Simian Scrolls resonates rational comment and abstract ideas, encouraging one to think in terms of possibility. Simian Scrolls is a library of thoughts, feelings and dreams, rooted in knowledge and the human imagination.

Ted Post

£3 - $6

ISSUE 12 SUMMER 2006

TV SHOW SPECIAL!

REMEMBERING THE FUTURE

BOOTH COLMAN - BEVERLY GARLAND - JOANNA BARNES
Is that your final answer? You've gone fifty, fifty and asked the audience - although quite why anyone would want the opinion of a horde of screaming humans is way beyond me... Are you sure you don't want to phone a friend?

What's a phone?"

YES, YOU'VE WON THE JACKPOT!
THIS IS THE SECOND TV SERIES SPECIAL
FROM SIMIAN SCROLLS!

SIMIAN SCROLLS #12 CONTENTS

Simian Scrolls is an entirely not for profit project and is purely a tribute to celebrate all aspects of Planet of the Apes. Simian Scrolls has no connection whatsoever to 20th Century Fox Film Corporation, APJAC Productions Limited, CBS, Intrada nor Metallic Rose and does not assert any connection with those entities. Comic and compact disc art reproduced solely for review purposes. Copyright and Trademark is acknowledged and respected by this publication. Original artwork and writing is copyright to the individual artists and authors. Simian Scrolls is edited by Dave Ballard, Alan Maxwell, Dean Preston and John Roche and is designed by Dave Ballard and Alan Maxwell. Simian Scrolls is published and distributed by John Roche of Mediation House, 74, Stockwell Road, Pembroke Dock, Pembrokeshire, Wales. SA72 6TQ. United Kingdom Tel: +44 (0) 1646 622626, Fax: +44 (0) 1646 622252, E-mail: john@johnroche6.wanadoo.co.uk to whom all correspondence should be sent.

Planet of the Apes copyright 1967 – 2006 Twentieth Century Fox Film Corporation
NEW DAWNS, NEW SUNSETS
THE MISSING ADVENTURES REVEALED

On Sunday, January 19th, 1975, at what the TV Times of that day tells me would have been around 20:20 P.M., I and millions of other Britons who had become devoted followers of the adventures of the thirty-first century chimpanzees Galen, and twenty-first-century astronauts Alan Virdon and Pete Burke - watched as our heroes performed the final acts we would ever witness. To evade capture by a garrison of gorillas and a malevolent chimpanzee scientist, they boarded a raft and guided it out into the ocean until, in the words of Arthur Brown, Jr.'s script for that story: "...the raft is a tiny, almost invisible speck on the vast expanse of the sea."

I was seventeen at the time, and had seen many TV series come and go over the years - but APES was one that I actually cared about. Virdon, Burke, and Galen are three of the most well-defined and likeable personalities ever to populate television. As the end credits began, I can remember thinking, "What would have happened next?"

Rightly or wrongly, I've never stopped wondering.

In June, 2004, some thirty years after the series began filming, I found myself holding a part of the answer.

Fate led me to a bookshop in Los Angeles, where the owner informed me he had a "bound" volume of APES scripts for sale, together with a copy of what he claimed was the series "bible" and a set of story synopses.

At the mention of the word "bible," my pulse started to race! The thought that I would be able to see the writer's guide for the show was overwhelming, but my reaction to the information that the documentation included story synopses was one of supreme indifference. I assumed that they would be something a fan had put together; that he or she had obtained the scripts, and the bible, and then added their own synopses of the TV episodes. I was wrong.

As I began leafing through the weighty brick of paper the bookseller presented to me, the focus of my interest shifted dramatically. Although the bookseller had described the volume as "bound," the documents weren't fixed together in any permanent way.

What I had before me was a soft-covered, leather-effect plastic folder, with the scripts and other documentation held in place by two clips.

The scripts were genuine studio editions; multi-coloured mimeographs of "Escape from Tomorrow", "The Cure", "The Gladiators", and "The Surgeon". As for the bible...

The "bible" was a disappointment. While enlightening, it consisted of no more than half a dozen pages of sketchy information, and was not the detailed, insightful, definitive guide to the show I had hoped for.

Then I came to the synopses. These turned out to be a series of photostats of typed story summaries with, generally, one story to a page.

The first one to meet my gaze was "Escape from Tomorrow".
I started to read it - and was astounded to find the summary bore only a superficial resemblance to the filmed episode I had first seen back in 1974.

Perplexed, I turned to the next synopsis... and the next... and found almost all of them varied from their televised counterparts in some way. These were not, I realised, composed by any fan... So, what were they?

Then I came across a synopsis which had a title (and a summary) that was not one of the fourteen I knew. And then another, and another...

In all, there were five of them. Five adventures we never saw - but were (I now believe) probably going to, had the series survived.

I asked the bookseller where the collection came from, and he told me he'd picked it up from another dealer at a book fair. Ten minutes later - and $375.00 lighter - I left the bookstore with the weighty tome tucked under my arm.

So what did I (and now we) have here? Here's my theory.

A TV series "bible" is a guide for potential contributors, issued by the production studio. It explains who the characters in a particular show are, what their world is like, and what kind of stories are wanted, so that treatments - outlines of plots - can be constructed.

Imagine you're a writer. You hear about the "Planet of the Apes" series and obtain a copy of the bible. You spend time developing ideas for some stories. You go to the studio. You hand over your script outlines, and the script editor says, "We already have an episode with this theme in production." You've wasted your time...

How might you avoid this? One answer is that the studio would tag outlines of the stories then in development onto the back of the bible. So, when the guide is supplied to potential writers, they are fully aware of what has already been done, and what is being done, and will therefore be able to avoid duplicating other writers' ideas... As time passes, and more stories enter production, the studio would presumably add to it.

This, I am sure is what we have here. An indication of the "Planet of the Apes" stories that were being developed at a particular time. Frustratingly, none of the pages are dated (and only the first ten are numbered), so we have no idea how early or late in the history of the show these concepts were produced - but we can make a guess.

The fact that James Naughton's character is referred to in all seven outlines as "Kovak" shows that the synopses predate filming. Similarly, the gorilla chief of security is called "Ursus" in all but the last two treatments.

While "Kovak" is present in one draft of "The Gladiators" from June 20, 1974, a revised version issued on July 2 names Virdon's colleague as "Burke" - which means that the bible must date from before this time (it's also worth noting that Naughton's character must also have passed through his "Ed Rokaw" phase during this period).

Reinforcing this is the fact that the bible does not contain synopses of "The Horse Race" or "The Interrogation," and therefore predate the inception of those episodes. The date on a first draft of the former story that has survived confirms that the bible must have been issued prior to September 1974.

If we accept this, we gain a little insight into the development of one particular episode. Although "The Legacy" appears in the bible under its final title, a version of the story from July 8 informs us that the story was "formerly" known as "Second Family." While it is possible that the episode title was changed prior to its appearance in the bible, it is also possible that it was originally known as "The Legacy," then became "Second Family" and then changed back again.

The absence of "The Horse Race" or "The Interrogation" from the bible offers up another tantalising possibility: could it be that these two, latterly conceived, stories were an indication of a new direction the series was embarking upon, in response to the poor ratings of the earlier shows?

With this in mind, it is also open to speculation whether the unfilmed stories would have made it onto the floor, or if they would have been abandoned.

If all these stories had made it onto the screen, however, the series would have been less formulaic than it appeared. Of the seventeen episodes summerised here, the fugitives are captured in only five of them (and one of those occasions is by the human rulers of Gorak in "The Liberator"), and adding the events of "The Horse Race" and "The Interrogation" to the canon raises that total by just one more.

In the time since I found this material, I have attempted to contact the authors named within it to see if they have copies of their scripts, or can recall anything further. Sadly, most of the people who worked on the show are no longer with us. The one man who has replied to my letter is Ed Lakso, and sadly he never retained a copy of his unfilmed submission, nor (in a lifetime of writing scripts) can remember anything about the creative decisions guiding the series.

But I'm still hopeful. Like Virdon looking for his super-civilisation, I am sure that, somewhere out there, copies of these stories still exist. It was an accident that led me to this edition of the series' bible. All we need is a few more accidents...

To resort to cliche, then, I am sure that what you are about to read isn't the end of the story... It's a beginning.

It's the first step on a journey that takes us beyond that final moment in "Up Above the World So High," to what happened after the fugitives returned to shore, beached their raft, bade farewell to Leuric, and set off once more over the hills to new dawns and new sunsets, on the "Planet of the Apes".

Mark Rogers
Story Synopses

*Note that the synopses are presented here exactly as they are in the bible; any errors in spelling and punctuation have been retained. Firstly, because in some cases we'd be guessing at what it should say, and secondly because we want to present them as we found them.

1. ESCAPE FROM TOMORROW  
   ART WALLACE

The rocket ship crash lands on an unknown planet, which we learn is earth. Kovak and Virdon survive the crash, the third member of the crew is killed. Our Astronauts are aided by a young human, Farrow, who reveals to them the nature of the Planet of the Apes.

The Astronauts are captured by Ursus and his men. Ursus is accompanied by Galen, a bright, dilettante chimpanzee, who has been sent along as Zalus' agent to ensure that Ursus does not kill the astronauts.

A relationship develops between Galen and the Astronauts wherein Galen is forced to re-examine his attitude toward humans. He is finally instrumental in their escape from Ursus, and will thereafter accompany them in their adventures. Farrow remains behind in his own valley with a new sense of the dignity of man.

Notes: The most significant aspect of this synopsis is that it presents a much more up-beat version of the tale than was aired. The notion of Farrow as a young man, and the fact that he survives, is a very potent image, suggesting that Virdon and Burke have planted the seed of humanity's resurgence: quite literally bringing awareness of their potential to a new generation. As such, given that this was the introductory episode, it could be inferred that this was to be the original intention for the tone of the series.

2. THE GOOD SEEDS  
   ROBERT LENSKI

Galen and the Astronauts are running from a pursuing Gorilla Patrol, when Galen falls and injures himself. The trio must find refuge. They are taken in by an ape family, which has grave misgivings about aiding them, but whose innate decency prevails.

However, one of the members of the family, a young adult, feels strongly that the humans threaten his future. His fears are not resolved despite the Astronauts' contribution of far more modern farm technology to assist the ape family.

When the young ape becomes convinced that the humans have caused a cow to have difficulty in giving birth to a calf, he is beside himself with anger and hatred. The imminent death of the cow is an enormous blow. The young ape informs the Gorilla Patrol that the wanted trio is hiding out on the farm.

By the time the young ape returns, the cow had been delivered of two healthy calves, and the merits of the astronauts are indisputable. The young ape is filled with remorse and the entire ape family assists in preventing the gorillas from capturing the wanted trio. The story ends with the departure of the trio and the ape family confidently looking forward to a better life on the farm through the contributions of our heroes.

Notes: The only difference between this synopsis and the version which aired is the absence of Ursus/Urho - although this may be simply attributable to over-simplification inherent in summarising the story.
3. THE CURE
ED LAKSO

The Astronauts and Galen have been in a human village where they establish a relationship with a pretty, bright, twelve-year-old girl. She is saddened but philosophical about their departure. However, after they leave the village it is struck with malaria. Since there is no known cure for the disease, and since it is epidemic in nature, disaster threatens the area.

The High Council of Apes considers exterminating the village to prevent the spread of disease. This is Ursus’ desire. However, a majority agrees to a temporary quarantine. Should the quarantine fail, all will be killed.

The Astronauts and Galen learn of the epidemic, and return to offer assistance. They become the allies of Zoraz, the apes’ Chief Medical Officer, whose prestige is at stake, and who accepts the assistance of the humans as a last resort.

The situation becomes critical when an ape contracts malaria, and dies. This strengthens Ursus’ argument that all humans in the area should be killed. However, Virdon and Kovak find cinchona trees from the bark of which they prepare quinine. With this medication they are able to halt the course of the epidemic and all are saved.

Notes: As with “The Good Seeds”, the events outlined in the synopsis from the bible are identical with those in the aired version. A key difference, however, is the age of Amy. Here she is twelve years old; in the filmed version, she is an adult. There are two possible reasons why her age was changed. On the one hand, it may have been raised so that her attachment to Virdon could become a romantic one. On the other hand, this may in itself have been a result of revisions to the format of the series. In the May 23, 1974, draft of the script, Amy’s years have advanced to the point where she is now fourteen. When Virdon is explaining to Galen why he told the young girl he was from the past, he says that, “I have a couple children of my own. My daughter was...is about Amy’s age.” (This scene appears in the adaptation of the story in George Alec Effinger’s “Man the Fugitive”, which tells us that the author was working from an early version of the script.) In the filmed series, of course, Virdon has only one child: a son. Perhaps, when the gender and number of Virdon’s offspring was changed, a different reason for the bond between Amy and Virdon had to be established. It was then decided the link should be a romantic one, and the character’s age augmented accordingly.

4. THE GLADIATORS
ART WALLACE

The ape Prefect of a remote human village is an intellectual, and a generally decent individual. However, he holds to the theory that humans, the only animal to kill without real cause, are inherently violent. Unless this violence can be channeled into safe paths, humans will create trouble constantly.

The Prefect has found a safety valve for humans’ violent passions. When tensions in the village mount, gladiatorial contests are held, pitting the strongest villager against the challenger, in a fight to the death. The surviving Gladiator enjoys great prestige among his fellow men.

The current champion Gladiator is training his son to follow in his steps. Through circumstances beyond his control, Kovak is forced to fight the Gladiator in the arena. Kovak wins, but to the frustration and consternation of the audience, refuses to kill his vanquished opponent. This goes contrary to all tradition and brings great shame to the Gladiator.

In the course of the story, an end is put to gladiatorial contests in the village. The Astronauts and Galen escape from a gorilla officer, and the son of the Gladiator comes to learn that fighting and killing is wrong.

