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MONSTERS

**PLANET
OF THE
APES**

**DRACULA
EXORCIST**

GORG0

AND MORE...



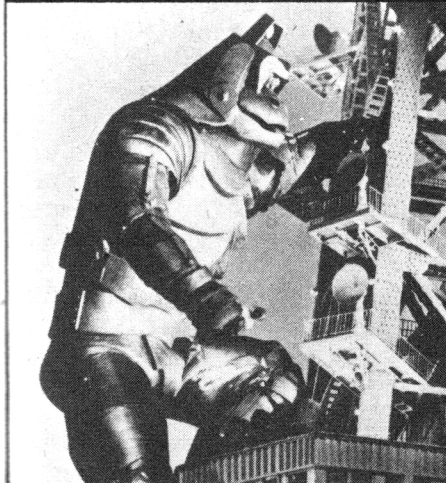
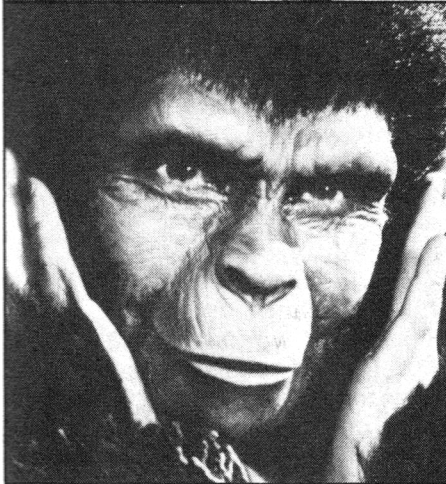
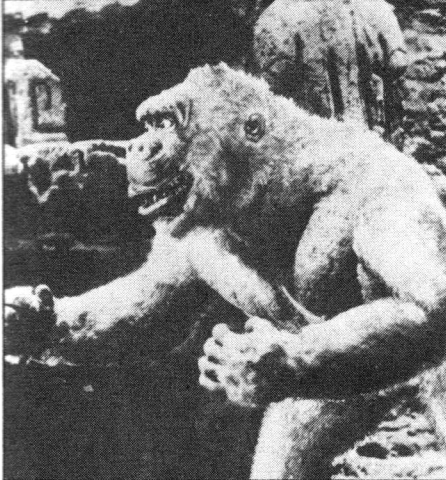
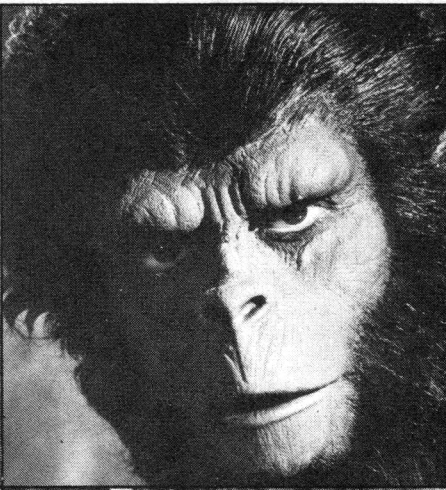
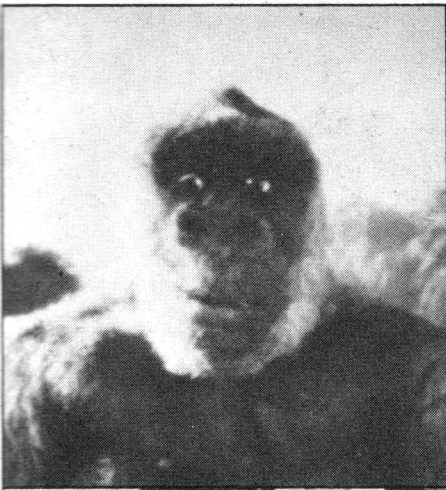
Film Apes

