

# STOP PRESS!

THE ORIGINAL APES FANZINE
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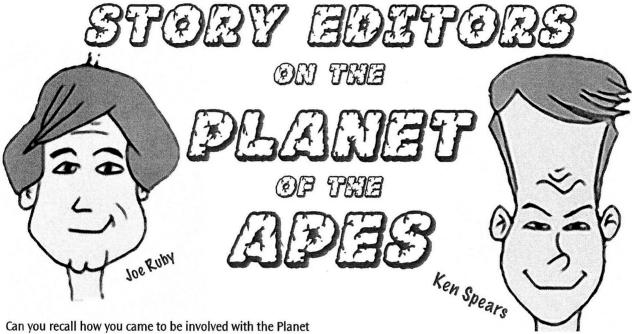
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Led by animation veterans **Joe Ruby** and **Ken Spears**, Ruby-Spears Productions, Inc. is a prominent producer of family and children's entertainment, key in the creation of well known animated hits such as Scooby Doo, Captain Caveman, Electrawoman and DynaGirl and instrumental in the development of series such as Josie and the Pussycats and The Harlem Globetrotters.

Above all, creative abilities and quality of execution have been the hallmark of their success. Messrs. Ruby and Spears are co-executive producers involved in every aspect of the project from inception to production to delivery. Mr. Ruby is primarily involved on the creative side with the writing and presentation of the shows. Mr. Spears oversees the production and the day-to-day operations of their Burbank-based company.

But every saga has a beginning and before there was Ruby-Spears Productions they were...



Can you recall how you came to be involved with the Planet of the Apes tv series back in 1974?

(JR) At the time we were under contract to CBS to supervise the writing and production of the Saturday morning schedule. Fred Silverman phoned and said he wanted us to read all seventeen Apes scripts written to date and have a meeting with him... the next day!

You can't imagine what it was like to read 8 plus scripts apiece, each over 60 pages long, in one evening. But we did it.

Were you brought in to try to save the show and, if so, what was your brief? It has been suggested that you were asked to make the show more family friendly.

(JR)We showed up at CBS for our meeting with Fred. We're shown into the conference room and come face to face with every important big shot at CBS connected to the show. They weren't very happy looking.

(KS) Fred asked us what we thought of the scripts. We very tactfully told him we thought they were good stories, well written, blah, blah, blah, obviously trying to hide our total dislike for them in total (being great fans of the Ape movies, the TV scripts didn't capture their aura whatsoever). Fred saw right through our pretensions. He asked us "how much action

versus drama do we think should be in the scripts?" We replied "75 percent action, 25 percent drama." Fred leaped to his feet, slammed his fists down on the table and exclaimed "Exactly what I've been saying!!" End of meeting.

(JR) A couple of days later Fred assigned us to work at Fox on the Apes as story consultants. Our mission was to make the shows like the movies...great action, mixed with its wonderfully unique sci-fi and drama. As you might understand, the folks at Fox weren't too happy about welcoming us aboard.

Some scripts show marked changes after your involvement. For example, a story about a blind Ape girl in its earlier version had no mention of Dragoons.

(KS) We were given a few rejected or tabled scripts to see if we could rework them. 'The Deception' was one of them.

There was a 'bible' for the series, that included brief script outlines for episodes, including several never made. Do you recall this or any such scripts and/or proposals for script ideas?

(JR) We knew nothing regarding anything you speak of in this question. We never saw a bible, other ideas, nothing. Just the completed scripts.

#### An early theme of the series was the quest by Virdon, to find a way home. Did the 'serial' policy affect your approach to the stories?

(KS) By the time we came aboard the show every story was episodic, not serialised. We treated (or tried to treat) every script like a mini-movie. Nothing else mattered.

Mark Lenard, mentioned plot plans for a second season, including a war or human uprising--do you recall any future ideas or directions for the show?

(JR) We knew nothing of any plans for a second season.

#### How big a shock was it when the show was cancelled?

(JR) It was not a shock that the show was cancelled. The ratings were poor. Redd Foxx was killing us.

It's been said that even after the order to cancel came down, the producers made one or two more episodes in the hope that there would be a change of heart. Do you know if anyone fought to save the show and who, ultimately, pulled the plug?

(KS) Very definitely, the show could have, and should have worked. As we mentioned earlier, the series didn't live up to the preconceived expectations of our audience. We, the fans of the Apes, were looking for the same "edge" that the feature films delivered. Instead, we got a series that mostly dwelled on the "illness of the week" whether it be malaria, blood transfusions, broken legs, amnesia, etc. We believe that executive story consultant Howard Dimsdale's background in "hospital" series lent itself to that course of story telling.

#### Finally, do you have any notes, scripts etc, we'd love to see if there was material in the pipeline that we never saw!

(JR) Unfortunately, we don't have any of our Apes materials. Nary a scrap! Somehow, through almost 50 years of banging around in this biz, we managed to lose, misplace or have stolen a few boxes of our work. Otherwise we'd be happy to share.

Joe Ruby & Ken Spears (KS) No additional episodes were made after the cancel order. CBS pulled the plug, not Fox. Nobody was fighting to save the show after William Paley said dump it. He particularly disliked Apes. It WAS a very expensive show to make, it was probably politics,

Best Wishes.

#### Did you get to actually view episodes, visit the set and discuss characters with the actors?

cost and ratings that did the show in.

(KS) No, except for visiting the set(s) a couple of times, we never screened the episodes or talked with the actors. We did view the daily's, but lived with our own unspoken comments. For instance we had no idea why Dr. Zaius only appeared in such a limited number of episodes.

The final scene of the final episode ('Up Above the World so High') has our heroes out at sea on a raft and there is a certain finality to it--was that intentional, as an endstop to the series or was the end too sudden to plan that?

(JR) The last episode was done knowing it was the last episode. So you can read into that last scene any way you want. All we can add is that it was a fascinating experience to be part of the show. We wish we could have had a greater impact, but that's "show biz" as they say.

Looking back, do you feel the show COULD have worked and, if so, what needed to be done differently?

# A ROUGH GUIDE TO GETTING BLOWN UP, SHOT AT AND FALLING OFF THINGS WITH HUBIE KERNS INR

Hubie Kerns, Jr. is a stuntman, stunt actor, stunt coordinator, and second unit director.

Among his extensive stunt resume which includes over 300 television series and more than 600 films are titles such Rambo III, The Hunt for Red October, Pulp Fiction, Independence Day, Deep Impact, Rush Hour and Spider-Man.

# Hubie, we're intrigued to know how you managed to get the opportunity to work on the 'Ape' films?

Well, my father was a stuntman and he helped me get into the business. (My father also stunted for the Ape movies). I was training with Paul Stader down at his gym and Paul was the stunt co-ordinator on 'Beneath' — that's how I originally got to work on them.

#### Were you excited about the prospect of working on 'Apes'?

I guess (laughs). With the 'Apes' movies, I was just one of many stunt guys, there was a bunch of us there, I can't remember the exact number. I was so young, I was just glad to get a job!

Your resume details that you appeared in three of the five 'Ape' movies (Beneath, Conquest and Battle), can you point out for us some on-screen examples of where you are involved as a stuntman?

Well, with 'Conquest' I was working in a place called Century City, which, back then, was a nice futuristic looking city. We were all in either jump suits or Cop uniforms, charging through it!

The one after that (Battle) was filmed out on the Fox Ranch. There was a lot of chasing, fighting and explosions!

#### Would you be able to recognize yourself in the films?

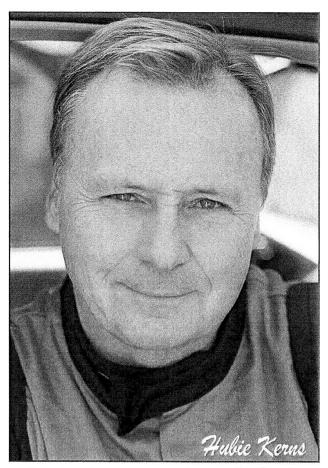
Most of the time in the movies I was a chimp. Probably if I saw the film in question I'd remember a certain scene but I haven't seen them since they originally came out.

# Did you have to endure any lengthy make-up schedules or did you just have the 'pull-over' masks?

Oh I had the full make-up! Pull-over masks were for the extras although some would be made-up more extensively to give the option of having them involved in close-up shots.

#### So you enjoyed the full, four hour make up process?

I wouldn't say I 'enjoyed' it (laughs). But yes, I was young and enthusiastic. A lot of people didn't like the make-up, finding it too claustrophobic.



At least you knew you were going to make a lot of overtime because you would come in at three in the morning and start work at seven and, sometimes shoot until seven at night! You could generally make good money by doing it!

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

I thought it was kind of cool! Nobody could recognise you so you could play tricks and fool around as nobody knew who was who. After a while, you got to know what each person looked like as an ape and if someone new turned up in make-up you wouldn't know who they were.

#### What was it like working with director Ted Post?

On 'Beneath' Ted would be off directing the main cast and we would take most of our directions from the stunt co-ordinator. He would then talk to the co-ordinator - the co-ordinator would then talk to us and let us know what was being asked of us. So, I didn't really have that much first hand experience with Ted on 'Beneath'.

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

No, I pretty much stayed away. I like to give those guys some space! I'm not much of a 'star chaser'. All the sequences I was involved with in those movies were 'big' scenes - there were big crowds of extras and lots of stunt guys — so, I would hang-out and spend most of my time with them rather than the main actors. Most of the time, during the breaks between shooting, we would play a card game called 'Pitch', on set.



Spot-the-Hubie! Clue- he's in there somewhere!

# For a stuntman, was working on 'Apes' very different to any other movie - or was it just the same only with more masks?

In "Conquest" I stunted as both an Ape and a Cop and I wouldn't say the work felt any different dependant on whatever costume I happened to be in... When in make up it obviously felt 'less standard' than you were used to doing but I was young and any stunt job at that stage was a good one.

# The stunt work in 'Conquest' looks very intensive, do you recall how physical the scenes were?

'Battle' was actually more physical than 'Conquest'. You could only run a few hundred yards before there was an explosion and you had to fall down. Those scenes were a lot longer and faster, in scale and in distance for us to cover than in 'Conquest', which was more contained.

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

No, I never saw any of that! If it was then it was probably only because you knew those people in those groups... extras hanging out with extras and stunt guys hanging out with stunt guys etc.

#### Did you ever get to meet Arthur Jacobs or Richard Zanuck?

Not a the time, but I've since worked with Richard Zanuck on some other films. He's a very nice guy and very confident.

# Moving onto the 'Ape' TV Series, you were involved in almost every episode?

I was! There was a regular troop of us. One day you might be a human, then the next an ape! There was kind of a pecking order. It got tiring being in make-up everyday so, to play a human gave you some relief.

# And you had the opportunity to rub shoulders with some of the main cast members?

Yeah, I did some stunt stuff with Roddy. There was a hospital type of wagon and we had to go charging out of the gates (The Surgeon) – I was driving the wagon and Roddy was riding next to me.

#### What was Roddy like on set?

He was a very nice guy... he was very professional and yes... He'd always have his camera on his chair.

The sets and locations on the TV Series are of movie standard. Did the production feel like a 'big' show in terms of production values?

Yeah, at the time it was THE most expensive show on television costing at least \$1M an episode! It was huge! Obviously, they figured that if they're spending that amount of money they wanted to be in the top 10 shows – which, unfortunately, it wasn't!

# Can you remember any of the flying scenes in "Up above the world so high'. Were those coastal scenes difficult to shoot?

Do you mean the hand-glider episode? Yeah, we shot that scene down South in Palos Verdes, which is by San Pedro – the seaport for Los Angeles. It involved Freddie Waugh and Dick Ziker – a keen hand-glider.

They made those gliders to look like they were made out of animal skins and sticks! They were up on the bluff about 125 feet high or so and, when Freddie went off – he just went down like a rock, just managing to turn it enough to avoid the rocky area at the bottom!



Galen politely requests the use of a stuntman.

Were there any other near misses? Ron Harper mentioned that in the "Horse Race" two stunt men broke legs in riding accidents so they brought in a mechanical bucking horse for his close-up shots!

I wasn't there on that day, I had broken my foot and was 'out' but I believe one guy may have been Roddy's stunt double - Danny[Dave] Rogers. They were doing a bronco riding scene. The horse, when bucking, lost it's footing and fell on him breaking his leg.

Paul Stader was meant to have done the show but had left so they gave it to somebody else to do. This new guy really wasn't a stunt co-ordinator and I guess he screwed-up a few things, so, they fired him!

Ron Stein, who was one of the regular troop, got in and took over the job of co-ordinator for the rest of the show.

#### Did you 'double' for anyone?

Yeah, I doubled-up for some of the guest stars and for Ron Harper a few times.

There was once a scene where I wanted to double for him... he [Virdon] was up in a tree and, when one of the gorillas rides by, he was to jump out of the tree and 'bull-dog' him off the horse.

I was young and was still working my way-up the pecking order and they decided that it was a too difficult stunt for me - To give you an idea, if you're sitting on a horse the stuntman would probably be another 5 or 6 feet above your head, about 15 / 16 feet in the air at least - so they wouldn't let me do it (even though I wanted to!) So, they brought some big name stunt guy to double for him instead.

The first time the gorilla comes riding by this guy jumps out of the tree and totally misses, landing on the ground! So... Take 2... it happens again, he totally misses the gorilla! So they do it again and he misses again!

I think he did 4 Takes and never hit the gorilla once! On the 5th Take he hits the back of the horse and nothing else and finally, on the 6th Take, his hand 'just' touched the gorilla's shoulder!

Now, had that been me I would have been fired but instead everyone applauded and said "What a great job"! (laughs).

# Toward the end of the series was there ever a sense that the show was running into trouble?

Yeah, when I came back after having recovered from a broken foot the whole environment had changed and it was pretty cut throat with the guys, all trying to get in there and get the last stunt job.

# From the 3 films and the TV series what would you say was your favourite or most memorable APE related stunt?

I was young and just getting started so, I really never got to do the memorable stunts, all my stuff was the standard fighting, being blown-up, shot or falling off something!

# If an actor is simply required to react to a punch at what point does it stop being acting and start being a stunt?

You've got to look at stuntwork as acting. If you're going around on a motor-bike or catching fire you need to know how to act ... it's part of the skill.

If it's a big name actor you've still got to double them. Even if they can easily do the stunt the producers won't let them. If an actor falls off a motorbike doing a 50 million dollar film and breaks a leg the whole film is 'down'!

# With all the digital trickery now involved with big movies does it take away the risk of a certain stunt?

Yeah, I guess it does take away the risk, especially in the really big crazy stuff! There's still a lot of stunts involved though!

Take the high fall... nobody really does a high fall above 50 feet anymore. They used to go up to 300 feet but, now we use a descender or decelerator which is a cable attached to a stuntman that connects to a spinning drum that controls your rate of fall. The stunt is still there, it's not been taken away but it's evolving, changing and becoming safer.

#### Your work has been viewed by millions of people all over the world - which do you consider to be your 'best work' to-date and why?

I would say that the most amazing one overall would have to be in "Blues Brother 2000" - which, was a huge flop! It came out the same week as "Titanic" and just like the ship sank very quickly!

The Director of "2000" wanted to 'out do' the crash scene from in the first film, so, we had about 50 to 60 police-cars involved in a single pile-up! It was a huge giant stunt that, not a lot of people saw.

We shot it up in Canada, there was 7 of us. We did it in waves of 7 cars... crash them... get the next 7, then the next 7 and so on. The crash pile got bigger and bigger and, by the end we were coming off pipe ramps at 70 mph going about 150 to 175 feet through the air!

#### Have you ever suffered any serious injuries during shooting?

Nothing serious, I've broken my wrist and foot on different shows but, otherwise, just the usual bumps and bruises.

#### You must have some tremendous insurance?

If we kill ourself we are covered but, if we get hurt permanently, then, we're on our own! Not many stuntmen are killed but a lot are hurt bad enough that they can't do the work anymore.

# So, if something is too risky – do you say that you're not going to do a certain job?

Absolutely! You know the job before-hand so, if you don't feel comfortable with it, you should bail-out well before shooting begins. But if you show up, you've got to do the job, by then you have to go through with it!

#### Finally, any new projects we can look forward to?

I'm currently on "Transformers 2" and, nearer the end of the year there's a Will Smith film called "Seven Pounds" which, involves a 'big' crash at the end.

#### So, there's still plenty of work out there for you?

Oh, yeah!

