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### Well I'll be a Monkey's Uncle!

Welcome fellow primates, and perhaps a few beings from outer space, to The Only Real Monster Magazine! We'd like to give a chest bump and shout out to new readers in Canada who picked up their copies at Chapters/Indigo bookstores! You have in your hands a 144-page assemblage of nostalgia that celebrates in vintage, pulp paper style, classic horror and sci-fi movies we know and love, as well as obscure films you can re-discover, just like the beloved monster magazines of the 1950s and '60s.

In this issue we take a close look at the future and future-past imagined by a French author whose ape-ic novel resulted in five ground-shattering films that took us to, beneath, an escape from, a conquest of, and a battle for *The Planet of the Apes*. We also share an exclusive look at an incredible stop-motion recreation of King Kong as he originally appeared on the silver screen. In this issue you'll also take quick trips to Monster Bash and San Diego Comic-Con, as well as meet our cover artist and a few very successful (continued page 146)



Halloween pin-up girls like 1930s and '40s actress, dancer and singer Betty Grable would have been *Scary Monsters* subscribers! Why not you?

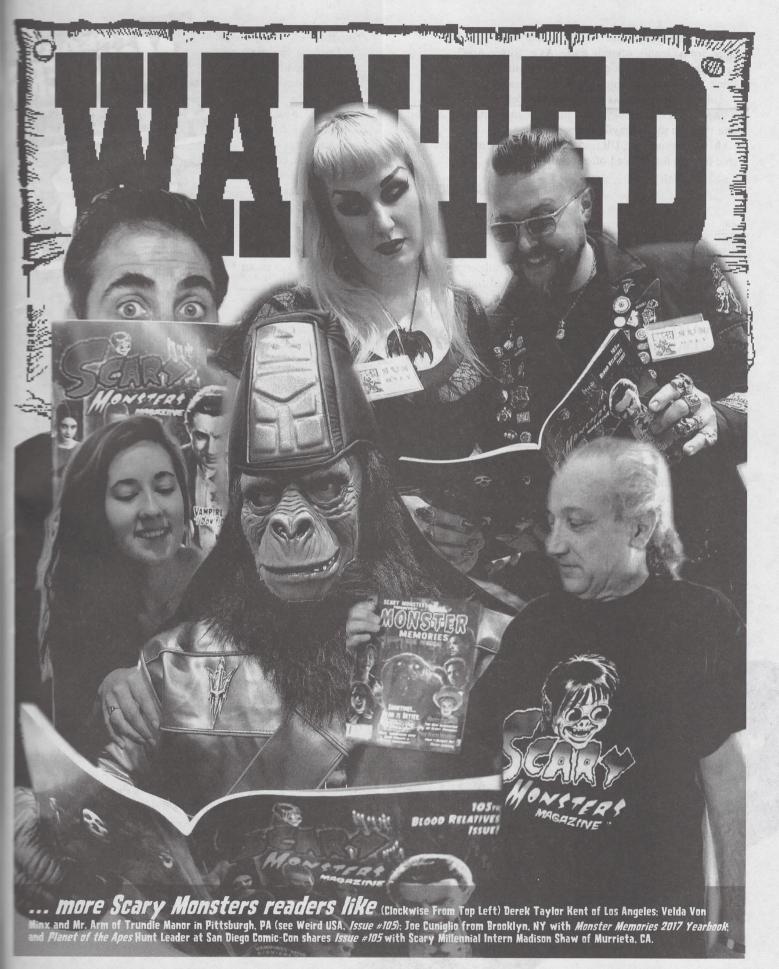
#### SCARY MONSTERS MAGAZINE & NUMBER 106 & FALL 2017

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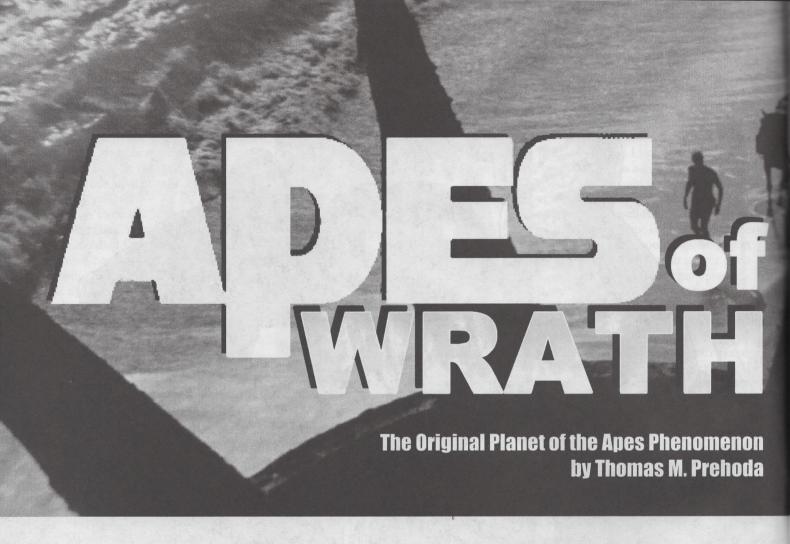
Scary Monsters Magazine is proud to bring Monster Kids, young and old, all the scary details on classic horror and sci-fi movies from the Ghoulden Age when monsters stalked the creepy countryside and creatures swam the scary seas. This issue was printed in Canada.





# What do you get by crossing a crowbar with Dr. Zaius?

"latem-YRY" A



**Of Monks and Men** In early 1968, there premiered a film that made monster-moviegoers "go ape." *Planet of the Apes* astounded viewers by turning evolutionary theory on its head. On the planet in question, anthropomorphic apes had the power of speech and the ability to reason; while human beings were

bush-beating, silent savages. This extreme exercise in imagination boasted a stellar cast, including Charlton Heston, Kim Hunter, Roddy McDowall, and Maurice Evans. And it proved so popular that it fostered no less than four big-screen sequels and a short-lived television series.

To understand the appeal of these ape-epics, one must return to French author Pierre Boulle's original novel, *La planète des singes*, first available in English translation in 1963.

In Boulle's work, the narrative proper is bordered by a "frame story." The novel's setting is somewhere in the indefinite future, where recreational space travel has become commonplace. On a celestial joyride, a couple named Jinn and Phyllis rescue an actual "message in a bottle" floating past their spacecraft. This missive is dated 2,500 A.D. It concerns three space explorers' excursion to the star of Betelgeuse in the constellation of Orion.

In this story within a story, events progress pretty much as in the films, with a few significant differences. The hapless interstellar travelers land on a planet similar to Earth, except that here, apes are civilized and Homo sapiens instinctive and animalistic. The voyagers learn that centuries ago on this

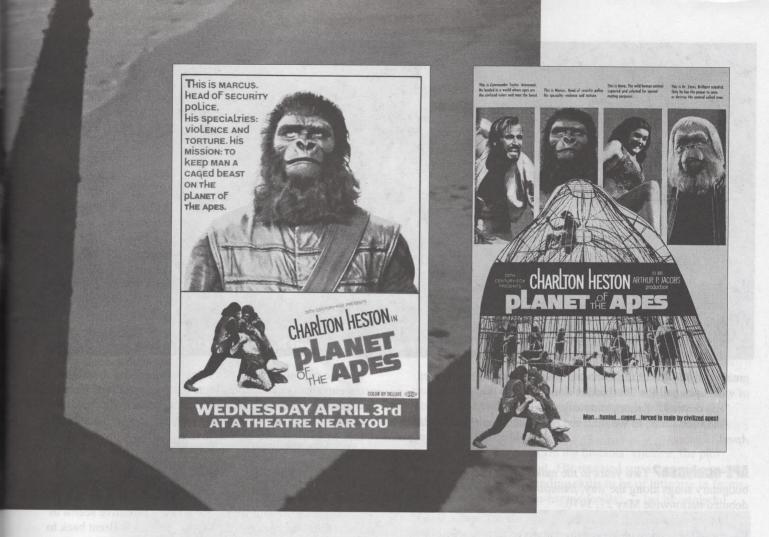
world, human beings were the dominant species. As later explained in the third *Apes* movie (*Escape from the Planet of the Apes*, 1971), apes came to be kept as pets. The more tame they became, however, the more they desired hegemony over their human masters. The ill-fated "naked apes" were forced out of their cities and into the wild, where they degenerated into a dumb, uncivilized state.

