“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

SIMIAN SCROLLS

£3 - $6

ISSUE 13 WINTER 2007

TED POST
MORT ABRAHAMS
DUCK HARTLALIAN
BIFF ELLIOT

AND DR GALEN!
ISSUE #13 CONTENTS

Front Cover: Image donated by Wright King

IFC: Contents: Artwork by Dave Johnston

3: Mort Abrahams interview by Dean Preston
9: Revolution! Comics Review by Alan Maxwell
14: Gorillagrams, art by Mike McColm
15: Marketplace
16: Alternape History by Dave West
17: Buck Kartalian Interview by Dean Preston

19: Presidential Commission Top Secret Files: discovered by James Aquila and Glen Scheetz
27: Wright King interview by Dean Preston
31: Ted Post interview and article by Dean Preston
37: Liberty by Mike McColm and Brendan McCaul
38: Biff Elliot interview by Dean Preston
42: BrokenSea Audio
43: Creating Ape-tastic Artwork by Pete Wallbank

Simian Scrolls is entirely not for profit 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, nor MR Comics and does not assert any connection with those entities. Comic, art and still photographs 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. 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 622526, Fax: +44 (0) 1646 622552, E-mail: john@johnroche6.wanadoo.co.uk to whom all correspondence should be sent.

Planet of the Apes copyright 1967 - 2007 Twentieth Century Fox Film Corporation
Planet of the Apes copyright 1967 - 2007 APJAC Productions Limited
ASSOCIATING WITH PRODUCER
Mort Abrahams

How are things with you, Mort?
Oh, I’m very well indeed, thank you!

So how did you first become aware of the project, [POTA] in which you would become such a huge contributing factor?

Well, I was a partner with Arthur Jacobs. Arthur was in Europe and Pierre Boulle’s agent said, “I have an interesting book for you,” which Arthur read and called Darryl Zanuck - who was, at that point, head of Fox Studios and based in London. Arthur said he wanted Fox to buy the book for us, which was done and then we started!

I wasn’t with Arthur at the very beginning. I was producing a television series called, *The Man From Uncle*, although we had worked together years before.

We got together, Arthur had a preliminary script - which was quite bad and he recognised that - and he asked me, “What do you think we can do with it?” I said, “Well, I’ve been working with Rod Serling for some years in other television projects. He’s a very good writer, with a very good system of ideas. Let me call and speak with him, send him this version and take it from there.”

That was agreed and that’s how Rod got into it and wrote the screenplay. Rod was the man who turned it all around and came up with the ending. There were a lot of ‘in between’ versions by Rod over a number of years.

Finally, we got what I thought was an acceptable version - because, Arthur was a great criticising and ideas man and I was the executor! I had a couple of other writers in-between but Rod called me and said, “I don’t think I can do any more with it, I’m written-out.” I said, “Fine.”

I then got Michael Wilson and had the dialogue prepared - plus, another writer* who was not credited (*John Kelly) to brush-up the dialogue. That’s essentially the history of the screenplay.

Your thoughts on Richard Zanuck?

He’s a great guy! We’ve worked together for some time on several pictures. He was not keen on the [Apes] project at all! Arthur and I would go up and have a meeting with him about one of our various projects that were in the works and he would say, “Don’t bring up the subject of the Planet of the Apes anymore ‘cause I’m not going to do it guys! It just doesn’t feel safe.”

Richard was Head of the Studio and for any film over $3 million he had to go to New York and get the approval of the Board - which he just wouldn’t do.

At the time, a film called, ‘Fantastic Voyage’ was released. It was like ‘Planet of the Apes’ - a gimmick - about people so small that they managed to get around the human body via the blood streams. So, we said to Richard, “Dick, you’ve got to listen to us because ‘Fantastic Voyage’ is the same type of show and if it works it’ll work big.”

“No,” he said. “I don’t want to talk to you about it anymore.” And that was the end of the meeting!

---

Dick then called me a day later and said, “Look, I’m tired of this! I’m giving you fair warning, if you want to see me, I’d be happy for you to do so at any time - but, if you bring up ‘Planet of the Apes’ once more, I will only meet with you if you give me a written agenda before hand!”

Arthur and I started to watch the Box Office numbers on ‘Fantastic Voyage’ and later I went up to Richard (after the film had been on release for about two weeks) and said, “Look Dick, if you want to kick me out, you can kick me out - but I promise you that this will be the last time that I will bring the subject up.”

He took his watch off his wrist, placed on the desk and said, “You have five minutes and that is all!” I mentioned to him about ‘Fantastic Voyage’ and he replied, “I’ll tell you what - we’ll watch that film and if it has legs and continues to attract big business, I will reconsider.”

Fortunately, it did have legs and Dick gave me $5K to establish a work-shop for the make-up. Then he provided a further $3K [9 months later] for a screen-test of the make-up, principally to quell his and everyone else’s fear that people would laugh at apes speaking. That was the big fear. So we made a test, which lasted about 10 minutes.

The make-up was still not perfect - but at the end of it Dick said, “If you can bring this picture in for under $6 million I will take the project to the Board for approval.”
I had a budget drawn up of $5.8 million with the Head of Productions by a man called Stan Hough ("Production Exec for each of the movies and Executive Producer for the TV show). We brought the picture in for just under $32 under the $5.8M - with a little bit of fancy foot work with the figures - but, we did it!

After our meeting with Dick [who of course, was extremely happy with the budget figure] Stan Hough told me that he always wanted to do this picture - he loved it - he was a big supporter. Later, (after Planet) Stan said to me, “Mort, you’ve got to do a sequel.”

“Stan, you’re out of your mind,” I said. “We’ve just blown up the world!” To which, he replied. “Promise me you’ll think about it!”

Two days later, I called and told him that I had an idea and we went from there... so, that’s the history of the project!

Getting onto the courtroom scene and the ‘see no evil, hear no evil, speak no evil’ orangutan tribunal gestures. Was this part planned beforehand or an “on the spot” decision by yourself?

That wasn’t my idea! What happened was that we were on location - we were shooting - when, Franklin Schaffner called me down to the set and said "I would like you to look at this and tell me whether you think I could keep it in or not," and he had the actors go through the routine. They were not shooting - but just rehearsing. I thought it was a lovely idea and I said, "Frank, you’ve got to film it - let’s go!" Which we did!

It’s been mentioned that you wished to shoot several versions of the ending to ‘Planet of the Apes’ - what alternative endings did you have in mind?

No, that’s not true! What was true about the ending is that at one point it was suggested during the development of the script - I think it was Michael Wilson - that Nova become pregnant by Taylor and the climax, just before the Statue of Liberty, would be the birth of the baby. I said “No, no - because you just can’t have two endings”. I did not want to get involved with the situation of the baby - which would have really deviated from the spine of the film. So that’s the story of the ending... it was never contemplated that there would be several endings.

What are your recollections of the pregnant Nova plot?

I really didn’t have my heart in this particular plot! It was just going to be the standard ‘I’m going to have a baby’ followed by an off screen birth. Nothing special about it! It was the concept that was the argument - not the scene. I just kept reducing it and reducing it in importance.

Was it ever recorded?

No, no!

Did you ever manage to meet and talk with Boule?

Yeah, briefly! He came over - although, we really didn’t talk much about the screenplay. He didn’t want to see it! He said, “I write novels - you write and/ supervise screenplays. I did my job - you do yours!” But we had a very successful lunch. He had heard about the Statue of Liberty
Did you receive his feedback on the finished product?

After he'd seen the film? Oh, yes! He called to say how happy he was with it.

What are your memories of John Chambers and did you have any "in-put" on the ape make-up / design?

I supervised the make-up part of things - it was my domain!

John was very nice, very creative, worked very closely with the art director and costume designer, so that we had a unity in the look of the film. It was very difficult. We worked for almost a year developing the make-up! Then, after it was satisfactory to everyone, John then had to train eighteen make-up artists because everyday the make-up came off and then had to be put back on again.

Such a lengthy process!

Yes, never under four hours! The actors would be in make-up at 3.30 to 4 o'clock in the morning.

Can you comment on what the biggest difference between the two directors [Schaffner and Post] was?

Each director has a different signature and in some cases fairly distinctive!

Ted Post was extremely unhappy with me - and, he made it public! He thought I was interfering with his work. Actually, I was very unhappy with what he was doing and I was unhappy with the cinematographer. I wanted to make a lot of changes. Ted is a great guy but I thought he had the wrong angle on this (Beneath) film. Anyhow, it worked in the end!

In the liner notes for the original laserdisc release of BENEATH, it reads in part: "(the producers) decided they would be better off creating a visually exciting film that emphasised special effects. This led to the idea of a race of mutant humans able to make their mental images seem real, and, in Mort Abrahams' words "We worked backwards, building the story around the visual gimmicks".

Is that supposed to be a quote from me? I certainly don't remember saying that!

What I did say was: The big problem of any sequel is how we're ever going to come close to matching the surprise ending and maybe the special effects would help us - if we could find out what we wanted to do!

I never said let's build a film around the special effects!

What do you recall of Paul Dehn?

Paul was one of the most wonderful men that I've ever worked with. I was in London and met Paul - who had done a couple of screenplays - although, basically he was a poet. I said to him, "Paul, I want to suggest a crazy thing for you to do, a science fiction film! I'd like you to contemplate doing a screenplay for me."

He replied, "Is it Planet of the Apes?"

I answered, "Yes!"

He said, "I adore it - I loved it! Although, I don't have any idea of what a sequel could be!"
I told him that I had several ideas germinating and that I’d be back in a month, with a concept, to give to him. If he enjoyed it we could then work around it and that’s what happened. I came up with the basic idea. Paul and I met several times (about 10 hours in all) he went to work on it and ended up with the screenplay. Quite a good screenplay - although, I am free to admit, I wasn’t happy with the execution.

How did composer Leonard Rosenman become involved in the project?

I’d been familiar with his work for a long time. Originally, I asked Jerry Goldsmith if he wanted to do another - a sequel - which, he declined, as he felt that he couldn’t give me such an original score as he did on the first film. So that was that and then I turned to Leonard and asked him, which, he agreed and was delighted to do so. It was as simple as that!

Could you please settle a long wondered situation among Apes fans? In BENEATH, did either Don Pedro Colley’s or Victor Buono’s characters have actual names? In every single script I’ve ever seen, they’re only referred to as ‘Negro’ and ‘Fat Man’, respectively, and this is how they are credited in the film’s closing credits as well. Some people insist that both characters had names [Ongaro and Adriopopo, respectively], but I’ve never seen one thing to support this. These alternate names were even removed from the Internet Movie Database.

Oh yes! Just before we shot we gave them names... we didn’t like them being just anonymous! They were made-up names that had no meaning.

