BEAST ON THE PLANET OF THE APES!
A special movie-length sequel to "A Kingdom on the Island of the Apes!"—complete in this issue.

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ON THE EARTH OF 1974, WITHIN THE SOCIETY CREATED AND RULED BY MEN, DEREK ZANE WAS CALLED A FUTURISTIC EYED DREAMER--A FOOL.

ON THE WORLD OF THE FUTURE, ON A PLANET DOMINATED BY APES, DEREK ZANE IS REVILED AS A FREAK--AND HAIRED AS A HERO.

I'M STILL STUCK HERE IN THE FUTURE, AND I'M STILL DEREK ZANE--AND THOUGH I'M CERTAIN I'VE CHANGED, I'M STILL A DREAMER, A FOOL, A FREAK...AND A HERO.

Story: DOUG MOENCH
Art: HERB TRIMPE, DAN ADKINS & SAL TRAPANI AG-208
IT WAS FALL
WHEN I LEFT
THE CASTLE OF
CAMELOT...

DARK AND CRISP
MORNING IN WHICH THE
SOUND OF MY STEEPLE'S
CANTERING HOVES
STUCK SHARPLY ON THE MOAT-SPANNING
DRAWBRIDGE.

A GOOD
DAY, JUST
TO BE
ALIVE.

AND UPON LEAV-
ing, I remem-
bered my first
arrival. I'd
escaped the main-
land and the one-
eyed gorilla
GORDON BY
BUILDING A RAFT...

...AND WHOSKED
ME TO SLAY A
DRAGON, AS A
GESTURE OF
GOOD FAITH...

...WHICH I
PROMPTLY DID,
PUMPING THEIR
SLUGS FROM MY
AUTOMATIC
INTO THE UGLY
THING'S BRAIN.

THAT LITTLE FEAT
EARNED ME THE
CHANCE TO FACE
GAWAIN IN A
JUSTICE TOURNAMENT,
AND AFTER I'D
DEFEATED HIM WITH A FEW
CONNECTICUT
TRICKS, I WAS PLACED IN
CHARGE OF DE-
FENSE DURING
GORDON'S SIEGE OF
CAMELOT.

I'VE FOUND THE
EMBODIMEN'--
T OF MY STARRY-
EYED DREAMS HERE ON
THE FAIR ISLAND OF
AVEDON. HERE, I COULD
TOSS MY ROSE-COLORED
GLASSES TO THE WIND--
AND STILL GAZE UPON
THE ELOURIOUS EULATIONS
OF MY FANTASY TO
ME, AVEDON WAS HEAVEN.

STILL I HAD TO
LEAVE.

SO YOU SEE, IT WAS LUNACY TO RIDE
AWAY FROM ALL THIS...

I WAS PRIVILEGED TO
TAKE THE HAND OF LADY
KAWARASHA,
AND TRULY, SHE IS THE
FAIREST MAIDEN IN ALL THE
WONDERFULLY COCKEYED
LAND.

HE TOOK ME TO KING
ARTHUR, WHO JUST
HAPPENED TO BE AN
ORANGUTAN--

WE WON THE BATTLE, AND
AS A REWARD--

HYAAA!
Trouble is, even a lunatic has a conscience.

And even as I basked and vegetated in the luxurious company of each Shoredon and my other EC fantasies, I couldn't shake the memory of why I'd come to this crazy year of 3975 in the first place.

I'd meant to find the four missing astronauts -- Taylor, Stewart, Land, B. Pose -- and by now, I knew they weren't on Avedon.

Leave, Lady Andrea! Though it grieves me sorely to deprive my eyes of thee.

There's no need for the formal speech of the court, Derek -- not at a time like this.

In your own words, tell me why you must leave, everything you need is right here.

I drew Caundle to halt (yeah, I'd been a Tolkien bug) and looked down upon the site of my arrival...

Now I could use it to...

My last memory of Andrea and my wife -- faded...

...and my find finally registered what my eyes had already seen.

There was something on the raft.

I rode down...

It was a stag, slain and trussed.
As an island, Avedon was isolated, apes and humans lived in peace. But on the mainland, apes hunted and killed humans. So, if the four astronauts were on the mainland...

Whoops!

I couldn't let a dead deer stop my searching for them.

Maybe a dead stag wouldn't stop me...

Stok! But an arrow...

Ah... But I built it first.

I intend to use the raft to transport me to the mainland. What were your intentions?

The stag belongs to Robin Hood, valet—and I am Robin.

He was also a chimpanzee.

No doubt, friend Robin...

The very same, my foppish knight of the Round Table.

Faugh!

But I am Derek Zane—and the raft belongs to me.

Not so, Master Derek—you see I found it first.

When we can fight for it?

Swung my driftwood staff wanting to knock the rascal smirk right off his face.

But he ducked.

And jabbed me right in the breech basket.

It hurt, but I managed to hold onto my arrows, at least...

Oopw!

He lunged at me, onto the raft...
...and then I felt like I was trapped in a Howard Doyle illustration.

He made me mad...

He made me yelp...

He made me hate his incessant chittering...

Finally, he made me careless...

BAK!

Munk

KUD!

WOW!

FRAK!

...and--

PLOOSH!

HAAH!

You left yourself wide open, Master Derek--

--and Robin Hood is not one to refuse an invitation!

--when I surfaced behind him--

--and yanked his ankle.

Then, after I'd finished with my laughing, and after we'd splashed water at each other for a while...

Now, good Robin, what do you say? I say, Master Derek, perhaps we should share the rap...

...especially since the efforts of our little contest--

--have already propelled us halfway across the Channel.

And who was I to argue with the roughish Robin Hood--?
I used the rest of the journey to deliver my pitch...

You say talking humans are rare on the mainland? Extremely rare.

I could tell I was getting to him...

So it should not be difficult to find you, talking humans.

Very well, Sir Derek— I shall aid you in your quest.

Correct— unless they've met with death... or you meet the same...

Bingo... sly devil that I was.

Yes, Sir Derek. I see your meaning— and a good plan it is.

—And then you will—

Robin's eyes had been honed to spot a brown stag against tree trunks at a thousand yards.

I trusted him; shinned the tree...

It seems the first stage of our plan is approaching.

... and waited as he hailed the chimp rider.

Why, yes— there are rumors of a speaking animal. They say he's quartered in the basement cab of a city to the south.

But why do you ask? And why are you attired so strangely?

Hast thou heard news of any talking humans in this region?
Because he hasn't had a chance--

--to borrow your threads!

--and slugged while Robin cheered from the sidelines.

Tis working, Sir Derek--!

Our plan is working!!

And after Robin had availed himself of the unconscious Chim's clothing...

Just let me stuff my Sherwood greens into this saddlebag--and we'll set to work on you.

Wh-what do you mean...?

I mean, Sir Derek, tis time to rid ye of these forlorn garments!

If we want this charade to be convincing, you can't very well march into their city looking like a royal knight of King Arthur's court--can you?

Maybe not--but you don't have to rid the stuff off...!

Ah, but you said the humans here on the mainland dress themselves in rags...

