APE VINE
Page 4

FUTURE HISTORY
CHRONICLES V
"TO RACE
THE DEATH-WINDS!"
By Doug Moench &
Tom Sutton
Page 7

"10th ANNIVERSARY
ON THE
PLANET OF THE APES!"
By Samuel James Maronie
Page 28

"KIM HUNTER:
THE WOMAN BEHIND
THE APE!"
By Samuel James Maronie
Page 40

"FROM SIMIANS
TO SHARKS!"
By Samuel James Maronie
Page 46
WE HEARD IT THROUGH THE APE VINE

Dear Marvels,

Knowing that Tom Sutton was only a temporary installment on the Terror series, I was quite frankly waiting for something to break. Boy did it ever! Herb Trimpe's really long-awaited treat is art on the fabulous adventures of Jason and Alexander. There's such a panoramic feel to all of Herb's work that one has a sensation of actually stepping right into the page and standing face-to-face with Brutus or Lightsmith. And what this series has needed since the heyday of Mike Ploog; a sense of opening up graphically. Don't get me wrong - I'm one of Tom Sutton's biggest fans and his work on Future History has been superlative, but simply for the sake of diversity, I'm happy to see another artist bring Terror. Although Herb is good on backgrounds it's the character of his prophets who predominate. I could almost feel the presence of the overpowering Erika as he strode through the story like some simian Norseman. For a first attempt at a series (and a difficult one) this was a first-rate effort by Herb which he's going to have to go far in the near future to surpass in my eyes. Best of luck to you Herb.

Of course, Doug Moench has been turning out classics since he began writing virtually this entire series from issue #1. If Terror had concluded with Northlands, I would have deemed the strip fairly innovative in concept, though a near masterpiece in execution. We've encountered characters and situations along the way which wove into an interlocking whole make this one of the finest treatments of the Ape concept has received from any creator, Marvel or otherwise. With the conclusion of Northlands, it's time to look back over the past 26 issues, reflect a bit and wonder where the mammoth imagination of Doug Moench will be leading us and what is sure upcoming installments will dwarf what has already come through this juncture. We're not a clone, but the Ape takes up a whole new perspective.

Specifically, Northlands was a fine tale which could easily have stood on its own as a moving piece of prose. The characters were real and the tragic death of Est-Eet was a sorrowful event indeed. I simply loved your method of disposing of the Keeper. The poetic justice meted out was deserved and it would be highly interesting to see the changes wrought on Eriku and his tribe by the Keeper's presence. How about a quick glimpse in the future, Doug? Reflections in an Imperfect Mirror was one of those articles which could be read endlessly with a new idea or variation on an established concept being garnered every time it was perused. Unlike so many of your articles which deal with a specified aspect of the Ape, Lee Overstreet's superb piece attempted to probe (and I think successfully) to the very core of the Ape appeal. We see ourselves in them and thus we are both fascinated and repulsed by their actions. Man can see a hand-hitting critique of himself and his own civilization without getting the feeling that he is a species in being preached to, making POTA a valuable yardstick for measuring our true worth. Miss Overstreet is to be complimented for a succinct presentation of a potentially delicate and universally appealing subject: how Man presents his true self through the medium of fictional secondary worlds: once again high marks for Reflections.

Your BATTLE adaptation is progressing quite well. I am in agreement with those who believe that your contribution is well above what the movies turned out being. Who would ever have thought in the beginning that you would actually be around long enough to adapt all five movies. It's a tribute to the quality contained in this publication that you have survived and prospered as a major contribution to Ape lore.

Doug Moench did his usual stupendous job of scripting and I'm thankful he kept the copy to a minimum allowing the flow of events to carry the reader along and not necessarily the dialogue exchanges. I was quite impressed with the artwork by newcomer Dino Gaetano. His work was not of the exquisitely variety, a la Rios/Rival, but Dino is evidently a craftsman of the first calibre and I found his perfect capturing of facial expressions to be among the finest ever achieved by an artist on your adaptations. Caesar's face in particular was a masterpiece of subtle mood changing from placid acceptance to virulent hatred. To those readers who felt Dino's work was a bit too quiet, I beg to differ; I think the look once again at Part V of BATTLE and study each page closely, it's most impressive. I'm hopeful that Dino will be handling the next part of your adaptation. Of course the fine toning work of Michele Brand never seems to get the recognition it deserves. Far too few people realize what an important part toning plays in black-and-white artwork, helping it to look suited to this difficult medium. My hat's off to you, dude.

I'd like to talk more about BATTLE, we've seen so far stand comparison with the best of your previous adaptations, despite the constant changing of artists. And considering that BATTLE is generally considered among the less pleasing entries of the live films (at least amongst hard-core Ape fans) your adaptation has proven all the more amazing.

Before I got too carried away let me sign off by letting you people up at Marvel know you're turning out one fine magazine that I am very happy to plunk down my 75c for each month. Best of luck.

Sincerely,

Ed Norton
328 Chauncy St.
Brooklyn, N.Y.

---

Ed, our thanks for one of the most all-inclusive letters we've received in some time. We're in total agreement with much of what you said though we might take issue with your assertion that Brutus has been around too long. It seems to us that Brutus has been the major antagonist in Terror for a good reason, he's a classic representation of blind hate which has managed to achieve through unwavering ambition a position of prominence and power in the community of his choosing. Brutus has thus been looking menacingly in the background when he was not directly influencing events. After all, he is a large entity responsible for much of the "terror" in our tale. As such, he must occupy the forefront as the major antagonist of the forces of order. Reactions follow?

All of the people who've worked on the various series you so graciously complimented send along their special thanks for your kind words. You've made our day.

Dear Ace Pals,

I've just started reading your magazine actually, I began with POTA #24 and it was exactly what I was looking (hoping) if I could get the back issues of this title. Not, I may be discouraged from future purchases due to my disappointment.

I do think you have a fine publication and I've even formed a club around it and built a book case patterned after those seen in your stories. I'm really looking forward to future issues. Still, I would enjoy purchasing the older ones. Fill me in.

Chip Lagerborn
721 Mari-Lane
New Athens, IL 62264

This is really the perfect opportunity to state once again that the office of Marvel Comics do not, repeat, do not have back issues of any magazine that we publish. We stress this simply because we receive so many requests for back issues which we regrettably cannot fulfill. If you are looking for back issues our best suggestion is to search out any of the numerous comics and magazine back-issues stores which can be found in any metropolitan area of the country. Or look at the advertisements on the back pages of our color comics which list many back-issue dealers across the country who would be more than happy to ship you a listing of what they have for a nominal fee. Much as we would love to help, we just don't have the massive staff or facilities needed to manage a back issue department.

But welcome aboard anyway, Chip. We're always pleased to introduce a new reader to our rollicking ranks. Good luck with the bookcase—and if the fax assessor lists it as capital improvement, we'll sic Aldo on him.

Greetings,

Glad to see you finally brought back Jason, Alex and the others, but did you have to do it so tragically? I mean it was a good story but so darned sad. And what of the fate of the Lawgiver? I'm kind of impatient because at times there are so many gaps in the Segments of Terror that I'm fearful unresolved plot threads will be left dangling.

By the way, Lee Overstreet has a slight gap in her
Ron m'boy. Sheesh. Anyway, your rather comprehensive commentary raised a number of salient questions asked by more than a few apophiles so we'd like to take our usual stab at three or four of them.

First off, we at Marvel have virtually no control over the appearance of that much disliked (though we're told ultimately beneficial) computer symbol. When enough stores become equipped with the check-out computer system, the distribution of POTA and our other mags should be improved as will the speed of purchase in such places as supermarkets. We agree the symbol does little to improve the aesthetic value of a given cover, but with it soon appearing (if it already hasn't) on everything from soup to nuts, art will just have to take a backseat to necessity in this one instance.

Hopefully, we'll soon be able to include our much touted "next issue" page each issue so you won't have to pedal your poor self into an early grave, Ron. We enjoy putting them together and they're quite well received by most. If it looks as though there just won't be room in a certain issue to have one, we'll take your proposal into consideration the next time we get around it.

Contractual arrangements prohibit us from publishing photos of any of the actors (without makeup) who played in any POTA movie or television series. So when we go through our regimen of hunting up photos for you folks, it's apes and apes only. Perhaps things will change in the future, but for now that's the way it is. However, several members of our exceptional editorial staff have volunteered photos of themselves (without make-up) to offset the numerous apes pix we run. If we ever revive our line of horror magazines we may just use 'em. Then we'll just have to make due with the monkeys. Okay?

Dear Archie Apthropod,

In your issue #26 of PLANET OF THE APES Jeff Heine said in his letter that "Your covers seem to be showing gorillas stalking humans all the times..." This is not so.

Having a complete collection of your wonderful mag, I thoroughly researched and found that only 10 of your covers depict gorillas stalking, chasing, killing, or giving any other means of pursuit of humans.

