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SHADOWLAND MAGAZINE

FERRIGNO'S
HULK

#7

THE EVIL
DEAD

THEY'LL SWALLOW
YOUR SOUL!

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DREADITORIAL

Last issue our cover was decorated with some brazen text affirming that, "We Go Mad for Mad Monster Party!" While we certainly still stand by that remark, there are other topics that can get us a tad enthusiastic too. Though this edition's cover doesn't state it, it may be wholly evident that "We Go Ape for Apocalypse Cinema!" As I write this at the start of a newfangled year (Happy New Year, by the way!) it's safe to say that the supposed 2012 apocalypse was averted. We've survived – for now, at least – but if there's anything the magic of cinema has perfected, it's demonstrating the various ways humanity can meet its untimely end...strangely a number of these also involve Charlton Heston as the lone survivor, but I digress.

Fittingly, our feature article this time around delves into the dystopian subgenre of film, examining its presence in the cinematic world and, moreover, how it often mirrors the ever-changing political and social trends. All the major films are covered, along with some lesser known, but equally significant, gems. And that's not all – Shadowland's foray into the celluloid apocalypse continues with a retrospective on the classic *Planet of the Apes* franchise.

Doom and dystopian gloom aside, no one really needs to worry because when the world is in danger we can always count on heroic masked wrestlers like Mil Mascaras to save the day! Bryan L. Yeatter sheds some lucha libre light on the recent Mil Mascaras films – Aztec mummies beware...

Next we're powering up over 9,000 as Derek Padula explores the symbolism and themes behind *Dragon Ball Z*, one of the most popular and iconic manga/anime franchises to burst out of Japan!

Considered traveling anytime soon? Perhaps you're looking to stay at a quaint, remote little getaway, nothing too fancy – maybe a nice family owned and operated establishment? Might we recommend the *Bates Motel*? We give an overview of the interesting 1987 television movie that portrayed the notorious *Psycho* location in a very different light.

And if motels aren't your thing, there's always quiet cabins, preferably deep in the woods. A good place to revisit *The Evil Dead*, join us...we'll supply the reading material (don't worry it's not bound in human flesh or written in blood – we had to save such embellishments for the latest edition of the *Necronomicon Ex-Mortis*).

While we're on the subject of things 'ghoulish' be sure to check out our overview on the life of real ghoul Ed Gein, whose chilling legacy continues to echo through all areas of macabre fiction.

And if this issue's not *incredible* enough already, we take a much deserved look at *The Incredible Hulk* television show, starring the great Lou Ferrigno!

Excited yet? We'll let's jump in – the apocalypse is here!

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Back Cover: Mr. Pinkney follows up one masterpiece with another...this time Lou Ferrigno's Hulk, magnificently rendered in all his raging glory. *Hulk smash!*

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CREATURE FEATURES

2
NEWS BITES

4
DYSTOPIAN CINEMA:
HOW FEAR, TENSION & UNCERTAINTY
CREATED A SUB-GENRE

26
RETROSPECTIVE OF THE APES

39
BATES MOTEL '87

43
THANK GOD FOR MIL MASCARAS!

47
MOM, HELLRAISER AND FOSTER BROTHERS

52
LOU FERRIGNO: THE INCREDIBLE ACTOR

58
CANDARIAN DEMONOLOGY 101:
THE DUAL NATURE OF THE EVIL DEAD

69
CELL:
THE PERFECT MONSTER

74
ED GEIN: THE FACE OF HORROR

79
BY THE NUMBERS

80
BEYOND FANTASTIQUE!

93
DUEL REVIEWS:
JUDGE DREDD VS. DREDD 3D

101
REMEMBERING TOPPS'
FRIGHT FLICKS TRADING CARDS

ACKNOWLEDGMENTS

Cover Art: Humans beware! Dwayne Pinkney's fearsome General Ursus from *Beneath the Planet of the Apes* is ready to hunt down humans and subway-dwelling mutants alike! Dwayne Pinkney is available for commissions at DPinkneyArt@hotmail.com – more of his phenomenal

were the scientists and military our saviors and no longer were the dangers extraterrestrial. The dystopian-outcome had been relocated to a more personal level. With the space race kicking into high gear, the Cuban Missile Crisis barely averted, the steady growth of Communism, the Kennedy assassination, and the nearing Vietnam War, the values of the fifties were quickly changing. Mutated beasts and malevolent space visitors were not the dominant concern; it soon became even more clear that the greatest threat to mankind's survival was, in fact, ourselves.

Contrasting the fifties, which prided itself with family values and the idyllic suburban model, the sixties became the first signifier for the 'dysfunctional family' (Skal 281). The vast difference was that the sixties era of dystopian cinema lacked both a sense of hope and eventual victory, especially when faced with the threat of total extermination. Compare this to the fifties when science and military might were ultimately able to prevent mass destruction and, in some way, avert global disaster. This led to many dystopian films of the sixties to adopt far bleaker outcomes than their predecessors.

Shuei Matsubayashi's *The Last War* (1961) portrays a Cold War-era world constantly tethering on the doorstep of a nuclear-driven apocalypse. The climax of the film delivers the catastrophe with a spectacular special-effects tour de force in which every major city in the world is wiped out. The finale is hopelessly bleak when the few remaining survivors choose to simply give up and die among the radioactive wasteland.