Some of those underground sets look massive and extremely detailed - especially the area in St. Patrick’s Cathedral on the sides of and behind the Alpha-Omega bomb. Were they as big as they appeared on film?

Yes, they were, very massive - although, we did use the lens of the cameras to make it even bigger. It was a massive set.

What were your thoughts on the idea of the half-human, half-ape child that test makeup was done for?

I still don’t know whether I’m happy with it or not.

How involved were you in the day-to-day filming of BENEATH?

I am always involved in the day to day filming of any film that I am producing. I was on set more that I was in the office. This is for two reasons - as a matter of budget and a matter of keeping the team together. Keeping the team alert!

Can you recall any of the other scripts that had mutant gorillas (for which designs exist - see pic)?

These were very early on - but they just didn’t work. No, we never used the mutant gorillas.

Was the scene of the bleeding Lawgiver in the desert supposed to be a hint at the ending of the film?

Definitely not!

What can you recall about the ending of Beneath came about?

We tossed around several ideas - the screenplay writer had some and I had some! I liked his better than I liked mine and I liked one of his in particular. We had about five or six different ideas - I think I had two and he had four - but he had the one that I finally accepted.

If you could have your time over, but knowing what you know now, would you approach ‘Beneath’ any differently?

Oh Yes! I would approach both films very differently. Not because I think differently about them, but, because I would now have access to the wonderful new devices that I could use as special effects. I could have made the films much more ‘classier’. I confess that I’m not sure if they would be any better!

Like those used in Tim Burton’s version?

Well, yes! He used special effects - that I thought he used very well. It would certainly have made my life a lot easier! A lot easier!

Why did your involvement with Apes end with ‘Beneath’?

Well, I had enjoyed my relationship with Arthur - who I admired greatly. I had another offer that was simply too tempting to resist. It was simply a job opportunity!

Any memories of Roddy McDowall and Kim Hunter?

I’ll give you two anecdotes. One about Roddy - who I adored as a human being. He was simply one of the nicest people. The other about Kim. Both anecdotes relate to their reactions of being made-up on the very first day of filming.

Let’s take Roddy first. Roddy got in at 4am (I wasn’t there until about 7am) and he, according to the make-up artist, kept falling asleep - waking up and looking at the mirror - and then falling asleep again.

Make up test for an un-used ‘Mutant Gorilla’
When they had finally finished his make-up, they shook him awake. He looked in the mirror and he went absolutely berserk! He ran from the make-up trailer, to the set, like a monkey would! Making all the noises, jumping around and pounding his chest with his hands.

It took almost an hour to kind of quiet him down. He said, "It was remarkable. I woke-up in this chair and I saw somebody looking in the mirror - and, I wasn't sure that was me!" Then we all had a big laugh about it all but really I was concerned for quite a while that he wasn't going to be able to really control himself.

Now, Kim had a totally different reaction. I was on set and she ran over to me and started to cry - she cried for a good fifteen minutes! She was sobbing, wailing and I kept on putting my arms around her, comforting her. Finally, she said, "I don't know who I am. When I looked in the mirror - that is not me. I've lost myself. It was one of the most terrifying experiences that I have ever had. I've never felt like this before and I don't know whether I can deliver what you need." Then, after about 20 minutes and a cup of coffee everything was fine! At the time though she was a total wreck... so emotional!

**Maurice Evans and James Gregory's (first reactions)?**

They were both pro's - although, I don't like to say pro's because that sounds like I'm saying that the other people were not.

Maurice was always a gentleman and took it in his stride. James Gregory said "What did you do to me, dear?" It was his way of making a joke out of it.

**Just how annoyed was Charlton Heston at having to do "Beneath"?**

It was a terrible fight - very difficult! He told me several times that he absolutely did not want to do it. I then got Dick into the act - and he repeated "Dick, don't talk to me about it... I don't want to do it. I just don't want to do it!"

Dick said, "Look, we can't do a sequel without you - you've got to appear. Maybe we could just work it so that you do a cameo and work only a couple of days."

"Well, let me think about it," Chuck replied. He called me a few days later and said, "If you guarantee that I'll not work more than three days, I'll do the part... but, I want to see it first."

"Of course!" I said, and that's the way it worked.

Recently, we had the great honour of interviewing the lovely Linda Harrison by telephone - what are your memories of Linda? Was she as gorgeous in real life as she looked on screen?

Oh, she was a beauty! She brought her sister * along as a chaperone - she felt comfortable with her. Linda was always very graceful and charming.

* Extract from a Linda Harrison email to Dean Preston dated 3/7/2005: "...my dear sister Kay did come along on the set but unfortunately she passed away two years ago with terminal cancer at the early age of 59. I miss her so much. She was taken by such a surprise - that it shook the very core of me. I don't take one day for granted and think about her all the time."

Do you recall filming any missing scenes: such as, Heston in the river during the city chase, the wagon scene when Lucius and Zira are stopped by gorilla hunters and the planned underwater scene in "Beneath"?

No! Frank was such a disciplined director - there were no scenes that were actually recorded / filmed and not used.

**Can you recall any off-camera practical jokes going on during the recording of either of the two films?**

No, I don't! The reason is that everybody was up so early, the heat was so intense and the physical structure of the script was so tiring to everybody, that there really wasn't any time to play an such practical jokes.

Both films were very pleasant to shoot and work on. The first film was a dream - but the second had some problems. Not unusual!

**When was the last time you watched any of the movies?**

There was a 30th Anniversary and a television network over here called 'American Film Classics' had a celebration and ran the film in a theatre. Several of the cast and crew were invited, that was the last time I saw part of the film.

**Were you proud of what you saw?**

Yes, yes! One evening, Arthur and I were having dinner just after the release of the film and we ran into Sammy Davis Jr - who rushed over to us and said, "You guys are the best! That film is the greatest explanation of the relationship between Blacks and Whites that I have ever seen." I must say that I was quite taken a back - but he'd looked at it through a different eye.

**Did you see the political side of things - when you were shooting?**

Oh, yeah! We were very conscious of it - but we were also very conscious of the fact that we were not really making a political film. It's OK to have it underneath - but never expose it. It had to be very very subtle!

It's quoted that Richard Zanuck didn't even see the political side of it - did he?

No, he didn't!
Was it your intention to pay more attention to the political aspect?

There was never conversation about it. The only conversation was between Frank and I. We understood that if we talked about it - it would bring it to the front and we wanted it to lie in the background.

Have you seen any of the other sequels and what are your thoughts/opinions on these?

Yes, I have! I thought they were all very impressive in their own way, but, they all suffered from the same problem - which was, that each film was budgeted at $1M less than the previous one. It's hard to do a film when you've only got $3M! So, I admire them all.

What about Tim Burton's attempt?

I'll tell you the honest truth... I have never seen the entire film!

Best that it stays that way, Mort... personally, I hated it!

I've heard that so many times!

Over the years, have you ever personally been involved in any 'revival' attempts?

I was approached with the TV series - but I said, "No, thank you!"

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

I think the novelty of the idea - there has never been anything quite like it... so there's uniqueness about it. It has very much stood the test of time.

What are you doing nowadays and how do you relax?

Well, I've been retired for some years now. I taught for five years at the American Film Institute after I stopped being an active film maker. Now, I'm involved in writing a screenplay of my own - on a favourite subject of mine. Very briefly it's based on American history around 1803 and includes romance, adventure etc... so that's my current pre-occupation.

How close are you to finishing it?

I may never! I'm now 89!!

I'm sure you'll get there, Mort!

Oh, thanks!

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

I'm delighted that there is still such an interest in these films. It's wonderful to know that there are still people interested in it. I'm honoured to have made such a film.

We, thank you Mort for doing it?

Well, sometimes you make a film and you wonder afterwards why you did it!!

Mort, thanks again for taking the time to chat, it's been a great honour and experience... and, on behalf of 'Simian Scrolls' a massive "thank you!"

Thanks for your interest, and please keep in touch.

Conversation recorded between Mort Abrahams and Dean Preston on 26th June, 2005

Questions set by Dean Preston, John Roche, Dave Ballard and Chris Lawless

Heston and Evans discuss subdued politics hidden in the background of the script for, 'Planet of the Apes'.
Following our coverage of the first three issues of the all-new Planet of the Apes mini-series from Canada’s Mr Comics (see last issue), Scrolls takes a look over the concluding parts of the series.

With Joe O’Brien and Ty Templeton continuing to take responsibility for the writing chores, Tom Fowler once again provides the art. Such is the ability of Fowler as an illustrator that the powers that be have elected to publish the art straight from his pencils (without the usual inking stage). It’s an experiment that succeeded from an artistic viewpoint when Marvel did it with Ploog’s art in the 70s; it succeeds again here, not just as a result of Fowler’s talent but also because of the added depth supplied by Bernie Mireault’s colours.

In an industry where sales seem to be dominated by a “hot” writer; penciller or cover artist it is only fair to say that Mireault is as big a star as any of the creators when it comes to the input to this series. Our review in the last issue of Scrolls sang his praises for the wonderful job he does on the colouring and for perfectly capturing the look of the Conquest setting but it should also be recognised that he brings a consistent feel to the series that might otherwise be missing due to the rotating art chores.

Issue 4 kicks off once more with a painted Denis Rodier cover; the second of the series to feature Caesar’s portrait. While the second issue showed Caesar celebrating a military victory over the humans at the end of Conquest of the Planet of the Apes, issue 4’s cover shows the other side of the character - the intelligent, calculating leader. The cover does not quite pack the visual punch of the previous Caesar painting but is excellent all the same.

The introductory piece this time round is a reminder of the cast of characters. Aside from refreshing the readers’ memories and confirming forenames of characters who seemed to lack them in the movies, it also serves as a reminder of the creators’ enthusiasm for all things Apes. When seeing Trundy, Akins, Evans and Rhodes next to each other on the page, you can’t help wondering if there are any characters that aren’t named after some knowing Apes reference.

The latest chapter of Revolution opens with various TV stations’ coverage of the ape rebellion, giving us a deeper insight into the whole world of Planet of the Apes. This includes a major event in Beijing that, while a little far-fetched, illustrates the desperation the governments of
as a young policewoman attempts to rescue an ape from a human attack only to learn that there may be repercussions.

The story, by Templeton and illustrator Sam Agro, will certainly leave you with plenty to think about. The actions by a certain character at the end of the strip may be right or wrong, understandable or unthinkable; whatever your opinion, I can guarantee there will be an Apes fan who disagrees with you.

While the story has certainly divided readers, the art represents the biggest failing in the strip for me. While Sam Agro’s art clearly shows talent, there is a lack of consistency in the quality from panel to panel. The strip is drawn in a very simple, cartoonish fashion, which is not the problem; the problem is that the panels alternate between perfect renditions of the scenario and a handful of illustrations that look rushed and over-simplified.

the world are feeling and sets the tone for events to come - events that will have a major influence on the shaping of Earth’s future.

