WHERE MAN ONCE STOOD SUPREME--NOW RULE THE APES

PLANET OF THE APES

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NEW! SPECIAL ISSUE: AMID RUINS LEFT BY MAN

WAR AMONG THE APES!
QUEST ON THE PLANET OF THE APES!
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Two years have passed since the chimpanzee Caesar—born of the intelligent apes of the future, Zira and Cornelius—led the population of ape servants into open revolt and defeated Governor Brock on the steps of the building from which he had ruled.

Much has happened in those two years. Construction of a new city has begun, and now nears completion...

...but that construction is performed by slaves who once ruled as masters... and those who once felt the sting of the lash now hold the whips in their own hands...

Indeed, much has happened in the past two years.

Part I: Seeds of Future Deaths

Story: DOUG MOENCH  Art: RICO RIVAL  AG-200
Perhaps no one is more aware of the changes wrought by these past two years than he has caused the changes...

...He who now stands in the window of his new home, sitting down upon the bustling scene of construction...reflexively--broodingly...

It's nothing, Lisa...perhaps I've just been tired...

But it is something, Caesar--I know you!

Lisa, it's not that at all. I love you, Lisa--and I couldn't be happier with anyone else...

You should know that by now, dear...

Caesar, are you happy with...with the way we are? I mean, are you having doubts about us getting married so quickly--?

...but I guess I am having doubts...about the way things are going out there...

...The way we're treating the humans...

"Using them like...like slaves. Shtrak..."

Caesar...

...He who is called by his own choice.

Is something wrong, Caesar?

Eh...

Oh, Lisa--no, nothing's wrong! Why?

We'll, you've been so...distant these past few weeks--as if you're worried about something...

...or...or restless...

Lisa, it's not that at all! I love you, Lisa--and I couldn't be happier with anyone else...

You should know that by now, dear...

Caesar, are you happy with...with the way we are? I mean, are you having doubts about us getting married so quickly--?

...but I guess I am having doubts...about the way things are going out there...

...The way we're treating the humans...

"Using them like...like slaves. Shtrak..."
NO! I WON'T WORK--IM TIRE--AND OLD ENOUGH TO REMEMBER WHEN YOUR KIND SWARMED AROUND IN THE TREES--!

STUPID, NAKED BEASTS FIT FOR NOTHING BUT CIRCUSES AND ZOOS--!!

YOU... DARE... SPEAK LIKE THAT TO ME-- TO APE...?!

YOU STUPID HUMAN--STUPID TO SPEAK LIKE THAT TO APE! AND APE SHOW YOU WHAT HAPPENS WHEN YOU SPEAK LIKE THAT--!

CAESAR... NOO--!!

NO, ALDO-- STOP IT!!

CAESAR...? WHY YOU DO THAT? WHY YOU STOP ALDO--?

I TOLD YOU TO SUPERVISE THESE HUMANS, ALDO-- NOT TO TORTURE THEM!

NOW GO-- GET OUT OF HERE, ALDO-- GET BACK TO WORK SOMEWHERE ELSE!

ALDO GO... BUT ALDO NOT LIKE IT...

ALDO NOT LIKE YOU PROTECTING HUMAN... AGAINST APE....

PREVENTING CRUELTY TO POOR ANIMALS CAESAR...

OR DO YOU SIMPLY ENJOY THROWING YOUR WEIGHT AROUND-- LOADING IT OVER A BUNCH OF SORRIL AS WHO ARE TOO STUPID TO RESIST YOU...?
I've told you before, Breck—my motivations and what I do with them are none of your business!

Now get back to the work which is your business!

Sure, Lord Caesar... Sure! But just remember what I've told you before...

Perhaps I am Caesar? Oh, I didn't much care for the way he said it, but I do agree with what he said! The gorillas do treat us like animals! They must learn to treat us with some...

And apparently finds it.

Don't be too harsh on him, Caesar! Breck was once governor of the whole state—he ruled all of us! It must be a pretty big shock to find himself just another member of the herd now governed by his former slave!

Are you sympathizing with Breck because he was once your superior, MacDonald?

Some "humanity," MacDonald? But I thought you were opposed to us keeping you in cages—as humans kept apes!

See? Aldo tells you the truth! See yourself—Caesar speaks with human!

Caesar like humans more than he likes apes!

You know what I mean, Caesar—they've got to treat us with more decency—more respect!

I don't think I'm ready to respect humans, MacDonald—or what humans have done! Goodbye!

But Caesar—you've got to make a choice! It can't go on like this... either humans and apes must learn to live together or...

I said goodbye, MacDonald.

Yes, Aldo... we see!

Caesar like humans, not apes? That's not good for other apes, not good for Caesar!

Obviously, Aldo and his fellow gorillas have drawn the wrong conclusion. But then, it's not surprising—that gorillas are not known for being very bright.
IT IS WELL INTO THE NIGHT BEFORE THE WINDOW OF
CAESAR'S TREEHOUSE DWELLING IS FILLED WITH A
SPASH OF LIGHT. IT IS AT ABOUT THIS TIME
THAT THE SOFTER OF RUSTLINGS EMANATES
FROM THE FOULAGE BELOW THAT WINDOW...

I JUST CAN'T SLEEP!

SO I NOTICED, DEAR. FROM
ALL YOUR TOSSENG AND
TURNING... BUI DID YOU HAVE
TO LIGHT A CANDLE TO
STRESS THE POINT?

IT'S NO USE,
LISA...

THIS IS SERIOUS, LISA!
I ALMOST WISH I'D NEVER
EVEN LED THAT REVOLT!

OH COME NOW,
DEAR-- IT CAN'T BE
ALL THAT BAD! YOU
KNOW YOU Did THE
RIGHT THING. AND IF
YOUR CONSCIENCE IS
WORRIED THAT
YOU'RE NOT DOING
THE RIGHT THING
NOW...

THEN WHY DON'T
YOU JUST CHANGE
THINGS? LET THE
HUMANS BE OUR
EQUALS...

BUT IT'S NOT THAT
SIMPLE, LISA! ONCE WE
GIVE HUMANS SOMETHING,
THEY'LL ONLY WANT MORE...
AND PRETTY SOON IT'LL
BE JUST LIKE IT WAS!

AND THEN THERE'S
ALDO AND HIS
GORILLAS! WHAT
WILL THEY...

Quick,
LISA-- BEOAT
IT OUT!!

THAT'S IT--
KEEP IT UP,
LISA!!

USE THE
BLANKETS
TO SMOOTHER
THE FLAMES!!

FWHOOOM
And when the blaze is nearly extinguished...

It's almost out, Caesar—but who could have—?

In time to glimpse a vaguely defined shadow in flight.

Who was it, Caesar? Can you see anything—?

Caesar bolts to the window.

Yes, Lisa... I can see something! I can see that MacDonald was right...

It is time... to make a choice!

Aldo tell you humans are bad—not like apes—who are good!

Now Aldo prove humans are bad—!!

Aldo prove humans are bad because humans do bad things—!

Last night humans try to burn house of Caesar—!!

This prove humans are... how do you know it was humans who tried to burn the house, Aldo—?!

Who...?
A MAD QUEST TO BE CERTAIN--AND A DANGEROUS ONE, BUT ONE WHICH THE GORILLAS AT LEAST SEEM TO TAKE QUITE SERIOUSLY...

ALDO: ALDO! ALDO!

...BECAUSE I SAW A GORILLA!

A SOILLA WHO LOOKED LIKE YOU. ALDO!!

A LONG MOMENT OF SILENCE--STUNNED SILENCE--FOLLOW CAESAR'S IMPESSIONED CHALLENGE...

AND DURING THAT MOMENT OF EASE SILENCE, THE CROWD DIVIDES ITSELF--VISIBLY DEMONSTRATING ITS OPPOSING LOYALTIES...

YOU SAY ALDO... NOT TELL TRUTH!

RIGHT THE FIRST TIME, ALDO--I'M CALLING YOU A LIAR TO YOUR FACE!

THEN YOU CALL ALDO LIAR... TO PROTECT HUMANS! THAT BAD FOR APE'S--APE'S HAVE BAD RULER IF YOU RULE APE'S...

YOU OR ME, EH, ALDO? ALL RIGHT--HOW DO YOU PROPOSE TO DECIDE THE ISSUE? HOW DO WE DETERMINE WHO IS BETTER FIT TO RULE THE CITY?

IRONICALLY, HIS REJUCTANCE TO DO WHAT HE DOES BEST--TO ACT WITHOUT THINKING--FORCES ALDO TO THINK HARDER AND TO CONCEIVE A RELATIVELY COMPLEX PROPOSITION...

ALDO SAY WE BOTH GO TO OLD CITY OF HUMANS--CAESAR AND ALDO BOTH--AND FIND WHAT BIG LIGHT LEFT IN CITY--WE BOTH FIND SOMETHING--BOTH BRING SOMETHING BACK HERE...

AND WHOEVER BRINGS BEST THING FROM CITY--BE NEW RULER HERE!

AT THIS STAGE, IT DOES NOT OCCUR TO ALDO TO EMPLOY BRAVE STRENGTH--TO RAISE HIS FIST AGAINST A GORILLA... AT LEAST, NOT IN THE OPEN...

