

# SIMIiAN SCROLLS

ISSUE 18

**Prosthetic Apes** with Sam Maronie!  
**Digital Apes** with Nick Thurston!  
**Comic Strip Apes** with Boom! and IDW!

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**POLAR BROTHERS**  
ARE BACK!



# SIMIAN SCROLLS

## Issue 18

IS RESPECTFULLY DEDICATED TO THE MEMORY OF  
**BOOTH COLMAN**

1923-2014

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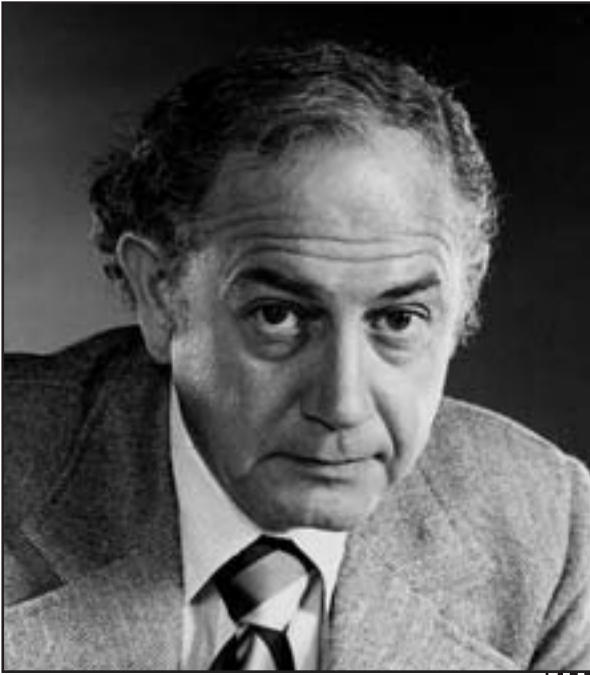
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# The voice of authority - A farewell to Booth Colman

by Jeff Kruger



*Hamlet: "O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams".*

*Guildenstern: "Which dreams indeed are ambition; for the very substance of the ambitious is merely the shadow of a dream".*

*"Hamlet", Act 2, Scene 2*

This planet lost one of my favourite primates when veteran actor Booth Colman passed away on December 15, 2014 (reportedly in his sleep).

Booth spent most of his almost 92 years in roles both big and small. Unfortunately, the only thing that seems to matter to posterity are filmed performances which can be shared by all. Booth was a working character actor who never got THE role that would widen his choices. His meatiest roles were on stage. His voice and demeanor made him ideal for "authority figures" and certainly the most unique of those was, Chief Councilor Zaius.

I think it's fair to say that Zaius is the role he's most remembered for and he seemed OK with that. I met Booth in 1996 when he was kind enough to participate in some book signings for author Eric Greene ("Planet of the Apes As American Myth"). Booth told me he hadn't been to an Ape event before but he enjoyed meeting the fans and that started almost two decades of meet and greets. After his long career it was nice for him to see he had an impact on a generation of fans. He especially enjoyed the excuse it gave to travel.

Booth and I became casual friends over the years, catching up at events or occasional meals at Cheng Du in Los Angeles. It was always a thrill to get a call or message from him in that

voice I knew so well from childhood. My favourite Booth memory is interviewing him on his 83rd birthday for "Simian Scrolls". My second favourite is seeing him at the private 30th anniversary POTA party at the Motion Picture Academy in 1998. The party was scheduled after a screening of the original "Apes" movie and Booth decided he had to get up too early to stick around. He offered me his ticket but since I didn't need it he asked me to send it to Brazilian fan Saulo Adami as a keepsake. It was a thoughtful gesture. Some might have considered it trash but Booth understood the love of movies and the joys of collecting. He had a prized roll call of 22 U.S. presidential signatures.

Booth lived a long life and spent most of it in a vocation he loved (we should all be so lucky). He was born March 8, 1923 in Portland, Oregon (43 years to the day before the first Zaius, Edward G. Robinson, would film a famous makeup test). Booth fell into acting as a child, playing the title role in a local version of "David Copperfield" (1932). That led to some stage work at Portland's Civic Theater Group. Acting became part of his life, though not an obvious career choice. He considered becoming an archaeologist (what would Dr. Zaius say!?) but was asked to concentrate on oriental studies and languages to help the war effort. The U.S. Army stationed him in New York and his acting career started there. He soon got an agent and made his Broadway debut in "The Assassin" (1945) as understudy and in two small roles. That brought him to the attention of Maurice Evans, who cast Booth in his theater company's production of "Hamlet" (1946). This was Evans' famed "G.I. Hamlet", a contemporary "man of action" version he had honed while performing it for the soldiers in the war. Maurice played the title role while Booth supported as Guildenstern (of "Rosencratz and ..." fame). He also understudied Laertes. The play had a long run of Zaius on Zaius action. It also resulted in Booth narrating "Romeo and Juliet" for radio, starring Evans and Helen Hayes (Textron Theater, 3/2/46).

Booth continued in New York theater the next few years, including Noel Coward's "Tonight At 8:30" (1948); "Now I Lay Me Down To Sleep" starring Frederic March (1950); and "The Winslow Boy" starring Basil Rathbone (1951).

One of the backers of "Hamlet" was horror movie legend Boris Karloff, who befriended Booth and would provide him with two of his best filmed roles when Booth began performing in front of cameras in the 1950s. Booth did a screen test for Howard Hawks that got him an uncredited role in "The Big Sky" (1952) starring Kirk Douglas. When it came to movies, "uncredited" was Booth's middle name in the early '50s (even as a reporter in the sci-fi classic "Them!"). Booth's first movie credit was for "The Human Jungle" (1954), which sounds like a good title for an "Apes" story but is actually an urban crime drama. He had better luck in TV with all the anthology shows of the era, perfect for a stage actor. He even got to play Napoleon for "Schlitz Playhouse" (7/2/54) and appeared with James Dean in "Lux Video Theater" (3/10/55).

As a stage actor, on TV and in the movies, Booth's career had begun. Obviously for a career blessed with many decades, Booth's credits are a mile long. Most of his appearances were bit parts and roles in lower quality productions and though Booth was happy to be working it didn't mean he had the best luck.

The stage was his true love. He had a great relationship with the Meadow Brook Theater in Rochester, Michigan. Among Booth's stage productions were "The Andersonville Trial", which he performed in 1961, 1971 and 1989; "Inherit The Wind" (about the famous 1925 Scopes Monkey Trial), 1974 and 1990; "Death of a Salesman"; "The Merchant of Venice"; "A Man For All Seasons"; and to the delight of the local folk, Scrooge in "A Christmas Carol", which he performed at Christmas for nineteen years starting in 1982 (under the direction of Terry Kilburn, who played Tiny Tim in the 1938 movie and was one of Roddy McDowall's childhood acting rivals).

In regard to his filmed work there are some productions in particular that Booth watchers might look for. "World Without End" (1956) is perhaps of interest for "Ape" fans. A kind of poor man's "Beneath", it finds astronauts travelling through time and returning to a post-apocalyptic Earth where human society has been driven underground. It's definitely a B picture and features Booth as the antagonistic council member, Mories. Another B movie ("B" for Booth?) is the 1964 caper movie "Raiders From Beneath the Sea". Who doesn't love scuba diving bank robbers? (fun fact: Booth was up for a part in the classic "Creature From the Black Lagoon" as either a doctor or a scientist). The next year saw Booth in another raider movie, "Arizona Raiders" (1965). Booth gets the first seven minutes to himself as he sets up the history of the movie. Booth also got to do a Mike Hammer movie, playing Detective Pat Chambers in "My Gun Is Quick" (1957).

On the more prestigious side of things, Booth did the Oscar-winning "Norma Rae" and worked with the Coen Bros. on "The Man Who Wasn't There" and "Intolerable Cruelty".

And there was TV. Some of his best material was courtesy of his pal Boris Karloff (it does the soul good to think of Frankenstein and Zaius hanging out). In 1958, an anthology series hosted by and starring Boris Karloff was produced by Hal Roach Studios. There were problems and only ten episodes were made, which never aired. But one of those episodes, "The Crystal Ball", stars Booth as a lovelorn French writer who uses the titular object to spy on his ex-fiancee. Best of all, Colman and Karloff get to act together, on camera. Though the show was rare, it has been released on DVD.

"The Veil" served as a kind of dry run for Karloff's famous "Thriller" anthology. Booth was in two episodes of that: "The Man in the Cage" (1/17/61) and "Waxworks" (1/8/62). The latter plays something like if Booth had his own cop show. It was the Jack Webb era. Perhaps if some enterprising producer had given Booth's voice of authority its own show, he could've rocked it. The mind reels. But Booth's authority figure persona adorned many shows: "Route 66" (a doctor); "Perry Mason" (a lawyer, a doctor); "Gilligan's Island" (a professor, but not THE Professor); "Hogan's Heroes" (an

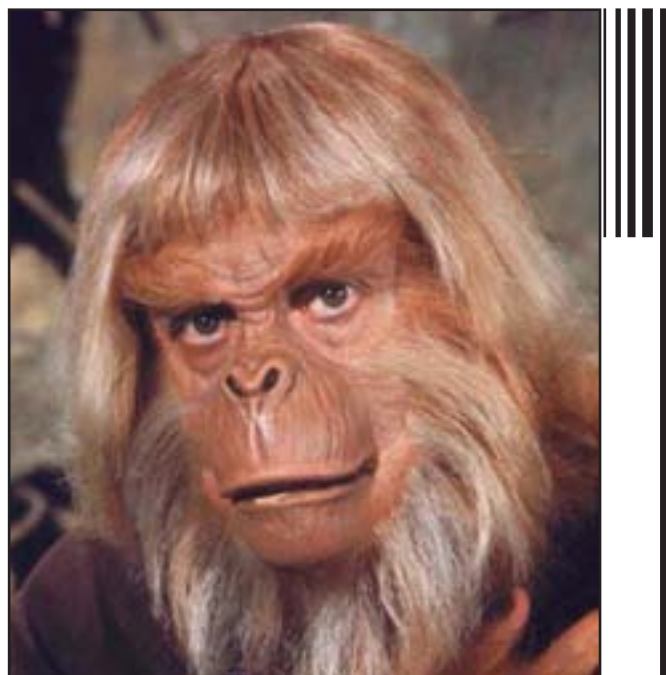
officer); "The Monkees" (a CIA-type chief); "I Dream of Jeannie" (a general); "The Flying Nun" (a priest, a bishop); "My Name Is Earl" (a scientist, in an episode called "Monkeys In Space").

But some TV is more equal than others, which brings us to "Planet of the Apes". The show put a nice spin on Booth's patented authority figure, being an ape and all. Even more confusing, Booth had played his share of doctors but Zaius wasn't one of them. Booth was no fan of the makeup but would've gladly worn it for years if it meant a steady gig. Sadly, as we know, that wasn't to be. The show was short-lived, and though Booth was part of the regular cast, he only did six episodes. Bringing it full circle, Booth wore his old boss Maurice Evans' outfit (what did he expect, an ape's new suit?) and claimed to have found an old Lotto ticket inside that he sent back to its former owner.

Booth did quite a bit of science fiction; Besides "Apes", "World Without End" and "Them!", there was "The Outer Limits" (a doctor); "Voyage To the Bottom of the Sea" (a chairman); "Galactica: 1980" (head of the Growers Association); "The Invaders" (a coroner); the TV movie "Time Travellers" (based on a Rod Serling story; oh, a doctor); "Science Fiction Theater" (a doctor). Yes, sci-fi needs authority figures too. In 1997, Booth finally joined many an "Apes" alumni in the "Star Trek" side of the street when he did "Voyager" (a village elder).

Booth Colman left me fond memories as an actor and a friend. He was one of my entry points to the "Planet of the Apes" universe, my first Zaius. I'm sad to see him go. I guess I took it for granted that he'd stick around. He always seemed in good health, good spirits. The last time I saw him, in 2013, the years seemed to be getting to him, understandably. Booth loved movies and was a member of the Motion Picture Academy, he voted for the Oscars and through them saw frequent movies. He told me he liked "Rise of the POT", thought it had a "good script". I think it's probable he saw "Dawn" and I would imagine he liked that too.

See you on the other side, Booth.





# ***Stealing from Real-Life with Alex Irvine***

*Multiple Award nominee Alex Irvine, as well as an impressive body of original work, has straddled the licensed world like a colossus, encompassing Tintin, Transformers, X-Men and many others. The ultimate licensing peak was achieved when Alex penned the wonderful novelisation of DAWN of the PLANET of the Apes and Alex very kindly took time out from his hectic schedule to tell us more.*

*How did you get the DAWN project.*

I was brought in on Dawn because I've worked with the licensor Titan on a few other projects, recently the novelization of Pacific Rim and a novel bridging the Arkham City and Arkham Knight video games. They're good people, and Fox was a pleasure to work with as well.

*Were you already a fan of the Apes franchise?*

Isn't everyone? I saw the movies on Saturday afternoons like everyone else my age, and was really looking forward to seeing how the new films would develop.

*Did you see any footage or designs for the movie before embarking upon the novelisation?*

Fox was great about sharing production design, stills, concept art, pretty much anything I asked for. I didn't see any footage beyond the trailers, but together with all the production material I had a pretty clear sense of how everything was supposed to look and sound.

*How close to your mind's eye was the final movie?*

There are always going to be differences between a novelisation and the final movie because of the way scenes get changed on set, and recut and shuffled around before release, but the final film looked a lot like I thought it would.

*You have a pedigree in adapting movies/comic sagas. What special difficulties does adapting an existing story present?*

I like doing adaptations. They're always interesting experiments in seeing what kind of storytelling works in different media. Adapting a movie into a novel usually means adding quite a bit of story, because you can fit a lot more into 300 written pages than into 120 minutes of screen time. So what I try to do is use that extra room to dig a little deeper than the screenwriters could, given the time constraints on their script.

*Reviews of the movie have universally praised the emotional depth of the story. Were you pleased with the foundation Mark Bomback, Rick Jaffa and Amanda Silver gave you?*

Absolutely! I particularly liked the way the screenplay gave the characters some time to breathe emotionally. It would have been easy to turn this film into a slam-bang action montage, but they didn't do that, which made for a better movie and also a better transition to the novel form.

*Something that novelizations can do that movies often can't is to get inside the heads of characters, for example, little family moments such as where Cornelia has just given birth and Caesar 'rested a hand on Blue Eyes' shoulder. The three of them breathed together, and realized they were breathing in unison with the newborn. They looked at one another and smiled'. That's a beautiful insight that really heightens the family bond and points up the tensions later. It also gives life to Cornelia, who really gets little airtime in either movie! How DO you get inside the head of a chimp/orang/gorilla?*

I kind of stole that moment from a memory of something similar that happened right after the birth of my youngest child. So that's my first principle, I guess. Treat them like people. Then look at what makes them different from people, which in this book was language. They don't have words or concepts for advanced technologies, for example, so when I was writing scenes from ape points of view I came up with different ways for them to talk about those things. But emotionally, I think one of the points of the story is that the apes have the same depth and complexity as humans. So I focused on that every chance I got, and since I'm a human I used human emotions and situations as my point of departure.

*The wonderful prequel, Firestorm, by Greg Keyes, really gives a painful background to Koba. Were you given a framework from Fox within which to build the saga?.*

I read Greg's book in manuscript before I started working on mine, and yeah, it's a terrific backstory for the Koba you see on film. I was working from that and the script. I'm sure by now there's a more fully developed story bible because of the comics and plans for future films, but I imagine that was still coming together when I was writing the Dawn novelization.

