01 Cover
Art by Mayko

02 Contents
Art by Dave West

03 You need a makeup artist. I'm your man.
by Dean Preston

08 Janet of the Apes
by Dave West

09 Variations on a theme
by John Roche

12 The British Ansanaunt's Log
by Les Hemstock

14 Stiff is in the eyes of the beholder
by Dean Preston

18 Take Five!
by John Roche

19 Loomings
by Mike McColm

27 NEW BLOOD
Collated by Dean Preston

35 If it walks like an ape...
by Paula Crist-Pickett

42 Cult TV Weekender
by Rob Reading

44 Taking a pounding
by Dean Preston

47 Gorillagrams

48 Back Cover
by Mike McColm

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 Corporation, APJAC Productions Ltd nor CBS nor any successor entities thereof and does not assert any connection therewith. Images are reproduced solely for review purposes. Copyright and Trademarks are acknowledged and respected by this publication. Original art and writing is copyright to the individual artists and writers and original photographs/images are copyright the respective copyright owners. Simian Scrolls is edited by John Roche, Dave Ballard and Dean Preston and is designed by Dave Ballard. Simian Scrolls is published and distributed by John Roche of Mediation House, 74, Stockwell Road, Pembrokeshire, Wales SA72 6TQ, UK, Tel: +44(0)1646 622626, Fax:+44(0)1646 622252, email: 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 Ltd
"Most people who don't make movies for a living think makeup men are little more than hovering sprites who powder noses. But they are true artists, often unsung, who imprint films with the soft touch of their brushes and the hard work of their craft. Their creation, which will be examined on the big screen for as many years as the film holds its audience, is the most physical manifestation of an actor's interpretation of his role."

Tom Hanks
'Dan Striepeke - the man who aged me'
New York Times - April 27, 2006

"You need a makeup artist. I'm your man."

DAN STRIEPEKE

Dan, many thanks for graciously agreeing to our request to participate in this Q&A especially for "Simian Scrolls"

You're very welcome. I'll try to answer as best I can, I have a few stories to tell!

Although one could easily research your history on the web, it would be so much nicer to hear it in your own words.

Sure... I grew up in a small town in Northern CA. Santa Rosa was at that time a small agricultural community. Santa Rosa High school had a wonderful drama dept. Mr. Guymon who was the drama teacher there was absolutely wonderful. I was taking art classes too and the union between the two studies made me want to be a makeup artist.

I then met a man who said he could get an interview with Ern Westmore, head of makeup at RKO and winner of the first award ever given to a makeup artist by the Academy of Motion Picture Arts and Sciences. My mother and I drove to Los Angeles and met Mr. Westmore and for three years he would look at my pictures of my work and send them back to me with notes.

In 1949 I moved to Los Angeles. By then Mr. Westmore was out of the business and the motion picture industry was on it's back. Television had killed the box office.

I was driving down La Cienga Blvd. with my last twenty dollars in my pocket and I saw a marquee with the title, "The Fabulous Invalid" to be opening soon. I went into the theatre and watched a rehearsal. When the break came I told the director (John Claar) that he needed a makeup man and that I was the guy. The director called out an actor and told me to make him look like Louis Wolheim from 'All Quiet on the Western Front'. I ran and got my makeup boxes out of my car and went to work with crepe hair and spirit gum, completing the job in twenty minutes... I got the job.

The director, it turned out, was a founder of KTTV, one of L.A.'s infant television stations, and he needed non-union makeup artists. I got a job there and worked for a year until the Korean war came along. I enlisted in the U.S. Air Force and served for four years and upon my return to civilian life I once again went to work at KTTV.

In the spring of 1955 the motion picture industry went wild with production. Widescreen and stereo sound was the vogue. I left KTTV and worked on "The Ten Commandments", "The Story of Diane", "Kismet" and then "Giant". In the fall of 1955, I was hired by NBC. It was there I met John Chambers and we worked on the, "Pinky Lee Show" and many other shows at NBC. John and his wife took care of my oldest son while my wife was in the hospital giving birth to my second son. I left NBC in the spring of 1957 while John stayed on.
I worked in the motion picture industry and ran the lab for Bud Westmore from 1957 to the end of 1959. I then went independent and worked on, "Magnificent Seven", "West Side Story", "Irma La Douce" and others. I started "Hawaii" in 1966 and John Chambers was hired as the lab man. We were on the picture about seven months. The two of us then did the pilot for "Mission Impossible". I stayed on and did the first year of the series while John went back to Universal and did the "The List of Adrian Messenger" and "Slaughter House Five". John eventually left Universal and worked, unpaid, for three months on the show 'I Spy', creating Robert Culp's oriental make-up for "The Warlord".

At the end of the "Mission Impossible" series I received a phone call from Ben Nye who was the department head of makeup at 20th Century Fox. He wanted to know if I would like his job as he was retiring. John was at Fox at the time as he had been called upon to solve the problem of creating the simians for "Planet of The Apes". The tests the year before had been totally unsuccessful. John's design solved the problem. We worked closely together and the film was made.

**Can you share with us your memories of John Chambers.**

John was a big man in every respect. He certainly was Irish through and through. John had extensive experience with the veterans administration prior to coming to Hollywood.

He was brought out here by Fred Williams who was the department head of makeup at NBC Hollywood. John brought modern dental lab techniques to the world of makeup.

Mold making was improved. Facial mouillage was improved. POTA required a dental technique because of the extended bite of the ape prothesis and John solved the problem. John could also make clay talk while sculpting. While I was busy with the hair preparation and running a very large department it meant that John and the lab crew were free to concentrate on design.

We had to design paint for the prothesis. Special adhesive had to be found and tested for the area around the actors mouths. Special matte spirit gum had to be designed for the hair pieces, as well as the overlay hair. We finally mixed 60% to 40% hair to wool for the overlay. We had to train inexperienced people to apply the ape prostheses and apply the hair and to maintain the work during the shooting day. The tasks were enormous. There wasn't time to sit and reflect on our legacy. We set our standards and lived by them.

**There's been some suggestion that Bill Creber also contributed to the make-up designs - something John Chambers strenuously denied!**

No, Bill Creber never did any design work on the simians. Believe me, I know that it all came from my friend John's wonderful mind.

**Were any species of Ape other than those seen on screen, ever considered?**

Only the great apes were ever considered. They lent to the credibility of the apes taking control. They were also the only species that Boule ever mentioned and the screenplay was being kept as close to the book as possible.

Besides, neither John or my self had the time to play with other ideas. You see I had just taken over the makeup department. I had "Star" in production. "Valley of the Dolls", "Tony Roma" plus twelve hours of TV. At times (such as the cornfield scene) I had sixty-five makeup artists working on POTA. Plus staffing all the other productions that were shooting and the prep of new films coming online.

At the beginning of POTA we had exactly one Roddy appliance ahead of production. We were in a terribly tight spot with no room for error.

**Once production was green-lit, how close were John's first attempts to the final designs seen in the eventual movie?**

John's early tests were already miles ahead of the original Edward G. Robinson design and were already very close to what you saw on the screen. John made up his model in clay and his presentation was bought straight out. What you see in the film is what John perfected.

**Looking at those final designs is it fair to say that they could have been more 'ape-like'? Was the brief to design 'realistic' or 'evolved' apes?**

The final decision was to formulate an evolved ape. This decision was the result of a consensus among John Chambers, Franklin Schaffner, Mort Abrahams and Arthur Jacobs. The evolved ape also lent more to the likeability of the characters.

**The image below is an early make-up test with a male and female chimp in modern clothing showing the more 'realistic' look - do you recall these particular shots?**

This was just a look on the road to the final characters. It really didn't work.

*Image courtesy of Jim McPherson*
Can you recall any difficulties that you or any of the make-up team encountered on the first day of shooting?

Cast availability was controlling the start of POTA. We had to solve the problems artistically as well as production problems of how to do all the work within a reasonable time and still shoot a movie.

The original budget that existed when I came on board was $80,000.00. I had to beg for more money every week and the final makeup and hair budget came in at $289,000.00!

By the time the picture went into production, we had worked out all the kinks including the hair work and the time frame for each makeup was four hours.

We also learned to glue the chin piece on after breakfast. I remember one day after that I noticed a Gorilla with his chin piece lose. I went over to check him and inside the chin piece, just below his lower lip, it was full of green peas! Not a pleasant sight.

Did you get the chance to meet any of the big names associated with the films, and, if so, what were your impressions?

Richard Zanuck was very bright, totally dedicated and he was a great source of strength. Arthur Jacobs and Mort Abrahams were both very good producers. Franklin Schaffner, he made it all happen, from casting to performances.

As Department Head, shouldn’t it have been your name on the Oscar for ‘outstanding make-up achievement’? After all, you were, strictly speaking, John’s boss.

When Richard Zanuck called John and I to his office, he explained that because this was an honorary Oscar only one could be awarded. I said right there and then that the Oscar had to go to John. As I mentioned before, it was John’s design, not mine, that solved the earlier problems.

When the original “Apes” is discussed, the make-up and the actors, the twist ending and the script are rightfully praised, but, oddly, Franklin Schaffner isn’t immediately highlighted by most. Do you feel Franklin was in many ways the true architect of the movie?

Franklin Schaffner was without doubt the heart and soul of POTA. He had the good taste to keep all the schlock suggestions away from the screen. The studio didn’t like the project and along with Arthur Jacobs had many bad ideas for the story. Casting different races for the different species of apes etc. Shaffner put a stop to that foolishness. He wouldn’t confront them, he would just go off and make his own picture.

Can you recall any amusing stories or experiences whilst on the set of APES?

When the POTA company moved to the Point Dume location to shoot the tag of the picture, with the matte shot of the Statue of Liberty, they were transported by bus. As the apes came out of the bus they walked by a little Japanese fisherman. The man turned around and looked at this spectacle. He said nothing, but turned back to the ocean and continued fishing!
You were then later involved in the TV Series, but only after insisting that quality was maintained.

Yes, Production basically wanted more masks for less money. I insisted that any figure that was to be seen from the waist up (or closer) must be an appliance. I was constantly asked to change the approach to the apes but no way! John's designs hold up today and will continue to do so on into the ages. That was the rub and I won.

What are your memories of Roddy?

He was the perfect pro, a consummate actor. He was the heart and soul of the company. He never let on about being tired, or hot, or uncomfortable. He was always ready and usually had a good joke or two for us.

Did you by any chance have a hand in the make up that was used on Roddy to create an 'Aged Galen' for the spliced together TV 'movies'?

As I recall I never did any ageing on him.

The first episode shot, 'The Good Seeds', was very Ape intensive. Was there ever a policy decision to try to keep Ape numbers down in order to help the budget?

No, not to my knowledge. Actually, the series used more principal apes in ratio to background than most of the features.

Did the make up 'evolve' in any significant way between the first movie and the last episode of the TV show?

Not at all. the series make up was executed in exactly the same fashion as we did the movies. John's simian make-ups stayed just as originally designed.

Do you feel the TV series wasn't given a real chance by the studio and was cancelled too soon?

The bottom line is that the series was very expensive. It didn't do well in the ratings and so it was cancelled. That's Show-biz.

It's been mentioned that word of the cancellation filtered down but that the producers initially ignored it and went on to make a couple more episodes. Do you recall that?

No. And I don't think that would have been possible... because of money.

Here and on the following page a selection of screen-used appliances from Dan Striepeke's personal collection.

What is your overall memory of 'Planet of the Apes'?

My overall memory was of a dedicated group that overcame every obstacle possible. The logistics alone were a nightmare. The lab was run twenty four hours a day just to keep up.
Tim Burton managed attempted a remake. Do you think that the original can never be re-captured or do you think that a re-make, with some integrity, is still possible?

I think that the movie should be left alone. Franklin Shaffner did a fantastic job. Of course we could do a lot with CGI and traveling mattes, etc but how do you improve on Roddy, Maurice Evans and Kim Hunter?

Your list of credits alone could fill a whole issue of Simian Scrolls! Are there any particular highs or lows that stand out for you in such a long, varied and impressive career?

I'm proud of most of my work. The design on "Patton" was a moment. The first year of "Mission Impossible" was good. "My Favorite Year" was great fun. "Road To Perdition" was great. "Forest Gump" was very hard but was also good.

You have become known as Tom Hanks' personal makeup man. Is such a 'partnership' unusual in Hollywood?

Not at all. Most if not all "A" list actors have their personal makeup artist and usually their hairstylist. The reason for this is that the work is so personal. The look is so important a good relationship is essential.

Browsing through your resume you seem to have avoided the Tom Savini style of 'splatter' movies. Has this been a conscious decision on your part?

Almost every young aspiring makeup artist goes through their horror makeup years. I just went through it faster than most.

Looking back over your career you must have been witness to a huge number of innovations and new techniques – do you recall any spectacular modern movie make-ups that have left you with your jaw hanging in admiration?

The work on "Click" was extraordinary. The makeup on Charlize Theron in "Monster" was a work of art. There are more than I have time to list.

