAGGY MISCEGENATIONS SEEM TO HEAR, OR TO PAUSE IN THEIR APPOINTED TOIL...

...THAT GLITTERING ARC CUTS DEEPLY...

...AND CONCLUDES ITS OWN GRIM TASK.

BEHIND THE DOOR... DRONES EMM AND VEE REQUESTING PERMISSION TO DELIVER STATUS-REPORT, SUPREME GESTALT COMMANDER BE-ONE.

REQUEST GRANTED, DRONE EMM. WHAT IS THE PROBLEM?

INFILTRATORS ARE NOW PRESENT WITHIN THE CAVERNS, SUPREME BE-ONE. WE HAVE DISCOVERED TWO GUARDS SLAIN AT SECTOR-ENTRANCE 2-13.

BAD NEWS INDEED—WHAT WITH TWO OF US TERMINATED, AND TWO-FIFTHS OF THE DRONE-FORCE THEREFORE DEACTIVATED...

NOTHING WE CAN DO ABOUT IT, HOWEVER, WE SHALL JUST HAVE TO ALERT ALL AVAILABLE DRONES TO--

...UNLESS YOU WANT TO SLOSH AROUND ON THE FLOOR...

...WATCHING YOUR PRECIOUS NUTRIENT-FLUIDS DRAIN AWAY, AND EVAPORATE.

I WOULDN'T DO THAT IF I WERE YOU, BE-ONE...
NOW, BE-ONE, WE HAVE A VARIETY OF SERIOUS MATTERS TO DISCUSS...

VERY WELL, BRUTUS. YOU HAVE MADE YOUR POINT. WHAT DO YOU WISH TO DISCUSS?

YOU INHERITORS HAVE MADE YOUR MOVE—AND YOU HAVE FAILED! TWO OF YOUR BRAINS ARE DEAD, AND THE RANKS OF YOUR DRONES HAVE BEEN CUT ALMOST IN HALF.

BUT MY PLANS STILL STAND—AND THEY WILL STAND UNTIL I HAVE ACHIEVED TOTAL SUCCESS...

...AND SINCE THEY ARE ALSO VERY PRIVATE MATTERS...

BLAM...BLAM...

...UNTIL EVERY LAST LIVING HUMAN IS DEAD!

AN ADMIRABLE GOAL, BRUTUS, AND ONE SHARED BY US... EXCEPT THAT, AS YOU NOW KNOW, WE ALSO WANTED TO ERADI CATE ALL APES. THEREFORE, WHAT DO YOU WANT FROM US NOW?

...BUT I CANNOT OBTAIN IT WITHOUT A FIGHT. TO WAGE THAT FIGHT, I NEED YOUR WAR-MACHINES.

AND YOU WILL GIVE THEM TO ME... OR I WILL GIVE YOU A CHANCE TO WALLOW IN THE DUST!

YOUR WAR-MACHINES.

I HAVE RECENTLY LEARNED HOW TO OBTAIN THAT WHICH WILL DESTROY EVERY HUMAN IN THE WORLD—AND ANY APES WHO STAND IN MY WAY...

VERY WELL, BRUTUS. I WELL KNOW HOW RUTHLESS YOU ARE.

YOU LEAVE US LITTLE CHOICE.

SOUNDS FADE, THEN, TO A SOFT HISSING AND BURBLING, THE LIQUID WHISPER OF NUTRIENTS ENDLESSLY RECYCLED THROUGH THREE GREAT—BUT TERRIBLE—MINDS...
I'VE TOLD YOU BEFORE, JASON—the Psychedrome is the salvation of this poor dark world's ignorance and barbarism. It is the ancients' hidden repository of knowledge and progress—the storehouse of all their glorious secrets.

It is my goal in life to find the Psychedrome, and to use its stored wisdom for the betterment of our world.

Of course, Gilbert helps me a bit.

Remember how I told you about the ancients' great god called Electricity and how they plugged these things into the vein of their god and the holy heat came down and filled them with knowledge and chased demons away and stuff like that?

Yeah?

WELL, THIS PLUG HERE IS A MOST SACRED PUG—it brings back the dead voice of the progress leader who once lived here. He'll tell you more about the Psychedrome.

Klick! Mr. President, as your chief advisor, I should like to speak candidly on top of this damn mess with the Africans and Chinese blowing two-thirds of the country to hydrogen smitherens, now the apes are acting up.

Yes, I know, Henry. The damn stupid stinking beasts! If only we could get out of this silly Lincoln tunnel, I'd round up every last one of the goofy monkeys and slap them them into the Psychedrome.

One good brain-washing and we could make them understand...maybe even use them as cannon-fodder.
YOU SEE? THAT'S WHY I'VE SPENT MY ENTIRE LIFE SEARCHING FOR THE PSYCHEDROME. IF ONLY I COULD HAVE MY BRAIN WASHED--CLEANSED OF ALL IGNORANCE--WHY, I'D BE AS WISE AND GOOD AS THE GREAT PROGRESS-LEADER HIMSELF.

MAYBE THE SHIKEY-DRONE IS'S THISH SHTUFF YOU GAVE USH TO DRINK. I FEEL LIKE MY BRAIN'S BEEN WASHED...

...AND THE DIRT IT TOOK AWAY MUSHTA WEIGHED ATON...

MAGUANUS, CHIEF OF THE ASSISIMANS, PEERS THROUGH DARKNESS. HIS EYES GUTTER LIKE FIRE TURNED TO ICE...

THERE...THERE IT IS...

THE WAGON OF HE WHO TRICKED US...

*IN ISSUE #13 --ARCHIE.*

GO--ATTACK THE WAGON AND KILL THE ONES WHO TRICKED US!

MAGUANAS, THEY HAVE PURPLE POWER MAGIC--STRONGER THAN YOU. MAGIC HURT MANY ASSISIMANS...

THEIR MAGIC IS FALSE--I SHOWED YOU IT WAS FALSE! THEY WERE HUMANS WEARING DISGUISE!

NOW COME--I WILL LEAD THE ATTACK MYSELF--!

AS A RULE, THE ASSISIMIAN MENTALITY--
IF I COULD JUST GET THESE STICKS TO FIT TOGETHER IN THE RIGHT WAY...

WHO KNOWS WHAT SECRETS I MIGHT DISCOVER...

BUT I'VE ALREADY TRIED HUNDREDS OF COMBINATIONS. WHAT CAN THEIR PURPOSE BE?

HMM...

ZWIPT

HUH--?

