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PLANET
OF THE APES
JUNE № 21

NOW ONLY

75¢

WHERE MAN ONCE STOOD SUPREME--NOW RULE THE APES

PLANET OF THE APES

TM

FINAL
FIERY
CHAPTER!



CONQUEST
OF PLANET OF THE APES

NOREM

06



STAN LEE presents

PLANET OF THE APESTM

Vol. 1 / No. 21 / June 1976

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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.

By Doug Moench, Herb
Trimpe & Dan Adkins
Page 3

APEVINE!

Page 23

SFX ON THE PLANET OF THE APES Part II

By Tom Sciacca
Page 24

CONQUEST OF THE PLANET OF THE APES: Part VI

HAIL CAESAR! HAIL THE KING!

By Doug Moench &
Alfredo Alcalá
Page 30

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
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served 575 Madison Avenue, New York,
N.Y. 10022. All business inquiries should
be addressed to Director of Circulation, 9th
floor. Vol. 1, No. 21, June 1976 issue. Price
75¢ per copy in the U.S. and Canada. No
similarity between any of the names, char-
acters, persons and/or institutions in this
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of America. The material contained in this
magazine is based upon the widely-ac-
claimed series of motion pictures com-
mencing with "Planet of the Apes," © 1967
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BEAST

ON THE PLANET OF THE APES!

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

IN THE WORLD OF THE FUTURE, ON A PLANET DOMINATED BY APES, DEREK ZANE IS REVILED AS A FREAK-- AND HAILED 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--A
BRIGHT, CRISP
MORNING IN WHICH THE
SOUND OF MY STEED'S
CANTERING HOOFES
STRUCK SHARPLY ON
THE MOAT-SPANNING
DRAWBRIDGE.

A GOOD
DAY, JUST
TO BE
ALIVE.

AND UPON LEAV-
ING, I REMEMBER-
ED MY FIRST
ARRIVAL. I'D
ESCAPED THE MAIN-
LAND (AND THE ONE-
EYED GORILLA
GORODON) BY
BUILDING A RAFT...



--AND WHO ASKED
ME TO SLAY A
DRAGON, AS A
GESTURE OF
GOOD FAITH...



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

...AND BEACHED AVEDON'S SHORES ONLY TO BE
CAPTURED BY A GORILLA IN SHINING ARMOR
WHO SAID HE WAS SIR GAWAIN.



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



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



WE WON THE BATTLE, AND
AS A REWARD--

I'D FOUND THE EMBODI-
MENT 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 GLORIOUS DELUSIONS
OF MY FANTASIES. TO
ME, AVEDON WAS HEAVEN.

STILL, I HAD TO
LEAVE.



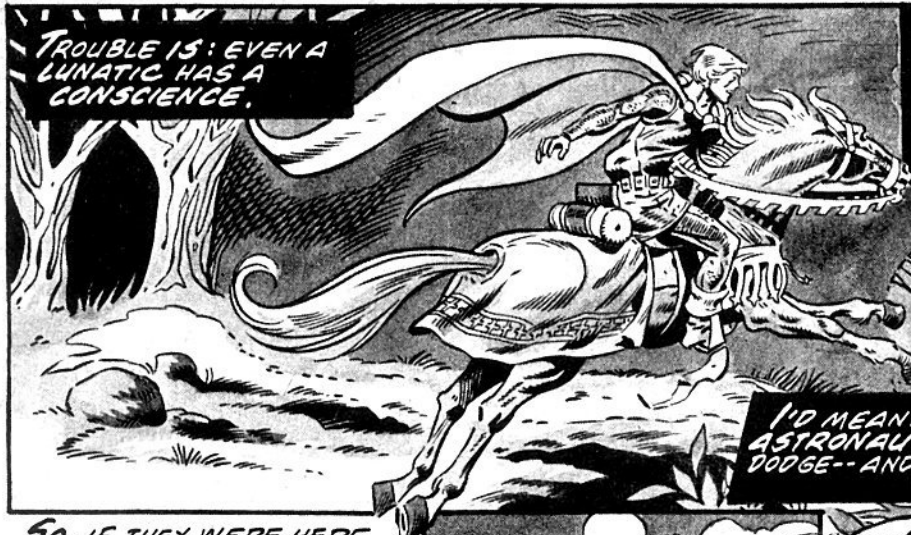
--I WAS PRIVILEGED TO
TAKE THE HAND OF LADY
ANDREA IN MARRIAGE...
AND TRULY, SHE IS THE
FAIREST MAIDEN IN ALL THE
WONDERFULLY COCKEYED
LAND.



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

HYAAH!

TRUBLE IS: EVEN A LUNATIC HAS A CONSCIENCE.



ANDEVEN AS I BASKED AND VEGE-
TATED IN THE LUXURIOUS COMPANY
OF LADY ANDREA AND MY FULFILL-
ED 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, LANDONE
DODGE-- AND BY NOW, I KNEW THEY WEREN'T
ON AVEDON.

SO, IF THEY WERE HERE
AT ALL, THEY HAD TO BE
SOMEWHERE ON THE MAIN-
LAND-- AND I CERTAINLY
WOULDN'T FIND THEM IN
MY FANTASIES.



I DREW GANDALF TO HALT
(YEAH, I'D BEEN A TOLKIEN
BUG) AND LOOKED DOWN
UPON THE SITE OF MY
ARRIVAL...

THE RAFT WAS
STILL THERE, AS
I'D HOPED.



NOW I COULD USE
IT TO--

--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.

TRUE, ANDREA--
BUT THERE ARE
OTHERS WHO MAY
NEED ME...

...AND I CAN'T
HIDE FROM THAT
FACT ANY LONGER



MY LAST
MEMORY OF
ANDREA-- OF
MY WIFE--
FADED...

... AND MY FINE
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...



I COULDN'T LET A DEAD DEER STOP MY SEARCHING FOR THEM.



WHOOOPS!

MAYBE A DEAD STAG WOULDN'T STOP ME...

STOK! BUT AN ARROW...

THE STAG BELONGS TO ROBIN HOOD, VARLET -- AND I AM ROBIN.

HE WAS ALSO A CHIMP-ANZEE.

NO DOUBT, FRIEND ROBIN...



"BUT I AM DEREK ZANE-- AND THE RAFT BELONGS TO ME.

NOT SO, MASTER DEREK-- YOU SEE I FOUND IT FIRST.

AH... BUT I BUILT IT FIRST.



I INTEND TO USE THE RAFT TO TRANSPORT ME TO THE MAINLAND. WHAT WERE YOUR INTENTIONS?



THE VERY SAME, MY FOPPISH KNIGHT OF THE ROUND TABLE.

THEN WHY DON'T WE SHARE THE RAFT, GOOD ROBIN--?



FAUGH!