And, now--do you not fit the role?

Come along, Beast--but have a care not to bring your vermin and rabies too close to my civilized sensibilities.

You don't miss a trick, do you?

No, Sir Derek... ...I do not.

Spoken like a true rogue.
From riches to rags in twenty centuries flat, my mind dipped into the past again, further back this time—to the era in which I was born...

There was my last meeting with Michele, in the outdoor cafe...—realize now that you'll never buckle down, Derek...

We live in separate worlds, Derek—I need a man I can respect, a man with a future, I need security, Derek, and that's why we must...

"The dreamless time I despised..."

...never leave your personal cloud nine long enough to cope with reality...

"Say goodbye."

"Yeah, M'dm... guess you're right..."

Then the trip itself—horifying, and yet the only salvation...

Then the meeting at NASA, with Mr. High and Mighty Kringstein...

Time machines! Kassel's theories of dimensional matrices and infinite regression, do you take me for an idiot, Mr. Zane?

But I can find the four missing—

Out—get out!

Then my initiation to this brave new world of 3975...

The final memory is the one which sizzles the most—the one that forever forgets Gordon, brutally murdering a fellow ape, merely to further his own power.

Hunted—like an animal—by Goropon and his gorilla thugs.

They were just like us...

And now, I was letting myself be dragged right into their midst—all to hold four strangers from the time which abused and rejected me.
The city was just as bizarre as I'd remembered it—a flowing, free-form sculpture of dozing rock...

...basic, primitive, functional. Bucky Fullminster would've loved it.

On the other hand, I hated it... and more, feared it.

Robin said nothing as we entered this Heiroville. Though he must have been awed—this being his first trip to the mainland...

...though he did belie a little emotion when the gorilla thundered toward us...

Where are you going with that human-scum—2?

To the pen for target-practice?

No— I'm taking this animal to the vivisection lab.

What— again?!

Those lousy chimp surgeons have all the specimens they need.

I don't care what they say— I say this human is going to be used for my soldiers' target practice.

On your guard, Sir Derek!

Man, was he ugly!

And he looked more than a little mean...

You say—2, and who are you? I almost groaned...
...because saucy Robin really blew it that time.

Who am I -- 2!!

Oh, of course, General Zaynor -- I've heard much about you, but unfortunately I've never seen you before.

You see, I've been studying in a city to the east for some time now, but in any case, I'm afraid this human must go to the labs -- by authority of Dr. Cassius.

Cassius again, eh -- He's very well -- take the beast away...

Robin's bluff worked. Cassius was still around, as I'd hoped... but out of spite and a sadist's disappointment.

Where have you been hiding, fool -- I'm General Zaynor -- and I've been the General ever since that idiot Gorodon disappeared with two hundred gorillas on his folly of vengeance!

--Zaynor clobbered me in the chops.

WOK!

UHHH!!!

It hurt like hell --

--and it was my turn to blow it...

Oh, I doubt that very much, General Zaynor, Sir -- probably just a growl. However, there is some slight reason to believe the human might be capable of speech...

Why you dir--

What?! Did you hear that--

This human spoke!!

...and in view of that, I'm sure you'll understand Dr. Cassius' desire to study him.

Hmmmm...
I'M DR. CASSIUS...

"...BUT I ORDERED NO DELIVERY..."

"GOOD MORNING, GUARD--DELIVERY FOR DR. CASSIUS HERE..."

"YOU SEE, DR. HERKIMER FROM THE CITY TO THE EAST ASKED ME TO BRING THIS PARTICULAR SPECIMEN TO YOU..."

"HARKUMPH! WELL, YES... BUT OF COURSE."

"WELL, BRING THE BEAST INSIDE! THEN." "HE HAS REASON TO BELIEVE THE HUMAN MAY BE INTELLIGENT--AND THOUGHT YOU MIGHT WISH TO STUDY HIM..."

"DR. HERKIMER, FUNNY I DON'T RECALL ANY DOCTOR BY THAT NAME--NEVER HEARD OF A HERKIMER..."

"OH, BUT HERKIMER HAS HEARD OF YOU, DR. CASSIUS--AND WHO HASN'T? INDEED, YOU'RE THE MOST RENOWNED ANIMAL SURGEON IN THE WORLD!"

"STRAP THE SPECIMEN ONTO THE OPERATING TABLE OVER THERE..."

"MY ASSISTANT PLEIDES WILL HELP YOU, SIR. THE BEAST PUT UP A STRUGGLE."

"OPERATING TABLE? BUT, UH... AREN'T YOU EVEN GOING TO, UH... TEST HIS INTELLIGENCE FIRST?..."

"OF COURSE I AM--BUT I WANT THE ANIMAL RESTRAINED WHILE I DO SO. NOW DON'T QUESTION MY ORDERS ANY FURTHER!"

"I COULD TELL ROBIN WAS WORRIED..."

"WELL, SEE YOU AROUND..."

"...DOCTOR."

"HE SHOULD'VE KNOWN HOW I FELT."
WELL, WHAT DO YOU THINK, DR. CASSIUS—SHALL WE USE THIS ONE FOR A LOBOTOMY EXPERIMENT?

I'M SURPRISED THEY DIDN'T HEAR ME GULP.

—OR ZAYNOR TAKES HER AWAY FROM US AND WE GET NOTHING.

NO, PLEXIDES—THIS IS ANOTHER SUPPOSEDLY "INTELLIGENT" HUMAN...

OH, THAT REMINDS ME DOCTOR—ZAYNOR SAYS IF WE DON'T FINISH UP WITH OUR OTHER TALKING HUMAN, HE'S GOING TO GET CTRAID FROM MAGISTRATE HASTUS.

ANOTHER TALKING HUMAN! THAT WAS BINGO NUMBER THREE.

BUT I'M NOT READY TO FINISH UP WITH THE BEAST— I WANT TO DO MORE TESTING!

NEVERTHELESS, EITHER WE FINISH TODAY AND GET SOME USE OUT OF THE ANIMAL—

A WOMAN—2 THEN IT COULDN'T BE ONE OF THE—

BUT THEN I REMEMBERED— THERE WAS A WOMAN AMONG THE FOUR ASTRONAUTS— STEWART, IF I REMEMBERED RIGHT...

FOR A MOMENT I FLASHEO ON THE VACUUM AGAIN, BUT THEN, AS I WATCHED THE GIRLS' FRIGHTENED, ANIMAL-LIKE ATTITUDE...

NO— HURT! NO HURT!!

A PITY—SHE DOES SEEM TO POSSESS AUGMENTARY INTELLIGENCE...

They were blunt, jagged, and rusty.

HASTUS WOULD NEVER LISTEN TO OUR APPEALS. HE'S GONE OVER TO THE GORILLAS' SIDE—HE'S AFRAID OF THE GORILLAS, BUT US—2 WHO'BE AFRAID OF PEACEFUL CHIMPANZEEES?

NO, I'M AFRAID THE BEST WE CAN DO IS REMOVE HER LARIKX—

... AT LEAST THE ABILITY TO MIMIC OUR SPEECH, HERE, DR. HASTUS—BETTER STRAP HER IN WHILE I GET THE SCALPELS...

