Les Hemstock accompanies Linda Harrison on her first visit to Zuma beach in 40 years!

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40 YEARS!

Welcome to our Anniversary issue of Simian Scrolls – yes, it’s been 40 years since Taylor landed and changed our World!

We hope you enjoy reading this issue as much as we enjoyed putting it together. We’d like to thank all our contributors, past, present, and, we hope - Doomsday bomb permitting - future. That we’ve somehow managed to reach our 15th issue is something of which we’re very proud and we couldn’t have done it without you.

As we’re sure you are no doubt aware an issue of Scrolls is far more than just the labour of those you see credited in the contents list. We have a number of dedicated friends (and fugitives) that each do their part in ensuring that our humble fanzine sees the light of day. The list is endless, but this issue we’d like to highlight one person in particular.

Simian Scrolls 15 is dedicated to our good friend, Kassidy Ray in gratitude for all the unsung help and dedication to Apedom over the years. Kass’ excellent web site is at: http://potatv.kassidyrae.com.

Our heartfelt thanks, Kass. Simian Scrolls and all of Apedom salutes you!

And while you’re on the web, joining the ranks of other POTA themed message boards, is the all-new FORUM of the APES. This site is fast becoming a valuable resource - especially for those of us in the UK. Future plans include the organisation of, and participation in, events exclusive to the UK. All are welcome and anyone interested is encouraged to direct their browser to...

http://forumoftheapes.yuku.com

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No Finer Man
A TRIBUTE TO
CHARLTON HESTON
Oct 4, 1924 - April 5, 2008
by Patrick Michael Tilton

Charlton Heston died April 5, 2008 at age 84 following a long battle with Alzheimer’s disease.

Heston was born Charles Carter in a Chicago suburb on October 4, 1924. He grew up in the Michigan wilderness and after serving in the Army during World War II began acting.

After acting in two independent films by a college classmate, Heston was put under contract by producer Hal B. Wallis and was later cast as the circus manager in “The Greatest Show on Earth” and then as Moses in “The Ten Commandments.” Heston followed with several other films before “Ben-Hur” elevated him to the top of Hollywood’s A-list.

Heston was one of the biggest box-office draws of the 1950s, ’60s and ’70s. Some of his notable roles included Mark Antony in “Julius Caesar” and “Antony and Cleopatra”; Michelangelo in “The Agony and the Ecstasy”; John the Baptist in “The Greatest Story Ever Told”; and of course, the astronaut Taylor in “Planet of the Apes.”

“IT WAS QUITE A RIDE... I LOVED EVERY MINUTE OF IT.”
CHARLTON HESTON

None of us would be here if it weren’t for the late, great, Charlton Heston.

When Arthur P. Jacobs was fishing around his wannabe film project ‘Planet of the Apes’ to every studio in town, and being turned down by all of them, it was only after he got Chuck interested in the lead role that it became a viable project.

Hot on the heels of his role in ‘The Warlord’, Heston brought to the project its director, Franklin Schaffner, to do the directing chores on ‘Planet’. Chances are, no matter how diligent Jacobs would’ve been in the event of Heston also passing on Planet, the movie would’ve never gotten made.

It was Heston’s belief in the artistic worth of the ideas behind the story that prompted him to agree to play Taylor, and it was his box-office status that made Zanuck (et al.) sit up and take notice. Chuck did more than his share just to get a studio to believe in the project. And, once it finally got off the ground, they had to go to the trouble of making the picture - an arduous task for Heston, what with being nearly naked the whole time, chased around, whipped, pelted with (hard) rubber prop-stones and being led around on a leash!

I haven’t seen every Chuck Heston performance, but I’ve seen a great many of them and I never saw him “phone in” a performance. He was never a hack for a paycheck and even in his less stellar films, he always seemed to give it his best.

Probably the last thing I saw him in was Kenneth Branagh’s full-text version of Hamlet, with Chuck as the Player King. I had hoped to see him as Polonius, but in retrospect I think it was more fitting for him to portray a stage-actor. He came full-circle, having been a stage actor long before he got his start in movies and TV.

Even movies of his that haven’t aged all that well, Heston himself makes watchable. His presence was palpable, commanding the screen. Chuck was larger than life, perfect for playing roles like Moses, Andrew Jackson, Ben-Hur, John the Baptist, El Cid, and yes, Colonel George Taylor.

He once said that the role of Taylor was perhaps the closest he came to portraying himself, which is a curiously revealing thing to admit. Because Taylor was not a hero, and most certainly not a very likeable person. He was a lonely misanthrope, seeking something better than Man in the quiet vastness of Outer Space.

When I think of Heston’s trifecta of Sci-Fi roles, Taylor in ‘Planet of the Apes’, Neville in ‘The Omega Man’, and Detective Robert Thorn in Soylent Green, I wonder about the man who felt compelled to choose those roles, rather than more audience-friendly ones. Heston seemed to go out of his way playing the Man Who Didn’t Fit In. A man born in the wrong century, fit more for a time long ago or for a Space Time beyond the horrors of the 20th century. Taylor left the 20th Century with “no regrets”... and sometimes I think that Heston did just that by seeking out roles that took him away from our Present. Back to ancient Egypt or Rome... or to the “old” West... or to the End of the World.

Heston would’ve been the first to say that there were better actors out there. When somebody once asked him if he wasn’t too tall (at 6’ 4”) to play Michelangelo (who was much shorter) Chuck replied that, if anything, he was too ‘small’ to play the great man. By the same token, I can’t think of any other actor...
who would've been 'tall enough' or more effective in the role of Taylor than Heston. He wasn't made for the role of Ulysses Merou, but he was born to play George Taylor. Even most critics seem to look on his role in 'Planet' as quintessential Heston, as much so as his roles portraying Moses and Ben-Hur. He deservedly won the Oscar for the latter film but I think his best performance was as Taylor. Perhaps because, as he said, the role was more like him as a man. In the same era when he marched with Dr. King for the civil (and human) rights of people-of-colour, he portrayed a man who had to stand up for his own rights in the face of unprecedented bigotry (the Tribunal scene from 'Planet'). And, having done so, his character would go on to try to save Cornelius and Zira from 'this fanatic' Zaius, in the Cave scene. Taylor, like Heston-the-Actor, sought to reconstruct a past life based on the few tangible fragments left over from a long-dead era.

We owe all of our appreciation to him for making that film. For making it happen. For bringing in Schaffner, fresh from The Warlord. For being willing to work with people who had been formerly on-the-outs due to the Blacklist. In America's Blue vs.Red State, Liberal vs. Conservative, Republican vs. Democrat polarised society, Heston was often labelled more of a so-called 'conservative' man, but he marched with Dr. King and, in the late 1960's through mid-1970's he acted in films which had a definite left-leaning sentiment.

I may have a more jaded view of the NRA than others, but I've always admired Heston's philosophical view in favour of unrestricted 2nd Amendment issues. I've never doubted that his support of the NRA was based on his patriotic view that the right of the People to keep and bear arms was sacrosanct: It pained me to see him have to deal with the opprobrium he faced in the wake of gun-related violence, as if his advocacy of Gun-Owning Rights was a tacit endorsement of the unlawful (mis)uses of guns by criminals. Does banning guns prevent Homicide? By hook or by crook, it is the nature of Man (and Ape?) to make war against his own brother. Be it with guns, blades, rocks, sticks or hand-to-hand or tooth-and-nail.

"Does Man, that marvel of the universe... that glorious paradox who sent me to the stars... still make war against his brother? Keep his neighbour's children starving?"

Heston chose to act in Planet of the Apes because he, as a man, was asking the same question his character Taylor asked. We'll still be asking the big questions in our far-flung future. I'm sure, because it's only by asking such questions that we'll ever have a chance to find the answers. That's good enough reason to make Art that poses those questions.

"I NEVER KNEW A FINER MAN; I WILL NEVER KNOW A FINER MAN."

FRASER HESTON

Charlton Heston has exited the Stage, having played many parts. And his stage-life is now "rounded with a sleep". The ancients lauded the acting talents of Roscius, but we'll never know how talented Roscius was. We are lucky to have an audio-visual record of Charlton Heston's work. We not only know how good he was at his craft, we can see it any time we choose.

Patrick Michael Tilton
“I CREATED THIS”
A 40th anniversary APE-recitation of the life and career of John Chambers

In 1969, John Chambers was presented with an Oscar for his work on ‘Planet of the Apes’. At the time he was one of only two makeup artists ever given such an award. He had ‘arrived’. But getting there wasn’t easy.

Chambers was born in Chicago in 1922 and after leaving school he managed to find employment in a variety of trades, most of which evidenced his artistic talents. Among them: a commercial artist, a designer of jewellery, a designer of carpets, and a sculptor. He then served as a dental technician with the US Army during the Second World War and it was there he began to hone the unique skills that would one day lead to the Oscar.

Chambers eventually found himself at the Hines Veterans Hospital in downtown Chicago, where he was put to good use in charge of prosthetics. His skills would replace a myriad of body parts, lost or damaged on the battlefield and help war scarred veterans to walk and talk again. He would give them back arms, legs, ears, chins and noses but most of all he would give them back the self-esteem they would often need to face the world.

“It just made me feel good to know I could help people,” Chambers said of that period of his life. And referring to his talent, “God put it there, and it came easy.” But he would later confess that he found the work emotionally and highly demanding. “I got very involved with my patients. It became a very personal thing. After constant dealing with personal tragedy for so long, it became very difficult for me.”

It was the 1950s, a box called a television was starting to catch on and it wasn’t long before John noticed that his efforts in what might be called ‘special make up’ were far superior to what was being produced in the then fledgling industry. He wrote to the networks offering his services.

“I wrote a letter to NBC in Los Angeles, describing my techniques and the materials I used for sculpting. I was fortunate in that a top man there wanted to learn lab work and offered me a job”

In 1953, with an offer of employment and the lure of a total change of lifestyle, he promptly packed his bags for Hollywood, taking with him skills and techniques no one there had ever seen before. Before long he was using them to good effect, disguising the man who would be ‘Taylor’ Charlton Heston as ‘The Beast’ and giving Paul Newman a badly beaten look as a boxer in ‘The Battler’.

After six years at NBC, Chambers moved on to Universal and it was here where he worked on a movie that would bring him genuine industry recognition.

The List of Adrian Messenger (above) required numerous and wildly varied disguises for its star, Kirk Douglas and Chambers delivered with style. His only regret was that the movie was filmed in B&W. Department head Bud Westmore had expressed concerns that the make up wouldn’t stand up under the less forgiving scrutiny of colour photography. “So we went to black and white,” John lamented in obvious disagreement with the decision.

But the movie got him noticed and by the mid-sixties he had become very well known in Hollywood. He ran his own freelance business from his home in a garage converted into a makeup lab and cemented his reputation as the industry’s leading and most innovative practitioner of special make up
effects. His skills were exemplified in such shows as ‘i Spy’ ‘Mission: Impossible’ ‘The Outer Limits’ (below) ‘Lost In Space’ ‘The Munsters’ and of course ‘Star Trek’ where, for the character of Mr. Spock, he created the most famous pair of ears the world will ever know.

Chambers had proven himself to be an always reliable, innovative and true professional. A genius, the kind of man you could call upon to solve the most difficult of problems and help realise your dream project...

Especially if it happened to feature a planet of talking apes!

"John actually created the platform which has allowed all of the makeup sophistication of today. He sparked the imagination of an army of kids who are now eminent in the field. As humble as John is, I’m afraid that he has to settle for the reality that he is an icon."

Roddy McDowall

When department head Ben Nye was informed of a proposed new movie that would require make up effects on an unprecedented scale, his immediate reaction was one of wariness. Nye, of course, would create the preliminary make-ups for the studio test-footage but was already aware that should the movie go ahead that he would be out of his depth. His solution then was to call in the guy that had done ‘Adrian Messenger’.

Chambers was in Madrid working unpaid, creating an oriental make-up to be worn by Robert Culp for the show ‘i Spy’ when he received the call. Chambers came in, picked up the script for ‘POTA’ on a Friday and on Monday morning was proclaiming “I’m gonna win an Academy Award.”