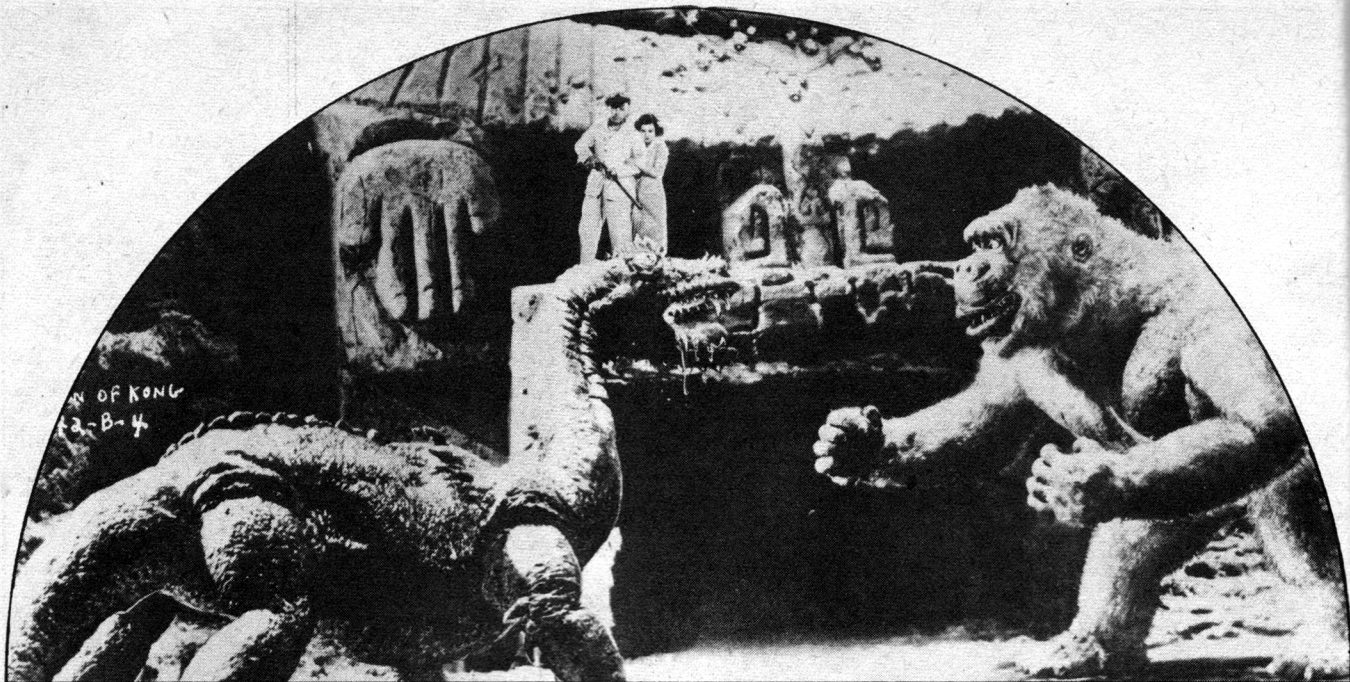
There are several basic formulae from which movies are made. Boy meet girl, boy lose girl is one. And man into ape, ape into man is another. What makes us run to the theater at the mere mention of a hairy beast? What is the appeal of the monkey on celluloid?

As early as 1908, silent filmmakers were REVERSING DARWIN'S THEORY (a film also known as the DOCTOR'S EXPERIMENT) and having scientists turn men into apes. A further standard was set in 1913, when the first fair damsel was kidnapped by a humanized baboon in BALOO. Soon Hollywood was not only trading bodies but changing minds as well! GO AND GET IT in 1920 had Lon Chaney's ape body given a criminal brain! And *it* had revenge on its mind!

Producers began to realize that monkeys meant money, and altered their ad campaigns accordingly. THE WIZARD, in 1927 was one such simian film, and LOVE LIFE OF THE GORILLA, by Curt (DONOVAN'S BRAIN) Siodmak, must have been something to see!

Even Broadway was not immune. A hit comedy in the early twenties was the GORILLA, which was subsequently made into a film not once, but twice in a four year period! Actually, it was a long vaudeville routine about two wise-cracking detectives on the trail of a mysterious murderer... unaware that it's their pet ape who has been killing people left and right! And who turns out to be a human in disguise! As a movie, this simple idea was made unique by some of the best photography and lighting of the twenties! Additional class was





The SON OF KONG protects Robert Armstrong and Helen Mack from a sea serpent.

supplied by the then up-and-coming actor Walter Pidgeon, in the first and 1931 versions! Darryl Zanuck altered the play even further just eight years later in order to include the zany antics of the Ritz Brothers. (Kind of a poor man's Marx Brothers...)

Great Apes of literature were not ignored either! Two early adaptations were made of Poe's *MURDERS IN THE RUE MORGUE*. Besides the 1914 silent version, there was a 1932 production under the artistic control of such greats as Robert Florey and John Huston, not to mention a cast that included Bela Lugosi and Arlene Francis! While well-made and exciting, this tale of murder-by-ape was certainly not new to the viewing public (remember *THE GORILLA*?), but it still hadn't tarnished or become less popular!

Live apes were not the only key to success! We also had *monkey parts* and *disguised gorillas*! In fact, the classic *MONKEY'S PAW* was made three times before 1933! Even the great directors couldn't resist the ape temptation. German genius Erich Von Stroheim had a beautiful *robot* kidnapped by an ape, while internationally known adventure creator, Raoul Walsh, produced the *MONKEY TALKS*, the tender tale of a midget who impersonated a monkey to save his love from a killer chimp.

What could the attraction of film apes be? They're half man...half beast...a subtle mixture of the emotions of one with the brutal power of the other?

"He was a King and a God in the world he knew, but now he comes to civilization, merely a captive, a show to gratify your curiosity..." What makes KONG the *king*?

Well initially, it helps being the biggest ape of them all! Fifty feet high with a six foot smile! And his fame has spanned four decades! Even today's

jaded filmgoer can't help but be awed by the film's stunning effects and tight story. As a matter of fact, a showing of the film on the University of Bridgeport, Connecticut campus last year nearly started a riot and caused two arrests! KING KONG was seen as a racist motion picture!

And to think it was originally planned as a semi-documentary travelogue! A look at the geniuses behind the property, Merian C. Cooper, an ex-newspaperman, and Ernest Schoedsack, an ex-cameraman, might give us a clue as to why they chose to film the story of "a monster...surviving seven million years of evolution...crashing into the haunts of civilization...on the talking screen...to stagger the imagination of man!"

In Cooper's previous films, *CHANG* (1927 the African word for elephant) and *THE FOUR FEATHERS* (1929), he had worked with apes and was intrigued by their nearly human expressions. Besides, the public's imagination had already been fired by the court battles of Darwin and the street corner debates on evolution. So why not tell the story of an ape in love with a woman?

