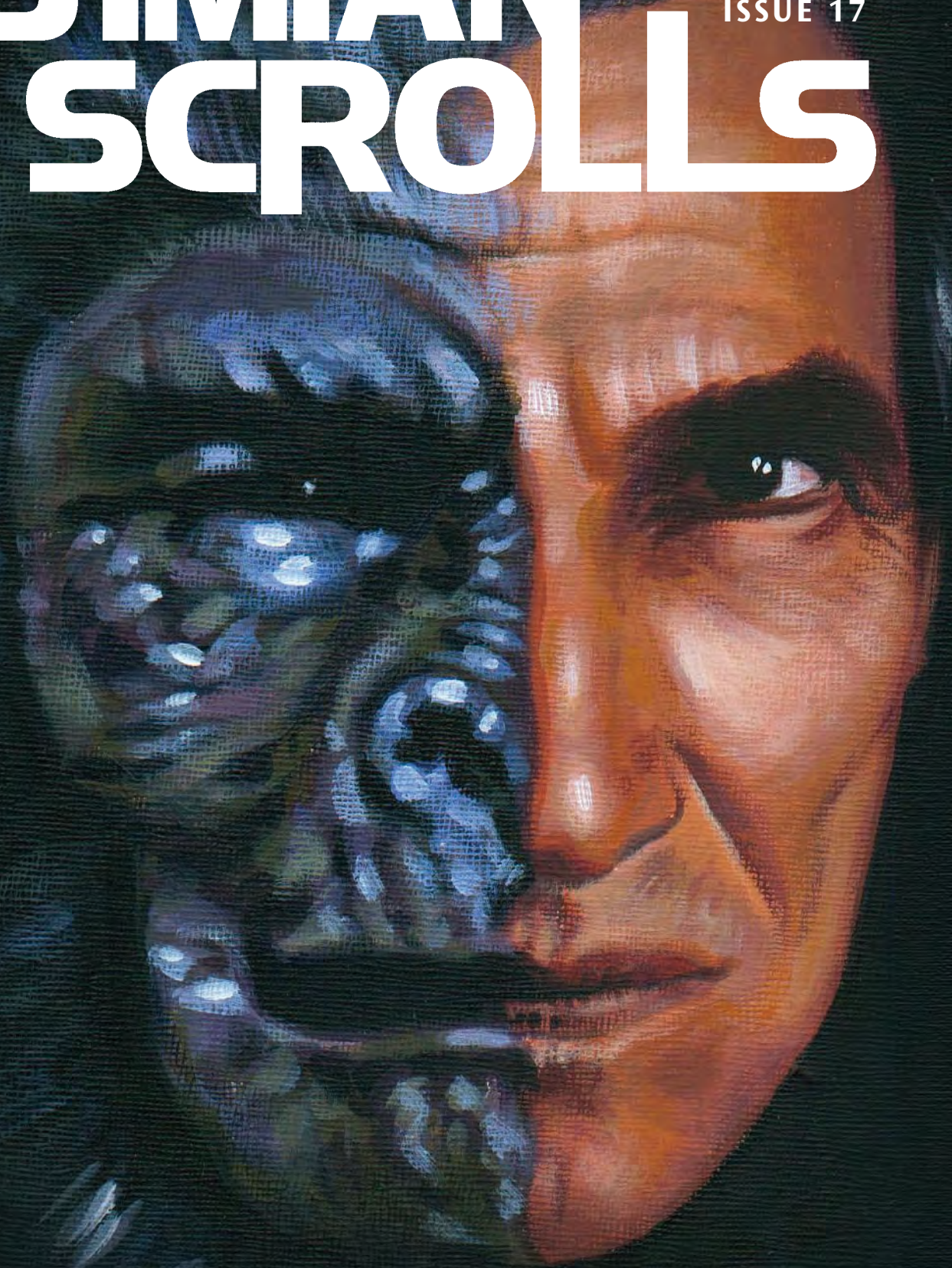


# RISE OF THE SIMIAN SCROLLS

THE UK APEZINE  
ISSUE 17



*M. Miller '11*



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After a decade's wait, *Rise of the Planet of the Apes* has returned our franchise to the heights we all know it commands. 'Rise' was a critical and box office smash and with the sequel, *Dawn of the Planet of the Apes*, announced for May 2014, these are exciting times to be hairy.

*Simian Scrolls* #17 is also available as a hard copy magazine AND as a free download, available from:

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We want the whole world to enjoy the Planet of the Apes and Simian Scrolls. If you want to get involved in Apes and the fan community, these web-sites are a great place to start and are among the best the online POTA community has to offer.

Hopefully, there is something for everyone this issue and we'll see you again for issue #18 for even more Simian frolics!

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## JANET OF THE APES

BY  
DAVE  
WEST



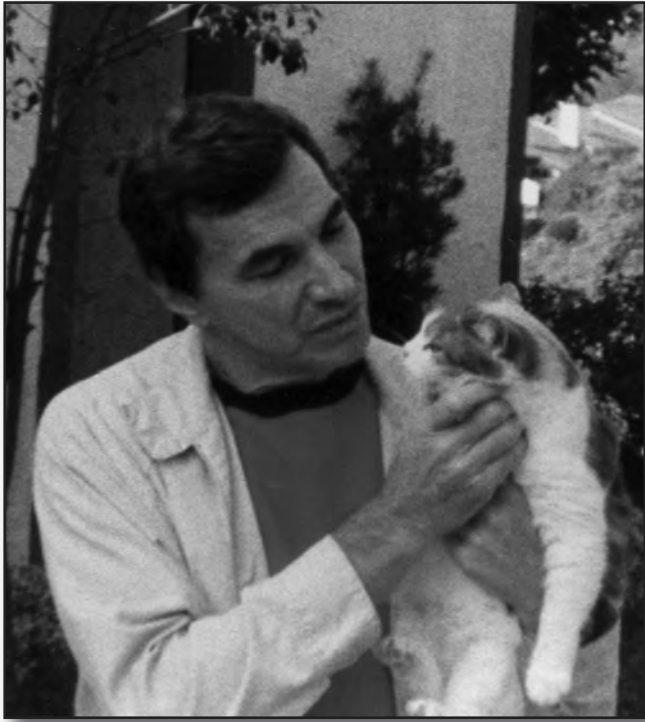


To our readers, **Mark Lenard** needs no introduction. Simian Scrolls is proud to present this brief extract from a work-in-progress, written by his daughter, Catherine.

We considered illustrating this article solely with images of Urko... but we thought, wherever possible, you'd prefer some exclusive images from Catherine's own private collection.







### ***Lenard Brings the Stage to Hollywood***

*By his daughter, Catherine Lenard*

Five and a half years after he'd come to Hollywood, Mark was co-starring along with Roddy McDowall, in Planet of the Apes a CBS series where he played, Urko, the head military gorilla. When he first got the call to come in to audition for the Planet of the Apes, he was excited. He'd seen the original movie and admired Charlton Heston but when he was told, "You will be auditioning for the part of the head military gorilla, Urko", Mark was disappointed at first. But when he got the part, he realized that he needed to work. It wasn't until he arrived on the set and met Roddy McDowall who would play the chimp, Galen, that Mark felt rather flattered. He had always aspired to have the technique, presence and clear diction of English actors, and being hired to perform in a great big ape suit and still be able to have a strong presence as well as an audible voice made him feel on par with his English acting mates. It wasn't until he was dressed in his full costume and heavy helmet with full ape make up and hair, which took three to four hours to apply that he fully realized how difficult this performance would be. He later explained in an interview that he felt like he was performing Greek theater with a heavy representative mask. Since he had to bend forward and waddle the way an ape would move and walk, he found it even more difficult to pull-off the strength and command that his character required. As it was, he could barely breathe through the mask, and the helmet was so heavy, he had difficulty

keeping it straight on his head while swaggering along with a bent upper back. Mark did not have a stunt double when it came to riding the horses, and in one episode when he had to lift a human up onto his horse and carry him back to headquarters, in addition to the weight and heat of the costume, Mark required the fitness of a linebacker, but felt the old back injury from World War II.

For another episode, (The Trap) he was permitted to invite his nine year old daughter, Catherine and her friend, Milo to the set one afternoon. Catherine watched her father in action on the small wooden set that would look like a huge room when it was converted to television. Catherine remembered, even at nine, that her father's concentration was non-distractable. He was fierce in remaining firm in his role while the cameras were rolling, and he treated television filming as though he were acting in a play. He never broke out of his character. If there was a hitch, he played right on through the scene until someone filming finally said something. Mark told his acting students in New York City, "When you are onstage, you have to create a real-life fantasy for the audience and never break out of it, no matter what. If you do, it breaks the ambience for the audience. The fantasy is broken, and the actor can never retrieve it for the rest of the play."

Television was more casual than theater. If an actor made a mistake on film, the film crew could re-film the scene as many times as was necessary. In the theater, an actor only got one chance, and there was no possibility for mistakes. If a mistake did happen, the actor had to improvise through it. This was the type of training Mark brought to his work in television. Since he was new to Hollywood and filming, he held tightly to his theater training, sometimes even stumping the director. Such a thing happened on that afternoon. Several times during the scene, one of the actors would stop and say, "I forgot my lines, can we do it again?" This nonchalant attitude was natural for the actors and the directors, in fact it was expected. But when Mark came into the scene as Urko, he embodied Urko until the director yelled, "Cut!"

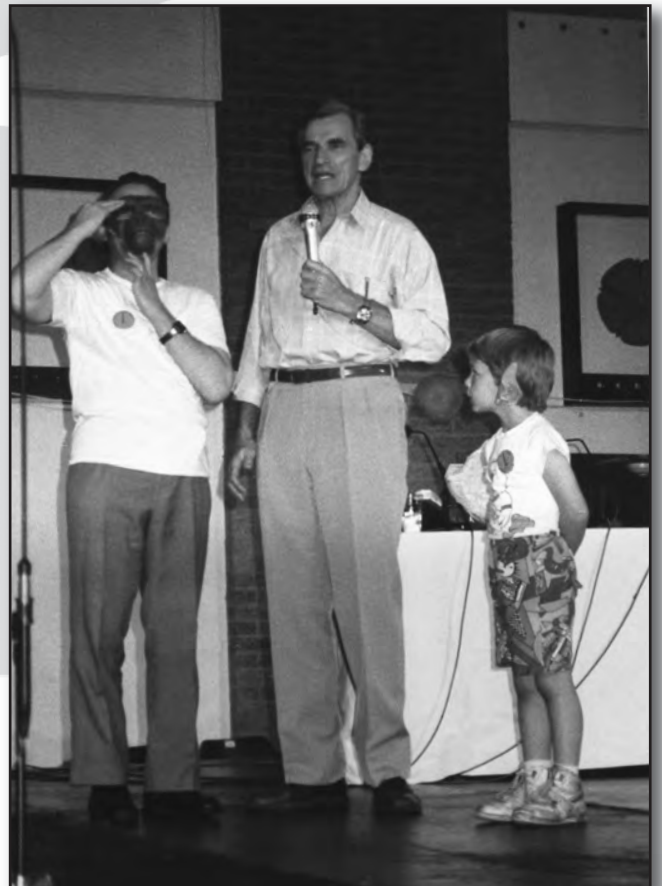
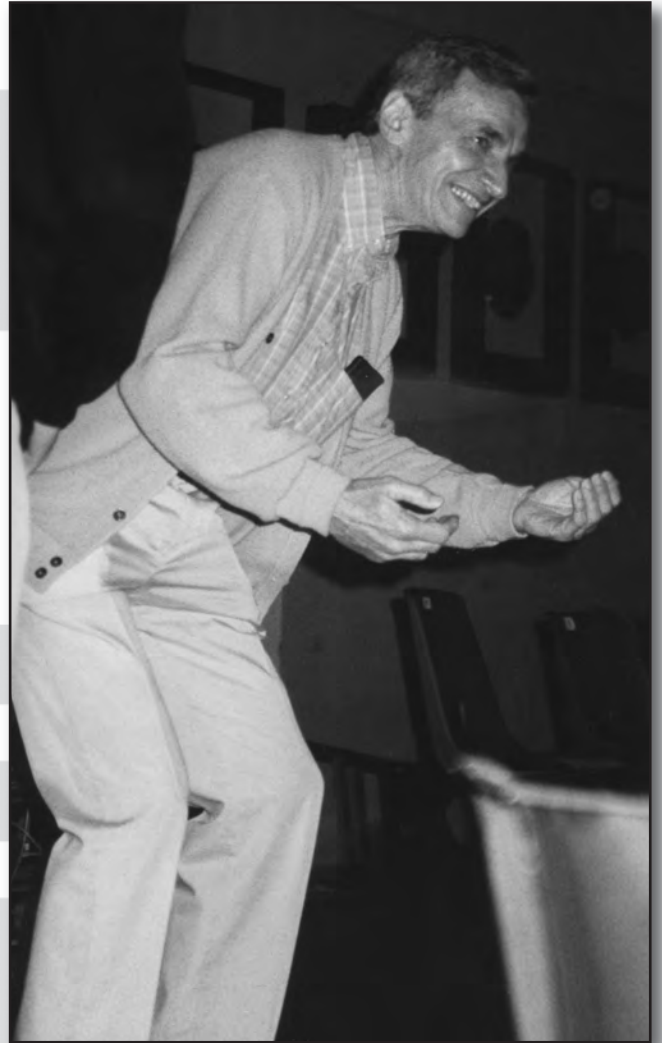
Urko entered with effort through the small wooden door that would open onto a rough looking kitchen inhabited by the humans. He began to look for something, wandering around the box of a room with large strides, making the room look

much larger than it really was. His presence was huge and looming, heavy-footed with a thick and heavy multi-layered leather costume. He wore thick boots and appeared to be four feet above the rest. He was trying to catch the humans in a lie so he could put them in jail. He grumbled something and grabbed at a small sack that was lying on the table. He shoved his massive, gloved hand into it, and before anyone noticed, his hand was stuck in the sack. He took a little too long to get his hand out of the bag, but like he was playing in the theater, he covered for it with other gestures, looks around the room and grumbles. Everyone was captivated by the performance. The scene was silent for what seemed like several minutes. The film crew did not even notice until the director finally said, "Mark, is there something wrong with that bag?" Silence for a moment. "Is your hand stuck in the bag?" Mark admitted that it was stuck. The director laughed and said, "Why didn't you say something? Let's shoot the scene again." That was the first time Catherine ever saw her father perform with such seriousness about his craft, and she was proud of him. He was totally professional in how he treated the scene. He didn't laugh at himself, and never asked for a scene re-take. In his case, it was more a matter of humility than pride.

When it was time for a break, Mark came over to see the girls in his full gorilla costume. Milo rushed up to him, and he offered, "Would you like to shake my hand and give me a kiss?" Milo laughed and kissed his mask lips and hugged him. But when he approached his daughter, Catherine, for a kiss, she hung back, frightened of the enormous costume and asked timidly, "Daddy?" He towered over the two girls like a three-story building. He lowered himself to their level and said in the kind of voice you would use to talk to a baby, "Yes, it's me, don't you recognize me? You don't want to give your dear old dad a kiss?"

### ***Costume Catastrophe***

Another early day, 4:30 a.m. when the actors who wore ape costumes were regularly called into make-up for a 7:30 shoot, there was a new makeup artist on the lot. Mark needed to have a molding of his face done in order for his character to have a new gorilla mask. It required that he sit in a chair for about an hour with heavy, wet cement molding that dried and formed to his face. In this way, an accurate shape of his features made the best possible fitting mask, and even some-



times looked a bit like his human self. Mark had had this done before, and it was a very unpleasant experience as he suffered from a mild form of claustrophobia. But when it was done in the past, the makeup artist, who was very experienced and knew what could happen to an actor, practically buried alive under a heavy sheet of drying cement, was around to check-in with him and make sure he was alright under there, and that he was not having any trouble breathing. The makeup artist often asked if he needed something, and touched his shoulder or squeezed his hand. All these small acts of comforting made the time go faster, and reassured Mark that he had not been abandoned. Sometimes, Mark was so tired, and so relaxed, he would just take a short nap before the mold was finished drying. Mark knew there was someone in the room at all times, and that comforted him and reassured him that he was safe.

On this particular day, the new artist introduced himself. He was young, and standing-in for a few hours as the elder artist was called to another makeup task elsewhere on another part of the lot. Mark shook the man's hand and sat in the chair, similar to a dentist's chair with a headrest, where he could lie back for proper positioning of his head. As the young artist applied the wet mold, Mark felt the heaviness of the mold, and his skin was getting clammy. He closed his eyes and tried to relax and think of nothing. He always told his girls to do the same when he was trying to encourage them to relax. "Just close your eyes and think of nothing," he would say. When the mold was complete, the artist put the plastic face piece over Mark's face to hold the molding in place. There were two holes in the nostrils so Mark could breathe, but he was encouraged to take shallow breaths. The artist decided to have a cigarette. He told Mark, "I'm gonna head out for a few minutes and have a smoke. You ok?" Mark said, "Oh, I'm fine. I'll just take a nap." The man left, and when he finished the cigarette, he decided to himself, "What the hell. Mark'll have to lie there 'bout another hour or so, I may as well make a phone call. Guy's probably sleeping anyway." The man headed across the lot to look for a pay phone, leaving Mark alone in the chair.

Mark tried to be brave, but he was feeling chilled all over his body. Maybe it was about a new person, whom he was not used to, doing his mold. Since he was familiar with the older artist, he knew what to expect. He knew the older artist would

check in with him more than frequently. Mark felt that more than five minutes had passed. He began to think about the quietness in the room, how silent it was, and the makeup artist had not yet returned. Mark was lying back in the dentist's chair not feeling sleepy at all, in fact, he was wide-awake. His eyes were as wide as they could get. He couldn't turn his head to see; he couldn't even move. He began to feel hot under the drying cement. It felt heavier and heavier by the minute. He counted sheep. He wiggled the fingers on his left hand, his dominant one, to make sure he was not having a nightmare. He felt wetness break out all over his face and his heart began to beat really fast. He squeezed the arms of the chair he was lying in and told himself to breathe and think of nothing. An eternity passed and no one came, no one talked to him to be sure he was ok. He called out in a normal voice to see if someone was there. No one answered. He cleared his throat and called again, this time a little louder. He felt blackness slowly moving over him. He finally yelled out, "Aaaaaaaagh!" The mask cracked off his face, and he stood up quickly, and began wiping the shreds of broken mold off his face and apron. Mark had a loud voice, and someone heard him.





The older make up artist was nearby and came running in to see what was going on. He found Mark, folded over the chair, breathing heavily, the mold in pieces on the floor. The older artist apologized for what happened and said he would not let that happen again. When asked if he would try again, Mark refused. He said, "It'll be a long time before I am ready to go through that again." The makeup artist glued the pieces of broken mold together. They had to make do, fortunately, it was a perfect fit.



#### ***Urko's Television Feast***

Mark felt that Urko didn't do much. Yes, he hovered around and did a lot of grabbing and rode canter style on a large horse, but one never saw the apes eat. Mark suggested to the director of *The Legacy* that Urko to try to eat something for the first time on the show. He took a carrot stick that had been cut very thin and put it in his ape mask mouth, then he realized that the carrot went all the way back, and when he was able to take a bite with his real teeth, only a tip of the end of the carrot was sticking out of his masked lips. The director thought it was a good idea, but it looked strange to see a five inch carrot slip into the ape's mouth with only a quarter of an inch sticking out. The set designers cut him a very long carrot stick, and Urko took a little nibble off the end in that scene in *The Legacy* where Urko is having a feast, a feast of carrots and celery; they were the only vegetables long enough for Urko to get past the costume lips and between his own teeth to take a convincing and audible bite for the sound camera.