Your recent retirement could be said to coincide with the end of a golden age of 'physical' make up and the dawn of a new age of 'digital' make up FX. Do you have any thoughts or feeling on this?

Makeup is always evolving and certainly CGI and other technology will contribute to screen image. There is room for the artist and the new technology.

Being a make up artist often seems to run in the family. Have any of your sons continued the trade?

My sons are busy doing other things. Dean, my oldest son does video assist and twenty four frame projection. Christopher is a studio grip.

Word is that you are now retired – Rick Baker and David Bowie 'retire' quite regularly. Is this for real or can you be tempted back?

Yes, I am retired. I will not come back.

Another make-up pioneer, William Tuttle passed away recently. Did ever have the pleasure of working with him?

I worked at MGM for Bill Tuttle many times. Bill actually worked for me on the ape series. I only hired the best!

How does Dan Striepeke relax?

I am now very busy doing bronze sculptures and also painting. I have progressed to mainly abstractions. My art now is very satisfying to me and the people I love and share it with.

Dan, thank you very much indeed!

You're very welcome.

Interview by Dean Preston Aug/Sep 07
JANET OF THE APES

2ND THOUGHTS. by Dave West

20 MINUTES AFTER MIDNIGHT.

THREE ACTIVISTS SNEAK TOWARDS LABORATORIES WHERE ANIMALS ARE SUBJECTED TO TORTURE.

INSTITUTE OF SCIENCE. NEW APE CITY.

IN THE NAME OF SCIENCE.

THREE HEROES INTENT ON STOPPING SUCH CRUEL PRACTICE.

I MUST SAY IT'S GREAT OF YOU TO JOIN US IN THIS JANET.

YEAH, WE'LL STOP THIS SENSELESS TORTURE.

THEY SAY IT'S FOR MEDICAL ADVANCEMENT.

BUT WE ALL KNOW IT'S FUNDED BY A COSMETICS COMPANY.

Hey, wait a minute.

Nobody said anything about cosmetics. I think we need to talk about this.
VARIATIONS ON A THEME

AN INTERVIEW WITH TOM SCOTT

Tom Scott is a renowned composer, arranger, producer, musical director and saxophonist. He has twenty-six solo recordings to his credit and has earned three Grammy Awards and thirteen nominations. Other achievements include composing film scores, including, Conquest of the POTA, Stir Crazy, The Sure Thing and Soul Man. His TV credits include themes for Starsky & Hutch and scores for Baretta, Cannon, Barnaby Jones and Streets Of San Francisco. He has served as Musical Director for Joni Mitchell, George Harrison and Olivia Newton-John, and has toured five continents as leader of his own group.

Tom’s career as a guest recording artist spans more than 500 recordings - by such diverse artists as Barbra Streisand, Quincy Jones, Lalo Schifrin, Frank Sinatra and Aretha Franklin. His numerous contributions as a player and arranger include Paul McCartney’s Listen To What The Man Said, Rod Stewart’s Do You Think I’m Sexy, Blondie’s Rapture, Captain & Tenille’s Do That To Me One More Time, Whitney Houston’s Saving All My Love For You; and on movie soundtracks such as Taxi Driver, Bladerunner, Heaven Can Wait, Sea Of Love, Who Framed Roger Rabbit?, Toy Story 2 and Monsters, Inc.

Hi, Tom and welcome to Simian Scrolls. Tell us, how did you come to score Conquest?

Lionel Newman, head of the Fox Music Dept. at the time, recommended me to producer Arthur Jacobs. I had written some TV and film music for Fox (‘Cade’s County’, ‘Culpepper Cattle Company’) and Lionel thought I would be right for ‘Conquest’. By ‘right’, I mean cheaper than Jerry or Leonard! Seriously, the music budget for ‘Conquest’ was considerably less than previous ‘Apes’ movies, so as the new kid on the block (I was 24) I gladly accepted the gig.

It is reported that you consulted with Lalo Schifrin during this project. Schifrin went on to score the Apes TV Series (see ‘Take Five’ this issue) and it is fascinating for Apes fans that yourself and Lalo discussed Conquest some considerable time before he did the TV Series score. Do you recall your discussions with Lalo and what memories can you share with us? Do you think Lalo possibly still had some of that discussion in his mind when he came to do the TV Series score?

I have no idea what Lalo was thinking when he wrote the Apes TV theme but I seriously doubt that I was in his thoughts.

As a woodwind player in the L.A. studio scene I had worked for Lalo on several occasions, starting with a movie entitled ‘The Fox’ (1967). I admired his film scoring techniques greatly and we soon became friends.

As the deadline for recording the score for ‘Conquest’ approached, I was troubled by the ‘battle’ scene, a ten minute sequence that required music throughout. I didn’t have time to write a full-symphonic score for this scene but I thought Lalo might be able to offer a short-cut solution to the problem. Lalo suggested a variation on the Shoenberg ‘tone row’.

Here’s how it works, the music consists of a series of orchestral events (an ‘event row’), each lasting ten seconds or so. The first event might be, let’s say, the low brass playing their lowest note in a staccato fashion, a sound resembling several angry 200-pound hornets. The next event might be the woodwinds all playing a very high trill.
And so on, you describe a series of orchestral events that can be notated very quickly. If you end up with, say, a dozen or so of these events, each lasting ten seconds, there’s two minutes of music right there!

You then repeat the sequence of events in the same order, so no one will notice that they heard the same ‘event’ two minutes earlier. In this fashion, I was able to complete a huge section of the battle sequence, and then finish it off with a more traditional orchestral ending.

I must say, the first rehearsal of this cue was very impressive, until at the end, when Lionel Newman (known for his raunchy humor), said, “You got that from Lalo Shitzcan, didn’t you!!”

The end of Conquest was butchered because of the censor. Do you remember anything about that and had you already scored the more violent ending?

The revised ending was so disappointing, I thought it really sucked. It was offensive and frankly racist for the studio to draw a parallel between the Ape Revolt and civil unrest in the black community. I mean, what did they think, black theatergoers would leave the theater and exact revenge on white society because the apes had? You’ve got to be kidding. But that’s the mentality we were dealing with back then.

Regarding the replacement of the music, that hurt -but not as much. That’s because every major film composer I know has had at least one score thrown out at some point during his (or her) career. At that moment I became a member of a very exclusive club. As my agent put it, “Tom, did the check clear? Then let them do whatever they want.”

Did you get to see a script in advance or did you score the movie from the final (pre-censor) cut of the movie?

I never saw a script. My first encounter with the movie was a nearly-final (pre-censor) edit. I believe I had six to eight weeks to compose the score. Prior to the recording sessions, the music editor prepared click tracks and streamers for the various scenes as required. I had become fascinated with odd metres, and consequently wrote the main title in 13/8, so a customized click had to be created by music editor Kenneth Hall. The clicks occurred only on certain beats as follows: 1 (2,3) 4 (5,6) 7 (8,9) 10 (11) 12 (13), dividing each bar into a grouping of 3-3-3-2-2.

What was your approach to scoring Conquest? Your score is very different to what had gone before. You were actually sandwiched between Goldsmith and Rosenman who did the third and fifth films! Did you listen to any of the earlier scores or did you start completely afresh?

Were you aware of the FSM release and were you asked to participate? For example, are the titles for the various chapters in the music something that you created or have they been created after the event?

I was interviewed for the CD prior to its release so yes, I knew about it. The titles are all mine, I was really into alliteration at the time. Each music cue required a title so it could be entered onto a music cue sheet, the official record of all the music used in a movie. This cue sheet also is provided to the various performance rights societies (ASCAP, BMI, etc.) for royalty collection purposes on behalf of the composer (me) and the publisher (Fox Music). Royalties are normally split 50-50 between the composer and the publisher.

One favourite piece of the Conquest score is ‘Subjugation Soul’ which has not only a great title, but also an amazing funky beat that is probably as far ‘out there’ as any piece of Apes music but, nevertheless, still absolutely serves the film perfectly in tone.

Regarding “Subjugation Soul” (there’s that alliteration): I tried to envision soul music twenty five years in the future, this was the result. If it “serves the film perfectly”, cool. Mission accomplished!
Jerry's and Leonard's scores were great! Yes, I listened to them but I felt 'Conquest' needed a different approach. The music had to reflect the unsophisticated nature of ape society at this earlier point in time. The percussion section and the prepared piano (see question 13) were used frequently to highlight the apes' primitive mental capacity.

I also built a musical instrument for the movie out of ebony and plywood - a large dakadibello - or primitive African marimba. I had seen small ones but thought a larger one (a rectangular box 1' x 3') would have the sound I was looking for. It was used in several of the music cues.

The movie, Conquest, has some themes running through it, including the differences between species and the differences within species (chimps, gorillas and orangutans wear different coloured uniforms, green, red and orange respectively) and also has black suited state police. Was there scope for you to develop these themes within your score?

The different ape species were not relevant to me, they were all victims of human injustice and therefore were treated as one enslaved group.

Roddy McDowall has said that he viewed Caesar as developing into a 'tyrant' by the end of the movie (in the re-worked ending). Was that your view of Caesar and was this something that you were able to use with your score?

Regarding Caesar's evolution, I felt he had every right to be pissed off as we, the audience, came to share his anger. The music dealt with the plight of all the apes rather than Caesar's reaction.

Did you have much interaction with the director or producers regarding the score and the tone of the film?

I had very little interaction with the producer and director other than to meet them. My principal contacts throughout the movie were Lionel Newman and music editor Ken Hall.

Did you get to meet with any of the main cast?

As I said before, I came into the project after the principal photography was complete so there was no contact with McDowall or any other cast members (although I would have loved to have met them!) or even visits to the sets.

Were you approached to do the next movie in the series, 'Battle' or did the producers think perhaps that your score was too 'out there'?

Frankly I have no idea why they didn't hire me again.

On 'Subjugation Soul' there is the sound of what appears to be a synthesized human voice howling? Is that your voice or is it all keyboard?

Yes, the sound you refer to is indeed my own vocal, put through a ring modulator (a somewhat daring innovation back in 1972).

Looking back, are you satisfied with your work? In our opinion it certainly stands up as an important part of the Apes Canon.

I appreciate your praise, and believe that, under the circumstances, I did a good job. Of course, I could do a much better job now with an extra thirty five years of experience behind me, but then, who couldn't?

Does the FSM release contain all of your score for Conquest or is there anymore hidden away?

Unfortunately I lost the original reel-to-reel tape of the 'Conquest' score a long time ago, it was destroyed in an overheated storage unit. But most, if not all, of the original music is on the CD.

Our resident Ape music fanatic, Alan Maxwell has a non Apes question. He wonders why, when you played with The Band on the Blues Brothers first album, you didn't appear in the film?

Well, there were three original Blues Bros. who declined to be in the film, Paul Schaffer, Steve Jordan, and I. Our reasons were similar, we all had other projects going and would have had to postpone them to, frankly, sit in a movie trailer for several months waiting to be summoned by director John Landis for the few scenes that required the full band. Alas, moviemaking, for the secondary cast, is not as glamorous as it appears from the outside.

Another big contributor to Simian Scrolls is Kass. She is a big Soul fan but it's more of the David Soul variety as she loves Starsky and Hutch? how do you feel about having penned the music for two of the biggest and most popular franchises? in history?

I'm thrilled to be associated with ANY successful musical project.

Does it in any way bother you that some people associate your name with those projects rather than your massively successful career in contemporary music?

Not at all, people are free to view me as they wish, as the saying goes, "All publicity is good publicity".

Cheers,

Tom Scott
THE BRITISH ANSANAUT’S LOG

STAR DATE: 31.03.07

LOCATION:
NEC
BIRMINGHAM UK

Life is strange.

Would any of us ever have believed that we would one day actually meet with our childhood heroes when we were all grown up? Would we have believed we might one day be representing the very core of our childhood fantasies in adult life for a nation of sci-fi fans to adore?

Well, that was life indeed for me in 2007 when I was asked by the organisers of the Memorabilia show at Birmingham’s NEC to join them with an exclusive Planet of the Apes exhibition of my screen-used props and costumes!

In contrast to my life as a musician and DJ wherein I would entertain people from all walks of life with a passion for music, I would now have a chance to meet with people with a passion for our favourite film franchise of all time! Excellent, a chance to see if there are any other quirky collectors and ape fans out there who were an egg short of a dozen, just like me!

Phil Allen the organiser of Memorabilia agreed we should have a whole area dedicated to Planet of the Apes with actors Buck Kartalian and Linda Harrison signing, plus my items on show and even requested I ask fellow ape fan Shane Richie if I could loan his Ape wagon for the weekend.

Shane, it must be said, was more than happy to loan the Wagon and even returned it with Linda Harrison still in the back! (He’s a geeza!)

The run up to the event was...
quite eventful on its own. My props and costumes had the annual clean and polish ready for the show meanwhile I took a guess at the size of Shane’s wagon and asked a friend to arrange collection with his works flat bed trailer. That’s when the fun really began!

