Exclusive Kim Hunter Interview

Simian Scrolls
Issue 4 £2.00/$4.00
9.11.01

The horror of the attacks on the United States of America on 11th September, 2001 will never be forgotten. Much has been written about those events and it is not for Simian Scrolls to presume to be able to put into words the horror and dismay we all felt. Those events were simply beyond words.

This issue of Simian Scrolls is dedicated to the dead and injured, their families and friends, the Firemen, Policemen and Emergency Services, the Medical staff and all who suffered and endured. The sympathy and admiration we all feel for them will also endure.

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The above stunning art by Gerald Crotty is included as a special treat for Mez Downes.

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Planet of the Apes copyright 1967-2001 20th Century Fox Film Corporation
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Ape aficionado Dave Swift poses by a poster for a ‘live’ Apes performance at the Windmill Theatre, circa 1976.

‘Apemania’ in the UK, 1975-1977

When Escape to Tomorrow premiered on US TV at 8pm on Friday 13 September 1974, CBS executives were in confident mood. Expectations for the new one-hour weekly Planet of the Apes TV series were extremely high, and all the indications pointed to a critical and ratings hit for the new show.

Plans for an episodic Apes TV series had first been mooted during the pre-production phase of Conquest, and scripts and outlines had been well into development by the time of Battle’s release. When the TV deal was finally clinched, the terms of the agreement confirmed the faith that both CBS and Fox had in the Apes’ franchise – a full-length first season, comprising 24 episodes, was green-lighted, with the companies so keen to keep up the momentum (following the first TV broadcasts of the Apes movies in the US in the summer of 1974) that CBS decided that production of a ‘pilot’ (to test audience and station reaction) was unnecessary, and that work on a full series should begin as soon as was practicable. It was quickly apparent that US TV viewers did not share Fox’s and CBS’s unbridled enthusiasm for the new Apes show. Critical reaction wasmixed, and, once curiosity had been satisfied, the all-important viewing figures for Planet of the Apes began to slide — from what had been fairly modest levels to begin with. Advertisers stopped clamouring for slots, and CBS’s doubts about leaving the most important hour in Friday night primetime in the hands of a bunch of Apes began to grow. If studio executives had been hasty (to the point of being reckless) in commissioning Apes, their solution to the tepid reception which had greeted the show was just as rash and ill-considered. In no sense was the show a ‘flop’ in the US — it was certainly not a ratings winner, as its opening percentage share of the Friday night TV audience hovered just below the minimum the network could accept. The problem was that it had been sold to everyone as a ‘sure-fire hit’, and was therefore seen to be ‘failing’.

There were a number of options open to CBS and Fox: first, to stick with the show, promote it, and wait for the audiences to climb back up; second, to reposition the show in a less ‘demanding’ slot in the schedules, allowing it time to build a loyal fan-base; third, to put the show on ‘hiatus’ and look to ‘re-tool’ it; and fourth, to shorten the first season run, and relaunch an ‘improved’ second season of the show the following spring. But production costs on Apes were extremely high — as much as £200,000 per episode, on some estimates — and Fox and CBS decided to cut their losses. Production on Planet of the Apes was halted and the show was axed in December 1974, after fourteen episodes had been completed and thirteen broadcast in the US. From such an optimistic beginning, Planet of the Apes’ first small-screen adventure had lasted less than four months.

Such a fate would not befall a high-profile genre programme in today’s international TV market — because few shows would ever again be taken ‘on trust’ in the same way, but would have to prove their commercial (and perhaps, later, their artistic) worth from the outset. The current run-away genre hit Buffy the Vampire Slayer, for example, secured a first season run of just twelve episodes — and that after a twenty-minute presentation reel had been produced and approved, and the pilot episode reshot, complete with casting
changes. When it comes to the question of broadcasters allowing shows sufficient time to build their fan base, it’s worth recalling that the satellite/cable station Sky One pulled its original premier run of *Buffy* part way through season one — because too few viewers were tuning in. Long before the breath-taking conclusion of season five, *Buffy* had become Sky One’s flagship Friday night show — but only after *Buffy*’s terrestrial airing on BBC2 ignited interest in the slayer’s exploits.

Several recent genre shows have also been saved from cancellation by the injection of finance from other networks, often from other countries, willing to shoulder some of the costs and co-produce the programmes. Had international co-production been routine back in 1974, then the first country from which finance ought to have been forthcoming to save *Planet of the Apes* was the UK.

If *Apes* quickly became a TV misfire in the US, in Britain the show was an immediate and major hit, sparking a surge in popular interest in the *Apes* canon which peaked in the years 1975 to 1977. Broadcast across the ITV network (with the inexplicable exception of Scottish ITV) only weeks after its US transmission, *Planet of the Apes* was an instant success in the UK, drawing in (and holding) loyal audiences of between ten and twelve million viewers. If the *Apes* films had been moderate successes at the UK box office, it was the broadcast of the live-action TV series which really saw ‘Apemania’ take hold in Britain — none of which, sadly, proved to be of any interest to the studio number-crunchers in the USA, anxiously calculating the ‘dollar worth’ of the ailing show. British TV viewers were the first in the world to see the thirteenth *Apes* episode *The Liberator*, which had been yanked from the US run and not transmitted in the States.

The first edition of Marvel UK’s new weekly *Planet of the Apes* comic appeared in newsgagents in the middle of October 1974, just as press and popular interest in the *Apes* phenomenon in general and in the TV series in particular was reaching a new high. Issue one, featuring the opening segment of Marvel’s adaptation of the original *Apes* film, and an illustrated feature on John Chamber’s miraculous make-up, came with a garish free poster.

Playgrounds across the country were full of excited kids poring over every page. Issue two was something of an abrupt disappointment, as it became apparent that from now on Boule’s finest would not have it all their own way, but would have to compete for space in the 36-pager with other Marvel strips such as ‘Warrior of Mars’ and ‘The Power of Ka-Zar’. Marvel had set up its UK operations in 1973 and was slowly building a roster of domestic titles. The weekly British *Apes* comic was in actuality a reprint of the monthly US *Apes* magazine, complete with new cover artwork for UK readers. The US version went on to last for 29 issues. In the UK, the same contents was eeked out over 139 weekly editions. The acclaimed full-colour reprints of Marvel’s film adaptations of *Planet* and *Beneath* produced for the American market were never released on this side of the Atlantic, where the *Apes* title evolved (or perhaps more accurately ‘regressed’) in its own peculiarly British way.