And compare it to the throats of non-mimicking humans.

NO— HURT!

He moved the rusty thing toward her throat...
I couldn't stand it.

No...

What the--?

You can't do it--
it's murder! it's cold-blooded murder!!

Their jaws dropped in astonishment and they forgot about the girl... as they moved toward me...

Their... you spoke... coherently... formed entire sentences...

Of course I did... and you've got to listen to me! Humans are not beasts--we're just as intelligent as you! At one time, we were far more intelligent than apes.

You've got to help me, Dr. Cassius--you know I have a spark of pity for the girl! Now have pity on our whole race.

Their... and teach the ape to stop killing humans.

And now he died by the scalpel...

This is... amazing, Plexides... quite a novelty...

I don't know who you are, why you're here, or how it is you can reason and speak--but no, I will not "help" you. The girl is a beast, and I have no pity for beasts.

I was concerned only with experiments...

To help you or her would constitute heresy... and I'll have no part of it. In fact I'm tempted to kill you right--

Aghkk--!

Dr. Cassius had liked by the scalpel...

Shut up and answer me, for God's sake! Will you help me or not?

She was moving closer, a jagged piece of rust in her hand...

But his assistant was still alive...

Free--free you!

But thank God Plexides was too stunned to move for a moment--it gave the girl time to cut one of my ankle straps...
"CHUD!

--I KICKED HIM OUT OF THE RUNNING.
FREE--YOU MUST--FREE

YOU SAID A MOUTHFUL, BABE... THAT INTELLIGENCE MUST BE IN YOUR GENES.

MY NAME IS ZANE, TOOTS--ZANE--AND REMEMBER THAT, HONEY.

DON'T SUPPOSE YOU HAVE A NAME, THOUGH...

NEVER MIND--OUR FIRST CONCERN IS MAKING IT TO THE--

I USED TO PLAY FOOTBALL.

SORRY TO BARGE THROUGH, FELLAS...

...BUT US ANIMALS ARE KINDA SHORT ON MANNERS!

GUARDS!! SOLDIERS!!

ZAYNOR!

SOMEBOY--CAPTURE THEM! CAPTURE THE ESCAPING HUMANS--!!

WHAT A BIG-MOUTH--GUESSE HE DIDN'T LIKE GETTING DUMPED ON HIS BUTT!!

HEARD HIM WITH MY OWN EARS, HASTUS--THE HUMAN SPOKE... AND CASSIUS IS HARBORING HIM UNDER FALSE PRETENCES...

WE'LL SOON SEE ABOUT THAT GENERAL ZAYNOR... THAT'S HIM!

THEN I REMEMBERED...
He bellowed even louder when he climbed to his monkey splayed feet.

It occurred to me that I'd been thru this movie before...

--It's time to make quick like a bunny--

Lord knows where I found the flippancy...

And the gorillas -- the damn, stupid gorillas -- were more than eager to obey.

We scrambled over the rough causeway thinking ourselves clever for picking a route their horses couldn't follow.

How were we supposed to know there was a couple of brutes lurking in ambush -- or that Raynor was one of them --?

Or that they had a net --?

Okay, babe, it looks like we lost them.

...and it was time for bingo number one on their side.

Take him off to the tribunal -- and keep searching for the female.

Famous last words...
My last glimpse of her, as they hauled me off in the net, was at least reassuring.

She was scurrying down the dusty alleyways like a terrified jackrabbit.

I lost sight of her then, but I hoped and prayed that she'd make it...

--Caught.

Quiet, wench--this is no mangy mainland ape speakin' at ya!

This is Robin Hood--slayer of his majesty's stags!

I'll not harm you--and if we're to rescue Zane, you've got to cooperate!

This tribunal will now come to order!

I, HASTUS--magistrate of this city--shall preside over the trial...

Trial--2! This is no trial--it's a farce!!

As if they didn't already know it...

Do you understand?

MMMFFFF!!
Still, I guess I'm just dig-headed...

You've convened to decide my fate... and you've already got the noose around my neck!!

Shut up, Beast!

Hastus obviously wasn't a time-waster. He stood to read the sentence...

For crimes against the natural law, heresy, and imposing upon the exclusive rights of apes!

Animals can't talk and you know it!

So who could argue with logic like that.

The human is hereby sentenced to death by hanging... now!!

Zaynor's hand slapped the lever...

There was a sudden draft between my toes.

The rope went taut...

--Squishing applesauce into my throat--

Huh?

I split.

Hey!!

Stop him!!

What's going on--?!
I spun around a corner and there was Robin. He'd changed his clothes for the occasion...

WHERE'S THE GIRL, ROBIN?

ACCORDING TO PLAN, SHE WAS TO DISSUADE THEM... AND WE WERE TO ESCAPE... AND WE WERE TO PICK HER UP OUTSIDE THE CITY!

BUT EITHER SHE DIDN'T UNDERSTAND...

MAKE HASTE, GOOD DEREK-- LEST THE ROGUE SNATCH US BOTH!

-- OR SHE GOT SCARED AND RAN OFF!

BUT THERE'S LITTLE WE CAN DO ABOUT IT NOW, SIR DEREK--

WITH THOSE BLACKGUARD KNAVES IN HOT PURSUIT!

ZAYNOR LED THE PACK-- AND HE WAS GAINING...!

-- THIS!!

I GAVE HIM MY SUNDAY-BEST, RIGHT IN THE SNOUT--

WELL, WHADDAYA KNOW-- I'MONKEY PUSS, YOU'LL NEVER KNOW HOW MUCH I'VE BEEN ITCHING TO DO--

-- AND HE DIDN'T FEEL A THING.

YOU'LL DIE FOR THAT, HUMAN.

Seeing as how I was riding with Robin Hood...!

Hackneyed, maybe, but he was sure pulling my wrist!

-- THERE WAS ONLY ONE THING TO DO...

... SO I DID IT.

I was reminded of Kong toppling off the summit of the Empire State...
But there was a difference...

I'd felt sorry for Kong.

Zaynor merely got trampled by the hairy horde.

Then I saw her, darting out of an alleyway...

Zane!

Zane--!!

She was calling my name -- she remembered!

Za---

Blam!

Zane---!!

No-- you killed her--!!

No!!

You killed her! You dirty, filthy, stinking animals!!

I saw nothing but crimson, glaring...

Before they kill you as well!

Zane---!!

Zane---!!

Blam!

No!!

You killed her! You dirty, filthy, stinking animals!!

I saw nothing but crimson, glaring...

No-- you killed her--!!

No!!

You killed her! You dirty, filthy, stinking animals!!

Alas, though I guess it doesn't much matter -- the varlets will overtake us in a moment anyway!

Wait a minute -- those kegs! Is that building what I think it is --?

Who knows, Sir Derek? What do you think it is --?
I ripped a tatter from my rags—
--wrapped it around the point--
--licked my cigarette lighter--
--and stole Robin Hood's thunder.

**BUHROOM**

Obviously, they'd had to move the armory to a new location, since I'd burned their old outgrown. Some apes never learn...