WUZZAT--?!?

OH, IT'S JUST THE OLD EIGHT-BALL.

MUST BE A MESSAGE FROM GILBERT...

WHAT'S WRONG, LIGHTSMITH? WHAT DOES IT SAY--?

TROUBLE, BOSS! BETTER COME QUICK BEFORE THEY SET MY PAJAMAS ON FIRE!

GILBERT
ALEX--GET THAT CRATE OVER THERE ACROSS THE ROOM--QUICKLY!

JASON, I'LL TAKE THE LEFT STAIRWAY--

AND YOU GET UP THE ONE ON THE RIGHT!

BUT IT LEADS UP TO A BLANK ROCK WALL...

PULL OUT THE CORK, BUT BE CAREFUL--IT'S HEAVY...

...AND IF YOU DROP IT THERE'LL BE AN AWFUL DRAFT IN HERE.

WELL, I'LL BE A...

A CORK--MADE OUT OF SOLID ROCK?...

IT'S A LOOK-OUT HOLE--!

YOU SEE DOWN THERE--? IT'S JUST WHAT I WAS AFRAID OF--!

THE ASSISMIANS--THEY'VE TRACKED US DOWN FOR REVENGE!

THEY'LL BE HOWLING FOR BLOOD ANY MOMENT...!

ALEX! HURRY UP WITH THAT CRATE!!
Hurry, Alex--Hurry!! They're on Gilbert's trail right now! We can't let them catch him--

--and we've got to stop them from destroying the Wonder Wagon!!

All right already--here's your crate. That thing weighs a ton--

What's inside it that's so important--?

Berry bombs.

Here--watch me.

You pull this thing off...

--and you don't hold on to it!

Why not?

You'll see...

Look--thing falls from sky!

Maguanus--I tell us what that thing is--
THREE MORE FALL DOWNWARD, AND THE GRAVEN VISAGE IS SET IN SUCH A WAY THAT, SOMEHOW--

HIS TREMBLING IS A STRUGGLE BETWEEN HOPE AND FEAR.

WELL, COME ON--THE BERRY BOMBS AREN'T STOPPING THEM, AND WE CAN'T ABANDON THE WONDER WAGON--!

BUT WHAT ARE THOSE BUNDLES FOR?

ME SHOW MAGUANUS!

ME KILL WAGON QUICK--ONE THROW! NO MORE!
IN FACT, IF THE FLAMES BURSTING FROM ITS ROOF ARE NOT SOON EXTINGUISHED--

ITS SAFETY WILL BE EQUIVALENT TO THAT OF A LOCKED CAGE IN HELL.

NOW...PULL ON THIS CORD HERE--AND HARD--RIGHT AFTER YOU JUMP OUT THE NOSE-TUBE.

JUMP-??!

FROM HERE-!!

I'M AFRAID THERE'S NO TIME ARGUE...

HEY--!!

JUST PULL THE CORD!

--AND START TOSING BERRY BOMBS!

I GUESS YOU'RE RIGHT, ALEX...

BUT IF THIS IS WHAT YOU CALL PROGRESS--

--AND STUFF IT UP HIS CRAZY NOSE WHERE IT BELONGS!

YOU SEE, MALAGUEÑA? IT'S ALL QUITE FOOLPROOF. YOU'RE NOT AFRAID, ARE YOU?

WELL, I... G-GUESS NOT...

GOOD--BECAUSE THERE'S ONLY ONE 'CHUTE LEFT...
...AND THAT MEANS WE'RE GONNA FALL A LITTLE FASTER--SO JUST HANG ON TIGHT AND REMEMBER TO BREATHE!!

--BEFORE THE HOLY HEAT SCORCHES YOUR HAIRY FINGERTIPS!!

ALL RIGHT, YOU PAINTED DEVILS--THIS IS PROGRESS COMING AT YOU NOW!!

THEY FLY!! THEY FLY!!

SO JUST KEEP AWAY FROM THAT WONDER WAGON--

...I HOPE GILBERT HAS SENSE ENOUGH TO STOKE UP THE FURNACE FOR A FAST ESCAPE!!

JAGE, I JUST THOUGHT OF SOMETHING...

PULLING ON THOSE CORDS WORKED--!

YEAH--I NOTICED.

INDEEED--AND WHEN THEY HIT THE GROUND, THE SAVAGE BATTLE BURTS INTO FRENZY...

PLUCK OUT THOSE ARROWS, MALAGUENA--STAMP OUT THE FIRE--AND IN THE HOLY NAME OF ENLIGHTENMENT...
Steam! Glorious steam—!
Good old Gilbert hasn't
let us down—!

Now get back, you
ignorant savages, be-
fore I stop firing
over your heads
and start aiming
a little lower—!

Hurry, Jason
before one of
those arrows—

I'm coming,
I'm coming!

All aboard—!

The wonder
wagon's belch-
ing steam and
ready to roll!!

And as the bizarre convey-
ce lurches and rumbles forward—

Jason!

Wait—we've
left Jason
behind—!

Oh, terrific.

...and Jason
knows it.

The weirdling steed
rears in terror,
ready to bolt
into flight
the instant
its tether
is broken...

Reeeiiiee

Urgg—!

Stop human—kill
him—tricks all
gone now!

Who needs tricks
to get away from
you, you fat clumsy
ape—?!!

As a rule, Jason does not
particularly care for apes.
...IT OFTEN SHOWS IN HIS ATTITUDE.

MAGUANUS...FALSE MAGIC NOT SO FALSE.
FALSE MAGIC WORK...
FALSE MAGIC HURT MANY ASSISIMIANS...

...BUT FALSE MAGIC GOOD TO ONES WHO
HAVE FALSE MAGIC.
LET THEM WIN...
...LET THEM GET AWAY...

NO MATTER!! MAGUANUS
STILL KILL THEM!!
MAGUANUS KILL THEM M ANY TIMES!!

MAGUANUS KILL THEM FOREVER!!

ABOUT A MILE DOWN THE ROAD...

JASON, I WAS AFRAID
YOU WOULDN'T--

YEAH, I KNOW--BUT I
NOTICE NOBODY
BOthered TO STOP THE
WAGON FOR ME.

JASON, THAT'S NOT
FAIR...

EXACTLY MY POINT.

NOTHING MORE IS SAID ON THE MATTER...AND COME MORNING, JASON REMAINS SOMEWHAT SULLEN, AS HE WATCHES MALAGUENA...AND Wonders IF HER MINISTRATIONs ARE NOT OVERLY TENDER...

