STARLOG INTERVIEW

Julian Glover

One of Science Fiction's Best Villains
talks about his work with James Bond and Darth Vader.

By James H. Burns

Kristatos, James Bond's latest nemesis, is no glowing comic book villain. To portray the character, Julian Glover had to convey a sense of evil with a convincing subtlety. "I could never be seen to purse my lips, give funny looks, or twitch in my pocket for razor blades," he says. "Since Kristatos had been making the world think for thirty-five to forty years that he was a hero, he had to appear to be ordinary—if you can call any element that appears in a Bond film ordinary! I didn't even alter my performance when we did the scenes that take place after the audience has discovered that Kristatos is a villain, because people don't change."

For Your Eyes Only's suspense is motivated by the disappearance of the A.T.A.C.—a top secret British naval device which has been accidentally submerged at the bottom of the sea, along the Greek-Albanian coast. When 007 (Roger Moore) is assigned to find the A.T.A.C., he meets the type of extravagant friends and foes that have made Bond movies legendary.

Preparing Julian Glover to enact the treacherous Kristatos (an urbane Greek millionaire who the British are duped into honoring during World War II), was his impressive 25 year career in theatre, films and TV. Born in St. John's Wood, London on March 27, 1935, Glover decided to become an actor after participating in a school production of Gilbert and Sullivan's Iolanthe at the age of 15. Trained at London's Royal Academy of Dramatic Arts, he's worked frequently with England's Royal Shakespeare Company, the National Theatre Company, and in many West End (Great Britain's Broadway) presentations. Glover's prolific television credits include three episodes of The Saint (during which he first got to know Roger Moore), An Age of Kings, A Doll's House, and QV VII. Glover has also appeared in numerous movies, including Nicholas and Alexandra, Luther, and Antony and Cleopatra.

Glover was finishing work on In Search of Alexander The Great (aired in America on PBS) in Greece when Cubby Broccoli (the Bond series' producer) asked him to fly to England to discuss playing Kristatos. "I finished a day's shooting (on Alexander) early one Saturday morning," Glover recounts, "flew to England for a Sunday morning meeting with Cubby, and then dashed back to Greece that evening! I didn't audition for Cubby, though. Cubby casts his main characters by going for the types he's after and making sure that the actors he's interested in have a history of being able to do a role properly. Cubby had seen me in quite a few productions."

Broccoli had also met Glover once before, in the early '70s.

"When Sean Connery decided not to do any more Bond films, I did a screen test to play 007!" affirms Glover, smiling. "They had me do a scene that was in the next film. I had to deal with a bit of ironmongery: guns and things; some rapid dialogue; a fight sequence; and a love scene. Apparently, the love scene was where I goofed; I wasn't passionate enough. Cubby and his people tested a lot of English actors for a new Bond, but I think that we all knew that it was going to be Roger Moore. As you might have noticed, I never wound up playing Bond, but Cubby has a memory like a dictionary, so he's always remembered me."

The "Bond" Experience

Glover didn't discover that he had won the part of Kristatos until two days after he had returned to Greece.

"We had started shooting For Your Eyes Only about two and a half weeks from when I found out I was cast," Glover states. "First, I had to finish In Search of Alexander. I had two days off in London and then I flew off to start For Your Eyes Only which was beginning its filming in Corfu which is also in Greece! Greece was almost like a second home to me for a while. Now, the conditions we had worked under in Alexander were very primitive—one had to be careful not to have scorpions crawling under his feet—which made acting tremendously hard work. For For Your Eyes Only, I was put up at the Hilton Hotel in a lovely room with a pool below and the birds singing outside my window. The treatment was absolutely lavish, which was quite a change of pace from Alexander.

"Cubby, from the brilliant idea of putting Bond into movies,' explains Glover, "has made a lot of money and he knows what's necessary to make a good film. He knows that if he pays people properly, he will get good results. Cubby also insists on hard work. If you idle, you're out. Cubby, however, doesn't get any idling, because he treats his cast and crew marvelously."

FYE0's behind-the-scenes comfort was complemented by supreme efficiency, which Glover breaks down into three components.

"We had Cubby always on the set lending support, but never interfering. Then, we had John Glen (FYE0's director), who was a great 'keep calm' guy. Nothing ruffled him. If something was going wrong, John never allowed the resulting tension to filter through to the cast. That was extremely good, because if actors got a hold of news of production pressures, it makes them twitchy, taking their concentration away from their performances. Finally, there's Roger Moore, who really kept us going. When a scene was being shot, Roger never relaxed. Whether he was actually up there doing the acting or off
time I was asked to play a hero. I wonder why...?"