WHY SHARE IT--

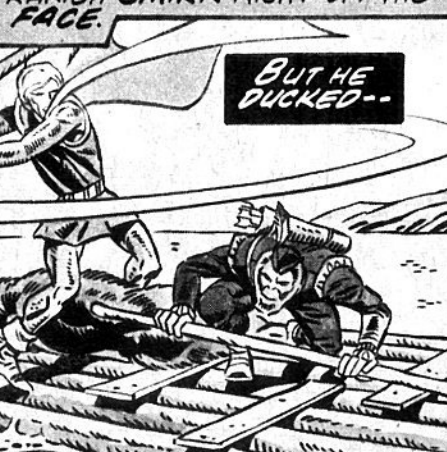
-- WHEN WE CAN FIGHT FOR IT?!

I SWUNG MY DRIFTWOOD STAFF, WANTING TO KNOCK THE RAKISH SMIRK RIGHT OFF HIS FACE.

BUT HE DUCKED--



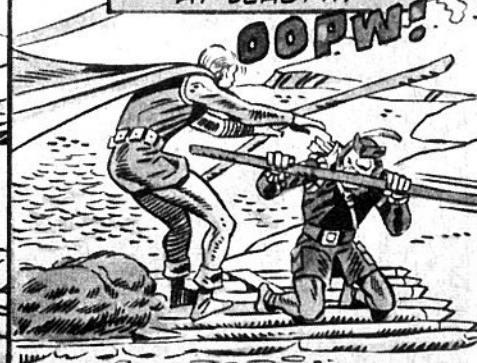
HE LUNGED AT ME, ONTO THE RAFT...



--AND VABBED ME RIGHT IN THE BREADBASKET.

IT HURT, BUT I MANAGED TO HOLD ONTO MY COOKIES, AT LEAST...

OOPW!



... AND THEN I FELT LIKE I WAS TRAPPED IN A HOWARD DYLE ILLUSTRATION.

BAK!



HE MADE ME MAD...



HUNK

HE MADE ME YELP...



KUD!

HE MADE ME HATE HIS INCESSANT CHUCKLING...



YOW!

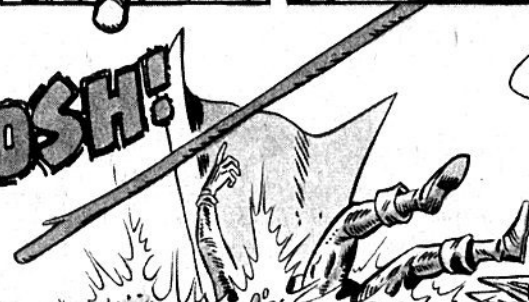
FINALLY, HE MADE ME CARELESS...



FRAK

... AND --

PLOOSH!



HAH!



YOU LEFT YOURSELF WIDE OPEN, MASTER DEREK --

-- AND ROBIN HOOD IS NOT ONE TO REFUSE AN INVITATION!



HA HA HA HA HA
HE WAS STILL LAUGHING --

-- WHEN I SURFACED BEHIND HIM --



-- AND YANKED HIS ANKLE.



WHAA--?!!

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 RAFT...



... ESPECIALLY SINCE THE EFFORTS OF OUR LITTLE CONTEST --

-- HAVE ALREADY PROPELLED US HALFWAY ACROSS THE CHANNEL.



AND WHO WAS I TO ARGUE WITH THE ROGUSH ROBIN HOOD --?

I USED THE REST OF THE JOURNEY TO DELIVER MY DITCH...

YOU SAY TALKING HUMANS ARE RARE ON THE MAINLAND?

EXTREMELY RARE.

HMMM...

BUT LOOK!

IT SEEMS THE FIRST STAGE OF OUR PLAN IS APPROACHING.

I COULD TELL I WAS GETTING TO HIM...

SO IT SHOULD NOT BE DIFFICULT TO FIND FOUR TALKING HUMANS...

CORRECT-- UNLESS THEY'VE MET WITH DEATH... OR WE MEET THE SAME...

AND BY THE TIME WE CLAMBERED ASHORE...

VERY WELL, SIR DEREK-- I SHALL AID YOU IN YOUR QUEST.

BINGO... SLY DEVIL THAT I WAS.

WE HIT THE DUSTY PATH, GETTING THINGS STRAIGHT AS WE STROLLED...

--AND THEN YOU WILL--

YES, SIR DEREK! I SEE YOUR MEANING--AND A GOOD PLAN IT IS.

ROBIN'S EYES HAD BEEN HONED TO SPOT A BROWN STAG AGAINST TREE TRUNKS AT A THOUSAND YARDS.

I TRUSTED HIM, SHINNIED THE TREE...

...AND WAITED AS HE HAILED THE CHIMP RIDER.

WHAT HO, FELLOW APE, AND ALL THAT JOLLY ROT--!

HUH--?

HAST THOU HEARD NEWS OF ANY TALKING HUMANS IN THIS REGION?

WHY, YES-- THERE ARE RUMORS OF A SPEAKING ANIMAL. THEY SAY HE'S QUARTERED IN THE VIVISECTION LAB OF A CITY TO THE SOUTH...

BUT WHY DO YOU ASK? AND WHY ARE YOU ATTIRED SO STRANGELY...?



BECAUSE HE HASN'T HAD A CHANCE--

OH NO.



--TO BORROW YOUR THREADS!

CHIMP!

I HIGH-DIVED FROM THE TREE LIMB--



--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 CHIMP'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 YOU OF THESE FOPFISH 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 RIP 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?

YEAH, BUT HE DIDN'T HAVE TO MAKE A HAM OUT OF ME!

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...



...THE DREAMLESS TIME I DESPISED...

THEN THE MEETING AT NASA, WITH MR. HIGH AND MIGHTY KRINGSTEN...

TIME MACHINES! HASSLEIN'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...



HUNTED-- LIKE AN ANIMAL-- BY GORDON AND HIS GORILLA THUGS.

THERE WAS MY LAST MEETING WITH MICHELE, IN THE OUTDOOR CAFE...



--REALIZE NOW THAT YOU'LL NEVER BUCKLE DOWN, DEREK...

...NEVER LEAVE YOUR PERSONAL CLOUD NINE LONG ENOUGH TO COPE WITH REALITY...

THE LAST MOMENTS IN THE SLEAZY APARTMENT, WITH MY TIME MACHINE...



WE'LL SHOW 'M OLD BUDDY --WE'LL SHOW 'EM ALL!

AND HERBERT GEORGE'LL BE PROUD OF US!

THE FINAL MEMORY IS THE ONE WHICH SIZZLES THE MOST-- THE ONE I'LL NEVER FORGET. GORDON BRUTALLY MURDERING A FELLOW APE, MERELY TO FURTHER HIS OWN POWER.



THEY WERE JUST LIKE US...

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...



...SAY GOODBYE.

YEAH, MISH... GUESS YOU'RE RIGHT.



