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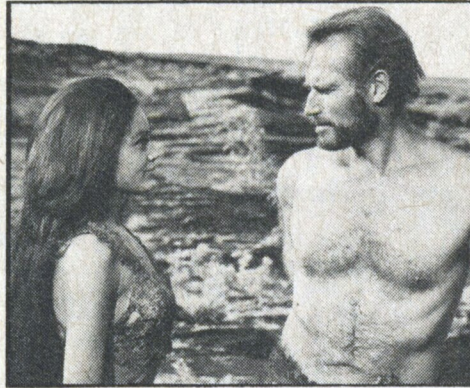
Drive-In  
Madness  
On The Planet  
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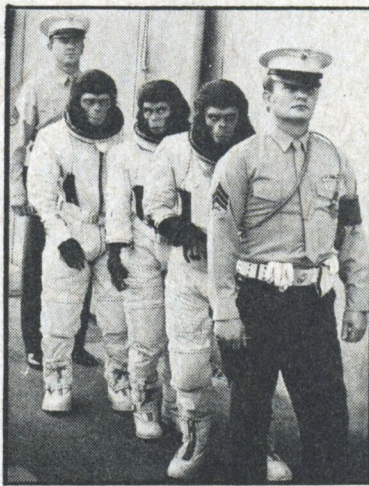
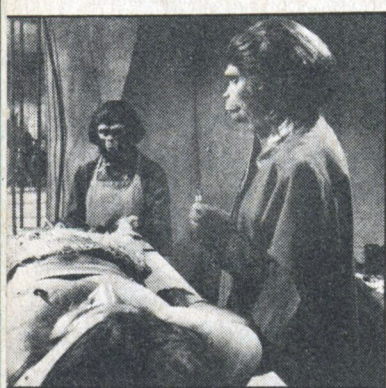
CREAM Takes Its 1st Annual GUITAR BREAK  
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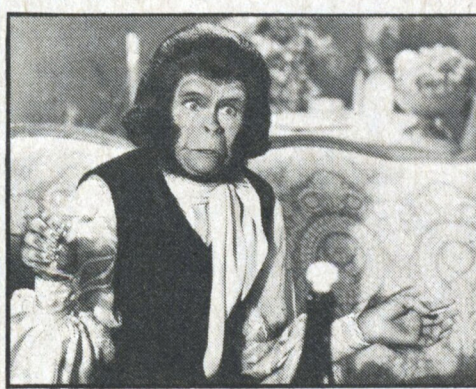
*Planet Of The Apes*



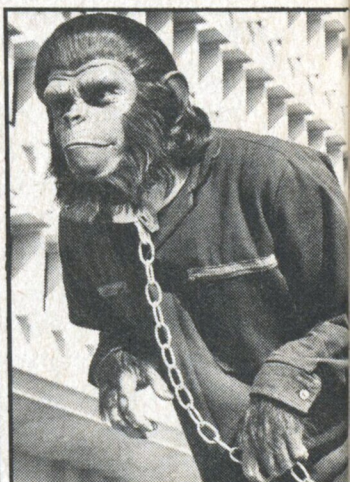
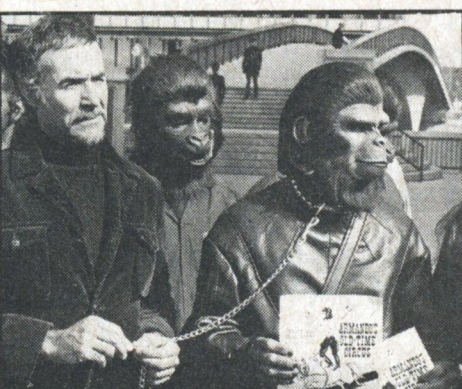
*Beneath The Planet Of The Apes*



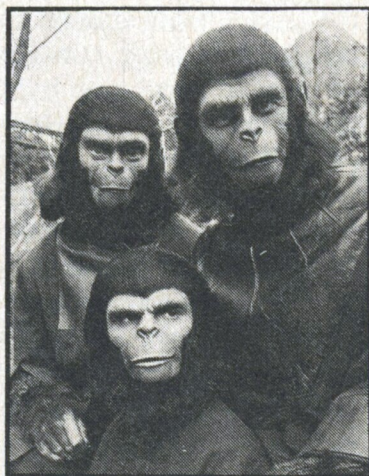
*Escape From The Planet Of The Apes*



*Conquest Of The Planet Of The Apes*



*Battle For The Planet Of The Apes*





## Go Ape For A Day

CREEM's former Editor, Dave Marsh, recently joined the ranks of Long Island's newspaper journalists as Newsday's Pop Music Critic. Here's his report from a Long Island Drive-in that sponsored an Ape-athon, like many theatres around the country, showing the Planet of the Apes series and introducing the fifth and final movie Battle for the Planet of the Apes.

