

STARLOG *photo guidebook*

fantastic worlds



Planet of the Apes

Based on Pierre Boulle's jarring novel, 1968's epic *Planet Of The Apes* spawned one of the most successful series of SF films in motion picture history. Here, in a scene from the premiere film, apes placidly go about their business in their earth and stone village. As it turned out, the village was really a piece of futuristic design. The film, being set on post-holocaust Earth, Charlton Heston played



PLANET OF THE APES

claim Capt. Hook's arm.

Peter commandeers the Captain's ship and sails the weary Darlings back to their comfortable London home.

Not as spectacle-laden as some earlier Disney films, but fun.

Producer: Walt Disney. Directors: Norm Ferguson, Ward Kimball, Eric Larson. Story: Joe Rinaldi, Milt Banta. Animators: Josh Meador, Hal Ambro, Harvey Toombs, et al. Voices: Bobby Driscoll, Hans Conneid, Stan Freberg, Catherine Beaumont, Tom Conway. Special Effects: Ub Iwerks. Music: Oliver Wallace.

PHANTOM EMPIRE

Mascot, 1935, B&W, serial in 12 parts

Gene Autry's "Radio Ranch" show is almost put out of commission when he discovers a futuristic city full of bad guys beneath his land. Before long he is putting various death rays and robots out of commission himself.

Surprisingly impressive special effects

depict the subterranean city of Murania. Reached by elevator tubes buried in the mountains, Murania is a dazzling, glowing metropolis lying at the bottom of an immense cavern. A labyrinth of roads, towers, tunnels, machines and chambers numb the mind with their dizzy *Flash Gordon* decor. Lightning-bolt designs are stuck everywhere, along with the usual assortment of Jacobs Ladders, condensers and ever popular view-screens. Providing unintentional comedy relief are a collection of tin-can robots that have rightly been claimed to resemble insurance salesmen.

Producer: Armand Shaefer. Directors: Otto Brower and B. Reeves Eason. Screenplay: John Rathmell and A. Shaefer.

Cast: Gene Autry, Frankie Darro, "Smiley" Burnett, Wheeler Oakman, Betsy King Ross.

THE PHANTOM PLANET

AIP, Four Crown Productions, 1961, B&W, 82 min.

An astronaut lands on the traveling planetoid Rheton, and discovers a race of tiny people. Shrinking to their size, he explores their world. Though the handful of people live in caves, their science is highly advanced; they are able to maneuver their planet like a ship, and employ a variety of force fields and "disintegrator plates." Rheton is at war with a race of dog-faced creatures called Solarites. A battle breaks out in which the planetoid is bombarded by the Solarites' meteor ships, a la *This Island Earth*.

Production design by Robert Kinoshita—the man who designed *Robby the Robot*. Richard Kiel, now famous as "Jaws" in *The Spy Who Loved Me*, played a captured Solarite.

Producer: Fred Gebhardt. Director: William Marshall. Screenplay: F. Gebhardt, William Telaak. Special Effects: Louis DeWitt.

Cast: Dean Fredericks, Dolores Faith, Coleen Gray, Francis X. Bushman, Dick Haynes, Richard Webster.

PINOCCHIO

Walt Disney/RKO, 1939, Color, 88 min.

Walt Disney's classic animated tale recounted the adventures of Pinocchio, the puppet owned by kindly toymaker Geppetto and brought to life by the Blue Fairy. In his quest to become a "real" boy, the puppet must learn to listen to his conscience (furnished by Jiminy Cricket) and avoid telling lies (which makes his nose grow longer). Straying from the primrose path on occasion, Pinocchio is trapped on a pleasure island amusement park wherein bad little boys turn into donkeys and, eventually, is swallowed by a whale. This fairy tale was also filmed in 1911 (in Italy), 1969 (in Germany), 1971 (an American skin flick) and 1973 (in Italy). In 1965, a second animated feature was released stateside entitled *Pinocchio in Outer Space*.

Produced by Walt Disney. Supervising Directors: Hamilton Luske and Ben Sharpsteen. Story by A. Battaglia, William Cottrell, Otto Englander, Erdman Penner, Joseph Sabo, Ted Sears and Webb Smith. Music: Leigh Harline and Paul Smith with lyrics by Ned Washington.

Voices: Cliff Edwards, Dickie Jones, Walter Catlett, Evelyn Venable.

PLANET OF STORMS

Leningrad Studio of Popular Science Films, 1962, Color, 75 min.

Details of life conditions on Venus, as depicted in this Soviet production, include an ocean shrouded in mists, volcanic mountains and primeval swamp lands. A monster bird, snake-like carnivorous plants, and man-sized dinosaurs are on hand to menace the astronauts and their friendly robot, John.

The film's elaborate production, filmed entirely out-of-doors on re-dressed full-sized landscapes, gives every evidence of having actually been filmed on another planet. A straightforward adventure story with an exceptional atmosphere and meticulous props.

Note: *Planet Of Storms* stock footage made up all the "other worlds" sequences in the American pictures *Voyage To A Prehistoric Planet* and *Voyage To The Planet Of Prehistoric Women*.

Producer: Pavel Klushantsev. Screenplay: Alexander Kazantsev, P. Klushantsev.

Cinematography: Arkady Klimov. Music: I. Admoni, A. Tschernow.

Cast: Kynna Ignatova, Gennadi Vernov, Georgi Zhonov, Yuri Sarantsev.

PLANET OF THE APES

20th Century Fox, 1968, Color, 112 min.

