THOSE WITH TELEPATHIC ABILITY PLEASE GLEAN CONTENTS BY STARING AT THE FOREHEAD OF MENDEZ XXVI. LESSER BEINGS AND GORILLA SCOUTS, PLEASE SEE BELOW.

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The Brightest Star
Simian Scrolls chats with Linda Harrison

"I shall never forget the impression her appearance made on me. I held my breath at the marvelous beauty of this creature... It was a woman - a young girl, rather, unless it was a goddess. She boldly asserted her femininity in the light of this monstrous sun, completely naked and without any ornament other than her hair, which hung down to her shoulders... It was plain to see that the woman, who stood motionless on the ledge like a statue on a pedestal, possessed the most perfect body that could be conceived on Earth... Standing upright, leaning forward, her breasts thrust out toward us, her arms raised slightly backward in the attitude of a diver taking off, she was watching us, and her surprise clearly equalled our own. After gazing at her for a long time, I was so dazzled that I could not discern any particular feature; her body as a whole hypnotized me. It was only after several minutes that I saw she belonged to the white race, that her skin was golden rather than bronzed, that she was tall, but not excessively so, and slender. Then I noticed, as though in a dream, a face of singular purity."

From "La Planète des Singes" by Pierre Boulle
Of course, Linda Harrison really needs no introduction at all - but what better way than by quoting Pierre Boulle?

Surely no real woman exists that could ever match Boulle's description? But she does. and she is a wonderful, warm and friendly person who very kindly put aside some precious time to undertake a Q&A session exclusively for Simian Scrolls.

Hi Linda! How are things with you?

I'm very well! I've just had my first grand-daughter visit - she was born November 1st, 2004. She is the daughter of my youngest son Dean [Zanuck] and his wife, Marissa. She's their second child and they've named her after her great-grandfather - Darryl Francis Zanuck.

As you are probably well aware, Darryl Francis Zanuck was the pioneer/founder of 20th Century Fox and I, of course, married his son Richard. We had two sons - Harrison & Dean.

Harrison still works with his Dad - however, Dean has since left his father and started a new company 'DFZ Productions' - which very recently produced 'Road to Perdition' starring Tom Hanks and Paul Newman.

Having worn a prototype appliance for the original test shoot did you ever have the desire to play an ape later on?

I knew prior to the original test that I was to have the part of Nova - as I was dating Dick [Richard Zanuck]. however, Dick asked me to do the test as I was already under contract. The test was primarily to see if the idea would work - people with ape faces. I played Zira and James Brolin played Cornelius. James was also under contract.

Linda today - perfectly described by interviewer, Dean Preston as "One of the best!"

The screen test took the majority of one full day to record. Make-up was at 6am and shooting went through to around 4pm. Edward Robinson wasn't too well even at the time of recording.

After the test - it was given the 'green light', but had a limited budget of under $5 million and that anything over needed to go to the board of directors.

In my prime, did I want to play an ape? The answer is NO! - absolutely not! I was a beautiful girl - you don't want to cover that up! It's a gift. Added to that, the part of Nova was much more exciting - especially being with Charlton Heston.

Can you tell us anything about what it was like to work with Roddy McDowall & Kim Hunter?

I knew Roddy much better than Kim. Maybe it was because he was a little younger and he was a very good friend of Dick. Roddy took a liking to me and made me laugh a lot. He had a great sense of humour and was extremely kind. He was always taking photographs.

The only time I ever saw Kim was when she was in make-up! She was an incredible professional. In fact the one thing that Dick did was to ensure that all the people that were to play apes had to be exceptional.
A costume test - as a result of this a number of modifications were made...

actors because he knew that they had to 'come through' those masks. Kim never complained and spent most of her time with Maurice Evans. She was a delightful human being.

Are there any difficulties for an actor in relating to other actors wearing appliances?

No difficulties at all - although, I did feel sorry for them [the ape actors] as they were up at 3 am! At least, I didn't need to get there until 6 am.

Do you recall any of the deleted pregnancy scenes? Do you suspect that the allegations of censorship against Twentieth Century Fox were possibly true?

...modifications that by the time of 'Beneath' had been met with roars of approval from fans all over the world.

We were actually ready to shoot the scene. In fact, we had actually 'staged it' - when Zira comes over to Taylor and says 'little Nova is expecting your first child'.

Somehow, they - Charlton, Franklin and I think Mort Abrahams - huddled in a group and then came back to say that they weren't going to do this particular scene. It had nothing to do with things being risky - it just would have 'veered' us off completely to the original script and 'thought line'. So, that was the reason - no such truth behind the allegations of censorship against Fox. It was basically, more of an 'on the spot' decision.
Editor, John Roche has always had a fascination with 'that' costume you wore and wants to know - how cold/hot was it wearing 'that' costume & whether you had any 'embarrassing' moments?

No - not really! It consisted of several pieces - although, I did have to have some help when I went to the bathroom - just to get out of it! The only 'complaint' was that I was putting too many holes in it! It was really quite comfortable - made of latex with fur glued onto it. It literally fitted my body - although, it would occasionally 'hike-up' - hard to manage - especially, when jumping on a horse!

What memories do you have of the directors Ted Post & Franklin Schaffner?

Let me start with Franklin Schaffner. He was so bright - very bright! Franklin never told anybody what the next set-up would be - except, for the cinematographer. This was quite unusual - but, it gave a sense of anticipation on everybody's part - which, kept us on our toes!

We had discussed at some great length what the character of Nova would be like - long before shooting took place. I was therefore well prepared - which, made things a lot easier.

Franklin was a very quiet man - but, he liked me very much. He always had a little twinkle in his eye for me! With Franklin, you knew you were working with an exceptional director.

It's interesting... when a man is quiet - but, has a kind of energy about himself and is quite aware of things... an actor picks-up on that and really works hard.

Ted Post was adorable - an actor's dream! He loved to communicate with people on set - always asking them how they felt about certain things/scene.

Unlike Franklin - who was a great authority and who you basically 'stuck' firmly to your character with - Ted, on the other hand, seemed to give me [Nova] a little more liberty to be a bit more intelligent! Ted was just a sweet-heart - a wonderful man.

What was it like working with James Franciscus?

James, bless his heart - was just thrilled! This was the first film he had done. He was basically out of television and to come behind Charlton Heston was like a dream come true for him.

Did you ever detect any "irritation" on the part of Charlton Heston in having to do a sequel?

Charlton absolutely did not want to do the sequel - but, because he adored and was a long term friend of Dick's - he reluctantly accepted! Dick told Chuck that all he would have to be in was 5 mins at the beginning and 5 mins at the end - and, then they probably paid him a lot!

Chuck now wishes he'd 'done an Arnold Schwarzenegger' and franchised these 'apes' himself!

Linda's leading men... Charlton Heston as Taylor and James Franciscus as Brent.
Same planet - world of difference!
The two men were quite different - in that Chuck had an incredible energy about him. He is an extremely quiet man - although, you knew in his head that so much was going on. He had a very soft side and enjoyed having a little mate - me! He was always holding my hand - to protect me - it came natural to him. He looked after me all of the time. He also taught me a few things - as I had a tendency to turn my head away from the camera and he said 'Linda, cheat a little - so that they can see you.' He helped me a lot by placing me in a position so that the camera would be on me. Very generous - a caring quality about him.

I must tell you that, I never really had an idol - but, he was my idol ever since Ben-Hur - and, to be all of a sudden co-starring with someone you've always idolised was like a miracle!

Can you recall any off-camera practical jokes going on during the recording of any of the films or any 'behind-the-scenes' stories?

As I was the bosses 'lady' - they probably didn't dare play any jokes on me! Roddy probably provided most of the humour.

Of the 3 'Ape' films that you have been involved in - which was the most fun?

Most definitely, the very first one! We knew we had something very, very special. It was just a labour of love. We were all like a little family - it was just so exciting.

Is there any one thing that you can define as the difference between Apes 1968 and 2001?

The difference is that they [2001] had too much money! They didn't hone the script - where we had to hone the script so much to keep it under $5 million - and, of course, we had a very gifted Schaffner!
You have to remember that when they made films back then - they had at the studio all the departments who were heavily involved in the script. It's just a different business now... you're dealing with people that run the studios that have never made a film - that have not come from a film family. They want a picture out by a certain time of the year and they have far too much money!

They [2001] didn't stay true. Dick was well aware of the enormous fan base and he wanted to please fans, but, when you've got people over you - telling you what to do - you do the best you can.

They just cut my part down to nothing! The experience of shooting [2001] was really quite extraordinary because everybody that was on the movie were great fans of the original film - they got their first start, make-up artists, their learning skills, special effects etc. So, when I came on the set - everybody wanted my autograph!

The best thing in the [2001] movie was Charlton Heston! I recently spoke with Chuck concerning this very point and he said 'You know why Linda? It's because I was part of the original. They just didn't stay true to the original... if they'd have used Kim Hunter and more of the original cast members - it would have made it much better!

It just seems like they were in a hurry! In fact, my boys [Dean & Harrison] said that they should have developed/used me much more - because of the tremendous fan base that I had and it makes it more authentic when you've got original people in it. It was terrible! They didn't come near to the first one! It was such a shame - one of the fans could have written a better screen-play!

