Simian Scrolls

Issue 19 of the Planet's No1 POTA Fanzine!

Movie Apes!
TV Apes!
Comic Strip Apes!
Animated Apes

WHEN WORLDS COLLIDE!
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Simian Scrolls is published and distributed by John Roche. Email: john@johnroche6.wanadoo.co.uk

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How did you get into acting?

I was born into the theater, my father was a Broadway musical director and my mom was a dancer. I was always backstage so there was never any other choice for me.

How did you initially get the part in the 'Planet of the Apes' TV Episode, "The Deception"?

Apes was just another audition for me, Marvin Paige the casting director was there as well as the producers and Don McDougall, the director. There was a discussion about the colour of my eyes because they're green, not brown and they always wanted brown eyes for the apes but because I was blind they thought it would be okay, it would set me apart from the others.

Was the APES franchise something you were already familiar with?

I had seen the movies, of course, but I thought this story was beautiful, it reminded me of A Patch of Blue, where the blind white girl fell in love with a black man.

Were the producers looking for a specific 'look' for your character?

All of us who actually wore appliances instead of masks brought our own individual looks to our apes, the appliances were shaped to our bone structure so no one really looked alike. My stunt double was dressed exactly like me but side by side we looked completely different.

How was the make-up experience for you?

The first two days or so were unnerving, I wasn't claustrophobic but I lost all sense of where anything was on my face. When you spoke your voice came from very far away, there wasn't one visible place on your body that was familiar, it was like there was hair everywhere!

What special challenges did it set for an actor?

Walking was a whole new experience because the feet were so big that it was easy to trip! I had a few scenes walking on cliffs and I couldn't look down because I was blind, so that was challenging.

How did you feel seeing yourself fully made up and in costume for the first time?

All I can say is, it was really strange not to look like yourself. You always want to create a character that is different from how you might look, in terms of costumes and hair, etc - unless it's just contemporary and that isn't part of the approach - but you always look like a human! This was a little traumatic to begin with and it changed my interactions with everyone, well, with the humans anyway. I think I was pretty amazed when I first saw Fauna but I didn't 'feel' her right away, I was in a kind of shock!

How long were you given to get used to the make up before you went in front of the camera?

I had no time at all before I shot my first scene, which I believe was walking along the cliffs... all the beach locations were in the first few days.
How about James Naughton...You had some intense scenes with him. Did you get to rehearse kissing him without make-up? :0)

Jim Naughton was also a kind and giving actor, I loved our scenes together but no, I didn't get to kiss him as a human... which is very sad!

I remember very strongly shooting the scene where I go to feel Jim's face and Roddy steps in. After we finished there was silence on the set and Jim Naughton said, "I just fell in love with a chimp"! Who wouldn't want to hear that from Jim Naughton!

I think that was the first scene where I felt I'd gotten Fauna right, that I'd found her.
You end up near drowned at the climax of the episode - was that particularly difficult in make-up?

Oh, the scene in the water... Nothing went as planned!

The stunt doubles went in first, the Pacific was very calm, they were filmed far out, then they cut and we were sent in just to be filmed coming out. Once we were in the water, they kept waving us out farther and then the waves got much bigger and we started having trouble because our clothes were so heavy.

There were lifeguards right outside camera range and they started to swim to us and we literally were yelling at them to stay back so they could get the shot because there was no way we were going back out a second time.

As we were making our way back to shore the waves started breaking over our faces and the water was going under the appliances so it was getting harder to breathe. Some of the stunt guys had to help us both onto the beach, [see Ron Stein’s interview in this issue], at which point I stupidly pulled the appliances off my face to get the water out... you don't take it off that way! They use a solution to dissolve the glue, so I sort of created a lot of pain for myself the next few days in make up because my skin was raw. BIG learning lesson for me!

The episode’s Director was Don McDougall ... do you have any memories of him?

What I remember mostly of Don was he told me the next day he was really impressed with how I handled the water... He had so much to deal with that if he was happy with what you were doing he let you alone.

How was the mood on set?

It was actually really good, everyone really pulled together and they were there for each other. It was an exhausting show to do, very little sleep, by the time you got home you fell into bed and got up again a few hours later to go back. The people who I really relied on for support were the makeup people and wardrobe people, they knew what you were going through physically and helped in any way they could.

Any other downsides to being a chimpanzee?

The biggest was that it was soooo uncomfortable but as time went on I began to feel a great freedom as a chimp, I didn't have to worry about how I looked, nobody was coming up right before we shot to fix your hair or makeup and I loved that, also Fauna was a terrific part so that made all the difference.

How did it feel filming as a woman amidst a cast with so many men?

In terms of being a woman on a set, it's usually always that way so that's not something that affected me and I'd say that in all of my work there were only one or two times I was uncomfortable, I always loved going to work.

Do you have any anecdotes or amusing stories relative to the TV Episode?

I don't really have many stories, it was seriously all about getting the work done in the time we had to do it so there wasn't as much down time as there usually is on a set.

Did you keep any photos or souvenirs?

I have a few photos from the set, one is of my friend who came to visit, feeding me a banana but just silly stuff like that.

That episode (The Deception) is now 40 years sold! Can you recall the last time you watched it and could you relate to that younger YOU on screen?

I just saw it again a couple of years ago when I found it on Netflix, I was so glad because we all thought the series was just gone. I loved seeing it again and I love watching it because I'm not looking at myself, I'm looking at Fauna... much much easier.

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

I look back on it with so much love for it, also pride, it was hard doing it but as soon as it was finished I realized what a special experience it was and how lucky I was to play her. I was happy that I’d been cast as a chimp rather than a human because then it would have been just a regular job, this was so unique and I knew something like that wouldn't happen again.

What is your feeling today about Fauna and the powerful issues raised by the episode regarding racism and disability.... Fauna was the focus for some heavy topics.

I hate to admit this but I didn't think about the racial or disability aspects of the role that much in terms of how I played her. I felt that Fauna was very strong, that she was good with being who she was, so I never thought that she was discriminated against or put
down because of her circumstances. Remember also, the chimps were very respected in the ape world so we were actually the ones who tended to look down on the gorillas, at least that’s what they told me! I also just liked to take what was on the page and bring it to life so the script itself was the most important thing for me.

Do you think Fauna ever found happiness or is she still pining for Burke, the human she thought was an Ape?

I would certainly like to think Fauna met someone and fell in love, I think she was someone who had a lot of love to give and would have wanted to. Yes, I see Fauna with lots of little chimps running around.

Moving completely away from the ‘Apes’ your acting career seemed to flourish in the ‘60s and ‘70s but then you seemed to disappear. What happened?

I worked in LA into the early 80’s, I’d say, it really wasn’t even the 60’s except for an episode of The Virginian in ‘69 when I was there on vacation. We moved to LA in 1971 and I did most of my work through that decade. In the 80’s the networks became much more involved in every aspect of the shows and it became much more corporate instead of creative. I was kind of burning out by then anyway and one day I just said that’s it, I’m done, it was as simple as that.

You’ve had a long and varied career - which, of your many roles, do you consider as your most memorable and why choose this particular one?

In terms of what I felt was most memorable, there are all different reasons why you have stronger feelings for some more than others, my first job out of school was, The Prime of Miss Jean Brodie on Broadway with Zoe Caldwell, so that will always be the most important to me. Working on a pilot at MTM - which didn’t sell - was a chance to work with Hollywood royalty. My costume roles, which at that time were few and far between, were just so much fun! I can’t really single them out, I worked with some terrific and kind actors and actresses, all of whom I got something from and occasionally I’d have a director who’d really push me and not let me get away with “tricks” and that would be the best!

Finally, what is Jane Actman Castle doing nowadays and how do you relax?

I don’t relax, I live in NYC! Seriously, I work at Lincoln Center Theater on the staff, I love going there and it feels right that I still get to go to a theater. My husband and I have been together since we were both kids working on Broadway and we just hang out in the city, just regular life. I just feel like I’ve been incredibly lucky.

Jane, thank you very much indeed!

It was fun thinking of the show again, I really love that you’re keeping it alive this way.

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Hi, David and welcome to Simian Scrolls. So, how did you get the Apes/Tarzan gig?

The project was already in development over at Dark Horse, with writer Tim Seeley and editor Scott Allie. I’ve known Scott for years, and we’re both huge POTA fans. He asked me if I’d like to come onboard to co-write with Tim, who is also a fan, but not a fanatic.

Sammy Davis Jnr once described the original Apes movie as one of the best treatments of race relations he’d ever seen. Is the idea that Apes and Tarzan both deal with race relations relevant to your approach to writing this book?

Oh yeah, the Apes movies definitely are an examination of race relations, as well as politics and religion. I think that’s part of what made them so engaging when they came out and why they endure.

As for Tarzan, that character is the byproduct of a colonialist ideology. I loved the books and movies when I was a kid, but like many works of pop culture from the past, and the present, there are many aspects of Tarzan and that whole mythology that are problematic. We all knew this going into the project, and we wrapped our heads around the best ways to deal with this. For our story, it is more about the line between man and animal. Does one have to be human in order to be humane?

Over the decades Apes has lent itself to the ‘two-for-one’ option of making a political point under the umbrella of some great action. It could be argued that Tarzan, too, puts across its own kind of message within the action. How easily do the two franchises meld in their ‘messages’?

One of my favourite movies is the original Night of the Living Dead, which I think is one of the most political films ever made. But in interview after interview, director/co-writer George Romero has claimed that they never set out to make a political movie – just a movie. Often times what happens, and I know this is true for me, the world around you creeps into your work, and many times it is unconscious, while other times it is conscious. It is impossible to not be impacted and influenced by the
world around you, the news you are being informed by, and the media you are consuming. With something like the creation of the Planet of the Apes, this is certainly true, and just as the outside world has an influence on what goes into the creative process, it can also impact how we see and interpret works of pop culture.

