Dear Dennis,

Scary Monsters #24 was a jam-packed celebration of six consecutive years of publication. I have loved “monster mags” since I was a kid back in 1968 and picked up Famous Monsters #51 (with Basil Gogos’ Wolf-Man cover). Today there are a plethora of horror film periodicals representing a wide range of styles and tastes; I read and collect many of them. Scary Monsters recalls the spirit of fun evoked by Famous Monsters in its heyday. And Scary Monsters does not hesitate to recognize the historic horror magazines of yesteryear. I enjoy your retrospectives of such publications as Castle of Frankenstein, The Monster Times and The House of Hammer/Halls of Horror.

One of my favorites this issue was Ray Young’s look at Daughter of Horror (1955). Young is right on the money regarding this strange expressionist film. I’ve only seen it on video, but still found it unique and unforgettable. Mike Vraney’s Something Weird Video released it a few years ago, although I don’t know if it is in their current inventory. Reading Young’s article, one gets the idea Ed McMahon is in heavy denial. (Last issue’s article was sort of a teaser for this issue’s DAUGHTER OF HORROR article with Ed McMahon - check it out!) Perhaps Ed should be more embarrassed by Star Search than by his (alleged) involvement in the intriguing Daughter of Horror.

I appreciate the coverage given Boris Karloff’s more obscure film work, such as Isle of the Snake People and The Sorcerers, and look forward to Dr. Maniac’s upcoming comments on The Crimson Cult (1968). While certainly not a great film, The Crimson Cult is notable for its stellar cast of horror icons, including Karloff, Christopher Lee, Barbara Steele and Michael Gough. I last saw the picture on late night WTBS-Atlanta on May 16, 1980, so my memories of it are pretty hazy.

Congratulations on six scary years. Best wishes.
TIMOTHY M. WALTERS Muskgogee, OK

Thanks again for doing the feature on the apes, and I look forward to issue 25 and the article on Battle.

Sincerely,
CHRISTOPHER R. SAUSVILLE Waterford, NY

Dear DD,

Just wanted to clear up a couple of points re: Paul Parla’s letter in SM #24. Actually, even I don’t know the name of the young man who was with me in the “Harry & The Hendersons” pic! It was taken while I was working at Shafton’s making suits for the Universal Studios Tour, and although I did get to meet the late Kevin Peter Hall on one such occasion, the boy in the photo was the one who was going to be playing Harry for the tourists. He was actually over 7 feet tall (a foot taller than my husband David!)

I hope I didn’t offend anyone from California with my monster memory ramblings; I loved California and (having lived there 7 years) I did indeed see many areas other than Hollywood. I must say, though, that I liked Hollywood the best as I’m a great fan of fantasy and the extreme contrasts of architectural styles and the wonderful array of alternate lifestyles, different colors of people and modes of dress and languages appealed to me very much. If I could’ve gotten the rest of my family to move west, I’d absolutely still be out there, though I’ve truly grown to love the tiny Ohio town I now live in.

I suppose my craving for variety is also one of the reasons I love SCARY MONSTERS MAGAZINE so much! There are always so many different writers and points of view that each article is unique -- one done as a straight interview, another as a favorite scary movie memory, etc. -- so many different writing styles, some very crude, some quick slick, some pretentious, some insightful, some funny. Each new issue is full of surprises and gives you a small introduction to lots of different people and their own personal takes on the strange, wonderful genre of all things scary! I hope you continue publishing for a long, long time! Thanks!

Nightmarishly Yours,
LAURA LADY Chatfield, OH

Dear SCARY MONSTERS:

Loved your 24th issue, particularly all the great Karloff stuff. The letter you printed by Tom Weaver has a big factual error that should be pointed out to your readers. Carlos Clarens’ great book “A ILLUSTRATED HISTORY OF THE HORROR FILM” definitely does NOT credit Ben Chapman for playing the Creature. In fact, it credits the part to Ricou Browning. Any reader who owns the book can check that out quite easily.

A Gilman-at-heart
BILL CHADWICK Atlanta, GA

Dear Editor

I am writing to tell you how much I enjoyed issues 23 and 24. The Harry Thomas, House of Hammer and Janet Leigh pieces were all great, and I was delighted with the Marilyn Harris interview as well. The focus on the Haunted House exhibits like the Horror Hotel in Chatfield, Ohio are also a lot of fun.