Chambers personal recollections are that; “Once in your lifetime something comes along that you get a chance at the grand slam. And I wasn’t gonna let that thing get out of my hand. I had absolute faith in it. I was in my forties at the time and I remember saying, ‘Well, I gotta make a go at it.’ And I told everyone we were going for it. I said, ‘This is a good chance to take home an Oscar.’ Everyone knew this, and everyone was striving for it.”

Ultimately, Chambers would be joined by an army of make up effects men led by Dan Striepeke, but in the beginning, it was he alone who laboured to find a workable solution to realise a talking Ape. “All the original concepts were sculpted by myself. Purposely, so no one twenty or thirty years later would say, ‘I created this.” In issue 14 of Simian Scrolls, Department head Dan Striepeke confirmed Chambers claim, telling us, “Believe me, I know, it all came from my friend John’s wonderful mind”.

Chambers recalled how he spent hours at the Los Angeles Zoo doing research. “It was the best way I could think of for capturing the elastic facial expressions of the apes,” he said.

In one of his final interviews he would recall that “I tried to make the early makeups more like the animals, but “no go.” It worried the producer, Arthur P. Jacobs, and his assistant, Mort Abrams, who I called “Frick ‘n Frack”! It was always a lost cause getting any idea, right or not, from them. They wanted certain things, and I’d give them certain things, but it wasn’t the way they really wanted it. It was a “Frick ‘n Frack” situation!”

Only the great apes were being considered, the producers feeling that they lent to the credibility of the apes taking control. John’s early tests were already way ahead of the original Nye designs and were already very close to what would be seen on the screen. However these first attempts had a very realistic appearance and when tested were deemed too ugly. “We came up with things looking like the Neanderthal man and so forth, which we discarded. The concepts were too ambiguous, lacking the strength of the animal face and personality. We needed the pleasantness, yet the strength, of the animal without being too grotesque.”

An early attempt
human. I tried to keep close to the actor’s face. I tried to make characters out of them, exaggerating certain areas but still keeping most of their looks by really bringing it back to their face.”

Under Chamber’s direction new types of foam rubber, adhesives and paints were developed that possessed qualities previously unheard of. New techniques that would re-define the art of make up were established, many of which are still followed today.

When Planet of the Apes was finally released not a single person in the audience would laugh at the ‘talking monkeys’. Audiences were stunned by the sights on screen and few would ever forget that first sight of a hunter gorilla on horseback!

After Planet opened and was proving a success Chambers claimed he received a call from Arthur P. Jacobs telling him that the director of ‘2001 A Space Odyssey’ wanted to know who stole his apes? Chambers told Jacobs, “You know his film? I would be embarrassed to have anything I did in it! Tell him, ‘Kiss my Irish...!’”

In 1968, there was no such category as “Best Make-up Effects” at the Academy Awards, so it had been decided that a special Honorary Award was to be given for the ground-breaking work in creating the outstanding make-up for Planet of the Apes. Richard Zanuck called Department Head Striepeke into his office and explained that because it was an honorary Oscar only one could be awarded. Striepeke remembers, “I said right there and then that the Oscar had to go to John. It was John’s design, not mine.”
John Chambers & the Patterson Bigfoot

The Patterson Bigfoot footage is perhaps the most famous 'evidence' of the existence of the creature in the world but in recent years, many have suggested that the creature captured on film is a fake fabricated by John Chambers.

The rumours began in the early nineties when a number of professional makeup artists (allegedly) began to come forward and reveal details of Chambers supposed involvement. These details were generally something they had overheard from a 'friend of a friend' or in some instances something they claimed to have heard from Chambers himself but the rumours persisted, even become headlines and grew into something of an urban legend.

If Chambers were responsible, it would not have been the only Bigfoot-related hoax that he had been involved in. He was also responsible for the fabrication of an elaborate, phoney Bigfoot carcass. 'The Burbank Bigfoot' a 900-pound, seven-foot-four-inch Bigfoot model created by Chambers and his crew in the makeup artist's Burbank garage supposedly for a client who fronted a sideshow attraction and wanted something spectacular to take on tour.

Chambers himself denied any involvement with the Patterson Bigfoot but as conspiracists are quick to point out he had also denied any secretive work for the CIA.

Chambers' name will always be linked to the Bigfoot legend and although the question 'did he do it?' remains unanswered, there is one absolute we can be sure of… In the late 60's he was one of only a very few who could have.

Chambers would return to the Planet of the Apes for the sequel 'Beneath'. The problems of the talking apes may have been solved but the second instalment presented a new challenge in the guise of a whole new secondary species - an underground, bomb-worshipping race of human mutants!

Often overlooked, the incredible unmasking effect which cost thousands of dollars to produce and lasted for just a few seconds on screen became one of the most indelible images of the entire franchise and another make up triumph for the artists that helped realise it.

Chambers and Striepeke continued their working relationship together on Sssssss in which Dirk Benedict is transformed by Strother Martin's mad scientist into a snake, and then the far more ambitious 'The Island of Dr. Moreau'.

For 'Moreau' the mechanics would prove to be very similar to 'Apes' although the designs were much more varied and ambitious including but not limited to, bull, boar, and lion men.

Although the makeups were innovative and technically superior to those that had been featured in 'Apes', the movie failed to generate any excitement at the box office or among the then up-and-rising Star Wars generation. Perhaps its only saving grace is Chambers' and Striepeke's make-up effects.
Chambers’ last major assignment was in 1981 for National Lampoon’s Class Reunion. His experience on Class Reunion exposed him to a whole new level of the rapidly evolving effects industry - dummy heads and radio-controlled mechanical effects. It was the first time he’d seen this new level of technology and he didn’t understand it. The industry was changing and he knew it and soon after the completion of the movie, Chambers retired from active makeup work.

Throughout his career Chambers had been approached by many would-be disciples interested in makeup as a career and many have testified he always endeavoured to answer any letters he received. Chambers always bent the rules in order to allow newcomers into the trade. There was never any question of him keeping secrets or not opening up the business to new blood.

He was the first makeup artist to possess both the Oscar and the Emmy for outstanding creative achievement in both the motion picture and television industries. He was selected by the Hollywood Chamber of Commerce to become the first motion picture makeup artist to be honoured by them with a star in Hollywood’s well-known Walk of Fame. He personally trained many of today’s successful makeup men and his contribution to the progression of the makeup industry continues to be felt to this very day. But it said it was the work for which he was never given credit, creating prosthetics for the injured, that gave the boy from Chicago the greatest pride.

Debilitated by a stroke in 1996, he would take time to visit other patients, encouraging them through their treatment in his own unique way. In 2001, readers of Simian Scrolls took the opportunity to send to John a ‘thank you’ in the form of a card filled with well wishes and tributes from his fans. The card could be seen, sitting on his dresser at the Motion Picture and Television Fund retirement home in Woodland Hills.


His legacy lives on.
Looking Back with Maurice Stein

Maurice Stein began his career as the owner of a hair salon in San Marino, California. With a talent in make-up artistry, he was persuaded to join Columbia Studios in 1962.

In a career that now spans over 40 years and with over 200 film and television projects and more than 4,000 commercials to his credit, Stein has worked on some of Hollywood's most expensive and celebrated faces. Stein's technique can be seen in such prominent productions as M*A*S*H, "Friday the 13th," the original "Star Trek" series and on the sitcom "Golden Girls" where he won critical acclaim for aging Estelle Getty in her role as Sophia.

Most relevant to this publication, Maurice was part of the team of make-up artists for the original "Planet of the Apes."

How did you come to be a part of the Planet Of The Apes make-up team? Were you chosen, or did you apply?

I had been working with John Chambers in his private lab, which ironically was in his garage behind his house, learning to make the bala caps which he created. I was also working on some of his other projects when I received a call from him, asking if I would come over on the weekend. He wanted to talk to me about a project he was starting on, something to do with monkeys and gorillas. It sounded like it would be an interesting and fun project and so I met with John.

He began telling me the story line to this project and the more he spoke, the more excited I became. It was something that had never been attempted before and would revolutionise make-up effects in films. No, I didn't have to apply for the job. John Chambers specifically asked if I would be a part of it and there was no way I was saying no!

How long before shooting began were you preparing and perfecting the ape make-up?

Looking back we probably spent approximately three-and-a-half to four months in preparation before we actually started filming.

When I first learned what the project was about, I spent several days at the Los Angeles Zoo. People probably looked at me like I was nuts. I went from the gorillas, to the chimpanzees and orangutans and even the monkeys, to studying and photograph their facial movements. I took photo after photo. Sometimes they would lay still for hours without making any movement but I gained an understanding of their expressions, which helped me tremendously in the actual designing of the make-up.

"The only photo I now have is one that was used on the front page of the Los Angeles Times".

When we began the actual physical designing, many of the original designs were rejected once they were assembled and applied to the human models. There were many models that we tried these on and I felt a bit sorry for them, as we were also trying different methods of application for the facial movements. Each time we learned something different and each time allowed us to get better. It was a proud moment for all of us on John Chambers' team, as I believe we all realized that this film could transform the look of makeup effects in films. We were a part of this ground-breaking transformation.

Looking at those final designs, is it fair to say that they could have been more ape-like? Example. If you place Zira next to a real chimpanzee there is no comparison. Who was responsible for making the final decision that "Enough is enough?" Was the brief to design "realistic" apes or "evolved humanized apes"?

We had to come up with a reasonable facsimile so that one would know what each individual ape - gorilla - chimpanzee etc, represented. Naturally, we had to take some creative license because these animals evolved over the years to become more humanized. Not just with their physical features but the characteristics. The final design was a combination that blended in those two very important components.

Were any species of ape, other than the chimpanzee, gorilla or orangutan, ever considered?

Actually, there were several more species considered, but in the final analysis, the correct decision was made to limit it to the ones you saw on the screen. A common denominator of this film series, was that we were able to relate to the
individual differences between each species and character. If there had been an additional two, three or four different types of species, it would have become much more confusing. The film would have run several hours longer in order to establish the difference between each of the species. I believe the producers and production company made the correct decision and the right choice regarding that possible option.

Can you recall any difficulties that you or any of the other makeup teams encountered on the day of shooting - problems that weren't initially experienced while creating and preparing the ape make-up prior to cameras rolling?

During the prep stages we experienced many difficulties. That's one of the reasons why we did so many tests and rehearsals. Each difficulty also became a huge learning experience but the end result was not having the same problem the next time. Because we were allowed as much time needed to rehearse our make-ups and to work out the difficult areas of application, placement of product and choice of materials, by the time we rolled cameras on the first day of shooting, it became another day of practice for us.

On the first day of shooting I can recall that there weren't a lot of problems. Each of us knew how much time we had to get in there and get everything ready. We had approximately 20 to 30 minutes to lay everything out and to prepare for the first face we'd be working on. We knew that we'd need between 3-1/2 to 4 hours - maybe a bit more depending on how long the actor could sit and how long we could stand without being interrupted. We had gone through this "test run" numerous times and with different characters so instinctively we knew that the first day would not be as difficult as we thought it would be.

There were those days, however, once we were further along in the shooting where troubles did arise. We were shooting long hours in very hot weather. It wasn't necessarily the actors that became the problem. It was keeping the make-up looking fresh in extreme heat! The heat also took its toll on many of the make-up artists and hair dressers but we all knew that this was the job of a lifetime and a film that could redefine makeup effects and place it on a much grander scale. The entire crew had a very high morale. Even the actors who bore the brunt of the weather by being "enclosed" in prosthetic appliances were amazing! A barrier from the sun was created for the actors using the insulation when the weather was hot.

Were you responsible for the make-up of any of the main characters?

Yes I was. I worked on several of them, including Maurice Evans in the very beginning and then Kenny Chase took over.