A year later, Julian co-starred in the science-fiction classic, *Five Million Years to Earth*, an exciting entry in the famous series about the fictional British scientist, Quatermass. The movie concerns what happens after a group of construction workers discover a spaceship and the remains of its alien crew buried beneath London. Glover played Colonel Breen, a skeptical army officer.

"*Five Million Years to Earth,*" also known as *Quatermass and the Pit* Julian notes, "is considered a classic over here—one journalist told me he thinks he’s seen it as many times as the title indicates—but the cult interest never happened in England [where it was produced]. *Five...* was released in England, enjoyed moderate success, and has been shown on television a couple of times, but that was it. It was only a couple of years ago that I learned that this cult interest had happened in America.

"Making the film was fun and bread and butter money, but only bread and butter—there was no cake. It was lovely working with Andy Kier, who played Quatermass, because he’s a very serious and dedicated actor. In fact, I think that the reason why *Five...* has caught on in America is because Andy played Quatermass so well. Barbara Shelley was also wonderful."

Towards *Five Million Years to Earth’s* conclusion, Colonel Breen is incinerated by a mysterious force.

"That was done very simply," says Glover. "Breen is standing near the pit when the audience sees some heat rising from the excavation. Then, from behind Breen, you see me go into a fall with smoke coming up. From that point, the movie simply went to a close-up of my face which was covered by a most complicated and disgusting makeup job—everything all peeling off—that was most uncomfortable. Fortunately, we were able to shoot the scene in one morning. The makeup [courtesy of the late effects genius Les Bowie] was like a latex appliance made up of all bits and pieces, but my face didn’t have to be cast for it. They just put the makeup straight on. There was no gradual buildup to..."
the incineration, but the audience thought there was because of the scene's pacing. Many things that seem to happen in the cinema and theatre are cases of the audience's imagination making them think that they've seen more than they have."

It took Glover seven years before he appeared in another science-fiction presentation, *Space: 1999's* first-year episode, "Alpha Child." The program began with the first baby being born on the Moon base. Within hours, the baby evolved into an adult calling himself Jarak (Glover), who planned to enslave the Alphans.

"'Alpha Child' was totally ridiculous," Glover says with a goodnatured grin, "but it was fun to do. I mean, how often do you get the chance to run around in a silver skirt? My wife, Isla Blair [renowned English stage actress whose film and television work includes *Taste the Blood of Dracula*, *The Avengers*, and *An Englishman's Castle*], did one "[War Games"] where she had a most extraordinary makeup that was ridiculous. She and Anthony Valentine both had those appliances on. They couldn't look at themselves without laughing, which is why they did all of their scenes facing away from each other. That's the glamour of the theatre for you!"

In 1979, Glover guest starred in *Dr. Who* 's earthbound "City of Death," with Catherine (Space: 1999) Schell and John (Monty Python) Cleese.

"I played about 7000 people spread out through history all of whom were the same person," Glover remembers. "I was really an alien named Scaroth, Lord of the Zaggoanoths whose head looked like green spaghetti. Doing Dr. Who was fun, largely because of Tom Baker, who's very delightful, inventive and enthusiastic. We joked a lot during rehearsals and after takes, but when we did the actual taping, the lines were played straight. Of course, we joked about Scaroth's appearance itself, because it was so silly! 'On goes the spaghetti, governor.'"

### Getting Into The Wars

Glover also guest starred in the English space-opera teleseries, *Blake's Seven* ("I played a surgeon who was, again, a nasty"), but he is probably most famous to science-fiction fans for his role in *The Empire Strikes Back*. Julian played General Veers, one of Darth Vader's right-hand men and the leader of the Imperial Walker's attack on the ice planet Hoth.

"My first exposure to Star Wars," Glover reveals, "came when my son, Jamie—now 11 years old—saw it weeks before I did when a bunch of the neighborhood youngsters went for a special showing. He came back from *Star Wars* absolutely insane with joy. I told Jamie for his third visit and I loved *Star Wars*.