Sincerely,
KIRK KINZIE Cincinnati, OH
THE FINAL CHAPTER
in the incredible Apes saga.
The most suspenseful showdown ever filmed as two civilizations battle for the right to inherit what's left of the earth!

20th CENTURY-Fox presents AN ARTHUR P. JACOBS PRODUCTION “BATTLE FOR THE PLANET OF THE APES”
STARRING RODDY McDOWALL, CLAUDE AKINS, NATALIE TRUNDY, SEVERN DARDEN, LEW AYRES, PAUL WILLIAMS, AND JOHN HUSTON as The Lawgiver
DIRECTED BY J. LEE THOMPSON, PRODUCED BY ARTHUR P. JACOBS, ASSOCIATE PRODUCER FRANK CAPRA, JR., SCREENPLAY BY JOHN WILLIAM CORRINGTON & JOYCE HOOPER CORRINGTON, STORY BY PAUL DEHN, BASED UPON CHARACTERS CREATED BY PIERRE BOURLE, MUSIC BY LEONARD ROSENMAN
PANAVISION® - COLOR BY DE LUXE®

MONKEY MEMORIES
Here is the Final Chapter in my PLANET OF THE APES MONSTER MEMORIES.
by KJ Morrissey

0TH CENTURY FOX knew the success of the PLANET OF THE APES films could not last forever.
The way that producer Arthur P. Jacobs set up the series, the main story had already been told. Each film made less than the one before it. FOX had drastically cut the budgets after BENEATH, and that helped the studio make decent profits for the last two films, but costs were going up. If the series were to continue much longer, eventually there would be no profits. FOX told Jacobs that they would finance one more film, but it would be the last one. Jacobs was not thrilled with this arrangement, nor was he happy with the extremely low budget the studio imposed on the production.

Jacobs decided to place the final film in the year 2018. This was 27 years after CONQUEST. The war between ape and man was over. Some humans remained in the radioactive ruins of Los Angeles. The apes, and some humans, formed their own community, in a quiet valley not far away. Many of the scenes were filmed at the FOX ranch to cut down on costs. Another cost cutting effort was with the make-up. These were rush jobs, and showed on the screen. Joe Dibella, as make-up supervisor, was unfamiliar with sculpting the Apes appliances. These rush jobs might not have looked too bad, but casting also caused problems.

In the first film, Jacobs hired actors who would look realistic hidden behind the Ape make-up. By the time the 5th film rolled, actors were hired for name value, not for appearances. Paul Williams, a short pudgy singer/songwriter, was hired for his first acting job on this film. His face was too short and wide to look good buried under his orangutan muzzle and low brow. Claude Akins also was hired for the film, and he too, had a wide
face. The gorilla make-up he wore looked even worse, the greasepaint used was not powered, giving him a greasy, shiny, unnatural look. The perfect hairlines were back, and the orangutans were given huge mops of hair on top of their heads. Comparing photos of the apes from the first and last film shows just how inferior BATTLE’s make-up’s were.

Aggravating the situation even more was a cheaper foam latex used in creating the makeup appliances. This foam was stiffer than the past material used. The result was an appliance that wasn’t as flexible. These appliances even muffled the actors voices, making them almost unintelligible. Paul Dehn, who had written the scripts for BENEATH, ESCAPE, and CONQUEST, only wrote the story for this film. The script by John Williams Corrington and Joyce Hopper Corrington, was pretty good, but not great. It had a “made for TV” feel to it. Leonard Rosenman returned for another lackluster musical score. This one was better than his previous score for BENEATH, but that’s not saying much. Director J Lee Thompson, who directed the first APES film, did not show much enthusiasm for this one.

The 1973 film opens in the year 2670. The Lawgiver (John Huston) stands before a crowd of children, both apes and humans. He tells them the story of how Zira and Cornelius traveled backwards in time to the year 1973, and how they were brutally killed by man. Their son survived, and grew up to lead a revolt against the human race. A revolt caused by man’s brutal treatment of their ape slaves. The Lawgiver tells the children that Caesar’s story did not end there. That there was one more battle for him to fight before man and ape could live together in peace and harmony.