Only one of the three French spacemen survives. He escapes the ape planet with Nova, the primitive

but beautiful woman with whom two kindly chimpanzee scientists mated him. Not realizing that during his journeys he has twice broken the time barrier, the sojourner finds on touchdown that France has not changed, except that he is met by a fully clothed, fully articulate gorilla!

Boulle's novel concludes with a brief return to the frame story. Jinn and Phyllis laugh off the account they have just read





as pure fiction. After all, they *are* rational, perfectly reasonable chimpanzees!

Thus ends quite an "imagi-novel," as Forry Ackerman might have called it. But Boulle's thought-provoking prose adventure was only a prelude to the "cine-mania" that was to kick off five years later.

What Planet Was That, Anyway? The first filmed adaptation of Boulle's "monkey-planet" concept came to theaters in February 1968. Released through 20th Century Fox, Planet of the Apes was originally budgeted at \$10 million, pared down to \$5.8 million. It broke all box-office records up to that time by year's end. Arthur P. Jacobs produced this most successful Apes entry, and helmed the remaining four as well. This initial exercise in topsy-turvy evolution starred respected actor Charlton Heston, as an astronaut trapped on an extremely inhospitable planet ruled by hairy anthropoids. Heston's other screen sci-fi credits included The Omega Man (Walter Seltzer Prod., 1971) and the infamous Soylent Green (MGM, 1973), as well as a brief reprisal of his astronaut Taylor role in the first Apes sequel, Beneath the Planet of the Apes (1970).

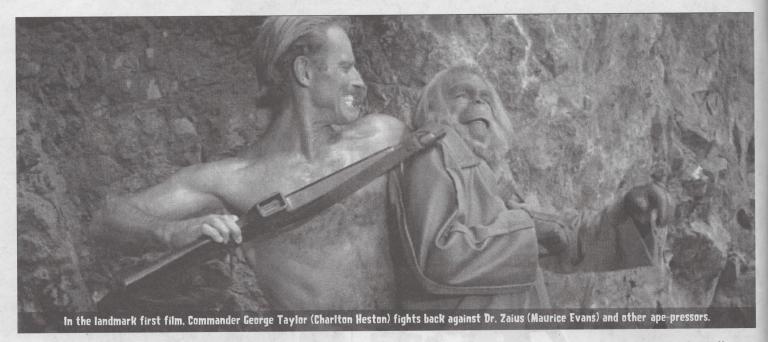
As is often the case, *Apes*, the novel, did not make it to the screen without considerable alteration. One of the book's first plot elements to be scrapped was its clever "frame story." Also changed was Boulle's setting of his tale. While the time travel aspect was retained, faraway Betelgeuse became nuclear war-

ravaged Earth. Any doubts as to our mother planet's future are erased by the film's chilling "head and shoulders of Lady Liberty" climax (beautifully depicted on Scott Jackson's amazing cover! – DS). If this seems like a Twilight Zone patent surprise ending, it should come as no surprise. The premiere Apes offering was originally penned by fantasy filmdom's own Rod Serling. Even though reworked by wordsmith Michael Wilson for budgetary reasons, the shooting script retained a great deal of Serling-esque social commentary.

The three castes of simian civilization represented onscreen were lifted basically intact from the novel. Stuffy, erudite orangutans oversee a city consisting otherwise of liberalintellectual chimpanzees and militant gorillas.

The chief orangutan authority, Dr. Zaius (Maurice Evans), refuses to acknowledge what he instinctively knows to be true: that humans once ruled "his" planet. When confronted with the apparently indisputable evidence of vocalism and rationality on the part of astronaut George Taylor (Heston), Zaius disclaims these abilities as an elaborate parlor trick, played by a married pair of simian scientists, Zira and Cornelius (Kim Hunter and Roddy McDowall).

Even by the film's end, Zaius still insists that the notion of a planet dominated by humans is absurd. But when bested by Taylor in a contest of the will, the outraged orangutan hints that he knows more about his world's pre-history than he will admit. Zaius' final words imply that Taylor's victory is at a



great cost. What will the astronaut find beyond the boundaries of what apes call the "Forbidden Zone"?

"His destiny," Zaius ominously replies.

And then some, as we shall see in Beneath the Planet of the Apes!

**APE-ocalypse?** Two years in the making and hitting many budgetary snags along the way, *Beneath the Planet of the Apes* debuted nationwide May 27, 1970.

In this mega-sequel, James Franciscus plays Captain Brent, the second surviving luckless astronaut to be time-warped into

a very unfriendly future. Franciscus came once more fresh from the sci-fi screen in his dino-roping role in Ray Harryhausen's *The Valley of Gwangi* (Warner Bros., 1969).

After rejecting screen stories from the original *Apes* novelist Boulle, and previous scenarist Rod Serling, the job of hatching a shooting script fell to freelancer Paul Dehn, who went on to author the remaining three *Apes* films as well. Dehn downplayed

Heston's character, Taylor (at Heston's own request), and put the focus on Franciscus' equally unfortunate protagonist, Brent.

With the first film's director Franklin J. Shaffner busy on the set of the George C. Scott biopic, *Patton*, Ted Post assumed directorial chores on the second *Apes* saga. Whatever alterations Post may have made in the basic *Apes* characterizations, one thing is evident: *Beneath* is a much rougher ride than its predecessor. It is probably the most violent entry in the entire series.

The plot picks up with a reprisal of the first *Apes*' startling conclusion. Taylor and his mute mate Nova (Linda Harrison) wander on horseback farther into the dreaded "Forbidden Zone." Then abruptly and unexpectedly, Taylor vanishes into thin air and an incredulous Nova retreats to more familiar territory.

Meanwhile, an equally bewildered Brent happens upon Nova, who is aimlessly circling the rim of the "Forbidden Zone." Brent finds Taylor's dog tags dangling from her neck. Although she cannot speak, the alluring primitive seems to understand the *concept* of "Taylor" and leads Brent back to

"Ape City." There Brent discovers that he has followed Taylor's trail to a world where advanced apes brutalize primitive humans. From a relatively safe vantage point, Brent observes a vast convocation of vocal apes. Emboldened by the discovery of a oncesuperior humanity, a gorilla named Ursus (James Gregory) is urging an invasion of the "Forbidden Zone" to root out and destroy any surviving intelligent humans.



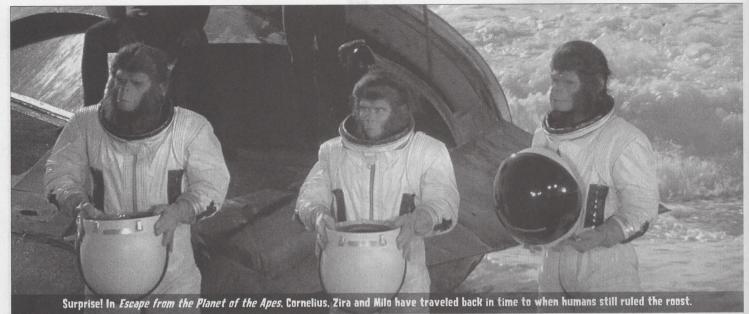
Nova (Linda Harrison) and Brent (James Franciscus) in Beneath the Planet of the Apes.

"The only good human is a dead human!" Ursus howls.
"It's a bloody nightmare!" a terrified Brent exclaims under his breath. And so it proves to be.

Brent and Nova flee Ape City and travel deep into the blasted land where "no ape has gone before."

Within the uncharted wasteland, the hapless pair discover a subterranean city carved out of the sunken ruins of what was once Manhattan. Its makeshift civilization consists of a coterie of sadistic and telepathic atomic mutants (played by, among others, Natalie Trundy, Victor Buono, Jeff Corey, Paul Richards, and Don Pedro Colley).





apes" (and everything else!) when it has ostensibly been scripted into oblivion? The answer is as close as your nearest time warp.