*Is Koba a bad guy? Is Caesar truly a good guy?*

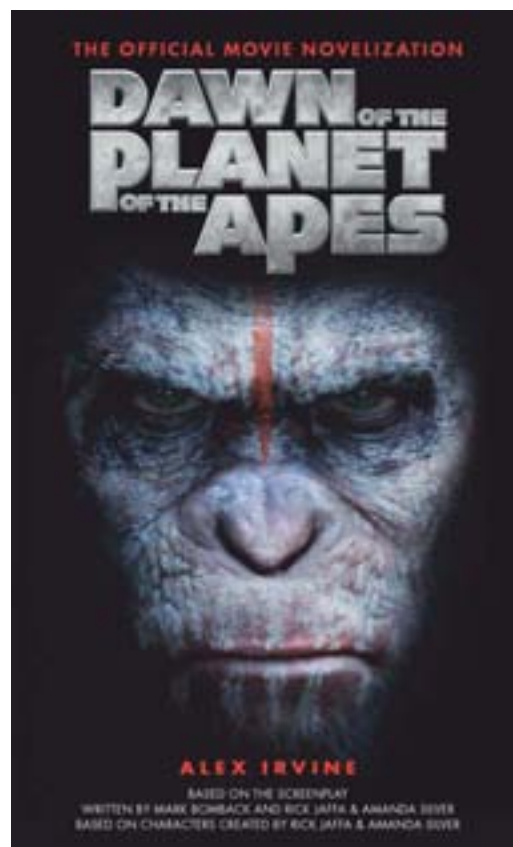
The difference between Caesar and Koba is that Caesar understands his responsibilities are bigger and more important than his personal grievances. Koba is consumed by a desire for revenge, and that transforms into a hunger for power. By the end it's not about hating just humans; he hates most of the apes too, and that hatred is what kills him.

On the other hand, Caesar is walking a tricky path when he doesn't save Koba. He keeps the apes together by removing Koba, but he also opens up the question of what it means to be an ape. If he gets to tell Koba he's not an ape and use that as a justification for Koba's death, the principle that ape shall not kill ape isn't absolute anymore because now there's a rhetorical way around it. I'm curious to see how that will pay off in later stories, and whether that will be a decision Caesar comes to regret.

*A pivotal scene is the discussion between Blue Eyes and Caesar after Caesar has survived his surgery - we have been lucky enough to interview Nick Thurston and ask about that scene, which he confirms was VERY emotional to film. You handle the exchanges beautifully - particularly Caesar's 'rush of pride' at seeing Blue Eyes learn from his trials. Is there an argument that DAWN is a film about the emotional journey of Blue Eyes?*

Sure. He's the future. Caesar is getting old, Koba is gone, and Blue Eyes is going to be a leader of the new generation of apes who don't remember the time before the simian flu. So he's the one we need to follow through the emotional arc of understanding the possible futures between ape and human.

Essentially at the end of the movie Caesar tells Malcolm that their generation isn't going to be able to work it out. He lets Malcolm get a head start because of their relationship, but they're not peacemakers at that point. Who might be the peacemakers? Blue Eyes and Alexander. That generation. But whether they'll be able to do it or not, that's the question, isn't it?



*In the final battle, are you rooting for the Apes or the Humans?*

I would love to see a story in which the different cultures meld together into something brand new. But I think there was a good balance in this film between the overall sense that conflict is inevitable and the individual moments where ape and human treat each other with some compassion and understanding. I'm looking forward to seeing how that part of the story develops in future movies.

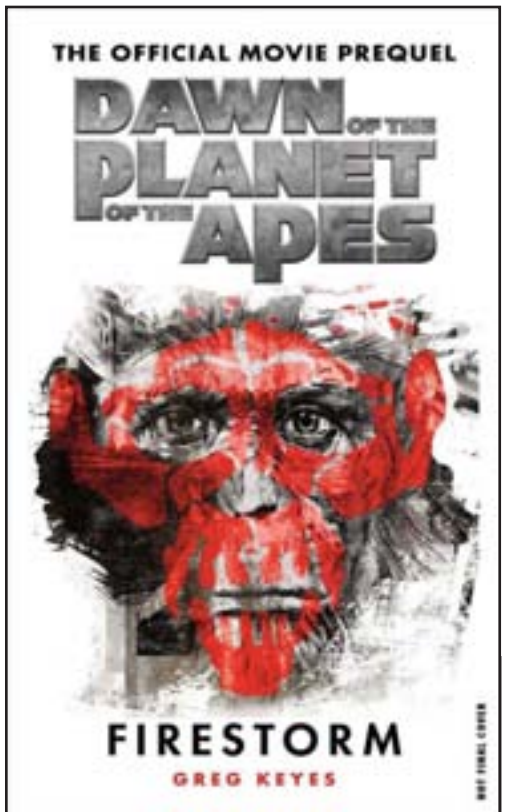
*Have you heard the audio adaptation of your novelization read by Christian Rummel (the book is better!)? Would you be interested in penning the sequel and where do you imagine the saga going next? (WHY no novelization of RISE???)*

I haven't heard the audiobook, but would like to. If Fox wanted me to novelize the next movie, I'd be interested, sure, but we'll have to see what happens. This was a fun book to work on. (And I don't know why there wasn't a novelization of Rise...)

*The major difference between your novel and the final movie is the ending - your novel has a fascinating Epilogue suggesting a bigger battle looms. The change to the end of the movie was made in the final month. What are your feelings about the different endings?*

That epilogue is in the version of the script I was working from, and I guess the filmmakers recut the ending to change the emotional tenor. I think it's good for the movie to end on the note it does, with the apes in command, because that sets up the rest of the story as we know it from previous versions. It might have been tough to keep people hanging for a year or two or three wondering if they were going to see that impending battle or if the next movie would begin in a completely different place. I know I'm wondering that now: Will the next movie tell the story of that battle, or will it only exist in the last few pages of my book? Time will tell...

## Keyes to the Kingdom An interview With Greg Keyes, author of FIRESTORM



*Greg Keyes entered the literary world in 1996 with a highly-praised novel called *The Waterborn*. Keyes says, “The written word has been compelling to me since before I could read; my mother used to read to me, but it was when I realized that I myself could see stories in the ink of a book that I wanted to create such stories myself.”*

*How did you get the FIRESTORM job, were you an Apes fan?*

I was an apes fan, actually. I watched the original movies when I was a kid and read the book as well. But the job came to me through Steve Saffel, an editor at Titan that I’ve worked with in the past on my *Babylon 5* novels and my original *Kingdoms of Thorn and Bone* books. Titan acquired the rights to do a prequel novel, and he thought I might get a kick out of writing it. He was right!

*Were you at all aware of the legacy of great writers that Apes has previously enjoyed, such a David Gerrold, Jerry Pournelle, John Jakes etc?*

I wish I could say yes, but unfortunately I haven’t read any of those works. That’s damn fine company to be in, though.

*The character of Dreyfus in your novel actually comes across as very real and sympathetic. Was it easier for you to identify with Apes or Humans when writing the book?*

I’m not sure. Writing any point-of-view character requires that I “become” that character as much as possible. I sort of build a model of the character in my head based on some part of me, on people I’ve known, and on research I’ve done. Then I sort of let the model have control.

Sometimes that can be tough. I don’t really want to be Malakai or Koba, for instance, or feel what they feel – of course I don’t. I’ve never been a child soldier or an abused bonobo. But writing both of those characters was exhausting, because I was trying to feel what they felt.

Dreyfus – well, it’s easy for me to imagine him, and of course I was thinking Gary Oldman as I did so, which was helpful.

*You give us a truly wonderful backstory for Koba who now feels like the most Ape of the Apes. How difficult was it to frame a history for him that was essentially based on thoughts and reactions, with little speech?*

Writing Koba was hard and it wasn't. My first draft was much more stream-of-consciousness – just me trying to get out what he might be experiencing. Then I tightened and simplified.

I think using the present tense was key, but with the point-of-view – the person – removed. It's present Koba looking back at his earlier self, re-living those moments but through a different pair of eyes, so to speak. Because it's in present tense, it doesn't feel inevitable. When you see something bad coming, there's the illusion Koba might still avoid it. Which just makes it worse.

I wasn't sure it was going to work until I was maybe halfway through his section, and then I realized how emotional I was getting about Koba, and then I knew I was doing it the right way.

*What did you think of RISE and how did that inform your approach when writing Firestorm?*

I liked *Rise* a lot. It was a tragedy, which we see too few of these days. I wanted to stay pretty close to its tone and to play out the consequences implied by the movie and confirmed by *Dawn*. I also wanted to give stage time to both human and ape characters, as *Rise* did. Planet of the Apes isn't a story about good and evil. It's much more complicated.

*Cornelia was all but edited out of RISE but you have made her an independent lady who can stand up for herself. Are there some echos of Zira in her?*

I don't know that I was thinking that consciously. I may not be that clever. Mostly I wanted to show what a romance might look like between characters that are not really normal apes anymore, but who also certainly aren't human.

*Do you see real life resonances in the RISE/DAWN story. Is civilisation really that tenuous?*

I hope it isn't. Human beings have a terrible capacity to hate and harm one another, but I think it's balanced by an ability to love and empathize.

There really are people in the world as selfless as Talia (the E.R. doctor in my book), for instance. People are capable of incredible kindness, even under the worst circumstances. As a race I think we're resilient, but we're also short-sighted. We suck at the long game, and that may be our real downfall.

*It's a very adult novel, with it's fair share of sex and violence. The Apes movies have a history of dark, serious plot lines. Do you think Apes is from the more cerebral, challenging wing of the science fiction genre?*

I think Pierre Boule's novel was that. It certainly wasn't *John Carter of Mars*, not a romp. And I think the movie followed in that vein. It isn't just a dystopian or cautionary tale – it's fundamentally about what being human is and maybe isn't and whether that even matters. It presents basic questions about the rights and dignity of sapient beings as well as our ability (or lack of) to exist without self-destructing.

And speaking of sex, I first read the Boule's novel in adolescence. I'm not sure how many times I re-read the passage when Ulysse first sees Nova. But it was more than several.

*How difficult was it to write for the bridge between the two worlds. Caesar, he's got Ape and Human heritage and you explore that dynamic/conflict within him with great sensitivity.*

Well, Caesar came to me already well-created in *Rise*. He was given to me, hopefully not to screw up.

It's actually a pretty common for apes raised the way Caesar was to think of themselves a human. You may recall Koba thinking of other apes (who don't know how to sign) as "Big Black Caterpillars". I did not make this phenomenon up – it's pretty well documented. Just as Romans thought of people who couldn't speak Latin as "Barbarians" and thus sort of sub-human, apes who know sign often don't recognize non-signing apes as being like them. Instead, they see them as some other sort of animal, and themselves as people.

One of Caesar's big epiphanies in *Rise* is that he isn't human, that most people think of him as some sort of pet. But when he ends up with other apes, at first there is a disconnect there, too. He doesn't belong in either world, so he starts making one he does belong in.

He is smart enough to understand something of both sides of the equation. He also knows humans aren't all bad, that they are capable of goodness.

In *Firestorm*, his big new challenge is responsibility, his duty to care for those he leads. Some of this is reverse-engineered from *Dawn*.

Would you do more Apes? If so, where do YOU see the world heading after DAWN?

I would, certainly, but I'm not making any guesses about where things go after Dawn, at least not until the movie is released, and maybe not even then. There are some things I'm just not at liberty to discuss.

Koba's companion 'Milo' and the Alpha/Omega group are, I assume, references to the original movies? Were there any others that we didn't spot?

That's right, both of those references were intentional. Right off hand I can't remember any others, or at least nothing at that level. Koba's friend originally had another name - Ricketts - but that was too close to Rocket, so I was asked to change it. I figured if I might as well make the new name interesting, so I spent probably a good hour pondering what reference would be most appropriate. I actually get hung up on stuff like this when I'm writing - things that only a handful of people will notice or care about. So it's nice when someone does notice.

I really enjoyed the Alpha/Omega reference, and have been surprised that it hasn't been more commented on. This is the first time since publication I've even been asked about it.

In your own personal opinion are Rise and Dawn true prequels to the original movies or do they exist in a totally separate universe?

I don't have a personal opinion because I actually know the answer to this question.

You avoid divulging the fate of Will Rodman, was that a creative decision or a FOX directive?

It was something we talked about. My personal feeling was that the last meeting between Will and Caesar was so effective and touching that anything added in the book would sort of muddy it up. If I had included him in Firestorm, it would have been very briefly, just to see him die. Everyone seemed to agree it was better not to show that, but I wouldn't call it a directive. I know some were a little disappointed not to have the closure, but you don't always get closure in the best of times, much less when the world is falling apart, and I really wanted to respect the integrity of both movies.



TALKING APES TV takes a look at the unsung POTA TV series from 1974.

In our intro episode we give you a refresher of the films and the reasons why the Planet Of The Apes series is so important and has held up over the decades! One word – subtext. What are the Apes movies really about? Each film represents a sign of the time, and the issues the world was dealing with during the years 1968-1973.

Every episode of TALKING APES TV will delve into one episode of the APES TV Show, with plenty of quotes, audio and social commentary pulled from each show.

We hope you enjoy TALKING APES TV.

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## The Art of Focus An interview With Nick Thurston



*With a CV including The Lakes, Castle and Bones, lifelong actor Nick Thurston portrayed Blue Eyes in 2014's Dawn of the POTA, giving an amazingly nuanced and moving portrayal of a conflicted young chimp in a world gone mad. We're thrilled that we were finally able to coax Nick down out of his tree (method actors!!!) to sign us the following words.*

*How did you get the DAWN gig? Had you seen RISE?*

I got the Dawn gig by auditioning several times. Part of the audition included ape movement and sign language improvisation. It was a tough audition! I had seen Rise, back when it first came out.

*Whilst there are many amazing acting performances in DAWN, yours is in many ways the pivotal one, as Blue Eyes' journey between peace and war is down both paths. How big an acting challenge was the role?*

The role was definitely a challenging one for me as an actor. A lot of this was due to the fact that although Blue Eyes' part in the story is pivotal, he doesn't get that much to say. I had to try and convey the thoughts and feelings of the young ape with body language, intention and sometimes just with a glance. On top of all the work we did to create the movement and language of the apes, the acting work itself was almost a relief at times!

*I regard Andy Serkis to be the new Roddy McDowall for Apes fans. Can you share a little of what he was like to work with?*

Andy is a great inspiration and I have never seen a better acting performance in person. I certainly believe his work deserves an Oscar nod. His energy and hard work on set helped the entire movie grow around him. I am not surprised at the number of directors and actors who are eager to work with him.





*Was there any feeling that Andy Serkis was your 'Dad' on set as well as in the script?*

I had a very close personal relationship with Andy on set. In many ways, he was my guide through the whole process... from learning motion capture to becoming a part of the modern incarnation of the franchise. Andy was with me all the way, and always an inspiration. When working so intimately with someone on a set for so long, there is often a little bit of character "bleed" that occurs. There's no doubt that some paternal feelings exist in our relationship.

*How amazed were you when you saw your performance after WETA performed their magic on it?*

I was absolutely mind-blown when I saw what WETA was capable of. I had seen their work before on other projects, like Kong and LOTR, but this was totally next level. The characters were so completely realized that I've never once noticed anyone saying they were distracted by the effects. As for seeing Blue Eyes for the first time... I guess my first thought was "Wow, he's really young."

*Tell us more about the reunion scene when Blue Eyes finds his father, thought dead, still alive in the old house. The emotion on your character's face completely and utterly crossed the gulf between digital effects and the real world. Did you have to produce real tears on the set to be used for later reference?*

Yes, all of that performance is mine, and thanks to the depth of the story surrounding me and Caesar, I did cry during that scene. The folks at WETA are so skilled at translating the information they get from our performances into the character models. It is uncanny how accurate our ape selves represent our real work on set!

*But how can you emote like that, while dressed in a leotard surrounded by green sheets and ping-pong balls?*

I'm so glad you asked this question! It gets right to the bottom of one of the great challenges of working with performance capture. The difficulty of "emoting" while surrounded by so much nonsense... well, that's acting! I often think of acting as the art of focus. You must decide what to focus on and what to ignore. Sometimes there is more to ignore - think grey leotards, a 200 person crew, 40 cameras, lights and a performance capture helmet! In those cases, what you are focusing on must be that much more real and full. In this case, I surrendered myself entirely to the great talent and story-telling of Andy Serkis. I was able to follow his lead and just immerse myself in the story. Instead of thinking about all the lights, cameras, grips, PAs, mics and other bullshit of movie making, I instead was focused entirely on how relieved I felt to see my father alive again! And how guilty I felt for having given in to my rage and been seduced by Koba. The rest just comes naturally...

*What was it like working with self-confessed Apes fan Matt Reeves?*

Matt Reeves has many of the best qualities in a director. He's excited, passionate, playful and has a deep sense of vision. Over the course of six months I never saw him raise his voice to anybody or lose his cool - even when things were incredibly tough. We're talking 105+ degrees and 80% humidity for days on end while we shot in NOLA. He's a great story teller.