THEN THE TRIP ITSELF--HORRIFYING, AND YET THE ONLY SALVATION...

THE ONLY WAY TO SAVE TAYLOR AND THE OTHERS-- AS WELL AS MY OWN SANITY.

...JUST LIKE THE PEOPLE OF THE COLD, HEARTLESS WORLD I'D LEFT BEHIND. EXCEPT THEY WERE STRONGER, AND PERHAPS EVEN MORE BRUTAL.



AND NOW, I WAS LETTING MYSELF BE DRAGGED RIGHT INTO THEIR MIDST-- ALL TO HELP 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 OOZING 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 WEIRDSVILLE, THOUGH HE MUST HAVE BEEN AWED -- THIS BEING HIS FIRST TRIP TO THE MAINLAND...

...THOUGH HE DID BELIEVE A LITTLE EMOTION WHEN THE GORILLA THUNDERED TOWARD US...

WHERE ARE YOU GOING WITH THAT HUMAN-SCUM--?

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.

YOU SAY--? AND WHO ARE YOU?

I ALMOST GROANED...

MAN, WAS HE UGLY!

AND HE LOOKED MORE THAN A LITTLE MEAN...

ON YOUR GUARD, SIR DEREK!

... BECAUSE SAUCY ROBIN REALLY BLEW IT THAT TIME.

WHO AM I--?!!



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!

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--? 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...

-- ZAYNOR CLOBBED ME IN THE CHOPS.



WOK!

UHHN!

IT HURT LIKE HELL --

--AND IT WAS MY TURN TO BLOW IT...



WHY YOU DIR--

WHAT?!! DID YOU HEAR THAT--?

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...



... AND IN VIEW OF THAT, I'M SURE YOU'LL UNDERSTAND DR. CASSIUS' DESIRE TO STUDY HIM.

HMMM...



I'D LEARNED THE LOCATION OF THE LABS DURING MY FIRST VISIT TO THE CITY, AND AFTER I'D WHISPERED DIRECTIONS TO ROBIN...

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



I'M DR. CASSIUS...

... BUT I ORDERED NO DELIVERY...

YOU DIDN'T--?

AH, WELL... UH... I, UH... OF COURSE YOU DIDN'T DOCTOR...

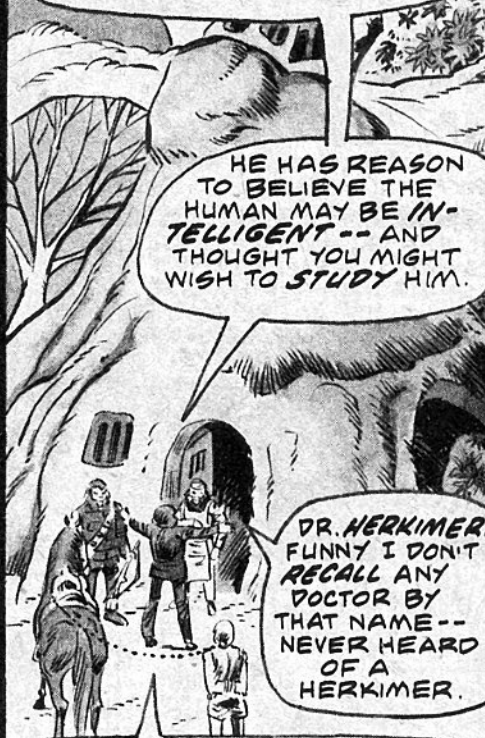


YOU SEE, DR. HERKIMER FROM THE CITY TO THE EAST ASKED ME TO BRING THIS PARTICULAR SPECIMEN TO YOU...

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!



HARUMPH! WELL, YES-- BUT OF COURSE.

WELL, BRING THE BEAST INSIDE, THEN.



BINGO AGAIN.

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

MY ASSISTANT PLEXIDES WILL HELP YOU, SHOULD 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!



STRAP THE BEAST DOWN.

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 CUSTODY ORDERS 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--

BUT THEN I REMEMBERED --THERE WAS A WOMAN AMONG THE FOUR ASTRO-NAUTS-- STEWART, IF I REMEMBERED RIGHT...

FOR A MOMENT, I FLASHED ON THE JACKPOT AGAIN... BUT THEN, AS I WATCHED THE GIRLS FRIGHTENED, ANIMAL-LIKE ATTITUDE...

... MY HOPES SANK. THIS PITI-FUL CREATURE BELONGED IN A CAVE-- SHE COULDN'T POSSI-BLY BE ASTRONAUT STEWART.

MY JUMP INTO THE FRYING PAN HAD BEEN FOR NOTHING-- AND THE FIRE WAS GET-TING HOTTER.

NO-- HURT! NO HURT!!

A DITY--SHE DOES SEEM TO POSSESS RU-DIMENTARY INTELL-IGENCE...

THEY WERE BLUNT, VAGGED, AND RUSTY.

NO, I'M AFRAID THE BEST WE CAN DO IS REMOVE HER LARYNX--

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

HASTUS WOULD NEVER LISTEN TO OUR APPEALS. HE'S GONE OVER TO THE GORILLAS' SIDE-- HE'S AFRAID OF THE GORILLAS. BUT US--? WHO'D BE AFRAID OF PEACEFUL CHIMPANZEES?

NO-- HURT! HE MOVED THE RUSTY THING TOWARD HER THROAT...

AND COMPARE IT TO THE THROATS OF NON-MIMICKING HUMANS

I COULDN'T
STAND IT.

NOOO!!

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...

YOU... 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 INTELLI-
GENT THAN APES.

YOU'VE GOT TO HELP
ME, DR. CASSIUS-- YOU
SHOWED A SPARK OF
PITY FOR THE GIRL! NOW
HAVE PITY ON OUR
WHOLE RACE!

--AND TEACH THE APE TO
STOP KILLING HUMANS!

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
MY EX-
PERIMENTS...

TO HELP YOU OR
HER WOULD CON-
STITUTE HERESY,
AND I'LL HAVE
NO PART OF IT.
IN FACT I'M
TEMPTED TO
KILL YOU RIGHT--

DR CASSIUS
HAD LIVED
BY THE
SCALPEL...

--AGHK-K--!!

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...

...AND NOW HE DIED
BY THE SCALPEL.

BUT HIS ASSISTANT
WAS STILL ALIVE...

FREE--
FREE YOU!

REPT

BUT THANK
GOD PLEXIDES
WAS TOO STUNNED
TO MOVE FOR A
MOMENT-- IT
GAVE THE GIRL
TIME TO CUT ONE
OF MY ANKLE
STRAPS...

...AND BY THE TIME HE COULD MOVE, AND LUNGED AT US--



--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!

--HEARD HIM WITH MY
OWN EARS, HASTUS--
THE HUMAN SPOKE...

AND
CASSIUS IS
HARBORING
HIM UNDER
FALSE
PRETENSES--!