Why not indeed, answered the studios, and *KING KONG* was made. Based on the picture's success, a decision was made to get KONG a son before the Christmas of 1933. So, in a light, but honest and appealing sequel, *SON OF KONG* was found. He was a twelve foot tall clown, an albino gorilla no more deadly than a teddy bear! Except when antagonized by one of the many monsters on his father's island.

The film has many fine touches, one of which occurred at the very beginning when KONG's discoverer, Carl Denham, was being sued by most everyone in New York for damages incurred by KONG. (Who cleared KONG up off the sidewalk, anyway?) So the intrepid Carl travels back to Skull Island, the original home of the ape monster, to



Rare behind-the-scenes still from **KING KONG**. Technicians ready the camera for Kong's entrance.

find the secret diamond treasure hidden there-upon. (What secret diamond treasure? Don't you know that *every* uncharted island has a secret diamond treasure?) Once back on Skull Island, Denham finds little KONG trapped in some quicksand. After freeing the big-little ape, he becomes attached to Denham. And after many battles with assorted monsters, the Son of Kong, named KIKO, pays the cost of his own life by holding Denham and the treasure above a roaring sea when earthquakes cause Skull Island to sink.

Is this the end of KONG?!? Well, not really. The name itself would wait until 1963 for revival, but Hollywood was ready, willing, and ape(le) to create as many replacements as possible.

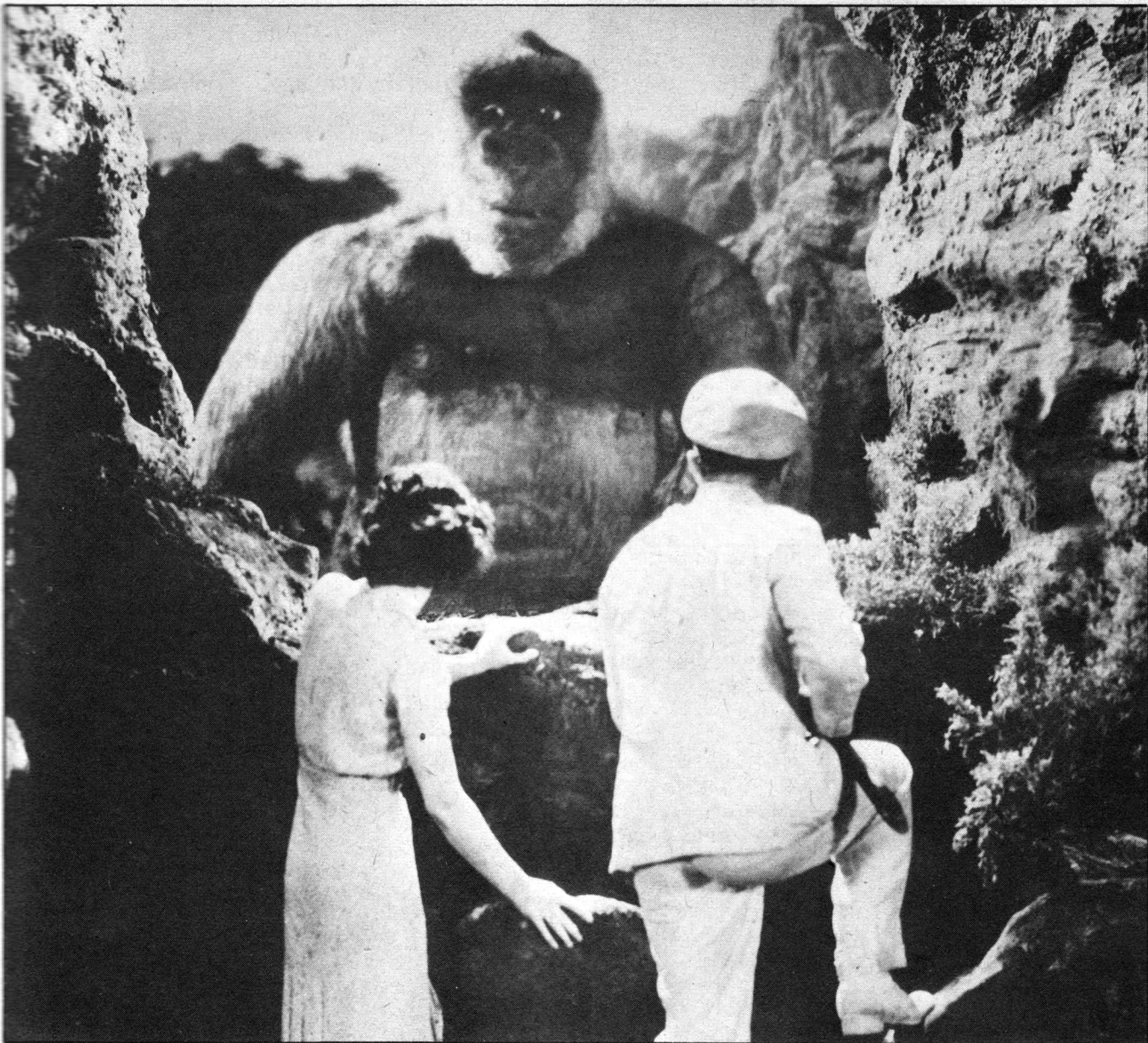
NABONGA arrived in 1943 along with the good company of ex-ape man, TARZAN himself, Buster Crabbe. It came from the Belgian Congo where a young girl had crashed years before with her father's stolen goods. NABONGA was good enough to raise the girl as his own until Crabbe, as Ray Gorman, son of an embezzler, comes to retrieve the stolen goods as well as his dad's good name. The girl and NABONGA help Gorman fight off various rivals before handing over the merchandise and returning to the wilderness.