IT SEEMS AS THOUGH I'M ALWAYS BANDAGING UP ONE OF YOU TWO...

IT'S A ROUGH WORLD, MALAGUENA, FILLED WITH HATE...
AND PEOPLE WHO REACT TO HATE WITH THE SAME...

I DON'T KNOW IF THAT'S ALWAYS TRUE, ALEX...

...BUT I DO KNOW ONE THING: THAT MAGUANAS IS A PRETTY MEAN FELLOW...
JASON ALLOWS THE WORDS TO HANG IN SILENCE FOR A MOMENT... THEN, HIS MEMORIES COMPLETE, HE MURMURS... YEAH... MAGIANUS IS ALMOST AS BAD AS...

WAIT A MINUTE....!

LOOK AT THAT DUST!

THE ASSISIMANS COULDN'T BE KICKING ALL THAT UP...

LET ME HAVE THAT LONG-DISTANCE VIEWER OF YOURS, LIGHTSMITH.

IT IS---!

IT'S HIM!

BRUTUS GLORES AT THE FOREFRONT OF HIS NEW ARMY, THE ARCHETYPAL IMAGE OF THE BRUTALLY RUTHLESS CONQUEROR, HIS FACE IS AN UNYIELDING MASK OF HATE.

BEHIND HIM MARCHES AN INTEGRATED FORCE OF APE TERRORISTS AND MUTANT-DRONES AND BEHIND THEM, SPEWING CLOUDS OF DUST, RUMBLES AN ARMADA OF STEEL JUGERNAUTS... AWESOME WAR-MACHINES DESIGNED ONLY TO KILL.

THE FUTURE LOOKS BLEAK. THE FUTURE LOOKS GRIM.

AND WE'LL SEE MORE OF THAT FUTURE WHEN TERROR ON THE PLANET OF THE APES CONTINUES IN ISSUE #16 WITH: "THE SOCIETY OF THE PSYCHEDROME!"
By Samuel James Maronie

"Rome wasn't built in a day," runs the old cliche—and neither was the Planet of the Apes!

Building sets and choosing locales on which to shoot an 'ordinary' film is always a challenging job for the men behind the scenes; but when it comes to creating a totally "alien" design for a science-fiction/fantasy-type film, the problem moves out of the realm of the 'ordinary' and into the category of "extremely difficult." For PLANET OF THE APES, creation of the unique habitats where apes live in dominance over man presented countless problems for the Hollywood filmmakers.

Producer Arthur P. Jacobs knew that the key to Apes' success would be 'realism'; for if the public was to accept the premise of articulate simians, they would have to first believe in the film's on-screen presentation. The make-up was of course the important factor to be reckoned with, but the visual image of an honest-to-goodness 'planet' of the apes was equally necessary to win the public's approval of the film.

While no one person may claim solitary credit for designing the way-out structures for PLANET OF THE APES, much of the praise for superior design belongs to Art Director William Creber who helmed the set-construction chores for the first three Apes films: PLANET OF THE APES, BENEATH THE PLANET OF THE APES, and ESCAPE FROM THE PLANET OF THE APES.

Creber entered the movie business in the late 1950's when he served as Assistant Art Director for Twentieth Century-Fox from 1958 to 1961, later assuming full responsibilities for numerous feature films and television programs. Included in his impressive list of credits are the films THE GREATEST STORY EVER TOLD, THE DETECTIVE, and JUSTINE. Among his most recent (and most fantastic!) achievements in motion pictures are the productions of THE POSEIDON ADVENTURE and THE TOWERING INFERNO. Bill has further shown himself capable of handling science-fiction themes via his work for the pilot—opening episodes—of Irwin Allen's imaginative teleseries: The Time Tunnel, Lost in Space, and Voyage to the Bottom of the Sea; for Voyage, Creber also designed 35 segments, which involved layout and design of the intricate miniature sets and underwater operations.

The motion picture industry has been alert to Creber's talent, and they have thrice nominated him for Academy
A SIMIAN WORLD!
Awards in Art Direction for THE GREATEST STORY EVER TOLD, THE POSEIDON ADVENTURE, and TOWERING INFERNO. Bill was also up for television's Emmy Award for an episode of Voyage entitled 'Jonah and the Whale'; this bizarre segment was a modern translation of the Biblical story, in which the talented artist utilized a variety of inflatable plastic sets. Much like balloons, these huge sacs were painted and pumped with air to represent the organs of a monstrous killer whale. More importantly, this program played the part of a 'test' to guage audience reaction for a proposed feature film for the studio: FANTASTIC VOYAGE!

Like most artists who toil behind the cameras, Bill is enthusiastic about filmmaking and is more than anxious to talk about his work. We thank him for taking time from his busy schedule for an exclusive interview with Marvel's Planet of the Apes Magazine!

SJM: WHAT KIND OF "ALIEN" LOOK WERE YOU TRYING TO

ACHIEVE WITH THE SETS AND LOCATIONS FOR PLANET OF THE APES?

WC: General concepts for the picture were discussed, including the original ideas of Pierre Boulle. His story was based on a very involved visual joke where the apes lived in a city much like ours, but altered to fit their physical abilities, i.e. they crossed streets on overhead "monkey bars", had autos driven by their feet, etc. It was one of those literary descriptions which is very hard to translate to film. The final concept was to keep any reference to Earth a secret until the tag scene of the picture, the Statue of Liberty shot. This led to the alien look we finally designed. An interesting location problem of having a totally barren and void first 20 minutes with not one living thing until the discovery of the small plant which led to the "green belt" and encountering water, trees, and living creatures. The sequence started with a barren area near Lake Powell, Arizona and an insert of real living weeds, pulling back to show discovery by the astronauts of more plant life. Then the "scarecrow", the sound of water and more trees (oak trees which we transported to Utah), and a reaction on actors' faces to what they see (offstage), then a quick cut to a waterfall (which we created at the Fox Ranch in Malibu), finally our astronauts are shown bathing in a lush pool. All of this worked so well, that I'm still asked where that waterfall is in Utah!

SJM: ASIDE FROM THE RANCH AND THE STUDIO, WHAT WERE THE LOCATIONS USED IN THE FIRST FILM?