Notes: An eloquent summation of one of the series’ finest episodes which shows that, at the time it was written, some details of the story had yet to be established. Here, the gladiatorial contests are staged, “When tensions in the village mount.” In the filmed episode, there isn’t any reference to any specific catalyst for the timing of the event.

Similarly, although reference is made to the fugitives having to escape “from a gorilla officer,” there is no mention that he is to he the ape security chief’s lieutenant, nor that he has been charged with spreading the word about the astronauts’ existence.

Most significant of all, there is no mention of the loss of the flight disc. There is only a comment that Kovak is forced to fight the un-named “Gladiator,” “through circumstances beyond his control.”
5. THE LEGACY
ROBERT HAMNER

The Astronauts and Galen come upon the ruins of a city where they learn that a cache of tapes is somewhere concealed. This cache contains virtually all the knowledge that humanity had assembled up to the time of the cataclysm.

While searching for the cache, Virdon is captured by Ursus' gorillas. Ursus is determined to extract information from Virdon, and when his normal methods fail, hits upon a devious scheme.

Virdon is confined with a frightened but decent woman, who resembles Virdon's wife, seen in a photograph Virdon carries. To complete "the family group," an amoral street urchin about the age of Virdon's son, when Virdon last saw him, is included.

The street urchin is an informer. Ursus hopes that Virdon will become emotionally involved with the woman and the boy, lower his defenses and confide in them. However, the boy comes to admire Virdon so much that he reverses his role and helps Virdon to escape.

Virdon rejoins Kovak and Galen. The trio locate the cache of tapes in time to see Ursus burning all of the tapes, determined to prevent "evil" human knowledge from affecting the world.

Notes: The most conspicuous difference between this outline and the filmed story is the absence of Zaius. Here, the apes' plan to use psychology to obtain Burke and Galen's whereabouts derives from Ursus' Urko, rather than the simian Chief Councillor.

It is possible that the addition of the Orangutan leader to the story may have been born out of a need to employ him more (in his interview with Marvel's "Planet of the Apes" magazine, Mark Lenard states that the series' producers were experiencing difficulty in finding a role for Zaius in the stories). Either way, adding him to the story helps to define the characters of Zaius and Urko more fully, illustrating the differences in their solutions to the problems the astronauts pose.

In regard to the comments made earlier regarding Amy in "The Cure," it's interesting to note that in this synopsis, it is stated that Virdon has a son around the age of the street urchin.

Another aspect of the story which changed subsequent to the writing of this synopsis was the timing of certain events. Here, the fugitives arrive at the ancient archive after Ursus. In the aired version, Burke and Galen get there first, and have to abandon it when the newly-freed Virdon arrives to tell them the apes' arrival is imminent.

Lastly, it's interesting to note that this episode appears as story number five in the bible - and precedes "The Trap". Of the two stories set in the ruins of the pre-holocaust human civilization, it was also the first filmed and (based upon Burke's exclamation that, "I'd forgotten what a city looked like") was intended to be the first encounter the astronauts had with the remains of their former lives. Bearing this in mind, it's intriguing to speculate whether the attribution of numbers to the first ten episodes listed in the bible was intended as some kind of running order.
6. THE LIBERATOR
HOWARD DIMSDALE

A human village with a Priest/Chief figure has reached an accommodation with the Apes. In order to prevent the murder and mayhem which normally accompanied slave raids, the village selects by lot a certain number of villagers who proudly sacrifice themselves as slaves. The number of sacrificial victims is reduced when the villages are able to capture either strange humans who wander into the territory, or "barbarians" who live nearby. These captives are turned over to the Gorillas as slaves.

Virdon and Kovak are captured and while captives of the villagers learn that the Priest/Chief has strange powers of life and death over his subjects. In his role as Priest, he can don a carved mask, take a villager into a forbidden valley and, in full sight of the population, merely pray over the village to cause the villager's death, without having to touch his unfortunate victim.

The Priest/Chief's son aids Kovak and Virdon to escape on the condition that they take with them the girl he loves, who is scheduled to become a slave at the next visit of the Gorillas. During the course of the escape, Galen and the Astronauts discover that the forbidden valley is a gas field of escaping lethal natural gas. The Priest/Chief can survive exposure because concealed in his carved mask is a 20th Century artifact, as Army gas mask.

The Astronauts make very simple gasmasks of crushed charcoal and wet clothes, so they can cross the valley to freedom. Now they discover that the Priest/Chief is distilling and collecting the lethal gas in clay vessels, which are, in effect, bombs. He proposes to save his people from bondage by gasing the Gorillas who come for slaves. When he sees that simple gas masks can be made, latent tendencies of megalomania come to the fore. He intends to equip his villagers with these simple masks and use gas bombs to destroy Apes the world over.

The Astronauts and Galen are horrified at the prospect of reintroduction of weapons of mass destruction. An attempt is made to destroy the gas bombs collected thus far by the Priest/Chief. When he tries to save them, he dies in a gas explosion. His son and the girl the son loves come to learn they can and should fight for freedom, possibly in concert with the barbarian humans, but their fight must not involve the use of poison gas.

Notes: The idea that the poison gas seeps from the ground (rather than emanating as fumes from a pool) was retained until quite late in production and survives in a number of final drafts of the script. When the "Apes" series was being formulated, it was intended that the humans of 3085 would exist in a number of groups, each varying significantly in nature. It was stated that some would be speechless near-animals, like those in the first two "Apes" films. I suspect that the "barbarians" in this story were originally meant to be from that particular community, which would explain why they were referred to as a different species, almost the "Meadow People". In the final episode, they are indistinguishable in dress and behaviour from those who populate Brun's settlement.
7. THE HOSTAGE  
STEVEN KANDEL

This is the story of the kidnapping of the daughter of a prominent Ape family, who is held by a group of radical humans. This story closely approximates the events in the Patty Hearst case, with the young female Ape becoming radicalized and joining her captors.

Notes: The first unfilmed episode to appear among the synopses is one which many "Apes" fans are familiar with. Originally developed for a much earlier incarnation of the series, the April 5, 1974, draft has survived and can be viewed in PDF form at Hunter Goatley's superb website at:

http://pota.goatley.com

Given that the summary offered here is remarkably brief, it seems appropriate to supply a little further information.

Virdon, Kovak, and Galen stumble across the meeting place for the United Freedom Force, an outlawed civil rights group composed of humans and apes who wish to overthrow the simian government and replace it with a more tolerant system.

One of the senior members of this group slays a gorilla trooper and in the ensuing search for the killer the leaders flee, taking with them Lora, the daughter of a chimpanzee senator.

Leaving Virdon, Kovak, and Galen to be captured, the UFF issue demands that they be given weapons in exchange for Lora's release.

Virdon offers to negotiate for the release of Lora in exchange for freedom, and Zaius agrees, providing Virdon and Galen with horses and provisions. However, Kovak will be held prisoner, and will be executed if his companions fail to return.

Although created for an earlier version of the series, it's easy to see that the script could have been reshaped to fit the format we know. The story, however, is much more complex and adult than anything we saw in the actual series. Its central theme is really prejudice, and how getting to know someone can change attitudes. We see this graphically in the respect and affection that develops between Kovak and the mother of the abducted chimpanzee, and we also see that the simian and humans members of the UFF - in spite of their noble aims - still retain hostile attitudes towards one another.

It deals with adult themes, too; at one point, Lora's mother worries aloud about the possibility of her daughter being raped by the humans, and we see Ursus embarking on a program of public executions of humans.

The humans in the script are far more intelligent and strong-willed than the docile and ignorant slaves we saw in the filmed episodes, and the ape civilization is much closer to that of the original movies. Zaius and Ursus continually refer to Virdon as "it", rather than "he".

The script also contains numerous scenes which were obviously intended to have been filmed in the ape city constructed for the original movie, which was still standing.

Both Galen and Virdon embark on romantic liaisons: the chimpanzee with Lora, and Virdon with a woman named Katrin. In an interview, Ron Harper once stated that it was he who insisted that Virdon be given a family in the past, and reading this supports that. The senior astronaut embarks on his relationship in this story without any of the soul-searching we would expect from the character we know, and there is no mention of him having a wife or children.

Although it would have taken a lot of work, revising the story would have been worth the effort, and made it an interesting and thought-provoking addition to the series.

8. THE DECEPTION  
ANTHONY LAWRENCE

A young, blind female Ape hates and fears human, who, she believes, murdered her father. She is encountered by Galen and the two Astronauts, the latter pretending they are apes, since the young female, Fauna, has only voice to guide her.

Fauna falls in love with Kovak and is convinced that he is a suitable mate for her when she "sees" how he looks by means of touching his face with her fingertips. In fact, Galen has stepped forward so that Fauna will not learn that Kovak is human.

Galen is deeply disturbed by this deception. He feels that his human friends are taking advantage of one of his kind, an Ape, and there is the great danger of a serious falling-out between Galen and the Astronauts.

Fauna discovers Kovak's true identity and is horrified. She runs from him, falls into a raging river and would drown, but for Kovak's heroic rescue effort. (It is a fact that apes cannot swim).

Even the saving of her life is not enough to alter Fauna's hatred of humans. However, her uncle with whom she lives is stricken by remorse, and confesses it was he and not murdering humans who killed Fauna's father. She must now accept the decency of humans and with her uncle, aids our trio to escape.

Notes: This is a very different telling of the tale; there is no reference to the supremacist "Dragoons", and it is Sestus and not Zon who kills Lucian. In view of the fact that the final episode bears the names of Joe Ruby and Ken Spears, as well as that of Anthony Lawrence, it is possible that it was they who added these elements.
9. THE TRAP
ED LAKSO

Galen and the Astronauts are being closely pursued by Ursus and his men in the ruins of the city. Our heroes are forced to separate with Virdon being run down by Ursus. As Virdon makes a desperate effort to escape, the earth under his feet opens, and he and Ursus crash through an apparent fault in the ground. They find themselves sealed in the remains of a 20th century subway station.

Ursus and Virdon are deadly enemies, but they must cooperate if either is to live. Virdon’s skill must be combined with Ursus’ strength in a desperate effort to dig out.

Meanwhile, Galen and Kovak have reached an accommodation with Ursus’ small troop above the ground. The Leader of the troop wants to rescue Ursus and recognizes that he can only do so with the cooperation of Galen and Kovak. An agreement is reached that the fugitives will be permitted to escape once the rescue is successfully accomplished.

Cooperation between these enemies above and below ground constitutes a frighteningly precarious equilibrium. Ursus and a couple of his troopers are prepared to behave unethically and go back on their word. However, the rescue is accomplished, and Ursus’ Lieutenant, with a new understanding and appreciation of humans, manages to arrange the escape.

Notes: Beyond the obvious transposition of the two astronauts’ respective roles, there are suggestions here that the original intentions behind the story were significantly different, with Zako’s troopers plotting behind his back, and a final and more positive resolution that the one which was filmed.

10. UP ABOVE THE WORLD SO HIGH
SHIMON WILCELBerg

Our people spot a soaring machine. It is primitive, a kind of hang glider, and has been developed by a young “Da Vinci” who is bright, almost arrogant in the pursuit of knowledge and highly inventive. The Astronauts become involved with him, help him and then learn he has been ostracized by other villagers because past inventions have brought down the wrath of the Apes. His wife is also antagonistic to his work, although she loves him.

The Inventor is spotted by Apes who play on his hubris, offering him aid in the form of better material. The Apes mean to use the flying machine for nefarious purposes. The Astronauts get to the Inventor and try to convince him he is being irresponsible in not considering social uses of his invention.

It is not clear what the Inventor will do. He is taking a test flight which, if successful, will convince the Apes of the practicability of the device. The Astronauts are ready to shoot him down with a catapult javelin to prevent catastrophe to all humans, but the Inventor deliberately crashes, breaks a leg. Apes now “know” flying is impossible, the villagers re-admit the Inventor and he will work in future, on more useful and less dangerous devices.

Notes: This is very different to the story we saw on-screen. It is significant that one early draft of the script for this story bears only the name of Arthur Brown, Jr., whereas the finished episode bears the name of Brown and Shimon Wilceberg’s pen-name, S-Bar David, which suggests that the latter may have gone to arbitration to fight for his credit...

For me, one of the fascinating things about this synopsis is the presence of Leuric’s wife. One of the disappointing aspects of the Apes series is the absence of any strong human women in the stories. The only significant female characters are Apes: Chimpanzee scientists Wanda form “The Interrogation” and Carsia from the filmed version of “Up Above...”. (See our interviews with both ladies elsewhere in this issue).

This may have been attributable to a movie technician’s union rule, in place during the time Apes was in production, which stated that if there was a woman in the cast of a TV series, she had to have her own make-up person, separately from any staff dealing with the men. Inevitably, this increase in staff would inflate the costs for the relevant episode. It was for this reason that the final season of Irwin Allen’s “Voyage to the Bottom of the Sea” did not feature any women as guest stars. Perhaps this also explains the absence of women from “Apes.” It is possible that the production team could have argued that the female ape characters were not “women”, or that the ape make-up was a special exemption, and that any women portraying apes could be attended to by the same make-up staff who were working on the male apes... in any event, it is noticeable that Wilceberg’s synopsis does not mention Carsia or any notion of ape revolutionaries and suggests, instead, that it is Zulus and company (“the Apes” in general) who are after the secret of flight.

Another intriguing element of this story is the simian’s use of a “catapult javelin.” Collector’s of ape memorabilia will be aware that in 1975 Mego released a standard catapult as part of their “Apes” range of toys. Is it possible that they had seen the bible, and this outline, and that it inspired the device’s inclusion in their range of accessories?
11. THE SURGEON
BARRY ORINGER

Kovak is shot in escaping from the Gorillas. The bullet lodges near a major artery. Kovak will require surgery and blood transfusions.

The only facilities and skills available in this world are in the Capital City of the Apes. Galen had had a relationship with a female surgeon prior to his involvement with the Astronauts. He prevails upon her to help Kovak.