I worked on Roddy McDowall when we were practicing the application. Then John Chambers came to me one day and asked if I would be interested in trouble-shooting for him. He indicated that there were a few of us who appeared to be faster and he asked if I would trouble-shoot and do the guest artists, some who would come in for two or three days at a time. That meant that the first call was at 3:45 a.m. and by 4 a.m. that actor was in the make-up chair getting prepped for the make-up application. I would have approximately 3-1/2 hours working on that actor, then set up for the next actor coming in. I would work on maybe three in a row, so if you do the math, that's 11, 12, 13 hours of non-stop work. There were days when I had four actors, one right after another. But I loved the work, enjoyed the challenge and have to say that "Planet Of The Apes" was one of the more exciting projects of my career!

Was it a happy set or did the pressure of work get in the way?

I never thought of the work as being "under pressure." I was always excited to be on set each and every day and to be a part of such a powerhouse film. I think we all felt that way.

Did you retain any props, photos and make-up from your early days on the "Apes" set?

Before we even rolled cameras, John Chambers talked to all of us in make-up and hair and asked that we please destroy all appliances and not to keep them once they were removed from the actors. I guess I was a fool to have listened, as I never kept anything. Correction, I do have a jaw piece with some hair on it. It kept getting caught in some netting I had by mistake. I did find out afterwards that quite a few appliances were removed from the actors' and actresses' faces and ended up in a lot of homes!

I did have a few photos but those disappeared because of an interview I did with a major newspaper that wanted to borrow them for a photo layout. Sadly, I never got them back. The only photo I now have is one that was used on the front page of the Los Angeles Times.
Tell us about John Chambers. Did he ever manifest his Irish roots in any memorable way?

John was real - what you saw, was what you got. He was brilliant, talented, exciting and never asked us to do anything that he had not done himself. He was a master of illusion and a man who never flaunted his talent. He knew how to organise his team and to make us feel as one with him.

Did you get the chance to see or meet any of the big names associated with the film, such as Arthur Jacobs, Mort Abrahams, Richard Zanuck, Frank Schaffner, etc. and if so, what were your impressions?

I did meet Arthur Jacobs and Mort Abrahams. I spent many days with Mort who would come to where we were working and talk to all of us. Same with Arthur and Frank Schaffner. I never had the opportunity to meet Richard Zanuck but Arthur, Mort and Frank made themselves visible, knew what we were doing and the make-ups we purchased each day. At times we’d talk on various aspects of the production.

What is your overall memory of Planet Of The Apes?

It will always remain as one of the most exciting and challenging highlights of my career! I’ve visited, lectured and taught in over twenty-four countries around the world and it is still one of the more popular film topics I’m asked to talk about.

Were you involved in all five Planet Of The Apes films?

I worked on the first and second “Planet Of The Apes” films and worked on only portions of the next three. As each film was being done, I found that it became a bit less artistic and somewhat more mechanical.

Tim Burton’s remake was not a hit with fans of the original. Do you think the original can ever be recaptured and do you feel a remake, with some integrity, is still possible?

Personally, I believe the original “Planet Of The Apes” stands alone as one of the best representations of a total prosthetic film that was accomplished without the use of special effects. It set the standard for forthcoming special effects films for the next forty years. Many of the techniques, materials and tools that were created specifically for that film, are still being used today in one way or another.

Did you ever assist John Chambers in any of his CIA work? Are you at liberty to give any details?

I actually spent some time talking with a gentleman from the CIA at John’s memorial service - conversations about the past. There were instances in John’s life that he did not discuss - certain things some of us were privileged to be involved with that we still do not wish to talk or expound on. Sometimes, we find ourselves just doing things to help others out and it’s best not to bring it into a public forum.

We’re recently interviewed Fred Blau (Roddy McDowell’s make-up man). Have you ever met Fred?

If I remember correctly, Fred Blau was Roddy’s personal makeup artist on the TV show. Fred and I have known each other since we first started out in the industry and have been friends for forty years. He’s also a neighbor that lives just a couple of blocks away.

You must come in contact with the new generation of make-up artists. Do you find that even now, forty years later, that Planet Of The Apes is still cited as a positive influence?

“Planet Of The Apes” will always be looked upon as the make-up flagship in films. It was the first modern film to encompass full foam rubber appliances without the use of special effects.

At my Burbank, California facility, CINEMA SECRETS, I teach courses in all areas of make-up and make-up effects and tutorial make-up guidelines of which “Planet Of The Apes” is what I retrieve and expound upon through visual and hands-on demonstrations. Most of the young up-and-coming students I teach are on their way to becoming working make-up artists in film and in TV. These are young professionals who want to master the techniques and methods, as I once learned through my mentor, John Chambers. I would say most if not all know my career background and will question me on the make-up techniques from when I worked on “Planet Of The Apes.” Many have already done their homework and come into my classroom knowing basic fundamentals of prosthetics but want to take their talents a few steps further. Today, teaching has become my passion!

You’ve had a long and varied career. What were the highs and lows?

I always try and stay focused on the positive, however, if I were to pick a sad time it would be losing many of the great and talented actors and actresses that I had grown close to and had the pleasure of working with.

One of the most depressing interviews was when I was asked about all the many stars I had worked with. The reporter started reciting a list of names - Groucho, Durante, Astaire, Vincent Price, Bill Bixby, etc. When he was finished, I must have appeared as if I were ready to burst into tears because I suddenly realised all those names he had mentioned were wonderful talents who were no longer with us.

But to answer your question, every project I have ever worked on has been a high. I have no regrets and have no lows. I love people. I’m people-oriented and I think (or at least hope) this comes across.

One of Maurice’s high profile assignments was aging Estelle Getty in her role as Sophia for “the Golden Girls”. 
Looking back on your career and given the chance, would
you have done anything different? At what crucial moment
was it the right choice to become a make-up artist?

I have no regrets. Looking back, there is nothing I would
change or have done different. I’m not sure if there was ever
a crucial moment to where I decided to become a make-up
artist. After the Army, I went to cosmetology school, owned
and operated a hair salon and found myself offered a job
with a studio. It was being in the right place at the right time.

Having been involved in pioneering work in prosthetics,
what is your reaction to digital make-up effects?

Even though I’m a professional make-up artist, I still enjoy
going to a movie and just enjoying it and not scrutinizing it
because of my film and TV background. I recently took my
grandkids to see “Pirates 3” and loved it! As far as digital make-
up, we need to embrace it and enjoy it for what it is today.

How does it feel to be the only make-up artist to be
inducted into the California Cosmetology Hall of Fame and
Hall of Renowned?

To me, this is a great honour! But I also feel a personal
obligation to live up to that honour by passing on my
knowledge to my industry peers and up-and-coming make-
up artists.

Can you tell our readers a bit more about the national
"Look Good, Feel Better" program that you’re so actively
involved in?

This is a free, non-medical, brand-neutral, national public
service program founded in 1989 to help women offset
appearance-related changes from cancer treatment.

When I was a working make-up artist, I always had this
desire to use my talents to help those less fortunate. All of
this became a reality after I opened CINEMA SECRETS and
started receiving calls from people around the country asking
if I could help them with their appearance. Many were
cancer patients and cancer survivors. I even had burn
survivors asking for my help in smoothing out scarring due to
burns or to help them construct a nose, ear, hair
enhancements (eyebrows and lashes). In no time, people
were coming through my doors who needed new hope and
new faces. This became my hobby - my passion!

I call this "my hobby" because the definition of a "hobby"
is a task or service you do in your spare time that gives you
enjoyment. I realized that with my background, I could pick
up where the medical industry leaves off. After their work is
completed and the patient is healed, I could work with them
in making them look and feel their very best.

Today, I work with medical professionals and hospitals in
the U.S. and train other cosmetologists in the field of
corrective make-up in over 22 countries. In fact, if anybody
reading this article wants to learn more on how they can help
people in their city (regardless of where in the world they’re
located), they can email me at maurice@cinemasecrets.com
and I’ll be more than happy to assist them with education
and information free-of-charge.

After all that, how does Maurice Stein relax?

I love spending time in my backyard with my plants and
roses. It allows me time to think and contemplate my many
projects, including new products I’m developing for my
cosmetic line.

Any new projects we can look forward to?

There’s always something new and a project is always in
the works. The best thing for your readers to do is to
periodically check our web site: www.cinemasecrets.com for
updated news and information.

Dean Preston

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Time-Lost Tales
from the Planet of the Apes

By Rich Handley

The Planet of the Apes mythos comprises a surprisingly limited span of titles compared to other franchises. As a result, building a complete collection can be achieved in a short span of time, and without an exorbitant price tag. Unfortunately, when it comes to Apes tie-ins, fans have gotten used to cancellation - particularly when it comes to comic books. Marvel, Adventure, Dark Horse, Mr. Comics and Argentina's Editorial Mo.Pa.Sa. all saw their Apes runs prematurely aborted, keeping the total number of Apes comic books relatively low. This has resulted in a number of proposed titles from each publisher never seeing the light of day - until now. Thanks to the generosity of the creative minds behind those series, Simian Scrolls presents a look back at the many time-lost comic books from the Planet of the Apes.

Author Rich Handley has written for a number of genre publications, including Star Trek Communicator, Star Trek Magazine, Wizard's Toons: The Animation Magazine, Sci-Fi Invasion, Cinefantastique, Star Wars Insider, Star Wars Gamer, Star Wars Fact Files, Dungeon/Polyhedron, Topps' Star Wars Galaxy Collector and others, as well as numerous trade magazines and newspapers.

He has published three stories in Lucasfilm's official Star Wars universe: "Crimson Bounty," in West End Games' Official Star Wars Adventure Journal #14; "Lady Luck," in Dark Horse Comics' Star Wars Tales #3; and "Lando Calrissian: Idiot's Array," published on star-wars.com.

Rich Handley's new book - *Timeline of the Planet of the Apes: The Definitive Chronology*, is a soon-to-be-published unofficial, unlicensed publication, created as an academic work.

Planet of the Apes and all related characters and concepts are the sole property of Twentieth Century Fox, and no infringement is intended.
One of the most popular - and unusual - storylines of the Marvel run was Doug Moench's five-part Future History Chronicles, illustrated by Tom Sutton. FHC presented a new take on Planet of the Apes, in which humans and simians traveled the oceans on vast city-ships. The story focused on a human couple, Alaric and Reena, their friend Starkor and a gorilla architect named Graymalkyn, whose adventures brought them face to face with great dangers both above and below sea-level.

The final issue ended on a cliffhanger, with the group escaping Her Majesty's Cannibal Corps - apes astride giant frogs - and discovering a great city on land, known as Sexxtann. For 30 years, their fate and the nature of the city remained a mystery to fans - but not to Moench. The writer had already outlined a sixth chapter in the saga, entitled The Captive of the Canals, when Marvel opted to drop the Apes license after APAC Productions upped the licensing fee. (Although it has long been assumed the series ended due to low sales, Moench maintains that interest from both readers and Marvel remained high, and that only the increased fee necessitated cancellation.)

Initially, Moench says, he'd conceived the tale as a "King Kong riff," in which a giant ape would be captured and transferred to the ruins of an already-destroyed Manhattan - an irony, in that this Kong would have been taken "from civilization to primitive ruins." As Moench describes it, "The giant ape was not only a nuclear freak from the radiation, but was also insane from radiation sickness. He was intelligent, but he was crazy and destructive, and had to be appeased with sacrifices of human beings. He was a berzerker."

Moench's final concept was quite different, both in terms of storyline, and in the giant ape's being female. Upon arrival at Sexxtann, Alaric's team met the Industrialists, descendants of citizens from several African nations who blamed apes and Caucasian humans for the planet's devastation and decided to form their own isolated civilization. The city, a 42-level hexagonal fortress, contained a vast canal system filled with giant amphibians, used for amusement, transportation and sustenance.

The Industrialists employed non-"green" methods of commerce, endangering the natural world. This angered the Cannibal Corps, ape environmentalists whose queen was captured and subjected to radiation and genetic experimentation, growing her to immense size and damaging her brain in the process. As such, she knew only a bastardized version of her title: Her Midgitsy. Banished from Sexxtann, Alaric's team found the giant ape in a jungle at the city's center. Her Midgitsy, lonely for her own kind, took a liking to Graymalkyn and gave her life to save his when the Industrialists torched the jungle. Her death throes toppled the walls, flooding the trees and drowning the childlike behemoth.