I also came across with other interesting facts: gorillas are the only species of apes (and humans) that appear on 5 covers, a lone chimp appears on one cover, and the orangutan is on the first issue.

Also humans are stalking or fighting with apes on two covers, and a gorilla is helping a human on another one (turn-about is fair play). There are no gorillas on three covers at all. Mutants appear on only three covers.

Bob Larkin leads in cover artwork with 13 (so far), followed by Ken Barr and Malcolm McKni tied with 4. Earl Norem has only 3, and Heather and Morrow have contributed one each.

Mr. Heine has had (as of issue 26) 5 letters printed, and, while I am sure that he is a fairly competent Apophile, I have also had 5 letters printed, and I say that his theory that "Your covers seem to be showing gorillas stalking humans all the times..." is "Humbug."

Keep on Apeing.

Mike Thompson
30 Stonybrook Road
Gales Ferry, CT, 06335

Friend Mike, our sincerest thanks for your exhaustive bit of research which must have taken a little time and effort on your part.

We try to instill diversity in the covers of POTA and although outright conflict seems to have a mass audience appeal, the cover of the very issue Jeff Heine had his letter printed in elicited some of the most thunderous applause we've ever received on one. And there was no overt conflict to be seen. The covers are the initial thing seen by any potential POTA buyer and thus with first impressions being as important in magazine selling as they are in personal relationships, we take special care with their choosing. We think it shows.

Dear Ape-Sponsors,

I think Herb Trimpe is an excellent choice as artist for Terror. He is 100% better than Tom Sutton, though still not so good as Mike Ploog.

Concerning your adaptation of BATTLE, I'm sorry to say I think it's being done horribly. Perhaps your artists are doing their work by the shooting scripts, but at least they could do so in a more continuous manner. What I mean by that is having one artist draw the entire adaptation and not three or four as has been the case here.

Again, congratulations on finding Herb Trimpe.

B. James Thorne
19 Northumberland Dr.
Mount Holly, N.J. 08060

As we explained last time it was not our intent to have so many different artists working on one adaptation. Unfortunately, when the stalled penciler was called away on another project, we had the Philipines rush to our rescue in providing us with several talents, each of whom only had time to draw selected portions of BATTLE. Considering the kind of pressure they were under to produce for us, we think they came through rather well.

Dear Marvel,

So, Herb Trimpe is doing Terror. His art's pretty good and so I hope he's going to be a permanent fixture on this series. Heaven's knows, it could use the graphic continuity. From what I've seen so far, he draws Giberti, Lightsmith, Alex, and the Keepers well, but unfortunately, his rendition of Jason leaves a bit to be desired. Jase's hair should be longer and styled differently and I really haven't been wild over his facial expressions. His portrayal of Malaaugas could use some changing also.

This month's adaptation of BATTLE (pg26) was good. But it had a really suspenseful ending. I hope the final chapter's as good as this one was.

Marvel, you're doing a great job, so keep up the good work.

Thank you.

Wayne D'Vinzo
60 Waterfield St.
East. Norwalk, Conn. 06855

Well, it looks like we've made it again. We've reached the end of the vine. About this time you must be getting that old, familiar feeling that we're about to lay our once-a-month sermonette on you. Yip. If you haven't written to POTA recently, this is your big chance to rectify that grievous error. Put down that banana and WRITE! We know how expensive the rent must be on that great duplex townhouse in the Simian Estates, but everyone can afford one, measly stamp. So send it by land, sea, or air, but send it. Ship all writings and whoppingly out.

PLANET OF THE APES
Marvel Magazine Group
575 Madison Avenue
New York, N.Y. 10022

ANNOUNCEMENT TO ALL MAGAZINE RETAILERS

MAGAZINE MANAGEMENT CO., INC. has a Retail Display Plan available to all retailers interested in carrying a display allowance on its magazines participating in the plan. To obtain full details of the formal contract, please write to Circulation Dept., Magazine Management Co., Inc., 575 Madison Avenue, New York, New York 10022. Under the Retail Display Plan, in consideration of your acceptance and the fulfillment of the terms of the formal contract to be sent to you upon your request, you will receive a display allowance of ten percent (10%).
(Hideous—so very, very... hideous. Is this what the new order is? Is this what 'mutation' is? The vile corruption of flesh?)

You have made prisoners of us, old ones, and you think you have won this debate! But you are wrong, for you are the true prisoners here—prisoners of the blessed new order!

(He's mad—He must be! Still the window can dispel any doubts...)

Go on and look! See why you will never ram this sacred city-ship of cathedrals—or any other city-ship ever again!

(Oh no—it can't be—she was never even used for her main purpose—and now...)

I don't like this, Alaric...

The freedom Reaver, Alaric—!!

She's wrapped in flames—her prow burning like hell itself—and she's sinking!!

[Yes sinking... with how many aboard? How many are there? Were too few to venture aboard this radiation-shrouded ghost called Cathedraulus?—how many who remained behind... for safety?]

Future History Chronicles V
THE FLAMES--WHY WAS THE
HEAT FROM THEM NEVER
FELT? WHY WERE THE
Screams never heard? WHY
WAS IT NEVER SUSPECTED--?
EMPTINESS...SHOCK IS LITTLE
MORE THAN EMPTINESS...ONE
THE FULL LOSS IS FELT....?

WE NEVER
EVEN GOT TO
USE THAT DAMN
PROW--NEVER
RAMMED SO MUCH
AS A SPOKE
STINKING APE
CITY-SHIP!!

VERY WELL...
YOU SLIMY FREAKS
HAVE YOU ANYTHING
TO SAY BEFORE I
START HACKING
THE PLANKS
THE WRETCHED
CITY INTO
PLOTSAM--?!!

I WOULD NOT ADVISE THAT
COMMAND OF THIS SACRED
ARK... BUT YOU CANNOT DE-
stroy IT. NOW THAT YOUR
VESSEL IS DESTROYED...YOU
ARE TRAPPED HERE ON
CATHEDRALUS...

...AND YOU
MUST GUIDE HER
TO THE NEAREST
LAND. FOR IF YOU
DO NOT DEPART
CATHEDRALUS--

YOU WILL ALSO BE
TRANSFORMED TO
MUTANTS--IDENTICAL
TO US! INDEED, EVERY
MOMENT YOU REMAIN
HERE, YOU ARE BEING
EXPOSED TO THE HOLY
FEVER OF BLESSED
RADIATION WHICH
PERMEATES THESE
PESTS AND GLORIFIES
THESE CHAPELS!

INFACT...

...THE PROCESS HAS
ALREADY Begun. Soon you
Will Begin TO GLOW. WITH
JawS RESTONED FROM THE
BOMBS ON HIGH... AND GRAD-
UALLY THROUGH PROCESS
OF EXQUISITE PAIN, YOU WILL
LOSE YOUR OFFENDING
HAIR...

...YOUR SKIN, WHICH
UNTIL NOW HAS SEEN
YOU OFF FROM THE BLES-
SINGS OF THE BOMB, WILL
CRACK AND PEEL AWAY
LIKE WET MASKS OF SIN...

...AND YOU WILL BECOME
CONVERTS TO THE
NEW ORDER!!

THE WIND RISES,
PULLING THE RADI-
ATION MISTS IN
STORMY TRAILS
OF GLOWING VAPOR...
WRAPPING OUR
FLESH... LIKE VIPERS.

[WE MUST
ESCAPE... WE
MUST!!]

TO RACE THE DEATH-WINDS
(Starkor lunges forward too quickly to be stopped...)

Converted, eh? The only thing that's to be converted around here is you...

Because I'm going to convert you-- into a heap of bloody bones!

You hear me, "New one"--? I'm going to rip your limb from rotting, festering limb!!

And-- don't care if I do get my hands dirty on your glowing--

Starkor -- no!!

I've got him, Alaric. But you'd better seize the mutant...

Yes, it'll take two to keep them apart... especially when Starkor is feeling like this.

Hold him fast, Graymalkyn-- and be none too gentle about it!

(Reena steps forward now, that familiar glare burning from her eyes... that glare which can no longer be kissed away...)

Starkor is right, "Captain" Alaric. You can issue all the commands you want -- but they mean nothing now.

This is no simple matter of humans against apes! Look around you-- look at these vile things called mutants!

They're something new-- something ugly and evil-- something which demands to be stamped out.

We must kill them all before they spread their tentacles all over the world!

They're both humans and apes -- but they're neither!

No, Alaric! And what's to be gained by you siding with the ape again? I'm getting sick of it, Alaric-- and I'm beginning to think there's some ape blood in you!

You love Graymalkyn and his apes more than your fellow humans!

Besides, have you forgotten the value of vengeance, Alaric?

Where would we be if everyone stopped exercising vengeance-- as you seem to want?
NOW STEP ASIDE, ALARIC... UNLESS YOU THINK YOUR NECK CAN STOP THIS BLADE!

THEN SHE HAS NOT FORGOTTEN THE BITTERNESS OF OUR FIGHT, AND HER ANGER IS DIRECTED NOT SO MUCH AT THE MUTANTS AS IT IS AT..."