Panic in Year Zero! (1962), starring Ray



Milland, sees a nuclear attack on American soil within the first act of the film. Produced on the cheap by American International Pictures, *Panic in Year Zero!* is as much a survivalist film as it is an apocalyptic one. The film follows the plight of a family as they are thrust against the brutality of a world on the brink of collapse. Surprisingly brutal for the time the film was created, the family has to deal with the rape of their teenage daughter at the hands of a gang, along with an increasingly mad assortment of characters equally hell-bent on surviving. By the film's conclusion the flustered family is able to return to some semblance of society, but one that is under martial law – and not after the father loses most of his humanity in the process. Wheeler describes *Panic in Year Zero!* as a key example of the 'bomb' paranoia of the sixties, along with carrying a strong pro-gun message, which was a relevant issue of the time. Even further, it signifies the last hurrah for the 'perfect' family of the fifties, visually and metaphorically ushering in the 'fractured' family to come.

No film tackles the sixties mindset better than *Planet Of The Apes* (1968), enveloping most of the issues of the era into a singular package. On the surface, the film captures then-current themes like civil-rights, national militancy, debates over animal testing, and the lingering concern of a cultural divide. These can be seen not just with the ape/human relations in the film, but amongst the ape society and subsequent class

structure therein. Charlton Heston's character, Taylor, becomes the only 'intelligent' human on a planet ruled by simian overlords. Yet, the film does well to show the primitive, animalistic side of man, portrayed no better than in the scene where Taylor tries to escape his ape captors. Throughout the scene, Heston's character climbs over monuments, crawls onto the floor to avoid detection, and runs about while the 'civilized' apes try to bring back order by catching what amounts to little more than a wild animal, a complete role reversal of species.

Written by *Twilight Zone* series creator, Rod Serling, *Planet of the Apes*' most memorable and shocking moment is the final gripping scene, where Taylor finds that the chaotic world he is stranded on is really the future Earth. The only ape with any knowledge of antiquated human history is Dr. Zaius, who cautions Taylor beforehand with the warning that, "...he may not like what he finds." Apparently, through nuclear war, humanity has reverted to a primitive state, giving way for apes to evolve in their place. The eerie symbolism of the Statue of Liberty demolished on the beach has become one of the greatest visuals of dystopian imagery. The statue represents not just a monument, but mankind's utmost beliefs in hope, freedom, equality, and the combined essence of human aspirations rusting away; yesterday's promise equals tomorrow's shattered remnant.

The sixties presented the peak of nuclear fear; however, after surviving the near-atomic obliteration of the thirteen-day Cuban missile crisis, the dread of the bomb was soon replaced by an even more imminent threat.

Don't Trust Anyone Over Thirty...Or the Government

Patriotism was dead. The family structure had disintegrated. The Cold War was heating up, and

Communism had defeated Capitalism in Vietnam. America entered the seventies with a bang, for what would become one of the most turbulent decades in modern history. The counter-culture movement hit the ground running, resulting in radical new shifts in the hippie, punk, and rock and roll youth generation. A distrust of authority and the 'trust no one over thirty' attitude created an increasing cultural divide between the generations. The anti-government sentimentality of the period is easy to understand when taken into context, considering the lack of integrity so prevalent in the Nixon-era White House.

Whether it was lies, scams, or deceits, Nixon was notorious for it all; instances include him stating that graphic photographs of Vietnam casualties were faked, condemning anti-war protestors as 'anarchists', and that there was a 'Jewish stranglehold' on the media (Dixon 15). Even so, each of these examples had merely been a precursor to the Watergate scandal. Between the draft, peace-movements, and breakdown of 1950's American values, the public's uncertainties over nuclear eradication had been curbed, the greatest threat of all was our leaders' own misuse of power. Dixon states that, "All of these enterprises – the deceptions, the recreations, and the staged immolations – have one thing in common: they contain the seeds of their own destruction. Nixon was clearly eager to see himself implode, at some level, in front of an international audience" (16).

America's newfound acceptance of the bomb is no better represented than in *Beneath the Planet of the Apes* (1970). In the sequel, Charlton Heston must not only combat the likes of bloodthirsty primates, but square off against a horde of mutants who live below ground in the demolished subways of New York City. Unlike the apes who worship 'the Lawgiver', the mutants place their devotion in an unlikely effigy – an atomic bomb. At one point they even praise it, proclaiming: "Glory be to the bomb, and the holy Fallout," a signifier that humanity has come to recognize its fate and, instead of fearing

No Monkey Business: The iconic finale of *Planet of the Apes* (1968) showcases humanity's ultimate downfall.



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The mutants in *Beneath the Planet of the Apes* (1970) praise the nuclear bomb as their savior.



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it any longer, accepts the inevitable outcome in all its grandeur (Newman 181).

The fear of a corrupt government, however, was not so hushed. Richard Fleischer's dystopian tale, *Soylent Green* (1973), looks at human overpopulation coupled with the evil doings of both the corporate and government arenas. The film's star, Charlton Heston, is faced with overwhelming odds when he finds out that the Soylent Corporation is making their food product, Soylent Green, out of people. Fleischer's message concerning the expendability of the average American citizen in the eyes of a corrupt capitalist government hits a nerve when one looks at the Nixon presidency. This was a drastic change from the recurring communist threat of the fifties.