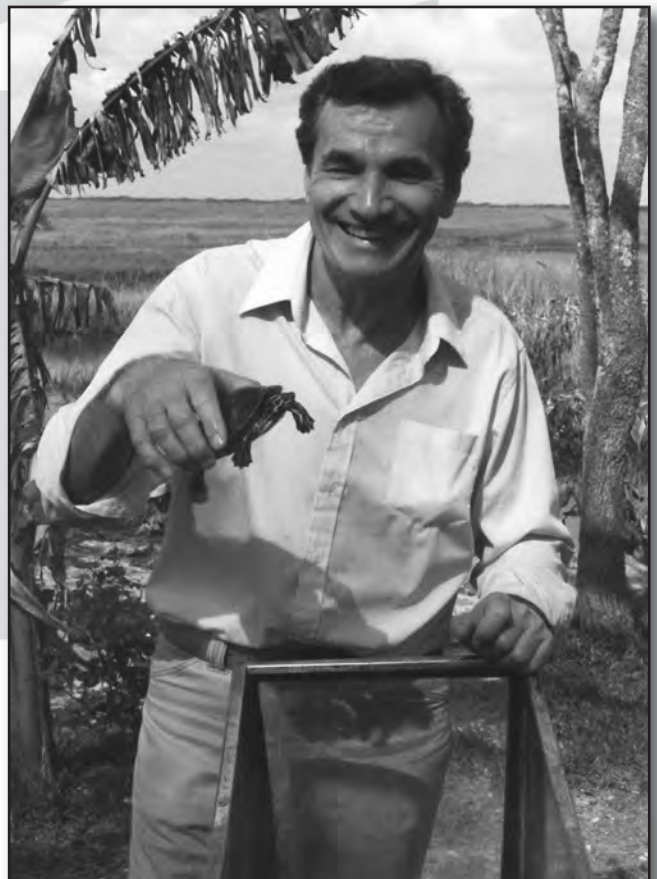
This time, it looked much more believable. The funny thing is, out of the vegetables and varieties of fruit Urko was set to feast on, he only ate little tips off the end of a stalk of celery and gigantic carrot.

#### ***A School Surprise***

Mark came to pick his daughter up from the Santa Monica Montessori School where Cary Grant's daughter was also a student. When Mark came out onto the playground to collect his little girl who was running in her long, yellow-checked dress, he was mobbed by a crowd of eight to twelve year old boys who were in awe of Urko. They crowded around him, each one with a paper and pen, asking, demanding and just plain yelling for an autograph. Mark did what he always did, smiled, laughed, told the children to take it easy, and signed his autograph, making each one personal.

#### ***A Fan in New York City***

Almost twenty years later, while walking along the street in mid-Manhattan with his daughter, a man of about forty years stopped right in front of Mark and said, "I know you. You are Urko, Mark Lenard from *The Planet of the Apes* series!" He asked Mark for an autograph and Mark was pleased. He chuckled a little and took the opportunity to ask the man, "How did you know it was me?" The man said, "Oh, the minute I saw you, I recognized you."



Jared Martin is every inch a star of cult TV, having been the lead in *Fantastic Journey* and having appeared in other shows, including *Logan's Run* and, of course, *Dallas*.

*Simian Scrolls* met up with Jared, and although he might never have appeared in *POTA* he was happy to share his unique and insightful perspective of the world of vintage TV and of the environment in which our favourite show would have been produced - The resulting conversation took us on a fantastic journey back to the 1970's which we found fascinating... we hope you will too.

## THOSE 70s SHOWS!



To what extent do you feel that the success of a show depends upon its actors, writers and directors as opposed to how it is handled by the executives in terms of advertising and scheduling?

The easy answer is the success of a show depends on all those elements. My hunch is that the writers are most important as they determine the concept, and whatever is conceptually fresh captures the attention of television viewers.

However a well-written, freshly conceptualised, show with limited acting talent, poor production values and dim-bulb marketing will have difficulty being appreciated or even seen.

Films and television are a collaborative art form in a business model. Everyone needs to pull an oar.

As a lead character, to what extent does an actor get consulted by producers about the plans for a series?

The bigger the star the more input and consultation from and with producers and executives. Larry Hagman virtually ran *Dallas* in its later years. People wanted to see him and he quite correctly wanted to have a hand in how his character was presented. Makes sense.

In the beginning, when a show is scratching for fans, the actors listen to the producers, as a show gains popularity the worm slowly turns and a star actor will gain more influence.

In the 70's, how would a cast and crew have had any idea about how the show was going down with the audience?

Every actor who could have spared the money to buy *Variety* could read the overnight Nielson ratings - which determined a show's fate in a very direct way. Advertisers won't buy ads for a show no one is watching. If ads aren't being bought the show has no budget and the studio drops it - quickly - like a burning pan.

In *Fantastic Journey* we knew what was happening, in *War of the Worlds* we knew what was going to happen. In *Dallas* we didn't have to buy *Variety* to know what was going to happen as the show was on the cover of every magazine in every super market for almost a decade.



Roddy McDowall, after the cancellation of the *APES* TV Series, was vocal in protesting at the decision, feeling that the show was just beginning to find its feet and its audience. Do you feel that studio executives have enough interest in, or feel for shows and their crew, to make the effort to try to save a struggling show that had potential?

The producers didn't struggle for Roddy's show. They made a determination to let it go for... oh, any one of a number of reasons - there wasn't a breakaway star, people weren't identifying with simian characters, production expense, difficulty of running scores of actors into and out extensive makeup and wardrobe sessions leading to production delays etc.

Other, similar shows, such as the *Six Million Dollar Man*, also originally struggled but, when re-scheduled elsewhere in the week, suddenly found an audience and succeeded.

True, but *Six million Dollar Man* had a breakaway star in Lee Majors, the studio had faith in his marketability and continued to shape and reshape the show until it fit him and he it, and so it eventually found its niche. It helps to remember how popular he was in the '70's.

You are on record as saying that you feel that *Fantastic Journey* tried to be all things to all people and, therefore, failed. What was your opinion of the writers in those days and do you feel that shows would have benefited had there been a single or, possibly, two writers for any one series as opposed to having a different writer every week?

I don't remember saying that but I probably did. I have no quarrel with the *Fantastic Journey* writers. Two problems existed that hurt the show. First, we had a skimpy budget for a sci-fi fantasy show that depended on creating a legitimate fantasy world. At times we relied on painted backdrops, over used locations seen in a hundred *Tarzan* films, bubbling brains with lightbulbs inside made from latex, plastic or rubber guns, actors standing on papier mache rocks, etc. Just when we needed the boost of a hugely soaring effect, there would be a let down because they was no money to create the effect.





You don't have this problem in a sit-com - which is one reason that sit-coms took over the 1980's. The other piece of bad luck most folks don't remember, is *Fantastic Journey* going up against two of the hottest shows in television history, *The Waltons* on CBS, and *Welcome Back Kotter* with an emerging John Travolta on ABC.

*From what we have heard, Roddy was a particularly nice individual. Was there any stage at which, when you realised that Fantastic Journey was being cancelled, that Roddy exclaimed, after his experience on Apes "Oh no, not again!"?*

I loved Roddy, he was a wise, generous, but private person. He probably saw *Fantastic Journey's* demise coming before anyone. He was a pro, and it was a job, and he didn't protest its death as he had *Apes*. He probably had learned that particular lesson by then.

*The pressure of time has always been a big problem, with episodes of APES being shot in little more than five days (a particular problem, given the make up process involved). Rehearsal time was, it seems, virtually non-existent, being limited to the time it took a lighting man and camera man to set up the shot – was this your experience of serials in the 70's and 80's?*

Exactly so. If you acted on TV in the 70's you'd best bring your performance in your lunch box! There wasn't much investigation or delving into secret meanings or alternate line



readings - you said and did things the way your character did them, and that was that. A director would occasionally say 'more energy' or 'louder'. The clock and the calendar were the real bosses. We were always racing; by the end of the day we were expected to have shot ten or twelve pages. When one script ended another began. One set of guest stars shuffled off and new group showed up, usually you met each other in the makeup trailer at 7AM!

*Did a TV Series in the 70's pay a reasonable wage?*

The money for acting in a television series was certainly reasonable, even up scale.

*Planet of the Apes only ran for 14 episodes whereas, initially, it was deemed a sure fire hit, not even needing a pilot episode. Fantastic Journey had a pilot episode which resulted in a lot of changes to the series that followed – do you think that pilot episodes are vital or is it really a hit and miss industry?*

Whether it's simply the first of many shows in a series or a pilot episode you had better be able to learn from your first show and make adjustments on the fly. *Fantastic Journey* dropped half its cast after the pilot but still didn't survive, for the other reasons I stated earlier.

*Apes* was a massive movie hit with four sequels that may have drained its life blood by the time it reached the small screen. Maybe there was a perception of depreciation because original stars like Charlton Heston had left and the dwindling budgets began to affect production values which may have undermined the television version's credibility.

Even the ripest fruit can be squeezed dry.

*I would never be able to live with myself if I didn't take the opportunity to ask you whether or not Linda Gray's mouth was the sexiest in television history?!*

Linda Gray was a good friend during *Dallas*, and will always be a gorgeous, talented and extremely intelligent woman.

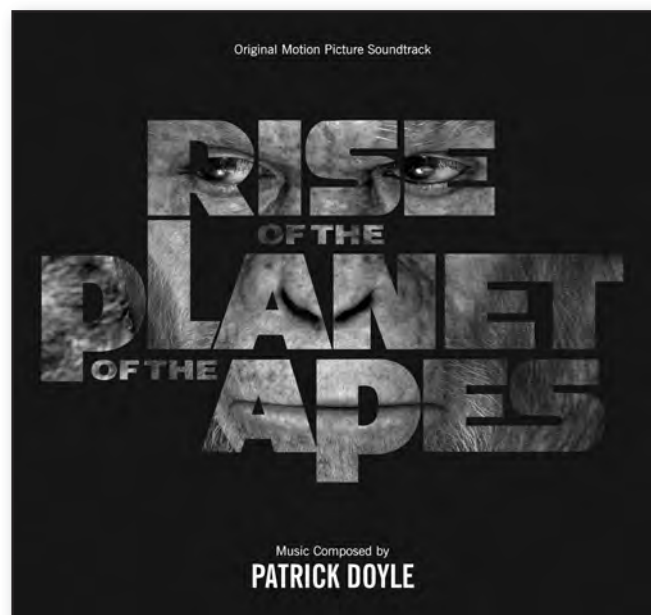
*Finally, did you know that the Biblical Jared in the Book of Genesis lived to be over 900 years of age?*

962 to be exact!



# SOUNDTRACK REVIEW: PATRICK DOYLE'S RISE OF THE PLANET OF THE APES

By Alan Maxwell



When it seems like blockbuster movie scores are becoming more generic and formulaic with each passing year you could be forgiven for expecting more of the same when *Rise of the Planet of the Apes* hit cinemas. However, just as the movie turned out to be a pleasant surprise in an otherwise turgid crop of big budget sequels and remakes so too does the film's score by composer Patrick Doyle.

The Scotsman is no stranger to scoring large-scale spectacles - recent assignments include Marvel's *Thor* movie and one instalment of a rather popular series about a boy wizard - and brings the full weight of his experience to bear in Fox's latest resurrection of the Apes franchise.

It's unlikely that any composer on a big budget studio picture today could match the innovative and memorable score by Jerry Goldsmith which so characterised the original 1968 classic and only time will tell if it ingrains itself on the minds of Apes diehards the way the sequels in the original series did. Nevertheless Doyle has turned in a memorable score that can certainly hold its own in such company.

The scores in the original series very much reflected the worlds and time periods they took place in - the primitive sounds of the original movie, the offbeat weirdness of the nuke-worshipping mutants, the more contemporary sounds of the 1970s as the apes visited our time - and in that respect Doyle has the advantage of having some fresh ground available to cover.

Electronics and technology now more than ever dominate our society and in scoring an Apes movie that takes place in such an environment Doyle combines the classical orchestral approach with electronics that were still in their infancy when the apes first took over our cinemas. Apes scores had featured electronics before but this is truly the Apes film - and score - for the computer age.



The official CD soundtrack release comes to us from Varese Sarabande, an appropriate choice given their previous involvement with some of the classic Apes scores, and features 24 tracks clocking in at about an hour of music.

While it's no surprise when you're familiar with the film, listening to the score in isolation probably deserves a warning - don't be fooled into turning your volume up as the first track, *The Beginning*, quietly warms up your speakers. Before too long it explodes into a loud percussive arrangement accompanied by the subtle introduction of chanting and floor-rumbling bass, before giving us a brief sample of the melody that will become the common theme of the movie.

It's difficult to imagine an Apes movie that doesn't rely heavily on percussion - something about the sound just seems so right - and having set the tone Doyle continues with more from this section of the orchestra (loud bursts being deployed again) with *Bright Eyes Escapes* and *Lofty Swing*. While there is a comparison to be drawn to Goldsmith here, it's not to his Apes work but rather his memorable, bombastic scores to such adventure movies as *The Ghost and The Darkness* and *Congo*, while the string arrangement brought in on the latter track calls to mind something more akin to Ennio Morricone's acclaimed work on *The Mission*.

*Stealing the 112* is a little more run-of-the-mill, offering some suspense music that sounds very much as standard but then we progress to *Muir Woods*, where the film's score dips its toes into a more romantic sound. The percussion remains but no longer the loud, frenzied action sound, instead being used as a musical comparison between Caesar's native jungle and the more serene woodland setting of his new American home.

This feeds into *Off You Go*, where the more romantic, melodic elements of the score continue. Strings and piano swirl up among the trees and offer up a cue which stands as a highlight of the album. It's often tough to review a soundtrack





CD since it is rarely conceived to be listened rather than simply do its job within the film; but for those who do choose to listen to such recordings divorced from the images this track is one that will definitely be revisited time and again.

Uplifting though *Off You Go* may be, there is always the sense of a more sinister undercurrent to the music and this continues through *Who Am I?* and *Caesar Protects Charles*, percussion being introduced again on top of the string and wind melodies as if to underline Caesar's imminent return to the behaviour expected of a chimp born in the wild. Even listening to the music in isolation you can feel throughout the latter track that something serious is about to happen.

*The Primate Facility* and *Dodge Hoses Caesar* are essentially scene-setting cues as Caesar finds his new home and the truth behind it and then we're back in the thick of the action again with *Rocket Attacks Caesar*, featuring occasional stabs from the horn section that sound not a million miles away from something that might have popped up in the Apes TV series.

*Visiting Time* employs Caesar's theme again and once more chooses to underline it with some subtle percussion work before we begin to detect a more militaristic sound during "*Caesing*" *the Knife* and *Buck Is Released*, foreshadowing the uprising that the film's title has already told us is on its way.

There is a brief break as *Charles Slips Away* welcomes a moment of serenity to the musical proceedings however *Cookies* grabs us once more with its heavy percussion, layering on the suspense through *Inhaling the Virus*.

What that suspense has been building to is quickly revealed as we soar into the action-packed finale of the film and a suitably rousing collection of action cues where Doyle's music really cuts loose. The score is largely action-oriented from here on in and the CD arrangement also sees a slight shift in format as the shorter, primarily scene-setting pieces earlier on the album give way to more prolonged cues.

Two of the longer tracks on the CD, *Caesar Says No* and *Gen-Sys Freedom*, ramp up the percussion and chanting again as the action sends us into the home straight. *Zoo Breakout* offers another shorter cue but it's no less thrilling for its shorter length. *Golden Gate Bridge* is the longest track on the CD, weighing in at over five minutes, and sees the action continue to dominate proceedings. Another pounding accompaniment to record the most memorable set piece in the movie, this time Doyle employs more emphasis on the voices and strings to build to its climax.

*The Apes Attack* offers up one final, brief action cue before the final tracks settle back into a calmer conclusion. *Caesar and Buck* sees lush strings being utilised once more to great effect, albeit with still a hint of a darkness beneath the surface, and the album finishes with *Caesar's Home*, in which the more romantic theme assigned to Caesar throughout the film is given one last run-out. It's another highlight of the CD and an appropriate accompaniment to the final scenes of the Apes movie that probably comes the closest to having what could be termed a happy ending.

While Doyle's score undoubtedly works best in its primary job of enhancing the film, there is more than enough quality here as a standalone piece to justify its inclusion in any Apes fan's CD collection.

Of course, having already pointed out that this is the Apes movie for the technological age we live in I should also mention that the score is available for download too, however those of you who prefer your music in a more tangible format will also find the package rounded out with a brief introductory note by Doyle, which provides a fascinating insight into his musical decisions for the score.

The score for Patrick Doyle's *Rise of the Planet of the Apes* is available from all good record stores or can be ordered on-line direct from [varesesarabande.com](http://varesesarabande.com)

**SCROLLS:** Chris, back in 1974 you did three articles for the Marvel POTA magazine. What do you remember about them?

**CHRIS:** It was long ago and far away.

*(To assist, Scrolls reads out the first paragraph of Chris' intro to the article in issue#4 (See the box-out on the following page) pointing out that Chris could clearly have become a travel writer!)*

**SCROLLS:** Were you given the job or did you volunteer?

**CHRIS:** Well, I was working on staff. I was an assistant editor working in-house, basically a dogsbody.

**SCROLLS:** Was that the old Marvel Bullpen?

**CHRIS:** No, this was sort of the first step 'out' of it. We were at that point at 56th Street... originally we were at 59th, off Madison... and Marvel was expanding its imprints in B&W magazines. Because, prior to that, there was Marvel and there was Magazine Management and we were getting a lot of license ideas and beginning to do a fair amount of horror.

**SCROLLS:** Do you think Stan Lee wanted in on horror?

**CHRIS:** Oh, everybody did, yeah... it was the desperate, on-going, perennial search for a means to make money.

**SCROLLS:** Was Marvel ever really 'booming'?

**CHRIS:** 'Booming' is fairly relative. You have to understand in those days the page rate was \$15, not \$150, as it can be today, and my agreement was to do five articles for POTA Magazine at roughly \$65 an article.

**SCROLLS:** You had a contract for FIVE?

**CHRIS:** Well, no, it's not a 'contract'... the air fare and hotel came out to about \$500-600 combined! We're talking very, very low rental, so we looked at how many articles and magazines that would take and then did it.

**SCROLLS:** Only three of your articles were actually published.

**CHRIS:** Regrettably, the Apes TV Series got cancelled.

**SCROLLS:** The Apes TV Series was cancelled in late '74 and the last issue of the Marvel POTA Mag is cover dated Jan '77.

**CHRIS:** I did an interview with Mark Lenard (in my head it's Spock's father!) and one of the things I mentioned in the interview was the show's risk of cancellation and I think that saw print. This was by phone. Mark was wonderful to talk to. *(See page 3 of this issue if more proof is required!)*

**SCROLLS:** Mark is, indeed, remembered as Spock's dad.

**CHRIS:** That's not a bad thing! When you consider his tenure as Spock's dad started in 1969 and ran to the end of the century, through a succession of episodes and by implication to the next film, it's not a bad run for a three year show.

# CLAREMONT

**SCROLLS:** When you were doing the Apes interviews, had you started writing comics?

**CHRIS:** Oh, yeah.

**SCROLLS:** Did the Apes interviews supplement your income?

**CHRIS:** Yeah, Marvel, like all publishers, and especially all comics publishers, hardly paid its staff enough to live on. The idea was that you went out to get freelance work to supplement whatever wages you got. In my case, there wasn't any real lasting opportunity to get a series--they were all booked, so you did the things that the regular guys didn't have time for, which were articles, 8 page short stories, etc.

**SCROLLS:** A good grounding?

**CHRIS:** Oh, a brilliant grounding. I mean, Doug Moench made a career, for the better part of a decade, out of doing articles and such for the licensed magazines. I did short fiction, I did interviews, I did pastiches, at one point we tried poetry but decided that was bollocks! It was what you do when you are in your 20s, anything you can do to get your foot in the door and kick the door open.

**SCROLLS:** You think back to the guys who were creating these legendary comics at that time and they were all 19, 20, early 20s. That were just winging it at times, weren't they?

**CHRIS:** Oh yeah, yeah. At that point I was midway 20s and in New York, bouncing between writing for Marvel, working for Marvel.

**SCROLLS:** Getting back to Apes, how well do you recall Ron Harper, whom you interviewed who played Alan Virdon?

**CHRIS:** He was fine. Actually, it was fine with them both, him and Jim Naughton.

**SCROLLS:** You had an interview with James Naughton?!

**CHRIS:** Yes. I remember it. I don't think it saw print.

**SCROLLS:** What was James Naughton like? You met him on set?

**CHRIS:** This was on set. They were nice conversations, I mean, it was fun. A lot of it was 'Wow! We're on a 20th Century Fox set, this is so cool!'

**SCROLLS:** Did you get to meet Roddy McDowall?

**CHRIS:** No, not really, sadly.

**SCROLLS:** Do you recall the goats?



# UNLEASHED

Scrolls revisits the Planet of the Apes with Chris Claremont at the 2010 Bristol Comic Con, when the Marvel legend behind the X-Men looked back on an earlier writing assignment for Marvel.



