

SPECIAL COLLECTOR'S EDITION

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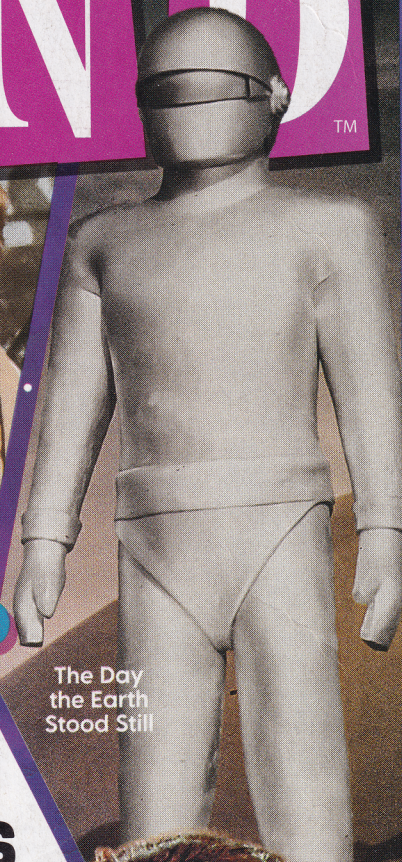
REMEMIND



Godzilla,
King of the
Monsters!