It was their armory, all right— their ammo dump—and the keys had been filled with gunpowder.

We buried the girl several hours later, by the beach. She had died calling my name, so I gave her a name...

Come, Sir Derek—let us hie back to fair Avedon! Where 'tis peaceful and safe!

No, Robin, I can't go back. Avedon is the fantasy-land I've always wanted—the place made of the dreams I've dreamed a thousand times!

But what of Lady Andrea?

But I can't go back. I can't run away any longer.

I'll go back to her someday... but not just yet, Robin...

She'd understand, in time...

Farewell, then, Sir Derek.

'Aye, Robin—fare well... well.

...and I carved "Hope" on the crude marker, doing a sloppy job of it because the tears kept blurring my vision. I wished Hope could've lived long enough to hear her name...

And if she didn't, well, I finally did.
Dear Archie,

Surprise! Once again, Bob Larkin turned out a quite palatable cover—the third in three months. I won't say things like "I knew he could do it," because I didn't, but it's nice to see someone I'd dismissed as terrible doing really good things.

Although Tom Sutton's art tends to grow almost careless in latter parts of his jobs, and though Doug Moench incorporates a great many concepts from other media into his stories, both work incredibly well on the Future History series, producing masterpieces of excitement. Tom's work didn't do full justice to last issue's concepts, but here every line spoke of decay and horror, particularly the double-page splash which is the trademark of the series. If only he could keep his pencils consistent from the beginning to end (compare the Tower on pages 5 and 15), he would rate as Marvel's best bw storyteller artist.

Actually, after last issue's Verne-esque script, I may be over-sensitive and accept throwaway lines and, similar on the surface ideas as borrowed from other media, but the teachers Guild idea reminded me of Leiber and the Tower of Disney (Merlin). Anyhow, these were at least not the main points of the story, so they didn't prevent me from enjoying it. The thing that annoyed me about it was that the fascinating concept of the federation was dismissed with a few paragraphs from Grimstark—since you're jumping around in the chronology with your three series anyway, how about a story (or a series) detailing the rise and fall of this Empire?

The first chapter of CONQUEST was nice, despite Alfedo's somewhat static and simplistic layouts. I was very glad to see him use his line style rather than washes, as the sharpness of the art made up for its weakesses. Actually, despite what I said in my last letter, I think Doug's cinematic adaptation might be going against Alfedo's style rather than helping it—indeed, the result was a bit like looking at a collage of stills rather than comic art, whereas Ralph really utilized the medium more.

The story was great. Still, for reasons of my own, I fail to sympathize with Jim's exhaustedly referring to the "cloud of dust," "the Task," etc... come on, it wasn't that hard, was it?

Seven issues and still going strong; I thought this series would be floundering by the fifth. Ah well, it's nice to be proven wrong, once in a while.

One last plea: Reduce the "next issue" ad to half a page, and add the same amount to the lettercol.

Kim Thompson
24 avenue de St-Clement
34000 Montpellier
France

We've taken your suggestion under serious consideration, Kim; thanks for being concerned.

And this is as good a place as any to apologize to Ape-philes everywhere, for as you've all probably noticed, the latest Jason and Alexander adventure is (sigh) missing in action again. However, we've gone out of our way to replace it with a dazzingly dramatic sequel to the "Kingdom on an Island of the Apes" story which we printed way back in APES #9 and 10. Fact is, everyone around the Bullpen (and everyone in it, too) roved over the pulsating pencils provided by Happy Herb Trimpe; we'll be anxiously awaiting your own pronouncements, pilgrims.

Gentlemen,

PLANET OF THE APES #17 was the best in a while. Mr. Larkin's covers, though never spectacular, do give a dramatic feel to the magazine that is lacking in the interior. The previous issue's cover was better, however. I find the Future History Chronicles an insult to ape-dom. Tom Sutton's illustrations are ill-suited to this publication and would be more acceptable in a trash can. I don't understand what's happened to his work. It was once high-quality stuff. Doug Moench has already displayed quite clearly that he has no intention of incorporating any of the original concepts developed by Paul Dehn into the Marvel stories. Too bad.

At last! "The Glossary of the Planet of the Apes." This has been long overdue, but was well worth the wait. Jim Whitemore writes some of the best articles in APES, and it is always an entertaining experience to read his work.

CONQUEST OF THE PLANET OF THE APES! This is my favorite of the five films, and I am delighted that Alfredo Alcala is illustrating this masterpiece. As always, there are some discrepancies in your adaptations. For instance, Cesar, after all the things that he had seen and heard, did not stop at "Louisi Human," as you have it. C'mon, I don't think we are all hung up on one word, which I've seen in others of your bw publications.

Rory Gibbons
Union City, CA 94587

You've touched on a most sensitive point, Rory. Y'see, while these black-and-white magazines are precisely that—magazines—and thus are not subject to the judgement of the Comics Code administration, we still attempt to tread a line between realism and entertainment. Rather than having a specific edict barring the use of expletives, we generally approach each specific instance as an individual incident, left to the discretion of the writers and editors. They usually go by their own feelings in the matter, and therefore the fact that a word may have appeared in another of our titles bears little actual relationship to its absence here.

Hope that clears things up a little for you, Rory, though if you feel we should have been true to the film dialogue, then you are certainly correct in expressing your opinion, and we thank you for it.

Dear Marvel,

I am, very disappointed with your new format. The lower price is fine, but I don't think it's worth it! I do like to read the adaptations of the movies, and your own stories, but also like the articles and pictures. I don't want to pay $0.75 just for a comic book! Lately, you have had few articles, indeed. You ought to have more of a fair ratio between comics and articles! The Ape Glossary was very well done; I enjoyed reading it very much.

I think the art work has greatly improved from the time of gorillas with bangs.

Is it possible to buy back issues through you?

Sincerely,

Nikolas Petropoulos
Sydney, NSW, Australia

Right now, Nik, with our ever-incredible economy in the throes of inflation, it's impossible for us to provide that poster pin-up you suggest. However, we want to thank you for recognizing that each member of the Bullpen plays an important part in what is ultimately the Marvel Team. But see, you've gone and made us self-conscious again—after all, they don't call us the blushing' Bullpen for nothing!

And now, before we segue into our awesome annihilation address, we wanna remind all of ya that next is heralds the first chapter of "Quest on the Planet of the Apes," which will run two issues as a special added untold tale, before the stupendous seven chapter adaptation of BATTLE begins at last.

As for "Quest," the first chapter is by Devil-May-Care Doug Moench and Razzmatazz Rico Rival; the second is by Doug and Slammin' Sonny Trinidad (who also does the inking on our color SON OF SATAN title, aided and abetted in the authorial department by none other than Joltin' John Warner—an' if you think that's a hint to take a look at their efforts, yer absolutely right!).

So send us a letter, already!

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

Brian Prothero
San Jose, CA 95139

Dear Marvel Gang—

I think PLANET OF THE APES is a pretty good value. The way you fill the magazine with fantasy and fun is amazing. I realize a lot of work goes into making such a magazine, and it can't be done by one person alone. Each one of you has a different sort of talent, and together your work as a team to produce such a fantastic product! Is it possible to have a color poster pin-up in the center of each issue? Keep up the creativity!