WE'LL SOON
SEE ABOUT
THAT GENERAL
ZAYNOR...

--DOOR.

THAT'S
HIM!!



UH
OH.

THEN I REMEMBERED...



GUARDS!! SOLDIERS!!
ZAYNOR!
SOMEBODY
--CAPTURE THEM!
CAPTURE THE
ESCAPING
HUMANS--!!

WHAT A BIG-MOUTH-- GUESS HE DIDN'T LIKE
GETTING DUMPED ON HIS BUTT...

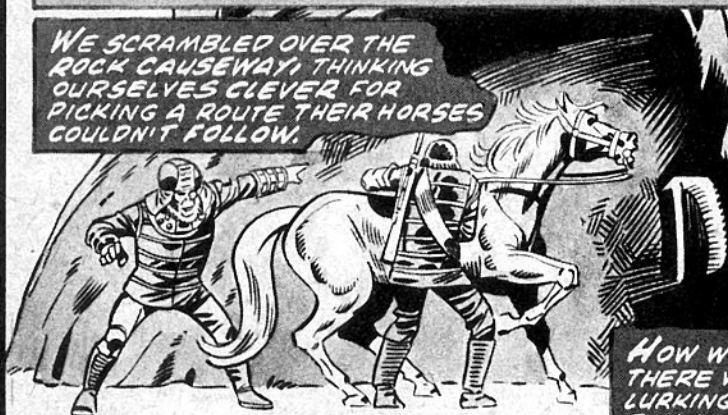
HE BELLOWED EVEN LOUDER WHEN HE CLIMBED TO HIS MONKEY SPLAYED FEET...



GET THEM!!

AND THE GORILLAS-- THE DAMN, STUPID GORILLAS --WERE MORE THAN EAGER TO OBEY.

WE SCRAMBLED OVER THE ROCK 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 ZAYNOR WAS ONE OF THEM--?

IT OCCURRED TO ME THAT I'D BEEN THRU THIS MOVIE BEFORE...



HURRY, HONEY--

--IT'S TIME TO MAKE QUICK LIKE A BUNNY!!



LORD KNOWS WHERE I FOUND THE FLIPPANCY...

OR THAT THEY HAD A NET--?

OKAY, BABE, IT LOOKS LIKE WE LOST THEM.



FAMOUS LAST WORDS...

... AND IT WAS TIME FOR BINGO NUMBER ONE ON THEIR SIDE.

TAKE HIM OFF TO THE TRIBUNAL--!

AND KEEP SEARCHING FOR THE FEMALE!

NEWS! NEWS!



MY LAST GLIMPSE OF HER, AS THEY HAULED ME OFF IN THE NET, WAS AT LEAST RE-ASSURING.



I LOST SIGHT OF HER, THEN, BUT I HOPED AND PRAYED THAT SHE'D MAKE IT...



--CAUGHT.



SHE WAS SCURRYING DOWN THE DUSTY ALLEYWAYS LIKE A TERRIFIED JACKRABBIT.

...THAT SHE WOULDN'T GET--

QUIET, WENCH-- THIS IS NO HANGY MAINLAND APE SPEAKIN' AT YO!

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!



DO YOU UNDER-
STAND?

MMMFFF!!

TALK ABOUT DEJA VU-- I WAS GETTING JUST A LITTLE TIRED OF ROPES AROUND MY NECK...

THIS TRIBUNAL WILL NOW COME TO ORDER!



I, HASTUS-- MAGISTRATE OF THIS CITY-- SHALL PRE-SIDE OVER THE TRIAL!!!

TRIAL--?! THIS IS NO TRIAL-- IT'S A FARCE!!



AS IF THEY DIDN'T ALREADY KNOW IT.

STILL, I GUESS I'M JUST
DIG-HEADED!!!

YOU'VE CONVENED TO DECIDE
MY FATE-- AND YOU'VE AL-
READY GOT THE NOOSE
AROUND MY NECK!!



SHUT UP,
BEAST!

WAK!

ANIMALS CAN'T
TALK AND YOU
KNOW IT!!

SO WHO COULD ARGUE
WITH LOGIC LIKE THAT.

HASTUS OBVIOUSLY WASN'T A
TIME-WASTER. HE STOOD TO
READ THE SENTENCE!!!

FOR CRIMES AGAINST THE NAT-
URAL LAW, HERESY, AND IM-
POSING UPON THE EXCLUSIVE
RIGHTS OF
APES!

--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--

--AND--



HUH?



I SPLIT.



HEY!!

WHAT'S
GOING ON--?!

STOP
HIM!!

I SPUN AROUND A CORNER AND THERE WAS ROBIN. HE'D CHANGED HIS CLOTHES FOR THE OCCASION...



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

WHERE'S THE GIRL, ROBIN--?

ACCORDING TO PLAN, SHE WAS TO DIVERT THEM WHILST WE ESCAPED-- AND WE WERE TO PICK HER UP OUTSIDE THE CITY!

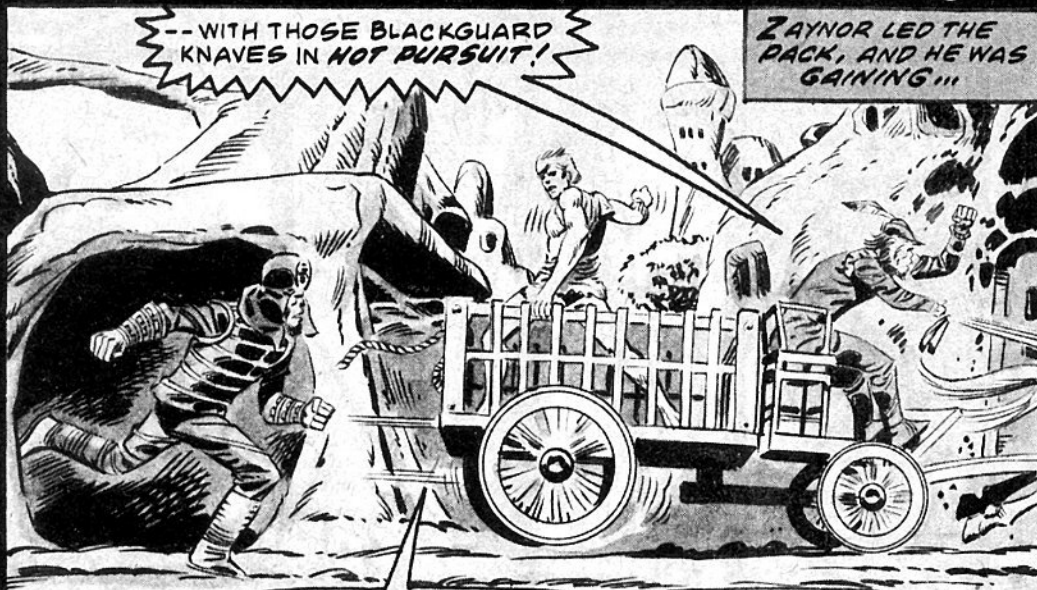
BUT EITHER SHE DIDN'T UNDERSTAND--



--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...