With great difficulty, Kovak is smuggled into the hospital. The surgeon's repugnance to humans is overcome, and surgery is scheduled. A human blood donor is found, but her husband has superstitious fears of the procedure. Meanwhile, Virdon discovers that the Ape surgeon is less skilled and knowledgeable than he is, so he must perform the operation himself.

The blood donor's husband informs the authorities, and our heroes are almost captured, but manage to escape. The Ape surgeon has come to realize that humans are decent and intelligent and she will, in future, treat them more kindly and, to some degree, minister to their needs.

Notes: Again we find that the original form of an episode varied from the version we eventually saw. This time around, the changes were all for the better. The astronauts are stripped of their "know all" status, and the Apes elevated from their position of ignorance and given a key role in the story's resolution. It is interesting to see, however, that Virdon was originally at the heart of many of these stories, reinforcing Ron Harper's statement that when he signed up for the series BurkeNaughton was meant to be a supporting character, rather than sharing equal status with his blond superior.

In support of this, it is worth noting here that in an early draft of "Up Above the World So High" that has survived, it is Virdon who flies the glider with Leuric at the story's conclusion, and not Galen.

12. THE TREK
JIM BYRNES

An ethnic minority tribe has been on the run and hiding for years. It has been guilty of resisting the Apes and was ordered exterminated.

The last remnants of this tribe now face the ultimate decision. Different individuals want variously to seek an accommodation with the Apes, to go down fighting in the last glorious battle, to scratch out a subsistence existence in a secret canyon or risk a trek to a better life beyond the Forbidden Zone. This last choice poses many dangers and there is no certainty that the promised land exists.

The Astronauts and Galen become involved with this tribe when they save one of the members from summary execution by a Gorilla Patrol.

Virdon and Kovak opt for the promised land, despite Galen's superstitious fears relating to the Forbidden Zone and his lengthy indoctrination that the tribe members are evil and dangerous.

In the finale, Galen must overcome superstition and indoctrination in leading the tribe through the Forbidden Zone while Virdon and Kovak fight the delaying action which permits the escape.

Notes: At last! An unfilmed episode we've never encountered before - and, moreover, one which mentions the Forbidden Zone from the movies by name and which would have featured a significant non-white cast (the synopsis simply states "ethnic"; this may most likely have been African-American, but could also have been Native American or Oriental)! It's impossible to tell, from this, how this would have worked out. Given that the fugitives are intending to join The Tribe on their journey, there would undoubtedly have been a twist in the tale that would have brought them back to their status as fugitives. But would it have been any good? For the reasons stated, it would certainly have been a significant entry to the "Apes" canon. The only other time The Forbidden Zone is mentioned by name in the TV series is in George Alec Effinger's novelisations, although this was probably embellishment of his own, rather than being something he took from any draft of the scripts for the episodes. The devastated region features prominently in the surviving script of Stephen Kandel's "Hostage" (and would, presumably, have been present in the revised version), but is referred to there as "The Blasted Zone". The fact that the region was ever known by a name that was different from the one in the original movies is intriguing...
13. TOMORROW'S TIDE
ROBERT LENSKI

Primitive humans in a fishing village are required by the Apes to deliver a quota of fish for fertilizer. Fishing is done with spears, and the harvest keeps the village on the thin edge of starvation. As a result, non-productive members of the tribe, be they too old or in some way crippled, are lashed to a makeshift raft and sent out with the tide to drown.

Our people save an elderly man from just this fate, although the victim resents being saved. He knows it is "proper" to die if you can't produce and his failure to die will bring trouble to the village.

Virdon and Kovak must make it possible for the villagers to function on a better economic basis so there is no longer a reason to destroy the "non-productive." They encounter great opposition from the villagers as well as from the Master Gorillas. A leader of the village, however, reverses himself and chooses resistance when his son is hurt and is no longer productive.

Virdon and Kovak resolve the problem by introducing a slightly higher level of technology which utilizes the talents of the less physically able. Older and handicapped humans are put to work making fish nets. The use of these nets increases the fish harvest enormously thus satisfying the Apes' quota and providing more food for the villagers. This saves also to abort an uprising by the villagers which would have ended in disaster.

Notes: Again, there are suggestions here that the writer's original intentions did not survive the journey from treatment to film... In precis form, we can see the theme at the heart of this story was our society's attitude to age and disability, a theme that became submerged beneath scenes of shark fights and swimming under lakes of fire.

The leader's change of mind and a potential human uprising have echoes of events in "The Liberator". Perhaps this is why the plotting was shifted.

I've always liked "Tomorrow's Tide", viewing it as a ripping yarn, augmented by some great jokes and a cracking score from Earle Hagen. This suggests, however, it was intended to be much more.

14. FREEDOM ROAD
ARTHUR ROWE

The life of one of our Astronauts is saved at great personal risk by a courageous man, Odin. However, in saving our hero, Odin may have been recognized. It is probable that he will be identified to the local Gorilla Prefect.

The Prefect puts out word that amnesty will be granted to anyone providing information about Galen and the Astronauts. Our people are prepared to have Odin avail himself of amnesty by reporting them after they've had a short time to elude pursuers. However, they fear that the amnesty offer may be a trap.

Galen visits the Prefect and learns that the offer is legitimate. However, he also learns that the Prefect is desperately concerned about the disappearance of a number of prominent humans. He suspects they are going off to start a rebellion and that they are somehow being given assistance. As one of his preventive measures, the Prefect has issued passes to everybody in his territory without which movement is forbidden.

Galen and the Astronauts investigate the disappearance the Prefect has reported and find that an underground railroad is available for humans who want to be taken to Shangri-La. They accompany Odin and his family to the contact point they have discovered. All set out for the promised land.

After some adventures in avoiding patrols and in reaching the next station on the railroad, our people learn that the underground railroad is a trap set by Ursus to ensnare rebellious humans. They succeed in foiling the Gorilla who is in charge on the final stop on the railroad whereupon the passengers, both human and ape, set out in search of a better life for themselves, while our people continue their own quest.

Notes: Our third unfilmed adventure contains echoes of "Logan's Run" and elements from "Beneath the Planet of the Apes", and some complicated plot gymnastics that (to me) would have made this entry difficult to accept within the accepted framework of the series. I just can't see the Ursus/Urko we know employing such a complicated method of eliminating humans...
15. THE MINE
PAUL SAVAGE

Our trio comes upon advanced technology in the form of a water-driven mill. They learn that the architect is an old man who once visited super-civilization. The hope is immediately aroused that this may be a way for Virdon and Kovak to go home.

The old man has been forced into slave labor at a salt mine - salt being an extremely valuable commodity. The mine is operated by a venal Gorilla who forces extra work from his slaves by giving them food in proportion to their productivity and who also cheats the government.

Virdon and Kovak are separated from Galen while attempting to reach and free the old man. The Astronauts are captured and enslaved in the salt mine. Galen attempts to rescue them by assuming the guise of a government inspector, not realizing an inspector in a threat to the venal Gorilla.

The venal Gorilla intends to kill Galen.

The Astronauts first convince the humans not to compete viciously and then they arrange an escape. They also save Galen's life but in the course of the escape both the old man and the venal Gorilla are killed. We never learn the whereabouts of the great civilization and, in fact, we can't even be sure it exists.

Notes: One of the strengths of the "Apes" live-action TV series is the subtle continuity between episodes - a remnant, perhaps, of the days when it was intended to be a serial. The existence of mines in the ape world had been established in two of the filmed stories: "The Liberator" (the slaves harvested from Borak by the gorillas were destined for "the mines") and in "The Tyrant" (the grain Aboro was collecting was to be exchanged for gold from "the mines"). Here, finally, our heroes would have gone there. Of all the unfilmed episodes, this is the one that can be seen most easily as fitting within the series framework. Along the way, it would have added some interesting ideas: mention of the super-civilization of Virdon was seeking, and a theme of almost socialist dimensions... What a shame we lost this one. The final resolution, though, seems unnecessarily evasive.

16. THE TRIAL
EDWARD LAKSO

In a highly productive village, a nasty Gorilla hazes a human in the fields. Virdon attempts to help the human, gets into a struggle with the Gorilla, who is accidentally shot.

The Commanding Gorilla appears and orders Virdon's immediate execution. However, Galen and Kovak raise doubts about Virdon's guilt and are supported by the villagers who will stop working if Virdon is unfairly punished. The Gorilla Commander agrees to an investigation and trial.

Galen and Kovak seek a reason for the peculiar behavior of several of the Gorillas in order to have some defense for Virdon. They learn that a human has been making whiskey and selling it to the Gorillas, whose drunken brutality caused the tragedy in the first place.

Unfortunately, the Gorilla's Second-in-Command is determined to have Virdon executed, regardless of any evidence. He has contacted Urko and is granted a promotion whereby he takes command in the village. Ignoring all evidence, he sentences Virdon to death.

Galen and Kovak ply the Gorilla Guards with whiskey, and when they are drunk, affect the rescue of Virdon. Our three heroes escape just prior to the arrival of Urko, who is furious at losing his quarry and blames the Second-in-Command for the drunken guards.

Notes: A third entry from Ed Lakso (he contributed "The Trap" and "The Cure") combining a staple element of US television (the courtroom drama) with a theme belonging to the Westerns of the 1950s: the effects of White-Man's fire-water on Native Americans. Without knowing if this was to be played as drama or comedy, it's difficult to know how it would have turned out. It could have been deeply offensive (ridiculing people who are unused to alcohol) or quite thought-provoking (had it portrayed the violence that drinking often leads to). It is certainly inconsistent with the series, however, the shared toast and raised glasses which accompany the drink Galen shares with Barlow in "The Gladiators" and a similar scene in "The Deception" in which the renegade chimp is welcomed into "The Dragoons" suggest the apes have alcohol, and the idea of judicial integrity being bestowed upon a human is at odds with the society defined by the aired episodes.

17. THE TYRANT
WALTER BLACK

Our trio witnesses District Chief of Police ABORO and his lieutenant shoot and kill one of their own troopers, who is driving a wagon load of valuable pelts to Apo City. Aboro is jack-jacking the pelts to use for bribing other ape officials for his own political gains...which include eventually replacing Urko. To cover this horrendous act, he plants some of the pelts in the house of MIKAL and JANA, two humans who work in his pelt-producing village.

Later, Aboro "discovers" those pelts and when Mikal tries to flee he falls and is killed. Our guys arrive as Jana vows revenge -- she will kill Aboro! Our trio must talk her out of it, for if she succeeds, terrible ape reprisals will fall on the village.

Virdon promises they will find a way for justice to be served -- a way in which the tyrant Aboro will be removed without fear of any reprisals. Our group plans to frame Aboro by making it look like he intends to kill Urko -- which they cleverly do.

Notes: Stolen pelts (another "Western" theme) instead of a grain tax, and an Aboro who is already plotting to eliminate Urko...I've always thought our heroes' "Mission: Impossible" style entrapment of Aboro was seriously flawed. There are elements in this synopsis which might have worked better had they been left as they stood. It's interesting to note that gold was substituted for the pelts. Above all, we have, in this precis, a fearless, vengeful woman. I'm sorry we never met "Jana". Her presence would have enriched the story and the series.

Mark Rogers
Beverly Garland
Wanda 'The Interrogation'

Actress Beverly Garland's body of work - 41 feature films and nearly 700 television shows - is perhaps unmatched in Hollywood for its diversity and scope.

Since making her film debut in "D.O.A.", the 1950 suspense classic, Ms. Garland has starred in a wide variety of movies and TV programs which have won her many honours including a star on the Hollywood Walk of Fame, career achievement awards from Universities and industry organisations, and an Emmy Award nomination for "Best Dramatic Actress".

Ms. Garland starred in some of TV's most prestigious dramas, such as "Playhouse 90" and "Ford Theatre", made numerous guest appearances in dramatic series and starred as a regular in "Decoy", in which she made television history in 1957 by becoming the first actress to play the title role of a dramatic series, as well as television's first policewoman.

In 1974 Beverly was forever embraced by the hearts and minds of Ape fans everywhere for her sensational performance as the big, bad 'Wanda' in the fan-favourite episode 'The Interrogation'.

Dean Preston almost promises to get the answers*
*With a little help from Kassidy Rae

How did you get the part of 'Wanda'?

The casting director was Marvin Paige. He called me and said he liked my work on "Decoy", the policewoman series I did in 1957, and asked if I was interested in the part of Wanda, the doctor. I had seen the "Planet of the Apes" movies, and they were already considered classics - so my decision to be a part of the TV series didn't take long - about half a second!

When you were approached to play 'Wanda', was the subject of 'psychological pressures' (of being confined within full make-up for many hours at a time) discussed, and, if so - at what length?

No, we were never discussed the idea of "psychological pressures". The full make-up was not easy to work in all day - but, it was a challenge I enjoyed.

Are there any difficulties for one actor relating to another when wearing appliances?

I had one. What surprised me was the intensity of the preparation. I quickly learned apes and humans walked differently. Several days before shooting we were called to Fox and segments from earlier scenes showing how apes walk were screened to us. After some instructions we all had to get up and have our 'ape walk' graded and we were not excused until we were all perfect.

Then we went to make-up for measurements for all the rubber prosthesis for the whole face - forehead, cheek bones, mouth - as well as feet and hands.

When we finally started shooting we had an unusually early - 4 am - call for make-up. Once we were all in make-up we could not eat. Our real mouth was two inches away from our 'ape' mouth - so all we could do was drink via a straw. It was a good way to diet!

It has been said that, on occasion, 'Wanda' both looked and sounded somewhat like Kim Hunter's 'Zira'. Was this a conscious "tribute" - or merely a happy coincidence?

Well, if I sounded like Kim Hunter it was just a coincidence... and I'll accept it as a compliment!

Wanda gets progressively scarier as the episode goes on, bending her will to Burke's - perhaps losing objectivity as the experiment goes on (witness her nearly uncontrolled screeching at Urko when he comes to the cave). What did you do in order to get yourself in that mindset? Where did you get your inspiration? Was there any parallel to any event or circumstance going through your head?
I felt Wanda was a very aggressive ape. She was well educated and regarded humans as inferior. She did not feel humans took her seriously and that upset her to the point she thought, "Just who did they think they are?"