"They're the movies of the century," said Spencer Karagiannis, who goes to East Meadow Junior High. And Mark Levine, a member of the "Apes" cult which is growing nationally, told me, quite seriously, "I think it's going to happen, too... After all, apes created men, so why should it stop there?" Levine, who works at the drive-in, said he and all of his friends had seen the previous Ape movies three times.

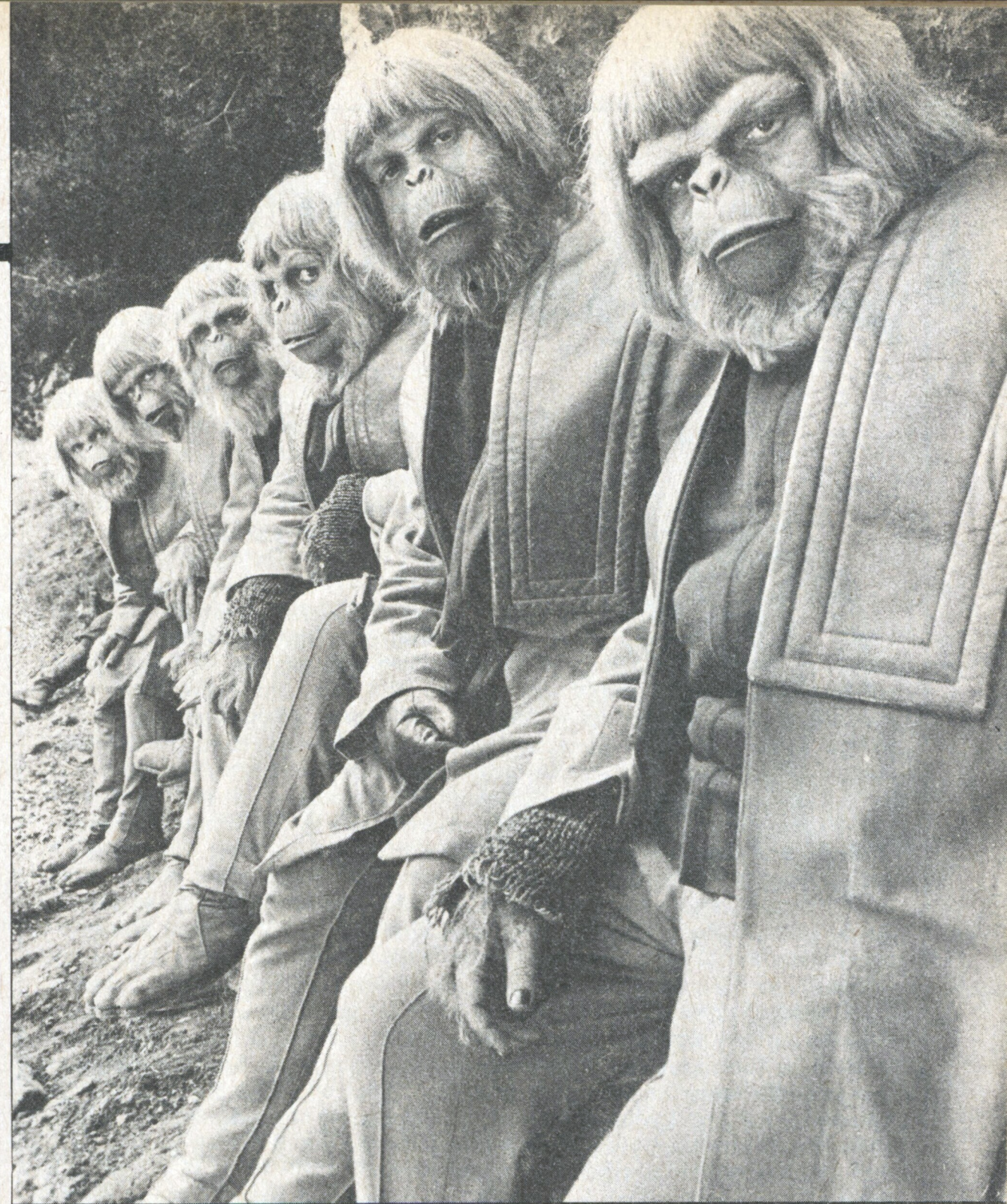
Despite the rather liberal interpretation of Darwinism involved in Levine's assessment, the Apes series is part of a larger body of movies. (That's movies, as in popcorn, not film, as in espresso.)