WAIT!! SOMETHING'S HAPPENING OUTSIDE!!

IT'S THE DECK--THE VERY STREET!!

IT'S SPLITTING--SLIDING OPEN--AS IN THE LEGENDS OF EARTHQUAKES!!

GRIND--RUMBLE--GRIND--RR--RRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRRR
THAT'S WHAT WE WANT TO DO!

IT'S A... A... WHAT?-

A BALLOON!! IT'S A BALLOON-- THAT'S WHAT IT IS!! SOME OF THE MUTANTS MUST BE TRYING TO ESCAPE!!

ESCAPE, GORILLA...?

PERHAPS YOU'RE RIGHT, HUMAN... DOUBTLESS THE THING IS JUST AS CONTAMINATED WITH RADIATION AS THE REST OF THIS HELLISH SHIP--

-- BUT AT LEAST IT'LL GET US TO CLEAN LAND FASTER!

ALARIC-- REENA-- COME ON! THIS MAY BE OUR ONLY CHANCE!!

HURRY, ALARIC!!

IT IS... HARD TO SAY, ALARIC. PERHAPS, THERE IS NOTHING BUT DEATH FOR US ON THIS CITY-SHIP...

... BUT HOW DO WE KNOW WHAT AWAITS US... UP THERE--?

WHAT ABOUT THE REST OF YOU--?

THEN YOU CHOOSE CERTAIN DEATH OVER THE UNKNOWN?

WILL YOU JOIN US IN THIS BALLOON--?

VERY WELL-- STAY HERE IF YOU WISH, BUT WE ARE GOING TO--

(Too late!!)
(Then this is a captain's reward... for thinking first of his crew?)

(But I suppose I really have no choice.)

(Now, Reena, if I make this shot... grab onto me--before the line runs out.)

(You forget, Alaric, that I vowed you would never again touch me--and that I would never again lay gentle hands on you...)

(Up! Forget what I said before, Alaric--about that ape blood in your veins! I didn't mean it!! I'm really your friend--I swear it!!)

(Just don't think this embrace is anything more than it had to be.)

(Yes! Grayhawk's right?)

(And that is enough.)
(Sounds from above -- swords clashing! Then Starkor and Graymalkyn have boarded this... thing...)

Behind you, ape! Thank you... Human.

Hang on, Alaric. Just wait until we finish off these last few rotten-fleshers!!

I'd hate to fall on Cathedralus from here...

No time for waiting, Starkor... when there's nothing but a rope between this mutant's sword and the spires of Cathedralus below!:

Reva... grab my dagger before he reaches us!

With pleasure, Aleric...

...more pleasure than I took from that embrace!
(NO MATTER. IT'S TIME TO BE CONCERNED WITH FIGHTING...)

DOWN, REENA!!

(... NOT WITH LOST LOVING.)

--BEFORE I SLASH YOUR PRETTY HEAD OFF!

JUST TRY IT, ALARIC AND I'LL BITE YOUR--

HOLD IT, YOU TWO! CAN'T YOU SEE THE BATTLE'S OVER?

AND SINCE THERE ARE ONLY THESE TWO LEFT... I'D SAY WE WON.

(PERHAPS... BUT EVEN AFTER THE TWO CAPTIVES HAVE BEEN BOUND, ONE OF THEM REMAINS DEFIANT...)

UNTAINED OLD ONES... PFAFF! MAY THE CLOUD SWARM CARRY YOU INTO THE DEATH MISTS--AS YOU DESERVE!

(SOARING NOW... SO HIGH... SO HIGH THAT THE BREATH IS STOLEN... REPLACED BY THE EXHILARATION OF DANGER AND MASTERY OF THE SKY...!)

DEATH MISTS--! WHAT ARE YOU TALKING ABOUT?

YOU WILL SEE, OLD ONE...

IGNONE HIS SENSELESS TALK, STARKOR--WE'LL BETTER TAKE STOCK OF OURSELVES. WHERE WE ARE HEADING--?

HARD TO TELL, REENA--WE SEE TO BE SURROUNDED BY DENSE CLOUDS...

WE'RE PASSING INTO IT--! IT SEEMS TO BE... MIST--BLACK MIST!!

CLOUDS WOULDN'T BLOCK THIS MUCH OF OUR VISION, APE--WE CAN'T EVEN SEE THE SEAS BELOW US ANYMORE...

(LIKE THE GHOST OF AN EVIL SKY... LORD, IT ENCAPSULES THE BALLOON--A SLOWLY SWIRLING MIASMA OF DARKNESS... AND--EYES--BURNING!!)
THROAT—SCALPED AND SCRATCHED.
LIKE BREATHING GRITTY SPECKS
OF HOT SAND...!

YOU'RE CLOSEST.
STARKOR--FORCE THEM TO... KOFF...
TELL US HOW TO
HANG... GET OUT
OF THE MIST...

CUT THE BALLAST--THOSE
BAGS ON THE SIDES
OF THE GONDOLA.

IT'LL MAKE
THE BALLOON
RISE--ABOVE
THE DEATH-
MISTS...

(...BUT NOW
THE BALLON
DOES ENTER
SOME CLOUDS
--STORM
CLOUDS!!)

CAN'T...
BREATHE...!
KOFF HUK
BLINDED...!

DOESN'T
SEEM TO--KOFF
--AFFECT THE
MUTANTS...

(LIGHTNING
RIPS ALL
AROUND,
HUMMING,
SIZZLING,
MAKING HAIR
STAND ON
END...)

ALL RIGHT, YOU
TWO LITTLE-FLESHERS
--MAYBE THE DEATH-
MISTS COULDN'T HURT YOU... CUTS THIS THING LOOSE:

BUT YOU'LL FALL
JUST AS FAR AND JUST
AS HARD AS THE REST OF
US IF ONE OF THOSE BOLTS
--ANY MORE OF THOSE BAGS LEFT!

THE BALLOON VALVE
--OPEN IT UP TO
RELEASE SOME OF
THE GAS--IT WILL
LOWER THE BALLOON
INTO THE WIND
CURRENTS... UNTIL
WE ARE BLOWN
FREE OF THE
STORM!

(...AND THE WIND... LIKE A
HURRICANE...)

AND HOPE
THIS THING
IS THE
"BALLOON
VALVE"--BECAUSE IF
IT ISN'T...

--YAANNNH!!
HAAILPP!!

EASY, ALARIC--
I'VE GOT YOU!! LET
GO OF THAT THING
AND I'LL PULL
YOU--

(RAIN STARTING... VIOLENTLY...)

15
(IF EVER A TIME WAS RIGHT, IT IS NOW-- WHILE A FLASH OF HER INSTINCTIVE CONCERN STILL LINGERS...)

IS THIS EMBRACE ANY BETTER, REENA?...

A-LARI... I TOLD YOU...

I KNOW WHAT YOU TOLD ME, REENA-- BUT THAT WAS WHEN WE COULD BOTH AFFORD TO SULK AND POUT AND PRETEND WE WERE STRONGER THAN OUR REAL FEELINGS FOR EACH OTHER.

BUT ALL THAT IS CHANGED NOW-- BY THE FACT THAT THIS AIR FLOATER COULD TIP OVER AT ANY MOMENT AND DUMP US BOTH TO OUR DEATHS. SO WHY DON'T WE JUST FACE THE TRUTH WHILE WE STILL CAN--? IT MAY BE OUR LAST CHANCE...

WELL... I SUPPOSE I WAS PUTTING ON AN ACT... OF COURSE YOU WERE, REENA, AND NOW THAT--

ALARIC-- WE'RE PASSING OUT OF IT--

AND NOW THAT THE DANGER'S PAST, I SUPPOSE I CAN ADMIT THAT YOU DID WELL HOLDING THAT SAIL SECURE, APE.

AND YOU, HUMAN, DID A FAIR JOB WITH THE RUDDER.

HUPH! NO ONE COULD HAVE DONE BETTER.

SO IT WASN'T OUR LAST CHANCE TO FACE THE TRUTH, REENA-- BUT I'M GLAD IT MIGHT HAVE BEEN. IF NOT FOR THAT STORM-- AND THE DEATH-MISTS-- WE'D STILL BE TRYING TO JOIN EACH OTHER'S EARS WITH RED GASHES--

AND WE MIGHT NEVER HAVE FACED THE TRUTH... AGAIN.

IT'S... BEAUTIFUL UP HERE, ALARIC...

AND LET'S PRETEND THE STORM IS STILL RAGING.

AND... HOLD ME...
BY GRIMSTARK'S GREY BEARD!! WHAT IS... THAT-?!!

GET BACK, REENA!!

AND YOU STARKOR--THE RUDDER!! TURN THIS THING AROUND!!

(A MONSTER. NO--TWO... THREE OF THEM! EACH ONE TEN TIMES LARGER THAN THIS BALLOON... BUT ARE THEY MONSTERS? ARE THEY... LIVING?)