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#### APES ON THE INTERNET

# TEN GREAT POTA WEBSITES BY CHRISTOPHER FARRELL

Back in the 1990's when the internet exploded and became a common fixture in most homes; Planet of the Apes fans quickly harnessed this new technology. Many POTA related websites sprung up connecting fans worldwide giving them access to a vast amount of material from the films, TV series and comics as well as serving as a platform for fan created content.

Several POTA websites have come and gone since the '90s but many still flourish today. Here are ten great websites that all POTA fans should be sure to check out:

### APEMANIA WWW.APEMANIA.COM

This is the site of the Apemania improvisational group. The site features biographies of Apemania's cast and crew along with a history of the group. There is also a section devoted to the group's recent appearances on TV and around the world with plenty of pics and even some videos.

Another section highlights such POTA events as the 30th Anniversary Party back in 1998, with pics of the group with Charlton Heston, Roddy McDowall, Kim Hunter and Linda Harrison, and John Chambers' 75th Birthday celebration.

One section that is really fun is the Junior G-Man page which features pics of fans in Ape make-up. All POTA fans are welcome to in send pics of themselves to be included.

The centerpiece of the website is Artifacts and Collectables section. Here can be found several restorations of original props from the POTA films as well as Apemania's officially licensed merchandise. Everything from prosthetics to costumes to lifesize mannequins and busts of POTA characters are available. The standouts are replicas of the Lawgiver and several props including General Ursus' Pistol and Taylor's ANSA backpack

## PLANET OF THE APES – THE SERIES WWW.ESCAPEFROMTOMORROW.COM

Formerly known as the Central City Archive, this website focuses solely on the 1974 TV series. What makes this site standout is that almost all the content is from the early to mid '70's giving the site a real time capsule feel.

There several sections to explore including the "About" section which features a fact sheet with the show's production credits, an article 'About the Production' dated June 1974, several news publicity articles and biographies of the cast and producers all from 1974.

There is of course an episode guide to the series with both original US and UK airdates and production credits from each episode.

The "Gallery" section features original production stills while the "Archive" contains vintage news and magazine articles from publications such as TV Times, The Daily Express and Look-in. Overall a real treat for fans of the POTA television series.

## SIMIAN ARMS WWW.GEOCITIES.COM/HOLLYWOOD/CINEMA/7171/

The Simian Arms site is dedicated to the weapons that helped Apes conquer the world. What it features is many of the original props and costumes from all the movies and TV series.

The "Props" section contains descriptions and close-up images of the firearms and other weapons from the POTA world. The page featuring the Ursus pistol is a real treat.

The next section, "Costumes" is broken up into four subsections, one for each species: Chimps, Gorillas, Orangutans and Humans. The subsections devoted to each Ape species include costumes from the TV series and films including the Conquest jumpsuits and close-up images of the Ape glyphs. The Human subsection features Mutant robes and masks from Beneath as well as Taylor's blanket and Astronaut pants.

The "Miscellaneous" (or "All around the Planet") is the last section and contains the Gorilla Police Flag and one of the two only original Law Giver Statues and shots of Apes displays from various collections and collectors around the country including the original spaceship model from Planet Hollywood.

### THE LAST FLIGHT OF THE ICARUS WWW.GOINGFASTER.COM/ICARUS

A massive website devoted to the Taylor's ship. Subtitled, "America's First Manned Interstellar Exploration Mission...and Its Remarkable Failure", the theme of the site is ANSA's Vehicle Flight Operations Manual. All in all this site has almost everything a POTA could want to know about Taylor's space ship.

The site itself is broken in to several main sections starting with the "Introduction". This section contains an excellent overview of the history of the prop ship with several photographs.

The next section is "Engineering and Technical Extrapolations". It includes an educational question and answer session with Dr. Hasslein explaining much of the science and technical aspects of the ship as well as a timeline based in part on Marvel's POTA timeline from the '70s.

The site's biggest section is "Mission Flight Profiles and Critical Elements" which features pages on 'What went wrong and why' theorizing on why Taylor's ship arrived back on Earth; 'ANSA

Space Flight Art Gallery' with images from various artists of the ship; 'Scale Modeling of the ANSA Space Flight Program' with pics of several fan created models of the ship and the 'ANSA Space Flight Photo Image Gallery' with many screen grabs of the ship from the films and two TV series. And to make things easier for visitors, the pages with new content are highlighted.

The final section "Miscellaneous Materials" includes the entertaining and humorous 'ANSA Astronaut Handbook' as well as a tribute page to both American and Russian astronauts who have died in the line of duty.

### PLANET OF THE APES INTERNATIONAL FAN CLUB WWW.PLANETOFTHEAPESFANCLUB.COM

The home site of the Ape Chronicles fanzine and fan club formed in the early '90s. The site is currently undergoing a redesign so it may look different by the time this article is published. While not heavy in graphics there is a lot of POTA information available here.

The main page of the site dedicated to the recent news and merchandise of interest to POTA fans as well as the most recent issues of the Ape Chronicles fanzine.

Another section features a chronology of the franchise with important dates including the birthdays of the major figures and actors, premiere dates for all the movies, airing of TV series episodes, publishing dates of novels & comics and the release dates of POTA merchandise such as the Mego figures.

Other sections include several information databases of POTA comics, magazines and memorabilia; Ape references in other films & media and a tribute page for Roddy McDowall. There is also an Ape Store with collectables for sale featuring some rare items of interest to fans.

## PLANET OF THE APES FAN COLLECTIVE WWW.POTACOLLECTIVE.COM

This is essentially a POTA media site. It is linked to a countdown site for the proposed 'Caesar' film. This site has two main sections: "Videos" and "Photos & More".

The "Videos" section is split into several subsections including 'Trailers and Promotions' featuring trailers and other promotional videos from all six movies. 'TV Presentations' contains bumpers with Charlton Heston, Kim Hunter and Roddy McDowell from the 30th Anniversary marathon on AMC along with Roddy's Sci Fi channel bumpers, various news reports from Access Hollywood & Entertainment Tonight, promos from various cable channels and the That's Hollywood documentary from the late 70s. 'Merchandise and Advertisements' includes the original color & sound Super8 versions of the films. 'Spoof and Parodies' features various POTA inspired comedy bits from Letterman, Leno and Conan just to name a few.

The "Photos & More" section includes screen grabs from all the films and TV series and the Behind documentary that can be viewed individually or as a slideshow. Magazine covers for the Marvel comics and magazines from the '70s are also featured. And there is even a section for Fan Art Work that links to other sites.



## HUNTER'S PLANET OF THE APES ARCHIVE POTA.GOATLEY.COM

For many fans this is the ultimate Planet of the Apes site on the web. It is a giant repository or library of all things POTA. One thing that distinguishes it is that unlike other sites it does not integrate content in to an overall premise, theme or design for the site. Instead PDFs, jpegs, videos and other types of files exist in their original form and can be downloaded directly to a visitor's home computer.

For frequent visitors to the site, the home page lists all items that have most recently added. The rest of the site is broken up into several sections: Movies and TV Series, Collectibles, Comics, Fan Creations, Audio/Video and Miscellaneous. And each section contains an enormous amount of content. Since the resources available on this site are so massive that it would take a full issue just to catalog it all; only some of the most outstanding features can be listed here.

The "Movies and TV Series" features both early drafts and final shooting scripts of all of the five original films as well as every episode of the 1974 TV series plus the scripts of several unproduced episodes including Rod Serling's pilot script. In "Collectables" there are PDFs of the 1974 POTA coloring and activities books. The "Comics" section contains every issue of Marvel's UK magazine from the 70s as well as the Marvel's US Adventure color comics. The highlight of the "Fan Creation" section are bubble gum card sets for each of the four sequels done in the style of the 1968 Topps set and 2 new TV series sets as well as a card set for the Return animated series. And in the "Audio/Video" section Flash files for the 70s Power Records and Comics are available for download.

The above just scratches the surface of what's available on this site. POTA fans can spend many enjoyable hours (or days) exploring all of its resources.

# PLANET OF THE APES MEDIA ARCHIVE WWW.POTAMEDIAARCHIVE.COM

This site boasts that is an interactive celebration in sight, sound and motion and it tries hard to fulfill that promise. It is very heavy with graphics and pages load up with music or sound clips from the films or TV series.

The first of the site's three sections is "POTA One Sheets". Here each of the six films has a dedicated page featuring high quality scans of One Sheet posters, lobby cards, Half Sheets, Door Panels, etc. There are even scans of the promotional Heralds produced for the five original films.

The next section is "Art & Info" which features an assortment of POTA related items, some vintage, some new. There is a subsection devoted to maps including one of Ape City. There is also a Cover Gallery with book, video and comic covers. The interactive timeline from FOX's 30th anniversary website has been salvaged and available with the TV series added to it. There is also a gallery of original costume designs as well as TV ads, POTA Toys and scans of POTA trading (or bubble qum) cards.

The "Videos" section has Trailers from all the films and many rare videos. A video of Roddy's appearance on the Carol Burrnett Show in 1974 can be found here, as can Beneath's NATO preview film. The site's latest video is a recreation of the lost pre-title sequence from Escape. Other videos include various cable promos, Ape spoofs from films like Spaceballs and even a Greatest Moments page with clips from all the films and TV series.

## PLANET OF THE APES: THE TELEVISION SERIES POTATV.KASSIDYRAE.COM

A massive site devoted exclusively to the 1974 TV series. And it features some rare items that should delight fans of the show as well as POTA fans in general. The site itself is divided in to several sections including the obligatory episode guide, "Photos and Screengrabs", "Miscellaneous", "Collectibles", "POTA Quotables", "Power Records", "Articles and Interviews" and more.

The "POTA Annuals" section contains scans of the 1975, '76 and '77 UK annuals. All the original articles and comics are available to be viewed on the site or can be downloaded to a visitor's computer in PDF format.

The "Fan Fiction" section has many superior works by fans including several stories that crossover POTA with other popular franchises. Definitely worth a look by all POTA fans.

One of the centerpieces of this site is "Galen's Final Appearance". Back in 1980 FOX cut ten episodes of the series into five TV-movies for syndication. The ABC Television Stations group in the U.S. purchased the package had FOX hire Roddy McDowall to record special bumpers as an older Galen reminiscing about his adventures for when the TV-Movies aired on ABC stations. These bumpers were thought to be lost for many years but are now preserved on this site and are available for download. There is also a transcript of the bumpers included.

Another treat is the "POTA View-Master Slides". Here visitors can view the original View-Master Reels produced for the series, although not in 3-D. A PDF of the View-Master booklet is also available for download.

## PLANET OF THE APES: THE FORBIDDEN ZONE WWW.THEFORBIDDEN-ZONE.COM

This is probably the granddaddy of all POTA sites on the web. Founded over 13 years ago this site provided regular updates in the lead up to the 2001 remake. Updates are less frequent now but the home page can still be counted on to report recent POTA news.

The "Movies" section includes credits for all the films, some screenplays including deleted scenes and Ape Music, soundtracks for the films with links to Amazon so a visitor can purchase. The "Television" section contains episode guides to both the Live Action and Animated series with highly detailed plot synopses for the latter. The "Books" section highlights several POTA reference books and provides links to Amazon so they can be purchased.

In "Multimedia" videos of the trailers of the 2001 remark can be found. Also featured are the Alpha-Omega bomb scenes from the extended version of Battle. The Simpsons "Stop the Planet of the Apes I Want to Get Off" parody is available here along with Serta TV ad featuring Cornelius. The highlight of this section is the 'POTA re-imagined as a Twilight Zone episode' video. A collection of POTA photos and Ape sound clips are also featured in this section.

"Articles" contains several magazine articles about POTA from various sources going back to the early 70s while the "Ape Info" section features original works including an exclusive interview with Linda Harrison, A POTA FAQ, POTA Trivia and Ape Timelines.

Of course these 10 sites represent a mere sampling of the many fine POTA websites, forums and discussion groups available online for fans to explore. And thanks to the internet POTA fans worldwide have been able to connect with each other from London to New York to Canada to Tennessee. So after over 40 years "Planet of the Apes" and its fans are alive and thriving on the internet.



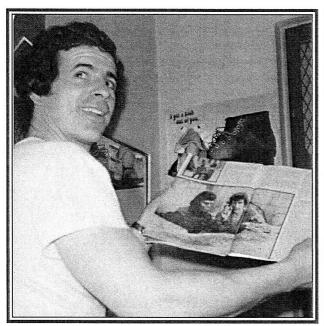
# AN INTERVIEW WITH JAMES NAUGHTON

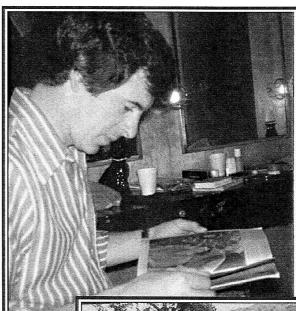
... Is something of a holy grail for Simian Scrolls and unfortunately is likely to remain so. The man who was Pete Burke is most reluctant to give interviews at all, least of all any that might dare discuss his time stranded on the POTA. So, until such time as somebody... anybody... manages to snare that much desired exclusive we're going to make do with a series of exclusive images that speak for themselves.

They come courtesy of Judy Watson, who was formally the President of the James Naughton Fan Club. Under Judy's care the club produced it's own publication 'The Legacy' which ran for just under five years. During her time as a dedicated and loyal, James Naughton fan, Judy has managed to collect many photos, some personal, from her early meetings with him to the latest - it was, Judy tells us 'more like a reunion'.

The Marvel magazines seen in the pictures were given to Naughton by Judy and, at that time, he was on a high, pleased at the wide exposure and publicity the show was getting.

Thanks Judy... we owe you!









PLANET OF THE APES: Where does it fit in the POTA franchise?
THE TV SERIES

BY JAMES AQUILA

For many years 'Planet of the Apes' fans have debated exactly where the TV series fits within the greater Apes franchise. Is it a continuation of the movie series? If so, in what timeline does it take place? Or is it just another adaptation of Boulle's novel (like the Animated series and Tim Burton's movie) which belongs in its own self-contained universe? There are good and valid arguments to be made on every side of this debate. So where does the TV show fit?



#### ITS OWN UNIVERSE

A convincing case can be made that the TV show is, in fact, an independent adaptation of Pierre Boulle's original novel with no connection to any previous or subsequent version of the concept. Other than Roddy McDowall, no major figure from the production of the five films were involved in the TV series. Arthur P. Jacobs, the producer of the films, had died and his estate sold the rights to FOX. Series Producers Herbert Hirschman and Stanley Hough had only the most of peripheral involvement in the films. Nor is anyone from the films mentioned in the TV series credits. There is the familiar "Based on characters created by Pierre Boulle" at the end of each episode. But unlike the 2001 remake, which credits the 1968 screenplay by Rod Serling and Michael Wilson, there is no mention of them in the TV show's credits. This is unusual because much of the show's look, style, setting and background story is taken more from the film than from the novel.

In addition, Rod Serling had written the series outline and two scripts for the show. The scripts were never used and much of the outline, which included or referenced film characters, was excised from the show when it went into production. Instead the show featured a whole new set of human and ape characters. Taylor and Brent were replaced by Virdon and Burke as the astronauts from the 20th Century. Cornelius and Zira were gone with Galen taking their



place as the astronauts' Chimpanzee ally. Gorilla General Ursus became Chief of Security Urko. Only the Orangutan Zaius remained but in the show he is Head of the Apes High Council rather than Dr. Zaius, the Minister of Science as he was in the film.

Whether these changes were made for creative or financial reasons is unknown but certain elements were retained. Like the film, the Planet of the Apes is Earth after mankind has destroyed itself in a nuclear war. The hierarchy of Ape Society is the same with Orangutans as the ruling bureaucrats, Gorillas as the military and Chimpanzees as the intellectual class. The TV show also retained the rustic Ape world of the films (rather than the high-tech 20th century-like culture featured Boulle's novel) as well as costumes, props and Ape make-ups from the films. But that is where the similarities end.

Many elements from the films were also missing. There was no Forbidden Zone or Mutants. Nor was there any mention of the Lawgiver or Sacred Scrolls or any of the characters and events from the films. Virdon and Burke never mentioned Cornelius and Zira, who would have presumably arrived on Earth in 1973 before their mission was launched. When Zaius tells them of other astronauts who had landed 10 years before, neither Virdon nor Burke speculate that those astronauts might have been Taylor or Brent who had presumably been lost before them. And the biggest difference of all is that the indigenous humans on the planet could talk in the TV series while those in the films were mute animals.