WC: Well, my first love in this world is southern and central Utah. I had the good fortune of working there for seven months on THE GREATEST STORY EVER TOLD, and I've often thought of it as a great place to shoot a science-fiction film. However, it was my boss who reminded me of the possibility of using this area for Apes, at which point I pulled my personal photo-file to immediately convince everyone that it was the place. Having the new Lake Powell
rise over our old GREATEST STORY sets added to the strange quality. So, to answer your question, the spaceship landing and trek were filmed near Page, Arizona on Lake Powell.

SIM: WERE THERE ANY PROBLEMS AS FAR AS SECURING PERMISSION TO FILM AT THESE AREAS, OR ANY OTHER UNFORESEEN PROBLEMS?

WC: Permits to film on locations are always required. We usually make contacts with land owners and government offices ahead of entering any areas and generally have a local “contact man” along to clear the way.

Permits to shoot at any national parks, etc. are very restrictive, requiring us to leave the area exactly as we found it. If you have ever seen a movie location crew, you will know how difficult it is to do that.

The Lake Powell location was one hour by boat from the pier. This took an armada to move 80 people, lights, generators, etc. Also, one of the spots we photographed was at the top of a mesa where just a bare minimum of crew, cast and one camera were air lifted by helicopter.

SIM: WHAT WERE SOME OF THE REJECTED CHOICES FOR LOCATIONS, AND WHY WERE THEY CAST ASIDE?

WC: Apes was such a “far out” project that we really considered everything that came to mind... Brasilia in South America, the Goreme Valley in Turkey, cliff dwellings in the United States and Africa, even the architecture of Guadi in Barcelona, Spain. Somewhere almost everything was used as research after the decision to stay in the studio was made.

SIM: HOW FAR ALONG DID THE IDEA OF ‘UPDATING’ THE APE CITY GO?

WC: I was never able to sell the idea of using some real cities to Arthur Jacobs—mainly due to the surprise ending and trying to hide the ‘earth’ look.

SIM: I RECALL READING THAT YOU REVamped A LOT OF EXISTING SETS FOR THE MUTANT HEADQUARTERS IN BENEATH.

CAN YOU EXPLAIN EXACTLY WHAT YOU DID?

WC: Aside from overhauling the train station from HELLO, DOLLY!, we also “petrified” the Harmonia Gardens restaurant set for the interior of the cathedral. I don’t recall any other major revamps. Revamping a set is one of the handiest tricks of an art director. Originality comes from the production value achieved on the screen. Many times a lot of set for the money can be had by carefully moving walls, changing color and redecorating standing units. It also is our responsibility to make the dollars go as far as possible. In BENEATH, where we used the Harmonia Gardens set, it was almost completely covered with urethane foam to look like lava. The color was changed to gray and gothic arches were added. On film, no one ever noticed.

SIM: ESCAPE LOOKED THE SIMPLEST OF THE LOT, BUT I IMAGINE THERE WERE STILL A LOT OF PROBLEMS.

WC: ESCAPE was the easiest (I only
worked on the first three projects, remember) and I think it was the closest to what Pierre Boulle was driving at. The contrast of the apes to modern society was the most charming. Needless to say, we had some crowds in Beverly Hills with Roddy McDowall and Kim Hunter in full makeup!

**SJIM:** CAN YOU TELL US A LITTLE BIT ABOUT YOURSELF, YOUR BACKGROUND AND INTERESTS?

**WC:** My background was mainly high school and junior college commercial art classes. I had finally decided to go into architecture when I joined the Navy in 1950, where I spent four years as a gunnery technician. The Navy couldn't find a billet related to architecture, so they put me on a destroyer! When I was discharged, my father urged me to be an apprentice draftsman at Twentieth-Fox Studios rather than an aerospace electronics technician which was by then my main training. I, for once, took his advice mainly because the money was better. After a month I was hooked on "show business".

One note on my father, Lewis Creber: He was a motion picture art director from 1928. He worked for Fox Studios on several major films during World War II: *Purple Heart, Wing and a Prayer, House on 92nd Street,* and *Winged Victory.* His last 9 years was on the *Perry Mason* series and final picture was the *Flim Flam Man,* so I guess the profession is "in my blood". His friends have helped me learn and progress from the apprentice drafting days and every picture I meet some of his old buddies. A few remember me from the 40's.

Naturally, I have some favorite projects: First, *The Towering Inferno* and *The Poseidon Adventure,* because of the unusual problems they had to solve and the recognition they allowed me. Up until then, I think the best job I had done was on a picture called *Justine.* The pleasantest relationship and most fun was on *Three in the Attic,* which was done on location at the University of North Carolina. I got the closest to my work on that picture. I was building sets, borrowing the furniture, helping the director map out his days' work and then directing a small second unit for a day. I still have fond memories of that assignment.

My best memories are of the friends I have made and great people I have worked with, to name a few: Frank Schaffner (who directed *Planet of the Apes,* George Stevens, George Cukor, Ronald Neame (who directed *The Poseidon Adventure,* Leon Shamroy, Arthur Jacobs and, of course Irwin Allen.

**SJIM:** WHAT ARE SOME OF YOUR THOUGHTS ABOUT THE WORK OF OTHER SET DESIGNERS, ESPECIALLY IN THE AREA OF SCIENCE-FICTION/FANTASY-TYPE FILMS.

**WC:** I enjoy motion pictures and generally I'm a good audience and tend to like to watch and accept other people's work. It is difficult to name my favorite films, as far as art direction goes. Naturally, there's 2001, DR. ZIVAGO, LAWRENCE OF ARABIA. I thought ALPHAVILLE was a very clever science-fiction styled picture; FARNEIGHT 451 had interesting color; WOMEN IN LOVE, MY FAIR LADY, FANTASTIC VOYAGE (my friend, Dale Hennessy's Academy Award), HIGH NOON, SHANE, GIANT...where do I stop? GONE WITH THE WIND...and many more!

**SJIM:** PERSONALLY, HOW DID YOU LIKE THE APES SERIES?

**WC:** My feelings are not fair to the TV project. I don't watch much television and had a great fear of disappointment after being so close to the creation of the original. The subject is much too sensitive to be given the TV treatment, time, cost, script, etc. I think, from what I've heard, that it was cancelled too soon and was much more popular than the ratings indicated.

**SJIM:** ANY 'BEHIND THE SCENES' STORIES ABOUT THE FILMING OF THE PLANET?

**WC:** In order to give each specie of ape its own identity and style, we created a clothes color standard for each type, somewhat matching their skin coloring—except for chimps which were green. The colors were dark and tended to bring heads and bodies into unity. We tried to give an ape-like silhouette and stature with clothes padding and discovered that to make arms look longer we shortened the sleeves. Gorillas were purple and were really fearsome. A station wagon load of them on the way to the location could really stop traffic!