Tim Burton isn't really good on scripts - he's very good if you give him a good script, but Franklin knew how to write a good script. That's the difference!

2001 was a success - but, it was a disappointment to a lot of people. To be perfectly honest, everyone was too scared to touch the film!

Do you think there'll be a sequel to the Tim Burton re-imagination?

Oh, yeah! This movie has a recognition world-wide of almost 90% of the population. People have either heard of it, seen it - whatever. So, it has a 'built-in' success... a guaranteed money-maker.
PLANET of the APES ReVisited
By Ansanaut Les Hemstock

Like an excited school kid I had packed my bags for my flight on board Manchester airports “ANSA Icarus II” more commonly known as ‘US Airways flight 98’ bound for the mighty Californian city of Los Angeles or, as we may call it, the actual ‘Planet of the Apes’.

The purpose of my visit on this occasion was not only for business but also as a break for some warm Californian sunshine - and a chance to visit various original locations where my favorite series of movies were actually shot some eight years ago.

1: Malibu Creek State Park

The first day of my travels took me back to the old 20th Century Fox Park as it was then known, better known these days as Malibu Creek State Park off Malibu Canyon Road. The park was known as Fox Park due to the previous owner being none other than 20th Century Fox Film Studios. Many great movies and TV shows were shot there including ‘M*A*S*H’ and the ‘Planet of the Apes’ movies and TV series.

On entry to the Park you are greeted very warmly by the attendant and offered a Park map which shows vaguely a few hot spots; Century Lake – The Rock pool – The MASH site etc. Don’t be fooled by the name ‘park’ I might add – this is no park as we Brits would call it – Malibu Park is actually a mountain range with lakes and tracks that go on for miles and miles. It truly is an endless horizon of overgrowth, trees, lakes and mountains. If you do visit, be prepared – take water and any emergency supplies because there are snakes in the vicinity, as it warns on the Park map.

Walking through the parks dusty tracks and roadways in the searing heat you could easily imagine a pack of bloodthirsty Gorillas on horseback crashing through the trees as they so often did on our screens back in the 70s. It was also quite easy to imagine the truth in those stories of Roddy McDowall and his fellow ape actors collapsing due to heat exhaustion through wearing those ape prosthetics, hair pieces and heavy quality costumes in the unforgiving heat, not to mention the outdoor location floodlights.

Me at a small bridge near Century Lake at Fox Park - the surrounding tracks are all reminiscent of the roads the ape wagons trundled around on.
2: The Rock Pool

En route to the ‘Rock Pool’ area I came across a large sign showing a detailed sheet of the Park’s movie history with a picture of Heston and Co from Apes. That’s the moment when you realize you have landed on the real ‘Planet of the Apes’.

Walking further over a concrete bridge with flowing river you follow the route to the east through some forest area over various shaped rocks and growth until you arrive at an area named ‘The Rock Pool’ - this is the very same area that Heston and his co-astronaut actors stripped off and swam naked after supposedly trekking across the hot desert for days in the movie’s opening sequences.

After enjoying the splendors of the area I hiked onward for about another 4 miles over hill and through the beaten track to find “Century Lake” which is a fairly recognizable mid-sized lake from the POTA TV series.

Images of then and now of the area. The vegetation and rock formations have altered slightly in 40 years but then what living thing doesn’t?

If you continue the track north eastwards for about another 5 miles you eventually come across an open area known as the MASH site where the MASH movie and TV show were shot in the 70s. In fact there is still a rusty old Jeep sat there and a shell of an ambulance rotting in the bush.

The fresh air, great locations and scenery as well as the odd superstar enjoying a bit of al fresco, make this attraction one not to be missed in my book. The Park can be quite exhausting if you hike all day but well worth it and is definitely one location I would frequent again and again.
3: The Costume Co

Over the next few days I would follow up my business meetings and meet some of the cool people I had communicated with on the Net. People like Allen from the Costume companies that supply the Hollywood Movie industry – in their warehouse I found literally 1000s of costumes. General public costumes, soldiers, policemen, Romans, cowboys, astronauts, 1920s, 40s, 60s, 70s every decade of costume for every shape, size and age of person. Incredible!

Then I discovered they had two 1968 Planet of the Apes Gorilla costumes left and a background rifle. I had to buy them along with Agent Smith’s Matrix 2/3 gun and Eddie Murphy’s Beverly Hills Cop handgun. What was I doing buying an armory before flying across the States? “Never mind,” I thought, “I’ll face that hurdle when I come to it”.

My visit to the costume supply company to the movies. Literally 1000s of costumes racked high after one another – row after row.

My trip would then progress onto the next location - the most famous beach in the history of Science Fiction – Malibu’s “Zuma Beach” and Point Dume - home of the Statue of Liberty scenes at the climax of Planet of the Apes.
4: Liberty Beach

If you are driving out that way to this location follow the Pacific Coast Highway westwards until you come to the signs for Zuma Beach. When you take that exit follow the route round the coastline but don’t park up too early - keep driving right to the end of the road until you can go no more and you will find yourself in a small car park next to the cliffs.

You will instantly recognize the famous cliff end where the statue was superimposed on film as Heston belted-out those historic lines. This is also the very beach on which they filmed McDowall, Mimeo and Hunter as they disembarked their spacecraft at the beginning of “Escape from the Planet of the Apes”.

There was also a large scaffold erected against this cliff wall back then with the Liberty head and shoulders miniature fixed atop. The camera would pan round as Heston and Harrison rode horseback towards the scaffold giving the impression they were approaching the immense embedded statue in reality.

Me, by the the location where the Statue of Liberty was superimposed.

This is the larger beach location used for Heston and Harrison’s horse ride.

If you make your way somewhat dangerously over the rocks that surround the cliff edge, around the corner you will come across the area they filmed the cave scenes where Heston shaves and Zaius is eventually tied up. This small beach area is very enclosed and was extremely secure for the shoot back then – it was the perfect location!

If you continue along the cliff edge and over another set of menacing rocks (back then they had a man-made walkway with scaffold all around the rocks for cast and crew access) you will come across a very long beach area which was used for the long panning scenes of Heston and Harrison as they rode horseback along the shore. You can also hike across the cliff tops which make for great viewing and you’ll recognize some of the fantastic aerial shots they made during shooting.
My next personal trip would be to meet Brian Penikas from Make up and Monsters studios in Chatsworth, North LA. (See Simian Scrolls Issue 3 for our interview with Brian). Brian was very welcoming and we had a great time checking out his workshops, cruising his 1970 Cougar, eating enchiladas for lunch, and eventually checking out the old Ray ‘Crash’ Corrigan ranch where many old time westerns were filmed including ‘The Lone Ranger’ - Hi Ho Silver... away!

![Brian Penikas, This picture is from his workshop with Brian in frame.](image1)

It was fantastic to visit Brian and see his enthusiasm for our love of Apes - his work is second to none and every piece of sculpt he showed me was truly a work of art, not to forget the umpteen pieces of ‘Creepers’ hanging from the walls (Brian did all the FX work on Jeepers Creepers 1 and 2) - Amazing!

I picked up an original screen-used Gorilla backpack from Brian which is a very welcome addition to my collection especially as there are only two known to exist and to it’s righ on 40 years old - it is in remarkable shape I’m happy to say.

![Me with the actual Creeper from the end of JC2.](image2)
5: CENTURY CITY

My trip continued with another location scout – this time to the instantly recognizable Century City Shopping precinct utilized in “Conquest of The Planet of the Apes”.

On approaching Century City your first thought is, “where the heck do I start”? Like everything in the States it is massive and presents a logistical nightmare. I went straight for the biggest shop brand I could see “Macy’s” and parked at their underground car park immediately beneath the very precinct I wanted to find, it would turn out - lucky!

I found the very steps where McDowall and his ape gang faced the human guards in “face to face” battle. Not too much has changed as you look at it. The buildings are pretty much the same and the steps are exactly the same, (except for someone’s initials etched in the metalwork somewhere?).

It’s obvious that during the shoot they erected boards up at either side of the steps to keep the shooting area secure and free from prying eyes so as not to give the plot away.

The concrete side walls of the area have also been changed now sporting a nice green grass verge all the way around though obviously the shape hasn’t changed a bit. If you ever plan visiting this location just look up the address: 1901 Avenue of the Stars and you’ll find yourself right on the steps of Apedom!

Me at the steps today – notice the boards on the screen grab to secure the location from public view.
The famous Steps shot before the battle commences as Caesar and his fellow apes face the human guards.

Century City Steps pictures -
The steps and screen grabs - showing how little has changed in 40 years.
Just a little further up you can see the exact stairwell that McDowall and Montalban climbed and descended during the movie. I had a hard time trying to locate the area where the apes are all being trained for domestic duties and where the ape auctions were held. Following consultation with various locals and a pair of security guards I was informed the area I was looking for was possibly by the "Century Plaza Hotel".

I made my way from the precinct a block away and found the huge Plaza facing me with its large sunken forecourt below — exactly as it was in the movie — except something was missing!

I consulted a few of the Taxi drivers outside the Hotel one of whom, an old guy who was around during those days, informed me the two buildings which stood over that location had now been demolished and the whole area was being excavated for new office blocks.