Also, the TV series is set in the year 3085, separated from the events of any of the films by a thousand years. There was also a geographical separation. Taylor's Ape City was located on the East Coast while Virdon and Burke's adventures took place on the West Coast.

#### IT'S PART OF THE ORIGINAL TIMELINE

Many fans contend that the film series is broken into two distinct timelines. An *original* timeline seen in the first two films (*Planet* and *Beneath*) and a second, *altered*, timeline created by Cornelius and Zira traveling into the past which is depicted in the final three films (*Escape, Conquest* and *Battle*).

In this scenario the TV series fits into the original timeline later experienced by Taylor and Brent and this would explain why Virdon and Burke have no knowledge Cornelius and Zira.

It also jibes with the history of the original timeline as related by the Ape-o-nauts in *Escape*. According to Cornelius and Zira after a plague killed all dogs and cats, humans took primitive apes as pets. After three centuries the simian pets had evolved into slaves and after two more centuries the apes had started to rebel and learn to speak which then leads to the downfall of man. Assuming that this 500 year history started in the early 21st century would mean that Human civilisation lasted until about early 26th century. This is consistent with the picture of New York in the year 2503 seen in the first episode of the TV series, *Escape from Tomorrow*.

#### IT'S PART OF THE CIRCULAR TIMELINE

Of course while there are many fans that believe in two timelines there are just as many that believe the films represent a circular one. However, to fit the TV series into the circular timeline is a bit harder to do. More involved explanations are required to resolve the discrepancies between the films and the TV show.

The hardest to explain is why Virdon and Burke don't remember Cornelius and Zira. Maybe Virdon and Burke's mission was launched before the Ape-O-Nauts arrived on Earth. All that is known from the dialogue in the show is that Virdon and Burke's ship was approaching Alpha-Centauri when their ship hit radioactive turbulence and they lost control. It is never stated in any episode of the show when this occurred. The opening credits show the year as 1980. But that would be the year they were approaching Alpha-Centauri, not the year they were launched. Alpha-Centauri is almost four light-years from Earth. A ship traveling at the speed of light would take four years to get there. Taylor states in the first film that his ship was traveling at nearly the speed of light. While "nearly" is never defined it is slower than the speed of light. If Virdon and Burke's ship was capable of the same speed as Taylor's is would still take five years to reach Alpha-Centauri. But maybe Alpha-Centauri was the first destination on their mission and they were just passing by Alpha-Centauri on their way back to Earth. Or maybe they were traveling at much slower speed than Taylor's ship, only 60% the speed of light. Thus, it would take much more time to get to Alpha-Centauri. In Planet, Taylor states that his mission was man's first journey to a star. But Virdon and Burke's could have been the second

launched a few months later. Brent's rescue mission in *Beneath* doesn't preclude this nor does the reference to the two missing ships in *Escape* since presumably Virdon and Burke's ship had not gone missing yet.

The picture of New York in 2503 is easier to explain because the picture shown in the episode was not a photograph, it was a drawing. Thus, it can be explained as being an artist's conception of what New York might look like in 2503. Because none of the other pictures of human civilization in the same book appear to be futuristic but are more reflective to the 20th Century technology, this explanation seems reasonable. It is also reinforced by ruins of two human cities, San Francisco and Oakland, seen in later episodes appearing more 20th Century than 26th.

In, *The Trap*, Burke and Urko are trapped in an old BART subway station. While the station has some slight futuristic touches to it, Burke is clearly familiar with everything there, including the advertising on the station's walls.

In, *The Legacy*, the astronauts find a futuristic projector that reveals the location of a hidden cache of computers. Virdon comments that the technology of the projector is beyond their time, but it is not made clear how far beyond. It could be centuries or it could be only decades. Later in the episode when the computers are discovered, Burke is easily able to operate them indicating that they are not from far beyond his time.

#### EAST VS. WEST

One consistency between the different timeline advocates is why there are no references to the Lawgiver and Sacred Scrolls in the TV show. Both were core elements of the movie series but are totally absent from the show.

It is argued that both were only part of the history and culture of the East Coast ape society that Taylor and Brent encounter. The ape society in which Virdon and Burke find themselves marooned is on the West Coast which has a different history and culture. While one community may have been an offshoot of the other, accounting for similarities in ape fashion and architecture, they eventually lost contact. However, some argue that because small statues of the Lawgiver were seen on tables in ape homes and offices on the TV show; the Lawgiver was indeed part of the West Coast's culture but just never referenced.

Either way it is curious the TV show producers did not include any of the rich background and characters created for the films. Perhaps they wanted maximum creative flexibility and didn't want to be constrained or contradict anything that had been presented in the films. Setting the TV show centuries away and thousands of miles from the films freed them to do their own thing. It does not tie them to the film universe nor does it preclude the show from being a part of it. Ultimately it is up to each fan to decide where the TV show fits in their own personal canon.



# FIVE STAGES OF AN ACTOR

Such is the power of television that Ricardo Gonzalo Pedro Montalbán Merino, will always be best remembered as the white-suited, wish fulfilling, Mr. Roarke, who presided over a fantasy island where visitors fulfilled their lifelong dreams.

But there is so much more to know than that.

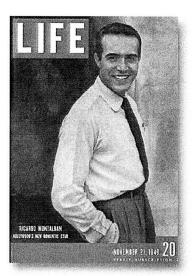


#### 1: Who is Ricardo Montalban?

He was born Nov. 25, 1920, in Mexico City, the son of Ricarda Merino and Jenaro Montalban who had emigrated from Spain. The boy was brought up to speak the Castilian Spanish of his forebears and his mother would dress him with old-country formality, and made to wear lace collars and short pants,. To the local Mexicans he both looked and sounded strange and was constantly taunted.

While still in his teens, Ricardo moved to Los Angeles and began to earn himself minor roles in a stage plays. Returning to Mexico he had better luck and soon made a number of Spanish language films that not only made him a star in his homeland but won him a contract with MGM.

Montalban's first American movie appearance was in 1943 and for a some time he was stuck with playing Asian characters. "Movies were never kind to me; I had to fight for every inch of film," he reflected in 1970. "Usually my best scenes would end up on the cutting-room floor."



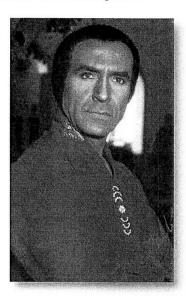
He married Georgiana Young in 1944 and together they would have four children. Their marriage would last an astonishing 63 years until Georgiana passed away in 2007.

In 1949, he won his first starring role, playing a Mexican federal agent in, Border Incident, and he became the first Hispanic actor to appear on the front cover of Life magazine.

#### 2. Get me Ricardo Montalban.

In 1955, Montalban made his Broadway debut, playing Chico in the musical *Seventh Heaven*. He was nominated for a Tony Award for his performance in the Broadway musical *Jamaica*, toured in, *Don Juan in Hell*, and took the title role in *The King and I*.

In 1967 he guest-starred in the Star Trek episode, Space Seed. That he was cast as Khan, a Sikh Indian, is something he found ironic. Playing a non-Mexican character was nothing new and something he felt very strongly about. "I've had to play so many ethnicities. I have played a German inn keeper, I have played Italians, I have played Greeks, I have played French... anything I could play, I did - but there were no Mexican roles."



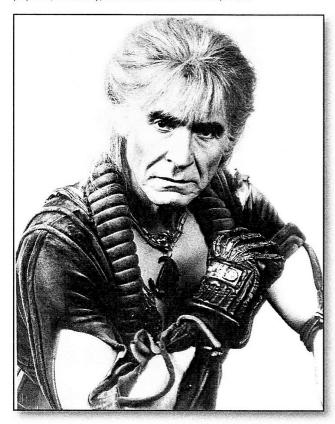
He felt Hollywood had much to answer for in the way in which Mexicans have been portrayed.

"If they gave me a romantic role, I was a Cuban. In another role, I was Argentinean, and then I would work with Lana Turner and I'd be Brazilian. See, Brazilian or Cuban or Argentinean - all that sounds very nice. But Mexican... that doesn't sound good, because Hollywood has perpetrated this horrendous image of us, and until they rectify it, our relationship between the countries is missing something; we can never really be together or understand one another." To that end, he created a charity called Nosotros, and, more recently, a spinoff organization, the Ricardo Montalban Foundation. "I received tremendous support, but there were also some negative repercussions. I was accused of being a militant, and as a result I lost jobs."

Montalban's voice became familiar in many Spanish speaking countries as the star of, *Lobo del Ma*, a syndicated radio show, that aired regularly right up until the early 1970s.

#### 3. Get me a Ricardo Montalban type.

In 1975, he was chosen as the spokesman for the new Chrysler Cordoba and over the following years, his line" soft Corinthian leather" would become something of a much parodied catchphrase. Arguably Montalban's best-known role was that of Mr. Roarke in the TV series Fantasy Island (78-84) but his most popular, for many, remains the Trek villian, Khan.



When the producers of *Star Trek II: The wrath of Khan* decided to bring back one the shows most fascinating villains, it offered Montalban the chance to re-create the genetically bred twentieth-century tyrant, he'd first portrayed in 1967.

To this day, *Trek II* remains the standard by which all Star Trek films are judged, due in no small part to Montalban's scene-stealing performance. But the actor was wary when he received the script. On his first pass, he wasn't convinced but later realized he'd underestimated the role. "Even when I was not on the screen, they were talking about me." He said

Khan intrigued Montalban. "I thought, alright, this man is bent on vengeance - not for himself, for that would be ignoble, but rather vengeance for the death of his wife whom he loved passionately."

Montalban was in exceptional physical shape. This perfectly augmented his performance as Khan, a man who'd had to survive the harshest of environments for fifteen years. Still, he recalls with a hearty laugh, many were astonished at how well-developed the man truly was, particularly with regard to his pectoral muscles. "Nick (Meyer) told me that when he went on the road to promote the film the most commonly asked question, was 'Was that really Ricardo Montalban's chest?""

#### 4. Get me a young Ricardo Montalban.

During the filming of the Clark Gable western, *Across the wide Missouri*, ('51) Montalban was trampled by a horse, resulting in a painful back injury that never healed and he thereafter walked with a limp he managed to hide when in front of the camera.

The ever-optimistic actor wasn't one to let pain defeat him, however. "It's an inconvenience, it's painful, but I have learned to accept pain. I offer it as a prayer to God, for my family, for friends, for people in need, for the terrific things that are going on now in the world. I offer it as a prayer to God because I accept his will, so mentally I'm in fine shape."

Unfortunately the pain increased as he grew older and in 1993 he underwent a surgical procedure which left him paralyzed below the waist and confined to a wheelchair. When asked to play the grandfather in *Spy Kids* 2&3, Montalban told filmmaker Robert Rodriguez, "I'm old. I'm in a wheelchair. And I have a Mexican accent. Three strikes and you're out".

Rodriguez convinced him to do the role and despite his obvious pain while on set a witness said, "Something miraculous would happen, as soon as Rodriguez said 'Action,' his pain would completely disappear. When asked about this, Montalban would reply. 'It's impossible for my mind to do two things at once.'"

In an interview at the time, Montalban remarked: "I've never given up hope. But I have to be realistic. I gave my tennis rackets to my son, figuring I'll never play again. But my doctor said, `don't say that. Strange things happen. You never know."

#### 5. Who is Ricardo Montalban?



He passed away on 1/1/09 at his home in L.A. He was 88.

His long-time friend David Brokaw said, 'What you saw on the screen was exactly who he was' and nowhere is this more evident than in his portrayal of the circus owner, Armando, in Escape from and Conquest of the Planet of the Apes. In Armando, he managed to effortlessly bring

his own personal dignity to the role making the character representative of all that is good in humanity.

"I identified, very much, with this man's compassion, for these so called, 'beasts', which were remarkably good, wonderful and kind. Because the message to me was man's inhumanity to man, that we have not conquered prejudice... Are we ever going to conquer prejudice, ever! That's a very powerful theme."

Montalban has a star on the Hollywood Walk of Fame and The Ricardo Montalban Theatre in Hollywood, California, is named in his honour. He now lies next to his wife in Culver City's Holy Cross Cemetery.

#### 'SALVATION'

Preservation or deliverance from destruction, difficulty, or evil.

#### YOU-TUBE

A source, means, or cause of such preservation or deliverance.

VERN DIETSCHE The man behind...

# SALVATION FOR THE PLANET OF THE APES

How is it that you came to be the writer, director and producer of "Salvation for the Planet of the Apes" at such an early point in your career?

Simple: I was the creator of the project. It was a student project from start to finish, I think it is important to clarify that Fox was never involved and that I am solely responsible for it: good and bad.

Had you have completed the film, were you then planning to send it on to Fox as a possible story for a sixth film, to be produced on a more professional basis?

Absolutely, that was my goal but the film was never completed. The key factors for that were technical and financial. Frankly, my crew and I were very green, and we made many mistakes, which doomed the project. For example: several rolls of film were improperly exposed, including one roll being double exposed rendering an entire scene useless. In addition, all of the sound was out of sync. I tried to correct the problems in editing, but to no avail, and it took up valuable time. Soon the semester ended, terminating my access to the editing room. Worse, being the quintessential starving film student, I was financing the project out of my own pocket, and I was out of money! Exasperated, I shelved the project planning to finish it the next semester. However, that was never to be.

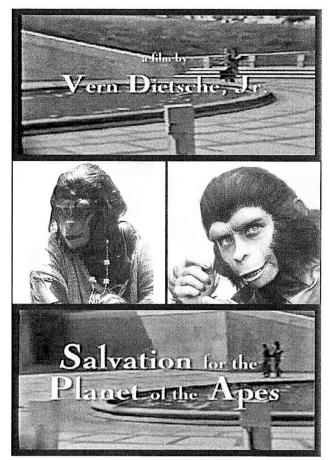
Do you regret not getting back to it?

Yes. I believe my career might have been much different if I had completed the project and pitched it to Fox.

So what inspired you to attempt such a project?

As an avid science fiction and fantasy fan, I had seen and enjoyed every Apes film. In addition, I had read everything I could find about the making of the films. Moreover, I owned a copy of the script for "Planet of the Apes" and "Escape from the Planet of the Apes". However, I had always been disappointed with the negative tone of the series. Bottom line: I wanted an Apes' film with a "happy ending"! Moreover, there were loose ends that I believed needed to be tied-up, but I did not have a clue as how to do it.

That began to change when I met Paula Crist (actress/stunt-woman) and Bill Blake (actor/make-up artist) sometime in the early 70s at a Los Angeles science fiction convention (Equicon). They were touring the country with a stage show called "Meet Zira and Cornelius" in full Ape make-up and costume.



A year or so later, as a film student at Orange Coast College (Costa Mesa, California) I was in need of a final project. I also was looking for away to help promote the film department's annual screening of student films, and it occurred to me to ask Bill and Paula for their help. They consented.

At the appointed time, they arrived in a limousine complete with a police escort: lights and sirens. I don't know why, but as I watched the crowd's enthusiastic response, an idea came to me: what if the "Apes" had developed into a modern, technologically advanced civilization? That night I went home and started writing, Salvation.

Once I had a basic outline, I called Bill and Paula, and asked if they would do the project. They agreed. Moreover, Bill offered to let me use a lens system that would let me shoot the 16mm film in anamorphic wide-screen format. In the mid-70s, that was a coup for a film student; at least it was at OCC.

Are you able to elaborate on the storyline?

There were three characters in the short film: Jason Crist, a 1992 human time-traveler (portrayed by yours truly), Serena (Paula), a bored and overly excitable "ape" housewife, and Demetrius (Bill), her loving, but skeptical "ape" husband. Each had a simple back-story, but I can't remember what they were, and my script and notes are lost in a sea of files and boxes.

To be honest, I had not completely worked out the storyline for, Salvation; I couldn't find a suitable ending. But here is the basic plot.



It's 1992: scientist, Jason Crist, has long been experimenting with time travel, but with uneven results. Now with the apes in full revolt, and knowing of earth's dire fate - past and future, he decides to risk his life to change history. Transporting into the future, he discovers a different ape culture: modern and technologically advanced. There he meets and is befriended by Demetrius (a nuclear physicist) and his wife, Serena (an amateur cartographer). Together, they try to convince the ape authorities that earth is doomed to nuclear destruction via a primitive ape culture and warring human mutants, however, security chief, Krino is extremely dubious. He takes Jason into custody, believing him to be an animal trained by a rival ape government to spy on their nuclear weapons project. Certain she has located the other ape civilization on an ancient map. Serena and Demetrius, with some assistance, help Jason to escape. Hoping to stop the detonation of the nuclear bomb, the trio flees to the Forbidden Zone, with Krino in pursuit. When the mutant humans capture Serena and Demetrius, Jason is forced turn to Krino for help, who now accepts the truth. Together, they slip into the mutant's city and rescue Serena and Demetrius, but not before the mutants and the primitive "Ape army" swarm in on one another, creating a Mexican standoff with Jason and friends stuck in the middle. Jason tries to reason with the mutants as Krino does the same with the primitive "ape army" commander, but to no avail, and a firefight ensues.