*You've had a lot of TV credits in the past. How big a leap was working in the rain in Vancouver on a big budget blockbuster?*

This was definitely a big step forward for me in my career. Since my desire has always been to tell the stories of film, and to work on interesting and difficult characters, Apes was a huge blessing to work on. In some ways it was overwhelming, but I also felt very prepared - eager, I would say - to work on a huge film like that. Everything was very exciting, and though I did feel distinctly like the new kid on the block, I was welcomed into the film and encouraged to succeed by people like Andy, Judy, Terry and Matt.





*As a native of San Francisco, was it at all weird trashing the joint?*

I did plenty of climbing buildings and trashing the city as a teenager. I was prepared. I guess you could call it character research.

*Would you agree that what WETA does is the true heir to John Chambers' latex legacy, using CGI instead of make-up to preserve the integrity of the acting performance.*

One hundred percent! What WETA Digital is bringing to the industry is the next tool in the arsenal of costuming and makeup. Their work allows us to tell bigger, stranger, more complex, more spectacular stories than ever; much in the same way that John Chambers and other SFX greats revolutionized the world of makeup and costume in the 60's and 70's. Now all WETA needs to do is find a way to help the CIA rescue some hostages.

*Toby Kebbell as Koba... bad ass or WHAT??!!*

Definitely a bad ass. Toby is a tough dude. Koba was an incredible achievement by a gifted and hard working actor.

*Terry Notary IS Mr Apes--was he a help to you on set?*

Simply put, without Terry, this movie would not have happened. Terry was helpful in everything from the very start. His vision of movement allowed us to a window into our characters. He worked tirelessly to help each and every one of us create the characters. Specifically for Blue Eyes, I wanted to create a sense that as the film progressed, my movement changed. At the beginning of Dawn, he moves much more like a child. By the end, he is growing into himself, and moves more like Caesar, his father. It was Terry who helped me keep an outside eye on this transition. Terry is absurdly talented.

*Are you up for a sequel? WE are!!!!*

I am absolutely up for a sequel, and in fact I can tell you that one has been green-lit and is in the works right now!

*Thank you, Nick, it was wonderful to have this chance to monkey around with you*

Thanks so much, Guys!





page, figure out who wants to script which scenes, divvy up the issue in half and go away to script separately. Then we put the whole thing together and take a couple revision passes, and then it's off to the artist.



How fantastic is Rachael Stott? Her art is a revelation.

Rachael is marvelous. IDW has long done a great job of finding amazing artists for us to work with, and Rachael is no exception. Every issue is better than the previous one.

General Marius is shaping up as another in the long, glorious line of Gorilla General bad guys - how much fun is playing in the Apes sandbox with guys like Marius?

It's especially fun since General Marius is a character of our own, so we can have a little more freedom with him, unlike Taylor or Zaius, whom we not only have to make certain matches the characterization of the films, but also have to put back exactly where we found them once we're done.

Who do we blame/congratulate/imprison for coming up with the title 'The Primate Directive'?

That's all me. I came up with it, dismissed it as too dumb, then couldn't let go of it. I ran it past David, who immediately dismissed it, then 10 minutes later also changed his mind. I can't believe everyone signed off on it, frankly. It makes me happy every time I see one of the covers.

Were you familiar with the many earlier incarnations of Apes comics? For example, there was an earlier crossover with Alien Nation in the '90s called, you guessed it, Ape Nation.

I knew of the '70s Marvel stuff and the Malibu books, as well as the current Boom! stuff, but had never read any of them. The movies, the toys, the cartoon, the TV series, I was into all of those, but for some reason I had never checked out any of the comics.

Do you feel a sense of responsibility with the two franchises, both of which were there before Star Wars in 'franchise' terms. Some of us old Apesters kind of regard Trek as a rival, but the book has proved to be an absolute joy whichever franchise you root for!

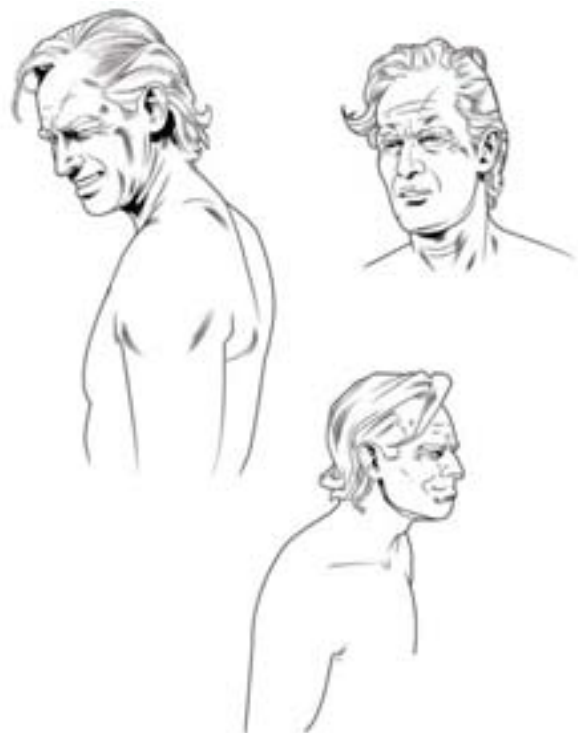
Very much so. It's really important to us to respect both franchises when we do something like this, and if possible, leave them better than we found them. Our goal is for a TREK fan to come into this and be satisfied with a great story that feels like TREK, and for an APES fan to have the same experience.

Is there any possibility of sequels? Picard of the Apes?!

In the words of the great Charlton Heston himself, "That's it for the sequels." No, while you can never say never, we came into this with a very specific story to tell.

Have you seen DAWN of the POTA and, if so, what did you think?

I saw the first of the reboot movies and loved it, but haven't seen the most recent one yet, though I'm looking forward to it.



# ***The Great British Eyebrow-off***

***with***

## ***Rachael Stott***

*Rachael Stott is a freelance artist who ape-preciates the classics, from Doctor Who to Jane Eyre and most points sci fi in between. It was with the gravitational pull of a black hole, therefore, that Rachael came to be drawn into the world of Star Trek and PLANET OF THE APES!!!!*



***How long have you been an artist and who are your inspirations?***

I've been drawing all my life, and drawing comics since I was really small. From around the time I started reading 'The Beano' (A very long-running British comic aimed at children) I've been illustrating my own stories for fun.

I started reading American comics from when I was around 13, I think around the time John Romita Jr was starting his big run on Amazing Spider-man, and from that point onwards I was totally hooked, and knew that it was what I wanted to do as a career. So he's a massive inspiration for me, particularly that run of stories. There is a list a mile long of artists I love, but if I were to name ones that I think influenced my style the most, it'd be people like Mike Wieringo and Stuart Immonen.

***How did you get beamed down onto the Planet of the Apes?***

I've been working as a freelance Illustrator since leaving university, but making comics on the side for my own enjoyment, and as a way of trying to break into the industry.

I'd done a short fan comic of Doctor Who, which Chris Ryall of IDW spotted at a convention (sheer luck, wasn't even at a portfolio review). Then he gave me his card, put me in touch with my present editor Sarah Gaydos, and the whole thing snowballed from there. I'm so lucky to have her as my editor for my first mainstream book for many reasons including the fact she's very patient with all my silly questions!

***What is it like working with the Tipton Brothers? Is it full script?***

Scott and David share the writing duties and they're brilliant to work with, I hope we can again in the future. They put a lot of time into the book even after their scripts are finished and you can tell they really want to make sure the finished product is up to their high standards as huge fans of both Trek and Apes. They'll give me really handy notes on each page of artwork as it's completed, drawing on their incredible combined knowledge. There's even been a few times where they've made adjustments to upcoming scripts, because of some aspect of my style that they wanted to use more after seeing it in an earlier issue, so it's nice to be in an artist/writer relationship that's so communicative and collaborative.

***How much input do you have into the 'look' of the book?***

Those decisions are down to the editorial staff hiring the artist they think would be suitable for a particular story. I think one of the things that appealed to them about my art was that I've always been pretty decent at likenesses, and I try not to make them too wooden.

***Are you familiar with earlier comics incarnations of the Apes?***

I haven't seen any of the older comics yet, as I wanted to make sure I wasn't overly influenced by them, although I'm loving Dan McDaid's work on the reboot Apes book that Boom Studios is putting out. It's very different stylistically to ours, which I think is a great example of how powerful a concept that Planet of the Apes is, that it can be explored in such a wide variety of ways.

**Did you have fun designing Marius, the newest Gorilla bad guy on the block?**

Because the Tiptons are so so knowledgeable about the Apes universe, I defer to their judgement on a lot of the design decisions, although I do get to design him a new outfit at one point, so that was really fun.

**Whilst the Ape faces may give you a bit more leeway, does the need to match the human likenesses present any particular problems... your Trek crew look pretty amazing!**

Oh wow, thank you very much! That was definitely the aspect of the project that I found most daunting as I began. You want to make the characters as close to what people love and remember as you can- and they're some of the most iconic in all the history of television - whilst also injecting your own style. So it means making them visually recognisable, whilst also capturing their body language, the latter being pretty impossible if you're just tracing still images, so I don't like to do that really. I think readers can tell.

One thing that was amazing was that it was a great excuse to watch soooo much Trek.

**One of the things that perhaps lessened the impact of the 1970s Marvel comics adaptations was they were 'forbidden' to use the likenesses of any actors. The Primate Directive seems to celebrate the opportunity to make any characters recognisable as the actors that played them - what's changed over the last 40 years.**

It all comes down to getting the licenses for the characters. I only have a rough understanding of how it works, but I think essentially the Trek actors don't own the rights to their appearance - so you don't have to go to them for approval. All the pages get sent to the studio that owns the rights to Star Trek for their approval instead, and I have to say it's so, so helpful getting their input. You can tell they know the characters incredibly well, so even a note saying 'In this panel Kirk's nose is a bit off', I'll go back and look and every time they're spot-on. Their job is to care for the public image of the franchise, and they do it by setting really high standards for their character's appearances in all sorts of media.

As for Apes, the book is a collaboration with Boom! Studios, so I think through them we were able to use Zaius, Zira, Cornelius and all those guys. As for Charlton Heston, IDW had to ask his estate for approval to use his likeness, and they've been so fantastic and co-operative too.



**Your're a big Doctor Who fan - do you enjoy the world of sc fi as a vehicle for your art?**

I got into TV sci-fi quite late in life, which is weird considering my lifelong great love affair with American superhero books, which are predominately science-fiction. For example, I've only been watching Trek for a few years.

I think what started it was the Battlestar Galactica reboot, which I was completely addicted to, so when it finished I had to find other things to take its place. But it's been amazing to have this ridiculously rich history of incredible sci-fi to delve into, and keep digging up gems. During my Apes research I was looking at Roddy McDowall's other film credits, I watched the episode of the Twilight Zone he was in and now I'm in love with that show too! It's great because I'm a massive Futurama fan, so every time I re-watch an episode I'll pick up on a new reference!

**Could we ever see a Doctor of the Apes crossover??!!**

Ha ha! I'm not too sure what the Doctor would think about Ape society! Trek and Apes are great because I think they're really complementary stylistically (two classic examples of fantastic 60's design), but also thematically. Trek was a perfect example of science fiction being used to explore various aspects of our own society in a new light by transplanting them onto some alien world, and exaggerating them ten-fold. Then the primary directive was there as a way of showing that societies sometimes do go through violent and barbaric phases, and this is part of a natural progression towards civilisation and enlightenment, and shouldn't be interfered with. The world of Apes could easily have been one of those barbaric planets the Enterprise crew found itself on during its five year mission. Doctor Who is more about trying to meddle as much as possible and seeing how much you can get away with! Although a Doctor/Doctor Zaius eyebrow-off would be fun!



*Has it been daunting taking on two such iconic and long-lasting franchises?*

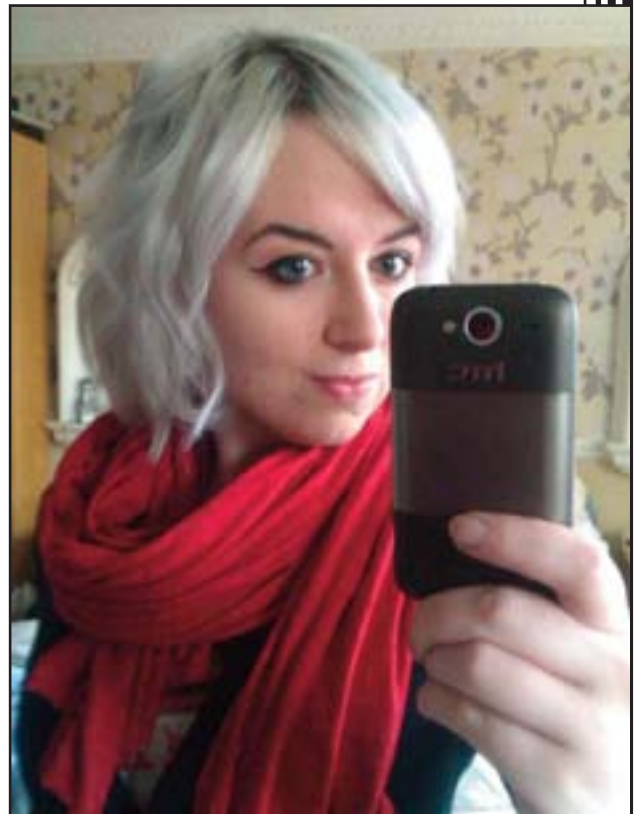
Incredibly so! Although I'm not the most knowledgeable Apes or Trek fan ever, I have a massive amount of love and respect for both franchises, and so did everyone involved in it, so I think you just have to rely on that for reassurance that you're in good hands.

*There were tribes of fans waiting to pull this book apart and the delight at how good it is has taken many of us by surprise. Are you aware of how well the book has been received by fandom?*

It makes me soooo happy to see die-hard fans enjoying it. I have to admit I thought it was weird how some people on social media were saying when it was first announced that it was a crazy idea. When I heard of the concept I thought it sounded like something that should've already happened! But the Apes and Trek fan communities have been so lovely and supportive.

*Will we ever see a graphic novel of Jane Eyre from you??!!*

Oh my god don't tempt me, I absolutely adore that book! I've re-read it many times, and quote sections to my friends often (they look annoyed, but I'm certain they're loving it). But to be honest, when it comes to comics my true love is drawing action, guns, explosions, spaceships, eight foot tall superheroes punching each other - and there's hardly any of that sort of thing in Jane Eyre.



# When Sammy met Roddy

Dean Preston talks with Sam Maronie



*Sam Maronie has been documenting pop culture events for over 40 years. He is considered an expert on both cinema and comic-books. His work has appeared in Starlog, Fangoria and Famous Monsters of Filmland in addition to many other genre publications. In the mid-seventies Sam was one of Marvel's Planet of the Apes magazine's most prolific contributors.*

*The Internet describes you as 'Film Historian, Comics Pro, Archivist and Pop-Culture Expert' .... does that sound about right?*

That's an accurate description! Actually, I consider myself a sort of historian. I was about to enter the next phase of my life, which is retirement from the corporate world, and asked myself, 'What's next?' I wanted to reinvent myself, but wasn't quite sure how I wanted to do that!

I looked around, and saw myself sitting on what I consider a valuable repository of cinema and comic-book history. 50,000 movie stills, manuscripts, other memorabilia, and contacts with long-time acquaintances in the industry. How can I best use this?

With encouragement from my friend and mentor, Andre Ankton of Inovarus Media, LLC, I created a pop-culture blog. Here I could utilise all my valuable archives and share them with the world! It's been a real blast, and I keep growing and growing!

*In one of your classic, vintage articles for the Marvel B&W magazine you describe how you managed get onto the set of "Battle for the Planet of the Apes". Was it difficult? Was the 'Battle' shoot shrouded in secrecy?*

To answer your question simply...no! Actually, it was the corniest Hollywood publicity gimmick in the world... invite the journalist down to the set and let him be an extra.

Now of course for these films, being an extra was a very special thing. It involved lots of make-up, and interacting with lots of others in make-up! These were my favourite films, and to be a part of one of them was exciting beyond belief! It still is! Sometimes I still pinch myself and ask if really happened.

I was not an 'ape' in the film, but rather a scarred human mutant. It was totally ok - I would have played a potted plant if they would have asked me.