Were the scripts available to read and revise before shooting began?

We received the script about ten days in advance of the shooting, and I can't recall our making any significant changes in the dialogue. But three or four days later, when we were called in to go over the fundamentals of being an ape - how to walk, how to talk etc - I think that is when I suggested to the director that because Wanda was a doctor, she could be wearing glasses. He liked the idea. So Wanda wore glasses.

What are your thoughts on the scene where Wanda tries to make Burke believe she's a human female? She sends the guards out and prims her hair, before turning her wiles on the hapless astronaut. Would Wanda have actually kissed a human if it got her what she needed to make her experiment a success?

Wanda found Burke rather attractive (for a human). She loved flirting with him. She thought herself very attractive - "Didn't he see that?" Of course, he did not, and she didn't understand that at all.

If it came to pass that she would have to kiss him, she would. She was determined to have her experiment go as she had planned.

Did the ring that Wanda wore have any significance - that you know of?

Sorry, I don't remember the ring.

Where were 'The Interrogation' scenes filmed?

The scenes were filmed on the set at the 20th Century Fox lot in Los Angeles.

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

I didn't work with Roddy on "Apes", but I had the great pleasure of working with him on the movie "Sixth and Main" in 1977. He played a man with no legs. As an actor he was excellent. As a person he was funny, attentive and one of the nicest I have ever met.

You also shared screen time with Booth Colman, Mark Lenard and James Naughton. Did you enjoy working with them? Did you know any of them beforehand?

No, I did not know nor had I worked with Booth, Mark or James (prior). However, they were fun to work with!

Are you recognised by Apes fans?

Under all that makeup - nobody knows who anybody is!

I loved playing Wanda, the doctor. I was the only ape wearing glasses. The glasses were my idea. I was playing a psychiatrist and I suggested to the director that glasses would add a very studious look to my character. He agreed. They did!

One day my three-year-old son came to the set. He was fascinated by all the "apes" and he talked to many, including me. Although he recognised my voice as being like his mother's, he would not accept the fact that his mother was inside an ape. To him, no matter what I said, I was what he saw: an "ape".

Can you recall any off-camera practical jokes going on during the recording of "The Interrogation"?

On the last day of shooting I kept my Doctor Wanda "ape" makeup on and drove home - a 30-minute drive from 20th Century Fox, through Beverly Hills.

At every stop light I waved at the drivers of the cars in the adjacent lanes.

I have never seen such strange looks! I got double-takes of total amazement, like, 'What is that? Is that an ape driving that car?'

Nobody could see underneath my Doctor Wanda's ape face - but, I was laughing as hard as I ever have!
Do you have any 'behind-the-scenes' stories from that particular episode?

It was great fun, but it was also tough. At lunchtime it was extremely difficult. We couldn't eat, only sip through a straw some malted milk or cold soup.

Sadly, the TV series was 'cut-short' after only 14 episodes. If the series had continued, were there any plans for Wanda to appear in future episodes?

If the series had continued, I would have prayed long and hard that Wanda would be a regular character. Unfortunately, in those days, there were only three networks and to be a success a series had to attract at least 30% of the available audience. "Apes" attracted millions in 1974, but not the 30% to merit rescheduling. But I had a ball on "Apes", and if the series had continued, I think I would have worked it for scale.

What is Beverly Garland doing nowadays?

I am in the 55th year of my career in showbusiness. I am still a recurring regular on the popular "7th Heaven" on the WB channel, and I regularly do voice-overs and occasionally appears in guest-starring roles in TV series. In addition, I have the pleasure of being a lecturer about Hollywood and film-making on Crystal & Celebrity cruise lines.

I devote considerable time & energy to my 255-room Beverly Garland Hotel and Conference Centre in North Hollywood, California, which was recently praised by the prestigious Wall Street Journal as one of five best hotels in the entire USA for executives travelling with their families.

Travelling provides me with great relaxation. In December, I fulfilled a life-long goal of visiting all seven continents when I toured Antartica, a truly amazing place. Included in my upcoming travels are tours to Egypt, Japan and maybe, if I am lucky, New Zealand.

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?

The viewing public was immediately fascinated by the juxtaposition of apes and humans. The plot was totally new. Apes in control of the world and humans facing a type of foe they had never encountered... even in the movies!

The production values were so high and realistic they made the fantasy-type plot very plausible. In less talented hands, the Apes could have been a feature film fiasco.

In today's multi-channel-homes television world, "Apes" would be another "Star Trek", have a permanent home on cable, and be supported by millions of viewers who desired its classic and creative escapism.

Ms Garland, thank you very much indeed!

"Thank You" - this was fun to do - great memories!
**Escape from the Vault of the Apes**

It is just another day at the office, when in comes an email from Kassidy Rae. It reads: 'Hi, Just to let you know that you should keep an eye on www.intrada.com over the next 24 hours as they will be releasing a CD soundtrack of music from the Planet of the Apes series'.

Now, you know the feeling: you stare at the screen and all you can do is blink stupidly while the enormity of what you have just read slowly sinks in. I click on the link and there, in glorious technicolour, widescreen and surround sound is an image of the new TV show soundtrack!

*New comic + new figures + new CD = Apes are back!*

Never one for missing out on an opportunity, Simian Scrolls quickly fires off an introductory message to Intrada and crosses our fingers. Before long the magnificent Roger Feigelson writes back and kindly introduces us to Nick Redman, producer of the new CD.

Nick, born in London, is one of Hollywood's leading producers of movie music and is also one of Hollywood's most active documentary filmmakers. He's an Academy Award nominee as the producer of the documentary 'The Wild Bunch: An Album in Montage'.

As a film-music producer, Nick has received gold discs for his 4-CD box set of John Williams' music for the Star Wars Trilogy and for his later 2-CD set of the complete original score for the landmark sci-fi film. He is a long-time consultant for the Fox Music Group's classics division, for whom he has overseen and supervised the release of more than three hundred albums. Nick has been recognised with a Film Music Preservation Award by the Film Music Society. From 1993 to the present, such classic films as The Day the Earth Stood Still, Planet of the Apes, Patton, The Sand Pebbles, and literally hundreds more, have all had their music tracks revitalised in what is the most important and comprehensive music restoration program ever mounted by a major film studio.

Our first question for Nick was, for a show made in the '70s, why has it taken so long to issue a soundtrack? Nick replies, "When one considers the volume of music inherent at a studio like Fox, it takes a while to work through everything. We started with the Apes features, and when all five had been issued on CD, and a suitable interval had passed, we turned our attention to the television series. It was always going to get done sooner or later".

Of course, Nick is aware that Jerry Goldsmith's Escape has only ever been (officially) issued as a suite, because he produced it, as well as being involved in all the other Apes CDs, but feels, "It's not our duty to release everything complete: sometimes a suite suffices, particularly in a case where the source is mono and not terrific-sounding. As to their being any future plans for APES, I've toyed with the idea of a box set, but that's still only very much at the drawing-board stage".

The score for the pilot episode 'Escape from Tomorrow' was by the legendary Lalo Schifrin, composer of the equally legendary Mission impossible theme and a mountain of other scores to many classic TV shows and movies. Nick, an admirer of Schifrin's music (he also produces soundtracks for his own label, Aleph records), wanted the album to reflect...
Schifrin’s contribution, which is why the CD really revolves around him. The accompanying Earl Hagen score was chosen because it was felt that it was the most musically synchronous with Lalo’s.

Seeing as how Nick is such a Schifrin aficionado, we took the opportunity to try and solve a decades-old puzzle: perhaps he could shed some light on why, at the time of the TV series, a 45-rpm single was released with two pieces by Schifrin. These are generally known as ‘Escape from tomorrow’ and ‘Ape Shuffle’. As someone who has a special interest in Schifrin’s work, did Nick know the story behind this release?

“My pal, Jon Burlingame, one of the leading authorities on TV music, feels that the story is that Fox wanted something commercial to get airplay on radio as a tie-in to the show. So Lalo came up with the goofy ‘Ape Shuffle,’ which would have been a novelty oddity, backed by ‘Escape from Tomorrow,’ which was a reasonably faithful rendition of the theme. Both these tracks were issued recently on a German compilation ‘Lalo’ CD entitled ‘Most Wanted’.

So what we have then are the scores for four episodes; the obvious question to ask is, what about the remaining scores not featured on this disc? Is there any possibility of them being featured on a future volume of additional music?

‘Not really,’ Nick replied, casting the hopes of many fans against the rocks. ‘We determined there wasn’t enough material to warrant two CDs after toying with the idea of doing with a 2-disc set. The remaining two unreleased scores were fragmented and a little deteriorated – not everything survives in good shape unfortunately, and we are often hampered by unusable elements’.

Hypothetically though, could the unreleased scores have been salvaged, with restoration, and was it only the low level of potential sales that precluded this?

‘Yes, I just determined that it wasn’t worthwhile to release a 2-disc set at this time. I wanted to test the water with a single ‘best of’ CD. There just isn’t a viable second disc’s worth of material. Only six of the fourteen episodes had original music, so there wasn’t anything unreleased left over. Using existing cues as an ad hoc library was the way it was often done in 60s and 70s tv shows, and it’s always a cause for celebration when we find any of it in the dark and dusty vaults’.

Hmm, ‘the dark and dusty vaults’… we’ll come back to that in a minute. So where then did the idea for the CD originate? Is Nick an ‘Apes’ fan, or is this essentially a Schifrin project?

‘In my position at Fox, it’s my job to come up with a lengthy and ever-increasing list of viable titles to issue on CD. I really enjoy working with Roger and Doug at Intrada, so I‘ll routinely call them and say, ‘I’m digging around right now on a “fill-in-the-blank” project, are you interested in putting it out?’ And bless them, they often say yes, no matter how arcane and esoteric the suggestion’.

One minor factoid know only to the most faithful is that the original print of the series premiere, “Escape from Tomorrow,” had a different arrangement of the opening and closing titles theme than the one used on all other episodes and the subsequent syndication prints. Was Nick aware of this, and is this alternate take present on the release? “This is interesting. The ‘main’ and ‘end’ titles present on the CD were the only ones found on the music elements, so if any alternates are floating about out there, we don’t have them!”

Our attention turns to the publicity blur on the web page: it states that the scores featured on the disc had been ‘perfectly preserved’. Does this mean that they required little restoration? In Nick’s opinion, was this by chance or design?

‘Everything included on the CD sounds wonderful and is par for the course when dealing with ‘single stripe’ 35mm monaural magnetic film elements, which was the format this music was preserved on. Some of it is not-so-good sounding, which is why it’s not on the CD. Chance or design? All I know is, there can be two magnificent film scores sitting right next to each other in the vaults, stored in identical boxes. When played, one will sound like it was recorded yesterday, the other will be reduced to toxic glue - a victim of the dreaded ‘vinegar syndrome,’ the disease that fatally corrupts 35mm magnetic film stock. As we say in the business – ‘Go now!’

Ahhh, he mentions those vaults again! Let’s drop everything for a while and talk about the Fox archives, because their possible contents are an endless source of debate and speculation amongst, not just Apes fans, but movie fans everywhere.

Personally, Scrolls believes them to be a complex of vast, subterranean catacombs that are built to withstand a full-on nuclear attack. The only way in is through a steel vacuum-sealed, circular door. It has one of those ship’s steering wheel type handles. Armed guards trained to kill with Ninja techniques patrol night and day... Are we even close?

‘Ummm, no, not really... Many of the original music elements at Fox are housed in editorial bldg #32 on the top floor. They are locked vaults, which is where most of the elements have sat, untouched, for more than fifty years. When I started the restoration program in 1993, this was literally the first time in all those years that the materials were being handled.”

We’ve learned that Fox (and many other studios) archive a lot of material down in some salt mines in Kansas. Would that be just film (celluloid) or tapes, images and paperwork too?
“It’s mostly film, but other stuff too, and when one of the old scores has been restored and transferred from deteriorating 35mm to 24 track analogue tape, those elements are sent for deep-vaulting in Kansas as well.”

Apes TV fans would be particularly interested to learn of the existence of archived scripts for any unproduced episodes. The show was cancelled so abruptly it’s hard to believe none exist. And while we’re on the subject, how about reels of deleted scenes, photographic records and production notes, etc? Are the FOX archives well organised or a catastrophic mess?

“Well, my area is the music, so I can only speak of that, but in most cases we can locate the cans of film fairly easily in whichever vault they’ve been stored. But as to their condition, that remains a crapshoot until the film is removed and examined. It’s heartbreaking when a score you really want to release is reduced to toxic glue. In the case of Apes, I’m not aware of any scores prepared for the show that were never used or recorded”.

Fortunately, Nick was never in the position of having to choose between different takes for various cues as only the ‘used’ take in every case was preserved, but did he know in what sequence, and on what dates, the scores were recorded?

“Not the precise dates, but the logs indicate sessions began in late August, and continued sporadically to the beginning of November, 1974.”

And was he able to determine what Fox Music Supervisor Lionel Newman’s involvement was (if any) in the scoring, or did his name appear on the series end credits purely as a head of department? “Primarily as Head of department. Although he did actually compose a few cues for the episode #’s B-511 and B-512.” Evidently no other composers created any other single “one-off” cues for episodes (as opposed to full scores).

A CD soundtrack for the Apes TV show was something we never thought we would possess and something we are all grateful to Nick and the folks at Intrada for providing but - and we make no apologies for asking - there’s something else we never thought we’d see, and something else that had unique music composed for it: the animated series, RETURN TO THE PLANET OF THE APES, particularly the main title theme and the unforgettable vocal classic “I’m going humanoid over you”. So is there then any possibility of a soundtrack being released? Over to Nick.

“I’ll look into it. I know nothing about the status of “Return” at the present time. If you can personally guarantee us sales of at least 3,000 copies, we might be in business!”