He even went so far as to empty his trunk to give me photographs he had taken at the time of the building's demolition and sure enough, that was the location. He very kindly gave me the photographs and I walked over to the building site opposite the "Plaza" to see the area totally flattened and all the walkways that were used for shots of the apes doing their chores and training now boarded up.

The scene is basically now one of 'work in progress' - such a shame that another piece of Hollywood history has vanished forever. Well at least I have some shots of the end of an era to remember it by.

**CENTURY CITY STAIRWELLS COLLAGE:**

On this collage you can clearly see the distant steps of confrontation from the battle scenes and the 'apes charge' walkway as well as the closer to view stairwell seen many times in the movie - particularly when Armando and Caesar talk on the stairs and Caesar escapes during the conflict. Apes are also seen to be shot here in one action sequence.

It was now time to rendezvous with my final location visit in the LA area. This would be to the mighty "Ape City": a location now better known as "Malibu Lake" which is about another 8 miles right past the State Park and around the mountains which will give you an amazing aerial view of the park.

Let's go...
Malibu Lake is now a private area for wealthy home owners who like the quiet life based around the serenity of the beautiful lake and its surroundings. The mountain profiles haven’t changed much, obviously, so you get the instant sense of being around the Ape city locale on your arrival there.

The area is a real sun trap with its mountainous boundaries encircling the massive lake baking in the heat. The areas around the edge of the lake where the Gorillas did their training in ‘Beneath’ are now private roads for ‘residents only’ to use as access for their homes, so no scouting around for remnants of a forgotten Ape civilization I’m afraid.

The bridges to Ape city that crossed the water and all the small Ape homes are long gone now of course and there is nothing but a few homes dotted along the mountain side and masses of overgrowth.

If I could, I would live there – it is beautiful and serene, unlike anything you would ever expect from a City run by monkeys!

All in all, Lake Malibu is well worth the drive even if, like me, you have to keep stopping along the way to take in the beauty of what Malibu Canyon has to offer.

Malibu Lake Residential - a secure lakeside residential area where once upon a time Ape City sat and Gorilla soldiers did all their training.
8: Museums

During the last day of my trip I decided to take a look around the Hollywood History Museum wherein I found the original screen-used Oberon Pod from POT A 2001 complete with a mannequin Chimp 'Pericles' in original costume. There are also a couple of other 2001 costumes and original 68 pieces but nothing special that most serious collectors don't have these days.

HISTORY MUSEUM:
TL: Pericles Chimp astro suit from POT A 2001
TR: Screen used Oberon pod from POT A 2001
BR: Astro jacket from POT A 2001
BL: A Conquest green jumpsuit on Chimp display

I also took a look around the Hollywood Wax Museum where I found a somber looking POT A 2001 crew, some wearing original costume others in replica. Both places worth an hour of your time and the few dollars it costs in entry fees.

WAX MUSEUM: POT A 2001 — some screen used pieces but most replica.
9: Forrest J. Ackerman

To conclude my trip in Los Angeles I paid a visit to the one and only Forrest J. Ackerman. Forrey (as he likes to be called) is an 86 year old collector and well respected fan of all things horror and sci-fi. Forrey has known all the greats, Lugosi, Karloff etc and has had around 195 cameos in various productions. (In fact, one of Forrey's more obscure cameos occurs in 'Battle' when mention is made of one section of the city being known as 45J Ackerman!) He had great pride in telling me he is waiting for a call to join Peter Jackson in New Zealand on the set of "King Kong" for his latest cameo. Peter recently purchased Forrey's screen-used, stop motion, dinosaur puppet from the original 1930s classic.

Forrey's home is now a small bungalow in East LA wherein he has exclusive items from his once mighty collection of memorabilia which has now sadly been distributed throughout filmland as Forrey has aged and simply must streamline his belongings. It was an honour to meet someone of his age who has been there with the greats and it has to be said he is probably the last of an era we will never truly know. Quite fitting for me to end my trip in LA with someone as distinguished in Hollywood.
10 The Lawgiver

My journey would now take me right across the States to one of America’s finest East Coast states…Florida!
I would be going to Florida to meet and stay over with one of Hollywood’s finest entrepreneurs and a big fan of everything horror and sci-fi on a level with Forrey Ackerman. I shall hold his name anonymous as he is quite private about his collection which is quite frankly the largest I’ve seen in person. My purpose on this trip was not only to meet this gentleman and his lovely wife but to also meet another incredibly famous and prestigious character from the Planet of the Apes movies – The Lawgiver!

This collector has the original lawgiver head and shoulders (as the rest was damaged and destroyed) complete with the original blood tubes and connections inside for the scenes in “Beneath the Planet of the Apes” where the Lawgiver bleeds and crashes to the earth amidst a sea of flames.

He was a friend of John Chambers and frequented Chambers’ home back then – Chambers told him he could take what he wanted from his collection of props from the productions as souvenirs (an Apes fan’s dream come true).

My friend being the gentleman he is, was quite modest and took only a few fine pieces. The Lawgiver being one of them which I’m informed John Chambers was using as a doorstop! (oh the sacrilege!)

So my journey to the Planet of the Apes was to conclude upon breakfast with the Lawgiver in Florida… How else for the new-age Ansa time traveller?

THE LAWGIVER: This picture shows the lawgiver statue as it is today – slightly battered but still intact.

11: Homeward Bound

I returned home from the sunny Californian beaches to the grey rainy tarmac of Manchester wondering if it was all a dream! Next time I may make a point of finding the Forbidden Zone of Lake Powell or the Icarus ship wreckage in some junkyard in California – who knows?

Whatever happens – I’ve had a great time meeting so many fantastic people and seeing so much of our beloved “Planet of the Apes”.

Les Hemstock
for Simian Scrolls
March 2005.
**THE HITCHHIKERS GUIDE TO THE PLANET OF THE APES**

Here's a basic map to help would be explorers find their way around. It is very basic and I would remind would be 'location hunters' that LA is HUGE! - There are 100s of roads and various 'by ways' that are obviously not drawn in - I have simply made a bearing for each location and the simplest route between.

For Conquest future City - using Los Angeles Airport as a base - head North/West up the PCH1 (Pacific Coast Highway) take the junction for Santa Monica Blvd which will take you right up to Century City the location from Conquest.

For the Liberty scene - continue back along the PCH1 North/West until you come to the signs for Malibu and eventually "Zuma Beach" to your left...turn off, follow the road and you will eventually find yourself at the very spot the Liberty scenes were shot.

For the Fox Park locations - back on the PCH1 again and take the turn off to the right for Malibu Creek Road which will bring you right to Malibu State Park on your left side where the Rockpool is and most of the locations for the TV series.

For Ape City - get back onto Malibu State Creek Road until you come to the junction for Mulholland Highway which basically acts as a ring road around the Park - follow this road for a few miles until you come to the signs for Malibu Lake and you will drive right into the famous Ape City location.

For total enjoyment - the most important rules are to obey the speed limits, take your time - and enjoy all the beautiful countryside Los Angeles has to offer!
What's this? Has Simian Scrolls discovered some long lost link between Planet of the Apes and TV's Alfie Moon? Not exactly – but when we discovered that one of the biggest names of British television entertainment also happened to be an Apes fan we couldn't let it pass without sharing a few words. Shane interrupted his busy Eastenders filming schedule to chat to fellow Apes enthusiast Les Hemstock about his ongoing love affair with Planet of the Apes (before being called away to have some “bruising” make-up applied for an episode of the popular BBC soap).

How did you get into Planet of the Apes - were you part of that generation in the UK who grew up with memories of the TV series and the Marvel comics?
I remember seeing the colour posters when I was a kid - I was completely taken in by the whole thing - then the TV series really kicked it off... I couldn't really afford all the toys but the ones I had I loved the most - all the old 1970s Mego figures were fantastic.

If you could have played any role yourself in any of the Apes films or episodes, which part would you have wanted to play and why?
Oh the Astronauts - either Virdon or Burke - I would like to have tried the apes make up too - but the astronaut characters would have been great to play.
Have you ever been able to meet with any of the Apes stars over the years? 
Unfortunately no - but if I could I would like to have met Kim Hunter - it was her eyes and that special look - you just knew there was someone special behind the make up.

How did your memorabilia collection start and what would be your favourite/most important items. 
I collected all the cards and I still have them all - they are framed up on the wall next to pictures of my missus and the kids.

Is it true that you have the original Apes movie on a continuous loop in your bathroom at home? If so, is there any particular scene that helps with constipation or anything else you might be doing in there?!
[laughs] - yeah, though not any more - I used to have scenes from 'Battle for the Planet of the Apes' on when ever you used the toilet - it was great - you could take a dump watching the film!

Did you see the Tim Burton Apes movie and, if so, what did you think of it? There are rumblings of a new Apes movie - what would you like to see in that (apart from yourself)?
[pauses]... Umm, I had high expectations and unfortunately they weren't met - it was let down by there being no surprises - apes was built on surprises - so I was disappointed in the new movie. I met Tim Burton too - he told me a follow up was under way, though he wouldn't be directing it.

What do you think makes Planet of the Apes special and why does it capture Apes fans so completely that their loyalty to Apes endures? What makes it special?
Errr - it could happen! - no, really - it's the possibility of it that is so fascinating. You know we are not that far removed from apes, the DNA and all that - we are close to them and it could happen.