**Pure Esc-APE-ism** The second sequel to the original *Ape*-ic came a scant 12 months after *Beneath*. The ashes of our doomed future had barely cooled when, on May 21, 1971, the military and the media in this movie (not to mention theatergoers worldwide) were shocked to learn of an *Escape from the Planet of the Apes*, and of who (or what) the escapees are — three chimps in secondhand spacesuits: Zira, Cornelius, and Dr. Milo, a simian Leonardo da Vinci who made their flight back in time possible.

What spared the surviving apes from the celestial catastrophe? Milo was a genius whose scientific knowledge far outstripped that of his fur-bearing counterparts. He sensed the danger implicit in the gorillas' insatiable appetite

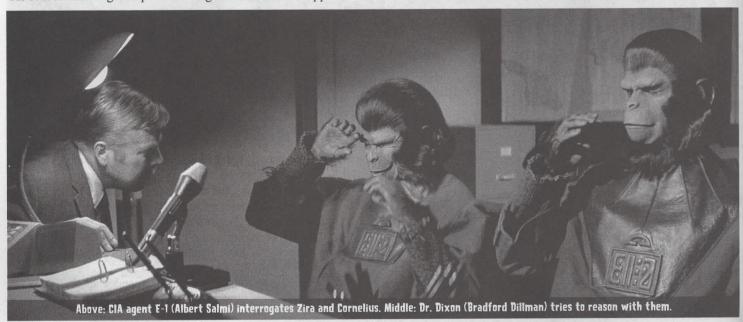
for destruction. Luckily Milo's advanced cerebral capacity allowed him to refurbish Brent's abandoned spacecraft. Zira and Cornelius were also cognizant of the inevitable fate of their planet should war between ape and mutant reach its likely con-

clusion. The three sensible chimps had barely left Earth's orbit when they beheld the ultimate consequence of total war: the complete demolition of their former world.

Fortunately, the space-time continuum can be a two-way street. The intense retrograde energy generated by Earth's eruption created a vortex which flung the apes' "pre-owned" spaceship backwards in time.

In what appears to be a plot reversal of the first two films, the flabbergasted humans caged their hairy "guests" in an animal containment

facility. Zira, Cornelius, and Milo, at Milo's insistence, have not yet revealed their verbal ability. But before he can further advise his companions, the ill-fated Milo is throttled to death





through the bars of the neighboring cage by an irate primitive gorilla.

With prudence losing out to impatience, Zira and Cornelius soon reveal that they can without a doubt, speak, write, and reason logically. Fascinated by the logical and analytical apes, people initially treat them as VIPs (very important primates). But, the admiration of these curious creatures is not universal, especially in the scientific community. The president's chief scientific advisor suspects the visitors from the future of somehow being involved in Earth's eventual destruction. Dr. Otto Hasslein (Eric Braeden, in an expertly grim performance) gains permission to cross-examine the highly unusual chimps in a court of record.

The pair emphasize their pacifism and testify adamantly that it was "the gorilla's war" which led to Earth's demise. Nevertheless, the devious Dr. Hasslein manages to get the baffled ape couple quarantined until he can wrest everything they know about the world's end — by any means necessary. Actually, Hasslein's motives are much more sinister than simple

interrogation. How better to avert a disaster than by eliminating the perceived cause of the disaster? The fact that Zira is now pregnant only makes the pair's position more precarious.

Alas, the accidental killing of an orderly by an angry Cornelius at the wild animal sanctuary where he and Zira are confined seals the hapless simians' fate.

The enthralled people of Earth who viewed their "guests" as fuzzy curiosities now cry for their extermination. A pair of zoologists (Natalie Trundy and Bradford Dillman) are convinced that their ape "co-equals" do not pose a danger to humanity, present or future. The sympathetic *Homo sapiens* assist their simian comrades, now numbering three, in a daring moonlit escape. Cornelius, Zira, and her newborn son, christened Milo, are given sanctuary by a kindly, religious circus owner named Armando (*Fantasy Island*'s own Ricardo Montalban).

Not wanting to endanger Armando any further, the apes attempt a futile flight. However, they cannot evade the swarming armed forces, who are assured, like most of human "kind"



by now, that by doing away with the simian trio, apes will never have a "say" in the way in which Earth is run. Ironically, the scheming genius Hasslein is brought down by the very crossfire he has instigated.

The possibility of apes ascending the evolutionary ladder in the near future seems to have been eradicated, but just when you thought it was safe to go back to the zoo, a final trick by a hunted Zira bears fruition. Sensing the futility of trying to hide interminably, Zira has cajoled a primitive mother ape into exchanging offspring. Thus, baby Milo survives. To prove that he is his parents' child (even without the assistance of outlandish TV talk show host Jerry Springer), he wraps up this excellent second sequel by gripping the bars of his cage and squalling "ma-ma, ma-ma."

*Escape* was met with mostly favorable critical response. It also preformed respectably at the box office. And so the groundwork was laid for the resolution of the human/ape conflict expanded upon in the next two offerings.

**Is Turnabout Feral Play?** What does it take for a race of apes to gain supremacy over their human masters? It doesn't hurt to have an evolved, intelligent compatriot in their midst, eager to stir up a revolution.

Conquest of the Planet of the Apes (1972) was the next-tolast entry in the original Apes cine-series. It details the events leading up to the apes' rebellion and their amazing triumph over humanity.

The film opens in 1993. Much has changed in the 22 years since the previous outing. A space expedition has brought back a virus which quickly killed all domestic dogs and cats (as explained by Cornelius in *Escape*). Humans find life without companion animals intolerable. They find a solution by taking apes, which have somehow survived the plagues, into their homes.

At first, the docile, affectionate apes are treated with kindness and respect, but as

their advanced animalistic intelligence becomes increasingly evident, they come to be used exclusively as slaves. Ape uprisings multiply and are harshly dealt with. Human workers are staging counter-revolts over the profusion of ape labor.

The unrelentingly cruel leader of an imagined North American province, Governor Breck (Don Murray), is obsessed with eliminating the child of the two articulate apes who came from the skies and were presumably "dealt with" in 1971. Breck holds the belief that the descendant of the humanlike apes is alive and somehow responsible for inciting his citystate's growing simian unrest. Breck's own aides regard their chief's conviction that the ape child lives on as a mere fantasy. But, Armando, the gentle circus owner (reprised by Ricardo Montalban), knows differently; and so do we, the audience.

Armando has, at his own peril, harbored Milo for the past 22 years (changing the precocious young ape's name to Caesar and concealing his verbal abilities by presenting him as a well-trained circus ape). Unfortunately, Armando's circus is coming to Breck's district.

The humble ringmaster tries, under interrogation, to deny that he knows anything about a talking chimpanzee, but he is induced by a clever ruse on the part of Breck's ruthless assistant Kolp (Severn Darden) to confess the truth. Rather than betray Caesar's whereabouts, Armando leaps from a sky-scraper window to his death below.

Caesar is overcome with grief at the death of his friend. He vows to avenge the only decent human being he ever knew. To survive, as Armando advised, Caesar continues to act as a feral ape. He is mated to the flirtatious chimp Lisa and auctioned ironically to Governor Breck, who suspects his new "house hominid" to be the elusive intelligent ape. He subjects Caesar to horrendous torture in an effort to make the suspect simian speak, yet Caesar somehow keeps mum and is keener on vengeance than ever before.

Breck puts Caesar to work at a governmental surveillance station — the better to keep an eye on him. Meanwhile, Caesar has been clandestinely conspiring with his less cerebral cohorts to overcome human domination, using the same violence humans have used on them.



The angry ape leader takes one of Breck's subordinates, MacDonald (Hari Rhodes), into his confidence. MacDonald is African-American and, being descended from slaves himself, he very readily understands Caesar's dissatisfaction with the ape/human status quo. He allows Caesar to leave covertly from the facility at which they both work and steal away to the outskirts of the city where the apes are mustering their forces.