It would appear that out of the many dystopian films made during the sixties and seventies, no actor would be subjected to as many apocalyptic predicaments than that of Charlton Heston, who also would take the leading role in *The Omega Man* (1971), the second screen adaptation of Richard Matheson's novel, *I Am Legend*. *The Omega Man* is a striking depiction of youth culture rallied against the rest of the populace. Heston's character, who believes he is the

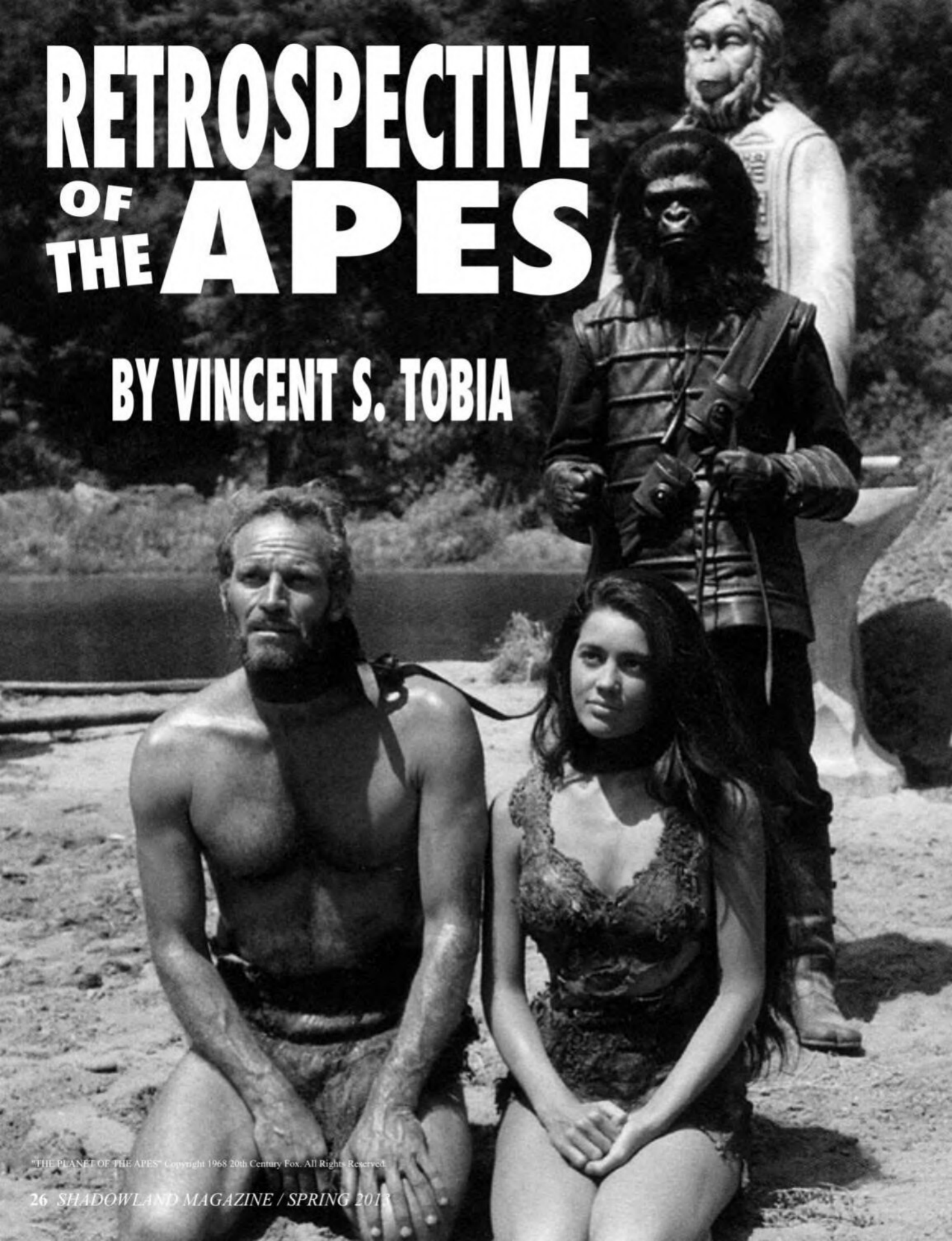


Charlton Heston
in *The Omega Man* (1971).



RETROSPECTIVE OF THE APES

BY VINCENT S. TOBIA



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Thank goodness for that snow storm.

A school night, caught in the middle of a harsh February winter. My brothers and I were glued to the television; what were we watching? *Planet of the Apes*? Nope. We were obsessing over the weather forecast. The nor'easter that was planning to drop a foot of snow on Pennsylvania, did just that. We knew on that Wednesday evening that we'd have a four day weekend.

Our local video store was not but a block away. I wanted to rent something lengthy, to hold me over on the long weekend. I first noticed a VHS copy of *Planet of the Apes* on the rack, but then I realized that there were four more movies in the epic saga. And they were all sitting on the rental rack next the original classic sci-fi flick. I rented every one of them that snowy Thursday and I was thrown into the much larger Apes universe.

So here I am, present day, re-watching the five films in order: *Planet of the Apes*, *Beneath the Planet of the Apes*, *Escape from the Planet of the Apes*, *Conquest of the Planet of the Apes* and *Battle for the Planet of the Apes*.

I will be referencing specific scenes and dialog so: **Spoiler Alert!**

Planet of the Apes (1968)

It's A Madhouse!

Rod Serling and Michael Wilson wrote a brilliant screenplay based on Pierre Boulle's science fiction novel titled *Planet of the Apes*. One of the first things I recognized when re-watching this movie was the abundance of outstanding dialog. I mean really, this is an incredibly well written film. And whom better to write sci-fi gold than *Twilight Zone* writer/creator/host Rod Serling? In a film that relied heavily on actors wearing ape makeup, strong dialog and engaging conversations made the story that more believable. The mythology in this story is so well done and the acting is top notch.

Charlton Heston: iconic, wildly emoting, bad-ass! And after this film he starred in a few of my other favorite films, *The Omega Man* (1971) and *Soylent Green* (1973), both of which are classics. But I'll always remember him as Colonel George Taylor. He is practically the only human survivor in a planet completely run by intelligent apes. As the viewer, you



PLANET
of the
APES

BENEATH
THE
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ESCAPE
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CONQUEST
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BATTLE
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can not help but feel like you are on this journey with him, side by side.