[Address]

Brian, in answer to your requests and countless others, we are sorry but there's just no way for us to stock and supply back issues of our endlessly proliferating titles. However, as we also mentioned recently in a DEADLY HANDS OF KUNG FU lettercol, there is a place which specializes in handling early issues of our bw mags, and every so often they advertise in these very pages (or, since APES no longer carries ads, in the pages of our other merry Marvel magazines). But you can only order the specific issues they advertise, so please do not ask us to provide anything more than new issues (in fact, not infrequently, we even wind up missing office copies of our own mags, and have to order them from outside).
PART II
SIMIAN ILLUSIONS:

SFX ON THE PLANET OF THE APES

By Tom Siaacca

Last issue, Jim Glenn gave a rundown on the special effects used in the first APES movie, and brief descriptions of special effects techniques used in cinema. In this section, I will endeavour to describe the special effects in the rest of the APES films, and to give an insight into the men behind the special effects. The second film in the APES series, BENEATH THE PLANET OF THE APES, used perhaps more special effect than any other film in the series.

The film begins with the now classic scene of Taylor and Nora coming in contact with the remains of the Statue of Liberty and starting their trek across the Forbidden Zone. Suddenly, without warning, electrical disturbances come out of nowhere and a section of the desert splits open. Finally they encounter a wall of ice, which Taylor tries to penetrate, but seems to fall into. Most of these sequences were done optically, except for the earth-splitting sequence, where a clever miniature was used with a rear-projection screen.

The next sequence in the film shows lieutenant Brent at the burnt-out spacecraft. Although we never see the craft crash-land, we are given that impression by the red stark marks, and the plywood dummy craft that has been blackened to give the ship a fire-damaged look.

There is no other major effects sequence until nearly the middle of the film, where Ursus and his army embark to battle in the Forbidden Zone. We see very few scenes of hundreds of apes marching to their eventual death. One note on their equipment; the special effects department designed cannons and sub-machine guns for the ape army, bits of technology not evident in the first apes film.

The mutants in the forbidden zone use their telepathic powers to try to strike fear in the ape's rank and prevent their attack. The vision the apes see is that of apes crucified upside down, in flames, and the apparition of the lavender seeming to cry tears of blood and collapsing in rain. This scene is a good example of the use of different types of effects to achieve a desired result. The first shot of the crucified apes was achieved through the use of a dissolve, created with the optical printer. A dissolve is basically a way to achieve an easy transition of one scene into the other, then fades back in. Dissolves are also used nowadays for special effect sequences. The flames which appear were matted in the
scene with the use of the optical printer, as was the figure of the Lawgiver, which was a miniature that was prepared to break up for the filmed sequence. The effect of blood tears was achieved by a small hole in the statue where the fake blood was allowed to pass through. In the mutant city, we see these scenes being viewed by the mutants on one of the walls of the old Grand Central Terminal. There is an optical zoom used both on Mendez and the matted wall. The wall effect is a simple matte achieved in the optical printer; the optical zoom is different however. Zoom shots are usually achieved in the camera. Anyone who owns Super-8 camera understands the process. Basically, there are several lenses housed within the camera, and a motor drive moves the lenses to change their focus length, from, for instance, 12mm to 50mm, or a short lens to a long one. This is how many telephoto shots are achieved. An optical zoom differs from this in that the zoom is achieved through the optical printer, and a regular medium shot can be zoomed in for whatever effect is desired. An Optical Zoom is easy to spot, as the camera zooms in the film seems to become grainier. This grain of the film depends on both film technique years ago, and most of the studios used this technique, in particular MGM. Today the composite shot has replaced the glass shot. In this technique a painting is made and an area is left black where the suitable scene is matted in. BENEATH has some nice use of this technique, and in contrast the same film has a poor example of it as witnessed by the long shot painting of the melted New York. Alas, the art of matte painting is a dying one. Few young people will put the time into it. One of the few men doing matte work today is Albert Whitlock, who recently won an Academy Award for his work in EARTHQUAKE. For that film, Mr. Whitlock did forty paintings, all of which show the touch of genius. His work can be viewed in the film, THE STING and DARBY O'GILL AND THE LITTLE PEOPLE where he used the Sodium light process for matting. (Basically this process entails using Yellow Sodium lights instead of the usual blue backing used for mattes, and the actors are lighted normally. This process eliminated the telltale blue outline around the matted figures.) In DARBY O'GILL, Whitlock's use of this process achieved some of the most complicated and beautiful effects in any film.

Apes (and the actors and stuntpeople beneath the make-up) brave the roaring fires of their own revolution on that fatal night in CONQUEST ON THE PLANET OF THE APES.

stock and the ‘generation’ of the film, in this case, third generation.

The next scene in BENEATH THE PLANET OF THE APES is that of Brent and Nova examining the cavernous ruins of what was New York City. (Actually, New York already looks this way.) We see the remains of the Stock Exchange, a Third Avenue bus, and the 42nd Street Library. These must have been expensive sets, right? Wrong. They are what is commonly called composite matte shots, and they are not sets but paintings. They are the present counterpart of the old glass-shot, where a plate of glass was placed before the camera, and lined up between the set and camera, and an artist would paint on the glass, to create the impression of a roof where in the set there was nothing but walls. This was a common

The matte paintings in BENEATH show Whitlock’s influence, although he did not actually work on the film. The final sequences of the film use common mechanical effects, such as squib charges, machine gun blanks, and a smoke charge for the Doomsday Weapon. The final scene, where Taylor activates the Bomb and the screen fades into white is achieved by over-exposing the film a number of times in the optical printer.

The next film in the Apes series, ESCAPE FROM THE PLANET OF THE APES does not use much in the way of optical effects except perhaps a few matted television screens. Most of the effects are at the end, where Squibs are wired to the fugitive Apes.

CONQUEST OF THE PLANET OF THE APES, on a lower budget like ESCAPE, did not make use of many
effects, except at the film’s opening, where there was a small use of matte paintings to obscure the fact that Century City was used as the movie’s background. It is amusing to note that the Century City complex was formerly Twentieth Century Fox’s backlot, and ironically, it has been used as the set for several films. At the end of CONQUEST, the apes use fire as a weapon. These realistic fires were created by use of several types of devices, including gas jets, paraffin, and special mixtures of Diesel Oil. When setting a man on fire, a special fireproof suit is used, and the stuntman using this suit is set on fire. There is an air supply, but it lasts not more than 60 seconds, so the suit must be extinguished quickly or else the stuntman is in REAL danger. Another device used for simulating fires is the DANTE unit. It is a device made up of a motor driving a special pump. Two standpipes, each with shut-off cocks, are breached into the suction side of the pump which enables different fuel mixtures of flame colorizing agents to be drawn from two fifty gallon drums simultaneously. This device was invented by Tony Richardson for THE ADVENTURERS, and has been used in scores of recent films, including THE TOWERING INFERNO. The final shot in

CONQUEST is a matte shot of a silhouetted city in the background, in flames. It is really a shot of some miniature flame and some cut-out buildings. Unfortunately, it is not up to the quality of the rest of the Film.