Do you think that there are any similarities between Eastenders and the Apes movies?
Similarities? [laughs] - the only difference is we ain't on horses! [laughs again]

What is your favourite ever Apes memory?
The original posters - the toys - my collecting.

Is there a single Apes scene or line that would stand out as your personal favourite of all?
"Taylor". "Zira". - [laughs]

Do you have any message for UK Apes fans?
Keep the faith and hold on to your youth - Long live apes!

Interview conducted by Les Hemstock
Making Urko's Holster

or You'll Never Make a Monkey Out of Me (Without One).

By Paul F. Hight

Around the beginning of 2002, my brother, a Planet of the Apes collector, managed to assemble a complete TV Gorilla Sergeant's uniform. Complete, that is, with the exception of a holster. As you may remember from the POTA TV series, the gorillas carried the same rifles as seen in the first two movies, but the pistols most often seen in the series were Walther P-38s. Since Virdon and Burke crashed in the year 3085, it's impressive to think the P-38 design (or maybe even the pistols, themselves) lasted about 1,100 years past their last manufacture date (production ended around the year 2000).

With replica holsters selling from $200 to $250, my brother asked if it was possible for me to make one. As I have, basically, no artistic talent, I originally thought of myself as bad choice for this project, but, as it turned out, with only minor ability and a few simple items, I managed to turn out a pretty good copy of General Urko's holster, all for under $50.

The materials for this project include:
- About 18 square inches of 8-10 ounce leather. That's a piece about 1/8th to 3/16th thick. Anything thicker than that and it'll be pretty tough to work with. The leather is the most expensive part of the holster, but you should be able to pick up an uncoloured piece for about $20 on the internet, or a leather supply shop. - A bottle of polyurethane glue for putting the holster together. - Leather shoe laces, for the lacing up the side, and to attach the holster to a belt. - A 3/4" safety hasp to act as a closure for the restraining strap. - A bottle of Medium Brown leather dye, for finishing the exterior.

You'll also need a sharp utility knife for cutting the leather and an electric drill with a #4 bit for making some holes.

For some optional equipment, an adjustable leather punch comes in handy, as does a handful of spring clamps, but clothes pins would be just as good. Four metal eyelets can be used where the belt loops attach to the holster, but, for the most part, they would be for show. Of course, the P-38, or a replica would round out the look. I picked up all the materials, except the leather and dye, at a local mega-mart. The dye came from a shoe repair store, and I found the leather while cleaning out my grandfather's basement.

Safety Warning!
The following procedures require the use of scissors, knives, power tools, glues, solvents and dyes. Since leather is a tough material, and scissors and knives are sharp, adult supervision during their use is required. Before operating any power tools, be sure you read, understand and follow all the instructions for that item's use. With dyes and glues, always use in a well-ventilated area. And, with any do-it-yourself project, always wear safety glasses and gloves. General Ursus said 'The only good human, is a dead human'. Let's not make his job any easier.

BE SAFE!

Step 1, The Pattern

The first thing you will need to make your holster, is a pattern (see Fig 1). I happened to have obtained a pretty good photo of the actual holster and simply used a photocopier to enlarge the picture until it was about the correct size. I then cut the picture and traced it to a larger, stiffer piece of poster board. Remember, what you cut out is only about half the actual holster, so you'll need to flip the picture and continue to trace to get the full pattern. When I flipped the photo and added 3/4" in the center, as a thickness for the pistol itself. The pattern, itself, is about 12 inches across and about 9" top to bottom. The odd looking shaped piece at the top of Fig 1 is the pattern for the belt, and it will be used to strengthen the edge, and give the pistol support while in the holster. I did not make a pattern for the strap, as it is just a rectangular piece of leather 3/4" wide and about 7" long, rounded at one end. More on the strap later. Now we move on to cutting out the pattern.

Step 2, The Cut Out

While this step may seem a 'no brainer', I'll pass on a few tips. Trace the pattern on the inside (unfinished) portion of the leather. By tracing on the inside, you won't have to worry about leaving an ink outline around the holster when you're done. You'll need 2 pieces for the welt, so trace it twice. I used a pair of heavy scissors because I found it easier to cut the curves that way, but a utility knife would work just as well. Trim up the edges as it would be easier at this point. Though it's not shown, you can cut the strap, too. A straight edge and a utility knife make this an easy job. 3/4" by 7 inches is a good size to start with. You can trim it as needed later.

Step 3, Molding

Leather, it turns out, can easily be molded to the shape you need. All you have to do is wet the leather and bend it around some kind of form and allow it to dry. In Fig 2, the interior surface
is wet enough to make it pliable, then, in Fig 3 the leather is folded around the form. In this case, I happen to have a model of a P-38 in which to wrap the wet leather around, but, in case you don’t have one, you could use a wooden dowel about 9” long and 1” in diameter (like a broom handle). Place the dowel (or pistol) in the center of the leather, and fold it over so the edges line up. Clamp the wet leather in place, but only along the section that you will lace later. Allow it to dry with the form in place. Avoid putting the piece in the sun to dry, as that could crack the exterior. I’ve heard that the area on top of the refrigerator is a good place to dry your holster as there is a pretty constant breeze from the fan, but if the top of your fridge is like mine, there’s no room. I let my holster dry over night, but when it is dry, you can remove the clips and take out the form. You’ll find the piece will have taken the form it was set in, when it was wet (see Fig 4). A word of caution, if you happen to use a real pistol as your form, wrap it in some plastic wrap. You don’t want to keep a metal barrel next to a wet surface all night.

Step 4, The Glue Up
Most of the strength of your holster will come from the glue so you’ll want to use a glue that will hold up. Although I used a polyurethane glue there are other types like contact cement and white glue that can be used. Both of the others will provide good strength, but they lack the ability to bond dissimilar materials.

Contact cement has a fast curing time. You coat both surfaces and allow it to dry for a few minutes then press them together for the bond. The problem is that it’s rather unforgiving as it sticks right away. If your alignment is off, you have to rip the seam open and try again. Contact cement usually doesn’t need to be clamped and it sets between 30 minutes and 2 hours.

White glue works pretty much the same as the polyurethane glue, and dries clear, but it has some problem being stained, and has a tendency to shrink as it cures. It also has a tough time with nonporous surfaces, like our clasp, but we can work around those issues. The poly glue, though, gives us the best aspects of all the glues mentioned: it bonds dissimilar materials, nonporous surfaces, expands to fill gaps, can be stained and gives us time to work with it. The downside for poly glue is that it must be clamped and needs water to cure.

In Fig 5, I glued both sides of the welt together. With polyurethane glue, it doesn’t matter if you use the finished or unfinished side of the leather. You just have to dampen both sides to be joined, and apply the glue. A good supply of spring clamps will help put firm pressure on the pieces while the glue sets. With poly glue, it’s best to let the piece set overnight (or up to 24 hours) for maximum strength.

As you can see in Fig 5, I first glued the 2 pieces of the welt together. This I let set over night, then the next day, I glued the welt to the holster, and let that cure overnight (Fig 6). The welt does not go all the way to the bottom edge. A real open top holster would have an opening at the bottom in order to allow water and debris to fall through. Finally, in Fig 7, I glued the remaining side of the holster to the fixed welt, and let that set over night. (Hey, I said the glue was strong, not fast drying.)
When gluing your piece, you can condense the steps and do more than one thing at a time. That may save you time but you'll have to be careful the pieces don't shift and ruin your piece while the glue is curing. That's why I did my gluing one piece at a time.

**Step 5, The Strap**

After your glue has dried, you will see the final shape of your holster [Fig 8], and it's time to decide on which side you'll want to wear (or display) it. General Urko wore his on the right side, as did General Ursus (with a different pistol, in Beneath the Planet of the Apes). That means if you want a right hand draw holster, then, with the straight edge of the holster facing front, the left side of the holster will be the side to which we attach the strap and belt loops.

As I mentioned earlier, the strap is uncomplicated. It is simply a long rectangular strip of leather, 3/4" wide, and about 7" long. It was easy to cut out, with just a straight edge and a utility knife. The strap could be any width, up to about an inch, but there was a reason I chose 3/4" - it's the same size as the hinged portion of the hasp. First things, first, though: the tip of the strap is rounded over. The easiest way to do this would be to just trim the edge with a pair of scissors, but if your eye is anything like mine, you'll probably end up with a lopsided tip. To get a nice radius, I found that if you place the staple part of the hasp at the edge of the strap, and trace it, you then have a pattern for a pretty nice rounded tip. It may take 1 or 2 tries to get it straight, but as long as you don't start trimming until after you have it right, everything will work out fine. Remember: you'll want to make your marks on the unfinished side of the leather.

The staple part is the only part of the safety hasp you will actually use in the holster, but the hinged portion plays a role, too. You can use that part to locate the slot in the strap, that will secure the pistol. To locate the slot, take the hasp, which is the same width as the strap, and put the upper portion of the oval at the point where the rounded strap tip becomes straight, and trace a line through the hole (see Fig 9). This traced line will be the correct length for the staple to fit through. Then, I used an adjustable leather punch (which can be purchased at just about any home store, or hobby section of a mega-mart for around $12), set at its smallest diameter setting, and punched holes along the traced line. Don't punch holes the entire length of the traced line, try the staple from time to time in order to see if it's big enough to fit. As soon as the staple fits, stop punching holes. Leather will loosen up over time, and you don't want the strap slipping off the staple.

