TERROR ON THE PLANET OF THE APES: SOCIETY OF THE PSYCHEDROME!
By Doug Moench & Tom Sutton
Page 3

APEVINE!
Page 23

SFX ON THE PLANET OF THE APES!
Part I
By James Glenn
Page 24

CONQUEST OF THE PLANET OF THE APES:
PART V
ARMY OF SLAVES!
By Doug Moench & Alfredo Alcala
Page 29

PLANET OF THE APES is published by
MAGAZINE MANAGEMENT CO., INC.
OFFICE OF PUBLICATION, 575 Madison
Avenue, New York, N.Y. 10022. Published
Monthly. Copyright © 1976 by MAGAZINE
MANAGEMENT CO., INC. All rights
reserved. 575 Madison Avenue, New York,
N.Y. 10022. All business inquiries should
be addressed to Director of Circulation, 9th
floor, Vol 1, No. 20, May 1976 issue. Price
75¢ per copy in the U.S. and Canada. No
similarity between any of the names,
characters, persons and/or institutions in
this magazine with those of any living or
death person or institution is intended, and
any such similarity which may exist is
purely coincidental. Printed in the United
States of America. The material contained
in this magazine is based upon the widely-
acclaimed series of motion pictures
commencing with "Planet of the Apes," © 1967
AIPac Productions, Inc—Twentieth Cen-
tury Fox Film Corporation. All rights
reserved.

FIRE!!

DESTROY THE WHOLE CITY!!

NEVER REALIZING THE SHATTERING SYSTEM OF ADOBE DWELLINGS IS A MERE FACADE HIDING THE PSYCHEDRONE WHICH IS LOBED DEEPER WITHIN THE MASSIVE MOUNTAIN...

AND, AGAIN INSIDE THE PSYCHEDRONE—DEEPER INSIDE THAN JASON AND ALEX HAVE EVER BEEN—LIGHTSMITHIES HELPLESSLY STRAPPLED TO A TABLE, ELECTRODES PIERCING HIS BRAIN, MONKEY-DEMON ATTENDANTS COLPLY GOVERNING HIS FATE...

NEVER REALIZING... IT IS GOOD TO BE A GOOD PERSON.

A GOOD PERSON ALWAYS SAYS YES.

A GOOD PERSON NEVER SAYS NO. A GOOD PERSON LIKES EVERYTHING THAT HAPPENS.

IT WAS LIGHTSMITH WHO WANTED TO FIND THE PSYCHEDRONE. HE BELIEVED IT WOULD BE A SAVED PLACE. HE WAS TERRIBLY WRONG.

AND NOW, FULL CIRCLE: ONE OF THE AXES STANDING HIGH ON THE CORE OF THE MIND-SPACE INVERTED ALEX SCREECHES...

YOU CRIPPLED HIM, JASON—but he's still plenty mad...!!

ALTHOUGH MUTE, GILBERT THE GIBBON REPLIES TO MALAGUENA WITH A LIQUENT TUG, AS LIGHTSMITH'S FAITHFUL COMPANION, HE IS ALWAYS AWARE OF THE IDEALISTIC DREAMER'S WHEREABOUTS, IF NOT HIS FATE.

CAN'T HELP YOU NOW, ALEX—THE GORILL-A-MONSTERS TO DEAL WITH.
WELL, IF YOU CAN'T HELP ME...

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

AKAK AK

ALEX REACHES FOR ONE OF THE

--CAUSEWAYS.

UNFF!!

ALEX HITS HARD--

WUMP

AND MOVES LITTLE AS THE GRINNING MONSTER-DEMON SWOOPS DOWNWARDS FOR THE KILL.

AND THEN--

THINK AGAIN, PAL...

BUT THE SPUNKY WORDS ARE MERELY BLUFF, AS ALEX WELL KNOWS...

REEXX

STILL, THERE IS A SLIGHT MOVEMENT--A FEETLE TWITCHING OF HIS RIGHT HAND...

BECAUSE NO UGLY MONSTER-DEMON IS GONNA KILL ME WHEN I'M DOWN!!
...AND A GOODLY NUMBER OF THEM SWARM FORWARD FLURTING AND SHRILLING, EAGER FOR BLOOD.

OH NO... EVEN WITH A SWORD THERE'S TOO MANY OF THEM...

THERE'S... JUST... TOO... MANY...!

TAKE IT EASY, ALEX-- I'VE NEVER LET YOU DOWN I JUST HAD TO GET RID OF ALL THE ONES WHO WERE AFTER ME...

LOOK OUT, JASON-- YOU DIDN'T GET RID OF...

NOW IT'S JASON WHO HURLETS THROUGH DEATH VERTIGO, WHO PLOUNGE DOWNWARD AT HORRIFYING SPEED.

UNH!

KLUTF

--ALL OF THEM.

...PUSHING HEADLONG TOWARD A NUMBER OF DEATHS OFFERED BY THE PSYCHEDRONE.

NOW IT'S YOUR TURN, JASE...
Don't pass out, Jase--remember what you told me!

Reach out and grab one of the ramps!!

But still he continues to plummet.

And deeper beyond as the hideous monkey demons dive after him.

And is almost ripped from its socket as he grapples the ramp.

Can you hear me, Jase--?

Past Alex's position now--

Then his arm darts out--

But Jason maintains his hold, already feeling the burst from lightsmith's machine gun.

Survival motivates him now--he wants up onto the ramp--survival and very possibly hatred...

You're apes--wings or not, you're nothing but dirty loopy apes!! And you're just like almost every other ape I've ever known--!

All you want to do is kill, but you're not gonna kill me--you're gonna get killed--!

Get back you stinking beasts--!

Brak ak ak ak

Get back you stinking beasts!

And, working on the ramp sweeping the machine gun in a bursting arc of sporting death--

There's gonna be more of them coming soon--we've got to get out of here...

The two ramps come together--up there, Alex--at least we can join forces again.

Remember, there are bulgings all around us on the inside of this sphere, there's even a pipe directly above our heads...

...and maybe that tube can take us up or down.

Yeah, I see what you mean, Jase--if there's any up or down in this weird place...

Don't ask why--just be glad the water stays where it is...
REACHING THE GLASSITE TUBE ALEX CAUTIOUSLY SLIDES THE DOOR OPEN...

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

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

BUT NEITHER REALIZE THAT ONCE THE DOOR IS FULLY OPENED THERE IS NO QUESTION OF CHANCE.

HE IS IN AN INNER CHAMBER WITHIN THE SPHERICAL WALL SHEATH OF THE PSYCHEDRONE AND HE HAS JUST LOST HIS MIND...

IT IS GOOD TO BE A GOOD PERSON.

THE SCREAMING HAS LON.... SINCE CEASED, THERE IS NOTHING BUT A SILENT AND RASPED MOAN A GLASSY EYES... FIX INTO A VACUOUS STARE...

HE HAD STOPPED, AS HIS EYES CLOSE AND HIS MUSCLES FINALLY SO LIMP, AN INNER DOOR AND FROM IT EMERGES A TALL MYSTERIOUS FIGURE, DRESSED IN SIMISER SHADOW...

THAT IS ENOUGH, THE INDICTATION IS COMPLETED.

THE MONKEY-DEMON ATTENDANTS BOW IN REVERENCE OBVIOUSLY.

HELLO!

ITS SUCKING US UP INSTEAD OF DOWN--!!

STRAIGHT TOWARD THE SOFT-- THE VERY CENTER OF THE PSYCHEDRONE...

YEAH... M-MAYBE THAT'S WHERE THEY TOOK LIGHTSMITH...