*Chris is delighted to bump into Marvel's Man-Thing again.*

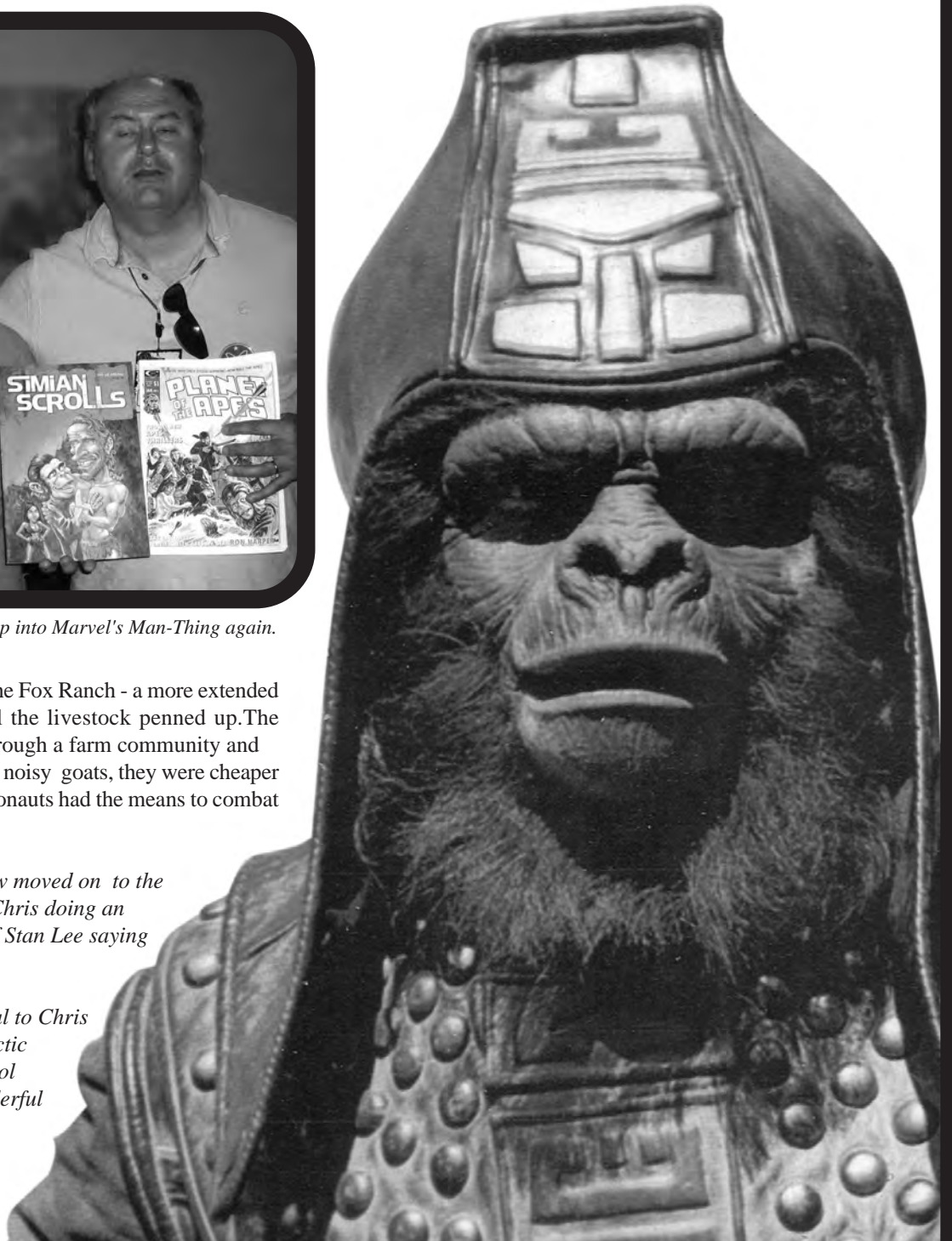
**CHRIS:** We were out on the Fox Ranch - a more extended backlot - and you had all the livestock penned up. The astronauts were moving through a farm community and the guys were dealing with noisy goats, they were cheaper than cows! I recall the astronauts had the means to combat malaria [THE CURE].

*And with that, the interview moved on to the X-Men, Spider-Man and Chris doing an uncanny impersonation of Stan Lee saying 'Hi, True Believer!'.*

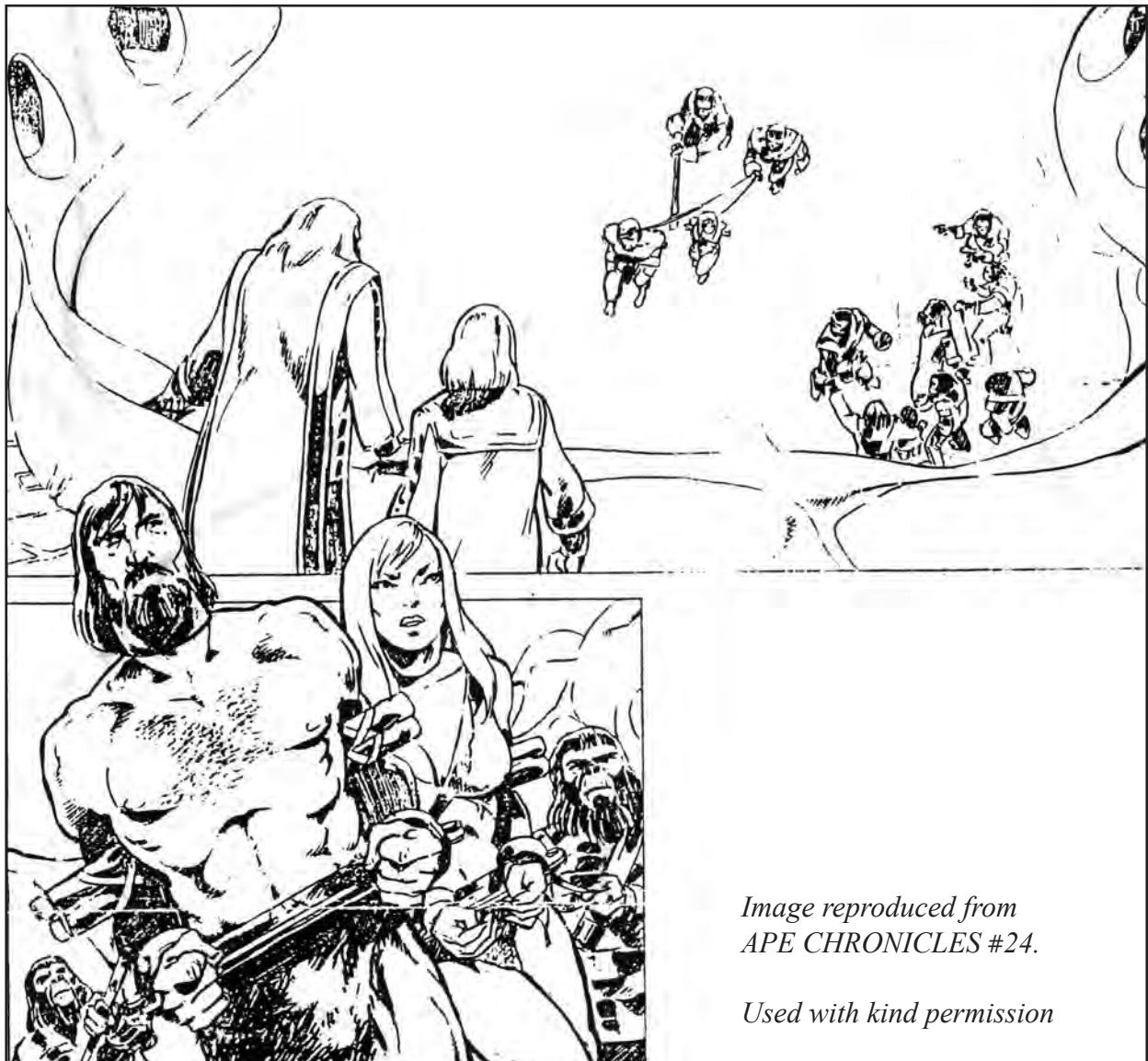
*Scrolls is eternally grateful to Chris for squeezing us into a hectic schedule and also to Bristol Comic Con for their wonderful kindness in making the arrangements.*

Journey to the Planet of the Apes: By Chris Claremont - Reproduced from issue 4 of Marvel's POTA Magazine.

*When one's company - in my case, Marvel - is actively involved in publishing a magazine called, "Planet of the Apes" - and one of the networks is filming a series entitled "Planet of the Apes", it is only logical that each would be curious about the other. Wondering what the other is doing and how they are doing it. Being the more eager of the two, Marvel struck first and this reporter found himself strapped into a big, crowded 747 flying westward into the Angeleno smog, laden with camera and tape recorder and reams of orders and advice.*



# BYRNE NOTICE



*Image reproduced from  
APE CHRONICLES #24.*

*Used with kind permission*

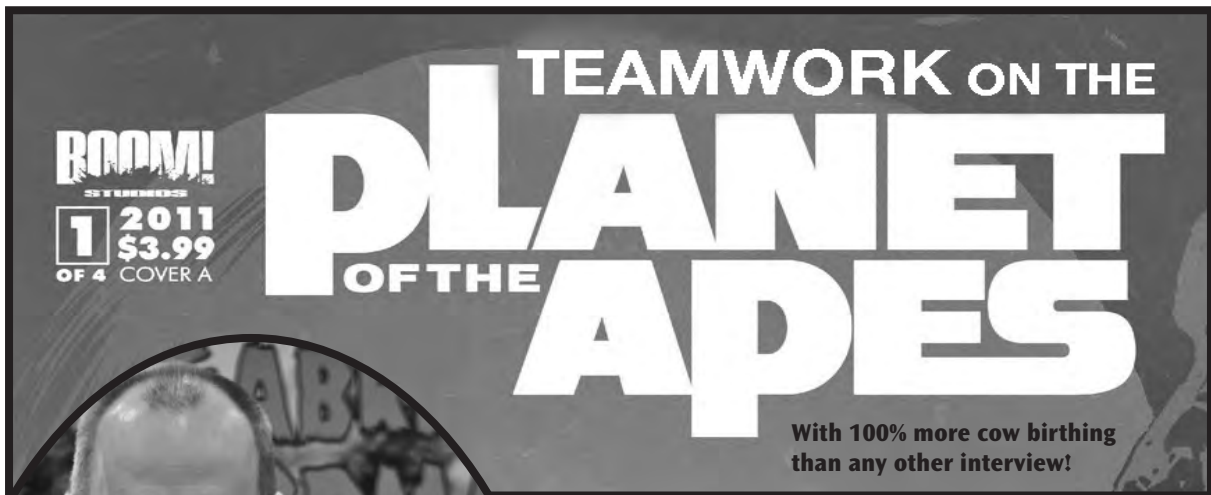
For comics fans of a certain vintage, this issue's interview with Chris Claremont inevitably sends thoughts drifting off to those heady, late 70s days when the Mutant Gene really flourished in the pages of Uncanny X-Men, with Chris scripting and John Byrne providing art and some co-plotting. Beyond doubt, one of comics' great runs and it is Simian Scrolls' privilege to reunite these two legends.

Well, kind of... Some years ago, panels of a mystery Apes story turned up on the cover of *Apes Chronicles* #24, illustrating a couple of captured humans in an arena (see above). The art definitely LOOKED like John Byrne, but no such saga was ever published by Marvel?

Scrolls decided to solve the mystery by asking the Man himself and visited John's excellent and lively forum at Byrenerobotics (highly recommended!). On seeing a scan, John confirmed he HAD drawn the panels. John recalled that in the mid 70s, while starting out at Marvel, an inker friend, Duffy Vohland, would suggest projects and pitches to John, as this helped John and might lead to inking work for Duffy. One such pitch was an Apes try-out, probably in 1975/76. UK fans may recall seeing Duffy's name as inker on a number of UK Apes Weekly covers--eg #98.

So, sadly, not a lost Apes story but still gorgeous Apes art! And it allows Simian Scrolls to outrageously claim to have reunited Claremont and Byrne within the same covers again!





Copyright: Kevin Chuch

<http://www.flickr.com/photos/beaucoupkevin/>

When Corrina Bechko isn't wowing the world writing on Marvel's mega event 'Fear Itself' and when Gabriel Hardman isn't creating stunning graphics for Marvel's 'Secret Avengers', the two comics masters collaborate on critically acclaimed books like 'Heathentown' for Image and, to the delight of APES fans, on the two BOOM! mini series BETRAYAL of the POTA and, currently, EXILE on the POTA which are some of the most vital and sharp takes on classic APES for decades. We're absolutely honoured that both took time out of their hectic schedules to tell Scrolls more about their visits to the Planet of the Apes.

*In your own words please tell us a little about yourselves.*

**GH:** I've always been obsessed with movies and comics - all forms of storytelling really - but visual storytelling especially. Since I was 19, every job I've had has involved visual storytelling. It's the unifying factor for me. I've worked as a storyboard artist for films and I've written and drawn comics. But I'm not interested in just drawing pretty pictures. If there's no storytelling element, it's not for me.

**CB:** There are two things that I'm passionate about: books and animals. So all you really need to know about me is that I'm a writer with a zoology degree. I've spent most of my life working with wildlife and in zoos, with writing as a part-time job. Last year I took the plunge into being a full-time freelancer, working mostly in comics, but I still do quite a bit of writing about conservation and wildlife too. When the opportunity to work on a Planet of the Apes story came along I couldn't believe my luck. It was almost too perfect.

*How did you each first encounter the phenomenon that is, Planet of the Apes?*

**GH:** I first saw the movies on broadcast television as a kid. I'm not quite old enough to experience them in theaters. I was really a child of Star Wars but POTA is one of the few sci-fi franchises that I've enjoyed more over the years and not less.

**CB:** I was aware of POTA since I was a kid, but it didn't make a big impression on me until I was hired for a research position at the Los Angeles Zoo. At the time we were mostly working with the chimpanzees and orangutans, collecting behavioural data with an eye towards how the apes actually used their enclosures. This was a bigger deal than it may sound, because most zoos used to design exhibits based on how they would appear to zoo patrons, not to zoo animals. We were trying to see how the space looked from the inside, as it were, from the apes' point of view. So you can imagine that we all spent a lot of time trying to imagine how our fellow primates might think. Around this time a friend of mine, a primatology student who worked in the same office, had a POTA marathon viewing party. And I must admit that I was completely hooked from then on.

*Did BOOM! comics approach you or did you pitch your ideas to them?*

**CB:** We approached them, and luckily for us they were quite receptive!

**GH:** When we saw how great a job they were doing with Daryl Gregory and Carlos Mango, we approached BOOM! I had wanted to write and draw a POTA comic since I worked at Malibu Comics in the 90's. I was drawing comics for their superhero line but I knew they were publishing Apes books too. I would have loved to draw Apes instead of superheroes. We were hoping BOOM! would give us a special or one-shot of some kind. We were thrilled when they offered us a mini-series.

*How much of a slave are you to the (flawed) continuity laid down by the original five movies?*

**CB:** We try hard to work within the confines of the continuity of the movies, even though they contradict themselves with alarming frequency. I'm not even convinced that all of the films happen within the same time stream.

*Unlike Daryl Gregory's regular monthly title, we know that characters (like Ursus and Zaius) can't die - however much jeopardy you place them in – How do you deal with that?*

**CB:** We generally cast them as important background figures instead of letting them take the lead. That way we aren't burdened with quite so much of their history. That said, I don't think it's impossible to tell compelling stories about people (or apes) who you know won't die. The manner of someone's death isn't (hopefully!) the only interesting thing about that person's life.

**GH:** We definitely made a point going in to introduce characters like Aleron, Prisca and Cato whose fate we could control. But the danger there is striking the right balance between fresh storytelling and maintaining the tone of POTA. All these characters have to feel like they could have been in the movies. One of my favourite comments we got on *Betrayal* was a blogger who liked the character of Aleron and wondered why they hadn't used him in the movies. I wanted to say "because we created him a couple months ago and the movies were made over 40 years ago!" But it's really a great compliment when you think about it.

*Are you fans of the (live action) TV series – would you ever like to tell stories set in that environment?*

**GH:** I'm not as big a fan of the series but in a lot of ways it gets a bad rap. They really are trying to deal with classic POTA themes in it. Though it has 100% more cow birthing than any other POTA!

**CB:** The TV series is interesting. It's a skewed vision of POTA in a lot of ways (it opens with a dog, of all things, and then the humans speak just as well as any ape) but I think the writers did some worthwhile things with the concept. If we could magically write an episode of the show, I wouldn't say no.

*Can you briefly describe your collaborative writing/drawing process.*

**CB:** It's pretty organic since we live together as well as work together. That means there's no need to schedule phone calls or meetings, which makes everything a little easier. Basically we spend the morning plotting, working our way up to how the script will go panel by panel, and then I spend the afternoon writing that up in script format while Gabriel works on art. Then we both take a couple of passes on it again together until it's polished enough to turn into a comic.

**GH:** Organic is the word. But we actually write in a very structured format even when I'm drawing the final product. I'm good at visualizing the end product at the script stage so that's where most of the blocking is figured out.

*How do you know when a script or page of art is finished? Don't you want to go back and endlessly tweak?*



*Image courtesy of Jeff Krueger*

**CB:** As far as the script goes, it is hard to not want to keep tweaking. I guess the best test is to let it sit for a day or two and then reread it. If it flows smoothly and surprises you by being better than you remember, it's as close to done as it can get.

**GH:** And luckily in comics we get to tweak the lettering after the art is done but before it goes to the printer. I rarely adjust the art after I finish. Partly due to deadlines but also because I'm pretty confident about the visual storytelling.

*'Betrayal' has been very well received for many reasons but high among of them is that, for the first time in countless years we are back on THAT planet – The one that looks and feels like the original movie. How much research did you do and how much have you taken liberties with that unique 'flavour'?*

**CB:** We tried to stay very true to how the first film "felt". A lot of that was just instinct born of watching the series so many times. Of course there were also endless conversations about what would and wouldn't belong in their world. But ultimately what makes it really seem like POTA is Gabriel's art, which is amazing and perfect for the book.

**GH:** Giving the book an authentic POTA look was a huge priority for me. The fact is I invented most of the specific buildings and locations but I continued the aesthetic established by the sets designed by William J. Creber and Jack Martin Smith for the 1968 film.

*Was your choice of Aleron, an intelligent gorilla, a deliberate attempt to move away from the more usual choice of a simian protagonist, a chimpanzee?*



**CB:** It was. I think that, particularly in the first film, we got an outsider's view of ape society as very monolithic and rigid. Cultures often look that way when observed from afar, but they are seldom quite so tidy up close. We wanted to explore a little more of what ape society might look like from the inside.

**GH:** If a gorilla is our protagonist, he has to have complexity and contradictions like any great character.

*POTA has a strong legacy of using science fiction to confront real-world problems. Is this something you're keen to continue?*

**GH:** It's something we're always conscious of when writing.

**CB:** Absolutely! I think that science fiction, even dystopian science fiction, is an inherently hopeful genre. After all, reading about life after the apocalypse presumes that there is life after the apocalypse, and that leads to the idea that there are solutions to even the worst problems. Gabriel and I enjoy playing in these kinds of worlds precisely because they hold a sort of warped mirror up to our own place and time.

*POTA inspired comics have a long history, with many creators and publishers trying their hand. Are you familiar with any earlier incarnations and do you have any favourites among them?*

**GH:** I've picked up and enjoyed issues of Marvel's POTA magazine from the 70's over the years. I was too young to read then when they were published. And like I said before, I had seen the comics Malibu produced in the 90's. With all due respect to the creators, reading earlier POTA comics just made me want to try my hand at it.

**CB:** We've looked at a lot of what other creators have done with POTA, although we try to draw our main inspiration from the films. I was pleasantly surprised when we revisited the TV show though. There are a lot of cheesy things about it, but some of the ideas and plot elements are very worthwhile.

*Do you have any plans for POTA beyond 'Exile'?*

**CB:** We have a ton of stories we'd like to tell in the world of POTA. Hopefully you'll be seeing more of them soon\*.

*\*Stop the press! Corrina and Gabriel's new POTA series 'Cataclysm' hits the shelves this September!*

*Is there a 'Bible' provided by BOOM or perhaps FOX that tells you what you can and cannot do?*

**CB:** No, they really leave it all up to us. Of course we have to run our pitches and our scripts past not only our editor but FOX as well, but so far FOX has been very hands-off. Even so, we try to be very respectful of the characters and the world that so many people have worked so hard to shape before we got the chance to tell our POTA stories.

*Tell us about Marc Laming, was he chosen by BOOM or by yourselves to illustrate 'Exile'?*

**CB:** Our editor Dafna Pleban suggested Marc, and I'm so glad she did. I had seen his work on THE RINSE, but we didn't know him personally. We're really lucky to be working with him on EXILE, though, since he's a terrific artist and a great guy. Even more importantly, he "gets" POTA. His apes aren't caricatures, they're real people who happen to be simian. I think that's key to telling a good POTA story: the characters have to be treated with respect or they come off as silly and cartoonish.