**Step 6, Belt Loop and Stitching Holes**

With your strap finished (for the time being) you can turn your attention to drilling the holes for the 'stitching' and the belt loops. For all the holes drilled in the holster, I used a #4 high speed bit. That's about 1/4" in diameter, and is large enough to allow the lacing to pass through and get the eyelets in.

Starting on the left side of the holster (as described in the step above), we'll drill the 4 holes for the belt loops. From the top of the straight edge of the holster, I measured down about 2 1/2", then about 3" and put a mark. This will be the first hole. From there, measure, horizontally, about 1 1/2", and put a second mark. These are the two top holes for the loops. From the top holes, measure down about 1 1/2", and put 2 more marks. (If you drew lines, though these marks, you'd make a square - see Fig 10). Now, get out your trusty drill, and put holes where you made those 4 marks. It'll be easier to drill the holes if you insert a scrap piece of wood inside the holster, for a little bit of rigidity.
As long as you have your drill out, you can put in the holes needed for the stitching. From the pictures I’ve seen of Urko’s holster, there are 7 stitches running up the side. Now that would equate to 14 holes, but an extra one is needed at the very bottom, as the starter (for a total of 15). Before you start drilling, you should mark your spaces, as we did for the loops. The first mark I made is about \( \frac{1}{2} \)" in from the edge, about \( \frac{1}{4} \)" from the bottom. Then make marks every \( \frac{1}{8} \)" along the edge, about \( \frac{1}{4} \)" in. Remember to keep count! Your first hole probably won’t go through the welt (it doesn’t reach all the way to the bottom of the holster), but that’s OK. When you have your marks laid out, you can start your drilling. As you proceed, make sure you don’t stray too close to the edge. Try to keep \( \frac{1}{4} \)" of leather as a border.

After your holes are drilled, you can insert your metal eyelets into the belt loop holes. I picked up the eyelets at a fabric store, and they come in different sizes and colors. The size I used was the \( \frac{3}{16} \)" size, but there are also \( \frac{1}{8} \)" sizes. The box of 50 assorted colours (included brown, black and red) was less than \$3. The eyelets are inserted from the outside with the flange flush with the back of the holster. Now, if the holes are tight enough, you won’t need to set the eyelets, otherwise you’ll need a set tool (which looks like a crayon tip, in steel). A few whacks with a hammer will set the eyelets in place. Please note, this step is optional. I don’t know if the original used these metal eyelets, but I liked the way they looked. We’ll attach the actual loops, in a later step.

**Step 7, Dyeing**

If you like the colour of your leather, feel free to skip this step. The natural colour of my leather piece was too light for my liking, so I decided to dye it a bit darker. In some of my earlier attempts, I tried both liquid and paste shoe polish in order to get the brown colour I was after. After this failed (miserably, I might add) I turned to some leather-working instructions on the internet, and found out about dyeing leather. Dyeing is not a difficult task, but it can be kind of messy, and smelly. It turns out, leather dye contains some volatile chemicals, and should only be applied in a well ventilated area. In fact, if you try to mail order some, you may be hit with a hazardous chemical handling fee, so read the fine print before you buy.

A less expensive way may be to try a shoe repair shop (I read this bit on the internet, too). At first, I thought this idea had to be about 20 years out of date, but I was pleasantly proved wrong when the first repair shop I walked into had exactly what I needed. Depending on where you live, finding a shoe repair store may be the hard part, as they’re not as common as they once were.

Regardless of where you find it, a Medium Brown dye will impart a nice mahogany colour to the leather, and give your holster the right Planet of the Apes’ look. The 4 oz bottle I bought was under \$5, and came with a dauber applicator. A 4 oz bottle is more than enough to do 3 holsters of this size.

In order to get the holster ready for dyeing, you should make sure the surface is clean and degreased. The easiest way to do this is to wipe it down with a 50/50 rubbing alcohol/water solution. Let everything dry before you start the dyeing process. You’ll want to wear gloves to do the dyeing, otherwise, you’re hands may end up a nasty shade of brown.

As I mentioned above, leather dye has some pretty strong smelling chemicals in it, like mineral spirits or alcohol, so be sure to use it in an open area. I took the holster and sat it over the neck of a soda bottle. Then, with the fan running, gave the entire piece, including the edges, an even coat. You’ll have to wait an hour or 2 for the dye to dry, so don’t touch it. In the mean time, you can dye the strap, too.

When the holster is sufficiently dry, check it out to see if your coverage looks even. The cut edges may take a little more dye than the finished surface, so you may have to go over it again. The piece of leather I used looked as though it had some staining on it, but after the holster was dyed, the colours evened out, and the piece looked uniform. Fig 11 shows the holster and strap after the dyeing was complete. You’ll want to keep the dye handy, along with a few cotton swabs so you can do some touch up after you have the strap and staple attached.
Step 8. Stitching and Belt Loops

As I had previously mentioned, the stitching is really just cosmetic, but it gives the holster that 'Planet of the Apes' look about it. The stitching itself is just a leather shoelace, purchased in the shoe department of the local mega-mart. I paid about $2 for a 72 inch pair and that is plenty of length. Of course, you could cut your own from a regular piece of leather, but I don't have the patience for something like that. There is even a lacing tool, for cutting your own, but I think if you're only going to make one holster (or two), it's much easier to buy the lacing pre-cut.

To start the stitching, I cut a 3 foot length of lace, and made a double knot at one end. To make threading the holes easier, I used scissors and, slightly, tapered the end opposite to the knot. This gives the end a thinner profile, and it is easier to thread in the holes. Now, in the holster pictures I've seen, this knot is at the bottom of the holster, on the display side. So start your threading at the bottom hole, on that side. If your welt does not go all the way to the inside wall of the holster, then you'll have to thread the lace through two holes, to get to the other side. I found it easiest to grab the lace with a pair of tweezers, after you made it through the first hole, inside the holster and push it through the inside. Once you get it through the bottom-most hole, you're done with the hardest part. Just continue to lace up the holster, pulling the lacing tight as you complete each hole. The lacing actually has a square profile. So when you're stitching up the side, you may want to make sure the lace is not twisting as you proceed. There's nothing wrong with the twisting, it just gives kind of a swirl effect to the lace. I tried to keep the stitching uniform, but somehow one stitch ended up twisted. Rather than undo everything, I just left it in. So let that be a lesson to you.

When you pass the lace through the last hole, the excess should end up on the opposite side you started on. Put another double knot at this end, close to the top of the holster, and trim the excess. I left an additional 5-6" of lace after the knot, long enough to dangle to the bottom of the holster. The reason for this is so you can form a kind of latch when you close the strap. That is, after we attach the strap and staple, when the strap is closed over the staple, you can push this excess through the hole in the staple, locking the strap down. I don't know if this was used in the movie or TV show, but it looks like the rudimentary system the ape culture would use. You can see the completed stitching and the excess lacing in Fig 12.

Making the belt loops is pretty easy. Since there are 2 of them, you'll need 2 pieces of leather lacing, 4-5" long. As long as both pieces are equal, the length doesn't matter. Take one piece and thread each end, vertically, through the holes, and give it a double knot on the inside. The trick is not to make the knot too large, as it may interfere with the insertion of a pistol, so make sure you pull it tight. You can see the holster interior with the knotted loops in Fig 13.

Step 9. Attaching the Strap and Staple

Of all the steps, this one is probably the most difficult, and it's not really all that hard, if you have a pistol (or replica) to display in the holster, you can use it as a guide. The first thing I did, was take my P-38 and fit it in the holster. Then I took the strap and bent it over the pistol so the strap went around the web portion of the pistol's grip. (The web is the portion of the grip between where your thumb and forefinger fit.) You'll want to make sure the strap has 1 to 1 1/2" overlap on the back of the holster as this is where you'll glue it. The rounded portion of the strap should also, have a 1 to 2" overlap on the front of the holster (this will give you enough room to attach the staple). All together, the strap should be about 7" long, and when attached, should arch about 1" over the top of the holster, in that area.

With the strap trimmed to length, and positioned on the holster, take the time to mark, lightly in pencil, the location of the strap on the holster back. Then get the ole polyurethane glue out again, and glue the strap to the back. Make sure you use a clamp (of some kind) to hold it in place while it sets.

After the glue has cured, bend the free end of the strap over to the front of the holster (you can slip your pistol in, again) and mark where the strap slot meets the holster face. Ideally, the upper portion of the slot should be about 1/2" from the top edge of the holster. To make the mark, simply take a pencil and run it up and down the strap slot, marking the holster face where it makes contact. At this point you can take the leather punch, and at the smallest setting, punch out length of the mark (make sure you remove the pistol). As we did with the strap, use the actual staple as a guide, test fitting it as you proceed. As soon as the staple fits through the holster face, stop punching (see Fig 14).

You're now ready to install the staple, the final piece. With the polyurethane glue, fix the staple in the slot cut into the holster. I took an additional piece of leather, and glued it over the staple's tab on the inside of the holster. This would keep the metal tab from scratching the frame of the pistol, as it was inserted and removed (refer back to Fig 13 for an inside shot). All this was clamped in place, and allowed to set. When the glue is finally dry, you can use some cotton swabs and dye to touch up the areas where the glue seeped through. And with this step, you're finished!
For your reference, you can check out Fig 15 for the completed holster and Fig 16 for the holster on the Soldier Ape mannequin.