I remember however, being somewhat disappointed that my scenes were to be shot on location - at a sewage treatment plant, no less. I was hoping to emote on a real Hollywood sound stage, but that was only a small disappointment!

*Were you an 'Apes' fan then? (Are you now?)*

Yes, I am still a fan! I am so happy to see the franchise revitalised! I thought Tim Burton had killed it forever! The first one was fabulous, and I'm looking forward to seeing what turns the next one takes!

*Can you describe how it felt to be there on the set... How does it feel today to have been part of the greatest movie franchise ever?*

It was just thrilling! To sit in the make-up trailer and see Roddy and Paul Williams being made up was exciting beyond description.

All the make-up people, wardrobe, etc. were so nice! It could not have been a more pleasant experience! It's not a cliché... actual shooting of a movie is very tedious and very boring, but just being there in the aura of my favourite film franchise was a heady thing!

Here are two funny stories from that day...

First, director J. Lee Thompson was a man who was wound pretty tight. He was not unfriendly, but just totally immersed in his job. In between scenes, he would pace in circles and talk to himself. During a break in shooting, Thompson strode over to me, and started pulling on a portfolio I was carrying, in which I had my notebook, etc.

I was stunned...and afraid, too, that I had done something wrong. Visions of me being kicked off the set for some unknown reason panicked me. He opened it, looked inside, and then apologised. "I'm sorry...I lost my script and was afraid you may have accidentally picked it up!"

Secondly, I followed around the movie's unit publicist, a veteran of 20th Century Fox Studios for many years, Johnny Campbell. Part of his job that day was to interview the actors for press-kit items, publicity, etc. While we sat together and talked to France Nuyen, she mentioned that she dated Paul Dehn, a writer who had scripted several of the 'Apes' films. I leaned in at that time to add: "He writes poetry, too, doesn't he?" Ms. Nuyen smiled dreamily and replied, "Yes, he writes beautiful poetry!" Johnny was scribbling this fact down in his notebook. "I didn't know that!" He exclaimed! "Sam, you know more about these movies than anybody!"

What a compliment!

*Between takes, did you witness the well-documented phenomenon of gorillas only socialising with gorillas, chimps only hanging out with chimps. etc?*

I did not notice this. I did see that the crew gave McDowall a wide berth. McDowall was extremely friendly, but they did not want to bother him while in make-up, as the long hours and confining appliances wore him down rapidly.

*We've spoken to other interviewees who encountered the great Roddy McDowall. Some found him delightful, others found him somewhat aloof – what was your personal experience of the man?*

He was extremely polite and pleasant. He was exhausted from the long make-up sessions, and spent every spare minute studying his script.

When we posed for some photos, I instinctively put out my hand for a shake. He really didn't want to take a chance ruining the makeup on his hands, but was a good trouper and did it anyway.

I remember one of the crew walking up to McDowall in between scenes and whispering something in his ear while Roddy was looking at his script. McDowall stopped, looked up from his script and nodded an 'affirmative' to the crew-member. The man looked off and waved to someone. Immediately a youngster, about 8 or 9 years old came running up to McDowall, literally at top speed. He threw his arms around Roddy's neck and gave him a big hug! The startled look on Roddy's simian face was priceless! The still photographer snapped a couple of pix and the boy was gone. Everyone on the set got a tremendous laugh out of that!

*It has been said that, like yourself, Roddy was rarely without his camera – did this help to form any connection between you?*

We didn't talk about that. I did ask him to sign a photo for me... it was a portrait from the just-released Poseidon Adventure. McDowall looked at me and said: 'This must be new! I haven't seen this one before!'



**Well, there's a fine 'how do you do!' (watch the makeup!)**

*When you look back at that young man shaking hands with Roddy can you relate to him or does he seem like a stranger?*

So many 'shoulda-would-couldas' come to mind! If only I had asked this question...if only I had spoken to this one or that one... I can lay in bed at night and second-guess myself to death!



**Roddy studies his script.**



*Dan Striepeke points to a simian booger*

I've been an incredibly lucky person throughout my career. I met so many wonderful people and have so many awesome memories. This is something which I will address towards the end of this article!

*Did you manage to see or speak to any of the other big names associated with this film – such as Arthur Jacobs, J Lee Thompson, Richard Zanuck etc?*

I did speak to Richard Zanuck. I interviewed him in his suite at Universal Studios in the late 70s. He was a cool cucumber, and it was like being summoned into Darth Vader's pod. His office was very dark and very quiet. I'm sure this was done for some sort of psychological effect. If so, it was successful! He was polite, but answered my questions in short, succinct answers. I remember shaking as I set up my camera gear to photograph him!

I missed Arthur P. Jacobs when I visited 20th Century-Fox prior to my film cameo. He was out of the office that day.

I never physically met John Chambers, but had many pleasant phone conversations with him. He wrote me many letters and signed photographs for me that I treasure!

I did meet Dan Striepeke when he came to St. Louis to promote the POA tele-series. He was a very nice man, and like John Chambers, oh-so-talented!

*At the time of your visit, was it known that 'Battle' was to be the last of the movies. If so, did this seem to affect the mood on set?*

That was pretty much the mood on the set. It was pointed out that each film made a little less than the one before, and feeling was that the well had run dry.

I thought it became a self-fulfilling prophecy... I was heartbroken to see how the studio just 'dumped' it into release with a terrible advertising art. With a little TLC I think it could have made more money than it did!

*Did you manage to keep any souvenirs?*

A few! I had kept my mutant skull cap for many years until it disintegrated. I still have my mutant 'scar', which the makeup men carefully took off so I could keep it. I do have a 'call sheet' and some tremendous, unpublished photos. I also have all the old Fox studio letterhead from Johnny Campbell's correspondence with me.

Arthur Jacobs' chief publicist, Jack Hirschberger, gave me a copy of the script from 'Conquest of the Planet of the Apes.'

*There is now an extended version of 'Battle' that re-instates the footage of Alma and Mendez arguing in the missile launch room - Have you since been able to find yourself?*

I have not seen it yet! I need to get a copy of it!

*Moving on to your involvement with the 70's Marvel Magazine - For issue 6 you wrote the article 'Ape for a Day' detailing the time you spent on the set of 'Battle' in 1972 but issue 6 wasn't published until 1975... Were you then sitting on a 'stockpile' of articles for a few years just waiting for a suitable magazine to come along and publish them?*

I had sent Tony Isabella a 'blind' article on Roddy, with hopes they would use it in an issue of their new POTA. To my surprise, he accepted it enthusiastically, and asked for more! I sold the first piece I ever submitted! And I was off! I started writing articles for Savage Sword of Conan, Famous Monsters, Starlog, Fangoria, etc!

I had all these great stills, information files and my memory! Once the magazine started using me, these things just poured out of my head!

*You had a record number of TWO articles published in issue 29 - which would be the last issue published. Ape fans have since unearthed unused scripts and art destined for issue 30. Did you have any unpublished photo articles in the pipeline?*

No. The editors of POTA always complained what a pain in the arse the legal people were at 20th-Fox to work with. They couldn't use 'this' type of photo or 'that' type of photo. They did not want actors faces in the article illustrations unless they were in make-up. The list went on and on. They had to put the magazine together with both hands tied behind their backs.

*Do you have any unpublished articles, stories, anecdotes or photos that you can share with us today? I only ask this as when we interviewed Chris Claremont he mentioned that he had an interview with James Naughton which, sadly, Marvel never published!*

That's not surprising! The Marvel Bullpen at the time was an incredibly hectic, disorganised place. They were always missing deadlines on the comics and the overworked editors could only devote a small portion of their attention to the magazines. It's a wonder they turned out as good as they did. As time went on, almost the whole magazine line was abandoned. The POTA books always sold well and elicited great fan mail, but I think the hassle with the studio and licensing fees made it more trouble than it was perceived to be worth.

The only article that I recall that they continually shot down was an 'Apes Teletype', which would be several unrelated items featuring unknown facts from the movie series, what POA actors were up to now, etc. I thought it would be a good change of pace and allow for some great stills, but no-go!

*Have you had any association with POTA since the 70's?*

Not really! I keep hoping they would put on a POA convention! Why don't you people do that and invite me as a guest?

*Have you seen 'RISE of the POTA'?*

I enjoyed it tremendously. A great popcorn movie with lots of suspense and action! Such an improvement over the Tim Burton mess!

*You've been writing about and photographing pop culture events for over 40 years, any definite highs and lows?*

Well, I could talk forever about that! I met many of the giants in comics and films, and ninety-nine percent of them were terrific people. There are a handful in that one percent who I'd have loved to drop down a hole, but I won't mention any names in print! :Lol! So sad that most of these cinema greats are gone. There's only a handful left from the old Hollywood days, and they are slipping away fast. It's the end of an era. They are irreplaceable.

*You've built your own personal treasure trove of literally many thousands of personal photos. What kind of gear would you carry around with you today to 'get the shot'?*

I love working digitally! Such great quality and such a range of equipment choices! I've had to jump feet first into social media, and that's been a huge education for me.

It's always explained that these things are 'so simple an eight-year-old does it now' Well, many times I need to go out and find an eight-year-old to tell me how to use it!

*And, finally ... What is Sam Maronie doing nowadays and how do you relax?*

I have jumped into blogging. My site is called Sam Maronies Entertainment Funhouse ([www.sammaronie.com](http://www.sammaronie.com)). I've had this up for about a year. I loved Forry Ackerman's 'Famous Monsters of Filmland' magazine, and am trying to duplicate the fun and enjoyment the ol' Ackermmonster brought to his book.

It's a great way to use rare items from my collection and share it with the world. I cover comics, vintage films, interview pop-culture celebrities, and a whole variety of things. I invite you all to please take a look and let me know what you think.

I'm segueing into podcasts, public speaking, and other branches of the tree, so wish me luck!

My new book, 'Sam Maronie Tripping Through Pop Culture' is out now and reminisces about my journeys with people, places, and things in my pop-cultured career. It's loaded with funny stories and great stills! (*See back page for details*)

#smefunhouse. I'm on Twitter at @SamMaronie and also Like me on Facebook and Instagram. So you have no excuse not to stop by and say howdy!

*Thanks, Sam, You've been a wonderful guest!*

Thank you so much for allowing me the opportunity to speak to everyone and share a few memories. It has been satisfying to take a mental walk down memory lane! Good luck to everyone!

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*A small selection from Sam's exclusive collection*

# Buck up and bear it!

With **Geoffrey 'Anto' Deuel**

*Thanks to Lee Parmerter, we managed to contact Mr Deuel via his lovely wife, Jacqueline, who very kindly offered to undertake the interview on behalf of 'Simian Scrolls.'*

*Mr Deuel is an extremely private person and very rarely accepts interview requests.*

*In Jacqueline's words : "As you'll see, Geoffrey is a man of few words"*

*Enjoy this rare chat ..... with our very own 'Anto' !*



**Did you discover acting or did acting discover you?**

I think what 'became acting' was when I was a kid in grade school clowning around and my peers laughed at my actions and it was like applause... so I continued to seek it out!

**How did you come to play 'Anto' in 'The Good Seeds'?**

The usual way, my agent submitted me for the role and the producers chose me.

**Don Weis directed the episode, what was he like to work with?**

Don was extremely professional, creative and very nice to work with.

**Some have said that Episode 4 ['The Good Seeds'] was actually the very first episode filmed... can this be confirmed or denied?**

It may have been but I am not certain. It was, with the birth of the helper, etc, a cornerstone to the series!



**Were there any problems with sets or make up?**

I didn't experience any problems with the make-up but, the process took 4 hours before the call to the set - which was on location in Topanga Canyon.

**Anto has quite an emotional journey during the episode. Do you recall your thought processes behind delivering such a powerful performance?**

I have had some emotional journeys in my life and may have just reached back and brought those to my acting process.

**Did the make up cause you any problems?**

Yes, certainly a touch of claustrophobia - but no skin problems.

**For the scene where 'Anto' steps under the shower to demonstrate 'his' invention, did extra precautions have to be taken to make the appliances water proof ?**

No, we just stayed far enough away from the shower and used a clever TV camera angle to "sell" the shot.

**Your co-star who played Jillia [Eileen Dietz] has previously told us that a big problem for her was her "sweaty feet" inside those ape shoes! Was it unbearably hot for the 'chimp' actors out on the Ranch ?**

Yes, the weather was extremely hot! Summer in Southern California and you would perspire and itch and become kind of screwy. You just bucked up and bore it.

**The Polar family [Lonny Chapman, Jacqueline Scott, Bobby Porter & Eileen] feels like a close-knit unit. Did the 'family' have much time to get to know each other before and during filming ?**

Not really... but, everyone was extremely gracious and professional and by the time we had finished we felt a bit like a family.

**Did you interact with Roddy McDowall at all?**

I spoke to him once but didn't get much of a reply!

**Did you have much time with the 'human' actors - Ron Harper and James Naughton ?**

Yes .... I worked with them and again they were very nice. I came to find out later on [some 40 years later] that my wife's boss roommate in college was James Naughton!

**Was there a sense that this was going to be a big show? It was big budget production for the time!**

I have no idea actually. Production values were good but you never know when you are filming a pilot for a TV series. No viewers - no series!

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

No, not that I could find. I wish I had some!

**Do you recall any tales from your time on the show and are you surprised that Apes fans still, to this very day, talk about 'Anto' ?**

No tales that I can recall. Am I surprised? Yes, as a matter of fact I am, but actually when I think about it... no, because ultimately nothing fans do surprises me.

**Mr Deuel ..... thank you very much indeed!**

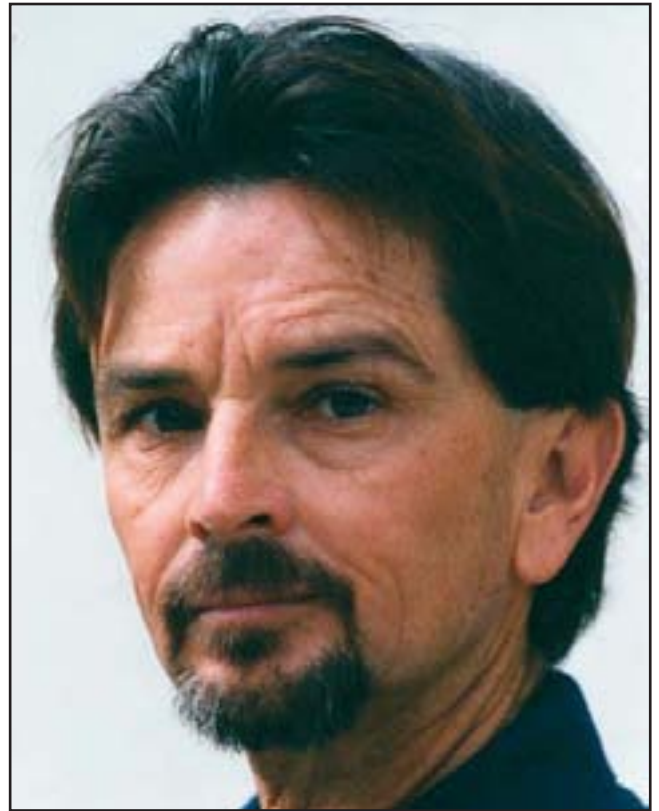
You're very welcome.

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## Spirit Gum, Acetone and Landing on your head

Dean Preston talks with BOBBY PORTER



*Bobby Porter shares, with Roddy McDowall, the distinction of having played play three different simian characters. He first appeared as Cornelius, the doomed son of Caesar and Lisa in 'Battle for the Planet of the Apes'. Again, as Arno, the very first ape we ever see in the TV series (Escape from Tomorrow) and finally as Remus, youngest member of the Polar family (The Good Seeds.)*

*Hi Bobby, a big welcome to Simian Scrolls.*

Thank you! And thanks for allowing me to contribute my 'two cents worth'. It is quite humbling and a little amusing that we should be discussing a series of films made over forty years ago. It is a great testament to the brain trust that assembled a gifted cast and crew to create something new and innovative and could stand the test of time.

*So how did you discover acting, or did it discover you?*

I was given an opportunity to work in the film industry as a summer job between my first and second years of University where I was studying a pre-med curriculum. A neighbour of mine suggested - strike that! - he *insisted* that I go to 20th Century Fox and interview for the job of stunt double for the talented Eric Shea on a film entitled *Ace Eli and Rodger of the Skies*. I got the job despite knowing absolutely nothing about the film industry. But I had one asset that would prove invaluable for the length of my career. I stood 4'9" tall. There were no other professional stuntmen in Hollywood under 5' tall. So I found my niche.