WELL, WHADDAYA KNOW--? YOUR PAL AND MINE...

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

--THIS!!



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

--AND HE DIDN'T FEEL A THING.

YOU'LL DIE FOR THAT, HUMAN!



HACKNEYED, MAYBE, BUT HE WAS SURE PULPING MY WRIST!

SEEING AS HOW I WAS RIDING WITH ROBIN HOOD--



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



URK-K!!

...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.



AND, TOO, KONG HAD GOTTEN A EULOGY FROM CARL DENHAM...

ZAYNOR MERELY GOT TRAMPLED BY THE HAIRY HORDE.

THEN I SAW HER, DARTING OUT OF FROM AN ALLEYWAY...



ZANE!

ZANE--!!

SHE WAS CALLING MY NAME -- SHE REMEMBERED!



ZA---

UHHN!

ZANE--*

NO!!



NO--YOU KILLED HER--!!

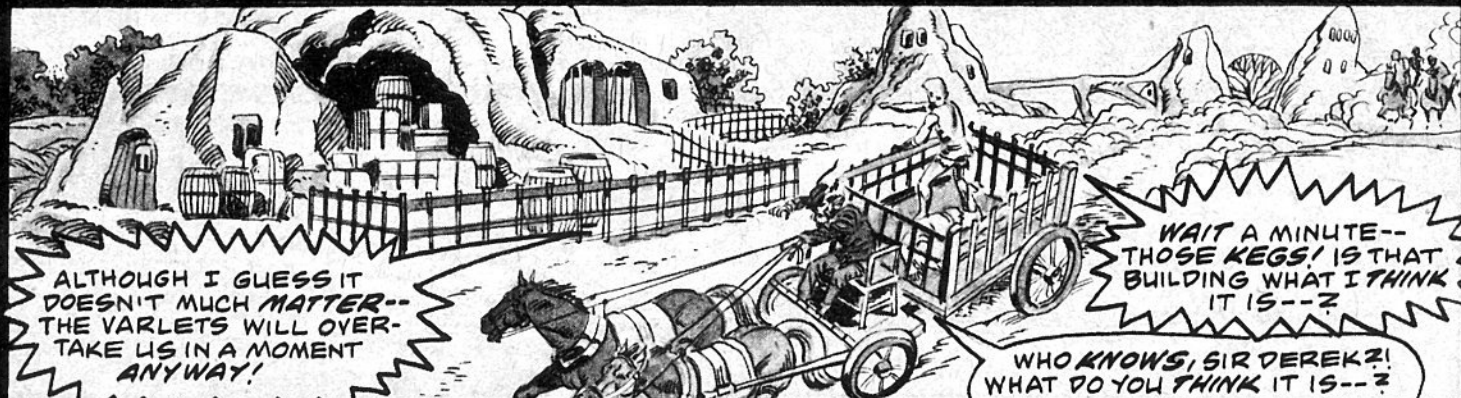
YOU KILLED HER, YOU DIRTY, FILTHY STINKING ANIMALS!!

I SAW NOTHING BUT CRIMSON, GLARING...



GET DOWN, SIR DEREK--!

BEFORE THEY KILL YOU AS WELL!



ALTHOUGH 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--?

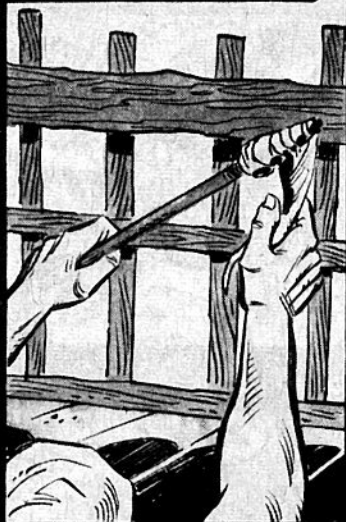
WHO KNOWS, SIR DEREK? WHAT DO YOU THINK IT IS--?

I RIPPED A TATTER
FROM MY RAGS--

--WRAPPED IT A-
ROUND THE POINT--

--FLICKED MY CIGAR-
ETTE LIGHTER--

--AND STOLE ROBIN
HOOD'S THUNDER.



IT WAS THEIR ARMORY, ALL RIGHT-- THEIR
AMMO DUMP -- AND THE KEGS HAD BEEN
FILLED WITH GUNPOWDER.

OBVIOUSLY, THEY'D HAD TO MOVE THE
ARMORY TO A NEW LOCATION, SINCE I'D
BURNED THEIR OLD ONE DOWN. SOME
APES NEVER LEARN...

WE BURIED THE GIRL, SEVERAL HOURS LATER,
BY THE BEACH. SHE HAD DIED CALLING MY NAME,
SO I GAVE HER A NAME...



... 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...

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 AL-
WAYS WANTED-- THE
WORLD MADE OF THE
DREAMS I'VE DREAMED
A THOUSAND TIMES!

... BUT I
CAN'T GO
BACK. I CAN'T
RUN AWAY
ANY
LONGER.

BUT WHAT OF
LADY ANDREA--?

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.

...AND IF
SHE DIDN'T,
WELL... I
FINALLY
DID!



WE HEARD IT THROUGH THE APE VINE



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 stank 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 beginning to end (compare the Tower on pages 5 and 15), he would rate as Marvel's best b&w 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 Thieves' Guild idea reminded me of Leiber and the Tower of Disney (Merlin). Anyhoo, 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 Alfredo'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 weaknesses. Actually, despite what I said in my last letter, I think Doug's cinematic adaptation might be going against Alcalá's style rather than helping it—the end result was a bit like looking at a collage of stills rather than comic art, whereas Rival really utilized the medium more.

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

Seventeen 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-ophiles 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 dazzlingly dramatic sequel to the "Kingdom on an Island of the Apes" story which we printed way back in APES #'s 9 and 10. Fact is, everyone around the Bullpen

(and everyone in it, too) raved 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 Apedon. 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 Whitmore 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 Alcalá is illustrating this masterpiece. As always, there are some discrepancies in your adaptations. For instance, Caesar, after all the things that he had seen and heard, did not stop at "Lousy 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 b&w 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 I also like the articles and pictures. I don't want to pay 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?

Brian Prothero
San Jose, CA 95130

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 b&w 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!).

Sorry, Brian!

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!

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 nothin'!

And now, before we segue into our awesome assimian address, we wanna remind all of ya that next ish 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 ya 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

PART II SIMIAN ILLUSIONS:



Maurice Evans as Dr. Zaius gazes thoughtfully at the "doomsday altar" from BENEATH THE PLANET OF THE APES.