THAT IS NOT THE HALF OF IT, JASE-- LOOK WHERE IT'S PULLING US!!

REMEMBER WE'RE STILL NOT JUST... RESCUE HIM!!

BUT LIGHTSMITH IS AS FAR FROM THE ARTIFICIAL OCTAGONAL SUN AS ONE CAN GET...
Two-thirds of the cliff-dwellers' city has now avalanched into ruin. Malaguera is understandably frightened...

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

But are you certain this is the right building?!

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

—He does know it leads to Lightsmith.

I've seen her before—with Jason and Alexander.

Mutant-drone en — fire upon that structure. Destroy it.

Yes, Commander Brutus

—when the shell hits.

Boom!

At the bottom nothing moves—other than the lazy curl of smoke and dust.

Thus, the peaceful city of the cliff-dwellers—a place in which the qualities of love and brotherhood had reigned supreme—now lies demolished.

They are two steps from the entrance.

It had been a long climb...

...and is, therefore, an equally long drop.

All right—we move in now...to take care of any survivors.

But if you find the human Jason, I want him brought to—

No!! You not go~!
MAGUANUS - CHIEFTAIN OF THE SAVAGE ASSAIFIANS, AND CURRENTLY A SOMewhat
ENRAGED CHIEFTAIN.

I FEAR HIS DEMEANOR IS HOSTILE COMMANDER BRUTUS.

YOU LIED TO MAGUANUS - SAID IF MANGUANUS LED YOU HERE, YOU
KILL ONLY YOUNG HUMAN - AND NOT MAGIC-MAN!

MANGUANUS AGREE TO THAT!

BUT NOW MANGUANUS HAS LED YOU HERE, YOU KILL EVERYONE -- EVEN MAGIC-
MAN CALLED LIGHTSMITH BUT MAGIC-MAN MINE TO KILL -- FOR REVENGE!

SILENCE, YOU IGNORANT SAVAGE.

YOUR STUPIDITY IS A DISGRACE TO EVERY GORILLA ALIVE.

...AND AS THE CONFUSED AND LEADERLESS ASSAIFIANS GATHER AROUND THEIR
FELLED CHIEFTAIN...

...BRUTUS' BIZARRE ASSAULT SQUADRON RUMBLES INTO THE DEMOLISHED CITY, TO SEARCH FOR SURVIVORS...

Moments earlier, the hurtling journey through the glassite tube had halted when a platform slid into place under their feet -- sealing the tube and cutting them off the flow of propulsion airjets. Now as Jason and Alex step into the cathedral art-
ifical sun, the very heart of the psychodrome...

SO MUCH LIGHT, JASE -- COMING FROM EVERYWHERE, WALLS, CEILINGS, FLOOR... AND YET IT'S NOT HOT...

"Doesn't burn our feet..."

"Quiet Alex..."

"There's someone in here...

Yeah, I see him, but he doesn't look like one of the monkey-demons..."

Wonder if there's anyone else lurking around here...
COME ON NOW, ALEX—KEEP QUIET. THIS MAY BE OUR CHANCE—I DON'T THINK HE'S HEARD US YET... IF HE HASN'T HE MUST BE DEAF... SHUT UP.

WH- WHO IS HE, JAG...? YOU MEAN— WH-WHAT IS HE—?

I AM THE KEEPER OF THE LIGHT— AND APPARENTLY YOUR CAPTIVE AT THE MOMENT.

UH... THAT'S R-RIGHT—you ARE OUR PRISONER— AND I DON'T WANT YOU TO FORGET IT OR I'LL... I'LL SHOOT YOU!

NOW LOOK— WE DON'T CARE WHO YOU ARE, OR WHAT THIS CRAZY PLACE IS. WE JUST WANT TO RESCUE OUR FRIEND—LIGHTSMITH—SO YOU JUST TAKE US TO HIM... IF YOU DON'T WANT TO DIE.

VERY WELL. IF THE ONLY ALTERNATIVE IS DEATH, I SHALL GUIDE YOU TO YOUR FELLOW HUMAN.

ALL RIGHT THEN— GET INTO WHICHEVER TUBE WILL TAKE US TO HIM.

OH-NO—NONE OF THE EIGHT LEVITRoughs WILL CONDUCT US DIRECTLY TO THE CONDITIONING CENTER...

WE SHALL HAVE TO EMPLOY THIS SHUTTLECRAFT.

A PORTAL IN THE FACE OF THE SUN SLIDES OPEN AS THEY SETTLE ABOARD...
This is all mighty strange, Joe... and I don't like any of it, but the thing that still bothers me the most is that lake up there...

Why doesn't the water come pouring down on us—?

Because there is no down within the psychodrome—nor up, for that matter... not in the conventional sense, for perspective is a matter of viewpoint.

From the reference point of those dwelling around the lake— which is "up" to us—we are actually "up" to them.

--- Before the malfunction which forced us to crash and embed into this mountain— the psychodrome whirled at tremendous velocity, much like a gyroscope without external torques...

...and via centrifugal force, provided artificial gravity equalized for all points on the inner surface of the sphere.

That's what I mean. How do they walk upside-down up there?

During the psychodrome's fateful voyage...

But after the crash, which left the psychodrome stationary...

Says him, Alex— but as for me, I didn't understand a word he said.

I'm just glad you're here... because I don't know if I could take all this alone.

Indeed, both Jason and Alexander find themselves forgetting their past differences and growing closer as friends. The only pity is that it has taken a common experience of fear to work the change.

Yeah. I know what you mean, Jason... but I still wish we were back home...

...where we know what's going on and where the language has everything in control.

If only we could return to—
FIVE-HUNDRED MILES AWAY, ON THE BORDER OF A VAST FORBIDDEN ZONE, IT SHINES IN BRIGHT MOONLIGHT, BRIGHT AS ANY ARTIFICIAL SUN...

ALL IS WELL IN THE CITY... OR SO IT SEEMS...

I KNOW, HIERONYMUS. BUT HE MUST DO SOMETHING ABOUT THE RIOTS. THE HUMANS AND THE GORILLAS ARE AT EACH OTHER'S THROATS AGAIN WHETHER THE LANGUERS CARES TO ADMIT IT OR NOT.

AND AS HIS SCRIBES, WHAT GOOD ARE WE IF WE DON'T KEEP HIM INFORMED OF THESE THINGS.

I SUPPOSE YOU'RE RIGHT, CENTARUS. BUT ME...I MERELY COME WHEN I'M SUMMONED... AND I'VE JUST BEEN SUMMONED.

HE'S EXTREMELY BUSY THESE DAYS, YOU KNOW...

AND WITHIN THE LANGUERS PRIVATE OFFICES... MUST BE GETTING OLD... TOO OLD TO BE HEFTING THESE MONSTROUS TOmes FROM SHELF TO DESK AND BACK AGAIN...

AND THOSE SCRIBES -- BLASTED NUISANCES...

WHERE ARE THEY WHEN I NEED THEM?
BUT THAT'S APATHY YOU'RE PRACTICING. DON'T YOU REALIZE THE LAWGIVER MUST KNOW WHAT'S HAPPENING IN THE CITY?—?

WITH PEACE OFFICER BRUTUS GONE, THE CITY HAS NO ONE TO MAINTAIN CONTROL.

Perhaps you're right, Centarius...

SO HOT ALL OF A SUDDEN... DIZZY... CAN'T...

-UHHHHH!

Perhaps the lawgiver should appoint a new peace officer.

Well, here's the door. Might as well find out why he summoned me this...