A MAD QUEST TO BE CERTAIN--AND A DANGEROUS ONE, BUT ONE WHICH THE GORILLAS AT LEAST SEEM TO TAKE QUITE SERIOUSLY...

NO, CAESAR--DON'T DO IT--DON'T GIVE IN TO HIM!!

...EVEN IF MORE INTELLIGENT HEAPS PROCLAIM OTHERWISE.
But even those of intelligence often fail to see beyond the surface of a matter... fail to see the trouble brewing therein...

Very well, Aldo--we shall embark upon your proposed quest!

Tomorrow at dawn--here in the square--we shall set forth to decide the future ruler of this city...

I'm beginning to think you never should have taught Aldo how to talk, Caesar...

Look what he's done with just a few cultural words!

I suppose you're an expert on such matters, MacDonald--or have you forgotten what all the scientists in the world have done for humanity?

This is no time for bitterness, Caesar! I'm trying to help you--as I helped you in the past...

As a human MacDonald, you have no right to bring up people of the past!

Listen to me, Caesar--I'm trying to tell you something--you can't go into the city!

That "big light" Aldo was talking about was the mushroom cloud we all saw last year--it was an atomic clash, Caesar! The city has been destroyed...

Destroyed by whom--themselves, I suppose?

No, destroyed by... why by enemy powers, of course!

Well, perhaps they simply felt that the time was right, that the country was too preoccupied with internal rebellion to put up a proper defense!

Your revolt wasn't the only one of its kind, you know, Caesar--there were reports that it sparked similar ape uprisings all over the country...

And these enemy powers, MacDonald--they took the opportunity we ape provided. They have won? They now rule the world--?
NO, I DOUBT THAT ANYONE
WON. CAESAR! EVEN AS THEIR
BOMBS WERE HITTING US,
WE MUST HAVE RETALIATED
WITH MISSILES OF OUR OWN!

AND THESE
ENEMY POWERS
WERE DESTROYED
TOO...?

INDEEDE, MACDONALD? AND
NOW IF ALDO HAS HIS WAY,
HUMANITY ITSELF WILL BE
DESTROYED—ALONG WITH
ITS "CIVILIZATION!"

AND IF YOU
HAVE YOUR
WAY, CAESAR...?

FOR ALL PRACTICAL
PURPOSES, I WOULD SAY
YES! THERE ARE PROBABLY
SCATTERED SURVIVORS—
JUST AS WE HAVE SURVIVED
HERE—BUT HUMAN CIVILIZATION
AS WE KNEW IT IS DEAD,
CAESAR—DESTROYED...
PERHAPS FOREVER!

I... I DON'T KNOW,
MACDONALD...

BUT MAYBE
THERE'S A WAY—
THERE MUST Be
A WAY—FOR APES
AND HUMANS TO
LIVE TOGETHER...
W UITHOUT
MURDERING
EACH OTHER...

I HOPE SO,
CAESAR... AND
I'M GLAD TO
HEAR YOU
SAY—

CAESAR!
CAESAR, I HAVE
THE MOST
WONDERFUL
NEWS—!!

WILL IT STOP ME, MACDONALD?
SHOULD I LET IT STOP ME?
SHOULD I STAY AT HOME... AND
WAIT FOR MY CHILD TO BE BORN...
SO HE CAN GROW UP IN A DOG'S
WORLD OF HATE....

NO MACDONALD... IT WON'T STOP ME...

I'M GOING TO—
WE'RE GOING TO
HAVE A BABY!!

A BABY,
CAESAR—!

...J ust
WONDERFUL...

WILL IT STOP
YOU, CAESAR—?
EVERYTHING
I'VE TOLD
YOU....

THAT...
THAT'S
WONDERFUL,
LISA...

AND NOW...
WHAT LISA
HAS TOLD
YOU...?
DAWN: THE GREAT SQUARE IS CROWDED WITH THE ENTIRE POPULACE OF THE NEWLY THRIVING TREEHOUSE CITY...

SOME HAVE COME TO CHEER AND DANCE WITH THE ABANDON OF TRIBAL FREIGHT. OTHERS HAVE COME TO SHAKE THEIR HEADS RUEFULLY, DESPONDENTLY...

BUT ALL HAVE CONGREGATED TO WATCH... FOR THE QUEST IS ABOUT TO BEGIN...

AND AS THE TWO PARTICIPANTS GALLOP OUT OF THE SQUARE, THERE IS ONE WHO CHUCKLES DARKLY... ALMOST INSANELY...

A PERFECT TIME, SH, MACDONALD?... NOW THAT CAESAR AND ALDO ARE OFF ON THEIR WILD GOOSE CHASE... NOW THAT BOTH LEADERS OF THIS WRETCHED MONKEY-HOUSE ARE GONE...

BUT BRECK -- THE FORMER GOVERNOR OF THE STATE -- MERELY SMILES ENIGMATICALLY...

LIKE A SMALL CHILD ANTICIPATING DELICIOUS MISCHEF.

AN HOUR PASSES AND, HAVING RIDDEN THE FIRST SEVERAL MILES IN SILENCE, ALDO ABRUPTLY TURNS TO CAESAR AND GROWS...

YOU TOO SLOW FOR ALDO, CAESAR...

TOO SLOW TO BE RULER OF APES!

AND, BEING OF FEW WORDS, ALDO VIOLENTLY KICKS HIS MOUNT -- BOLTING AHEAD OF HIS RIVAL AND LEAVING THE TRAVELER CAESAR TO TALK TO HIMSELF...

Perhaps I am too slow, Aldo...

And perhaps you are too quick to plunge into danger...

Several more hours pass... during which Caesar passes from a wasteland of sparse vegetation into a bleak and charred land reeking of absolute death...

Finally he picks his way up a steep ridge...
...only to gaze down upon a scene of utter horror.

He stands at the chaos, transfixed by this terrible vision of nuclear Armageddon... fascinated against his will by this doom which has ripped an entire city to crumbling ruin...

...and as he allows the awesome vision of death and devastation to fill him... he shudders with dread.

And after he has stared for a long, long time... he realizes that he has found the object of his quest... and he knows what he will take back with him though he will carry nothing from this place of stinking death.

He will take nothing and yet everything, for he will take knowledge from this place -- the knowledge of what Stripe has caused...

...and what peace can avoid.
But while Caesar sees the city as a whole—grasps the nightmare vision at its very heart—Aldo has seen fit to probe the components of this deep hell...

Indeed, he has searched the twisted ruin of seven separate buildings...

Aldo finds the object of his quest.

At first it shocks and frightens him with its unexpected and violent reaction to the mere touch of a finger...

...but then, when he realizes the full implications of his discovery—the possibilities to which it may be applied...

...it simply delights him... and fills him with sly glee...

Here is the prize which will make him the new ruler of the apes—indeed, the means which will enable him to crush all oppositions which will even enable him to...

Aldo—come on out, Aldo—!
Come on, Aldo! Your mount is out here--so I know you're in there--!

We've got to leave now--! MacDonald said it's dangerous to stay here--there's radiation...!

You hear me, Aldo??

Worry about Caesar!!

Caesar dives from his horse, the streaking bullet humming past his ear...

...and scrambling to his feet, he races frantically through the ruins...

And by the time Aldo learns to stand still and steady his aim, he has reached that point of chase where he should pursue...

Blam

Blam... Blam...

Aldo's precious discovery is still new and unfamiliar to him. He does not think to stand his ground and fire, but instead allows instinct to drive him on in pursuit--firing on the run--and in so doing spoiling his aim...

...for he has allowed Caesar to reach a source of cover--and to dive from sight.
AND WHEN ALDO AGAIN RESUMES PURSUIT, AND ROUNDS THE CORNER OF THE BOMB-SHATTERED BUILDING...

WHERE... WHERE CAESAR... GO...?

HE FINDS THAT HIS QUARRY HAS IMPOSSIBLY VANISHED.

Perhaps if Caesar jumped now, he might land on Aldo and succeed in wresting the weapon out of the gorilla's strong hands...

Then again, perhaps he might fail.

After all, a gorilla's hands are extremely strong...

...and not to be lightly wrestled with.

Caesar--!
How Caesar get my horse--?

BLAM

Besides, Caesar now has more than one vision to carry back with him. There is now a second vision--the vision of innocence corrupted by the devices of power...

...a vision chillingly etched in the hate-filled lines of Aldo's face.

KLIK

Caesar get away--!

But Aldo not care--others will work!

And getting others more important than stopping Caesar!

KLIK

KLIK

 ARMORY
During the next half-hour, in which he finds and hitches a small cart to Caesar's horse, Alpo is strangely silent and very busy... and then, for some reason...

Getting others more important than stopping Caesar!

--He repeats himself.

...The sole gorilla sentry succumbs to the natural impulse of night, and grows drowsy...

Now, Mendez—quickly!

Hurry—before one of the stinking monkey's sees us—go on, Alma—hurry.

Breck—what are you doing—?

My god, Breck—you—you've killed him!! But—but you can't do this! It's murder—!!

I should've known that your kind would side with filthy apes!

I should've known, Macdonald...

Night has fallen silently over the treehouse city...

...and at the human quarter of the city, an area which more closely resembles a stockade...