We took a large van and trailer to Shane’s home and then found the wheels of the US wagon were outsized for the UK trailers by about 2 inches. The rest of the day became a nightmare as we raced up the M6 to unload the props and costumes at the NEC while the guys raced back down the M6 to try to locate a trailer large enough to tow the Wagon!

Soon enough it was 8pm and no chance of even accessing the NEC display area let alone locating a trailer large enough to tow the wagon!

It was dark, we were exhausted, hungry, cold and mighty pissed off. Yes, I had to resign myself to the fact there would be no wagon that weekend and even though the driver should have brought an over sized trailer, it was my fault for not taking the necessary steps to ensure the wagon would fit on the bloody trailer in the first place! (the words ‘what a’ and ‘wally’ sprung to mind)

The upside is that film maker Chris Stone was on hand with his trusty Sony HD camera to capture the whole disappointing episode complete with Shane Richie profanities and general piss taking of my slightly bruised character! (Git)

I informed Shane the Wagon would not be a feature after all and expressed my broken hearted disappointment in the whole affair with an SOS suggestion of “please join me at the event if your bloody wagon can’t, I have to deliver something to the fans beyond that of four rusty wheels and a bunch of deadwood”....Shane came to the rescue and promised to join me on stage on the Sunday of the event to organise a Q&A session for the guests of the show.

I was elated again and now could look forward to the weekend ahead even though it was only 6 hours away and I had not even had a wink of sleep yet! Agghhhh!

I had a short sleep and following a quick wash and cuppa found myself ‘flying’ down the M6 in my trusty motor just in time for the opening of the event. Though feeling somewhat knackered I shook the hands of our stars Buck and Linda who were every bit the lovely people I had expected.

The whole event went well with many apes fans turning up to view the collection and talk ‘ape’ It was almost a ‘home from home’ atmosphere. By the close of business I had made a few hundred more ‘monkey mates’ and felt quite satisfied with my work apart from the absence of the Wagon which still left a big empty hole in my gut, as well as the display area!

I managed to grab a decent night’s kip in readiness for the Sunday when my friends and family would join us for the event as well as Shane who I might add turned up nice and early to enjoy a bit of shopping round the many exciting stalls and exhibits much to the traders’ delight.

The day went so well with more families and friends turning up by the hour and we eventually led Buck and Linda to the stage area for the Q&A session with hosts Shane Richie and myself where more revelations would take place including naughty Richie reminiscences and Buck’s rude press ups live on stage!

For those of you who weren’t there, don’t worry, we caught the whole show on tape, with deletions of course for those Alfie moments that wouldn’t make ‘Eastenders’!

The day was a massive success and to top it off Linda and Buck joined me at my showcase area to sign as many of my items as I liked and discuss those happy old days of Ape shoots. Chris Stone shot lots of interview footage with both Buck and Linda which will feature in our soon to be available DVD.

The weekend was very special thanks to the organisers, Memorabilia with Phil Allen, Buck and Linda of course, Shane the star and the many thousands who joined us for this special UK Planet of the Apes occasion!

Thank you to all who joined us, we look forward to aping out with you in 2008!

Les Hemstock
www.leshemstock.com

Check in with the next issue of Scrolls to find out about future events and the forthcoming DVD.
"Stiff is in the Eyes of the Beholder"

Fred C. Blau began his career in 1964 as an apprentice to Gordon and George Bau at Warner Bros. studios. Not only was he being trained to be a motion picture make-up artist but was also involved with formulating cosmetics and rubber appliances. Some of the projects he has worked on during his make-up career of some forty years are, 'Apocalypse Now', 'Adams Family Values', 'Con Air', 'Armageddon', 'The Grinch' and of course he was Roddy McDowall's personal make up man on the TV series 'Planet of the Apes'.

Simian Scrolls is delighted to host Fred's fond recollections of those past times.

How did you get the job creating the Galen makeup?

I received a call from Dan Striepeke while I was on location doing 'Bite the Bullet'. Striepeke was the head of the make-up department for the show and he told me that I would be doing Roddy.

Making up the star must have carried considerable responsibility – did you feel under any pressure?

I was totally blown away. I was honored and at the same time concerned with the significance of the project.

Roddy was legendary for being a nice guy, did the constant arduous makeup routine ever bring out a darker side?

He was probably the most professional actor that I ever worked with. He was so conscientious about his make up that it was a make-up artist's dream. Never did I ever see a dark side.

With his experience on the movies, was he able to help you with the process?

He was extremely familiar with the make-up and was a big help especially in the beginning of my first renderings on him. Striepeke showed me one time and then he turned the whole thing over to me. It was a bit intimidating at first, however, Roddy was the pro at this part and our relationship worked well throughout the show.

Can you recall why he insisted on wearing ape gloves for the series – is hand make-up particularly irritating?

Roddy wore gloves because he felt he had enough make-up on his face and decided not to have all that Spirit Gum on his hands as well. He was allergic to spirit gum so we had to use Duo rubber adhesive which was not conducive to hand make-up. We made them up only when absolutely necessary especially for close-ups.

Did he ever express any disappointment with the scripts?

We never discussed the future of the series. The general consensus on the set was that the scripts "sucked."

Did you also make up other Apes during the series?

I did indeed do some of the other apes, not only the chimps, but also, gorillas and orangutans. What fun!

Were the Apes made up in a unit out at the Ranch or did the makeup process occur elsewhere?

We had full make-up facilities built at the ranch. Everything was done there when we shot there.
Fred starts work transforming Roddy, “a make-up artist’s dream”, into Galen.

Would Roddy’s make-up take longer than a double/guest star or was the process pretty much the same for everybody?

All of the appliance make-ups were all the same process and doing it good is just as easy as doing it bad.

It has been suggested that the make-up for the TV series was inferior to the make-up used for the movies.

Don’t believe what you have heard about the rubber being stiff. “Stiff is in the eyes of the beholder”. It was the same rubber used in all of the movies.

The shooting schedule for Apes must have been just as punishing for the make-up artists as the actors.

First of all, some of the actors were a royal pain in the ass! These people were usually the day players who were given the opportunity to wear the appliance two days prior to shooting just to see if they could handle the job. So I never felt sorry for them because they had the chance to “play” or bow out.

As far as for keeping the actors up all day, any time you are out in 100+ degree weather it definitely does try your stamina. However, being realistic, you train all of your life to be a professional make-up artist and when a project like this comes along, you just rise to the occasion. Quality was always a priority and you just had grin and bear it.

Dan Striepeke also made it possible that all of the ape make-up artists worked only four days a week with five days payment. You can’t beat that deal. Mr. Striepeke is the epitome of the perfect leader. Not only was he a leader and not a ‘boss’, he is also a great diplomat who negotiated a fair deal for all of the make-up artists on the show. I have nothing but the utmost respect for him.

Booth Colman recalls days when he was fully made up and in costume and the schedule would be changed and he wouldn’t work at all that day. Do you recall problems like that?

Schedules on any project are always flexible and if the actors don’t like it – “tough”. This mostly applied to some of the “day players”. Give me their salary and you won’t get any complaints.

During your time on Apes, did you have the chance to form any friendships with cast and crew?

James Naughton and I knew each other from previous shows and we got along. As far as a friendship with Jim and Roddy on the set that went beyond the Apes, I don’t know. It was several years before I saw Roddy after the show finished. However, he always sent me a Christmas card every year for decades.

It has been suggested that there was a certain “coolness” between Ron Harper and James Naughton.

I wasn’t aware of any, I don’t get involved with that kind of stuff. Don’t fix it if it isn’t broken.

What are your recollections of other cast members?

I mainly worked on Roddy and some of the other walk on cameos. The basic cast members were very compatible with one another and it was usually always a mellow set.

There must have been an awful lot of waiting around on set for shots to be set up etc.

On any set, there is always hurry up and wait time. That’s just part of the job. Roddy always used that time to stay in his air conditioned trailer, keeping his make-up intact.

Was there any fun on set?

There was always fun on the set. Sometimes we had tight schedules and everyone had to rise to the occasion. The assistant directors mainly had to hurry everyone along - however that’s their job. I don’t recall any “tension” on the set just normal “get it done” mode. The actors usually stayed among themselves either on the set chairs or in their dressing rooms.

Three actors who played the regular gorillas on the series (Tom McDonagh, Ron Stein and Eldon Burke) did a fantastic job – did you have any contact with them?

I don’t recall much of Tom, however, I used to occasionally run into Ron and Eldon. I believe Eldon retired because I seem to have run into Ron more often.

Were the make-up team involved in budget considerations or costing discussions?

There were always budget concerns but all budget analysis was done solely by Mr. Striepeke.
The guest stars on the show did not have specially taken casts of their faces in advance – did that cause any particular problems with the makeup?

All the principal non-regular cast members were given the opportunity to test the make-up prior to being cast in the show. Some actors experienced claustrophobia and opted not to take the part. However, there were as I recall, 'stock' appliances of different fittings and the make-up artist 'skived' and cut pie wedges in the appliances to make them fit (normal appliance practices).

We've heard that the main cast for chimps was taken from the face of Woodrow Parfrey, who appeared in the first episode.

I'm sure that Woodrow's appliance was used on other actors, as were other actors' appliances. Remember that when an appliance of one actor is put on another actor and it "fits", the appliance will take on the facial features of that actor.

There was at one time a union rule that women actors had to have their own makeup artists. Was there any suggestion that this was why human females gradually disappeared from the show?

I don't recall the "star requests" being as prominent as they are today. In fact, I wouldn't have been privy to any of the production decisions as such. If the actress played an ape, our department took care of it.

The Apes TV series was launched without a pilot, on the assumption that it was going to be a smash hit. When the axe came down on the series was there any sense of creeping impending doom or was it a sudden surprise?

The series was given as far as the producers were concerned. All of us on the set saw the demise coming because you can only have the gorillas chasing the chimps and brought to court in front of the orangutans so many ways until you repeat yourself. I felt, in my opinion that the writing became stale. Yeah, we saw it coming.

We recently interviewed Booth Colman, and he thinks he still has some of the makeup behind one ear! His makeup man was Frank Westmore – do you remember Frank?

I remember Frank Westmore very well. He was one of my mentors and I've always respected him, he was one great make-up artist and human being. He worked with Robert Wagner for many years until his unfortunate heart attack.

Booth recalls that when his appliances were taken off, they would then later be used on an extra player the next day – do you recall that?

Yes, the appliances, if they held up well, were cleaned and used again.

What was your overall feeling of your time on Apes, do you look back on it with happiness or regret?

I will always look back and the Apes as an adventure. The make-up and hair department had great camaraderie among each other and again as I said before, I am doing a make-up job that you would die for. If you didn't like the work, then you shouldn't be in the make-up business.

Were you ever on the set for any of the movies?

Yes, I was on the set of one of the other Ape movies. I don't recall which one because I was on hiatus between shows and I was just passing through, doing a day check.

You worked with John Chambers on more than one occasion (including on "Super Beasts" and "Bite the Bullet") – did you ever compare notes on your experiences with Apes. Likewise, you worked with Dan Striepeke and John Chambers on "Sssssss". Did you ever all get to discuss Apes and the makeup process involved?

John Chambers and Danny Striepeke have always been friends of mine and I have had the occasion to discuss many make-ups with them. I guess that while I'm doing a particular make-up, we would discuss that make-up at the time and more than likely various make-ups would fall into discussion. None in particular that I can remember.

Did you keep any of the appliances?

I did not keep any of the appliances because it was forbidden to take them away from the set or department.

In the early 80's, ten episodes of the TV Series were spliced together into five TV "movies" and Roddy recorded a series of introductions, as an older Galen, in full makeup – were you involved in that in any way?

No. I was probably on another assignment.

Were there ever any clues in your childhood as to what your chosen profession would be? Were the seeds of your future profession planted during your time on "The Illustrated Man"?

In my childhood, I always leaned toward the outdoors. It amazed me that when we took the aptitude tests I always showed a strong influence in art, with the outdoors being second. The seeds of my profession were planted while being an actor, stuntman and extra. For some reason I was always interested in the creative art of make-up which showed up in my theatre arts classes in college. Stage make-up was one of my classes in which I excelled in due to my exposure on the real movie sets. It just came naturally.
Have you seen the Tim Burton remake?

Actually I did the close-up stunt double for the “Thade” character on the 2001 Apes movie. I also had what I consider one of the best jobs because I didn’t have to do the same make-up over and over for the whole length of the movie. I was able to do approximately two to three dozen different apes – Chimps, Gorillas and Orangutans along with the Thade stunt double. I had, in my opinion, the best job of all because of the different characters each and every one of the apes had to have their own unique look. I was fortunate because all of my characters were in close ups and my feelings are if you do the make-up – “shoot it”.

How do you feel about the way the movie industry is going nowadays and the rise of CGI - do you think new makeup artists are being frozen out by the way Hollywood is moving?

CGI is a threat to the make-up industry, however, film was supposed to replace stage. I don’t know how you are going to replace make-up because you should have a foundation for the actual look.

What make-ups, past and present, have knocked your socks off in terms of quality? Who are your heroes?