The film begins with Colonel Taylor sitting at the controls of a spaceship, here he begins with a beautiful monologue explaining his plight. Taylor is accompanied by three other scientists, all of whom are in a medicine induced deep sleep. Before Taylor falls into a deep sleep himself, he speaks one of my favorite lines in the film:

"Does man that marvel at the universe, that glorious paradox, who sent me to the stars still wage war against his brother? Keep his neighbor's children starving?"

The ship lands itself in a large lake on an unknown planet. One of the scientists, a female named Stewart, has died during her deep sleep due to an air leak in her stasis bed. Taylor notices the time clock on the space ship now indicates that they've been away from Earth for almost two-thousand years. But they have to hurry to escape before the spaceship totally capsizes into the lake.

Taylor and the two other scientists walk this barren planet looking for a more habitable area. The scenery here is great, the scientists travel over vast caverns



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and rocky terrain. There is a moment here where lightning strikes across a clear blue sky and then large rocks fall down a hill, chasing our protagonists away. I believe this was done to foreshadow the sequel, even though it is such a minor detail in the scope of this film. I'll be sure to bring this up again later.

Taylor and company finally come across plant life and they start following a path of greenery that leads them to a freshwater pond. Excited to find the pond, they disrobe immediately and go for a refreshing swim. This is definitely a crucial mistake in that their advanced spacesuits are stolen, reducing them to wearing rags for clothing. Shortly thereafter we are introduced to the native humans of this planet. They are much less evolved; they act very much like prehistoric man. But Taylor doesn't have long to question himself about these wild roaming humans. A hunting party of apes on horseback surprise them, killing some humans and capturing others. Taylor is captured as well, but not before he takes a bullet to the throat, rendering him speechless, exactly like the primitive humans of which he is now considered.

Taylor is taken into captivity and it is very entertaining to see him trying to communicate without speech to the chimp doctors. Our lead apes in this film

are Cornelius (played by Roddy McDowall), Zira (played by Kim Hunter), and the infamous Dr. Zaius (played by Maurice Evans). Cornelius and Zira are scientists and also husband and wife. Zira almost immediately notices that Taylor is not like the other humans on this planet. She gives him the nickname "Bright-Eyes". I always enjoyed the hierarchy of the apes in this world. Chimpanzees are scientists, the orangutans are mainly elder law-providers and represent their justice system, and the gorillas make up the brute force and massive army. You can tell from one of the earliest scenes that Dr. Zaius seems to know the truth behind everything and he knows exactly how intelligent of a creature Taylor really is.

One of this movie's landmark scenes is when Taylor is running wild through the entire ape village and is then captured in a net. While hanging, in front of a massive crowd of apes, Taylor finally regains the ability to speak and says one of the famous lines in cinema history:

"Take your stinking paws off me, you damn dirty ape!"

After a tribunal led by Dr. Zaius, every point of interest in Taylor's favor is overturned. Even with the power of speech and logic, Dr. Zaius will not tend to conceive Taylor as anything more than a wild beast with a gift. Taylor insists that the inevitable truth of his story would be found where his spaceship landed: The Forbidden Zone. It is here that Cornelius lets it be known that he has visited the Forbidden Zone on an archeological quest and had found evidence of a simian culture that existed long before the "scared scrolls" of their ape civilization were written. And after fighting the tribunal in Taylor's favor, Cornelius and Zira are charged with malicious mischief and scientific heresy.

The final act of this film begins with Taylor being sprung from his cage, due to the efforts of Zira. They head for the Forbidden Zone along with Cornelius to seek the answers that prove their beliefs. Taylor demands that they bring along one of the primitive humans, a woman he named Nova, for Taylor has developed a bond with her throughout the course of the film. They cross the desert area and return to a shoreline where Cornelius's previous archeological expedition is still intact, located inside of a vast cave. It doesn't take long for Dr. Zaius and his army of gorillas to arrive, but Taylor handles the situation well and makes a bargain with the great doctor. If real scientific proof of another culture can be found inside those caves, then Dr. Zaius would free Cornelius and Zira of the heresy charges against them. In the cave Cornelius provides Dr. Zaius with the best evidence of a past civilized culture: a human doll. Of course Dr.



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Zaius dismisses the evidence, saying that even human dolls exist in current ape culture. But when Nova starts to play with this doll, it speaks. It mechanically murmurs the phrase "Mama." Taylor then exclaims "Dr. Zaius, would an ape make a human doll that talks?" Ape culture never knew man to speak, hence the talking doll finally proves the point.

After reassuring the doll's significance (proving Cornelius and Zira's innocence), Taylor demands food, ammunition, and a horse. He then takes Nova with him into the Forbidden



Zone. Cornelius and Zira, although confused, bid him farewell and good luck. In a marvelous moment Taylor and Zira kiss each other goodbye; Zira comments on how damned ugly Taylor is. Before Taylor rides off to explore the Forbidden Zone, Dr. Zaius warns him about finding an answer to everything, "Don't look for it, Taylor. You may not like what you find."

And boy was he right. Taylor rides along with Nova, finding the truth along the beach. The Statue of Liberty, in ruins, waste deep, jutting up from the shoreline. This world was not an alien planet located some millions of light years away, but the very same planet Taylor had came from. Our



Earth.

I'm still met with a powerful respect for the end of this film. It is important to note the brilliant and unconventional music score by Jerry Goldsmith. A



classic from start to finish, directed with fantastic shots by Franklin J. Schaffner, this movie stands out as one of the greatest films of all time – in *any* genre.

Beneath the Planet of the Apes (1970)

The Only Good Human, is a Dead Human!

The second movie in the classic Apes franchise starts out exactly where the first one ended. Direct sequels usually do not work, something always seems missing or feels wrong. But this film introduces a few subplots to keep the story interesting and fresh.