Naturally, after the ape woman, there had to be THE APE MAN and THE RETURN OF THE APE MAN (which was the sequel but had nothing to do with THE APE MAN. Both, however, starred Bela Lugosi). For THE APE MAN, Lugosi turned himself into a gorilla. In the sequel, he and John Carradine played two scientists who discover the missing link! Carradine wants to give it over to the museum, but Lugosi wants to give it a human brain! Carradine's! After the sinister operation is complete, the creature runs amok, destroying Lugosi and himself in the process.

Not to be bettered, especially with his own brain, Carradine made a lady from an ape in CAPTIVE WILD WOMAN (1943). She was a normal gal who had just one problem. Whenever she became jealous, she'd grow a beard, her hair would get yakish, her breath would get terrible, and... well, you get the picture. Although the WILD WOMAN never got to meet Abbott and Costello (who ran into a giant ape of their own in AFRICA SCREAMS) she did reappear in JUNGLE CAPTIVE and JUNGLE WOMAN, each time killing for the sake of her love...

The great black ape, NABONGA, returned in 1945 to fall into a love/hate relationship with the WHITE GORILLA. The two would eventually do battle, but secretly respected each other. Not until a girl shoots the WHITE GORILLA does NABONGA realize his loss.

But the love interest in monkey movies continued, as later that same year a safari met WHITE PONGO, who in turn met the beautiful Pam Bragdon! Naturally he brought her along while battling wild beasts and continuing a feud with a black gorilla! Finally, the handsome and intrepid Jerry Bishop managed to wound PONGO and capture him, bringing the simian to civilization.



Helen Mack and Robert Armstrong arrive on Skull Island and discover the SON OF KONG.

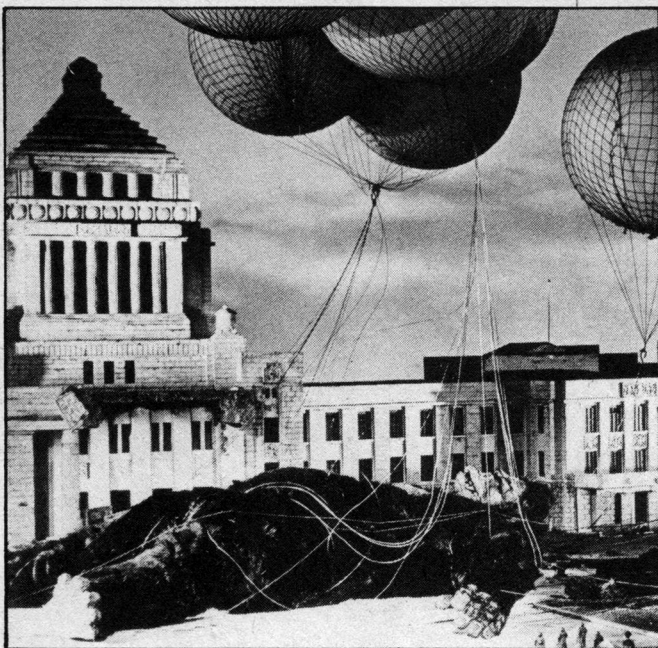
At the end of the forties, there was UNKNOWN ISLAND, with a giant ape, and a delicious appetizer when MIGHTY JOE YOUNG was made by the creators of KING KONG! Cooper and Schodesack were aided, this time, by the talents of John Ford as executive producer and newcomer Ray Harryhausen on special effects! The top notch cast included Ben Johnson, Regis Toomey and the ever faithful Robert Armstrong (Carl Denham). The film succeeds in aping the humanity of KONG, but is wise in not trying to match its scope. While the film is entertaining, it is far from breathtaking, a disappointment to those who expected the same vibrant thrills of KONG!

Three times during the fifties, fictional teams searched for the ABOMINABLE SNOWMAN: Rock Madison tried his best to snare the MAN BEAST, a team of Japanese explorers discovered the HALF HUMAN, while the great Peter Cushing and Forest Tucker were snowballed by THE ABOMINABLE SNOWMAN OF THE HIMALAYAS.

Thus far, we have seen men dressed as apes,



MIGHTY JOE YOUNG is captured and brought to a nightclub in Hollywood, where he is bullied by a strongman.



An unconscious Kong is balloon-lifted to do battle with Godzilla in **KING KONG VS. GODZILLA**.

midgets disguised as chimps, and gargantuan gorillas on the rampage. Would you believe, next, a *woman* getting away with murder while dressed as a gorilla? Would you believe the distinguished Ann Bancroft in a monkey suit? Well then, how about Lee J. Cobb, Cameron Mitchell, Lee Marvin, and Raymond Burr chasing after her? It all happened when there was **A GORILLA AT LARGE** in 1954.