In the same week that the first British *Apes* comic was released, Marvel UK also launched *Dracula Lives*, a new and suitably light-weight weekly ‘spine-tingler’ for young teens. From the outset, Marvel’s intention to fuse the new titles once their respective strengths and weaknesses became clear was never in doubt —
halving production costs and combining their individual readerships. The merger came on 23 June 1976, with issue 88, and while the Apes retained lead billing on the masthead, in the three feature format the simian page-count was now often pushed down to as few as eight pages. Worse was soon to follow.

By the end of February 1977, there were no Dracula stories in Planet of the Apes / Dracula Lives, and Marvel had resorted to republishing its Beneath adaptation from less than two years earlier just to fill up pages at the back end.

When, on 2 March 1977, the Apes were stripped of their top billing and obliged to join the long-established four-story Mighty World of Marvel, fighting for space alongside Hulk, Daredevil and Captain Marvel, the end was clearly in sight. This latest change also hiked the Apes issue numbering from 123 to 231 in a single bound. Just three months later, on 15 June 1977, the inevitable happened, and with little ceremony Marvel announced that it had dropped Planet of the Apes from its UK list.

The UK comic had remained an uneven and unpredictable title from the very beginning. Its film adaptations were always convincing and (in the days before VHS) much welcomed by Apes enthusiasts. The cover artwork could be stunning and the new and original graphic fiction imaginative and well rendered. Equally, the cover art could be of dismally low quality, and the new stories lazily plotted and ineptly illustrated. It was always a mixed bag of monkeys.

The ‘Apes Forum’ letter pages were routinely full of as much criticism as of praise — bemoaning the poor (and sometimes plainly misleading) front covers, and the bulking out of the magazine with non-ape material (some of which was serviceable enough, but much of which was by-the-numbers Marvel super-heroism).

What the comic was indispensable for were the behind-the-scenes features on all aspects of the Apes film and TV world, and the full-page colour posters of Apes characters and stars. Even the most dedicated of young Apes fans took scissors to their precious comic collection to cut out wall art that was hard to track down elsewhere (if we ignore the dreadful cartoon-style Apes wallpaper that briefly appeared in DIY shops at about this time — and we should).

What might have helped the UK comic was the opportunity to develop original stories based on the Apes TV show which was so popular here in Britain. But although the Brown Watson Apes annuals (produced from 1975-1977) were able to include just such material, the British Marvel comic (reliant on Marvel Apes material from the USA) was not — presumably for contractual reasons. This did little to dissuade British Apes fans, eager for information about merchandise, events, and TV-tie-ins and desperate to join an official Apes fanclub, from making the Marvel comic the focus of their pestering attention.

By their own admission, the small UK Marvel team could barely process the sack-fulls of Apes related mail pouring into their offices each and every week, and it was clear that the company had no interest in extending its UK operations into the uncharted world of ‘fandom’. The obvious solution was to reach a deal with an officially recognised fanclub, so that Marvel could offload all its ‘please send me Galen’s autograph’ fanmail to another company, each of which could then promote the work of the other. In late 1975,
months after the TV series had completed its first UK run, a deal was reached with Television Character Promotions (TCP), a small and (as soon became apparent) relatively inexperienced PR and promotions company, then based in west London, who launched the official (UK) Planet of the Apes Fan Club that December.

Backed by full-page ads in the Marvel comic, the club was claiming a paid-up membership of 1200 by May 1976. Fans sending in their £1 annual subscription received an ‘Apes Starter Pack’ — drawn from a selection of the pens, car stickers, badges and prints the club was selling via mail order — and the promise of a bimonthly newsletter.

Run from a tiny office in London’s Piccadilly, TCP comprised a staff of five, and had secured not only the franchise to run a fan club endorsed by Marvel and recognised by Fox, but also responsibility for arranging the ‘personal appearances’ and ‘public performances’ by Apes characters which occurred across the UK between 1975-77. If the ‘appearance’ side of TCP operations were run more efficiently and a great deal more attentively than the other fan club routines, that was probably an indication that the live work was a more lucrative proposition. The newsletters, when they appeared at all, were guaranteed to be many weeks late. When they did arrive, they often claimed to be ‘double’ or ‘bumper’ issues, although this might only stretch the page count to some twelve sides. Produced in plain type and with minimal illustrations, the newsletters were always a let-down — even to this uncritical twelve-year-old Apes devotee. Worked up from Fox PR releases and padded out with inquiring readers’ letters, ‘jokes’, club apologies and pledges of better articles to come, the newsletters were at best a pretty uninformative ten-minute read. The highlight was always the reports of Ape appearances ‘in the flesh’ — and in this TCP could excel themselves.

The club provided live Ape events of two types: ‘personal appearances’ by a couple of costumed characters, who would pose for photographs with fans and offer ape autographs at supermarkets and shopping centres, and set-piece live shows, performed by a full cast, which would usually form part of a larger entertainment bill at festivals and fayres. TCP employed both a Fight Director who would double as Choreographer and a Costume and Make-up Artist to prepare and deliver the shows. Right from the off, these shows attracted considerable interest. In early 1976, TCP’s Apes characters featured briefly on ITV’s kids’ quiz Runaround and put in appearances at Oxford and Southampton (where they “were very well received at Debenhams”). The newsletter reported that the “highlight of April must have been Battersea Easter Parade — ten gorilla soldiers were there, along with Galen, Urko and even his second in command Dr Zaius, and three human slaves. They even got on the ITN news.”

In the late spring of 1976, bookings for TCP’s live Apes were pouring in. An early tour schedule included the following dates: 23 May, West Midlands Safari Park; 30-31 May, Preston, Moor Park; 5 May, Bishop Stortford; 5 June, Codicote Village Fayre; 12 June, Engayne School, Upminster, Chesham Fayre, Roundhay Park Leeds; 17 June, Camden Passage Festival; 26 June, Hereford United Football Club, Banbury Town Carnival.