Quickly-- get a physician!!

The lawgiver's dying!

But if the lawgiver's life is fading away... his so-called peace office Brutus has never been more lividly alive...

Where is the human Jason?

Tell me!

I... I don't know?!

I wouldn't tell you if I did--!

Where is he?!!

This time, Malasiana answers not at all...

Useless human female! I'll get that snivelling Jason later-- right now, we've more important matters to attend...

Wark! Get those documents from the saddlebag!

...for she has just rejoined Gilbert in oblivion.

United States...

Yes, Commander Brutus-- I have them right here...
GIVE THEM TO MUTANT-DRODE ESS -- HE'S THE ONLY ONE WHO CAN MAKE SENSE OF THEM.

WELL, ESS -- WHAT DO THEY SAY?

NEVER MIND ALL THAT! JUST TELL ME WHAT I WANT TO KNOW!

WHERE IS IT LOCATED?

THEY'LL HAVE EVERYTHING I NEED TO DESTROY EVERY HUMAN ON EARTH -- AND YOUR SMUG INHERITORS!

ACCORDING TO THE DOCUMENTS, IT IS AROUND THE FAR SIDE OF THIS MOUNTAIN. BUT THE INHERITORS WILL NOT APPROVE.

IT IS CONTROL NOW!

I DON'T CARE WHAT THE INHERITORS APPROVE!

BUT IF YOU'RE LUCKY, DRODE ESS, I JUST MIGHT LET YOU LIVE.

THE DOCUMENT READS: "TOP SECRET PROJECT: LAST DITCH, THESE PAPERS FORBIDDEN TO--"

WITHIN THE PSYCHE-DROME'S CONDITIONING CENTRAL, DIETER SMITH CROAKS HIS FIRST WORDS SINCE LOSING HIS MIND.

I WILL GO OUT ON TO THE EARTH.

AND I WILL SPEAK YOUR TALE.

AND THEY ROSE FROM THE EARTH, AND THOUGH A FEW PEOPLE -- REPRESENTATIVES OF THE LEADER OF A GREAT NATION ON EARTH -- CAME TO ACCEPT THE FUTURE RULERS...

AND THEY WERE NOT ACCEPTED BY THOSE OF EARTH, AND WERE BURIED IN A MOUNTAIN AND THEN IN THE EARTH...

...AND THEY ROSE UP, REBORN AGAIN FROM THE EARTH, AND WITH THOSE LONG-AGO GIFTS THEY WILL RULE THE EARTH, FOR THEIR TIME WILL HAVE COME.

...AND THE GIFTS REMAINED WITH THEM. SOON THE FUTURE RULERS OF THE EARTH WILL RISE UP, REBORN AGAIN FROM THE EARTH, AND WITH THOSE LONG-AGO GIFTS THEY WILL RULE THE EARTH, FOR THEIR TIME WILL HAVE COME.

AND WHOMEVER SHOULD NOT OBEY THESE RULERS SHALL SUFFER ANOTHER HOLOCAUST.

...AND THE FUTURE RULERS OF THE EARTH WOULD RISE UP, REBORN AGAIN FROM THE EARTH, AND WITH THOSE LONG-AGO GIFTS THEY WILL RULE THE EARTH, FOR THEIR TIME WILL HAVE COME.

AND THE FUTURE RULERS OF THE EARTH WOULD RISE UP, REBORN AGAIN FROM THE EARTH, AND WITH THOSE LONG-AGO GIFTS THEY WILL RULE THE EARTH, FOR THEIR TIME WILL HAVE COME.

...AND THE FUTURE RULERS OF THE EARTH WOULD RISE UP, REBORN AGAIN FROM THE EARTH, AND WITH THOSE LONG-AGO GIFTS THEY WILL RULE THE EARTH, FOR THEIR TIME WILL HAVE COME.
Thus, the tale ends.

Excellent, Harbingers! Now, recite the Litany.

The Litany follows:

Meanwhile, the shuttlecraft flashes through an opening in the multi-oreded keeper of Light. They have attained their destination...

Wait, Jase--there he is--down there!

All of you down there--don't try to stop us--!

Or your friend here gets it!

Come on, Lightsmith! What's the matter with you?

What happened to you, Lightsmith? What are you talking about?

A good person always says yes...

A good person never says no.

A good person never stops anything...

This better not be a trick, eyeballs! If Lightsmith's not here--

A good person is a good person.

A good person always says yes.

It is good to be a good person.
I think he's in a state of shock, Jase.

Well, worry about that later.

A good person never stops anything.

Never stops...

What the...

A good person likes everything that happens...

Forget about him for now, Alex. We've got other worries.

Then I'm not much of a 'good person' lightsmith, because I sure don't...

Hey, we're here—!

That must be the snake-railer eyeballs has been talking about...

It is.

Unfortunately, it's surrounded by winged monkey-demons.
Locked into hovering position, the shuttlecraft loses its passengers...

All right, we're taking this Snaker-Railer thing right out of here!

You get in first, Eyeballs...

...and hurry up before the Monkey-Demons...

Hey!!

They're faster than we thought, Jase -- coming from everywhere!!

Maybe so -- but they're gonna stop right here!

Call off your Monkey-Demons, Keeper!

...or I squeeze until you stop moving!

Swawk!

Ugh-K!!

A mouth.

Until now, most of the Keeper's face has been hidden within the shadows of his cowl...

BREAK FREE, JASE -- you've got to!

Hit him, Jase -- kick 'im, do anything -- but break free!!

Shw!!

It is good to be a good person.

JASON-!!

A hideously gaping, razor-sharp, blood-lusting mouth.
LET GO OF ME--
THE PAIN!!
GOD, THE PAIN!!
A GOOD PERSON
LIVES EVERYTHING
THAT HAPPENS!

LET GO OF ME!!
LET GOOOOOOO!!!
IN DESPERATION--AGONIZED
JASON RIOS AT THE KEEPER'S
OCULAR TENDRILS--

GET AWAY FROM
ME, MONSTER!!

FRITCH
-- AND THE DISGUSTING MOUTH WRENCHES
FREE, TRAILING RED-SLIMED GUBBETS OF FLESH.

GRAB LIGHTSMITH,
JASON-- GET HIM
INSIDE THE
RAIL-CAR!!

I'LL HOLD OFF THE
MONKEY-DEMONS AS
LONG AS I CAN--!

STOP THEM!!
THEY MUST
NOT TAKE THE
HARBINGER!!

A GOOD PERSON
NEVER STOPS
ANYTHING.

JASON!!

SHUT UP,
LIGHTSMITH!

HURRY, JASE-- I CAN'T
HOLD THEM BACK FOREVER--!
Then you take Lightsmith, Alex... I'd rather bust some more of their faces anyway!

Never mind that...

Just jump aboard the car—we've gotta get out of here!

All right—shut the door!

I don't know how—but here's a sword...

You don't know how—?

No!

A good person never says no...

Well, if you don't know how to shut the door, then at least set this crazy thing moving!!

But I'm warning you—there are an awful lot of levers here, and I don't know which one does what! So I'll just have to...

Hey--!

Shooosh!!

Click!

I figured out how to shut the door!

It is good to be a good person.

And not only that—but I made the thing move, too—and it's moving awful fast...

Wheeling and swooping, like tumbling pieces of nightmare, the winged monkey-demons pursue.
YOU'D BETTER BE RIGHT ABOUT THIS TUNNEL, DRONE-ESS...

I AM ONLY FOLLOWING THE MAP CONTAINED IN THE DOCUMENTS, COMMANDER BRITUS...