"I think I have to admit that my actual getting involved with the *Star Wars* series had to do with nepotism," Glover confesses, "because my next door neighbor in London is Robert Watts (associate producer on the *Star Wars* films and *Raiders*). He's a very good friend of mine and our kids play together all the time. Since I had adored *Star Wars*, I told Robert that he just had to get me into the next one. I felt that that would be a major credit. Robert replied, "I'm terribly sorry, Julian, but I've never seen you act. Besides casting isn't up to me." Robert did, however, suggest me for a part. I think it was Gary Kurtz [*Star Wars* and *Empire's* producer] who had seen some of my film and stage work and said, 'We want Veers to be played by a tall, blonde, sort of middle-aged man who can be disgusting—Julian Glover is perfect!'"

One of the nicest experiences Julian had on *Empire* was working with director Irvin Kershner.

"Kersh is a lovely man who has a great dry wit," states Glover. "Jokes were always coming out of him. Kersh was another one who'd always tease me about being a classical actor. In fact, I had one line in *Empire* which I just couldn't remember—'I still can't'—which was odd, because I usually learn dialogue quite well. Kersh was merciless with me: he just wouldn't take the line out. When it came time to do the scene, he took great delight in calling people on the set, saying, 'Listen Julian's technical delays, so I was pretty pleased.'"

One piece of *Empire* business that may have presented difficulties for Glover was his scenes with Darth Vader. Although David Prowse wears Vader's costume, the Dark Lord of the Sith's lines aren't supplied until *post-production* by James Earl Jones.

"David also did the lines on the set, so that the timing of the other actors' reactions to Vader would be exactly right," explains Glover. "David had to deliver his dialogue from behind that mask knowing that it wouldn't wind up in the movie, so it must have been awfully dispiriting for him. Because of that mask, David's lines were muffled and not very coherent, but I could hear them. Actually, General Veers didn't have that many scenes with Vader."

Originally, Glover told *STARLOG*, General Veers was going to be killed in *Empire*.

"We shot Veers being blown up in the cockpit of his Imperial Walker. It was done with an enormous flash of light that actually happened on the set, which was very painful for my eyes. What would have happened in the movie, I believe, is that due to having too much light for the scene like that, my face would have just washed out in the finished footage. I think that that scene was cut for two reasons. One that it might have disturbed *Empire's* pacing; at that point, it didn't need another death. Secondly, the filmmakers thought that there's the possibility of my coming back in *Revenge of the Jedi*, because they feel that continuity in the smaller parts is very important. At least, I hope I'll be coming back in *Jedi*.

Thinking about *Revenge of the Jedi* isn't the only contemplation Julian Glover devotes to his future. He knows that *For Your Eyes Only* is the first time that his talents have been substantially showcased in a "large" movie and that his portrayal of Kristatos could open up numerous doors for him in the film industry.

"*For Your Eyes Only* is a shot," says Glover serenely, "but a gun has several shots in its chamber, doesn't it? Having acted in *For Your Eyes Only* could turn into something wonderful, but I'm not at all nervous about it. If nothing happens, I won't be even vaguely disappointed, because—bless the Lord—I have a very nice career in England which I enjoy very much." Also, if it's possible, Glover would like to act in another 007 adventure.

"Now that I've played a normal Bond villain, I'd adore to play one who has an extraordinary appearance and is able to do magic. Of course, there's no possibility of my doing so, because you can't come back in a Bond movie if you've already played a villain who's been killed. Believe me, that's annoying. Although, after we did the scene where Kristatos is killed—which was about halfway through *For Your Eyes Only*'s shooting schedule—I had dinner with Mrs. Broccoli. She said, 'This won't do at all. We must start the next picture [*Octopussy*] with Kristatos staggering to his feet and crawling away so that we know he's still around.' I don't think that's to be, but it's not a bad idea..."

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*A rare shot of Glover taken when he tested for the role of James Bond. Going to get it wrong again! It was a pretty funny situation.*

"As a director, Kersh was painstaking. If there was a flash of light on something that was wrong, he'd go to infinite lengths to correct it. That could be annoying to an actor, but it wasn't on that film, because I knew that *Empire*—at least the scenes that I was involved with—was a technical exercise. The secondary Imperial Forces roles had no character development. Either they got along with Darth Vader or they didn't survive. So, from an acting point of view, *Empire* wasn't that much fun to do. The fun came from being involved with what really is a modern mythology. During its filming, my job was simply to be on the set with that gray machinery around me, stand up straight, and say lines that didn't mean very much because they were based in technical things that have actually never happened and probably never will happen. Everybody just had to get on with their work and not mess around. Waiting for lighting changes was all part of the deal. In fact, I got two extra days of work due to