SEX ON THE PLANET OF THE APES

By Tom Sciacca

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 endeavor 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 Nova 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 astronaut Brent at the burnt-out spacecraft. Although we never see the craft crash-land, we are given that impression by the skid marks, and the plywood dummy craft that has been blackened to give the ship a fire-scathed 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 truly epic 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 Lawgiver seeming to cry tears of blood, and collapsing in ruin. 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 scenes in a film. There are two scenes, and for a moment one scene is superimposed upon the other, then fades out. 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 mutant leaders 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 focal length, from, for instance, 12mm to 50mm, or a short lens to a long one. This is how many telefoto 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



*With the use of special equipment rigged by the special effects people, whole wars can be staged—or, in this case a **BATTLE FOR THE PLANET OF THE APES.***



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 breeched 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

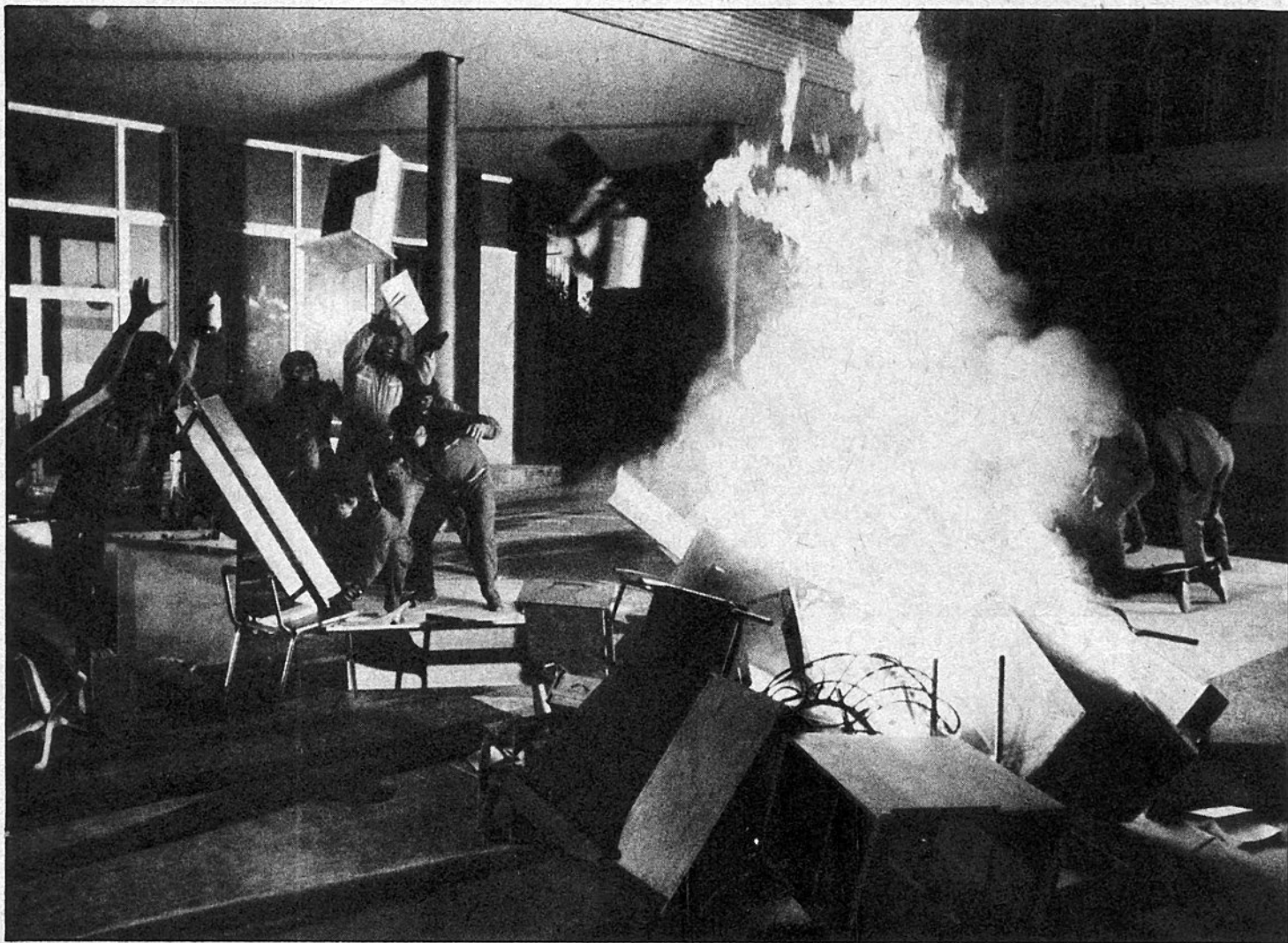
CONQUEST is a matte shot of a silhouetted city in the background, in flames. It is really a shot of some miniature flame and some cut-out buildings. Unfortunately, it is not up to the quality of the rest of the Film.

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.



HAIL CAESAR! HAIL THE KING!

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...

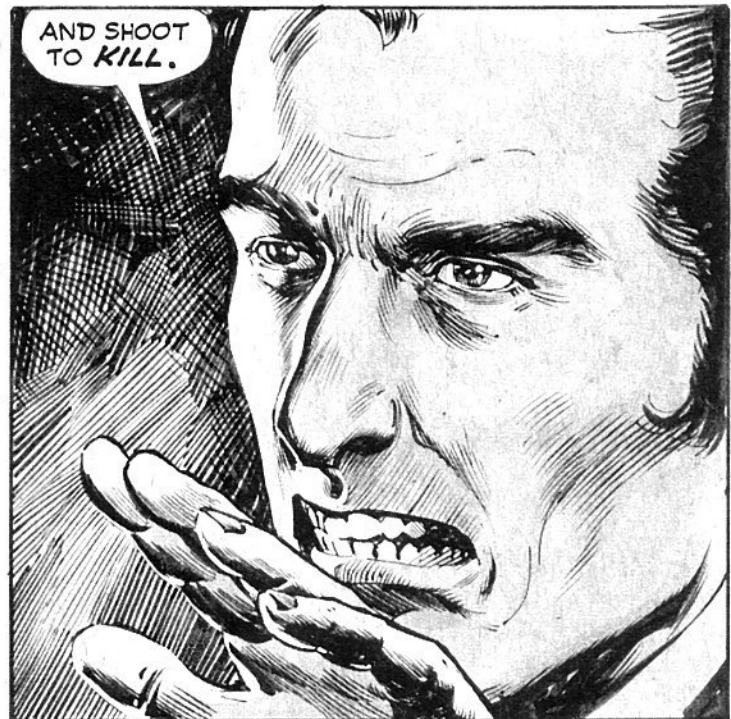
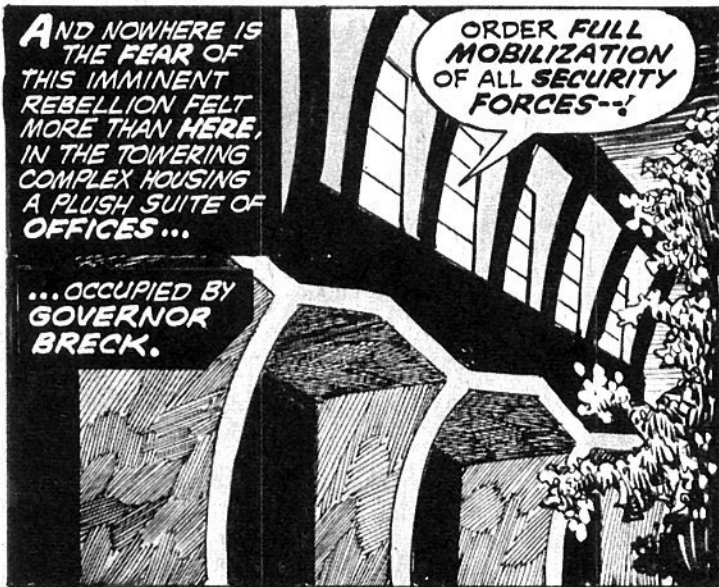
SOME WOULD CALL IT A **DISORGANIZED RIOT**... A FORM OF PANDEMONIUM AKIN TO THAT INSPIRED BY FIRE RAGING UNCONTROLLED THROUGH A MENAGERIE OR ZOO.