BUT THIS MUST BE CORRECT—
YOU CAN SEE THAT THIS TUNNEL HAS BEEN ARTIFICIALLY CONSTRUCTED.

AND GALLOPS STRAIGHT INTO THE CHAMBER OF HIS DREAMS.

A MADNESS TERRIBLE TO SEE Flicker's ACROSS HIS FACE:

YES... DRONE-ESS... THIS IS IT... I KNOW IT IS...

THESE ARE THE THINGS WHICH WILL DESTROY EVERY LAST HUMAN ON EARTH.

I DON'T KNOW NOW OR WHY...

BUT I'LL LEARN, ESS... I'LL LEARN...

UNDOUBTEDLY, COMMANDER BRITUS.

GILBERT... THOSE THINGS THEY FRIGHTEN ME SOMEHOW... WHAT ARE THEY...?

ESS, DO YOU HEAR SOMETHING?

BEGING MUTE... GILBERT CANNOT ANSWER MALLOR'S QUESTION, BUT EVEN HE COULD SPEAK...

I AM NOT CERTAIN COMMANDER BRITUS, BUT THERE SEEMS TO BE A SLIGHT HUM. THESE TRACKS HERE—OBERON! THEY ARE PART OF A RAILROAD SYSTEM...
And while Brutus strains to hear, he never sees the monkey-demons lurking high above.

- Monkey-demons who watch his every move and who wait...restlessly...

There—i'm sure i hear something now...

A roar... down the tunnel...

...and it's getting louder...

...and now there are lights down there... something's coming!

Yes, Brutus... but...

A good person likes everything that happens.

Cheer up, Alex-- if the keeper was telling the truth and this is the way out... then we're free.

Yeah, Jase-- except I don't know how to stop this thing...

...but what?

Next: Armageddon Threat!
Dear Marvel,

Future History Chronicles III was a dream! The story was impressive, but more than the plot, I am still awed by the mere idea of city ships. I loved the first two in the series too—they make Jason and Alexander seem a trifle commonplace. Tom Sutton’s art really does these stories justice. Pages 4 and 5 were unbelievable!

The glossary, after the long wait, was pretty good. It was well-written, well-researched and informative, but nothing to write home about. Perhaps I shall be amazed with Part Two.

Chapter one of CONQUEST was good. Doug Moench did a noteworthy job, story-wise; and Alfredo Alcala, for the most part, lived up to him, artistwise. The humans and scenery were excellent; Caesar and the male apes were passable. However, all of the female apes left a lot to be desired. The best art was in the prologue.

Last, but not least, the cover was very good. Bob Larkin has managed to produce the second decent cover out of seventeen issues. The other was Ken Barr’s on #12. Come on, people. You can do better than two out of seventeen.

Martin McGeechy
621 Brook Hollow Rd.
Nashville, TN 37225

Wait a minute, Marty, old mate—wait a minute! What about the paintings for issue #18, or #14—or even #19—and those are just off the top of our head. Y’see, it’s all a matter of personal taste... and we’re working on some way-out cover ideas for upcoming issues, Marty, which may be more to your liking. Either way, let us know, all right?

Dear Apes:

Bob Larkin, cover artist of #17, is one of the finest Marvel has, and the best all-time Apes artist. I would like to see Mr. Larkin do interior work.

Future History Chronicles III (“Graveyard of Lost Cities”), whose artist, Tom Sutton, knows virtually nothing about ape anatomy, is finely detailed and laid out, but I have never seen a bald ape nor one with such an odd-shaped skull as Grinstark.

Mike Ploog, whose series is not seen this issue, is the best interior artist for apes. Mr. Ploog totally understands ape anatomy and could teach your other artists a few things. And while Alfredo Alcala—artist for both BE-NEATH and CONQUEST—is a very nice artist, once again he lacks anatomical knowledge.

Your past adaptation artists, Nico Rival and George Tuska, both possess some knowledge of ape anatomy, but still could use lessons in ape artistry.

Incidentally, on page 50 in your ad for the next issue, I see Alcala did at least one very nice ape drawing! Keep on Apin’

Mike Thompson
38 Stonybrook Rd.
Gales Ferry, CT 06335

Thanks, Mike, for providing us with the opportunity to expound on a subject that we’ve been meaning to elucidate for a long time. Y’see, rather than working from life and basing our artistic interpretations on existent beings, we’re dealing with an entire future world in Apes—an entire vast world capable of endless mutations, permutations and variations on a theme.

And we think that’s where you’ve become somewhat confused, since our artists are more than able at ape anatomy. But it was precisely Doug’s and Tom’s point, in designing Grinstark, that you had probably never seen such an odd ape. It was by no means a mistake of anatomy!

Similarly, we allow our artists a certain amount of latitude in personal style, rather than requiring them to hold steadfast to an absolutely inflexible interpretation of what is, after all, an invented and fanciful flight of fantasy.

Okay, Mike?

Dear Apes:

I’m glad you finally managed to shoehorn the glossary (part one) into PLANET OF THE APES #17. Praise be the Lawgiver! I note, however, that there were some omissions—such as a few of the characters in the TV series and movies, and quite a few of the names of real people associated with Apes.

I wish you would end the “City of Nomads” series, or get a new artist. If you don’t look at Tom Sutton’s art really close, you miss a lot of detail. I prefer the work of Mike Ploog and wish you would have him do more on this magazine.

I am glad to see Alfredo Alcala is doing CONQUEST, and I hope he also does BATTLE. He’s the best artist for the adaptations. After you finish the adaptations of the movies, I think you should begin on the TV series.

Mike Muse
310 Valley View
Shreveport, LA 71108

There were more than a few omissions from the glossary, Mike—besides those which Jim Whitmore overlooked, we mean—and the reason for that is because there is a constantly-ongoing production of new ape material always in the works, and therefore it would have been impossible to deliver a complete listing. But maybe we’ll do an updated version sometime in the far distant future, Mike.

As for adapting the television series, there are presently insurmountable problems preventing us from doing just that. However, we will be doing a complete and original story between CONQUEST and BATTLE that will be a previously untold tale that will tie up a lot of loose ends and lead up to the final movie adaptation.

And by then, who knows what we’ll have in the works?

Dear Marvel,

Well it seems that the recent gossip in Ape City is the long awaited “Glossary Of The Apes.” And... well... it was worth waiting for. I hadn’t found it to be so sensational as it was made out to be in your apologies for not featuring it in past issues, but as time passes, that little dictionary will be worth a bundle! If our memories are lacking on a certain day, we can just hobble over to the ole shelf and carefully examine issue #17, which holds the first part of the glossary!

Ah, the consistency of excellence. You did it again. A super-fine adaptation of the movie CONQUEST and the third installment of Doug Moench’s and Tom Sutton’s Future History Chronicles.

Pertaining to the story “Graveyard of Lost Cities,” I’d consider this put the least favored of all. It lacked action. Even though there were those battles with the rushing Apes, it was just that—a battle with charging Apes! There seemed to be no relationship between this and the story itself. In a way, it was only added baloney.

And then my favorite savage of the issue—is as I said before... "a super fine adaptation." And it was just that. Doug held closely to the movie as far as I can tell from my memories, and combined with the flashing return of Alfredo Alcala, it was great.

One more thing. You guys and gals over there at Marvel are too modest!

Michael Biegel
6 Valley Lane
Upper Saddle River, NJ 07458

Dear Simian Scribes:

Has Tom Sutton been goofing off lately, that his artwork should deteriorate, or is it you printers at work (or play) again? Other than the obvious complaint of a somewhat substandard art job, the story was a wonder. Just based on the amount of wordage alone, Doug knocked himself out—and I like it, I like it!