*How did you get the part of Cornelius in 'Battle for the Planet of the Apes'?*

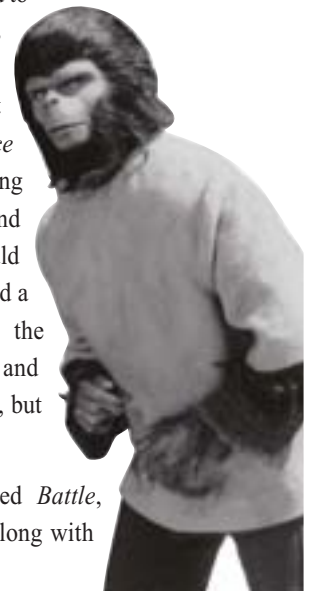
When *Ace Eli* wrapped I went back to school as planned. A few months into my second year, I see a film crew shooting on MY CAMPUS!

It was *Conquest for the Planet of the Apes*! But wait! It gets better. The film crew is made up of the same guys I had just worked with the previous summer!

So, I'm invited to lunch and meet the incredible J. Lee Thompson! Long story short, in a few months I'm sitting in a makeup chair being transformed into Cornelius, son of Caesar.

I got the part because I was slated to say a few lines and do the stunts required of the role as well. It didn't hurt that the makeup department already had my head cast from *Ace Eli* and I had a good working relationship with Dan Striepeke and John Chambers. But as fate would have it, the role got bigger and I had a stuntman with more experience, the gifted Bobby Prohaska, come in and double me! He was taller than me, but in the trees, you couldn't tell.

Six months after we completed *Battle*, Bobby, his famous father Janos, along with six of the best "Apes" makeup



artists including my personal artist, Jimmy Phillips, were killed in a plane crash in the mountains of northern California while returning from shooting the David Wolper production of "The Primal Man." I was supposed to be on the plane, but took a job for Disney instead to work with my friend Eric Shea again.

*Can you recall your very first overall make-up experience for 'Battle' and what were your initial thoughts with regards to having to go through it all again for your two TV Series appearances?*

I wore a prosthetic appliance for *Ace Eli* to make me look more like Eric Shea. This concept was very new in the film industry and only possible as a result of the genius of the Chambers / Striepeke makeup apprenticeship program at Fox. So transitioning to 'Cornelius' wasn't as traumatic for me as it was for some others. The early hours were challenging, as I had a ninety-minute drive to work every day and had to be 'in the chair' at four AM!

The difference between *Battle* and the series was the heat! We frequently shot in temperatures well over 100 degrees Fahrenheit and the lights of that era were scorching hot as well. The physical challenges of not sweating the pieces loose kept the makeup artists constantly busy.

*What was your initial reaction when you first saw yourself fully made up as Cornelius? There's a story that Roddy actually freaked out when he first saw himself and started throwing furniture around and making weird noises... I'm not too sure how truthful that particular story is!*

The Roddy story is a new one for me. But if he were just trying out the parameters of the character, it's possible. But as a man, I don't see that in him.

As for my reaction to the transformation... you must realize that I had already had the experience of 'transforming' into Eric Shea a year earlier. I don't know what's more intriguing - to transform into another species or to transform into another human being. And you're well aware that the process takes hours, so the 'shock' value of seeing the completed makeup is somewhat lessened because you're in front of a mirror the entire time.

That said, it was exhilarating to see the finished product for the first time. Jimmy Phillips was a perfectionist and would have been a huge force in our industry had he not met with his untimely passing.

*Did the make-up department have to adapt the prosthetics especially for children?*

It wasn't until years after I worked on the 'Apes' projects that I heard of children under the age of eighteen wearing appliances. I was nineteen when I did *Battle* and, therefore, able to work 'adult' hours (often twenty or more in a day!) Children were restricted to nine hour days with three hours of schooling within those nine hours. So, three hours of makeup in the morning, an hour of removal and cleanup in the evening and three hours of school would leave only two hours on set. That just wouldn't work. So, I played children well into my twenties!



*Cornelius takes shape under the watchful eye of make up artist, Jimmy Phillips*



*Wardrobe shot for Cornelius*

*What was your favourite thing to eat when you were in makeup?*

We've all heard the stories of the liquid diets on set. But I'll let you in on a little secret. I found a way, with the help of a spoon, multiple napkins and a mirror, to eat solid food for lunch. I'd put my index finger on my lower lip, wipe the bottom of a spoonful of food with a napkin and, with the help of a mirror, put the spoon in my mouth and then - turn it over! Peas were easy. Mashed potatoes? Not so much! But I got some solid food in that paid huge dividends in the late afternoons and evenings.



*Happy families, Roddy, Natalie and Bobby, au naturel!*

*In 'Battle' you played Roddy and Natalie's son... were they like parents between takes, making sure you brushed your teeth and ate your veggies etc?*

I could not have asked for a better first role opportunity. Both Roddy and the incomparable Natalie Trundy were incredibly patient and supportive of this newcomer. I am friends with Natalie to this day!

*Can you tell us what it was like to work with Roddy?*

Brilliant. Roddy McDowall was just plain stinking brilliant!

There was a little known secret that he let me (and only me) share. His makeup was put on in a private room because he loved to listen to opera during the process. But my makeup artist told me that Roddy had a trick and that he had the inside of his appliances hollowed out on the inside of the bridge of the nose so that he could wrinkle his nose more definitively than any other ape! So I went to Roddy and asked him for permission to do the same thing to my appliances to be 'more like my father!' He wholeheartedly agreed! I was blessed to have worked with Roddy three more times in my career and they are highlights all!

*Did you get to meet with Arthur P. Jacobs at any stage and, if so, what are your memories of him?*

Mr. Jacobs was fair, firm, approachable and a classic producer the likes of which we rarely see today. Don't forget, his wife was playing my mother! So, in a sense, I was 'family.'

*Did everyone know when making 'Battle' that it was to be the last of the movies. Did this in any way affect the mood on set?*

Honestly, I don't ever remember discussing it. I think there were a few rumors about the possibility of a television series. But that's common. When I worked on my many television series, we were always hoping they would generate enough interest to make a feature film! Such is Hollywood! We never discussed it. We hit our marks, said our lines and hoped for the best. I'm certain we didn't expect to be chatting about it forty plus years later!

*Then came along the TV Series... We apologise for the geekiness of this next question, but when the first TV episode was aired (Escape from Tomorrow), you're the first ape we ever see - along with a pet dog. In the movies it had been clearly established that all cats and dogs were extinct on the Planet of the Apes... was there ever any discussion of this on set?*

I've seen the discussions about the timeline inconsistencies and other oddities that make the ardent fans scratch their heads. But I was just so happy to be back among the gainfully employed that I never thought to question the rationale of why the dog existed. I was more enamored with the fact that I 'died' in *Battle* (My little sister cried when she saw that scene. I laughed at her and said, "Dummy, I'm right here!") But then I am 'reincarnated' as another ape in the opening sequence of the series.

*Keeping with the geekiness: did your dog have a name? He looked really friendly!*

Yes, the dog was well trained. I don't remember his name. But I don't remember most humans' names these days either! Too much exposure to spirit gum, acetone and landings on my head, I suppose!

*What was it like working (as Arno) with Woodrow Parfrey? Do you recall why Woodrow wore the eye patch?*

I am not certain, but I seem to recall that Woody had an eye infection that was sensitive to light. But don't hold me to that story. Like most of the actors who were blessed to be part of the 'Apes' family, Woody was a consummate professional.



*It has been said that 'The Good Seeds' the fourth episode broadcast was actually the first episode shot - are you able to confirm or deny this?*

I cannot confirm or deny. But I tend to believe that it was likely inasmuch as the television productions of that era liked to have a couple of shows 'in the can' before they shot the show that would introduce the audience to the new series. This gave the crew time to acclimate to the look the producers were striving for.

*Anto, your big brother (Geoffrey Deuel), sister Jillia (Eileen Dietz) - as well as your 'mum', Zantes (Jaqueline Scott) - have all contributed to Simian Scrolls! We're delighted to include Remus... was there a sense of family amongst you all?*

I think that, given the short time we were together to shoot the episodes, we developed a family attitude quite well. I'm happy that they all have contributed to 'Scrolls' and hope that they are doing well.

*Eillen Dietz (Jillia) recalled for Simian Scrolls that the shoot was very warm and she had sweaty feet... can you relate?*

To say very warm is an understatement. It was HOT! The exterior sets were the same location in Malibu Canyon that was used for the incredible series *M.A.S.H.* and several other Fox productions. I worked at the Fox Ranch (now known as Malibu Creek State Park for you Google Earth fans!) in temperatures under twenty degrees F and over one hundred degrees F. The wardrobe was wool and the feet were rubber. There was a whole lotta sweatin' going on!

*Was the TV set a happy one? Did everyone seem to get along? There are stories that James Naughton and Ron Harper, although never hostile, were often somewhat cool towards each other.*

I never witnessed any animosity between the two talented leads. I see Ron at conventions once in a while and he still looks great!

*Was there any appreciative difference between filming for the movie and filming for the TV show?*

A television set is a different environment than a feature film set in that the pace is so much faster. A one hour show had to be produced in between six and nine days. A ninety minute feature was allowed eight weeks to six months, depending on the budget. If you mess up a line or give a mediocre performance in a feature, there's time to correct it. If you do the same thing on a TV series, it's likely that misstep will end up on the air... and on Blu-ray forty years later!

I have had the privilege to have worked on 139 episodes (of the 151 shot) of the brilliantly written and acted *Malcolm in the Middle*. I was always humbled by how well prepared the cast was every day for seven years.

*Having played three Apes would you have accepted more Ape roles had the TV Series continued?*

Ummm, in a heartbeat!

*Was any attempt made to give Cornelius, Arno and Remus unique personalities?*

Given the parameters of what was expected of the ape postures we tried to make subtle differences in the characters. I don't recall wrinkling my nose in the series.

*You're a writer... There was no future for Cornelius but how about Arno and Remus? Tell us what happened to them.*

They both married Orangutans and had brilliant children who took great care of their fathers in their old age! Remus went on to star in a TV series called *Land of the Lost* where he played 'Stink.'



*Remus... all grown up!*

*Do you have any unpublished stories, anecdotes or photographs that you may like to share with our readers?*

I'll share a few photos that are not widely known. One is a true double exposure done in camera, not a computer! The two shots were a photographic experiment by our on set still photographer that depicted the wonderful Claude Akins as 'Aldo' plotting to overthrow Caesar and a closeup of Cornelius listening in. The second photo is a rare shot of the truly gifted Jimmy Phillips making me look better than I deserved. His life was cut far too short. I have no doubt that if he were alive today, he would have been an icon among makeup artists. The last is the terrific Claude Akins showing that even gorillas have an occasional softer side!

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

Gratitude! It was a strange series of circumstances that lead to my participation in a moment of Hollywood film history and I will forever be grateful to those who allowed me the opportunity to "monkey around" and get paid for it!

*Have you seen Rise of the Planet of the Apes and would you like to be CGIed yourself?*



*General Aldo... Villain or simply misunderstood?*

Honestly, I have not seen *Rise*... I suppose I'm too 'old school' because I know what physical and emotional challenges we went through to become believable 'Apes.' Technology has produced some breathtaking moments in Hollywood. It has provided a level of safety for stunts that didn't exist even ten years ago. But animated characters are still... animated characters, even though they are generated through remarkable techniques. I suppose I'll always miss the days of spirit gum and acetone. I'll probably go see the new Apes film coming out soon. Just to scoff! :0)

*Do you look back on your time with the 'Apes' with fondness?*

More than that! 'Apes' was the ramp that launched my forty-two-year (and counting ... slowly!) career. Those of us who were fortunate to have participated in any of the 'Apes' projects are part of an exclusive fraternity that will never be duplicated. I suppose the *Star Trek* and *Star Wars* families feel much the same.

*Moving completely away from 'Apes'... You've had a long and varied career - which, of your many roles, do you consider as your most memorable and why choose this particular one?*

I have been truly blessed by having many great experiences that come with a continued run of employment that spans over four decades.

If I had to choose three special projects... that's a difficult task. But I'd say that *Terminator 2* was one of my best stunt performances in doubling the character 'John Conner.' I'd tell you that *On Golden Pond* was a magnificent film that I am most proud to have contributed to. And finally, I'd say my best work as a stunt coordinator was for the television series, *Malcolm in the Middle*.

Stunts that make you cringe and laugh at the same time are often-times under appreciated but are difficult to produce. And we did just that every week for seven years!

*Forty-odd years in Hollywood is an impressive amount of time... do you feel the 'biz' has treated you well and would you do it all over again ?*

Forty ODD years indeed! They were odd, challenging, stimulating, terrifying and... yes, yes I would do it all again. But I'm glad I got to take the ride when I did.

I had the great pleasure to have worked with several of the legends of our profession, both in front of and behind the camera. Some of the most fascinating people I've met weren't even a part of the production but rather fans and friends of our craft... like yourselves. If you make a great film and nobody goes to see it is it still a great film? Perhaps. But don't we all appreciate a little recognition for our hard work now and then?

*Finally, what is Bobby Porter doing nowadays, how do you relax?*

I officially semi-retired seven years ago. But one rarely completely retires from an industry that has been so generous for so long. I've taken a few great jobs in the past few years. But my craft favours youth, so I enjoy my days running (I've logged over 32,000 miles and fifty marathons since 1988), fishing and hanging with my two grown sons, whenever time permits, as they are the center of my universe.

*Bobby... thank you very much indeed!*

No, thank you and thanks to your readers. I am most grateful and appreciative of your loyalty.

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## An essential purchase... ...again!

By Alan Maxwell



When Intrada first released a limited edition CD of music from the short-lived Planet of the Apes television show, I'd hailed it as an essential purchase and urged fans to buy it sooner rather than later. Sure enough, the 3000 copies released have long since sold out.

Sometimes, however, we Apes fans don't realise how good we've got it - few people who would have picked up that CD would have anticipated that a few years later it would be rendered all but obsolete.

Yet, that is exactly what has transpired with this latest Apes release from La-La Land Records, an expanded 2-disc set that contains not only the previously-available music but a significant amount of material being made available for the first time.

With an increased range of music now available it is interesting to observe how, despite the restrictions imposed on TV scores as opposed to film scoring, the Apes TV show created a style of its own which still heavily echoed elements of the film series - an Apes "house style" if you will - and how that style was maintained despite different approaches from different composers.

The episodes covered by the original Intrada release - 'Escape From Tomorrow', 'The Gladiators', 'The Good Seeds' and 'The Legacy' - are all repeated here, albeit with some small differences. The selection of music from 'The Legacy' is extended by about half a minute over the previous release, but it is the score from 'The Good Seeds' which has the most significant new additions. The main suite itself (the tracks being structured slightly differently to the original suite on the previous CD) is extended by around five minutes, and is supplemented with an alternate take of the opening cue, *Riding for Urko*.

In truth there is nothing exceptional about the new additions to 'The Good Seeds', with some of the new music hardly differing from the previous release - as shown, for example, by the similarities between the cues *Polar* and *Ploughing* - but for completists it's a satisfying addition.

The first suite of cues being made available for the first time is from 'The Trap', scored by Richard LaSalle. 'The Trap' has long been a favourite among Apes fans and appropriately enough the score itself is one of the musical selections that is perhaps the most "fan-friendly", consistently echoing elements of the film series.

The opening track certainly calls to mind the Leonard Rosenman score for *Beneath*, wholly appropriate given the setting of the episode, although the otherworldly sounds of the follow-up cue *Reflections* ramp up the horns and percussion to the point where there is a brief similarity to Tom Scott's work on *Conquest*.

Retaining the feel of the TV show, however, LaSalle offers a short reprise of the title theme in a more sparsely instrumented form, building suspense in *Through the Forest*, however it is not long before the big screen Apes outings loom over proceedings again.

*The Bag* once more offers a Rosenman-esque sound but perhaps the most clear-cut echo of the show's movie origins occurs in *Stalk in the City*, in which LaSalle heavily quotes from Jerry Goldsmith's score from the original film that started it all (though the cue still maintains a Rosenman flavour peppered throughout).