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 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--

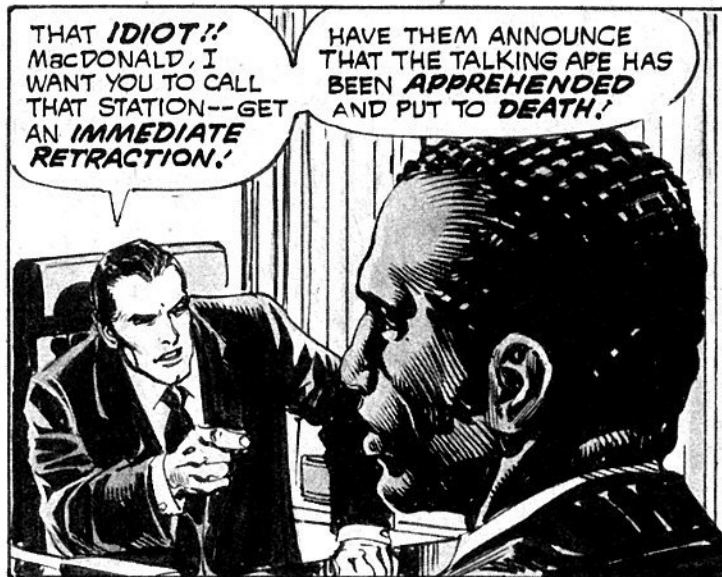


-- HAVE ESCAPED FROM THEIR DETENTION QUARTERS AT THE APE MANAGEMENT COMPLEX...





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!

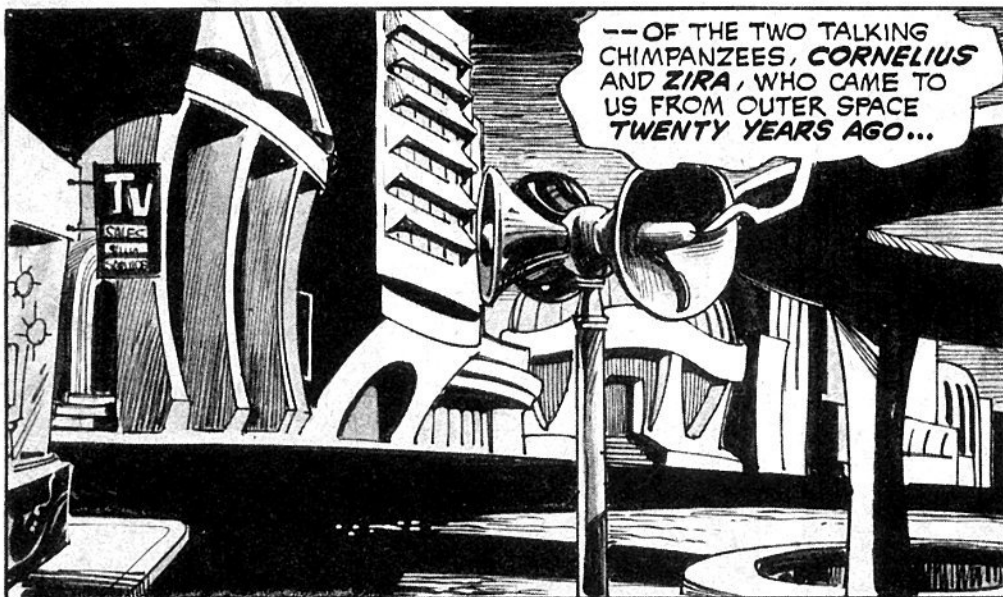


THAT'S RIGHT,
GOVERNOR--YOU
DID AT **THAT**.

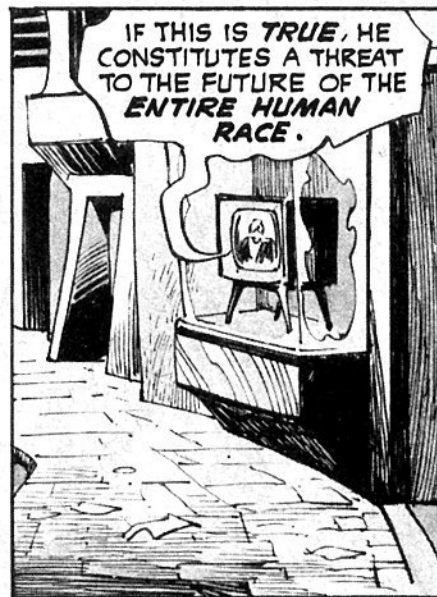
I'LL
CALL THE
STATION.



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 FORBODING
AS POLICE AND FIREMAN STAND TENSELY,
PEERING INTO THE GLOOM...**



... WAITING ...



... WAITING ...



... WAITING FOR SOMETHING
WHICH HAS NEVER OCCURED
IN HISTORY BEFORE ...



... WAITING FOR A PITCHED BATTLE
LAUNCHED BY FORMER SERVANTS ...



... BY THE APES ...



SEEMS DESERTED
THIS WAY... SAFE
ENOUGH...