My heroes are Stan Winston, Rick Baker, Tom Burman, Greg Cannom and others—not necessarily in that order. There is no doubt in my mind that the Predator, Werewolf, work on “Nip Tuck” and the aging on Rose in “Titanic” were extremely memorable. I am very prone to promote “make-up” (overall look) and not just appliances for award status (i.e. “Braveheart” and “Topsy Turvy”).

You’ve worked on some pretty extreme effects – are you at all squeamish in real life?

No, not even in actual traumatic experiences except for maybe changing a cat box.

Have you ever subjected yourself to be made-up yourself?

I’ve done my share sitting for other make-up artists during my apprenticeship at Warner Brothers. My feelings are to make the actor as comfortable as possible. Most of the stunt men came to me because they knew I would make them comfortable. Since I knew most of them personally, I guess that’s why they come to me when they have to wear an extreme make-up.

Do you still fish and are the Bass still biting?

Yes, I still fish and hunt. I do mostly deep sea fishing, tuna, albacore, sea bass etc. and I hunt mostly upland game, pheasants, quail, partridge etc. I am a life member of all the National Rifle Association, California Rifle and Pistol Association, Safari Club International and Quail Unlimited. Most of our involvements with these organizations are to promote habitat restoration, propagation, youth programs, hunter safety and public relations to expose the public to the real world of the outdoors.

In the course of your own Body Art business, do you ever encounter anybody who recognizes your name from Apes? Has anybody ever asked for an Apes motif?!

Some people still do mention my involvement with the Apes. When I finished the last Apes in 2001, I felt it was full circle and I retired from the full time motion picture business and devoted my time to my company Reel Creations, Inc. where I have the time to vacation, hunt, fish and whatever else I may want to take off for whenever the occasion presents itself. It’s a great life. Now when I get up at 3am it’s for a real reason not just for work. If I’m late for work or don’t come to work, who cares? I am the boss. It’s a great life, retirement.

Thank for the opportunity to be part of your research. Dan Striepeke was the real Dept. Head on the show and everything went through him. It’s always an honor to be a part of any of his endeavors. I have to thank him for the opportunities he has given me in the past and he is one mentor that I highly regard as a true leader and friend.

Interview by Dean Preston
TAKE FIVE!

Dear Simian Scrolls:

Thank you for your interest in my participation in the "Planet of the Apes" television series. However, my multiple activities as a composer, conductor, and performer don't allow me too much time for a long interview.

The answering of questions requires a lot of concentration so please think of about just five which I'll be glad to answer if I can. Thank you for your interest in my music.

Best regards - Lalo Schifrin

In 75 seconds, your score for the opening credits takes us from the advanced human technology of a spacecraft, through a crash, announces that Apes are the new masters, establishes the hunt theme and gloriously describes the iconic image of the gorilla holding his rifle defiantly over his head against a backdrop of the blazing sun. Was the main title theme a separate and isolated project from the episode underscores?

The titles were a mini-project but still within the vast canvas of the scoring at large.

The Intrada release of your score highlights several distinct themes, all of which gave the series a wonderful, distinct, audio identity. Was this approach your free choice or was there any desire on the part of Lionel Newman to follow the earlier work of Goldsmith, Rosenman and Scott?

Lionel Newman gave me total freedom, but, obviously, I purposely used a musical language that I believed would be a real counterpoint to the images. Perhaps unconsciously, I was influenced by previous movie scores.

The TV Series arrived with a storm of merchandising. One of the most interesting and obscure items was the 7" vinyl release of 'Escape from Tomorrow'/Ape Shuffle' in 1974. Were you aware that Jeff Wayne of 'The War of the Worlds' and The London Philharmonic both did cover versions of the piece?

Really? No, I was not aware that Jeff Wayne and the London Philharmonic did cover versions of "Escape from Tomorrow." Anyway, it's of great satisfaction to me to learn that the "Ape Shuffle" became so popular.

Tom Scott spoke with you when preparing his score for Conquest of the Planet of the Apes. Can you recall anything about those discussions and were you already familiar with the Apes musical legacy at that point?

I'm sorry but this happened so many years ago and I've been involved in so many different projects since that I really have no clear recollection about me giving Tom any advice. Nevertheless, it is very possible because we were/are very good friends and have known each other for a long time. He has played live concerts with me and also did some recordings like the "Jazz Mass" and the "Return of the Marquis de Sade."

Do you feel that the underlying message of the TV Series was pessimistic or optimistic - could Ape and Man ultimately have lived together in peace?

Oh dear! I am an expert in music, but not in philosophy. So, I cannot answer your question in a lucid way. Although I read a lot and I'm curious about many questions regarding the nature of life, the essence of the universe, etc., I am basically a musician. Igor Stravinsky said that the work of a composer is very similar to the work of a shoemaker. You keep hammering until the shoe takes form. I am sorry to give you such an unpoetic image, but, this is absolutely the truth.
NORTH AMERICA, 1986

MOTHER.

MILO, MILO!

HE DOESN'T HEAR HIS FATHER CALL, OR EVEN FEEL THE RAIN... HE ONLY SEES THE BARS OF THE CAGE, AND HIS MOTHER ENCONCED BEHIND THEM...

HE NEVER KNEW HIS REAL PARENTS - THEY WERE MURDERED SOON AFTER HE WAS BORN IN A FUTILE ATTEMPT TO CHANGE THE FUTURE...

BUT MILO DOESN'T THINK ABOUT THE FUTURE... HE STANDS IN THE RAIN AND DREAMS ABOUT THE PAST...

LOOMINGS
Armando speaks again...

Milo, what are you doing out here in the rain?

I... wanted to see my mother...

Your—? Oh, you mean Heloise! Yes, it's right you should think of her today...

I think of her a lot, and you... and my real parents...

Sadness colours Milo's eyes:

My parents died so that I could live!

And Heloise—she sacrificed her only child for me, and... I don't know why!

The circus owner leads his son from the cage...

Why, because they loved you very much, and wanted to protect you!

Well yes, I can believe that of my parents, but Heloise? To do that, then raise me as her own?

A strange intelligence informs Armando's reply...

It was the divine will of God!

She had her part to play in your destiny!

My destiny? I don't—

Enough! Your first day as a teenager and you're already moody and difficult!

Come into the tent, there's something I want to show you!

 Surprise! 

Oh my!
THE WELL-WISHERS SWARM AROUND MILO:

HAPPY BIRTHDAY, KID!

YEAH, THIRTEEN TODAY! THAT MAKES YOU A MAN!

HA, HA!

GEE, CAN'T YOU GUYS LAY OFF HIM FOR ONE DAY, HUH?

AW, COME ON MADDY! HE KNOWS WE'RE ONLY HAVING A LITTLE FUN!

YEAH, WELL... COME ON MILO! LET'S BLOW THESE CANDLES OUT!

NOT SO FAST, YOU TWO! THERE'S SOMEONE ELSE WHO'D LIKE TO JOIN THE PARTY, SON...

UNCLE LEWIS!

HAPPY BIRTHDAY, MILO!

GOD, I CAN'T BELIEVE HOW MUCH YOU'VE GROWN! YOU LOOK JUST LIKE YOUR FATHER!

Suddenly Milo looks disappointed...

Isn't Auntie Stevie with you?

No, she couldn't make it! But she bought you a present!

You wouldn't believe how hard it is shopping for a teenage chimp!

But Armando told us how much you love reading, especially history...

Oh, it's a book! How wonderful!
LATER, AFTER EVERYONE ELSE HAS LEFT...

AND STEVE, SHE'S PART OF THIS RESEARCH TEAM?

YEAH, BUT IT'S POINTLESS! EVEN IF WE FOUND A CURE THE LAST ONE DIED THREE YEARS AGO!

I CAN'T BELIEVE IT! CATS AND DOGS-EXTINCT?!

NO ONE MOURNS FOR THEM ARMANDO! THEY HAVE APES TO WEAR THEIR LEASHES, AND FETCH THEIR PAPERS, AND LIE AT THEIR FEET...

BUT THE NEW PETS-AREN'T THEY AFFECTED BY THE PLAGUE?

OH, YEAH-SUBTLY! THERE ARE SIGNS OF INCREASED INTELLIGENCE, IMPROVED DEXTERTY...

AND MAN-HAS IT MADE HIM ANY SMARTER?

JUST THE OPPOSITE! SINCE 1973 THERE'S BEEN A MARKED DECREASE IN THE NATIONAL I.Q., AND-

LEWIS' WORDS PIERCE ARMANDO'S HEART!

1973? WHAT MADE YOU SAY THAT?!

WELL, THAT'S ONE THING THE COMMITTEE DID DISCOVER-THE TIME AND PLACE THE PLAGUE ORIGINATED...

OH LORD, PLEASE DON'T SAY IT- NOT SAN DIEGO?! I'M AFRAID SO! WE THINK CORNELIUS AND ZIRA BROUGHT THE PLAGUE WITH THEM FROM THE FUTURE, OR ELSE PICKED IT UP FLYING THROUGH SPACE...

OF COURSE IT COULD JUST BE A HORRIBLE COINCIDENCE OR MAYBE JUST-

DESTINY?
NEXT MORNING...

"FOR TWO YEARS CAESAR WAGED WAR IN SPAIN AND AFRICA, AND SUCCESS CAME TO HIM IN EVERYTHING!!"

HUNT? OH, HI, MADDY! YES, BUT WHAT A BOOK!
I'LL LEND IT TO YOU WHEN I'M FINISHED!

I'M SHOWING ARMANDO THE ROUTINE I'VE BEEN WORKING ON! HE SAYS IF IT'S GOOD ENOUGH HE MIGHT USE IT IN THE SHOW...

OHH, THAT'D BE GREAT! YOU MIGHT EVEN HEADLINE!

MILO GLARES AT THE PRESUMPTUOUS YOUTH!
BUZZ OFF, JERK! YOU THINK ANYONE'S A FREAK WHO CAN HOLD AN INTELLIGENT CONVERSATION!

HE AIN'T SO SMART, AN' HE DON'T TALK NO BETTER THAN I DO!
IF HE WEREN'T A STUPID MONKEY YOU WOULDN'T LOOK TWICE AT 'IM!

OOF!

BESIDES, HOW SMART CAN HE BE, BROUGHT UP IN A CAGE BY A DIRTY, STINKIN' -

MILO STOP!

ENRAGED, THE YOUNG APE'S ANIMAL INSTINCTS COME TO THE FORE!
Muscular hands pull the combatants apart...

Hey! What the hell's goin' on here?!

You've gotta be kidding me! What are you, a couple o' two-year-olds?!

Well, one of you better fess up, or I'll break both your heads!

John started it, Mr. Stewart!

Maddy comes forward, having fetched Armando...

No! I didn't! He did!

Stewart shakes his son furiously!

You little—! I told you never to use that word! Not here, not ever!!

But Dad, he is a...a... I mean, he's not like us...

Everyone present nods in silent agreement...

He's right, son!

The circus is more than just our home, it's who we are! It's our sanctuary. You know that better than anyone!

Everyone presents nods in silent agreement...

Well then, you boys shake hands!

Umm... sorry, John...

Yeah, me too!

Good! Now come along and put that energy to some use!

Or have you forgotten about this routine you were so eager to show me?!
AND SO, IN THE BIG TOP...

YOU MUST LEARN TO CONTROL THAT TEMPER OF YOURS, MILO!

I KNOW, FATHER! IT'S JUST... PEOPLE ARE SO CRUEL!

YES, THAT IS THE CURSE OF MAN! IT'S WHY HALF THE WORLD STARVES WHILE THE OTHER HALF SQUANDERS, WHY WE BUILD BIGGER AND MORE POWERFUL BOMBS...

MILO DIGS HIS HEELS INTO THE HORSES FLANKS!

IT'S WHY WE KILLED YOUR MOTHER AND FATHER.

I HAVEN'T FORGOTTEN, ARMANDO! I'LL NEVER FORGET!

ALIVE WITH FURY AND PASSION, THE YOUNG APE RIDES LIKE NEVER BEFORE!

WOW.

YEAAH.
THAT WAS FANTASTIC! I'LL BE EVEN PROUDER WHEN YOU PERFORM IT FOR THE CROWD TONIGHT!

ARMANDO HANDS MILO HIS BOOK...

CAESAR.

FIRST THING TOMORROW WE'LL HAVE NEW POSTERS PRINTED UP—"ARMANDO'S CIRCUS, FEATURING THE MIGHTY—" "

JOHN AND MADDY WATCH MILO PUT AWAY HIS HORSE...

YES, CAESAR. THAT IS A GOOD NAME!

HOW DOES HE RIDE LIKE THAT, JOHN?

HE'S BEEN DOIN' IT ALL HIS LIFE!

YEAH, I KNOW! BUT I DON'T THINK EVEN A MAN COULD—

HE AIN'T A MAN, MADDY—HE'S BETTER!

OUTSIDE...

MM...

Mmi!

MILO!