**GH:** Agreed. Marc is able to maintain that high level of style and credibility we're looking for!

*Let's imagine one of our readers has a killer POTA story just right for BOOM! comics. It's all written and ready to go... what advice would you give them?*

**CB:** Hmm, I guess just do what you'd do with any great pitch idea: go to comic book conventions and be nice to editors!

*Can good art 'rescue' a bad script – and vice versa?*

**CB:** I really don't think so. The art might be pretty to look at, but you still won't want to read it if the story is terrible. The same is true of bad art. Some art is merely unpolished or poorly drawn, but if it's confusing then the story isn't being told and the script can't rescue that. Comics tell their stories with pictures and words. Both need to be good or it won't work.

**GH:** I think both have to be doing their job. Also, the art is the primary way a story gets told in comics. The art and the script are not that easy to separate.

*Corinna, Gabriel, thanks for your time but one last question... did Andy Serkis deserve an Oscar for RISE of the POTA?*

**CB:** I thought so! Although the performance by Karin Konoval as the orangutan Maurice was perhaps even more amazing. When I worked at the Los Angeles Zoo I spent a great deal of time watching the orangutans as part of a behavioural research study. The male orangutan, Bruno, was apparently used to model a lot of Maurice's mannerisms, and wow did they get it right! Maybe there should be a new award: "Best Portrayal of a Different Species".

**GH:** Also, I have to say that it's not just Andy Serkis' performance. It also belongs to all the craftsmen and animators who worked on Caesar's CGI "performance". I guess I should add the disclaimer that I'm friends with a few of those guys who worked on the movie!



*In the dark, gloomy days of the mid 90s, when the glow of the Malibu comics series had waned and the heady days of the 70s had faded into distant memory. When Ape fans were sustained by little more than vague rumours of a new Apes movie there was one true, enduring standard bearer who held the torch aloft and refused to allow the Ape flame to die.*

*Terry Hoknes' **Ape Chronicles** was the first and best regular Apes fanzine, having today clocked up a half century of issues and being the inspiration to other Apes fans to keep the faith.*

*Simian Scrolls is proud to acknowledge Terry's inspiration and his sheer enthusiasm for all things Apes. Ape Chronicles is the daddy of all Apes fanzines and we'll let Terry explain more about the original Apeazine.*

## CELEBRATING 50 ISSUES & 20 YEARS OF **APE CHRONICLES**

My first contact with POTA would have been through TV around '77 when I was seven. Years later, in 1981 they showed all five original Apes movies in sequence, late at night, on cable - but at 10 years old I was only able to stay awake for the first two and a half movies before falling asleep in front of the TV.

Fast forward to 1990... I was 19 years old, living in Saskatoon, Saskatchewan, Canada and was at University studying music education when Adventure Comics published issue one of a new Planet of the Apes comic book series.

For many of us, this was the first time we had ever seen a POTA collectible having been too young to have noticed any of the original memorabilia in the stores. This new Apes title re-ignited my passion for comic books and one year later, in 1991, I had a full page letter published in issue #12 in which I enquired about the possibility of a Planet of the Apes fan club.

In issue #16 I had a second letter published in which I stated my intention to start a POTA fan club (as there did not seem to be one). Adventure Comics kindly printed my contact details and fellow fans, Jeff Krueger and Dave Merritt were quick to respond. I chose to call the resulting fanzine Ape Chronicles and issue one appeared that December.

I was pretty busy at that time as I was performing in a professional music group. I also worked at a comic book/record store, hosted my own radio show (teaching the history of pop music) and was going to University every day. There was a print shop across the street from University so I started printing up those first basic issues every two months paying ten cents per xerox copy. In those almost - prehistoric days I didn't even know how to turn on a computer, let alone use one! Instead I typed out sheets of paper (spelling mistakes and all!) and had them photocopied, collated and stapled at Perks Printing.



*Yippee-Kie-Yay! Terry's new hat modelling career brings home the bacon*

By today's standards those early issues of Ape Chronicles really were primitive, but what I love about a fanzine is that it's a unique approach to publishing data that is always from the *fan's point of view*.

It took a lot of time and effort to find out anything back then. When I wanted to write a biography on James Franciscus I had to go to the public library and jot down all the data listed from many different sources because none of them were complete and many had contradicting info. With no internet any information was very hard to come by. Today we take so much for granted as the internet freely offers so much info that was not obtainable back then. Writing that Franciscus bio may have taken up to 10 hours of research to write a simple, one page article.

Right from the start, Jeff Krueger became my number one supporter, contributing many, many great articles that reflected his love of the movie business. He also supplied memorable cover artwork and created the fondly remembered Veetus ape cartoon strip. At Christmas he would send out cool Apes christmas cards each year and wrote one of the first, detailed, fan-made, timeline chronologies.

The Adventure Comics series folded in 1993 but the Fan Club membership continued to slowly increase throughout the 1990's. At that time we first heard the great news that Oliver Stone intended to make a brand new apes movie. Eventually Jeff Krueger managed to get his hands on the script and we read and reviewed it in #21 June 1995.

My personal favourite issue was Ape Chronicles #23. Up to that point there had never been a book written about POTA and I knew there was a lack of information on the POTA merchandise from the 1970's so using all known data I could collect from price guides and advertisements I came up with a list of



over 1000 POTA items and in that issue created the first POTA memorabilia price guide. It's still an amazing reference tool but I would love a chance to update it with more details and pictures and current prices (if anyone wants to help me achieve this?).

Membership for Ape Chronicles peaked around 1998. It was at this point I got on the internet and became a full time collectibles seller and so my life changed quite a bit. My time and attention toward Ape Chronicles weakened due to being consumed by my new business. The Fanzine was still selling copies but I never found the time to publish any new ones!

Ape Chronicles #36, published in late 1998 would be the last issue I'd publish for 6 years! That original run of 36 issues - published on a regular schedule - was only possible thanks to the tons of assistance from Jeff Krueger.

I started the POTA Fan Club website in 1998 at [www.hoknes.com](http://www.hoknes.com). It was here I published the first news and photos of the Tim Burton movie in late 2000. These days I don't do much online with POTA specifically as I have no inventory left.

In 2004 I re-launched the fanzine with brand new issues and have since then published Ape Chronicles issues #37-50. I have stepped up the quality considerably and now feel the latest issues might be the largest and best looking POTA fanzines ever! I thank Simian Scrolls for upping the game and making me do a better job!

Unfortunately I've lost most of those original fans from the 90's and there are very few left who now actually support the new issues, which is a shame. I have worked on these latest issues mostly by myself with a few supporting articles supplied by new fans. I take great pride in these new issues and have put a lot of effort into them.

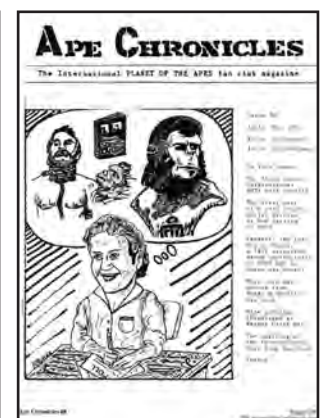
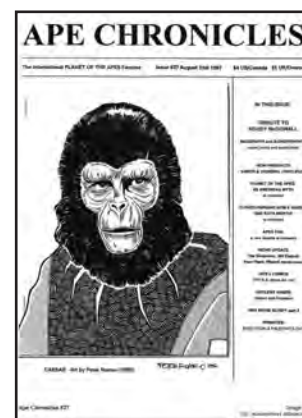
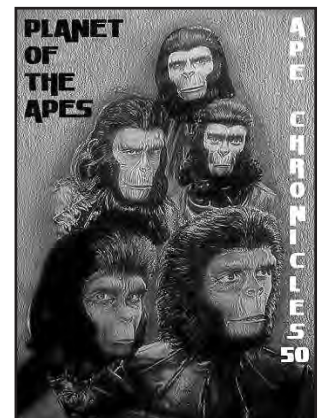
The future is uncertain for the life of the fanzine. The internet gets info published instantly so there is less reason to put material in print when readers can get that same material on the internet for free.

I still love to promote POTA as its one of the most thought provoking, intriguing and entertaining series ever made and I love to hear about new fans discovering the series for the first time. I was very excited about Rise Of The POTA and how well it did.

Today at age 41 I am a full time music performer and private music teacher and am now working on opening a collectibles store with Valerie, my wife of five years. I have a 5 year old son, Nicholas Anakin and, as geeky as it sounds, if we'd had a daughter we'd have thought of naming her Amelia Zira. My life has changed a lot in 20 years. Priorities and responsibilities change but I've just bought an original Battle For The POTA movie poster so I guess I'll always be a kid at heart and Planet Of The Apes (1968) will always be #1.

I very much appreciate all the support that the POTA fans have given to me over the years and will continue to publish new issues of Ape Chronicles if the fans want them. (Ed's note: Terry, we want them, we want them!!!)

Terry Hoknes



[www.SaskatoonSnaps.com](http://www.SaskatoonSnaps.com)



## IT'S OVER WHEN IT'S DUE

### Inside the mind of Daryl Gregory

*Daryl Gregory is an award-winning writer of genre-mixing novels, stories, and comics. His first novel, Pandemonium, won the Crawford Award and was nominated for a World Fantasy Award. His second novel, The Devil's Alphabet, was named one of the best books of the year by Publisher's Weekly. His 2011 novel Raising Stony Mayhall was named one of the best books of the year by Library Journal. When not writing award winning books he writes for the much less worthy regular monthly POTA by BOOM! comics...*

*Ouch! Who punched me on the nose?!*

**SS:** In your own words please tell us a little about yourself.

**DG:** I live in the middle of Pennsylvania, surrounded by Amish and bears. I've been a science fiction writer for twenty years, and just started writing comics a few years ago. Before that, I was an English teacher, a technical writer, and a programmer.

**SS:** So how did you first encounter the phenomenon that is, Planet of the Apes? (POTA)

**DG:** I can't remember the first time I saw Planet of the Apes. When I was growing up in Chicago, the movies seemed to be on TV every week. Those images, and those lines, were burned into my brain at such an early age that I'm afraid they were incorporated into the programming.

**SS:** POTA inspired comics have a long history with many creators and publishers trying their hand. Are you familiar with any of the earlier comic incarnations and do you have any favourites among them? (We wondered if the airships were at all inspired by Doug Moench's 'Future History Chronicles'?)

**DG:** I had read some of those Marvel books when I was a kid, but when I started writing this series, I deliberately didn't go read the earlier comic incarnations, because I didn't want to be influenced by them. I wanted the movies to be the sole source material, and sole inspiration. So I'm afraid I missed the airships. But now that BOOM! is going to be reprinting those books, I can finally own them!

**SS:** Did BOOM! comics approach you for POTA or did you pitch your ideas to them?

**DG:** BOOM! editor in chief Matt Gagnon called me one afternoon to tell me that they had the license, and did I have any affinity for the franchise. What guy my age doesn't? (I'm 46.) When he told me that they could do anything in the classic universe, my brain started spinning. I don't think non-fans realise how large a universe POTA is, how great the timespan, and how little is actually known about huge chunks of it. The goal for this comic series was to be "epic." That meant big themes, a large cast of characters, war and love and betrayal... basically, a story that would have been way too expensive for those 70's movie's budgets.

**SS:** Did the story come easy to you and fully formed or has each word and plot development been a struggle?

**DG:** Like most projects, some of it was a struggle, but other parts just fell together so easily. The key was deciding where to begin the story. I love that final scene in BATTLE, with John Huston as the Lawgiver proclaiming a utopia, with apes and humans living together. But we all know how long utopias last. I thought it would be interesting to set the story in a time period in which humans could still talk, and apes and humans would be, if not equals, than at least cohabitants of a city. Apes, as at the end of Battle, would be the upper class. Utopias are boring, but a situation in which political and personal tensions are high is much more interesting.

From there I realized we could begin with the assassination of the Lawgiver, and that could be the fuse that sets off the powder keg. He's the Martin Luther King Jr., the John Kennedy, and Archduke Ferdinand, rolled into one.

**SS:** Is your story fully mapped out - beginning middle and end – do you already know where your characters are headed, the number of the final issue and what their ultimate fates will be – or are you making it up as you go along?

**DG:** I wrote an outline for year one, then worked on it with Ian Brill, the first editor of the series. It was pretty broad, with a lot of details remaining to be worked out. We gave that to Fox for their approval, and they liked it. With each 4-issue arc, I do a more detailed outline, which Fox also sees before I write the scripts. A while ago they approved the outline for year 2, and I've just finished the script for issue #14.

But outlines are the map and not the territory. I always think of better ideas once I get into the scripts. Plot developments that hadn't occurred to me in the outline stage suddenly seem dead obvious when I'm in the middle of the scripts.

**SS:** Are your characters behaving themselves and doing what you want them to - or are they inclined to take on a life of their own and say and do things you never expected leading you off into different directions.



**DG:** Oh, they definitely develop their own attitudes. I felt like I knew the main characters well before I started writing the scripts, because I'd worked out their back stories. I knew which things would seem like contradictions in their character that actually weren't, once we got to know them.

But with the side characters, there's a lot more discovery going on. Casimir and Hulss have especially changed and become more important than I thought they would. Hulss's "journey" is especially interesting to me, because in the POTA universe, it's the chimps who have provided the heart of the story.

**SS:** Nix, the gorilla 'bad' guy (bad from the human POV) is thoughtful and intelligent with scruples and faults. Is this a conscious effort to redress POTA having previously portrayed gorillas as slow-witted, unimaginative, thugs?

**DG:** I'm glad you added "from the human POV." Because this book is intentionally political, in that there are no clear good guys and bad guys, only individuals and groups with conflicting goals. To me, Nix is one of the most honourable characters. He's a soldier who does his job, and does it better than anyone else. He and Bako are two sides of the same coin.

But yes, from the beginning I wanted to have a thoughtful gorilla. The POTA movies were always clearly about racism and prejudice, and I thought we could show how that was true within ape society as well.

**SS:** You also wrote the online 'prequel' to Rise of the Planet of the Apes, but why no actual RISE adaptation?

**DG:** I think that's a question for Fox... I'd like to know too!

**SS:** You cheekily named two of the chimps, Verdon and Burke, did the significance of that register with the editor at BOOM! (or Fox) or do you sneak these things in, curious to see if anyone notices?

**DG:** Those names actually *came* from the editor of the prequel (and of most of the first year of POTA), Ian Brill. Ian's a huge apes fan, and he slipped those into the outline that was pitched to Fox. I thought it was a nice touch for the fans.

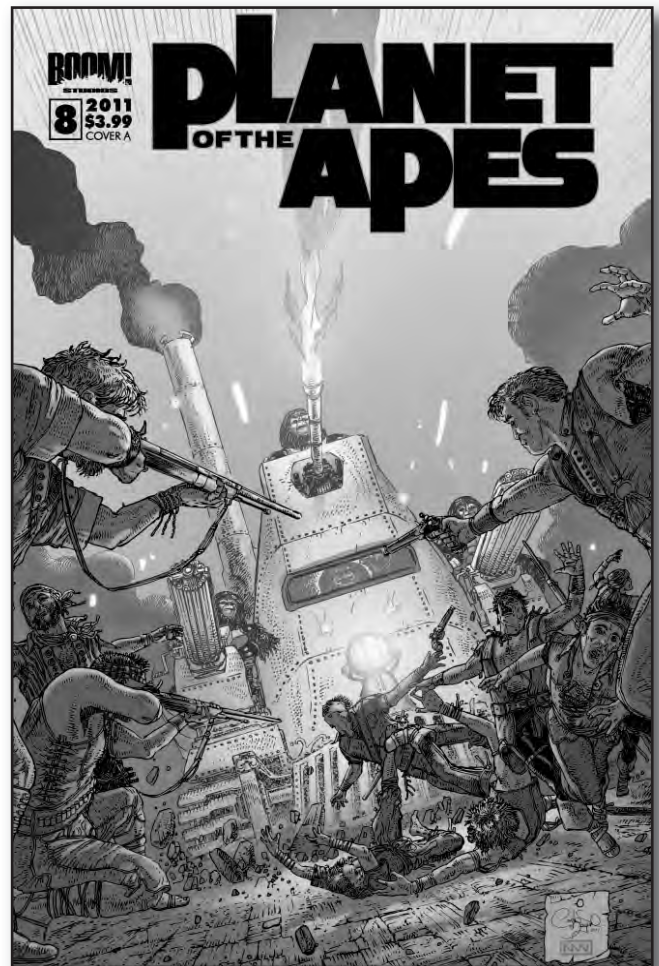
Writers and artists can't help but slip in these easter eggs. There's one I slipped into #10 that's an inside nod to a couple of folks. I think that kind of thing can be fun, as long as it doesn't disrupt the book or pull the reader out of the story.

**SS:** Is writing for a comic book much different from writing a novel – is it any less 'worthy.' Do you try just as hard when writing a comic book or is the bar set a little lower allowing you to relax somewhat?

**DG:** I've punched people on the nose when they suggested that comics are less "worthy." Sorry, Mom but you shouldn't have said it!

When I'm working on a comic, I'm working just as hard as when I'm writing prose. But in some ways, comics is easier work, because I'm sharing the storytelling duties with an artist. My job is to figure out how little I can write, so the visuals can shine. Fortunately, I've worked with fabulous artists who know how to tell a story.

**SS:** How do you know when a story is finished? Don't you want to go back and endlessly tweak?



*The cover for issue #8, featuring a Carlos Magno designed tank (see boxout on page 23)*

**DG:** It's over when it's due. One of the great things about comics is that the show **MUST** go on -- every month. I love to tweak and fiddle with sentences as much as anybody, but every month you've got to send off that script to the artist and let it go. That said, We have changed wording in dialog and captions right up until the file goes to the printer.

**SS:** Your POTA is a very 'considered' work that unfolds more like a novel than a comic book. Are you under any pressure to deliver a 'set-piece' every X number of panels in case the audience gets restless?

**DG:** When people hear "comics" they often think of one kind of story: fast-paced adventure, usually involving guys in spandex. But comics is a medium as flexible as film, with room for all kinds of stories that encompass everything from "20th Century Boys" to the latest issue of Spider-Man.

The pressure is always to deliver what you promised in that first issue. This POTA series is a political thriller that expands out to involve armies and those big "set pieces" you may be thinking of. The first four issues move very fast, but then we take some time to load the gun again. Political stories depend on context for their tension. The last four issues move very fast, with more battles and explosions than should be allowed.

**SS:** Do you have any plans beyond this current storyline?

**DG:** Year two is under way! I can't talk too much about it, but I will say that the scope of the story keeps expanding, and that we'll deal with that word "planet" in the title. I've always wanted to know if the "ape awakening" happened in the same way everywhere on earth. It's time to find out.

**SS:** Is there a 'Bible' set out by BOOM! or perhaps FOX that tells you what you can and cannot do.

**DG:** There's no bible, except what we've kept ourselves, to manage the details of this storyline. Fox has been wonderfully flexible about letting us tell these stories. I can't think of a single thing they said no to. It helps that we all love and respect the source material. We're not out to subvert what came before. (Well, except perhaps to show a gorilla who's a little more nuanced than Ursus.)

**SS:** Carlos Magno's art seems to be equally influenced by the 're-imagined' Tim Burton movie as it is the 'classic' movies are you aware of this and does it concern you at all that this has 'turned off' some readers?