I do wish you had been able to squeeze all of the glossary into one issue for handy-dandy reference, but as it is I guess it’s a wonder you managed to finally print it all.

The movie adaptations have never particularly thrilled me, and the first part of CONQUEST was no exception. However, that’s not to denigrate it or anything; it’s just a personal preference. I can’t wait until the whole magazine becomes all-original.

That’s it for this time. Make Mine Magazine Management!

H. Syracuse von Donne
316 E. 77th St.
New York, NY

This is the all-inclusive last answer of the issue, folks! First, we’ll cover the point about Tom’s artwork in #17: Yeah, it was a reproduction problem. The original artwork was toned in various luxurious hues of gold. What was done was to plate with chrome on the final printed project. Hopefully, we’ve had a bit more luck with Tom’s story in this issue. Which brings us to an important announcement. Due to conflicting commitments, Mike Ploog is no longer able to illustrate the adventures of Jason and Alexander, and we are as dismayed about this as any ape fan. However, there is a bit of good news tied up with the bad, in that Tom Sutton is now the regularly-scheduled artist for that feature. And we’re glad to have him! That’s it for this month, monkey mavens. See ya in thirty!

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

23
ON THE PLANET OF THE APES

By James Glenn

Your first question as you read this is, probably, “What the heck does ‘SFX’ mean?”

SFX is probably the single most important element in any film Hollywood has ever produced. SFX is the movie industry’s equivalent of Xmas, that is, it is short for Special Effects. And that is what this article is about: the how and why of cinema, and the magic it seems to be.

The PLANET OF THE APES series was one of the few science fiction series filmland has ever produced (and one of the best), and, as such, required convincing special effects to be believable. The term special effects should, I guess be defined at this point, you’ll be missed. It doesn’t just mean the spectacular, it is not just 2001, A SPACE ODYSSY, or GONE WITH THE WIND in scale. Every movie you have ever seen had special effects in it, bar none. A special effect is anything that adds reality to something that is unreal: it is a man-made illusion, usually created by a special effects expert, although almost any craft can be called on to help.

Now to the part of the article that explains the title. Here I will skip the obvious effect of the makeup, since it does not strictly fall under the heading of special effects (it is actually called “creative makeup” to distinguish it as having its own unique set of problems and because it has been covered in other articles in this magazine. I’m going straight for the good stuff. . . . the crash landing of a rocketship that does not yet exist in the real world.

I wonder how many of you were able to spot just how it was done? I didn’t spot it the first time I screened it, and I knew what to look for. It was a miniature that tank. Yes, a well constructed miniature, about two feet long, of the front section of the craft was sunk in the studio tank (a large water tank kept on all studio lots for the express purpose of using it for special effects shots that must be done when the real sea won’t suffice. The entire Alfred Hitchcock film LIFBOAT was made in a studio tank).

I know you’re saying “but how could it be a miniature when the background looked so real?” And is the scene just before it sinks we see Charlton Heston and his companions make a nick-of-time escape?”
It happened like this: first we saw scenes of the interior of the spacecraft with the men inside of it. Actually that was a "set," which is made much like a stage backdrop and can be made out of cardboard or even paper; just as long as the eye of the camera thinks it's steel, or plastic. Because the camera sees only in two dimensions, and that, with greater limitations than the human eye, it is possible to fool it quite easily, and that is a great deal of what special effects is all about. As an example, all of the corridors in the popular movie THE ANDROMEDA STRAIN were made out of corrugated cardboard that had been laminated to look shiny. But, now, back to apes... first a shot of the interior set, then suddenly a cut to the exterior, which is really a plywood hull, anchored in the water so the upper part is above the surface. Inside, the hulk was only a platform for the actors so it would appear there really was an interior room. The illusion that the two views are of the same place and time is created by the juxtaposition of the scenes via editing.

Next we see the three apes desperately away and one of them shoots "there she goes." Now we see the miniature as it begins its water demoise. Like the miniature scenes in every movie, the scene in PLANET OF THE APES were filmed in slow motion. This gives a greater reality for viewing, because naturally, being smaller, the action would appear proportionally faster to the miniature models than to a full-sized vehicle. The spacecraft miniature is a good one, but there is one thing that can not be miniaturized, and that is water! It is the size of the water droplets that give the scale of the miniature way, because as it sinks huge jets of foamy water surround and engulf the hapless ship.

I've saved the most complicated part of the sinking until now; that part being how the background managed to look so real when it had obviously somehow been miniaturized. The method used is called rear projection, or Process, and it is one of the Cinema's most favored and reliable illusion devices. Simply speaking, Process is just taking a semi-transparent screen, and projecting behind it, while having the actors or the miniature on the side, of the screen opposite the projector, where they are then filmed. The main difficulty with this method, is that since the camera and the projector are both operated with shutters, it is sometimes a problem to synchronize the apertures to be open at the same time. The problem was solved by linking the two electronically, in recent years, but they still can slip out of sync, ruining some very good footage occasionally. When next you view the movie, you can see the rear projection of the mountainside background clearly by just observing the water. Very sharply the water changes color; dark green in the studio tank and a lighter green in the projected image of the "real" water of the lake.

The rear-projection process was also used in the beginning of the film as we look out on the deck of the warping spaceship. The effect is more successfully hidden here, because of the natural scene that the window forms. This is the way that many scenes are done in movies; in other words, often sets are placed on a stage and shot, but it is a bigger timesaver. If there is a dialogue scene in a car and the actors cannot go to the actual location, or it would be too difficult to record sound at the location, the characters usually sit in a "set" of the car interior. The Process screen is behind the window of the "car," creating the illusion that the projected street is actually whizzing past. The car window illusion of this technique shows up frequently in older movies.

Another common illusion used in PLANET OF THE APES is the day-for-night effect. This method is, again, just what it sounds like; it is how filming in daylight you can make the finished film look, like it took place after sundown. It is probably one of the easiest effects to achieve. All of the film which is to be "night" footage is shot with a deep-blue filter over the camera lens, which darkens it slightly and makes some of the color, by which I mean it tones the color down so that any bright yellow or oranges are made slightly duller.

The next step comes when the film is in the developing lab. Each section of the "night" film is exposed at a lower "F" stop than usual, underscoping the film, darkening it further. The easiest way to spot day-for-night is to simply watch for the tell-tale blue tint that everything filmed in this way has. If you have a black and-white television set, it's also easy to see what it is by the fact that all the shadows are just the same densities as you would see in normal sunlight. Instead of shadows cast from a single source, or things fading off into the dark, there is a gray every which way and everything is the same definition all the way to the horizon.

One masterful piece of cinematic trickery was making us all think that Cornelius and Taylor were standing on opposite sides of a truly magnificent gorge. The whole event took place a few scenes after the Day-for-night, just before the refugees (Gina, Taylor, etc.) arrived at the cave in the "Forbidden Zone." In reality (if such a word can be applied to a Hollywood product) the two actors were "Mat ted" into a painting of a gorge. The actors were photographed against a purely blue background on a piece of film. On another piece of film, the rather excellent painting of the gorge was filmed. Then by a method that filters out the pure blue, the two pieces of celluloid are sandwiched together in a machine called an optical printer, and a third piece of film is mixed with the overprints of the two originals on it. Formed in the nineteen-twenties, the optical printer consists of a camera and projector fitted to a base (which can be manipulated to vary the distance between the two to within a hundredth of an inch). The pair face one another and are in synchronized operation like with a Process set up. The camera takes a frame-by-frame photograph of the film that is ran through the printer. In this manner exact copies can be made. But that is not all.