The scene changes to 6 centuries earlier. General Aldo (Claude Akins), leader of the gorilla military, rides his horse into camp. He sees two humans trying to put a wheel on a wagon. He pushes one of the men aside, and lifts the wagon with his great strength. He then heads off into their city. Orchards surround them, the inhabitants, both ape and man, live in tree houses. Aldo rushing to the school house. The human teacher sits before a class of young chimpanzees, and adult gorillas. The teacher scolds Aldo for being late, then continues with his writing class. The gorillas, especially Aldo, have great difficulty learning.

The teacher tells the group the best papers will be hung from hooks for all to see. Aldo, who hates all humans, tells his comrades “I can think of better things to hang from those hooks”. Cornelius (Bobby Porter), the 10 year old son of Caesar, their leader, shows the teacher his writing. The teacher hangs his paper on one of the hooks, then asks to see Aldo’s. He begins to chastise Aldo for his poor writing. Aldo angrily tears up Cornelius’ paper. The teacher unh THINKingly yells “No Aldo! No!” The gorillas are shocked by his words. Humans have been forbidden to say “no” to an ape. They tear up the school room, then chase the teacher through the village. When they catch the teacher, Aldo is about to strike him. He is stopped by Caesar (Roddy McDowall).

Caesar orders Aldo and his gorillas to fix the school room they destroyed. Aldo and his troops storm off. MacDonald (Austin Stoker), the brother of the man Caesar knew in CONQUEST, warns Caesar to watch out for Aldo. Caesar rebuffs this. He reminds MacDonald that ape does not kill ape. Caesar sees that something is troubling MacDonald. In Caesar’s society, apes rule over the humans. Caesar’s eventual goal is to have humans and apes live and govern together. Due to distrust from both sides about the other, he has decided that for the time being, humans should be subservient to apes.

Caesar believes that with apes in control, the world will be a peaceful place forever. MacDonald knows better. He was in charge of the archives in the now ruined city. He had access to the President’s commission records on Zira and Cornelius. Caesar is saddened that he never knew his parents. MacDonald tells him that the records on them may still survive. Caesar, MacDonald and Virgil (Paul Williams), an orangutan friend of Caesar’s, decide to visit the city, to see what the records may tell them, and what the future holds for them. They go to Mandemus (Lew Ayres), who is the keeper of their arsenal. There they get weapons to protect themselves against any inhabitants of the city. They also get a geiger counter, to detect lingering radiation.

After a three day trek across the desert, the group finds the city. The radioactive rubble of twisted metal and concrete is in direct contrast to Ape City. The three cautiously enter and walk through the empty corridors of the underground city. Virgil’s geiger counter clicks off, warning them that if they do not hurry, they may become permanent residents. MacDonald leads the way. In another section of the city, human survivors, with radiation scarred faces, slowly work in their assigned tasks. None of them show any enthusiasm. Kolp (Severn Darden), once Chief of Security, has now assumed the task of being the Governor.

Alma (France Nuyen), the Governor’s assistant, sees a silent alarm signal. They call Mendez (Paul Stevens), who quickly scans through their security monitors. On screen before them
are the three visitors from Ape City. Kolp recognizes Caesar and MacDonald immediately. He is puzzled as to why they have come to their city. The three reach the archives, and MacDonald sets the video tape onto a player. Caesar watches a video monitor, and sees images of his parents before him. He hears their tale of coming from Earth's future. A future in which the Earth is destroyed. Virgil tells Caesar that there is possibly a way to avoid the destruction of the Earth.

Theoretically, it is possible to change future events by changing the events of today. Back in the control room, Kolp orders his troops to capture the trio for interrogation. Mendez warns Kolp that he may be breaking years of peace.

"Yes, it has been boring" Kolp replies. As Caesar, Virgil and MacDonald begin to leave the city, they are met by Kolp's troops. Trying to avoid an incident, the group evades capture, and barely escape the ruined city with their lives. Kolp sends a scout out to follow them so they can find their city. He believes the apes are planning to attack them, so he plans on attacking Ape City first.

When the trio arrives back in their city, Caesar calls an emergency council meeting. These meetings are normally for apes only, but Caesar asks MacDonald to come also. Caesar tells the group of his trip to the ruined city. He tells them that the mutants may one day attack them, and that they should always be on their guard. Aldo and his gorillas feel that they can withstand any fight, and do not like humans at their meeting. Aldo refuses to hold court with humans, and he and his gorillas storm off. Unbeknownst to them, the scouts are watching from a distance. Later that night, Cornelius sees that his pet squirrel has escaped from his cage. He climbs out his window, and jumps from tree to tree in order to catch him.