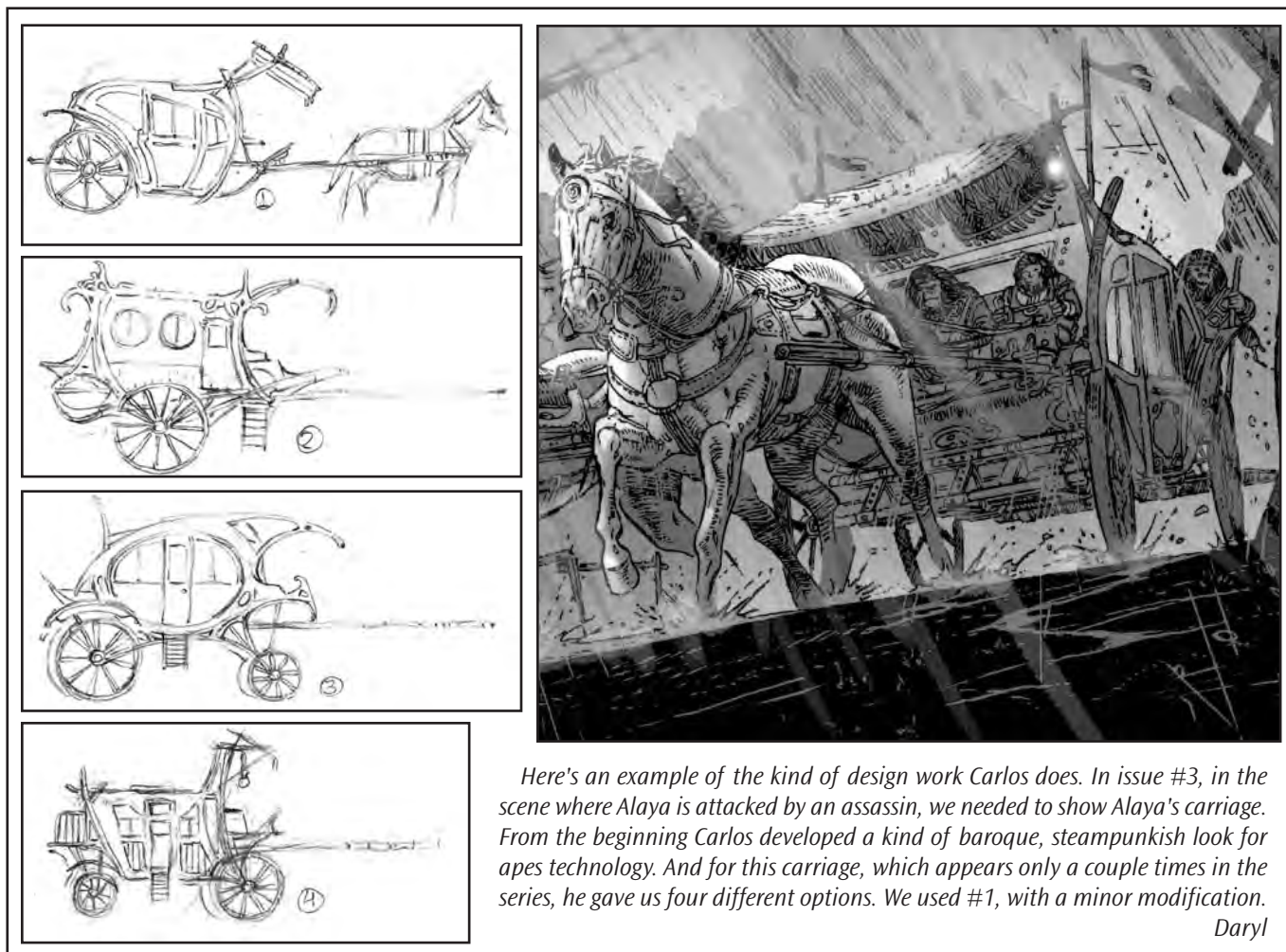
**DG:** Carlos is a world-class artist. His work has gotten nothing but raves from every comics reviewer I've seen, and every month I'm blown away by what he's done. The battle scenes in #10, for example, are some of the most luscious, detailed work I've seen in comics. I can't speak to what influenced him, but I'm not seeing much of the Tim Burton movie in his stuff. He somehow makes every ape as distinctive as each human. And he does so much world-building in his detailed backgrounds.

I know some fans are concerned about any film or comic that departs from the original Chambers look. I love that look, too! Let's not even get into my crush on Kim Hunter. And I think Gabriel Hardman is doing a great, classic POTA look in BETRAYAL of the Planet of the Apes.

But the look doesn't trump the story or characters. There may be people out there who don't like RISE because it used CGI apes, but I thought it worked beautifully. I'm confident that if Roddy McDowall or Andy Serkis were wearing the makeup from the Burton movie but making the original POTA or the new RISE, they still would have delivered great performances.

**SS:** Writer and Artist... are both disciplines mutually exclusive or is there collaboration between the two of you. Can you suggest/insist on changes to the art and can Carlos influence the direction of your story?

**DG:** We're working together to tell this story. Carlos has certainly influenced the story. Here's an example: I had a couple of characters in one issue, basically labeled Burly Guy #1 and Burly Guy #2. Carlos made these two guys so distinctive. One he drew as an American Indian, the other as a kind of steam-punk pirate with a monkey on his shoulder. As a writer, how can you NOT give these guys more to do in the story. They became Felipe and Zim respectively (extra points to anyone who can figure out where their names came from), and they become key players in the last few issues of the year.



Here's an example of the kind of design work Carlos does. In issue #3, in the scene where Alaya is attacked by an assassin, we needed to show Alaya's carriage. From the beginning Carlos developed a kind of baroque, steampunkish look for apes technology. And for this carriage, which appears only a couple times in the series, he gave us four different options. We used #1, with a minor modification.

Daryl



By issue 10, Carlos and I have come to an understanding of the world. We know what the apes wear, what the major characters look like, and even how the apes and humans fight. The scripts don't have to be nearly as detailed as they were in issue one. In fact, the more room I can give Carlos, the better.

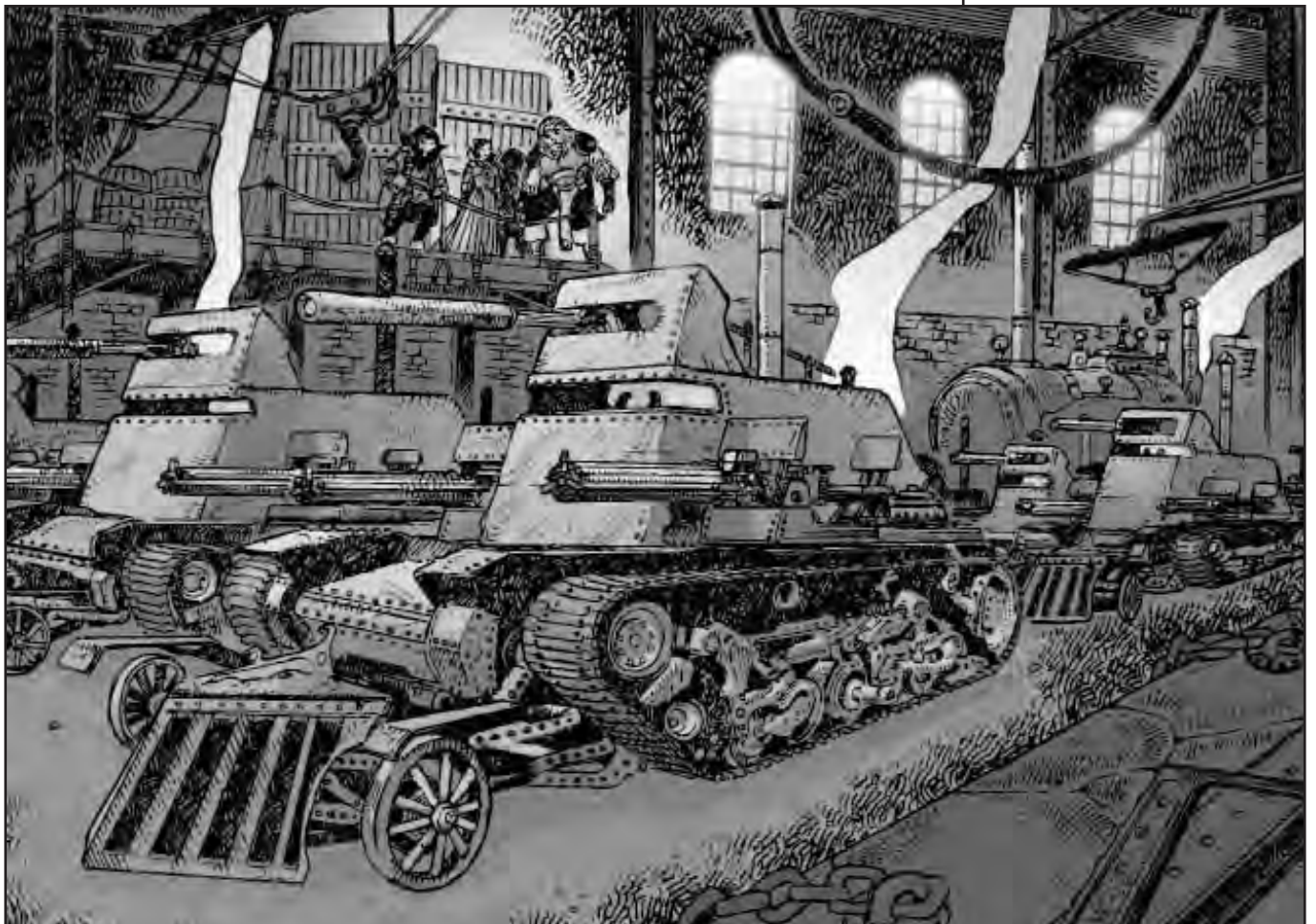
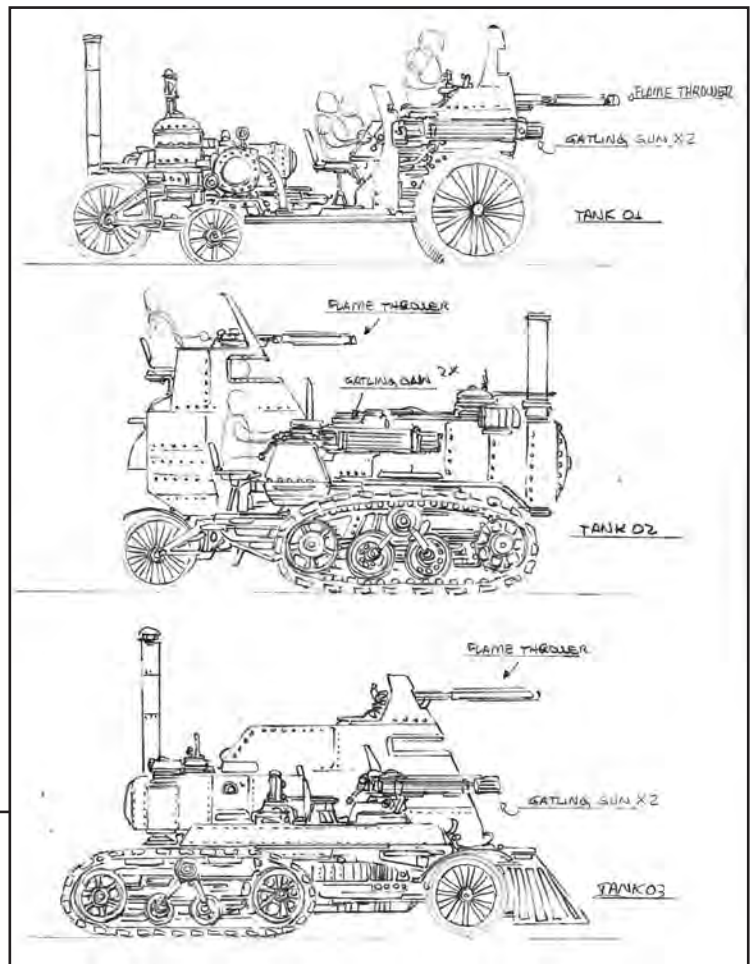
In the current scripts, I only have to concentrate on describing the never-before-seen elements. Whenever those pop up, I usually track down photo references that depict what I'm talking about, and if possible, also convey the mood I'm looking for. For example, when Carlos designed the steam shovel tanks, I sent him a bunch of black and white pictures I had found of World War II tank factories.

**SS:** Thanks Daryl, Just one, final, question... Did Andy Serkis deserve an Oscar nomination for RISE of the POTA?

**DG:** He did! I can't believe he wasn't at least nominated. He delivered such a heartfelt performance.

*Here's another example -- now with tanks. In the script, the apes of Mak have converted a steamshovel factory to manufacture tanks. The tanks carry Gatling guns (which we'd seen on the airships earlier in the series) and flamethrowers. But Carlos added the cowcatcher, making them into a kind of murderous steam train.*

Daryl





Finally, an example that I almost shouldn't show you, because it demonstrates how little a writer has to do when he's working with a great artist. Attached is the a single page from the script, and the resulting two pages. I only had to write three short panel descriptions and throw in some special effects, and Carlos went to work, cramming in more apes, humans, and horses than you can count.

Really, try to count them!

Daryl

# PAGES 16-17

This is a two page spread -- kind of. The three panels span the width of the two pages. We're showing the charge of the apes against the line.

## PANEL 1

We're zoomed out a bit, to show the two groups, perhaps fifty yards apart. On the left are the men of Delphi, aiming their rifles. Zim is aiming his automatic rifle.

The angle will have to be oblique, so Doolan should be clearly in front, Zim just behind him.

On the right are the gorilla soldiers, charging on foot, with their pistols and swords.

DOOLAN

Hold... hold...

## PANEL 2

Now the two groups are only thirty or so feet apart, but we're showing many more apes on the right than men on the left. The men fire, and apes in the front of the charge are being hit, and they're falling. But there are more apes charging...

DOOLAN

Fire!

SFX / ZIM'S RIFLE

Budda-budda-budda

SFX / RIFLES

Kack! Kack!

## PANEL 3

The apes overwhelm the line. The men are trying to using the swords, but there are just too many apes.







## THE MEGA MEGO GOODNESS of POTA

BY SCOTT MILLER

*I have a confession to make. I am a Mego-aholic. There are no programs out there to cure this, nor would I enroll in one if there were. I have enjoyed collecting many things in my life, but none of them have held my interest for as long as my beloved Megos.*

*Mego has many lines, but there is a very special place in my heart reserved for the Planet of the Apes line of figures and playsets. The vast majority of my Mego collection is POTA.*

*Mego hobbyists collect for many different reasons. Some deal with them for short or long term investment. Others collect them to play with. The reason I collect Megos, and specifically POTA, can be summed up in one word - nostalgia.*

*I have many favorite TV shows and movies, but nothing could glue me to the TV like the POTA movies, cartoon and television series. I was introduced to them by my beloved Grandmother. As a youth, I spent quite a lot of time at my Grandparent's house. We spent many hours in the living room watching Creature Double Feature, Star Trek and other shows. Our favorites were the various POTA shows and movies. I can vividly recall sitting on the couch with a Coke in one hand and a bowl of munchies in my lap, with my Grandmother sitting in her recliner and knitting, while we watched those dam dirty apes chasing after Virdon, Burke and Galen.*

*My Grandmother was also responsible for introducing me to Megos as she gave me my very first POTA action figures. I was soon begging my mom for a Mego POTA Tree House playset and spent many hours in our attic re-enacting scenes from the movies and TV show with that and my figures. We moved to a different house sometime after that and many of our*

*toys had to be sold. It was with great sadness that I had to sell my Mego POTA treehouse and action figures. I clearly recall holding the \$2 I received for them in my hand and wondering why I couldn't keep them. Had I been able to look into the future and see the Mego goodness that was to be, I might not have been so sad.*

*Fast forward to 2001. A new POTA movie is in the theaters and I am there on opening night. During the entire length of the movie, I had vivid flashbacks to the Mego days of my youth. I went home after the movie and stood in my living room (I purchased my house from my Grandmother, so my current living room is the same one that I spent so many wonderful hours watching POTA with her) and pictured myself sitting there, with Mego figures in hand, watching the movies and TV shows. I immediately logged onto ebay and hit the buy it now on a Mego POTA Tree House. I also bookmarked an auction for all of the action figures, and my Mego POTA collecting days had begun. It has been quite a ten year ride collecting and learning of the many variations in the Mego POTA line. So, enough about me and how I started collecting, let's delve into the Mego goodness of POTA.*

In 1973, 20th Century Fox began showing the first two Ape films on TV and all five Ape films in back-to-back marathons in movie theatres. Kenny Abrams, the son of Mego President Marty Abrams, asked his father to take him to one of these marathons. As Marty has recounted in numerous interviews, he sat in the theater not even knowing what Planet of the Apes was, but saw fathers and sons enjoying the films together and digging the whole ape/future concept. Soon after he called 20th Century Fox executives and outbid rival AHI to secure the rights to produce figures and playsets based on Planet of the Apes.



In February of 1974 Mego unveiled their Planet of the Apes line. They released the first five figures based on characters from the original film; **Cornelius**, **Zira**, **Dr. Zaius**, the **Soldier Ape**, and the **Astronaut** along with a **Treehouse** and **Village** playset and a remote control horse, the **Action Stallion**. Planet of the Apes was a huge seller for Mego. Palitoy/Bradgate, released the first series of Mego Apes figures in 1975 and the second series in 1976. Bullmark was granted a license from Mego to release Ape figures in Japan. They sold the first five figures in oversized boxes. In 1976, a Mexico toy company named CIPSA, which is an acronym for Compania de Plasticos S.A., released figures and playsets, which we will discuss in more detail a bit later.

The entire line of Mego POTA consists of the following: First series figures, as mentioned previously, **Cornelius**, **Zira**, **Dr. Zaius**, the **Soldier Ape**, and the **Astronaut**. Second series figures consist of **Alan Verdon** and **Peter Burke**, along with Apes, **Galen**, **General Urko**, **General Ursus**, **Dr. Zaius**, **Cornelius** and **Zira**.

There were several variations of the various figures throughout the production, most notably with the **Soldier Ape**. His tunic was produced in many different shades and textures. The most common Soldier Ape sports a blue tunic with brown sleeves and gloves/mitts which were easily lost. The gloved version of the tunic was also produced in a reddish brown, silver/grey and a blue shade with a "lizard skin" texture. Soldier Ape was also produced with a cuffed tunic in blue, black and maroon. These were available on US cards, but those are very rare. The cuffed tunic soldier apes were generally found in the UK on the Palitoy/Bradgate cards.

There is also a tunic dubbed the "speckled" lizard skin as it has tiny speckles in the fabric. There are actually two version of this. In one case the speckles are actually air bubbles in the fabric and another has tiny silver flakes embedded.



**Dr. Zaius** has been found with both orange and yellow hair variations and sports the coolest boots of the line. They are the tallest by far, and have very cool hieroglyphics molded into the plastic.

**Zira** and **Cornelius** both have predominantly green clothing, but have been spotted wearing the same outfits in a brown color. These are fairly rare as is another variation that the two of them have been found with and that's a metallic green tint to their hair.



**General Urko** and **Ursus** had some tunic colour variations, most notably with General Ursus as his outfit was styled almost identically to the Soldier Ape. He is normally found with a cuffed tunic which can be blue, black or maroon. However he has also been spotted in a gloved tunic as well. Keep in mind that, unless the figure is sealed on a card, there will be no guarantee that the clothing is original, and not taken from a different figure. This would be true of any Mego figure, in fact. The other curious anomaly regarding General's Ursus and Urko is that their names were switched on several of the carded and boxed packaging. It is unknown exactly why this was done, but is probably related to copyright or name changes during the run of the television series.



**Verdon** (The character of Alan Viridon was misspelled "Verdon" on all Mego packaging) and **Burke** had no significant variations to speak of.

The other Mego POTA collectibles we need to discuss are the playsets. None are really accurate to any of the movies or TV series. The closest would be the Tree House as the apes did live in tree houses in the fifth movie "Battle for the Planet of the Apes".



The design was also used for Mego's Action Jackson Jungle House and Dinah-Mite Beach House. The accessories for the set were very cool, the best being the weapons bench that had a flipping top that was blank on one side and had the weapons attached to the other. The weapons are small and were easily lost. The bench design allowed for easy breakage of the legs. Therefore, many of the Tree House playsets for sale today have broken benches and missing weapons, if they are not missing the weapons bench entirely. This set was also produced in Canada under the Parkdale Novelty brand - in this case the box was quite a bit smaller and sported French verbiage on one side and English on the other. Another of my favorite sets is the Forbidden Zone playset. This was modeled around a ramshackle building "Judson's Garage," that is used to set a trap for the unsuspecting humans.

**The Village** and the **Fortress** round out Mego's POTA playsets. The fortress was unlike anything else they produced, but the Village design was used for the Action Jackson Lost Continent and more famously, Batman's Batcave. A few other smaller sets produced for POTA were a Jail, Throne, Battering Ram, Rock Launcher, Catapult & Wagon and Action Stallion which actually moves via a battery powered wired remote. The POTA line was rich with figures, accessories and brought countless hours of fun to apes fans for many years.



As previously mentioned, In 1976, a Mexico toy company named CIPSA, acquired a license from Mego to produce some action figures and playsets for the Mexican market. These have fast become favorites in my collection. Cipsa was licensed to make their own slightly different versions of Mego's Planet of the Apes called El Planeta de los Simios. These figure included SOLDADO URSUS "El Verdugo de los Humanoides" (The Executioner of the Humans), GENERAL URKO "El Jefe de los Ejércitos Simios" (The Leader of the Ape Army), CORNELIUS "El Científico Simio" (The Ape Scientist), DR. ZAIUS "El Patriarca de los Simios" (The Ape Patriarch) and BILL "El astronauta extraviado" (The Stranded Astronaut). What everyone still finds fun and funny today is that none of the apes had pants! I guess CIPSA figured that no self respecting ape would be seen in a pair of pants. It probably came in handy when they had to use the restroom also. Less time spent in the restroom meant more time to chase those dirty stinking humans!