All together, it took me about a week, start to finish. It took much longer to write this article. With it all finished, would I actually wear the holster on my way out to hunt rogue astronauts? Probably not. With the pistol in place, the holster tends to be a little top heavy, so it’s not conducive to running through the Forbidden Zone.

But if you want to complete your damn, dirty, gorilla costume, this is the way to go. After all, you know what they say...
"Curse whatever gods you believe in for taking George Alec Effinger from us far too soon . . ., as he was without doubt one of the most brilliant writers that ever graced our presence."

- Cat Eldridge, *The Green Man Review*

GEORGE ALEC EFFINGER

LIVE!

FROM PLANET EARTH

George Alec Effinger Live! From Planet Earth, the author's second collection from Golden Gryphon Press, features 22 tales handpicked by those who knew him best—among others, fellow writers and editors Neil Gaiman, Mike Resnick, Michael Bishop, Barbara Hambly, and Howard Waldrop. As a tribute to Effinger, each friend contributes a commentary about their favorite story, offering insights into its writing and personal anecdotes about the author himself.

Included in this volume are all eight previously uncollected pieces that Effinger wrote under the pseudonym “O. Niemand.” (In German, “Niemand” means “nobody” or “no one.”) As Gardner Dozois, former editor of *Asimov's Science Fiction*, points out in his introduction, these pieces showcase Effinger’s mastery of voice and content, for he mimics with authority and apparent ease the styles of such literary icons as Hemingway, Steinbeck, and Twain. Dozois calls the O. Niemand stories “small marvels,” each a sympathetic homage to its respective author, each a display of virtuosity unparalleled in the SF field.

Golden Gryphon Press - May 2005

For further information, including a complete listing of the collection’s contents, please visit the Golden Gryphon Press website: www.goldengryphon.com.
Mr. Williams, many thanks for very kindly accepting our invitation to take part in a "Question & Answer" session for "Simian Scrolls" How are things with you?

Life is wonderful. I'm in the midst of a workshop presentation of a new stage musical based on "Happy Days." Garry Marshall's written the book and I've written the score. Garry's been a great collaborator of late. Carole King and I wrote the title song for one of his films, "Raising Helen" starring Kate Hudson. The song, "Stand Back" is sung by Joan Osborne in the picture. I also have a cameo in his latest... "Princess Diaries 2".

How did you get the part of Virgil in "Battle for the Planet of Apes"?

I read for the part. Remember, I was an actor before I was a songwriter. I'd appeared in a couple of big pictures in the 60's. I played a child genius in the movie "The Loved One", with Jonathan Winters and John Gielgud - a great cast - and a juvenile delinquent in "The Chase" with Marlon Brando, although most of that wound up on the cutting room floor. "Battle" introduces Paul Williams as Virgil - clearly the producers didn't know of my earlier life as an actor.

Are there any difficulties for an actor in relating to other actors wearing appliances?

Voice problems are the largest. The sound quality is muted and almost all the dialogue needed to be replaced. Also, to make a believable expression through the make up sometimes required larger, exaggerated facial contortions. Roddy McDowall helped me master the nose twitch! After three hours of make-up in the morning followed by a long day of shooting we were all anxious to rip the appliances off at the end of the day. On more than one occasion an actor moved too quickly and we had to wait while the nose and chin were reapplied.

Can you tell us anything about what it was like to work with Roddy McDowall?

The car would pick me up in the middle of the night and deliver me to the make up trailer. The sounds of classical music from Roddy's ghetto blaster created a peaceful environment for the three hours of work ahead for Ken Chase who did my make-up every day. I often slept in the chair or had quiet conversations with Roddy. There were great stories shared by Roddy and Claude Akins. (nick-named Cuddles by the crew).

One of my favourite films ever was "How Green Was My Valley". Roddy told me we were shooting our film at the exact same location - The Fox Ranch in Malibu Canyon. Roddy was always generous and we became ape friends. In fact seeing him without his make up was like meeting him for the first time.
Can you sum-up in one word - what it was like under all that make-up?

Muggy!

Did you get to meet with Arthur P. Jacobs at any stage and, if so, what are your memories of him?

I met with Arthur the first time at the casting sessions. He had high expectations of J. Lee Thompson and clearly the great director delivered. I can still see Jay wandering around the set, tearing paper into strips. (a calming technique for the recent nonsmoker) and chasing the light. He was a master and I'm proud to have worked for him.

How about the late, great John Huston?

My memories of John Huston are few but glorious. He was one of my heroes - a great director and actor. I remember shooting the Lawgiver scene with tons of extras. I was standing in a group of orangutangs, (not a sentence you write every day) as Mr. Huston walked to the set. As he walked by me he nodded and said, "Morning Paul"... I was in full make-up and couldn't imagine how he knew it was me. Then I realized it was probably my size that gave it away. Although I think I still look like Paul Williams, even in the make-up.

I went to his dressing room at the end of the first day of shooting and offered him a scotch. He suggested another night but we never got around to it. I'm sure every Huston fan wanted to throw back a couple with the great JH.
Have you seen any of the other Apes movies and are you aware that "Battle" is highly regarded by fans and critics?

I've seen most of them. It's nice to know our film is well thought of. I think the level of craft and acting are very high. I know one thing. The fans of the Apes films are passionate and loyal. The amount of mail I receive is inordinately large.

Can you recall any off-camera practical jokes going on during the recording of "Battle" or any "behind the scenes" stories?

I was scheduled to appear on "The Tonight Show" with Johnny Carson and we were running late on set. I raced to NBC studios with Kenny Chase in tow and actually went on the show and sang in my ape make-up. I have a copy of the show and it's one of my favorite Tonight Show episodes. Johnny roared with laughter.

The sight of Cuddles - (Claude as Aldo) - wandering around with his Mickey Mouse cup and straw had everyone giggling on the set.

Do you have any "behind-the-scenes" stories or photos from that particular film?

While working on the film I was commissioned to write the title song for a television film, "The Boy In The Plastic Bubble" with John Travolta. I had a piano in my dressing room and was sitting at the piano, in make up, writing when someone snapped a picture. It's a favorite photo and hangs on the wall next to my Oscar. It helps keep everything in perspective.

Were you ever approached to appear in the TV series of "Planet of the Apes"?

Yes, but I was off doing other things by then. Writing or acting or touring.

Are you recognised by Ape fans?

Yes, and they rank as the most enthusiastic and loyal. (I'm repeating myself). The "Phantom of the Paradise" aficionados, and "Batman Animated" (I was the voice of the Penguin) fans are the other two groups that seem to hunger for memorabilia or information. I'm very flattered.

What is Paul Williams doing nowadays and how do you relax?

I mentioned the Broadway bound musical that Garry and I are writing. Next on the agenda is a musical based on the "Chicken Soup For The Soul" books. I'm writing the musical with Mark Victor Hansen, the co-creator of the series. I'm also very active in recovery. As part of America's recovering community (I'm almost 15 years clean and sober) I've chosen to be active and visible. I'm a graduate of UCLA's Certified Drug and Alcohol Counseling program and have worked as a volunteer at several hospitals. I serve or have served on the boards of directors of a variety of recovery based organizations including the National Council on Alcoholism, The Musicians Assistance Program and others.
I enjoy golf and am touring and recording again. I have two grown children and a beautiful lady. Life is good!

Do you have any thoughts on why ‘Apes’ has proved to be so enduring? Is there a central message or theme that you think sums it up?

I think the morality issues are key. They’re very much about good vs. evil aren’t they? And about basic dignity. (I was going to say human dignity, that would be politically incorrect though). There’s a spirituality in the message of the films that can’t be ignored. And the recurring brilliance of Roddy McDowall is, of course, priceless.

Finally, do you have a few words to say to all the readers of “Simian Scrolls”?

I wish each of you could have shared the experience of lumbering through the hills of Malibu canyon with Roddy by your side. Or shared the heat of the sun and lights with a giant like John Huston for a few days. It delights me to tell you that Mr. McDowall and his cohorts were as generous as they were gifted - and that I’ll always welcome the tug of a youngster on my sleeve, wanting a moment with Virgil.

Thank you Mr Williams.

Interview conducted Nov 2004
by Dean Preston

To learn more about Paul’s recovery work, just follow this link to the Community High School Homepage -
http://www.communityhighschool.com

Paul Williams, as himself, actor, singer-songwriter and recovery volunteer
A collection of personal sketches by Mike Ploog.
Top: left, Alan Maxwell - right, Dave Ballard
Bottom: left, John Roche - right, Tim Parati

BEST WISHES PROOF

PLANET OF THE APES
DAN ABNETT

_Simian Scrolls_ chats to the writer of “Bloodlines”, from Dark Horse’s short-lived _Planet of the Apes_ series.