The sets were mostly formed with polyurethane foam, possibly the first application of that material in architecture. They made very good insulated structures. We air conditioned them for dressing rooms at the Malibu Ranch. Also, 10 men could pick up a whole building! Research on *The Towering Inferno* has proven the extreme danger of foam in fire. Live and learn.

A note on *Inferno:* In all my career I considered it THE truly worthwhile film. Aside from entertainment aspects, it will create controversy that can save some lives.

**SJIM:** A FINAL MESSAGE FOR THE WORLD?

**WC:** I hope I've given you the true impression that I love my work and consider myself very lucky to have followed in my father's footsteps!

You have, Bill. And moviegoers have been very lucky to see your fantastic creations! We'll all be waiting to see your next assignment!
ESCAPE from the PLANET of the APES Part 3

The amphitheater of the Los Angeles Federal Building: the Presidential Commission to investigate the two surviving "ape-entities" has just concluded its first hearing. As is typical of such hearings, protocol has been maintained... and questions have been posed...

SOMETHING ATYPICALLY, however, the questions have been answered quite candidly... by two apes.

REMARKABLE... ABSOLUTELY REMARKABLE!

YES... OR VENTRiloquism!

TROUBLE IN PARADISE LOST

You were both FABULOUS!

They LOVED you!

And yet... when you were explaining your former DUTIES as a human PSYCHOLOGIST... I thought there was a moment when the audience...

There was!
Zira: Are you sure we should...<br>Quite sure...<br>Only to Lewis and Stevie... I have to be honest with someone!<br>Why not with everyone...?<br>Because truth can sometimes harm the innocent... and because I have a reason for wanting to survive...<br>Will you two keep secrets?<br>Willy: I'll do nothing but good!<br>Then I don't see why not...<br><br>TELL THEM, CORNELIUS!<br>Well... I suppose we'd have to... sooner or later...<br><br>WE DID KNOW COLONEL TAYLOR! WE CAME TO LOVE HIM!<br>Because where we come from, apes do not... I don't... I love human beings...<br><br>WE USED THEIR BODIES...alive and dead... for experiments...for anatomical dissection and scientific research!!<br><br>They hunted them... for sport...<br>As you might hunt animals!
WE DO THE SAME TO ANIMALS AS A SCIENTIST. I CAN UNDERSTAND... AND MAYBE EVEN SYMPATHIZE...

BUT I AGREE IT'S A REVELATION THE MASSSES WOULD NOT TAKE KINDLY TO. I THINK YOU WERE RIGHT TO DENY KNOWLEDGE OF COLONEL TAYLOR.

HE CAN'T BE!

HOW DO YOU KNOW?

FROM THE WINDOWS OF THE SPACESHIP WE...

... WE...

WE SAW THE EARTH...

... AS IT WAS DESTROYED!

TEN SECONDS... STAND BY...

FOUR... THREE...

... ONE...
GOOD EVENING! THIS IS BILL BONDS, REPORTING FROM LOS ANGELES, WHERE THIS MORNING BROKE THE BIGGEST STORY SINCE THE MOON LANDING... WHEN TWO APE TALKED!

I REPEAT: TALKED... TO THE PRESIDENTIAL COMMISSION OF INQUIRY!

WITH ME IN THE STUDIO IS DR. OTTO HASELNI, SENIOR SCIENTIFIC ADVISOR AT THE WHITE HOUSE, WHO WILL GIVE HIS VIEWS ON THE MOST CRUCIAL STATEMENT MADE TODAY'S SESSION!

DR. HASELNI, WHEN YOU ASKED THE MALE APE WHERE HE CAME FROM, HE REPLIED: "FROM YOUR FUTURE, DO YOU BELIEVE THAT?"

ABSOLUTELY! IT IS THE ONLY EXPLANATION!

BUT THE EXPLANATION ITSELF NEEDS EXPLAINING! DOCTOR, YOU'VE WRITTEN MANY OF MY PAPER ON THE NATURE OF TIME, COULD YOU EXPLAIN, IN HUMAN TERMS, HOW HUMANS COULD TRAVEL FROM TIME PAST, OR FUTURE, OR INDEED, VICE-VERSA?

TIME CAN ONLY BE FULLY UNDERSTOOD BY AN OBSERVER WITH THE DUAL VIEW OF INFINITE REGRESSION IN ALL ITS MANIFOLD PERMUTATIONS AND RAMIFICATIONS...

WHY CAN'T THESE JERKS LEARN TO TALK AMERICAN...?

UH... I SEE, DOCTOR!

BUT COULD YOU POSSIBLY EXPLAIN INFINITE REGRESSION... IF NOT ITS PERMUTATIONS AND RAMIFICATIONS...?

ROLL THE FILM... BEFORE WE LOSE EVERY VIEW WE'VE GOT...

VERY WELL... IF WE COULD HAVE THE FILM...?
Here is a landscape painting. But the artist who painted it says, "Something is missing! What is it? It is myself who was a part of the landscape I painted!" So mentally he takes a step backward or regresses...

And paints a picture of the artist painting a picture of the landscape! And because something is still missing...

...he paints a fourth and a fifth picture... until he has painted a picture of the artist painting a picture of the artist painting the picture of the artist painting the landscape!

Yes... well... it's enough to drive you mad, isn't it?
So infinite regression would be...

The moment when our artist, having recessed to the point of infinity, becomes a part of the picture he has painted and is both the observer and the observed.

All right. What, then, in that peculiar condition, would he observe if he were observing time?

He would observe that time is like a freeway with an infinite number of lanes — all leading from the past into the future, but not into the same future.

A driver in lane 'A' may crash, while a driver in lane 'B' survives. It follows that a driver can change his future by changing lanes.

But suppose you decide to walk out of this building at eight p.m. and be killed by a bus.

So you see, Mr. Bonds, I do not find it hard to believe that in the dark and turbulent corners of outer space, the impact of some distant planetary or even galactic disaster "jumped," and the apes from their present into ours.

And indeed, the proof lies in their arrival among us...

...and in their spoken testimony!

Thank you, Dr. Hagglin! It has to be the most incredible story this reporter has ever covered.

Amen to that!
AND I THINK IT'S IMPOSSIBLE AND GOOD HUMOR, THE GOVERNORS HAVE ALREADY CAPTURED THE HEARTS OF THE ENTIRE AMERICAN NATION!