All of the ape figures came with the hieroglyphics boots that only one version of Mego's, Dr. Zaius wore. The boots were also a glossy plastic, compared to the dull plastic used for the Mego versions. General Urko came with a vivid orange cuffed tunic. Soldier Ursus had a black leather tunic

and the sleeves for it have been known to come in both reddish brown and green. Cornelius has a tunic in a rich shade of green. Zaius has a white tunic with brown "leather" trim and front. Bill has white pants and a "burlap" vest. The boxed versions came in huge boxes (ala Gabriel Lone Ranger size). The bodies were almost identical to the Mego bodies. They "scrubbed" out the Mego copyright info before making the bodies so they have a rough area on the backs where the Mego copyright info is located on Mego bodies. Later bodies had the CIPSA stamp on top of the rough area, but those are pretty rare. Their heads were, for the most part, identical to the Mego. The plastics used on the playsets were a slightly different color, more of a reddish brown as compared to the Mego versions. CIPSA produced a Tree House, jail, throne, battering ram and horse & wagon set.



Much more information can be found at the premier site for all things Mego related...

**[www.MegoMuseum.com](http://www.MegoMuseum.com)**

Join the community there and take part in the discussions. You will not find a friendly or more helpful bunch of guys and gals anywhere else on the web. I truly enjoyed sharing my love of Mego and Planet of the Apes, and I hope you enjoy the rich treasure of collectibles all around the world.



# A Day at the Races

Episode: The Horse Race

Guest Star: **Morgan Woodward**

Character: Martin



*Hi Morgan, how are you?*

I'm extremely well thanks, it's just the arthritis that's playing up as usual. I've just come back from the specialist so, it's feeling a little better now.

*How did you discover acting?*

My first acting job was when I was just six years old, I played a part in a Thanksgiving play.

*And you've been hooked ever since?*

Well, kind of... I then went onto High School Plays and then studied acting in College.

*And a long career was to follow...*

Yes, 'extremely' long! [laughs]. My first ever contract was in 1955 for Walt Disney!

*How did you land the part of Martin in 'The Horse Race'?*

Through a friend of mine, Jack Starrett, he was the director of that episode.

*Was Jack a close friend?*

Yes, he was. He had a background in Westerns. Jack was very amusing and rather unconventional but, a very good director. He was quite an odd-ball and I don't think the people at 20th Century Fox appreciated him. Unfortunately, Jack passed away several years ago.

*In what way was Jack 'odd' ?*

Well, he would sit on the set and direct from a rocking chair for one! [Laughs] Obviously I was quite used to him – but, others weren't... and I wasn't the one paying him!

*Was the APES franchise something you were already familiar with? Was there any previous interest before you were cast or was it just another paying job?*

Well, I got the script... Jack, of course, sent me the script and asked me if I wanted to do it. Of course, I told him 'yes'!

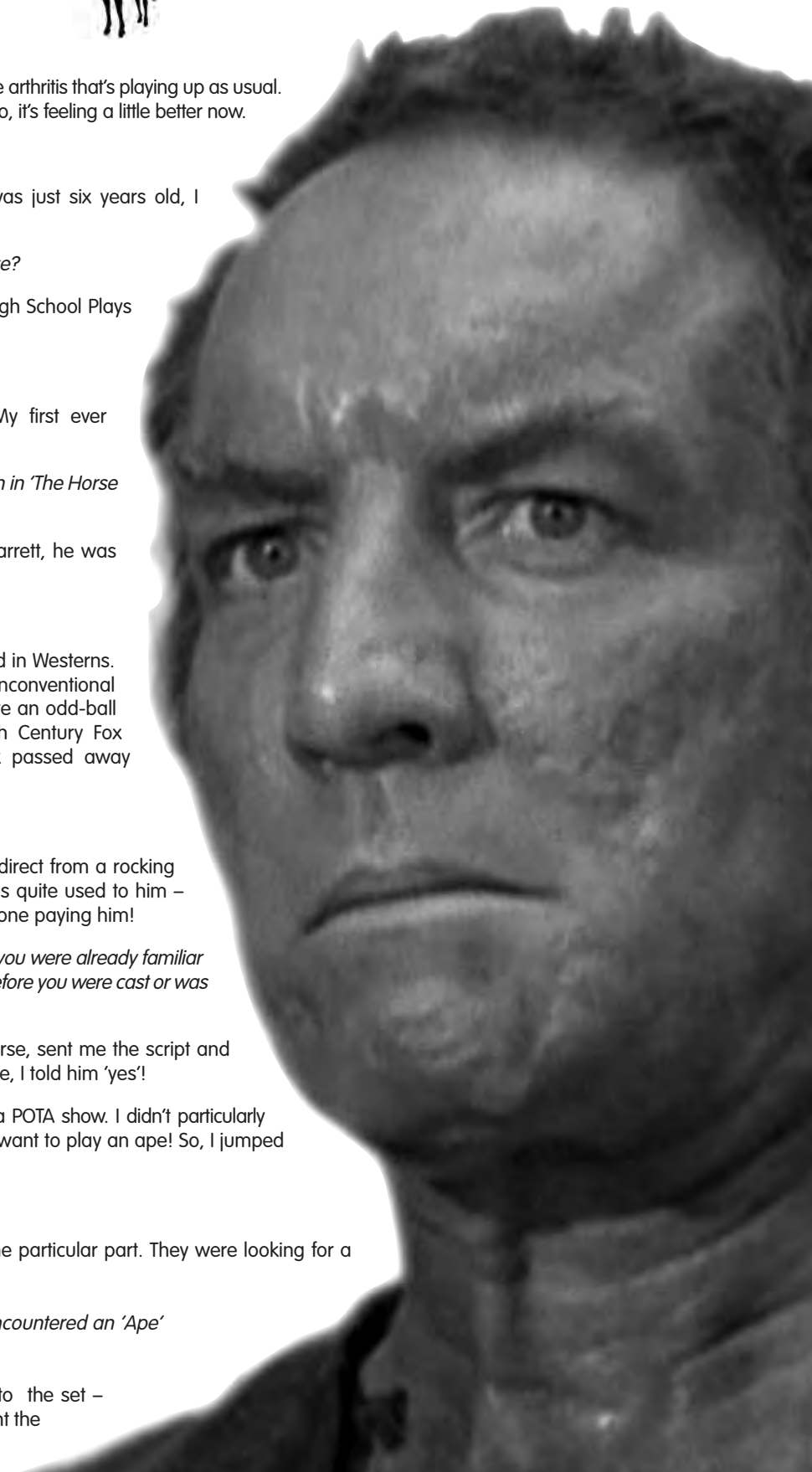
I was certainly interested in doing a POTA show. I didn't particularly want to get into the make-up, I didn't want to play an ape! So, I jumped at the part of doing the blacksmith.

*So you personally chose the role?*

Well, Jack suggested that I take the particular part. They were looking for a big, strong guy.

*Do you recall your first time you encountered an 'Ape' face-to-face?*

Oh Yes, it was when I first got onto the set – that's when I saw my first ape! I thought the make-up was marvellous!







*It must have been difficult playing opposite actors wearing appliances?*

No, not at all. No difficulties – whatsoever.

*A chief concern of the original movie was that audiences might laugh at the premise of ‘spaceships and talking monkeys’ was there ever any tendency to stifle laughter during your scenes ?*

No, it was all taken very seriously. Everyone strove for quality, although that didn’t seem to help [the longevity of the show]. It didn’t have a very long life... what was it, a year?

*14 episodes.*

Oh, OK ! Then I guess I was kind of lucky to get in on one of those 14 shows then! [laughs]

I remember the show was up against some stiff competition as the time, although, it was probably the cost more than anything. It was a tremendously expensive show to put together.

*Did you keep any photos from your appearance in Apes?*

No, although, I certainly wish I had – especially for my files. I do have a lot of pictures – but, nothing from ‘Apes’. I wish now I had had a camera and had taken some photos of the part that I did.

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

Oh, yes! Some programmes are unique and Apes was certainly that! I do indeed look back on it with great fondness... and, of course, being directed by my good friend, Jack.

*You’ve seemingly appeared in just about every TV show ever made – any favourites that stand out from the crowd?*

Yes, there are... I guess it would have to be the part that I played on *Gunsmoke*. It was the only time that I was watching the performance and forgot it was me [laughs]! I know it sounds a little modest, but, I really enjoyed doing it. It was a splendid series in every way... the production values, the directors, the production staff... a great show!

*Do you enjoy fantasy shows and are they, in any way, significantly different from working on a detective or western show?*

I had a regular part in *Logan’s Run*. I played the part of Morgan, but, unfortunately, it didn’t last very long! To answer the question I much prefer westerns... probably fifty percent of my career has been westerns. It has to be a good western though – I can’t stand a bad one.

*Your last credit [on the IMDB] was for Millennium in 1997 – are you now then retired from acting?*

Yes, that’s right... I did *Millennium* in British Columbia. I retired after that. That had been fifty years for me and I figured that that was probably enough.

*Do you miss it ?*

I miss being part of the business... does that make sense? I miss being part of the motion picture and television industry, but, as for the acting... not so much. I’m a kind of shy person, believe it or not. Mind you, if a good part came along even now, I’d do it. If I got something that I was extremely interested in, I would certainly come out of retirement and do it.

*So what is Morgan Woodward doing nowadays?*

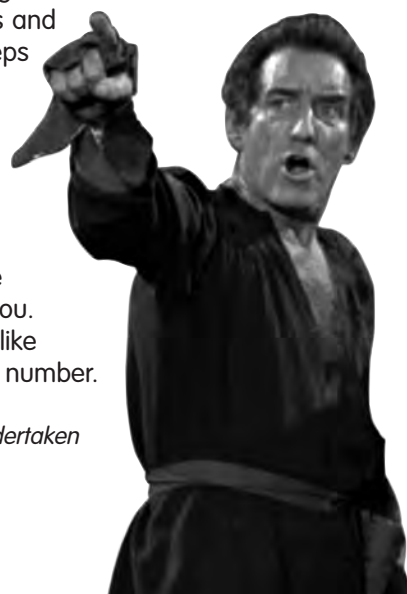
Until recently I would restore and fly antique aircraft, but I had to quit flying a year ago because of my arthritis. It was proving too difficult for me to get in and out of the aircraft. I’d been flying for 62 years!

Now I have a ranch, 200 miles from LA, up on the central coast in the wine country. So, I enjoy going up there and spending time there. I have 52 acres and grow olives which keeps me nice and busy.

*Morgan, thank you very much indeed.*

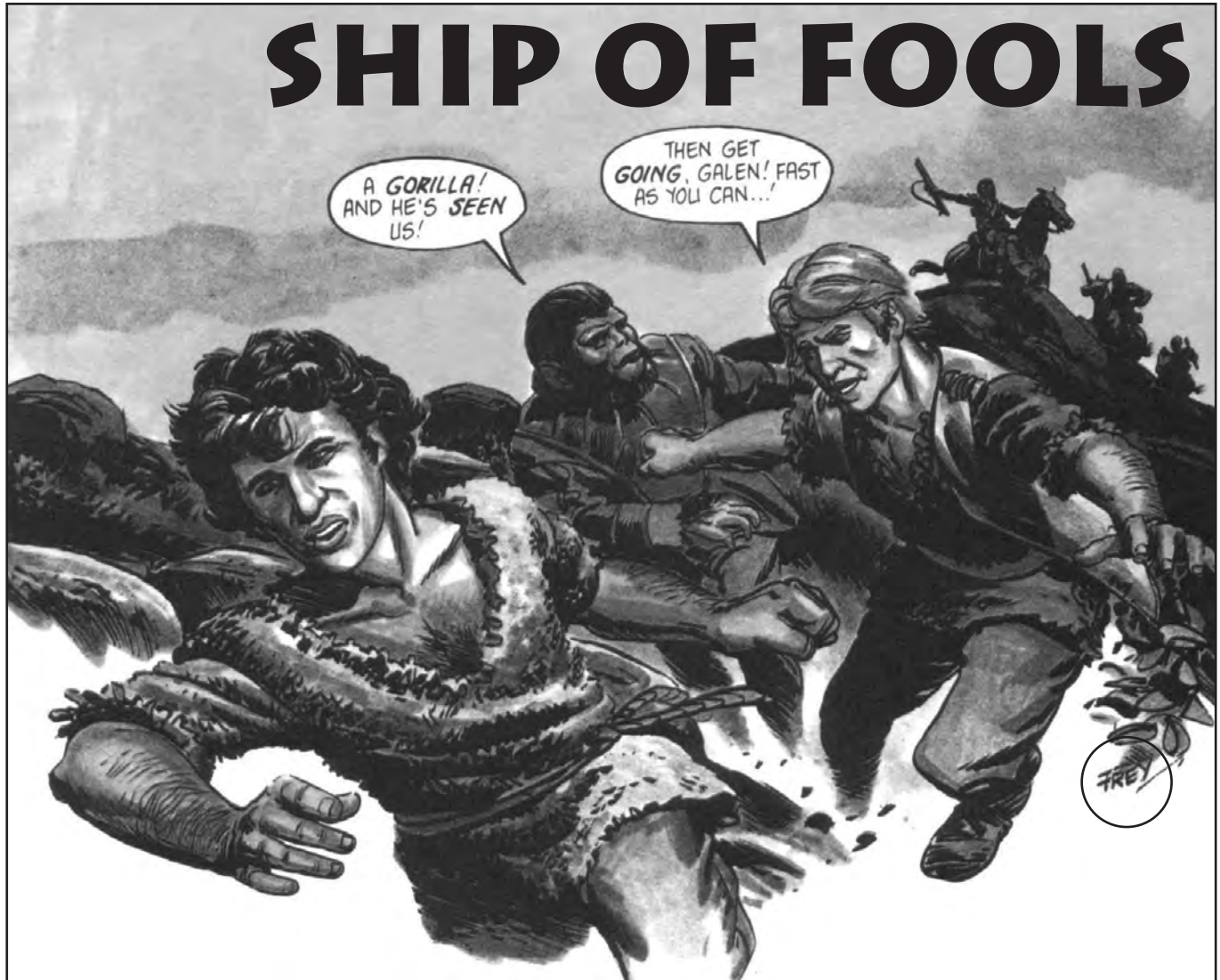
It’s been great, I’ve enjoyed talking with you. Anytime that you feel like calling, you’ve got my number.

*Telephone Interview undertaken by Dean Preston.*



# INTO THE FREY

UK readers might not know it, but Oli Frey was probably a part of your youth. From War Picture Library to Look and Learn, Oli's art was a feature of the 1970s as he developed into the renowned mature graphic artist he is today. For Apes fans, the incredible good fortune in the quality of the artists chosen to illustrate our hairy chums held true with the 1976 UK hardback annual and a tale illustrated by Oli entitled...



Oli, thanks so much for your time. You illustrated the strip 'Ship of Fools' for the 1976 Brown Watson UK hardback Planet of the Apes Annual. What can you recall about how you got the gig and what was the process involved in terms of scripts and approvals?

I got the gig through my artists' agent, Temple Art, who forwarded a script from Brown Watson, with photo references and dimensions, etc. I produced pencil roughs for approval. As I recall, I had to tweak the likenesses of the characters a tiny bit and then got the go-ahead.

Do you have any idea WHO wrote the script? Were you allowed any script input yourself or was it strictly art only?

I can't remember who wrote the script, but no, I would have had no input whatsoever.

The strip was in glorious colour. Did you paint the strip from the outset or did you colour your own sketches?

I drew and painted the strip in colour – inked line with colour wash on board.

You have the distinction of being the only artist to illustrate only one strip for the three Brown Watson Apes annuals (John Bolton did five!), which does make us wonder if there are any unpublished strips, sketches



This was the only Apes strip I ever did, no other Apes material of mine exists.

*Where do you put the Apes strip in terms of your own development as an artist. You've obviously developed beyond all recognition as an artist since, but do you recall the Ship of Fools strip with pride? It still looks wonderful, by the way!*

It was just one step in my progress from black and white War Picture Library strips, via S.O.S International (b/w halftone) for Speed & Power and then soon after to Look and Learn's The Trigan Empire. I didn't rate it that highly at the time, and in many ways it was a fairly routine job amongst many others – a job well done.

*Are you surprised that there are still fans who recall your Apes strip, three and a half decades later?*

I still get many e-mails from people who saw my work all those years ago. It's very flattering!



*Oliver Frey. - Photo courtesy of Roger Kean*



*Your strip was based on the TV Series, did you have any reference material to work with, as the series itself had ended in 1974.*

I'd seen quite a bit of the TV series, and was provided with a fair amount of (promotional) photographic material to work from.

*What would have happened to your original art?*

The originals were kept by Brown Watson, as was the norm then, so I never set eyes on them again.



*What was the rule about signing your art? You cleverly snuck in your name on the first page and John Bolton managed to get his surname on a name badge in one strip, but art was otherwise totally uncredited, do you think that was fair?*

Publishers preferred artists to be anonymous. I think they worried that once an artist became known it would push his prices up! I did manage to sneak my name in most of the time, and soon after Apes, a proper signature was more readily tolerated I suppose it was unfair, but it went hand in hand with the custom of buying an artist's work outright, with no reprint fees owing.

## A BEAUTIFUL PLACE TO BE

### THE SIMIAN MEMOIRS OF JIMMY GAMBINA

*How did you get the part in Battle and were you excited or daunted by the thought of undergoing the makeup process?*

An associate asked me if I would double for Paul Williams. At the time I was not aware of who he was. I was interested in doing it because I had previously played an Ape in *Conquest* and I thoroughly enjoyed it.

*Your makeup was the full makeup, what do you recall of the process and how grueling was that for you and other cast members?*

Although the make up process is difficult I was fortunate that it did not affect my skin in an adverse way. Most of the cast that had to endure full make-up had a lot of problems with reactions to the make up.

*What do you remember of Roddy and Paul 'Virgil' Williams?*

I think that I was the only Ape that ever gave Roddy McDowell a run for his money! I got to know him on *Conquest* and had great respect for him and Claude Akins, both.

I also enjoyed working closely with Paul, we had a great time. It was a very unusual set to work on as you probably can imagine. I just remember having a lot of fun everyday.

*And J. Lee Thompson?*

I think that J. Lee Thompson was one of the finest Directors that I have had the privilege of working with. He had a great sense of humor!

*Any stories from behind the scenes?*

The Producer Arthur P. Jacobs asked the PR man to take some pictures with me and which was something that he had never done before. Then he told me that I was the best APE he ever had in all of the pictures, which was a nice compliment.

*Did you keep any of the costumes/makeup from the film?*

Yes, I did keep the mask for many years. It was a great conversation piece while it lasted.

*Was the ranch location comfortable in terms of food etc.?*

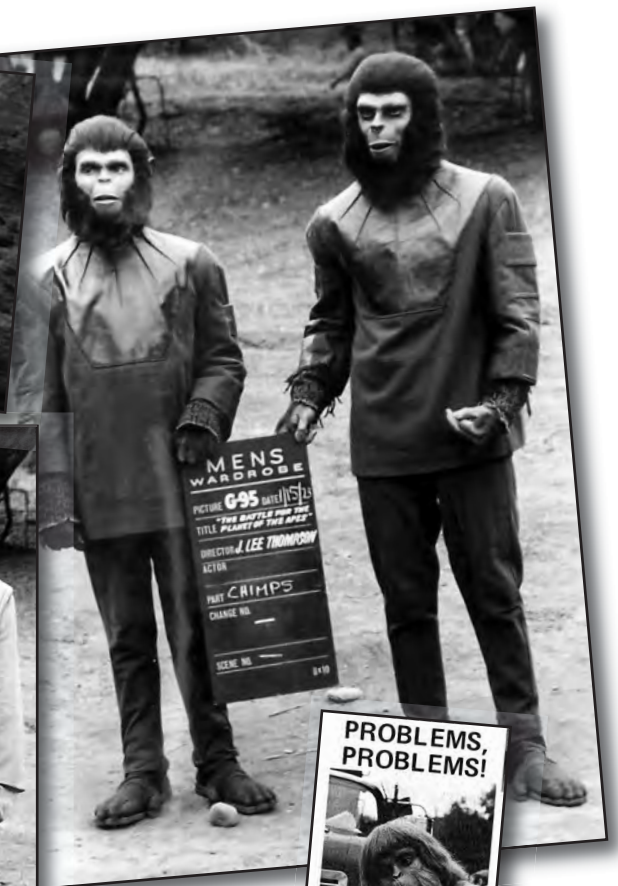
The location was in the Malibu mountains and it was a beautiful place to be. Ape City was a very impressive and magical spot. It holds great memories for me.