On the last tree, Cornelius sees a band of gorillas sitting around a campfire. Aldo is leading the gorillas in a chant - "We want guns! Guns are power!". They say, over and over. Aldo continues, "First we will kill the humans, then we will kill Caesar!". With that, the other gorillas remain silent. One of them looks up, and spots Caesar's son. Aldo, fearing that Cornelius will tell his father of their plans, climbs the tree. Cornelius scurries to the end of the tree branch. Aldo begins hacking at the branch, until it breaks. Cornelius falls to the ground, seriously injured. The gorillas quickly douse the fire, and run off into the woods.

Lisa, searching for her son, finds him lying on the ground. The next day, Virgil and MacDonald look over the sight of the "accident". They see that the branch did not break, but was cut. In the ruined city, the scouts return and tell the Governor of the orchards and livestock that the apes have. Kolp immediately prepares his troops for invasion. He tells Alma that if they are unsuccessful, he will signal her. With that, Kolp leads his strongest men out of the city. They wear protective goggles since they are not used to the bright sunlight. The army drives off to Ape City in whatever vehicles they can find, old jeeps, school buses, and the like.

In Ape City, Caesar holds vigil over his dying son. Since Caesar is now occupied, Aldo takes control. He orders that all the humans be locked up into the coral. He and his gorillas storm Mandeus' armory, and take all the weapons they can carry. When Virgil tells Caesar of Aldo's actions, the ape tells him that he can't leave his son. Cornelius calls out to his father, "They wanted to hurt you", he tells Caesar. He then asks "Will I be deformed?". Caesar tries to reassure his son tells him "One day you should be as tall as a king". Cornelius closes his eyes, and dies. "Who would want to hurt me?" Caesar asks. Virgil tells him that the branch his son was on did not break, but was cut.

Before Virgil can continue, the mutants attack their city. Firebombs explode around them. The apes build a barricade against the onslaught, but the mutants are heavily armed. Aldo and his troops ride their horses out of the town. Caesar leads the remaining apes in defending their city. The vehicles the mutants are driving smash through the barricade. When the smoke clears, they see the apes bodies strewn throughout the ground. Kolp walks among their bodies, victoriously. One of the apes moans, and Kolp approaches him. "Caeasar!" Kolp exclaims. He points his gun at him as Caesar backs away.

Kolp taunts the ape, telling him that man will reclaim the planet, and apes will once again be their slaves. Lisa sees Kolp from her window. As Kolp aims his weapon directly at Caesar, Lisa shouts "No Kolp, no!". This distracts the mutants long enough for another ape to throw a fire bomb at one of their cars. It bursts into flames. Caesar shouts "Now, fight like apes!" to his people. All of the "dead" bodies jump up with their weapons drawn. They shoot at the mutants, who quickly flee the battle. Kolp is among the first to run. He jumps into the battered school bus and drives away. As the apes run after them, Caesar calls them back. The battle is over, and he wants the killing, and the hatred to stop.

Kolp and his men do not get very far. Once they clear Ape City, Aldo and his troops ride towards the humans. They
surround the vehicles like an Indian war party. They then begin firing their guns, killing every human including Kolp. Back at the city, Caesar looks over the damage inflicted on them. Many of their homes are still in flames. He and Virgil walk to the corral to free the humans. Aldo and his gorillas ride into town and confront Caesar. Aldo tells him that he is taking charge of the city. He orders his gorillas to shoot all the humans. Caesar countermands the order. Aldo warns him that if he doesn't get out of the way, he will kill Caesar too. Virgil tells Aldo "Ape does not kill ape. Let alone an ape child". The gorillas slowly back away. Caesar looks confused by Virgil's statement.

"Aldo has killed an ape child", Virgil continues, "The branch did not break, it was cut, by a sword". The gorilla's begin chanting "Ape has killed ape!" over and over. Caesar slowly walks toward Aldo, who backs away from his enemy. Aldo climbs a large tree to escape Caesar's wrath, but the chimp climbs up after him. When Aldo can go no further on one of the branches, he swings his sword at Caesar, who moves out of the way. Aldo loses his balance, and falls to his death below. Caesar regains his composure, and orders all the humans to be released from the corral.