I can give you two examples from the original Apes movie, both from the same sequence – the gorillas hunting humans at the beginning. Now, the film came out in 1968, during the height of the Vietnam War. Knowing this, I, as both an audience member and a critical thinker, could interpret that scene as some kind of statement about America’s involvement in the war. But to go deeper, within that sequence, is the death of Dodge, the black astronaut in the group. Is that a statement about the Civil Rights movement of the era? And if so, what is it saying?

Now, to answer your question – the two franchises came together quite well, because Tim and I, along with Scott prodding us, really looked deep into both the worlds of Tarzan and POTA, looking for different interpretations that we could glean and use to our ends. With the character of Tarzan, rather than seeing him as a representation of white colonialism in Africa – which has become a primary reading of the character in critical circles – we looked at Tarzan as someone who is caught in the grey area of what we think of as identity. He looks human, and can pass as human, but in his mind, he is an ape – a Mangani warrior. Everything he does is for the love of the tribe of apes that adopted and raised him, yet he is not an ape, at least not from a physiological, genetic standpoint.

We did the same thing we Caesar – we looked at his history within the larger context of the original Apes movies, and we picked it apart. He is an ape that wants his tribe to be better than humans – to rise above the foibles and evils of humanity. And yet, to the outside world, he’s still just an animal. Tim and I took all of this, and found a way to bring these two worlds together in a way that incorporates the best of both.

Were you at all familiar with earlier comics incarnations of Apes and Tarzan?

I own every issue of the original POTA magazine from the 1970s – most of them purchased back then, when I was a kid. I don’t have the UK editions, which I know were eventually spliced together into that weird Apeslayer storyline. But yeah, I own every POTA comic published in the US, except for two. I’m missing two issues of Revolution on the POTA (and I can’t find them anywhere).

Back in the 70s, Doug Moench explored the race issue in Marvel’s POTA magazine, early issues even had a gorilla version of the KKK, the Ape Supremacists. The idea was picked up again in an episode on the 70s POTA TV Series.

I just went back and re-read Moench’s Terror on the POTA story – the one drawn by Mike Ploog. It is still great. As a kid, I religiously watched both shows – the live action and the animated series. Some episodes of the live action series hold up for me. I love the one where Burke and Urko are trapped by an earthquake. That was my favourite as a kid, and I still watch it regularly. The live action series wasn’t great, but it had great moments, and it really leaned into the notions of race and prejudice. In part, I think it suffered from the era in which it was produced, where the emphasis was on episodic storytelling, versus long form narrative. I’d love to see a POTA television series that is like Sons of Anarchy or The Walking Dead, in that it digs deep into the long-form of story, instead of the old school set-up/conflict/resolution, all in 44 minutes form of what TV was back in those days.

So you were obviously an Apes fan already?

Sitting in view of my desk, is one of my four different POTA action figure collections, as well as a Galen piggy bank from when I was a kid. There is also a stack of trading cards, and several trade paperbacks collections. When I was a kid, I probably had at least 75% of all the Planet of the Apes stuff you could own. I’m sure my mom had to work overtime to buy me all that stuff. Without a doubt, POTA is my favourite pop culture franchise – more than Star Trek, Star Wars, or all the Marvel comics I read. It was arguably the key spark that lit the fire of my imagination as a kid.

What particular influences informed your take on the Planet of the Apes?

It’s impossible to list all the ways it has influenced me, or even how it influenced this upcoming series, but I will say that there were always these “oh, wow” moments watching those movies as a kid. The first film had at least a dozen of those moments for me. Beneath had a few, but Escape and Conquest – man, those two are full of “oh, wow” moments. And that’s what I wanted this comic series to have. Tim and I talked about it – we want the reader to turn the page, and have a big “oh, wow,” or in some cases, a small, “oh, wow.” But we wanted there to be moments of wonder and excitement, that ignited the imagination.

Was is a difficult task to balance the franchises?

There are always challenges. If I’m going to be totally honest, I would have much rather written a POTA series, and a Tarzan series, and kept them...
I love the fact that there is a political/revolutionary message to Conquest – it is part of the reason why I love it so much. Honestly, I’ll watch Conquest before I’ll watch the original, because to me, they are on the same level. I just watched Beneath a few weeks ago. I love that film too, but it just isn’t as good as the original, or Conquest. And the reason I think Conquest is the best of the sequels to the original film is because it is the only one of the sequels that stands on its own as a self-contained film. That is to say that it is not as much of a sequel as the others – it doesn’t rely on the earlier films for it to make sense. You can watch that film as a stand-alone, having never seen any of the others, and it still works. And I know this, because it was actually the first of the Apes films I saw, in the theater, when it came out. Everything else, including the original, I saw on television.

Who are your comics heroes?

There are too many to list, both in terms of creators and characters. I worship at the feet of Will Eisner, and was fortunate enough to meet him. He is part of a group of comics creators that influenced me as a kid, and still influence me. Of course there was Jack Kirby, and Alex Toth, but also underground artist Vaughn Bode, who I discovered when I was about 13, and had my mind blown. In terms of characters, Spider-Man is the top, along with the Hulk, but I was also heavily influenced by Charles Schultz and his Peanuts strips, and a lot of the daily strips I read as a kid. I would redraw and rewrite those strips – not tracing them, but copying them, which was my way of teaching myself how to make and draw comics. I knew I wanted to make these things, but I didn’t know how, so I started by simply re-creating what I saw. I learned by imitation, which in time taught me structure and form.

And just how cool is it writing a book about Tarzan on the Planet of the Apes?

To be working on a series that combines Tarzan and Planet of the Apes is perhaps the most amazing thing I can imagine. I grew up with both. My imagination was fuelled by both. So much of who I am now as a person and as a writer, started with Marvel comics, Tarzan movies, and everything related to Planet of the Apes. It is all so cool, but it is also humbling.
Your animated feature suggests an intimate knowledge of the Apes franchise, are you a fan?

Yes, I saw Planet of the Apes in the theater when I was 10 years old and I’ve been a fan ever since.

What was it about Apes that inspired you to animate?

A couple of things, I’ve been working as a cartoonist for over thirty years but I haven’t done anything for simply for the fun of it since before I went off to art school. Growing up I was interested in animation and film making. (I used to make “Planet of the Apes” movies with my super 8 camera.) I decided that I wanted to do something for myself, something personal. Being a lifelong fan, the decision to animate apes was easy.

Why Virdon?

It’s a funny story, actually. I wanted to write a story that would fit in with the storylines of the original five movies. My original idea was a story called "Landon". It was to answer Taylor’s question, “Dodge was killed in the hunt...what happened to Landon?” About a month after I wrote the script I heard about a book being published called ‘Conspiracy of the Planet of the Apes” which was the story of Landon. Well, that put an end to my idea. Which is just as well, as Andrew Gaska’s story is much more interesting than mine.

So, looking for a new idea, I turned to the TV series. I saw it as an unfinished story with a lot of potential. I wondered what could have happened to Virdon, Burke and Galen after the series ended. I focused on Virdon because he struck me as a heroic character. My original goal was to animate an entire story. But I quickly learned that it was far too big a task for me alone. So then I decided to focus on a little trailer. One of these days I hope to re-write my script as a short story and share it with the fans.
How did you approach the design challenge?

For the characters, I wanted them to be visually interesting while maintaining the integrity of the characters from the TV series. I also knew that I had to keep it simple as I was going to be doing a lot of drawing. For background art, again I knew I needed visuals that could be done quickly. I wanted the overall look to be colorful. (I watched a lot of "Flintstones" cartoons!) It was helpful that I was going for a "retro" look, the type of cartoon I would have liked when I was a kid.

Would you be inspired to visit the Andy Serkis era of Apedom?

There is a nod to Andy Serkis' Caesar in the cartoon. The symbol hanging over the statue of Caesar is inspired by Caesar's window in "Rise".

How long, from conception to release, was the project? It looks intense!

I worked on it on and off for about five years in my spare time.

Are there any sequels planned?

Well, I wouldn't call it a sequel but I have an idea for another "re-imagining" in mind. But it's still in the early stages, so we'll see...

What is your background in animation?

I studied it a bit on my own growing up. I took a basic animation course during my first year at the Joe Kubert School of Cartooning and Graphic Arts. I also studied cinematography and script writing at a local community college.

Do you hate every ape you see, from chimpan-aa to chimpanzee?

Well, I do think that the true Planet of the Apes fan is a tolerant fan. There are many questions that are very difficult to answer. How did Dr. Milo salvage and launch the Icarus and why did he choose to bring Cornelius and Zira with him? How did the same apes in "Conquest" become so intelligent in "Battle"? There are so many questions to ponder. Questions that artists, writers and fans have tried to answer through their own stories, artwork, magazines and comic books. And as a fan I embrace it all.

Well, almost all of it. I've never been a fan the "Return To The Planet Of The Apes" animated cartoon. I find the lack of effort put into the animation a huge distraction. There are some nice background paintings but aside from that I think the animated series was limited animation at its worst. I've read reviews that describe it as "more like the original book because the ape civilization is more advanced with cars and airplanes, etc." I think that’s a lot of nonsense. Anyone who's read Pierre Boulle's novel knows that the cartoon is nothing like the book. I always believed that they made the apes civilization more modern than the movies and TV show simply so that they wouldn't have to animate horses!

OK, now you know the REAL reason I decided to animate apes!
How did you get into comics and who are your artistic inspirations?

I started out as many other artists as a fan. I was an obsessive reader first of American superhero comics and then on to the European and independent ones.

Ever since I finished my studies I have worked as an illustrator and graphic designer but it wasn’t until I sent my samples through an agent (David Macho) that DC comics offered me a contract.