Meanwhile, across the Atlantic, it took England twenty-seven years to catch up to us. But in 1960, they took the locations of **GORG**, added an "A" to KONG'S name, creating...a "B" movie!

KONGA is the pet chimp brought back from Africa by an English botanist (played by Michael Gough). Among his many exotic plants, Gough finally devises a growth serum which he tests on the small monkey! **KONGA** immediately grows to gorilla proportions! The doctor is understandably happy, but when his colleagues reproach him for tampering with nature, he goes insane! He hypnotizes the innocent ape into killing two people: A rival botanist, and the boy friend of Sandra, a young student with whom he is in love. Martha, Gough's wife, becomes mad with jealousy, and gives **KONGA** an overdose of the growth serum. This sets the stage for a laboratory fire, her own death, Sandra being pushed into a man eating (or in this case, a co-ed eating) plant, and the now huge-and-still-growing **KONGA** carrying the doctor off in one massive fist! Riddled with bullets as it walks the streets of London, **KONGA**, in pain and confusion, hurls the doctor to the ground and promptly dies, returning to his original chimp-size.

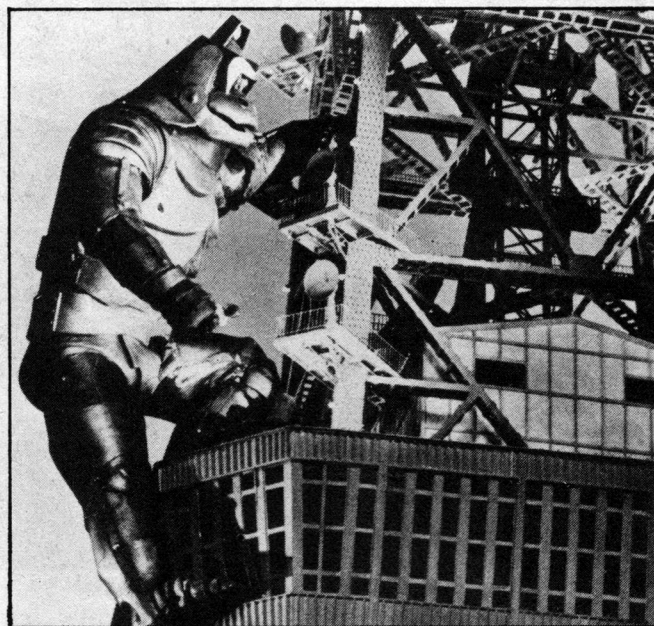
Also in 1960 came a silly look at how an ape man would adapt to the twentieth century. In **DINOSAURUS**, the neanderthal man was just *one* of the prehistoric discoveries made by an American engineer (a Brontosaurus and a Tyrannosaurus were the other two finds), but critics agreed the entire film was created for a Cro-Magnon intellect. The cave man's reactions ranged from pie-in-the-face slapstick to sly satires on modern society.

Greg Martell, as the perplexed throwback, got great reviews, but the rest of the film fell flat on its boring face!

"Boring" by the way, is one accusation you can't level at **KING KONG VERSUS GODZILLA**. It was camp, stupid, childish, and slapstick...but hardly *boring*!

The sight of these two great behemoths having it out on Japan's Mt. Fuji was an unsophisticated joy! Watching **KONG'S** roundhouse swipes or his ramming a tree down **GODZILLA'S** gullet is enough to keep juvenile audiences content!

The story revolves around ace U.N. correspondent Eric Carter, reporting that, firstly, there are giant icebergs making their way toward Japan, and that secondly, scientists have uncovered rumors of a mysterious "God" on a South Sea island. Frozen in ice, where he was left in **GIGANTIS THE FIRE MONSTER**, **GODZILLA** manages to escape his frozen prison to wreak havoc in Japan! Meanwhile, the Island god is captured and brought to Japan. This is, not sur-



The mechani-Kong climbs Tokyo Tower at the conclusion of **KING KONG ESCAPES**.

prisingly, **KING KONG**! Sensing **GODZILLA'S** presence and itching for a good fight, **KONG** goes forth to do battle!

There is some grand destruction until the two meet at Mount Fuji and slug it out. Until, finally, they fall over a high cliff into the sea below! **KONG** rises from the depths, victorious, and swims home! (At least that's how it ended in America. Two editions were filmed, and in the version shown in Japan, **GODZILLA** emerges triumphant!)

KONG'S next oriental adventure, **KING KONG ESCAPES** was made in 1967 and had **KONG** found alive on an island by submarine Captain Nelson and the lovely Sue, a delightful damsel rescued by **KONG** from a Gorgosaurus.

Meanwhile, the evil Dr. Who is completing his robot, **MECHANIKONG**, who digs up the Arctic in search of radioactive metals. At the same time, the twisted Madame Piranha, **MECHANIKONG'S** boss, learns of the discovery of the real **KING KONG**, so



The featured beast of **CAPTIVE WILD WOMAN**.

to capture him, she kidnaps Sue!