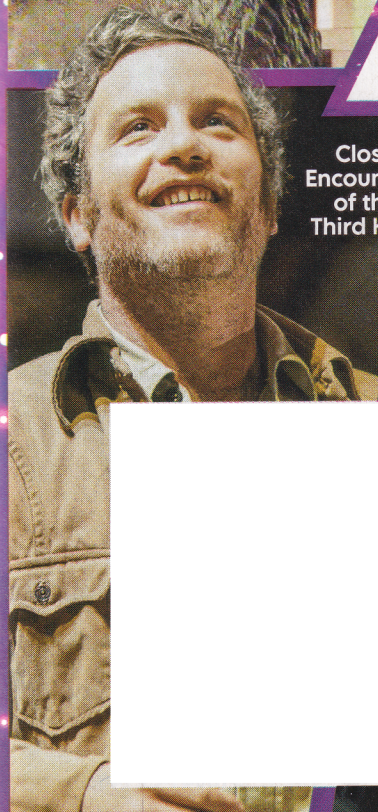
The Empire
Strikes
Back



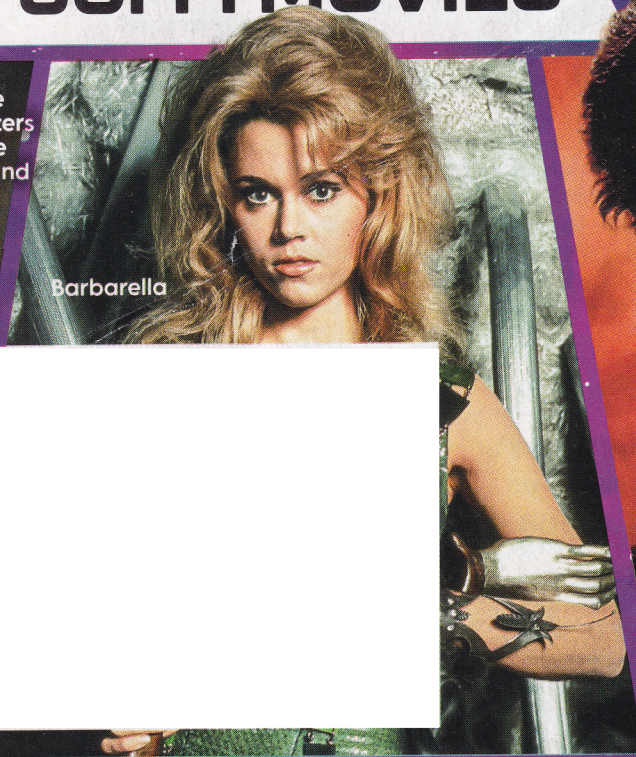
The Day
the Earth
Stood Still

TOP 100 SCI-FI MOVIES

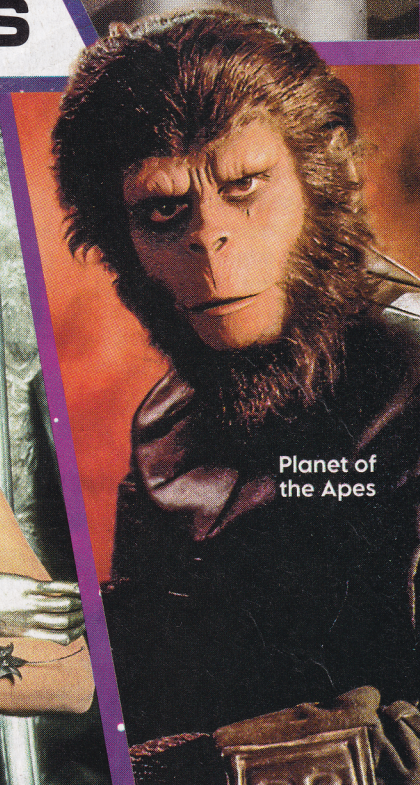
RETRO



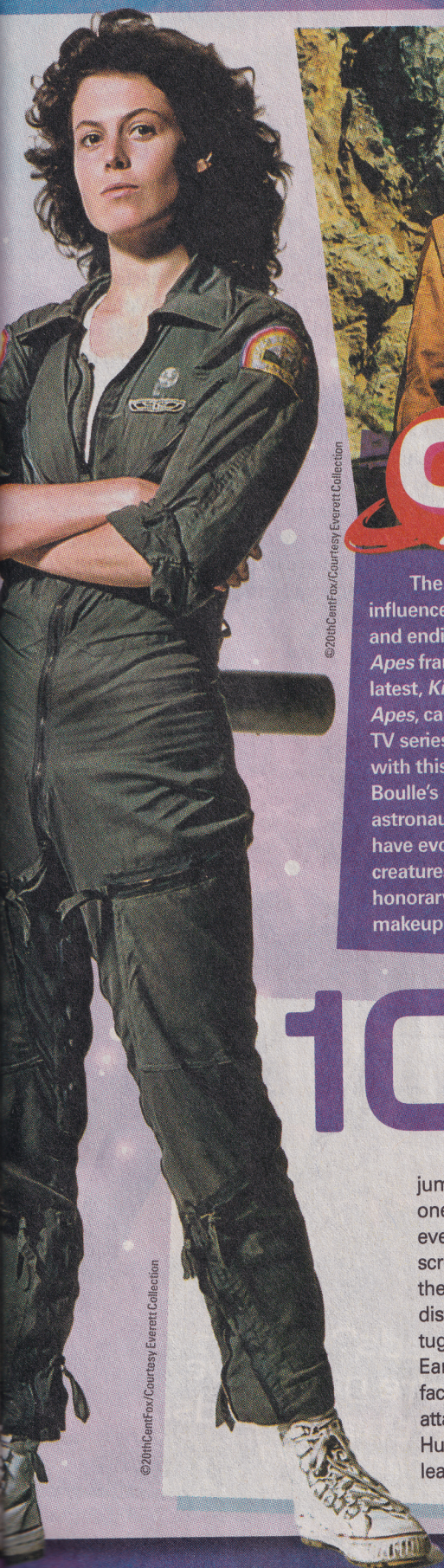
Close
Encounters
of the
Third Kind



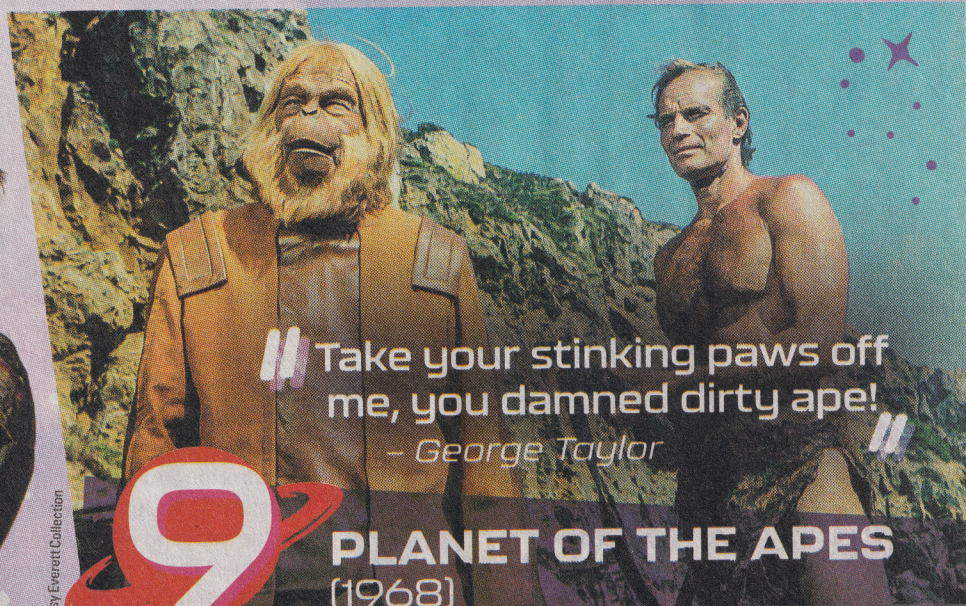
Barbarella



Planet of
the Apes



©20th Century Fox/Courtesy Everett Collection



// Take your stinking paws off me, you damned dirty ape!

— George Taylor //



PLANET OF THE APES (1968)

The best way to describe this film's influence is to speak about beginnings and endings. First, the *Planet of the Apes* franchise is up to 10 films (the latest, *Kingdom of the Planet of the Apes*, came out May 10, 2024), two TV series and more. That all started with this film (loosely based on Pierre Boulle's 1963 novel) in which a trio of astronauts discover a world where apes have evolved into intelligent, speaking creatures and humans are mute. (The honorary Oscar-winning prosthetic makeup was truly remarkable.) The

astronauts have traveled some 2,000 years into the future, and Taylor (Charlton Heston) shocks the apes with his abilities — and the danger he appears to pose.

All the action here leads to one of the most startling endings ever, originally concocted by co-screenwriter/*Twilight Zone* creator Rod Serling. After escaping from the apes, Taylor enters the Forbidden Zone and discovers a half-buried, destroyed Statue of Liberty. "Oh my God," he declares in horror, "I'm back; I'm home. ... You blew it up!"