How did you get into writing comics? Were there any particular comics and/or writers who inspired you?
I used to write and draw comics of my own when I was a kid, because the two things I liked doing best were telling stories and drawing. Later on, when I was fumbling around wondering what to do with a degree in English Literature, someone suggested I approach Marvel in London. I got a job there as an editorial assistant, got to see how comics worked from the inside, and later went freelance as a writer. Many comics and creators inspired me, all the usual stuff: _The Trigan Empire_, early _2000AD_ (Wagner, Mills, Kennedy, Bolland, O’Neil, McMahon), Claremont and Byrne on _X-Men_ and _Starlord_, Miller on _Daredevil_, Steranko on _Nick Fury_, Starlin on _Warlock_, Buscema on _Conan_ and _The Avengers..._ etc.

How did you get the _Apes_ job with Dark Horse and did you have any knowledge of the various earlier comics incarnations of _Planet of the Apes_?
Ian Edginton asked me to help out. We’d worked together before, and he brought me in to tag-team him on some tight deadlines. I was a big fan of the Marvel _POTA_ as a kid, the UK reprints, especially the _Beneath_ adaptation with the Alfredo Alcala artwork, and the stunning _Future History Chronicles_ of Tom Sutton.

The final three issues penned by you for the Dark Horse run follow on from the scripts done by Ian Edginton for the earlier issues. Did you have any involvement in planning out the characters and general plot at the outset or did you have to pick up the threads from Ian’s issues?
I ran with what Ian had set up, and we worked in close collaboration, writing our issues simultaneously to get ahead. A lot of back and forth, and fact checking, lots of plot points developed for him by me and vice versa.

We interviewed Ian in issue 6 of _Scrolls_ and, as well as expressing his disappointment at the cancellation of _Apes_ series, he also told us about a pitch that was put to Dark Horse which would have attempted to bring classic _Apes_ from the original series into contact with the new Tim Burton _Apes_. What was your feeling about that and do you think it could have worked?
We’d talked a lot about that. Again, Ian came up with it and then we ran with it in conversation. I definitely think we could have made it work. It would have been fun. Maybe a little too completist/revisionist, though.

Even though I am biased, I have to say that, as is often the case with comics series, just as the _Apes_ strip seemed to be hitting its full stride, it got cancelled. How disappointing was it for you to learn that the strip was cancelled and do you think it was a fair decision at the time given the unfavourable critical response that the Tim Burton movie itself received?
I was a little sad, because it had been fun working on such a classic license, and fun working with Ian. I was only glad we got to finish the story.
You had the distinction, during your 3-issue run (issues 4.5 & 6) of having four pencillers and three inkers, which must be some sort of record! How did you feel about the art? Again, I felt that the longer the strip went on, the better the art actually became. Arguably the art on your run was the best art of the entire run.

Some of the art was very good. The odd mix of pencillers and inkers was down to the fact that we were working on all the issues at the same time. It was like the way Ian and I were working, only more complex. A real team effort.

At one point, you have Seneca (the hero of the comics) exclaiming "Great Lawgiver". As far as I know, you are the only one who managed to sneak in such a reference into the entire Tim Burton mythos. You also manage to describe the fugitives as "the renegades" which has a definite resonance for fans of the TV series back in the 1970s. Were these knowing references by you to the classic canon or am I just a sad git reading too much into it?

If I admit they were deliberate references, doesn't that make me an even sadder git?

Some of the characters in the Dark Horse strip were far more rounded and more memorable than a lot of the characters in the film itself. For example, Crow, one of the very few female heroines in all Apedom, was a character who could have developed into something really special given time. Likewise, Keyser, "The Ghost", is a pretty special creation. It's a real pity that characters as good as these weren't allowed to be developed further. Where did you see the run going if it had been allowed to continue - had you plotted out any further scripts?

Thanks. Ian and I wanted the characters to have real warmth and depth and not be cut-out, two dimensional figures. We had a fairly major ark planned that would take them into the wilds and uncover some of the secrets of the ape world and its origin. I've got nothing written down, I'm afraid. Ian had devised the basic scheme of where things would go.

It may be the time travel side of Apes, but quite a few readers of Simian Scrolls are also followers of a certain Time Lord. You scripted the Doctor Who audio play The Harvest featuring Sylvester McCoy as the good Doctor and introducing an excellent new companion for the Doctor, Hex, played by Philip Olivier. You have described the feeling of hearing your story as being "surreal". Do you prefer seeing your stories drawn or hearing them spoken? (Incidentally, if ever there was a concept absolutely made for audio, that is Planet of the Apes!)

It was surreal in as much as I'd never heard my words 'delivered' dramatically before. It was great. Philip was particularly good. I guess my favourite outlet for my work is prose, the novels I do. But writing drama is much more fun than I expected, and I'll certainly do it again.

If any sequel to the Tim Burton movie is made, and if the Apes bandwagon gets rolling again on the back of it, would you be up for scripting future adventures for the Apes? What are you up to at the moment and where can we point people to go to buy it?

Yeah, I'd love to do more, especially if Ian was involved. Right now, I'm scripting Mr Majestic for Wildstorm (he's the Wildstorm universe's Superman equivalent), and I've got a big project coming up at DC. In the UK, Sinister Dexter, the VCs and Avatar for 2000AD, and from the Black Library, my latest novel, Traitor General, which came out a few weeks ago. I'm almost done writing novel number seventeen, Ravenor Returned, which will be out in hardback in the spring [Editor's note – this interview was conducted in late 2004].

Interview conducted by John Roche
WHERE THERE IS FIRE...

There is smoke...

And in that smoke...

They have crouched...

And conspired...

And plotted...

And planned...

For the inevitable day when a new comic shall rule the earth

And that day is upon you now!

Joe O'Brien - Max Douglas - Ty Templeton

An all new 6 issue mini series coming soon from Mr. Comics and published by Metallic Rose
REVOLUTION ON THE PLANET OF THE APES:

Scripts by: Ty Templeton, Joe O'Brien
Art by: Max Douglas, Attila Adorjany, Bernie Mireault

For the last twenty four hours, there have been rumours and unofficial reports that San Diego is in flames, that the governor of California is dead, and that the cause of all this chaos is a talking ape named Caesar.

But when the President of the United States announces that the whole thing is a hoax, no one knows what to believe, until a Pentagon reporter named Nora Rhodes decides to go to San Diego and find the truth for herself.

Can Nora survive in New Ape City? Can Caesar survive the gorilla rebellion? And can humanity survive a war that fate tells us we cannot win?

MR COMICS brings the ORIGINAL PLANET OF THE APES back in a six issue mini series featuring Caesar, Aldo, Dr. Zaius, Cornelius, the Lawgiver, Zira, Colonel Taylor, and other characters from the classic film series.

Each comic contains TWO simian packed stories, with scripts by Eisner-Award winning author Ty Templeton (Spider-Man Human Torch, Simpsons, Batman Adventures) and Joe O'Brien (Robocop: Prime Directives). Artists include acclaimed illustrator Max Douglas (Wonder Woman, Dr. Strange) hot new penciller Tom Fowler (Green Arrow, Star Wars), digital painter Attila Adorjany (Beowulf), Eisner-nominated colourist Bernie Mireault, and others. With dramatic painted covers by Denis Rodier.

GET YOUR STINKING PAWS ON THIS COMIC, YOU DAMN DIRTY HUMANS!!

Use the comic store locator guide supplied

METALLIC ROSE COMICS
Band on the Run

What would you do if you saw gorillas running through the streets of a major UK city? The sensible answer is: cheer them on. Darren Stockford did just that at the first ever Great Gorilla Run. Two years later, he’s taking part in the 2005 event and would be very grateful for your help...

“I was jumped on by a gang of gorillas.”

Now there’s something you don’t (over)hear every day. But then Sunday 21 September 2003 wasn’t exactly your average day - not in the City of London, anyway.

A band of gorillas were spotted on Tower Bridge. Police were holding up traffic. TV news cameras were whirring. Something was happening.

That something was the first ever Great Gorilla Run, a charity fun run organised by the Dian Fossey Gorilla Fund, which has since become an annual event and which my wife Tara and I will be taking part in this year.

The premise was both simple and inspired: 650 runners donned gorilla suits and ran or walked a 7km circuit (starting and finishing at the London Underwriting Centre in Mincing Lane), and collected money from their sponsors on completion.

When I heard about it, I couldn’t resist going along to see what it was all about. As well as admiring the cause, this was too good a photo opportunity for a Planet Of The Apes fan to pass up. So I set my alarm for a disgustedly early 7am (it was a Sunday, remember) and set off on the 60-minute journey to Tower Hill. When I arrived, I managed to find the venue within minutes, thanks to a trio of people carrying ape outfits - and a man with a 4ft inflatable banana - heading the same way.

The run wasn’t due to start until 9am, so I spent some time wandering around, soaking up the atmosphere and eyeing up the costumes. Each runner had paid a £100 entry fee (which covered the cost of the costume and admin, plus a £50 donation to the Dian Fossey Gorilla Fund), and was allowed to keep their suit afterwards. Customised cossies were encouraged, and most people had embellished their appearance.

Many of the gorillas were dressed in T-shirts (some with company logos), headbands and shorts, and some were sporting even more outlandish get-ups: there were two brides and grooms, a pink fairy, a tartan-clad ‘McGorilla’, a bowler-hatted ‘businessape’, and my personal favourite - a jumpsuited Elvis Presley, a sort of King of Rock ‘n’ Roll of the Jungle.