OK, this is as far as I got. Regrettably, I could never figure out how to end the story. In retrospect, it was very amateurish; I knew little about writing a screenplay at the time.

It sounds like it would have been a fun story. Given that you had this in mind as a sixth film in the series, were you planning to ultimately have the apes lose their technology, thus setting the stage for the first film, or would the more advanced version of the apes have been an alternate timeline?

That's an interesting question. It's one of the reasons I couldn't finish the story. I couldn't decide which to go. No matter how I wrote it, I had to destroy one of the ape cultures, and I didn't like that. I was too idealistic back then. As for an alternate timeline, that had never crossed my mind. I wish it had.

The Youtube clip has only musical accompaniment. Did you write dialog for the scenes?

Yes, I wrote a 15-page script depicting the opening of the film, complete with dialog.

Do you still have it and would you be prepared to share it with us?

Unfortunately, I have been unable to locate a copy of the script. Should I find it, I'll pass it along. It's a strange thing to me that there is still interest in this old film of mine. Many of my professional film friends have encourage me to finish it, too.

Can you recall what was being 'discussed' in the YouTube clip?

In that clip, Serena has summoned Demetrius away from his scientific experiments, mysteriously refusing to explain why. When she tells him that she has just met a human timetraveler with a warning of imminent world destruction, Demetrius is incredulous and angered. Overwrought by his disbelief, she breaks down in tears.

Was the rest of the story ever worked out?

Not really, I only had an incomplete plot, some notes and a few vague ideas in my head, but that's all.

The YouTube clip lasts just 2:33, is that all that was filmed in its entirety?

There is more. Altogether, there were about a dozen scenes shot. I still have the footage in boxes somewhere in my garage.

Would it be possible to view it?

I would love to show what I have, but that would require having it digitally copied, and I am currently not it the position to do that.

Did you encounter any problems, as a director, working with appliances? Did you need specific lighting and was there a limit to how long the appliances could go before re-touching?

I don't recall any problems, except it would take about three

hours to apply the make-up, which was normal. Bill and Paula would then stay in make-up and costume until we were finished shooting. That often meant twelve to fourteen hours, and was physically grueling for them.





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Completion of the demonstration is to expected in January to beers. If I wenticth Coursey I mount the death and decides in good with the moves, it could be med with the moves, it could be med into a way leaser built length assert moves.

#### Simian Scrolls ISSUE 16 P.18

Eating was especially difficult; the appliances made it impossible for them open their mouth wide enough to take in solid food, so they would drink protein drinks through a straw. The make-up only needed a touch-up now and then, and no special lighting was required.

How long were you in production on the film?

It was about a year. I was working and going to school fulltime, and as was most of the crew. This meant shooting on weekends for about three months. I was in pre-production for a couple of months, and editing took about four month.

What were Paula and Bill like to work with?

Overall, it was a great experience. Bill and Paula were professionals through and through. That was both a pro and a con, as the gap in experience created challenges between them and me and my crew. We were, after all, film students. Still, the pros outweighed the cons considerably and we learned a great deal.

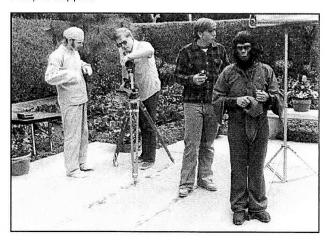
Were you all happy with how the video turned out?

Frankly, no one was happy with the outcome of the project. This was primarily because I failed to finish the film, and secondly because the production value was not as high as expected.

Given what I know now, I would have done so many things differently. First, I would have spent more time developing a shorter and tighter script that was a complete idea. Next, I would have studied more about lighting, film exposure and composition; I would have done basic lighting tests. I would have double-checked the equipment to ensure it all worked properly, and that we had back-up supplies and equipment. Moreover, I would have made certain my crew knew how to use the equipment and do their jobs. Finally, I would prefer to have had better coverage (number and types of shots). Of course, this is all hindsight.

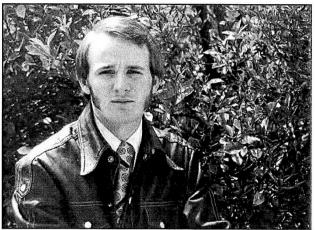
Do you think there will, at some stage, be another 'Apes' film, and, given the opportunity, would you wish to be involved?

From its beginning, Hollywood has recycled stories, and, more importantly, if a studio thinks it can make a profit, another "Apes" film will be produced. If that happens, I would love to be involved, but only if I was directing, and that is not likely to happen.



What other projects have you been involved in?

Along with Paula and Bjo Trimble, I was one of the 300 fan extras in the "Star Trek: The Motion Picture" (1979). Also, I produced Superbman: The Other Movie (1980), which featured Kirk Alyn. I was the original designer and web master for Ray Harryhausen's web site (www.RayHarryhasusen.com). This changed about a year ago when it was decided to shift the operation to England, where Ray and his wife, Diana, reside. Still I have great memories of my time with Ray, Diana and their US representative, Arnold Kunert.



Vern, circa 1975

Today I make my living as a professional photographer and videographer, working primarily in the automotive aftermarket industry. In addition, there is the possibility that I will go to Uganda in the next year to direct a documentary. It would be the story of Impact Ministries, a grassroots Christian operation, and how they are improving their destitute country with the word God. I produced and directed a short promo for this film, titled "Faith Race", which can be seen on my YouTube channel (Cyborlite). I am also working to restore Superbman with plans to make it available on DVD.

Whew! Do you ever relax?

I love to read: primarily science fiction and non-fiction (biographies and anything that improves my understanding of the world). Next, I write and record original music (New Age/Cinema) at home using Logic Express. On occasion, I rockn-roll with some friends that I've known since high school, and, finally, when I have sufficient time, I go sailing, usually to Emerald Cove on Catalina Island.

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For more information:

#### www.Cyborlite.com

This is Vern's photography, filmmaking, graphic design and web site business.

www.SuperbmanTheOtherMovie.com
The official site for the film



# Lost (and Found) Faith on the Planet of the Apes Presenting "The Believer,"

an unpublished comic-book tale by Sam Agro

Introduction by Rich Handley

The *Planet of the Apes* films are replete with religious symbolism, from dogmatic orangutans guarding society from heresy...to the depiction of an ape priest presiding over a funeral...mutant zealots worshipping an atomic bomb at the altar of St. Patrick's Cathedral...a Catholic cardinal offended at the notion of chimp marriage...a Saint Francis of Assisi medal protecting baby Milo...a revered Lawgiver divinely passing down commandments for future generations to follow...and visions of crying and bleeding statues of said Lawgiver.



Within such a framework of religious commentary, Sam Agro's *The Believer* would appear to have been a natural fit as a backup feature to Mr. Comics' *Revolution on the Planet of the Apes*. The five-page tale, written and illustrated by Agro, would have featured parallel storylines set in 1991 and 3977, offering a poignant comparison of human and ape religions. Agro had intended to differentiate the eras visually by using sepia tones for the future scenes and full colour in the past, thereby enabling fans to read the story either from beginning to end, or one era at a time.

During the 1991 portion (concurrent with Caesar's rebellion), a priest found his faith in God shaken by the notion that any animal but man could possess "the divine spark" of intelligence—a seeming contradiction to the Bible. In 3977, meanwhile—a year before the events of the first film—Cornelius faced similar frustration upon having his travel permit revoked for unearthing ancient relics that flew in the face of the teachings of the Sacred Scrolls.

The Believer was originally slated to appear in issue #4 of Revolution, but concern over potential religious outrage caused this intriguing and controversial tale to be cut from the printed issue, replaced by another Agro-penned story, entitled Paternal Instinct. Revolution editor Ty Templeton hoped to salvage the tale by including it as a bonus feature in the planned trade-paperback compilation of the miniseries, but financial stresses prevented Mr. Comics from releasing the collection, and The Believer became an editorial casualty.

Agro—an artist and writer who has storyboarded several of the *Saw* films, as well as Nelvana's *Droids, Ewoks* and *Care Bears* cartoons, and who has also illustrated a number of tales for DC Comics—set out to craft a story consistent with the films' fundamental themes of repression, ignorance, violence and prejudice. He chose a Catholic setting for the 1991 timeframe, which he felt provided a strong parallel to the ape worldview—particularly in the story's disturbing climax.

"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," Agro explained while discussing the story in Simian Scrolls #15. "And the priest is bludgeoning the ape into submission literally, whereas Zaius is pummelling Cornelius into submission verbally, with well-chosen quotations and threats of heresy."

Templeton, however, foresaw a backlash over the story's overtones, particularly regarding the juxtaposition of the two saviours, the Lawgiver and Christ, in the final panels. Historically, religion-themed tales of a controversial nature have frequently garnered outrage among the devout, as illustrated by Salman Rushdie's book *The Satanic Verses*; the films *The Last Temptation of Christ, Monty Python's Life of Brian, Dogma* and *The Passion of the Christ*; and Rick Veitch's ill-fated *Swamp Thing* issue #88 (the notorious, never-published "Swamp Thing meets Jesus" debacle). According to Agro, Templeton told him, "People don't want to see their god compared to a monkey."

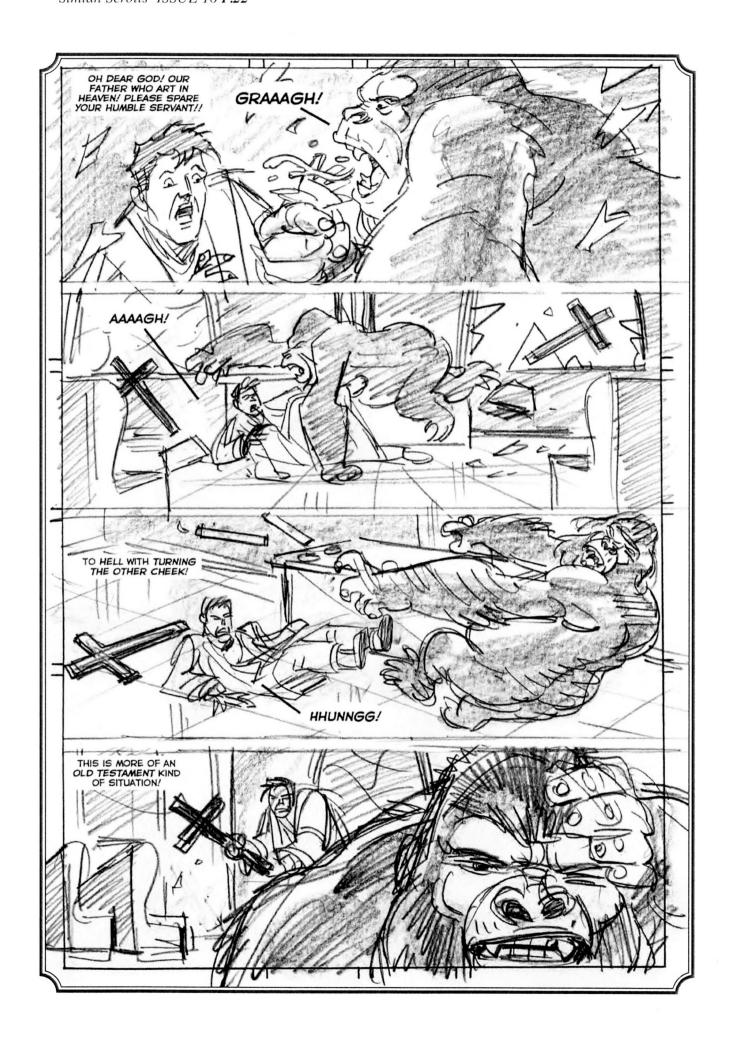
Still, Templeton stresses, his decision not to run *The Believer* was in no way a reflection on the tale's quality. "I like Sam's story—always did," he says, noting that after Fox made him change the cover to issue #1 (which originally featured an ape burning an American flag), tone down the blood in the issue's climax and avoid showing naked apes in bed together, he didn't want to risk further offense. "I'll admit I was trying to get out ahead of trouble with this religious story that paralleled Jesus and an orangutan so bluntly. In retrospect, I might have been wrong—but also, in retrospect, the story we ran by Sam Agro in issue #4 was terrific as well, and I think it's just a wee bit stronger, as it tied into the main characters better. In the long run, I'm THRILLED to see Sam's story being printed finally, so that your readers get to read BOTH in the end."

Was Mr. Comics' decision not to run the tale premature? Planet of the Apes fans can now decide for themselves. With the kind permission of both Agro and Templeton, Simian Scrolls presents, for the first time anywhere, the unpublished pencilled and lettered pages of...

# The Believer













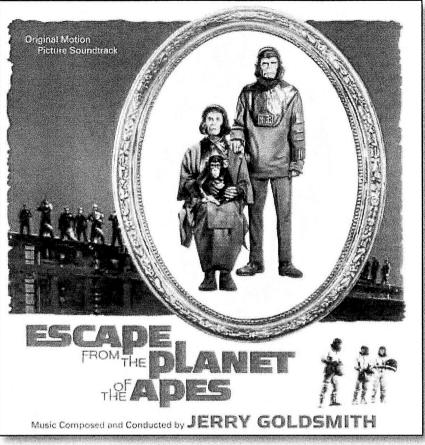
It's been a long time coming but Jerry Goldsmith's score from Escape from the Planet of the Apes has finally been rewarded with a dedicated CD release of its own. The new release comes courtesy of long-time soundtrack specialists Varese Sarabande and is a available in a limited edition of just 3000 copies.

The music in the Apes films has always contributed greatly to the creation of these strange alien worlds, whether it be the far-flung apocalyptic world of the original movie or the

near-future dystopian nightmare of Conquest. Perhaps it's because Escape is the only film to occupy a contemporary setting and therefore has less of a need for such emphasis that the soundtrack is light on score, and what music does feature is perhaps not as memorable as a whole when compared to Goldsmith's groundbreaking score for the original movie.

Nevertheless, the film's score contains a couple of the most memorable individual pieces of music in the series and still serves as testament to Goldsmith's abilities as composer and his enormous contribution to the Apes movies.

His opening piece, Main Title (2:32), is a strong opener. Combining more traditional and contemporary touches with the more percussive sound of the original score, the opening piece of music in the third Apes movie is easily one of the most memorable of all the music in the series. Strings and electric guitars battle with thundering drums and percussion and we are instantly thrown into a world both familiar and a little alien to us – a sensation no doubt felt to an even greater



extent by the film's protagonists, whose introduction to the 1970s accompanies the groovy title theme. When the music from the scores are divorced from the images themselves, this piece of music is arguably the most listenable stand-alone tune from all five movies.

The seventies sound continues through *The Zoo* (1:09) which plays like a more chilled out variation on *Main Title*, with the percussive sound and more modern guitars combining on another funky little number that lacks the intense drive of the opening music but feels equally off kilter yet modern.

The Gorilla Attack (0:56) bursts into life with an attack from the orchestra itself but quickly settles down into an ominous, brooding piece as the first hint of darkness descends on the simian time travellers with Milo's death, the sitar sound maintaining a link with the more upbeat title music heard earlier.

There is tenderness on show in *I Like You* (1:05) although this offers more of a compilation of snippets of music than any sustained theme. From here we are



taken into the other more memorable piece of music from Escape's score, the love theme which again takes us into more contemporary sounds as Cornelius and Zira explore the Earth of their past.

Missing from the previous official release, *Shopping Spree* (1:23) was previously available only on legally dubious releases of the Escape soundtrack and is a welcome addition to the music collection of any Apes fan. Just as the first half of the film has dated, so too this piece of music sounds very much a product of its time (see other Goldsmith soundtracks of the 1970s such as Coma and Logan's Run for similarly dated love themes) but remains a wonderful little tune all the same.

A Little History (1:23) brings the music back into serious mode, with a tense, ominous atmosphere kicking off and continuing through to the longer piece, Interrogation (3:18), in which the dark future of the Earth begins to become obvious to the humans of the 1970s. The cue generates an uneasy tension but also retains an otherworldly dream-like feel that is not unlike parts of the score to another dystopian work by Goldsmith of a few years later, Logan's Run.