The tradition began, I suppose, with Tarzan and King Kong but it didn't begin to hit its stride until the '50s when rock and roll invaded the drive-ins and created such monsters as The Blob (starring Steve McQueen) and the classic, I Was A Teenage Werewolf.

Like those movies, the Planet of the Apes series is made for people who perceive movies as TV on a bigger screen. Only the commercials are missing.

The first Ape film, Planet of the Apes, even won an Oscar, in 1969, for makeup. Since a good part of its \$5,800,000 budget had been devoted to creating "mutant humans and apes" who were suffering from the effects of a late-20th Century nuclear war, this was an odd instance of art/commerce parity.

The cult got rolling with that first film, which grossed \$26,000,000. It was an easy step to the next, since the first had involved a 21st-century astronaut who got caught in a time warp and



Battle For The Planet Of The Apes. End of the line for Evolution of Ape movies.

ended up in a weird society, the apes parallel of the human 16th century, in which the world was flat, research science was unknown and human slavery and an anti-people church kept the economy alive. At the end, the astronaut, played (fittingly enough) by Charlton Heston, wandered off into the "forbidden zone," which turned out to be Staten Island. He ran into the Statue of Liberty out there, half-buried in what I suppose were the sands of time, with a broken arm and a tear in her eye.

Beneath the Planet of the Apes featured a hot war between the chimpanzees and the gorillas, the two leading castes of apes, which resulted in the nuclear destruction of the planet.

Fortunately, the youthful orangutan protagonists and their infant sons escaped in the first simian spaceship, ran into the same time warp that brought Heston to Apeland in the first flick, and

landed in L.A., 1972, just in time for Escape from Planet of the etc. But the messianic duo, with destiny glazing their beady eyes, were shot down in cold blood by an evil presidential aide, because they talked too much.

Not before they had left their verbal infant on in the hands of a benevolent zoo keeper, however. Caesar, as he was known when sold into slavery, led a rhesus revolt which climaxed in little more atomic holocaust, and that was Conquest of...

Battle for Planet of the Apes is predicated on the survival of the crucial good and bad guys, mutants all. Somehow, though, Battle is far-fetched in a way that the others weren't. The problem certainly isn't that the dialogue is any cornier, which is impossible, nor that the philosophy is any less sentimental nor that the plot is more far-fetched. Maybe the time for the Apes





## CONFESSIONS OF A FILM FOX

Feeling as Foxy as me this month? There's lots of exciting sneak preview news and you're the very first to hear it all... *The Poseidon Adventure* turned rightside up financially as the biggest block-buster in '73 so far with a fat \$90,731,642... On the way to the premiere of *Live and Let Die*, **Roger Moore's** limo was smacked with a ripe tomato. His reply? "They must have seen the picture." Moore will soon star in *The Golden Gun*... ABC-TV will bring you the same *Wide World of Entertainment/ Paar/ Cavett/ In Concert/ Thrillers* combo come fall.