(NO... THEY'RE MACHINES!! GIGANTIC BALLOONS? AIRSHIPS--? FLOATING... SKY-CITIES--? IT DOESN'T MATTER--WHATEVER THEIR NATURE, THEY ARE OMINOUS... AND TERRIFYING...)
(Starkor grunts, panting, his voice a gasping thing wrapped in fear and panic...)

It's no use, Alaric--they're too fast! I can't turn in time!!

Graymalkyn--try to change our course with the sail--even if you have to rip it from its rigging!!

Aye, Alaric--I'll try.

It's after us--coming closer and closer! It wants to devour us!!

Do something--we've got to do something!!

(But there is little which can be done...now...)

The Sky-Leviathan looms closer.

(--and within moments...)

We're going to collide with it, Alaric--there's no way to evade it?

Klang!

Fwoom!

No, no, no!!

We can kill it--we've got to!!

Metal--it's made of metal!!

(Yes--and metal to which a hurled axe is no more fatal than a noisome insect...)

(...but no less annoying.)
THE GAS--RELEASE THE VALVES!! OUR ONLY CHANCE IS TO DESCEND---!!!

FWOOSH!

A GOOD PLAN, MUTANT...

...BUT HOW DO YOU EXPECT US TO REACH THE VALVE WITHOUT GETTING BURNED TO ASHES?!

FOOMM!

THE OTHER TWO ARE COMING NOW---!!

ALL THREE OF THE THINGS ARE CONVERGING ON US!!

ALL WE CAN DO IS HANG ON FOR OUR LIVES---!!

AYE, STARKOR-- AND HOPE THE FLAMES DON'T HIT THE BALLOON ITSELF...!!

(SO MUCH FOR HOPE.)

NO--!!

THE BAG IS BURNING-- IT'LL EXPLODE!!

WHEN, MUTANT? WHEN WILL IT EXPLODE?!

DON'T KNOW-- A MATTER OF MOMENTS!
(Then there's still a chance of reaching the water before—)

Aye, and the rope won't last much—

Hold on, Graymalkin— you've got to hold on to the basket!!

We'll need it— you can't let it fall!!

The rigging's been burned through Alaric— the gondola's hanging by a single rope now!!

...trying, Alaric.

Well I knew those ape feet had to be good for something other than—

Boom!

Alaric— what do we do now?!

...and we hope this basket floats...

We fall, Reena...

...so we can use it as a boat once we hit the—

--sea!!

Spraft

(This isn't the sea...)
LAND! WE'RE ON LAND, ALARIC. AND... WAIT! THE MUTANTS- ESCAPING!!

LET THEM!

WE'VE GOT TO DO THE SAME-- WITHOUT WORRYING ABOUT THEM...

AND WE'VE GOT TO DO IT BEFORE THAT FIRE CUTS US OFF!

WHAT LAND DO YOU SUPPOSE THIS IS, ALARIC?

I'M FRIGHTENED, ALARIC-- THIS IS THE FIRST TIME WE'VE BEEN ON LAND SINCE WE BUILT THE FREEDOM REAPER. IT'S TOO BIG... THERE'S TOO MUCH OF IT TO...

WHAT IS IT, REENA? WE'RE GOING TO RUN!

HOLD IT.

HOLD IT INDEED, SIR, UPON PENALTY OF YOUR LIFE.

I DO NOT PRESUME TO UNDERSTAND WHAT HUMANS LIKE YOU ARE DOING HERE, BUT I DO PRESUME YOU ARE RESPONSIBLE FOR THE DISTANT BLAZE...

AND, THUS, FOR FURTHER IRREVERSIBLE AND CALLOUS DAMAGE TO THE LOCAL ECOLOGY-- DAMAGE TO A NATURE PREVIOUSLY PERPETRATED ONLY BY THE RECKLESS INDUSTRIALISTS!

I THINK WE'D BETTER RUN!!

HAAH! RUN ALL YOU WISH, YOU BLOODY PITIFUL IDIOT--

-- BUT YOU CANNOT FLEE HER MAJESTY'S CANNIBAL CORPS.

YAAAHHHH!

Perhaps not... but if we can't flee, then we can at least fight!!

I HAD RATHER EXPECTED YOU TO REACH SUCH A CONCLUSION...
AND I ASSURE YOU, SIR, IF IT IS A GOOD BRAWL YOU SEEK, YOU SHALL NOT BE DISAPPOI--

---UHNN!!

WELL, ALARIC... IT APPEARS TO BE THAT TIME AGAIN...

(THAT TIME--! IT'S ALWAYS THAT TIME! FOR A GROUP OF BEINGS WHO HAVE SEARCHED THE WORLD FOR NOTHING BUT A SINGLE PLACE OF PEACE--)

HOW DARE YOU, MADAM! YOU HAVE MURDERED ONE OF MY ASSOCIATES!

AND FOR THAT BRAZEN ACT OF AUDACITY, I SHALL BE FORCED TO...

SARRGH!!

---WE SEEM TO FIND ENTIRELY TOO MUCH VIOLENCE!!

ERAK YOU'LL BE FORCED, MY FRIEND, TO DO NOTHING...

THE NETS!! WHAT'S THE MATTER WITH YOU UP THERE?!

CAN YOU NOT SEE IT IS TIME TO DROP THE NETS?!!

...BUT FALL!!
Well, now... This is a denouement considerably more to my liking.

Graymalkyn... where are you?

All right, cannibal corps, what to do? Hide with the human prisoners and all that rot...

...but you, my friend, are an ape. Sorry I had to bash your plate like that, but you were rather troublesome, however, you are now free to go. Do see that you take advantage of this opportunity, will you?

(Much time has passed...?)

So hot, Alaric. My face is starting to burn...

He was an ape mutant. I am a human mutant.

Silence, if you please. I suppose you are aware of the unforgivable crime you have committed? The fire will not abate until it reaches the river, and by that time a lot of precious greenery will have gone up in smoke.

WELL, MUTANT, I SEE THEY KILLED YOUR FRIEND. WHY--?

Yes, but it looks like they killed you too...

...but the fire was started only because we were shot down by--

Oh be silent!

There is only punishment--meted with dignity and dispatch!

Spear-hurlers...

There is no excuse for jungle fires!

Thuk-thuk-thuk-thuk-thuk-thuk...

The mutant -- they killed him just like that...!

Which means... I'm next!

Hold!
(NOW, BEFORE SHE SEES--)

EHHH BLUB

DON'T COMPLAIN SO LOUDLY, REENA--
PAR BETTER TO BE GRABBED BY ALARIC
THEN BY THOSE WEIRD CANNIBALS...

AH-HA-HA

I... Uh... WELL, I JUST WANTED TO TELL YOU THAT ALARIC WAS RIGHT... AND I GUESS I WAS WRONG... I, Uh, I APOLOGIZE FOR WHAT I THOUGHT OF YOU...

I'M SORRY... I GUESS I'VE BEEN A FOOL.

YOU WANT TO KNOW SOMETHING, HUMAN?

YOU'RE ABSOLUTELY RIGHT.

HEH HEH HEH

(YEAR... GOOD TO HAVE A TRUE WIFE AGAIN... GOOD TO FACE THE NEW DAY...
NEW DISCOVERIES...)

THAT ALARIC BEGINS TO MAKE ME ENVIOUS, GRAYMALKYK...

AYE, STARKOR, THAT HE DOES.

WELL, WHAT DO YOU SUPPOSE WE'LL FIND ON THIS EXPLORATION?

OH, JUNGLE, I IMAGINE-- PROBABLY NOTHING BUT JUNGLE FOR MILES AROUND...

STOP IT, ALARIC! THIS VINE IS GETTING THIN AND THERE'S A LONG DROP AHEAD! IF YOU MAKE ME SLIP, I'LL--

OH... NO... I... I DON'T... BELIEVE IT--!
IT... IT'S A CITY... OR A FORTRESS -- ON LAND!

WELL, NOW WE KNOW WHERE THOSE GIGANTIC META AIR-SHIPS CAME FROM...

AYE-- AND NOW WE KNOW WHERE TO FIND MORE ENEMIES.

PERHAPS, NOT, STARKAR. AFTER ALL, REEVA ATTA吸引力 THEM FIRST-- WITH THAT AXE-- SO PERHAPS THEY WERE MERELY APPROACHING US OUT OF CURIOUSITY...

PERHAPS, STARKAR... BUT SOMEHOW--

AND IF WE EXPLAIN TO THEM... PERHAPS WE'LL FINALLY FIND A PEACE OF PEACE, WHERE HUMANS AND APES LIE TOGETHER-- WHERE WE CAN SETTLE DOWN...

D... I DOUBT IT.

(YES... I SUPPOSE I DO, TOO.)

THEY COULD BE FRIENDLY...
The FIRST and MOST REALISTIC superhero of all time LIVES AGAIN!

In 1930, author PHILIP WYLIE created the first true "super-man" in modern fantasy literature in his novel Gladiator.