My early inspirations in comics were of course the classic artists I loved so much as a reader, Eisner, Kirby, Byrne, Miller, Raymond, Williamson, Mignola, all the great artists working on the EC Terror and science fiction comics such as Jack Davis, Johnny Craig, Wood, Feldstein etc.

Nowadays the work of such artists as Ralph Meyer, Sean Gordon Murphy, Acuña, Coipel and Immonen are always a source of inspiration and admiration.

Tarzan and Planet of the Apes are two cultural icons, were you at all intimidated by the job of realising two such mega-franchises?

Certainly it was a huge challenge. If you take for example the long list of highly talented artists that have come before and help forge the legend of both franchises it’s very easy to feel terrified but then there’s no alternative other than to rise up to the occasion. This pushes forward one’s own work and of course their art has been an inspiration and a helpful guide for my own humble versions of these characters.
When I first learned I would have to deal with the 70’s version of the apes I was delighted. The design of those characters is so amazingly well-rounded and perfect that I would never have considered any approach other than to be faithful to that essence.

Are you familiar with some of the Art Gods you are following; for example, Kubert and Buscema on Tarzan and Ploog, Alcala, Sutton, Trimpe etc, on Apes?

Yes, all those artist have a place in my personal pantheon of artists. I did some special research on Thomas Yeates outstanding take on Tarzan. His art is so brilliantly full of emotion and realism.

Were you thinking on an Apes World or a Tarzan World; or was it possible to blend them?

The story itself blends both worlds perfectly well. The script is so well crafted that it really feels as if both worlds were meant to inevitably merge some day.

Tim Seeley and David Walker (whom we are also interviewing) are on writing duties; how difficult was it to translate their words into graphic art?

I must say it hasn’t been hard at all. The script is fantastic, they made it really easy for me to imagine this mixture of iconic franchises. They have shown great respect towards my take on the characters and have helped me to walk the thin line that shifts from a more descriptive European comic narrative style to classic American action comic book.

I would also like to thank editor Scott Allie and Katie O’Brien for their guidance, providing me with the necessary reference and artistic advice to help me out through the series.

Were you an Apes fan? Be VERY careful how you answer this...

Yes, I remember watching the film and the TV series as a child. I have always been a science fiction freak. And the powerful message underlying in the Planet of the apes together with the social issues they convey were mind blowing at that time. I would describe Planet of the Apes as a “Darwin meets Freud” mind challenging experience.
There have been Tarzan comics and Apes comics in various guises and looks for many decades now; do you feel comics are a good home for the two franchises?

Certainly. It has been displayed magnificently how comics can expand and enrich both literary and cinematographic adaptations (e.g: Dark Horse’s Star Wars). Whereas when it works the other way round it usually tends to be a reduction in content.

When drawing an Ape, do you draw an APE or a character that happens to LOOK like an Ape?

That’s quite an issue! At first I realized I was drawing ape masks with a limited range of facial expressions (in the case of Cornelius, Caesar, Zira etc). But when the script required a more extreme range I had to imagine how it would look for an evolved ape to display human expressions. Sometimes this would distort the likenesses. I must say I was not very confident about this at first but as the issues went by I just focused on portraying honest emotions that would fit the narration best.

Were you able to find YOUR own look for the book?

The idea of giving your own look to a book I find to be more of a final result “a posteriori” rather than an set purpose. Sometimes your own look is based on the mistakes you’ve made and it’s hard to appreciate during the process. Other times it’s derived from shortcuts and personal inertias.

The one factor I think defines a special look to this book is Sandra Molina’s colouring. It’s very emotional and powerful and matches the watercolour greyscales of the original pages perfectly well.

To what extent was your visualisation influenced by the writers, past images and the whole subconscious cultural package that inevitably exists with these franchises?

In the case of Tarzan, a good friend of mine, Fidel Molina, who is an amazing painter and great fan of Tarzan, helped me out. He sent me images of Herman Brix’s as Tarzan and I suddenly realized other artists had also taken this actor as a reference. His body is muscular but not excessively and the hairstyle matches that of the early 20th century. He is a far more realistic looking Tarzan than most other versions.
Hi John, how are things with you?

All good ... thanks Dean!

How did you wind up getting into acting?

When I was discharged from the army I decided to use my GI bill of rights to attend the Pasadena Theatre of Arts just out of curiosity. When I was asked why I wanted to be an actor I said "I was too nervous to steal and too lazy to work". And that pretty much sums it up. I completed two years at the playhouse and somehow managed to make a living in "show biz".

Were you familiar with the Planet of the Apes franchise before being cast?

No, I was not familiar with the Planet of the Apes franchise at all.

Did you find it interesting?

Yes, it was interesting, however, had you not have written to me I probably would have forgotten doing the role - it was so long ago!

How did you initially get the part in the Planet of the Apes TV Episode "The Good Seeds" and since, it was the first episode filmed, was there any sense of apprehension?

My agent, Don Gerler, arranged an interview for me. I read for the Director and he liked me for the part and called my agent and hired me for the role. There was no sense of apprehension it was just another character for me to pretend to be. It's called acting.

How was the make-up experience for you? Did it cause you any problems such as allergic reactions?

The make up was certainly uncomfortable. It was hot and I didn't like eating my meals through straws but I have an old saying that I use for such uncomfortable situations and that is: "This too shall pass" and it always does.

Were you able to interact with any of the regular stars?

I usually like to see who I'm interacting with but on this job I felt like I was working with a group of people wearing masks so I didn't do much interacting. I did chat a little with the crew but nothing worth noting.

Do you have any anecdotes or amusing stories relative to the TV Episode?

Amusing in retrospect, in one scene, I had to ride a horse at full speed from land through a body of water. When the horse entered the water, he slipped and fell and I went flying into the water. Fortunately, I wasn't hurt but the director was not happy about waiting for me to get dried off and shooting the scene again. It involved a lot of people. We did it again and it went fine. Other than that nothing memorable.

Did you keep any souvenirs from your appearance in "The Good Seeds"?

No I didn't keep anything from the show. If I had I would have gladly given them to you.

Are you aware that you were heavily featured in the Topps TV trading cards [including as a jigsaw] in the scene where you search a barn for the fugitives?

No, I didn't know I was featured in the trading cards or as a jigsaw puzzle!
What is your overall memory of 'Planet of the Apes?'

Honestly, I’d forgotten I did it until you wrote and reminded me. It was a good job but no better or worse than many others I did.

Are you surprised to be contacted by us Apes weirdos after all these years?

Many years ago I toured the country with three different movies and I signed thousands of pictures, arms, backs and boobs. I am surprised to be asked for an autograph after all these years. I don’t think of you as a weirdo, you have a passion and that sounds like fun.

You’ve had a long and varied career, which, of your many roles, do you consider as your most memorable and why choose this particular one?

I think I would have to say, "The Stunt Man" because I had the great pleasure of working with and becoming friends with Peter O’Toole, who, in my opinion, was one of the best actors of all time!

Moving completely away from the ‘Apes’ Our Editor [John Roche] has a not-so secret crush on Lynda Carter. What can you re-call of your appearance on ‘Wonder Woman’ and, in particular, Lynda Carter?

The Producers of Wonder Woman, Bruce Lansbury and Jock Gaynor, were close friends of mine. I had lunch with one or both two or three times a week. We spoke of Linda once in a while. Tell John to forget her. I cannot think of one nice thing to say about her, not one!

You’ve spent an impressive amount of time in Hollywood, do you feel the ‘biz’ has treated you well and would you ‘do it all over again’?

That’s a tough question. Much of what happens in Hollywood depends on pure luck, both good and bad. I have had my share of each. I have also made some good choices and I have made bad choices that I will carry to my grave.

John, I see that you are a Producer and Director for Garwood Productions …..please could you tell us a little more about this?

I did a movie in the Philippines called 'The Losers' as an actor and I made some good friends there. One day Fred Roos, casting director at Warner Bros called me and said some Filipinos were looking for a co-production and was I interested in meeting them I said, "Yes, I was". He told me they were leaving the next day and I could meet them that evening for dinner. I met with them and they asked if I had a script I said "no" but I had an outline for one which I promptly improvised. They liked the idea so we made a deal. I had a friend of mine write the script and, by giving away percentages, I produced and starred in it for less than $15,000. I called it 'A Taste of Hell' and MGM is currently distributing it.

I then, made the mistake of getting married to a woman with three children and that tied me down for a while. After nine years, I was able to get out of that bad marriage. I, then, wrote, produced and directed a script to do in the Philippines I called 'Crack Down' and later Produced and directed another film called 'Violent Zone' in the Philippines. I retired soon after that.

Finally, how does John Garwood relax and have fun?

I like to watch sports on TV and betting with my son makes it more fun. I like to go out for lunch and occasionally out to dinner. I like to go to Palm desert, visit friends and while there drive over to Indio and get some of those beautiful dates - the best in the country! I also like to go to the little beach town of Oxnard and lunch in a restaurant overlooking the ocean and poke around in the little shops and of course, visit the Philippines. My favorite place in the whole world.

John, thank you very much indeed!

Interview between John Garwood and Dean Preston [with assistance from Greg Champy] August 2016

(C) Dean Preston
Simian Scrolls  ISSUE 19 P.18

Readers...Welcome!

Lyl's VIII, General of the Defense, and Master Trainer to our subterranean forces, will have your attention - your minds - before you proceed any further! Intervene here to rectify a terrible wrongdoing...try all that is blessed to be irradiated and decayed the magazine you now hold in your hands should rightly be named PLANET OF THE MUTANTS!

Yes, this should be OUR story, not the story of those despisable, heathen primates. Who in the world cares for Apes? Who would adorn their sanctuaries with trinkets, playthings and tones of slyr, talking monkeys?

Are we the Children of the Sacred Bond not the true survivors in this tale? Our population depleted to near extinction, forced to dwell in the ancient caverns and long lost secret underground bases that criss-cross this world? Have we not thrived beyond all possibility? Evolved beyond any reckoning?