...quickly! Urk-k-k-k
HURRY, MENDEZ---DRAG THAT HAIRY CARCASS OFF INTO THE BRUSH! WE DON'T WANT THEM TO KNOW WE'VE ESCAPED UNTIL WE'RE READY!

WE'LL FIND A WAY, MENDEZ---PROVIDENCE ALWAYS FAVORS MAN OVER THE BEAST.

ALDO'S LAST HASTILY FIRED BULLET HAD GRAZED CAESAR'S MOUNT, AND AFTER BLEEDING THROUGHOUT THE LONG NIGHT, THE HORSE HAS FINALLY FALLEN...

ALDO'S LAST HASTILY FIRED BULLET HAD GRAZED CAESAR'S MOUNT, AND AFTER BLEEDING THROUGHOUT THE LONG NIGHT, THE HORSE HAS FINALLY FALLEN...

THUS, IT IS JUST AFTER DAWN WHEN CAESAR STRIDES INTO THE SQUARE...

HEAR ME, FELLOW APES---I HAVE RETURNED FROM THE QUEST!

GATHER AROUND THAT I MAY TELL YOU OF THAT WHICH I HAVE BROUGHT TO YOU FROM THE CITY---

AND AT THE SAME TIME CAESAR BEGINS TO ADDRESS THE CONGREGATING APES. ALDO PASSES THE STILL-WARM CARCASS OF HIS FORMER MOUNT.

--AND SO I HAVE BROUGHT NOTHING BACK FROM ALDO'S PROPOSED QUEST---NOTHING BUT KNOWLEDGE!

THE PRECIOUS KNOWLEDGE THAT THE OLD CITY OF THE HUMANS IS NOW A PLACE OF DEATH---A PLACE TO WHICH NO APE SHALL EVER AGAIN VENTURE!

IT IS A PLACE TO BE SHUNNED AND FORBIDDEN---AN AREA OF DREAD DEATH AND RUINS---A FORBIDDEN ZONE OF HORROR!

AND WE MUST LEARN FROM THIS KNOWLEDGE WE MUST LEARN THAT THIS FORBIDDEN ZONE OF HORROR IS THE DIRECT RESULT OF ALDO'S WAY OF THINKING! THIS I HAVE BROUGHT BACK TO YOU A LESSON WHICH---

ALDO, BRING SOMETHING BETTER THAN LESSON!!

IF ONLY HIS MOUNT HAD NOT DIED---IF ONLY CAESAR HAD GOTTEN TO THE CITY SOONER---HE MIGHT HAVE HAD TIME TO CONVINCE THEM... BUT NOW, SADLY, ALL EYES EAGERLY TURN TO THE TRIUMPHANT ALDO...
AND ALDO MAKES THE BEST OF HIS NEW-FOUND SPOTLIGHT...

YOU SEE--CAESAR BRING NOTHING--NOTHING BUT WORDS! BUT ALDO BRING SOMETHING TO PROVE ALDO SHOULD BE NEW LEADER--!

SOMETHING TO MAKE ALDO NEW LEADER!!

YOU SEE MENEZ? I TOLD YOU PROVIDENCE WOULD FAVOR MEN OVER BEASTS! AND PROVIDENCE HAS DELIVERED THOSE GUNS TO US... GUNS TO KILL THE BEASTS!

BUT BRECK... IF THE BEASTS HAVE THE GUNS, HOW ARE WE GOING TO GET THEM??

YOU'LL SEE, MENEZ-- PROVIDENCE WILL TAKE CARE OF THAT, TOO...

LET GO OF ME, LISA-- I'VE GOT TO CONVINCE THEM!!

LISTEN TO ME, FELLOW APES-- ALDO WILL LEAD YOU ONLY TO DEATH!!

YES, CAESAR! ALDO WILL LEAD APES TO DEATH-- DEATH FOR ALL HUMANS AND MAYBE EVEN DEATH FOR--

CAESAR--

MACDONALD-- HE'S HURT!

CAESAR... GOT TO WARN YOU... BRECK... HE ESCAPED....

HUMANS ESCAPE--??

UHHHHH...
MACDONALD --! ARE YOU ALL RIGHT--?!

WHAT HAPPENED TO YOU--?!

DIDN'T I TELL YOU, MENDEZ--? IT'S MAN'S DESTINY TO RULE THIS PLANET....

YES, BRECK... MAYBE WE CAN BE THE HUMANS TO RULE THE WHOLE WORLD NOW!

BRECK DID IT. CAESAR... HIT ME, KILLED THE GUARD... ESCAPED...

HUMAN KILL GUARD--?!

HUMAN KILL APE -- KILL GORILLA--?!

YOU'D BETTER BELIEVE IT. YOU FILTHY STINKING BEAST--!

... AND THERE'S GONNA BE A LOT MORE STINKING APES KILLED... STARTING RIGHT NOW!!

LISA--! NO... IN THE NAME OF THE CREATOR-- NOO!!

AND IN THE SECOND PART OF THIS ISSUE: THE SHOCKING AND SEARING CONCLUSION TO QUEST FOR THE PLANET OF THE APES!
NEXT ISSUE

BATTLE FOR THE PLANET OF THE APES!

Marvel's astounding adaptation of the final Apes film!

Also the latest and greatest episode of TERROR ON THE PLANET OF THE APES!

DON'T MISS OUT—on this or any other issue. SUBSCRIBE!

PLANET OF THE APES

#23

ON SALE

JUNE 8

75¢
Owing to a benevolent set of circumstances, we have a full two-page "Ape Vine" for this issue—and it couldn’t have happened at a better time, since we have a plethora of particularly incisive and incredible missives this go around. We’re even going to take the opportunity all this extra space allows us to slip in some letters that otherwise would never have seen print, and so this month’s chapter of "Ape Vine" will chat about both PLANET OF THE APES #’s 18 and 19. Now, without further ado, let’s get on with our simian soliloquies...

Dear Archie and John,

For three installments now, I’ve sat utterly awestruck at the extent to which the Apes-dominant Man theme has been carried into unbelievably plausible realms of imagination. I am referring, of course, to the mammoth "Future History Chronicles" which the talented Doug Moench and no-less-extraordinary Tom Sutton have so lovingly lavished upon us. I have really thought highly of Doug’s TERROR ON THE PLANET OF THE APES’ serial, but even that cannot compare with imaginative power of “Chronicles.” The response to these excursions will probably be mixed, especially among the die-in-the-fur “Apes” fanatics, due to the experimental nature of these stories, both in concept and in execution. Plus, Tom Sutton’s mind-staggering artwork does take getting used to, but it pays off in spades once the reader has. Tom’s interpretation of simians is hardly from a book of physiology, but then the world he creates through his art is not photographic, nor is it intended to be, and the sooner a person who’s disappointed in Sutton’s graphics realizes this, the easier he will be able to navigate through Tom’s unique universe. But it is the inspiring degree of original thinking on Doug’s part, and his lack of trepidation in presenting unique tangents of an idea which I felt had about had it after the first movie, that excites me. I’m not a fan of the Apes phenomenon, but I have been overwhelmed at the fresh treatment given the concept by Doug. I just can’t express my delight too highly on the “Chronicles” series, which has been the most fabulously wrought piece of work on this starting fantasy-concept since Pierre Boulle’s original novel. Doug and Tom, my most intense request for an indefinite continuation of this intermittent series.

Ralph Macchio
188 Wilson Drive
Cresskill, N.J. 07626

Ralph, you’re so right about the degree of dream-stretching imagination Doug and Tom have managed to include in each increasingly-more-incredible episode of the “Future History Chronicles.” Why, even jaded editorial veteran Archie Goodwin continues to be somewhat stunned by the innovations and ingenuity our two titanic co-creators have imbued this mighty minor series with, and at this point no one wants this syncopated saga to come to an end, especially not Doug and Tom . . . who have come to depend on the kudos and kindly comments from Marvelites and monkey mavens everywhere.

So thanks, Ralph—but if you’ll pardon us for asking, what about the rest of the issue? After all, there’s more to APES than that one superb series. Do let us know, okay?

Dear gibbons:

APES #19 was one of your best yet, and for only $191! “Demon” was extremely science-fiction oriented, and that pleased me and a lot of my s-f/Apes fan-friends no end. I’m glad Mike Ploog did the art, which was fantastic, as is usual for him. Doug was no slouch in the story department, either.

However, I noticed that you misspelled "Psychodrome" on the cover. Tsk, tsk! And there were minor proofreading errors throughout the articles and "Ape Vine" sections. Please be careful on that account, since it detracts from full reading pleasure.

Also, speaking of the letters section, you asked if we’d like to see extensive coverage of the Return to the Planet of the Apes cartoon series. I don’t know about the other Ape-ophiles, but YES I, myself, would most definitely like to see coverage of this cartoon continuation.

“Simian Visions” wasn’t exactly your best article, it had too many facts and not enough interesting improvisation to hold together, if you know what I mean.

Last, but certainly not least, where’s the next ish page you promised us, hmmm? I looked and I looked, but it was nowhere to be found.

In the future, please try to provide us with more behind-the-scenes info of all kinds as pertains to the Apes, all right? In the meantime, keep on kibitzing!