But never has that epic story been told before in illustrated comics format.

And now, the time has come — for

MAN-GOD!

Marvel's astounding adaptation of Philip Wylie's world-shattering novel, Gladiator!

Adapted by ROY THOMAS, TONY deZUNIGA, and THE TRIBE (What more can we say?)

Perhaps the most mind-blowing comics story you will ever read— based on the amazing story which created a 20th-century mythology—

ON SALE WHEREEVER MAGAZINES ARE DISPLAYED!
10th ANNIVERSARY ON THE PLANET OF THE APES
A

targetes, by nature, are a notoriously fickle lot.

While the star may now be shining brightly for a particular entertainment form, the passing of a few months invariably finds yesterday's hero abandoned by a public which constantly demands something 'new' and 'different'. Like hula hoops, nehru jackets and 3-D glasses, the longevity of today's favorites is usually very powerful — but short-lived.

Happily, we can report an all-too-rare exception to the above set of circumstances: Namely, the enduring success of the PLANET OF THE APES supersaga. In fact, 1977 marks the 10th Anniversary of this simian cinema concept; and during the past decade, these dwellers of our future earth have amazingly GROWN in popularity, rather than diminished.

'Twas late in 1967 when the now-classic movie PLANET OF THE APES hit theatre-goers with an explosive force — an impact which is still being felt whenever the films are shown on TV or at theatrical revivals. Actually, the amiable apes had been around in book form as early as 1963, but it was the wonderment of the big-screen presentation that really brought them to the public's attention. And the monkey-men have remained in the spotlight ever since.

In preparing this 10th Anniversary tribute to the PLANET OF THE APES quintet of films, the main factor behind the series' popularity becomes increasingly obvious — QUALITY.

The old chestnut has been repeated in these pages many times: Namely, how the late producer Arthur P. Jacobs took the POTA project to every major and minor film distributor — only to be twice rejected. What most readers are not so commonly aware of is that one outfit DID want to put the Apes film together as a low budget feature. And horror of horrors, the actors were slated to wear cheap dimestore rubber masks instead of the realistic facial appliances which were eventually used.

Faced with the prospect of getting his story on the screen — and the possibility of making a fast buck through exploitation of the simian 'monster' angle — Jacobs ultimately refused. Why?

It was not enough for the public relations man-turned-producer to have the film made by just anyone. He felt that if PLANET OF THE APES was to become an entertaining, sincere production, then it was to be done the 'right' way or not at all — specifically Jacobs' way. He was often quoted as saying he enjoyed making pictures he himself enjoyed as a movie goer. And as a genuine film-fan, this gave him a canny awareness of what audiences liked and in particular how this fantastic story about
intelligent apes should best be presented.

Early in 1967, then-head of 20th Century Fox Richard Zanuck (who later left 20th to produce THE STING, JAWS and other box-office winners) gave Jacobs the go-ahead. The filmmaker was to prepare a test reel of the proposed story; on the basis of this sample Fox executives would pass their final judgement whether to proceed — or abandon — the idea. Jacobs later commented on the life-or-death presentation that: “Zanuck told me: ‘If they (the executives) start laughing, forget it!’” But no one so much as giggled. When it was all over, the producer had finally secured those elusive backers.

But no sooner did production begin than problems cropped up by the score. Not the kind of difficulties that are encountered with an ‘ordinary’ film, but seemingly insurmountable tasks which threatened to kill the project before it even shifted into gear.

The make-up used in the sample footage was deemed unsuitable for the finished product — making major revisions necessary by the cosmetic wizards; they needed to come up with something different — yet equally convincing — in a limited amount of time. Where to shoot the film? What should
APES tower above them all (and brought many back for second and third viewings) was its intelligent approach to a classic theme: What if society was reversed—that man was the dominated animal and the beasts served as masters? By focusing on this projection through both the eyes of the apes and the human protagonists, what could have been little more than a 'Let's escape from the monsters' tale was treated in a thought-provoking manner which won praise from the usually merciless film critics.

The slickly-made film attracted many non-science fiction fans who carried bitter memories of the mindless 'giant creature' flicks of the 1950's; and Dan Striepeke. William Creber's development and physical construction of the outre Ape City received much favorable comment from the media. Director Franklin Schaffner, costume designer Morton Haack and other usually ignored production personnel were credited for their considerable talents.

While Jacobs and 20th Century-Fox sat back and listened to the melodious clinking of coins in the box-office till, they discovered that such a fantastic subject could indeed be made palatable to their tastes if intelligently handled. Even the hard-core fantasy buffs were pleased at the honest treatment of this familiar theme of role-reversal set in the far future.

Certainly the distinguished cast of top-notch actors helped to carry the project on its winning way. Charlton Heston, Kim Hunter, Maurice Evans and Roddy McDowall each turned in superb performances; their acting lent an air of believability to the unbelievable adventures. It would have been easy for Jacobs to cast relatively 'unknown' performers in the ape roles — reasoning that no one would tell the difference underneath the heavy makeup. But the shrewd producer opted for the seasoned professionals who found the challenge of working with the fiction appliances, way-out plotline and other unusual conditions among the most unique experiences of their careers.

And as seldom is the case in Hollywood, the behind-the-scenes technicians were awarded their due share of praise and publicity. Numerous magazine and newspaper articles were penned about the amazing makeup creations engineered by John Chambers.
sound was the collective audience voice hollering — MORE!!

No one was more surprised at this outcry than APIJ. Never in his wildest imagination did he expect such a reaction from movie-patrons. For Jacobs, PLANET OF THE APES was planned entirely as a 'one-shot' affair — once it was over and done with he intended to go on to other projects.

The success of POA lent such a strong support to the producer’s abilities that from then on his name listed in the credits was almost a sure guarantee of a film’s success.

Although relatively new at the movie game, Jacobs was still quite aware of the Hollywood ‘curse’ regarding sequels. For every classic such as FRANKENSTEIN there is an I WAS A TEENAGE FRANKENSTEIN; for each CREATURE FROM THE BLACK LAGOON there came a series of decidedly inferior follow-ups. No, Jacobs would be content to settle back on the laurels of the original and go on to other endeavors. He steadfastly refused to have anything to do with more PLANET OF THE APES films.

But the Powers-That-Were at Fox found it difficult to accept Arthur’s logic. Where once Jacobs could scarcely convince a distributor to even listen to his ideas, now they were beating the doors down for more. It’s little wonder why so many people in Hollywood become neurotic!

Finally giving in to masterminding a sequel, Jacobs was determined to turn out a film just as good — if not better — than the original. A 5 million dollar-plus budget was approved for this second entry, an amount which came close to the cost of the predecessor. This huge sum went against the whole philosophy behind sequels: the idea is to give the public what they liked before, at a more economical cost to the studio. But the money was spent wisely for a competent guest-star cast (including a return cameo by Heston), interesting special FX and exotic outdoor location shooting. It would have been far easier (and cheaper) to utilize the already-standing sets and cut corners on the quality of the actors. BENEATH THE PLANET OF THE APES received the same attention to perfection and detail as PLANET OF THE APES, the studio tapped Jacobs to produce yet another adventure. Plotwise, the enterprising filmmaker had painted himself into a literary corner. In order to tie up all the loose ends in BENEATH (of which he was assured would be the absolute end of it all), APIJ not only killed off most of the main characters, but also blew up the whole blamed planet, as well!

Fortunately APIJ had the benefit of a talented screenwriter, British poet PAUL DEHN, by name) and this crucial plot-snag was easily remedied by having a couple of the apes find, repair and blast-off in one of the humans’ old spaceships, just before their world was annihilated by an atomic armageddon.

But then the strangest thing happened. Both critics and public loved CONQUEST OF THE PLANET OF THE APES (Number Three in a series — collect them all!). Praise of this film was in many cases greater than the kudos awarded the original. Aided by the wry humor of Dehn’s script, the adventures of Cornelius and Zira trapped in the savage world of 20th Century man provided much visual and philosophical food for thought. And
much of the film's popularity is credited to Jacob's continual emphasis on intelligent story content, rather than merely exploiting the make-ups for a purely 'kiddie' audience-draw.

While the series was showing signs of wear (BENEATH made slightly less at the box-office than PLANET, and ESCAPE did considerably weaker business than BENEATH) they were still unqualified winners financially and artistically. In fact, usually-cynical Hollywood by now had labelled any POTA flicks as 'sure money-makers.' Quite a compliment, taking into consideration the high gamble of success studios take with any project they attempt.

By now Fox and Jacobs had established a predictable pattern to making the features: Shooting each film during the months of January-February, there left plenty of time for post-production work (i.e. musical scoring, special FX, etc.) that each entry could be eased into the studio's schedule of summer releases — thus becoming more available to the many youngsters who made up the audiences.

CONQUEST OF THE PLANET OF THE APES, released in 1972, chronicled the fiery revolt of the apes against their cruel human masters. Like the previous entry, Paul Dehn's story provided ample opportunities for timely social commentary. In addition the bloody riots between humans and apes provide some of the most exciting and action-filled footage in the entire series.