Here, as before, Templeton and O’Brien combine the world of the Apes sequels with their own ideas to great effect. Whether it is embellishing the worlds created in the sequels (we are edging closer to Churchdoor’s big reveal) or adding their own elements to the mix (once again the story plays on the telepathy angle), the writers are always at the top of their game and weave numerous threads together into the story. As with previous chapters they bring us a world we’re familiar with but tweak it ever so slightly to bring it into line with our own - in one telling example in this issue, it’s revealed that one of the troubles facing the government in clamping down on the ape rebellion is that a huge number of their troops (or National Guard at any rate) are busy overseas.

The characters have also become defined in such a way that they are familiar enough that we recognise them from the movies and yet refined enough in the story that we always find new depths to them. Here we find Breck back to his cold self (with a little help from Kolp and Alma) but the real turning point in the character development of this issue concerns Reich.

Throughout the series, Templeton and O’Brien have the characters in their story echo those from the other Apes films in their manners and actions, leaving us wondering if they are destined for the same fate or if they are building towards pulling the rug from under us. It is most certainly the latter in the case of Reich, who seems to be filling the role in this series that Hasslein played in the events of Escape. His way of dealing with the ape problem however is a very different solution to that which Hasslein put into practice.

After another couple of text pages from Caesar’s journal, we’re into the back-up strip for issue 4, "Paternal Instinct". Detailing the events on the streets during the ape rebellion, the story forms a link between the world of the original movie and that of Conquest and Revolution.
Issue 5 arrived in stores some time after the previous issue (once again wrapped up in a delightful Rodier cover) so the opening couple of pages are this time given over to an issue-by-issue recap of what has happened in the four previous instalments. A sensible idea, but if you find this useful because you didn’t pick up the previous instalments then shame on you - go and address the situation immediately.

Salgood Sam is back on art chores again for chapter five of the main story, though this time he is being coloured by Art Lyon rather than Bernie Mireault. Lyon’s work isn’t quite in the same league as Mireault’s but it is still of a consistently high quality and is a more than satisfactory replacement. Again, the main artwork has bypassed the inking stage and been produced and coloured straight from the pencils.

Fans of Beneath may be pleasantly surprised to see the story open with a flashback (or should that be flash forward?) to the events at the close of that film, tying the Revolution story, and in particular the Churchdoor device, in with the apocalyptic future portrayed in Ted Post’s sequel. Aside from the obvious re-enactment of the film’s finale, Beneath finds itself entwined even more with the world of Conquest through this issue’s revelation of who exactly was responsible for commissioning the device.

If all this isn’t enough to prove to you how much affection the writers of this series have for the world of Apes, then turn to page 8 where we see references to the original movie, the Marvel strip of the 70s and even the Apes computer game - all within the space of a single page. On top of this, we also get to see (despite the San Diego setting) the ruins of New York, including a familiar looking lady with a big torch.

As previously stated however, the writers show their familiarity with the characters through more than just recycling the more famous catchphrases (something Tim Burton didn’t quite grasp) and there’s a nice character moment when Breck berates Mendez for not thinking big. Given that we already know what happens to both of these characters and that Mendez (the original one at least) is one of the few mutants to emerge from the series with any credit, it’s a delicious irony.

Salgood Sam’s art is, for the most part, delightful however it does suffer from a similar inconsistency that affected Sam Agro’s art in the previous issue’s back-up story. The apes seem to vary in appearance between panels, sometimes appearing more human-like in stature while at other times appearing to be rather small and dumpy-looking. It’s a small grumble however and does not detract from the enjoyment of the series, which is really travelling along with momentum now. The only issue now would be whether it could all be tied up satisfactorily in the allotted space - this chapter alone has the stories of Breck versus Caesar, the apes’ revolt and a new ape-targeted virus.

There are another couple of text pages - more from Caesar’s journal - but the other gem in this issue is the superb back-up strip, “Ape Shall Not Kill Ape”.


This tale offers us a glimpse into the beginnings of ape society after the events of the last two films, and in particular how the whole "Lawgiver" thing works - or at least Ty Templeton's interpretation of it anyway. Anyone who has spent any decent length of time on the numerous Apes forums on the internet will know only too well that there are a lot of conflicting theories over the nature of the Lawgiver and if there was more than one. Templeton's story may not match your own interpretation but it's a cracking tale nonetheless, and offers a convincing explanation for both the Sacred Scrolls and the origins of the primitive humans.

The art on the story will please some and dismay others (I'm with the former) as it marks the return of Kent Burles to Planet of the Apes after a lengthy spell away. For those who don't remember, Burles provided pencils for the earlier issues of Adventure's ongoing Apes series back in the early 90s. I'd be lying if I said he was a popular choice with everyone but I was glad to see him make another appearance for this brief interlude, particularly as the art here is better than much of the work featured in his Adventure run. For one thing, he seems to have put a lot more detail into his work here; secondly, he's been given the benefit of a really great colouring job on top of his art whereas he was (covers aside) restricted to black and white in his Adventure days.

The fact that Burles illustrates this story does deliver one final irony however, since the events within (in particular relating to the origins of the infamous verses from the Sacred Scrolls) directly contradict the story offered up in issue 5 of Adventure's comic, more than fifteen years ago... a story illustrated by Burles himself!

Issue 6, The final issue of the series is once more served up with a stunning cover by Rodier. I can only speculate as to whether or not this was deliberate, but the position of one ape (in the bottom corner, staring menacingly directly at the reader) is reminiscent of a significant number of the cover paintings for Marvel in the seventies.

Tom Fowler returns for the main story's conclusion this issue, which again opens with a replay of the finale of Beneath, this time replacing Taylor and Zaius with Caesar and Breck, and emphasising the similarity between the motivations of all concerned. It's an interesting juxtaposition of the two stories but one that will doubtlessly be more effective when re-reading the series in a single sitting (or at least straight after issue five).

With scenes such as this, the usual knowing references abound in this issue. Fans however may be surprised by an unexpected and fleeting reference to at least one other seventies sci-fi film within the dialogue (hint: like Apes, it was another victim of the recent plague of botched remakes).

The destruction deepens this issue with more on the story of the nuclear strikes. The description by one of the characters of these events as "cleansing" rings an uncomfortably familiar bell given certain happenings in various parts of the world in recent history.
The action-packed finale does a grand job of wrapping up the various hanging plotlines - MacDonald, Breck, the virus, the ravaging of the planet - and leaves us in much the same position Battle did. We are left with a conundrum - has anything changed? And do we really have the power to change it?

If there's one complaint about the story, and certainly it's my main grumble, it's that the subplot about Caesar's dreams, already a contentious issue with some fans, fizzles out rather than coming to a satisfactory conclusion.

That's especially ironic given that this issue's back-up story, "Catch a Falling Star" seems to place great importance on the power of dreams, and indeed questions whether or not they are merely just that.

The story begins with Zaius visiting a young ape named Milo - yes, that one - in a strange future which seems familiar (apes talk, humans are savages) and yet different (the apes live in houses that look more like 21st century Earth than the world we've come to know). Zaius begins to reveal a closely guarded secret about the future and Milo's part in it, but things are not exactly as we expect.

As mentioned above, dreams play an important part in the story but at the same time we are left wondering if Caesar has really changed the future or if, one way or another, the destruction of the Earth is unavoidable. It's an intriguing and ambitious story that is guaranteed to leave you with something to think about. On top of that, the artwork by Steve Molnar is top-drawer stuff that definitely has me hoping that this is not the last Apes work we'll see by him.

Talking of Apes artists, one final pleasant surprise can be found in the letter column for this issue, which features a couple of illustrations by Apes fan Neil Foster, whose work can be found on various Apes websites and has indeed featured in these very pages in previous issues.

Revolution on the Planet of the Apes then can be considered, from the point of view of Apes fans, a resounding success. Money talks however, and the real indicator of whether we will see any more from Mr Comics (a mouth-watering prospect - the proposed sequel series is entitled Empire on the Planet of the Apes) lies with the success of the forthcoming paperback collection.

This is the perfect option if you missed the individual issues, but even if you managed to collect all of the originals you should still do your bit for Apedom and buy the trade when it is released anyway.

For one thing, the intention is to include a lot of extra material that did not go into the individual issues; more importantly however, the success of this collection will directly influence whether or not we get to see Empire - and based on the quality of Revolution, I think we all say a resounding yes to that possibility.

ALAN MAXWELL
Gorillagrams

When we started Simian Scrolls all those years ago, it was beyond our wildest imagination that, one day, we would feature an issue containing interviews with Mort Abrahams and Ted Post, two giants in the Apes Universe. That we also have Wright King (who donated our Apetastic cover image!), Biff Elliot and Buck Kartalian is just the banana on a very sweet cake indeed! We simply can’t thank these gentlemen enough for taking time out of their very busy schedules to talk to us and we are truly, truly, honoured.

Sincere thanks for all of the healthy and favourable feedback on issue 12. The good people at SFX Magazine made us “Fanzine of the Month” again and SFX comes highly recommended as not only being the best source of news and information on all things Science Fiction but also for having impeccable taste!

In the Rolls of the Sacred Scrolls, stories will be recorded of the effort and work of Dave Ballard in putting this issue together in terms of laying out, design and editorial input. The other members of our troupe, including Alan Maxwell, David Johnston, Pete Wallbank, Mike McColm, Brendan McCaul and Dave West will also merit special mention in the annals and our antipodean interviewer supreme, Dean Preston, has opened doors and made contacts that have taken Apes scholarship to a new level.

The most important part of Simian Scrolls is the human tribe of readers who, over the years, have supported the magazine with loyalty, contributing ideas, suggestions, valid criticisms and just plain enthusiasm. The fans are what have kept Planet of the Apes alive during the lean years and Simian Scrolls tries to be some small expression of that resolute support for Apes.

Next issue is already being planned and will contain plenty of surprises. In the meantime, MR Comics should be releasing their trade paperback of Revolution soon — get out there and buy it in droves because the sales of that may determine whether or not we get another second Apes comics series from them. There is also a wonderful new book entitled “Comics Gone Ape!” by Michael Eury that will feature a Doug Moench interview and a full review of Apes in comics, including Planet of the Apes. It can be ordered directly from your local comics retailer or you can visit the website at:

www.twomorrows.com

see the advert opposite to whet your appetite!