Television Character Promotions also accepted charitable bookings, including one where “Gorilla warrior Orak went on the annual taxi-drivers outing to Southend for handicapped and deprived children.” Interest kept on growing. TCP’s live simians were “mobbed by 3,500 fans when they appeared at a supermarket in...
Rochdale; 80,000 people watched the arena show in Preston; 55,000 in Leeds, and the best reception came from Scotland, where they have never seen the Apes before.” In the summer of 1976 TCP’s ‘arena show’ visited Doncaster, High Wycombe, Glasgow, Edinburgh, Cleethorpes, Wrexham, and Brockenhurst in the New Forest. A ‘live synopsis’ distributed to audiences at such shows, introduced newcomers to the world of Galen, Burke, Urko and Virdon, and pledged: “Today you are seeing the first live show presentation of the Universe of the Apes. You are seeing authentic characters who will enact a specially prepared show with live action and an original sound track.”

Club member Andrew Shakespeare’s review of the Apes’ headlining appearance in the Hoffman Circus Show at the Wollaston Recreation Ground in Stourbridge gives an indication of what fans were offered. He was clearly impressed:

“When the audience saw the gorillas and their leader they started booing, then gave a cheer as the renegade ape, Galen, hopped into the ring. The gorillas caught the astronauts and put them in cage ... Galen escaped the gorillas and jumped back into the ring, where he knocked down Dr Zaius. Quickly he released the astronauts as Urko rode up. An astronaut pulled him off his horse and they started fighting. Soon Urko was lying flat on the ground and Galen rode off with the astronauts leaving Dr Zaius, Urko and the gorillas either tired or knocked out. At the end of the performance the Apes gave their autographs.”

These shows, all of which based themselves on live-action TV Apedom, were arranged by TCP’s Fight Director Mike McCarthy, who once suffered a broken nose (whilst performing as gorilla soldier Zako) before the end of the first show of the day in Glasgow when a mistimed pulled punch hit home. McCarthy also penned a new and original Planet of the Apes theatre script. This new Ape play received its world premiere on 19 July 1976 at The Theatre Royal, Stratford, London E15, where — according to the TCP Apes’ newsletter of the time — it began a five week run. All performances were said to have quickly sold out, as audiences were treated to “a mixture of drama and pantomime with lots of audience participation.” It is here, however, that mixtures and combinations of the various shows vary; in June 2001, staff at the Theatre Royal confirmed to Simian Scrolls that, in contrast to the enthusiastic claims of TCP, the Planet of the Apes play ran for three days only (19-21 August 1976) and that all performances were matinees — a somewhat more modest theatrical ‘triumph’ than the one celebrated by TCP. Whether the ‘missing’ four-and-a-half weeks of Apes’ performances are an indication of the incompleteness of the Theatre Royal’s files (some quarter-of-a-century on) or a reflection of TCP’s over-inflated and over-ambitious approach to its work in 1976 remains — at present — an unanswered question.

Although, sadly, no publicity or promotional material from the show remains on file, it’s clear that it featured the characters of Galen, Urko and Zaius, alongside astronauts Brad and Jeff and “slave girl Pila... who captures Brad’s heart, which leads to a tear-jerking farewell at the end of the show.” A parallel production in Great Yarmouth with an alternative cast, in which the “part of Pila was taken by Angela Davies (of Sale of the Century fame)” was claimed by TCP to have been...
equally popular, and to have run to full houses for its scheduled eight week run. As with TCP’s other theatrical claims, it’s not clear if company plans to transfer the show for a Xmas run at the Kilburn Empire, London, or preparations for a tour of Ireland, ever came to fruition.

At the end of 1976, TCP were proud to report that:

“The Apes have appeared at a total of 38 venues, of which twenty three were straightforward personal appearances. At the other fifteen venues they performed their arena show no less than 31 times. Also there were the two summer seasons. […] At each theatre they did two shows a day for six days a week. That makes a staggering one hundred and fifty six performances altogether.”

In January and February 1977, the characters of Galen and Urko put in appearances at another five Tesco supermarkets between Manchester and Brighton, adding to the eight they had attended the previous year. Further live bookings were publicised by TCP up to the 1977 August bank holiday, but it was clear that operations were being wound down. The company moved from their Piccadilly office, first to more modest accommodation in Ilford and then to a private address just outside Braintree, as, one by one, staff members left. Marvel had long since stopped publicising the club, and by the time the Apes were dropped from the Mighty World of Marvel in June 1977, TCP seems to have disappeared without trace, taking the UK’s only official Apes fanclub with it.

Regional ITV companies began to exercise their option to run repeats of the Apes TV series in the later 1970s, but it was clear that, this time round at least, British ‘Apemania’ had run its course. Without new TV episodes to sustain it, and with no more Apes films in the pipeline, it’s hard to see how it could have been any other way. Two years earlier, the Daily Mirror, picking up on popular enthusiasm for the TV show, had offered a free full-colour Apes poster, a reworking of Fox’s classic invitation to ‘Go Ape!’, promoting the series. Two years on, and any remaining Apes product left on the toy shop or newsagents’ shelves was being swept away to make room for merchandise tied-in to a new film by George Lucas. Although the potential of a new cartoon series excited some fans, it was harder to retain the belief that animation had stepped forward to save the Apes from extinction once the Return adventures had been broadcast. If Planet of the Apes had a future in the UK, in 1977 it was far from clear what that future might be. One thing was for certain. For the time being at least, shopping at Tesco’s was never to be so appealing a prospect again.

Rich Cross

UK fan club membership card, 1976-77
31 YEARS LATER
CORNELIUS FOR A DAY
by Luiz Saulo Adami

James Gregory said he knew what life was like for a turtle after enduring the severity of the make-up and weight of the costume for his role as General Ursus in Beneath the Planet of the Apes. When I returned to Los Angeles on 29th September, 1999 for nine more days of researching Planet of the Apes, Jeff Krueger introduced me to Bill Blake. Specialist in make-up and special effects, and one of John Chambers’ more respected disciples.

I knew Blake only through reading about him and the reputation of his professional work. We almost met once before during Starcon 1998, but he had had to cancel due to professional commitments. Bill Blake gave me the chance to turn into an ape and to feel what it was like to be Roddy McDowall, who played Cornelius and Caesar. To be honest, I never thought that one day I would have this chance. On 1st October, 1999 Blake went to work, just as Chambers had in the old days of Planet of the Apes, in his studio in the outskirts of Los Angeles. Blake’s studio is filled with forms of creatures, including one of the prehistoric monsters from Jurassic Park, directed by Steven Spielberg. On that day, I was to be reborn with the face of a chimpanzee by Blake’s adept and talented hands. Jeff Krueger shared the experience and photographed the event.