The outline specified an 18-page story, though an endnote urged the editors to consider 20 pages so Sutton could "heighten the drama, broaden the scope, increase the sweep, embolden the action, add a few more big blockbuster panels for the appropriate scenes, and in general make for a better story." It's unclear if Moench wrote a complete script based on the outline, but he was unable to locate one in his archives.

Arguably the most "out there" of Moench's Apes storylines was Terror on the POTA. This long-running serial starred Jason (a human teen), Alexander (his chimp friend), Lightsmith and Gilbert (an eccentric wayfarer and his mute gibbon companion), Malaguena (Jason's love interest) and Bruitus (a racist gorilla military leader and main villain).

As with FHC, Terror ended without resolution. Thaddeus, the Lawgiver's orangutan attendant, was captured and caged by the insane Makers, whose berserker creations, the Goriloids, tried (and failed) to help Bruitus destroy Apes City in issue #28. Had Marvel kept the title running, Moench had planned a 38-page "double-length special" entitled To Meet the Makers. Herb Trimpe, who'd already drawn several previous Terror entries, was assigned to illustrate this one as well.

In Moench's outline, Thaddeus, now controlled by the Makers, tried to kill Lightsmith, who had no choice but to impale the young ape with an ancient rusty hypodermic needle, making him deathly ill. The wayfarer then tried to cure the Lawgiver - dying since the previous storyline - by consulting an old medical text citing glycerin as a treatment for heart ailments. Unfortunately, Lightsmith mistook nitro-glycerin for the medication and nearly blew up the Lawgiver while trying to save his life.

If such a scene seems a bit whacky...it was. But given Lightsmith's personality, it was fitting and worked quite well. Far more over the top was the Makers' latest creation: Smashare, a nine-foot-tall albino Goriloid with a hole in his head to propel bombs, a utility belt, bionic eyeballs able to shoot death rays, and laser-shooters in his fingertips - a reminder that although it was set in the Planet of the apes universe, Marvel's Terror was, first and foremost, a comic book.
Defeating Smashore with the help of his old friends Steely Dan and Gunpowder Julius, Jason learned that Alex's house had been burned down by human racists wearing black hoods, just as Brutus' Ape Supremacists had killed his family in the first issue. This made the youth realize he'd been wrong to hold onto hatred, and in what would have been a turning point had Terror continued, Jason decided to make peace with Brutus - only to find that the gorilla had escaped his cell.

**Journey to the Planet of the Apes**

Moench's third ongoing storyline, involving 20th-century inventor and time traveler Derek Zane, was also unfinished and, had the Marvel series continued beyond #29, would have become the magazine's mainstay. With Marvel's film adaptations completed, Moench needed a new focus for issue #30 onward, and the Zane saga fit the bill. Originally titled *Return to the POTA*, this storyline - which he describes as "John Chimp of Mars," referencing Edgar Rice Burroughs' Mars novels - was ultimately renamed *Journey to the POTA* to avoid conflicting with the animated series.

The script for *Journey* began in 1974, with NASA's Dr. Krigstein (last seen in issue #9) investigating Zane's disappearance. Krigstein found Zane's scientific papers, including plans for his time machine, now called the Temporal Displacement Module. Using Zane's equations, NASA built its own model - the Chronos I - so it could rescue Zane from the year 3976. Two "tempunauts," Mara Winston and Jackson Brock, were chosen for the mission, though Brock only volunteered to profit from knowledge of the future.

In that future, Zane befriended Faron, a chimp scientist who'd found a bubble-domed, human-built city, now inhabited by apes. Branded a heretic, Faron was hunted down by Jurando, a gorilla intended to become a recurring villain. Brock would also have become an ongoing enemy, as his failed attempt to strand Winston in the future would have resulted in the time machine's destruction and the loss of his own eye. The opening chapter of *Journey* concluded with Jurando's gorilla squadron capturing them both.

While Marvel's monthly magazine was published in the United States, a weekly, serialized version was also released in Britain, requiring the commissioning of additional covers. Issue #117's cover, by artist Val Mayerik, appeared unconnected to the stories within, as it featured two astronauts in an arena setting, surrounded by gorillas. This led some to wonder if it might, perhaps, have been part of an aborted story.

Moench's notes for *Journey* offer a clue to the story behind that cover, as his outline began with the following notation: "VAL: Since this is our effort to 'continue' the adaptations with an original 'adaptation' of our own...the series should bear a stamp similar to the previous movie adaptations - emphasis on movie-type schtick and settings - episodic cliffhanger chapters - a feeling of broad sweep and scope - greater reliance on dialogue, etc., etc. In fact, this new series should seem more like the movie stuff than like the previous appearances of its major character in Apes #9, 10, & 21."

The use of the name "Val" would seem to indicate the cover to issue #117 had been created to accompany the *Journey* storyline, but had been altered - two male astronauts instead of a male and female - to fit the "male astronaut" motif of the films. This supposition, however, is as yet unconfirmed.

**Beyond the Planet of the Apes**

A second note to Mayerik and Warner laid out Moench's plans beyond the opening script, indicating Zane and Faron would have eventually befriended Winston and met a chimp woman from the civilized ape city, providing love interests for both males. Brock would have amassed a renegade army of gorilla followers, and Zane would have ultimately been reunited with his wife and friends in Avedon.

This, Moench says, would have segued into "a number of successive 'movie' sequels." After eight or ten chapters of *Journey*, he planned to launch into a new ongoing storyline entitled *Beyond the POTA*, in which Zane's group would have blasted off for another planet. "Think about it," Moench says. "If 20th [Century] Fox had continued with more movies, wouldn't such a plotline have become inevitable...? Apes in spacesuits - up against aliens (instead of more mutants) with rayguns, etc.?

Ultimately, Moench wrote in his outline, "our characters would be ready for a return to Earth - but maybe a return (via Charlton Heston's original astronaut time-jump) back to 1976...rather than their intended 3976. After that, of course, Zane would decide he's still a misfit in his own milieu, get homesick for Lady Andrea back in Avedon circa 3976, build himself yet another time machine, and...ad infinitum." This, he noted, would have occurred around issue #60, indicating Moench's plans for Planet of the Apes stretched far into the future, well beyond Marvel's final 29th issue.
Although Moench maintains archives of his past work, he is unable to shed light on another mystery. In March 2006, a page of original Marvel Planet of the Apes artwork was discovered for sale online that had not come from any of Marvel's published tales. That single page featured a chimp architect named Viraga, who was furious that her husband Julius had humiliated her by ridiculing her work in public. Apologizing for his actions, Julius told her he'd grown cynical and bitter in his old age, unable to accept the cruelty ape society inflicted on humans. As he spoke, the young-at-heart chimp executed acrobatic flips and jumps around the town square, apparently unable to stand still.

Despite attempts to locate additional pages of this story, no further materials could be found. Moench himself cannot recall any additional details of the comic, but laughs upon viewing the page, saying "Viraga is just the sort of name I would come up with." The Viraga story, he indicates, was likely intended to appear in a 30th issue that was created but never printed, though he cannot locate either the script or the completed issue in his files. Thus, no context for the isolated scene is available at this time.

The real mystery of this tale involves the artwork, for although the page is credited to Sonny Trinidad, the Filipino artist, upon being contacted in an effort to obtain additional pages, denies having produced any such illustrations. It's possible Trinidad may have forgotten about this particular assignment, given his age - or that the name on the art page is in error, and that it was illustrated by someone else entirely.

In the 1990s, Malibu Graphics' Adventure Comics imprint picked up the Planet of the Apes license, releasing both an ongoing title set a century after Caesar's death, and also a string of miniseries and one-shot specials set in various eras. One such special was *Sins of the Father*, by author Mike Valerio and artist Mitch Byrd. Originally titled *Murder on the POTA*, *Sins* revealed a hard lesson learned by a young Dr. Zaius regarding integrity, justice and the importance of preserving ape society, no matter the cost.

*Sins of the Father* was not the only Planet of the Apes story Valerio proposed. "We're going back 17 or so years," he says, "so my memory's a little fuzzy, but I know that I pitched one other Apes idea to [editor] Tom Mason at Malibu. I know that he and I talked about it some, but never wrote anything down, aside from some brainstorming e-mails. And I don't recall if we were talking about this as another comic book special or taking it directly to 20th Century Fox with it as a new movie pitch (though I seem to recall Tom suggesting that)."

As Valerio describes it, *Manhunt on the POTA* would have been both a sequel to *Escape* and a "prequel/continuation" of *Planet* and *Beneath*. The story, he says, would have started after the deaths of Zira, Cornelius and Hasslein. "Knowing that the Earth is doomed because Taylor will destroy it in the future," Valerio recalls, "the U.S. government and military create Operation: Hasslein, a shadow program dedicated to developing a time travel device that will send an assassin into the future sometime before Taylor's arrival." The assassin's objective: to wait for Taylor to arrive, then track him down and kill him before he meets Brent and detonates the Doomsday Bomb.
According to Valerio, Mason liked the idea, but as the two began developing it further, they soon realized there were “all kinds of plot-logic problems inherent to the time travel set-up.” For instance, he says, “if you’re going to send somebody into the future to kill Taylor, why wait until Taylor arrives when you could kill him before he ever goes on his mission? Or, if you do have a time machine, why not send that assassin to kill Caesar before he ever leads the revolt? Or to kill Zira before she can give birth to Milo/Caesar?” In addition, it’s unlikely anyone would know it was Taylor who triggered the detonation.

Such “plot complications and conundrums” began to overwhelm them, Valerio says, which meant “either the core idea was dumb, or we were too dumb to figure out how to make it work.” What’s more, he adds, there were too many similarities to the Terminator films, as well as to the Alien movies once they decided to make the assassin female.

“The more we tried to change the idea to make it fresh,” Valerio admits, “the more unworkable it became. Ultimately, we just abandoned the idea and walked away.” It’s interesting to note that despite this, Malibu had already explored a similar premise in Charles Marshall’s Ape City miniseries – and that the same logic problems applied. Not having read Ape City, however, Valerio says he was unaware of the similarities.

**Back from the Future**

Marshall served as regular writer on Malibu’s monthly Apes series and, like Moench and Valerio, also had story ideas that remained unrealized. “I don’t have a lot of specific memories about those last few issues,” Marshall says, regarding the final four-part in which the spirit of Governor Breck killed many of the original characters created over the course of his tenure. “Obviously, it was an attempt to ‘clean house’... I think it was also an attempt to leave the Planet of the Apes world the way I found it, without a lot of unnecessary clutter. We knew the series was going away, and that I was moving on.”

Although Marshall recalls no “big themes or ideas left for the characters who didn’t bite it at the end of the series,” he does cite two stories he “fleshed out and never got a chance to tell.” The first, titled *Back from the Future*, featured Jojo and Frito, two comedic, dimwitted gorilla guards that served as Planet of the Apes’ answer to Laurel and Hardy.

Marshall describes the goofy gorillas’ unpublished adventure as “a farcical time-travel piece that probably would have gone God-knows-where.” He cites the duo as his favorite characters from his work on the series, stating, “Those two knuckleheads were the easiest characters to write that I ever used; I’d just clear my head and let them go wherever they wanted. It was always pretty ridiculous stuff, but it never ceased to entertain me, and I figured I could be sure I was at least entertaining one person.”

**The Most Dangerous Animal**

The other tale, Marshall says, was an arc he’d dubbed *The Most Dangerous Animal* - a pun on Richard Connell’s short story *The Most Dangerous Game* - which he recalls being “an ambitious time-travel story where a group of humans (possibly government) discover that the world has been lost to the apes and stage a huge attack that’s actually a Trojan horse for an attempt to destroy all ape-kind with a man-made plague.”

In the course of the story, Marshall says, the disaster would have been averted for the apes, but not for humanity. “The story ends with a nod to *Escape*, as a human is born who will be destined to lead his people in revolt. It never really came together for me, at least in part because I never knew whether I was rooting for the humans or apes.” Unfortunately, Marshall no longer recalls any further details from either story.