THE END
THE RE-IMAGINEERS

Personal accounts from 2001, by the new generation of FX pioneers - by Dean Preston

Academy Award winner, Matthew W. Mungle is regarded as one of Hollywood's premier make-up special effects artists. With over 100 film and television projects to his credit, Matthew has earned accolades and recognition as one of the industry's top masters of makeup effects illusion.

MATTHEW W. MUNGLE

I grew up on a dairy farm in Atoka, Oklahoma. In 1968, at the age of twelve, I remember seeing "Planet of the Apes" at our local movie theatre. My sixteen year-old cousin, an excellent sketch artist, encouraged me to see this film as she knew I was fascinated and interested in make-up, especially prosthetic make-up! The experience was life changing and propelled me into the world of prosthetic make-up! When I didn't have to be in class, I spent most of my time studying photos of how John Chamber's made a mold, poured foam latex and applied the ground-breaking ape prosthetics. I began studying the genius of John, his work in the film industry and marveling on how inventive he was in his work. In my opinion, Chambers revolutionized makeup effects and brought it into a new and exciting realm.

A few years after I saw the first "Planet of the Apes", one of the sequels was about to be shown in the local theatre. I immediately started making a chimp prosthetic, sculpting water clay onto a Styrofoam wig form, letting it set hard, and painting latex onto the sculpture to create a rubber prosthetic. Laying crepe wool onto a hand-made rubber bald cap, I created the wig needed for the character. I applied the make-up on a Sunday and enlisted my little sister to take photos of me. During the week I took the photos to school and showed them to the daughter of the man who owned the local theatre. Teresa Thompson did in fact show them to her father, John Thompson. That evening, John phoned me and hired me on my first job! I promoted the showing of "Conquest of the Planet of the Apes" at our local theatre! That was my first paying make-up job and thrilled me beyond words. In fact, some theatre patrons had actually thought Hollywood had sent out an actor for the film's opening!

It was Saturday when the film was to open at our theatre. Being the farm boy I am, I rose at the crack of dawn (5 am) and began my make-up process. I was at the movie theatre at 8 am ready to work. John had constructed a sign for me to carry around town promoting the screening of the film. Atoka had a population of 4,000 and believe me, once in makeup, the town didn't know what hit them! Here was someone dressed up in a crazy costume, running up and down the main street (which was about 3 blocks long), looking and acting like a chimpanzee! Naturally, I didn't give my
name or speak a word for the entire day. I just made these chimp sounds. In my heart, I was on my way to establishing a career in makeup effects. When “Battle for the Planet of the Apes” opened in 1974, I ended up making myself up as a gorilla!

In 1978 I moved to Hollywood and began my make-up training at the Joe Blasco Make-up Center. Launching a career as a professional makeup artist was one of the proudest moments of my life. It was enhanced when I finally had the opportunity of meeting the man responsible for my career path... the legend himself, John Chambers! I met him at his home and he appeared genuinely impressed with my work. Actually, he gave me the best advice I could ever have received as a professional makeup artist and it began with one word, “Humility”. I remember him saying, “Be very humble about your work, love the art of make-up and you’ll go a long way boy”.

Thank you John Chambers for launching my career in the artistry of make-up! Your legacy lives on!

For Eddie Yang it all started at seven when he was given a book that taught kids how to make themselves up as famous monsters. He was hired on his first movie, Ghoulies2, while on summer vacation from high school, and went on to work on Predator during his Christmas vacation. Eventually he landed a job with his childhood idol, Rick Baker and was one of the artists responsible for the look of the new apes.

Eddie Yang

Beetlejuice and Predator were great experiences for me. I was still in high school while working on them, so I was incredibly excited. I mean what a great summer job! I was learning the ropes, and watching history being made right in front of me, not knowing these characters would be so iconic.

I wound up working for Rick Baker through a friend, Matt Rose, who was working there and recommended me. I was incredibly excited as Rick was my childhood idol. I had once entered a Monster Maker’s Costume contest in which Rick, Dick Smith, Stan Winston, and Tom Burman were judges, and I had worked in Japan for a film that Rick was a consultant on, but the t.v show “Something’s Out There” was my first Rick job.

For APES we started sculpting and preparing stuff less than a year before shooting. Mostly I designed for Rick. I was experimenting with different designs and looks to see how far we wanted (or not) to push the new look of the apes. After that I mostly helped paint and prep make-ups for set.

I remember some difficulties with the look of the female chimpanzees. Helena Bonham Carter’s make-up was quite a challenge! It is very tough to take a chimp, and make it look attractive, or even feminine for that matter, but I think they did a pretty good job.
I also did some designs for some different species other than the Chimps, Orangs and Gorillas. I tried some designs with Tamrins, Proboscis, and some fantasy stuff as well but in the end it was decided that the three originals were best.

Rick is great to work for, I started with him when I was 18 so I have known him professionally and personally for quite a while. He is very well respected because he actually is such an accomplished artist himself. There are many people who hire other artists to do a bulk of the work, but Rick is just as excited about doing it himself, and he always has such a great way of approaching a design. He has a very sharp eye, and makes you kind of nervous when he views your work.

Of course the original make-up by John Chambers is, for a creature FX artist, like viewing the original 10 commandments. It inspired so many artists, including Rick. We may have a lot more technical advances these days but the John Chambers make-ups will always be special. It was one of those things where you remember when you first saw it, and you were saying to yourself, "Wow, what is that? What am I looking at? It is weird, and cool!"

The appliances in the latest POTA were basically done the same way as it was done in the original. The foam may be a better but it is basically the same. The difference is the placement of the teeth, the originals had the teeth sculpted into the appliance, a few inches away from the actor's face, and thus having no independent lip movement. The ones done for the new film, were actually the actor's lips stretched over dentures that pushed out the muzzle. This gave you movement in the lips, articulated by the actor's lips. That caused something of an issue as they were going to re-dub their voices, but Rick was saying that if they had large teeth like that their voices would really sound the way they did.

I've never personally encountered any actors that were not able to tolerate wearing the make-up but at the studio you hear stories. Jim Carrey is well documented to have hired a professional to help him deal with the "pain" of wearing the Grinch make-ups, although he didn't seem to have any issues with make-ups early in his career. These situations are very difficult for artists to bear, since they have designed everything with the utmost intention focused on the comfort of the performer. One public statement of the "torture" the actor had to endure can be hurtful to the make-up artist and his entire industry, as well as having very bland character designs. Even more reason to have CG characters, they don't complain much.

That said I felt many of the make-ups for APES 2001 were great and it is a shame that it wasn't given more recognition. Personally I felt the story wasn't as good as it could have been, and because of that I felt any pending nominations may have suffered.

Also, Rick doesn't have the best relationship with the Academy. He is not afraid to say what he feels without sugar coating it, and is not into politics. They may feel that he has too many oscars. I believe he feels this too, as can be seen
by the recent nominations for "Click" in which he removed his name from the nomination in the hope that Kazu Tsuji and Bill Corso would get recognition for their great work.

My best memories of APES are from on set. We had a lot of good times there. It would be nice to have another attempt, they are making another "Hulk" so who knows?

Moving completely away I actually consider my most memorable work to-date to be a little known film called Kung-Fu Rascals. In it I created these large statues that come to life, at the climax of the film, I had the most fun creating these because there was no one to answer to. Steve Wang directed it and let me have free rein over the design and fabrication, not even seeing the final suits until they were done. Full creative control over anything is virtually unheard of these days, and is something all artists crave.

Rick recently closed his doors, and after working with him for 11 years I was suddenly left wondering what to do. I started learning how to work in the digital medium, since I thought this was going to take over a lot of what we do in the rubber monster industry. Rick opened the studio up again for Planet of the Apes, and I continued to learn 3D, for the next time he closed shop. Well that came shortly after the werewolf movie "Cursed". I went on to Superman with Mcg and as that was ending received an offer to work on Sky Captain for PLF doing digital work. After that I ended up at Stan Winston’s studio as a hybrid artist, working in digital and practical effects, coincidentally working on Superman, and then Sky Captain, and have been there ever since. Also what was very cool is Stan showed me their tests for Planet of the Apes. It was very impressive, and very different from Rick’s approach. Actually Stan has a book out now about the history of his studio, and in a special collector’s edition due out later this year, I believe there will be some images of that.

Unfortunately I have signed a stack of paper work preventing me from mentioning anything I am currently working on, but I am sure if you do a search online for Stan Winston Studios you can find out for yourself. All I can say is they are some of the biggest movies that will be released in the next 3 years, and I am very honored to be a part of them.

Digital CGI has had a huge impact on the business. The last few large animatronic creatures built for any film that I can remember were Mighty Joe Young, Jurassic Park3, and Men in Black. Since then it has mostly all been done digitally. I believe there are a few things you still can do practically but digital has definitely taken a large portion of the work. That is why I made the switch a while ago. Digital is just the next step in the evolution of film and has already contributed greatly to the look and feel of film-making today. Many make-ups are now being “enhanced” through digital, and there will be many more digital make-ups in the future.

With over fifteen years experience in film, television and theatre doing all aspects of theatrical and special make-up effects, Mark Alfrey has constantly found himself in demand and employed by highly reputable industry professionals, including Rick Baker and Rob Bottin.

MARK ALFREY

The original make-ups by John Chambers were so rich in character that I, like most fans, gave little regard to the flaws of that design because it is a style unto itself and in that way it is perfect. It can be changed or polished, but like the ‘Creature from the Black Lagoon’ - it cannot be improved!

Those original make-ups were built so far off the faces that they could barely get any expression in the mouths. In 2001 I had the opportunity to join Rick Baker’s special make-up effects team - preparing for Tim Burton’s Re-Imagined version of “Planet of the Apes” I’ve always been a fan of Rick’s work and I was looking forward to the clean professional environment of his studio.

Rick’s make-ups were designed to be very tight to the face for the best possible expression. It was a dramatic illusion. The prosthetics were less than a half inch thick. Protruding dentures helped push the actors lips forward and create a more pronounced muzzle.

Sculpting had been taking place for several months before shooting began, but, because the main cast would not be selected until very late in production, most of it was for mid range and background characters. By the time it came down to creating make-ups for the main cast the process felt a little rushed.
The process involved in the creation of an ape head was very elaborate but put simply: face cast, teeth cast, sculpture, mold the sculpture, bake foam latex in mold, test fit latex piece to actor, color with rubber paint, apply specially made wig, apply dentures - if changes are necessary - start over!

By the time I joined the production the bugs had been worked out. There were designs for a rogue gang of baboons but that idea was dropped so there weren't really any bugs to begin with. The process was based on well established techniques. The make-ups were foam latex but they were quite thin and soft. Each actor spent time in front of a mirror gauging how well his acting shows through and compensating.

I remember an episode of 'Angel' where we had an actor who had to wear extensive prosthetics. He didn't realize he would have a difficult time wearing it all until it was too late. When the cameras rolled he was a bad ass monster. But as soon as the cameras stopped he'd start sobbing uncontrollably. This went on for a very long day and night.

I had the chance to watch Tim Burton direct a test shoot of a small gorilla army in Rick's studio. Then, of course, the cast was always hanging around the shop wearing various stages of make-up. Even Gary Oldman came by for a tour when he was considering the part of Thade.

The film, although financially a big success, was not very well received. Rick's makeup didn't even get a nomination at the Oscars. They probably didn't think it was innovative. Admittedly, the process was standard practice. Nothing new.

I went in thinking it would be an exciting event and I left feeling like it was just another job. The finished film was a disappointment. If it had been good there likely would have been a new series of films to follow although I'm sure that, at some stage, there'll be another film or TV series for Apes, just like there will be more remakes of Frankenstein, King Kong and every other timeless story.

All we need now is for someone to invent a new material or a new technique and the world of make-up will change. That happened back in the sixties with John Chambers and Planet of the apes. Digital make-up can work well but there will always be actors who want to do all the emoting and directors who want to see it happen on set. So prosthetic make-up, and the legacy of John Chambers, aren't going anywhere.

Jamie Kelman

Wow! Is it already six years since working on 'Apes'? I still remember the first time I walked back into Rick Baker's shop after having worked on 'The Grinch', and there was a huge photo of an orangutan test makeup they'd done. It's still there and it was, and is, so impressive, with the face flanges, the sculpture and colours.

But back to the beginning... I came to Hollywood looking for work and was fortunate enough to become assistant to Matthew Mungle. I still work with him all the time. Matthew is my mentor, he is like an uncle to me. Every year we have more history together and a better friendship. He is an incredibly hard and fast worker. His energy is amazing and probably unrivaled. It's great watching his shop grow and tackle trickier projects. He is one of the few shops to go from a practically one-man operation in the nineties to one of the top shops today. He is one of the few shops to go from a practically one-man operation in the nineties to one of the top shops today. He is one of the few shops to go from a practically one-man operation in the nineties to one of the top shops today. He is one of the few shops to go from a practically one-man operation in the nineties to one of the top shops today. When I worked in his lab from 1995-1998, often I was the only lab assistant there, so I got to do everything from A to Z. It was an incredible learning experience and I thank him for taking me under his wing then and continuing to call me still. I don't know how I got so lucky.