A number of other compositions maintain the mood and build suspense (particularly around the discovery of the poster for the zoo that causes such upset to the gorillas) including *The Execution* - which, at two and a half minutes, is one of the more significant cues on the CD. *One For the Road*, however, offers a slightly warmer sound to finish proceedings - as was the norm for the series - as the episode draws to its conclusion and our heroes (and villains) return to business as usual.

Earle Hagen's score for 'Tomorrow's Tide' is perhaps the least typical of the TV show's scores, although still identifiably Apes. The very first track, for example, has a slightly dated (though not unenjoyable) 1970s vibe about it that feels like it could have been taken from any number of TV shows of the decade.

*The Raft* is more like what we've come to expect, offering a piece that is very similar to the main title music itself, and while *Fisherman's Love* is augmented by some strange backing noises, it - and follow-up cues - are far more in keeping with the aforementioned house style.

*More Fine Divers* and *Peter Dives* have a more militaristic sound that would seem to be more at home in some 1950s historical epic, but after smoothing things out with some lovely swirling strings in *Sharks*, Hagen's score returns to a sound more typical of the TV show, with a series of shorter tracks maintaining the Apes style (albeit with a slightly more jaunty feel on the penultimate cue, *Escape*).

The remaining selections are shorter in length since, as documented in the CD liner notes, later episodes tended to reuse existing material and augment it with small amounts of new music. A case in point is illustrated by 'The Surgeon', which offers just two tracks, totalling fewer than five minutes of music, both of which offer a strange, slightly trippy sound which was needed for the episode but wasn't really offered by any of the existing scores.

The score for 'The Deception' offers eight new cues although, with the longest running under two minutes, there is still not a huge amount of new music to get your ears around. Each of the tracks is similar in style, offering a serene sound primarily involving harp and woodwind, with a nod once more to Jerry Goldsmith's original Apes work. It's a pleasant listen although there is very little to distinguish between each cue, all of them primarily being used as a theme for the Fauna character.

Finally, we have 'The Interrogation', for which Lionel Newman provides a handful of new musical cues, and perhaps the most unusual selection of music on the disc. Listening to the four tracks on offer here, you can certainly see why the existing Apes music library lacked what was needed.

The selection opens with *Again*, a jazzy lounge-style piece to underscore Pete's hallucination of his own time. This is followed by the brief but very strange *Mish Mash*, before *Drums and Bells* does exactly what the title suggests, offering two minutes of not particularly listener-friendly accompaniment. The selection finishes with *Wind Machine* which also lives up to the title and offers perfect accompaniment to the on-screen action but offers little in the way of listening pleasure.

This final suite more than any other on the album is a perfect example of a score which perfectly carries out its intended purpose but is unlikely to be something that you would go back to for repeat stand-alone listening.

The package is rounded off with liner notes by Jeff Bond, co-author of *Planet of the Apes: The Evolution of the Legend*. Fans may not agree with all of Bond's opinions (he doesn't appear to be a fan of 'The Good Seeds') and many will bristle at the errors contained within (Bond confuses Burke and Virdon at every opportunity) but they otherwise offer a very insightful look at the music on the disc and what each different composer brought to the table. The notes also contain information on personnel and recording dates for those of you keen on that level of detail, and are profusely illustrated with photos from the show.

This 2-disc set is limited to just 2000 units, which seem certain to disappear eventually. I know we've been here before, but I'm going to have to say those words again - it's an essential purchase and all Apes fans should pick it up sooner rather than later.



This CD can be ordered directly from La-La Land Records at [www.lalalandrecords.com/](http://www.lalalandrecords.com/)

## Trying not to be intentionally difficult *with Michael Moreci*



*Michael Moreci doesn't write run-of-the-mill comics...he writes special comics. From Skybreaker to Hoax Hunters, from Prime-8s to the astonishingly well titled Roche Limit, Michael writes books that entertain and challenge at the same time. We dragged him away from Power Mandrill long enough to chat about his collaboration with Dan McDaid on DAWN of the PLANET OF THE APES.*

*How did you come to write an Apes comic? Had you been an Apes fan?*

Oh yes, big, BIG, Apes fan. I've loved the franchise since I was a kid. I think Boom must have gotten word of this, somehow, and thought I'd be a good fit. I'm very lucky, and grateful they did, because has been an amazing experience. Being able to work in the POTA universe is a dream job.

*What are the challenges of writing a story where many of the protagonists are essentially mute?*

At first, it was really difficult to get the cadence right. There's a fine line between making them sound blunt and to the point and too simple. In film, you can get away with a lot more because of audible speech and gestures; in comics, all you have is what's on the page. But after a while, I realised it was a pretty good benefit, because it forced me to get to the heart of the matter, to not mince words. If you can say something in six words rather than ten, you're probably all the better for it. The process made me evaluate dialogue for other characters and books and really sharpen my approach.

*Were you given a timeframe and plot history to work within to take account of the two earlier novels? Your new character of Rita helps to fill in an emotional gap in the human story, for example.*

Details were pretty vague and first. I actually started writing the series before *Dawn of the Planet of the Apes*, the movie, was released, and I hadn't read a script or anything. So we were flying blind for a short window. I did know it came after the events of *Firestorm*, which was a help—knowing that and reading the story. But otherwise, we had a lot of freedom, which was great. It allowed us to hit on, as you say, some emotional beats that we haven't gotten in either film. It's nice to bridge that gap, as seven years is a lot of time. There's so many stories to tell in that period.

*Pope is one badass Ape, in a long, glorious history of badass Apes... what were the inspirations for Pope and is there any spiritual significance in his name ?*

"We want guns! Guns are power! Now we go and get guns!" Haha...Pope isn't quite Aldo, but he does follow in the tradition of apes who see power only as might and force, trimming off any sense of pragmatism or reason. I think it also mirrors our own time, where we see strength and security in unnecessary security measures against the spectre of unknown threats. Pope is wanting a war that doesn't exist and despises Caesar for not exerting his strength as a leader in this way. For characters—and real-life figures—like Pope, there is no security in peace, only in keeping your boot heel on the neck of someone... anyone.



As for the name, I was actually thinking of Lance Henriksen from *Aliens*, but then, later, I remembered his name is Bishop! So I don't know where my mind was the day I named him.



*Cornelia gets some good beats in your story which is nice as she's been used very sparingly in the movies. Apes has a tradition of strong female chimps--what do think of Cornelia?*

I definitely think she's a character I want to see more of. Caesar is such a strong character, and it's hard to believe that he would pick a partner that was anything less than his equal. Owing to that, I want to know more about their relationship, how they interact and give each other strength with such a tremendous burden on both of their shoulders. And you're right—there's a great tradition of strong females in this universe, and I wanted to continue that as best I can.

*How great is Dan McDaid?*

The BEST! I love, love working with Dan. He brings this great style to the series that is almost out of the '70s, which really aligns with my own storytelling (as it tends to be a little slow and methodical). I can't wait to see Dan's completion of the series and work with him more.

*Your stories generally are rarely fluffy...they are serious and challenging. For example, the wonderful 'Roche Limit' can't just be read... it needs to be studied. Do you see comics as serious business?*

What? *Roche Limit* is a barrel of laughs! Haha, kidding. Thanks for the kind words as well. My own work, for the most part, tends to be pretty dense. *Curse* was thick, *Burning Fields* is pretty darn challenging, and *Roche* is, yeah, there's a lot going on. But at the same time, I honestly don't do this intentionally.

It's not like I'm trying to be, you know, difficult. But these are the stories I tend to gravitate to—things with weight, with hefty themes and have something to say. And that's fun for me. I had a lit professor say that, in page turners, you're turning the pages so quickly because you're looking for something interesting to read. I kind of agree with that.

*Who are your comics heroes?*

Oh, man, so many. Kirby, Vaughn, Mike Carey, Tim Seeley, Alan Moore, Chris Claremont, John Byrne... I can go on and on.

*Where do you see the APES franchise heading over the coming years? Are there hopes of more comics from you?*

I think the film franchise is in incredibly capable hands with Matt Reeves. He gets POTA, to the core. I can't wait for the next installment, where I think you'll see Caesar rise to become a mythical figure. And you know what happens when characters reach that level...

Other than that, I just hope Boom! continues to make awesome POTA comics. They've made so many incredible ones already, and I want more, in this universe, the original universe, and, dare I say, the Burton universe. I'd write that story! Heck, I'd write any POTA story and am really, really hoping to be brought back for more.

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PAGE 10: (four panels)

Panel 1: POV through the windshield, following the headlights. We see the house in the background, not far away, but in shadows. Between where house and where the beams of the headlights end we see a figure, some sort of...something. We can't tell, not yet.

MALCOLM (off-panel)
Do you see something?

Panel 2: Continuous from Panel 1 as the headlights catch up the figure. There, we see man in a mask, holding a machete. Very creepy.

As for the mask...okay. Let's have it be an animal mask. Maybe not a specific kind of animal, but something that sort of resembles an ape mask? Maybe it looks less so when seen closer and in better light. But for now, sort of a realistic ape mask?

Panel 3: Cut to the interior of the truck. Malcolm slams on the breaks, steers the car away.

MALCOLM
What the hell?

SFX
RRRRRRR

Panel 4: Close on Malcolm, seated in the car with his hands gripping the steering wheel, hard. The barrel of a rifle pokes through his open window. We see nothing else, just the black night and this rifle coming through it.

TOM (off-panel)
Get out of the car.

TOM (off-panel)
Now.

DAMN OF THE PLANET OF THE APES #1 SCRIPT BY MICHAEL MORECI

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<http://michael-moreci.tumblr.com/>  
Twitter: @michaelmoreci

# Make do and Mend: The Dawn of the Planet of the Cows

With artist, **Dan McDaid**



*From Jersey Gods to Doctor Who, from Superman to Apes, Dan McDaid is a comics artist who knows his way around the world of fantasy. Dan's work on the current BOOM! comics series of DAWN of the POTA has drawn universal praise and Scrolls is thrilled to have been able to find out a bit more about the creative process Dan brought to his Apes.*

*How did you get into comics? It's a hard industry to crack.*

Kind of via two routes – I approached the UK *Doctor Who Magazine* for work and entered the US Comic Book Idol at the same time. They both panned out, I'm pleased to say. I guess the real answer though, is that I started doing my own comic; *The Last Minuters*, published it on a blog, a page a week. And working like that, thinking about how a page works, how to pace a story etc, set me up for the more mainstream gigs.

*Who are your comics heroes? Are you familiar with the earlier Apes comics, such as the Marvel series by Moench and Ploog/Alcala/Trimpe et al?*

My heroes are Romita, Zeck, Kirby, Romita Jr, Miller... God, so, SO many. Ladronn, Will Eisner, Wally Wood... the list could probably fill a book. A boring book, full of names. No one would read that.

I'm a *little* familiar with the '70s book, but it's a little bit before my time... I missed *Apemania* by about five years I think. But they're the sort of comics that have attained legendary status in the last forty years, so if you're a fan of comics art they're pretty hard to avoid. I think I know them best because of that story where the US Killraven comics were repurposed, whited-out, re-inked to turn them into APESLAYER strips for the UK market. Which is wonderful, mad and awful at the

same time. The sort of make do and mend approach I love about comics. And those covers... God, those covers are gorgeous! I've gone back and delved into those comics since starting DOTPOTA and they're really something special. Seventies kids had it good.

*How did you approach the distinctive and sharp design you have delivered for DAWN? Were you influenced by the movie itself?*

Hugely. It's a great film. I really think they've done right by the themes set up in the original movie, made it slick and modern without sacrificing the emotional and philosophical core. There's something satisfying and primal about seeing the human race decimated and our successors having exactly the same problems, the same flaws. And there are gorillas on horseback. I've no idea why that's such a potent image, but when you first see the apes riding in in Dawn, machine guns in hand... there's something thrilling and unsettling about it. So I've really just tried to take some of what the films made me feel and bring it to the page.

*How do you work with Michael Moreci... is it a full script?*

Full script. And it's a GREAT script. I think this is one of the best-written books on the stands. It's really about something, it plays fair by its characters, and it gives me many great moments to draw. High drama, emotional conflict, gorillas on horseback. It really has it all.

*Pope is a brute of an Ape---where did his look come from?*



Cover artist Christopher Mitten had done a take on him, I think... with the burned wire effect on his skin. Really unsettling and brutal. So I took that and fleshed him out a bit, took a lot of direction from the script. He's big and ugly and ruthless. I kind of think of him like Daniel Craig's Bond. Very sharp, very shrewd, very physically imposing. A total bastard.

*You're DAWN art seems to soften when you are depicting Cornelia, is that intended?*

Yes. I try and bring a slightly different approach to each of the characters to get their personality across. It's not contrived or intentional, but sort of... instinctive. That's how it tends to come out. And conveying femininity in an ape is difficult without going all "Helena Bonham Carter" so you have to think of ways to sell that. A lighter line and less gnarly detail seems to be the way to go.

*Is it difficult, as an artist, to convey the sign language interactions between the Apes?*

It's just a matter of remembering to do it. I remember my editor on Doctor Who, Scott Gray, telling me that comic artists should show faces and hands, faces and hands. These are the ways we communicate as a species, so you have to get them in as much as possible. And that approach pays off really nicely with the Apes. I'd like to do a page that's just all hand gestures. Work out a whole language for the Apes. I don't think there's time to do that for this mini, but... maybe in the future.

*Would you be up for future Apes projects?*

In a heartbeat. I love drawing apes. I think a lot of comic artists are the same. Either more in this world, or something in the Classic Apes continuity... either would be great. It's a great world.

*What are the particular difficulties of portraying Apes as opposed to Humans?*

Making them distinct from each other is the number one problem, keeping the action clear... I'm not sure I always succeed with that, but I try. I'm sure sometimes it just looks like a page of miscellaneous apes, ha ha. I hope not.

*Are you rooting for the Apes or the Humans?*

That's actually a tricky question... the Humans have messed things up so badly, it's hard to root for them to stage a comeback. But the Apes have a society that borders on fascism, so... God, I don't know. Is it too late for a Planet of the Cows?

Dan McDaid

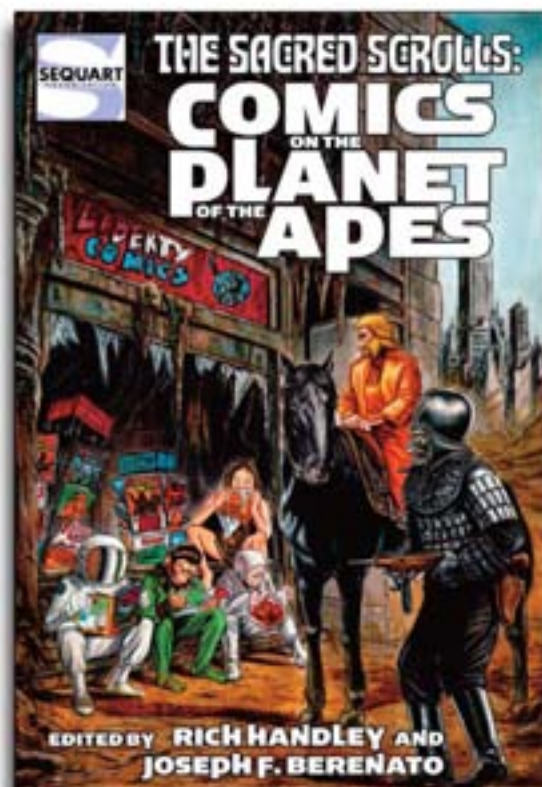
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# COMING SOON

Since the 1970s, the *Planet of the Apes* franchise has frequently delved into the world of comic books. Some stories have made the Lawgiver proud, while others have brought shame to Ape City. In the comics arena, not all apes are created equal - but for fans, that's half the fun of reading them.

The very first work of its kind, *The Sacred Scrolls: Comics on the Planet of the Apes*, edited by Rich Handley and Joseph F. Berenato, will examine the entire history of *Planet of the Apes* comic books, from Gold Key to BOOM! and everything in between. This anthology will feature insightful, analytical essays about the franchise's four colour continuation, from popular comic historians, novelists, bloggers and subject matter experts, with a foreword by Corinna Bechko and Gabriel Hardman, an afterword by Dafna Pleban and a cover by Patricio Carbajal.

If you're eager to learn more about *Apes* lore, then you'll need to get you stinkin' paws on this volume.