Heston's character is back, but he only appears in the very beginning and the very end of the film. But never fear, there is a new astronaut who looks almost exactly like Taylor. Brent is the soul survivor of another space mission that was meant to ultimately find the lost Taylor. Brent is like a younger, smaller version of our famous hero. Nova appears on horseback, alone, and Brent notices that she is wearing Taylor's military dog-tags and questions her about his whereabouts. A brief flashback shows that Taylor went too deep into the Forbidden Zone and vanished.

I must admit I did not like the idea of the Forbidden Zone when I first watched this movie many years ago. The random fire in the sky, awkward lightning strikes, and sudden earthquakes; I just thought it was getting too much away from the Ape vs. Human saga. But looking back, I do really enjoy the Forbidden Zone arc of this film.

Nova takes Brent back to ape city. This is where we get our first glimpse of gorilla General Ursus, who is featured ever so brilliantly on this magazine cover! Ursus intends to lead a massive army of gorillas into the Forbidden Zone. He is convinced that war on the Forbidden Zone and whoever resides there is a necessity for survival.

Cornelius and Zira are in this film for a little as well. Nova leads Brent to the ape couple, seeking maps of the Forbidden Zone in hopes of finding Taylor. Kim Hunter returns to reprise her role as Zira, but Roddy McDowall does not return to play her husband Cornelius. This is the only movie in the classic five in which Roddy McDowall does not appear.

So, in traditional fashion, Nova and Brent get captured by the gorilla soldiers. They are to be used as target practice, until they escape off a caged-carriage and flee from the pursuing gorillas. Brent then leads Nova into an unsuspecting cave. But much to Brent's dismay the cave leads him to what used to be Queensboro Plaza; a now ancient New York City subway station. Brent has a similar emotional melt down to the one that Taylor went through at the end of the first film. I must say that I do respect James Franciscus (Brent) in this role. It is hard not to see him as a "Heston-Knock-Off" but he does play his role with great conviction and acting prowess. While watching Nova sleep, Brent speaks a great line:

"Are you what we were before we learned to talk and made a mess of everything? Did any good ever come from all that talk around all those tables?"

As Nova and Brent walk the tunnels

underground they come across the New York Public Library, Stock Exchange, and Radio City Music Hall – all seen in ruins. Brent and Nova are walking right into the home of the mutant humans who inhabit the ground beneath the Forbidden Zone. These mutants, assuming their powers come from years of atomic fallout, have gained a telekinetic mind control. These telekinetic powers are responsible for the strange happenings in the

THE BIZARRE WORLD OF
"PLANET OF THE APES"
WAS ONLY THE
BEGINNING...



CAN A PLANET LONG ENDURE HALF APE...HALF MAN?

An army of civilized apes...a fortress of super human mutants...
in the atomic rubble beneath what was once the city of New York,
civilization's final battle is about to begin!

an ARTHUR P. JACOBSON Production



20th

Starring JAMES FRANCISCUS • KIM HUNTER • MAURICE EVANS • LINDA HARRISON

Also Starring PAUL HENREID • VICTOR BUONO • JAMES CAGNEY • JUST CORBY • NATALIE TRINCHET • THOMAS GOMEZ

and CHARLTON HESTON as Taylor

Produced by APJAC PRODUCTIONS • Associate Producer MORT ABBOWS • Directed by TED POST • Screenplay by PAUL DEHN • Story by PAUL DEHN and MORT ABBOWS

Based on Characters Created by PETER BISKIN • Music by EDWARD REEDMAN • Compositions by DAVID L. LEE • ALL AGES ADMITTED

Forbidden Zone. The only real power that the mutant humans have is that of an old atomic missile; which they pray to as their god.

In the finale of this film, the gorilla army finally makes its way to the Forbidden Zone. When they encounter a wall of fire and a large bleeding statue of their Lawgiver, it is Dr. Zaius who sees through the tricks of the mutants and proves to General Ursus's army that it is all just a hoax. Ursus then leads the angry mob of gorillas into the mutants' subterranean city.

Brent is brought back to a prison cell and is finally united with Taylor. It is the mutants' agenda to have them fight to the death via mind control persuasion. It is absolutely great to see Taylor and Brent fighting with each other. I believe this is where this movie really joins itself with the original. Nova enters the room where Taylor and Brent are fighting. Upon seeing Taylor, she is overcome with emotions, and she finally speaks his name, yelling, "Taylor!" Her cry distracts the mutant's mind power. Then Brent and Taylor team up



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to make quick work of their mutant captor.

Dr. Zaius and General Ursus lead the army into the atomic missile room. The gorillas begin to tear down the missile as Taylor and Brent are intent on keeping them away from the damned bomb. General Ursus takes aim and fires at Taylor, shooting him directly above the heart. Taylor falls down near the controls of the atomic bomb, fully aware of what he must do. In his dying breath, Taylor leans forward and pulls down the detonation control for the bomb. A close up of his hand is seen pulling the lever down. Taylor's bloody human hand is unmistakably mimicking an ape's paw. The screen fades to white as the sound of a large explosion is heard. An ominous voiceover then says: "*In one of the countless billions of galaxies in the universe lies a medium sized star. And one of its satellites, a green and insignificant planet, is now dead.*"

I'll admit, I didn't really like this movie too much as a child. I expected a direct sequel to have much



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"BENEATH THE PLANET OF THE APES" Copyright 1970 20th Century Fox. All Rights Reserved.

more to do with Taylor. But after watching it again, I find that I really do like this movie a lot. It is a great companion piece to the first one. Watching this film back to back with the original really adds to the gigantic mythos of the Apes. But with Taylor destroying the planet at the end of this movie, where do you go next? Back in time, that's where.