Bill showed us, step by step, the process necessary to transform men and women into chimpanzees, gorillas and orangutans. The mould that Bill used to make the chimpanzee face was the same that Chambers had used to create the face of Cornelius for Escape from the Planet of the Apes, the Cornelius of the show Meet Cornelius and Zira, and the Country Ape that appeared in the episode The Interrogation from the Planet of the Apes TV series. He began the modelling process by injecting the latex into the mould - the mould is the original, created with the same material that dental surgeons use to construct bridges. Bill placed the material in an oven in his trailer, to cook for two hours. While we waited, he showed us some films that he had produced as a kid, projected in the wall of a shed on the other side of the street.

**Cornelius Appears**

On 5th October I had one of the most incredible experiences of my life!

Through a mirror, I watched my transformation into one of the most popular characters of the series, Cornelius, the chimpanzee archaeologist, played in the movies by Roddy McDowall in 1968 and 1971, and by David Watson in 1970. My make-up session took three hours. It was a complete session, just like the ones for Roddy McDowall in the 60s and 70s - we even listened to classical music and everything. Caesar’s costume from Conquest of the Planet of the Apes, the face, the hair, the ears, the shirt, the covering of hair (on arms and hands) and the original shoes of Cornelius from Planet of the Apes and Escape from the Planet of the Apes, completed the transformation, so that I would look just like Roddy McDowall in the Ape films saga.

During those three hours where I remained seated (a good part of the time with my eyes closed because of the variety of sprays that were applied in the hair and beard), Blake explained all the different stages for Jeff and I. If you were to have asked me, at that moment, what I was feeling
myself. I would say that, as a fan of the series, a fan of McDowall and an expert of all the history of the movie and TV series - it was as if I was really being prepared to enter a scene: as if I was in the make-up department headed by Chambers in 1967, waiting for somebody to come in and say “OK, we shoot in five minutes”. If somebody had said those magical words, believe me, I would have been ready to do the scene!

**Hello, Cornelius**

After the make-up session, Blake, Krueger and I left for Malibu Creek for a visit to the old locations for *Planet of the Apes*, *Beneath the Planet of the Apes* and *Battle for the Planet of the Apes*, where the two cities for the series had been constructed. The place was made into a State park in 1974, after the production of *Planet of the Apes* TV series. At Malibu Creek, we found construction fragments of the Ape City amphitheatre. We met some tourists who wanted to be photographed with Cornelius, and before it got dark, we left for a visit with Natalie Trundy, who was moved to see me dressed as McDowall.

Before leaving her apartment, she kissed my Cornelius snout, repeating the farewell scene from *Escape from the Planet of the Apes*. That same night, we visited photographer Mark Ragonese, and had supper at an LA restaurant, where customers and employees stopped to greet us. “Hello, Cornelius,” some of them said. “Goodnight Roddy”, they said as we left. It was as if we were recreating McDowall, one year after his death. A few hours before embarking on my return trip to Brazil, on 7th October, I visited John Chambers, with whom I made some photographs for this book, and Zuma Beach, which was used to film the final scenes of *Planet of the Apes* - the cave of Cornelius, Taylor finding the Statue of Liberty, and the opening scenes for *Escape from the Planet of the Apes*, where of Zira, Cornelius and Milo are brought ashore.

During this second research trip to California, I also learned that the personal archives of producer Arthur P. The Jacobs were donated to the Department of Archives and Special Collections, Charles Von der Ahe Library at Loyola Marymount University where I was assisted by Cynthia Becht and her team of archivists.

In my return luggage, I carried the faces of Cornelius and Caesar, which were given to me by Blake. Today, they are part of *The Ape House* project, at my house in Brazil, a space created so that other people can have access to all the information that is part of the contents of my book about the film which transformed the history of the world-wide cinema, on 8th February, 1968 with the release of *Planet of the Apes.*

With the characterisation completed, the visit to the old Ape City locations served to find old vestiges of the scenes used for the production team 30 years ago

and if you’re inspired by that see page 35!
Usually, for every successful movie there follows a dozen cheap-and-not-so-cheerful cash ins. POTA has always been surprisingly sugar free in this area, probably because it has produced so many sequels and cash ins for itself.

The only real, out and out, balls to the wind, rip off was this oddity from Japan... 1987’s

TIME OF THE APES

Originally transmitted as an episodic TV show, someone (God bless ‘em) thought it would be a cool idea to splice the episodes together and make a full length feature. American readers are more likely to have seen this movie, perhaps on the Mystery Science Theatre 3000 show but here in the UK your only real chance of seeing it is locating a long deleted video cassette or if you can view NTSC American tapes, do as I did and keep your eye on the internet auction site EBAY.

Before we continue, a word about Japanese movies. One has to remember that they are, of course, made for a Japanese audience whose tastes, fashions and culture are often incomprehensible to those of us here in the UK. Plotting, direction and acting methods can seem so alien to our eyes that it is easy to dismiss them as stupid or childish. Also I can find no reference as to what age group “Time of the Apes” was originally intended for so if the viewer can remain open minded there is often much to enjoy.

The series of events (I hesitate to use the word “plot”) goes something like this:

Two children, Johnny and Caroline are taken by Lab assistant Catherine to visit their Uncle at his Laboratory. Uncle Charlie is currently testing a method of “cold sleep” a cryogenic process where subjects have been frozen and successfully revived.

An Earthquake strikes and Catherine and the children seek refuge in three of the Cryogenic sleep chambers. Falling debris hits the “on” switch and the cryogenic process is activated.

They are revived at some point in the far future (I didn’t catch a date) and discover (Brace yourselves) that they are now on a planet ruled by intelligent, talking Apes. Unlike “Classic” Apes these Japanese apes drive jeeps, have “nuclear guns” and chief Ape heavy “Police Chief Gaybar” even carries a “laser whip.”
Our heroes escape and head for “Green mountain” where they are rescued by “Godo” a kind of human survivalist whom the Apes seem to fear. Godo takes the three under his wing and the team is completed with the arrival of a young female Ape named “Pepe”

A series of Captures and escapes then ensues including a memorable encounter on a train (“Oh no! Here comes the conductor!”) Each time the Apes seemingly have the humans cornered they are buzzed by a mysterious UFO (Relax, this kind of thing happens in Japanese movies all the time) which seems to be intent on preventing any harm coming to them and allows them to escape once again.