The mass uprising that follows is incendiary and brief, with the apes the undisputed winners. Even though Breck could very easily be disposed of at this point, MacDonald persuades Caesar to let the now powerless governor live. Caesar concurs,

saying that sparing his adversary's life demonstrates that an ape can be more humane than a human.

Conquest is a remarkably well turned-out, elaborate cinematic outing, considering that it cost much less than the first Apes film to make. Paul Dehn's poignant script, with its particularly eloquent ending, paved the way for the final conflict, the Battle for the Planet of the Apes.

#### The Fur Flies Battle begins more

than 600 years into Earth's future, with the restoration of the "frame story" used in Pierre Boulle's novel. The sage orangutan Lawgiver (respected actor/director/producer John Huston) recounts the triumphs and tragedies of ape savior Caesar in the times immediately following the simian usurpation of power from humans in the late 20th century.

Earth has been largely scorched into swaths of ash due to human atomic reprisals against the insurgent apes. On the sparse arable regions that are left, the apes are trying to forge a civilization.

Caesar fervently desires a world in which ape and human live and work side by side as equals, but he is sensible enough not to trust the chastened remains of humanity under his watchful eye completely. *Homo sapiens* in Caesar's regime are definitely lower caste, though benevolently looked upon by most of the apes as servants, rather than as slaves.

Caesar desperately wants guidance, especially that of his late parents, Zira and Cornelius. MacDonald tells a disbelieving Caesar that there is a way to consult his departed forebears (fore-apes?). MacDonald assures the ape emperor that he can see filmed records of the legendary chimp couple. The only problem is that to gain access to these archives it will be necessary to traverse the highly radioactive "Forbidden Zone." Caesar decides to take that risk.

Supplied with weapons by the venerable orangutan arms-keeper Mandaemus (veteran movie actor Lew Ayres), Caesar, MacDonald, and the genius young orangutan Virgil (musician Paul Williams) head for the dreaded "Zone."

As they approach their deadly destination, the small party discovers the ruins of a once-bustling metropolis which MacDonald likens to a city welded together by an atomic sea. MacDonald directs his simian companions to what was once this

desiccated city's archives section. Here, to his amazement, Caesar's parents live again by the magic of film. He also discovers something much more sinister, a subterranean assortment of surviving, radiation-ravaged human mutants, captained by his vindictive nemesis, Governor Kolp (reprised by Severn Darden).

Kolp is plotting the genocide of the apes and the resumption of human authority, however weakened, on the planet's surface. His female assistant (France Nuyen) reminds her superior that there has been peace with the apes for more than 12 years, to which the saturnine Kolp replies, "Yes, it has been boring, hasn't it?"

Caesar and his mates narrowly escape an onslaught of mu-





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BATTLE FOR THE PLANET OF THE APES

Panavision" • Color by De Luxe"

BP/16 The Lawgiver (JOHN HUSTON) reads the Ape Credo.

tants. Meanwhile, back at Ape City, mutinous gorilla General Aldo (Claude Akins) is hatching a power play against their ruler and his minions. Caesar's son and heir, Cornelius, unwittingly overhears a conspiratorial gathering of turncoat gorillas. Aldo traps young Cornelius on a shaky tree limb. Mercilessly, Aldo hacks with his sword at the insecure branch until Corne-

lius falls to a certain death. The unremorseful great ape has broken the most sacred of simian oaths: "Ape shall not kill ape."

The mutants, with a time-worn and rusty armada (including, ironically, a barely mobile school bus) are staging a surprisingly effective campaign against the apes. Most of Ape City is in flames and most of the apes, it seems, have been massacred.

Just as the radiated remains of humanity are preparing to declare victory they discover, to their extreme displeasure, that the majority of the apes have been "playing possum" and rise angrily to their feet.

"Now, fight like apes!" Caesar shouts. The apes easily vanquish their mutated adversaries with deadly force — including the mad Governor Kolp. The stunned mutant aggressors who survive hastily retreat to the "Forbidden Zone."

For Caesar, though, it is a hollow victory; his son has died from injuries incurred in his fall. Caesar wonders how the branch from which Cornelius fell could snap so easily.

MacDonald reveals that it didn't just snap — it was cut. It doesn't take the wise ape magistrate long to guess who cornered Cornelius to his death. A throng of angered apes chanting "Ape has killed ape!" chases the cowardly Aldo up a battledamaged tree, where the treasonous primate plummets to his poetic doom.

The apes are triumphant, but they now face the task of reconstructing Ape City, which smolders in molten dust around them. MacDonald appeals to Caesar to make this a true victory: to release the humans from the yoke of servitude and let them live and work side-by-side with the apes. After some consideration, Caesar agrees.

This finale to the original *Apes* series concludes on an optimistic note. There is a brief return to the frame story. It is over six centuries into the future; the anticipated atomic holocaust has not happened. The Lawgiver tells a "mixed group" of chil-

dren (ape and human) that while total amity between the two species has not yet happened, the future looks brighter than ever. There is another memorable image at this "ending of the end," a solitary tear trickles down the cheek of an ancient stone icon of Caesar.

Battle for the Planet of the Apes scored respectably at the box office, despite the fact that many critics tagged it as the worst of the series. At its worst, it was a serviceable finale. The acting, as usual, was admirable; as was J. Lee Thompson's direction (he had also laid out the previous film, Conquest). Through quick cutting and creative camera angling, Thompson made small sets seem much larger, and a cast of a hundred or so seemed to be a cast of thousands.

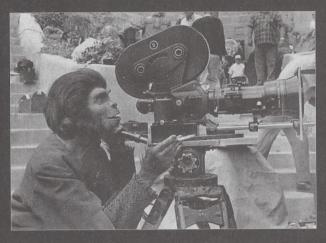
Kudos for all five installments must also go to the late John Chambers for crafting the remarkably mobile ape masks used in all five films. Chambers' sci-fi makeup credits also included the "evolving" David McCallum in the

"Sixth Finger" segment of TV's *Outer Limits* (1963), as well as Tony Randall's transformation in the film the *7 Faces of Dr. Lao* (George Pal Prod., 1964).

Furthermore, considerable credit must be awarded to scenarist Paul Dehn for guiding us expertly through four of the five movies. They played like the serial they were, with Dehn supplying a commendable sense of continuity.





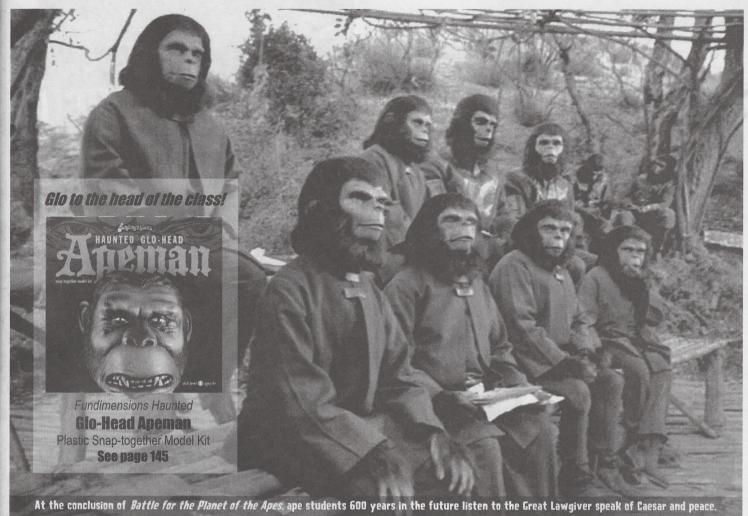












**It's All How You Planet** Most *Apes* fans would probably have been satisfied had the concept ended on the big screen in 1973. Unfortunately, there was an unsuccessful attempt to bring an *Apes* series to the television screen on CBS in 1974. Even though ace ape Roddy McDowall lent his talents to the TV version, too many liberties were taken with the basic storyline, and the show was cancelled after only 14 episodes.

Then in 2001, cult director Tim Burton took it upon himself to offer up a starker, darker take on the *Apes* legend. Judging from the results, Burton should definitely stay out of the monkey business.

**APE-ilogue** The original *Apes* movies have been interpreted as being everything from race relations parables to gun control polemics to anti-slavery allegory. The question of evolution is also addressed in all five entries.