AND MEANWHILE, THEY ARE TO BE TRANSFERRED FROM THE 700 INN, INFIRMARY, TO A HOTEL AND WILL BE TAKEN ON AN EXTENDED TOUR OF LOS ANGELES!

YES, I'M QUITE LOOKING FORWARD TO THAT, CORNELIUS. IT SHOULD PROVE VERY INTERESTING...

THE WILL NOT BE REQUIRED BY THE COMMISSION AT TOMORROW'S SESSION, WHICH WILL BE HELD IN PRIVATE...

THIS IS BILL BONDS, FOR EYEWITNESS NEWS FROM LOS ANGELES!

GOOD NIGHT!

IT'S SO... SO BIG!!

GOOD NIGHT!

YES--ALMOST AS BIG AS THE FORBIDDEN ZONE, ZIRA--!
LOOK--A PRIEST!

GOODNESS! HAVE I OFFENDED HIM?

RELAX, ZIRA--HE'S NOT A PRIEST ANY! YOU HAVEN'T OFFENDED HIM...

WE'RE ON THE BUSES, NOT IN YOUR CAR!

HE JUST WANTS TO HELP YOU OUT OF THE CAR!

MY HE CERTAINLY IS POLITE, BUT CAN HE SPEAK?

IT'S NOT HIS PLACE TO SPEAK, ZIRA!

AND YOU SAY THINGS ARE DIFFERENT HERE--

ADDRESS, PLEASE? UH... THE ZOO, I GUESS.

"SUITE." ALL THESE FLOWERS--! FROM YOUR ADMIRING PUBLIC!

VERY WELL. JUST FOLLOW THE HALLWAY TO THE ELEVATOR, AND HE'LL SHOW YOU TO YOUR--
AND ALL THESE BANANAS... FROM OUR GROUNDSKEEPING PUBLIC ...

WHY DO THEY CALL YOU A "BELLHOP"?

WELL... I DON'T REALLY KNOW, MA'AM. UNLESS IT'S BECAUSE I'M SUPPOSED TO JUMP WHEN THE DESK CLERK RINGS THE BELL.

AND DO YOU HOP WHEN THIS BELL IS RINGS ...

YES, MA'AM-- IF I WANT TO KEEP EATING, I DO!

INTERESTING. EITHER THE SYSTEMS OF LOGIC HERE DIFFER RADICALLY FROM OURS... OR THIS "HOTEL" IS RUN ON A BASIS OF SUBCONsciously PROGRAMMED RESPONSE-PATTERNS!

WHERE DID CORNELIUS GO, STEVIE?

WHY I DON'T-- I'M IN HERE--!

AND WHAT'S THAT...?

TOO SMALL!

HEY, COME ON, YOU TWO-- WE'VE GOT TO GET YOU SOME NEW CLOTHES FOR THE COCKTAIL PARTY!

YOU WANT TO LOOK YOUR BEST FOR THE PRESS, DON'T YOU...?

THAT DEPENDS ON WHAT'S GOING TO BE THE PRESSING!
MADAM ZIRA, I REPRESENT FUR AND FEATHER, THE PET MAGAZINE...

I Didn't know I was a pet, madam press!

UH, ZIRA--WON'T YOU HAVE A DRINK?

IT'S SORT OF GRAPE JUICE PLUB!

Hey... just a sip at a time--!

Madam Zira, what is your favorite fruit?

Grape... but whatever it was I just had wasn't too bad...

And how do you find our women, Mr. Cornelius?

Very... human!

...and tomorrow the female chimpanzee called Zira will speak at the Bay Area Women's Club...

...and will later accompany Dr. Haggis to the museum of natural history...

...while the male chim... Cornelius will attend a pizzapight... his first...
BREND LA VISITING DISNEYLAND TO DEBACLE A NEW BOAT FOR THE JUNGLE RIVER RIDE!

TIRED DEAR?

A LITTLE.

HOW'S IT FEEL?

SOOTHING...

BUT VERY WET!

...SAY TO YOU THAT A MARRIAGE BED IS MADE FOR TWO BUT EVERY DWANED WOMAN HAS TO MAKE IT!

WE HAVE HEADS AS WELL AS HANDS... I CALL UPON MAN TO LET US USE THEM!

CLAP CLAP CLAP CLAP

BRAVO-

HEAR HEAR-

KILL THE BUM MURDER IM...

LEFT HOOK... USE YOUR LEFT HOOK!!

41
Well, how do you like it, Cornelius?

It's beastly!

Los Angeles Museum of Natural History

What's going on?

One of them monkeys is in the museum—!

We are now approaching the Amtracins Valeus, Leidosaurus. Carnivorous dinosaur. The scientific derivation of the name is a compound of the Greek amtron, meaning hollow...

And Demus, which means body frame, referring to the backbone or vertebrae. The trivial name is Valone, Latin for strong.

Thus, the complete technical designation can be translated as: "A strong hollowed vertebrae."

And this "little" fellow is the Camptosaurus Marsh, a primitive duckbill dinosaur whose scientific name—
IT MUST'VE BEEN THE SHOCK...

SHOCK, MY FOOT...
I'M PREGNANT!

I SHAN'T LEAVE YOU TILL CORNELIUS COMES BACK!

NO, NO -- I INSIST! IS THERE ANYTHING I CAN DO, YOU?

I HAVE A STRANGE CRAVING...

THAT'S ONLY NATURAL...

GRAPE JUICE PLUS...

IT'S IN A BOTTLE IN THE REFRIGERATOR...

GRAPE JUICE PLUS!

FOR GRAPE JUICE PLUS!

DID I SAY THE WORD RIGHT?

YES -- VERY GOOD PRONUNCIATION...

AND I THINK YOU'RE RIGHT ABOUT THIS GRAPE JUICE PLUS...!

IT MIGHT DO US BOTH SOME GOOD...
But you're not having any...

No--I meant that your well-being would do us both good!

Oh! Well, Lewis said to take only a bit...

No--I assure you it's an excellent restorative--especially in cases of pregnancy!

Incidentally, how long have you known...

Forgive me! In view of your condition, I really shouldn't smoke...

Since well before the war, it was another reason for escaping.

It wasn't our war! It was the gorilla's war!

Chimpanzees are fussy... --Pacifists! We stayed behind! We never even saw the enemy...

Tell me... who won your war...?
NEITHER!

HOW DO YOU KNOW THAT IF YOU WEREN'T THERE?