This UFO is a product of “UECOM” an Artificially Intelligent Supercomputer that seems to wish to save the humans only in order to dispose of them itself. After tearfully returning Pepe to her home they are finally able to confront the computer face to “face” it reveals they are the last living humans on the planet, UECOM and the Apes having killed all the others. The Computer once our protector grew to despise humans who were “So lazy, they got Apes to fight their wars for them.”

Because Apes and humans can never live together without violence, (something UECOM is dedicated to prevent… After having wiped out the entire Human race?) it gives them a choice of being sent even further into the future or to another planet.

I must admit at this point my brain overloaded and I lost the plot myself. Somehow, after a futile, physical attack on UECOM, Godo winds up alone on another world and Catherine, Johnny and Caroline are returned to the present. When they awake they are greeted by Uncle Charlie who rubs his chin nods then gives them (and us) an incomprehensible explanation of what has happened. (Apparently unforeseen temperature fluctuations caused them to be returned to the past!?)

Catherine shows the Children a necklace given to her by Godo and tells them that as long as they remember him he will always live in their hearts (Not much consolation for Godo I imagine.)

An interesting curiosity or a Cancerous black stain in Ape mythology. The final decision must remain a personal one, I found the whole affair fascinating in a dumbfounded way.

It goes without saying that the Apes make-ups are, of course, inferior to John Chambers wonderful creations but I would say they are generally better than many of the background masks seen in Beneath and Conquest. There does seem to be an attempt to show different species, there seem to be some Baboons among the crowds and different hair colours but there’s no reference to different types in the dialogue. Generally they are simply… Apes.

Bearing in mind it was made for TV in the eighties, the make up is no worse than you might have found on the UK’s “Doctor Who” or “Blakes 7” and although the plot is by turns bizarre and disjointed I can’t put my hand on my heart to say it’s any worse than “Wild Wild West” or “Batman & Robin”

The film stars lots of Japanese people and was directed by Kiyo Sumi Fukazawa & Atsuo Okunaka.
Writing credits: Keiiche Abe, Sakyo Komatsu, Kouji Tonaka & Aritsome Toyoda.
Produced by Masashi Tadakuma & Mataichi Takahasi. Original music by Toshiaki Tsushima
A Tsuburaya Production, Ltd. in Colour
Running time 98 minutes
FRIENDS AND FUGITIVES

It’s been said that the definition of hardware is ‘the parts of the computer that can be kicked’.

Knowing where to kick has been Mary Downes’ job for the better part of 20 years. A computer manager by day and a writer and artist at heart, “Mez”, as her web friends call her, enjoys melding creativity with circuit boards to promote her interests. She traces her fascination with computers straight back to her childhood love of Planet of the Apes where technology failed the astronauts - and the human race.

Never one to let a hunk of hardware beat her, Mez admits to admiring Burke (a fellow New-Jerseyite and a man capable of building a working battery from 500 year old rubble) while wholly empathising with Galen’s belief that computers must be magic.

Which is why she sometimes suggests waving a dead chicken over a sick PC. Her wonderful web site, “Friends and Fugitives” is essential viewing for TV series fans and the contact details are on page 15.

Being an Apes fan is a heck of a lot more fun nowadays than when I was a kid.

Oh sure, I experienced Apemania firsthand in the early 70s. I had the comic books and the paperback novels and the gum cards. I got to see the films as they were meant to be seen - on the big screen at the local drive-in, while my sister and brother pelted each other with popcorn. And when the films stopped coming I sat spell-bound in front of the television set, a faithful devotee to the new Planet of the Apes TV series ..... and Galen.

They could have dressed Roddy McDowall up as a hedgehog and I would have adored him.

But it was lonely being an Apes fan back then. Especially for a girl growing up in the suburbs of New York City, where rock-n-roll rules and peer pressure came in the form of mafioso style epithets on the school playground. Where admitting to liking anything Sci-Fi was social suicide. If you were lucky, maybe you knew one kid on your block who didn’t mind playing ‘gorillas vs mutants’ in the tunnels excavated under your mom’s prize rosebush. But I was on my own. If there were other Apes fans in my vicinity they were laying low ... or getting used to being stuffed in their lockers after school.

If I had any doubts about my singular status as a fan of the TV series, they were put to rest when CBS ripped the show off the air in mid-season. I wrote long sad letters to the network, pleading for them to put my show back on (I took it quite personally), but I got no reply.

Aggrieved as I was, I never forgot the Apes or Roddy. When WPIX in New York began broadcasting the TV series a decade later in sliced-and-diced format, I was there with my VCR. Now I had at least some of the series on video to watch when I wanted. Take that, CBS.

But let’s wind on a few years. In 1998 I was recently married and newly resident in the UK. I had just put together a website about another British celebrity I had admired for some time, one I thought no-one else had heard of until I took my zeal online. Suddenly fans from around the world were writing to me and gathering on my discussion board. And it was there, one night in October that my sister posted a brief, astonishing note.

Roddy McDowall died today

At first I couldn’t bring myself to believe or verify this news. I treated it lightly, stubbornly refusing to let it sink in. Certainly I had witnessed the slippage of years on Roddy through his subsequent film and TV roles. But this ..... this was impossible. Someone must have got a wire crossed. He’d only just finished filming the ‘Behind the Planet of the Apes’ special!

Finally I forced myself to read his obituary. Then I began searching the net for sites on the TV series.
Today of course, the Internet has changed the face of fandom. Web access provides us a way to communicate with like-minded individuals no matter where in the world they might be, and you don’t have to run the gauntlet of geek-dom to find them. I was heartened to discover “Planet of the Apes” is well-represented on the net, particularly in regards to the films.

But the results on the TV series were disappointing, and troubling. Only a handful of pages existed, and each was the same, offering little more than an episode listing and a few familiar stills of Galen, Pete and Alan. Most of these pages were tied to grander sites focusing on the films, as if the inclusion of the TV series was obligatory rather than desired.

Egads, was I still the TV series’ only fan??

Months went by before I decided the situation needed remedying. There was a hole in cyberspace that wanted filling, and I figured I was just the woman for the job. I already had enough experience with my first website to know what a dream opportunity this was. Uncharted territory. The chance to be the first. ‘If you build it, they will come’. Surely there were other fans of the TV series out there!