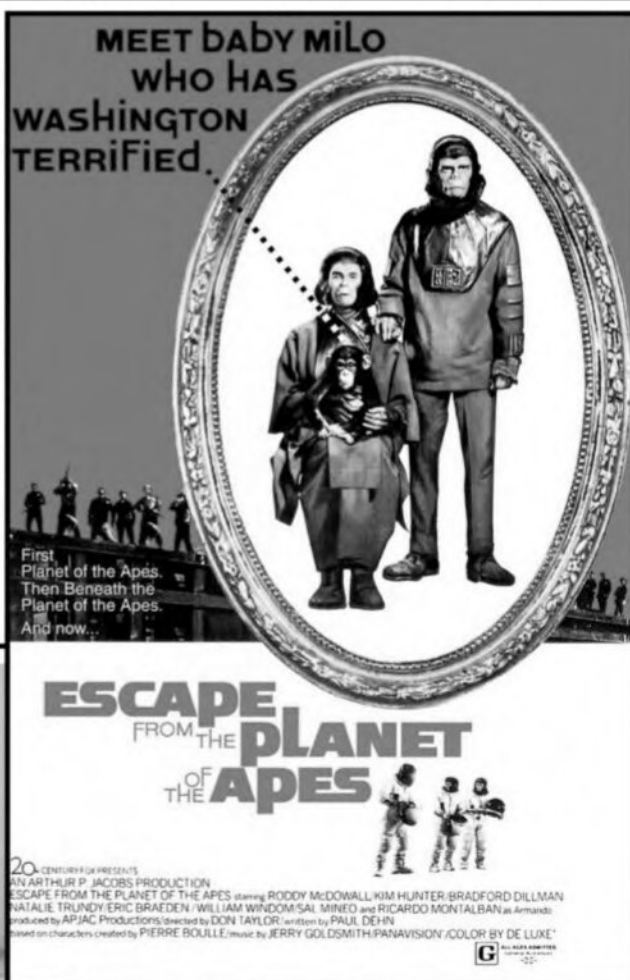
Escape from the Planet of the Apes (1971)

Because I Loathe Bananas!

This is Cornelius and Zira's movie, and a very delightful one at that. The story goes, they fixed up Taylor's spaceship and (along with a chimpanzee scientist named Milo) left the planet of the apes right as it was destroyed. They went backward through the same rip in the time that Taylor originally traveled through and the ship crash lands near a beach in the year 1973. I wonder how come none of these spaceships were ever able to land properly? Now when I first saw this film I was almost immediately turned away. Only a few apes?



AN ARTHUR P. JACOBS PRODUCTION
ESCAPE FROM THE PLANET OF THE APES
starring RODDY McDOWALL - KIM HUNTER
Panavision® Color by DeLuxe® Released by 20th Century Fox



Modern-day Earth? What is so *sci-fi* about that? I may have not even finished watching this one the first go around. But this is a great movie, and one that starts a chain reaction for the rest of the series. I like to think of this film as the start of a new trilogy.

Cornelius, Zira, and Milo are taken to the Los Angeles Zoo where they are given



"ESCAPE FROM THE PLANET OF THE APES" Copyright 1971 20th Century Fox. All Rights Reserved.

simple tests and tasks to perform. Zira makes a great example of how intelligent they are, and also shows they possess a form of wit as well. It doesn't take Zira long to reveal that she can speak, sending the country into a frenzy, while the President of the United States call for a commission of inquiry. But before the inquiry Milo is killed during an accident involving a caged gorilla. I'm going to go out on a limb here and say that Milo's death scene might be one of the cheapest death scenes in all of cinema. Just go ahead and watch it for yourself.

With new friends and fellow animal psychiatrists

What follows are a few lengthy sequences where Cornelius and Zira are treated like movie stars.



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They are shown Los Angeles, riding around in a limousine, and shopping for expensive clothing. Zira is introduced to wine, which she likes very much. She is told it is "*grape-juice plus*". Seemingly carefree, Cornelius and Zira take leave of their troubles. And guess what comes next? Zira becomes pregnant. Another interesting plot twist is revealed when Cornelius explains that sometime in man's future a plague would fall upon

all the cats and dogs, humanity's pets would all die off and man would seek out primitive apes for household



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pets. This plot point is very important for the following films.

The finale of this film has Cornelius and Zira on the run, being chased by Dr. Hasslein. Zira's baby is born healthy and given the name Milo. Dr. Hasslein is convinced that little Milo would bring about the future rise of the apes, thus bringing an end to humanity. The film's final scene, on an abandoned tanker ship, is quite shocking. Cornelius is shot dead and falls a great length, landing awkwardly on the ship's deck. Dr. Hasslein corners Zira and her baby, then shoots them both. He repeatedly shoots the baby chimp. In a rather morbid shot, Zira is seen gathering up her dead baby and throws it over the side of the ship, into the waters below.

But Cornelius and Zira are far too smart to have let their child meet such a horrible fate. The final shot of this film shows another baby chimp, sitting safely in a circus cage. The camera zooms in on this chimp baby and he speaks, repeating the word, "Mama." Zira and Cornelius had successfully switched their intelligent baby, with that of a primitive one.

I think the most important aspect of this film is that it sets up the next one. Knowing just how little Milo becomes to be safe guarded and allowed to secretly live in the circus, under Armando's watchful eye, is very important to the next movie's success.



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Conquest of the Planet of the Apes (1972)

By Tomorrow It Will Be Too Late!

Behold! My favorite film of franchise!