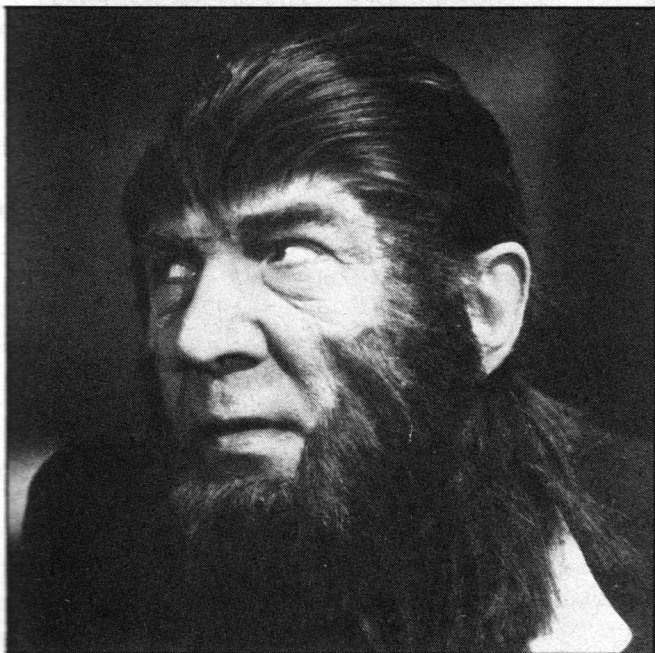
KONG chases his girlfriend to Tokyo, and the final battle between ape and robot occurs atop the giant Tokyo Tower! Madame Piranha, in a burst of repentance, destroys the robot's mechanism, Dr. Who destroys her, and KONG destroys him!

And the critics destroyed the movie. Which is not surprising, as critics like classic film monsters to be treated with respect.

Respect and quality were the key words when the classic apes of film history were joined by, not just a gorilla or two, but by an entire **PLANET OF THE APES**! And its sequels **BENEATH THE PLANET OF THE APES**, **ESCAPE FROM THE PLANET OF THE APES**, **CONQUEST OF THE PLANET OF THE APES** and **BATTLE FOR THE PLANET OF THE APES**.

The five part, ten hour epic is a landmark of

Bela Lugosi as the poor unfortunate who turns himself from man to THE APE MAN.



filmmaking! The original film is already considered a classic!

As almost everyone knows, it is the tale of Commander Taylor and his spaceship crew crashing through a time warp onto a mysterious planet where the apes rule and man is the hunted beast! After a colorful and remarkable adventure, marked with obvious irony and satire, Taylor discovers that he has landed not on an alien world, but on earth of the future, a world that was devastated by man himself.

So while **PLANET OF THE APES** is simply a variation of the human/ape theme, the power and beauty of the film created something unique. The humor and witty dialogue of Michael Wilson, combined with the strong plotline by Rod Serling, aided Director Franklin Schaffner (Patton, Papillon) in making this memorable masterpiece.

And to its further credit, producer Arthur Jacobs supplied his series with a definite beginning, middle, and conclusion! After the complete destruction of Earth at the end of **BENEATH THE**



Bela Lugosi shows off his trained gorilla to a circus crowd in MURDERS IN THE RUE MORGUE.

PLANET OF THE APES, no one was expecting the brilliant plot twist and touching script of Paul Dehn for **ESCAPE FROM THE PLANET OF THE APES**!

As KONG came from Africa to meet his fate, Cornelius the chimp and his wife Zira come from the future to Earth of 1973. Man's distrust and hate toward the harmless ape couple make the audience wonder exactly who is the beast!

The poor duo is murdered, leaving behind their child, Caesar, who is raised by a circus owner. Growing to adulthood, Caesar leads the domesticated apes of 1990 in a revolt against their human masters.

In **BATTLE FOR THE PLANET OF THE APES**, the remaining radiation-scarred humans travel across the plains from cities destroyed by the ape-revolt, and attack the monkey cities that have sprouted. The apes defeat the mutants and consequently subjugate mankind. Which brings us full circle to where **PLANET OF THE APES** began!



Big Ben looks on as KONGA carries Michael Gough through the streets of London.

And now there's a CBS PLANET OF THE APES, starring Roddy McDowall!

After PLANET OF THE APES, viewers were left with TROG (1970). This terrible film, starring Joan Crawford, told of yet another missing link. It was pure trash! Better was the tongue-in-cheek Burt Reynolds' film SKULLDUGGERY!

Then John Landis, a twenty-two year old film buff, came out of nowhere and, in one night, wrote the screenplay for this year's winner of the TRIESTE SCIENCE FICTION FILM FESTIVAL, a film called SCHLOCK!

SCHLOCK, by definition, means "shoddy merchandise," and is a film best described as a cross between KING KONG and Woody Allen.