And so the ‘Planet of the Apes on TV - Friends and Fugitives’ web page was born. I stuffed it full of everything I could think of to pull interest; an overview that serves as my critique of the series; a page of trivia and links to other important Apes sources on the net; images from each of the episodes (a collection thats quickly eating up what’s left of my webspace); a look at the timeline and how it might fit the chronology set down by the films; a news page; and my own memories of the series and what it means to me.

Oh, and there’s a discussion board. Because it wasn’t long after the page went live that visitors began e-mailing me to let me know they were fans of the TV series too. Among them was our esteemed editor, John Roche, who approached me to write this article for Scrolls. With that single e-mail John affirmed my place in Apes fandom. I couldn’t have been more honoured if Councillor Zaius himself had handed me the keys to Central City.

Thanks John, Can I get 50 megs of webspace with that?

Mary “Mez” Downes - Planet of the Apes on TV - Friends and Fugitives
http://www.netcomuk.co.uk/~pdownes/potatv/potatv.html
PLANET OF THE APES 2001 REVIEWED

By Brian Pendreigh

Planet of the Apes Certificate : 12
Director : Tim Burton Starring : Mark Wahlberg, Tim Roth

After the disappointment of recent potential blockbusters, the new version of the Planet of the Apes assumed the mantle of the biggest movie of the Summer. It fulfilled expectations at the American Box Office, with the second highest opening figures of all time, despite some snitty reviews. Are the critics out of touch with the film-going public? Or is it really just another dud? Yes, and no. So does it fulfil its potential as a classic move “re-imagined” by contemporary Hollywood’s greatest visual stylist Tim Burton? Yes and no, at the same time. Visually the film is a knock-out, everything you might expect from the Director of Batman and Edward Scissorhands. Pictures of fearsome ape warriors, in a simian version of medieval armour, have been all over the newspapers, playing no small part in turning this into a must-see movie event. Not only is Rick Baker’s make-up likely to win its creator another Oscar, but the film makes excellent use of desert and jungle settings and creates an ape civilisation which, like the costumes, could have come from our own past, or our own folklore. And, if you can “re-imagine” the battles in Braveheart, with apes instead of English, you will get some idea of this film’s climactic set piece.

The overall effect is one of a world that is familiar, and yet slightly, eerily, off-key. But, at the same time, the film shows signs of having been rushed, to fulfil its destiny as the Summer’s top blockbuster, and there are irritating shortcomings in narrative and even editing. Planet of the Apes is not a remake as such, though it shares the 1968 original’s central premise of an American astronaut landing on an upside-down world where apes lord it over primitive humans. Mark Wahlberg is astronaut Leo Davidson, part of the crew of a space station, where ape astronauts work alongside humans - in a strictly subservient capacity. Leo’s chimp buddy Pericles is sent into an electro-magnetic storm. “He’s the canary; that’s the coal mine,” says the commander. When the chimp’s capsule disappears, Leo goes after him.

Before your date has returned from the popcorn stand, Leo has crashed into a jungle pool, been confronted by a tribe of savage humans (led by veteran country and western singer Kris Kristofferson), and finally been attacked and captured by a troop of gymnastic apes. It is breathless and highly imaginative stuff. Leo is sold to Ari (Helena Bonham Carter), a bleeding-heart liberal chimp and finds himself waiting table for visiting VIPs (very important apes), including General Thade (Tim Roth). The film draws breath while they debate the status of mankind, before Leo escapes and goes on the run with Ari.

Charlton Heston came across as an icon in the original, the entire history of western civilisation encapsulated in a single man. Wahlberg comes across as nothing more than a boy. But then there is only one Charlton Heston, thank God, appearing here in a powerful cameo as Thade’s Father, custodian of the planet’s “terrible secret”. The apes not only look more like the real thing than they did in 1968, they act like it too. Chimps, not gorillas, are the psychos of the ape world and Thad throws himself into his character quite literally, coming to rest only just short of pantomime villain, while Bonham Carter’s character is so flirtatious that you get the impression she is abbot to kiss Leo every time they meet. This may all be accurate in terms of ape behaviour, but there is a narrow line in ape drama between what works dramatically and what is risible. And it is Bonham Carter, complete with the plummiest of accents, who most often comes close to overstepping it. The reason the ape characters worked so well in the original was that they were essentially human.

But most of the new ape characters do work well. Paul Giamatti is a delightfully sleazy slave-trader, as if Fagin had been reincarnated as an orangutan. Michael Clarke Duncan’s pious silverback may go down as one of cinema’s great warriors and Heston threatens to steal the picture with his deathbed scene. It is easy to quibble about the film’s flaws, but the best approach is to forget the original and enjoy the spectacle and drama of what is up there on the screen.

Brian’s book, The Legend of the Planet of the Apes: “Or how Hollywood Turned Darwin Upside Down” has been published and is a fantastic read. All Scrolls readers are strongly recommended to buy it. It is published by Boxtree, priced £14.99, ISBN No. 0-7522-6168-1.
STARSHIP MINE
Part one: Not programmed to land in water.

Of all the ships in the history of the Science fiction movie, few are as little seen or as shrouded in mystery as that which carried four astronauts, two thousand years through time, to crash land on a future earth that in their absence had become a Planet of Apes.

The starship from Planet of the Apes is never seen in it's entirety. The opening prologue, set in deep space shows plenty of interior detail but the stars themselves are only ever seen through the windows. The dramatic crash landing, originally planned as an expensive series of shots was ultimately shot subjectively - from the spaceships point of view - Which gave the sequence a startling originality.

When the ship hits the water our first view of this future earth is once again through it's windows and only then do we get our first clear indication of what the ship, or at least part of it, actually looks like.

The water hints at more lying beneath the waves but what this looks like we will never know.

The ship was designed by William Creber who says:

"We wanted something that wasn't just a capsule. So I looked around and noticed this sort of "para glider" idea which seemed a bit more futuristic. We did some sketches of how it would look floating and both the Director and Producer liked them so we just did it. We didn't spend a lot of time designing it because there just wasn't the time to get it thought out. We just tried to emulate what NASA was working on back then.

We implied that there would be a door at the rear and that there might be rockets and at one point we were going to add a heat shield but, since we knew that it was never going to be seen the rear just became unimportant."

The nose section returns in the sequel "Beneath the planet of the Apes", this time with extra dressing. A burnt out skeletal shape is all that remains of the rear of this second starship (Actually the first prop re-used) The contours are similar to the shape of the present day space shuttle, a design that was, at that time, still in NASA's future. A long burnt out "tube" can be made out running almost the complete length of the ship giving a clue to the engine structure.