**Redemption of the Planet of the Apes**

Lowell Cunningham, author of Malibu’s *The Forbidden Zone*, proposed an additional Apes tale that ended up in limbo. The Men in Black creator offers this glimpse into his concept, titled *Redemption of the Planet of the Apes*: “There was a story idea I had, but which wasn’t used because it was thought to touch on elements which were off limits due to the *Planet of the Apes* remake which was in the works at the time [to have starred Arnold Schwarzenegger].” The basic idea, he says, involved a clone of Cornelius and an attempt to prevent the world’s future destruction. “A scientist manages to recover Cornelius’ memories and discovers the fate of the Earth, then sets a plan in motion to make sure Earth survives the [Alpha]-Omega bomb.”

According to Cunningham, *Redemption* took place before and during *Conquest*, and during the climax of *Beneath*. A scientist studying how memory is stored and passed down through generations used genetic material from Cornelius to create a clone, named Janus, who retained the chimp’s knowledge and, thus, knew of the planet’s future destruction at Taylor’s hands. (Cornelius, it should be noted, would have had no way of knowing about the Alpha-Omega Bomb, or Taylor’s part in detonating it, having been in space at the time the Earth melted.)

Unlike other tales involving characters changing the future via time travel, the scientist hoped to ensure the planet survived the detonation, but without otherwise altering the timeline. “He had a device that was developed as a defense against the bomb,” Cunningham says, “and would allow the bomb’s energy to be shunted into space.” The scientist planned to hide the device, and Janus, in a cryotube for 2,000 years, at which time
the clone would awaken and activate the machine before the explosion. But as his plan was put in motion, Caesar’s rebellion erupted. “Fighting his way through the battles of Conquest,” Cunningham says, “he placed the device in the Statue of Liberty, along with a cryotube protecting Janus, until the proper time.”

In the end, the plan would have succeeded and Earth would have survived the detonation - but from space, it would still have appeared to Cornelius and Zira that the bomb had melted Earth’s rim. This, he explains, would have saved the world from destruction, while preserving the timeline for posterity. Unfortunately, he says, the inclusion of a Cornelius clone “killed” the concept. “It wasn’t so much the cloning as it was which character was cloned. A clone of Cornelius would be considered the same as Cornelius, I was told. So far as I know, there was never any intention to use cloning in any Planet of the Apes film.”

**Sky Gods**

Malibu’s final trio of unpublished tales, each a four-issue miniseries, were submitted by Blood of the Apes author Roland Mann. The first of these, Sky Gods, would have been one of Malibu’s most unusual Apes offerings, as the first issue would have featured no apes whatsoever. “Tom mentioned to me that he wanted to see a proposal for an ape story that would be something James Cameron would do if he were making the next Apes movie,” Mann says.

The concept involved a time-lost colony spaceship - launched in the 20th century in an effort to preserve mankind, given Earth’s fate of destruction - that entered a Hasslein Curve and was thrown forward to the year 5000. The survivors set out to establish a colony, only to discover the planet populated by a race of sentient, horse-riding...tigers! Mutated by radiation, the beasts had evolved into a vicious warrior race who preyed on apes (mankind was now extinct). Nick, one of the colonists, would have befriended an ape named Teryl, and their people would have formed an ape-human alliance to fight the tiger tribe together.

According to Mann, Mason had greenlit Sky Gods (a working title, along with Second Coming) and “kicked it back” for revisions. However, he says, “before I could send him the revision - and get a contract - Malibu pulled back on Apes stories.” Like Blood of the Apes, set in Memphis, Tenn., Sky Gods would have taken place in the southern United States - specifically, former New Orleans. “What I wanted to do with my Apes stories,” he states, “was to keep the spirit of the Apes property, but take them to a different geographical location - primarily the South.”

Mann says he rewatched all five Planet of the apes movies and read Marshall’s comics, searching for a unique spin on the mythos. “Different was the key thing, to me,” he says, “I wanted my stories to be just a little different than other Apes books Malibu was doing/had done. That’s why I brought the tigers into Sky Gods, and tried to shift the relationship between man and ape.”

**Henry the Ape**

Henry the Ape, while not as unusual an Apes concept as sentient felines, would certainly qualify as different, as it involved European royalty. This miniseries would have starred a young ape prince in line for the throne of England (a job he didn’t want), who embarked on an adventure of discovery throughout former Europe. (Malibu’s Ape City miniseries had previously revealed Europe to be home to a thriving simian society, free of the human race.) In the course of his travels, Henry would have encountered a wide array of ape cultures - set in a comedic motif.

“For Henry, I wanted to do something more light-hearted, and the prince who doesn’t want to be king and thus travels the post-apocalyptic world. Well,” he laughs, “it seemed interesting to me anyway!” Mann recalls little else about Henry the Ape, but notes, “What I remember about it was I wanted Henry to be a youngish ape.” Although Mason liked the idea, Mann says he never submitted anything in writing, nor fleshed out the story beyond a single paragraph relayed over the phone, as Malibu had opted to scale back its Planet of the Apes titles by that time.

**Indiapes**

Mann’s final unpublished work, Indiapes, is one he barely recalls now. He jokes, “That may have been one meant for my ‘private files’!” In fact, he’d forgotten about it entirely, with only the following brief description from his notes remaining:

“Start off with Apes-Indians at a war dance. Show some of them good, some bad. Shift to them attacking an ape-city. The apes there have a few guns. Not many, but some. This is somewhere in the Texas area. The Indiapes take food, a gun or two and some women. Back to the Indiape camp we focus on one ape and his captured woman. Tension! Humans are slaves in the Indiape camp. Woman makes comment about this and asks do any of the other humans talk. Our Indiape laughs: a talking man! That’s funny. He gets another man and makes fun of him because he can’t talk. Woman doesn’t think it’s funny.”

“Yeah, I know,” Mann laughes. “I don’t see where it was going either.”

**3: EDITORIAL MO.PA.SA./EDITORIAL TYNSET S.A**

In 1977, Argentina publisher Editorial Mo.Pa.Sa. published seven original Spanish-language comic books based on the Planet of the Apes TV series. Like most of the company’s titles, its Apes series was unlicensed. Thus, these tales have never been officially published in English, though fan-produced translations are available for download at [http://potatv.kassidyrae.com/](http://potatv.kassidyrae.com/).
In addition to the stories presented in these issues, author Jorge Claudio Morhaim also wrote five additional scripts. Series artist Sergio Alejandro Mulko never illustrated these tales, as the publisher canceled the series due to financial difficulties. Morhaim provided the following synopsis of his unpublished work when the series was being translated, but declined to share the actual scripts. No further details are available at this time.

**The Killer**
A human hunter shoots apes at a school until Alan Virdon, Peter Burke and Galen risk death to stop him.

**Cain**
A human survivor, resistant to radiation, struggles to live in the ruins of New York City, which has grown decrepit from the passage of time.

**Encounter With Edison**
Thomas Alva Edison arrives from the past in a time machine of his own design. Virdon and Burke try to use it to return to their own era, but it only returns Edison home, stranding the others in the future.

**The Archeologist**
A human village, mobilized by a brainwashing device, digs up a lost civilization in New York’s John F. Kennedy Airport. As the astronauts flee, they see the Statue of Liberty, semi-buried in the sand.

**The Queen**
The fugitives are captured by a group of apes who have created a fanatical community.

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**4: DARK HORSE COMICS**

**Issue #7 and Beyond**

Dark Horse’s comic based on Tim Burton’s Planet of the Apes remake surprised fans by surpassing the film, both in storytelling and characterization. The film’s critical failure, however, resulted in the title’s cancellation before writers Ian Edginton and Dan Abnett could bring their long-term plans to fruition. At the end of issue #6, Attar’s motley band faced the Ultimor in a bloody battle that left the revered simian assassin Keyser dead. After burying him, the others continued on their quest to find Ari - with no apparent resolution to any of the series’ continuing threads.

Had the title continued, the authors say, it would have taken the form of “an epic quest as Essau, Seneca, Crow and Attar went in search of the older Ari, who would have gradually been built up as a sort of mythic figure as the story progressed.” Attar’s grandson Kharim, anxious to dispel the dishonour Attar had brought to their family, would have continued to plague the rebels, and Abnett and Edginton planned to “use the opportunity to explore more of the world, encounter other ape cities and so on.”

Specifically, they hoped to explore the myth of Semos, revealing how apes rose to power and how humanity reverted to intelligent, articulate primitives. William T. Quick had previously explored such questions in The Fall and Colony, as did John Whitman in Force and Resistance. However, says Edginton, “I didn’t even know the novels existed until quite a while after Dark Horse had wound up the series! I think even if we had known about them, Dan and I still would have gone ahead and done the stories we had mapped out.” As such, the planet’s history as outlined by Dark Horse would have differed greatly from what Quick and Whitman had already put forth.

“That would also find that there were native inhabitants of the planet - sort of that world’s equivalent of the mutants in the original movies - who are not well pleased at the apes taking over the prime ecological niche,” Edginton says. Though no design had yet been decided upon for the look and back-story of these natives, the writers note, "They most certainly would have been humanoid, though probably a product of parallel evolution. The same goes for the whole planet, which would explain how come they had horses.”

One aspect the duo intended to explore was the fates of several onscreen characters, particularly Attar, Ari and Thade. “After the events of the film,” they explain, “Attar began to question his faith following the arrival of Pericles and the evidence that the apes were once the humans’ servants, etc.” Attar’s association with Thade, now in disgrace, led to his exile as seen in previous issues.

“The ape Senate were wary of Thade’s growing ambition, and used the failure of his military expedition into the Forbidden Zone as a means of stripping him of his rank and power.” Thade vanished soon thereafter.

Ari, meanwhile, would have changed from “a middle-class, liberal, ‘hug-a-human’ animal activist into a fully fledged radical and heretic.” Like Attar, Edginton says, “she’s searching for the truth and has been on the run for years.” He was also tempted to have Daena join forces with Ari, and says, “In the 20 years or so since the events of the film, both women would have changed and matured. Ari wouldn’t be so dewy-eyed and idealistic, while Daena would have mellowed a little - she wouldn’t be so angry all the time. I’d like to think that they’d be friends, but in a sarcastic, sparring kind of way.”
Another character the duo hoped to revisit was Limbo, whom Edginton deems "too good a character to ignore." The aged orangutan, he says, would "probably have been living a quiet life somewhere when Seneca and Essau arrive and turn his life upside down!"

Eventually, the writers say, Atta's team would have found Ari living on a remote island among a community of human-friendly apes and the descendants of the Oberon crew. "They hadn't stayed with the station when it crashed," they explain, "but had ventured out to explore their new world and found somewhere safe to live, the apes not liking water. They'd also raised the rapidly evolving apes as equals."

These humans would have been a highly technological community, having taken some of the station's technology with them, including several space pods. Ultimately, the story would have ended with Kharim's forces laying siege to the island, and several of the cast using the pods to escape and travel through time. "We would have found out where and when they ended up in the next series," Edginton says.

Dark Horse founder Mike Richardson axed the Apes title after the film failed to impress, but talks soon began regarding a new series based on the classic movies. "I don't think the idea was run by Fox," Edginton recalls. "I think the crossing over of the Tim Burton and classic Apes movie worlds was just an idea thrown out there by Dark Horse as a possible way of keeping the comic going."

To that end, he and Abnett looked for a way to relocate their characters from Burton's world (known as Ashlar in the script) to Caesar's Earth. He says he saw the "magnetic storm, spatial/temporal anomaly thing - the McGuffin in the Burton movie" - as a means to accomplish this feat. "It would send the pods skimming across time, space and parallel universes," he states, "which is how we'd end up in the classic movie Apes world."

Ultimately, the writers had hoped to have the story jump to an ape world similar to that seen in Pierre Bouille's Monkey Planet, which Edginton describes as "a contemporary world but populated by apes, which is where they'd see the Thade version of the Lincoln Memorial. It wouldn't have been the original Thade, though - by then, the name would have become the family surname of a powerful ape dynasty, like the Kennedys or the Rothschilds." In the end, however, "the plug was simply pulled, and that was that."