The tender love theme, a softer variation on *Main Title*, returns in *Labor Pains* (1:05), bringing a warmth and humanity to the fore for the briefest of moments, but a sinister sounding ending to the piece signals a return to darker territory and the score again explodes into life with *Breakout* (0:37). A sudden outburst from the orchestra ironically echoes the earlier killing of Milo as this time Cornelius turns killer, albeit accidentally.

The Labor Continues (3:54) combines distorted electric guitar with significant amounts of percussion and is a grimly ironic link to the original movie. Not dissimilar to the music that accompanied Taylor's attempt to elude capture in Ape City, a similar percussive sound is used here as Cornelius and Zira find themselves hiding out in the world of man from the humans who would inflict upon them the same fate that would have awaited their human friend. A burst of strings briefly brings respite from the tension but settles back into more suspenseful flute music in a precursor of a theme that will later herald the death of the simian visitors.

The Hitchhiker (1:06) signals a brief return to the funky seventies stylings of Main Title, electric guitar once more taking the spotlight in a brief reprise of the main theme, but tenderness comes once more to the fore in Mother and Child (3:52).

Similar to the music composed by Peter Schickele for Silent Running a year later (in which he used music to humanise the three robots on board Bruce Dern's spacecraft), *Mother and Child* is a beautiful theme that is used to emphasise the warmth and humanity (if such a word is appropriate) in the relationship between Zira and her child, and to the simian companionship she finds in Armando's circus. By the time the music has finished we'll be back to ratcheting up the tension again but until then this piece offers one of the most touching moments in both the film and Goldsmith's score.

Echoes of the original film again rear their head in *The Hunt* (4:08), which calls to mind the cue by the same name on Goldsmith's original score. The role of human and ape has been reversed but once again we find one species trapped out of time on the run from the other, and once more the driving drum rhythms are overlaid with staccato bursts from the piano.



Jerry Goldsmith

Final Chapter and End Credits (1:42) opens with one final dramatic flourish from the brass section (a more bombastic variation on the theme featured in The Labor Continues), before settling into another gentle woodwind arrangement signifying not just the tragic end to a love story but the glimmer of hope on which the film ends. The music accompanying the end credits brings the album to a melancholy close, rounding off an impressive new CD release.

While the CD runs only a little under half an hour, it's a rewarding release which finally takes its rightful place on the shelf next to its companion films' soundtrack releases. Upon revisiting it, it is interesting to note how often the techniques and sounds used by Goldsmith echo some elements of his original score while often turning them on their head – much as the film itself turns the original movie on its head.

Even at this short length, it eclipses the previously available suite (a bonus track on Varese's release of the original movie's score) by more than ten minutes, and even steals a few minutes on the various bootleg copies that have been floating around the market for years (all of which are now redundant with the inclusion of *Shopping Spree* on an official release at last).

Despite the brief running time, no effort has been spared on the release. The packaging features notes by Julie Kirgo – unlikely to tell hardcore Apes fans anything new, and likely to provoke discussion over the merits (or lack of them) in certain sequels – and is heavily illustrated with photos throughout. A listing of the orchestra personnel rounds out the inlay notes.

The album was produced by Nick Redman, who also produced the previous Varese release of the original score and suite from Escape, so was in safe hands. Certainly the quality of the CD, while reflecting shortcomings of the source on one or two occasions (though not with any notable detriment of the music), is as good as, and more often than not better than any previous release and can now finally be regarded as the definitive release of Jerry Goldsmith's other classic Apes score.

The CD is now available to order direct from the makers at varesesarabande.com or any other good soundtrack supplier, and costs around \$20US.



"I would rather put my hand in the fire than send in a script without having **Sheila Gallien** read it. Sheila has made every script I've written in the last six years much stronger, more dramatic, and much more successful. She is that rarest of rarities: a careful, vigilant, constructive critic."

William Broyles, Jr., Writer

# SO: WHAT

# WENT WRONG?

#### Screenplay by William Broyles Jnr.

Sheila, you worked for six years alongside the Oscar-nominated screenwriter. How did you originally get involved with Mr Broyles, Jr?

I heard that Bill, who was renowned at the time as a journalist and also as co-creator of the TV show *China Beach*, was looking for an assistant. I faxed him my resume and we had a meeting in Los Angeles. Bill had a three picture deal at 20th Century Fox, and he hired me.

Did he initially pitch an idea for Apes... or, did Fox approach him?

He had a long relationship with Fox, having developed several movies with them and done a very successful rewrite for 'Entrapment'. They approached him, made a deal, and he went off to write his story.

When the idea of a remake of "Planet of the Apes" first cropped-up — what was your initial reaction?

I couldn't imagine where Bill would take it, but it sounded like fun, especially since he had been working on several war movies for the last few years.

What information was Broyles Jnr. initially provided with?

Well, this was a very familiar and successful franchise, but they were looking for someone to take it in a new direction. Bill Broyles was a highly respected writer, so he received more creative freedom than many writers might. Other than that, it's about deadlines and money. A deal like this is a "step deal," which means a writer turns in a first draft, then usually two revisions, for which he is paid in steps. A big part of the job of a professional writer for hire is to deliver on time, and, of course, to respond to studio notes and concerns.

What was the original brief for 'Apes' 2001?

It was described as a new epic which encompassed a whole new mythology and even religion.

Were you familiar with the 'Apes' franchise?

I was familiar with the first movie, I had never forgotten that scene with the Statue of Liberty on the beach, and the nickname "Bright Eyes." I had no idea how many there were!

We would love to hear about Broyles Jnr's original script. All we've heard are rumours that it was far superior and that it featured centaurs and other fantastic creatures.

I can tell you is that there was a very complex journey regarding travel through a wormhole, and that the inhabitants of the new land had a history which was revealed through the protagonist's discovery of a secret. There was a Cain and Abel type split in the history, and two peoples had taken different paths. None of this, if I remember, survived the movie. There was a very complex history and religion for Daena and Karubi, which was cut completely. And Zaius was certainly not originally envisioned as Charlton Heston!

I wish the script that first attracted Tim Burton could be put online, but I don't know if it can legally. Bill went through extensive research and literally created a whole mythology and religion. I really missed the original character of Daena. She was more of a warrior queen, and a heroine. Bill has been quoted\* as disliking the script that was actually used in Burton's film.

(\*"I did not do that one. I don't understand it. I have no idea what it means ... it doesn't make any sense to me. I wrote one, but it's not in the movie").

Was your involvement in the project purely along the lines of advising / helping Mr Broyle, in his his words... "see what I had done wrong, and how to make what I had done right even better"?

I didn't contribute to any of Mr. Broyle's projects with ideas. My process shadowed his process, so I was responding to his creativity, not collaborating with him. After awhile, I had a sense for what he was looking for in research so could anticipate that, and I had a knack for knowing what he was trying to say, and helping him distill that, but I never rewrote him or wrote original scenes.

It has been reported that his version would have been prohibitively expensive to film. Can you re-call if there was any truth to this?

I remember a series of conversations where they kept trying to cut water landings. It got kind of funny, because it started to look like Leo would have to arrive by hot air balloon. It was less about creatures and more about big sets, whole civilizations, that would have had to be created. And those water landings. Don't ask me why that was such a problem.

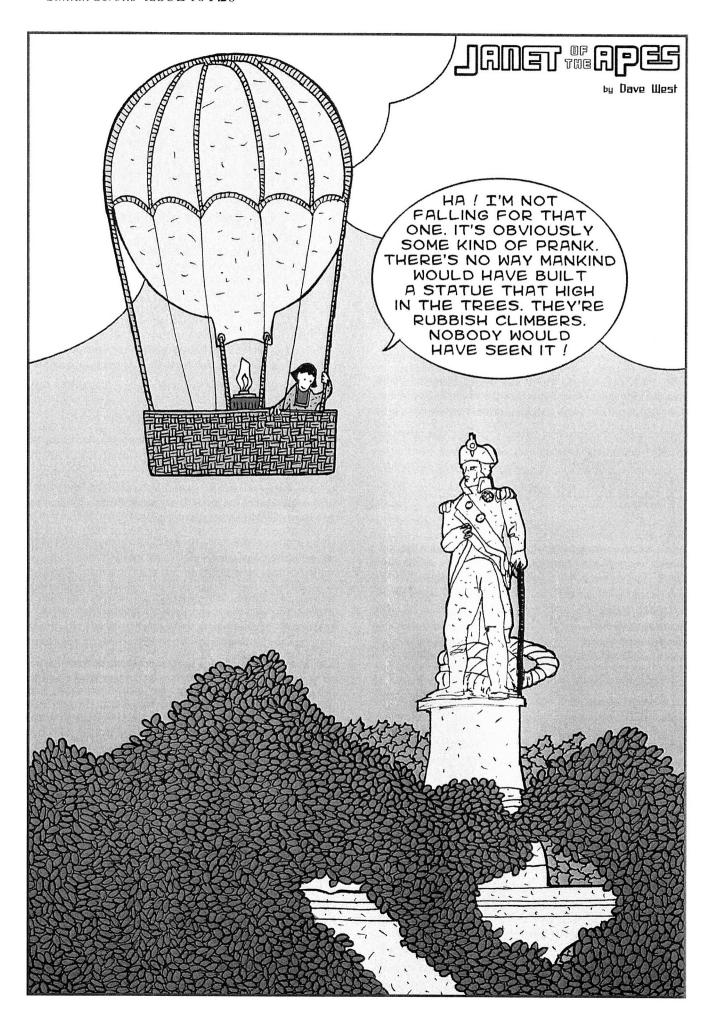
Tim Burton came aboard and hired Mark Rosenthal & Lawrence Konner – At that point were you still involved with the project and, if so, what were your thoughts on the 'new introductions'?

I believe the language originally used was that the new writers were going to "color inside the lines" of what Bill had created. Language gets very subtle at this level, and my head used to hurt trying to figure out what people were really saying. Even so, I don't think I anticipated that they would make such a departure, but things have a way of taking on a life of their own once you start rewriting. By the time it was deemed ready for shooting, Bill's script was unrecognizable.

Have you since seen Tim Burton's attempt?

I have. It was hard for me to be objective, honestly, because I kept looking for things that weren't there, and I missed them. I think the studio took a big chance in trying a wholly original approach on the remake, and I applaud them for that. But I just don't think it hit the mark with the final product. Maybe they just got nervous. I don't really know what would have happened with Bill Broyles' version, but it felt whole to me.

Dean Preston



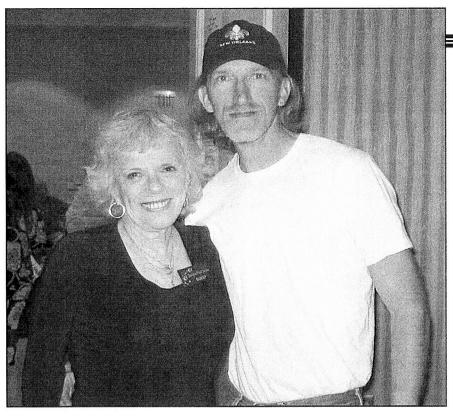
# PUTTING GROCERIES ON THE TABLE?

Episodes:

The Good Seeds / The Surgeon Guest Star: Jacqueline Scott

Characters: Zantes / Kira





On 15th july 2007 Jacqueline Scott made an appearance at the Western Film Festival in Charlotte, N. Carolina.

After a screening of an episode of "Here Come the Brides" in which she appeared she was gracious enough to sit down with Simian Scrolls' cub reporter, Tim Parati, and answer some questions.

Tim says; "She was very sweet and had a warm laugh and sparkling eyes! I on the other hand was a gibbering idiot but I learned a lot about conducting interviews... for instance; Hold the recorder closer to the subject and not yourself! Find a place with not so much back ground noise! Stop saying "right " and "yeah" so much and let the interviewee get through a whole thought before trying to ask the next question!

On behalf of Ape fans everywhere Tim also learned the following...

#### How did you get cast in the series?

I knew the casting director. He had seen some things I had done in the past. And they were having trouble getting women to do it. A lot of women didn't like the make up. It psyched them out. You never really get used to it. You'd pass a mirror and just scare the living daylights out of yourself!

#### I heard that eating was difficult.

Yeah, you had to eat in front of a mirror and lay the food in the back of your mouth or just drink everything with a straw!

#### How long were the shooting days?

Six or seven days.

#### And you had to be in makeup at four a.m?

Yeah, 'cause it took three and a half hours to put it on. They had a special appliance for Roddy so he didn't have to go through what the rest of us did.

#### The Good Seeds was the first episode filmed for the series. Was there an excitement on the set of this new show, or was it just regular run of the mill work?

For me it was just another job. Like Cagney used to say, "Just putting groceries on the table!"

#### You said that Roddy McDowall was the "salt of the earth".

Oh he was a lovely man. It was the first time I had worked with him but we never met as 'people' only as apes!

Long after Apes I was at a luncheon with him one day and I kept trying to get to him, to ask him if he dismissed all his exfiancés that way! But I didn't get to him! He was right at the table where I was, but it was a huge luncheon and there were people all over the place.

#### But if he never saw you as a human on the set he might not have even recognised you.

No, absolutely he wouldn't have! He did say to me, "The make up doesn't seem to bother you as much as it does other people" and I said "Well, of course, it's miserable to wear but what are you going to do? Put it on and sit around and complain all day?"

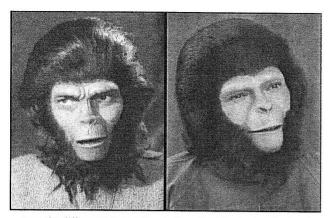
#### Sitting around in the California sun in the makeup and all that burlap you were wearing must have been nasty!

It's funny, somebody else said that. I don't recall that too much but (groaning) I remember those appliances... they were hard. I remember once I was in them for 18 hours!

#### Did they itch?

Yes, your first instinct was to move your face and pull at them to get them loose and that's the worst thing you can do! You just have to learn. But I said when the crew starts telling you look pretty; you know they've been on the show too long! (laughs)

#### Did they use they same appliances every day or give you new ones?



Spot the difference: Jacqueline Scott as (left) Zantes in 'The Good Seeds' and (right) Kira in 'The Surgeon'.

Always new ones... that's why, to my knowledge, they cancelled the show. It was too expensive to make because you could only use the masks once! And there were always make up men stirring these big vats of latex!

#### Did they just throw them away?

Hmm-hmm

#### You didn't save any?

No, they wouldn't let you have them.

# Did you watch the original movies to get any inspiration from Kim Hunter's performance?

No. I very much liked working in the masks and they would lay the hair on our hands...I've been trying to remember what they did with our feet.

# You probably had those funny shaped shoes with the toes sticking out.

Did we? It's hard to remember! I liked working with the appliances because you had to find different ways of expressing yourself and getting through to people. I found it really interesting. I liked working on them.

#### Did you have to overdo your facial expressions?

No, you just had to find different ways of doing it. Overdoing it wouldn't make a difference one way or another. The most expressive parts of your (ape) face were your real face. That's what was so brilliant about it. Around your eyes where you squint and on the sides of your mouth.

# I noticed when I watched your episodes the other day, you did do a lot of squinting and little "love looks" to Galen!

Yes, a lot of eye batting! (demonstrates)

#### Where was Polar's farm located?

I remember it was on Twentieth's ranch out at Malibu and we had to drive all the way. Of course we had to be there so early in the morning so we got very little sleep. One day I was driving home and I had to stop and have coffee and pie cause I was falling asleep!

#### But not in the makeup?!

No, no! (laughs) Initially they didn't want to pay us for the time to take the makeup off! Can you imagine us driving down the freeway?

# Actually, I believe Beverly Garland said in her interview that she did that one time, just to do it!

Oh I think that would have caused a ten-car pile up!

## Did you get in makeup in the studio and then get driven to the set?

They had trailers there, cause they can move anything anywhere! Those crews are incredible! They're amazing!

#### Any anecdotes from the show?

One day, on *The Good Seeds* I was having my coffee, through a straw, of course, and the Director was giving me a direction. I moved away and the straw got stuck on my mouth! He had on these beautiful grey flannel trousers and his loafers, all dressed up, and the coffee dripped all over him! Oh God, he was raising hell! Not really, we all laughed!

#### Who was that? Do you remember his name?

Yes. Don Weis. He was a wonderful director, a wonderful man. I really adored him.

# How did your second appearance on *The Surgeon* come about? Did the casting director just say, "We want you to do another one"?