A re-designed full size prop was used for "Escape from the Planet of the apes" which magically now includes a hatch just behind one of the windows. Curiously there is no sign of any type of propulsion system so the ship in escape is merely a recovery vehicle.

The prop appeared one last time in the pilot for the TV show. The hatch is still present and this time barely glimpsed engines have been added to the rear of the ship. It is still however very small for a long, deep space mission with a crew of three.

The full size prop was last seen rusting away in the back lot of the 20th century Fox studios and various sources claim the 6ft studio miniature now resides in either: A) The Bob Burns museum B) One of the American Planet Hollywood restaurants C) William Creber's garden where it has been converted into a Bird Bath!

For many years I've had a particular fascination with the sleek simple contours of this mystery Starship. Probably because it was the first space-ship I ever took note of (except maybe the Irwin Allen TV ships) The official studio blueprints show a token attempt at some "Apollo" style rocketry but this clunky, stubby rear seemed so at odds with the graceful front of the craft I could never accept it. There are two websites devoted to the starship (Now generally accepted as "The Icarus") and both have attempted to design a rear for the ship. While they are as valid as my own design and above all logical they seemed to me to have fallen into the trap of sacrificing style for logic.
Using some dialogue and obvious facts from the movie I made a few notes and offered my own solutions to some basic questions.

1. The ship was designed to land and take off again. This would require standard "jet engines" for atmospheric flight. Landing and take offs would be best be served by Vertical Take Off technology similar to the Harrier jet fighter. It would probably have landing struts (like for instance the Nostromo, from "Alien") rather than shuttle type wheels and undercarriage which would require a runway.

2. The ship should be at least twice the length as that which we see in the movie. This justifies the angle it sits at when sinking, it would also allow for required storage and quarters as well as the space needed for some kind of combustion to take place within the engines without incinerating the crew.

3. The propulsion system is capable of reaching near light speed, this would require a currently unknown technology which for the sake of convenience I referred to as a "Warp" drive. The ship would need to be as aero dynamic as possible for atmospheric flight.

I then began to sketch. I followed the lines of the front of the ship, experimenting with pencil and erasers. Slowly the ship in my subconscious took shape, ideas were tweaked and enhanced, whenever I found myself cluttering things up I started again... Less is more, I thought.

The part that gave me the most trouble was what I would come to know as the "Hassilien Drive". The shape of the rear of the ship was now pretty clear to me. Where the engines lay had been nailed. What they looked like was something else entirely. Eventually I designed something based upon the warp nacelles of a Federation Starship. On paper it looked pretty cool. I had my design, I now did what any sane person would do under the circumstances... I looked for someone to build it for me.

As luck would have it my path had just crossed with that of Andrew Wright, a very talented artist/sculpter/model builder who, for a price, offered to build the ship on my behalf. Quite how he went about this is an article in itself...
When I was approached with the idea of making an Icarus model, I said "sure, it's a simple shape, it'll take no time at all".

I was shown some original designs for the back of the craft, and was supplied with a selection of photographs of the ship in model and full size prop form.

The ship was to be 2ft long, so I started by working out the scale from the photographs and used them to build up plans on A3 paper.

This went well until I got around to the back of the craft. What often works in a sketch doesn't always work out logically when you attempt it in plan form. The main trouble being that the front was quite angular, and the back was to be quite curvy. I left this open for now as it wouldn't affect my getting started and you frequently find that working in three dimensions makes it a lot easier to realise what you have in mind.

The basic hull shape was carved out of 80kg/m³ polyurethane foam. This is very easy to work, using saws, knives, chisels and sandpaper etc. to give nice compound curve shapes. I started working on the cone shape first. I drew a centre line and marked out the arrow shape, and cut that out with a jigsaw. I then marked out the ellipse on the end of the foam, and cut the corners off. I used a long sander to shape it up, with 40 grit sandpaper. Once this was done, it was covered in a layer of fibreglass tissue and allowed to solidify.

When this had hardened I used 100 grit sand paper on the long sander, to smooth it off and leave a good cone.

The window areas were carved out, and deliberately made too low, so the details could be added later. I then marked out the side triangular sections, and cut them out of foam, stuck them on the sides and covered them in tissue also. The time had now come to deal with the back.
I started on this by shaping the back of the cone off and bringing it back in at the rear. This was a matter of toying with it until it looked right.

I sanded the back until it fitted in with what I hope he had in mind, and then smoothed the inner surface with filler.

With the back done, I finished off the side part's rears, by shaping them in, and adding a mesh material I had knocking about that I thought might look alright.

I now finished the front by adding sections of a grate styrene sheet. I stuck these with epoxy, and then went around the edge with putty. When this was hard I filed and sanded it smooth, and cut in the escape hatches using a sharp knife, and needle files to straighten them up.

The last thing to do was make a stand, which was made from a steel rod and plate.

The next step was to coat it with primer filler, then rub down with 600 grit wet and dry paper-wet. This smoothes everything off nicely, but also shows all the defects, so you find yourself adding a bit of filler there and sanding a bit here, etc.

It was now ready to paint, and here came the fun! I sprayed it with a Humbrol aerosol spray and it gave a nice smooth finish.

The next day I masked up the red and blue stripes around the nose cone and the central hull, and lightly airbrushed the paint on. The nose cone was masked up and sprayed with a mix of enamels to give a brassy gold look.

Next were the window indents, which were airbrushed with khaki. I then gave the whole ship a coat of satin so the whole thing had the same sheen.

Finally the radiator type bits at the back were airbrushed matt black.

For more of Andrew Wright's fantastic creations check out:
www.artlexcreations.co.uk

To see some of the pictures featured here in colour go to:
www.goingfaster.com/icarus/
STARSHIP MINE

Part Three: Re-Imagineering.

One morning, Mr Postie knocked upon my door carrying the biggest box I'd ever seen. I signed my name, thanked him and began to tear into the packaging. A glimpse of white caught my eye. I ripped off the bubble wrap and there, lying on its side was an actual three dimensional model of The Icarus.

I lifted it out of the box and was surprised by its lightness.

I reverently placed the Starship on its stand, stood back and admired the craftsmanship.