APES RULE!
Comics Gone Ape!
128 page Trade Paperback - edited by Michael EURY

The Missing Link To Primates In Comics

They may be only one notch below humans on the evolutionary ladder, but gorillas and monkeys have for decades climbed to the top of the comic-book world as heroes and villains, monsters and masterminds, and soldiers and sidelines. Comics Gone Ape! is the missing link to primates in comics, spotlighting a barrel of simian superheroes like Beppo, BrainiApe, the Gibbon, Gleeck, Gorilla Man, Grease Monkey, King Kong, Konga, Mojo Jojo, Sky Ape, and Titano. Comics Gone Ape! is loaded with rare and classic artwork, chest-thumping cover galleries, and eleven exclusive interviews with apes artists and writers including Arthur ADAMS (Monkeyman and O'Brien), Frank CHO, Carmine INFANTINO (Detective Chimp, Grodd), Joe KUBERT (Tor, Tarzan), Tony MILLIONAIRE (Sock Monkey), Doug MOENCH (Planet of the Apes), and Bob OKSNER (Angel and the Ape). With its all-new Avengers-as-gorillas cover by Arthur ADAMS, you won't be able to keep your filthy paws off this book! Written by BACK ISSUE magazine's Michael EURY.

http://www.twomorrows.com/

PLANET OF THE APES
EXCLUSIVE LTD EDITION
FINE ART PRINT SERIES
BY FILM AND T.V. ARTIST
PETE WALLBANK

*LIMITED EDITION OF 100 PER TITLE WORLDWIDE.
*EACH PRINT SIGNED AND NUMBERED BY THE ARTIST.
*AS IN SIZE - PRINTED UPON HIGH QUALITY STOCK.
*HIGH QUALITY FINE ART COLLECTABLE.

As printing is strictly limited order early to avoid disappointment.

THE COMPLETE SERIES OF FIVE PRINTS WILL BUILD INTO A COLLECTABLE ART FOLIO.

START YOUR COLLECTION TODAY!

For three years now film and TV artist Pete Wallbank has been creating for the Ape collector a limited edition set of fine-art prints based on the classic film series

For more information on Pete's work please go to www.petewallbank.org.uk

Order form.
All prints@£19.99 incl.p&p
Please send me the following prints:
Planet ..... print/s
Beneath ..... print/s
Escape ..... print/s
I enclose a cheque/p.o. for: £ ..... Please make all cheques & postal orders payable to: Pete Wallbank.

Send completed order forms to:
Pete Wallbank.
15, Drift road, Stamford.
Lincs. PE9 1XA.

Name ..........................................................
Address ................................................................
...........................................................................
Please allow 28 days for delivery.
IT'S 3665.

AND IZAK NEUTRON FOUND HIMSELF TROUBLED.

... AND A LITTLE BORED.

TO CONTEMPLATE HIS PLACE IN THE UNIVERSE.

AS WE WALK OVER THE CREST OF A HILL, HOW DO WE MANAGE TO AVOID CONTINUING UPWARDS INTO THE SKY? AND WHAT IS IT THAT STOPS PLANETS FROM DRIFTING AIMLESSLY AROUND IN SPACE?

SO HE SAT AND PONDERED THESE AND OTHER QUESTIONS.

HIS MIND DID DRIFT AIMLESSLY.

BUT UNLIKE THE PLANETS...

AND HE WAS THINKING ABOUT A CERTAIN MISS SYNTHIA HOLT...

WHEN AN APPLE HIT HIM HEAVILY ON HIS HEAD.

OUCH!

HE FELT HE WAS ON THE VERGE OF BOTH ENLIGHTENMENT AND A NASTY BURNE ON HIS FOREHEAD.

AN OBJECT ACCELERATES IN THE DIRECTION OF THE FORCE MOVING IT.

THE APPEL HAD KNOCKED HIS THOUGHTS INTO ALIGNMENT.

HA, GOT YOU UNCLE IZAK!

ALL BECAME CLEAR TO HIM.

THE PLANETS THEN MOVED IN THEIR ORBITS AS A RESULT OF THE DIVINE APE'S GREAT ARM OF TRUTH.

AND SO WAS FORMED NEUTRON'S FIRST LAW OF DIVINE INTERVENTION.
SS: Hello Mr Kartalian. Many thanks for very kindly accepting our invitation to take part in a "Question & Answer" session especially for "Simian Scrolls".

How did you get the parts of 'Julius' & 'Frank'?

My agent sent me to 20th Century Fox studios for an audition. To my surprise it was in one of the trailers parked on the lot! I knocked on the door and a man opened it and said "Come in, I'm Franklin Schaffner". He handed me a script and said "Look at it a few minutes and then read for me". When I finished, he said "You are Julius, thank you!".

When you were approached to play 'Julius', 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?

Not at all! John Chambers took a plaster cast of our faces and made all the original masks - so they fit perfectly. Then the make-up men took four hours to apply the masks and hair and completed the job - so we would be ready at eight am on the set. We would get a new appliance every day.

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

I had no problem relating to the other apes. As an experienced actor it was a piece of cake!

How easy was it to smoke a cigar through an appliance?

No problem, but it's funny you should bring that up. Franklin Schaffner said, "The next shot we'll open up on Julius", and as soon as he said that my mind started thinking... if the camera is going to open open on me - I just can't sit here doing nothing! I blurted out, "How about me smoking a cigar?" He gave me a look and said nothing. He said "Let's rehearse the scene once". After the rehearsal he then said "All right, let's shoot the scene... someone get Julius a cigar!".
Buck surrounded by the Apemania cast.
Picture courtesy of Brian Penkiss. www.apemania.com

Why did you have hairy arms and everybody else apart from Dr. Galen, have sleeves?
I wore sleeves except for once or twice. I was in a vest and my hairy arms showed.

Was Linda Harrison as gorgeous in real life as she looked on screen?
Yes! I see her once in a while - when we do science fiction conventions.

Can you tell us anything about what it was like to work with Roddy McDowall?
I never even saw him!

Then what was it like working with Charlton Heston?
Charlton Heston is a very serious actor. He is completely in the scene. Here’s an interesting observation... I never met Heston as Buck Kartalian during the filming. When he looked at me - he was looking at a gorilla!

Was it really you who turned the water hose on Charlton Heston and how did he feel about all the rough handling?
He loved it! In fact, after Julius hit him several times in rehearsal - he would say “Julius, hit me harder... don’t hold back”.

Were all your scenes interior or did you get the chance to work on the Ape City site?
They were all interior in the Jail.

Your thoughts on Franklin Schaffner?
He was a very quiet and a very nice man. Did you know that the 1968 ‘Planet of the Apes’ was chosen by the Library of Congress as one of the the great and important American films?

Can you recall any off-camera practical jokes going on during the recording of either of the two films?
I think the director in a movie kind of sets the tone. It was a very serious set. Will the audience believe apes talk? Apes are human and Humans are animals! Julius has the great line everyone knows and loves - “You know what they say ‘Human see, Human do’”.

Do you have any behind-the-scenes stories or photos from any of the films?
There was this lady - who was Kim Hunter’s stand-in. She had her regular clothes on ‘cause they just needed a body for setting the lights. Every morning as I came on the set - she would come over to me smiling. We would just sit and chat until the director was ready for me. One day as we made idle chat - she reached over and caressed my hairy paw. Oh, my God - she liked me! Beauty is really skin deep! She never saw me outside of Julius. What would my wife say!

What is your overall memory of ‘Planet of the Apes’ and ‘Conquest of the Planet of the Apes’ and how does it feel to be part of a legend?
I never nor did anyone else - including the directors - dream that the 1968 ‘Planet of the Apes’ would be such a memorable film. It’s been 37 years now and I still get residuals from it! They show it on TV and cable often.

Are you recognised by Apes fans?
The wonderful fans make me feel like a legend. If someone asks me what I did in ‘Planet of the Apes’ - I say Julius. They scream and get so excited. I just love it!

What is Buck Kartalian doing nowadays and how do you relax?
I never relax! Gym every morning! I’ve been acting for 55 years - I can’t stop now... I enjoy it too much. I still do independent films, TV commercials and I am presently rehearsing a play on stage.

Mr. Kartalian, thank you very much indeed!
You’re quite welcome!
The United States government has recently released many previously classified documents that shed new light on the 'Ape-O-Naut' incident in 1973. What follows are key excerpts from the Presidential Commission's briefing dossier. To view the entire collection of documents in the dossier please visit: pota.goatley.com.

THE WHITE HOUSE
WASHINGTON

September 14, 1973

Senator Arthur Franklin
United States Senate
Washington D.C.
By Special Courier

RE: Presidential Commission of Inquiry

Senator Franklin,

You are hereby appointed to the Commission of Inquiry investigating the reappearance of the ANSA One spacecraft in California yesterday. The Commission's mandate is to examine all available evidence to determine the fate of Colonel Taylor & his crew and, more importantly, exactly who re-launched the spacecraft with the three chimpanzees aboard.

The attached briefing dossier includes a background paper from NASA on the ANSA project & flights, General Brody's report on the recovery of the spacecraft, a statement by Dr. Lewis Dixon of the Los Angeles Zoo on the death of one of the apes found aboard the spacecraft and a brief analysis by my Scientific Advisor, Dr. Otto Hasslien. Additional background materials can be provided upon request.

The first session of the Commission will be in Los Angeles tomorrow at 11AM. You are required to attend. Dr. Dixon and his associate, Dr. Stephanie Branton, will present the two surviving male & female apes to the commission for examination.

Sincerely,

Matthew Williams
Matthew Williams
President of the United States
Background

Congress authorized the Advance Nuclear Stellar Acceleration (ANSA) Project in 1965 after it was determined by NASA that human colonization of this solar system would be unfeasible. Due to the lack of any planets or satellites that were able to support human life without the need complex bio-dome & life support facilities, any such efforts would be highly cost prohibitive. Therefore, the only alternative was to explore Earth-like planets in other solar systems.

The objective of the ANSA project was to develop and build a space vehicle capable of transporting humans to another stellar system and returning them safely to the Earth. Said vehicle would be multi-purpose in design to be capable of traveling at close to light speed, landing on a planet, or other interstellar body, and re-launching itself into space for the voyage back to Earth.

Nuclear Fusion Drive

To travel the vast distances between stars a whole new drive system had to be developed. The great breakthrough came in 1967 with the invention of the Nuclear Fusion Drive. Theorized by French Engineering Professor Jean-Luc Antelle, the Nuclear Fusion Drive system is compact and yet capable of accelerating up to 0.85 of light speed. Thus, it was perfect for use in ANSA spacecraft.

The ANSA Command Spacecraft

Carried into high Earth orbit by a Saturn VI rocket the ANSA Command Spacecraft is a multi-purpose vehicle. Three stages in all each with a particular function:

- **Stage one – landing stage**: Equipped with both a heat shield and jet engines the landing stage allows the ANSA ship to land like a conventional aircraft on planets with an Earth-like atmosphere. Additionally, the landing stage could right the ship for re-launching acting as a launch platform for Stage two.