Ought not OUR story be told fully, at long last?!

While it may be too late to stay the hand of the fanatics who have produced this issue, there has yet been time - with a gentle push of my psychic dexterity - to "persuade" my enemies to alter this comic's title.

If we are forced to read about a planet overrun by simians, let it re-dubbed for what it really is: "SAVAGE". For surely that is the only fitting appellation for such an uncouth, topey-turvy concept which would favour those Damned Dirty Apes!

**ALMA XXVIII INTERROGATES...RUSSELL M. HOSSAIN**

**RMH:** Where am I?

**Alma XXVIII:** I will ask the questions, You are a...guest in our Forbidden City - for as long as we wish it. Answer me - Where do you hail from?

**RMH:** London, UK.

**Alma XXVIII:** What is your profession?

**RMH:** Illustrator and StoryBoard Artist.

**Alma XXVIII:** What materials do you use to create your illustrations?

**RMH:** Mechanical pencils - HB size 0.5,0.9 ; Japanese Kuretake Brush pen ; A3 Bristol board ; normal 4H and 6H pencils. Daler Rowney Putty Rubber , Indian ink ; white gouache paint ( for corrections ) ; Photoshop ( for colours ) ; regular A3/A4 paper ( for layout and planning ).

**Alma XXVIII:** Who are your Artistic comic book influences?

**RMH:** Ron Franz, Ron Wilson, John Byma, Josef Rubinstein, John Buscema, Mike Zeck, Al Milgrom, and many, many more.

**Alma XXVIII:** Favourite APES movie?

**RMH:** Beneath the Planet of the Apes.

**Alma XXVIII:** Favourite APES Character?

**RMH:** Moe(Caeser / Rody McDowall) , or Armando ( the great Ricardo Montalban ) .

**Alma XXVIII:** Favourite Line from APES movie(s)?

**RMH:** "...They will dissect you, and kill you, in that order" - Cornelius ( David Watson ) - Beneath the Planet of the Apes.

**Alma XXVIII:** Reveal an unusual fact about your APES obsession.

**RMH:** I was never exposed to the original Marvel Planet of the Apes comics during its initial run, having only become aware of Marvel Comics itself from about 1981. I had never owned or held any of the physical issues until very, very recently when I purchased the whole collection of Curtiss era issues from eBay! ( still mostly unopened and unread ) from someone who turned out to be the writer of the Dark Horse/Tim Burton era APEs comics! I did cheekily ask if he’d like to collaborate on an Ape’s fan project, but understandably I was ignored - I probably thought I was a delusional fan ( I still am delusional - but only sometimes! )

**Alma XXVIII:** What is your most cherished APES possession?

**RMH:** My amazing Planet of the Ape’s TV series Press Pack, sent to me by 20th Century Fox. after I wrote to them back in college, telling them I knew that my end-of-year thesis would be about The Social-Political subtext within Planet of the Apes.

Are we done? When can I hope to be set free?

**Alma XXVIII:** You may hope whenever you please, Mr. Hossain...
“In one of the countless billions of galaxies in the universe, lies a medium-sized star…”

AN UNTOLD TALE OF ‘THE PLANET OF THE APES’

THE OMEGA AND THE ALPHA!

By Russell M. Hossain

“…and one of its satellites, a green and insignificant planet —

— is now dead!”
AS I RECORD THESE WORDS FOR THE SHIP’S JOURNAL...

THE LAST PROCLAMATION OF THE LAWYER FROM THE BOOK OF THE LOST SCROLLS’ HAS COME TO PASS!

EVERYTHING AND EVERYONE IS NOW GONE. EXCEPT WE FEW ABOARD THIS SHIP.

I ALONE AM CURSED TO HAVE MY EYES SEARED BY THE BURN OF OUR PLANET’S DEMISE.

MY FELLOW SURVIVORS ABOARD THE LIBERTY XXIV - ON WHOSE SHOULDERS OUR FUTURES TRULY REST...

...ARE SPARED THAT HORROR.

THEY SLEEP SILENT PEACEFULLY IN THEIR HIBERNATION CHAMERS...

HOPEFULLY TO DREAM ONLY OF A NEW HOME THAT CAN SERVE AS OUR REFUGE...
THE APE LAMAS OF THE TEMPLE OF KYGOOR GAVE THEIR LIVES TO HELP US ESCAPE.

MAY THE LAWSERVER BLESS THEIR SOULS...

WITHOUT THEIR FOREKNOWLEDGE AND WISDOM OF MORE THAN A HUNDRED GENERATIONS...

...WITHOUT THIS VESSEL TO SERVE AS OUR ARMS FASHIONED AFTER SOME LONG-LOST ANCIENT PRECURSOR...

-- WE WOULD HAVE PERISHED ALSO.

I PRAY WE REACH OUR DESTINATION IN THE ALPHA ORION'S STAR SYSTEM AS THE LAMAS CALCULATED IT -- IN GOOD TIME.

WE WHO REMAIN MUST ENSURE TO MAKE IT A BETTER SOCIETY THAN THE ONE WE LEAVE BEHIND...

-- NEVER AGAIN TO ALLOW FOR THE DIVISIONS, HATRED AND BLINDNESS THAT CAUSE THE WORLD TO ENGINEER ITS OWN DESTRUCTION.

ACTIVATING STASS POD...

THIS IS GENERAL MAXIMIAN SIGNED OFF.
...REBOOTING PRIMARY SYSTEMS...

...ATTEMPTING TO INITIATE CHEMICAL REVERSAL...

Catastrophic damage detected in multiple units.

...UNAH—!

GASP! &

THANK THE LAWYER!

DON'T TRY TO TALK YET - YOU HAVEN'T USED YOUR VOCAL CORDS IN WHAT COULD BE CENTURIES!

DR. MIYOUNG, YOU'RE ALIVE!

DR. MIYOUNG!

THANK YOU, COMMANDER SALT...

I'M SO SORRY, DOCTOR...

DOCTOR...

IT...IT CAN'T BE! ALL OF THEM? GENERAL MAXIMIAN?...

WE'VE CRASHED DOCTOR. NOT SURE WHERE EXACTLY. BUT YOU AND I ARE ALL THAT'S LEFT. THE OTHERS...THE OTHERS ARE DEAD.

OH NO!
MAXIMIAN!

It wasn't the crash that killed him. His life support system malfunctioned in transit. He must have perished a very, very long time ago...

I know he was an associate of yours...

He died peacefully in his sleep - undisturbed - like some of the others, but the rest... they were killed by the crash.

Ship system's are mostly blown, and the chronometer reading is displaying gibberish.

Wherever we are... if this is Soror, or somewhere else... we're stuck here!

According to the log, we entered some kind of bend in space - 'Haslein curve'... and struck something.

I could have saved them! If the ship's alarm had alerted me... and woke me... when we were in danger, I could have saved them all...

He was a good friend...

Later...

The genetic database... we were carrying... the frozen embryos... all of them smashed... completely destroyed!

All hope for the possibility of a future for our species would seem lost!

I'm not ready to give up and lie down with the others here... I've done enough digging for one day.

Our graves will just have to wait, Doctor... we've got air, food, and a lush green world... wherever this is, I'd like to think nature will find a way for us to survive.

We've made it this far...

WHAT WAS THAT?
GET BEHIND ME, DOCTOR! COULD BE PREDATORS OF SOME DESCRIPTION!

DID THE RECORD'S SHOW WHAT KIND OF SPECIES WE MIGHT EXPECT ON EARTH?

HOPFULLY ONES THAT ARE AVERSE TO A GORILLA WITH A RIFLE!
WAIT A MINUTE — THAT SOUNDS LIKE —

—APES!

—but not like us —
THEY LOOK WILD —
AND SO ANIMALISTIC!

IT'S A SUPPLICATING GESTURE —
ONE THAT MAY SERVE TO PLACATE OUR PRIMITIVE COUSINS HERE
— WITH ANY LUCK!

WHAT ARE YOU DOING, DOCTOR?

THE GUN WILL ONLY SERVE TO ANTAGONISE THEM, DIT. WE NEED TO TRY ANOTHER FORM OF COMMUNICATION...
I-AM-CAESAR!!

STRANGE-APES-FROM-SKY-WILL-SURRENDER-NOW!!

GREAT LAWGIVER! THAT SCAR ON HIS BREAST... THOSE SHINING BRIGHT EYES... IT CAN'T BE!

THE SNAP CHRONOMETER WAS RIGHT! WE'VE BEEN THROWN BACK IN TIME TWO-THOUSAND YEARS -- TO EARTH!

BACK TO THE REIGN OF CAESAR THE FIRST AND GREATEST APE OF ALL -- BACK TO THE BEGINNING OF THE PLANET OF THE APES!

JOIN US NEXT TIME AS WE DELVE FURTHER INTO...

THE SAVAGE PLANET OF THE APES.
SEE YOU IN THIRTY!
A BEND IN SPACE AND TIME...

Whilst PLANET OF THE APES had been a feature in my life from earliest childhood (I could only vaguely recall the TV series, but remember being enthralled by the strange faces of these ‘talking monkeys’), it was the weekly late night marathon of all five films on ITV in the late ‘60s that really reignited my passion for the series.

This was dedication at its finest on my part - the movies were shown midweek - a school night naturally - and didn’t start until about 3 a.m. in the morning. Not having a clue how to set the family video recorder, I had to do all I could to wake up early in order to eagerly lap up each instalment.

It would be the first time that I had seen anything beyond the first two movies (which I adored) and they did not disappoint... mostly (I only caught the brilliantly chilling ending of ‘ESCAPE’, having overslept, and had to catch the full run of that film but mostly fluffly movie on BBC2 many years later).