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Windmill Theatre  
Great Yarmouth

Bill Kenwright for David Gordon productions  
in association with Mike Caulfield for T.V. character promotions  
PRESENTS

# PLANET OF THE APES



## AN INTERVIEW: MIKE McCARTHY

By Rich Handley, John Roche, Neil Moxham and Dave Ballard.

*Presenting a rare, in-depth look at the U.K. Planet of the Apes live stage and arena shows from the 1970s—the Holy Grail of Apes fandom—from the man who wrote and directed (and occasionally appeared in) them.*

*SCROLLS: First and foremost, please describe for readers the stories of the stage and arena shows, as only a brief snippet of footage from the arena show has surfaced.*

MIKE McCARTHY: The stage play was written completely by me, but with reference to the novel and an earlier script idea put together by Mike Caulfield.

My memory of the arena shows is that the stories were very basic. I've managed to dig out an arena show synopsis—just a very basic action sequence that involved the astronauts

being captured by Urko and his cohorts, and Galen somehow rescuing them. It involved a lot of chasing on horseback (trying to catch the escaped astronauts in a net). Lots of audience interaction and involvement. There was also a voiceover and music soundtrack to enhance and explain the action.

There were a number of arena shows before I got involved. I got involved because I had a theatre training background and knew about stage fighting, so I could improve the overall structure of the show and its action. I learnt to ride a horse for the first time during rehearsal (kind of scary, when I think back). I had to gallop alongside another horse and a gorilla with a rifle on my back and holding a net. Could have killed myself, but I was young then, and thought I was indestructible. I still managed to get my nose broken during a show in Edinburgh. At some events, we had to hire in the horses. One event at Doncaster racetrack I remember well, because they provided ex-racehorses. That was scary.

As for the stage show, this was written as a family adventure show. I remember writing the stage play with the Pierre Boulle novel at my side, so I guess I tried to base much of the story on that. I no doubt enhanced the story to make it appropriate for the stage. I was also quite political at the time, so there was an anti-fascist undercurrent to the story. I'd have to re-read it to remind myself. The ape voices and dramatic music for the stage show were all pre-recorded at a London sound studio. (Producer Mike Caulfield did the Urko voice.) The astronauts then had to time their words between the pre-recorded voices, and the actors playing the apes had to mime the actions.

*SCROLLS: Do you have any footage of the shows that you might be able to share?*

McCARTHY: Sorry, I have no live footage. Mike Caulfield may have some, but I lost contact with him many years ago. I've tried to find him, but to no avail.

*SCROLLS: How "official" were the stage and arena shows? By that, I mean, were their storylines sanctioned by 20th Century Fox and APJAC?*

McCARTHY: I have no memory of having to submit my script to anyone, although I believe Mike Caulfield had a license from 20th Century Fox to use the apes for promotional appearances.

*SCROLLS: How big a Planet of the Apes fan were you when you put these shows together? And how did you approach writing stage and arena shows based on that universe?*

McCARTHY: I was a fan, but not a massive one. I was more interested in the theatrical challenge of making it work as an arena show and on stage. For me, it was creating a mix of drama, spectacle and politics that appealed to me at the time.

We had two companies doing the show at the same time. I had to travel between London and Great Yarmouth to direct and oversee the productions. The Great Yarmouth show was co-produced by Bill Kenwright, who is now a famous West End Theatre producer with shows all over the world. *(Editor's note: See what Bill has to say on the right hand side of this page).*

*SCROLLS: Fan-club newsletters at the time mentioned two astronauts, a slave girl named Pila (whose name is spelled Pella in the stage show's script), and gorilla soldiers Nero, Orack, Plato, Virgil and Zako, in addition to Galen and Urko from the TV series...*

McCARTHY: I think the names came from a brainstorm between me and producer Mike Caulfield.

*SCROLLS: There seems to be some confusion regarding the astronauts' names, though. The script originally called them Taylor and Brent—an homage to the films, clearly—but those names were crossed out and replaced with the names Bob and Jeff. The fan-club newsletters called Jeff's companion Brad instead of Bob. Adding to the confusion, the program handed out to attendees called the characters Danny and Mike. Can you possibly shed some light on why Taylor became Brad/Bob/Danny, and why Brent became Jeff/Mike? Was there more than one pair of astronauts?*

McCARTHY: Yes. I see what you mean. My memory of it is that we changed the astronaut names to Brad and Jeff in the London production because Taylor and Brent were very American names, and it was felt that it was best to find more English names for an English audience. Although having said that, Brad is not a common English name, so I guess we went from Bob back to Brad. The rationale for such decisions is all a bit lost in the mist of time.

There was another reason. I don't think the actor Geoffrey Freshwater (who played Jeff) was too keen to be compared to Charlton Heston. Once the decision had been taken to anglicise the astronaut's names, the second company (playing



### A word from Co-Producer Bill Kenwright

Dear Simian Scrolls,

Thank you for your email re "Planet of the Apes Live"! Sadly my memories are somewhat vague...

I was about to undertake a summer season of a farce (I think "The Mating Game") at Great Yarmouth, and was approached by a really nice guy (sadly again I can't remember his name) who seemed to have acquired a job lot of apes costumes, and was doing some PA's with them!

He asked me if I was interested in promoting his POTA show live on stage which would run in the afternoons, whilst my farce was playing in the evenings.

The production soon got underway and wasn't half bad. My recollection is of the astronauts being stranded and apart from the apes, also came across a beautiful slave girl, played by Angela Daniels who was one of the hostesses on "Sale of the Century".

My other only memory is that it was a particularly hot summer! Consequently business was poor. However, I have wonderful recollections of apes standing outside the Windmill Theatre, or walking along the seafront at Great Yarmouth, handing out show leaflets.

Everyone involved was hugely enthusiastic, and pretty reverential to the entire concept. Was it really about 35 years ago? The mind boggles!

Closer to the personal memory bank is that I loved the original Charlton Heston movie. It was an extraordinary idea at the outset. I did see all of the four follow ups but the majesty of the Schaffner original was never repeated. I thought that James Franciscus was a poor substitute and I really didn't go for the Tim Burton remake. I haven't yet seen RISE... But I will!

Kim Hunter came over and did a play for me in the '80's, and she was extraordinarily affectionate about her time with the apes.

Best wishes, Bill K

on tour in Great Yarmouth at the same time) decided to choose two different astronaut names, Mike and Danny. Still confused? I hope not.

*SCROLLS: The script for the stage show incorporates names and concepts from both the TV series and films. Was a conscious effort made to bridge the two iterations of POTA? And did you have any scripts or character bibles from either the films and TV series upon which to base your characters?*

McCARTHY: The script was definitely an amalgam of the novel, TV and film, so in that sense, it was a conscious effort to mix and match. The other factor I had to consider was that I was writing primarily for a family audience, and that may have affected what I chose to include and exclude.

*SCROLLS: Did audiences ever seem confused that the characters and situations were not entirely the same as they'd seen on TV?*

McCARTHY: I was never aware of any audience confusion. As long as we didn't take any liberties with the main ape characters (Urko, Galen and Dr. Zaius), then the audience seemed to go with it.

*SCROLLS: Who were your actors, and how and why were they chosen?*

McCARTHY: Ah... now you're testing my memory. In the London show, the two astronauts (Jeff and Brad) were Geoffrey Freshwater and John Haden. Pela (the slave girl) was Petrina Derrington. In the Great Yarmouth company, the astronauts were played by Rory Lister and Mike Dalton, and Pela was by Angela Daniels. Angela was a TV face from a programme called *Sale of the Century*, and was suggested for the role by Bill Kenwright, who co-produced that show.

The actors were chosen through an open audition process. I remember this happening at the London offices of TV Character Promotions. They were chosen based primarily on their theatre experience.

*SCROLLS: Did the same actors always play the same ape and human characters, or did they rotate?*

McCARTHY: There was no rotation in the theatre shows. They were tightly rehearsed. They had to be, as the actors playing the astronauts were responding and interacting with taped ape voices, so timing was crucial. The arena shows

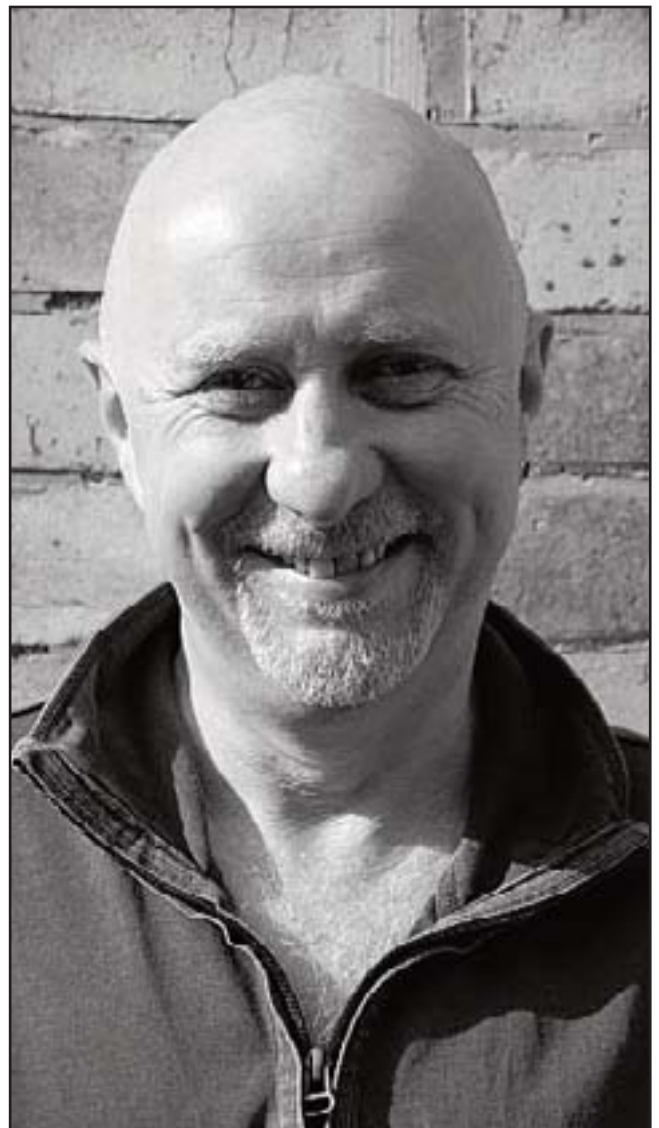
were much more fluid and flexible; there was definitely quite a bit of character rotation on those shows.

*SCROLLS: Were certain characters—Viridon and Burke, for instance—off limits to you?*

McCARTHY: We chose not to use those names. We were working to recapture the essence of the story, not trying to replicate it exactly.

*SCROLLS: Recasting famous roles can be tricky, as audiences do not always accept seeing new people as familiar characters. Was it felt that all apes look alike and that no one would therefore notice that Galen wasn't played by Roddy McDowall, or that Urko wasn't Mark Lenard?*

McCARTHY: To be honest, this wasn't a problem for us with the live show. The costumes were very good, as were the actors, so the audience went with it and enjoyed the spectacle of it all.



*SCROLLS:* Were you aware of the massive fan base that Planet of the Apes, through the TV series, was attracting in 1974 and 1975?

McCARTHY: Oh yes. Definitely. When we were performing the outdoor arena shows (often to many thousands), the arrival on site of the Planet of the Apes-branded caravan would be greeted with crowds. When I was in costume as a warrior ape, I would spend hours after the show signing autographs. Out of costume, I would be ignored. Strange, that. So, yes, it was obvious to us that this was BIG.

*SCROLLS:* Were you limited to only working in the United Kingdom, or did you branch out to other areas as well? What were the best and worst venues in the U.K.?

McCARTHY: I don't think we were limited to the U.K. I guess we just didn't have any other offers. Although having said that, it may have been difficult because of the specific license that producer Mike Caulfield had with 20th Century Fox.

There were many arena shows, and I was only involved in the latter ones. The biggest and best for me were definitely the Showground, in Edinburgh (despite breaking my nose during the show), and Roundhay Park, in Leeds, which was massive.

I don't remember any really bad ones, though we did once do an arena show indoors at a sports centre in Wrexham, and that didn't really work very well. We were too restricted on space, and the acoustics were terrible.

*SCROLLS:* Did the cancellation of the TV show affect your efforts at all?

McCARTHY: I suppose it did, in that we stopped doing the live shows once it was off the air. The TV audience was very important for us. Most of our audience came from that. Talking to friends and colleagues recently about doing this interview, they have been encouraging me to revive the theatre show. Is there still an audience out there for a live show? I don't think so, not now... but maybe I'm wrong.

*SCROLLS:* Were the shows deliberately geared toward children?

McCARTHY: They were. It was easier to get afternoon slots in theatres aimed at family audience, so we geared it that way.

*SCROLLS:* Who produced the costumes and props, and where are they now? How difficult was it for the performers to work with masks, and how did the live animals react to them?

McCARTHY: Producer Mike Caulfield acquired the costumes. I think the masks came from the USA, but I can't be sure about that. Mike's wife, June, was involved in creating the rest of the costume, getting the look right, and she did a good job. They did look very authentic. Where are they now? No idea. Probably still with Mike Caulfield, wherever he is.

They were OK to work in, though you could get very hot on a sunny day in the open air. The rifles we used to carry were quite heavy, and that could be difficult—especially on horseback.

*SCROLLS:* Were the faces appliances or pull-over masks?

McCARTHY: They were pull-over masks, but very tight-fitting. We used to apply black and red stage make-up under the eyes to blend the flesh with the mask and give the eyes a bloodshot look.



## Galen v. Urko — live on stage!

A GORILLA was rushed to hospital with a suspected broken nose after a fight at the Pier Pavilion, Cleethorpes.

However, after a check-up it was established that the hairy heavy had not suffered any permanent damage, but was simply feeling the effects of a nasty bang.

But no charges will be brought against the brawlers - because the incident arose out of one of many battles which thrilled a family audience during a performance of The Planet of the Apes Show.

It is the first time that the Planet of the Apes has been enacted on stage and, judging from the gleeful faces of youngsters with their mums and dads, the performances this week and next, excluding Sundays, will be well attended.

The director and scriptwriter, Mr. Mike McCarthy, said: "The Planet of the Apes events went down really well in Cleethorpes in the last two years, so it was a natural progression that we should come here to stage our first ever show. We are hoping to tour the country with it."

Watched by an audience of about 80, the show had an enjoyable plot liberally sprinkled with ear-piercing gun blasts, kicks and punches - much to the delight of the children.

The heroes of the day were time-travellers Geoff and Bob, who found themselves on an earth of the future run by apes. And they landed right in the clutches of the tyrant gorilla Urko, the leader of the apes.

Pretty Peia, one of the few humans left on earth, eventually befriended the two travellers, as did the trust-worthy chimp, Galen.

In one of the best scenes, there was a battle between power-wrecking Urko and limbo Galen, and enthusiastic screams and shouts of "Squash him, Galen!" rang out from the young spectators.

The knowledgeable strange-stan, Doctor Zales was mere of a "good huddy" but the gorilla guards Zako and Orak were bossed by the children.

Unfortunately, some fighting had to be cut out of the final scene due to the earlier accident but this did not detract from the outcome of the story. V.S.

*SCROLLS: Did you have a reasonable budget with which to mount your Apes productions and were they a financial success?*

McCARTHY: That would have to be a question for Mike Caulfield. My role was to be in charge of the creative side of things. In regard to the staging it was mainly impressionistic relying on use of geometric shapes, platforms and key bits of constructed set (eg the prison cage). Most of the world/magic was established through creative use of lighting and sound effects (eg crash scene). So when the characters/actors referred to any architecture it was all in their mind's eye...and I had to rely on their acting ability to conjure up the surroundings for the audience. I was well-rewarded for my work on both the theatre and arena shows, so I guess the whole thing must have done OK financially.

*SCROLLS: Please describe your background and career before and after your involvement with the POTA live shows.*

McCARTHY: I'm originally from the North of England (Wirral), and I moved to London in 1971 to train as an actor (Drama Centre). On leaving drama school, I went to work with renowned theatre director Joan Littlewood at her theatre in Stratford, East London. It was working on a project there that I first met Mike Caulfield. But more about that shortly.