**YES... DESERTED... EXCEPT
FOR A LONE ROOFTOP
POLICE SNIPER...**



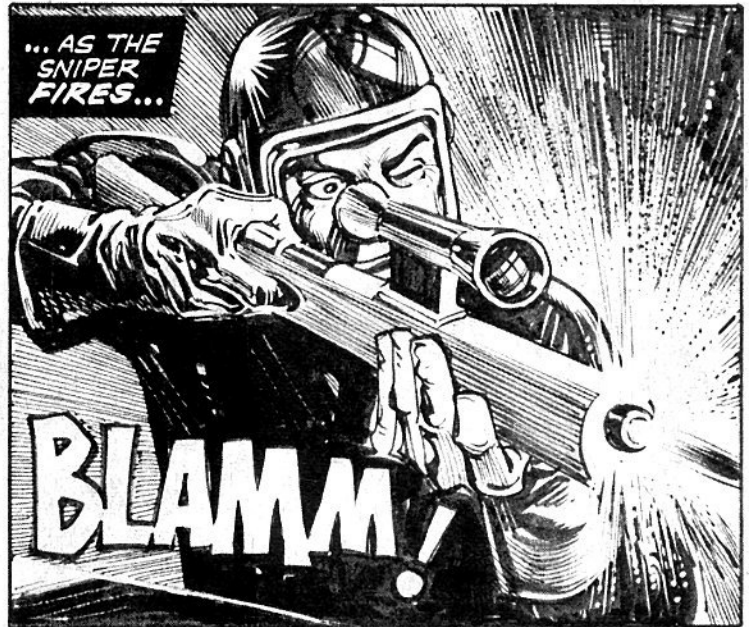
**REACHING A BUILDING, CAESAR
PAUSES, CONTEMPLATES,
DIRECTION...**



**... THEN DECISIVELY SHIFTS COURSE
TO THE SIDE...**



**... AS THE
SNIPER FIRES...**



**... 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.



RETURNING HOME UPON RECEIVING ORDERS TO EVACUATE THE **STREETS** MANY < IF NOT ALL > CITIZENS WILL BE PERTURBED TO FIND THEIR SERVANTS AND MAIDS **MISSING...** AND WILL WONDER WHERE THE APES HAVE **GONE...**



THEY WILL SOON FIND OUT.

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



... AND EVERYWHERE, SERVANTS AND MAIDS POUR FORTH FROM THE **SHADOWS**. THEY HAVE SEEN THE LURIDLY BLAZING SIGNAL...

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







THOSE STINKING ANIMALS
ARE **BURNING THE CITY**
DOWN AND ALL I GET
ARE **INDICATIONS--?!**

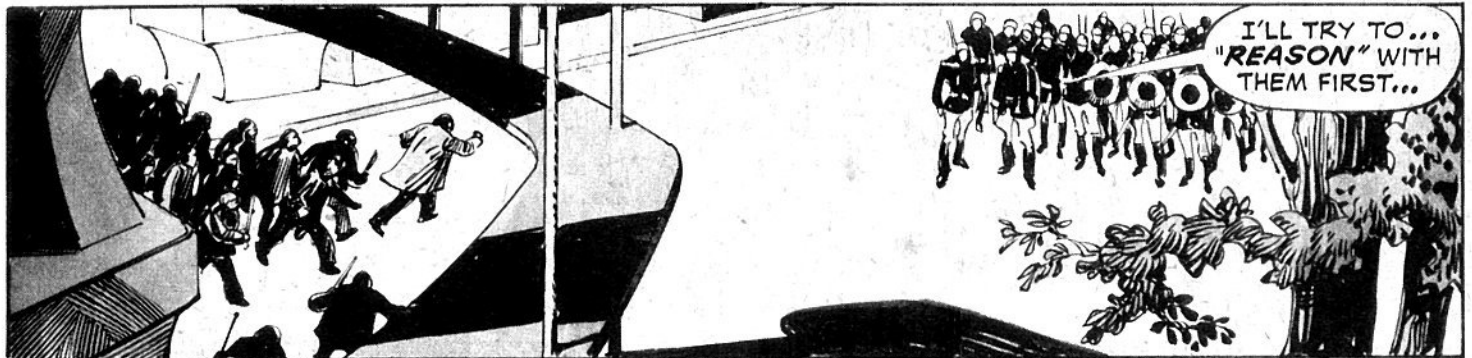


WHY IN HELL
DON'T I HEAR
GUNFIRE OUT
THERE?!!



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
BATED **SILENCE**
BOXED BY RAGGED
APES ON ONE
SIDE, AND CRISP
DISCIPLINED **RIOT**
POLICE ON THE
OTHER...

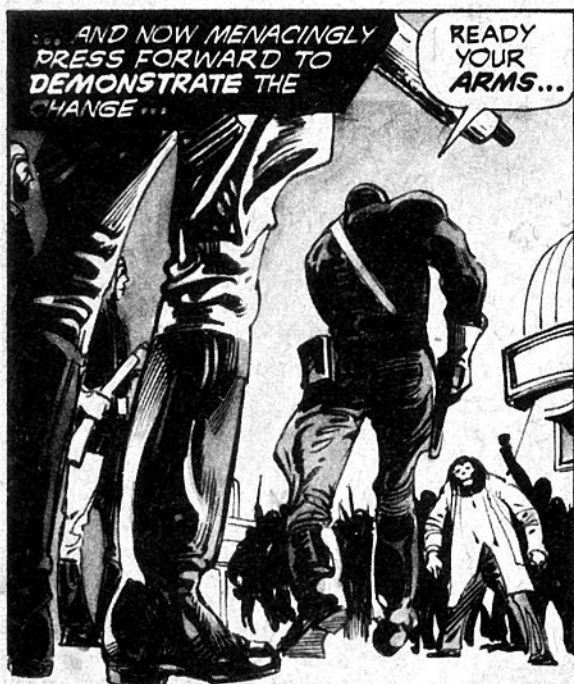
ONE FACTION DEDICATED TO
PRESERVING THE **OLD ORDER...**
AND ONE COMMITTED TO
CREATING A **NEW ORDER**
THROUGH THE **DESTRUCTION**
OF THE OLD...

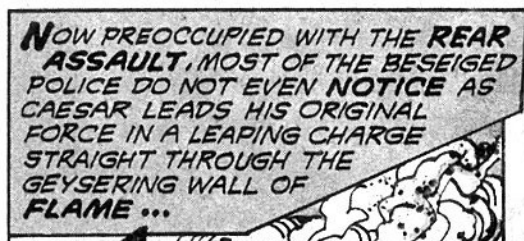


THE **RIOT SQUAD COMMANDER** STEPS
FORWARD, RENDING THE **SILENCE**
WITH A **SINGLE WORD...**

NO!

IT IS A
WORD THE
APES HAVE
OFTEN
HEARD IN
THE PAST...















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



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





BUT... BUT
I SAW YOU
DIE--!

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--!!





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**!!



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--



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



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 PLOT 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**...



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**Demaru Instructor
Toyotaro Miyazaki,
Black Belt,
5th Dan**

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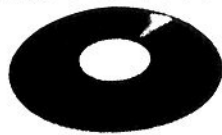
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HERE'S WHAT YOU GET:



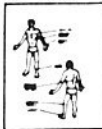
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