Here it seems appropriate to pause a moment for a bit of digression. In reviewing the development of the POTA phenomenon, it becomes necessary to salute a man who is responsible for much of the series' success. And that man is Roddy McDowall.

The British actor essayed the role of Cornelius, the animal psychologist in PLANET. Although unavailable for the first sequel, he recreated the role in ESCAPE and went on to play his own son, Ceasar, in CONQUEST and BATTLE FOR THE PLANET OF THE APES. A much-respected stage and film actor, McDowall's skillful dramatics lent a strong air of authority and professionalism to the proceedings. Where a less qualified actor might tend to overact or show contempt for the heavy makeup, McDowall thoroughly enjoyed his ape-performances; he found the role of "civil rights" activist Ceasar among the most interesting characters he has ever portrayed — with or without makeup.

With the completion of BATTLE (the 5th and final feature film), Jacobs put his executive foot down in regards to any further additions. He did not want the series to go on endlessly like "Char-
lie Chan' and his ilk. The filmmaker instead reasoned that the last entry would bring the POA storyline to a logical conclusion — completing the tale of man's fall and eventual domination by intelligent simians. To proceed further, in his opinion, could not add any more to the overall saga. Better to quit while one is ahead. However the five films eventually earned a combined total in excess of $150 million dollars — surely those distributors who turned the producer down twice must wish they had a third chance!

Before his death, Jacobs relinquished the rights to all his POTA property to 20th Century-Fox, who in turn sold the films to television. On the small screen the ape-extravaganzas garnered astronomical Nielsen ratings, which eventually lead to installing PLANET OF THE APES as a weekly, hour-long teleseries for the 1974-1975 video sea-
son. Unfortunately, the audience ratings were not overwhelming and the series, after a short period of time was cancelled.

But what went wrong? No one really knows for sure; network officials are still puzzling over this mystery. Was it the early Friday evening time-slot that was inconvenient for many younger viewers? Perhaps the alterations necessary for a weekly series destroyed too much of the feature films' uniqueness. Maybe all of these factors figured in the show's demise — maybe none. Yet despite the cancellation fans of the cinema simians remained as strong as ever; letters poured in to CBS... 20th Fox... even Marvel — from thousands of enthusiasts who pledge their undying loyalty to the project.

However the ill-fated TV program did not spell 'finis' to the POTA mythology. The next year a Saturday morning cartoon series found a ready-made audience and fared much better than the live-action attempt. Add to these TV incarnations a veritable DELUGE of apes-oriented toys, games, puzzles and other merchandise, where one could purchase anything from a POTA waste can to a set of POTA trading cards. And in early 1974 came Marvel's own PLANET OF THE APES MAGAZINE — a "speciality" publication catering to the entertainment of thousands of ape-fans still interested in the simian society.

One favorite explanation of the lasting power of the POTA characters is credited to their entertainment qualities to a wide range of audience types. One faction likens the Ape society to the situation which now exists in our country between Blacks and Whites. By using a far-out, almost absurd compari-
son (that of intelligent Apes) were the moviemakers able to show what idiotic forms prejudice can take.

In other aspects, characters like Cornelius and Zira whose love of knowledge and each other is the motivating force in their lives — contrasted to warriors Ursus and Urko who live only to make war — represents a relationship that takes place among many citizens of our country. The gorillas take the role of 'establishment'-types who prey on the different and unconventional. Dr. Zaius is also a favorite target; he symbolizes intelligence, but lacks the inquiring mind to develop new ideas or challenge existing ways of life.

But most important of all, the PLANET OF THE APES 'family' has fulfilled that corny PR cliche of 'entertainment for all ages'. The young adults admire the well developed science-fiction aspects of the films, the elaborate sets and production design and especially the ultra-realistic makeup effects. On the other hand, adults enjoy the intelligent storylines and commentary on modern-day mankind. A perfect case of something for everyone.

At this point in time it is difficult to predict exactly where the POTA characters will appear next. Like THE WOLF MAN, FRANKENSTEIN and other perennial screen favorites, it's a certainty we haven't seen the last of these articulate apes. Perhaps some enterprising producer will assemble one of those popular Made-For-TV movies featuring the celluloid simians ...devoting all the loving care and attention that is hard to achieve during the rapid production-pace of a weekly series.

And if this resurrection proves to be popular, maybe we'll be lucky enough to see another full-blown feature film version hitting theatres before too long. Remember, the entries in the original FRANKENSTEIN series were made SEVERAL YEARS apart from each other.

While no definite plans have been finalized in these areas, one thing's for sure: The Apes have demonstrated their audience popularity — and proved money-makers at the box-office. Heck, who knows what the next 10 years will hold in store? In the meantime, of course, you always have this magazine to fall back on; it's almost like getting a new movie each month!

After all, everyone knows you just can't keep a good monkey down — and out — for very long!
NOW! AT LAST IT CAN BE REVEALED!

FROM THE SCREAMING HEART OF THE ATOM STEPS THE GREATEST LEGEND OF THEM ALL!

THE RAMPAGING HULK

Destined to be the comics sensation of the year — the one and only jade-jaws rampaging his way in an entirely new black-and-white format!

In the tradition of Conan and Doc Savage — heroic fantasy in a modern-day setting with the world's strangest super-hero battling menaces from the past and the future.

Face it, tiger — this is the magazine you can't afford to miss!

ON SALE NOW!
Behind every successful ape - you'll always find a woman.

Such a trite cliche nevertheless holds especially true on the PLANET OF THE APES. For it has been the thespic skill of actress KIM HUNTER which has helped launch the simian series of films along its winning ways. Her considerable talents have complemented the first three films in the quintet of ape-adventures, going far to make the highly 'unbelievable' storyline a bit more plausible to the movie-going public.

Indeed, the lovely Ms. Hunter deserves more public recognition for her
contribution to the monkey mythology, and we now avail ourselves of the opportunity to do so. For in her role as DR. ZIRA, the articulate, chimpanzee 'veterinarian' (whose patients are 'people' — Human Beings!) Kim's alter-ego ranks as one of the most well-loved and best-liked of the intelligent anthropoids. You could call her the 'First Lady' of the PLANET OF THE APES!

But YES, there IS a human face beneath the elaborate makeup appliances — and a quite attractive one, at that! So we're devoting this article to learning a little more about KIM HUNTER — her career, her thoughts about ZIRA and the POTA film series, in general.

Twas on November 12, 1922 that little Janet Cole was ushered into the world — never dreaming that one day she would become famous playing opposite chimpanzees, monkeys and other simian friends. Born in Detroit, Michigan, Janet decided at an early age that she wanted to become an actress, taking the appropriate steps to prepare for this challenging career.

After graduation from high-school, Ms. Cole began the realization of these dreams by starting at the bottom rung of the ladder. She toured the country in various 'stock' theatrical companies, which eventually sharpened her fledgling thespic skills with experience. The variety of roles and subject matter kept her fresh and interested ... qualities which she would later draw upon in her PLANET OF THE APES assignments.

It was when Janet went to seek fame and fortune in Hollywood that she caught the eye of producer David O. Selznick. The late movie mogul promptly signed her to a three-year con-
tract with his RKO Studios, but with
one slight provision: He changed her
name. From that day forward, Ms. Cole
became known to the public as 'Kim
Hunter.'

Selznick promptly put his new dis-
covery to work in a variety of entertain-
ing — if not exactly memorable — fea-
ture films. Among her credits during
this period are THE SEVENTH VIC-
TIM (where she stumbles upon a coven
of modern-day Devil Worshippers?),
TENDER COMRADE and WHEN
STRANGERS MARRY.

When her three years were up, Ms.
Hunter was persuaded to go to England
for several films. Here she appeared in
a number of production, most notable
of these being STAIRWAY TO
HEAVEN and CANTERBURY
TALES. If alert movie-buffs seem to detect more than a slight British inflection to Zira's voice in the POTA entries, it can be attributed to Ms. Hunter's British influences during her stay.

While achieving considerable popularity in England with these efforts, AMERICAN audiences did not become aware of Kim's potential until she appeared in the famous Broadway production (and later, the film version) of Tennessee Williams' A STREETCAR NAMED DESIRE, in 1947. For her role as the winsome 'Stella', Ms. Hunter was honored with the Donaldson and New York Drama Critics Awards. For the 1951 film, she won an Academy Award, the Look Magazine Award, and the Hollywood Foreign Correspondents Award. With these kudos tucked under her belt, she continued her newfound success on the stage in THE CHILDREN'S HOUR and THE TENDER TRAP.

During the interim between her Broadway triumphs and the PLANET OF THE APES films, Kim remained active with Hollywood films such as ANYTHING CAN HAPPEN, DEADLINE U.S.A. and THE YOUNG STRANGER. Returning to New York and the boards, she appeared in theatrical productions of DARKNESS AT NOON (with Claude Rains), WRITE ME A MURDERER and many others. And when television made its mark on the entertainment world in the early 1950's, Ms. Hunter became a fixture on the top dramatic series in guest starring roles — a function she continues to serve admirably.