The final Apes epic, BATTLE FOR THE PLANET OF THE APES, is the film with the lowest budget and the least effects. There is only one glass painting, used twice, picturing the destroyed San Francisco. That was the extent of the effects in the last Apes film, aside from the usual squibs and explosions.

The Apes finally made the tube in 1974 as a TV series. There wasn’t that much in the way of special effects, as a bulk of the budget went towards makeup.

There were some matte paintings used, in the episodes occurring in the ruins of the city. Coincidentally, these were the best episodes of the series.

Finally, I would like to link up the ape series with one name—L.B. Abbott. Mr. Abbott began his career with Fox in 1926 as an assistant cameraman. He stayed with Fox, becoming first cameraman, and finally becoming head of the special effects department in 1957. Abbott has done the effects for many Irwin Allen productions, including "Voyage To The Bottom Of The Sea," "Lost
Earlier in CONQUEST—the apes setting the fires.

In Space," and "Time Tunnel." "Voyage" was Allen's first big success, and the film included many excellent effects including the flaming Van Allen radiation belt. To create this effect in Technicolor and Cinemascope, a flame thrower was used that shot flame twenty feet. This was filmed and run through the optical printer some fifty-seven times until the effect was achieved. In the final film, the sky seems engulfed in flame. The film opens with a shot of the Seaview surfacing at the polar cap. To produce this Abbott and his team built a scale model submarine and launched it in the studio tank on the back lot. The craft was carefully positioned below water at the right trajectory, then by means of a trip release and winch with a line on the tail of the sub, the craft's natural buoyancy was accelerated for the jump-up effect. Within the model itself high-pressure water hoses were connected to ballast portholes to produce the effect of water ballast issuing forth from the submarine. A detergent was added to the water to give the effect of turbulence. Another film which Abbott worked on, and won an academy award on incidentally, was TORA, TORA, TORA which dramatized the attack on Pearl Harbor. To achieve as much realism as possible, the size of the ships, by model standards, were huge. The Japanese ships were built at a scale of 1/2 inch to the foot, while the American ships were 3/4 inch to the foot. The average length of the model ships was forty feet. The American ships were built at a larger scale because they were to be shown blowing up and explosions look more realistic if the scale of the models is larger. The models were photographed at the Fox Serson tank, which measures 360 feet square. For this film Abbott supervised the front projection and travelling matte shots. According to Abbott, from John Brosnan’s MOVIE MAGIC, "We used front projection quite extensively on this picture. For example all of the Japanese air sequences in which you see the other planes involved with the foreground characters were done with front projection."

Abbott recently worked on the two classics of disaster cinema, THE POSEIDON ADVENTURE and THE TOWERING INFERNO. INFERNO is a special effects dream; just about every scene in the film requires an effect. The miniature of the Glass Tower, which is eventually set on fire, is in itself two stories high. Some miniature! Abbott worked on the special photographic effects, including the painting in the film's opening of the Tower. A.D. Flowers handled the mechanical effects. The most impressive set in "The Towering Inferno" was the skyscraper's roof garden area, the Promenade deck, which was entirely destroyed before filming of the action sequences was completed. The set covered more than 11,000 square feet of sound stage area, its many levels raised from six to twelve feet above the stage floor and towering an additional 25 feet upward. A 340 feet cyclorama showing the San Francisco skyline encircles the set. Truly impressive. L.B. Abbott recently left his post as head of Fox's special effects department, but hopefully, he will continue to make film the medium of the fantastic.
There is confusion this dark night. A swarm of chaos wrapped in shrill alarms and garishly sweeping searchlights. An explosion of emotions ranging from panic and fear to exuberance and wrath...

Some would call it a disorganized riot—a form of pandemonium akin to that inspired by fire-raging uncontrolled through a menagerie or zoo.

And others would swear it is far more than that—something tantamount to an uprising, an angry revolt—a fully coordinated and ruthlessly organized prison break.

One of those others is Caesar, the intelligent ape who has engineered the escape, who has sundered the shackles of oppression... and who now leads his enraged fellows into the city...

... into open, bloody rebellion.
AND NOWHERE IS THE FEAR OF THIS IMMINENT REBELLION FELT MORE THAN HERE. IN THE TOWERING COMPLEX HOUSING A FLUSH SUITE OF OFFICES...

...occupied by Governor Breck.

ORDER FULL MOBILIZATION OF ALL SECURITY FORCES --!

-- AND THAT INCLUDES THE POLICE, MILITIA, AND ALL RESERVE DEFENSE UNITS.

YES, SIR. ARE CONTROL METHODS TO INCLUDE THE USE OF TEAR GAS AND SEDATION DARTS?

THERE WILL BE ONLY ONE CONTROL METHOD.

SHOOT EVERY APE ON SIGHT --!

AND SHOOT TO KILL.

BUT EVEN AS THE POLICE FEVERISHLY WORK TO CORDON OFF EVERY ENTRANCE INTO THE CITY --

-- CAESAR LEADS THE APES INTO A SEDOM USED BUILDING DEEP WITHIN THE METROPOLIS...

... A BUILDING WHOSE DINGY BASEMENT HAS LONG BEEN RESTRICTED TO FORMER “SERVANTS.”

... AND WHICH HAS RECENTLY BEEN OCCUPIED BY ONE WHO WILL NOT ACCEPT A FATE OF MINDLESS SERVICE...
...AND WHO HAS TRANSFORMED IT INTO A SECRET ARSENAL OF IMPROVISED WEAPONRY.

THE APES ACCEPT THE LETHAL IMPLEMENTS READILY... ALMOST GREEDILY...

HERE.
TAKE.

AND GREED SOON SHATTERS PATIENCE, AS THE APES PRESS FORWARD TO SNATCH AT THE WEAPONS.

ALL RIGHT-- GO AHEAD AND GRAB IF YOU CAN'T WAIT FOR ORDERLY DISPENSATION...

BUT I'M WARNING YOU-- IN THE FUTURE YOU'LL LEARN SOME MANNERS.

NOW-- THE KEROSENE CANS...

TAKE THEM TO THE CIVIC CENTER...

"...AND PLACE THEM WHERE I SHOWED YOU..."

"...WITHOUT BEING SEEN."

AND WE REPEAT: A SMALL MIXED GROUP OF APES SCHEDULED FOR RE-CONDITIONING...

-- HAVE ESCAPED FROM THEIR DETENTION QUARTERS AT THE APE MANAGEMENT COMPLEX...
Until they have been rounded up by the police, all citizens are cautioned to remain indoors.

A further announcement will be made as soon as recapture is affected.

Guess that kills the opera for tonight. We'd better get home.

And here, I guess is that announcement. I've just been handed a bulletin from our newsroom which no doubt—

Oh no...

Ladies and gentleman... ape management is now in the hands of the apes. Many officials are either dead... or held hostage...