— Rob Edelstein

10 ALIEN (1979)



Give extra points to Ridley Scott's jump scare-filled corker for having one of the most memorable taglines ever: "In space, no one can hear you scream." In movie theaters, of course, the shrieks were deafening, as a distress signal interrupts the space tug *Nostromo's* routine flight back to Earth, and the crew takes a mysterious face-hugging creature onboard after it attaches itself to crewman Kane (John Hurt). After the alien detaches (secretly leaving an incubating embryo behind),

Kane is fine ... until that infamous lunch scene that will put you off your food.

The birthed alien is now free to roam about the cabin, killing at will until our hero — Ripley (Sigourney Weaver in her breakthrough role) — discovers the ugly twist in the story and finds the means to dispatch it. Also of note: Like in *Jaws*, you *really* don't get a full glimpse of the monster until the very end ... and it's worth the icky wait. — Rob Edelstein



TRIVIA

By Hannah Chester

1 This golden age actor, an Oscar winner for *Sergeant York* and *High Noon*, died on May 13, 1961.

2 In 1962, Andy Warhol's artwork featuring this brand of soup cans first went on display.

3 Who released the No. 1 single "Blue Velvet" in 1963?

4 True or false: In 1964, Minnesota Vikings defensive end Jim Marshall ran the football 66 yards into the wrong end zone.