As MacDonald leads the humans from their captivity, Caesar is surprised that they show no appreciation. MacDonald tells Caesar that they are free, but not equal in status to the apes. Caesar tells him that it is difficult to trust man because of their killing nature. Virgil reminds Caesar that Aldo was not human. Caesar nods in agreement. From that day forward, man and ape will live together in harmony. The weapons are returned to Mandemus, who would prefer that they be blown up. Virgil warns him that danger never ends. Caesar hopes that his actions will change the course of history and avoid the destruction of the Earth. The scene shifts forward 600 years to the Lawgiver continuing his speech. One of the young children asks him "Who knows the future?" the Lawgiver contemplates this, then looks at a stone statue of Caesar and replies "Perhaps only the dead". As the credits roll, a tear falls from Caesar's stone eye.

So ends the PLANET OF THE APES film saga. FOX had announced it was making another sequel, this one called COLONIZATION OF THE PLANET OF THE APES, but nothing ever came of it. CBS aired a TV series based on the films in the fall of 1974. It did only mediocre in the ratings, and was canceled after one season. This was unfortunate. The series starring Roddy McDowall, was actually pretty good, better in fact than BATTLE. When episodes of the TV series were edited together to make 2 hour television films (with incredibly long titles like TREACHERY AND GREED ON THE PLANET OF THE APES), McDowall again donned makeup to host the showings of the films. Since these wrap around openings and closing segments took place years after the event of the TV show, McDowall, as Galen, sported grayed hair. Roddy McDowall will from now on be remembered mainly for his role as a chimpanzee in these films and TV show.

McDowall was arrested in the mid 1970's when it was discovered that he had illegal bootleg prints of many of his films (including his APES movies) in his private film collection. He turned states evidence against his supplier and charges were eventually dropped. Natalie Trundy appeared in a few made for TV films after the end of the APES series, and showed that she was a much better actress out of her chimp garb than in it. Her husband, producer Arthur P Jacobs died a few years after BATTLE, a true loss to the film industry. 2 years after the failure of the PLANET OF THE APES TV series, NBC showed a short lived 1/2 hour animated cartoon series titled RETURN TO THE PLANET OF THE APES on Saturday mornings. It was quite well written, still being mainly by its limited animation and dull music and voice overs.

Careful viewers may notice a familiar face or two in the crowd scenes from BATTLE, as well as an inside joke. John Landis, director of SCHLOCK, AN AMERICAN WEREWOLF IN LONDON and Michael Jackson's THRILLER appears as "Jake's friend" in the film. MacDonald tells Caesar that the archives are located "on the corner of Breck and Ackerman". Breck was the name of the governor in CONQUEST, and Ackerman is, of course, a tip of the hat to Forrest J Ackerman. Another familiar face to sci-fi really can't be recognized under his chimp make-up. He is David Gerold, writer of the STAR TREK episode THE TROUBLE WITH TRIBBLES, and many science fiction novels.

An extra/stunt woman named Paula Crist, also had a bit part in the film. She is the pretty blonde in the corral holding the young girl in her arms. During the mid 70's, she and her partner Bill Blake went around the country in full ape make-up and costumes portraying Zira and Cornelius. They appeared at conventions, trade shows, supermarket openings, etc. They were fully authorized by FOX, and she and Blake did their own make-up. Blake had won the FAMOUS MONSTERS make-up contest in issue #100. He was at that time using his real name of Schwartz. When BATTLE premiered, our local TOYS-R-US
had someone there dressed as Caesar. This had to be authorized by FOX also, as the actor was wearing one of the costumes from the film, and had an extremely realistic mask. He gave away “autographed” photos from BATTLE, although they were signed “Cornelius”.

Once again, when the film premiered, I was the only member of my family who wanted to see it. FOX had an interesting gimmick for this film. Many theaters showed all 5 APES films in a movie marathon. Their tag line was “20TH CENTURY FOX WANTS YOU TO GO APE”. The posters and ad art were of a gorilla soldier pointed directly at you in a takeoff of the classic “Uncle Sam” recruitment posters. Unfortunately, there were no theaters nearby who showed the movie marathon. FOX also released the film on a double feature with the first film, and I was lucky enough to catch a viewing of it. I loved both films, but seeing them together proved just how superior the first film was.