- **Stage two – re-launch stage**: This is the main stage of the vehicle containing both the Nuclear Fusion Drive and three standard rocket engines capable of re-launching the vehicle off an alien planet. Also
included in this stage were the crew’s quarters and suspended animation chambers.

- **Stage three – re-entry capsule:** The re-entry capsule’s function is just that, for re-entry into earth’s atmosphere upon the ships return with the ships secondary heat shield. It is the re-entry capsule of the ANSA One craft that was recovered in California yesterday.

---

**ANSA One**

- **The Mission**

ANSA One was NASA’s first attempt to reach another stellar system. Their goal was ambitious but simple, journey to the Betelgeuse system. If there is an Earth-like planet in the system; land the ship and explore for three days before returning to Earth. If unable to return to Earth begin colonization.

The Betelgeuse system was chosen over other closer systems for two reasons:

1. Scientists determined a greater likelihood of Earth-like planets there than in closer stellar systems.
2. Travel time would be essentially the same. Professor Antelle explained this in a 1971 press conference:

"Twelve months of acceleration; twelve months of reducing speed; between the two, only a few hours, during which we shall cover the main part of the journey. And at the same time you will understand why it scarcely takes any longer to travel to Betelgeuse than to Proxima Centauri. In the latter case we should have to go through the same indispensable year of acceleration, the same year of deceleration, and perhaps a few minutes instead of a few hours between the two. The overall difference is insignificant."

- The Crew

Four astronauts were assigned to the ANSA One mission. Each with unique skills and expertise:

- **George Taylor, Col. USAF, Ret. – Mission Commander**

  Veteran of both the Korean and Viet Nam conflicts, Taylor resigned his Air Force commission in 1963 and was chosen as part of the second group of NASA astronauts. Taylor served as Pilot and then Mission Commander on two Gemini flights as well as Command Module Pilot on Apollo 6 (shown here with fellow crew members Lovell & Virdon). Given the choice of commanding one of the later Apollo moon landings or the first ANSA mission, Taylor chose the first ANSA mission.
NATIONAL AERONAUTICS & SPACE ADMINISTRATION

• The "Hasslein" Controversy

All through the planning stages for the ANSA One flight Presidential Science advisor Dr. Otto Hasslein contended that the journey would be a one-way trip. Dr. Hasslein theorized that time itself would slow in a vehicle traveling at nearly the speed of light. Thus, while it would only take the crew two years to reach its destination; hundreds, perhaps thousands, of years would pass on Earth. Only a small minority of NASA personal, including George Taylor, agreed with his theory. At times the controversy became rather heated and accounted for at least two near fistfights in mission briefings. Because of all this the cockpit of the ANSA spacecraft had two clocks installed. One was a standard chronometer that would measure ship time. The other was Earth time clock that measured time based on the relative positions of stars.

Since the ANSA One ship has now returned to Earth in only a few years it can be concluded that Dr. Hasslein's theory was incorrect.

• Flight History

The ANSA One spacecraft was launched for Cape Kennedy on January 14th, 1972. For the first three weeks the flight proceeded as planned. But then as the ship was leaving the solar system all radio contact was lost. At first this was assumed to be merely a malfunction. However, after another few weeks, the ship completely disappeared from NASA tracking screens. Even accounting for Dr. Hasslein's theory (which we now know was incorrect), the ship should have remained on NASA scopes for many years. At the time, NASA assumed that some malfunction caused the lost of contact with the ship. Contact with the ship would hopefully be regained once the ship returned to Earth in a few years. Normal NASA procedure was to just continue on with the next mission. However, due to 1972 being an election year, the President and several Senators demanded that a rescue mission be launched to determine the fate of ANSA One.
14 September 1973

RE: Presidential Commission of Inquiry

Gentlemen,

I, acting as the Presidential Scientific Advisor, have been requested by President Williams to prepare this pre-Inquiry brief regarding the unexpected and unanticipated re-emergence of Colonel George Taylor’s ANSA One spacecraft from its deep space trajectory.

I am afraid that there is not a great deal that can be factually determined, at this juncture. Obviously, there will not be any relevant information forthcoming from the two ape passengers, inaccurately referred to as “ape-onaughts” in the popular press. It is inarguable that Pan troglodytes verus, or Chimpanzee Robustus, as our guests appear to be, do not possess the intellectual powers of articulation, let alone coherent speech, considering that their cerebral organs are not sufficiently developed in either the Broca’s area in the inferior frontal gyrus of the left frontal lobe of the cortex, or the prefrontal cortex of the cerebrum.

I, therefore, find myself in the dubious position to hypothesize a theory to explain these events. I find this to be an untenable position without further information. However that may be, it is my unsubstantiated belief that it is quite possible that our neighbors, and chief detractors, the Union of Soviet Socialists Republic may have committed the ultimate act of piracy and captured Colonel Taylor’s ANSA One spacecraft and substituted the apes passengers in the stead of our astronauts. Why, you may ask. It is easily conceivable that they wish to embarrass or even humiliate our space program, or indeed our very government, with this fiasco. I believe that this is a real socio-political threat that we cannot rule out. If my beliefs are determined to be so, by this august board, I urge that a plan of action be outlined forthwith and to be forwarded immediately to President Williams.

As to the mystery of the ape passengers aboard the ANSA One spacecraft, I may be in a better condition to offer a more concise explanation after the Commission holds its Inquiry; surely, I will be in a better position once the NASA experts finish their examination of the spacecraft.

Respectfully,

Dr. Otto Hasslein

Dr. Otto Hasslein
To read the Full Dossier visit pota.goatley.com on the web
Hello, Wright, and how are things with you?

I’m fine - thanks. My health is good - we have a High School adjacent to us and they have a huge football field - which, I run around every other day about 4 times. I did that this morning!

Please, talk us through how you got the role of Dr Galen. Did it go something like this.....

Agent: "Umm, Wright, I may have a part for you."
Wright: "Cool!"
Agent: "It's for the part of a doctor"
Wright: "Great! I'm good at doctors!"
Agent: "Actually you'll be playing a vet."
Wright: "I love animals!"
Agent: "Ummm, did I mention you'll be a chimpanzee?"
Wright: "...I 'scuse me?"

(Laughs) Not exactly!

I had literally just done a couple of TV shows at 20th Century Fox - I guess at the time this production [POTA] was already on their minds. Joe Scully - was the casting director at Fox - and is a very good personal friend. He explained the role to me and said that it was actually just the one scene. He described it as 'kind of interesting' and that they were going to be involving all these marvellous kind of masks. So, I said that sounds like a great idea - I'll be glad to do it!

Were you familiar with Boule's novel before you got the part?

No. I wasn't, not at all!

What qualities were they looking for in the actor who would play Dr Galen? Was it height, build, a certain type of voice?

None that I'm aware of.

The original Dr Galen was a Greek physician and philosopher, who gave his name to 'Galenism', a method of medical practice still used in some parts of the world - were you aware of this when you played the part?

I wasn't aware of the time, but, have since found that out!

Did you ever get to meet Arthur Jacobs or Richard Zanuck? What were they and Director, Franklin Schaffner, like to work with?

No, neither Jacobs or Zanuck came on the set when I was there.

I had worked with Franklin Schaffner before in New York, in live television. Franklin was a wonderful guy, very quiet. Just an unassuming director. He was certainly one of the best directors that I have worked with.

The good thing about Frank was that he'd talk to you a little about things, he'd know exactly what line you were on and he'd leave you alone. If it wasn't working he would just take you aside and say something. That's the way he worked. A nice and easy way.
I understand that you have also worked with Ted Post, were you aware that Ted directed the sequel 'Beneath the Planet of the Apes'?

Oh Ted! Yeah, I've worked with him on a number of things. We worked together in New York - he's a good friend and a very good man to work with. No, I wasn't aware that he directed the sequel to 'Planet of the Apes'. Frank and Ted were two entirely different people!

When you were approached to play 'Dr Galen', were the psychological pressures of being confined within full make-up for many hours at a time, discussed?

Yeah! John Chambers told me at length about the make-up procedure. He was just a wonderful man. He was so helpful, so encouraging and all of that. The make-up was quite an ordeal, it was like working under water! I have blue eyes, so, not only did I have to wear the make-up but I also had to have lenses in order to make my eyes darker!

What was your initial reaction to having the make-up applied and seeing yourself as 'Dr Galen' for the very first time?

I didn't believe it! I literally didn't believe it was me!!

Although you watch the make-up people doing it right in front of you in the mirror, once you've got all cleaned-up, got your costume on and look at yourself... It was fantastic [laughs]!

I took my son Mike - who was at the time about twelve years old, with me on the second day. I thought it would be a good experience. They said that it would be alright as long as he wasn't in the way! They gave him some of the pieces that were discarded - which, made him the 'head' of our neighbourhood at halloween!

Did John Chambers supervise your make-up application and what was he like?

Yes, he did! John was absolutely wonderful... he relaxed you, told you what things were and made you feel at ease with it.

In comparison to the time it took most of the other 'ape' cast members to be made-up [approx four hours] - how long extra did you have to remain in the make-up chair - taking into account that you had to have your arms made-up as well?

Oh Yeah, those arms! I was probably in the make-up chair for about an extra half-hour! They were very meticulous about it.

Your scene is very early in the movie and is the first conversation between Apes in the film - was it shot early on in the studio shoot and was there any sense of actors and crew getting used to the make-up?

I think it was recorded about midway through the production. Those scenes were all looped, we all had to go back and do our voices over again. I don't like to do that, I really don't. It's very difficult!

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

No difficulties at all and I think John Chambers gets a lot of credit for that, don't you?

One of the great fears for the producers was that the audience might laugh at 'talking monkeys' - during rehearsals was there ever any temptation to do so yourself?

No, no - not at all! It was all extremely serious.

What was it like working with Kim Hunter - did you ever see her without make-up?

Well, I had worked with Kim before, we were both in the film 'A Streetcar named Desire' - although, my particular part was quite small in comparison - so, Kim and I had known each other well before 'Planet of the Apes'. We became very good friends. The last time I saw Kim was a few years ago at the Memphis Film Festival, just before she died. She was very, very fragile but still her own strong person. I say 'strong' but she was never 'overbearing' at all. She knew who she was, a very straight person. She was just a lovely, lovely person. Always a delight!

I also managed to talk with Roddy several times. He taught me how to smoke under the make-up - which, I did like a house on fire! We had to use extremely long cigarette holders.

I can't believe that nearly all those involved have now sadly gone.
You do realise that you are the envy of the civilized world, having had the chance to play 'Doctors & Nurses' with Linda Harrison! Did you get the opportunity to get to know her or Chuck Heston whilst filming your scenes?