Had Combat seen print, Templeton would have revealed Thade's apes to have been an offshoot of Aldo's genetically enhanced ape pilots. "There was nothing that said the Earth that Thade went back to couldn't have been the very same Earth that Milo, Cornelius and Zira went back to," he explains. "And, in fact, they arrived at similar times. So in our original script, the ape revolution on the West Coast, with Caesar, was going to create a small Ape Nation, leaving the rest of America ruled by humans - no nukes, no big fight for America." In fact, Templeton says, Caesar's apes would have attempted to live in peace with humans, as he'd promised at the end of Conquest.

A decade later, Templeton says, Thade would have arrived on Earth with a squad of soldiers, to discover a world with both human and ape governments, living side by side. "Thade originally lands on the east coast," he states, "and is taken in to see the human government, as Zira and Cornelius originally were. He eventually tires of the humans prodding him, asking questions about his ship and his story, so Thade [escapes] and makes his way to California, to meet up with Caesar, proposing to create a vast ape army and take over the world for apeland."

Caesar would have been intrigued by Thade, Templeton says - "a creature from the future, like his parents, but from a colony world instead of Earth itself" - but would have declined the offer, preferring to keep the peace. "Thade won't hear of it, and starts preaching violence and human hatred to the inhabitants of Ape City, eventually causing a schism of the population (mostly amongst the gorillas) who form an army and head out from the valleys into the hills of California."
Thade's splinter group, Templeton says, would have secured all of the state's military installations, seizing jets, tanks, ships and other vehicles to defeat the humans still running America.

"A few of the ideas made it into the miniseries anyway, with Aldo stepping into the role of Thade for the whole subplot involving the attack on the east coast. Taking over the White House, for instance, was a scene almost intact from the original script, where Thade lights a cigar sitting in the oval office, rather than Aldo."

The apes' reverence for Thade would have grown with each victory against humanity, culminating in a civil war between Thade and Caesar for leadership of apekind. Caesar would have won, killing Thade but giving him a special place in history to heal the rift caused by the conflict - and, thus, explaining his statue replacing the Lincoln Memorial.

Ultimately, Templeton reveals, Thade would have become the original Lawgiver who wrote the scroll warning against "the beast, man" - a passage previously attributed to the orangutan Jacob during the Adventure Comics run - and an offshoot of apekind would thereafter have revered him as the true spirit of apedom, rather than Caesar. "The legacies of Thade and Caesar become intertwined," he says, "as the spirit of peace and war that permeate the ape adventures."

Artist Richard Pace had created a promotional poster, cover art and several interior pages for the Thade/ Caesar version. In the end, however, Fox mixed such a crossover, and Templeton altered Revolution to focus on Aldo rather than Thade. "When we moved to a new storyline," Templeton says, "Richard was too busy to work on the book, and we, sadly, had to go with other creators." Pace's artwork was later slated to appear in a trade-paperback compilation of the final miniseries, but Mr. Comics never released that promised collection, and so Pace's work remains unavailable.

One major loss to fans due to Mr. Comics' failure to release the trade paperback was a five-page story written and illustrated by Sam Agro, originally slated to appear as a back-up tale in Revolution issue #4. This story, entitled The Believer, would have tied into both the miniseries and the first Apes film, featuring parallel storylines set during Caesar's 1991 rebellion and Zaius' revocation of Cornelius' travel permit in 3977.

In one timeframe, while watching footage of Caesar's revolution on the Internet, a priest prayed before his altar, stunned that any animal but man could have "the divine spark" of intelligence. The clergyman sought Christ's guidance, wondering if he should accept speaking apes as his brothers. As he did so, a gorilla crashed into the room, but rather than embrace peace, the priest beat the beast to death with a large crucifix, ignoring its utterance of a single plea, "mercy."

Meanwhile, in the other setting some two thousand years later, Cornelius met with Zaius to ask why his permit had been canceled after finding a cave of artifacts. The orangutan told him he'd hoped to spare Cornelius "an exercise in futility," for science must never supplant the Sacred Scrolls and their warnings of mankind's danger. To that end, he urged Cornelius to put aside his discovery, re-read his scriptures and trust the Lawgiver's wisdom.

"I did think the story was a strong one," Agro says, "and very much in keeping with the fundamental themes of the original series of films: religion, repression, prejudice, ignorance and violence." The use of a Catholic setting, he notes, was intentional. "I felt the Catholic religion, which leans somewhat more toward the Old Testament than some other Christian faiths, helped to set up the priest's final choice to go all medieval on the gorilla's ass. And, the priest is bludgeoning the ape into submission literally, whereas Zaius is pummeling Cornelius into submission verbally, with well-chosen quotations and threats of heresy."

Templeton, however, foresaw a backlash over the religious overtones of the story - particularly the final panels, which juxtaposed the Christian and simian saviors. "In the final two panels," Agro recalls, "I had a direct visual comparison between the Lawgiver and Jesus. Ty felt this was a bit too 'hot' for our publisher, and probably for Fox as well. And he also felt, perhaps rightly so, that some readers might find it offensive. I think he said something along the lines of: 'People don't want to see their god compared to a monkey.'"

What's more, Agro says, there was also a disagreement about the use of parallel panels, as well as the lack of action in the Zaius/Cornelius scenes. "I felt that the use of coloring - sepia tones for Zaius, and full-color for the priest section - would clarify the two continuities sufficiently to avoid confusion, and that for a five-page story, there was plenty of action in the main sequence. Plus, I liked the idea that the story could be read three ways - from beginning to end, or either continuity alone. Considering those points of contention, and the fact that I felt the story would lose about 50 percent of its punch without the direct comparison of the final two panels, I ultimately decided to pursue another idea I'd come up with earlier." That idea was Paternal Instinct, which appeared in its place as a back-up tale in Revolution issue #4.

Despite his reservations at the time, Templeton highly praises the story and its author. "Planet of the Apes succeeds when it pushes the envelope," he says, "and this is a strong story. I think it absolutely deserves to be seen by people."
Empire on the Planet of the Apes

Following the first miniseries’ critical success, the author began discussing a proposed sequel, entitled Empire on the Planet of the Apes. However, that follow-up title never came to pass for reasons unknown even to Templetom.

Had Empire been published, Templetom says, he and O’Brien intended to chronicle the building of Ape City (as seen in Battle), explaining how the gorillas and chimpanzees came to lead separate lives following that film, with different civilizations and separate Lawgivers - a topic briefly explored in Ape Shall Not Kill Ape, a backup story in Revolution issue #5. Their goal, he says, would have been to fix the "continuity glitches" they saw between the first three films.

Although Templetom kept no detailed notes outlining his plans for Empire, he does recall some of what he and O’Brien had in mind. "The schism between chimps and gorillas came from the gorillas’ wish to see all humans killed," he says, "and the chimps wished to live with us lowly people. This was mostly because of the terrible treatment gorillas suffered before the ‘Night of the Fires.’ Chimps, bonobos and orangs were usually domestic servants, gorillas were laborers, and the memory never went away.”

Following the break-up of apes into two camps, Templetom says, orangutans and bonobos lived in both nations, as “the smart apes in society, taking over the sciences and schooling.” Sadly, he adds, “the bonobos die out in a few generations and do not survive into the 30th century - too small and gentle a race, even for the ape civilization.” (The bonobo species, though not appearing on film, was featured in Ape Shall Not Kill Ape, as well as in the Burtonverse novels The Fall and Rule.)

One of Templetom’s goals in conceiving Empire was to reconcile Aldo’s role as a hero of ape history in Escape with his nature as a “monstrous villain” in Battle. This groundwork for this reconciliation, he says, was laid with Ape Shall Not Kill Ape, in which an army of apes - descendants of those who left Ape City 300 years earlier to protest humanity’s place in society - returned to rewrite history. “There’s more than one history of this civilization,” he says. "It splits up at some point, to come together again. Anthropology is full of that stuff - Phoenician/Egyptian/Nubian cultures all have the same root languages and religious icons, but they clearly become different cultures at some point.”

Templetom says he might also have explored an aspect of the first two films that had always puzzled him: “I had always wondered about the lack of non-Whites in Zaius’ time,” he explains. “There is something fascinating there, but it would have to be a hideous period of history that one would cringe in the reading of it. I assume they [non-Whites] were hunted to extinction five hundred years back, no?”

In fact, it was the idea of non-Caucasians not living in North America that interested him most. “I always had it, in the back of my head, that there were many human colonies - survivors, mutant, semi-mutant, all sorts of different kinds of versions of ape-like creatures living on this planet. Maybe there’s a baboon colony in Spain, and who knows how the monkeys fared in South America. The brief snapshot of civilization that Taylor and Brent get is so myopic that you could play in this world forever and still stay true to Boule’s and Sering’s and Dehn’s land.”

What’s more, Empire would have been the first spinoff since Marvel’s Quest for the Planet of the Apes to feature Mandemus, Caesar’s “consience” in Battle. In a posting at the POTA Yahoo Group, Templetom said he saw the elder orangutan as having been a performer in Armando’s circus who acquired the power of speech from being in Caesar’s proximity (according to Revolution, the apes learned to speak so quickly because Caesar mentally willed them to do so).

Untitled Stories

While conceiving Revolution, Templetom decided to plant seeds for a future storyline based on a startling idea presented in the original film but never explained - that Earth had no moon in 3978. Thus, in the miniseries, Caesar experienced visions of his grandchildren involved in a global war with humans, destroying the moon in an “orgy of violence and madness.” Caesar wrote about this and other visions in a series of journals, presented as backup features to the main story, but no further details were provided.

The moon-destructing conflict, Templetom says, would have occurred about a century or so after Conquest. Though he never worked out the specifics for such a war, his notes included the detonation of an Alpha-Omega Bomb on a lunar colony. “I wanted to plant the idea in Caesar’s Journal,” he says, “simply as a nod to what was one of my original thoughts about storylines.” According to Templetom, this story would have been a separate tale, not part of Empire on the Planet of the Apes, which would have occurred about 100 years before that event.

“The first thing I wrote down for the briefest notes about storylines was the destruction of the moon,” Templetom recalls. “It’s the biggest aspect of history that’s never touched upon in any of the subsequent movies, and probably a forgotten, throw-away line to future writers. But it’s stuck in my head for decades that something destroyed the moon, and we’re never told what.”

In addition, Templetom says, he also considered writing a story about a “very small colony of apes, living in Australia, who survive the Earth’s destruction at the end of Beneath,” which he describes as “sort of an Omega Man with apes (to keep it all in the Heston zone).” This story, Templetom notes, would have suggested that ape civilization did not actually end with the bomb’s detonation in Beneath, but rather changed as a result.

In Closing

Sadly, none of these lost tales got off the drawing board. Though some of the concepts are admittedly stronger than others, one thing is clear: All were borne out of the various writers’ love of Planet of the Apes. And though some say it’s better to have loved and lost then to never have loved at all, Apes fans would prefer to have loved these tales without ever having lost them.

Coming soon from Hasslein Books and author, Rich Handley

Timeline of the Planet of the Apes: The Definitive Chronology

For the latest news and info, visit - http://rhandley0catch.com/POTA/
Don’t he MAKE your BLUE eyes BROWN!

Dear Simian Scrolls,

I am now seventy-eight years old and I practice three days a week with my partners. The day to day operations of the movie business are now handled by Dr. Stacy Sumner and Christine C.

My involvement with ‘Planet of the Apes’ began through my father, Dr. Reuben Greenspoon, who was a close personal friend of Ben Nye. It was Ben who first got the idea to use contact lenses for eye color change in the movies in 1940 and whenever he needed lenses he would call us.

‘Planet of the Apes’ was by far the most extensive use of contacts to change eye color to date at that time. For this movie we designed a 10mm acrylic corneal lens, dyed brown to affect the color change. Any blue-eyed actors in ape makeup in the movie were fitted and the colour changed to brown. Roddy McDowall already wore contacts so he was no problem. Kim Hunter, Maurice Evans and Woody Parfrey were all very cooperative. All the other actors had to take time to become accustomed to wearing lenses which was a two week period.