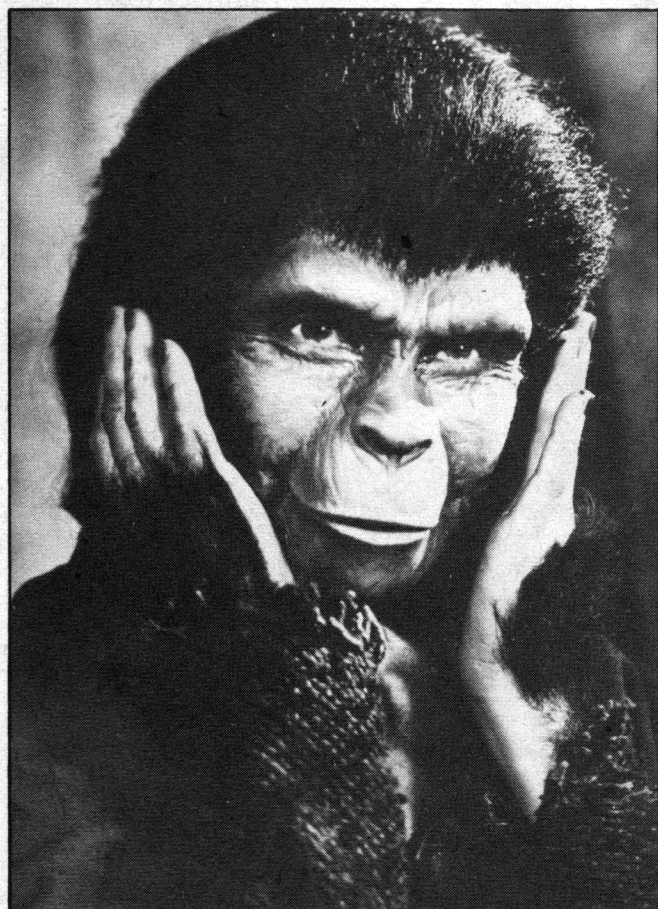
It begins with the Schlockothropus thawing after having been frozen while leaping over a crevasse to grab a banana during the ice age! Awakening in a California cave, he goes on a spree of banana killings, dropping all the bodies in a field next to empty banana peels! There are finally so many corpses that a radio station announces a contest for the listener who comes closest to guessing the exact body count.

SCHLOCK does his best to adapt to his new world. He goes to the movies, only to be frightened by two dinosaurs on the big theater screen. Later, he drifts into a bar where a blind pianist teaches him to play Boogie-Woogie.

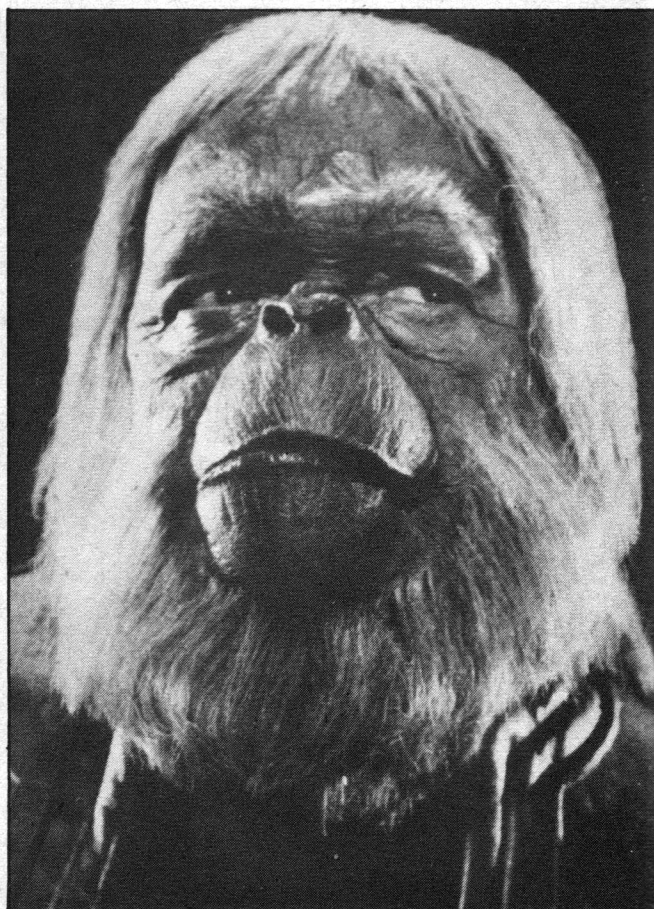
Soon, he is able to interact with his fellow



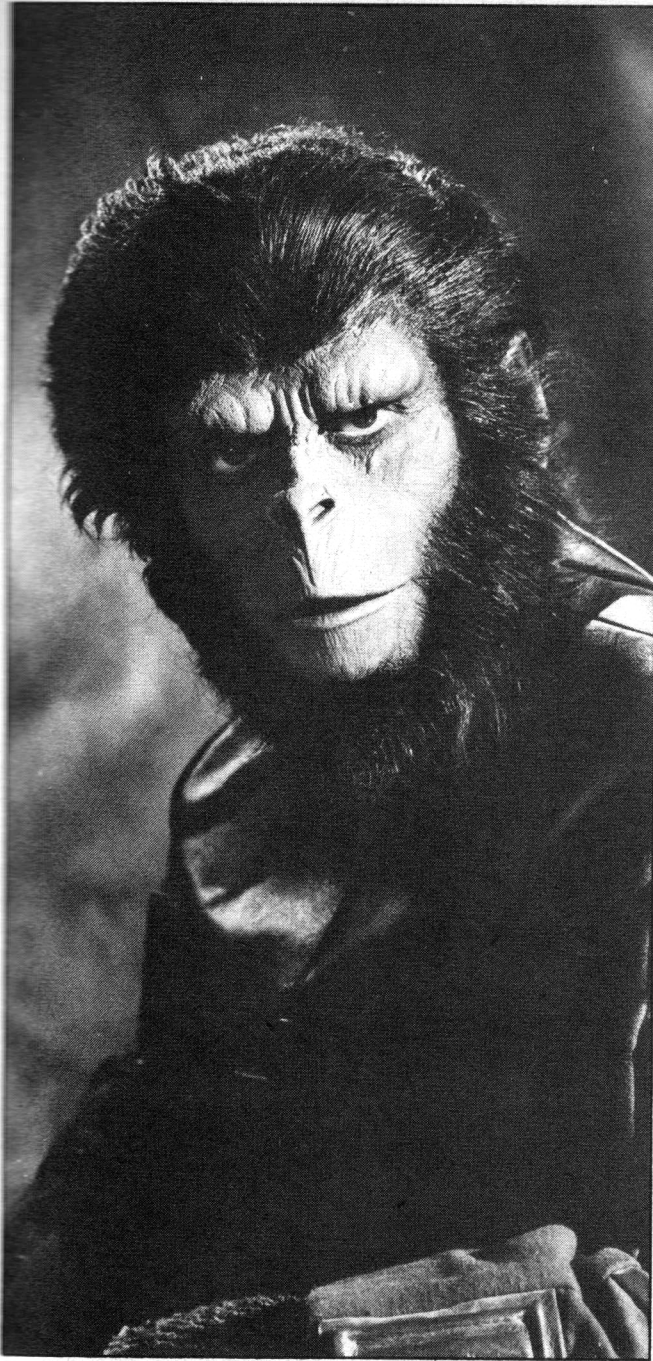
The monkeys revolt! Roddy McDowall [foreground] leads the CONQUEST OF THE PLANET OF THE APES.