With the addition of various attachments the optical printer can perform many functions. I can fade film from one scene to another, superimpose (by running two pieces of film at once in the special projector) change the speed of film (by photographing some frames more than once, or skipping frames), and get the freeze-frame effect that is so popular on TV. And there are other functions as well. Notice during the gorge scene the next time you see the movie that the perspective of the characters and the back-
ground is slightly off, so that they don't quite seem to be in the painting so much as in front of it. Also, for such a sunny day, there are no shadows cast by the chimp or the human.

Another bit of special effects that go unnoticed by the general viewing public is gunfire. Gunfire, of the sort that the apes and human exchange at the archaeological sight. You don't really think Twentieth Century-Fox would risk Charlton Heston to some marksman, do you? Actually they are more devious.

A squib charge (don't ask me where they dug up the name squib) is the device that makes all the Sam Peckinpah films possible. Basically, it is a small explosive charge that simulates the impact of a bullet. A line of charges are set up along a wire then covered up with soil. All the explosions are activated by a special effects-man waiting in the wings with a keyboard-like affair that he plays much like a piano is played. When the signal is given the effects-man can detonate each charge, either individually or as a continuous line, like a line of machine-gun fire.

Objects such as a bottle or a gun which are to be "shot" out of a hand can also be safely wired. Before the invention of squibs, actual gunfire was used, but it was dangerous, and not always repeatable. Squibs can be set in any location and repeated as many times as is necessary to get a "Take." When an actor has to be "shot," a special explosive charge, one mounted on armor plate, can be used to prevent injury. These squibs can be covered up with a makeup patch to look like skin when the scenes require it. When blood is needed to spurt from the wound, a small plastic packet of artificial blood is placed over the charge so that it bursts on detonation and adds a great deal of realism to the effect.

The last special effect and perhaps the most effective, is the scene where Taylor discovers the Statue of Liberty half buried in the sand of the beach. There are actually two scenes where we see Lady Liberty, each screen-filling scene having been done a different way. The first scene is shot from above, down through the crown of the edifice. Also showing is the hand holding the torch; both of these are cardboard and papier maché replicas, expertly thrust into the picture to look real.

The second part of the sequence is done in quite another way; it is a "glass shot." Essentially a glass shot is a very detailed painting done on glass, with but a black area painted in for where the live action will be matted in. The painting is done on glass, so where necessary, lights may be shone through from the back (such a case would be if a futuristic city would be required, lights can be placed as windows etc.). The glass also permits the artist to be very detailed without the surface grain of the canvas or paper showing through.

At one time glass shots were actually done with paintings on clear glass, with actors standing in back of the glass at a sufficient distance to look in perspective with the painted image. Often this technique is used to add some exotic detail such as a background mountain or the top of some building that does not really exist. In such case, where the camera will remain stationary all the time, the clear glass method is still the best method. Part of a set will be built, the lower half of some impressive building, possibly only as high as a doorway, and a glass painting will be done for the rest of it.

Since Hollywood has been fooling around with the camera for generations it is also natural that they invent clever ways to use tricks like the glass shot in other ways. Often, in old movies, the characters will ride in a carriage along a winding road to a strange foreboding castle (Like the one in Tod Brown's "Dracula"). In most cases everything but the road and carriage will be a painting. This of course takes much optical and mathematical calculation to get the camera to focus on objects as distant as the coach and as near as the painting at the same time. The matte process simplifies the problem which is why today most glass paintings are filmed separately from the live action and matted in.

This has been only a minor excursion into the world of SFX, and I have only lightly touched some of the technical angles involved, but I think it is enough to whet your cinematic appetite.

NEXT ISSUE: SFX ON THE PLANET OF THE APES PART II.
Mr. McDonald is a high-ranking government aide. He has just received an order from his "superior," Governor Breck. An order he doesn't like...

He wants me to turn you over to Kolp and Hoskins... for execution...

I understand, Mr. MacDonald.

But... but you...

If only there were some way we could communicate, so you'd understand.

Yes--I'm the one they're looking for...

...the talking ape.

Army of slaves!
BUT... I NEVER BELIEVED IN... THOUGHT YOU WERE NO MORE THAN A MYTH...!

I'M NO MYTH, MR. MACDONALD. BUT I'LL TELL YOU SOMETHING THAT IS -- THE BELIEF THAT HUMANS ARE KIND.

NO, CAESAR. THERE ARE SOME HUMANS WHO --

A HANDFUL, PERHAPS. BUT NOT MOST OF THEM. THEY WON'T BE KIND UNTIL WE FORCE THEM TO BE KIND.

AND WE CAN'T DO THAT UNTIL WE'RE FREE.

AND HOW DO YOU PROPOSE TO GAIN YOUR FREEDOM -- ?

BY THE ONLY MEANS LEFT TO US.

REBELLION.

BUT IT'S DOOMED TO FAILURE...!

PERHAPS... THIS TIME.
AH... MR. MacDONALD...

WE HAVE ORDERS FROM THE GOVERNOR TO TAKE THE APE CAESAR INTO CUSTODY.

I KNOW.

I'VE BEEN LOOKING FOR HIM.

HE'S NOT IN THE COMMAND POST--?

HOSKYN'S. PUT ALL AVAILABLE POLICE ON IMMEDIATE ALERT.

IF THAT APE ISN'T HERE, THEN HE'S GOT TO BE--

NO.

"OUTSIDE?"
MORNING: APE MANAGEMENT CENTRAL HEADQUARTERS...

URG!

OORG!

URGH!

URG! URMHP!

THIS IS SPECIAL. WE WANT A "NO" CAGE CLEARED FOR ABOUT TWENTY MINUTES.

TWENTY MINUTES--OH, FOR CRYING OUT LOUD--!

HE PROBABLY WILL.

THAT'S WHY WE WANT IT CLEARED.
ALL RIGHT--HURRY UP BEFORE HE TWISTS FREE AGAIN--/

VERY WELL, KEEPER-- WIRE HIM FOR ELECTROSHOCK.

I STILL DON'T UNDERSTAND WHY HE MADE A RUN FOR IT, GOVERNOR.

IT'S SIMPLE ENOUGH. MR. MACDONALD, THE APE HAS INTELLIGENCE. WHEN HE LEARNED HIS FRIEND ARMANDO WAS DEAD, HE ASSUMED THE MAN HAD FIRST BETRAYED HIM UNDER TORTURE.

BUT, WE DON'T DO THAT... TO HUMANS.
FOR GODS SAKE: STOP IT!!
HE'S GONE INTO CONVULSIONS!!

PRECISELY.
MR. MACDONALD.
AND HE'LL GO RIGHT INTO HELL
AND OUT THE OTHER SIDE,
IF HE DOESN'T TALK.

MORE--!!

YEEAAARRR

EEEAAAHHRR

EEEAAAHHRR

TALK!!

THEN, HIS BODY SPASMING
WITH NEAR-FATAL VOLTAGE,
CAESAR TURNS TO LOOK AT A FACE
BEHIND GLASS... AND HIS EYES
FILL WITH SUPPLICATION AS HE--

-- SPEAKS.

HAVE... PITY...

A NOD...

AND THE APE SLUMPS IN RELIEF.