...and the main band of rioting apes are at this very moment—

Marching on the city. It has been established that the ape mob is under the "command" of a supra-normally intelligent chimpanzee who...uh...has—
ACQUIRED THE POWER OF SPEECH.

That idiot! MacDonald, I want you to call that station—get an immediate retraction!

Have them announce that the talking ape has been apprehended and put to death.

Are you certain of that, sir?

What the hell do you mean by that, MacDonald—? Of course I'm certain—!!

I stood and watched as Caesar was electrocuted.

That's right, governor—you did that.

I'll call the station.

This would suggest that the ape leader may be the child—previously thought to have been destroyed in infancy—

-- of the two talking chimpanzees, Cornelius and Zira, who came to us from outer space twenty years ago...

If this is true, he constitutes a threat to the future of the entire human race.
Now the eerie hush of evacuated streets begins to assume an ominous forbidding as police and fireman stand tensely, peering into the gloom...

...Waiting...

...Waiting...

...Waiting for something which has never occurred in history before...

...Waiting for a pitched battle launched by former servants...

...By the apes...

All right... quiet now...

Seems deserted this way... safe enough...

Come.
Yes... deserted... except for a lone rooftop police sniper...

Reaching a building, Caesar pauses, contemplates, direction...

Then decisively shifts course to the side...

As the sniper fires...

Blamm!

And a gorilla pitches forward in death; the bullet meant for Caesar lodged in his heart.

Thus, his life saved by instinct, Caesar now leads his force of apes in retreat deeper into the city...

Come... come!!

The reverberating echo of the rifle shot still rings through the air...
AND IS HEARD ELSEWHERE IN THE DESERTED CITY...

URG URMP RURRG

BY A GROUP OF APES STATIONED AT THE CIVIC CENTER...

BY APES WHO HAVE BEEN WAITING TO ACT.

KLITCH

FWOOM!
RETURNING HOME UPON RECEIVING ORDERS TO EVACUATE THE STREETS, MANY (IF NOT ALL) CITIZENS WILL BE PERMITTED TO FIND THEIR SERVANTS AND MAIDS MISING... AND WILL WANDER WHERE THE APES HAVE GONE...

THE GROWING FLAMES LEAP HIGHER OVER THE CIVIC CENTER, SPREAD TO BUILDINGS FLICKER ABOVE ROOFTOPS AND SHOW THEMSELVES TO THE CITY EVERYWHERE...

...AND THEY SURGE FORWARD TO ANSWER IT. GATHERING FORCE WITH EVERY PASSED STREET CORNER, COALESCE INTO A ROLLING TIDE OF INEXORABLE RAGE...

THEY WILL SOON FIND OUT.

BOOK STORE

BREASH!

RURRG RARRRR URRGH

KRESH KRASH

RURRG RARRRR URRGH
THE GOVERNOR’S COMMAND POST: LOCATED IN ONE SECTION OF THE STRICKEN CITY WHICH HAS NOT YET BEEN RAVAGED BY THE BERSERK MOB OF HOWLING APES...

Riot Control reports that the apes have broken through the outer cordon, Mr. Governor. There are also indications of sporadic fires...

...a place which is perhaps the last bastion of hope for humankind.
Those stinking animals are burning the city down and all I get are indications--?! Why in hell don't I hear gunfire out there?!

Here they come, sir. Should we open fire...? Not yet...

I'll try to... "reason" with them first...

Then, as Caesar signals a halt, the two factions contemplate one another across a gulf of fused silence boxed by ragged apes on one side and crisply disciplined riot police on the other...

One faction dedicated to preserving the old order... and one committed to creating a new order through the destruction of the old...

The riot squad commander steps forward, rending the silence with a single word...

No!

It is a word the apes have often heard in the past...
AND A WORD THEY DO NOT CARE TO INCLUDE IN THEIR FUTURE.

HOME---!
GO HOME---!!

BUT THE APE'S HAVE CHANGED THEIR HOME...

... AND NOW, MENACINGLY PRESS FORWARD TO DEMONSTRATE THE CHANGE...

READY YOUR ARMS...

... AIM...

NOW...

WHAT THE-?

FWOOMM!

BACK---GET BACK!!
HE...HE SAID/
SOMETHING...!

YEAH...I'D
HEARD HE MIGHT
BE THE TALKING
APE...

AND WHATEVER
HE SAID... IT
WAS A SIGNAL--
BUT A SIGNAL
FOR WHAT--?
WHO THE HELL
WAS HE--

RAHRRGG
BRRRRRR
RRRRGG

MORE OF THEM--
FROM BEHIND--
FORGET YOUR
RIFLES NOW--
THEY'RE TOO
CLOSE--
DRAW YOUR
RIOT STICKS!!

NOW PREOCCUPIED WITH THE REAR
ASSAULT, MOST OF THE BESIEGED
ALREADY DID NOT EVEN NOTICE AS
CAESAR LEADS HIS ORIGINAL
FORCE IN A LEBAN CHARGE
SIGHTED THROUGH THE
GEYSERING WALL OF
FLAME...

IT IS IRONIC THAT
THOSE APES HAVE
BEEN CONDITIONED
tO TOLERATE
THE PRESENCE OF
FIRE... SO THAT
THEY MIGHT TEND
THE OUTDOOR
BARBECUES IN
OBEDIENT SERVICE
tO THEIR HUMAN
"MASTERS"

GET THAT
HOSE OUT--!!
BLAST 'EM WITH
THE WATER!!
SHWAKK!

WHAT IN THE--?

RETREAT-- FALL BACK BEFORE WE'RE SLAUGHTERED!!

WE DID WELL, SOLDIERS... FOR THE FIRST BATTLE OF MANY.

NOW COME. WE'RE NEARING OUR FINAL OBJECTIVE...

THE APES NEITHER UNDERSTAND NOR CARE ABOUT CAESAR'S WORDS... BUT NEVERTHELESS THEY FOLLOW HIM. FOR HE IS UNDOUBTEDLY THEIR LEADER AND CHAMPION...

...IF NOT MESSIAH.
AH! HERE COME THE GORILLAS...

IF THEY'VE SUCCEEDED IN THEIR APPOINTED TASK...

YES-- THEY GOT THEM--!

GOOD. EXCELLENT--!

NOW WE'RE TRULY READY TO FACE THEM...

READY TO MOVE ON OUR FINAL OBJECTIVE--

--BRECK'S SUPPOSEDLY IMPREGNABLE COMMAND POST--

THE SHOOTING SEEMS TO HAVE DIED DOWN...

PERHAPS IT TURNED THEM BACK.

YES... THE PLAÇA'S QUIET ENOUGH...

BUT I WOULDN'T BET ON IT. APES ARE TOO STUPID TO REALIZE WHEN THEY DON'T HAVE A CHANCE...
THEY'LL ATTACK AGAIN--I'M SURE OF IT...USING NOTHING BUT BRUTE FORCE TO TRY AND BATTER THEIR WAY IN...

...AND THAT'S WHERE THEY'LL FAIL. MR. MCDONALD...WHEN INFERIOR BRUTE FORCE MEETS RATIONAL ORGANIZED DEFENSE.