Oh, Linda was a gorgeous, gorgeous girl but he (Charlton Heston) was impossible to get to know. He's a very cold man. I found him very aloof.

Do you remember who played your female chimp assistant?

No. I'm sorry - I can't recall.

Did you ever get the chance to work on the Ape City set?

No, all my scenes were interior.

You only have one scene in the film but, your character is referred to later on during the Tribunal scene. Were you supposed to appear in other parts of the film - but, subsequently did not because of script re-writes, story changes, etc?

No, basically - it was my understanding that it was always just the one scene.

Did you film anything that didn't make the final cut?

I wouldn't know about that, no!

There are some wonderful anecdotes concerning who each simian actor 'associated with', especially, when it came to lunch times. Can you confirm whether you ate just with the chimp actors?

[Laughs] Eating - now that was tough! Some people had to eat with mirrors in front of them - so they could see where their lips were and everything. As for lunch times and who associated with who, I really wasn't aware of this. Maybe, if I'd been there a lot longer I might have observed that!

A similar thing happened to me before 'Apes' thought! I had done a thing called Navy Log - a weekly TV series - in which, each week there was a kind of different navy story. I played the part of a sailor * who had an on-going letter writing thing with a girl that he was intending to meet for the first time. What fate dealt was that at the end of the story - he was waiting for her and he never sees her - as she's blind!

Anyway, I was playing just a regular sailor and there was a guy (another actor) who didn't want to eat with me as he was an officer! [Laughs] The difference in ranking!!

[ * "Navy Log" episode 'Home is the Sailor' October 1955]

Did you retain any props, make-up, photos etc from the shoot?

No, none at all.

What is your overall memory of 'Planet of the Apes' and how does it feel to be part of a legend?

It's a privilege to be in such a production that has done so well, an honour to be a part of it.

When was the last time you watched the film?

Oh, a few years ago at the Memphis Film Festival.

Were you proud of what you saw?

Oh, yeah - definitely! It was good, I still get that warm feeling when I see it!!

Have you seen any of the other sequels?

No, I haven't.

Were you ever approached to play an Ape in any of the sequel/TV series?

No, I wasn't - although, my son Meegan* was in the TV series! He liked it very much. I can't remember too much about his role - at the time I was out of town.

[ * Meegan King appeared in the episode 'The Horse Race' as Gregan]

Did you know that the lead character of the Apes spin off TV series was also called Galen - coincidence or homage?

[Laughs] Really! I knew Roddy was involved in the TV series but, I wasn't aware that his character was also known as 'Galen'.

Moving away from the 'Apes' you worked with Steve McQueen, how was he to work with on 'Wanted: Dead or Alive'?

Oh, yes! Now that was an experience! Steve was quite a character - he was his own kind of person.
I remember one episode in which my character and his had a very dramatic scene. I asked Steve if we could take some extra time to rehearse the scene together - which, we did. We then filmed it and it turned out very well. About three weeks later, Steve - who's life was becoming extremely busy and had just got a film role - came up to me and said, "You know that I'm going to be leaving the show, well, they [the producers] want you to replace me. Would you like that?". Apparently, the producers were so impressed by that particular scene we had done, they gave me the job!

Steve and I worked well together, it's such a shame that he passed away so early. Tragic!

You appeared in the cult classic 'Invasion of the Bee Girls', what was it like being surrounded by all those gorgeous women?

Oh, I'd rather not talk about it [laughs]!

I'll tell you how that happened. I did a film series called 'Johnny Jupiter' - a space thing for kids. It was originally filmed in New York. After about a season, I left for California and my reputation followed me. A few years later, the top man [producer] involved with 'Johnny Jupiter' came out to Hollywood and asked me if I would like to appear in the Bee Girls. So, he came up with the part - I thought 'Wow, we could make something of this!'. I was certainly happy with that!!

[ "Ernest P Duckweather > "Johnny Jupiter" 1953 TV Series ABC Version]

You also appeared in three episodes of the 'Logan's Run' TV series playing the same character of Jonathon. Seeing as how they were not consecutive episodes - how much of an effort was at continuity for the character you played?

I don't remember that, isn't that awful! [laughs] I have a great memory for darn near everything but, I just don't remember that!

Obscure question of the day: Please tell us about Uncle Bill in 'We Learn About the Telephone' (1965).

Oh, Uncle Bill [laughs] with that cute little girl! She used to say "madic" instead of "magic"! It was a public service thing, a great experience. I like that!

What is Wright King doing nowadays?

Well, I've found gardening! I didn't garden before. Some people discover that they are golfers and things. I like gardening. Are you a gardener?

Well, to be honest Wright, my wife tells me that I've got no choice in the matter! Although, I do find it very rewarding.

Yeah! [laughs] It really is! Plants are just like people, they really are. They respond if you take good care of them. I enjoy it!

My wife, June and I also like travelling. We've travelled a lot over the years. We've been to Europe several times, we have good friends in Spain and London, and, even lived in Mexico for about three to four years. So, we're quite busy!

Any plans for New Zealand?

Well, my other son lives in Auckland, so we're looking at next year sometime. When we get down that way, I've got your address, so I'll be in touch with you that's for sure!

You do that, please, I'd be very upset to find out that you've been and gone without calling in!

You should be! However, I'll absolutely make sure I'll see you!

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

It's been a privilege and a pleasure to be a part of it [Planet of the Apes]. It's a very classy film so it's a big part of my memories.

Well thanks Wright, for taking the time to answer our many questions. It's been great talking with you!

Oh, you've been very patient! I been half expecting you to tell me to shut-up a couple of times [laughs]! Bye for now!

Conversation recorded between Wright King & Dean Preston
15th November, 2005

Questions set by Dean Preston, John Roche,
Dave Ballard, Chris Lawless and Brendan McCaul
“If anybody is going to have birth pains at rehearsals, let it be the actors and not the director. The director is supposed to be delivering the child. Some directors have a very severe period of confinement in childbirth. Their screams can be heard for blocks and the child is frequently stillborn” - Ted Post

“Despite all the many behind the scene problems - it was the talented cast that made the whole shoot enjoyable”.

POST’S PRODUCTION

In Conversation with Ted Post by Dean Preston

How are things with you Ted?

I’m quite well, although, at the moment, an unresolved medical problem seems to be pursuing its own agenda without approval.

May we start by saying what an honour it is for ‘Simian Scrolls’ to be able to have this opportunity to talk with you and how much we appreciate the chance to create a good record of your thoughts and memories.

It’s my pleasure!

So how did you first become aware of the project [‘Beneath’] in which you would become such a huge contributing factor?

Initially, Don Medford was chosen as the original director, but, soon left when the project started to fall apart for a number of reasons - one being Charlton Heston’s flat refusal to appear in the sequel. I had not long finished Clint Eastwood’s ‘Hang em High’ when I was approached as a replacement. I too was soon ready to resign if he [Heston] didn’t make an appearance in the film!

He [Heston] didn’t like the story and I totally agreed with him, however, I wasn’t going to do the picture without him. I didn’t want the audience to think that we would be giving them less. I wanted him there.

That’s when Dick Zanuck got involved. A plot was finally agreed by all, although things had to be altered slightly with his part disappearing at the beginning of the film and re-emergence at the climax. Paul Dehn then had to rewrite the script in order to accommodate the new plot!
Essentially, a good director knows what he wants, knows how to recognize actors who can give it to him, knows how to arouse their interest in what they are doing and knows how to guide with a friendly hand, convincing the actor that he or she can succeed.

Actors are sensitive - no matter what their previous success - and are haunted by fear of personal failure. It is the director's job to free him or her of this fear. Actors quickly sense a lack of confidence on the part of a director - they even imagine it when it isn't there! Paranoia breeds easily on stages and constant nagging helps it along.

Too much direction shuts the actor off from himself. An overloaded actor short circuits!

The greatest gift that the director can bring to the actor is faith - faith in the actor's own rich potential. The aim of all direction should be to give the actor authority. The actor who plays with authority, in which I mean authority based on an understanding of the character he is creating, passes beyond the need of detailed guidance.

A good director is a good friend who understands living characters as well as fictional ones - a good director likes actors. Perhaps it all adds up to our old friend called LOVE - of which, there is too little in our industry!

Your thoughts and feelings on 'Beneath'?

I scribbled some notes to myself during the production in order to focus my thoughts about the film - which, were published much to my surprise in a book by Eric Greene [*].

[* Planet of the Apes as American Myth: Race and Politics in the Films and Television Series. by Eric Greene]
The notes [my feelings] justify the decision to direct a debatable, undernourished plot-driven script instead of a solidly unified character and plot written story. As an example, we could have developed the complex lives of the radiation scarred mutants including the mute human Nova etc.

A professional frustration felt by the talented cast was due to the shocking cuts in the budget and schedule. The cuts truncated valuable opportunities to create a potentially meaningful cinematic story.

Did you have a say in the casting of the 'new faces' for 'Beneath' [James Francis, James Gregory etc].

No, the vast majority of the cast had already been chosen by the time I arrived.

You directed James Francis in several different features [BEHIND, NIGHT SLAVES, GOOD GUYS WEAR BLACK] in which he often played a character that ends up dying (plus the same thing happened to his character in several other features as well). Was there something about those kinds of roles that appealed to him?

I've never really actually thought of it that way! Basically, Jimmy and I were extremely good friends, and, whenever I had a job for him I would give him a call and ask him to view the script. I would say that Jimmy's 'dying character roles' were purely coincidental!

It's been [somewhat surprisingly] said that James Francis was cast as Brent due to his resemblance to 'Charlton Heston'. Is there any truth to this?

Not that I am aware of, although, as we've already covered, Jimmy was already cast when I got there.

Do you have any memories of John Chambers?

John and his makeup people - not forgetting Dan Striepeke - were absolutely terrific! They were all brilliant, talented artists, always busy doing something with their creative imagination.

What were your thoughts on the idea of the half-human, half-ape child that test makeup was created for?

One of the ideas we had for an ending to the film involved a mutant type 'half-human / half-ape' newborn. The special effects department, along with the makeup team, created something, although, to be fair, nobody really liked the idea.
There are many pictures of you smiling on the set of Beneath and laughing with James Franciscus and Linda Harrison - was it a happy shoot, despite problems with budget etc?

The modified budget prevented us from doing many scenes. It was essential that we stayed within budget, which resulted in scenes being cut. In particular, there was a wonderful underwater scene that we couldn't shoot because it was too expensive.

Despite all the many behind the scene problems - it was the talented cast that made the whole shoot enjoyable.

There is a story that James Franciscus submitted to Mort Abrahams his own revised script for 'Beneath.' Did you ever get to see a copy of it and its content?