Ralph Macchio
188 Wilson Drive
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Mike A. Markie
912 S. Kennesington Drive
Leavenworth, KS

If you wanna know the truth, Mike, we’re more than a might ambivalent about a next issue page—not because we don’t dig giving you an advance idea of amazing Ape items to come, but rather because (as we’ve pointed out a little earlier on this selfsame letters page) of space limitations. So once again, after our obliging fashion, we’ll leave it up to you—Apedom Assembled. Would you sooner see a next issue page, or would you rather that we devoted that space to more art or articles? What say, Marvelites?

In regards to the occasional error in proofreading, our eagle eyes are e’er on the alert, but ya just wouldn’t believe how fast we have to work sometimes, and in such cases there’s more than a good chance that we’re bound to be blind to an otherwise easy to catch mistake, such as the misspelling of “Psychodrome” on the cover. We try, we begotten and weary but always enthusiastic; unfortunately, we ain’t always successful.

Still, Mike, you can be more than sure of one thing—we’ll keep on kibitzing, no matter what!

Ape-people:

The cover of #19 was phantasmagoric. Bob Larkin is steadily proving himself a top cover artist, despite the early bad promos I had concerning his first gaudy covers for Marvel.

“Demons of the Psychodrome,” by Doug Moench, Mike Ploog and Tom Sutton (!) was a great story with superb artwork. But why the artistic team-up?

“Simian Visions” was a very good article, but is it possible for you to go to smaller type or something, in order to have more than one text feature per ish? And let me add my voice to the countless multitudes requesting an interview with Cotman Heston, himself. After all, he’s the first and most famous actor ever to appear in the mighty apes movie saga.

Your continual adaptation of those remarkable films makes top-notch reading, very enjoyable. The art is back to truly amazing quality, and Doug’s dynamic dialoguing has never lagged.

Finally, I’ve started an original story called “Quilleron,” and wonder whether you’d be interested in considering it for publication?

Steve Vardy
301 11th Street
Brooklyn, NY 11215

Hey, Steve, we’re glad you’re warmin’ up to Larkin, who (as you may or may not know) also does an occasional paperback cover, such as his recent masterful rendering of Dracula for the paperback adaptation of the same title produced by sometime-Marvel-monster-maniac Russ Jones.

The artistic team-up of Ploog and Sutton on “Psychodrome” came as a result of Mike’s previously-announced outside obligations, which spiraled him away to the west coast in the midst of his work on the aforementioned story; thus, Titanic Tom stepped in to give us an emergency assist by inking over Mike’s rough pencils. That’s the inside story, Steve.

And this is as good a place as any to announce that, while we sincerely appreciate the enthusiasm and effort that goes into original Apes en-
Dear Marvel gang:

APES #18 followed a fine line between satisfactory and disastrous. First the format: I'm sick of it. And judging by the letters you've printed, not quite a few others. Soon APES will just fade away, if the current trend keeps up!

However, what you've been doing with the space still left to you is nothing short of genius. The cover, as usual, was fine... though not excellent. As for Alcala's interior art—he's been surprising me... and pleasing me! The close-up of the orangutan on page 13 was fantastic! And the articles (such as remain in the limited space allotted to them) have been top-notch.

More of Jim Whitmore, please!

I feel honor bound to correct Jim's inaccurate reference to "Ricky the racoon," though: Ricky was a squirrel. There were several other oversights and missing names or places, but I take it that at some fairly near-future point you'll undertake an update on the Glossary. At least, I hope so.

Here's where I put my bid for more pictures. More, more, more! Since you've said in a recent lettercol that you recently acquired some new material from 20th Century-Fox, I hope you'll be using such new found pictorial matter in upcoming issues.

That's it! Keep up the great work, Archie, John, Doug, and the rest of you Merry Marvelites.

Harold M. Oberon
316 E. 77th Street
New York, NY 10019

Dear Green Bananas:

You said that the purpose of your new format was to reach more readers, especially those who can't buy every issue of APES because of the $1 tariff—so what about the 25¢ ADVENTURES ON THE PLANET OF THE APES color comicbook? Can't the economical apes buy that, instead—after all, it is a reprint and much cheaper? I thought it was quite cheap of you to put the table of contents right where a full-page photo of Apes used to be.

Another thing—why do you continually use the same photos? To sum up: Your new format is outrageous i.e., what little there is of APES, is little indeed.

Andrew Currie
(No address given.)

Andy, old fellow ape-fanatic, you do us a grave injustice by even implying that our best efforts to save space and provide a simian snapshot by combining the contents page with the inside cover feature is... in a word... cheap. We beg to differ—may, demand to differ—since it would be easier for us to continue taking up an extra page for a simple listing of the contents; but that would mean one less page for comics or articles or letters, and judging from all the opinions of Apesdom Assembled we've received thus far, that's precisely the opposite of what you the readers or we the editors want.

In fact, Andy, sometimes sudden limitations actually bring out the best in people, and we've been somewhat proud of the way we've still managed to include an ample amount of ape information and entertainment, despite the handicap of the reduced format.

As for the (entirely unintentional) repetition of photos, we think you'll find that to be far less of a problem from now on; indeed, we've already begun to delve into the nearly endless supply of photos of the Apes films selected by John Liest, Warner himself during a trip to the west coast studios of 20th Century-Fox last summer.

So cheer up, Mr. Currie—we'll soon d'oin the best we know how, and—as ever—we're d'oin' it for you!

Sirs—

Wrong, wrong, wrong! Both your chronology and your glossary are wrong. You place the TV shows 900 years before the first two movies, when they should be 10 years after them. My proof? I get this startling revelation from quotes in the movies and TV shows which you ignored. Such as:

- "More than ten years ago another such ship landed, humans, they said they were from this world but from another time period, long ago... they called themselves... astronauts." Zaius said this on the first Planet of the Apes TV show, when first told about the landing of Virdon and Burke's ship.

- "The year 3085... Maybe further if that's when it stopped working," said Burke, in reference to the ship's clock on the first TV show.

The first quote would be enough to show that the two Zaiuses in the glossary are one in the same and that the TV show takes place after the original movie, but the second gives a reason why the year 3085 isn't the year the ship landed, but the year the clock stopped. Also the cartoon show helps prove that fact. I would place the cartoon show between the first two movies and the TV show. Why? Because the apes had started to fear that the humans were learning to speak, and because Nova was found wearing Brent's dog tags. The apes' fear that humans were learning to speak would prove itself when 10 years later (we again return to the Planet of the Apes TV show) and find the humans capable of speech. My version of the chronology doesn't account for all the contradictions but it isn't as strained as yours. Personally I believe that the TV show was a mutation of what must have been originally conceived. It would have been more interesting if instead of Virdon and Burke, the show had the further adventures of Taylor and Brent. Two more points on this subject, how do I account for the explosion of the domesday bomb at the end of BENEATH when the TV show occurred? Also, where does Marvel's stories fit in that's easy, since Caesar promised to change the course of the future in BATTLE. Perhaps Marvel's stories fit in there. So, instead of a complete circle, our time line should be an open curve, thanks to Zira, Cornelius, Milo, and Caesar—forever on the wrong course.

Other than these few points, your PLANET OF THE APES magazine is an excellent effort.

Clark J. Holloway
Box 283
Oakville, WA 98638

Dear ape-fashion:

Alas, APES #19 was only an almost perfect issue. I've seen you do better, but I've also seen you do worse. This issue's chapter of TERROR was a little far-out for my taste, and I'm not sure I like Sutton over Ploog on the art, but all-in-all I'll give them an "A" for effort.

The article by Jim Whitmore was good, and I thoroughly enjoyed it and hope you'll feature more material of this nature. In addition, I'd like to see interviews with big name movie stars, and articles on the animated TV series.

CONQUEST is turning out to be the best Marvel adaptation of the Apes movies so far, and Alfred Alcala is a great choice for artist. Doug Moench, I know, often gets overlooked as author, cause he does all the Apes material and therefore doesn't come up for comparison with any other authors on the various stories; but just the same I think he's done an adequate if not outstanding job, and some of the free-floating stories he's done on his own to add to the Apes mythos have been nothing short of inspired! Keep it up, Doug!

And keep it up, Marvel. You're all right with me!

Russ Holtzman
142 Sioux Street
Rapid City, SD

And you avid Ape-ophiles are all right with us, Russ! No matter what happens in the foggy and uncertain future, no one can say we didn't give this adventurous venture everything we've got. After all, we know pessimistic and pusillanimous pen-pickers who predicted this magazine wouldn't last for a dozen issues, and here we are just short of twice that number, with no let up in sight. So stick with us, armchair anthropoids, and see where fancy and fantasy lead us in issues yet to come.

But, at the same time, we don't want ya to forget that we're depending on you to let us know how we fared on this current edition, so be sure to tell us in no uncertain terms. We'll be countin' on ya! Our anthropomorphic address remains unchanged.

PLANET OF THE APES
Marvel Magazine Group
575 Madison Avenue
New York, NY 10022
From PLANET OF THE APES back to KING KONG and beyond, Apes have played an important role in the imagination of man, a trend apparent in almost all media.

By Jim Whitmore

Just how would you answer, if you were asked where PLANET OF THE APES came from? No, it wasn’t originated in a movie producer’s business prospectus, or in the fertile brain of a French novelist named Boule. In truth it had two birthplaces, one each in the world of literature and the place we call the “real” world, separated by centuries.