By the end of ‘BATTLE’ I was left with a twinge of sadness, and perhaps a little ‘teary-eyed’ like Caesar’s stone countenance at the end of that film. And much like the little kid who had just asked John Huston’s Lawgiver ‘Who knows about the future?’ I too wondered what might lay ahead for this awe-inspiring, imaginative series which had been all but superseded in the public consciousness by the epic space fantasy films of that genius George Lucas. Unlike STAR WARS however, there were no new official APES offerings in the form of comics, books, toys, etc. let alone new TV, shows or movies to keep this fan’s imagination alive.

For all intents and purposes during this period, the saga of the APES seemed as dead as our “green and insignificant planet” at the climax of ‘BENEATH’.

Fast forward about 25 years (through a Hasslein Curve), and we’re now in a time where the APES franchise is thriving once more, healthier than it ever has been, with the new movies being received extremely positively, and not as rinsed-dry as certain other sci-fi sagas seem to be. There is still an endless world of simian possibilities left to explore it would appear.

And as terrific as the new films are (with a powerful central performance by Andy Serkis, who in many ways has taken up the baton left behind by the long departed Roddy McDowall), I couldn’t help but wonder - were these new movies intended to actually fit in with the continuity of the original APES movies?

The filmmakers had fuzzily stated their ideas for this modern take to lead towards that far-off future world seen in the 1968 movie. But how would that work? Hadn’t we already seen the origin of the Planet of the Apes by way of Caesar’s rise in ‘CONQUEST’ and ‘BATTLE’? A clearly different Caesar? Would they just ignore those sequels? Would they reboot the 1968 movie? How could these new films in any way fit the timeline of the old movies? Surely this is just a brand new reality, nothing to do with the classic films?

Ah... but what if ‘RISE OF THE PLANET OF THE APES’ is The “Prime Timeline” - the actual Zero-Point genesis of the world of the ‘68 movie and its direct sequel ‘BENEATH’? While we had naturally assumed all the movies from “ESCAPE” onwards were part of the ultimately doomed, ever-cycling “Moebius Loop”, perhaps we can now reframe ‘ESCAPE’, ‘CONQUEST’, and ‘BATTLE’ as occurring almost certainly in an altered, divergent timeline caused by Cornelius, Milo, and Zira’s return to 1973 Earth? Heck maybe even teen Milo, the son of Cornelius and Zira, took his name “Caesar” in honour of Andy Serkis’ Caesar!

Which brings us to the inaugural issue of THE SAVAGE PLANET OF THE APES’ comic you have hopefully just read.

Time-Travel and/or alternate versions of the mythos has long been a feature within different iterations of the APES story, and with this new comic-strip, we can perhaps try to bridge the gap of the classic movies with the new movies in a direct way. The fallout from this ‘Collision of The Planet of Apes’, we intend to be an epic, strange and engaging adventure, so we hope you’ll join us for what we promise to be a long and eventful journey (who knows - there may be a way to even fold in the world of Tim Burton’s “re-imagined” APES movie and the Japanese ‘SARU NO GUNDAN’ somewhere down the line!).

We’ve got about 2000 years before Colonel Taylor pushes that button - that’s time enough for many, many, new and incredible PLANET OF THE APES stories I think you’ll agree...

VIVA LOS SIMIOS!

Russell M. Hossain
Hi, John and welcome to Simian Scrolls. For the benefit of our readers who may not be familiar with your work tell us about yourself.

I come from a family of professional writers, musicians and engineers. I spent my youth learning trumpet, French horn and classical guitar. In the mid-'80s, I went to recording engineering school in North Hollywood. This education provided a useful background as I moved forward with one of my passions: filmmaking. I wrote, directed, photographed and scored the short films Warriors of the Wasteland (1989) and Dead Sea (1992), which were both photographed in the 65mm Super Panavision 70 process, the award-winning festival short Sentinels of the Twilight (1997) and the ultra-low budget feature Purgatory (2008). Around six years ago I suffered a debilitating back and hip injury and have been on-and-off the operating table ever since. As a result of all that, I’ve been landlocked and unable to pursue filmmaking. So, to maintain my sanity, I began researching and writing Simians & Serialism, which is a comprehensive history and analysis of Jerry Goldsmith’s score to Planet of the Apes—a project that grew to include a mountain of fascinating details on the production history of the Apes films.

What was your first exposure to the POTA phenomenon?

I saw the Apes films on television when I was eight years old—although, on that fateful evening in September 1973, I only saw the first few minutes of Planet of the Apes. My mother came into the family room when the title card hit the screen with its wailing ram’s horn and exotic percussion, and sent me to bed, convinced that the frightening specter of gorillas on horseback shooting humans would torment me with endless nightmares for weeks to come. The first chapter of my book, Simians & Serialism, retells that particular story and it's aftermath. I’ve often wondered if my fascination with Apes and Goldsmith is an ‘unintended consequence’ of that particular evening: The more parents tell their kids not to do something, the more they’re willed and determined to do it!

Did your fascination/obsession with Goldsmith’s score begin with your very first viewing of the movie?

My obsession with the music of Jerry Goldsmith was an indirect by-product of my growing love affair with movies as a kid. By the time I was ten, there were a whole slew of films I was “ape” about. Of course, once a favorite film left the local movie theater (or only ran once every six months on TV), the closest thing to reliving the movie in those pre-VCR days was through the soundtrack LP. It didn’t take much time for me to amass quite a few of these vinyl treasures (and I pretty much expropriated my dad’s stereo system as well). In the midst of all this (I can’t remember exactly when), I correlated something the majority of my soundtrack albums had in common: Music by Jerry Goldsmith—and from there, I was off to the races!

While composing, is it likely Goldsmith would have made any allowance for the score ever being listened to as a standalone experience divorced from the on-screen imagery?

Jerry Goldsmith once said in an interview in the wonderful book Knowing The Score by David Morgan: “My opinion is, your first obligation is to the film—and you want to write a good piece of music...You really have to go for what’s best for the picture.” For Planet of the Apes, a soundtrack album wasn’t even a consideration until the film started breaking box-office records in its first solo engagements in New York, Los Angeles and Chicago. When APJAC moved
forward with a soundtrack LP, it was viewed by producer Arthur Jacobs as a valuable tool for promoting the Easter wide-release of the film, not the music or its composer.

What do you think is the unique, defining, quality of Goldsmith’s style?

Goldsmith always found this way to reach down into a film’s emotional core musically, without being too on-the-nose or beating the audience over the head with wall-to-wall music. The other great thing about Goldsmith was that he composed music in ways that were not predictable or recycled. Looking back, he really ended up being quite instrumental in expanding the language of music we’ve heard in movies for decades afterwards.

Do you think Jacobs appreciated in advance just how much a good score might contribute to his movie?

This may surprise many out there, but I do think Jacobs knew the intrinsic value of a great score (and not merely in terms of selling soundtrack albums!). On many of the preliminary budget proposals Jacobs sent around to the studios during the early 60’s there was always the slate of big-name stars, directors and writers he was after; however, he never specified any production personnel by name except composers. Several of those budget proposals featured—with fairly substantial dollar amounts—the legendary Bernard Herrmann while others listed Henry Mancini (though Mancini was surely on those lists since he was the favorite composer of early slated Apes director, Blake Edwards).

I sometimes wonder, had Goldsmith scored Beneath the score might have sounded something akin to his ‘Christus Apollo’... any thoughts?

Goldsmith’s Christus Apollo certainly has one important tie to his Apes score—it’s also written utilizing the Schoenbergian serial technique. Honestly, despite everything I’ve learned, I hate to speculate how Goldsmith would have musically approached the mutants and the apocalyptic finale of Beneath—he was so unpredictable and inventive, any guess would probably be wrong. Perhaps there’s clues in his score to The Mephisto Waltz—another serial score with exotic percussion that dealt with satanic cultists. I’ve always found it interesting that Goldsmith’s assignment as the original composer on Beneath was a well kept non-secret for some thirty years. During my research, I made it a point to unravel the complex political drama of how Beneath went from Jerry Goldsmith to Leonard Rosenman back in 1969. This particular behind-the-scenes story occupies more than ten pages in Simians & Serialism and includes a startling slate of famous composers who almost got the job.

On the basis that to aspire to Godlike perfection is blasphemy, do you have any CRITICISMS of Goldsmith’s score?

Well...I’m afraid anybody leveling criticisms at Goldsmith’s work in Planet of the Apes could end up sounding like the clueless Emperor in Amadeus who advises Mozart his latest composition has “too many notes” and if he just took out a few, the work would be perfect! Yes, it’s true, I’m certainly biased—guilty as charged! But, after spending nearly three years of my life writing a book analyzing the music and re-recording the entire score, I think it’s safe to say I think Goldsmith’s score to Planet of the Apes is a true work of genius and I wouldn’t change a note.

What’s Pithikos?

Prior to the release of my book, I went on a quest to find a clever moniker for my enterprise. I had this idea that since Planet of the Apes was conceived in the present and takes place thousands of years in the future, why not find a name that’s from thousands of years in the past. After searching dictionaries of many ancient languages, I finally happened upon the Greek word for ape: “pithikos.”

Was your aim always a book and a CD? - The two seem inseparable.

Not immediately. During the lengthy research phase for my book, I found myself having problems deciphering elements of Goldsmith’s score. Trying to break the logjam, I struck off in a different direction, coming up with the idea of laying down several cues out of the score in an attempt to jump-start the analysis. After performing and recording “A Bid For Freedom” I discovered two things: 1, I broke the analysis logjam and 2, The quality of the recording I’d made presented me with some unexpected, exciting possibilities. It wasn’t long after that the initial concept split into two separate projects.
Imagine I’m a prospective customer but I already have the Varese Sarabande soundtrack on CD. Now, along comes your project… why would I want to buy it again?