Charles Darwin, in his seminal work on evolutionary theory, never stated that humans evolved from monkeys. Rather, he held that we descended from a diminutive, ape-like creature: the ever-evasive, much sought-after "missing link." He suggested that, through the process of natural selection — the survival of the fittest — *Homo sapiens*, or "naked apes," became the only form of life on Earth to possess the power of speech and the ability to form and use language, both oral and written. Much like what happened in reverse in the *Apes* cinematic saga.

Present-day primates of the subspecies detailed in the films are different in habits and habitats. Chimpanzees, native only to Africa, have the ability to walk semi-upright and to show human-like emotion. Orangutans, indigenous exclusively to Asia, are intelligent like chimps, and like them, can use primitive tools and walk semi-upright. Gorillas, the largest of the apes, flourish once again only in Africa. Unlike those depicted in the five movies, gorillas in the wild are usually gentle creatures, only becoming aggressive when they or their young are threatened. All three groups (especially the orangutan) are adept at navigating trees, and all share the trait of nest-building.

So, considering how much more brutish and stupid human "civilization" is becoming, could it be feasible at some point in the distant future, that the apes would come to dominate us? Who knows?

Only remember this little rhyme the next time you visit the zoo:

Please don't gape at the apes: They might take offense And jump over the fence. The End (?)

#### **Planet of the Apes Franchise**

The five films in the original *Planet of the Apes* series were produced over a six-year period. In these films we only see the great apes: gorillas, chimpanzees, and orangutans. There's no

mention of other primates (no doubt a budgetary decision). And quite frankly, just about all other animals are not seen. with the exception of horses and one squirrel. Dogs and cats all died of a viral plague in Battle for the Planet of the Apes (1973). These films can easily be seen as social commentary in describing man's hubris and selfimportance.

#### Planet of the Apes (1968) Time Travel/ Cryogenic Sleep

Just before Tavlor (Charlton Heston) places himself in suspended animation while in space, we note the spaceship chronometer which reads. Earth time: 3/24/2673; and ship time: 7/14/1972. Taylor records his thoughts, "Earth has aged nearly 700 years since we left," also commenting that they were traveling at the speed of light. At this time, he places himself in suspended animation for the rest of the

trip. When the spaceship lands on future planet Earth, the ship's chronometer reads 11/25/3978; meaning they were away from Earth for 2,006 years or about 80 generations of humans and maybe 100 generations of apes. After landing, one of the astronauts wonders about "not so much where we are but when we are." After crash landing and awakening, the men seem to have 2-3 months of beard growth and not the growth caused by

decades — or implied centuries — of suspended animation, suggesting that overall body metabolism was severely inhibited during their hibernation.

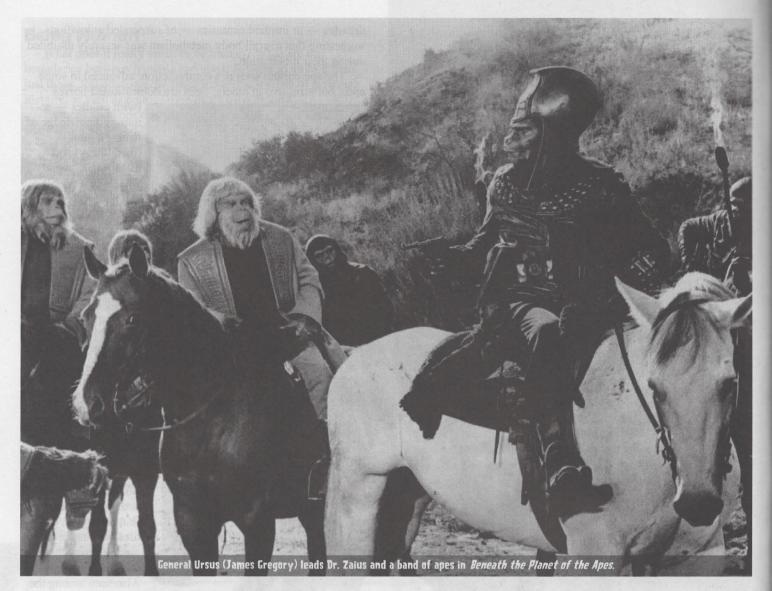
The ape culture seen is a contradiction; advanced in some areas but primitive in others. Seen are domesticated horses

(with saddles - requiring knowledge of leather), guns (metallurgy) and metal cages, wood wheels (not metal), and photography with a 19th centurystyle camera, complete with flash powder for light (photography implies chemistry since chemicals are needed to develop film and prints). There are also Kelly clamps (for surgery), clear plastic tubing (polymer chemistry), cigars (tobacco growth and harvesting - complex agriculture), corn fields, tools and instruments (in lab), parchment and perhaps vellum (but no paper), textiles (sewing?), and outdoor market with various food types. Also seen among the surgical instruments are scissors, files, metal tray, knives, and clippers. Some items are quite sophisticated and imply a significant society infrastructure for manufacture to be able to provide such items. Another example is that they use a high-pressure water hose to control humans; the nozzle is



metal and sophisticated (where does the water pressure come from?). Other items seem purposely "primitive" so as to suggest these apes are not especially advanced. Also, these apes have the ability to walk upright and not on their "knuckles."

In one conversation with astronaut Taylor, chimp Cornelius (Roddy McDowall) says, "Flight is a scientific impossibility," so Taylor makes a "paper" airplane. No paper is seen in the *Planet of the Apes* film franchise. Instead, they use parchment:



a writing material made from specially prepared un-tanned skins of animals — primarily sheep, calves, and goats. It has been used as a writing medium for over two millennia and, apparently, into the distant future, too. Also not seen in the film is vellum, a finer quality parchment made from the skins of young calves.

Dr. Zira (chimp played by Kim Hunter) is an "animal" (i.e., human) psychologist, and her husband, Cornelius, is an archaeologist (but where did Zira and Cornelius get their advanced training, and what sort of education system do they have?). In the course of her work, Zira developed a theory: "Ape evolved from a lower order of primates, possibly man ... a planet where apes evolved from men," about which a gorilla asks orangutan Dr. Zaius, "What is Dr. Zira trying to prove?" Zaius responds, "That man can be domesticated."

It is interesting that the apes can pronounce Zira's and Zaius' names, which contain the vowels, "i" and "a," so their tongues must have the muscle structure necessary to do so, unlike today's chimps.

Zira says, "I've found no physiological defect to explain why humans are mute. Their speech organs are adequate. The flaw lies not in anatomy but in the brain." Perhaps the Broca's Area of this group of future humans either diminished or mutated to not be as effective. Also, there may be a problem with their FOXP2 protein. At a trial, Zira is accused by a lawyer of "tampering with (Taylor's) brain and throat tissues to produce a speaking monster." The concept of "throat tissues" implies knowledge of anatomy and what is required for speech.

The apes have a complex society with rules, laws, and governing bodies. And their religion strongly influences all matters of life, behavior, and beliefs. To the apes, the humans are "beasts of the jungle." In their belief, apes have a soul, whereas humans (i.e., beasts) do not. Taylor is asked, "Why are all apes created equal?" He responds, "It seems some apes are more equal than others" — to paraphrase George Orwell's 1984. However, the "ancients" (i.e. ,apes from long ago) kept the human beasts as household pets. Cornelius the archaeologist supports the theory that the ape evolved from a lower order of primates, possibly man. He maintains that apes have ascended from barbarians. For Cornelius, Taylor is a "missing link" between un-evolved primate and ape. From his archaeological discovery in a cave, Cornelius says, "The more ancient culture is, the more advanced ... man was here first." Cornelius discovered eyeglasses, false teeth, and a doll that says "ma ... ma." Taylor challenges Zaius, asking, "Would an ape make a human doll that talks?"

Taylor wonders that if man was here first, why didn't he survive? A planet where apes evolved from men seems difficult for Taylor to imagine. Taylor and his female companion, Nova, go out on their own and Zira asks Zaius, "What will he find out there, Doctor?" Zaius responds, "His destiny." (i.e., a mostly buried Statue of Liberty).