Setting: the real world birthplace. Green and dangerous central Africa, largely unexplored, 130 years ago...

They are exceedingly ferocious, and always offensive in their habits; it is said that when the male is first seen he gives a terrific yell that is heard far and wide through the forest, something like kh-ah!, prolonged and shrill... he then approaches the enemy in great fury, pouring out his cries in quick succession. The hunter awaits his approach with gun extended; if his aim is not sure he permits the animal to grab the barrel, and as he carries it to his mouth he fires; should the gun fail to go off, the barrel is crushed between his teeth, and the encounter soon proves fatal to the hunter...

That’s where it began. With this 1846 description of a gorilla as fancifully told by a missionary named (would you believe?) Savage. We’ve been paying for the misconception ever since, in one way or another.
Over the years the media image of the gorilla, always the focus of this ape-tention, evolved. It progressed from the mindless, bloodlusting savage from dark Africa to this, a more pitiable image of "kinetic savagery" ready to explode on a world of "civilized" men. This theme was explored in both KING KONG and this classic, MIGHTY JOE YOUNG.

Since the discovery of the gorilla in the middle of the 19th century there have been four distinct waves of "ape enthusiasm" in the western world. All alike, all different; certain patterns run in common, and taken together they point towards a conceptual evolution as one wave fades to be supplanted by a fresher one. It simply has to be admitted that the primate, man's closest relative, fascinates him, reaching into his creative unconscious in a way that other aspects of the world do not.

Of course, 130 years ago the world was a different place. Much of it was still unstudied, and communication over then-vast distance was slow, particularly in underdeveloped areas.

Where an area is not totally known, there will inevitably be rumors of monsters. So it was in Africa with the largest apes of all, the gorillas. Savage's ridiculous account was not the first; only the first to be paid attention to. As far back as 470 BC Hanno set out from Carthage with an expedition of grand proportion and found, in the Sierra Leone foothills, hairy creatures who, when attacked, threw stones in their own
defense. Three of the animals, called "gorillai," were captured. Three hundred years later Pliny reports that their skins were still preserved in Carthage's Temple of Astarte.

(Although this is the first usage of the term "gorilla," evidence supports the conclusion that Hanno's group actually found baboons or chimpanzees.)

Much later, in 1559, an English adventurer named Andrew Battell was taken prisoner by the Portuguese and conscripted for several years of service in their colonial troops. Stationed near the Mayombe River in West Africa he saw two different kinds of apes which he wrote about in 1625. One of which, the one he calls the Pongo, is clearly the gorilla.

He was the first human to hear of the true gorilla. He was ignored.

Other reports began to trickle out of the continent. A sea captain's tale, an explorer's story... but true credit for discovery of the gorillas goes to two missionaries, Wilson and the aforementioned Savage. One day when Savage was visiting Wilson he notice in the house a skull said by the natives to be from a "monkey-like animal, remarkable for its size, verocity, and habits." Both collected skulls in the next few months and sent them to prominent English anatomists Jeffries Wyman and Richard Owen. Savage even went so far as to include a description of the lifestyle of the wild gorilla, some of which was printed at the beginning of this article, and was apparently based on no actual sighting of the gorilla; just on hearsay.

Not to be outdone, Richard Owen abandoned science for creative mythology and wrote his own account, in 1859, part of which goes:

"Natives when stealing through the shades of tropical forest become sometimes aware of the proximity of one of these frightfully formidable apes by the disappearance of one of their companions, who is hoisted up into the trees, uttering, perhaps, a short choking cry. In a few moments he falls to the ground a strangled corpse."

These days, they call that kind of thing "sensationalizing," and most people frown at it. But to the world of the 19th century the fantasy image of the killer ape was spectacu-

![A photo of Gargantua along with the hyped up publicity lithograph prepared by R.B. & B. &B.](JW-108)
larly exciting. It served to neatly symbolize the Unknown on all sides of the straight Victorian world. It allowed the same slight tickle of fear (and all fear stems from the Unknown) that we get, today, from scanning headlines of flood, fire, destruction. The gorilla—or, at least, a beast with a superficial resemblance to the gorilla—took its place in the world.

It was the first great wave of interest in the Ape.

Searches were organized and sent. The gorilla appeared in Gothic fiction as the latest gimmick. He was used as a boogeyman for children...

And sadly, inevitably, the Great White Hunters found him. Paul du Chaillu was the first to actually shoot a gorilla. His account of the adventure paints the poor maligned creature in an even more unfavorable light.

"And now truly he reminded me of nothing so much as some hellish dream-creature—a being of that hideous order, half-man half-beast, which we find pictured by old artists in some representations of the infernal regions. He advanced a few steps—then stopped to utter that hideous roar again—advanced again, and finally stopped when at a distance of about six yards from us. And here, just as he began another of his roars, beating his chest in rage, we fired, and killed him."

Contrast these images of the gorilla to that held by the Mendjlin Mey tribe of Cameroun, who consider it a disgrace to be injured by a gorilla—because the gorilla would not have attacked if the man had not fled!

You’ll notice that du Chaillu’s beast never really attacked. It just made noise, and in the name of sport he shot it. Scientists attacked his accounts as “fantasy,” though it appears that he was not the sole culprit. Rumor has it that his publisher turned down the first version of the book because it wasn’t “lively” enough.

Evolutionary theory wasn’t the standard of belief in those days, unlike modern times. The people of the 1880’s didn’t see an “ancestor” or “relative” in the gorilla. Instead they saw a mirror that reflected their darker passions, the repressions running throughout Victorian Society. (Considering the fascination it held, it is not surprising that earnest, nonsensational study by naturalists only began about 20 years ago. Though study technique might figure in there—in 1896 a man named Garner, intimidated by the gorilla’s reputed bad manners and great violence, decided to study them by building an iron cage. He sat inside it and waited for them to be seen. He did end up writing a book about the experience, but he never did learn much about gorillas.)

The second wave of ape impact on Western culture also came as a result of the mass acceptance of a fantasy image, when the first of several generations of movie-goers thrilled to the sight of a giant gorilla climbing the Empire State Building, holding Fay Wray aloft in a light and loving grip.

KING KONG, of course. (In Sweden it’s KONG KING, but that’s another story) In which the Killer Ape is made bigger and stronger—but oddly, also more tender, more human—than ever. And in the end it isn’t really the guns that manage to do in the poor fellow, but the abstract concept of Beauty.

Do you see the evolution of the concept? The outside was flamboyant for the time’s demand, but the inside was more human.

1930 was a lucky year for the movies; Edgar Wallace (a popular novelist who had gone to Hollywood to work in film) came together with Merian Caldwell Cooper, Ernest B. Schroedsack, and the innovative Willis O’Brien. Three years of intense work and many namechanges for the big ape later their creation opened in New York, and it didn’t matter

that there was a Depression on.

In NYC two theatres packed a total of ten thousand seats for ten shows daily for weeks. When released on TV for the first time some years later one station showed it sixteen times in one week! And so that second wave of apemania began, but with that difference in its source that caused the tone of the enthusiasm to be different, as well.

You can easily judge its impact by the spinoffs and ripoffs; SON OF KONG, KONGA, MIGHTY JOE YOUNG, the Japanese man-in-a-suit version of the original... even an animated cartoon called KING KLUNK (1933) featuring a character of the day known as Pooch the Pup. (And Kong’s effect on the world isn’t finished yet, either—a remake of the original KONG is in the works for 1976, under the production of Dino de Laurentis and Paramount Pictures.)

Marx depicted history as a pattern of waves. Thesis (state of the world) is washed by antithesis (its ideological opposite, or at least contender) and the result is a wary balance of
The "other ape" from ESCAPE — Armando's great Chimpanzee from his traveling circus.

The gorilla returns in a later scene in ESCAPE, albeit stuffed. It sure startles the stuffing out of Zira.

The two; synthesis. We can observe it every day in such mundane practices as haggling over prices, or deciding who's going to use the car. Another name for it is give and take.

Backlash effects play a major role, too. Striking reversals of trend. Such was the third wave of Ape Interest, which began in 1939. It was at least partially a return to the "killer" image — and yet its full effect was to widen the schizoid gulf of that image's emotional spectrum even more.

The poor innocent Gorilla behind it all was Gargantua.

And the people behind him were the ballyhoo teams of the Ringling Brothers & Barnum & Bailey Circus, who turned him into one of the three biggest attractions/PR veins in circus history. (The other two were RB&B&B's Jumbo the elephant and its currently existing Clown College.)

He was first exhibited in 1938. Before his death in 1949 he had been seen by an estimated 40 million people. Most of whom didn't get the promised view of the "world's most terrifying living creature" — for, although he'd been known
The inheritor of the Planet of the Apes—the young child of Zira and Cornelius, left in Armando's care. From ESCAPE.

to tear burlap bags like they were wet napkins and fold tire casing into quarters, Gargantua was usually more content to sit back in his specially air-conditioned home and watch the "marks" watching him.

This was a further evolution of the primal ape imagery. And talk of dichotomy! The ad reinforced the public image of the African Gorilla as a creature huge and fierce... but everyone who actually saw him came away modified, knowing that while he was big (550 lbs) he wasn't huge, not a King Kong at all. And he was usually even tempered! There dose of reality came into play and tempered the fantasy, which had grown incredibly.