It is now 1991, the plague that would kill all dogs and cats has happened. But apes are not just the new pets for humanity; they are being forcefully trained in massive groups to perform dozens of tasks for humans. Washing dishes, shining shoes, shopping, waiting on tables, mopping floors, just about every mundane chore you can think of. Baby Milo has grown up, now 20 years old, and is brought to the city by his caretaker Armando (played the great Ricardo Montalban).

Armando has changed Milo's name to Caesar.

in fear that the name Milo may connect him too closely to his true past. They plan on promoting Armando's circus to the city people, but of course things go awry. Roddy McDowall returns to now play the talking ape Caesar. And this, I believe, is his best performance of the series.

Visually, this film immediately stands out from the others; I love how everything in the movie is slightly futuristic and overwhelmingly cold. There are hardly any bright colors; almost all the humans wear dark clothing and all of the apes wear dark shades of green (chimpanzees), red (gorillas) or yellow (orangutans). All of the sets and scenery are grey corporate buildings and plazas.

Caesar makes the mistake of speaking out against ape brutality and is forced to split up with Armando, who takes the blame for Caesar's outburst. Caesar then assimilates himself into the group of non-speaking apes and he is taken into Ape Management. Here the apes are painfully taught obedience through beatings and electric shock treatments. But it doesn't take long for Caesar to start making friends among the non-talking apes. And he also excels at the tasks he is given by his human captors.

Armando, who has been under interrogation by the Governor's men, is starting to crack. They have been relentlessly drilling him over and over in regards to his past ties with Cornelius and Zira. Governor Breck is fearful that Cornelius and Zira's baby may still be alive, and of course he is right. Armando finally cracks under the tremendous weight of the lengthy interrogation and takes his own life by jumping out of a five-story window. Thus giving his life for Caesar's secret.

Upon hearing the news of Armando's death, Caesar is distraught. This begins a chain reaction within Caesar, his anger has now transformed him into a rebellious force. He goes around the



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city giving significant glances at other apes. They all begin to rebel in slight ways against their owners. Caesar puts together an underground army of apes. They acquire plenty of knives, guns, and yes, even a flame thrower.

Caesar does make a human friend. Mr. Macdonald, who is an aid to Governor Breck, sympathizes with Caesar and is appalled by this absolute form of modern slavery. Caesar explains to him that without power, gained through a revolution, the apes will never escape slavery.


The climax to this film is very powerful. Caesar takes his army to the streets of the city, overturning everything in sight. Some of these scenes are rather violent, many apes and humans alike are

killed. In one particular scene, Governor Breck's police force savagely shoot and kill about a dozen apes. While most of the city burns and Caesar's army has worked to a successful rebellion, Caesar surprisingly spares the life of Governor Breck. In what may be the best speech given in all five films, Caesar explains that now it is time for man to be dominated. *But* Caesar ends his speech by saying that the apes will indeed be humane and give compassion to the humans.

So a drastic film, filled with overtones of slavery and rebellion, ends on somewhat of a positive note. But there is an alternative version of this film that not only has more violence, but added gore as well. In that version Caesar ends his speech with zero compassion for humanity.

ALL NEW! THE REVOLT OF THE APES THE MOST AWESOME SPECTACLE IN THE ANNALS OF SCIENCE FICTION!



20th Century-Fox presents an ARTHUR P. JACOBS Production
"CONQUEST OF THE PLANET OF THE APES"
starring RODDY McDOWALL and DON MURRAY and RICARDO MONTALBAN as Armando.
Produced by APJAC Productions. Directed by J. LEE THOMPSON. Written by PAUL DEHN.
Based on Characters Created by PIERRE BOULLE. TODD-AO 35. COLOR BY DE LUXE. 



20th Century-Fox presents
**CONQUEST OF
THE PLANET
OF THE APES**

TODD-AO 35



together in a jungle type setting. But the humans here are treated like the lesser; Caesar still believes that only with time can apes learn to fully trust man. He is still pretty upset over the whole slavery thing from the last film. By now Caesar has had a son, a boy-ape named Cornelius. There is a new brutish gorilla general named Aldo. And we have a new orangutan named Virgil, who seems to know everything about everything.

It strikes me funny that this film takes place only 20 years after the events in *Conquest*, and all other apes have already acquired the power of speech. They have also fallen right back into their roles from the first film: orangutans are super-smart, chimpanzees are mainly pacifists, and gorillas are war loving beasts. This all seems a little too fast, but it is

This movie was an absolute joy to watch again. If I had to pick any of these films to watch at random, it would be this one. The settings, acting, and dialog are all well crafted. This film delivers a more adult tone, through dark storytelling. I just wish the fifth and final movie could have been as good.

Battle for the Planet of the Apes (1973)

Ape Shall Not Kill Ape!

The final installment of the Apes saga begins with a recap of the two previous films. Now in the year 2001, Earth has been devastated by nuclear war. Caesar now governs a group of apes and humans, trying to live

convenient for the story.