When the late producer Arthur P. Jacobs began assembling his cast and crew for the original PLANET OF THE APES film in 1967, Ms. Hunter was his personal choice to play the delightfully dry-witted Zira. Consenting to the highly OUTRE assignment, Kim proved a true trooper by 'bearing up' against the arduous cosmetic trials and tribulations which were to become an unavoidable part of her role.

Detailed plaster molds of her face were made prior to shooting, so that makeup maestros JOHN CHAMBERS and DAN STRIEPELE could design the ape-appliances to afford the most comfortable — and realistic — fit. Once this complex task was completed, Ms. Hunter and the other principal players were required to attend special 'classes', where they were instructed in the proper use of their new faces. With these practice sessions, the actors would be able to use them comfortably by the time actual filming began; this way, they would not come into the new experience completely 'cold' and behave awkwardly on screen.

For those of you who noticed on the large theatre screen (or squinted hard enough for the television showings), Ms. Hunter deviated from a normal chimpanzee's physical characteristics by appearing with her own blue eyes. Perfectionist that he is, John Chambers knew fully well from his extensive pre-production research that all apes have either brown or black eyes; he outfitted several actors not of this eye shade with colored contact lenses. But Chambers left Kim's orbs BLUE, because he felt it would add a 'human touch' to the characterization. Also, as one of the few simian ladies, her brutal features were somewhat 'softened' and less pronounced than those of the males — another small touch to accent her feminine visage.

Like any professional performer, Ms. Hunter has stated many times that she was drawn to ZIRA — despite suffering the arduous makeup sessions — because she felt that the story was of such a fascinating and experimental nature. But would Kim really have been so anxious if she had ever known that it would involve a four a.m. daily studio 'call' to undergo a three-and-a-half hour transformation from woman to ape? And that's not even mentioning an equally tedious 90-minute ordeal after a hard day of shooting to remove the facial appliances. During the first film and in the two later sequels, she found it absolutely necessary to partake of a sedative to combat the claustrophobic feeling involved in applying the makeup. The cosmetic routine proved psychologically shattering as it was physically trying.

As everyone familiar with this publication is no doubt well-aware Ms. Hunter appeared in the first three films in the series of five: PLANET OF THE APES (1968), BENEATH THE PLANET OF THE APES (1970) and ESCAPE FROM THE PLANET OF THE APES (1971). For you purists out there, she DID appear in BATTLE FOR THE PLANET OF THE APES (1973) via a flashback film clip! In the
trio she repeated her role of ZIRA. While her roles in the first and second installments were rather small — but noteworthy — it wasn’t until the third entry that she really got the lions share of screen footage and choice dialogue.

In ESCAPE, Zira and her husband, CORNELIUS (Roddy McDowall), for all of you aspide in the audience discover astronaut Taylor’s abandoned spaceships and launch it prior to the arrival of the atomic Armageddon which has destroyed their mad monkey planet. Caught in the Holocaust’s terrific force, their vessel is hurled back in time to modern-day Los Angeles, where upon discovery by the authorities, they are treated like visiting dignitaries — only later to be hunted down like animals and ultimately destroyed by the suspicious humans.

Ms. Hunter’s comments regarding her final POTA performance echo those of many critics and movie-goers alike: ESCAPE stands as her favorite, due to the script’s many opportunities for social commentary. By placing the apes in contact with contemporary mankind, some of our human foibles and foibles are treated in a satiric manner, avoiding the trap of ‘preaching’ many films of this nature often fall prey to.

One true testimony of a performer’s professionalism is shown by the degree of enthusiasm and interest with which they approach a particular task. Likewise, we point to Ms. Hunter’s embellishment of her ZIRA alter-ego in all three films she appeared. Besides the aforementioned willingness to sacrifice the physical hardships for a role she believed in, Kim worked on her own to add several ‘bits of business’ to make ZIRA a little bit more ‘human’ and enjoyable. The humorous nose-pointing, the peculiar shuffling/ walking and the other small — but totally important — extras, helped to add greater dimension and depth to her performance.

However, the single most important factor we can thank Ms. Hunter for is her own wonderful acting ability. In short, she didn’t overdraft.

Makeup-man, DAN STRIEPEKE once commented that even the best of actors — (and the POTA series has employed many of Tinsel-Town’s top thespians — ) is very very tempted to overact while bedecked in full ape regalia. Fortunately, Ms. Hunter’s stage training did not overcome the restraint and sensitivity with which she came through ‘close-up’ on camera. In the theatre, one attempts to reach the last row of the balcony; to do this, your gestures and voice are slightly overplayed, so the far-away patrons may catch the impact.

Kim Hunter, skilled in both film and theatre, successfully avoided this pitfall. This trap is common to stage actors and not meant to detract from Ms. Hunter’s competency. Try catching a filmed play on educational television, and you’ll know exactly what this often unsuccessful transition is like. Certainly when anyone mentions PLANET OF THE APES, Roddy McDowall pops to mind the same way Karloff does with FRANKENSTEIN or Bela Lugosi is typed with his famous DRACULA. But while McDowall may rate as the Top Banana (ouch!) on the monkey planet, Kim Hunter is right behind him in popularity. She finds that youngsters and adults recognize her on the street as the actress who played ZIRA — which thoroughly delights her. Where for so many years women’s theatrical roles have been limited mainly to the ‘sweet, young, girl-next-door’ variety, Kim has enjoyed the meaty role of an intelligent woman who can think logically and act independently — even though she had to make a monkey out of herself to do it!
FROM SIMIANS TO SHARKS:

Richard Zanuck (left) and David Brown (right) joined producers of such notable films as THE STING, JAWS, and of course PLANET OF THE APES get together to discuss future collaborations.

An interview with Richard Zanuck

In a reflective mood, Richard Zanuck ponders past projects and upcoming spectacles.

(Photo by Samuel James Maronie)

By Samuel James Maronie

In chronicling the development of the original PLANET OF THE APES film project from a basic, germinating idea to cinematic reality, one individual has remained more or less overlooked and his considerable contribution to the series generally ignored.

The personality in point is none other than Richard D. Zanuck, who as then-Chief of Twentieth Century-Fox Studios ultimately gave Apes-producer Arthur P. Jacobs the green light to transfer his bizarre simian story concept to the screen. Regular readers of this magazine may especially appreciate what an important role Zanuck essayed in the behind the scenes story of PLANET OF THE APES' making. The late Arthur Jacobs delighted in telling the story of how his project had been turned down by every motion picture
ing this time that he became directly involved with Jacobs and the PLANET OF THE APES project, as well as being directly responsible for many other important films for the studio until his departure in 1971. The moviemaker's wife actress Augusta Summerland (formerly Linda Harrison) appeared in the first two Apes films — PLANET and BENEATH THE PLANET OF THE APES — assuming the part of the mute girl NOVA who befriends stranded Charlton Heston.

After leaving Fox, Zanuck and partner David Brown decided to form their own independent film production company. Moving to the sprawling production complex at mammoth Universal Studios, the Zanuck/Brown Company released their first feature in 1973, a science-horror opus called SSSSSSSS (featuring reptilian makeup by Apes veterans Dan Striepeke and John Chambers). This modest success was followed by such films as THE GIRL FROM PETROVKA, THE BLACK WINDMILL and WILLIE DYNAMITE. But it wasn't until their production of THE STING that Zanuck-Brown achieved their major claim to fame. This success, followed close on its heels by the phenomenal JAWS has, to borrow the old cliche, made the company's very name on the credits a sign of quality film entertainment.

So with these fantastic boxoffice winners to their credit — and a list of upcoming projects which promise to more than equal this impressive output — why does a busy movie magnate like Richard Zanuck take the time from his hectic schedule to talk to a scribe from Marvel's PLANET OF THE APES magazine about a project which took place ten years ago? Perhaps now is the best time to extend sincere thanks to Zanuck and his competent staff for making this interview possible, and for the cooperation and consideration extended to this writer.
Apes: MIGHT BE DIFFICULT FOR YOU TO RECALL A FILM PRODUCED NEARLY TEN YEARS AGO, BUT WHAT WERE YOUR FEELINGS WHEN ARTHUR JACOBS FIRST BROUGHT THE STORY TO YOUR ATTENTION?

Zanuck: Yes, I recall it rather clearly because it was a project I had always liked a lot. But when he (Jacobs) first proposed it, it seemed to be just too expensive of an idea. Plus, there was some concern that I had about whether or not the Apes themselves would appear comical—whether we could really make them believable to the audience. And so we did a test—and it was quite an expensive test, as a matter of fact. At that time Edward G. Robinson did the test, which concerned a long talking sequence to display the makeup's workability. The footage convinced us that we could do it for a reasonable cost, and that my other concerns—the question of whether the Apes would look comical—was also satisfied because they looked very real and it all looked very good on screen.