TURN IT OFF.
WE HAVE OUR ANSWER.
WELL, MR. MACDONALD --
THERE'S YOUR PROOF. BY
GOD, IT'S INCREDIBLE.
BUT IT'S CERTAINLY ---
REPUGNANT
IS THE WORD,
GOVERNOR -- REPUGNANT,
DISGUSTING, BRUTAL,
AND INHUMAN.
WE HAD TO KNOW!
DID YOU WANT TO
EXECUTE HIM IF HE
WERE INNOCENT --?
YOU JUST DO WHATEVER
THE HELL YOU FEEL
LIKE DOING -- AS LONG
AS I'M NOT AROUND
TO WATCH.
VERY WELL, MR.
MACDONALD...
THE
LAVATORY
IS TO THE
RIGHT.
YOU
OUGHTTA
KNOW.
BRECK...
IT'S THE
SPAWNING
GROUND FOR
ALL YOUR TOP-
LEVEL
DECISIONS --!
WELL, MR. KOLP, I
COMMEND YOU
ON A JOB WELL
DONE.
YES, MR.
GOVERNOR.
WE'RE
SATISFIED
NOW.
AMAZING,
ISN'T IT? -- AN
APE WHICH CAN
TALK --!
NEXT LEVEL UP... IF I REMEMBER RIGHT...!

MAKE HIM SAY SOMETHING ELSE, KOLP--!

ASK HIM... ASK HIM IF HE'S...

... IF HE'S CAPABLE OF ABSTRACT REASONING--!

... AND IF I DON'T REMEMBER RIGHT...

... THERE WON'T BE ANY TIME FOR SECOND THOUGHTS,

YOU HEARD THE GOVERNOR.

LOOKS RIGHT... AND IF IT IS... IT'LL BE RIGHT DOWN THIS CORRIDOR...

ANSWER!!

NO.
Jackpot!

We could always persuade him again. Mr. Governor...

Yes... I suppose we could...

But out of all these circuits... which one'll do the trick--?!

But I think not, Mr. Klop. The ape can't help what he is...

Still... looking at him, it's like seeing a deadly bacillus... and knowing you've finally got it bottled up...

Is that all then?...

Not quite.

This document confers authority from the governor to have this animal destroyed.

Very well, I'll notify the vet to inject him first thing in the--

He's wired for electrocution right now, isn't he?...

Yes...

Then electrocute him.
WHICH ONE?? WHICH??!

BUT ISN'T THAT SOMEWHAT... IRREGULAR...??
IRREGULAR OR NOT-- IT'S AN ORDER!!
ELECTROCUTE THE ANIMAL--??

NOW!!
VERY WELL. VERY WELL...
MAXIMUM POWER.

WE CAN CUT THE POWER NOW...
HE'S DEAD.
I HELD IT FOR TEN SECONDS. ONLY TAKES THREE.
GOOD WORK, INSPECTOR. THE STATE OWES YOU A DEBT OF ENORMOUS MAGNITUDE.

WOULD YOU SAY THAT IF I WERE IN THE MOOD FOR COLLECTING, MR. GOVERNOR?

LET'S JUST SAY I'D RATHER NOT BE PUT TO THE TEST.

DON'T WORRY, MR. GOVERNOR, THE STATE ALREADY REWARDS ME AMPLY ENOUGH.

BUT WHAT HAPPENED TO YOUR UH, MR. MACDONALD?

I'M AFRAID HIS TENDER SENSIBILITIES Couldn'T--

AH, THERE YOU ARE, MR. MACDONALD. WE WERE JUST--

IS IT OVER?

IT'S OVER, YES, MR. MACDONALD...

...AND IT'S TIME FOR YOU TO GET BACK TO WORK.
WHAT'S THE MATTER WITH THESE STUPID APES TONIGHT? NONE OF THEM SEEM TO WANT TO COOPERATE....!

CAN'T SAY I BLAME THE BEAST—ALTHOUGH I'M JUST ABOUT WILLING TO CHANGE PLACES WITH THEM.

HOW ARE YOU TONIGHT, JOHNNY? I'VE COME TO CERTIFY---
ATTENTION ALL KEEPERS AND HANDLERS! ALL KEEPERS AND HANDLERS! ATTENTION!!

WE HAVE FIFTY THOUSAND DOLLARS WORTH OF APES IN JEOPARDY!!

GET THEM OUT OF HERE--ALIVE--BEFORE INITIATING YOUR OWN EVACUATION PROCEDURE--!

I'LL TAKE CORRIDOR D-- YOU TAKE C--!
FALL BACK--FALL BACK!!

URG
ROHR
RARRR
ROORRR

THEY'RE RIOTING--PANICKED!!
LIKE HELL THEY ARE...
GOD HELP US, BUT THEY'RE ANYTHING BUT PANICKED...
THEY'RE ORGANIZED.

YOU...YOU'RE RIGHT, SIR, THEY'RE MOVING OFF TOGETHER--EN MASSE...

"...AS THOUGH THEY'RE BEING LED BY SOMEONE--!!"

WHETHER THEY'RE BEING LED OR NOT THEY'RE MOVING WITH A SINGLE PURPOSE...
AND THAT PURPOSE IS TAKING THEM STRAIGHT TOWARD THE CITY...

GET ME THE GOVERNOR.

YES, SIR.
YES, COMMANDER--I UNDERSTAND THE SITUATION.

JUST ASSEMBLE AS LARGE A FORCE AS YOU CAN. FOLLOW THEM. THAT IS ALL.

ORDER OF ALL SECURITY FORCES--POLICE, MILITIA, AND RESERVE DEFENSE UNITS.

YES, SIR. ANY FURTHER INSTRUCTIONS?

HAVE EVERY ENTRANCE TO THE CITY CORDONED OFF IMMEDIATELY--HOPEFULLY BEFORE THE STINKING ANIMALS GET TO THEM.

AND YOU MIGHT AS WELL CALL OUT THE FIRE CONTROL UNITS FOR THAT TOO--LEAVING THE POLICE AND THE OTHERS FOR MORE IMPORTANT MATTERS...

ARE CONTROL METHODS TO INCLUDE THE USE OF TEAR GAS AND SEDATION DARTS...

SEDATION DARTS--?!

WHAT'S THE MATTER WITH YOU, FOOL--?!

THOSE APES ARE ON THEIR WAY TO TEAR THIS CITY DOWN TO THE GROUND!

THERE WILL BE ONLY ONE CONTROL METHOD IN THIS SITUATION--

-- SHOOT EVERY APE THAT MOVES, AND SHOOT TO KILL!!

NEXT ISSUE: THE SEETHING CONCLUSION -- HAIL CAESAR! HAIL THE KING!
YOU'LL BE A MASTER OF SELF DEFENSE ONCE
YOU'VE COMPLETED OUR REVOLUTIONARY NEW
AUDIOVISUAL HOME STUDY COURSE IN DYNAMIC . . . .

KUNG-FU & KARATE

YOU LEARN BY LOOKING AND LISTENING THE EASY WAY
—FOR LESS THAN 16¢ A LESSON!

YOUR PHYSICAL SIZE AND AGE ARE UNIMPORTANT
It doesn't make any difference whether you are short, tall, skinny, fat or just plain average. We don't care if you've lost every fight you ever fought. We'll teach you how to defend yourself and those you love against one, two, or even three attackers with complete self-confidence. By taking our revolutionary new audiovisual home study course in dynamic KUNG FU & KARATE you'll be able to face ANY MAN, ANYWHERE without the fear of being physically hurt or embarrassed.

WE'LL PROGRAM YOUR MIND TO MASTER ALMOST ANY SELF
DEFENSE SITUATION
No rigorous or boring exercises are necessary. You learn in the comfort and privacy of your own home, either alone or with a friend, by looking and listening with our simple, effective audiovisual technique. You merely follow the pictures in our lesson book as you listen to each lesson on our SPECIAL LONG PLAYING 12" RECORD. What could be easier?