Speaking of royalty, ’80s pop prince Adam Ant was due to take part in the run but had to pull out because of illness. Still, he’d recently reworked his classic No 1 single Stand And Deliver, changing the chorus and title to Save The Gorillas ("your money for their lives") to drum up some publicity for the event. Good on ya, Mr Ant.

By the time all the runners had registered, it was 9.15am, and so the run was a little late getting started. I crouched down in front of the starting line (as it was a circular route, the banner said ‘Finish’ from this side) and pointed my camera at the gorillas.

When they started running, I only just managed to move out of the way in time. It was a wonderfully weird feeling as streams of apes pushed past me, making "ooh, ooh, ooh" sounds.

It felt, for a few seconds, as if I’d dropped into a scene from Conquest Of The Planet Of The Apes.

With the bulk of gorillas out of the starting pen, I set off with them, the morning’s atmosphere sweeping me along.

The course was easy to follow, thanks to marshals on every corner. For encouragement, the phrase 'Go, rilla!' had been chalked on the pavement at various points, along with large cartoon arrows.
Before I knew it, I was a quarter of the way round and decided to keep going. I was enjoying watching the way that passers-by were reacting to the gorillas. Tourists in coaches waved. Motorists tooted their horns. Pedestrians clapped and congratulated them.

It was a sunny morning and the route was pleasingly scenic, taking in sights such as Tower Bridge, HMS Belfast, the Tate Modern and the Millennium Bridge. As the runners approached the bank of the Thames, where David Blaine was performing his latest feat of endurance in a Perspex box, a race marshal shouted out directions: "That way for gorillas, the other way for David Blaine."

"What's the difference?" asked a cheeky gorilla. "He's in a cage and you're not," replied the marshal.

It was round about this point that I decided to take my jacket off. I was intending to keep it on until the finishing line, as a gesture of solidarity with my 'simian' brothers. But bloomin' eck, it was hot, so I wimped out and carried it the rest of the way. By the time I made it back to Mincing Lane at about 10.30am, I could feel the sweat running down my back. I could only imagine how hot the proper runners were inside those outfits. Thankfully, there were plenty of bananas on hand to replenish lost nutrients.

At the finishing line, a small camera crew was gathering quotes from gorillas. The event was being covered for the evening's local ITV news bulletin. I caught it at teatime and was pleased to see that they'd captured the spirit and humour of the day, and had even managed to tie it into David Blaine, showing gorillas jumping up and down and rattling Blaine's security fence.

Of course, rattling fences is part of what the Great Gorilla Run is all about. As well as its fundraising aspect - the sponsorship money helps protection and preservation projects in Africa - the run highlights just how close to extinction the mountain gorillas really are.

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At the beginning of this piece I called the idea behind the event “both simple and inspired” - simple because it's a Sunday-morning, fancy-dress fun run; inspired because the organisers of the 2003 event chose to put an upper limit on the number of runners: 650.

It's impossible to absorb or explain the premise without considering the real-life statistics - that there are fewer than 650 mountain gorillas left in the world; that every man or woman dressed in an ape outfit represented just one real-life gorilla. When put like that, the number of runners suddenly seemed pitifully small.

The Dian Fossey Gorilla Fund has been working for more than 30 years to save the mountain gorillas - giving financial support to teams of anti-poacher rangers, supporting reforestation projects, and providing sustainable resources to communities who might otherwise encroach on the animals' habitat.

Sadly, the fact that the subspecies' survival is still threatened means that the charity's work is nowhere near complete, which is why I think fund-raising and awareness-raising events such as the Great Gorilla Run deserve all the support that we can muster - and why Tara and I are taking part in this year's event, on 25 September.

If you've enjoyed reading about my exploits at the 2003 run, or even if you haven't but appreciate the cause, it would be a fantastic gesture if you'd sponsor us.

We're hoping to raise at least £1,000, and any donation, no matter how small, will be gratefully received - though if you're feeling flush, do feel free to go mad!

Please help us to aid the survival of these amazing animals - because, though Colonel George Taylor might tell you otherwise, a world in which they've been wiped out of existence really doesn't bear thinking about.

HOW TO SPONSOR US FOR THIS YEAR'S GREAT GORILLA RUN

Please sponsor us to take part in the Great Gorilla Run 2005, so that we can help the Dian Fossey Gorilla Fund with their efforts to protect the world's last surviving mountain gorillas.

To donate, visit our Justgiving page on the Internet at www.justgiving.com/stockford - donating via credit or debit card through this site is simple, fast and totally secure. And, if you're a UK taxpayer, an extra 28% in tax will be added to your gift at no cost to you.

If you'd like to donate by telephone, please call the Dian Fossey Gorilla Fund on 0870 241 0643, quoting 'Tara Stockford' and the postcode 'CRO 6NP'.

We'll have a full report, as well as plenty of photos, on the web at www.scuzz.com/gorillas just as soon as we've recovered enough to put paw to PC.

Wish us luck - and a dry but cool 25 September!
GORILLA GRAMS

Due to the mountain of material we had to cram into this issue, this is a truncated Gorillagram. The response to issue 10 has been wonderful and really encouraging. Mike McColm's cover art was a big hit, as was his superb comic strip. Not everybody agreed with John Fennessy's assessment of Cornelius and Zira (John is now in hiding!) and the interview with the one and only Mike Ploog seems to have crossed the boundaries between Apes and comics, with many readers contacting us just on the strength of that interview alone. SFX magazine awarded Simian Scrolls 10 "Fanzine of the month" and that is tribute to the talent and efforts put in by all contributors. Feedback from readers is deeply appreciated and has helped over the years to shape the way Simian Scrolls has developed. Please, please continue to let us know what you think, good or bad.

Speaking of comics, the big, big news for Apes fans is that APES ARE BACK! We hadn't quite gotten over the disappointment of the Dark Horse comics being discontinued (see our interview with Dan Abnett in this issue) but there is now light at the end of the subway tunnel in the shape of Metallic Rose, a Canadian comics company. As you can see from the example art work in this issue of Simian Scrolls, this new comic is going to be CLASSIC APES, based on the CLASSIC STORY LINES. The original Apes are back and are back in colour! The quality and standing of writers and artists assembled for this new series is amazing. These creators are Apes fans themselves and they are going the extra yard to make this series as good as it possibly can be. As fans, we owe it to Planet of the Apes to do our very best to make this new comic as successful as possible. Which means GET OUT THERE AND BUY IT! Not only that, get your friends, family and anybody else you can think of, to get out there and buy it.

If you are buying one, why not buy two and send the second one to a friend? If this comic sells, there will be more. It is our Simian duty to buy these comics in numbers. With this issue of Scrolls there is a comic shop locator list (many thanks to Dez Skinn at Comics International, a publication which has always been a great friend and help to Simian Scrolls - see the Comics International ordering details on the enclosed leaflet). Most comic shops nowadays will operate a system whereby you can telephone them and ask them to reserve a comic for you which you can then collect when you are next in town. Many comic shops will offer a mail order service. The comic is due out around about October this year and it is important that we, as Apes fans, do our bit to contact our local comic shop and order this comic in numbers. The UK has always been the spiritual home of Apes fandom - let's make it the biggest seller of the new Apes comic! As a way of showing loyalty and support for Apes, buying a comic is inexpensive and easy. Apes and comics have a tremendous history together. You can find the Metallic Rose web site at: http://metallicrose.com (why not log on and give them an e-mail thanking them for bringing Apes back!). The Lawgiver directs that we get out there and do our duty and buy this comic, so let's show the world just how loyal, enthusiastic and solid Apes fandom really is! Finally, a massive, massive thanks to Linda, Shane, Paul and Dan, our 4 interviewees, all of whom took time out from very busy schedules to answer our questions. Equally massive thanks go to the creative people behind this issue, namely, Graham, Matthew, Les, Dean, Alan, Darren, Daves Ballard and West and Tony, who all have shown that, occasionally, the humans can be the best bit of Planet of the Apes. The next issue of Scrolls is shaping up nicely - until then, get out there and buy the new comic!
GOOD EVENING! MY NAME IS BRIAN APESLAYER, AND I'M HERE TO RIGHT A WRONG.

I'VE BEEN INFORMED MANY OF YOU QUESTION THE CANONICITY OF MY GRIPPING ADVENTURES!

IT HAS BEEN SUGGESTED THAT I AM, IN FACT, NOT AN AUTHENTIC 'APES' CHARACTER!!

TO THOSE WHO WONDER WHY MY HIGH-TECH WORLD SEEMS AT ODDS WITH THE MOVIES, I SAY - A LOT CAN HAPPEN IN 2000 YEARS!

AND AS FOR WHY THERE'S NO OBVIOUS LINK BETWEEN US CYBER GORILLAS AND ZAIUS'S MOB...

AND EVEN BURKE AND VIRDON SAW ONLY A FRACTION OF THE APES WORLD!!

COME ON - THEY LIVE IN BLOODY ADOBE HUTS! WE HAVE NOTHING TO TALK ABOUT!

JUST REMEMBER, THERE'S ROOM FOR A WIDE DIVERSITY OF SCOPE AND VISION IN THE APES SAGA!

YUP - THERE'S ROOM FOR ALL OF US TO BE 'AUTHENTIC'.

"JUST DON'T KILL US AND CALL US CRAYZY NEIGHBOURS, OK?"

IT IS GOOD TO BE A CANCELLED CHARACTER...