I’m asked this question a lot and I hope my answers are not too cerebral. The idea of both Simians & Serialism and the CD sprang from my personal view that this particular score is more than mere “movie music.” You know, something that always made Goldsmith boil was this condescending label of ‘Hollywood Composer.’ I recently unearthed a L.A. newspaper article printed just before the film’s west coast release back in March 1968, and Goldsmith told the interviewer, “I loathe that term… I’m not a ‘Hollywood composer’—I’m a composer, period!” He went on to elaborate, “If my music is bad it’s not because I write for motion pictures. It’s because I’m unable to write up to a certain critic’s standards.” It was that central notion that was so agonizing for me: that one of the great music compositions of the twentieth century might get left behind because it was written for a movie! I haven’t ever thought of my new recording as a replacement for the performance done by Goldsmith for the film. I really hope it’s a fascinating new look into Goldsmith’s masterpiece in a high-resolution, state-of-the-art digital recording—a counter-part that makes an effort to pick up his flag, carry it proudly into the future and inspire other musicians. For the sake of authenticity, I found the actual exotic instruments percussionist Emil Richards used in Goldsmith’s original film recording, plus I went that extra mile to faithfully recreate the “Echoplex” tape-delay echo effects that really define the “sound” of the early parts of the Planet of the Apes score. It also features as “Bonus Tracks,” the original orchestrations of three music cues—including the infamous “piccolo” lead in the “Main Title” that director Schaffner so disliked and had Goldsmith change. Ultimately, as Apes and Goldsmith fans, how can we ever get enough of this stuff?!

Looking back, how close did you come to achieving what you set out to do?

It’s hard for me to judge even now, I’m still too close to it—I hope so! Something that I tried to achieve with the narrative style of Simians & Serialism was to allow all of those behind-the-scenes memos, letters and interviews to tell the story. I felt they told the story best and I didn’t want my own prosaic style to override that. I was only there to glue it all together in a fun, informative (but mostly neutral) way. There’s always things you want to change, mistakes you find, more research you wish you could have included. Just the other day, I was browsing through the book and found a layout typo! You can really drive yourself nuts with that kind of stuff. I should really put it away for a time and come back to it later.

Your book ‘Simians and Serialism’ as well as being the definitive examination of the score is also a treasure trove of juicy, behind-the-scenes tidbits. What one piece of previously unknown information surprised/delighted/dismayed you the most.

The legend of the “Million Dollar Makeup Budget.” While doing research in the APJAC Collection at LMU, we discovered that many memos were in the wrong folders (for example, I found a memo purely about Play It Again, Sam in an Escape from the Planet of the Apes folder). The other issue had to with the fact that since many APJAC film projects were going on at the same time, you’d find mention of two or three projects on a single memo (there were many interesting tidbits about Planet of the Apes on Doctor Doolittle correspondence). With a collective gulp, I realized this was going to necessitate the mammoth task of going through every box in the Arthur P. Jacobs Collection at LMU. In the end it was well worth the effort since several crucial finds were made. One of the most important was the discovery of the final “Closed Costs” Budget sheets of every film Jacobs made with Fox—the final accounting which determined APJAC’s profit participation. There, in the “Closed Costs” of Planet of the Apes were all the figures, including what was budgeted and what was actually spent by John Chambers. Now, don’t get me wrong, the amount of money spent by John Chambers’ department was unprecedented for a film production in 1967—however, it was nowhere close to $1 million! And no, the costs weren’t hidden in some other department’s figures. After reading countless inter-office memos, it became glaringly apparent that each Department Head at Fox was very territorial about costs, budgets and spending, and none of them were willing to absorb someone else’s overages—lest it jeopardize their salaries, bonuses and status within the body politic at the Studio!

What’s next in the pipeline from Pithikos? Anything more Ape related (I wish someone would make the Loyola collection publicly available as a ‘coffee table’ book)

I have several projects in various stages of development—some that are Apes-related, others Goldsmith-themed. I’m doing much research and trying to get a handle on the rights issues. Unfortunately, all of these projects are currently at a stand still (June 2016), waiting for me to recover from my spinal fusion surgery. Stay tuned, I hope to get back at it soon!

Have you ever sat on the shore of Lake Powell and listened to the score through your headphones?

I feel very lucky to have trudged across those empty, magnificent desert moonscapes in Utah with the sound of Echoplexed strings dancing in my mind (and out of my car stereo while driving down the dirt road plowed for the shoot in May 1967). For me, there’s nothing more inspiring than being on the actual grounds where Schaffner filmed Planet of the Apes.

Will you ever re-visit the Escape from the POTA score for a more in-depth examination/re-creation?

Hmmmmm…That could be a fun project!

What was your involvement with the live performance at the Barbican London in late 2015?

It was a wonderful coincidence that my book came out just weeks before the show in London. I was contacted by the head percussionist of the BBC
Orchestra, Alasdair Malloy, who was very interested in the details in my book; however, since time was short, I volunteered to him (and conductor Robert Zeigler) every bit of information I had gleaned from my research. I helped them sort out the unique percussion instruments and many changes Goldsmith made to the score on the recording stage. I only wish I could have been there for the show; however, I was still laid up, recovering from my first back surgery. I did get e-mail updates and photos in real time from new found friends who were there in the audience—that really made my day!

**What's the score**

Now looking at the sequels, do you think the *Apes* producers were interested in quality or were they just looking for the cheapest available option?

Although the overall budget on *Beneath* was such a huge bone of contention, the music budget was the one area that was not debated, altered or chopped. It was the one aspect of the production where the studio was willing to spend whatever funds were necessary—and, of course, Jacobs really wanted Goldsmith (who was still under contract with Fox at that time). After Beneath, when it came to the dwindling budgets of *Escape, Conquest* and *Battle*, I think APJAC had varying degrees of success slashing the music budgets. With *Conquest* in particular, the film's overall budget was so small to begin with, long before they could even get to post-production or think about a music score, director J. Lee Thompson had already chewed through the film's meager cash reserves and had nothing left to pay for a big name composer. Actually, one of our familiar Apes composers was slated to do *Conquest* before they ran out of money—another complex behind-the-scenes story I was able to piece together!

Are there any other movie scores out there that inspire you to a similar degree?

Well, I am, admittedly, quite the Goldsmith junkie—his scores to *Logan's Run*, *QBVII*, *Star Trek-The Motion Picture*, *The Chairman*, *The Last Run*, *The Omen*, *Coma*, *Chinatown*, *Basic Instinct*, *The River*, *Wild And Capricorn* and on constant rotation; however, I am extremely fond of Ennio Morricone's brilliant scores to *The Good*, *The Bad* and *The Ugly*, *Once Upon A Time In The West* and *The Mission*; Alex North's scores to *Spartacus*, *The Agony And The Ecstasy* and *Dragonslayer*; and I find myself drawn to certain John Williams scores like *Jaws*, *Close Encounters*, *JFK* and *Schindler's List*.

What was it about the sixties that led to so many memorable movie scores?

It was a time when the Studios (Fox in particular) had a brilliant group of composers either under contract or on-call. There was also a greater understanding among producers and directors about the function of music in a film—and I can't stress that last point enough. Filmmakers didn't dictate to the composer that they must emulate the temp track music precisely, or be fired (a fiery and powerful music department head like Lionel Newman made sure those kind of capricious composer terminations didn't happen!). Instead, the composer was a true collaborator that was allowed to bring his own creative point of view to the film.

What is your feeling about the unmemorable, synthesized, crash bang wallop, modern style of movie score?

Higher, faster, larger, longer, louder sure doesn't make current film scores work very well—just as I believe CGI makes films less believable (what ever happened to "suspension of disbelief"?). I believe the problem boils down to a basic score naiveté with today's filmmakers. That makes it easy to understand why the typical 21st century film score is highly generic, wholly interchangeable and totally forgettable. I think this is no fault of current composers—there are many highly talented composers out there whose skills are either being completely ignored or totally wasted.

Before his untimely death, Jerry Goldsmith mentioned in the Planet of the Apes DVD/Blu-ray commentary track that he'd seen a recent summer blockbuster and felt it was "an assault on the senses." And a decade and a half later, not much has changed. Today's filmmakers should do themselves a huge favor and take a cue from Goldsmith's "less is more" philosophy and study how he scored "The Hunt" in *Planet of the Apes*. As the hunt sequence unfolds, the music takes on a highly charged tempo and plays at an increasingly loud level except in the moments just after Dodge is murdered by the gorillas. As Taylor trips over his lifeless body, what does Goldsmith do with the music? It stops dead in its tracks—only a couple of murmurs in the piano and a quiet, dissonant toll as we all know he's dead. Then, the music restarts and ramps back up to a furious orchestration as Taylor is shot through the throat. Every little bit of action doesn't need an ear-splitting blast of music to be effective.

Less can be more.

Back in March 1968, Goldsmith told an interviewer he preferred to limit his scores to about one third the picture's running time: "Too much music can vitiate the effect. The ear becomes numb and hardened to sound and any musical impact is lost. But *Apes* required a more protracted score as a tool of the storytelling." It's interesting that Goldsmith thought the 52 minutes of music he originally wrote and recorded for *Planet of the Apes* (which isn't even 50% of the film's 112 minute final length) was "protracted."

Certain films simply cannot be watched without their scores—*Apes, Jaws, Star Wars, Good, Bad, Ugly* et al. What do you feel is the key ingredient to create the symbiotic relationship between a great film and a great score?

Directors and producers who trusted their composers and gave them the space to flex their creativity. Franklin J. Schaffner and Jerry Goldsmith admired and trusted each other's talents—*Patton, Papillon, Islands In The Stream, The Boys From Brazil* and, of course, *Planet of the Apes* certainly speak volumes.
“Recently we wrapped up fourteen episodes of ‘PLANET OF THE APES’ on which Ron Stein performed as stunt gaffer, stunt man and actor. He turned in a marvellous job in all three categories.”

Richard Glassman

“He makes difficult tasks seem easy. I would make movies with Ron anywhere, anytime!”