First in a series which included *Beneath The Planet Of The Apes*, *Battle For The Planet Of The Apes*, *Conquest Of The Planet Of The Apes*, and *Escape From The Planet Of The Apes*—all of which were variations on the original theme. Setting is a future Earth world, where human astronauts land after experiencing a time-war in their space flight. The world is now populated with a variety of intelligent and talking apes, and sub-intelligent mute humans are hunted for sport. Film exteriors were shot in Utah and Arizona National Park where the desolation and grandeur match the physical setting of the story. For all their scientific and intellectual advances, the apes' abodes are largely wood and adobe-like amorphous structures. The series of films spawned a short-lived TV series in 1974, and an animated cartoon show entitled *Return To The Planet Of The Apes*.

Producer: Arthur P. Jacobs. Director: Franklin J. Schaffner. Screenplay: Rod Serling, Michael Wilson, based on the novel by Pierre Boulle. Music: Jerry Goldsmith. Special make-up design: John Chambers (Academy Award).

Cast: Charlton Heston, Roddy McDowall, Kim Hunter, Maurice Evans, James Whitmore, James Daly, Linda Harrison, Robert Gunner, Lou Wagner.

PLANET OF THE VAMPIRES

Also known as: DEMON PLANET
AIP, Italian-Spanish co-production, 1965, Color, 85 min.

Two alien saucer ships are pulled down to the surface of the planet Aura. The bodiless, pure-energy Aurans turn the crew members violently against each other, then seize control of the bodies of those killed in the crash. Object: migration to another world via the spaceships.

Director Mario Bava visualizes a hellish world of eternal fog, jagged rocks, boiling lava, and shifting colors. Artificial structures of any kind are non-existent, save for the wreckage of a titanic spacecraft of unknown origin. The sequence in which Markary (Barry Sullivan) and Sanya (Norma Bengell) explore the vast interior ruins of the ship is a tour de force in visual wonder and makes up for the bad dubbing and slapdash ending.

Screenwriter Ib Melchior made a career creating utterly strange worlds like this one.

Producer: Fulvio Lucisano. Director & Designer: Mario Bava. Screenplay: Ib Melchior and Louis Heyward, with Mario Bava. Music: Gino Marinuzzi.

Cast: Angel Aranda, Evi Morandi

PRIVILEGE

Worldfilm Services and Memorial Enterprises, British production, 1967, Color, 103 min.

This story takes place in the very near future: Britain's most popular singer, Steven Shorter (Paul Jones) becomes so much of a social phenomenon (a la the Beatles) that the government and church use him to control the violence of youth.

Privilege is shot in the form of a documentary and, in both style and theme, is a precursor to Kubrick's *Clockwork Orange*.



Film also predicts freakish rock stage shows in the vein of *Alice Cooper*, and *Kiss*.

Producer: John Heyman. Director: Peter Watkins. Screenplay: Norman Bogner. Music: Mike Leander.

Cast: Paul Jones, Jean Shrimpton, Mark London, Jeremy Child.

PROJECT MOONBASE

Lippert, 1953, B&W, 63 min.

Special effects, some good, some bad, add a little dressing to story of three people stranded in first rocket on the Moon. Depiction of lunar surface is in keeping with early 50s concepts, as epitomized by the Chesley Bonestell—Ernst Fegté designs for *Destination Moon*. Craggy, steep-walled mountains and craters stand out against a black atmosphereless sky—all created by back-projected slides.

The story, set in the future (1970), predicts a space station orbiting Earth, shuttle rockets and a woman president.

Producer: Jack Seaman. Director: Richard Talmadge. Screenplay: Robert A. Heinlein, J. Seaman. Special Effects: Jacques Fresco. Music: Herschel Burke Gilbert.

Cast: Donna Martel, Hayden Roarke, Ross Ford, James Craven.

PROJECT X

Paramount, 1967, Color, 97 min.

In the year 2118, the Chinese plan an attack on the West using the medieval plagues. A secret agent (Christopher George) subconsciously knows how the plan is to be implemented. Future scientists perpetrate an elaborate hoax to make the agent believe he is a bank robber in the 1960s, allowing them to probe his mind to obtain the secret. The agent himself proves to be infected with delayed-action plague germs. Crises is averted.

Future environments are uniformly barren and stainless-steel sterile. Espionage has grown increasingly insidious as mind-monitoring and probes into the subconscious are common medical practices.

The visions of streamlined cities produced in the agent's mind are cartoon ren-

PROJECT MOONBASE

derings. Animation designer Alex Toth's cityscapes are much the same as those he imagined for *The Angry Red Planet*.

Producer & Director: William Castle. Screenplay: Edmund Morris, based on L.P. Davies' novels, *The Artificial Man* and *Psychologist*. Animation Sequences: Hanna-Barbera. Special Effects: Paul Lerpaie. Music: Van Cleave.

Cast: Christopher George, Henry Jones, Greta Baldwin, Monte Markham, Keye Luke, Harold Gould.



QUEEN OF OUTER SPACE

Allied Artists, 1958, Color/scope, 80 min.

Earth's sister planet Venus is a world resembling a tropical greenhouse full of twisted purple, gold, and silver trees, gnarled vine, caves and a dense undergrowth. Four Earthmen crash land their ship on a snowcovered mountain, and journey through the jungle to a castle-like city which houses a race of beautiful Amazons.

Queen Talleah (Laurie Mitchell), orders the spacemen imprisoned while work on an atomic disintegrator—aimed at the Earth—continues. (Seems that the queen is a real man-hater, reason being the hideous scars she bears as the result of atomic-war started by the men who inhabited Venus long ago.)

Filmgoers experiencing a sense of déjà vu probably recognized the numerous props, ray-guns, costumes and even forest used in *Forbidden Planet*. Additionally, many effects shots and the rocket cabin were lifted from *World Without End*. The rocket itself, goes back even further; it was originally built for Monogram's *Flight To Mars* (1951).