So, I also did some work Rick Baker, Kazu and the Cinovation team and they contacted me again about working on POTA, and specifically with Deep Roy, on whom I had done the makeup for as a "Whoville Who" for 'Grinch'.
I was in Hawaii when they called, and had been working on 'Windtalkers'. The day after I came home from Hawaii I was at Rick's shop testing an orangutan makeup, a photo double for Paul Giamatti's character.

I was lucky, I got to do all three species of apes. I did Thade stunt-double makeups, Helena stunt-doubles, the big Gorilla guys, a little bit of everything. I also did makeups on featured apes like Deep Roy, Lisa Marie, and the Old Hooka smoking ape that Rick played. It was really cool watching him transform into an ape. (see Jamie's image on p.37) As each piece was glued on, he played with his face in the mirror, moving it around, bringing it to life, while making very realistic ape hoot sounds, getting more and more into character. Then he detailed the makeup paint job himself, rocking out to Led Zeppelin while he painted. I just sat back and watched him do his thing, and I remember him painting in a very painterly way; big brushes, lots of clear water to dip into and create washes with. And he moved really fast, fluid and natural. What can be said that hasn't been said about him so many times before? The guy is a master level artist, he's got the Midas touch, with so much experience to back it all up, subconsciously informing every move he makes.

It was a very happy set. Everyone felt they were working on something that would be special and everywhere you looked there was a magical surrealism. Thanks to Cinovation's high standards, time was not a pressure for me. I recall always having a proper and ample amount of time to get people into their ape makeups. The standard amount of time at the start of the show was four hours. Most of us got it down to two and a half hours by the middle of the show. I remember feeling protected under Cinovation's umbrella.

It is always an honor to work with Rick. He is like the first and now last man standing, active and prolific from the golden age of makeup effects. Of course Dick Smith is still alive, but not active, and Stan Winston isn't as much hands on.

Rick is creating artworks every day, in every way whether it be tangible sculptures or digital, Z-Brushed virtual sculptures. He is very inspiring, and whenever I have the chance to work with him I come away from the experience inspired and motivated to get back to work on my own personal projects.

I also got to meet and work alongside Fred Blau, who was once Roddy McDowall's make-up man. (interviewed on page 14) He's a funny guy, on both 'Grinch' and 'POTA' he kept saying that it was his swan song and he was retiring. Eventually he did, but I recall him saying on Apes that these were the best pieces he'd ever seen, in terms of the detailing and softness of the foam latex (Roland Blanco for thank you for the foam quality). I also remember being embarrassed at a request by the Cinovation team to show Fred the Rick Baker technique for laying hair. It was a process Rick developed for Jack Nicholson on 'Wolf', and we all learned and used it. It utilises an acrylic adhesive in paste form, instead of spirit gum. I talked to Fred about it, and he said "I've been doing it my way for a long time, would you mind if I did it the way I know works and am comfortable with?" I couldn't and wouldn't argue with that, and agreed of course. I respect every makeup artist who came before me, and did great work in their time with materials that aren't as advanced as what we have today.

I also got the chance to see Tim Burton at work. It was a thrill to watch him pace madly and nervously around the set, all the wheels in his head spinning. He'd stop and silently look at something, get an idea, and have the entire set changed and reframed. I remember him coming to visit the trailer while I was making up his then girlfriend, Lisa Marie. He was talking about the fact that her dialogue was concerned with that she was 'having a bad hair day' and he quickly scribbled a drawing of what he wanted her facial hair to be like. (see below) I remember watching him sketch and the artgeek in me getting a thrill out of it.

The Ape City set was very impressive. We all worked there for a couple of weeks, and there were always more details to discover. It was very well done, as is the production design on most Tim Burton movies. It was built
within the largest stage at Sony studios. They were filming Spider-man there at the time, and I heard they wanted us to vacate so they could use it sooner for Spider-man. I got to see Charlton Heston and remember thinking that he looked very old and frail. At the cast and crew screening, as Heston walked in, a girl sitting next to me in the theater said, "Oh God, look! It's Moses!"

And here's another Ape connection for you, I've worked with Tom Burman, who assisted John Chambers in creating the original make-up and effects for the original 1968 'POTA'. Tom is a neat and interesting guy. He definitely is connected to an older fx era. A more solid nuts and bolts way of doing certain makeup effects. Working with him on Nip/Tuck, I was exposed to doing various things, like using pressure pots for controlling blood tubing rigs, urethane skins as out of kit burn making material, and of course he made lots of silicone dummy heads and body parts. I value the experience of learning from him, and he's a wonderful and very funny story teller. He has some real history under his hat, and he loves to talk about it, and is good at talking about that history. He's seen everyone come and go. Hopefully he'll write a book one day - of course it would piss a lot of people off, but that what makes so many of his stories so funny.

I was very disappointed that 'Apes' didn't turn out to be a Tim Burton classic. And not getting even a makeup nomination for an Oscar? That was just a plain travesty!

So many people, even today, can't fathom and have no clue how far beyond lipstick and blush a job like a 'POTA' can go. It's strange that with all the making-of materials out there; tv shows, dvd extras, magazines; so many people in the industry still have no idea how to even begin creating something like just one single realistic ape makeup. So to create such a rich and detailed world... the undertaking and execution were wonderful, but unfortunately the film was not.

Rick is a master level artist, and I feel fortunate to have seen him in action. I know he doesn't do his art just for trophies.

At the time of the remake, Fox was trying to relaunch the franchise. It failed, so franchise aborted (or put back into suspended animation). I think the approach was all wrong anyway. They didn't say anything new. The context of the times of the sixties was so tumultuous, there was so much to say and they said it and obviously felt it. Our remake felt hollow, because it was just a rushed corporate product. I'm sure they'll try again in the future.

Since then I've moved on to other things. I'm kind of partial to the Witchdoctor character in "The Missing." I loved that entire experience, and I think it's an interesting movie even though I'm not a big fan of Westerns. The actor, Eric Schweig, was awesome to work with, we watched a lot of horror dvds on my computer during his makeup sessions. Ron Howard is a very nice man and keeps a very nice crew. So it was a wonderful working environment, especially the magic of being in beautiful New Mexico.

I also have my monster movie, 'Headspace', for which I did about 85-90% of the creature suits, some animatronics in the heads and of course all the requisite killings etc. With that I got the need to attempt to do it all myself out of my system. It was done over a year and a half in my garage shop. The dvd has all the making of stuff, so much that it's like a reel and portfolio for me. Unfortunately, I don't think too many people liked the movie or my monsters! But some people get it and appreciate it.

I had a great time working on 'Windtalkers' even though to this day I still haven't seen the finished movie. But through it I fulfilled yet another childhood dream of working with Kevin Yagher. I sat across the lab table from him in his shop, sculpted with him and heard his stories, and looked down to see his war-wounds look like perfect undulating Freddy Krueger flesh! After the lab build, shooting and living in Hawaii, working with Rick Stratton was very cool too. I got my tiki on.

Right now I am keying the makeup department for 'Iron Man', a Marvel comic book movie starring Robert Downey Jr. and Jeff Bridges. The Stan Winston Studio, headed by long time supervisor Shane Mahan, has beautifully executed the best robot suits ever put on screen, not since Rob Bottin's Robocop has anything been as fantastic in the robot realm. They have outdone themselves and perpetuated their robot and suit-work reputation. I have built some prosthetics for the show, which I cannot talk about, but they are predominately in Robert's chest area. Jeff Bridges has been amazing to watch and work with and I can't say enough good things about him. The director Jon Favreau seems to have his heart in the right place, favouring as much live-action, tangible, real, practical fx as possible. And my make-up dept. head Deborah La Mia Denaver is a wonderful artist and long time friend; she was nominated for an Oscar with Matthew Mungle for James Woods aging prosthetic makeup.
in 'Ghosts of Mississippi'. So we have a great team, cast and crew. This has been one of those great shows, which is now in its final two weeks of shooting. I'm a bit sad to see it come to an end. It isn't often I get to work on a project like 'Iron Man'. Its got a lot of ‘wow’ factor, I hope it turns into a great movie.

Since John Chambers in '68 Makeup appliances have improved, especially now with silicone appliances. The foam latex in 'Apes' 2001 was so much better movement-wise than in 1968, because it wasn't muppet mouths. The actors own lips were pushed out into a muzzle shape by the dentures, and then all of their own facial movement including their lips were possible. Whereas in 1968, the lips were buried behind literally an inch or more of material with which subtle movement was not possible in some areas. Don't get me wrong, I'm not meaning to knock it, because I'm still more a fan of the original movie than ours.

Old foam latex prosthetics can dry up and crack, a friend, Ken Diaz, showed me a piece of 'The Thing', the dog-tongues, cabbage stalk, thing, which he had preserved by coating in Armor-All, and wrapping in plastic wrap (thoroughly). It was as soft and elastic as the day it was made, and the paint with all the purples still looked awesome. And this was in the year 2000, so it was already 18-19 years old. Also, plastic shoeboxes (the storage variety) work great, as do ziplocks--- but you have to keep them in an opaque closet. Keep them in the dark. I think one of the tricks to getting foam to last is to wash it; that gets the curing agent out, which otherwise continues curing the foam until it becomes overcured--- brittle.

CGI has greatly affected the amount of work available to us in the industry and will continue to do so. I am embracing 'ZBrush', and Shane Mahan has shown me some mindblowing things that Stan Winston Studios is utilizing the future technology for. Still, I miss the days of Gremlins puppets, Yoda from 'Empire', and the 'Thing' type transformations, but the industry has no patience to do things that way anymore. I see it every day on set, the bar has been raised with Gollum, King Kong and Davy Jones from 'Pirates'. I love those creature creations, but I still prefer the magic of a real thing with physical presence. Though the birth of the Sandman scene was poetic and beautiful, all-digital fx movies like Spider-man 3 don't feel real to me at all, and knowing that Kong's hands were digital was distracting to me on the closeups of Naomi Watts. I like live, tangible interaction pieces. 'Iron Man' is chock full of them! And hey guys, we need a better name than 'practical' fx. I hate that word, it sounds so... practical. How about 'tangible', or 'live'? "Physical" sounds like a stuntman term to me, we need a cooler term for the coolness of prosthetic makeup fx!

Do I ever relax? Sculpting, painting and drawing is what I love to do, and I get antsy and nervous when I'm not doing some aspect of those things. I have a story I've been writing for a long time which will eventually be some kind of illustrated storybook. I do enjoy the writing process as well. But I also have a three and a half year old son who I love to play with, in the worlds of imagination and old Star Wars movies which he loves, and my lovely wife, who loves watching horror and sci-fi movies with me when the little guy goes to bed! So yes, I've got a life outside of work, thankfully!

Showcasing some of the characters to have benefited from the talents of Jamie Kelman.
Deep Roy as the niece of General Thade and again as the 'gorilla kid' with Lisa Marie's 'Nova'. 
WE SAY, IF IT LOOKED LIKE AN APE, TALKED LIKE AN APE, AND WALKED LIKE AN APE...

THEN IT WAS PROBABLY PAULA CRIST-PICKETT

Hello to everyone at Simian Scrolls.

Well, it has been many years since my movie and television career and any involvement with 'Apes', but I still remember it all fondly. My Mom once said that I would live four lifetimes in one, and she was right!

First steps

It all started with the original Star Trek. I was a huge fan and as neither of my folks were I would have to fight my Dad for the TV whenever it was on.

Not long after I got to attend my first SF Convention in Los Angeles and while I was there I noticed some billboards for a new movie called, 'Planet of the Apes'. What I saw fascinated me.

After the convention, and through the friends I made there, I was invited to visit the set of Star Trek at Paramount Studios, (formerly Desilu Studios), to watch some filming and meet everyone. I was so excited!

That visit literally changed my life. I met all the stars and was given a script that had been signed by them all. I witnessed Gene Roddenberry give Leonard Nimoy the 'idic' he had designed and had made for the character of Mr. Spock but the most meaningful thing was when I had the chance to talk to William Shatner and he asked me what I wanted to be.

There I was, completely star struck, I said that I wanted to be an actress but I would probably only ever be an extra. He looked at me and said that I should shoot for my dream, then wrote on the script, "Don't just be an extra - you can be whatever you want to be", Bill Shatner.

I went home with that and the dream took form. First I found work in a Vegas show as an Acrodancer - similar to Cirque du Soleil. I then went to work on a cruise ship as a night club singer/dancer and social hostess. I also sang with a touring group as lead singer for awhile. While I was on the ship I remember a friend sent me some photos of the filming of 'Conquest of the Planet of the Apes' and I was reminded of seeing the original movie and of how much I loved it. I was so fascinated with the makeup and how they acted through it. I was really hooked!