#### Some favorite quotes:

- "Human see, human do."
- "Amusing, a man acting like an ape. He has a gift of mimicry."
- Dr. Zaius in reference to Taylor
- "Man has no understanding. Man is a nuisance." Zaius
- "It's a question of simian survival." Zaius
- "Take your stinking paws off me you damn dirty apes." Taylor
- "I never met an ape I didn't like."
- "It's a madhouse! A madhouse!" Taylor
- "A man has no rights under ape law." Zaius
- "The Almighty created the ape in His own image."
- "The proper study of ape is ape." Zaius
- "An insidious theory called evolution." Zaius
- "Taylor can think and reason." Zira
- "(Humans are) a menace, a walking pestilence." Zaius
- "All men look alike to most apes." Zira

#### Beneath the Planet of the Apes (1969)

This film essentially starts when *Planet of the Apes* ended. To explain his objective, astronaut Brent (James Franciscus) says he was "following Taylor's trajectory." He said he "passed through a band of time" to get where he is. According to the ship's chronometer, Brent's spaceship landed in the year 3955; 23 years earlier than Taylor, who landed in 3978.

Seen in Ape City are cannons (where and how is gunpowder made?), handguns, a sauna, and knives; all suggesting sophisticated infrastructure, manufacturing, and metal work. We see organized military exercises with weapons. Their horses have saddles and bridles. The wheels are made to look primitive as solid with no spokes. No tires or rubber are seen.

While following Brent, the apes journey to the "Forbidden Zone" and manage to locate underground humans that communicate telepathically and use illusion as "psychological warfare" instead of weapons. Since telepathy is mental, these humans must have developed significant brain/mind capacity (again, in about 80 generations) while underground.

In a tragic case of worshipping "false gods" these humans pray to a doomsday bomb which has Greek "alpha" and "omega" symbols on the tail fins. The underground human high priest prays: "Glory be to the bomb and the holy fallout as it was in the beginning, is now, and forever shall be world without end. Amen." Furthermore, he adds, "May the blessing of the bomb almighty and the fellowship of the holy fallout descend on us all this day and forever more." The presence of the ancient Greek letters alpha " $\alpha$ " and omega " $\Omega$ ," meaning the beginning and the end, on the bomb fins strongly suggests that ancient language did survive into the human future but not the ape future. This highlights the radical difference in direction the above-ground apes and the underground humans have taken.

In one dramatic scene, the underground humans pull off

masks to reveal "inner selves" with their translucent skin and clearly seen blood vessels. Though they have developed telepathy, they still have speech, which they primarily use while singing. Based on one scene, telepathy works at least 50 feet apart in direct mental communication. Earlier, illusions of fire and the bleeding ape "Lawgiver" were seen, which must have been controlled from a distance. These humans also used illusion and mental control to cause Taylor and Brent to fight each other.

#### Some favorite quotes:

"The only good human is a dead human." – General Ursus "Ape shall not kill ape." – Great Lawgiver

"Man is evil. Capable of nothing but disaster." - Dr. Zaius

#### Escape from the Planet of the Apes (1971)

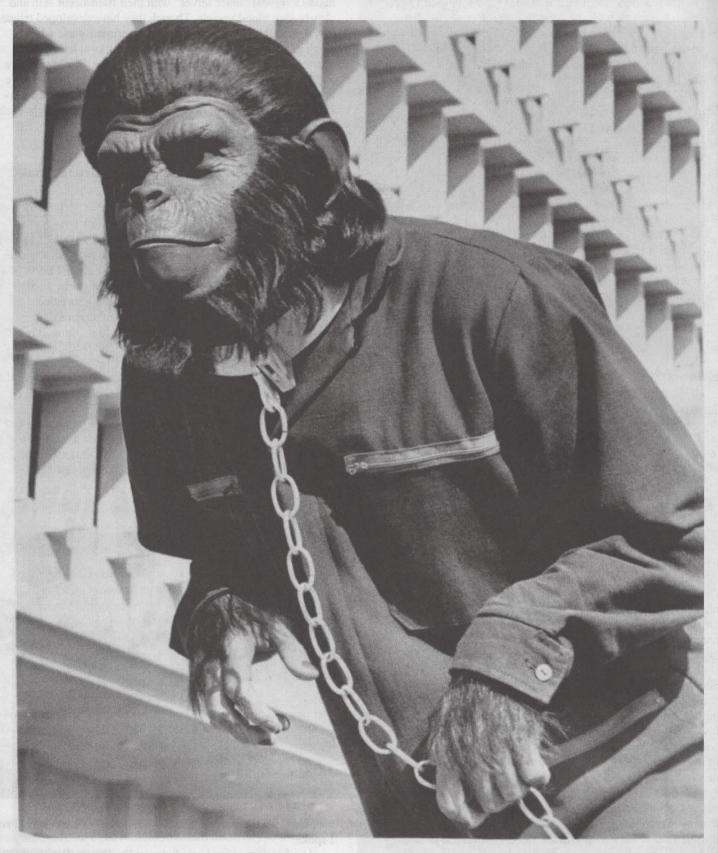
Before Milo (Sal Mineo) — the chimp "ape-o-naut" scientist that landed with Zira and Cornelius on "current" Earth — is killed he explains that, due to a "backwards disturbance in time," they returned to Earth's past. This suggests a deep understanding of complex and cutting-edge physics (but was this learned from leftover human books or something chimps "independently discovered" on their own?). Since Cornelius clearly states in *Planet of the Apes* that "flight is a scientific impossibility" it is difficult how he, and especially Milo, could understand time and relativity and not think flight possible.

In the modern world of 1973, apes at this existence in time in the film series, cannot yet talk. After performing a series of simplistic psychological tests, Zira is presented a banana as a reward. When she does not take the fruit they question why. This is when Zira speaks her first words, "Because I loathe



bananas!" To the startled humans Zira says, "We can speak, so I spoke."

At a hearing, animal psychologist Dr. Dixon (Bradford Dillan) says, "These two apes have acquired the power of speech. (Zira) can articulate." It was suggested that maybe this was mechanical mimicry. However, a moderator at a hearing asks,



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20th Century-Fox Presents

## CONQUEST OF THE PLANET OF THE APES An Arthur P. Jacobs Production

CPA/1 Roddy McDowall plays Caesar, the intelligent ape who leads a revolt his enslaved fellows.

"Does the other one talk?" Cornelius responds, "Only when she lets me." Humor is a sophisticated means of communication and implies high brain order and capacity. In additional conversations, Cornelius says, "God created the ape in His own image" and "Where we come from apes can talk and humans are dumb."

In "less than two centuries," Zira explains, pet apes changed from doing tricks to doing services and menial tasks (such as cooking, getting groceries, etc. .(Then she says "after three more centuries" apes learned to refuse and became immune to slavery (all the seeds necessary for their subsequent evolution revolution).

Cornelius further explains that, in ape history, the day is celebrated when "Aldo" articulated the first word: "no." Therefore, the story line infers that Aldo had the correct form of FOXP2 that allowed speech, so his FOXP2 protein would have had to mutate to exactly resemble human FOXP2 for proper speech functions. In another conversation, Zira explains that apes of the future are advanced enough to perform experimental brain surgery (which implies anesthesiology procedures and all that goes with it) and that they had frequently per-

formed frontal lobotomies on humans. She also dissected humans to see if she could "stimulate atrophied speech centers" in their Broca's Area.

When asked, Zira says they left future Earth in the year "thirty-nine fifty something" but landed in 1973. According to *Beneath*, the doomsday bomb exploded in 3955 (again, 23 years before Taylor lands in the first film), so thirty-nine fifty something is close enough to be consistent.

# Conquest of the Planet of the Apes (1972)

The film begins by referring to "North America 1991." At this time all apes, chimps, gorillas, and orangutans, who were treated as pets in the beginning, are seen as slaves. They are trained to do simple tasks by conditioning and reconditioning, so they have "communication" and the ability to learn but no language (yet).