Pretty much, yeah, it's so long ago but they knew I liked doing it and I guess they liked what I did. And that director knew me.

#### And they had trouble finding females so...

Yeah, Beverly Garland and I were about the only women who liked doing it! (chuckles)

# In your mind, what were the differences between Kira and Zantes and did you consciously try to make them different?

No. I thought whatever I chose to do, as an actress would make the difference. They may have given me a different appliance. I don't think they made appliances for any of the guest stars. I think they used Kim Hunter's appliances on me, the mold was for her... 'cause it was expensive enough just to use those molds but if they had started fitting all the people, I'm sure it would have been a complicated process. I'm sure it would've required several fittings.

#### Do you remember anything about James Naughton?

I know now that he's a great big musical comedy star! I heard that name a while back and I said "Oh my gosh, it couldn't be that human in those rags"!

#### So what are you doing now besides conventions?

I do a lot of plays all around the country but mostly in Los Angeles. Recently I've done some wonderful parts. I've done *The Trip To Bountiful* and *The Gin Game*. I've gotten to do all those wonderful "old lady" roles! And I just finished a play called *Quartet* about four old opera singers in a retirement home, written by Ronald Harwood, who wrote *The Dresser*. It was a lovely play!

#### It's great that you are doing a lot of theatre!

Oh I once said, "the millennium will come and I'll be running around looking for a job. Thank God we don't have to retire!

# Why do you think that *Planet of the Apes* has maintained its popularity?

Well, I think it's the craziest thing in the world. I think they only made thirteen episodes, didn't they? As I understood, they cancelled it because of the expensive makeup. But they have never dated! The humans all wore rags and everyone else were apes!

When I first came out to start making TV shows they would sell thirty-six at the least! Now they sell six and if the first one doesn't get a good review, they're out! It's terrible! If they had made thirty-six episodes of *Planet of the Apes*, they would have made money from them forever, because they never dated. Children would have loved them forever!

# I heard you say that if they had continued on, you were to become a regular character, as Kira?

Yes, as Roddy's fiancé, and I suppose eventually his wife! Hopefully!

#### So, I suppose your flirtations worked!

Yeah, it would've worked out pretty good!

#### Jacqueline, thank you so much for talking with me!

Thank you, Tim! it was very nice of you to chase me down! It's been lovely.

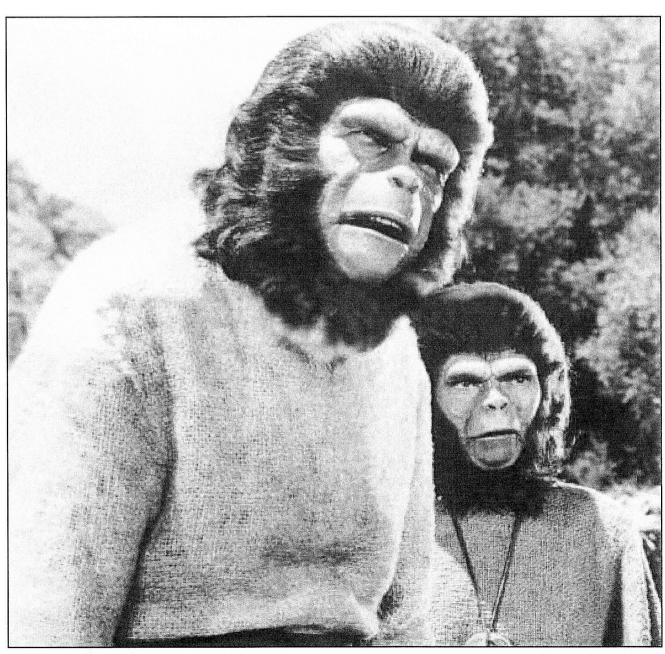
## Anything you'd like to say to the league of Ape fans all around the world?

Just keep watching the Planet of the Apes!

#### I don't think there's any problem in that!

Good! Glad to hear it!

Interview conducted By Tim Parati



Iconic: Polar (Lonny Chapman) and Zantes (Jacqueline Scott) in one of the TV show's most widely used publicity shots.

# TOES OF FIRE

Episode: The Good Seeds Guest Star: Eileen Dietz

Character: Jillia





Eileen was just six weeks old when she and her twin sister Marianne starred in an ad for a popular detergent. Twelve years later, Eileen entered a whole new world when she took the bus, then the subway, then walked one block south and two blocks west to attend acting classes at the famous Neighborhood Playhouse.

This path would ultimately lead an audition for THE EXORCIST, in which she was cast for two parts: The Demon (The Face of Death), and the possessed Regan.

Developing a taste for extensive make-up Eileen then won the part of chimpanzee, Jillia in the TV episdoe 'The Good Seeds'.

#### Eileen, how did you get the part of the love-sick, 'Jillia'?

I'd come out to L.A from New York, after having done *The Exorcist*. Basically, I just heard that they were casting for the *Planet of the Apes* TV show. So, I literally got onto the 20th Century lot, walked into the office and straight into Marvin Paige, who was the casting director for the show. I told him that I had just arrived from New York and that I was very good at wearing make-up and he said, "OK! Read to me", which I did and, he offered me the part.

#### So, in other words - you 'gate crashed' the studios ?

Yes, (laughs) that's exactly what I did! But you can't do that anymore, not since 9/11. They now have to check everything. At the time though, I was totally innocent about the whole thing.

Right after that, I did exactly the same thing again and walked over to another studio that was filming the TV series *Korg: 70,000 BC.* I told them that I was a make-up actor from New York and that I had just done *Planet of the Apes*, so, they cast me on that show. I literally did three make-up shows, right in a row.

Soon after that, I did *Helter Skelter* and ended-up with a bald head!

Your episode, *The Good Seeds*, was the first filmed in the series and was a big project in terms of the numbers of ape characters on screen at any one time. Did this put a strain on the make-up department?

Even when I turned-up about five o'clock in the morning, there would already be dozens of make-up people, it looked as though they had every make-up person available in LA on call!

The extras just basically wore simple 'throw-on' masks, but we had to have ours applied piece by piece.

# Bearing in mind the make-up involved with *The Exorcist,* how awful was the 'ape' make-up process for you?

There wasn't really that much difference. The make-up process for the apes took about two and a half hours, where as *The Exorcist* took nearer three and a half.

The real challenge, on APES, was that you couldn't see the end of your face, so, when it came to time to eat, you had to use a mirror, 'cause you just couldn't see your mouth.

And the other thing was the feet. We wore sneakers inside the ape feet and I remember my feet being really really hot.

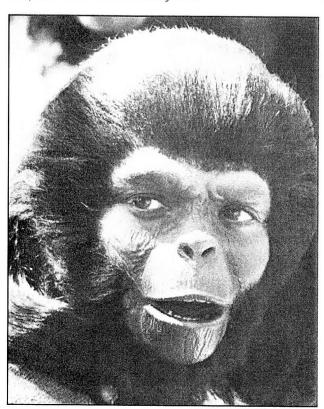
# What was your initial reaction to having the make-up applied for the very first time?

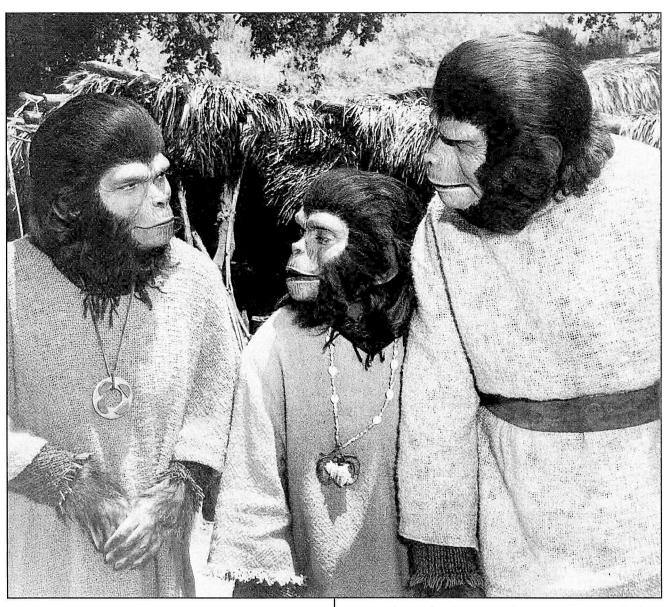
I thought I looked really cute! [laughs] I still do! 'Jillia' was a very cute chimp!

The show died very quickly and is probably more popular now than it was when it was first screened. There was so much going on in this country at that particular time, especially political, such a Watergate. People just weren't interested in fantasy shows like APES.

# Lonny Chapman and Jacqueline Scott were your ape parents, what were they like to work with?

They were wonderful! I know, before he died, Lonny Chapman ran a theatre in Hollywood.





# Did you experience any difficulties in relating to other actors wearing appliances?

I don't remember any as such, the only real problem I recall was the heat, it was extremely hot inside all that make-up. The only other challenge was that my feet were so hot!

It's interesting, but now that you've brought this up, I remember I used to smoke at the time, I was kind of addicted. How I got through a whole day without smoking a cigarette, I can't imagine! I really have no idea how I did that.

#### Kim Hunter used to use a very long cigarette holder.

Yes, that's probably what I used too, I just can't remember. I know that it would have been very difficult to have gone without one.

# Your character takes a shine to Galen and you share most of your scenes with him. What was it like working with Roddy McDowall?

He was actually one of the nicest people that I have ever met in my life! He showed me a few things, like how to walk and stand, stuff like that. He was definately an actor's actor.

#### What are your memories of others in the Polar clan?

You know it's quite strange, but on most of the jobs that I have done, at the end of each day everybody would go off for a coffee or cup of tea. One thing I clearly recall about *Planet of the Apes* is that, to my surprise, everyone just went home!

It was probably because we were recording miles from the nearest town and everyone just wanted to get home, so, for me it was all "work, work, work" with very little socialising!

There was so much work to be done! You'd come in very early in the morning, when everyone was tired, you'd get your make-up done and, to be fair, talking with all that on became less easy!

It was extremely different to the like of  $\it LA \, Law$  - On that show we had so much more time to sit around and chat between takes.

#### So, you really didn't get to know any of the cast?

Oh, James Naughton, I did! But I think that, now, should I ever bump into him, I'm sure that he wouldn't remember me! These days I keep running into his brother, David!

But yeah, all the guys were great. I was very young and this was my first time in Hollywood, so everyone took good care of me.

#### Did you keep anything from the set of, The Good Seeds?

Sadly, no! I don't think people ever thought of saving things back then. If I had of done I'd certainly be rich! I do have all my stuff from *The Exorcist* though! Now when I do a show or convention I always ensure that I take something along. If I could have taken something from the set of APES it would have been one of Jillia's snouts!

#### Do you have any anecdotes or amusing stories relative to The Good Seeds?

Only that I was always falling all over the place - I used to constantly trip over those feet!

Focusing on *The Exorcist*, what are your thoughts on Linda Blair effectively stealing all the limelight as Regan - especially, as it was you who had to vomit, levitate, spit and abuse the cross for six months!

That's what your supposed to think! (Laughs) It used to annoy me a little but it really doesn't anymore. Anyway, It's actually a bit of a misconception that I did all of her stunt work. Linda actually did an incredible amount in the film too.

Linda and I were not friends, we've never hung-out together or anything like that, but, you got to give the devil it's due [laughs] excuse the pun! Linda did a wonderful job.

#### [Telephone line starts beeping)

What's going on! It's all this talk about the Exorcist! It's something demonic! (laughs).

I've done so much work since then and I've been happy doing that work for the last six or seven years. I've long since moved away from *The Exorcist* and gone on to do a whole lot of other things.

# Speaking of horror movies, did you ever see the Tim Burton 're-imagining' of Planet of the Apes?

Yeah! I thought it was awful! I struggled watching it all the way through. I just wanted to go home!

# Do you look back on your visit to the *Planet of the Apes* with fondness?

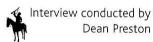
Oh, yes! Not only because it was so much fun to do but because of the wonderful cast! It was my first job in Hollywood so, it will always have that special place in my heart. The first is always the best, it's a bit like your very first kiss! You'll always remember it!

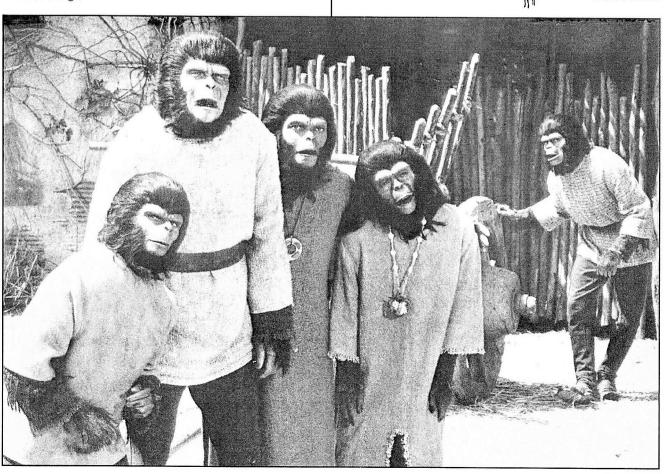
At the numerous horror / sci-fi conventions that I attend you'd be surprised to know that there's still a huge fascination with the concept and with *Planet of the Apes*. Personally I'd rather it were dolphins that ruled the planet - Now wouldn't that be cool?

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

Just that I'm thrilled to know that there are still people out there that like the series. So, keep on watching and enjoying it. I still put on the DVD once in a while, just to see little Jillia in action! Please keep the memory of the show alive!

That's why we're here, Eileen... thank you very much indeed!







Rich Handley In Conversation With Lovern Kindzierski

Ever since Dark Horse Comics released its Alien vs. Predator series, franchise crossover tales have become increasingly popular. From Archie Meets the Punisher to Freddy vs. Jason to Superman vs. The Terminator, a variety of unlikely team-ups have hit stands—and theatres—over the years. Planet of the Apes has gotten into the game twice: first in Marvel's Apeslayer saga, which merged Apes with Marvel's War of the Worlds spinoff, Killraven; and then in Malibu's Ape Nation miniseries, which featured an invasion by Alien Nation's Tenctonese.

Neither was overly well-received. However, had Lovern Kindzierski and Alan Weiss been allowed to pursue a project they proposed to Dark Horse Comics, fans might have witnessed the first successful Planet of the Apes crossover. In 2006, the two creators pitched a tale entitled Tarzan on the Planet of the Apes to Dark Horse founder Mike Richardson, with Kindzierski as writer and Weiss as artist. Had it been greenlit, the story would have seen Edgar Rice Burroughs' iconic ape-man character propelled into the future in a time machine built by H.G. Wells, to find the planet controlled by apes.

In that future, Tarzan would have befriended Nova's tribe and encountered an ape hunting party, including a younger Dr. Zaius. One gorilla on the expedition, Phaestus, would have sympathised with the human savages and helped Tarzan protect them. Zaius, considering the ape-man a threat, would have set out to destroy him. As an added danger, Tarzan would also have had to face an angry gorilla— Alexander, leader of the hunting party—who would have ultimately been thrown back in time, to the era of Caesar's rebellion.

The Canadian-born writer-artist, a former contributing animator for the Children's Television Workshop, has been recognised by the Comic Buyer's Guide survey as one of the industry's most influential colourists, and has been nominated several times for both the Eisner and Harvey Awards. He has written and illustrated for a number of titles from Marvel, DC Comics, Dark Horse, IDW and other publishers, including X-Men, Conan the Barbarian, The Incredible Hulk, Spider-man, Batman, Star Wars, Star Trek and many more. In 1991, Kindzierski co-founded Digital Chameleon, the first comic book colouring and inking studio to utilise Adobe PhotoShop—now widely used throughout the industry.

In 2009, while conducting research for an upcoming Planet of the Apes encyclopedia, I had the pleasure of interviewing Lovern Kindzierski regarding this long-lost Apes tale.

#### Simian Scrolls ISSUE 16 P.36

Rich Handley: I've read the outline of Tarzan on the Planet of the Apes, and I think it would have made for a fascinating series.

Lovern Kindzierski: Mike Richardson really loved it.

When did you submit it to Dark Horse?

Oh, that was...two years ago? Maybe three?

I'm curious about the timing. If I recall correctly, Dark Horse was publishing Apes comics under their license from 2001 to 2002, and then Mr. Comics had the license from 2005 to 2006. So I wonder if the rights reverted to Dark Horse, or if Mike Richardson had planned to get them back.