This last known wave is why you're here. The PLANET OF THE APES series.

They represent a radical divergence from the earlier manifestations of Ape symbology, fitting in this day of radical changes. Do you see it? At first apes were killers; man's dark side. Gradually in fantasy and real life they acquired a more gentle nature as our knowledge of them grew. And now... even though the violence inherent in all sentience is still represented and certain aspects remain rooted in cliche, the apes have largely become true individuals.

It would not be too extreme to say they now have souls.

In fact, that's the major point of the Boule satire—that "humanity" is as much an attribute earned, and reinforced by behavior, as it is some inherent quality. If not more.

If it walks, talks, and thinks as well or better than a man... why not consider it equal or, as in the series, superior to man?

This fourth wave of the apes, spurred as it is by new facts concerning real world ape intelligence and their ability to communicate, isn't over yet. But its thrust is clear. I think it bodes well for us that our demons have grown and changed in thirteen decades. Perhaps it means we have, too, something that will be necessary if we're to avoid a holocaust not unlike that at the end of BENEATH. And, considering the progress made, iconographically, I can't help wondering what the next step in the change might be... a regression? An advance? Who can say. But I know we'll all be waiting together to find out.
FROM SHAKESPEARE TO SIMIAN

BY

Robert Cleveland

plays. It was Zaius's sharp insight upon
humanity from the simian viewpoint
which impelled many a viewer to reap-
praise his own species.

Mr. Evans was seen in orangutan
makeup throughout the entire two
films, and it was a strenuous assign-
ment not only artistically but also phys-
ically, inasmuch as it required almost
four hours to mount the makeup each
morning and an hour at night to remove
it.

His performance in "Beneath the
Planet of the Apes" marked Maurice
Evans' 34th anniversary as luminary of
the American stage. His first visit to
our shores was occasioned by an exten-
sion of the classic quarrel between the
Montagues and the Capulets. After a
successful run at the Martin Beck
Theatre in New York which ended in
April 1935, Katharine Cornell planned
to take "Romeo and Juliet" on tour the
following Fall. The prospect of travel
cost her both her Romeo and her Mer-
cutio. Seeking replacements for Basil
Rathbone and Brian Aherne, Miss
Cornell raided London's Old Vic and
from its ranks bagged Maurice Evans
and Ralph Richardson.

This eminent pair faced their first
American audience in Baltimore on
October 10, 1935, on the stage of the
Lyric Theatre. Evans postponed return-
ing to London so that he could play the
Dauphin in Miss Cornell's next pro-
duction of Shaw's "St. Joan." So en-
thusiastic was the critic's salute to the
performance of Evans in "St. Joan"
that the London stage has not seen him
since. England's loss was definitely
our gain. The next season saw Mr.
Evans as Napoleon in "St. Helena"
and with his brilliant portrayal of the
exiled Emperor, he was raised to the
status of a star by his producer, Max
Gordon.

Evans next elected to do "Richard
II" which had not been seen in New
York for more than half a century. This

Maurice Evans, one of the
globe's most eminently re-
spected actors, first covered his face
with orangutan makeup in the 20th
Century Fox production of "Planet of
the Apes." In that film he introduced to
the world the character of the simian
minister of science, Dr. Zaius. He re-
created his role of Dr. Zaius two years
later, in "Beneath the Planet of the
Apes."

The role was one demanding a per-
former of Mr. Evans' well-recognized
capability, for Zaius was no caricature,
no freak, but rather a multi-faceted
thinker whose actions and reasoning
imparted much of the bite to the screen-
packed house plus 150 frantic standees. With his Richard, Maurice Evans was firmly established in New York, as he was in the rest of the country following an extensive tour of the play.

Under his own management in 1938, he set up the full-length "Hamlet"—this necessitated a 6:30 p.m. curtain. He then triumphed as Falstaff in "Henry IV, Part I"; as Malvolio to Helen Hayes' Viola in the Theatre Guild's revival of "Twelfth Night," and as "Macbeth" with Judith Anderson as his bloodthirsty mate. All of these established Maurice Evans as the most eloquent and industrious interpreter of classic roles to function on the American stage within our generation.

An American citizen since 1941, Evans enlisted in the Army a year later. First as a captain, then as a major, he served in the Pacific combat zone as head of the Army Entertainment Section. For his services he was awarded the Legion of Merit. It was His G.I. version of "Hamlet" that proved so successful with the troops that at the war’s end it was produced on Broadway by Mike Todd with Evans in his familiar role of the Danish Prince.

In 1947, Evans appeared in his production of Shaw's "Man and Superman." This revival ran for 295 performances, a record-breaking run for any Shaw play in New York, and it played another eight months on tour. His first holiday from the classics saw Mr. Evans in Terence Rattigan's "The Browning Version," in 1949. In that same year, he assumed the demanding post of Artistic Director for the New York City Theatre Company at the City Center.

With "Dial M for Murder," Evans had another change of pace, and spent two years playing the charming villain, Tony Wendic, It was during the run of this play that he also found time to produce one of the great comedies of our time, "The Teahouse of the August Moon." Later he produced another comedy hit, "No Time for Sergeants." After this he appeared in "The Apple Cart," "Heartbreak House," and "The Aspern Papers." He also appeared in his first musical in this country, "Tenderloin," in 1960, and got the musical bug so badly that he wanted to appear in another as soon as possible. During 1962-63, he toured the U.S. with Helen Hayes in "Shakespeare Revisited—A Program for Two Players." These two stars of the American Theatre played 69 cities in 19 weeks.

For many Evans has been closely associated with Hallmark Hall of Fame and on this program he has recreated many of his famous roles for television. In 1960, he and Dame Judith Anderson recreated on film their roles in "Macbeth" and this was shown twice on TV by Hallmark. In 1961, "Macbeth" received six Emmy Awards.

His other well-known films, besides the "Ape" movies, have been "Kind Lady" with Ethel Barrymore; "Androcles and the Lion"; "Gilbert and Sullivan"; "The War Lord" with Charlton Heston (remember him "Ape" fans?) and Richard Boone; "The Traitors of St. Angel," and "Jack of Diamonds."

Maurice Evans can well be considered one of the finest actors of this or any other time. There is a lot more than a pretty face behind that ape mask, there is a veritable treasure trove of acting talent.
QUEST FOR THE PLANET OF THE APES


THE HUMAN, McDONALD, HAS JUST CRAWLED THROUGH AGONY IN ATTEMPT TO WARN CAESAR OF BRECK'S ESCAPE...

LISTEN TO ME, YOU UGLY REJECTS FROM THE MONKEY-HOUSE---! I TOLD YOU PROVIDENCE FAVORS MAN OVER THE APES!

NOW I'M GOING TO PROVE IT!!

LISA--!! NO!! IN THE NAME OF THE CREATOR--

BUT FOR ALL OF CAESAR'S ANGUISH, THE GREAT GORILLA ALDO IS MERELY PUZZLED. THE PRECIOUS GUNS HE HAS STOLEN FROM THE WASTED CITY IN THE FORBIDDEN ZONE HAVE JUST BEEN RECLAIMED BY THEIR RIGHTFUL OWNERS.

HE DOES NOT KNOW HOW OR WHY, BUT HE IS CERTAIN OF ONE THING: IT IS NOT FAIR.

PART II  THE KEEPER OF FUTURE DEATH!

Story: DOUG MOENCH Art: ALFREDO ALCALA  AG-203
Just one day in the past, a wife told her husband they would soon be with child.

Lisa had smiled...

I'm gonna kill her, Caesar...

...and Caesar had known the promise of joy.

I'm gonna kill her while you watch, Caesar...

But that was yesterday--before Breck escaped and began his long creep through the night-shadows eager to kill that smile...

You hear me, Caesar--I'm gonna kill little Lisa--I'm gonna blast your beloved wife's head open--and you're gonna watch!!

Caesar stands now in shock, the shadow of horror covering his heart... for his wife has told him the good news...

No, Breck... please... you don't know... Breck, you can't do this--I beg you...

That's far enough, Caesar--hold it right there! The begging and whining I like--it's more in character...

...but the advancing I don't like. You're gonna watch this little scene--not play in it...

The orangutan is old. The humans do not see him...

You were my slave once, Caesar... before things changed...

But the tables have turned again. Now, Caesar, welcome back... slave...

Caesar does see the orangutan... and in his stealthy advance, Caesar sees a glimmer of hope...

...and Caesar knows, now, that two lives are threatened by a madman and his gun.
HE IS OLD, VERY OLD -- AND AWKWARD WITH AGE. CAESAR WONDERS, WITH UNBEARABLE SUSPENSE, IF SOMEONE THIS OLD CAN POSSIBLY SUCCEED...

AND, TOO, CAESAR Wonders IF SOMEONE AS STUPID AS ALDO CAN POSSIBLY WATCH THE OLD ORANGUTANS SUCCESS... WITHOUT SPOILING IT WITH AN INDISCREET MOTION OR WORD...

REMEMBER WHEN YOU PICK YOUR NAME, CAESAR?? YOU THOUGHT YOU WERE BEING CLEVER -- BECAUSE IT MEANT KING...

WELL, EVEN A KING CAN DIE, CAESAR-- AS BRUTUS WELL KNEW!...