Also, we see hand signals to communicate with orangutans so some Broca's Area development may have occurred. The chief CEO chimp is Caesar (born as "Milo" in *Escape*). He is 20 years old so must have been born in 1971, but he may be 18 since the film year for *Escape* was 1973.

In one scene, apes gather at a mall, and a loudspeaker voice

says it's unlawful and "masters (of apes) will be cited and fined." At this time society appears like a police state and no unauthorized ape gatherings are allowed.

Governor Breck (Don Murray) wants to prevent the day when apes begin to think and talk and says, "Brightness has never been encouraged among slaves." But Caesar had been taught by his guardian, circus owner Armando (Ricardo Montalban), to rebel and also "train" other apes to disobey. Understanding what is required, Caesar says, "We cannot be free unless we have power."

In the "Night of the Fires," the apes revolt and set the world ablaze, causing Breck to say, "This is the end of human civilization.... But in an ironically humane act, Caesar spares Breck's life and says, "Tonight, we have seen the birth of the planet of the apes."

#### Battle for the Planet of the Apes (1973)

The timelines in this film are confusing. It opens in the year 2670 A.D., which represents about 28 generations of humans from 1973, before they had the stigma of inferiority compared to apes. *Battle* begins where *Conquest* ends. The contemporary

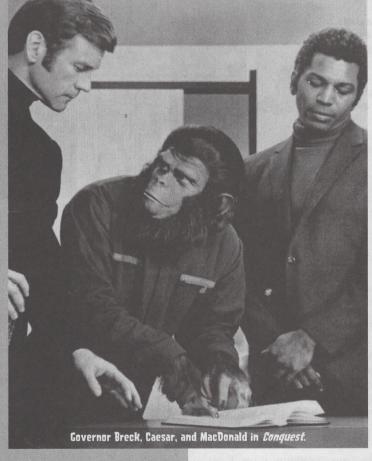
time of *Conquest* was 1991. Caesar in *Battle* has a teenage son, named Cornelius, so this means Caesar could be around 30 years old which would place the film's contemporary time around the year 2020.

It is established in Battle that the ape colony has relatively primitive technology. Later in the film, the underground humans have access to all sorts of technology such as computers (where are the power generators?) and cars (where do they get the gas, and where is it processed?). Based on what was available to the apes in Conquest, a mere 30 years earlier, they appear to have completely forgotten all that they had or that a young Caesar had learned. With so much prior technology and materials available before the "Night of the Fires" that destroyed all cities, some of it would survive and be available for re-purposing. No items such as old chairs or tables, etc. are seen with the apes. Everything they have purposely looks primi-

tive, though there is no real reason why this should be.

In one conversation, an orangutan, the intellectual of the apes, makes an analogy of alternate timelines by discussing a "motorway" composed of many "lanes." This analogy suggests the ape knew about cars, highways, and time relativity — all quite sophisticated technologies — but yet, they have no electricity nor the understanding of flight.

For a school lesson, the apes are taught "ape shall never kill



ape." The ape children use charcoal sticks and parchment as school supplies. It is interesting that apes continue to not have paper, while the underground humans do. For an additional lesson, "an ape may say 'no' to a human, but a human must never say 'no' to an ape." The apes called the word "no" a "negative imperative." As with the other films, no beasts of burden nor other mammals are seen. However, one single squirrel is seen, so at least one mammal survived the apehuman conflicts.

In preparation for a major war, the apes have a massive armory, which raises the question, how do apes make ammunition? This would require gunpowder, metallurgy, and manufacturing not only the bullets, but shell casings too.

The radiation-exposed humans live in a "nuked" city (New York City?) of rubble, crumbling buildings, and flattened areas. But there should be significant lingering background radiation and radioactive rubble that contributes to mutations. The humans who live underground are deformed (facially) due to excessive radiation exposure. (For a discussion on radiation biology, see the article "Amazing Colossal Science" in *Scary Monsters* #87.)

In one conversation between the human governor and an aide, the aide comments that the apes are "more than an animal." The governor asks, "Speech makes (apes) human?" The aide replies, "Speech makes them intelligent and intelligence makes them not human but humane."

## Monkeying With Timelines

During the course of the five original *Planet of the Apes* films, a somewhat accurate timeline is adhered to — more or less — though there are a few glaring gaps. The biggest is the start of *Conquest*, which is "1991,"

and the beginning of the next film, *Battle*, supposedly taking place right after the end of *Conquest*. However, *Battle* is said to take place during 2670, so there is a 679-year gap that is unaccounted for between these two films.

As assumptions, for every century there are four generations of humans (25 years per generation) and five generations of apes (20 years per generation). Human language developed between 200,000 to 50,000 years ago, so during these 150,000 years — which represents about 6,000 generations of human development — man developed language communication. The first written words were made around 5,000 B.C., so it took another 1,800 generations for man to develop writing after developing language. Therefore, it took a total of 7,800 generations for man to go from developing language (more accurately, speech, since we established they are not the same) to writing.

According to Taylor's spacecraft's chronometer from the *Planet of the Apes*, the year they left Earth was 1972, whereas

the spacecraft time was 3978 when they landed on future Earth. An amazing 2006 years had elapsed (3978 - 1972 = 2006). This means about 80 generations of humans and about 100 generations of apes were born during these future 2000 years. Also, Dr. Zaius states that the "sacred scrolls" were written by Lawgiver, "the greatest ape of all," some 1,200 years ago. Subtract 1,200 from the year 3978 and we get 2777, the "approximate" year of when Battle took place (2670 A.D.). So. from 1972 to 2777 is a mere 805 years, and during these eight centuries all it took was 40 generations of apes to develop language, both spoken and written (compared to man's total of 7,800 generations to achieve the same results). And for humans, from 1972 to the time of Beneath, 3978 A.D. are 2006 years, and during these 20 centuries, or 80 generations, humans developed telepathy. This begs the question, which brain region developed telepathic powers?

#### Ape-ilogue

The order of appearance in levels of communication of emerging mankind first started with primitive vocal or alarm calls. From this appeared gesturing (use of hands, body, and

facial expressions — also sign language) which is estimated to have begun millions of years ago. Language with the use of tongue, teeth, lips, and breathing began about 200,000 to 50,000 years ago. Writing began about 5,000 years ago.

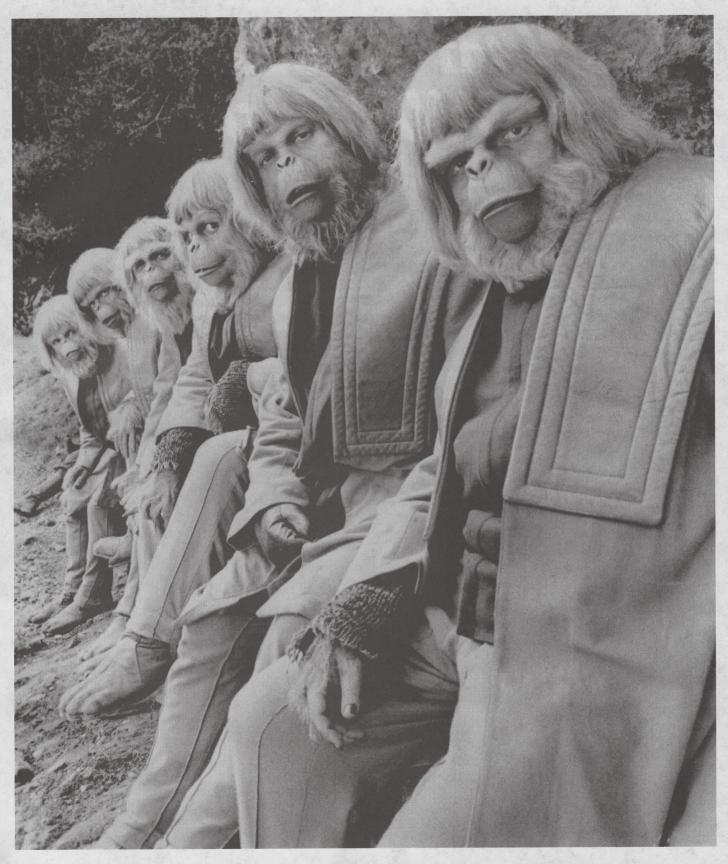
As wise Dr. Zaius says, "The proper study of ape is ape." Since the release of our *Planet of the Apes* films, much has changed in our understanding of the great apes and evolutionary theory. The plots of these films are now becoming a reality for evolutionists. In the real world, the great apes are being taught effective com-

munication through sign language. Their relatively complex vocabulary is impressive, so at least they have the brain capacity for this ability. What is mostly lacking are the proper tracheal, tongue, and larynx muscles for speech. No doubt apes also have a limited Broca's Area equivalent in their brains, otherwise they wouldn't be able to develop a broad base of sign language abilities. So, after maybe a few hundred generations of apes, and not the 40 generations implied in the *Planet of the Apes* films, they may finally acquire a meaningful language or possibly the ability to speak. Maybe in the not too distant future you will go to your favorite coffee shop and have your pumpkin spice latte order taken by an ape! (What kind of hair net would they have to wear?)