WHEN WE WERE IN SHIPACE... WE SAW A BRIGHT... WHITE... LIGHT... BLINDING LIGHT...

WE SAW THE RIM OF EARTH MELT... BEFORE THE TORNADO IN THE SKY...

HIC... I FEEL... MAGNIFICENTLY SLEEPY...

MMMM...

WHAT DID IT REGISTER AFTER EARTH'S DESTRUCTION?

ZIRA... THE DATE METER IN THE SPACESHIP...

NINETEEN... SHEVENY... FIVE...

AND BEFORE...? BEFORE THE WHITE LIGHT AND TORNADO...?

THIRTY... NINE... FIFTY... SOMETHING...

SO, DR. HAESELIN...

SO YOU HAVE THE EVIDENCE, MR. PRESIDENT. THAT ONE DAY TALKING APES WILL DOMINATE THE EARTH AND FINALLY DESTROY IT IN THIRTY-NINE-FIFTY SOMETHING!
I DOUBT IF WE SHALL STILL BE IN OFFICE BY THEN, DR. HASSLEIN...

AND ACCORDING TO THE NASA EXPERTS WHO ARE STILL SUBJECTING THE SPACECRAFT TO MICROSCOPIC SCRUTINY, THE PRECISE YEAR OF WHAT YOU Merely Infer TO BE EARTH'S DESTRUCTION IS RECORDED ON THE FLIGHT SYNTHESIZER AS THIRTY-NINE-FIFTY-FIVE!

A.D. PRESUMABLY!

NOW WHAT DO YOU EXPECT ME AND THE UNITED NATIONS-THOUGH NOT NECESSARILY IN THAT ORDER-TO DO ABOUT IT? ALTER WHAT YOU BELIEVE TO BE THE COURSE OF THE FUTURE BY SLAUGHTERING THE INNOCENTS-OR RATHER THREE--NOW THAT ONE OF THEMS PREGNANT?

HEROD TRIED THAT, AND CHRIST SURVIVED!

HEROD LACKED OUR FACILITIES!

AND HE ALSO BECAME UNPOPULAR...HISTORICALLY UNPOPULAR!

ARE YOU ACTUALLY SAYING--

AND WE DON'T WANT THAT DO WE?

I'M SAYING THAT OUR TWO VISITORS SEEM REALLY VERY CHARMING AND PEACEABLE PEOPLE--OR RATHER, CREATURES--AND THAT THE VOTERS LOVED THEM!
Do you want them and their progeny to dominate the world?

Well not at the next election! But one day if the progeny turn out to be as nice as the parents...who knows?

They might make a better job of it than we did.

By destroying the world...

Are you sure that what they say destroyed was the world?

Aren't you?

I consider it dispassionately as a possibility not hysterically as a fact.

We have their own testimony that they provoked a war...!

And they seem to have thoroughly provoked you into the bargain, Hasslein!

By their testimony we know that apes will acquire the power of intelligent speech and become the master race on Earth...

By Zirakis testimony we know that she is pregnant with child...

And there...there lies the rub...

Look, I'm not saying you're wrong I'm merely saying that before I have them shot against a wall...

I want some convincing that the writing on the wall is calculably true, so convince me!
...because by my own testimony, it would be genetically possible for a child--provided always that we permit its birth...

--to bear or to beget a talking ape by or from a dummier one in a present-day jungle or zoo...

...but do you believe that we should?

Given the ability to alter the future, have we the right to do so...

I don't know, Mr. President. I've wrestled with this question, and I just don't know! How many futures are there?

And which future has been chosen by God--if there is a God--against final destiny?

If I urge the destruction of these apes, am I defying God's will or serving it? Am I God's enemy or his instrument?

We conformed the attempted assassination of Hitler because he was evil...

And do you truly believe that by deliberate, present-day action we can neutralize that possibility--that we can alter the future?

I do!
But would we have approved killing Hitler the infant—when he was still innocent? Or killing his mother when he was still in her womb?

Or slaughtering his remote ancestors? No. Heselen—we have no evidence that these apes are evil!

There are indications—!

Such as—?

There were hesitancies and small discrepancies in their answers to the commission, which suggest that if properly interrogated—

Are you charging that they were improperly interrogated?

Shall I say... "Unprofessionally"...?

You want them given the works by the C.T.A. or something...?

The full works, Mr. President?

Then tell that to the commission!

I will abdicate by their... findings!

Next Issue: In the Cradle of a Father's Sins
No doubt you've noticed the format change in this issue of PLANET OF THE APES. This is pretty much the way the magazine will appear from now on.

Why the change? It's something of an experiment. These being times when a dollar is hard to come by, we're trying to see if we can reach more of you PLANET OF THE APES readers, those especially who express regret that they can't buy every issue of the book because of that stiff one buck tariff.

So we're lowering the price to 75 cents. That's the good news. The bad news is that to make it economically feasible for us to do this, we also have to lower the number of pages per issue. We don't like it, but there's just no other way. To offset that little zinger however, we've also eliminated all advertising from the interior of the book. No more commercial interruptions until you hit the inside back cover. All in all, we think it's a pretty good deal, and we're hard at work to make certain that what goes into this new package is the best and most exciting Apes material ever. But, as always, there's only one final judge in the matter. And that's you.

Our policy will be to have 40 pages of comics (20 for an original opus; 20 for the adaptations) and 8 pages of articles. There will be exceptions... Next issue will have no articles. It's not something we wanted to do. Unfortunately, the second Future History Chronicles story by Doug Moench and Ted Adamson is still being worked on, and the story promised by Jim Whitmore's APES GLOSSARY was to appear in this issue. It doesn't take much looking to figure out that it, once again, didn't make it. With the new cutback in page count, the Glossary is going to have to be a two-parter. With no articles next issue, we didn't want to start it this issue. We will (gulp) start the article in APES #16. We apologize for the further delay.

We invite your comments on the issues in general, as always, and on the format change. And now... on with the letters.

Dear Marvel:
Planet of the Apes #11 was one of the best issues conceived yet! The cover, the new story, and the adaptation of Beneath the Planet of the Apes was better than ever! But the thing I liked most was the article "Outlines of Tomorrow." During the presentation of the Ape Chronology a few problems sprang up. However, these "paradoxes" in Jim Whitmore's information (concerning the dates A.D. 3675 and A.D. 3695) can easily be explained.