So, in conclusion, in all his time as music consultant to Fox, what has been Nick Redman’s most exciting project? Is there a ‘holy grail’, a lost score, that one-day he hopes to find?

“I guess the most exciting project was the restoration of The Star Wars Trilogy, because it took a whole year to execute and was so complicated, and a holy grail for me would be Carousel, the Alfred Newman underscore, which has just not panned out yet despite numerous attempts.”

As we say goodbye to Nick, there’s one final question that needs to be asked: if you let the CD continue to play after the final track (31: “End credits”), there’s about a minute of silence followed by something of an ‘Easter Egg’. So what’s that all about? Under the harsh glare of our spotlight, Nick finally confesses, “I often close albums with ‘hidden tracks,’ and this is a fun one!”

Nick, thanks for taking the time to help with our Fanzine. Take care, and the best of luck with any future projects.

“You’re very welcome...it’s always nice to know that someone actually cares about the stuff we release...”

Until the POTA box set is released then?

“Let’s keep our simian digits crossed...”

Questions posed by Mark Rogers and Chris Lawless
Interview conducted via email by Dave Ballard Oct 2005

Lalo Schifrin: Composer for the episodes: Escape From Tomorrow. The Good Seeds and The Gladiators

Anyone with even a passing interest in Film music should pay a visit to the Intrada website. Simian Scrolls unhesitatingly recommends their superb mail-order service.

http://shopping.netsuite.com/s.nl/e/ACCT67745/sc.1/f
Intrada - 2220 Mountain Blvd. Suite 220
Oakland, CA 94611
Ph: (510) 336-1612
Fax: (510) 336-1615

e-mail: intrada@intrada.com
HIGH COUNCIL
An Interview with Booth Colman
by Jeff Krueger

Booth Colman was born in Portland, Oregon and as a child actor in local productions became active in the early radio programming. Booth’s credits include science fiction classics like the anti-themed ’Them!’ (1951) and the original ‘Outer Limits’ TV show (the episode “ZZZZZ,” also insect themed; during it’s production John F. Kennedy was assassinated). Booth even guest-starred on Ron Harper’s series “Garrison’s Gorillas” (“Bankers’ Hours”) but doesn’t remember anything of import about that. He would eventually work with Ron again as Zaius in the ‘Planet of the Apes’ TV series. Of course there’s much more to Booth than just that but it’s best we hear it in his own words:

JEFF: First of all, Booth, I want to wish you a happy birthday. March 8th, right?
BOOTH: That’s right, yes.
JEFF: Did you know that was the date that they filmed the makeup test with Edward G. Robinson (as Dr. Zaius)?
BOOTH: Really? Well, I knew there was something about March the 8th. I thought it was. You may be right.
JEFF: Sounds like it was destiny that you play that role, huh? Did you ever meet Edward G. Robinson?
BOOTH: Yes, as a matter of fact I did. I met him very fleetingly at a party, twice. Jesse Lasky Jr. gave. And I had a pleasant conversation with him. You know, he was a very well known Broadway actor when he was a young man. And was in a number of productions for the Theatre Guild. And one, an obscure little story called ‘Little Caesar’ turned out to be a modest hit. And Warner Bros. bought the property and brought him out to the Coast. And that pic ‘Little Caesar’, that was the part that made him in pictures.
JEFF: And then Roddy played Caesar in two of the ‘Planet of the Apes’ movies.
BOOTH: Yes, but a rather different Caesar.
JEFF: I guess we can start at the beginning. How did you decide to become an actor? I know you were in radio when you were a teenager.
BOOTH: Yes. Well, I wasn’t a teenager; I was about eight years old, pre-teen. And this was in Portland, Oregon. And one of the radio stations there planned to do a serial treatment of ‘David Copperfield’. And they were looking for a young actor to play David as a boy. And I auditioned with a number of other people. Can’t remember too much about that. This was about, I934, something like that; 1932. At any rate, I got the part. That was the introduction.
JEFF: I guess that would be when you fell in love with acting?
BOOTH: No, it sort of grew on me. Because I did plays in Portland, the Civic Theatre Group. And I found that I enjoyed that very much. Like most people, especially children, I think, are actors. You enjoy pretending to be somebody else, sort of hiding behind another personality. It seemed to take with me. I enjoyed it. And there were those who thought I was good at it and I went from there.
JEFF: Did you ever consider another kind of career?
BOOTH: I thought for a time, when I was planning to go to college, I was very attracted to archaeology and I wanted to do something about that. But the world was in such a terrible state of, as they say in the Irish play, a ‘terrible state of chaos’. It was chaos and I was dissuaded from that because the war clouds were gathering and the Army and the Navy needed people in the Japanese language field. So attractive offers were made and I enlisted in one of those. So, although I minored in drama at college, I had an opportunity to act in plays, majored in oriental studies. And when I was inducted into the army I was sent to the University of Michigan where the Army had a Japanese language school. I was there for a year and then I worked in an office in New York City and I was discharged from the army in New Jersey. Fort Dix. I stayed in New York because I wanted to be an actor, to be a Broadway actor and things developed and that’s the way it worked out.
JEFF: Anything to mention about your experience during World War Two?
Booth: Well, my experiences were all in this country, in New York City. I had what was called "rations and quarters". In other words, they paid you a small sum, you had a rented room somewhere and they helped out with your meals and you worked in an office, morning until evening. And we were supposed to supervise a team of nazi and from people, Japanese Americans and what they were doing. Of course, we were nowhere near as prolific as they were working with the Japanese language. It was office work and some of it, what shall I say was not confidential but it wasn't to be discussed. I don't think it would make much difference today. That's what I did in the service, I was not overseas.

Jeff: I know that you were a part of the movie "Casablanca".

Booth: Oh, yes. I was auditing, it was called "auditing" that summer at Warner Brothers. That was the summer of, was it, 1940? And I was able to go to the studio every day and sit in on the lectures. In those days Warners had sort of a "silver circle", whatever they called it, of promising young actors and actresses, good-looking young people that their talent scouts signed from campus theatres all over the country. They were brought to Hollywood with a minimum salary and, out of the group, one or two would get somewhere. Like Robert Cummings, he was a member of that group. And I remember attending their sessions, watching them do scenes. Ronald Reagan was there, he was a contract player at the studio, he wasn't a student. But he was interested in seeing their work. And Elia Kazan, who was an actor then, was working on a movie. And he would come in and lecture on the subject of acting and watch and critique the scenes. And they had a couple of other current directors, current at that time. So if your mind was open to these things it was very rewarding to listen to their opinions, to study how a scene was put together and what motivated actors. This was before the Actor's Studio and all that sort of thing, I learned a lot, as we all did.

Well, "Casablanca" was being shot and I was on the set a lot. Why? Because I was interested in talking to an actor named Claude Rains. And I marvel now at his patience, answering all the questions I put to him and so forth. And watching him, I thought he was a wonderful actor which he was, And I saw a good deal of "Casablanca" (being filmed). And there was one scene where they used some of us. You just see our backs running away from the Gestapo or something in one quick shot. But I was on the set a lot.

Jeff: Were you acting professionally then?

Booth: No, not in films. You had to be a SAG member and I certainly wasn't at that time.

Jeff: When did you get into movies?

Booth: Well, I worked on Broadway in the '40's. All through the '40's up to '51. In '51 I auditioned for a part in a Howard Hawks picture in New York and I got the job and I came out to the Coast. That picture was called "The Big Sky" with Kirk Douglas. That was the first film I did out here.

Jeff: And you did a John Wayne picture?

Booth: That was later on. It was a small part in "The Comancheros" (1961). And I exerted some kind of Western accent which Wayne seemed to like. And I was on the picture, well, less than a week. But, it was a great experience. I remember when I met him shaking hands with him and my hand and wrist disappeared. He was a big man. A very nice fellow to work with.

Jeff: How about Maurice Evans?

Booth: I was with Maurice Evans a long time. I was in his production of "Hamlet", which Margaret Webster directed. We played nearly eleven months, eight times a week. We played on Broadway, they changed the name of the theatre to accommodate us. It had been the International, they changed it to the Coliseum Circle Theatre. That's where it was located. I played all those performances with him. I was also on the radio with him on one occasion. He and Helen Hayes did a truncated version of "Romeo and Juliet" and I narrated it. Somewhere I have those records, big discs. I was very friendly with him. He was a wonderful chief for the actors. We called him "Maurice". He was a distinguished man and really the last of the actors/managers. It was his own company, he was in his own boss and a very good one.

Jeff: You've known or worked with so many of the people that are now considered to be icons, such as John Wayne, Humphrey Bogart, and Stan Laurel you knew as a friend.

Booth: Yes, I did. We were very good friends. He and Ida, his wife, I met them when I was out here in Los Angeles. That is, at the Biltmore Theatre for ten weeks, with Gertrude Lawrence and Noel Coward, in six of his one-act plays called collectively "Tenors At 8:30". There were nine plays, we did six of them (at one time). So, if you wanted to see them all you had to come twice to the Theatre. The matinee day we played three in the afternoon, the other three in the evening.

And while we were out there I was invited to have dinner at the home of a girl who had gone to college with me, who was married to Tony Romano, the musician who was always with Bob Hope. And it must have been on a Monday night, our dark night. And we were talking about comedians and comedy. And I said I thought the best were Charlie Chaplin and Buster Keaton and Stan Laurel because they were so original. And she said, "That's funny, Stan Laurel is our next-door neighbor; I'm going to invite him in for a drink after dinner." Which she did. That's when I first met Stan.

And he wanted to see our shows and I was very pleased to arrange for that. And he and Gertrude Lawrence and Noel Coward met. They all met, it was a mutual admiration society because they admired each other. And then I saw Stan and his wife, and "Babe" Hardy and his wife when they came to New York on their way to Europe for their vaudeville tours. And I saw them here (in Los Angeles).
I was at their home a couple of times a week. I was very close to Stan. Lois, his daughter, said that he looked on me as a son. Well, that may be a slight exaggeration but the affection was certainly there.

Yes, I knew him all those years, corresponded with him. Even in the city he would send clippings of something he thought funny from the newspapers. And then on their tours, he wrote to me from every stop, sent me the drama critics' critiques of their act. I have, I think, seventy-eight or eighty letters and cards from him still. And I miss him very much. He died in '65. And (Oliver Hardy) had died in '57. And I certainly didn't know him except that I saw him at Stan's home in Santa Monica a couple of times, once for lunch and once when Stan came back from the hospital, having had a minor stroke. He was in a wheelchair and Oliver Hardy and his wife Lucille rang the bell. Mrs. Laurel opened the door and there they were. And there Stan was across the room in a wheelchair and "Babe" Hardy said, "Well, here's another fine mess you've gotten into". And went over to him and kissed him on the forehead and they visited. It could have been an emotional moment. It was as far as I was concerned.

JEFF: When did you start working in TV?

BOOTH: That was out here, I don't recall doing any of that in New York. It hardly existed there, although it was there but I think there were about four television sets in the United States at that time. No, I didn't do anything like that in New York but out here I did. But I don't remember the first one.

JEFF: And you kind of jumped back and forth between TV and movies and theatre?

BOOTH: Yes, that was certainly the case in the '50s and '60s and today it's either one or the other; it seems. Although big stars can do both. But it's hard to do both today.

JEFF: Anything in particular that stands out in your mind from your career? I don't know if you had a preference of movies or TV?

BOOTH: No, today you have to take the work as it comes. There isn't much choice in these matters. I think the standard is perhaps a little lower than it used to be for television. There's so much going on, so many projects in the wings. I think that was one of the troubles with our 'Planet of the Apes' series. The studio had so many projects waiting to come on that they didn't really develop 'Planet of the Apes' as well as they might have if they'd spent a little more time and effort on it. I've always felt that. Including having people in charge who show a little more affection for that kind of story. If you're going to do weird, strange stories you want someone at the helm who has a fondness for that type of thing. I'm talking about someone like Edgar Allen Poe or a modern equivalent of sorts, like Ray Bradbury. Someone who was comfortable with that kind of story. Because otherwise there's a sameness about it and something that doesn't fit what you're trying to convey.

JEFF: Do you have any other favorites as far as projects you've done, either movies or TV? Or theatre?
BOOTH: Theatre, yes. Because I would go up to the last couple of years, I would go to the Meadowbrook theatre in the Detroit area to do many plays. I did Dickens' 'A Christmas Carol' there for nineteen years. I played 'Death of a Salesman', I played 'A Man For All Seasons', 'A Merchant of Venice'. The Andersonville Trial', 'Inherit the Wind'. The last I did twice, with twenty years in between. I mean, that was, you might say the true love of mine. Those are wonderful plays. Terry Kilburn ran that theatre. Terry had been a very successful child actor. He was the little boy in 'Goodbye, Mr. Chips' with Robert Donat (not the Arthur Jacobs version). Several generations of the same family. And then he went into direction, being a director when he outgrew his childhood parts. And he ran that theatre for twenty-five years. He sent for me for many of these things. We did 'Andersonville Trial' here (in Los Angeles) in '61 at the Players Ring theatre, which he directed. And then he sent for me to do that in '71 there in Michigan. And then we did it again in '89. That's a very powerful play, historical piece. There was a trial after the Civil War here of Wirtz, who was the commandant of that terrible camp in Georgia with fifteen thousand Union prisoners. I mean, everything but cannibalism broke out there. It was dreadful. He was tried and hung by the Union government after the war. The point of the play was there are some things where you do not follow orders. And the excuse that I was only doing what I was ordered to do doesn't hold water.

JEFF: Kinda like Nuremberg.

BOOTH: Yes. Like lots of things that have happened since.


BOOTH: Yes.

JEFF: So, obviously you like movies.

BOOTH: Oh, yes. Of course!

JEFF: Are there any particular favourites, pictures that you’ve liked over the years?