Oh, yes! Jimmy and I spent numerous hours together rewriting the script and rebuilding his character of Brent. When the revised script was delivered to Mort Abrahams - he [Abrahams] was, to say the least, extremely annoyed by the whole thing!

Poor Jimmy got the blunt end of his initial reaction! Mort told Jimmy that he had no right to rewrite the script so close to the start of production and that it would not be accepted. However, a few days later, another revised script surfaced with the vast majority of our suggestions contained within it!

Mort was angry with the changes and with me!

What are your memories of Kim Hunter, Maurice Evans and James Gregory?

Oh, Kim was a real gem! This was the first time that I had worked with Kim, she was extremely nice, although I did get the feeling that she was not entirely happy with whole scenario.

Maurice was as charming as ever! A very powerful stage actor, it was a pleasure working with him.

James Gregory was great. Orson Welles was originally chosen to do James' part of Ursus but he had declined the invitation. Jimmy was then approached and he jumped on it!

Unfortunately, Roddy McDowall was unavailable at the time, if I recall he was in London doing his own directing. Although, to be fair, David Watson did a great job as 'Cornelius'.

Kim Hunter as Zira - "A real gem!"
What are your memories of James Franciscus and how do you feel about his performance in Beneath?

Jimmy and I were great friends. We had a super friendship and regularly saw each other. I felt he played his part very nicely!

Simian Scrolls never, ever misses an opportunity to discuss the lovely Linda Harrison. Would you care to indulge us in this guilty pleasure?

Ah, Linda was a joy to work with. She enriched her sketchily written role with intelligence, sensitivity and heart. She made a strong emotional contribution to the film. She left me with the impression that she had a great acting career in front of her. Please give her a hearty ‘hello’ from me!

[The above message from Ted was indeed forwarded onto Linda, who replied, “Ted Post was much too kind - that’s because he is so kind”]

Did Charlton Heston ever discuss the ending with you and is it your recollection that the bomb going off was his idea [as referred to in his book ‘In the Arena’]?

To be perfectly honest with you, I initially thought that Dick [Zanuck] had originally come up with idea for the ending of the film - however, I’ve since learnt that it was Chuck’s! Chuck thought that by destroying the planet it would put an end to any further sequels. An almost selfish attitude!

Personally, I didn’t want that ending. I thought it was extremely negative - however, the order came from Dick to go with Chuck’s.

Were there any ongoing attempts during production to change the ending of the film and have someone survive at the end of the film?

Yes, we did have several different ideas for the ending, in fact, an earlier drafted script saw the bomb being detonated with less intensity, resulting in Taylor, Brent and Nova escaping.

A totally gratuitous and unnessecary shot of Linda Harrison.

“Aw, c’mon, Ted... let me blow it all up. Pleaseeeze!”
Is the message of the film that mankind, even when faced with a choice, will usually end up destroying everything?

If anything, the film lacks a message. It lacks human significance. If anything, it was pessimistic because of the ending. I don’t believe in dampening the human spirit like that. We wanted someone to survive. Human beings should cling to at least a little bit of hope because, to me, entertainment should uplift the spirit.

Jimmy [Franciscus] remarked that it was "A picture without hope that solved nothing and made no statement". We could have suggested that it's up to our current society to prevent civilization from slipping back into the jungle or letting it fall into the toilet - anything except blowing the world up!

Is writing something you would like to have done / do more of?

Oh, I do a lot of writing - when time permits - mostly connected with the field of directorship.

What is Ted Post doing nowadays and how do you relax?

Despite being retired for a number of years now - I'm still very actively involved directing. I'm also regularly lecturing, teaching and writing in this field. So, I'm not quite yet fully retired!

Do you have a few words for the readers of "Simian Scrolls"?

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

Imagination, they say - is the highest form of intelligence and is something we all need to fix the hole in our heads. It's a comfort to know that you and your 'Simian Scrolls' colleagues are doing it!

Ted, thanks again for taking the time to chat. It's been a great honour and experience for me... and, thank you too for a lifetime worth of quality entertainment.

Thank you for your interest and stay well!
LIBERTY

Art:
Mike McCollm

Inspiration:
Brendan McCaul
INTERVIEW WITH AN UNASHAMED ACTOR

As an actor, Biff Elliot managed to carve a special place for himself as the first actor ever to play Mickey Spillane's Mike Hammer in the 1953 movie (made in 3D) 'I, the Jury'.

His other movie work includes such films as: Between 'Heaven and Hell', 'The True Story of Jesse James' and 'The Enemy Below' but it is perhaps for his work in television that he is better known. Genre fans may remember him from the Star Trek episode "The Devil in the Dark" as Schmitter, the mining colony crewman who is dissolved by the title creature in the pre-credit sequence.

Biff appeared twice in the POTA TV show, first as Zaius' human servant, 'Ullman' in the pilot episode 'Escape from Tomorrow' and once again as 'Key orangutan' in 'The Cure'.

Biff lives in California with his wife Connie where fortunately, for Simian Scrolls, they happen to own a telephone...

Hi Biff! How are you?

I am very well, thank you. It's a glorious day here in California and Connie is sitting in the other room reading a newspaper. She's told me to be very nice to you! She gave me that copy of 'Simian Scrolls' that you so kindly sent and I was reading your interview with Beverly Garland. Bev has a hotel just around the corner from where we live. In fact, Connie and I had lunch with Beverly just the other day!

I also recently bumped into Marvin Paige, who was the person responsible for casting me in the 'Apes' series. Marvin has kept me very, very, busy in employment over the years.

Poster art for 'I, the Jury' a movie that earned Biff the distinction of being the first actor ever to play Mickey Spillane's Mike Hammer.
That episode was all shot out at the Malibu Ranch and it’s so funny, when it came to being on the horse’s back, I turned to the horse and said, “Look, I know I’m playing the part of an orangutan, but this is me, ‘Biff’ - a human! So I don’t want you to get frightened or spooked with me on your back!”

**The horse behaved itself then?**

These horses are better trained than you think! When I did Jesse James we did a robbery scene where the gang runs out of the bank, gets on the horses and ride out of the shot. The only problem was that I couldn’t get onto my horse! It turned into a comedy, with me running alongside trying to get into the saddle! I said to the coaching crew “Look, I don’t want any trouble, you knew when you hired me that I had lines so you hired me as an actor, not as a stuntman!”.

So, they pulled out a horse called, Sunshine. I said to Sunshine, “You can handle this,” and can you believe it, he immediately let me jump on his back, he then looked right and left, jumped right in the air kicking his feet, nearly knocking me out of the saddle! He then ran out of the shot. I tell you he made me look great!

The only trouble was, Sunshine was a lead horse and I was like the fourth guy in the picture, and, he (the horse) kept on always wanting to run into the lead position. I had to hold him back all the time because being the fourth guy in the group I couldn’t ride out of the shot first, I had to ride out behind Wagner!

**So you did all your own stunts in those days?**

Oh yeah, of course. Isn’t that just ridiculous - but I did!

**Do you have any anecdotes or amusing stories relative to either 'Escape from Tomorrow' or 'The Cure'?**

I remember when doing "The Cure" - my brother’s family were there during the filming. We were on the back-lot and I was standing right next to his wife, Rita. I didn’t say anything but just kept nudging her. Finally, she looked at me and saw this orangutan looking straight at her! She then realised that it was me and she said something that I have never forgotten, "Biff, I didn’t realise how pretty your eyes were!".

(*Biff’s brother was the late "Win" Irwin Elliot. Best known for his 18 year award winning broadcasts of Sports Central USA on the CBS Radio Network - horse racing’s Triple Crown, football’s Superbowl and baseball’s World Series.)

If you were a featured player, you had to check-in at four in the morning to get your make-up on! The background guys just wore basic rubber masks but you had to sit there while it was applied layer by layer. Your mouth was about three inches out from your original mouth, so, when you broke for lunch you could only drink your food, you couldn’t eat it! You couldn’t put any food in your mouth, it would screw-up the make-up!

Do you remember the sequence where Zoran announces to the council that the ape deaths were caused by a mosquito? In that sequence, Mark Lenard and I worked out this thing where we look at each other in puzzlement and start to laugh! Well, during the original recording the director yelled, "Cut! You can’t do that!" We asked, "Why?"
I remember my good friend, Jimmy (James, ‘Ursus’) Gregory, a wonderful character actor, upon hearing that I was to play an ape, told me that, “it's not a wrap until all your make-up and appliances have been removed from your face and you can then go home”. And, this is precisely what happened when we came off the set on the very first day. A rather thoughtless Assistant Director said, “OK! That’s a wrap everyone, we’ll see you all tomorrow”. To which I replied that I wasn’t going to go home looking like an orangutan and therefore the day certainly hadn’t finished!

So, you’re still on the clock, and later, when the make-up is finally all off... then it's a wrap! I was on golden overtime during this period. I almost made as much money in overtime as I did my original salary!

Incidentally, the make-up was taken off in such a way that it could be put back on the very next day with ease, without having to start again from scratch.

---

**So that ‘incident’ was never in the original script?**

No, it was just something that Mark and I had rehearsed privately together.

There’s another scene where Urko comes riding down on his horse after it had been voted to burn the village. I didn’t have many lines in that particular scene and you just don’t want to stand there like a dummy, you want to participate! So, after they had discussed whether or not to burn down the village I quickly said, "Perhaps another vote?".

My brother’s kids have always remembered that line and when we get together they’ll say in unison, "Perhaps another vote!" But, sadly it was cut out of the sequence! It was only one second more but they didn’t leave it in. That’s the story of my life, being cut-out of things!

Another thing I remember well was when I first went to the wardrobe department. The guy said to me, “What part are you playing?” - I said, "An orangutan" - which, he replied, "Yes, yes, orangutans are always dressed in brown". I’ll never forget that!

Oh yeah - and how could I forget David (Zoran) Sheiner’s walk!

David initially struggled with his ‘ape’ walk. When he first walked onto set his walk looked like a cross between Chico and Groucho Marx, we couldn’t stop laughing! We said, “C’mom, that’s not an ape walk, you’re doing Groucho!” To which he replied, "Well, I better go back and get my moustache painted on then!"

**Some of your scenes in "The Cure" were external, at the ranch, and on horseback. How difficult was that considering you wore both the make-up and costume?**

Oh that Californian golden weather! Boy, did you sweat! You’ve got to understand that you were in that costume all day long, from four in the morning.

---

From the pilot episode, Biff as ‘Ullman’ is asked by a gorilla postman to sign for the safe delivery of Zaius’ Sideshow Lawgiver statue.

**How long were you on set for "The Cure"?**

Oh, about six or seven days.