*What is your overriding memory of Battle and do you look back on it with fondness?*

Being a part of the *Planet of The Apes* was a life changing event for me in so many ways. I was able to work with great actors and the best crew in the business at that time and I will always be thankful for that experience. May God bless our world.







# SECRET OF THE GREAT APE JAPE



*Urban gorillas... complete with hoods.*

*Most Apefans are no doubt familiar with the live shows created by Paula Crist and Bill Blake in the US in the 70s (see Simian Scrolls 14) and many UK Apefans fondly recall the Hoffman Circus Apes spectacles and also the live shows described by Rory Lister elsewhere in this issue of Scrolls. However, a little known escapade North of Hadrian's wall possibly came closest to reality, proving two things... that fact is definitely stranger than fiction and that they do things very differently in Scotland.*

*Join us now as we journey back in time to enjoy this exclusive and personal recollection by **Jeff Brownhut**...*

I had entered into a partnership agreement with Radio Clyde, Strathclyde's commercial radio station and one of the biggest and most successful outside of the USA. It was the early days of full-blown commercial radio stations and Radio Clyde had more regular listeners than any other radio station including the various BBC ones!

The deal was that we would stage and present a two day outdoor show - of a type for which I was already famous - at Bellahouston Park, the well known venue for all types of

events, in Glasgow, not far from Ibrox Stadium. It would have all types of entertainment in arenas and marquees. Everything from Motorcycle Stunt teams, Roman Chariot Racing, Wild West Shows, even the "Little Nellie Gyrocopter" from the Bond film, *You only Live Twice* doing a flying display and of course a re-enactment sequence from *Planet of the Apes*.

It was a huge event and so I was up in Glasgow for almost three weeks before the actual show weekend to oversee the build up of arenas, marquees, fencing, toilet facilities etc. With me was Michael Burrows who worked for me on a part time basis but whose "proper job" was as a professional wrestler.

We were staying at the Centre Hotel, which was part of the Centre Hotel Group, at their Argyle Street, Glasgow, location which was not too far away from Radio Clyde's premises at the Charring Cross end of the city.

In my room I had a number of polystyrene heads which were used to keep the Apes rubber masks on. These were placed on top of the wardrobe. The outfits, ammunition belts, boots leather tunics and khaki trousers were all hung in the wardrobe and the Enfield WW1 guns were stacked at the back of the wardrobe. All ready to take up to the park when the



actors and horsemen came up to Glasgow the day before the show. Everyone had been booked into this hotel for the day before the show and also for the Saturday and Sunday of the show weekend. All the hotel staff new about the 'heads' on the wardrobe as I had informed the management so that no one going into the bedroom without warning would get the scare of their lives!

It just so happened that the hotel was launching a new facility at the hotel and had invited a number of VIP's as guests plus the media for the launch. The manager asked me if Mike and I would join in the promotion as *Apes* characters, this was about two or three days in advance. I agreed as it would be a good publicity stunt for the show at Bellahouston. (The show was called "The Clyde 77 Spectacular") I checked with Radio Clyde and they were all for it and in fact sent a reporter with a recorder to the launch. At the launch Mike and I came into the restaurant and were seated at a table for two. Everyone there had been advised we were going to take part so there was no panic from anyone, In fact we got a round of applause when we entered the room. A waiter came up to the table with a huge stainless steel tureen with a domed lid. He took the lid off and steam billowed out to reveal a bunch of bananas. The waiter then proceeded to serve the steaming bananas to us whilst photos and TV cameras took in the scene.

One guest at this launch was a small Italian man who was introduced to us as the owner of a well known night club in Charring Cross, just a short distance away. That afternoon he was hosting a private 21st birthday party for his niece at the club (it did not open to the public until the evening). He asked us if we would like to "storm" the party as a surprise and join the guests for the buffet after the initial raid! As we were already in costume it would not mean a great deal of trouble for us to agree to his request and so we arranged to arrive at the club an hour from then. He would notify the two doormen at the club entrance to expect us and to save a parking place but to keep it all a secret from everyone else.

We went to my room and collected two of the Enfield 303 rifles to take with us. My Mercedes was parked in front of the hotel, so dressed fully as apes we went out to the car, put the Enfields into the boot, got into the car and drove the short distance down Argyle Street to turn right and into the lay-by in front of the nightclub. The two doormen were there ready and waiting to let us in. We got out of the Mercedes and went to open the boot.

What we were not aware of was that only a couple of days before there had been a local Post Office robbery, by three men wearing animal masks... and they were still at large!

As we were taking the Enfield's out of the boot, a taxi pulls up a short distance behind us in the lay-by, bringing a male and female guest to the function. The taxi driver suddenly sees two apes taking full size rifles out of the boot of a car and straight away equates this with the recent Post Office robbery.

He yells to his two passengers to "get down!" and then radios through to his H/Q that a robbery was taking place and to notify the police. Of course we were blissfully unaware of all this as from the outside it looked as if the taxi was empty. The passengers were huddled on the floor at the back and the driver was crouching down behind the dashboard!

Mike and I walked across the pavement and entered the club through the doors being held open for us by the doormen. There were steps immediately in front leading down into the main dance floor and we could hear music and lots of chatter. As we got to the almost the bottom of the steps we fired off a couple of rounds each (303 blanks). You should have seen the guests faces as we charged into the room!

In front was the little Italian owner, pointing at this pretty girl stood beside him (he had obviously arranged the girl to be at his side as we entered and she was not at all scared which suggested he had let her in to the secret). I grabbed the girl and started dancing, the music had not stopped, and Mike did the same with another young woman who looked scared to death and then realised it was all staged and started to laugh!

After a very few minutes everyone was jostling around us wanting to dance with an ape and lots of cameras seemed to appear from nowhere. It was then we heard a "thunder" as about twenty to thirty police officers, some in uniform, some in plain clothes (but all seemed to be giants) came charging down the stairs.

They all seemed to be carrying guns. About four of them grabbed me and pushed me against the wall with one shoving his elbow and forearm into my throat. Another two grabbed my arms and one was trying to pull the ape head off my shoulders. At the same time about seven or eight of them had Mike against the wall pulling at his head. Mike is from Castleford, a mining area of West Yorkshire, and he speaks with a very strong dialect. The officer trying to tear his ape head off spoke with a very strong Glaswegian accent and so they could not understand each other! It all seems very funny now but not at the time!

The Italian guy is jumping up and down, slaving and screaming "It's a Promotion. It's a Promotion" in his broken English/Italian accent but no one is taking any notice of him.

At last things calm down and I tell one of the officers what we had been up to. He was completely unsympathetic and insisted we took off the rubber heads to reveal our faces. I had to explain as this was impossible, without taking half our cheeks and eyelids with the heads. I told him that the solvent was at the hotel and without applying it first we were stuck.

The complete heads were made of different kinds of rubber which were pulled on, in one piece. The rubber eyelids were made of latex and were glued to your own eye lids so that when you blinked or opened/closed your eyes the latex moved with your movements. Similar with the cheeks. The lips had

long pieces of hard rubber which slotted into your mouth so when you opened your mouth or talked the outside lips and teeth moved too. The teeth too, were rubber. A solvent was required to de-glue the rubber from your own skin. Even an eye drop applicator was used to make the whites of our eyes turn pink and the pupils look red. It was about an hour's task to fit the heads correctly.

The police escorted us to our car where we were placed in the back with one officer while another drove, plus about six or seven Land Rovers and police cars followed in convoy. Our rifles were with another two officers in a separate car.

We arrived at the Centre Hotel and we all walked inside with us as apes in front flanked by about twelve mixed police officers. As we went past reception to the elevators there was a large group of American tourists who had just arrived by coach from Prestwich Airport. You should have seen their faces as we walked past. In fact they gave us all a round of applause, I guess thinking this was being staged for their benefit.

We went up to the elevator and the lift came down and the doors opened... And there were two elderly ladies inside chattering away to each other! As the doors slid open they had their first sight of two apes surrounded by police, with two of them carrying the Enfield's! They looked forward at us for an instant then looked at each other and... just continued chattering away as if being confronted by two apes and numerous armed

police officers in the Centre Hotel was the most natural thing to see in Glasgow!

We got to the bedroom and eventually, after using the solvent, managed to remove the heads.

It all ended in a friendly manner and in fact, Mike and I got changed and had a few drinks with five of the police in the hotel bar. However we still had to go to court to answer charges of "Causing the populace to be in fear of their lives" (a Scottish thing).

In court, packed with media, it was proven that the Enfield's had been drilled down the barrel and so were not "rifled" and so were not rifles but shotguns. The fact that there was no known shotgun cartridges to fit the Enfield ruled it as a piece of wood and metal and not a firearm. The Italian club owner gave witness that it was a scheme for his club and was nothing sinister and Radio Clyde gave witness that it was all part of the Bellahouston "Clyde 77 Spectacular".

As you can read from the press cutting the case was thrown out and Mike and I were given an apology from the court. Needless to say the publicity gained ensured that the show was a huge success.

Hope all this is of use, it is the full and true account, I was there!!!

Kind Regards,  
Jeff

## A BIT of monkey business went wrong at a posh restaurant.

For when two men dressed like characters from the Planet of the Apes started brandishing rifles, passers-by were terrified.

A passenger in a taxi outside Blazes Restaurant in Charing Cross, Glasgow, threw his wife to the floor, shouting: "It's a hold-up!"



UNMASKED... Leeds publicity men Michael Burrow, left, and Jeff Brownhut

### RECORD REPORTER

The taxi-driver reversed away and radioed a red alert to police.

The woman in the taxi was so hysterical, said the taxi-driver, "she started smoking her husband's cigar."

### DANCING

But when police did arrive, the urban gorillas were dancing and chatting with guests at a 21st Birthday party in the restaurant.

The story of the publicity stunt that went wrong was told at Glasgow Sheriff Court yesterday.

In the dock were two Leeds promotion men, Jeff Brownhut, 41, and 30-year-old Michael Burrow, who wrestles professionally as Mick de Main.

They were found not guilty of wearing masks and ammunition belts, carrying rifles without a certificate, alarming the lieges and breach of the peace at a restaurant on May 7 last year.

Constable Craig Malloch, 23, said that when he arrived, the men told him they were

in Scotland promoting a charity festival, Clyde 77.

But Constable John Mellon, 35, said people in the street were obviously frightened.

Mrs June Mathieson, 28, of 51 Dunvegan Drive, Bishopbriggs, said she was in the taxi with her husband when they saw two men dressed like monkeys pointing guns at them.

She said: "My husband dragged me to the floor and I got my good dress all dirty."

### DRESS

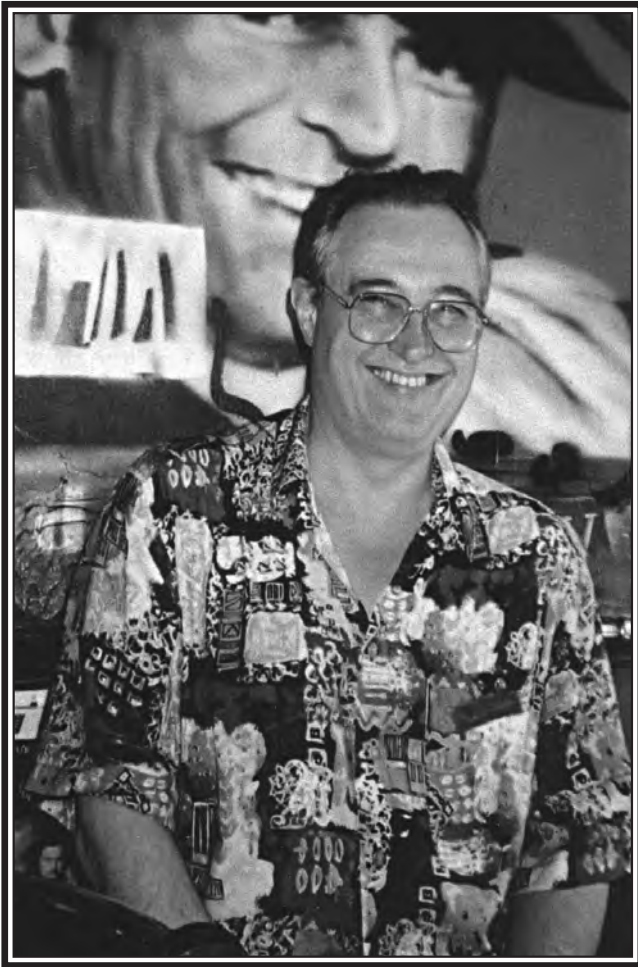
Brownhut told Mr William Dunn, defending they had done the apemen stunts all over Britain.

He said there had been massive publicity and he thought nearly everyone knew they were in town.

Sheriff Norman MacLeod found the two men not guilty of all charges. He said it had been "a misconceived prosecution."



# The Time Traveller's Life



*Simian Scrolls proudly presents the memoirs of Rory Lister. One of the stars of the U.K. Planet of the Apes live stage show, in which he played 'Astro Danny'.*

I first became involved with the show at the end of 1975. My old friend Bill Rourke had been offered the role of an astronaut, but, due to other commitments, was unable to take the part, so he suggested that I might be interested. I had no idea that 'The Planet of the Apes' was being presented as a live show, and as I was (a) 'resting between engagements' and (b) had enjoyed both the original film and the television series, I accepted.

We were to be part of the Circus Hoffmann Christmas show at Newcastle's City Hall, and began to rehearse above a pub in Hammersmith, London, late November that year.

We drove to Newcastle (in a very dodgy Rover 90) to begin the shows, and were billeted in caravans in a drill-hall next-

door to the venue. To say that conditions were grim would be an understatement - it was freezing cold, and the only place to have a decent wash was in the Public Bath House.

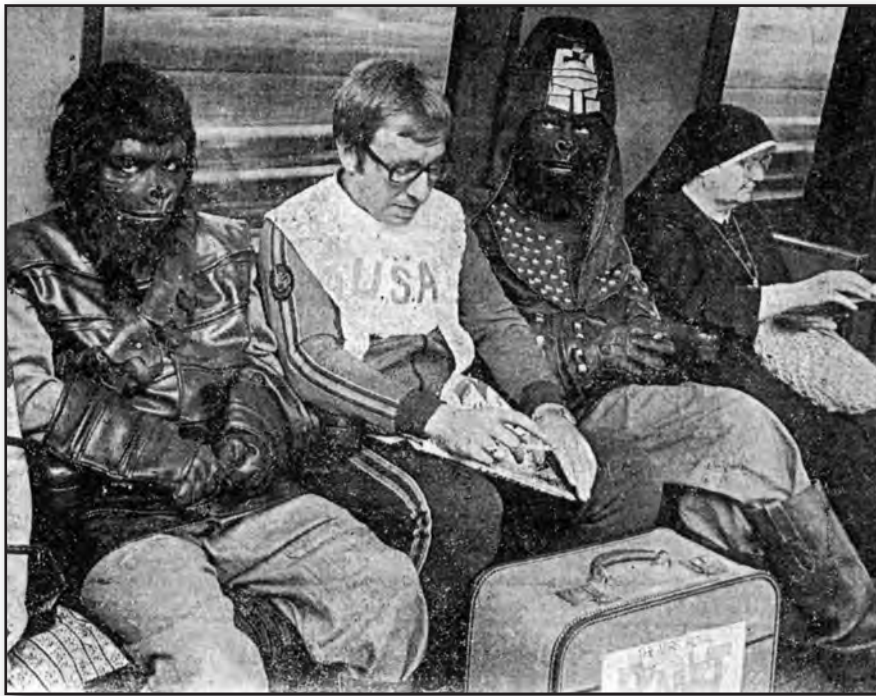
The circus did not do good business, possibly because Mike and Bernie Winters were in pantomime at the Theatre Royal. We weren't paid, which led to our refusal to go on for one show, and this situation was only remedied by Mike Caulfield (the producer) driving up from London with our money. We were so broke! A local pub landlord took pity on us as we glumly sat with our halves of bitter and treated us to a square meal and drinks. Mike Caulfield also hosted a superb Christmas Day meal at his hotel, bless him!

With audiences practically non-existent, the circus closed early and it was back to London.

I got on well with Mike and his wife June, and for a time lodged with them in Stratford, East London, and, whilst fulfilling a contract with Theatre Centre, I managed to appear in several live P.O.A. arena shows up and down the country.

Mike was very tall and often took the part of 'Urko'. He looked quite terrifying with his piercing blue eyes peering through the mask, and children seemed delighted to have been scared by him.





The outfits for the apes consisted of green army denims, a black leather jerkin and jack-boots - the arms were Lee Enfield .303 rifles converted to fire blanks. The masks were excellent - made of rubber, they covered the entire head and neck - black make-up around the eyes of the wearer completed the effect. I believe that the masks actually originated from Hollywood, from a company (Don Post?) licensed by 20th Century Fox.

However, charging about in these outfits was exhausting and very hot and sweaty, but it was worthwhile - people always came to see the apes, and I don't think that they were disappointed! Even close-up (such as presented in the in-store promotions), they were spookily realistic.

In the spring of 1976, Mike Caulfield asked if I would play one of the astronauts in a stage production of P.O.T.A which he had been asked to arrange by Bill Kenwright, at the Windmill Theatre, Great Yarmouth - I gladly accepted.

Mike told me that there would be two shows per day, Monday to Saturday; one in the morning and one in the afternoon.

On arrival at Great Yarmouth, Mike met me and we went together to meet the rest of the cast. I am afraid that after such a long time, I have forgotten most of their names, however four I do remember; Mike Dalton (the other astronaut); Fortunato Evangelista (Galen); Dave Downes (Gorilla - he was a professional stuntman); and Angela Daniels (Pila) from the ITV show 'Sale of the Century'. The script was by Mike McCarthy and the director was Tom McCabe.

Now Tom, with the best will in the world, was not a good director. He would brook no suggestions from us, and treated the play with Stanislavskian pedantry. After more than a week of rehearsals, we had hardly progressed beyond Page four of the script, and there was not much time before the opening.

Mike C and Bill Kenwright, understandably worried about the snails-pace of the rehearsals, asked me to meet with them at the Carlton Hotel to decide what to do. After a short discussion, it was decided that we should dispense with Tom McCabe, and try to get Mike McCarthy to direct. Thankfully, he said 'yes' and from

then on we really got going.

We decided to inject some comedy into the show - for example;

ASTRO:

*'How many humans are left on the planet?'*

PILA: *(In dumb show)*

*holds up both her hands with fingers and thumbs, and then two thumbs.*

ASTRO:

*'I guess that's ten thin ones and two fat ones!'*

- hardly Noel Coward, but effective!

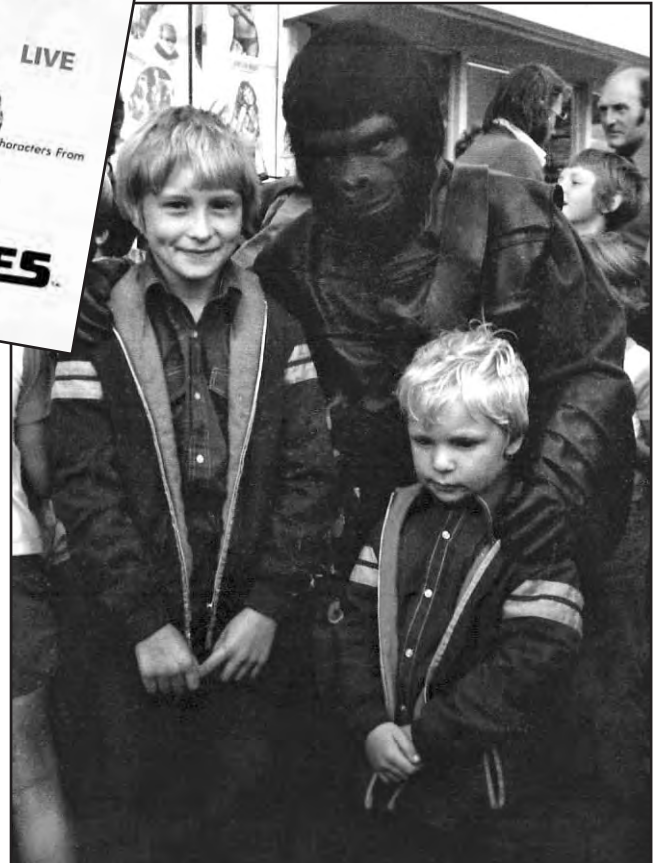
My God it was hot! The poor guys playing the apes suffered the most. Dave Downes poured a wine glass full of sweat from his mask during the interval one day! Nobby Phelps (the Stage Manager), kept a fridge in the wings full of ice-cold drinks, which was a great help.