Well, this was something I talked about with Ty Templeton [co-writer of Mr. Comics Revolution on the Planet of the Apes], and he said "You know, the rights are going to be up." So I guess this was three years ago, in 2006. Ty said, "Mr. Comics is just about to give up its rights to it, so maybe you can still salvage it with Richardson, if he picks up the rights again." So I said, hey, that would be a great thing. Mike loved the idea. I don't know how it got shot down—I believe, from the conversation I had with Mike later, that he went to some kind of Burroughs site or chat room for fans, and the Burroughs people didn't like it.

Well, crossovers are often met with a wide range of responses some really like them, some don't. I guess the Burroughs fans fall into the latter group.

Yeah, and that was the end of that.

So he actually canned it based on one sampling of fans?

That's what I was told.

I guess fans have more power than they realise.

Well, I'm not entirely sure if it was just that. I think it was on the basis of that, and the fact that his editorial staff didn't like the idea—I don't think they like Tarzan stuff, and unless there was something that really brought it into today or something, I think they were going to pan it.

Even though they had already done some Tarzan work.

Yes.

This, I assume, was after the Tarzan-based miniseries you'd already done for them [ed. note: Le Monstre, published in Tarzan #11-16]?

Yep

And had they stopped publishing Tarzan by that time?

I don't remember them doing anything by that point with Tarzan, but I do remember talking to Mike about it, and he had been talking to me about developing more stuff with Tarzan, and I'd actually discussed it with [Malibu and Dark Horse Tarzan artist] Tom Yeates and Mike. We were at a party with [stop-motion film producer] Ray Harryhausen, and we were all thrilled about it. But then Mike, at the end of the convention, went off, and his people said no, and that was it.

That's a shame—I think it would have been a lot of fun.

Oh, yeah, with Alan Weiss drawing it? Wow!

You know, there has been a crossover involving Planet of the Apes. Malibu Comics did a crossover with Alien Nation, back in the '90s, called Ape Nation. Have you read that?

Yeah, a long time ago. I had actually been hired by Malibu—well, not by Malibu directly, but by a fellow named Henning Kure, and he was a Danish publisher who was brought in to do the Tarzan stuff for Malibu. I was going to be working with Teddy Kristiansen on some Tarzan properties, but Malibu didn't like the direction that Henning was developing, so they played with...well, this reminds me of how Firefly got killed—they played it out of order, so it didn't make any sense to the audience. I'm not sure who would have made the decision, but Malibu decided to go with this weird space-time-travel Bizarro thing that was kind of neat, but not the way I would have reintroduced the character. And they really thought that was the way to reintroduce him to the market—and, of course, it went out there and sunk like a rock.

Your proposal sounds like it would have been more fitting with the Apes and Tarzan universes. I think where they went wrong with Ape Nation was that they're really not compatible universes.

Yeah, it was a bad fit, for sure.



But this doesn't sound like it would have been. I got a chuckle out of a loincloth-wearing Tarzan meeting Nova's loinclothwearing people. It seemed a natural fit.

Well, I always try to get the story out of the character, and we'd been talking about some other things with that—I sort of loathe having Greystoke do anything with technology. I know he wasn't afraid of it, and I know that he drove a car from Manhattan to Wisconsin to find Jane, so I think some simple types of technology can be used with him. But I really avoid having him play with it too much—and yet, there's lots of ways to introduce him to time machines, and [Nikola] Tesla, and all of those people who were around at that time.

And bringing in the Wells connection allowed you to do that without it being something along the lines of, oh, "Tarzan builds a time machine."

Yeah! And it was the kind of thing where...well, one of my greatest influences is Philip José Farmer, who has done some fun stuff with Doc Savage and Tarzan. You would love them! It's Tarzan and Doc Savage like you've never seen them before. It'll blow you away—it certainly did to me. I was thrilled to have him [Farmer] do the introduction to the collected Tarzan stories I did.

So would the story have been a one-shot or a miniseries?

We were hoping for a mini.

Four to six issues?

Actually, I think the magic number we were looking at was three. You know, you shoot for the moon when you're pitching it. We wanted to have something where we could really let Alan stretch, and do those beautiful, panoramic two-page shots and, you know, add the art where it was called for, and not just pad a story—to try to make it epic. But I think if we had to, we could compress the story into maybe a 48-page special, or something like that. I did an exercise a while ago, where I told the story of Ulysses in eight pages—in comic form. So I know you can always pare something down to its barest essentials. But we were hoping to bring something that would be a really great story, but something that was a beautiful art piece to collect as well. I'm a huge fan from way back, and very respective of the material because it's a direct connection to my father. My family owned a theatre, and I would go and see all of the Tarzan films with my dad, and not with an audience—my family would have private screenings.

That must have been amazing.

I remember my uncles and my cousins and I...not the girls [laughs]...all of the boys, we did a thing where we did Tarzan and we had The White Warrior, the Steve Reeves movie. I'm a big sucker for that stuff.

Your Tarzan/Apes outline introduces two gorilla characters, Phaestus and Alexander. One was an ally, the other a nemesis. And then you also had two characters from the films, Nova and Zaius—again, one ally and one nemesis. Was that pairing off intentional, or was it more a function of the outline being brief?

Well, there would have been more, but because it was an outline, I find that I'll be reading through stuff like that and I'll be building somebody up or talking about a character and I'll want to

balance it out, and want to show that there is a push and pull between characters. You can't spell it all out in a pitch, because nobody is going to read it. So by introducing the two forces, I'm hoping the editors get it—that they go, "Oh, yeah, there's the positive and negative, so there's lots of stuff there that he can write."

In Planet of the Apes, gorillas are often the species least characterised—most of them just tend to be brutish and ready to fight everyone around them. What, would you say, makes Phaestus and Alexander unique as gorilla characters?

Well, I guess they're not unique in a lot of ways, because there's been so much done with similar characters and that. What I was doing was pulling aspects of...well, I like putting Tarzan out as an examination, and they were aspects of him, but gone in different directions.

Because of his ape upbringing.

Yes. So that, in a lot of ways, was what I was trying to echo. And also, I was looking at what Burroughs did with his ape characters. Tarzan was not universally loved in the ape world.

His relationship with Kerchak was not exactly a loving one.

[laughing] No.

Did you know there actually was a Kerchak-Apes connection?

No, I didn't know that!

It's an indirect one. Malibu did a series called Urchak's Folly, written by Gary Chaloner. I spoke to Gary about this, as there was a Colonel Urchak, and there was a certain theme in the story that, as a friend pointed out to me, was rather Tarzan-like. In both cases, it's a time-travel story in which an ape ends up in the past. In Urchak's Folly, the colonel ended up in the 1800s, and Chaloner told me he was trying to imply that one of the reasons Kerchak didn't like Tarzan so much was that he came from a time when apes spoke and men didn't.

Oh! [laughs]

As for your story, the proposal indicates Tarzan arrives a few years before Taylor's arrival, and you've got Nova in there as a young girl. So we're talking about, what, in the area of ten years prior or so?

Yes, so that it's not an obvious...well, how old do you think Nova was in the film? She looked like the actress was in her mid-20s.

She was almost 23 when Planet of the Apes hit theatres.

I didn't want to have a love interest. Certainly the girl would be young, but in that kind of primitive society, she could be considered a mate. So she would be looking at him differently. I wanted to play with that, but he wouldn't be looking at her that way.

How would you have established her as being Nova, since, well, she wasn't yet "Nova?"

Well...[laughs]...that was being debated. But I thought I could—I hadn't done all of my homework yet, but I was going to go through some stuff and see if there were some tribal things I could do to strongly suggest it was Nova. I couldn't say, "This is Nova," because she wouldn't have had that name.

So then you've got both her and Zaius meeting a speaking human, say, roughly a decade before the film. Were you setting up anything involving their characters—for example, hinting at why Zaius so greatly fears speaking humans?

In the case of Nova, I wasn't setting up anything. In the case of Zaius, that was it, yes. In Nova's case, I was just sort of priming the pump, and kind of showing that if you look back in Nova's history, I guess I was trying to say that she wasn't just one of the stupid animals. She was starting to think—part of it was nature, but part of it was her experiences.

So then she'd have been a prime candidate to react to Taylor the way she did.

Yes. So Tarzan is like the catalyst.

She'd already met a speaking human before, in Tarzan, so with Taylor the idea resonated.

Right, that's what I was thinking.

And how did that idea go over with Richardson—the idea of including characters from the films?

Mike was really, really supportive. I think he loved it all. You know, I think he basically had a bunch of people set up to advise him, and I think it came down to, "Well, these people are here because I want them to decide, and they're telling me not to do it, and I think I should listen to them."

So then it never got to the point where it was pitched to Fox, to get the license back?

Not that I know of.

Do you think you could see yourself ever taking this to someone else, or do you see this as a dead end?

Oh, no—if there was some place for me to take it, I would. But as far I know, all of the Tarzan stuff is done. I've actually just re-pitched it at Mike, and I want to see if he's interested in it.

So then there's a chance of this getting another life.

Yep. I don't know how good a chance [laughs], but it's a chance.

In the bookends of your story, Tarzan meets with Theodore Roosevelt. I know that the two met in the TV animated episode, Tarzan and the Rough Rider, but not being a Tarzan expert, I'm curious—is this someone Tarzan has interacted with a lot, or were you doing a shout-out to that particular story?

It was a shout-out to a specific artist. Alan really thought—I guess Alan had seen Rough Rider, and he thought, "Of course! That's a natural, he'd be great!" I think that's what actually started us along those lines. We were just yacking about some things, and he said he'd love to do a story about Teddy Roosevelt. And, you know, I started saying, "Well, what about this? And what about that? And maybe they were doing this?"

So at what point did Planet of the Apes come into it?

You know, I don't really recall which one of us brought that up first, but we had been talking about a lot of different things, and we were having one of those rambling sort of conversations, where we finally said, "We need to get serious about this." I think

we had been talking not actually about Planet of the Apes, but I think I might have said something about Mr. Comics. So when we started talking about Teddy and all of that, I think we both said—I think it burst out of both of our mouths at the same time: "Planet of the Apes!" Almost like a chorus. So it grew out the conversation, and it was really obvious to us that that was where it had to go. And I just started building on that.

So did you see the two universes as actually being the same reality, or would you have done some sort of...you know, the frequent comic book convention of having a spatial-barrier-dimensional-crossing-type thing where they weren't the same universe? (I'm wording that badly, I know.)

Oh, I saw it as the same, for sure.

So with all of the Tarzan and Planet of the Apes stories that have been published over the years, you would have established that in the same world in which Tarzan was a man raised by apes, there would have later been an ape takeover of man?

Yes.

Do you think Fox would have gone for that?

Hmm. [long pause] Well, in retrospect, no. [laughs] But, back then, I didn't see why not. Truthfully, I don't see why not now.

Well, Fox okay'd Ape Nation and Burton's film and they were both a far less organic a fit.

That's true, and you know... I don't think it was a blatantly bad movie. Parts of it were good.

Whatever problems that film has in terms of direction and story, the performances were often quite good.

I thought everybody was on their game but that ending? That was too corny, for me anyway. It was a strange thing, because so many things were done so right, and I kept wondering how much input was coming in from other sources.

One final question, Lovern—is there anything I should have asked that fans might find interesting?

Well, it wasn't allowed to flower, so I don't think there's more to it. Mike Richardson actually stood up and said, "I wish I'd thought of that!" And when he said that, I phoned Alan up and said, "We've got it. It's a done deal." Mike's reaction was so visceral—but you never know. It's not real until the check clears.

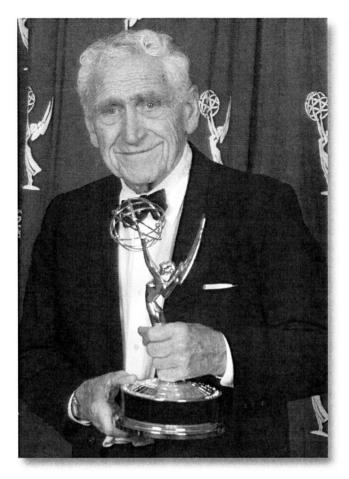
Rich Handley is the author of;

#### Timeline of the Planet of the Apes: The Definitive Chronology,

As well as the upcoming;

#### Lexicon of the Planet of the Apes: The Definitive Encyclopedia.

For more information, visit www.hassleinbooks.com.



# TOUCHING THE HEM

Born James Allen Whitmore Jr. on Oct. 1, 1921 in White Plains, NY. he grew into a natural athlete which won him a scholarship to Yale University, where he studied Law. While there he was a member of the Yale Drama School Players and co-founded the Yale radio station.

With his sporting career curtailed by a knee injury his interest in acting took precedence and led to Whitmore pursuing his love for performing with determination. After serving in the Marine Corp in the South Pacific in WWII he returned home to study acting at the American Theatre Wing and the Actors Studio.

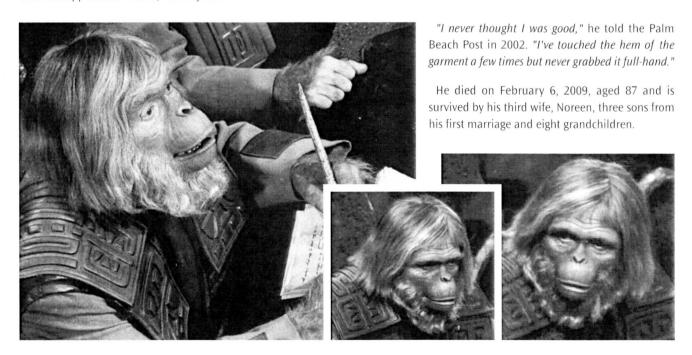
In 1947 he got his big break on Broadway, when he won a Tony award for his debut performance in, *Command Decision*. This lead to contract and the beginning of a long career in movies when he was cast in, *The Undercover Man* (1949).

In a distinguished career, his great versatility and unconventional looks saw him appear in more than 50 movies including a role in the best giant-ant movie ever made, the Sci Fi classic, *Them!* (1954). In 1968 his distinctive voice made him instantly recognisable, despite extensive simian prosthetics, as the orang-utan President of the Assembly in *Planet of the Apes*. He also appeared in some of the world's most popular television shows, including, *The Twilight Zone, Dr Kildare, Rawhide, Gunsmoke* and *Bonanza*.

One of his best loved performances came late in his career in Frank Darabont's hugely popular, *The Shawshank Redemption*. As "lifer" Brooks Hatlen, Whitmore finds himself unable to cope with life outside of prison and is driven to suicide. The veteran actor brought great pathos to the role and delivered a genuinely touching portrayal.

Despite his success in Hollywood his greatest love was always the stage and in the 1970s he won much critical acclaim for his one-man performances on Broadway that brought to life such American icons as, Will Rogers, Harry Truman and Theodore Roosevelt. He went on to star in the movie adaptation of *Give 'em Hell, Harry!* (1975) which earned a nomination for an Academy Award.

Towards the end of his life he won an Emmy for his role in the TV drama *The Practice* and an Emmy nomination for *Mister Sterling*. His final film appearance was in, *The Majestic*.





The first Planet of the Apes offering from BLAM! Ventures, "Conspiracy of the Planet of the Apes" will be an over-sized illustrated novel. Set during the classic 1968 film.

"Conspiracy" tells the story of what happened between the scenes and centres on the astronaut Landon, Chimpanzee scientists Dr. Milo and Dr. Galen, and Gorilla Security Chief Marcus.

The novel, due to hit stores in 2010... is written by Andrew E. C. Gaska, Christian Berntsen and Erik Matthews, and contains over 20 full colour paintings from various top talents in the industry.



Please tell us a little about yourself and life before BLAM!

Was there ever life before BLAM!?

In many ways there wasn't - as BLAM is simply an extension of where my life has been leading me all along. I knew at an early age that I wanted to create stories. I was also a continuity Nazi. Even when I was seven years old and playing with Star Wars figures with the other kids on my block, everything had to count, everything had to make sense. One of the kids would have Han die, and I would step in and be like, "No, no, no! He has to be alive for the next movie! and he is in this month's issue of the comic!" Another kid would join in and have two different Luke figures. I would be like, "Unless one of those



MILO'S FOLLY by Dave Dorman

Lukes is a clone, and this has something to do with the clone wars, you are outta here!" I wasn't very popular - until I got a little older, and Dungeons & Dragons replaced action figures. Then I was slightly more popular with the nerd crowd - because I made a great Dungeon Master, and everyone else just wanted to play.