YES...THIS MUST BE THE CIRCUIT-CONTROL BOX...

THE MONITORING SCREEN--WHAT'S HAPPENED TO IT--?

IT'S GONE BLACK, MR. GOVERNOR.

I CAN SEE THAT, YOU IDIOT!! FIX IT--GET IT FUNCTIONING AGAIN--!

GOD KNOWS WHAT'S LIABLE TO HAPPEN OUT IN THE PLAZA--!

NOW--FIRE--!!

BLAM! KRAK--BL BLAM! KRAK
COME--ATTACK THEM!!

THOSE ARE GUNSHOTS OUT THERE--! THEY MUST BE ATTACKING AGAIN--!

SO IT WOULD SEEM, MR. GOVERNOR.

NOOO!

KRAK! BLAM! KRAK! KRAK!

YAAAAAAHH!

BRATCH!

CAN'T YOU GET THAT DAMN THING FIXED--!!

I'VE GOT TO SEE WHAT'S HAPPENING OUT--!

SKRASHH!!
NO!! MY GOD NO!! STOP THEM, MACDONALD...!!

DO YOU HEAR ME-?! STOP--

RURRRRG! RARRR URRRGGH

--THMMFFF--!

IT IS DRAWING TO AN END NOW, IN BRUTALITY AND TRIUMPH, AS BRECK AND MACDONALD ARE DRAGGED FROM THE FORMERLY IMPREGNABLE COMMAND POST...

... AND OUT INTO A NIGHT PAINTED IN HELLISH FLAMES. ACROSS THE PLAZA, THE APE'S LEADER AWAIT HIS CAPTIVES...

... A LEADER NOW RECOGNIZED AS-- CAESAR--!

YOUR SERVANT, YOUR CREATURE,

YOUR ANIMAL.
THE KING IS DEAD--
LONG LIVE THE KING.

TELL ME, BRECK,
BEFORE YOU DIE--
HOW DO WE DIFFER
FROM THE DOGS
AND CATS THAT YOU
AND YOUR KIND
ONCE LOVED...?

WHY DID
YOU TURN US
FROM PETS...
... INTO
SLAVES?

BECAUSE YOUR KIND
WERE ONCE OUR
ANCESTORS, BECAUSE
MAN WAS BORN OF
APES... AND BECAUSE
THERE'S STILL AN
APE CURLED UP
INSIDE OF EVERY
MAN.

YOU'RE THE
BEAST IN US
THAT WE HAVE
TO WHIP INTO
SUBMISSION.
YOU'RE THE SAVAGE
THAT WE NEED TO
SHACKLE IN
CHAINS...

YOU TAINT US,
CAESAR-- YOU
POISON OUR
GUTS!

WHEN WE HATE
YOU, WE'RE HATING
THE STINKING
DARK SIDE OF
OURSELVES--!

KILL
HIM!!

CAESAR--
WAIT--!!
THIS ISN'T HOW IT WAS TO BE, CAESAR...
IN YOUR VIEW OR MINE, MR. MACDONALD?

VIOLENCE PROLONGS HATE--AND HATE PROLONGS VIOLENCE.
BY WHAT RIGHT ARE YOU SPILLING BLOOD--?

BY THE SLAVE'S RIGHT TO PUNISH HIS PERSECUTORS.

CAESAR--LISTEN TO ME!!
I--A DESCENDANT OF SLAVES AND SAVAGES--AM ASKING YOU TO SHOW HUMANITY--!

I WAS NOT BORN HUMAN, MR. MACDONALD.

I KNOW...THE CHILD OF THE EVOLVED APES...
...WHOSE CHILDREN SHALL INHERIT THE EARTH.

DO YOU THINK IT COULD BE WORSE--?

FOR BETTER CAESAR... OR FOR WORSE--?
AND DO YOU THINK THIS RIOT IS GOING TO WIN FREEDOM FOR ALL YOUR KIND? WHY, BY TOMORROW--

BY TOMORROW IT WILL BE TOO LATE!!

--- AN EMPEROR APE MIGHT DO SLIGHTLY BETTER...?

IF A SMALL, MINDLESS INSECT LIKE AN EMPEROR MOTH CAN COMMUNICATE WITH ANOTHER OF ITS KIND OVER A DISTANCE OF EIGHTY MILES CAN'T YOU SEE THAT--

SLIGHTLY?
WHAT WE HAVE DONE TODAY WILL BE IMITATED BY EVERY APE IN THE FIVE CONTINENTS TOMORROW.

WITH KNIVES AGAINST GUNS! WITH KEROSENE CANS AGAINST FLAME-THROWERS? NAKED BODIES AGAINST ARMORED TANKS--?? CLAWS AND FANGS AGAINST BOMBS--?

WHERE THERE'S FIRE, THERE'S SMOKE, MR. MACDONALD, AND IN THE SMOKE, FROM THIS DAY FORWARD, MY PEOPLE WILL CROUCH AND CONSPIRE AND FLOT AND PLAN AGAINST THE INEVITABLE DAY OF MAN'S DOWNFALL--

--- THE DAY WHEN YOU FINALLY AND SELF-DESTRUCTIVELY TURN YOUR WEAPONS AGAINST YOUR OWN KIND...

THE DAY OF THE WRITING IN THE SKY, WHEN YOUR CITIES LIE BURIED UNDER THE RADIOACTIVE RUBBLE, AND THE SEA HAS BECOME A DEAD SEA--AND THE LAND A WASTELAND FROM WHICH I SHALL LEAD MY PEOPLE OUT OF THEIR CAPTIVITY...
AND ON THAT DAY WE SHALL BUILD OUR OWN CITIES—WHERE THERE WILL BE NO PLACE FOR HUMANS EXCEPT TO SERVE OUR OWN ENDS!

WE SHALL FOUND OUR OWN ARMIES—OUR OWN RELIGION—OUR OWN DYNASTY!!

AND ON THAT DAY, THE APES SHALL RULE THE WORLD!

AND THAT DAY, HUMANS—

—IS UPON YOU NOW!!

THE END
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 neces-
sary. You learn in the comfort and privacy
of your own home, either alone or with
a friend, by looking and listening to 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 sub-
conscious. Your mind is conditioned in
these ancient Oriental disciplines of KUNG
FU & KARATE—it develops a memory
bank of specialized fighting knowledge.
If you are attacked, you’ll 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 tech-
niques of the thrust punch, hammer fist,
X & U punch, knife hand, spear hand,
palm heel strike, snap kick, thrust kick,
striking kick, knee kick, elbow strike,
back fist, 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 ef-
fectively 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 per-
son. 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 mas-
ter almost any self defense situation!

HERE’S WHAT YOU GET:
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33 1/3 RPM instruction
record which con-
tains 35 complete,
separate and distinct
lessons. It was
especially produced to make the learning
of the essential self defense techniques of
KUNG FU & KARATE as inexpensive
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Complete picture lesson
book containing over 135
photos and illustrations.
While you are coached by the
lesson record, each defensive
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