By playing this record over and over, the lessons become buried deep in your subconscious. Your mind is conditioned in the ancient Oriental disciplines of KUNG FU & KARATE—it develops a memory bank of specialized fighting knowledge. If you are attacked, you find yourself springing to action almost automatically, using this knowledge to defend yourself and those you love.

YOUR BODY BECOMES A POWERFUL
WEAPON OF DEFENSE
We'll teach you how to use your hands, feet, arms, legs, elbows and knees as powerful weapons against any attacker. You'll learn the KUNG FU & KARATE techniques of the thrust punch, hammer fist, X & U punch, knife hand, spear hand, palm heel strike, snap kick, thrust kick, stamping kick, knee kick, elbow strike, backfist, X block, sweeping block, high and low blocks, and much, much more. You'll learn nerve centers and pressure points—where, when and how to hit effectively and avoid being hit yourself. You'll learn all the essential secrets of these two Oriental fighting arts—ancient secrets that have allowed smaller, weaker men to defeat larger, more powerful men with ease.

A NEW, CONFIDENT YOU
Take this course and feel like a new person. Never be afraid to go anywhere ever again—ball game, beach, school yard, bar, dance, tough neighborhood, back alley or parking lot at night. Gain self confidence and win the respect and admiration of those you love. Your cool, confident steel-like gaze will show others you are no person to fool around with. Feel a new power come over you—the power to master almost any self defense situation!

HERE'S WHAT YOU GET:

Our long playing 12" 33 1/3 RPM instruction record which contains 35 complete, separate and distinct lessons. It was specially produced to make the learning of the essential self defense techniques of KUNG FU & KARATE as inexpensive and easy as possible.

Complete picture lesson book containing over 135 photos and illustrations. While you are coached by the lesson record, each defensive movement is shown to you step-by-step by our instructor, TOYOTARO MIYAZAKI, BLACK BELT, 5TH DAN from the world famous KENKOJUKU DOJO in TOKYO, JAPAN.

Complete nerve center and pressure point chart showing all vital areas of defense.

HERE'S WHAT THE EXPERTS SAY ABOUT THIS COURSE:

"Next to taking lessons in dojo, this home study course has to be the best way available for learning self-defense Kung Fu and Karate."

R. Richards, Black Belt, 1st Dan

"At last! A home study course that is more than just a book or manual. This course is, without a doubt the easiest most effective home study program I have ever come across."

G. Aschkar, Black Belt, 1st Dan

Copyright, 1974, Demaru, Inc.
667 Madison Avenue, New York, N.Y. 10021

ALL THIS FOR LESS THAN 16¢ A LESSON
It's hard to believe, but it's true! People across the country pay up to $10.00 for a single lesson in KUNG FU or KARATE—more than the cost of this entire home study course. Only today's modern technological advances in audiovisual learning, and mass production techniques make it possible for us to bring you this complete course at such a ridiculously low price! Yes it's absolutely true—you get 35 complete lessons for only $4.98 & 50¢ for postage and handling—that's less than 16¢ a lesson!

Don't delay! Order this complete home study course today. You'll never forgive yourself if you don't.

10 DAY NO RISK MONEY BACK
GUARANTEE
If after ten days of examining this home study course, you are not completely satisfied that this is the easiest, most effective way possible to learn self defense, KUNG FU and KARATE at home, you may return it for a full refund of your purchase price.

USE THIS RUSH COUPON TO ORDER:

Yes, this is for me. Rush me your complete audiovisual home study course in Dynamic KUNG FU & KARATE. I enclose $4.98 plus 50¢ for postage and handling (totaling $5.48) as payment in full. I understand that this course was designed to teach me how to use KUNG FU & KARATE to defend myself. I promise never to use these techniques as an aggressor. Send cash, check or money order to:

Demaru, Inc., Dept. MM-12
667 Madison Ave., New York, N.Y. 10021

Name: ..................................................
Street: ............................................... City: ..................................................
State: ................................................. Zip: ..................................................
New York residents please include appropriate sales tax. Residents of England please send £3. Sorry no COD's.
MAIL THIS HANDY POSTAGE-PAID COUPON-ENVELOPE

Cut coupon along dotted lines, fill in your name and address . . . fold, seal (tape, paste or staple) and mail. No stamp or envelope is necessary.

Please send me, without obligation, FREE booklet on the opportunity I have checked:

ACCOUNTING
- General Accounting
- Advanced Accounting

BUSINESS MANAGEMENT
- Complete Training

PERSONNEL MANAGEMENT
- Complete Training

REAL ESTATE
- Complete Training

DIESEL MECHANICS
- Maintenance & Repair

SECRETARIAL
- Complete Training

INTERIOR DECORATING
- Complete Training

MOTEL/HOTEL MANAGEMENT
- Complete Training

DRAFTING
- Complete Training

ART TRAINING**
- Complete Training

MUSIC INSTRUCTION**
- Piano, Guitar, Spinet, Organ
- Non-diploma course. No submission required.

DENTAL OFFICE ASSISTANT
- Complete Training

STENO TYPE
- Machine Shorthand

WRITING
- Fiction
- Non-Fiction

COMPUTER PROGRAMMING
- Basic Training

ELECTRONICS
- FCC License

SUPERVISORY MANAGEMENT
- Management Skills

Executive Law Training
- Law for Executive Leadership
- Law for Police Officers

"No state accepts any law home study course, including LaSalle's, as sufficient education to qualify for admission to practice law.

RESTAURANT MANAGEMENT
- Management Training

BANKING & FINANCE
- Management Training

ADMINISTRATIVE ASSISTANT
- Exec. Secretarial Skills

AIR CONDITIONING & REFRIGERATION
- Service & Repair

HIGH SCHOOL
- Diploma Program

TRAFFIC & TRANSPORTATION
- Complete Training

Dept. 78-003

Mr.  Mrs.  Miss  (Circle title and please print)

Address

City & State

Age

Apt. No.

Zip

40D FOLD HERE " (DO NOT CUT) SEAL AND MAIL TODAY — NO STAMP NEEDED."

FIRST CLASS
PERMIT NO. 27
CHICAGO, ILL.

BUSINESS REPLY MAIL
No postage stamp required if mailed in the United States

Postage will be paid by

LA SALLE EXTENSION UNIVERSITY
A Correspondence Institution
417 S. DEARBORN STREET
CHICAGO, ILLINOIS 60605

Right now, ambitious men and women in many walks of life are preparing for better futures with the help of LaSalle spare-time training. Whether your goals are increased career opportunities or self-improvement you owe it to yourself to find out what LaSalle home study can do for you.

For more than sixty years, LaSalle has been a leader in home study. It has a large staff of experienced instructors. That is why your training is in good hands; why a LaSalle diploma is a respected credential.

LaSalle offers you many kinds of home-study programs. Your choice is wide. LaSalle gives you modern comprehensive instruction in any of today's growth fields where there is a need for trained newcomers.

You learn at home; lessons come to you by mail. You are a class of one; you choose your own study hours, set your own pace.

You should act now. The broadened opportunities resulting from LaSalle home study may make a big difference in your future. One of our more successful students reports: "I received a $2,000 yearly increase since enrollment with LaSalle. My regret is that I didn't enroll before." Many letters like this come to LaSalle. Why not get full information right now on the field that interests you? Mail coupon to LaSalle, 417 S. Dearborn St., Chicago, Illinois 60605. No obligation.