When Colonel Taylor's ship landed on The Planet of the Apes, his chronometer registered A.D. 3675. But when Dr. Zira, Cornelius, and Zola left the ship out of the lake, the time clock corrected (eyes, corrected itself) and read A.D. 3695! So the time of Taylor's arrival was the year 3655, confirmed by Brent's date meter in BENEATH THE PLANET OF THE APES.

Let me elaborate: In ESCAPE FROM THE PLANET OF THE APES, Dr. Hasslein "dated" Taylor's starship—the one the three Chimpansapes traveled in—and revealed in his conversation with the President that the year of Earth's destruction was indeed 3695.

As for the taped conversation with Dr. Zira in ESCAPE AND BATTLE, we see her saying that the date in question is "369... something or another." Zira doesn't complete the number due to the drunken state she's in. This was why Dr. Hasslein "dated" the spaceship mentioned earlier.

Therefore, the year of Earth's destruction (and of Taylor's arrival) is A.D. 3695!

But, you ask, "if that was true, what would happen to Derek Zane ("Kingdom on an Island of the Apes")? The instruments on his time machine were aimed at the year 3675."

Well, I could say that the time warp messed up his machine (as it might have done with Taylor's time meter in PLANET) and he landed on Earth (or one of Hasslein's "Parallel Universes") before the Bomb exploded. OR... the time machine actually carried Mr. Zane to the year 3675. If that happened, then that would prove that the Alpha-Omega Bomb had lost its potency due to age; so when it blew up, then it probably didn't do as much damage as we thought. So much for Derek Zane.

Thanks, Bulpen, for another relaxing excursion into fantasy. 'Til next issue, Make Mine Planet of the Apes!
Yours truly,
Bob Miller
Fayetteville, Ark. 72701

And so it went. Out of the incredible volume of mail received on the eleventh issue of PLANET OF THE APES, most of it centered on Jim Whitmore's "Outlines of Tomorrow". And, we might add, the reaction was almost unanimously favorable... BUT... it seems just about everybody has their own alternate theories and disagreements to Jim's theories. On the other hand, there were some who had no beef at all. To wit:

Dear Chimp Champs,
I am writing for two reasons:
1. to thank you for making Planet of the Apes available in a magazine form and I hope you keep going until Brent takes off looking for Taylor.
2. to give you my idea on how the Planet of the Apes came into being. First I am using Virgil's idea on time (Battle) rather than Dr. Hasslein's version (Escape). Hasslein gave the idea that time was unchanging as in the row of paintings he showed Virgil gave a more liberal account of time's power. He stated that time is like a multi-laned highway in which one may change lanes thus change time. I've read all the books and seen all the films and TV shows and have found areas where Virgil may be correct. (e.g., when Zira and Cornelius land on our earth they state that Aldo's the first ape to say NO! but in Conquest of the Leo was the first to say it. Thus history was changed allowing the survival of the dogs of earth after the plague of 1982 (1982?)). In the first show of the Apes series on TV the boy chimp, Arno, was playing with a dog. (Presto chango! Since Aldo was the first ape to kill his fellow ape his descendents would not be so proud of him as was Zira and Cornelius. So when the chimp couple land again it might be that they will say Lisa not Aldo.)

So time has indeed changed it may be possible that the bomb may never explode, the Planet of the Apes may go on forever.

Thank you and keep up the good work.

Richard Moore
Jacksonville, Fla.

And that's just a sampling. We wish we had the space to print all the letters that proposed alternate theories and arguments. They were all read, enjoyed and considered, and we have this sneaking suspicion that it's gonna be a debate that continues throughout ad infinitum for quite some time to come.

Which brings us all to early to the end of the column (sorry, it will only be one page from here on). Just time enough to let you know where you can send your missives and comments on our new format.

PLANET OF THE APES
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The secret of teaching yourself music

Why keep depriving yourself of the thrill of making your own music?
Here’s a pleasant way to learn at home in spare time. You play simple familiar tunes right from the start, then more advanced compositions.
Choose piano, guitar or spinet organ.

No gimmicks—you learn to read notes, play regular sheet music.
It really works! Thousands now play who never could.

It may seem odd at first — the idea of teaching yourself music. You might think you need a private teacher at $4 to $10 per hour to stand beside you and explain everything you should do — and to tell you when you’ve made a mistake.

But surprising as it seems, you need no such thing. Thousands of people just like you have taught themselves to play by using the lessons we give by mail. And you can too.

With our lessons, you learn to play the right way — by note from regular sheet music. Without any gadgetry or gimmickry. And all it costs you is just pennies a day.

You don’t need any previous musical training. Our lessons start you off “from scratch,” with clear word-and-picture instructions. A lot of the songs you practice first are simple tunes you’ve heard many times. And since you already know how these tunes are supposed to sound, you can tell immediately when you’ve “got them right.”

Then you go on to more advanced pieces. By this time you can tell if your notes and timing are right, even without ever having heard the songs before. Sooner than you might think possible, you’ll be able to play whatever kind of music you like. Folk, Popular, Classical, Show and dance tunes, Hymns.

You learn in your spare time, in the privacy and comfort of your own home. There’s no one standing over you to make you nervous. And because you teach yourself, you can set your own pace. You’re free to spend as much time mastering any lesson as you wish.

It’s really a marvelous way to learn. As recent graduate Mrs. Norman Johanson wrote us, “My daughter has taken lessons for 8 years from a private teacher, and now she asks me questions about some of her lessons. How very proud I feel when she says to friends, ‘You’ve just got to hear my Mom play!’”

Others also enjoy her playing. Mrs. Johanson reports. She plays for herself to relax after a trying day, and for her husband when he’s tired. She also plays for friends when she goes to parties. “In a sentence,” she says, “it’s the most soul-satisfying thing that has ever happened to me.”

If you’ve ever dreamed of being able to play the piano, the guitar, or the spinet organ, why not learn more about our convenient, economical way to learn? Send for our free booklet Be Your Own Music Teacher. With it we’ll include a free Piano “Note-Finder.” There’s no obligation. Just mail the coupon to the U.S. SCHOOL OF MUSIC, A Home Study School Since 1898. 417 South Dearborn Street, Chicago, Illinois 60605.

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I’m interested in learning to play the instrument checked below. Please send me FREE your illustrated booklet Be Your Own Music Teacher. Also include your free Piano “Note-Finder.” I am under no obligation. The instrument I would like to play (check only one)

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\[\square\] Spinet Organ (2 keyboards)

Mr. Mrs.
Miss

Name
Address
City
State
Zip

Age

[117 OR OVER]