Though at the same time this test also convinced Robinson that at his age at the time—he couldn't stand being in that makeup all day long. Robinson just thought it was too tough of a thing for him to do. It was an excellent test and we learned a lot from it; this was shortly after Arthur Jacobs first proposed the idea.

Apes: HE LATER CONFESSIONED TO BEING NERVOUS WHEN THE FOX EXECUTIVES VIEWED THIS TEST FOOTAGE. JACOBS SAID SOMETHING LIKE, "IF ANYONE LAUGHED, I KNEW I WAS SUNK"—BUT NO ONE DID.

Zanuck: That's right. No, they didn't.

Apes: IN THIS PRE-PRODUCTION PERIOD, DID YOU EVER ANTICIPATE SUCH A STRONG AUDIENCE AND CRITICAL REACTION AND THE EVENTUAL SEQUELS AND MERCHANDISING?

Zanuck: We never even anticipated a sequel, obviously, for many reasons. Of course, when you're making a picture, at first you don't think of sequels. You're happy if the production just breaks even, and you are just not able to look too far beyond.

But in addition, the way this picture ended did not leave much room for a sequel. I had absolutely no idea it would all be so successful. One always hopes, but if someone would have said: "Are we going to make five of these eventually?" I would have told them that they were crazy!

Apes: PLANET OF THE APES WAS ONE OF THE FEW FILMS WHICH GAVE CREDIT TO THE MEN BEHIND THE SCENES. HOW DO YOU APPRECIATE THE CONTRIBUTIONS OF THE MAKEUP MEN, SET DESIGNERS AND OTHER TECHNICAL PEOPLE?

Zanuck: It was simply tremendous. I personally went after the Motion Picture Academy and wrote them numerous letters and had many telephone conversations about having an Academy Award given to Stan Chambers for the makeup. It's a special Award—they don't give one in that category normally, but I felt strongly about that contribution. After all, this picture would not have been successful without the dedication of the makeup people. I thought it just had to be officially recognized by the Academy—and it eventually was.

Apes: WITH THE SUCCESS OF PLANET OF THE APES AND ITS SEQUELS—PLUS THE REMAKE OF WHEN WORLD'S COLLIDE ON YOUR DRAWING BOARDS—DO YOU THINK THE GENERAL PUBLIC IS SHOWING A GREATER INTEREST IN SCIENCE FICTION/FANTASY FILMS?

Zanuck: I hope so. This film I have planned isn't really science fiction and it's definitely not fantasy. Anthony Burgess wrote the script for it. As a matter of fact, he's also writing a book based on it. The film will only loosely be based on WHEN WORLD'S COLLIDE. (N.B.: Burgess, a science-fiction novelist, had his book A CLOCK...
Well, you win some and lose some. No one knows this better than an executive in the fickle world of motion picture production. But Zanuck's winners have far outclassed an occasional bomb or two, as the perceptive moviemaker has displayed a canny knack for recognizing valuable film properties.

After all, without Richard Zanuck, PLANET OF THE APES' unproduced screenplay might today be resting in a forgotten file. Fortunately, for millions of filmgoers throughout the world, Zanuck allowed Arthur Jacobs to do his thing and bring the fantastic story to celluloid life.

The Phillip Wylie novel created quite a stir when it first appeared in the early 1930's. How much of his flavor are you going to retain? Zanuck: As I said, this bears only a slight resemblance to When World's Collide. In fact, we're not even going to call it by that name. We're calling it Puma. Puma is the name of the other planetary body which is coming towards the earth for collision. Puma is also the name of a cat featured in the film — also in the sense of 'cat' being a short form for 'catastrophe'. But Puma is only loosely based on When World's Collide — just enough where we had to secure certain rights to be protected. (Film buffs will note that this is not the first time a Wylie novel has been purchased to avoid mix-up. When Universal filmed their classic Claude Rains version of H.G. Wells' The Invisible Man in 1933, Wylie's Murderer Invisible was also secured to prevent possibility of legal entanglements.)

Apes: Turning back to your film, ssssssssss. Apes makeup man Dan Striepeke had much to do with that. Didn't the campaign slogan go something like: "Don't say it — HISS IT!" Zanuck: And they did, too! The critics really hissed it!
6 MONTHS FROM NOW...

You can be the boss of your own locksmith shop!

We show you how...

furnish professional tools, too

SEND COUPON FOR FREE DETAILS BY MAIL. NO SALESMAN WILL EVER CALL

Train at home, using the professional tools of the trade, with the original, accredited LOCKSMITHING INSTITUTE. Be ready in as little as 6 months' time to take care of the demand in your community for professional locksmiths...a demand that is growing rapidly with the increased threats of domestic crime.

Earn while learning, too!

In just a few weeks, you have the know-how and the tools to make extra money changing locks, making keys, doing simple installations. And a few of these jobs each week can add up to several hundred dollars...for some students, even more than they've paid for the course.

Learn by doing

Locksmithing Institute's tested and proved method of home study makes it easy for you to learn...easy to do. Each lesson is fully illustrated and diagrammed and, as you follow the instructions, you work with the tools and materials that have been sent to you with the course. These are not just inexpensive gadgets, but real professional equipment...the tools, supplies, cylinders, tweezers, door handles, gauges, pins, springs, picks, extractors, wrenches, locks and keys...even an electric key machine...equipment that you will be using when you go into business with your own lock shop.

Cash in on the growing need for locksmiths

As an ethical school, we cannot guarantee employment or income for our students, but we do promise to help you develop skill in a profession for which there is a real need. The nationwide need for qualified locksmiths puts you in the driver's seat when it comes to a business that can really pay off for you. And, with your Locksmithing Institute Diploma as a skilled Master Locksmith, you'll be all set to go.

Widespread demand

You'll find locksmithing work to do all around you...in homes, offices, stores, factories, apartment buildings, hotels, hospitals, schools, public buildings, laundromats, vending machines...just about anywhere you look where a lock and key are used. Automobiles, new construction sites, banks, government locations...all need and use locksmithing services, and pay well for your work.

Get the exciting profit facts today all by mail...

no salesman will call

Mail the coupon. We'll rush all the facts to you by mail. Then decide if Locksmithing can be your own answer to independence and a more secure future. Do it now—today.

LOCKSMITHING INSTITUTE
Division of Technical Home Study Schools
Dept. 1185-977, Little Falls, N.J. 07424
• Accredited member, National Home Study Council
• Licensed by N.J. State Dept. of Education • State Approved Diploma • Approved for Veterans
We teach your 10 fingers to make beautiful music

Free booklets reveal the secret of teaching yourself to play the guitar, the piano, or spinet organ — the "right" way.

Many people are content to "take their way" through the tunes they love. Strumming a few chords or pecking at a few keys. And it's such a pity.

Your fingers could make beautiful music if you gave them the chance.

They could be playing folk or rock. Classical or pop. Hymns or spirituals. Jazz or ballads. All your favorite songs.

So why miss out on the thrill of making your own music? Give yourself a chance to become as good as you really could be! You can teach yourself to play the "right" way — at home — in much less time than you might imagine.

Play "right" from the start

Thousands of people like you have taught themselves to play with the U.S. School of Music courses. By mail. And you can too.

The secret lies in our clear, step-by-step, word-and-picture instruction method. It teaches you to play the right way. Without gimmicks. You learn to read and play notes...so you'll be able to play practically any song, merely by looking at its sheet music.

But how do you know you're doing it right? Easy. A lot of the songs you practice first are simple tunes you've heard many times. And since you already know how these tunes are supposed to sound, you can tell immediately when you've "got them right."

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

You learn in spare time, in the privacy and comfort of your own home. There's no one standing over you to make you nervous. And because you teach yourself, you can set your own pace. There's no clock-watching private teacher at $4 to $10 per hour to worry about. You take as much time mastering any lesson as you wish.

It's really such a marvelous way to learn. In fact, graduate Jeffrey Livingston wrote to tell us, "The course was excellent. I knew almost nothing about playing an instrument before I enrolled."

Send for FREE Booklet

If you've ever dreamed of being able to play the piano, the guitar or the spinet organ, why not learn more about our convenient, low-cost way to learn? Mail coupon for free booklet today. With it we'll include a free "Note-Finder." There's no obligation. U.S. School of Music, A Home Study School Since 1898, 417 S. Dearborn St., Chicago, Illinois 60605.

U.S. School of Music,

417 S. Dearborn St., Chicago, Illinois 60605

I'm interested in learning the secret of teaching myself to play the instrument checked below. Please send me, FREE, illustrated booklet. (Free "Note-Finder" included with Piano or Guitar booklet.) I am under no obligation.

☐ Guitar (pick style)    ☐ Piano
☐ Spinet Organ (2 keyboards)

Mr.    ☐      Miss [please print]

Age

City........................................State.........................Zip

501 America's Oldest Home Study Music School

Send for FREE Guitar, Piano, or Spinet Organ Booklet.