The ape makeup design was of course created by John Chambers. It took a long time to design because the studio didn’t really have a concept of what they wanted, only what they didn’t want. The final masks were glued to the skin around the eye and the contact lenses were then inserted. Sometimes this would loosen the bond between the skin and the mask and was a constant problem.

We made a pair and a spare of lenses for each actor. We used the lenses mostly for close up shots where the eyes were visible. It was a very uncomfortable makeup, but the effect on screen won John Chambers an Oscar for best makeup. It was a real team effort. Ben Nye was still the head of makeup at Fox at that time. He brought in John Chambers to run the lab which consisted of about thirty-five makeup artists. We worked a lot with Dan Striepeke who took over from Ben as makeup head when he left the studio to go into the makeup business. I never met any of the executives in charge of production. Our day to day work was with the makeup artists.

There were in my career some actors who were contact lens intolerant. When that happened they would get another actor or change the script. Sometimes we would design a very creative contact lens effect and it would get lost because the cameraman didn’t shoot it from the proper angle or light it properly. I personally designed the lighting for “Westworld” so that the mirrored contact lenses would be effective.

My most visible special effect was the man-to-animal transformation of Michael Jackson in his “Thriller” video. It was the biggest selling video of all time and Rick Baker and I hardly received any notice for our work. One of my favorite movies that we provided lenses for was “The Lost Boys”. The vampire lenses showed up well and Kiefer Sutherland went on to become famous in his 24 series.

As far as the future is concerned, for years we have been told that special effect contact lenses would be replaced with CGI. As of this date it is still more cost effective to use contact lenses.

Thanks for your interest in something that happened a long time ago.

Dr. Morton Greenspoon
Feast your eyes on the image below...
Doesn't look much does it?

Well, never judge a book by its cover and NEVER judge a box by its wrapper. If you'd like to learn what's inside, how it relates to this zine and how it happened to come into the possession of a cheeky-chap named Dean Preston from New Zealand - read on...

It was during my interview with Jamie Kelman that he let slip the following nugget of information:

From: Jamie Kelman - 13 June 2007

Deborah, the woman I'm working on 'Iron Man' with, has three or four of Dan Striepeke's original Apes masks. I've seen them and they are in beautiful condition. You can contact me if anyone is interested

Cheers, Jamie

Was anyone interested? You better f*cking believe we were!

Without delay I responded back to Jamie asking for more details and explaining that we were a small group of individuals dedicated to the work of Arthur P Jacobs, keen in collecting and preserving as much material as possible relating to 'Planet of the Apes' and that over the years, we had managed to obtain a number of original rare items such as pieces of costume, various prosthetics, scripts etc... all of which, were now in safe and loving hands!

Jamie promptly came back with a few more details.

From: Jamie Kelman - 20 June 2007

Dan Striepeke still owns these masks, Deborah is holding and storing them for him. We just asked him what he wants for the masks and he thinks roughly around $300 per head. He said he would make a deal if you bought all of them and we are going to get pictures for you. We finish up 'Iron Man' in two weeks and then she'll be able to get pictures of them.

Dan isn't actively looking for a buyer... but since you are the right kind of people to own and care for them, he is interested in selling them to you"

Best wishes, Jamie

Jamie very kindly provided me with Deborah's contact details and so began this wonderful chain of events...

From: Deborah - 4 August 2007

Dear Dean,
Masks are in my possession. I've asked Danny S. for some info to accompany the photo's. With a little luck I'll send them early next week. Talk to you soon*

Regards, Deborah

The wait to see the photos from Deborah was agonising to say the least! Then suddenly three weeks later...

From: Deborah - 26 August 2007

Good Morning Dean
How are you? Attached photos of some exciting pieces. Thanks for your interest. Keep in touch.*

Thanks again, Deborah
As much as I would have liked to there was no way I could have afforded all the items myself. To make it worth Dan's while I needed another collector to join me in this unique opportunity ... Enter Les Hemstock.

Having agreed between us upon which items that we were interested in and, having negotiated a price with Dan, it was all systems go!

The necessary funds were forwarded onto Dan by Bank Telegraphic Transfer (during the first week of December). Then I had no choice but to play the waiting game.

FRIDAY 14TH DECEMBER 2007

Dan's "box of goodies" was finally released by New Zealand Customs (after having to pay them an extra NZ$1,023 in duty fees) and delivered to my door. Alison (my wife) telephoned me at work to inform me that a package had arrived safely (see opening image) and mentioned that it was quite a size! Something of an understatement to say the least!

To say I was shocked at the size of the box is putting it mildly! It measured a massive three feet high and eighteen inches across! It must have cost Dan a bloody fortune to send.

OPENING HISTORY!

We told you... never judge a box by its wrapper!

From: Les Hemstock

Wow! The appliance looks superb Dean. Its amazing Dan kept it so pristine for so many years. I believe you have one of the best examples out there.

Gently the contents of the box were un-packed. Slowly the items were revealed. Each mask was individually boxed (a gorilla and orangutan appliance for Les, plus a chimp appliance for me) Each box measured nine inches high by thirteen inches across with each treasure being surrounded by small air-bags. The items were absolutely wonderful, breath-taking in fact, and all accompanied with letters of authenticity.

Dear Dean:

I hereby affirm that this Chimp appliance marked WP NC is original and that it was made about June 1967. This Chimp appliance was not worn during the making of "The Planet of The Apes" as these were used only once and a new piece was used the next day.

This statement is true and accurate to the best of my knowledge.

Sincerely,

Daniel C. Striepeke

Notary seal and signature

After un-packing all the items I retired to bed, hardly sleeping a wink! My mind working over-time! I'm still on Cloud 9 even as I write this! However, the story doesn't finish there...

From: Daniel Striepeke

Dear Dean;

An additional package should reach you very soon. I included some extra pieces at no charge.

And, so it did, the promised package arrived on Christmas Eve! Father Christmas must have certainly thought I'd been a good, little, boy! This second box of goodies did indeed contain some extra pieces... Roddy's Wig and some hand pieces!
THE WIG AND HAND PIECES

The wig & hand pieces look like they are from the TV series.

From: Daniel Striepeke - 18 Dec 2007

I'm very pleased that you are happy with the goods. I am also quite sure they will be safe and sound for years to come.

Sincerely, Dan

From: Deborah - 8 Jan 2008

"So happy it all worked out and that they are in the right hands. I know it was important to Dan to find the right home for them all"

Sincerely, Deborah
WHAT ARE YOU TRYING TO SAY?

WELL, FROM WHAT'S LEFT OF THE OLD MOVIE...

I JUST DON'T GET THE LAST MINUTES OF FOOTAGE.

WHAT IS IT TRYING TO TELL US?

WHAT'S TO GET?

WHY FOCUS ON THE HUMAN?

AND THAT HUGE STATUE?
WHY HUMAN LOOKING?

OK. I THINK I SEE WHERE YOU'RE GOING WITH THIS.

IT'S ANOTHER OF YOUR FAMOUS CONSPIRACY THEORIES. YOU THINK THE ARCHIVE IS FACTUAL, AND NOT FICTION.

YOU REALLY BELIEVE THAT THE HUMANS WERE HERE FIRST.

HA! AN ORANGUTAN LANGLEY.

OF COURSE IT'S FICTION.

WE ALL KNOW HE WAS A GORILLA.

REALLY JANET!
IN MEMORIUM

LEONARD ROSENMAN

Leonard Rosenman’s break into Hollywood is the stuff of movie legend. While giving a young man named James Dean piano lessons, the composer was introduced by the youngster to director Elia Kazan. The meeting resulted in Rosenman turning in his first ever movie score, for Kazan’s Dean-starring East of Eden and a new musical avenue was opened to the composer.

Throughout his career Rosenman composed scores for a large number of television projects, including such fondly remembered shows as The Twilight Zone, Garrison’s Gorillas and The Virginian but it is for his film work that he received most recognition. In addition to scoring that other James Dean classic Rebel Without a Cause, Rosenman received Oscars for his contributions to Stanley Kubrick’s Barry Lyndon and Hal Ashby’s Bound for Glory. Two other nominations came for his work on Cross Creek and Star Trek IV: The Voyage Home.

It is fitting that Rosenman should receive such recognition for the latter film as his unique style, which was very different to that of his Hollywood contemporaries, perfectly suited the otherworldly aspects of science fiction and fantasy.

His other contributions to the genre included Ralph Bakshi’s animated version of Lord of the Rings and a groundbreaking atonal score for the 1966 classic Fantastic Voyage. Readers of Scrolls however will undoubtedly be most likely to remember his contribution to the Apes saga with his scores to Beneath the Planet of the Apes (which received a re-mixed and re-arranged LP release at the time) and Battle for the Planet of the Apes.

He died on March 4, 2008.

IN MEMORIUM

EARLE HAGEN

An accomplished jazz musician, Earle also spent many years as an orchestrator - from noir classics in his early days, such as Kiss of Death and Nightmare Alley, to famous musicals such as Carousel and Gentlemen Prefer Blondes - before moving into composing music for television.

Although his work graced both big and small screen, he was most prominent on television. His music featured in such fondly remembered shows as Mod Squad, Mike Hammer, the Dick Van Dyke Show and I Spy. While he may not have become a household name (his autobiography was entitled “Memoirs of a Famous Composer - Nobody Ever Heard Of”) his music certainly achieved immortality. His most famous composition was the simple but effective theme tune for the Andy Griffith Show.

Included in his vast contribution to television music are the scores to two episodes of the 1974 Planet of the Apes show, “Tomorrow’s Tide” and “The Legacy”.

He received an Emmy and a further three nominations for his television work and also shared an Oscar nomination in 1961 with Lionel Newman for the film Let’s Make Love.

Earle Hagen died on 26 May 2008.

Alan Maxwell
No rest for the creative

Make-up Effects Artist Rob Burman's early childhood memories consist of watching his father, Tom Burman, creating designs for "Planet of the Apes". With that kind of upbringing it was only natural that he would continue in the same line of work. Starting out assisting on films like "Cat People" at his father's studio he soon moved on to projects like "The Thing", "Ghostbusters" and "The Fly".

When asked what he likes to do best, the experienced professional will reply, "What do you need?"

Hello Rob, many thanks for accepting our invitation to reminisce about your father. So, how are things with you?

Things are great. This has been one of our busiest years in a long time and most of it hasn't even been film work, which is rare since most of my career has been in film.

Can you tell us what you are working on?

We did a Kevin Costner film last year called "Mr. Brooks". We created a corpse and a number of throat-cutting effects. Mostly we have been working on what is known as my "Signature Series". They are sculptures of people done to be realistic - but, with "attitude"! They are Butlers, Maids, a Waitress and a Security Guard. Apparently the Security Guard is doing well in Australia but all of them are placed pretty much world wide. Very exciting!

Your career as a sculptor started, when your father, Tom handed you some soft and yielding material in order to keep you occupied, while he assisted John Chambers on Planet of the Apes. What can you remember from those days?

At the time my Father was working with John, I was still pretty young, four to five years old, and was more in the way than anything else. I would be given some kind of material or prop to play with just to keep me occupied. My Mom was very craft oriented so we were always making something. I know that John and my father started the entire apes franchise working on a 4' x 8' work table between the make-up department and the mold making department at Fox. That was all of the space they were allowed for the first few months. Just the two of them cranking out different concepts for approval.

The creations your father helped achieve literally changed the way everyone looked at the art of make-up. How proud are you of your "old man's" achievements?

You know, everyone talks about the Stan Winstons, the Rick Bakers and Greg Cannons. Sure they have all done amazing work and I hold them in great esteem. But what my father did, along with my uncle, Ellis Burman Jr., was the foundation to the work that is created now. My Father coined the term "Special Make-up Effects". He was the first person to add radio control animatronics in a creature suit. He was the first to begin creating effects in gelatin. Except for a select few,

'Mildred' and 'Sylvester' - two characters from Tom's Signature series of sculptures
he pretty much "owned" the resurgence of effects that were
done in the 1970's and early '80's - at least on the West coast.