After I left the ship I went to another big SF convention in Los Angeles and met up with the girl who had sent me the photos. I told her about an idea I had in mind for the convention that involved performing as an Ape on stage in the costume contest. She and some other friends helped make my idea happen. One of those friends, Bob Burns, actually got me some of the original makeup from Fox
Studios because he knew the right people. He did the make-up for me and I performed for the competition in a costume I had made, and next thing I knew I was in Arthur P. Jacobs' office on the Fox lot interviewing to be in 'Battle for the Planet of the Apes'.

**Scared Blonde**

But, needless to say, it was not that easy. Mr. Jacobs got sick just before the production began and the Casting Director wouldn't give me a speaking role because I was not in the SAG (Screen Actors Guild). Mr. Jacobs wasn't available to get me into the union so my dreams were put on hold. But, there was a back door, I did get into it as an extra. We have to take what we can get and at least I was in it - whew!

It was there that I met Paul Stader, the Stunt Coordinator, and that was how that phase of my career got started. I got lucky in one sense, Mr. Thompson, the Director, picked me out of the crowd to do a close-up shot. I was the 'Scared Blonde' holding the child in the coral while Caesar was trying to keep the Gorillas from killing us. Normally, when you are an extra you are only a body in the background but here I was filling the screen! I was so thrilled. And, I didn't end up on the cutting room floor.

Everyone in my home town of Sacramento, Calif. was so excited for me. There I was, on the Big Screen! Yes, I was an Ape in that movie as well but I was lost in the crowd during the battle. I couldn't even find myself in the confusion of running people, apes and explosions. I considered it stunt work because the Stunt Coordinator put me in with some of the action to judge whether or not I would be a good candidate for becoming a Stuntwoman.

How was it in the makeup for the first time? Ever since I had seen the photos from 'Conquest' I had wanted to be an Ape and to try acting through the makeup. The first time was, of course, wonderful and I felt so special to have the opportunity. The only problem was it didn't fit me very well.
This was at that convention I mentioned earlier and Bob, bless him, wasn’t a professional makeup artist. But, it impressed Arthur Jacobs so we must have done something right!

The next time I wore the make up it was applied by a Fox Studio makeup artist and it fit a whole lot better. Too bad I didn’t get to talk in it. I did have fun doing the Ape faces though, and yes, it is weird to relate to the other actors who are now Apes. But, after a few hours you get used to who is who by their Ape faces. Just like us - all Apes don’t look alike!

The hardest part was eating! You didn’t want to mess up the makeup and cause more work for the makeup artists, at least I didn’t. So you ate most of your food either through a straw or very carefully using a mirror. Either way you didn’t get much food. A great way to diet!

The worst part was sweating through it which would cause loosening, because then they would have to put more spirit gum on your face. Oh, so sticky the second time. It also hurt to take some of it off. But, they were very careful to do it slowly and carefully. They didn’t have to save the appliances like we would have to later on when we did the tour. They used special removers to dissolve the glue but that ruined the appliance as well. We couldn’t do that on Tour. Some of the actors did say that it was a little hard on the identity though.

I felt that Roddy really didn’t like the makeup. Just as they would say, ‘Cut-that’s a wrap!’ He would start pulling off the appliances as he headed for the makeup trailer.

From Paula Crist-Pickett’s private collection:

A series of promotional images taken during a break in the filming of ‘Battle’.
The makeup artist would be right behind him trying to save the hair pieces from being torn apart as he ripped. It was kind of funny to watch the struggle. Later Roddy had Ape hand gloves made, to wear in the distant shots so he didn't have to wear the hand hair pieces with the glue.

Just about all the lead actors were in Ape City when we filmed. I liked them all although we Extras didn't mix a lot with the main actors. On a Set there is a class system and the Extras occupy the lowest level. I had more freedom to socialise with the actors when I was a Stunt Actress. On 'Battle' they were all very professional and friendly. Paul Williams was a jolly little fellow. I didn't see any egos like you see in the tabloids.

I didn't have that much interaction with the Director, J Lee Thompson, either. I only remember him being with me on my big close-up. That camera looked SO BIG in my face. I remember him saying, "You look here," and then prepping me before calling, 'Action!' then me trying to do the best "scared" I could. He did say, 'That was good,' to me but not much else. As an Extra you are like a chess piece being moved around a board to accomplish a scene. I had no lines in the movie but I would make up for that on the Tour.

When I worked on the movie, never did I think that one day I would be performing as, Zira, on a road Tour under license from 20th Century Fox.

**The People who were the Planet of the Apes**

Bill Blake (Cornelius) and I met shortly after I had been in the film. He had come out to Los Angeles to become a make-up artist. He made Ape appliances for both of us and I made us the costumes. To make a long story short enough for you to print we were asked to do an appearance at a shopping mall in the Midwest. We thought, 'Okay, this will be fun' and went for it. Little did we know we would be mobbed!

They had to hold the crowds back that day and to be honest it scared me to death. An Auto Show Producer saw us at this mall appearance and asked if we would be interested in doing a Car Show circuit back East. I remember thinking 'as long as we have bodyguards I will'!
Our first show was in Albany, New York. There was several feet of snow on the ground and it was very, very cold. I remember our plane landing on the icy runway and sliding around. Again, we were a huge hit and the Producer booked us for the next year at his shows.

I feel that bringing Zira and Cornelius to life where people could see the characters in person and talk to them was critical in keeping the Apes idea alive. The public liked the Apes so much that we set records of attendance at several of the venues we appeared in. We also appeared alongside other celebrities, Batman and Robin, the Fonz from Happy Days. Yes, Henry Winkler! And we outdrew them all!

Our shows were all impromptu and off the top of our heads. We had no scripts although we would sometimes recite dialogue from the films and do those scenes in the character's voices. The audience loved that.

Basically we answered questions and did scenes, primarily from the first movie, and had photos taken with everyone and signed photos. We ended up doing that Tour for around six years!

After Bill and I split up I did a few more shows on my own. The popularity of the Apes films was always fascinating to me. I loved them too, of course, but I was never a movie star fan. I liked the film for the story and the genius of the make-up and costumes. I felt that it should have won the Academy Award for Best Costumes the year it was nominated. I never dreamed we would have a fan base like movie stars. I think the reason we were so popular was that we brought the characters to life. Actors come to an event as themselves, they won't perform as their characters for the public and don't understand their popularity. They feel it typecasts them. We just wanted to be part of the Planet of the Apes and brought Zira and Cornelius to life because we admired them.

The magic of us as the Apes was that people could interact with us. We stepped off the screen and into their lives. They could touch the Apes and therefore be a part of the story/fantasy. The Apes were fun and we loved what we were doing. I will never forget one little girl taking my hand and saying to me, "You are Zira to me!"

The major highlight of the whole Tour thing was visiting the children's hospitals and bringing the Apes to the kids who couldn't come to the shows. Every city we went to we would first visit the hospitals. It was a blast! We would have wheelchair races with the kids in the hallways and give them autographed photos. One little guy wouldn't get out of bed after his surgery to exercise but when he saw us he got up and followed us out of his room and down the hall.

I think the epitome of the hospital visiting was when one day we went into one of the hospitals; as we entered the building our commercial for the show was on the TV. As we entered the area where the children were they were watching that commercial and were saying that they wished they could see Zira and Cornelius in person. Just then we walked in! The looks on their faces was priceless and timeless. That is something I will never forget. I guess we were Planet of the Apes for a significant period of time.
The Great Bird of the Galaxy

Let's move on to the 'rumour' of us working with Gene Roddenberry to revitalise POT TV show. It is an interesting event to say the least! I got a call from Gene and he asked us to come to his house and do our stunt routine at a party. He had seen us perform a specially choreographed stunt/skit at a Los Angeles Science Fiction Convention. He was one of the Guests.

At one point Bill had thrown me off the stage and I'd landed at Gene's feet. I didn't know this until later when I was told that Gene leaned over and said the person next to him that he had found his next talent discovery. So Gene wanted us to perform for his guests at the dinner party and they didn't know we were coming. He said that if someone were to play this trick on him he would walk out but we were to trust him because he was a Producer and it would work.

We went to his home at the appointed time and on cue came down the stairs in full Ape makeup and costume and threw each other all over his living room. I even lost my wig but continued with blonde hair flying. We chimed our hearts out!

They were impressed and Gene introduced us and we drank champagne with them. They were also very impressed at how we continued to act in the makeup-doing all the expressions and drinking without spilling. They asked us if we had our SAG(Screen Actors Guild) cards and, of course, we did. Gene then asked us to leave and we did.

We found out later that the two gentlemen we had performed for were the 'money' behind the Planet of the Apes TV Series. We were told by Majel Barret (Gene's wife) that they were hoping to revamp the Series and take it back to stories about Zira and Cornelius. Not only that but Bill and I were to be Zira and Cornelius!

So we waited - but instead the Network decided to cancel the Series all together.

After Apes

'The Little House on the Prairie':
I was so thrilled to be part of that show! I really liked that show and liked most of what Michael Landon did. He did moral and kind stories. I am a Christian and I especially loved 'Highway to Heaven'. I wish there were more shows like these two on TV now. Anyway, I played an acrobat in a travelling circus that came to Walnut Creek. Everyone was so nice and the set was so happy and friendly. I did get to take a photo with Michael Landon but I don't know where it is right now. I need to go through everything and put all the photos in albums someday. Yes, the character 'Nellie Olson' was nasty but the actress was not at all that way. She was a sweet little girl. 'Half Pint' was nice too. I don't think Michael would have cast troublemaking actors to work with him.

'Fright Night'
I doubled for the lead girl on that movie. She was transformed into a Demon with a demon face full of teeth and large breasts in a see-through dress. I had to be dressed up like her, big false boobs and all! So, I was joking around on the set with these boobs. I was getting a lot of looks from everyone because they looked so real and the dress was see through. I had a robe on because they looked so real and I kept 'flashing' everyone. The crew thought it was funny and
I think I promised everyone whom I flashed that they could have them if they wanted them. When I said this I would take one out and hand it to the guy. Big laughs. I even did it to strangers at lunch on the Lot - flashed them but didn’t offer them my boobs. When I passed Roddy I decided to flash him as well. He just giggled and put his hand to his mouth. I had so much fun being BAD. Roddy was cute. I doubt that he had ever had such a thing happen to him.

Logan’s Run
For those of you who remember I have a story here too. I was standing in for one of the Runners who was frozen in the case by Box and so I was on the Ice Set where Logan (Michael York) and Jessica (Jenny Agutter) were filming.

They were setting up and rehearsing for the shot of Logan and Jessica getting undressed and wrapped in the fur blanket. Then Michael stood up and unwrapped himself and had a flesh bathing suit on with a red palm crystal that was blinking on his privates! Everyone burst up laughing and it took awhile before order was established and filming resumed. This is the kind of silliness we had on the sets. I really miss all the fun but it was a lot of hard work and long hours as well.

In Conclusion
Well, that’s it - I hope you have enjoyed travelling back in time with me to Hollywood, my debut in ’Battle for the Planet of the Apes’ and the ”Planet of the Apes” Tour. Am I still recognised by Ape fans? I guess I might be if someone had the Marvel magazine articles still. I have been out of Hollywood for a long time. Also maybe if someone saw the Battle movie and saw me right afterwards. I don’t talk much about my Hollywood days anymore. A lot of people don’t even know I use to be in the Movies and TV. If it does come out then people want to hear all about my career.

Thank you for asking me to be in your Simian Scrolls magazine, it has been a delight telling my story and talking to you all.

Ape-preciatingly yours,
Paula ‘Zira’ Crist-Pickett

---

Paula today:
The days of dressing up in outlandish costumes are thankfully long behind her... Yah – Right!

---

Can you re-imagine it?

Have I seen the Tim Burton Apes film? Yes. I was so disappointed! The makeup for the most part was outstanding. I really liked what Rick Baker did with putting the teeth in first and using that to change the shape of the face and then making the appliances around that. The story was so bad! The ending was horrible! I could go on and on but I won’t. I was hoping that they would do the original book version. They had the technology but they just blew it!

---

Rumours

There’s also a rumour that I own or once owned one of the original space ship models but that isn’t true. Bill Blake made me a model of it but I do have some original props and costume and makeup pieces still. I also have a ton of newspaper articles and photos from the Tour. I also have a ton of stills from Planet of the Apes. I was allowed to go in and order any photos of their publicity shots at the Studio. I ordered everything I could get my hands on. The photos in the Marvel magazines, of Bill and I as Apes doing stunts were from the same routine we performed for Gene and the Apes Exes.
CULT TV WEEKENDER

Most of Saturday morning was spent queuing up for autographs and watching questions and answers with some of my not quite forgotten heroes, Antonio Fargas, Heather Menzies and Ike Eisenmann.

And then by chance, there he was, standing in reception with his girlfriend Peggy. I stood there trying not to stare, not quite believing I was in the company of one of my heroes. He approached me gazing this way and that. I knew he was required at the Soundstage to take part in a Blankety Blank quiz with a number of other guests, so I caught his eye and said 'are you looking for the Soundstage?' He replied he was and I pointed him in the right direction. The half hour quiz was very entertaining with Ron giving it all his attention, even though a lot of the questions referred to English programmes, none of which he had ever heard of.