Disclaimer: no primates were harmed in the preparation of this article.

Thank you for reading. It's back to the lab for me. Stay healthy and eat right. Simian-cerely, Dr. Glassy.





BATTLE FOR THE PLANET OF THE APES

Ape philosopher Virgil, PAUL WILLIAMS (front), and his students











# 11)

by George McGowan

elcome to the first installment of the new Collecting Classic Monsters column. I'm George McGowan, founder of Collecting Classic Monsters.com, and I am truly honored to be a new contribu-

tor to Scary Monsters with this ongoing column focused on, you guessed it, the hobby of collecting classic monster, vintage fantasy and retro science fiction memorabilia.

Unlike collecting stamp or beanie babies, ours isn't an isolated hobby that we occasionally participate in. Being a Monster Kid is a way of life, and collecting is a natural extension of this lifestyle. Many of us became collectors because of the great nostalgia we feel for our wonder-filled childhoods. Perhaps we were fortunate enough to have a parent who saved many of our childhood possessions, and the collecting gene kicked in when, as adults, we found ourselves on the receiving

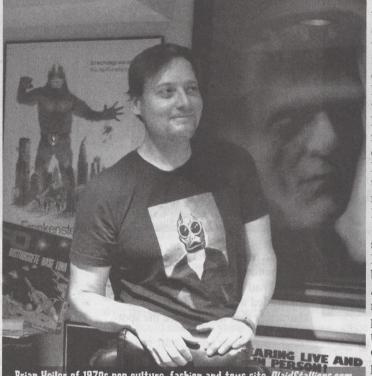
end of those musty boxes of wonder from our parents' attic. So we collect the totems of our fandom from those bygone days; monster magazines, Super 8 film reels, Aurora model kits, comic books, toys and games, record albums, Halloween costumes, bubblegum cards, and so much more are contributed to our collective Monster Kid experiences.

My goal in this column, as well as on my website, is to provide Monster Kids an in-depth resource on all those wonderful totems of our fandom, to remind you of things long forgotten, and to provide information on the

> "who, what, how and where" of collecting classic monsters. And, although it feels like our fandom is a shrinking community of aging Baby Boomers, the truth is that the iconic characters we have loved all our lives remain popular with modern collectible makers. My focus is on both vintage and modern memorabilia that appeal to col-

> For my first column, I sat down with Brian Heiler, the mastermind behind PlaidStallions.com, the consummate website about 1970s pop culture, fashion and toys. Brian is also co-host of the "Pod Stallions" podcast, the author of Rack Toys: Cheap, Crazed Playthings and an

all-around expert on 1970s pop culture. He's also a huge toy collector with expertise on Mego action figures and 1970s action figures. Since the overall "theme" of this issue of Scary Monsters is focused on the Planet of the Apes (POTA) franchise, Brian and I talked a lot about licensed Apes merchandise from the 1960s and '70s. So let's get started:



**CCM** – Most collectors are motivated by a strong sense of nostalgia, but is it fair to say your attachment to the 1970s goes way beyond simple nostalgia? What is it about growing up in that decade that so inspires you?

**Brian Heiler** - I usually chalk it up to a great childhood, but I guess it runs a little deeper. I'm slightly what the Japanese would call "otaku" about things ... I like to know everything I possibly can on a subject. Growing up, my dad was involved in the toy industry, and I vividly remember pouring through all his industry publications before I learned how to read. I got to know the names of the toy company presidents and became obsessed with "how the sausage was made" at a young age. That sense of wonder never left me. The rest of it, the clothes, the furniture, the TV programs, it was sort of like living in a dream, wasn't it? By the time the '80s rolled around things got more ... sensible and I missed it.

CCM - Tell us about your collection(s). Do you focus on the 1970s exclusively? How has your collecting hobby evolved over the years?

BH - I'm kind of all over the map, but my main love would be for toys from the middle '70s like Mego (and their many knock offs), Big Jim and GI Joe. Catalogues and toy in-

dustry publications are my other obsessions, along with vintage commercial reels and weird promotional items. I was still technically a kid in the early 1980s, and while I collect the odd piece from that era, for the most part I was entering my teen years and getting kind of cynical,

so it doesn't have the same luster to me. It's all relative.

CCM - This issue of Scary Monsters is dedicated to the first great sci-fi franchise, Planet of the Apes. Share

> your thoughts on this franchise and the impact it had on you growing up.



win. General Urko ades. 82 SCA

started going to old variety stores looking for unsold merchandise. My first toy trade was for a *Planet of the Apes* model kit, and that was in 1984. It's been a slippery slope ever since.

**CCM** – What's your take on the modern POTA films? Love them; hate them; little of both?

BH – You know, I recently ran into another *Apes* fan who noticed my T-shirt and was surprised when he said he hated the new films. I adore the (Matt) Reeves films. They treat the property with respect and have made them compelling. Their popularity will ensure people seek out the originals, so I see no downside in them at all. To me, using CGI apes works because the original film utilized the best in effects at that time. Generally, I view reboots/remakes as non threatening. If they're bad, it will be forgotten and we get a nice Blu-ray of the original. If they're good, they just promote the original. It's winwin.

**CCM** – While *Star Wars* is often credited with changing the licensed-product landscape for movies, I think of Batman '66 and POTA as the original licensing powerhouses pre-*Star Wars*. Can

you give us an overview of the original licensed products for POTA? Was it a big push around the first film, or did the licensing effort grow as the popularity of the films grew and became more kid-focused?

(depending on who you ask), and none of them were toys. Movies were bad voodoo in the toy licensing game. Ironically, most of this stemmed from *Doctor Doolittle* flopping the year before. Many toymakers paid dearly for investing in that, so they certainly weren't going to merchandise another Arthur P. Jacobs production (a.k.a. APJAC, which also produced the original series of *Apes* films). What triggered the *Apes* merchandising blitz was when the franchise was nearly breathing its last and the TV ratings for the earlier movies revealed its popularity with kids. The announcement of a weekly CBS-TV series just set that whole thing on fire, and I've lost count as to how many companies got on board.

**CCM** – What are your favorite POTA toys (books, model kits, Halloween costumes, comics, etc.) from the 1970s? Do you have a Top 5?

**BH** – I definitely don't have the biggest *Apes* collection in the world but it's filled with stuff that I really love. If I had to do a Top 5 it would be these items in no particular order:

Forbidden Zone Trap: I remember when I first laid eyes on this thing as a kid. It was in the clearance department of a store. Not many toy lines had post-apocalyptic city playsets, so I've been obsessed with it for decades.

Planet of the Apes Parachutists/Helicopter: AHI made a lot of logical *Apes* merchandise but these are so wonderfully absurd that I kind of treasure them.

Planet of the Apes Annual: These UK annuals had the comic adventures of Virdon and Burke, something we never got but probably should have.

General Urko Mego Figure: It's the one that kind of started this whole thing for me, so I have a special attachment to it.

Planet of the Apes Bend 'n Flex figures: I have an affinity for bendy figures in general but the apes are some of the best ever made.

**CCM** – POTA collectors seem to be a special breed — a little apart