5 Rod Steiger won his only Oscar for this dramatic film costarring Sidney Poitier.

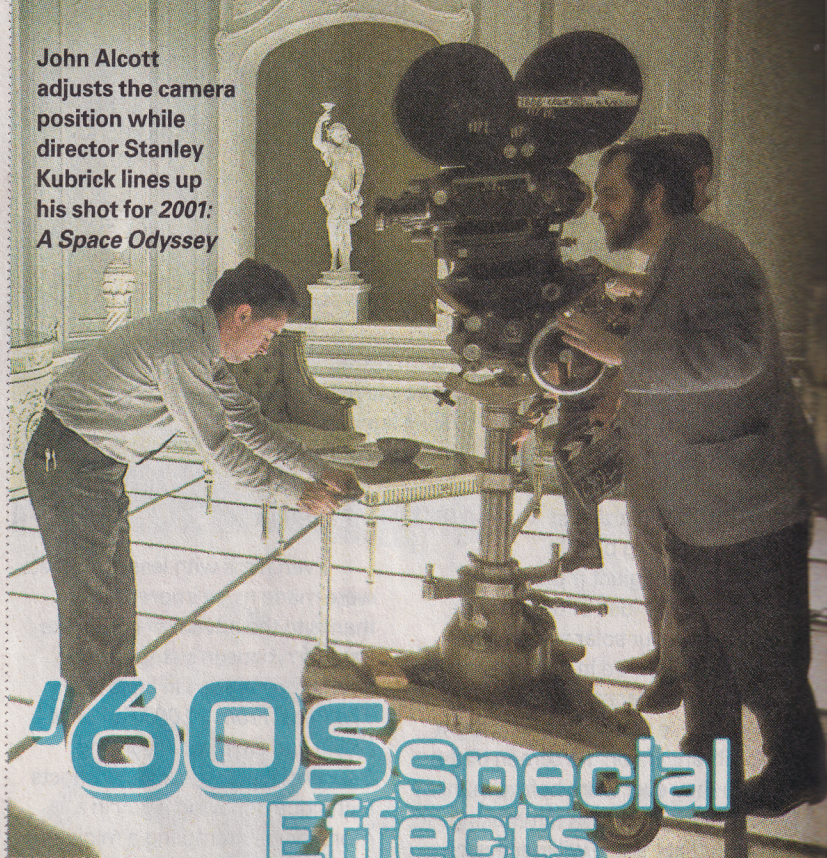
6 Name the English rock band featuring Jimmy Page and Robert Plant that formed in 1968.

7 Who wrote *Slaughterhouse-Five*, published in 1969?



8 On Sept. 15, 1965, CBS introduced audiences to the Robinson family in this sci-fi series.

John Alcott adjusts the camera position while director Stanley Kubrick lines up his shot for 2001: *A Space Odyssey*



'60S Special Effects

Matte paintings, stop-motion animation and miniature models were the mainstays of 1960s sci-fi moviemaking technology, but studios were finding new ways to use sound, animatronics and optical effects to enhance these otherworldly, futuristic stories. *Fantastic Voyage* (1966) used models, miniatures and forced-perspective camera work to "shrink" its characters for a journey through the human bloodstream. 2001:

A Space Odyssey (1968) broke new ground in practical and special visual effects. In addition to its elaborate spacecraft models, a large rotating set was designed to create the illusion of gravity onboard a spacecraft, and front-projection screens

(the precursor to blue/green screen effects) allowed the actors to perform against seamless backgrounds. Makeup designer John Chambers won an honorary Oscar for his work on *Planet of the Apes* (1968), which took the art to a new level with prosthetic facial molds and appliances that allowed actors to emote through their simian masks. Sound designers used synthesized noise, altered recordings and creative effects in

post-production to help immerse the viewer in the experience of space travel or alien worlds. Technicolor and advanced color grading techniques were used to give movies like *Barbarella* (1968) a vivid, psychedelic aesthetic.



Roddy McDowall in preparation for the mask of Cornelius in *Planet of the Apes*