BOOTH: Yes, there’s so many, though, I couldn’t begin to name them. And then, I always see something worthwhile in a picture even though I might not care for other aspects of it. But you realise the amount of work that goes into it on everybody’s part – the writing, the direction, the acting, the photography, the sets, the editing, everything – it’s very hard to dismiss something and say, “Well, I didn’t like it”. I mean, there has to be something you liked in it. No one sets out to make a lousy picture. And sometimes they turn that way, but even then there’s something praiseworthy in it. I wouldn’t be able to condemn a picture out of hand because I know too much about it, that is, from a point of view of the labour that went into it.

JEFF: What’s your view of television? Some people look down on it. Do you watch TV?

BOOTH: I don’t watch it as much as I used to, it’s true. One thing that I am offended by is a laugh track. When I hear a laugh track it dulls my appreciation, if it’s supposed to be a comedy. Although sometimes you can be fooled. I always thought that ‘Frasier’ had a laugh track. Not at all. When I did an episode of it, they had a huge audience there and they are laughing at all these things.

JEFF: For example, you did recently ‘My Name Is Earl’. That’s filmed, right? So they’d probably have to use a laugh track.

BOOTH: They do, they use a laugh track.

JEFF: Let’s talk a little bit about the ‘Planet of the Apes’ TV show. How did you become involved in this?

BOOTH: Well, I was sent for by Marvin Paige (casting director) and my agent, along with a number of other people, who were candidates for the part. Then I...
remember auditioning for Marvin Paige. He evidently thought it was alright. And I was sent for to repeat the audition in front of the "jury", the producers and the writers. There must have been a dozen people in the room. They had me do a dramatic scene of confrontation. One of those explosive, angry moments and so forth. And I did it and they seemed receptive, although at most of these auditions they sit there with stone faces like Buster Keaton at work, and you don't know whether you've made out or not.

But one of them asked me, describing the makeup that was necessary, "Would you feel confined? Would that be claustrophobic?" and so forth. I didn't know what to say, so I said, "No, it wouldn't bother me: because Lon Chaney's ghost would come down and protect me". They thought that was funny, or good, or something. Anyway, I was told later in the day that I got the part.

**JEF:** Did they ever tell you what they were looking for or what they thought you would bring to it?

**BOOTH:** No, I think they left you on your own to conjure up something. You know, many times at auditions they don't really know what they want. That's certainly true with commercials. And it's what the actor brings to them that may please them, or they might just like your necktie or something. You never know. You might resemble somebody they liked, or you might resemble somebody they didn't like, in which case you wouldn't get the job.

**JEF:** Since you knew Maurice Evans, did he ever talk to you about that role, since he played it in the films?

**BOOTH:** We had one conversation. He wished me well and said something about keeping my weight down. Well, it was a little problem with me. But his costume did fit me. Maybe that's why I got the job. (laughs)

**JEF:** Was that a heavy costume to wear?

**BOOTH:** It was heavy material, but it was nothing compared to the makeup on your face and your head, the wigs and all of that. Which you learn to handle without too much trouble except on a very hot day when we're working outside on horseback. That was difficult because they had to be "at you" all the time, fixing things and dabbing it with glue. I didn't particularly care for that but you get used to anything. And remember, you're being paid for it, too.

**JEF:** That helps. And I noticed you had a stand-in for some of the horse riding.

**BOOTH:** Yes, although for close-ups and riding into shots you have to do it yourself.

**JEF:** Did you guys have a good feeling about the series going into it? I know there was a lot of excitement about it. They didn't have to shoot a pilot.

**BOOTH:** Yes. That's true. We were very expectant because it was as close to a ready-made hit as you could reasonably expect at that time in Hollywood. And it's true, we didn't have a pilot. It was an immediate sale. I don't know the details of all that but the network and the studio were all very pleased with it. I've always felt we couldn't have had another year out of it, maybe one or two, if it'd been handled just a little differently. I'm talking in terms of story and that sort of thing. Yes, because the potential was certainly there, and the audience, which they weren't fully aware of. I don't know, they thought it was some kind of kids' show or something and it had a tremendous adult audience, which they found out about later.

**JEF:** When was the point where you realised the series probably wasn't going to make it?

**BOOTH:** You hear these things, sort of rumors get around and so forth that they were not going to renew it. Well, as I say they had so many projects waiting to come on, waiting in the wings, that was understandable. They just had too much on their plate at that time.

**JEF:** What are your reflections on Beverly Garland? She was an actress in "The Interrogation" episode. She had some nice things to say about you in one of our interviews.

**BOOTH:** She certainly did well with her part. She was a very beautiful woman and, of course, covered with all that makeup it's hard to appreciate that. But she's always been a very good actress and I knew her husband, Richard Garland, also years ago. He died quite young, I believe.

**JEF:** Also in the episode with Beverly Garland, "The Interrogation", there's a scene in the original script, a sauna scene where you're talking with Mark Lenard. Do you remember anything about that? Was that ever filmed?

**BOOTH:** I remember that we never did anything like that. I've never even seen it in script form. No.

**JEF:** Did you ever see the first sequel, "Beneath the Planet of the Apes"?

**BOOTH:** I believe I did.

**JEF:** There was a scene like that with James Gregory and Maurice Evans, in a sauna. That must be where they got it from.

**BOOTH:** It could be. I don't recall that, though. Maybe I didn't see that picture. (There was a last minute scene in "The Interrogation" filmed with Bill Blake as a chimps being questioned by a gorilla (Lee Delano) about the cart the fugitives abandoned on his property. Maybe that was a replacement for the sauna scene)

**JEF:** How durable was the makeup? Did it have to be touched up every scene?

**BOOTH:** I think I still have some behind one ear! The makeup took three hours. I had to be in Frank Westmore's chair every morning at five o'clock, to be ready at eight. When he got the top half on it was all done by hand; the hair was human hair and yak hair and had to be done very carefully. They would bring in a tray of breakfast and so I
actors. And Terry had been my continuing boss at the Meadowbrook Theater, so we chatted about some people we knew and so on. But my memories of him are very sketchy except at the very end of his life. There was an affair at the Academy, I think you were there. And I had a conversation with him, I remember, and he was gone ten days or two weeks later:

**JEFF:** How about Mark Lenard (Uuko)? How did you feel about him?

**BOOTH:** I thought he was a very good actor. He was a New York actor, theater actor and we got on well. But I never really cultivated a friendship with him. It was just at the studio.

**JEFF:** Because most of your scenes were with him.

**BOOTH:** Yes. We were both "angry apes".

**JEFF:** He said that he had a deal where if the series continued he'd have a chance to direct. Did you have anything like that?

**BOOTH:** No. Nor would I have wanted it.

**JEFF:** There were no perks at all?

**BOOTH:** No. I didn't know that, but no. I didn't have any such arrangements.

**JEFF:** No deals at all as far as the merchandising since they were using your image?

**BOOTH:** Yes. I remember signing a rider to the contract regarding that, the merchandising. But, as it happens, I've never seen anything, any rewards at all. So I'm afraid that was a zero.

(Fox crowed in 2001 that Planet of the Apes' merchandising in the '70's reached $100 million; Booth was "the face of Zaius" for much of it)

**JEFF:** I've noticed in some of the publicity stills and some of your scenes...I think it's your left eye that kind of sticks sometimes? Did you have any problems with the makeup or allergic reactions?

**BOOTH:** No, it's the first I've heard of it.

**JEFF:** I thought it might have been just you winking to the camera or something but I see it in scenes, too.

**BOOTH:** Must be a tic of some sort.

**JEFF:** And then, on to the bad news... Did you ever see the recent remake that Tim Burton did?

**BOOTH:** Yes, I did. I couldn't give it high marks. I could appreciate all the technical work that went into it but the story was baffling.
thought. I’m sorry it turned out that way because it reflected on the work that some of us had done years before. And it didn’t elevate the public interest in the project.

JEFF: Do you have a life philosophy that you adhere to from your career or your life as far as things you’ve learned, and lessons you might want to pass on?

BOOTH: I’m still a young fellow learning as I go. I haven’t really formed any strong opinions yet. But I would say if you’re an actor today, at least in this society, you have to take what comes. If you enjoy a status of some sort and can choose things, that’s pleasant. Then you have to give that very careful consideration so you make the right choices. But unless you’re in that rarified atmosphere, you have to take what comes. In the case of commercials, a television episode, a part in a feature picture. Whatever it is. It’s much better to do it and give it your all. Maybe it will lead to something else and something better. It’s much better than sitting at home decrying your agent.

JEFF: Speaking of ape remakes, did you ever see the recent “King Kong”?

BOOTH: Oh yes. I thought that it was quite a production. Rather long. And, again, remarkable technical work. I haven’t any idea how they do these things but it certainly was impressive.

JEFF: And nobody has to wear (ape) makeup!

BOOTH: That’s true. In my condo, I live on the sixth floor and about four stories above me a lady lives whose name was Fay Wray. She also had an apartment in New York. She passed away in New York; she was 97 years old. I didn’t know her but I chatted with her a couple of times in the elevator. Fay Wray, of course, was the leading lady in that original, extraordinary picture.

JEFF: What have you been up to lately as far as your career?

BOOTH: I haven’t been in a feature picture for a while, since the Coen Brothers. I’ve done television episodes and commercials. This year I did the Super Bowl commercial again, as I did last year. And an episode of “My Name Is Earl,” my most recent credit. And I understand from the agent that I’m up for a job or two at the moment. But I haven’t got them yet so I never talk about them.

JEFF: Sounds like you have a good relationship with the Coen Brothers.

BOOTH: Yes, I do. I’m told they like my work and they, through a third party, promised me a good part in something they do next.

JEFF: You played the same character in two of their films, right? Which is kind of interesting. The judge in “The Man Who Wasn’t There” starring Billy Bob Thornton and “Intolerable Cruelty” starring George Clooney.

BOOTH: I did, yes.

JEFF: I know when I met you ten years ago you’d just get into the convention scene as far as meeting fans. Do you enjoy that?

BOOTH: I do very much. I’ve been to Europe, perhaps three times. To Germany, Holland and Belgium. And once in England. And I would like very much to do a show in London, because I find that the show has an army of fans out there. It’s a cult favourite. And I’m always given a great welcome. And I’d be delighted to do it in London where there must be a great many people who remember the “Planet of the Apes” series with affection.

JEFF: Any particular stories you have, or memories, of meeting fans?

BOOTH: No, except that I meet a great many. A great many people will take the trouble to stop by and say some nice words about my performance or how pleased they are to meet me.

JEFF: No one got married in a Dr. Zaius mask?

BOOTH: No, you mean to perform a marriage ceremony? (laughs) No. I can’t claim that. I think they’re safely locked up.

JEFF: Do you enjoy the idea that people still enjoy your work. For example, Zaius thirty years later?

BOOTH: Oh yes, I’m amazed by it. That they remember these things with a great deal of interest. It is amazing. So many shows have long been forgotten and here we are thirty-two years later and there’s still interest to the extent that one is invited to go to New Jersey or Arizona or Germany (or Japan) for something like this.

JEFF: On their tab!

BOOTH: (laughs) I enjoy it very much.
PLANET OF THE APES TV SERIES
SOUNDTRACK CD REVIEW

ESCAPE FROM TOMORROW

If there's something to be said for the opening track of this suite, *The Spaceship*, it's that it does not take the easy route of copying musical styles from the *Apes* movies and indeed goes some way towards establishing the TV series' own musical identity. A swirl of notes from the harp are used to introduce us to this strange new world - the effect is reminiscent not so much of the *Apes* movies as of Bernard Herrman's score for the classic *Journey to the Center of the Earth*, where harps were employed heavily to maximise the otherworldly feel with a minimum of instrumentation.

It is this economic and efficient use of instrumentation typical of a TV show's budget that is handled well by the composers who worked on the show. However, while the resultant soundscapes may have created something new for the show they did not always stray far from the show's cinematic ancestors.

*Apes* is a suspenseful little number that demonstrates, with a few high pitched strings and grinding drums and pianos, an affinity with both Goldsmith's and Rosenman's film scores. Goldsmith's hunt music from the original and Rosenman's army march from *Beneath* are both called to mind when hearing this particular track. The echoes of the *Apes* movies continue into *Warp*, which employs both the sparse plucked strings used to great effect by Goldsmith while sounding at least partially inspired by Rosenman's action cues. This cue is however peppered with a few moments of flute and clarinet that once again is more of a trademark of the TV show than the film series.

The longest cue on the CD, *Urko and Galen*, serves as an example of how good scoring does not always equate with memorable music. Musically, this is not one of the stand-out tracks on the CD but that should not be taken as a criticism; the composer had the job of underscoring an episode of a TV series in a short timescale, not producing music that someone would be listening to in their own home thirty years later.

That said, the track is not without merit. As an overture of the TV series, one could pick worse pieces of music. There is both tension and action present and the alienness spoken about
earlier overshadows proceedings regularly.

_Prison Guard_ is another fine demonstration of action scoring by Schifrin, with percussion coming through loud and clear and even a quick burst of music from the opening titles finding its way into the mix. _Jail Break_ throws up plenty of action again but combines with equal parts tension - high pitched tinkling on the piano melds with xylophone before swinging back to an explosion of drums and horns again. This balance is maintained before the track finishes with the crescendo that once more recalls the _Apes_ work of Leonard Rosenman.

The music from the first episode concludes with _Your World_. While starting off as another action oriented piece (with another appearance from the now familiar ape march) it ends with one of the more melodic pieces of music from the show, underscoring the beginning of the friendship between human and ape that was to anchor the remaining episodes.

This is one of the cues that has stuck in my mind since the first time I saw the show. The only disconcerting effect when listening to it on the CD is that having watched the episode in question so many times I was briefly taken aback when it was not followed up with the explosive end title music that I am so used to hearing immediately after it. Of course, _Apes_ fans who want the full experience can always program their CD player to do just that - a tip for the purists among you!