Kim Hunter as Dr. Zira from PLANET OF THE APES.



Maurice Evans as Dr. Zaius from PLANET OF THE APES.

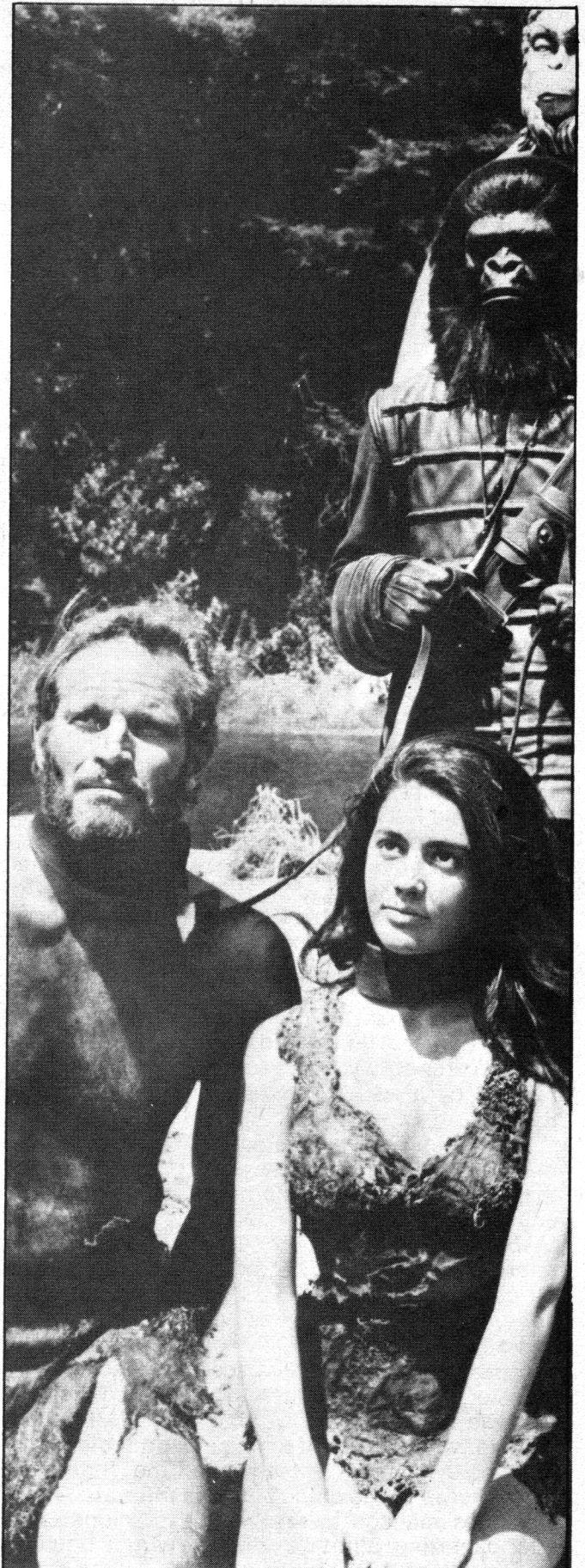


Roddy McDowall as Cornelius from **PLANET OF THE APES**.

beings on their level. He helps children go to the public washrooms. He goes so far as to pour milk over the head of a man sitting in front of him at a **KING KONG** showing.

But, as fate would have it, he is unlucky enough to fall in love with a blind girl who thinks he is a dog. She even prods him into fetching a stick! Love finally destroys the poor creature, for after he kidnaps the girl from a dance, the police corner and completely wipe him out.

Why did this comedy ape film win an award over the other excellent science fiction features? Maybe because through the ape we see and learn something of ourselves. When **KING KONG** and **SCHLOCK** are destroyed; when the apes seem to be taking over the planet; filmmakers may be telling us "watch out!"



Charlton Heston and Linda Harrison are prisoners of a militant gorilla in **PLANET OF THE APES**.