Harve Bennett

“Ron’s work provided the series impressive stunts and action. Much of the style and success of the series was directly attributable to Ron’s work.”

Bruce Lansbury

Hi Ron. Details of your ‘ape’earances are easy to find but there’s very little biographical detail other than a short paragraph on the IMDB:

“Ron Stein was born on October 5, 1938 in Los Angeles, California, USA. He is known for his work on ‘Scarface’ [1983], ‘The Fast and the Furious’ [2001] and ‘Pearl Harbor’ [2001].”

We’re sure there’s a lot more to your story than that!

My career in the motion picture business spans over thirty years. In that time my role in movie making has gone from Actor and Stuntman to 2nd Unit Director and then eventually on to First Unit Directing.


How did you get to work on the ‘Planet of the Apes’ TV Series?

Stan Hough [the Producer] put me on the show. We had worked together before on other shows.

How did you react when your agent asked if you’d be interested in playing a gorilla?

Actually, I didn’t have an agent. I had worked on all five feature films so I already knew what to expect.

You appeared in 10 out of 14 episodes either as ‘gorilla guard’ or a named character. Was any attempt ever made to make these characters different from one another or did you count on the fact that all apes look alike to most humans?

I actually worked on all 14 episodes! I tried hard to change it up a little for each character with the walk, expressions and dialogue.

Did you get any opportunity to interact with Harper, Naughton or McDowall?

Off camera I would interact with all of them all the time while I was setting-up stunts or I’d be doing scenes with them. They were all great and everybody got along very well!

Several episodes have fights between gorillas and the astronauts. How enthusiastic were the leads about doing their own stunts?

Ron and James were great at doing their own stunts. It made it easy to film with the star in the shot.

Were there ever any injuries or near misses?

There were never any injuries at all. There was one occasion where Jane Actman who guest starred as an ape (Fauna, The Deception) had a swimming scene where the sea-water got behind her make-up. She was a real trooper about it but it was obvious she was having difficulties and needed some assistance! [See Jane Actman’s own account in this issue!]

Do you recall the episode ‘The Trap’ where Urko and Burke fall into a subway tunnel during an earthquake? It seemed very stunt-intensive.
Yes, I do recall that episode. We filmed that particular scene with two great stuntmen and it took a lot of rehearsals to make it all look real!

You played ‘Turvo’ in the first broadcast episode “Escape from Tomorrow” and a gorilla guard in the final episode “Up Above the World So High”... Do you recall if the mood changed on set as the viewing figures came to threaten cancellation?

It had always been a very happy production and so we were all totally devastated by the cancellation! After we heard the news Roddy got us all together and we went out to lunch still in our outfits! We took everyone at the restaurant by total surprise – it was great fun!

Do you recall the old MGM back lot where the two 'city' episodes were filmed?

Yes... and it was great to get out of the forest! In one episode (The Legacy) we filmed in a castle set that had previously been used for the movie, 'Young Frankenstein'. Location shooting was definitely more interesting, that's for sure!

Do you recall working with Mark Lenard, who played the gorilla bad guy, Urko?

Yes, Urko was a badass but Mark was a gifted actor and a real gentleman.

What did the role of 'boss' involve, particularly with so many fights between Gorillas and Humans?

It was actually Ron Harper who suggested I be promoted to ‘head of stunts’ after we worked on the episode “The Legacy”. As the stunt co-ordinator I was responsible for all the action on the show. I was always trying to come up with different and interesting stunts.

Do you have any anecdotes or amusing stories relative to the TV show?

I remember a funny situation when Ron Harper and I were travelling back from location in a van. I was out of make-up and, seeing my human face for the first time, he didn’t recognize me! Up until then he’d only ever known me as a gorilla!

What was the best and worst thing about being a gorilla?

To be perfectly honest it was all great. I look back on it all with great fondness. It was the most fun and interesting show that I have ever worked on!

You are a legendary stuntman, is it weird that some view you as THE stunt-APE?

No, not at all... it’s a compliment!

You’ve had a long and varied career...which, of your many roles do you consider as your most memorable?

I didn’t try to do many acting parts so probably those when I was the Stunt Coordinator – features such as Star Trek III, Rocky III, and Raging Bull, along with TV shows like, Wonder Woman, Charlie’s Angels and of course, Planet of the Apes!

You’ve spent an impressive amount of time in Hollywood, do you feel the ‘biz’ has treated you well and would you do it all over again?

I would repeat it all in a second! I can’t think of anything more exciting!

Ron, thank you very much indeed!

Thank you Simian Scrolls for keeping the show alive!

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NOVEMBER 2016

"They were all great and everybody got along very well!"

Image courtesy of Mark Talbot-Butler, Rob Reading and Harry Barnes - Thanks Guys!
Hi Gary, How did you get in to acting?

Well actually I was never an actor – I was always a stuntman. A stuntman who sometimes had to play a part!

So, how did you become a stuntman then... were you a daredevil as a child?

(Laughs)... not really! In the late 20’s or early 30’s - way before I was born - my father moved to California and got into the picture business. So, I was raised around the stunt business. I just came by it naturally! I wasn’t a daredevil as a child, not by any means!

I’ve been around horses and livestock all my life. When I got into the business it involved a lot of westerns and that kept me busy for a long time! When the westerns subsided, thank god I could drive a car, ride a motorcycle and other things, which kept me working. Horse work was always harder on the body, you can drive a car a lot longer than constantly falling off a horse!

How did you get the part in the ‘Planet of the Apes’ TV Episode ”The Tyrant”?

It was through Ron Stein, he knew my work and he was the stunt co-ordinator on the show.

Was there any previous interest before you were cast or was it just another paying job?

Just another job really.

Were the producers looking for a specific “look” for your character?

No, not really. I had the right build but it was my ability to drive a team of horses that got me the job.

Did the make-up cause you any problems?

It was a long process and the spirit gum was uncomfortable but it was fine once it was on. The real problem was eating or drinking with a straw. It was a miserable thing to wear but if you wanted the job, that’s what you had to do.

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

Seeing myself and my friends in the make-up cracked me up!

What special challenges did the make-up set for an actor?

Eating. It also got very warm and extremely uncomfortable. The make-up would at times restrict your vision but that’s about all.

You were credited as the ‘Gorilla Driver’ [that was ambushed]. What did the part involve?

I was there for a week. I recall being in the dry river bed with the crew, that’s where most of it took place.

What was it like starting early on the ranch, dressed as a gorilla, driving a horse and cart? Did it feel weird?

Not weird but certainly different! It was just another day – only dressed and made-up like an ape!

Did the horses respond any differently when you were in gorilla gear?

No... they were all well-seasoned and had been exposed to many things. They stayed pretty calm.

Your Gorilla takes a bit of a pounding from the two human leads... How physical was that scene?

The make-up made it a bit more challenging but for the most part it was fairly basic !

Surely even fake punches to the face were discouraged in order to protect the make-up?

In a picture fight there’s no contact at all! It’s all set-up with camera angels. As long as you throw the punch and it breaks the line between the lens and the chin... and your opponent snaps his head it looks like you’ve torn his head off! It’s like a dance routine... it needs lots of practice !!
There’s a fair bit of “monkey mannerisms” [from the three gorillas] when the barn burns. Was that direction or were you hamming it up a bit?

I was following direction but the make-up freed me to play in a way I wouldn’t have if I were to be recognized!

Was working on ‘Apes’ any different to any other movies for stuntmen - or was it just the same only with more foam latex?

Just the same really. It was more fun at first because it was so different, but by the end of the week... it was normal days.

Was there any “camaraderie” between the gorillas on set?

Yes, the stunt gorillas... we had FUN. Well, it was fun for me! We all knew each other having worked previously on different shows. Gary McLarty, a good friend of mine, was one of the other gorillas. We’d go in, in the morning and start with the make-up but, once you’d got the make-up on... if you didn’t recognize that person’s shoes or pants you didn’t know who the hell he was! He went in as Gary McLarty and, came out as a gorilla! [laughs].

Do you have any anecdotes from the TV episode?

Oh, yeah... Gary McLarty’s horse fall! I’ll tell you the story, although, it may not sound too amusing to most people [laughs].

I was driving the wagon and Gary had to do a horse fall. He’d borrowed a horse for the scene, I don’t know who it actually belonged too. With a good falling horse you can fall him, get him up and fall him again.

We were sitting in the sand marsh waiting for the director to call action when Gary, not knowing the horse at all, asked me whether he should try and fall the horse first before being filmed. I said “sure”, so, he did. The horse fell perfectly but, after this first rehearsal the horse just kept laying down! Every time Gary tried to get back on him it just laid straight down! It was a sour, spoilt horse.

So, the actual shot wasn’t done until much later on in the day. It took Gary all day to get the horse right and he was in a little trouble! He never borrowed that horse again!

Ratings results were worrying by the time your episode was shot. Was there any tension on set?

It seemed to be a happy set at the time.

What is your overall memory of the TV Episode that you were involved with?

I always tried to get the most out of a day at work and I recall it was a good time.

Do you look back on your visit to the ‘Planet of the Apes’ with fondness?

Absolutely... Yes!

You’ve had a long and varied career... which of your many roles do you consider your most memorable and why choose this particular one?

I’ve hadn’t done a lot of ‘roles but Lord Fricker on The Princess Diaries has to be my favourite. Probably because I had such fun doing it. The character was meant to be drunk when he accidentally catches his arm on fire, which was quite ironic as I don’t drink at all. They originally had another person in to do this character, but the Director, suggested that I play the role instead, “You’ll be fine” he said... so, I did it!

We did the scene with my arm on fire and I was trying to be as drunk as I knew how to be! Then, he turned to me and said “You’ve got to slow down Gary... do something else, ‘cause nobody is watching the leading lady, they’re all looking at you!”. So, I had to cut it back! [Laughs]

In May 2015, you received the Honorary Lifetime Achievement Award at the Taurus World Stunt Awards. How did that feel?