When CBS showed the film in 1974, the TV series was suffering from low ratings. CONQUEST had also done poorly. CBS decided to cut the film down to one hour. It resembled more of a trailer for coming attractions than a feature film. When it was released into syndication, our local ABC affiliate showed it in its 4:30 movie timeslot. This too was edited, but interestingly, they showed scenes that were not in the theatrical version. I have unfortunately never seen them since, not having heard of anyone else who saw them. Perhaps FOX will one day release a “Director’s cut” of this film with these scenes added back. These extras explained one line of dialogue which I could never quite figure out. When Kolp heads off the war, he tells Alma that if they are not successful, he will radio her and she is to carry out his orders. Alma reacts with a shocked look on her face. The order Kolp referred to was never explained in the theatrical film. In the added scenes, Kolp had earlier brought Alma to a nuclear bomb that they have in their arsenal. He tells her to program it with the location of the Ape City. If they are defeated, she is to launch it.

After the scene where Kolp is killed by Aldo and his gorillas, another excited scene was shown. Alma, after not hearing from Kolp, prepares to shoot off the bomb at the apes. Mendez arrives and tells her that the missile is a doomsday device that would destroy the entire world. If Kolp was defeated, he wanted everyone to be destroyed. Mendez says that this missile should be reversed, as a holy weapon of peace. The bomb, after all, made the mutants what they are. It is suggested that this is the same weapon that is seen in BENEATH THE PLANET OF THE APES, thus bringing the film series full circle. If this is the same weapon though, how did it get from California to New York?

There is a possible explanation, which could explain a lot of the “plot holes” in all the sequels. Many fans of the films have complained that the timelines changed from film to film. They look at this as mistakes and errors, but were they? All the stories from BENEATH through BATTLE were written by the same person, Paul Dehn. One would think that the same man wouldn’t make mistakes like that. Was he doing it intentionally? In PLANET OF THE APES, Taylor’s clock said the year they left Earth was 1972, and when he landed the current year was 3978. In BENEATH, Brent mentions that his clock said the year was 3955. In ESCAPE, the President tells Hasslein that the ship that was recovered was Colonel Taylor’s, and its clock read 3955. He also said the year was 1973, and Taylor’s ship had been missing for over two years.

There were also other discrepancies. In PLANET, Cornelius tells Zira that other apes won’t accept his theories of evolution by saying to her “Do you want me to get my head chopped off?” Zaius later tells him that if he persists in pointing guns at him, “You’ll hang for high treason”. In BENEATH, Ursus mentions that the Lawgiver said that “Ape shall not kill ape”. This was carried forward in all the other films. In ESCAPE, Cornelius said that it took 700 years for the apes to take control of the planet, yet it took only 8 years in CONQUEST.

Was Paul Dehn trying to tell us that these films did not show the same future? If time is like a highway, perhaps the movies are of slightly different timelines. In PLANET, Taylor wore an insignia that read ANSA. He left the Earth in 1972 and returned in 3978. In BENEATH, Brent landed in an “alternate future”. He too wears an ANSA insignia patch, but meets a different Taylor, who crash landed in the year 3955. Perhaps this Taylor’s ship did not land in the water. This would explain how Dr. Milo could have found it and fixed it. It would have been very difficult to locate and salvage it from the middle of a salt lake.

The past that Zira and Cornelius escape to was yet another “alternate time”. In this one, Taylor had to have left Earth in 1971. The President clearly states that NASA is checking the ship over. This “alternate” timeline explains the difference in space agencies. Since Cornelius and Zira are now in a different timeline, it also explains why the apes took power in 8 years, instead of the 700 years their history states. In BATTLE, Caesar was trying to change history. Little did he realize that it had already changed. The doomsday weapon was in California, and not New York. This “alternate” timeline theory was used to good effect in the BACK TO THE FUTURE and TERMINATOR movies. Was Paul Dehn ahead of the times? Perhaps I am making too much of all this, after all they are only movies. Still for a diehard fan, I think this theory explains away all the plot holes. If Paul Dehn is still out there, perhaps he will contact SCARY MONSTERS and set the record straight.