Can you recall any difficulties that John Chambers and your father encountered in creating the perfect ape make-up?

Since I was so young, I was privy to very little - at least very little that I could understand. I know it was long hours and creating something that had never been done before, especially on that scale, had to have been tremendously difficult. Mostly Dad would come home and relax by playing with me and my G.I Joes. My brother, Barney, was born about that time as well, so that was a big commitment.

Were you given any photos, props or make-up from those early days when your father was assisting John?

Everything from that era, sadly to say, were all stolen years ago by a man that was helping out in the shop. My father's Portfolio with his original "Union" test make-ups, reference - anything the guy could hock on the black market to fuel his drug habit. May he rot in Hell for the tremendous hole he left in our history. We know who he is, but that doesn't get the stuff back.

Your memories of John Chambers?

John was a large Irishman with wrists as big around as my childhood leg. Extremely nice but with a quick temper. It may have been true folly to anger him but I really never saw that side. I'm sure my Dad did - it's tough being an assistant to a master. My Dad said that John sculpted the most realistic ears he had ever seen. Now, as I work on my own pieces, I hear his words with every ear I create.

John had an incredibly sweet wife that was always attentive to us if we were at their home. The last that I saw her was at John's funeral. Some of the best artists in Hollywood were there to honor him. Even a CIA representative came and discussed some of John's, now declassified, assistance in creating disguises and helping get people out of Iran during the hostage crisis of the 70's. Something my Father was involved in but I had not known about until I was watching a television documentary on "The CIA In Hollywood". That man sure could keep a secret, especially if it was of national importance!

Another member of the Burman family has also been involved with "Planet of the Apes". Your brother Barney worked on Tim Burton's version. Do you know if Barney discussed any aspect of the ape make-up with your father?

The odds that there was any collaboration between my brother and father on the last Planet of the Apes is pretty slim. Not that there isn't a line of communication between them, but because Rick Baker (who was the key and created all of the latest versions make-ups) is very tight lipped and secretive about his projects. In the end, there wasn't too much difference between the way the old ones were done and the new ones, other than the original life castings for the newer versions were done with pre-made teeth inserts in the actor's mouths (This gave the newer make-ups more animation by allowing them to use their own lips instead of the teeth being fitted in to "muzzle extensions" and applied

OVER the actor's lips as in the old one). Other than that, all were done with a HUGE team of artists. lots of adhesive, latex and hair pieces.

Which version of the ape make-up do you prefer?

Nothing will ever take away from the amazement of seeing that first gorilla make-up riding in to frame from the first film. That said, the refinement and mobility of the latest version is top-notch. Anyone trying to replicate the Rick Baker design has got a lot of work ahead of them. His quality is unsurpassed.

When was the last time "Planet of the Apes" was mentioned at a Burman family get together?

You know, it's funny. It is rare if any of us talks about our work at a family gathering. When you are doing the work, it is your job. Sometimes it is great fun, others it is a train wreck. You may have done some of your best work ever, but if it is in a film that tanks, no one will ever talk about it. You could do some of the shlockiest work of your career, but if it is in a hit movie, no one will ever stop discussing it. Planet of the Apes got to be some of the best work they had ever done, at the time, AND it was a hit. That is why it still holds up today and fascinates us with its characters.

We're recently interviewed Fred Blau, Roddy McDowall's make-up man, have you ever met Fred?

Fred is a GREAT man. Always helpful, full of fun stories and always good to lift your spirits. His line of Reel Creations make-up has again revolutionized our industry by making a make-up that stays on under extreme conditions (under water, heat, cold) AND doesn't rub off on the wardrobe.
What is your overall memory of 'Planet of the Apes'?

Again, being so young, I don't recall a lot. It was only my second time being on set (the first was on TV's Lost in Space). Later I was also on the set of 'Conquest', we went down at night to Century City and there were literally hundreds of apes running around, mostly in their orange jumpsuits. Was I awestruck? Nah, this was the kind of stuff I saw all of the time - it was 'the usual'.

Your designs, seen in nearly 300 films and television shows, have been viewed by millions of people all over the world. Which do you consider to be your best work and why?

Because of all of the input that you receive from Production and the Director, it is difficult to feel as if you own any of your work and that it is yours. The stuff I am most proud of is the fine art that I have been producing the last few years. Along with my Signature Series, I have my line of bronzes based on Leonardo da Vinci's Grotesque sketches. I have a web site for my fine art work at:

WWW.ROBBURMANSCULPTURE.COM

What was it like being involved with such great films as 'The Fly' [1986] and "Terminator 2 : Judgment Day"?

"The Fly" was a lot of fun. I left my home in L.A. for that and went up to work near San Francisco for Chris Walas. I was there for about eight months on "The Fly" and "The Golden Child". Had so much fun, I wanted to stay up there but work became scarce and I ended up back here where the bulk of the work is done. "T:2" was a good, if short, experience. I was brought in to Stan Winston Studios to troubleshoot the foam latex problems they were having. Since I was known, at that time, as the "Foam Guy" from films like "The Thing" and "Ghostbusters". I was at Stan's for about a week casting what was known as the "Pretzel Man" and "Donut Head" as well as various Arnold puppets. Good shop, good crew - a lot of respect. If I weren't so independent in my work, it would be a great family to be hooked in to.

In your bio it mentions your fascination for Leonardo Da Vinci's work and designs - could you tell us a little more?

My work on the "Leonardo" Grotesques is amazingly fulfilling as well as educational. I've learned more about anatomy from translating that work than anywhere else. Leonardo sketched these drawings as studies in varied proportion. He would draw one with a large forehead, small nose and jutting chin. Then he would do another, just opposite of that in the reverse - flat forehead, extended nose and recessed chin.

The work reminded me so much of the drawing I did when I was younger that I had to realize them in clay. The looks are just so dramatic! I have eleven of them at present, eight of which are in bronze. I have been showing them in Art Galleries around the Western U.S. and I eagerly await a show in Florence, Italy - maybe even in Vinci itself!

Does Rob Burman ever relax?

Relaxing sure doesn't come from the final days preparing for a shoot. That is the toughest time - when everything you SAID you were going to do - is DUE! If it was up to me, it would be movies, food and playing with clay!

Are there any new projects we can look forward to?

My newest Maid character, Osceola, is in the molding stages and she should debut at the New York Art Expo (she joins my other Signature Series characters, Millie, Mildred, Sylvester and Egbert). I'm in the planning phase of two private commissions and yearning to get back to making a couple of more Grotesques.

I believe what they say is true: 'There is no rest for the creative'.

Rob, thank you very much indeed!

HTTP://WWW.BURMANFOAM.COM

Conversation between Dean Preston & Rob Burman

Awww, c'mon... How often do we get to feature Leonardo Da Vinci in Scrolls?
In this, the year of its 40th anniversary, any fan’s dream might be to step back in time, visit the original set and mingle with the stars.

Impossible? Not for Dean Preston! Come with us now as we go...

BACK to the PLANET of the APES

ELLIS NAASSOUR is a New York based international entertainment writer. He was selected as a Time magazine 2006 Person of the Year. As vice president of artist relations for MCA Music, he participated in the development of Tim Rice and Andrew Lloyd Webber’s Jesus Christ Superstar, and the careers of The Who, Elton John and Neil Diamond. Working independently he has helped guide the careers of Gloria Gaynor, Millie Jackson and Broadway composers Jerry Herman and Stephen Sondheim.

Ellis, welcome to Simian Scrolls. We’re intrigued to know just what you were doing on the set of Planet of the Apes?

I was on assignment, reporting for the ‘New York Times’.

Did you have to sign any secrecy clauses? We understand that security was very tight during the first movie to preserve surprise.

No, but I hadn’t read the script, I was just there doing interviews.

And how did you react upon seeing your first ‘Ape’?

I was pretty prepared, since I had read Bouli’s book. Then Lydia Heston introduced me early in my visit to Dan Striepeke, who gave me a tour of the makeup department. Also, from my Hollywood cousins in the movie biz, I had known Ben Nye.

It’s a small world, you see... Maurice Evans and Kim Hunter were neighbours of mine and I’d also seen them onstage numerous times. I also knew Roddy McDowall, through a long-time acquaintance with Dame Elizabeth Taylor, whom I first met as a child growing up in Mississippi, where she was filming a sequence of Raintree County on family property. Long story!

What was it like conversing with people in make-up - did it feel like you were talking to actors in make-up or ‘Apes’?

Being a pretty grounded person and a ‘Times’ reporter, I knew of course that I was speaking to actors in makeup. But even so it was very strange sometimes, especially watching them attempt to drink and eat and, with Ms. Hunter, smoke a cigarette.

Were you able to recognise actors in make-up, did you know it was Roddy Mcdowall, Lou Wagner etc?

Yes, mostly by voice... and, Lou was very short!

In that shot of you sitting alongside Charlton Heston and Lou Wagner, you seem to be in deep conversation - can you possibly recall what was being discussed at that particular moment?

I was mainly interviewing Mr. Heston. An old friend of one of my cousins was Betty Hutton with whom he’d starred in The Greatest Show on Earth... and we just began chatting about her and what had happened to her.

I see that you had your trusty note-pad with you at the time - do you still have your notes somewhere?

How I wish! And the appliance that Dan gave me as a souvenir! I donated it, along with some costumes and props from Debbie Reynolds and Paul Newman, to my hometown library and they put them on display in a showcase without a lock! Yep, they were all stolen! I did attempt to get some parents to feel guilty and return what their kids had taken but no luck. That was my last donation to that library!
You mention that most of your interaction was with Charlton Heston. What about the other actors?

All very casual. I really got to know Lydia Heston because of befriending Fraser on the set and buying him Cokes and Hershey bars from the commissary wagon! Eventually I got invited to their home for dinner. But one thing you learn early on, working in this business, is that stars live in a rarefied world and you cannot become friends with them except under extraordinary circumstances.

Did you share any time with other cast members?

Not so much other cast members but director Frank Schaffner, whom I would lunch with; Mort Abrahams, the co-producer, whom I got to know; and cinematographer Leon Shamroy, whom I was honoured to meet for he was already a Hollywood legend.

Was it a happy set?

It looked pretty darn happy to me. Everyone got up at the crack of dawn to be transported to the sets... sometimes about an hour or more away.

Your memories of Roddy McDowall and Kim Hunter?

I never really got to know Mr. McDowall, as he could be somewhat remote except to long-time friends and I didn’t travel in his circle. Right up until the time of her death, Ms. Hunter remained a good neighbour and I often saw her. When Elizabeth Taylor came to Broadway in Private Lives and The Little Foxes, I saw Mr. McDowall again and reminded him of who I was and I think he recalled, but I’m not certain!

What were the catering and facilities like out on location? Was the food any good?

The shoot I visited was on the Fox ranch and at Point Dume and boy! they did everything first class!

We see the lovely Linda Harrison was sitting behind you. Was Ms Harrison as stunningly beautiful in the flesh as she looks on film and in photographs?

I only got to speak with her a couple of times and she was more radiant than the intense California sun bouncing off the waves of the Pacific Ocean.

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

Not at all. In fact, I recall everyone being quite serious. Serious but friendly. Even during lunch, Mr. Heston would often eat with Mr. Schaffner or Mr. Jacobs and Mr. Abrahams.

Do you recall any difficulties on set with the general public? The public beach must have been cleared at some stage.

It would have been cleared for every take in the sequences, then opened, then cleared again.

Did you sense then that this was going to be a massive movie?

Well, only that Mr. Heston didn’t do small movies!

Have you seen any of the other ‘Ape’ films including Tim Burton’s attempt?

I’m sure I’ve watched the TV series but never stayed with it. I did see the Burton film and was very disappointed.

What is Ellis Nassour doing nowadays?

I’m trying to finish a musical that we are hoping to get produced from a best-selling book I wrote... plus, I write a theatre news column for BroadwayStars.com and occasionally for Playbill, a theatre magazine mostly distributed to theatre audiences.

I think I relax most by seeing a movie or a show.

Ellis, thank you very much indeed!

Thank you Dean for inviting me on this trip through time. I’m quite honoured.