**THE GLADIATORS**

The second episode to feature on the disc opens with _Jason_, once again showcasing the series' signature sounds of woodwind and harp, but gives way to another impressive piece of action scoring in the form of _Fighting_. The opening bars of this track might resemble a drum kit being pushed down some stairs but the raw kinetic energy makes for some lively accompaniment to the on screen action and soon settles into the more recognisable musical sound of the show.

Another perfect example of television scoring shows up in the form of _Barlow_, in which very few instruments are employed at once but what is there makes an impression.

Conversely, _Trouble_ is a livelier piece, in parts at least, again reminiscent of some of the music created for the big screen _Apes_ outings. With the tension of Goldsmith and the action approach of Rosenman (not to mention the heavy reliance on the piano used by both) Schifrin manages to maintain the _Apes_ feel without totally
surrendering the TV show's musical identity; indeed, the main title theme pops up during the proceedings as well, albeit in a more sparsely performed rendition.

Into The Arena is another example of music that does the job versus music to listen to. The accompaniment to the entrance of the gladiators is dominated by the foreboding sound of drums that dominate almost the entire track. Towards the end of the cue however the musical side of things picks up and the orchestra breaks into a fanfare that again features a brief burst of the main title theme and brings us into There Will Be Death.

Humans Versus Apes, after a slow build up, again reprises the title theme in what is one of the best pieces of action music on the disc before ending the episode with A Beginning, another example of the minimalist approach typical of TV scoring. Once again the episode ends with a more melodic finish, instruments swelling up in the dying seconds to usher in a new and hopeful beginning for humans and apes.

THE LEGACY

Although composed by Earle Hagen (the only episode on this CD that is not the work of Schifrin) the score to this fan favourite episode slots nicely into the TV series canon by retaining the signature sound that Schifrin employed in his episodes. Nowhere is this more evident than the opening tracks of this suite of music.

Into The Ruined City kicks off with swirling woodwind instruments when some heavy bass cranks up the drama before offering a brief burst of the main title theme. The Machine clocks in at less than a minute, giving us a brief sense of foreboding before we're back in familiar territory with The Soldiers, which employs the usual woodwind section swirling around a tense bass line, building up to a trumpet rendition of the main title theme again, this time overlaying another Rosenman-style march.

The Key is notable for its foray into the world of electronics - the futuristic synthesizer sounds are unusual in the world of the Apes show but at the same time they are most befitting an episode that is anchored by the quest for technological knowledge. The electronics give way to another march again before settling down to offer us a trio of cues - Virdon and the Kid, The Family and The Reward - that are more subdued, emphasising the human element of the story. Only The
Reward briefly breaks from this pattern by temporarily giving rise to a dramatic fanfare for the apes.

Knowledge Hunts offers up one of the show's most thrilling pieces of music, a perfect accompaniment for the chase that provides The Legacy's finale. Just as the drama switches between hunter and the hunted, so too does the music flip between styles. The harp and strings used to great effect throughout the series are present and correct but periodically give way to the pounding, aggressive ape march. The combination of low, driving bass and quick high pitched notes on the flute works perfectly - and of course there are some quick bursts of the main title theme again just to put the icing on the cake.

As expected, the music returns to the more soft and laid back sound for the final scenes as once more we are offered up a happy and optimistic ending for the human race - or a couple of them, at least.

THE GOOD SEEDS

Schifrin's final contribution on the disc opens with a rousing action piece, Riding For Urko, which as you'd expect once again employs the Rosenman-like signature sound of the gorilla march, though there are definite traces of Goldsmith's Apes work in there as well. This continues with Travel Without Stars, though in the case of this particular track the militaristic music is blended with creeping woodwind and strings and the occasional solitary flute.

There's a return to the action sound for Attack before Bonded Humans provides us with a more human piece of music (once more employing woodwind and percussion to great effect), albeit still peppered with the occasional sprinkling of action music. The Good Seeds is perhaps not the episode one might think of as being the most action-packed of the series but the score nevertheless is probably the most action-oriented of the four represented on this disc.

The final track from The Good Seeds (credited on the CD as Next String but we'll assume that's a typo as Next Spring makes a lot more sense) provides a fitting finale to the disc inasmuch as it provides a fair summary of the TV show's musical style. The woodwind section is there, the percussion is in action and there is even the odd weird noise thrown in for good measure, all reaching a peak as the music swells up for the last time before the end credits.

While the opening theme was already available on FSM's Conquest/Battle release, for completeness the brief, aggressive reprise that closed each episode is also represented on this disc, under the self-explanatory title of End Credits. Intrada have gone the full hog here and even included the Fox fanfare at the end.

But there's more...

Apes completists will be delighted to know of a hidden extra on the disc (see our interview with Nick Redman in this issue for more on this), which is accessed without too much difficulty by simply letting the disc play after the final track has seemingly finished. After a short silence, we are treated to the recording session for the fanfare that was used in The Gladiators upon commencement of the games. If you
turn it up really loud, you can even make out the composer's instructions. It's a wonderful surprise to round off a wonderful disc.

Upon listening to this music in its standalone form, one of the most striking discoveries is how much Schifrin (and his co-composers) managed to create such a unique musical identity for the show and yet still maintain a sound that is unmistakably Apes. With five films preceding it, the series certainly had its fair share of music to draw from and yet there is no recycling of old ideas here - only ideas borrowed here and there which are then tweaked to fit in with the show's own established musical soundscape.

The sound quality is very good - the music is in mono as originally recorded and while you can tell it wasn't recorded yesterday there is still little in the way of tape damage (one very brief glitch is detectable on track 28, Attack) or other such distractions. The sound is strong and clear with only a minimum of hiss. Intrada have done a top notch restoration of this material (if indeed much restoration was even necessary - once again, refer to our interview with Nick Redman in this issue).

The package itself is nicely laid out with plenty of pictures and detail, including the names of every member of the orchestra. It also reminds us that this CD is limited to 3000 copies so while it is, in this reviewer's opinion, likely to be a slower seller than the movie soundtracks it will sell out eventually - so Apes fans should think about purchasing it sooner rather than later.

There are only a few minor grumbles with the release. The first is that the amount of music from the TV show that has not been released is not enough to merit a second volume so we are unlikely to ever see that material made commercially available (unless some enterprising individual figures out a suitable way of slipping it onto a compilation).

The second sticking point, and this will vary with the individual, is the liner notes by Apes expert and author of Planet of the Apes as American Myth, Eric Greene. Familiar to Apes fans already through his book and his contribution to Behind the Planet of the Apes, it will come as no surprise to any fan to learn that his essay leans towards the political relevance of the show. His approach has divided a lot of Apes fans, though I for one find most of it fascinating - the problem here is not in the allegorical readings but rather in his assessment of the show itself.

Overly negative in tone, the notes seem to concentrate a little too much on explaining the show's flaws and why it went wrong. Fans of the TV series would doubtless prefer something that is more celebratory of the show's strengths than deriding of its acknowledged weaknesses.

I've already mentioned the small tape damage present on one track and the typo on another - the only other such minor quibble is that a couple of tracks on the disc are significantly shorter than the running times quoted on the sleeve.

These are all very minor causes for complaint though and something that most Apes fans can happily live with. It is, after all, the music that counts most of all and on that front the disc is a winner. For those Apes fans who can't get enough of the TV series, this purchase is an essential, right up there with the DVDs, cards and UK annuals. It certainly won't upset too many Schifrin fans either.

ALAN MAXWELL
Joanna was born in Boston and raised in the same home that her family has occupied since the 1630s. Shortly after her graduation, she was offered an acting contract with Columbia Pictures.

Her movies include 'Spartacus', 'The Parent Trap' and 'The War Wagon'. She was a frequent guest star on many TV shows, including her memorable performance as the beautiful, deadly and ambitious chimpanzee, 'Carisia'.

Joanna actively supports the Santa Barbara Museum of Art, Direct Relief International and Camerata Pacifica. She is also a distinguished novelist and journalist. Her books include The Deceivers (1970), Pastora (1980) and Silverwood (1985). Her books have been published in Italy, France, England, Sweden, Portugal and Brazil. Her syndicated column, "Touching Home," was for many years carried by The Chicago Tribune and New York News Syndicate.

How did you get the part of 'Carisia' in the TV episode "Up Above the World So High"?

It was all very straightforward really. My agent called and said the producers were interested in my doing the part. I went along and met them, they liked me, and that was that!

When you were approached to play 'Carisia', was the subject of 'psychological pressures' (of being confined within full make-up for many hours at a time) discussed, and, if so, at what length?

I was forewarned - but oh, it was a trial! Poor Roddy McDowall! And afterward, at the end of the day, the glue under the appliances had to be removed with alcohol - think of that! After ripping off the appliances a layer of skin was damaged... everyday!

Are there any difficulties for one actor relating to another when wearing appliances?

Yes, it's difficult to read and/or project facial expressions. Everything had to be exaggerated in order to come through the make up and read on the screen. Roddy was a master!

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

He was such a dear man, a true professional and a real joy to be with at work - or anywhere else, for that matter.
You also shared screen time with Booth Colman, Mark Lenard and Frank 'Leuric' Aletter. Did you enjoy working with them? Had you worked with any of them prior or known them beforehand?

I'd only ever worked with Frank before on a pilot he made. It was great fun then and also to see him annoy the "apes".

Can you recall any off-camera practical jokes during the recording of 'Up Above the World So High'?

Sorry - no! They had to turn those shows around so quickly there was very little time for horseplay. However, it was a pleasant set to be on and the cast and crew were usually in good humour.

Do you have any 'behind-the-scenes' stories from the episode?

Yes! I was delighted to discover that my pet dog, a Yorkshire terrier, still recognised me, even beneath all my chimpanzee make-up!

Where were 'Up Above The World So High' scenes filmed?

Everything would have been filmed in or around the 20th Century Fox Studios.

Sadly, the TV series was 'cut-short' after only 14 episodes - if the series had continued - were there ever any plans for your character 'Carsia' to appear in future episodes?

Not that I was ever made aware of. She was a solid character however and I think they should have certainly, at least considered, re-using her. I suppose it would have all been down to the writers.

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?

Role reversal is always an entertaining premise for a story. It's also food for thought when we find the proverbial shoe is on the other foot.

Are you recognised by Apes fans?

Occasionally, but you must remember I didn't even recognise myself as Carsia! So maybe the odd fan and the occasional Yorkshire Terrier (laughs).

What is Joanna Barnes doing nowadays and how do you relax?

I'm currently working on my sixth book but have stopped recently to move to Northern California.

Ms Barnes, thank you very much indeed!

You're quite welcome!
After more than a decade since the last issue of Adventure Comics' Forbidden Zone miniseries, classic *Apes* finally returned to comics with the launch this year of *Revolution on the Planet of the Apes* from the newly founded Canadian company Mr Comics. *Scrolls* casts a critical eye over the first three issues...

The initial series is limited to six issues but the creators involved seem to be having a lot of fun and have the whole *Apes* universe to play in. It follows therefore that if sales are good enough we'll see a lot more new *Apes* adventures.

The only aspect of the movies that we are not likely to see in this series is Burton's remake (which in the humble opinion of this reviewer is probably a wise decision) — a story was originally planned that would tie the two universes together but was scrapped in favour of the story we have now.

The main storyline, from which the series takes its title, takes place immediately after the events of *Conquest of the Planet of the Apes*, telling of the rise of Caesar and his apes and the simultaneous downfall of mankind.

While we may well see other series taking place at different points in *Apes* history if sales of this series merit it, fans of the other movies in the series should not despair. Each issue is split between a chapter of the *Revolution* storyline and a self-contained back-up strip that may or may not take place in a completely different time or place in the *Apes* mythology. At the time of writing, three of the six issues have been published and already the back-up strips have tied together *Conquest, Escape* and the original movie, with both *Beneath* and *Battle* being referred to elsewhere.

The first issue immediately catches the eye thanks to the glorious cover art, painted by former *Superman* artist Denis Rodier, showing gorillas (natural looking rather than the men-in-
suits of Conquest) running rampage as the city burns.

A two page illustrated text piece begins the first issue and recaps the story from the original movie through to the events of Conquest. The purpose of this piece is twofold – it gives enough of the story that any potential new readers or those who may only have seen one or two films without being versed in the full continuity will understand what is going on. Equally, however, it sets up the main storyline of the comic by putting forward some new ideas about what has happened since the plague that wiped out cats and dogs. Die-hard Apes fans may have their own ideas about this but for the purposes of this comic it immediately tells us where the writers are coming from. This includes the introduction of President Trundy (one of many knowing references to the movies) who may not have been specifically modelled on America’s current president but certainly seems very familiar.

There are some details that have been adopted by the writers that might not be to the tastes of every Apes fan – for one thing, the internet plays a very prominent part in the story where it obviously didn’t in the original Conquest and secondly the writers have decided that the unnamed city in Conquest is San Diego (a city on the eastern coast would make more sense in the grand scheme of things). The latter detail is minor and is forgotten about very quickly when we become engrossed in the story; the former is a necessary touch to contemporise the story and actually works in the book’s favour.

The writers, Ty Templeton and Joe O’Brien, clearly have a love of the movies that extends beyond a handful of knowing references (though they are there as well for those who want to look for them). They have actually grasped the characters and events in such a way that they do feel like a logical extension of the movies and are faithful to their onscreen counterparts.

The art on the first chapter of Revolution is by Salgood Sam and is delightful, though it is helped no end by the superb colouring of Bernie Mireault. The colouring is varied and vibrant but always remains faithful to the distinctive look of Conquest, whether it is the sterile futuristic city in black, white and grey or else the famous coloured jumpsuits modelled by the apes.

Any quibbles with the story are minor. The recap of Cornelius and Zira’s story might be welcome for new fans but covers similar ground to that covered in the book’s intro. The only other complaint is that the format of the book means that the story is too short and cuts off just as you are getting into it.

That downside is tempered however by the fact that the story’s cliff-hanger leaves you wanting more, which can only mean that the creators are doing their job. In such a short space they manage to pack in a lot of story, an interesting cast of characters (some from the movies, some brand new) and in the space of the first chapter alone have already established the origin of the “ape shall never kill ape” law and provided a cliff-hanger which ties together the Aldo from Conquest and the reference to Aldo made by Cornelius in Escape.