It’s so good when you’re in the ‘first’ cabin, you get your own trailer with a shower and everything. You’re driven up to the set in a limousine and regardless of how late you worked, you’re driven back from the Malibu Ranch to the studio where you parked your car! I loved doing that show. Do you know how much fun it was to play an orangutan alongside such great actors as Booth Colman and Roddy McDowall?

The big concern I had was, how do you act with all that make-up on? How do you express? Well, I considered the most important aspect would be the eyes, and, if it was the eyes it would involve lot of close-ups. So, to express anger, joy and everything, it would have to be through the eyes... and obviously your body language.

And walking like an ape was very, very, important. Part of the acting obligation was to study how an ape walks. I spent many hours at our local zoo watching the chimps, taking note of their motions, they way they used their bodies and their arms, and, especially the way they would express their differences. It was a great challenge to come up with a believable ape-like character. It was fun.
Did you get any 'tips' from any of the other ape cast members?

Well, I was in most scenes with Booth, so, I watched him like a hawk! I just watched what he did, but mainly I did my own thing. I was very proud of what I was able to accomplish. I earned every dollar I made on that picture! And not just me, there was not one bad performance. We all worked our asses off, to give them what they wanted for their money. It was our pride that was involved.

Did your orangutan character have a name at all?

No, not really! [laughs] I was just referred to as the 'key' orangutan. Do you know, I'm having such a ball talking to you about this and I now understand what an important part of my life it was! It's great to get the chance to re-live it all!

Did you manage to get any time with Roddy McDowall?

A little. Roddy was one of the most sweetest, wonderful and giving guys that I have ever worked with in my life. We had a ball! He was a great English actor with a wonderful sense of humour (laughs) he was always fooling around and had us rolling on the ground laughing! He used to drive Booth Colman crazy!

Roddy was always trying to interpret the behaviour of chimpanzees, in fact, on one particular occasion, he wanted to mimic a chimp masturbating! The Assistant Director shouted, "No Roddy! You can't do that - it's a family show!" to which Roddy replied, "Why? Everytime you go to the zoo the chimps are always playing with themselves!"

Roddy was making top dollar on that show, literally, laughing all the way to the Bank!

Did you get to meet Ron Harper and James Naughton, the two astronauts?

No, I'm afraid I didn't, as far as I can remember I didn't share any set time with either of them. Most of my scenes were with my 'fellow' apes.

What was your initial reaction to having the make-up applied for the very first time? Was make-up a nightmare?

When you're walking around with 90% make-up on your face, it's very, very... different!

It's been said that those playing different species tended not to mix at meal times! For example, the gorillas would all band together? Do you recall this?

Lunch? You couldn't eat much lunch. Everybody drank their lunch! Some of them even drank a little alcohol along with it (laughs). No, I wasn't aware of any segregation going on, we loved each other! We had one thing in common, we were all actors.

Was the mood on set for the later episode, "The Cure" any different from that of the pilot? Now the ratings were coming in was there any sense of impending cancellation?

No, I certainly wasn't aware of any.

Biff, would you 'sum-up' your life?

Well, I'm now aged 83. I've lived a wonderful, marvellous life. I was an infantry soldier in World War II. Mainly in Africa with the 34th Infantry Division. I was just an eighteen year old kid who had no choice but to go and fight! I spent over three years in Africa being a soldier. I shot at people and they shot at me! I'd never do it again 'cause, I'd be scared shitless!

Then, when the war was over, I got to spend the remainder of my life acting, now, that's quite a life!

Actors are strange creatures that sometimes wish to keep their profession quiet! When asked, "What do you do for a living?" an actor might say, "Well, I'm a piano player in a whorehouse!" 'cause he'd be too ashamed to admit that he was an actor! I don't say that anymore. I was an actor then and I'm an actor now! Acting is the world's greatest job! It's not prostitution, 'cause, you're not being used!

You've certainly had a good life, Biff!

Well, thank you for that. To be fair though, the two best things in my life have been the two lovely women I married, and that's the God-honest truth! Two great women! I've never been blessed with kids, although, I've got grandchildren coming out of my ears from my brother's side!

Well, Biff, it's been a great honour talking with you, thank you very much indeed!

Thank you for letting me share, it's been great to reminisce! You're now a member of our family and you can put your shoes under our table anytime. But listen... If you don't send me a copy of the interview, I'll kill ya!

I'll definitely send you a copy, that's a promise.

God Bless, ya.

Interview between Biff Elliott and Dean Preston
22nd September 2006
BrokenSea Audio are an Internet audio production group who create both original and fan audio dramas across a wide range of genres.

The name BrokenSea originally referred to a location in an original fantasy series that they are currently developing but it also has become synonymous with their desire to break out of the mold of other audio production groups and produce things their way.

All BrokenSea audio productions will be available for free download from their website in MP3 format.

www.brokensea.com

BrokenSea Audio was founded by three guys, two from the United States and one from New Zealand, who each have a passion for audio drama and wanted the freedom to pursue audio ideas that were outside the framework of existing groups.

Paul Mannering from New Zealand is a writer and producer who discovered Audio Drama over a year ago by joining Darker Projects - a very talented audio production group who have produced a range of different scripts written by Paul. He has taken on producer roles and learned the art of mixing quality audio drama from Darker Projects' senior post-producer, Chris Snyder.

www.darkerprojects.com

Bill Hollweg from Texas joined Darker Projects around the same time as Paul. He fell in love with the medium and started teaching himself the craft, practicing the art of mixing audio drama and creating his original audio series, "The Saga of the Grog and Gryphon"

www.westlakefilms.co.uk/grogmain.html

Bill has also designed many logos for Darker Projects and BrokenSea and when not hanging out with his family or working, Bill is an independent comic book artist.

Mark 'Mak' Kalita is one the founders of Darker Projects. In addition to being the producer and star of DP's "Dr. Who" audio drama, he is the creator of, and voice behind, Takila Mak on "Star Trek: The Section 31 Files." An actual writer by trade, Mark juggles many responsibilities with both audio groups ranging from voice acting and script writing to casting and directing. He refuses, however, to attempt any post-production work. Mark survives the daily excitement of writing business strategies for a consulting firm by exchanging insane ideas with Paul and Bill.

Planet of the Apes was chosen as an ideal candidate for their "Tribute" category, where they adapt classic films into audio productions. With the use of voice actors and sound effects they aim to create a fully immersive experience and pay tribute to their, and our, favourite films by presenting them in an exciting new way to a brand new audience.

Planet of the Apes was an obvious choice because the global fanbase has shown itself to be always open to new adaptations. Planet of the Apes has an established history of already having been successfully migrated into a range of different media and now, in the 21st Century, internet audio adaptations of the stories seems a logical and ideal progression.

Further POTA audio productions are being considered and these are likely to be adaptations of the sequel films, as well as original stories, and adaptations of comic and TV scripts.
Creating Ape-tastic Artwork

a blow-by-blow account of how the latest Apes print came to be
by Pete Wallbank

For three years now film and TV artist Pete Wallbank has been creating for the ape collector a limited edition set of fine art prints based on the classic film series - Here's an exclusive behind the scenes account of the creation of his current ape in print "Escape from the planet of the apes".

Step One - The rough sketch

Well, folks, this is my personal favourite of the entire Apes films series so I took great pleasure in watching the film once again. This is usual practice regarding this kind of work, watching and taking mental notes whilst sketching key scenes.

For me, the important elements of the film were the arrival of the Apes on present-day Earth and the relationship between Zira and Cornelius as symbolised in Milo. I also wanted to bring in to the picture some iconic imagery of the US establishment.

After watching the film, I then set about finding key photographic reference shots invariably in the form of screen grabs.

On gathering all the reference material together, I then set about creating a finished rough draft. On approval of the draft from such fellow fans as John Roche and Dave Ballard, I then transferred the image down to my painting surface. Usually this is a 220gsm watercolour surface.

Step Two - creation of background to main picture

Once the image has been transferred down to the painting surface, the main part of the picture is masked off with Frisk film, a substance enabling the artist to protect the areas he is going to paint later on.

The background is created firstly by painting down gesso media which is then overlaid with airbrushed tones of acrylic. This is then allowed to set before the masking film is removed. Key areas of background are further overworked with colour.

Step Three - creation of United States Great Seal

The main image is now visible but blank. To build the painting up, I first created the secondary background element i.e. the Great Seal. Again, the technique is one of masking off and creating each individual element on the Seal separately via a mixture of fine hand-painting and airbrushing.

The most challenging part of this stage was the lettering! I did not want to end up with a "Grate Sale"!

Step Four - creation of baby Milo

Next I concentrated on the baby Ape. He was created entirely by fine hand-painting. His shawl was then faded into the horizon of the crashed ship.

Because of the positioning of Milo within the picture, the central band of background including ship and beach was next.

Step Five - creation of crashed ship and beach

On completion of baby Milo and the skyline, the ship, water and beach were created. Again, each individual element was masked off and painted individually by hand. Although I love painting portraits be they Ape or human, I feel the piece of technology in the picture balances the composition.

Step Six - creation of Zira

Zira was created solely by fine hand-painting. Her costume was painted first followed by her portrait. If the Ape portrait works, it is solely down to the genius make-up of the legendary John Chambers

Step Seven - creation of Cornelius

I chose to portray Cornelius in contemporary garb to illustrate the story's present-day location. On this occasion, the face was painted first followed by his collar and tie again solely by fine hand-painting.

Step Eight - creation of the Ape astronaut

Now the picture is nearly complete. The Ape astronaut is produced by a mixture of airbrushing and fine hand-painting.

Step Nine - The finished picture

Typically with any finished painting, I step back and reflect on issues of contrast and density. Invariably this is done by squinting at the picture for several minutes. If I am happy, I lock the picture down with its final element - my signature. And there you have it, ladies and gentlemen, one finished "Escape from the Planet of the Apes" painting.

For more information on Pete's work please go to www.petewallbank.org.uk

---

PLANET OF THE APES
EXCLUSIVE LTD EDITION
FINE ART PRINT SERIES
BY FILM AND TV. ARTIST
PETE WALLBANK

*LIMITED EDITION OF 100 PER TITLE WORLDWIDE.
*EACH PRINT SIGNED AND NUMBERED BY THE ARTIST.
*A3 IN SIZE - PRINTED UPON HIGH QUALITY STOCK.
*HIGH QUALITY FINE ART COLLECTABLE.

As printing is strictly limited order early to avoid disappointment.

THE COMPLETE SERIES OF FIVE PRINTS WILL BUILD INTO A COLLECTABLE ART FOLIO.

START YOUR COLLECTION TODAY!

Order form:
All prices inclusive of P & P.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
</table>

Please make all cheques & postal orders payable to Pete Wallbank.

Please allow 28 days for delivery.