AND YOU, CAESAR-- KING-- SLAVE-- APE--

YOU ARE--

TO--

--D--UHHN!!

BRAK AK-AK-AK

SUCCESS!!

LISA AND THE OLD ORANGUTAN SPRAWL FREE AS CAESAR LUNGES FORWARD, GRAPPLING WITH THE SHOCKED BRECK...

QUICK-- ATTACK THEM-- STOP THEM FROM USING THEIR GUNS!!

MOST OF THE APES OBEY, FOLLOWING CAESAR'S DESPERATELY FRENZIED EXAMPLE -- AND HOPING THE HUMANS WILL BE TOO SHOCKED TO EMPLOY THEIR WEAPONS...

TRAGICALLY, SUCH IS NOT THE CASE...

FIRE-- SHOOT THEM!! SHOOT!!

BLAM-- KRAK-- VLAN-- AK-- AK

35
AND MANY, MANY APES WILL NEVER KNOW ANOTHER HOPE.

STILL, OF THEM ALL, NONE OF THE APES FLEE-- AND ONLY ONE RESISTS FROM JOINING IN...

ALDO--! COME, ALDO-- KILL HUMANS!! WE KILL HUMANS--!!

YES, THE PROPOSITION APPEALS TO ALDO...

WE'RE ALDO TO JOIN THE FIGHT AGAINST THE HUMANS. HE WOULD BE AIDING CAESAR'S CAUSE.

BUT THEN A RARE THOUGHT CROSSES ALDO'S BRUTISH BRAIN-- A MOMENTARY SPASM OF REASONING-- WHICH SPELLS OUT HIS INSTINCTS...

... AND ELUCIDATES HIS PREVIOUSLY UNKNOWN REASON FOR HOLDING BACK...

ALDO HATES CAESAR-- AND WISHES TO USURP HIS POSITION AS LEADER OF THE APE SOCIETY. INDEED, ALDO WOULD LIKE NOTHING BETTER THAN TO SEE CAESAR DIE...

BUT THEN, ALDO HATES HUMANS EVEN MORE THAN HE HATES CAESAR...

AND SO--

KILLLLL!!

--ALDO MOVES FORTH TO KILL HIMSELF SOME HUMANS.
A large number of apes have fallen in sacrifice, but the tide of battle has now turned. With the time bought by their fallen brothers, the remaining apes have closed with the humans—and have ripped the weapons from their hands...

Thus, the battle is now a primordial one—of fang and claw—and in such a battle, the apes are decidedly superior...

At least one human well knows it. He strains to place the battle in a more civilized context...

And he aims that gun at Caesar’s back.

Caesar—no—look out!!

In short, he reaches for a gun.

...and lunges between Caesar and the human—

Caesar—!!

Lisa shrieks her warning while the aged orangutan struggles to rise...

---just as the human chooses to---

Aghk—Kaa! What?!!

Blam

---fire.
BELLOWING, ALDO CRUSHES THE CHEATED MARKSMAN'S SKULL--

ROWRRRURR!

SKLUCH!

--THUSREBY KILLING HIMSELF HIS FIRST HUMAN OF THE DAY...

CAESAR RUSHES TOWARD THE FALLEN ORANGUTAN WHO HAS NOW SAVED THREE LIVES THIS DARK DAY...

OLD ONE--CAN YOU HEAR ME?? ARE YOU??

WHILE BRECK FINDING HIS BELOVED "TABLES" TURNED YET AGAIN, SEIZES THE OPPORTUNITY TO FLEE...

NO, CAESAR... I AM NOT DEAD... YET...

WHAT IS YOUR NAME, OLD ONE?...

MAN-2? MAN-DEMUSS MANDEMUS, CAESAR...

M-MAN...

MAN...

MAN...

THEN, IT WILL NOT BE FORGOTTEN, OLD ONE--I PROMISE YOU THAT...

BUT TRY TO HELP ME REMEMBER IT... BY FIGHTING YOUR DEATH...

YES, CAESAR... I AM NO MORE EAGER TO ENDURE IT... THAN YOU ARE...

TAKE HIM TO THE DOCTOR, LISA-- IN THE HUMAN COMPOUND...

VERY WELL, CAESAR, BUT--...

CAESAR--? WHERE ARE YOU GOING--2??

THERE IS NO REPLY. THERE IS NOTHING-- NOTHING BUT RAGE.
AND SO, LISA TURNS FROM HER DEPARTED HUSBAND, WITH THE ONE-SIDED BATTLE NOW NEARLY ENDED, THERE IS LITTLE DANGER TO HER...

PHINEAS--COME HERE! I NEED SOME HELP...

...AND IT IS RELATIVELY EASY TO SECURE ASSISTANCE IN HER APPOINTED TASK...

QUICKLY, PHINEAS--WE'VE GOT TO GET HIM OVER TO THE HUMAN DOCTOR--IN THE COMPOUND.

Indeed, what little fighting which still persists is performed almost mechanically...

THE TOLL EXTRACTED FROM THE APE RANKS HAS BEEN HIGH, TO BE SURE. BUT NEARLY ALL OF THE RENEGADE HUMANS HAVE FALLEN...

AND THOSE WHO HAVE NOT FALLEN... NOW FLEE--OUTWARD, INTO THE BLEAK, CHARRED REGION WHICH WILL SOON COME TO BE KNOWN AS THE FORBIDDEN ZONE.

Among those who escape are several destined to haunt the future--MENDEZ... ALMA...

AND BRECK...

BRECK--!!

HUH--?

NOT SO FAST, BRECK!!

39
GO BACK TO THE DEAD CITY YOU ONCE RULED... GOVERNOR BRECK...  ...THE CITY YOU AND YOUR KIND DESTROYED-- WITH YOUR FILTHY GAMES OF HUMANITY!

SURE, CAESAR... I'LL GO...

...BUT I HAVE A FEELING WE'LL MEET AGAIN... MY HIGH-- AND MIGHTY MONKEY-- SLAVE.

CAESAR SAYS NOTHING AS WATCHES BRECK ADVANCE DEEPER INTO THE FORBIDDEN ZONE-- PROBABLY TO HIS DEATH. ANYWAY, HE THINKS. BUT COULD HE SEE INTO THE FUTURE AND KNOW THAT BRECK'S LAST WORDS WERE HIGHLY PROPHETIC--

--PERHAPS CAESAR WOULD HAVE LEFT NO DOUBT.

--TO RETURN TO HIS TREEHOUSE CITY, WHERE HE FINDS THE BATTLE CONCLUDED... AND WHERE ALDO STALKS THE LAST LIVING HUMAN WITHIN REACH.

NOW, HUMAN-- YOU DIE TOO...

But as it is... CAESAR turns, head down, weary, leaving the sight of Breck behind--

ALDO KNOW HIM HUMAN? ALL HUMANS BAD! ALL HUMANS DIE!!

NO, ALDO-- YOU'RE WRONG! AND I WON'T LET YOU KILL MacDONALD!

NO, ALDO-- YOU CAN'T KILL MacDONALD--!

HE'S THE ONE WHO TRIED TO WARN US! HE TRIED TO SAVE US FROM BRECK, ALDO--!

YOU STUPID, CAESAR! BUT ALDO SMART!
YOU NOT STOP ME, CAESAR-- YOU NOT ABLE STOP ME-- YOU NOT LEADER OF CITY NOW-- ALDO LEADER OF CITY NOW?

ALDO BRING BACK BEST THING FROM CITY OF HUMANS TO PROVE ALDO IS NEW LEADER.

YOU BRING NOTHING FROM CITY-- BUT ALDO BRING BEST THING!

ALDO BRING GUNS--?

YES, YOU BROUGHT BACK GUNS, ALDO-- AND YOU BROUGHT BACK A GREAT EVIL. CAN'T YOU SEE THAT YOUR GUNS ARE EVIL-- I CAN'T YOU SEE WHAT YOUR GUNS HAVE DONE, ALDO--?

THERE, ALDO-- LOOK AT THE BODIES! SEE ANY OF YOUR FRIENDS LYING THERE--? I DO!

THAT'S WHAT YOUR PRECIOUS GUNS HAVE DONE, ALDO. YOUR GUNS KILLED EVERY ONE OF THOSE APES!!

BUT IF APES HAD GUNS, NO APES BE DEAD NOW?

IF APES HAD GUNS, ONLY HUMANS BE DEAD,?

YOU SAY WHO IS RIGHT--?

YOU SAY WHO NEW LEADER OF APES IS-- ALDO-- WHO BRINGS YOU GUNS-- OR WEAK CAESAR-- WHO BRINGS YOU NOTHING--?

BUT THE GATHERED APES, BATTLE-WEARY AND CONFUSED, REMAIN SILENT...

UNCERTAIN, THEY LOOK AT THE GUNS...

THEY LOOK AT THE DEAD BODIES OF FORMER BROTHER AND FRIENDS...

THEY LOOK AT ALDO...

THEY LOOK AT CAESAR...
But whatever the cause for their unanimous silence, the result is the same.

**You stupid— ALL stupid!!**

Too stupid to say who is leader— so strong Aldo and weak Caesar must find out who is new leader alone!!