The first chapter is followed by an illustrated text piece entitled Caesar’s Journal, which is exactly as it sounds. It’s an interesting
extra feature, which uses a few pages to cram in a lot more info than we would see on the equivalent number of strip pages. The main point of interest is Caesar’s notion about becoming a “giver of law”... a taste of things to come?

The primary purpose seems to be to give the writers a chance to fill in a lot more background information that they didn’t have room for in the main strip and on that level it succeeds. I’d even recommend going back and re-reading the strip once you’ve read the text article.

The back-up strip in issue 1, For Human Rights, sees writer Ty Templeton taking the opportunity to fill in more back story of a couple of the characters that have been created specifically for the new comic.

Illustrated by Attila, the story shows the beginnings of how Governor Trundy eventually became the president and also sows the seeds of mistrust in authority that will have such an impact on the young political rebel Chris Leung in the main strip.

The idea of a right-wing character considered by some to be an idiot but somehow being elected anyway is a familiar one. Templeton has stated that the character is not based on George Bush specifically but it’s difficult not to see it that way. But then again, that has always been a strength of the movie series - seeing the modern world reflected on screen and continuing to be relevant decades later - so perhaps it’s fitting that the comic should take the same approach.

The idea of a leadership candidate creating a name for himself on the strength of moral panic over a burning issue is nothing new but is used effectively here, showing how Trundy peddles his pro-human argument to a nation of people growing ever more concerned about the ape problem. I don’t need to tell you that Leung does not share Trundy’s particular political viewpoint but I will say no more lest I spoil the outcome for you.

The story is an intriguing prelude to the events of Conquest with a cunning twist in the tale. The art is top notch while being very different to, and much darker than, the main strip.

The final highlight of the first issue is the inclusion of a letter column (preview pages were made available in advance of the issue going on sale in order to elicit comments in time for publication). This might not seem like a major point to some but the importance in my opinion is two-fold.

Firstly, many comic companies have recently started abolishing the once-traditional letter column (or just lifting comments directly from their online forums) so it’s nice to see a company retain this aspect of comics.
Secondly, in the days before widespread internet usage, the letter columns in Adventure’s series seemed like the only place where Apes fans communicated with each other and kept up to date with Apes-related happenings – indeed that very letter column gave rise to more than one Apes fanzine. It’s pleasing to see that spirit retained in the new comic even if the internet has stolen its thunder in this day and age. And yes, Apes fans will notice a few familiar names in the letter columns!

The story picks up the pace in the second issue, once again sporting an explosive painted cover by Rodier (the mixture of the evolved Caesar and more primitive looking chimps on the cover is a nice touch that is perhaps more realistic than the scenario actually portrayed in the movie), and the script by Templeton and O’Brien really comes into its own.

Just as the writers have struck a balance between being faithful to the movies (retaining characters we are familiar with) and introducing their own characters and situations to the mix, so too do they manage a deft job of juggling a multitude of plot strands.

The city burns; rioting breaks out on the streets; government officials discuss the necessary action; evolved gorillas, the results of experiments into ape intelligence, take control of an air force base; and Caesar continues to worry about the future. Given that one of the main complaints about the first issue was that there were too few pages in a chapter, Templeton and O’Brien do a remarkable job of cramming in a lot of story, once again helped along by the contributions of Salgood Sam and Bernie Mireault.

Indeed, for such a brief excerpt there are a lot of interesting points: the introduction recaps the events of the first chapter (including the first law and Aldo’s speech) but ties it into the Lawgiver’s reading from Battle; Caesar’s worry about whether or not he is seeing his future or his parents’ past is reminiscent of MacDonald’s talk in that same film; a new character, a scientist named Bryce Evans, is introduced, seemingly with the aim of saving the world from the apes; and Leung edges ever closer to Caesar in his pursuit of the truth behind the events.

In tying together so many stories and characters, the writers introduce a number of interesting ideas to the Apes landscape.

Caesar’s speech is censored while being broadcast, as a result of the “American Truth Act”, surely a
reflection of the various acts. Governments sneak into law nowadays under the guise of antiterrorism action; we are introduced to a mysterious government project named "Churchdoor" - not too much is given away on the matter but Apes fans might take a very good guess as to what it relates to if the name is anything to go by; the idea of manipulating primates into performing complex tasks (in this case flying planes) is something that has been studied the world over and is emphasised here; and finally, we are gradually introduced to the idea that Caesar possesses some kind of genetic memory that lets him remember (via his dreams) things that only his parents could have remembered.

It is this latter idea that is the hardest to swallow, giving Caesar as it does something not far off being a superpower. The idea may not be quite as far-fetched as it first seems when considering how well he communicated the idea of rebellion to the apes in *Conquest* with a simple nod. But it's an idea that is stretched somewhat when dreaming of Taylor blowing up the Earth - an event which not even his parents would have known the full story of.

Another complaint of a similar nature might be how Caesar has somehow managed to acquire knowledge of such a top-secret project as "Churchdoor", but in fairness to the writers this is quickly addressed in this issue's text article (another chapter from his journal).

Aside from this revision of Caesar's abilities, there is nothing to complain about in this issue either (aside from a few careless typos) and to round off the package, the back-up strip is even better in issue 2 than it was in the premiere issue.

Issue 2's back-up strip takes what initially seems like a throwaway reference in the latest chapter of the main event and builds a new story around it. The story concerns a magazine article about the truth behind Caesar's revolution (which the government are intent on censoring - a brief reference is made during this issue's main story to a magazine article on the subject being buried).

The back-up strip is written by Templeton and once more adds more depth to the main story by fleshing out a seemingly inconsequential detail to give the main event more background. This particular story boasts some superb art by Gabriel Morissette (again being coloured by Mireault) and, without wishing to give away any further details, is a superbly told tale with a twist that links the events of this comic to the world of the original movie (giving us a chance to see Cornelius, Zira and Zaius once more). I will say no more except that this is definitely the most superior of the back-up strips to appear in the first three issues.
The series continues to maintain its own high standards with issue 3 (beginning once more with yet another stunning cover painting by Rodier). The latest chapter of Revolution is this time illustrated by Tom Fowler (recently seen on DC's acclaimed Green Arrow comic) and the art has been lifted directly from his pencils. This is a technique that was used on some of Mike Ploog's work on Marvel's Apes mag back in the 70s and it is just effective here, even with Mireault’s superb colouring on top of it.

The recap at the start of the issue this time takes the form of a few more pages from Caesar's journal and recounts the main events of previous issues just in case you may have missed them. The strip itself wears its heart on its sleeve from the off with two classic Apes quotes being recycled within the first two pages – and yet somehow it feels natural here rather than being forced and embarrassing as it was when Tim Burton shoehorned them into his cinematic mess.

On that subject, the main text piece in this issue is a letter written by Hasslein, tying in to the events in Escape (Templeton has admitted elsewhere that he sees Hasslein as a hero of the Apes series). That's a pleasant coincidence because that's exactly where issue 3's back-up strip comes in. Fans of Salgood Sam needn't despair at his absence from the main story this issue as he pops up here (again with the assistance of colourist Mireault) to illustrate a tale of young Caesar and Armando in their circus days.

It's another interesting addition to the canon but again plays on the idea (as does the introduction to this issue) of Caesar's dreams about the history/future of the planet, so if you aren't taken with this particular concept then this issue may be a sticking point with you. I'm not overly enthusiastic about the idea myself but the rest of the comic has been so impressive that I am more than willing to give the creators the benefit of the doubt and wait and see where they are taking this.

This comic is everything fans have been awaiting for a long time and deserves to succeed. Scrolls urges all fans to snap it up today - with our support this marvellous series may turn out to be just the first of many such marvellous series.

ALAN MAXWELL
FROM PAGE TO SCREEN: STORYBOARDING ON THE PLANET OF THE APES

Storyboards are a series of illustrations displayed in sequence for the purpose of previsualizing any type of film. They are essentially a comic strip version of the production produced beforehand to help the directors and cinematographers understand the scenes and determine any potential problems before they occur. Often storyboards include arrows or instructions to indicate movement.

The storyboarding process we are familiar with today is said to have been developed by the Walt Disney studio during the early 1930s for their animated movies. It then began to be adopted for live-action film production during the early 1940s.

These days, many directors, (Jackson, Spielberg, Lucas) will storyboard extensively, using the results to brainstorm and capture ideas before shooting even a single frame of film. They might then go on to produce a more modern version of the storyboard, the 'animatic' and construct an entire movie (or at least certain sequences) within the computer to experiment with camera angles and pacing etc.

At the time of the Apes TV show such things remained undreamt of and so what we have here is a recently discovered and rare glimpse at the behind the scenes pre-production process of the 1970s TV series' first episode, 'Escape from Tomorrow'.

INT. SPACESHIP - DAY

As Farrow appears in the doorway, stops for an instant, looking around, awed and fascinated.

HIS P.O.V.

The mass of dials and instruments that form the controls. The power has not totally dissipated, and some indicator lights are occasionally blinking on and off...red and green...giving an eerie aura to the atmosphere. There are three control centers here, heavily padded and an astronaut is strapped into each of them with webbing...JONES, VIRDON, ROWAK. Virdon and Rowak are slumped in their webbing, unconscious. Jones lies in his webbing, his head at an odd angle, his eyes wide open in death.

ANOTHER ANGLE

As Farrow runs from the spaceship. He only runs a short distance, when his curiosity overcomes his fear, and he stops, looks back at the ship.

HIS P.O.V. - THE SPACESHIP

The crackling sound continues, and gradually a hinged section of the hull slowly comes down, a doorway to the inside of the ship, the hinged section forming a runway into the ship.

ANOTHER ANGLE

Overwhelmed with curiosity now, he moves slowly towards the ramp, climbs it, and with great caution, starts into the ship.

EXT. GARRISON BUILDING - DAY

This is the building housing the gorilla garrison of the village of Chalo. A group of villagers, all human...men, women, children...are gathered outside the building murmuring to each other, occasionally glancing fearfully at the sky. A GORILLA stands before the building, rifle in hand, keeping the crowd from moving forward.
Apologies for the late arrival of this issue. There were a couple of things that we felt were worth waiting for and really needed to appear in a TV Series Special. The feedback on issue 11 was really encouraging and helpful and comments and suggestions are always very welcome. We were overwhelmed by the kind words sent to us by Linda Harrison after her interview in issue 11:-

"Of course the interview and pictures are so good…. I like how it begins…. who wouldn’t….just done very well. The article is great and the way you laid it out is very good and interesting with the wonderful quote from the book at the beginning, very effective. Very original to say the least!!! I think it is one of the best articles to date on me. You are precious to do such good work on me. Let’s stay in touch. I am so happy you thought enough of my work to do such a fine piece. Linda”. Credit for the interview in issue 11 of Scrolls falls to Dean Preston for conducting it and to Dave Ballard for the amazing job he did on the layout and graphics – it certainly seems to have been appreciated!

The last few months have seen an explosion in Apes products. As well as the wonderful surprise of having the TV Series Soundtrack released on CD by Intrada, there has also been the ongoing excitement of a new comic from M. R. Comics which, at the time of going to press, is currently at issue 4 with a lot of plot cliff hangers still hanging! Simian Scrolls can’t recommend the new comic highly enough and if it sells well, there is every chance that there will be more after the initial 6 issue limited series run. Get out there and buy it and go tell a friend about it! Don’t forget to look out for the Legacy and Ultimate DVD Box Sets that have recently been released for Apes.

Massive thanks to Booth, Nick, Joanna and Beverly for taking time out from their bush schedules to speak to us. Big big thanks to Jeff Krueger, who conducted the interview with Booth Colman and to Dean Preston for his efforts in arranging and conducting the interviews with Beverly and Joanna.

A special thanks needs to go to Mark Rogers who, having found the “TV Series bible” decided to share that with fandom, rather than keep it to himself. A massive hairy pat on the back for Mark for doing that and for opening the doors to more investigations and discoveries, no doubt, over the years to come. Thanks also to Chris Lawless for his input into interviews.

The front cover art this issue, by Glen and Gina, is stunning, and a perfect image for a TV Series Special. The incredibly versatile and talented Mike McColm has supplied our back cover art which, for those of us of a certain generation, will bring back many memories!

Finally, the credit for this issue must primarily go to Dave Ballard and Alan Maxwell, who have put in a massive amount of work in laying out interviews, articles and generally making Simian Scrolls the fanzine it is. As always, Simian Scrolls is a massive team effort.

Next issue we’ll be journeying back to the first 2 movies, with the usual mix of interviews, articles and news the quote from Ted Post on the cover is just a hint of things to come! See you then. Apes rule!
We would like to heartily endorse the following fanzines who have all supported Scrolls over the years...

**If classic horror comics are your thing, From the Tomb is absolutely essential reading.** Contact Peter Normanton, 619 Whitworth Road, Lower Healey, Rochdale, Lancs, England OL12 0TB. Peter.Normanton@btinternet.com

**Popsicle** is the publication for all fans of the Lemon Popsicle movies. To fulfil your rock and roll needs, contact Roy Mitchell, 10 Campion Grove, Ashton in Makerfield, WN4 9RE. popsicleape@hotmail.com

**Fans of classic comics will wonder how they ever survived without Comics Retrospective,** which is the work of Tony Ingram, 3 Lower Harlings, Shotley Gate, Ipswich, Suffolk, IP9 1QE.

**If you’ve even the slightest interest in the classic magazines of Warren (Creepy, Eerie, etc.) you’d be mad not to be reading Spooky.** Contact Piers Casimir, 2 The Broadway, Gustard Wood, Wheathampstead, Herts, AL4 8LN.
There's nothing comical about it... Simian Scrolls Issue 13 is in pre-production right now and, The Lawgiver willing, will feature a focused look at the first two movies.