I was always in advanced art classes and whatnot growing up - and then went to the School of Visual Arts for college. I have a degree in Illustration with a focus on cartooning - which means, um - a comic book diploma. In college I studied under masters like Carmine Infantino (creator of the Silver Age Flash and Batgirl) and Walt Simonson (Thor). I learned that I knew an awful lot about how to do comics, but my art wasn't as strong as my stories, so I concentrated on my writing. I was privately tutored in writing for comics by Denny O'Neil at his insistence. Denny was at the time in charge of Batman at DC Comics (and was so consecutively for 15 years), and had written many comics over the years, such as Sword of Azrael, Green Arrow, the Question, and more, as well as editing G. I. Joe and Daredevil. While at school I worked gratis for several up and coming comic companies that up and went. I graduated college just as comics was at an all time low, and was lucky enough to get work in the video game industry, doing freelance graphic work for Rockstar Games. It was then that I finally started to become financially stable enough to figure out exactly what it was I wanted to do with the rest of my life, and that was form a studio that could both allow me to purge the creative urge and help me conquer the entertainment industry, one forgotten sci-fi license at a time. Thus, BLAM! was born.

Who else forms BLAM! and what credentials do they bring to the table? Are you all avid Apes fans?

We are very much all ape crazy. BLAM! is actually run by myself, my fiancee/producer Leisa Lacovetti, and my wookie/assistant Jim Chulbna - BLAM! Ventures is essentially a family of people working together who all love what they are doing and care about each other.

Everyone else involved works on a freelance basis. Christian Berntsen and Erik Matthews both served as my co-writers on Conspiracy. Christian is a long time collaborator of mine who wrote for the former comic book industry trade magazine Comic Culture. Erik is one of the owners/creators of Tombs of Kobol (formerly the Cylon Alliance); a popular sci-fi fan website dedicated to preserving the gems of Science Fiction from 1800-1990. Consulting Editor Rich Handley is best known for his "Timeline of the Planet of the Apes" book, and his 'Lady Luck' comic story appearing in Star Wars Tales, as well as various articles written for Star Wars Insider, Star Wars Gamer, and Star Trek Communicator.

Where did the idea to produce an original APES novel originate?

I first became an apes fan as a child watching the ABC 4:30 movie. I remember catching the first movie and being surprised to see the story continue throughout the week; especially after the world altering events in 'Beneath the Planet of the Apes' (Interesting enough as 'Battle' was not part of the line up, I didn't even know the movie existed until about a decade later). As these movies were repeated quite often, even as a child as I watched multiple viewings, I would see questions that seemed to remain unanswered between each film. As an adult, I know that these were continuity errors. As a child, I used my imagination to fill in the blanks and cover the mistakes. So it could be said that the genesis of these novels was actually in my childhood. The plan for this series of books has always been to enhance the greater story of the entire POTA saga by filling in the holes that the feature films left wide open.

About five years ago, BLAM! was working with Battlestar Galactica actor/author Richard Hatch on his Great War of Magellan comic series, and the decision was made to broaden our scope by producing sci-fi properties that had been left by the wayside. When FOX showed interest in bringing POTA to our illustrated novel format, the decision was made that this would be our flagship release under our Lost Tribes imprint.

So 'Conspiracy' is the result of ideas that have been fermenting in your collective heads for many years - not a relatively recent brainstorming session?

Correct. This goes back to the 4:30 movie in my camp, and my obsession with Dr. Milo. Milo shows up briefly in the third movie, is the chimp who made everything happen and he's dead before the first reel is over. My intention all along was to tell over this two novel arc the story of how Milo was able to raise the astronauts' ship, repair it, and get himself, Cornelius and Zira "back in time." When co-writer Erik Matthews was brought on board the project, and I expressed to him my desire to not only tell Milo's story but also set the first book during the first movie, he imparted to me that since his childhood, he was always concerned with what had happened to Landon - and had gone so far as to generate the complete scene of Landon's lobotomy and interrogation by Zaius in his head. Upon our creative meetings, Christian Berntsen developed a liking to and an affinity for the good Chief Marcus. Christian's take on the gorilla security chief helped us to abolish preconceived notions and stereotypes about gorillas specifically and the other ape archetypes in general. When I had writer's block, my producer and soon to be wife, Leisa Lacovetti, helped me on a crucial plot point that I don't want to give away here - one which allows Landon and Milo to make their first connection. Now enter consulting editor Rich Handley. A latecomer in Conspiracy's genesis, Rich is possibly the only bigger Apes nerd on the planet than myself. His timeline book had already served as necessary reference for my writings before he was involved, and his extensive knowledge helped us to pull our separate visions and writing styles together and unify them. So while the whole genesis of this project was from my court, and in the end it is being completed by me as well, I could not have pulled it off without everyone involved. The whole package that is Conspiracy is truly a collaborative effort.

How involved are FOX in the production? Do they have a say in what you can or cannot include?

FOX has been making approvals at each stage of the series' development. They seem excited by both the direction and format we have chosen to bring Conspiracy to audiences.

How far-reaching is your license? Are you restricted to using only characters and situations from the films, or can you explore the TV series, the animated and comic book incarnations too.

Our license specifically states that our books are based on the characters, situations, and settings from the original 1968 Planet of the Apes movie. That said, that film's sequels, television series, animated series, and comics are also based on characters, situations, and setting from the original 1968 movie. Take that as you will.

*Is anything off-limits to you, Boulle's novel or Burton's film, for instance?* 

As far as I know, the Boulle novel is not part of FOX's POTA franchise - while the first film is based loosely on the book, the recognisable characters, setting and situations of the POTA films are not present in that novel. It was always my goal to set BLAM!s novels within the framework of the classic POTA series, and FOX has indicated that the Burton film and it's ancillary offshoots were part of their own universe separate from the classic line. Therefore, these two are off limits for us.

Do you also have a Planet of the Apes comics license, and if so, do you plan to pursue that line of publishing?

Due to the nature of licensing deals, an illustrated novel is considered a "graphic novel" in legal terms. Our current deal is for two illustrated novels with an option to renew if these do well. So while we currently are not planning to produce POTA comics, the rights to do so are tied up in our license until it expires. I personally would love to see our Apes projects do so well so that we could expand in that direction - BLAM! is in production on several comic projects at this time, including the upcoming sci-fi series Critical Millennium (created by Christian and myself and to be released through Archaia in 2010), our Space: 1999 comic series, and our BLAM! Comics Anthology (both due out in 2010 as well). So if the novels do well, the sky's the limit!

How were the 'Conspiracy' artists chosen – did you go after the people you specifically wanted to work with, or was it a case of using who was available?

The initial Conspiracy artist list was chosen from a group of artists whose work I have long admired and hoped I would be blessed to work with someday. Jim Steranko and Ken Kelly have been good friends of mine for the past several years. Others were chosen during convention searches - wherein my fiancee and I would scour artist alley at numerous shows to find artists that were just right for specific pieces. I am very happy with the artists that are appearing in the first book, and have a few surprises in store for the second, and am proud to be working with all of them.

POTA has a long history of being blessed with the work of many wonderful artists. Is there any chance that BLAM might employ the services of APE veterans such as Bob Larkin and Mike Ploog? (There's also; Ken Barr, Pablo Marcos, Herb Trimpe and Greg Theakston?)

We have yet to contact Mr. Larkin, Mr. Marcos, Mr. Barr and Mr. Ploog but would love to have them involved in the second book.

We would also love to work with Herb and Greg on comics projects, whether they were APES related or not - (I am a huge fan of Herb Trimpe, having grown up reading G.I. JOE in the 80s!) their styles unfortunately just don't gel with the concept of these two illustrated novel - each piece save for the chapter breaks is a full colour painting. Part of the concept behind this project was to bring well known artists who have never worked on POTA and their unique vision of these classic characters to the table which is why we pursued the likes of Joe Jusko, Sanjulian and Jim Steranko - all legends in this industry who have never visited the Planet of the Apes until now.

Do you have any plans for APES beyond Conspiracy?

Currently there are two books planned with the possibility of expanding the story arc to a total of six novels. The first book itself is entitled "Conspiracy of the Planet of the Apes" and tells the story of Landon during the first movie and shows many characters that appear from the films' sequels and what they were doing at the time of the film. The second book (currently untitled) ties up the loose ends between the first and second film and tells what happened to Taylor during the time he was missing in "Beneath the Planet of the Apes."

Is the first novel fully self-contained? Will it offer a 'jumping on' point and be fully accessible to those that may not be too familiar with POTA?

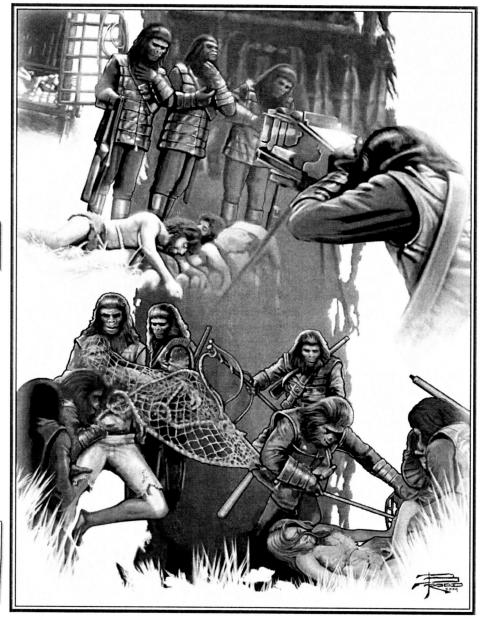
Both novels stand on their own, but together paint the larger picture of how Milo, Cornelius and Zira were able to escape the destruction of the Planet. Whether or not we go past the second book depends on sales, so I am not at liberty to discuss the plot lines for the remaining four books. However I will tell you that like the first two, their stories weave in and out of apes canon, and each stands as a complete story in its own right. We want to entertain both long time readers and those with no prior knowledge of Apes as well.

You've already commissioned work from some wonderful artists — will the format of 'Conspiracy' be large enough to showcase their work — do you have any idea of the dimensions and page count? Hardback or soft cover etc?

We are going for an either 8.5x11 or 9x12 format for the books, although this is subject to change. The books will definitely be hard-cover and there will be faux leather slip cased editions available as well, possibly including extra paintings but I cannot confirm that at this time. The slipped cased editions will each have a hieroglyph from one of the Apes embossed on the case. Since we are going over final revisions to the draft now, I don't have an exact page count for you yet but it is hovering somewhere over the 200 page mark.

APES fans are notoriously difficult to please... how concerned are you about catering to the hardcore - or are you hoping to appeal more to a new generation?

Yes. Next question... No, seriously, I have long believed that you can satisfy both the hardcore fans and entice new audiences to a project at the same time. For example, in Conspiracy, there is a flashback scene to a dinner held by ANSA to celebrate the Liberty 1's launch. Landon chats with several other astronauts at the party. I have placed pertinent characters from the Apes franchise at the party that long time fans will be very excited to see there. However, I have presented it in a way that if you don't know who these people are it



THE HUNT by Brian Rood

doesn't matter, they are simply fellow members of ANSA and serve to move the story along. Basically, it is my goal to achieve the best of both worlds.

What is your general perception of the Planet of the Apes fan base.

Is there any notable difference between 'us' and say, Star Trek or

Battlestar Galactica fans?

The main difference is not in the fans themselves but in the products that have been made available to them. Both Star Wars and Star Trek (and Galactica to a lesser extent) have had a sprawling series of original novels and comics which literally have expended their universes. While there was much merchandise produced for Apes in the '70s, the only original literature was Marvel's run of comics and the British Annuals, followed years later by Adventure, Malibu and finally, Mr. Comics. While there was a series of novels for Apes released in the '70s, they were all adaptations of films, television episodes and the animated series. The classic Apes universe has not seen the release of an original novel until Conspiracy. Period. What this has done is created a fan base that is ravenous for more. I'm sure you are aware if you search the Interweb, you will find that many fans have taken matters into their own hands and created numerous fan fiction Apes comics and stories. As with any medium, the quality of these stories range from mediocre to excellent (one of my favourite ape stories of all time is in fact the fan comic 'Return to Yesterday' by Mike McColm). Regardless of quality, each of those fan stories shows a love and reverence for the Almighty Bomb (err, Planet of the Apes) and the fans' reactions to these stories, be it love or hate, also show a growing need for them to have more to digest. Conspiracy will be the first official original novel set in the classic time period and we hope to give Apes fans a whole lot to either rant or rave about.

How did BLAM!'s Comic-Con booth do in San Diego? Are APES still very much in the public consciousness?

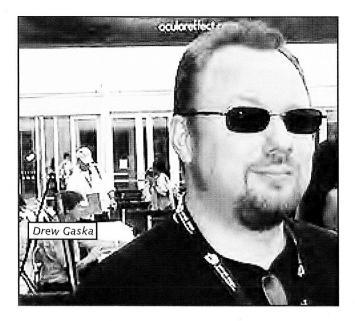
We did extremely well with regard to getting the word out despite the fact that there were some hiccups that caused the advertising for the Con to go into effect only a few days before. We created exclusive bio trading cards for major characters in Conspiracy with art by Matt Busch, as well as Landons's official dog tags as giveaways - and ran out of our allotments each day of the show. Ironically, the dog tags which we were giving away for free were up on ebay the next day selling as a "buy it now" for \$24.99 - \$39.99 with the set of five cards. The fact that people were willing to buy these for these prices on ebay, plus all the positive responses we had at the booth in regard to the Conspiracy storyline tells me that there is still a huge following for gorillas, chimps and orangutans in the world.

Incidentally, if any of your readers were unable to make it to San Diego this past year we still have a number of Alpha and Omega print sets and an extremely limited number of card and dog tag sets available for sale in our online boutique, the AMMO DEPOT

#### http://www.blamventures.com/store

With the use of 'Liberty 1' you would appear to be incorporating information from the ANSA 'mockumentary' that came with the Blu Ray set last year... were you at all involved with that release?

We were not. But I was thankful that it came out before Conspiracy was finished, allowing me ample time to use the find and replace feature in MS Word to change 'Icarus' to 'Liberty 1.' I am very continuity driven in my work: I don't believe you have to violate what



has come before in order to tell a good story. The past history of characters serve only to flesh them out and make them more human (or ape as it may be). When the Blu Ray set was released, it was important to me to incorporate information from the "mockumentary" rather than contradict it. In fact, some information from the Blu Ray actually inspired specific scenes in the novel, not the least important of which is that both Landon and Stewart had served together on the Mars/Juno mission prior to Liberty 1's launch.

Beyond APES what other franchises do you hope to resurrect?

Funny you should ask that. Our second franchise is the 1970s science fiction series Space: 1999. Space: 1999 is an incredible journey that unfortunately has never achieved the audience that it's rich storyline deserves. BLAM! hopes to change all that starting in 2010. We are billing it as sci-fi's lost 'epic.' As for other licenses, I can't get into much detail as deals are pending but I can tell you that both my fiancee and I are rabid Battlestar Galactica fans - both classic and modern (and even 1980). I would love to do something with John Carpenter's The Thing one day as well as Godzilla and Gamera (I am a huge monster fan). I am also a big fan of the original Star Wars trilogy, and would love the opportunity to play in that universe as well - but that would hardly be a resurrection, would it? I've also got a Batman story or two rattling around in my brain. Basically, I have much admiration for the world of comics and science fiction and there are very few franchises that I don't have at least one story to tell in.

Finally, would you agree that 'Gaska' is the perfect name for a gorilla :0)

Of course, Gaska is my father's name!

For updates on BLAM! Ventures' Planet of the Apes series, join the Conspiracy List and check out these other links on the web:

THE CONSPIRACY LIST: email at: thehitlist@blamventures.com

THE AMMO DEPOT: http://www.blamventures.com/store/

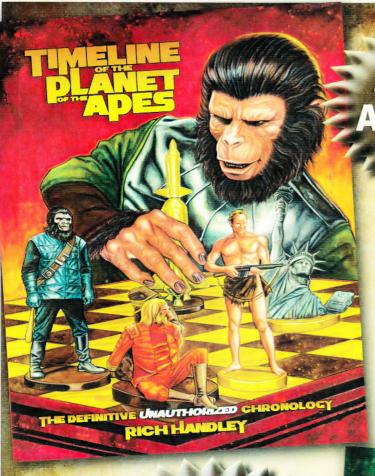
COPOTA MYSPACE: http://www.myspace.com/conspiracyapes

COPOTA FACEBOOK: http://www.facebook.com/pages/Conspiracy-of-

the-Planet-of-the-Apes-Illustrated-Novel/143168634554

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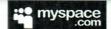
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