We fight, Caesar— we fight tomorrow to see who is new leader. If strong Aldo win, Aldo leader— if weak Caesar win, Caesar leader.

T ook you long enough to stumble on the obvious, Aldo...

Caesar— you can't fight him— it'd be suicide...

Well—? What you say, weak Caesar—?

I say very well, eloquent Aldo— if you really must insist on it... but only on one condition...

Make that two conditions. If I win the fight, your precious guns must be destroyed, and also if I win...

The words catch MacDonald off-guard... and leave him speechless.

Aldo agree to that, Caesar... if Caesar agreed to Aldo...

If Aldo win fight... Aldo keep guns— keep guns... for all time!

-- I want you to agree, Aldo, that humans and apes will live together in peace for all time.

Very well. Aldo, those are the terms...

Under which ignorance shall to battle with sheer idiocy, on the morrow.

Aldo grins.
NIGHT...
-- SO THE DOCTOR SAID MANDEMUSS WILL BE ALL RIGHT, LISA--?
QUIT TRYING TO CHANGE THE SUBJECT, CAESAR!

YOU KNOW WE'RE GOING TO HAVE A BABY--? "WHY DO YOU WANT TO GO AND GET KILLED--? CAESAR, YOU SIMPLY AMAZE ME!"

DON'T YOU HAVE ANY CONSIDERATION AT ALL--? NOT EVEN FOR YOURSELF --- FOR YOUR OWN LIFE ??

THANK YOU, MY LOVING WIFE, FOR YOUR VOTE OF CONFIDENCE.

BUT CAESAR-- HE'S SO BIG-- SO STRONG-- SO... SO MUCH LIKE A GORILLA HE'S ABSOLUTELY BRUTAL, CAESAR, AND HE'S ---

ABSOLUTELY STUPID, LISA... AN INESCAPABLE FACTOR WHICH WILL PROVE TO BE HIS DOWNFALL.

BUT WHY IF IT ISN'T HIS DOWNFALL-- ?? WHAT IF HE WINS, CAESAR-- ?!

WHAT IF HE KILLS YOU, CAESAR-- ?!! DO YOU WANT OUR CHILD TO BE BORN INTO THE WORLD WITHOUT HIS FATHER???
NOW, NOW, LISA... CALM DOWN.

DO YOU WANT OUR CHILD BORN INTO ALDO'S WORLD ??

NO... OF... OF COURSE NOT, CAESAR... BUT...

THERE COMES A TIME WHEN WE MUST FACE UP TO THINGS, LISA-- WHEN THE EVIL WHICH THREATENS US CAN NO LONGER BE IGNORED... EVEN IF WE HAVE TO SACRIFICE SOMETHING TO CONFRONT THAT EVIL...

BUT CAESAR... MUST YOU SACRIFICE YOUR LIFE ??

I'M NOT, DARLING-- JUST TRUST ME...
I'M SORRY, CAESAR...

...BUT I... JUST CAN'T...

THE LIGHT WILL BURN ALL NIGHT.
MORNING: CAESAR ENTERS THE COMPOUND WHERE THE HUMANS ARE KEPT, IN A JAUNTY MOOD WHICH IS A LIE...

ENJOY YOUR POSITIONS WHILE YOU CAN, GUARDS...

IN A LITTLE WHILE, YOU'LL BE OBSOLETE.

CAESAR...

ANY GOOD SPIRITS AROUND HERE ARE DUE TO YOU, CAESAR--I'VE TOLD EVERYONE I KNOW ABOUT YOUR CHANGE--YOUR VOW THAT HUMANS AND APES SHALL HEREAFTER LIVE TOGETHER IN HARMONY, AS THEY USED TO SAY...

AND BY THE WAY--WHAT CAUSED THE RADICAL CHANGE IN YOUR PHILOSOPHY?

I DON'T REALLY KNOW, MACDONALD--PERHAPS A COMBINATION OF THINGS...

...SOMETHING BRECK SAID TO ME... perhaps the fact that you tried to save us from Breck... and probably the fact that Breck is no worse than Aldo...

...all of which led you to the profound conclusion that we're all brothers under the fur? It seems to me I've heard that philosophy somewhere before...

CAESAR--COME OUT.

CAESAR--TIME FOR FIGHT!!

CAESAR--I'M ASKING YOU ONE LAST TIME--THINK IT OVER BEFORE YOU GO OUT THERE TO FACE ALDO...

YOU DON'T HAVE TO PROVE ANYTHING, CAESAR--AND IT'S UNLIKELY THAT YOU CAN.

LET GO OF ME. MACDONALD.
But he's **right** Caesar--you don't have to fight Aldo to prove your leadership. The majority of apes are already on your side--the chimps and the orangutans...

Yes, Mandemus--but the majority of apes are afraid of the gorillas...

It's just the gorillas who--

I've got to erase that fear.

Good morning, Aldo. I believe you wanted me...

Aldo thought you afraid to fight?

Well, better luck with your next thought.

Make fun of Aldo--but Aldo kill you!

Aldo kill Caesar!!

Aldo rip Caesar's arm off!

Aldo rip Caesar's head off!!

Aldo bite Caesar's head.

Aldo throw Caesar's head far away!!

Throw Caesar's head so far that Caesar never see head again--!!

Aldo, I think it's fairly obvious that you're not going to defeat me with your illiteracy...
...SO WHY DON'T YOU JUST SHUT UP...
...AND GET ON WITH IT.

ALDO TAKES THE ADVICE, ROARING...

CHUD

...BUT CAESAR DUCKS--AND JABS.

THIS ONLY ENRAGES ALDO...

KIILL!

...AND CAESAR KNOWS IT... INDEED, CALCULATED IT...

THerefore, CAESAR DARTS TO THE SIDE, CONVENIENTLY LEAVING ONE LEG EXTENDED.

Y ou SEE, CAESAR HAS REALIZED ALL ALONG--

FWOK!

WUMP!

...THAT SPEED AND AGILITY ARE HIS ONLY SALVATION.

BUT THEN, WITH ENOUGH INITIATIVE AND SMARTING FROM A KICKEO EAR--

ALDO KILL YOU FOR THAT, CAESAR...
AND EVEN BEFORE HE HIT THE GROUND-- EVEN THROUGH THE DAZE STUFFED INTO HIS BUZZING HEAD-- CAESAR HAD REALIZED THAT IT IS TIME TO CHANGE TACTICS...

...CAESAR HAD BETTER START TAXING HIS BRAIN...

...AND USE THE TARIFF TO BUY SOME CUNNING...

CAESAR-- WHERE YOU GOING--?! WHAT YOU DOING IN TREE--?!

IF THIS CONTEST BETWEEN BRAINS AND BRAWN IS GOING TO END THE WAY IT'S SUPPOSED TO END...
Why don't you come and see what I'm doing. Aldo--?

And again Aldo takes Caesar's advice...

It seems that gorillas really are stupid--incredibly so!

Booga booga!!

Urrrrr

Halfway through his lunge, and in supreme horror Aldo realized something...

But by then, of course, it was ridiculously too late for eternal verities.

Twung

He should have looked before he leaped.

Noooooo!!

Well, you can't win 'em all, handsome!

Ha ha ha ha ha ha

I hereby proclaim Caesar the winner of this contest--and the leader of our new integrated society!

Congratulations, Champ! You put up a great fight!

Oh, Caesar--don't ever do that again--!
WELL, CAESAR. WE CAN GET TO WORK DISMANTLING THIS HUMAN-COMPUND AND THEN WE CAN DESTROY THE GUNS BEFORE... WHAT-- I WHY NOT--?

UH, ABOUT THOSE GUNS, MANDEmus... I, uh, I've been THINKING... AND I'VE DECIDED THAT PERHAPS WE SHOULD NOT DESTROY THEM...

I WARN YOU, CAESAR-- IF YOU DO NOT DESTROY THOSE GUNS, YOU WILL BE MAKING A MISTAKE-- THE GREATEST MISTAKE POSSIBLE. GUNS ARE EVIl!

WELL, CAESAR, WE CAN GET TO WORK DISMANTLING THIS HUMAN-COMPUND AND THEN WE CAN DESTROY THE GUNS BEFORE...

AND THEN WE WILL MAKE YOU THE GUARDIAN OF MY MISTAKE, MANDEmus-- AND THE SENTINEL AGAINST EVIl.

FOR ALL OUR GOOD INTENTIONS, WE'D DIE-- UNLESS WE ALSO HAD GUNS WITH WHICH TO DEFEND OURSELVES.

YOU CAN FIGHT FIRE WITH FIRE AS LONG AS YOU WISH, CAESAR-- BUT I STILL SAY GUNS ARE EVIl-- AND I STILL SAY YOU ARE MAKING A MISTAKE!

WE SHALL LOCK THE GUNS AWAY, MANDEmus, PRAYING THAT WE WILL NEVER NEED THEM... AND YOU SHALL BE THE KEEPER OF THE GUNS...

RELEASING THEM, MANDEmus, TO NO ONE BUT ME...

AND THEN... WE'LL NAME HIM--

--CORNELIUS.

CORNELIUS... YES. PEAR, I THINK I LIKE THAT NAME...

BUT ALDO, WATCHING AND LISTENING OMINOUSLY FROM THE BACKGROUND ALREADY HATES THE NAME...
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