Following my involvement with the POTA live show, I went on to work as a director with a number of different theatre companies up and down the country (1977 to 1986). I eventually set up my own company, Popular Production (1986 to 1993). From 1993 to 2006, I worked as a freelance director/producer, and completed an M.A. degree in European cultural planning. In 2006, I set up a new company (Lakin McCarthy Entertainment), which has taken me back into mainstream entertainment. I am now a producer and promoter of live entertainment. We promote live tours for Rory Bremner, Andy Hamilton and Arthur Smith, amongst other things.

*SCROLLS: How did you first become involved with the Caulfield brothers and Television Character Promotions? And what exactly was TCP—was it associated with other TV franchises, or was Planet of the Apes the only franchise on which the company worked?*

McCARTHY: I first came across Mike Caulfield when I was working at the Theatre Royal Stratford. I think it was Easter 1975. I was part of a team organising a community event on land outside the theatre. Mike was one of the attractions. He

## LATE STARTERS

The WINDMILL added to the variety of fare on offer at Great Yarmouth when it brought in the stage version of "THE PLANET OF THE APES" for twice-daily shows (except Saturdays) for the peak weeks.

This is proving a tremendously popular adventure for the youngsters, with humour and intrigue, goodies and baddies, weird and wonderful goings-on with space ships, astronauts, ape soldiers and even a slave girl. There have been many spell-bound hours here, with the excitement rising to a pitch as the participants venture into the auditorium inviting the children to join in the cheering and yelling.

*The Stage and Television today. Aug 19th, 1975*

turned up on a white horse dressed as Urko. So for him, it was just another personal appearance booking.

We got talking. When Mike realised I had theatre skills, I think he saw the potential of taking his "personal appearance" franchise a stage further. I was intrigued by the idea, and offered to write the stage show. I also had the contacts at the theatre to get it staged. And that was it, really. It went from that chance meeting into the stage shows, and Mike recruiting me to help improve the staging of the arena show.

I don't know much about TCP, other than it was a small family concern run by Mike, his brother Peter and his wife, June. My guess is that Planet of the Apes was its only franchise. I was never aware of anything else they were doing, but can't be sure about that.

*SCROLLS: The POTA Fan Club that sent out newsletters about the stage and arena shows was officially licensed by Fox. What was the relationship with Marvel's U.K. comic, in which the Fan Club was widely promoted?*

McCARTHY: Can't help you with this one, I'm afraid. The Fan Club was run by Peter Caulfield. I was aware that it was a big part of what TCP did, but I had nothing to do with it.

*SCROLLS: One worker at Newcastle remembers the actors who played the apes going on strike for one performance because they hadn't been paid. Do you have any recollection of this occurring, and if so, what happened that day?*



Newspaper clipping from '75

McCARTHY: This would be an arena show, not a theatre show and this was before my time, but I vaguely remember hearing about it from one of the arena actors I worked with. I guess it was a cash-flow problem that was eventually resolved. There were never any problems like that during my time on the project.

SCROLLS: In addition to the stage and arena shows, were you involved in other live Apes venues at the time, such as appearances at shopping centers, or at supermarkets?

McCARTHY: No. I was never involved in any personal appearances. To be honest, I was never interested in this part of their work. My contribution and interest were in the more creative aspects of the company's output.

SCROLLS: How many performances were produced over the course of the shows' run? Were the shows primarily a vehicle for a stunt routine? Why were they performed at two venues simultaneously, with different casts?

McCARTHY: I've no idea how many arena shows were done. I think I was involved in about ten, but there were quite a few before then. The theatre shows at Theatre Royal Stratford, and Windmill Theatre, in Great Yarmouth, were produced at the same time (Summer 1976), because there was a demand for both shows during that period. We needed to create two companies. They each ran for six weeks. The show was revived a couple of years later for a summer season at the Pavilion Theatre, in Cleethorpes.

The arena show was definitely a 'vehicle for stunts,' and had a very thin storyline. The theatre show was completely different and whilst it had lots of action it also had a strong narrative.

SCROLLS: Did the stage show ever offer its intended Kilburn and Irish performances, mentioned in one of the newsletters?

McCARTHY: Not that I'm aware of.

SCROLLS: What caused the end of the live appearances around late 1976—a lack of interest, or some other issues?

McCARTHY: That's a good question. The theatre shows finished because I had moved on to do other things, and there didn't seem to be any others in the pipeline. I did come back to direct the later Cleethorpes show... but that was only a commitment of a few weeks. I think Mike Caulfield carried on doing appearances for a while. I don't recall there being any big "issues." I think public interest was waning a bit, and it reached a natural end.

SCROLLS: Do you recall the Plymouth show that can be seen on YouTube - Was that really from 1977, as the video's headline indicates—a year after the show's reported end?

McCARTHY: Looking at it, I would say that is an earlier show. It was one before my involvement. The arena show I shaped didn't have the procession of the kids. Also, we had horses most of the time. So I would say Plymouth was definitely an earlier small arena show. Not sure when, though—probably late 1975 or early 1976, I would guess.

SCROLLS: How did the Fan Club eventually wind down and TCP's staff part company? And what happened next for Mike McCarthy?

McCARTHY: Not sure what happened about the Fan Club. But all the arena performers were on show-by-show contracts, so I guess they just went back to their pre-show lives. Mike, Peter and June were family, so I guess they just wound the company up eventually. There was no great falling out. They were all very nice people, and we all got on really well.

SCROLLS: Finally, looking back, is it with fond memories?

McCARTHY: It was an amazing experience for me. I was a 23-year actor (not long out of drama school) who was given the opportunity to write and direct a show that had such an impact on so many people. In truth, it has been a very small part of my professional life, but one I look back on with fond, if somewhat bizarre, memories.

It's something I've never regretted doing, and I've "lunched out" on the many stories and memories over the years, and will continue to do so.

For more information regarding the live shows, visit the Planet of the Apes Wikia page at;

[planetoftheapes.wikia.com/wiki/Planet\\_of\\_the\\_Apes\\_UK\\_Live\\_Show](http://planetoftheapes.wikia.com/wiki/Planet_of_the_Apes_UK_Live_Show).

## ***There's an awful lot of ape fans in BRAZIL!***

*Luiz Saulo Adami is a professional writer who, since 1975, has written over seventy books (including four about POTA) as well as editing over a hundred more. He has also written thirty plays for the theatre and helped produce over twenty documentaries. He is married to Jeanine Wandratsch Adami and they live in Curitiba, Brazil. With all that under his belt Simian Scrolls felt a chat was long overdue...*

Please note; in an effort to help preserve Adami's wonderful character and 'Brazillian-ness', the editors have kept any editing to an absolute minimum.



### ***Where did your love of Planet of the Apes begin?***

In 1973, I watched Planet of the Apes on television – in black and white! (I watched the movies in colour for the first time when I bought my first VCR, in 1987). I loved the movie. I found there my favourites actors Kim Hunter, Roddy McDowall and Charlton Heston, director Franklin J. Schaffner and music composer, Jerry Goldsmith!

My interest was to know how everything was made: the Ape City, the makeup of the apes and mutants, the screenplays... I've always expressed a lot of curiosity and I did begin to write my stories and books soon when I was a boy. I remember now that I wrote some new adventures for characters of the movies and of TV series since I was nine-years-old. I've always wanted to be what I am today: a professional writer.

### ***You have now written more Apes books than just about anybody - what is it about Apes that continues to inspire you?***

I love writing. This is my life. Planet of the Apes is for me a great passion. For any difficulties I have faced, I never got rid of my collection. I never thought I'll one day give up my memory preservation's work of these films and television productions. That's what inspires me to continue writing on this subject. We will soon have new books coming.

### ***Do you have a favourite or least favourite part of Apes (the films, tv, the figures, comics etc?)***

I prefer the movies. My favorites are Planet of the Apes (1968), and Conquest of the Planet of the Apes, For me, the worst movie is

the 2001 Planet of the Apes, directed by Tim Burton – because it is confused and embarrassed. I don't like the figures, in my opinion they are poorly made. And comics... Well, I don't love comics.



***You have quite a collection of Apes memorabilia – what would be your favorite items?***

I have about 1,800 items in my collection. But my favorite items are:

- 1) Cornelius' makeup replica (used by Roddy McDowall and Bill Blake).
- 2) Pieces of Ape City building, which I found in Malibu Creek State Park, with Jeff Krueger and Bill Blake, in 1999.
- 3) One Escape from the Planet of the Apes autographed photo by Kim Hunter, Natalie Trundy and Bradford Dillman.
- 4) Planet of the Apes soundtrack LP, a present from my friend Harold Esteves, from Rio de Janeiro
- 5) My book *O único humano bom é aquele que está morto!* (1996) autographed by John Chambers, Don Pedro Colley, Ron Harper, Buck Kartalian, Bill Blake, Booth Colman, Jeff Corey and William Windom.

***How popular is Apes in Brazil and South America?***

It is very popular! In Brazil, this series inspired the production of a film, *O trapalhão no Planalto dos Macacos* (1976) and the TV show *Planeta dos Homens* (1976). And, of course, creating a fan club (Planet of the Apes Brazilian Fan Club, 1984), a fanzine (Century City News International Edition, 1985) and five books on the subject, four of my own and one by Eduardo Torelli. We had the comic book *Planeta dos Macacos* (1975) and some another special magazines for children.

***Did wearing the make up give you a better idea of what it was like for the Apes actors?***

Yes. To go through the makeup process was an unforgettable experience. I owe this opportunity to my friends Bill Blake and Jeff Krueger. To write about something that I did not try is very different from writing when we know in fact what it is.

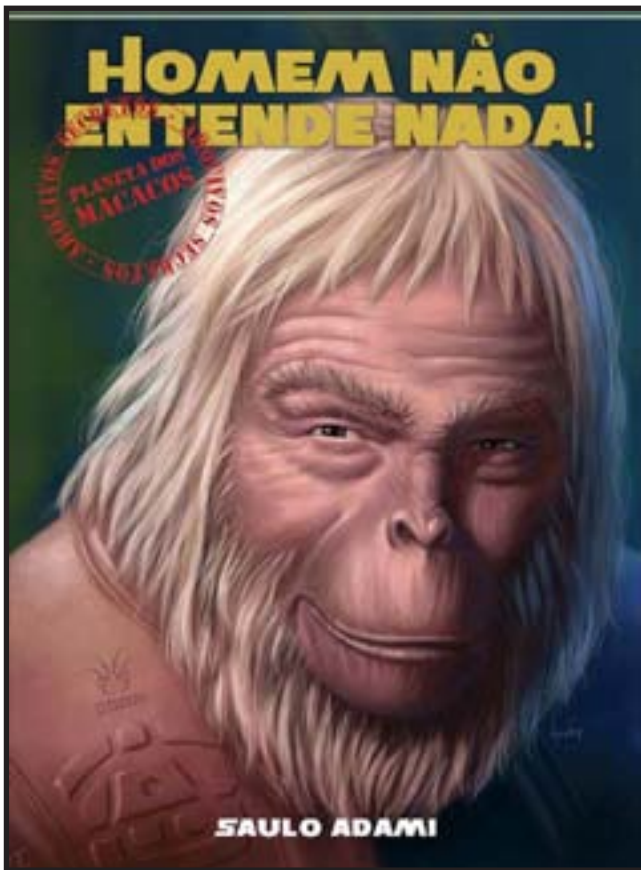
***Did you like "Rise" and "Dawn"?***

I liked the two new Apes movies, especially *Dawn*. At the same time, being in the place of the actors who do not live apes characters, I believe that should be strange to see another human being acting without ape makeup.

***Tell us more about your new book: "Homem Não Entende Nada!"***

My new book is the realization of a dream. I have the opportunity to gather in a single work which was essential in the three previous books: *O único humano bom é aquele que está morto!* (1996); *Diários de Hollywood: Um brasileiro no Planeta dos Macacos* (2008); *Perdidos no Planeta dos Macacos* (2013), with Angelo Junior. Plus, exclusive interviews with actors, crew members and researchers of this theme; spectacular photographs of movie and television scenes, which were sent by other fans... Over 400 collaborators from four continents. All I ever wanted to see in one book, is in this work. I am very grateful to my editors Marcelo Amado and Celly Borges to believe in the potential of this publication. I'm sure it will generate other productions soon, although I consider this my definitive work on the subject.





*The cover art is superb! Who is Vagner Vargas ?*

Vagner Vargas is the same artist of the illustration for *O único humano bom é aquele que está morto!* cover... At the time he won the Nova Award 1997 like the best art illustration. So, I commissioned a Dr. Zaius illustration for this fourth book. Vagner lives in São Paulo, Brazil, and he is dedicated exclusively to artistic production.

*Are there any plans for an English edition?*

Yes. We are now working to do our best for the Brazilian edition but we've not ruled out an edition in English. Especially because most of the people who collaborated with the book speak English. In Brazil, we would like to have translated into Portuguese books that non-Brazilian authors wrote about Planet of the Apes. One day, who knows? My book was written in a universal way. To be read and understood by all audiences, not only by the reader in South America. I would also like it to be translated into other languages.

*How is this book different from your previous works?*

This book is not only different from my previous books. It is different from all other books about Planet of the Apes that you've read or heard about. Because it is complete. It's the story of the creation of Pierre Boulle's book, the Ape Saga production, the TV series, comic books, new feature films, pocket books, soundtracks, CDs, DVDs, Blu-Ray, fan clubs, fanzines, toys, tributes... Anyway, is indeed complete. And, of course, it tells the story of the Apes in Brazil and other countries. It is a work written by a fan, who is a professional writer; it is a book dedicated to the fan of the Apes worldwide. It contains the answers to all the questions I asked myself in the 36 years I have dedicated to the Planet of the Apes memory.

*Which character in the Apes Saga would you like to have been?!*

The character I would like to live in reality I *have* lived – at least for one day! Doctor Cornelius, the Ape City archaeologist. I consider him the best character in the series, after Dr. Zira, of course. Even having lived Cornelius just for a day, I already feel satisfied!



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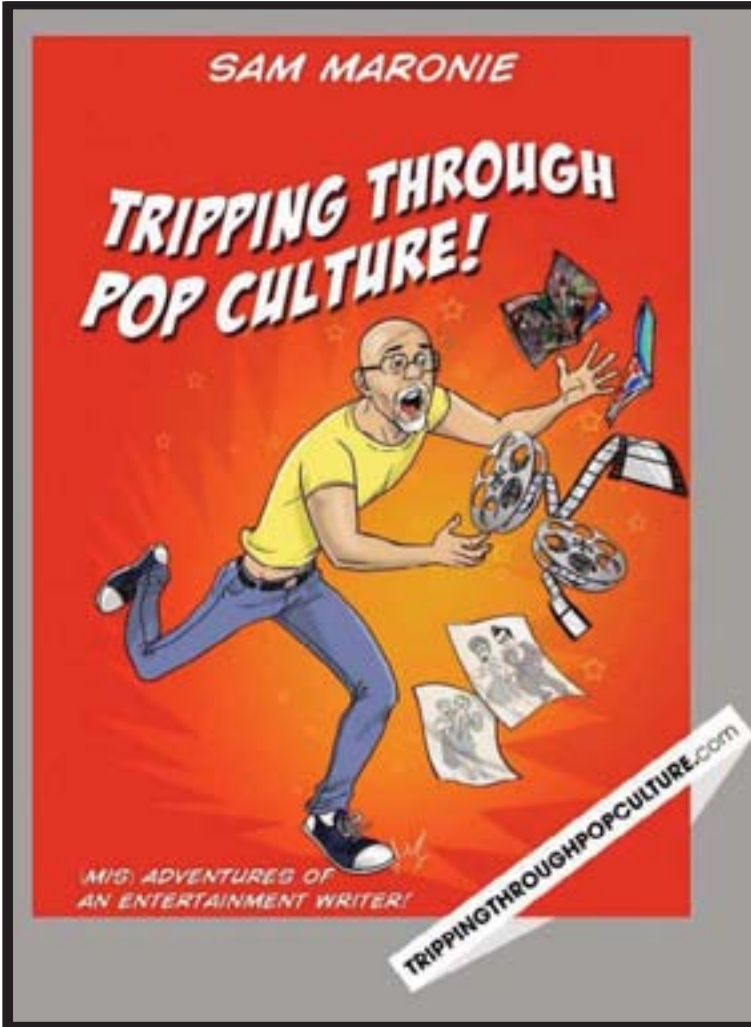
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