After meeting up with John Roche in the afternoon we both had the pleasure of meeting up with Ron for his picture signing session. He was very kind and happy to spend plenty of time with each person signing and answering any questions put to him.

This was followed by an hour's conversation with Ron on the Soundstage. He covered most of his early career and touched briefly on POTA TV series talking about the audition process and working with Roddy. The hour passed quickly and was entertaining all the way through.

The trip to Heythrop House from Cornwall was an uneventful one but the weekend ahead was full of anticipation. I was a Cult TV Weekender virgin and didn't quite know what to expect over the next four days. For many years I have been a fan of Cult TV programmes, Starsky & Hutch, Land of the Giants and Doctor Who to name but a few. But this weekend I was there for one reason and one reason only. I was there to meet a Mr Ron Harper, aka Alan Virdon from the Planet of the Apes TV series. A show that aired in the UK in 1974 and has stayed with me ever since.

The Friday afternoon and evening were spent navigating the convention centre and the Hotel Bar. Celebrities were crossing my path all the time but no sign of Mr Harper. Everyone I spoke to on the Production crew said he had arrived first thing Friday. As it was getting late I assumed he was resting after his long flight from California.

Saturday was to start with a bang, unfortunately it was my head due to too many bottles of Gaymers cider. Breakfast was a very English affair but didn't mix well with my hangover.

Dream come true! Side by side with a childhood hero!
Whilst talking with John in the foyer I spied a group of women talking to Ron as he exited from the Soundstage. I then realised they were from the Ron Harper International Fan Club, an online Yahoo group that I had various correspondence with in the past. I approached them and started chatting, whilst everyone took it in turns to try and load a 35mm film into Ron’s camera. Then he posed for photographs with the ladies and chatted for a while.

John then caught my attention and pointed towards the reception. There stood Les Hemstock, fresh from his trip to LA. He was here to grab some time with Ron to put some finishing touches to a POTJA project he is working on. Ron was very obliging and then went back to his room for a break.

On the Sunday, Ron was to spend some more time on the Soundstage and sat for another signing session. Around mid-day I met up again with the ladies from the Ron fan club and was joking about some of the costumes that I had seen at the fancy dress parties. I asked if any of them were going to dress up. I told one of them I had got a full gorilla costume in the car but had no intention of wearing it. They then told me that they had a personal fan room next to the screening rooms upstairs and that Ron would be meeting up with them in about an hour to watch an episode of Wagon Train. They thought it would be a great idea to get into costume and burst in on Ron and surprise him. Great idea, so off I went to prepare myself.

The costume consisted of a full overhead mask, red boiler suit, hairy hands and an automatic rifle. The staple uniform from ‘Conquest of the Planet of the Apes’. With a bit of black face paint around the eyes and I was ready for anything.

I was hidden away in a screening room until everyone was in place in the fan room. I was then given the signal to burst in on Ron and Peggy. I gave it my all and Ron had a look of amazement on his face. Through all the laughing and applause Ron shouted ‘STOP!’ We have got to do this all again, and film it!’. Ron then gave me some direction then sent me out of the room. On his cue of opening the door I burst in again. We spent a few moments of him asking me questions as a gorilla with me pointing my rifle at his feet and making him dance. Not quite an Oscar performance it has to be said. Then I revealed my true identity and chatted and later sat down to watch the episode of Wagon Train. To meet Ron was fantastic, but to play opposite him as a gorilla was a dream come true.

Ron showed his appreciation to the ladies and myself and went back to his room to prepare himself for his afternoon commitments.

His questions and answer session on the soundstage went really well as did his signing session in the morning. In the evening he took part in a comedy improv with a number of celebrity guests. It was full of laughter and the punchlines to the sketches were not too predictable. It was nice to see Ron and friends doing what they do best.

This was Ron’s first UK convention and he did not disappoint at all. He was patient, polite and genuinely appreciative of all the attention.

The pleasure was all mine Ron.

Thank you.
George, many thanks for very kindly accepting our invitation. So how are things with you?

Thanks for taking the time to contact me. Everything's great, I can't complain!

George, we're intrigued to know how you managed to get the opportunity to work on the "Apes" films?

A good friend of mine, Paul Stader, was the stunt coordinator on those films. I was a regular at his Los Angeles gym and he told me that he needed me to do some work for him. Of course I agreed because I was just starting my stunt career. I reported to the studio the next day.

When one is approached to undertake stunt work for such projects are you initially provided with a few details?

For the "Conquest" film, I was told that in addition to the stunt work they would be attaching appliances to my face, I would be in full makeup and I would work nights. That was
all the detail I got before I went to work. I'm usually approached by people I have worked with in the past who already know what stunts I am capable of doing.

I was never given much of an overview about the film before I got to the set. I am usually briefed on what stunts I will be doing when I arrive, but nothing really in depth beforehand. I was told I would be working on a sequel to the original "Ape" film and I would be wearing the Ape makeup, but that's about it.

You were one of the boxers in "Escape" and an ape in "Conquest". Can you clearly recall your scenes and can you still recognise yourself in 'Conquest'?

Sure, I could pick myself out if I saw the movies again.

For the boxing scene you seemed to be taking a pounding! Did you have any other scenes in "Escape"?

Nope, that was it, but that's my job... I'm always the one getting beaten up!

Did you manage to meet and speak with any of the main cast members of "Conquest"?

I was sometimes able to meet them if they arrived early for their scenes but normally, I would only ever get to see their stand-ins or doubles. I was involved in most of the second unit work on the picture. The main actors weren't involved in any of the night and stunt sequences that I worked on.

What about the producers or the heads of the make up Dept.?

I never met Zanuck or Jacobs. They were big time Producers and Executives and I didn't see them around the set when I was there. The make up dept. heads I don't remember too well either because they had a crew of about 15 other makeup artists with them at all times.

What was it like working for director Don Taylor?

Don was a great guy who knew what he was doing. I was a fan of his during his acting days. He was very personable guy and easy to talk to.

How different was "Conquest" compared to "Escape"?

I would say it was pretty different working on the two films. Being a chimp in "Conquest," I was in the makeup chair getting glue and appliances applied to my face for three to four hours. After we wrapped up shooting for the night, I would have to go back to makeup and spend another hour taking it off. It was pretty gruelling and tiring, especially when you just want to get back home to sleep. For the other film, all I had to do was throw a few punches or actually, take a few punches, and my work was done.

How different was J Lee Thompson from Don Taylor?

They were both good directors and personable guys. I enjoyed working for both of them.

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

George takes a beating in, 'Escape from the Planet of the Apes'.

It was pretty cool the first time I saw myself. However, that quickly wore off since the glue that they used back then had a very unpleasant smell. I just wanted to get my scenes done so I could take the makeup off.

Unfortunately, the mask would start to come off and they had to re-glue it throughout the night. Everyone dreaded it whenever the makeup people came around to apply that stuff!

The stunt work in "Conquest" looks intensive, for humans and apes, do you recall your actual scenes?

All I remember is running and jumping all over, hitting the ground and breaking everything around me. Honestly, I wish I could recall some great stories for you guys, but it was so long ago. All I remember is being tormented by that mask and glue!

Other than the mask was working on "Conquest" very different to any other movie?

Because of the mask it was entirely different. Putting it on, keeping it on, and taking it off added hours to our schedules. It was a much longer two weeks than a typical stunt job would have been.

It's well known that quite a number of 'more graphic' scenes from "Conquest" were cut. Can you recall whether any of your particular scenes were among them?

I haven't seen it in so many years that I couldn't tell you if my scenes were cut.

What was the Century City location like to work on, especially at night? Was there much hassle from the public?
Bring me the head of Michael Myers!

It was almost surreal to be in a huge city with no one around. It was as if the entire city was evacuated so that we could film the picture.

There was probably about four or five blocks closed around our location. There wasn’t too much hassle from the public because it was a night shoot and we weren’t interfering with businesses or traffic. I think the people around Los Angeles are used to seeing movies being filmed.

It’s been said elsewhere that, on set, chimps tended to hang out with chimps, gorillas with gorillas, etc., did you notice that?

That’s funny. I really didn’t notice the cliques, but I don’t remember ignoring the gorillas!

Did you retain any photos, props or make-up from any of the ‘Ape’ films?

I only have a few photos from that time. Actually, I gave the appliance I wore to a friend who opened up a museum several years ago.

Were the wrap parties memorable?

I couldn’t pass up on the one I went to. All you can eat, free food! The only person I remember recognizing was Roddy McDowall.

When was the last time you watched any of the ‘Ape’ films that you were involved in?

I’ve seen the original film a few times, whenever it happened to be on cable, but it’s been many years since I’ve seen the “Ape” films I was in.

Are you proud of your involvement?

Yes, I’m very proud to have been involved with those pictures. I’m lucky to be apart of movie history, one of the classic film series of our time. I’m honored to have people asking me questions about these old films.

“El Dorado” was one hell of a start to a career! Did you get the opportunity to speak with John Wayne and the rest of the cast?

I absolutely did! It was one of the best times of my life! I frequently ran into “The Duke” going to the set and I also got the chance to eat lunch with him on several occasions. I’d always find a way to talk to him. I was thrilled to even be in his presence. I was a huge fan of his.

On “El Dorado” I became friends with John Wayne’s stunt doubles. I credit them with starting my career in this business.

In 2001 you were nominated for a ‘Taurus’ Award [Best Water Work] for “The Perfect Storm”, what was your initial reaction?

I had been working in the business for many years so I sure didn’t expect it. It was a pleasant surprise to have been nominated. Too bad I didn’t win.

Although the character of Halloween’s Michael Myers is extremely well known (Halloween 4 & 6) and your work has been viewed by millions of people all over the world - which do you consider to be your ‘best work’ to-date and why?

I never really thought about that. Great question. I think I did a pretty good job in “Defenceless” (1991), I showed a little bit of my acting side and still got to do stunts. I didn’t get hurt and my acting wasn’t too bad, if I do say so myself!

You worked on “Spider-Man” in 2002. What was that like? Did it emphasise just how much the industry has changed since your “El Dorado” days?

It was great. There wasn’t too much to the scene I did, but it was a great experience working on a hugely famous franchise.

Movie making has changed drastically since “El Dorado”. Today, they use blue screens, computer graphics and digital images. There were no computers when I started in this business! Stunt work has become more specialized now because of computers. Those impossible stunts sometimes aren’t so impossible with the help of computers.

During your lengthy career have you ever received any serious injuries during shooting?

Yes, I have been banged up pretty good. On one movie, I did a horse fall that didn’t turn out too well. I fell pretty hard and was sore and limping for at least a month after that. The hot tub became my friend in those early days.

Which has been your most difficult stunt to undertake and have you encountered any stunts that have gone horribly wrong?

I was always a little hesitant of car stunts. I was never too confident in handling the speed, but I always got the stunt done.

Thankfully I haven’t seen any that have gone horribly wrong. There have been some close calls but nothing too serious.

What are you doing nowadays and how do you relax?

Nowadays, I’m only doing appearances at horror conventions to meet my fans. I’m fortunate to have been invited to do appearances all over the US and Europe. I relax by going to the gym and golfing. I’m also just enjoying my time with my family.

George, thank you very much indeed!

Dean Preston Sep 2007
Gorillagrams

2007

will go down in the Sacred Scrolls as the Year of the UK Apes. As described in the wonderful reports of Les and Rob in these pages, the UK had the great fortune to have not only Nova and Julius visit the NEC but also Alan Virdon attending the Cult TV Festival. Both events were very special and Scrolls is thrilled to record them here.

Once again our contributors this issue have all been incredibly helpful and generous with their time in considering answers and hunting out images to share. We are so grateful to all interviewees for their contributions not only to Apes on screen, but also to the ongoing recording of that great legacy by sharing recollections and photographs.

Scrolls would not exist without the work, talent and efforts of all its contributors.

Dean Preston has been a diamond in his work in arranging and conducting interviews and the fruits of those efforts are here to enjoy. Mike McColm’s 'Loomings' is a thought provoking, stunning piece of work and Scrolls is delighted to be able to share with you this tale of the young Caesar. Dave West’s ever popular ‘Janet of the Apes’ continues to delight.

Our front cover is something new and we think it is magnificent. It is the work of a supremely gifted artist, Mayko and a visit to her stunning web pages at www.mayko.net is strongly recommended.

On the subject of web pages, two quick plugs. Tony Ingram, the man behind the best UK Comics fanzine, 'Comics Retrospective', now has a website at http://www.albionbritishcomics.co.uk/ that is well worth a visit. Also, many of you will recall the work of Marvel Comics writer, Bill Mantlo (Spider-Man, Micronauts et al). Sadly, Bill has been seriously ill for some time and to help, a benefit book has been issued. Details can be found at: http://www.sleepinggiantcreations.com.

2008 is the fortieth anniversary of the release of the original Planet of the Apes. One event that is already planned is a re-release of the Mego figures - see www.diamondselecttoys.com for details.

Thanks to Apedom for your continued support of Simian Scrolls. We are already working on issue #15!