Totally unexpected... It was a tremendous honour and was very humbling!

In a Star Trek episode you played the Gorn. Was that actually you making that infernal hissing sound?

No, it was sound effects. That was a fun part to play!

You’ve worked with a number of great Actors and Directors. Please could you summarise the following people – by using just one word for each:

• William Shatner ..... ‘Nice’
• Ridley Scott ..... ‘Talented’
• Harrison Ford ..... ‘Friendly’
• Kirk Douglas ..... ‘Serious’
• William Holden ...... ‘Professional’
• John Wayne ..... ‘The Greatest’

Finally, what is Gary Combs doing nowadays and how do you relax?

I’m now retired. I ride my horse, work on my 53 Chevy PU, spend time with my wife and the dogs!
FLASHBACK!

Galen Has A Haircut January 12 1975:

Hairdresser Paul Kelly tends to Galen, who was one of the attractions in the children’s department of an Oxford Street store in the lead up to Christmas.
Erlynn, welcome to Simian Scrolls. Let’s start by asking you what your involvement was with “Planet of the Apes”?

Actually, I was the first extra that was picked by John Chambers, the creator of the latex chimp mask. The next one chosen was Gabby Sasaki. He was to be the male chimp. There were approximately four females and four males picked out of five hundred extras.

And you were Dr. Galen’s assistant in the blood transfusion scene?

You got it! I was in four of the five of the Planet of the Apes movies including three with my brothers and little sister.

I noticed that in some stills you have on an apron but in the movie you have a nurse gown with a pocket. Did they opt out of the apron thing?

Those stills were for makeup and wardrobe tests. They later opted for the nurse's gown.

What parts in the other movies did you play?

I was also the chimpanzee mother in the museum with the child. We walked into Chuck Heston. I dubbed all the female screams.

What about the other movies?

Conquest, my son got sick so I had my sister, Maxine, cover for me. We were the same size. We had no idea what she did until we all went to see the movie. They had a scene where they put Roddy in with a female to breed. It was my sister reclining and batting her eyes. Everybody was roaring with laughter, my brothers were yelling “hey that’s our sister” and I turned to look at her and she was hiding under me. Three of my brothers played gorillas and my sister played a chimp with me. My uncle was an orangutan.
So, how did your family get involved in the "Planet of the Apes"?

Remember me telling you about being picked out five hundred extras? Well, my mom was the only one that was called for the interview and she dragged my sister and me along with her. We hated doing that. It was called "specking the interview". You felt like you were begging for work.

The head of casting at 20th Century was Carl Joy at the time. He took pity on us squirming next to our mother so he let us go through. Rumors were flying because "Valley of the Dolls" was in production. The two movies got mixed up and they didn't know which one we were there for, "Valley of the Apes" or "Planet of the Dolls"...you know rumors.

So, they took two hundred and fifty extras at a time into the art room and lined us up around the walls and I was across from my mom and sister so I started making faces at my sister and cracking up. I had no idea I was being watched by some of the production people. When I saw this one big guy that was staring at me really hard I would stop and my sister would start laughing because I was busted. The next thing I knew, I was the first one chosen.

Did you know what role you would be playing?

I didn't know what I got picked for until later. John Chambers was the one that chose me and Gabby for all the close up and bit parts that would have the appliances applied to our faces. The other six that they chose were included with us so the makeup crew could learn how to apply the appliances. We would report to 20th Century every other day, fall asleep in the makeup chairs and wake up looking like apes.

And the other members of your family?

I was able to give casting a bunch of names of family and friends to work in the Ape movies as extras and my brothers were able to become appliance apes along with my sister. We did all the close ups in front of the extras that had pull on masks. We had four years of good work and great fun. We grew up in the business since we were kids so it was all in a day's work to us.

Did you ever do anything on the TV series?

Would you believe none of us did?! We were all busy working on other TV shows.

Which other TV shows were you all involved with?

Hello Dolly, Jerry Lewis movies, Blazing Saddles, The Road West, Bill Cosby Shows, etc.

The photo below shows a female chimp having a well earned rest between shoots... could this be you?

Yes... that's me!

I had been standing all afternoon while they were setting up the shot. It was pretty hot and the makeup and burlap costume was making it worse so I sat. That concrete behind me was to be used as an auction pillar I was to be chained to.
Did you know that you were on two of the Topps trading cards?

No. WOW!

For years I had a gorilla mask of my brother that his makeup man mounted like a hunting trophy. He had me keep it safe for him. His daughter demanded it back so she has it now (hopefully).

Which of the apes movies were you not in and why not?

Escape from the Planet of the Apes. They forgot I was human under the mask!

Now you said that your sister, Maxine, was the chimp breeding female in Conquest when your son got sick. Which role did you play when you did work?

Both of us were doing all the close ups there are scenes where we were herded up to tables and we were learning how to do chores. Me, my sister and my two brothers were right in front of the camera in all those shots.

What about Battle for the Planet of the Apes?

We were students protesting in a couple of scenes but they used the gorillas more.

Did you get to keep any mementos from any of the movies?

No.

Who instructed you on how to act like an ape?

John Chambers. All he said was "walk like an ape".

So how old were you when you started out in the film industry?

I was six months old!

Do you remember what was your very first role and what was your very last?

Neither... sorry!

You were in so many films... which were among the most memorable to you?

When I was five, I remember I was dressed in a burgundy apache costume. I remember we were walking up a hill to a huge cave to hide in. I remember seeing Audie Murphy and my mom saying he was a war hero. I never forgot that.

I also remember working on "Westward Ho, the Wagons", a Walt Disney movie. I was eleven or twelve and a lot of the mouseketeers were working in the movie too. It was about a wagon train going west. There were kids on the wagons and we were all Indian kids. We had separate buses and a man was riding a buffalo. I was in the front seat and the Buffalo tried to come in the bus. He was right in front of me.

Then I remember, at thirteen, I worked on a movie called "The Miracle", sometime around the same time as, "Spartacus" with Kirk Douglas & Tony Curtis.

There was another one at age five, "The Egyptian" and so many, many more.

Thanks Erlynn!

You’re very welcome!

© GREG CHAMPY [SEPT 2016]
How did you get the job of preparing linking art and covers for the UK Weeklies?

I was lucky that Marvel was using the British department as a training ground for up and coming artists. I used to go up there to show my work and have it critiqued. Finally one day they bought some of my art, which eventually led to me getting work from the British department.

What was your daily routine?

I worked freelance from home. I would come in when I had finished a job to hopefully get another assignment.

Were you shown the pages you were linking?

If memory serves me correctly, I was given xerox copies from the comic and sometimes a sketch from editorial so I had an idea what to do for the assignment.

Who else was in your office and was there ever a British Bullpen?

There was a small office that was used for the British department. When I first started to work for them Duffy Vohland was the person giving me the assignments and Howard Bender was also there.

Your pages make a real attempt to echo the story pages they are serving by homaging the art styles of Mike Ploog, Tom Sutton, Val Mayerik etc. Was this a conscious decision on your part or editorial mandate?

It was both, I wasn't very good at it when I first started, but got better as time went on. I wanted to try to create some continuity from splash to story.

As well as Apes, you worked on other weeklies such as Mighty World of Marvel. Were there days assigned to each title or was it just a blitz on all of them simultaneously?

I can't really answer that as far as the editorial aspect. As for me, I just did whatever they gave me at the time.
What was your average daily output? Was it easier doing a single splash/cover or a page of summary panels?

I wasn’t very fast, so a page to a page and a half was about it. I always liked the single splash page better than the summary panel page. The summary panel pages took longer.

Was the page rate any good? Did it get bumped up for covers?

I don’t really recall if I got more money for the covers, maybe an extra $10. I wasn’t very fast, and only got paid $25 a page for a splash, so it wasn’t easy to make ends meet sometimes.

Did you enjoy the Apes work you did... you certainly turned out some wonderful pages for us Apesters back in the day.

I really enjoyed doing the Ape splashes. I was a big fan of the movies, and saw them all in the theatre.

The UK Weeklies were printed in Dundee so did you ever see the finished product?

Yes I did see the finished product. There was a rack of UK weeklies in the British department office and I would help myself to the ones my art was in.

Larry Lieber, Dave Wenzel, Duffy Vohland are a few of the names we know who worked on the UK books. Do you have any recollections of these guys or, indeed, any other members of the team?

Duffy Vohland was there when I first started working for the British department. He was quite a character! Larry Lieber came in later, and switched the style from single splash to summary page. He was very professional, and business like. A far cry from Duffy. I didn’t know Larry was Stan Lee’s brother for a while. I met David Wenzel a handful of times. Howard Bender worked there doing production, lettering, and artwork. He was the nicest guy. Bob Budiansky was also there, another great guy.
What was it like working for Marvel in the 1970s? Did you see any of the legends?

It was a real dream come true. I got to work with John Romita Sr., Marie Severin, and became close with Dan Atkins. Stan Lee was there too, until he moved out to LA. I ghosted for John Romita on his daily Spidey syndicated strip. John one time introduced me to Stan as the guy helping him with the Spidey strip, he said “Good job” and patted me on the shoulder. What a thrill that was! You could on occasion see people like Alfredo Alcala, Rudy Nebres, Mike Esposito, Frank Giacoia, Joe Rubenstein, Bob McLeod, Archie Goodwin, Roy Thomas, and Jim Shooter, to name a few.

Were you allowed to keep your art?

There was a percentage of art a penciler, or an inker would get. Out of the over one hundred seventy pieces I did for the UK weeklies I still have around one hundred in my possession.

Are you surprised that it is still held in such high regard to this day?

I am! I remember trying to sell some art at a yard sale I had in the early eighties for $5, I couldn’t sell a single piece!