We shared the theatre with some of the cast of 'Crossroads' (A 70's UK 'soap') who were appearing in a comedy in the evenings. Among these were the beautiful Swedish star Julie Edge and Anne George ('Amy Turtle'('Crossroads')), who we would ply with large vodkas in the pub at lunchtimes! Several of the big stars appearing at other venues came to see the show - most notably Danny La Rue, who told me how much he had enjoyed seeing it. We also, one evening, got a plug at the Hippodrome Circus from Jacko Fossett (the clown) who spotted us in the audience one evening.





## EYEWITNESS REPORT



The shows went well, and fans would be waiting by the stage door for autographs. One youngster came for an autograph each day, and told me that he selling them to his schoolmates for 10p a time so that he could save for saving for a new bike! I hope that he got it!

Mostly the shows went smoothly, but two incidents stand out: Firstly, the soundtrack (the apes all mimed because the heavy masks made their own voices sound muffled) failed one afternoon as Galen was talking with the astros. Undaunted, Fortunato carried on in his own voice, which had a very strong Italian accent. The audience didn't seem to mind though!

Another time, Dave Downes, blinded by sweat running down his mask, fell off the front of the stage, taking a fire extinguisher with him, which went off, narrowly missing the front row of the stalls.

I was sorry that when, after eight weeks, the season ended. Alas, I have lost contact with my fellow cast members over the years, and also Mike Caulfield who was a good friend, and whom I last saw at the end of 1976 when he and I went to Great Yarmouth to recover some property that had been left behind when the show ended.

I had a very happy year with the Planet Of The Apes and look back on it with great affection. I am pleased that the show is still remembered by the fans, and am so glad to have been a part of it.

*Rory Lister - 'Astro Danny'*

Join us next issue for the pulse-pounding sequel to this tale, as told by Mike McCarthy, writer and director of the POTA UK live shows.. It's all in Simian Scrolls issue 18!

*I went to see the show in about 1976, I was living in Thurrock Essex at the time. Really not sure which theatre I went to but I Remember the Ape soldier jumping off the stage and running up the gangway waving his rifle around. He then decided to pick on me, as I was on the end row, and started asking if I was hiding the humans? He tried to look under my seat and was going back to get his net... for me!*

*Needless to say at the age of 5 I was slightly concerned! Anyway my memory fades after that but I have always enjoyed thinking back to those days and it was one of the reasons that part of my work now is designing Ape and Chimp themed art pieces (apes in 70's suits, Sweeney style!) I also remember the bit when the space craft crashed at the start of the play, smoke, flashing lights and the astronauts in upright cylinders.*

*I have included a picture of the guard that 'attacked me' as after the show he felt so bad for making my bottom lip wobble he had his photo taken with us (I'm the small one, unimpressed at the time).*

*Hope this is of interest, because I thought I'd made the whole thing up until I came across this picture a couple of years ago.*

Kind regards  
Lance Alexander

# STORM AT SEA

Episode: Tomorrow's Tide  
Guest Star: **Jim Storm**  
Character: Romar



*How did you initially get the part of Romar in, Tomorrow's Tide?*

I had of course heard about the movie and seen it but at that time, when the chance for part came up, it was just another job. I got the part in the usual way. I went in and read for the producers and director who were after a specific look, they wanted a certain rugged quality.

*The director of Tomorrows Tide was Don McDougall, what was it like working with him?*

It's so hard in TV to have the time to do anything, much less rehearse, but 'Tomorrows Tide' was rare and Don really stuck to his guns about running it a few times before shooting. The whole production crew were very tight, very efficient and always moving things!

*Did it feel like you were making an adult show – was there ever any sense on set that things were being 'dumbed down' for a younger audience?*

No, not at all! One of the reasons the movie did so well was because they made it for "real". At that time there the feel that this was going to be a big lasting show, something with a couple of years interest before people moved on.



*The APES TV series appears to have been very publicity friendly. Was there still media interest on set?*

Not that I recall. I'm sure they had PR people on set - but I can't remember for sure. I don't recall seeing any visiting family and friends of the cast either. It was a closed set.

*Ron Harper has criticised the fake looking shark!*

(Laughs) With good reason! but, apart from that it was all of a pretty high standard. It felt like a movie in terms of production.

*It's often been said that, on set, humans hung out with apes and apes with apes - did you see that?*

No. We ate and talked together all the time. But a lot of the apes had to have their lunch through a straw and we would tease them about that. The human cast had it easy.

*Many of your scenes were in a coastal location, was that more fun than studio?*

It's always nice to get away! I remember, in the mornings, how cold the water could be when filming. But by the afternoon, when I wasn't needed, I was always swimming!

*(Editor's note; When asked at the Cult TV festival in 2007 about the swimming scenes, Ron Harper recalled that he and James Naughton were so cold they were given Brandy - the very worst thing to give a freezing man!)*







As for Roddy, Like Roscoe, he too was a true gentleman and a professional to the core. He would greet you when you first came on the set. Welcome you, engage in conversation and always refer to you by your name at all times. A remarkable man. I remember that between takes he carried his camera all the time !

*Do you have any anecdotes or amusing stories relative to this episode?*

Just my first day. It was early morning and shooting on the coast. I came driving down the road from the cliffs and there below me were all these apes sitting at tables having there early morning breakfast, through straws. It was a vision to behold. Very funny !

*Did you have much contact with your 'master' 'Hurton', played by Roscoe Lee Browne?*

Roscoe was the true professional and I can't say enough about the gentleman. He was a true wonder and had a wicked sense of humor! We all did and we laughed a lot!



*How about the main cast?*

It's been said that relations were cool between Ron Harper and James Naughton but I never saw any evidence of that. As far as I could see, they were getting along just fine.

*What is your overall memory of Planet of the Apes and your thoughts on the TV Episode that you were involved with?*

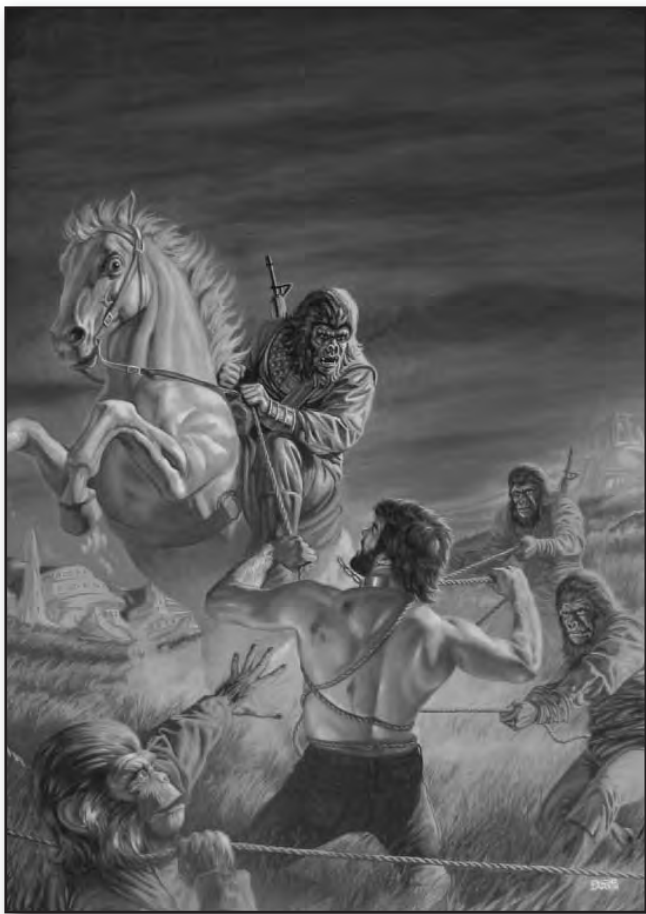
That I wish every job could have been so enjoyable. From the producers, cast and crew, it was a remarkable experience.

*Is working for TV much different now than it was back then in the seventies?*

Yes! These days there's just no time for anything, anymore. It kind of takes the heart out of things.

*Interviewed by*  
**DEAN PRESTON**

# COVER GUY



**Collector, Matthew Guy, shares with us his obsession for that awesome, 1970's, Marvel magazine, cover art**

*Matthew, please tell us about yourself...*

My name is Matthew Guy, I'm 43 years old and I'm a long term comic and magazine collector. I'm also the co-owner of Comics 'R' Us (Comic book retail store) in Melbourne, Australia.

*Is it only POTA that interests you?*

I do have a special fondness for POTA magazines published by Marvel under their Curtis Magazines line in the mid 1970's. While I appreciate most comic art, I have a preference for painted art, as the painting and finished cover are far more relatable, whereas the original pencil and ink art for most comic book covers is very distinct from the finished published art. Also, I collect too many other things to get too involved with collecting a wide range of comic art.

*How did you obtain your first POTA cover? Was it luck or determination?*

I found my first POTA cover at a San Diego Comic Con back around 2002 from a dealer, Anthony Snyder who trades under the name "Anthony's Comic Book Art". It was the cover to POTA # 9, painted by Greg Theakston on masonite board. I think I paid around \$ 1300 for it at the show. It's not one of my favourite covers but up to that point it was the only one I'd ever seen in about six trips to SDCC. Sadly I can't find this

painting, it's in one of our storage areas but I haven't seen it for about seven or eight years.

*To the best of your knowledge, what happened to these originals after they were used - would they have been returned to the artist - sold in auction - discarded and later rescued... all of the above?*

Unfortunately I don't know what happened to the images after publication. Any and all of the above are likely.

*How many pieces of POTA art do you now own?*

I now own twelve out of twenty-nine original POTA paintings and Bob Larkin's preliminary art for cover # 17.



*Bob Larkin's preliminary art for cover # 17.*

I own the covers for # 2 , 3, 4, 5, 6 (Bob Larkin), 9 (Greg Theakston), 14 (Malcolm McNeil), 18 (Bob Larkin), 22 (Earl Norem), 24 (Bob Larkin) and 26, 27 (Malcolm McNeil) I also have quite a few interior pages from the magazine by Alfredo Alcala, a prelim painting by Jim Steranko for a 1970's POWER Records POTA advert and several paintings and artwork from the recently published illustrated novel *Conspiracy on the Planet of the Apes*.

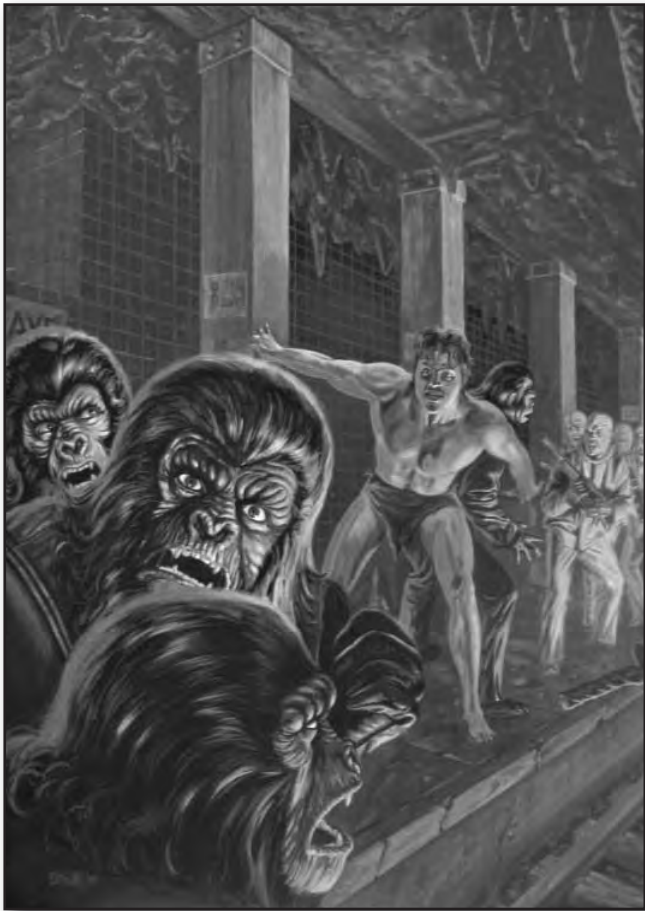
*It's wonderful to know that these masterpieces have survived and we understand they are not for sale... but if they were... what would be a fair price for one of these covers?*

From my experience the paintings seem to be priced in the \$ 3000 to \$ 5000 USD range. I paid a bit more for # 2 , the first by Bob Larkin but that one is substantially larger than his others. Also # 14 by Malcolm McNeil is a huge painting.



*Of the 29 issues did you have a favourite cover (and do you own it).*

It's hard to choose. Probably # 3...



*Original art for cover # 3.*

... as it was the first cover that I ever saw. I was six or seven years old walking through a department store in the city of Adelaide and I spotted POTA # 3 by Newton Comics. Newton Comics was an Australian publisher who republished Marvel super-hero comics and POTA for several years in the mid 1970's. They were much thinner than the Curtis magazines but used the original covers up to about issue # 13 when they started to cannibalize interior art to use for several covers. Interestingly the cover Newton used for # 7 with the Statue of Liberty background is markedly different from the Curtis magazine. The gorilla in the foreground arm extends into the top corner of the cover holding a rifle - which is not evident on the USA version. As I don't have this original I can't confirm which is correct - although I would think that the Newton version was the original as they would not have been talented enough or authorised to make changes to the artwork.

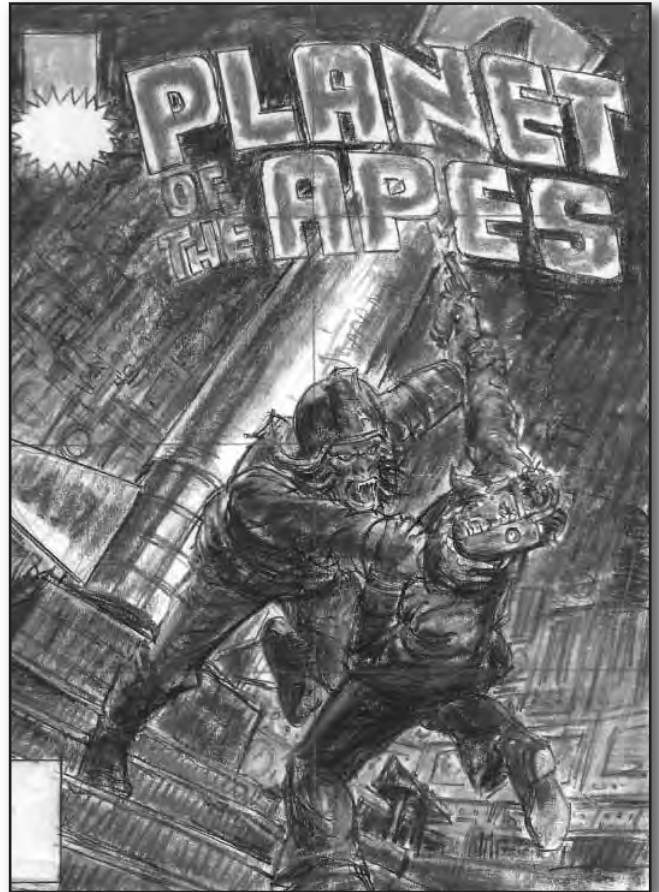
*You've stated you own twelve originals – how many of the remaining seventeen are you aware of that are definitely still 'out there'?*

I'd like to think that they've all survived but the only one that I know of for sure is # 1 painted by Earl Norem, unfortunately the guy that owns it won't part with it (yet !!)

*Are yours on display or cryogenically frozen to help preserve them :0)*

All the paintings are in storage for their protection. My plan is to have them reproduced on canvas for display as I don't want the originals to fade. Also I can then print them up in a uniform size as the originals are all different sizes - even those by the same artists.

*The cancellation of Marvel's POTA seemed pretty sudden. With the exceptions of working roughs and sketches, have you ever encountered any cover art that wasn't used?*



*Preliminary art for cover # 28.*

I haven't come across any cover art that wasn't used but I have collected the POTA comics from other countries which have thrown up some interesting variations. The strangest one was from Europe where the cover was # 3 " Apes in the Subway " but it was totally re-drawn and re-painted. At first glance you think it's the regular cover but on closer inspection it's a mutant ! Many of the others were cropped or even individual characters

*Are there any notes or sketches on back?*

No sketches or notes, but Bob Larkin's preliminary painting for # 17 is stuck to a page from a 1975 Marvel calendar.

*Have you ever made contact with any of the artists and did they have any stories to tell? (I understand these covers were amongst Bob Larkin's first published art and he was glad of the work).*

I have briefly spoken to Bob Larkin and am hoping to meet with him. I'll be keen to get his reasons for why he painted what he did. Of all the Apes covers his were my favourite - anything with a cool looking Gorilla on the cover !

**WELL GOODNESS GRACIOUS ME!**

**TITLES TO MAKE YOUR HEART GO BOOM BOODY-BOOM**

**BOODY-BOOM! BOOM! BOOM!**



**Planet of the apes**

**Writer:**  
Daryl Gregory

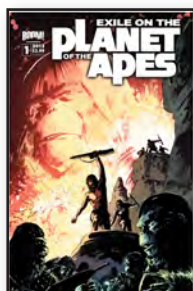
**Artist:**  
Carlos Magno



**Betrayal of the POTA**  
4 issue Mini-Series.

**Writers:**  
Corinna Bechko  
& Gabriel Hardman

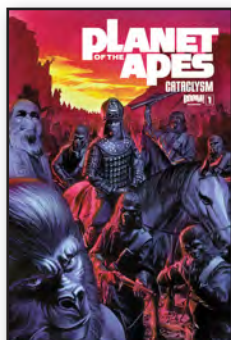
**Artist:** Gabriel Hardman



**Exile on the POTA**  
4 issue Mini-Series.

**Writers:**  
Corinna Bechko  
& Gabriel Hardman

**Artist:**  
Damian Couceiro



**COMING SEPT 2012**

**POTA: CATAclysm**

**Writers:**  
Corinna Bechko  
& Gabriel Hardman

**Artist:**  
Damian Couceiro



**COMING AUG 2012**

**POTA ANNUAL**

**Writers:**  
Jeff Parker,  
Gabriel Hardman,  
Corinna Bechko,  
Daryl Gregory

**Artists:**  
Gabriel Hardman,  
Carlos Magno,  
John Lucas

#### **THE LAST WORD... with Jeff Parker**

##### **How did you come to get the APES job?**

Matt Gagnon of BOOM! wrote and asked me to do a story for the annual. It was an easy decision as I'm a lifelong POTA fan.

##### **What can you tell us about the Annual?**

I don't know much about the rest of the stories, but I'm working with artist Ben Dewey. I asked if he could draw this because he excels at drawing apes, and animals in general. Our story is about an official visit to an outlying area that's known of but not included on Ape City maps.

##### **Are you familiar with the APES strips Marvel put out in the 70s?**

You bet! Thanks for reminding me of that, what great stuff.

##### **Did you get to see RISE of the POTA and, if so, why aren't you badgering BOOM! to do the adaptation?**

I did, and really enjoyed it. I don't think they're doing the current stuff yet according to their deal with the studio.

##### **Your run on THUNDERBOLTS for MARVEL has recently been having a lot of fun with time travel--are you a fan of sci fi in general and time travel stories in particular?**

Yes, I've always been a sucker for that kind of sci-fi. I'm glad it seems to be coming back in movies and comics. It gives you the chance to expand the genre of stories you tell.

##### **Declan Shalvey has been doing some stunning covers for BOOM!'s Apes and recently worked with you on THUNDERBOLTS--how was it working with him and any chance you could be paired on APES sometime?**

Declan knows I'll work with him anywhere, and yes, he's been killing on those covers! His design alone is brilliant.

##### **Why do you think APES has endured as it has for 50 years?**

It goes right to our fascination with our next closest animal relatives as sentient beings, and the big ideas of us being overthrown as the top life form on Earth. That first movie just fleshed it all out so well, it's not dated at all. It didn't hurt that they brought in such powerhouses to play the apes like McDowall, Hunter and Evans. I think we all believe on some level that we kind of deserve that future, and apes should inherit the world!

**For all your Apes Comics needs, Simian Scrolls can heartily recommend the kind folk at American Graffiti**

*American*  
**GRAFFITI**

The Comics Specialist Book Store.

**American Graffiti** is located at 78 Church Lane, (Off High Street). Barnstaple, Devon. EX31 1BH  
e-mail enquires should be directed to: [shop@amgrafcomics.co.uk](mailto:shop@amgrafcomics.co.uk) Tel: **01271 325740**