Some of their programming is thrilling. Top-flight movies — *Funny Girl*, *Airport*, and *Rosemary's Baby* for instance. Not many changes in prime time shows with *Kung-Fu*, *Streets of San Fran*, *FBI* among others repeating. *Adams Rib*, a newie, is a lame Spencer/ Hepburn attempt with husband and wife playing defense and district attorneys; plus, there'll be another cop series to replace *Mod Squad*. Can't remember anymore... **Diana Ross** was the first woman in 2600 years to be invited to tea by the Empress of Japan during the opening of *Lady Sings the Blues* in Tokyo... While *The Last Fox Trot in Burbank* is filming here, German authorities report these titles among many recently registered: *Last Tango from Vienna*, *First Tango from Berlin*, *Butter Tango from Rammelsdorf* and *The Last Boogie from Rome*... Secretariat, the Triple Crown, is singed with the William Morris Agency by owner Penny Tweedy. *My Friend Secretariat? National Secretariat?*... **Judith Crist** bumped from *The Today Show* after 10 years by Gene Shalit whose cultural surveys duplicate her reviews. Besides, *Today* adds, her critiques weren't for their audience. Another personnel change puts King Caustic, John Simon, in the movie critic's seat at *Esquire*... Much ado since Supreme Court's obscenity decision leaving it up to local jurisdiction. One devastating result: **Russ Meyers** blue money out the window with wife Edy Williams. He says "I'm not sure I can deliver what my name promises. I can't believe people will stand still for censorship. I think I'll go fishing." A drive-in owner claims youngsters who come for sex in their cars are so distracted by Meyers' films they watch the screen instead!... *Crazy Joe* stars **Peter Boyle**, **Rip Torn** and **Eli Wallach**. No word on what it's about yet... Clark Gable's 19 acre ranch is being divided into the Clark Gable Estates with 37 luxury homes and his \$200,000 2 acre home... Several Southern movie theatres would rather offer nothing than **Jane Fonda** movies... **George Segal** and **Joan Hackett** in Michael Crichton's *The Terminal Man*... **Gene Hackman** in Arthur Penn's *The Dark Tower*... **Lee Marvin** and **Gary Grimes** in *Harry Spikes*... **Toshiro Mifune**, biggest Japanese star before **Bruce Lee**, attempting to lure **Ann-Margaret** from Hollywood to Tokyo to do TV hosiery ad. What's good enough for Steve McQueen and his cycle ads is good enough... **David Bowie** promises us two films next year... Have you noticed that **Maria Schnieder** and **Marc Bolan** look alike?... *Phantom of the Fillmore* a r 'n' r horror story by AIP starts filming soon. Reports that Bill Graham will star are unofficial... The Kennedy Assassination Movie — *Executive Action* — stars **Burt Lancaster** and the late **Robert Ryan**, based on Mark Lane's (Oswald's lawyer) book and written by Dalton Trumbo (*Johnny Got a Gun*)... **Warren Beatty** and **Cicely Tyson** have replaced founders Gregory Peck and Jack Valenti at the American Film Institute Board of Trustees... *Detroit 9000* was *Motown 9000* — (a Plice SOS signal) till Motown sued the movie company... *Bury My Heart at Wounded Knee* is soon to be a major (four hours long!) motion picture controlled by Indians. Is this the film Marlon is making instead of the *Godfather* sequel? *The Amazons* (AIP of course) is about the "plight" of a society without men, starring 100 well-endowed women representing nations. Filming was like building The Tower of Babel - orders were given in five languages by director Terence Young (*Dr. No*, *From Russia with Love*, *Thunderball*, and *Wait Until Dark*)... See ya'll real soon. XOXOX

on the movie screen is over, and CBS can move in with their projected TV series.

When *Battle* is good, which isn't very often, it is often making reference to other films. If the slave revolt which capped *Conquest* was a take-off on *Spartacus*, the burning of Apeville which climaxes *Battle* is like nothing so much as the siege of Atlanta in *Gone With the Wind*. When the mutant army advances, their commander wears red goggles which look like Blue Meanies' rejects from *Yellow Submarine*, and the battle scenes are as surreal in exactly the same way as Richard Lester's in *How I Won the War*.

Destiny is reversed in the end, of course, and apes and humans live on in apparent social harmony, a surprisingly Western philosophical twist for a series devoted to the cyclical nature of history. It is a little cloying to see a statue of Caesar with a tear in his eye, comin-ating the post-humo sapiens' future, but that isn't what's really bothering me. I keep wondering if Mike Levine could really be right. Think I'll learn to comb my chest, just in case.

Dave Marsh

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### THE LAST OF SHEILA

Directed by Herbert Ross

Written by Stephen Sondheim and Anthony Perkins  
(Warner Brothers)

'Listen, I got this truly beautiful story,' the man who cuts my hair says to me. 'Think about some new Dominique Sanda-type unknown. Comprenez so far?'... In [Hollywood] the action itself is the art