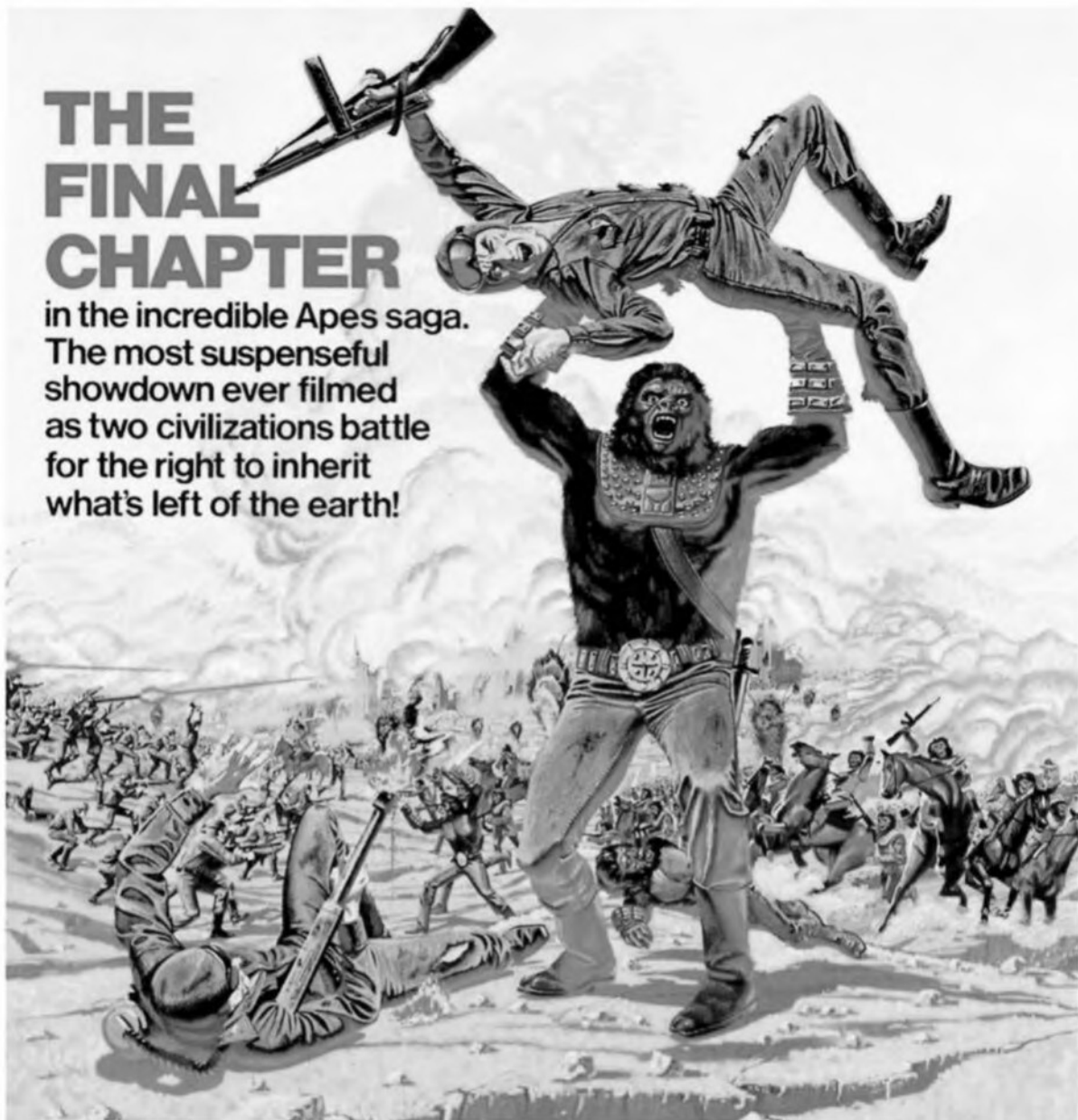
MacDonald's brother from the last film, who is referred to as "MacDonald" (I know, bear with me here), is Caesar's political partner and advisor to the human side of this community. Caesar, MacDonald and Virgil embark on a mission to the destroyed city in search of old data tapes that contain Zira and Cornelius's interrogation statements. Caesar wants to know exactly what was said about Earth's future from his own parents' confessions.

Underneath the city, among radioactivity, lives a group of humans. I like to consider them Mole-People. They do not have telekinetic powers like the mutants in the second film, they are just rather sickly. Caesar and friends narrowly escape the mole-people,



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!



BATTLE FOR THE PLANET OF THE APES

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 BOULLE · MUSIC BY LEONARD ROSENMAN

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but they do listen to the old interrogation tapes and confirm the idea that the Earth will one day still be *completely* destroyed. The mole-people begin to gather up weapons and vehicles, intent on following Caesar back to the village, with plans to destroy every last ape.

The mole-people's army consists of a few beat up cars, motorcycles, and a school bus. They are a raggedly bunch, to say the least. The obvious low-cost to produce this film shows through greatly in the mole-army.

Caesar's son then makes the mistake of overhearing Aldo address his fellow gorillas, telling them he plans to overthrow the great Caesar himself. He is then caught by Aldo and fatally injured. Little Cornelius eventually dies on his bed, in front of his father Caesar.

The mole-people's army arrives and begins to bombard the village with mortar blasts and gunfire. In a clever move, Caesar has every ape in the village lie down and play dead. The mole-people enter the village and are taken by complete surprise, eventually retreating back to the nuked city.

In the final scene, Caesar confronts Aldo. Aldo's killing of Caesar's son goes against everything they've stood for: ape does not kill ape. Caesar, seeing red, goes against that law as well, and kills Aldo in front of everyone. Through that murder, Caesar realizes that *ape* is actually a lot closer to *man* than originally thought.

This is without a doubt the worst film in the series. Although I agree with its message: the emotion to kill *may* reside in us all, primitive or not. The film is poorly delivered; there is a lack of anything really epic here. The scenery and villains were just far too bland and uninteresting. I like the effort to wrap the story around back to the beginning, but I am glad to see they didn't try and push out another feature film after this clunker.

Conclusion

I love this series. As a whole, this is probably my favorite sci-fi film saga of all time. Re-watching them, I have gained a new respect for *Beneath* and *Escape*. All five films tried to stand on their own, all drawing in from and expanding the mythos of the first film. The core questions found within these films, many of us still ask even today:

Can we ever be at peace, with ourselves or with animals? Is there any significance in life greater than raw power? And will mankind ultimately meet his demise in an inevitable nuclear holocaust?

Time will tell.