Andrew had followed my designs to the letter and it was a huge relief to find that what seemed to work in two dimensions looked just as good in three. It was strange seeing something that had existed in my subconscious for so long now sitting there in front of me. I'd always known that this was how The Icarus ship was supposed to look, I just never knew that I always knew it.

Andrew had followed my design to the letter improving upon it where required but sadly, the “Warp” bubble just didn't work. There was nothing wrong with the execution, a translucent orb was what I'd asked for and a translucent orb was what I'd got but it lacked... conviction.

I thought about it and realised I'd been lazy and just hadn't thought it through.

Andrew graciously offered to re-do any parts I didn't like free of charge but before I bothered him I wanted to try a few things out on my own.

I put a call out to a number of friends I'd made on the web asking for input. One Ape fan in particular - Mez Downes, was very helpful and I discovered that she too had given The Icarus a lot more thought than was probably healthy.

Here's what Mez had to say...

"I think you can discount hyper or warp-drives, or there would have been no need for Taylor and his crew to go into stasis for the journey if they had such capabilities, and the highly advanced technology required to make them feasible propulsion systems wasn't reflected in the sequels.

You can also discount chemical rockets because they'd be depleted long before the ship left our solar system.

What that leaves for interstellar travel is antimatter, fusion plasma propulsion, and solid core nuclear fusion. Nix the first two for the same reason above -- out of line with the technology timeline.

The last is the one I'd go with. Nuclear fusion engines are within easy reach. It just takes some bright spark to figure out how to make a reactor chamber small enough to fit on a ship the size of Taylor's and how to fuel it efficiently for a long duration spaceflight.

Standard looking fuselage was the way to go, futuristic to be sure but they would still have to be recognisable as such. The Icarus was about to become a Nuclear fusion powered spacecraft, technology, incidentally that is being considered for reaching Mars.

On the morning of Good Friday I decided to have a bit of a spring clean, clearing up and throwing out my sons old and broken toys and came across an almost obliterated Star Wars Snowspeeder. The back was intact and suddenly the new propulsion system for The Icarus was literally sitting in my hands.

I emailed Andrew and he kindly advised me on the best way to go about removing the existing warp bubble. Adding a somewhat sinister sounding “Good luck”

Very carefully, I followed his instructions and the resin “bubble” came out without a hitch. The Snowspeeder engines were laid up against a now ragged hole at the back of The Icarus and to my surprise and relief it was almost a perfect fit.

Stunned by how easy the refit had been I once again studied the ship. It's 97% Andrews work and 3% my own but most importantly it was 100% what I'd always wanted.

There was one final finishing touch that would be the icing on the cake. I had a 6" POTA action figure which although, quite unremarkable, was designed to stand upon a small 2" x 4" base which included the POTA logo in chrome relief.

I glued it onto the one supplied by Andrew and it gave the whole thing a final touch.

All that remains now is to fill up the bath and to see if it'll sink at the correct angle.

Dave B
Hello, Ms Hunter. Many thanks for very kindly agreeing to take part in our “Question and Answer” session for “Simian Scrolls” magazine.

Was there a defining point in the original production where you realised it was going to be something special and that you were managing to pull it off?

One never knows how a production is going to be received by the general public so I don’t push myself to guess. For me, I liked the script and the characters and it was a fascinating and challenging experience to bring Zira to life. I did ask John Chambers once how he thought the audiences would react to the movie and he said “Well, they’re either going to believe the film ad and all the characters, or they’re going to think it’s another Mickey Mouse”!

Out of the 3 “Ape” films that you appeared in, do you favour any particular one and why?

I liked the first and third the best. The first was such a complete and wonderful story the third was challenging in its own way and very well developed script-wise.

Do you think that “Escape from the Planet of the Apes” was a love story rather than simply a wonderful adventure film?

I think it was both!

Do you have any clear recollections of the deleted pre-credit sequence from “Escape”?

No, no recollection at all
THANKYOU, KIM
Dear Kim,

I was so fortunate to have my first movie role in a film starring you!

Jessica Walter

Dear Miss Hunter –

A “huge” thank you for all your patience in answering my many requests over the years and especially your kind thoughts/words in respect of our first child, Alison & I are pleased to announce the safe arrival of our little boy ‘Joshua’ on 27th June, 2001 at 17.54

Ms Hunter – once again “many thanks for everything!”

All our very best wishes –

Dean, Ali & Josh

To the actress who put the ‘plus’ in Planet of the Apes, all the very best.

Brian Rodriques

Many thanks for the wonderful feminine simian touch you brought to POTA.

Roy Mitchell

Very best wishes

Tim Hunter from Susan Chandler.
Of all Charlton Heston’s leading women, you will always be my favourite.

Dear Kim
It is so nice to think of you and the joy of working together.
Our memories:
With all best wishes to you -

Rob Wilkinson.

For Kim —
Actress extraordinaire —
A stunning presence on stage & screen —

We send our love


WITH LOVE AND THANKS
TO KIM HUNTER

Dear, dear Kim

Anne and I send you our heartfelt greetings —
you contributed to theatre —
and film are outstanding —
We send you our love.

El & Anne

To Kim

Thanx! Ur an original…
Would have liked to see you in the Remake!

Best Regards

Paul Read

P.S. Maybe in the sequel?…

X X X X

TO THE BRIGHTEST EYES ON THE PLANET. LOVE,
SAN ROCHE.

To Kim, Lizy, Hunter,
The original is still the best,
With love, Best wishes # thanks.

Steve Shank.
A few months ago Dean Preston suggested a thankyou card for Kim Hunter in recognition of not only her massive contribution to the Apes phenomenon but also her enduring kindness and vitality. That Dean was by no means alone in wanting to express these sentiments is evidenced by the many messages inside this card. A special mention must also go to Pete Wallbank, a fantastically talented commercial artist who contributed this artwork free of charge as his tribute to Kim Hunter. A list of contributors is set out below.

Paul Read
Rich Cross
Roy Mitchell
Ian Ward
Steve Edwards
Susan Chandler
Pete Wallbank

Rob Wilkinson
Ruth Hussey
Dean Preston
James Gregory
Tina Rosa and
Luis Saulo Adami
V.C. Shirley

Dave Ballard
Jessica Walter
Brian Pendreigh
Eli & Anne Wallach
John Roche
Mary Downes

Simian Scrolls Winter 2001

Planet of the Apes copyright 1967-2001 Twentieth Century Fox Film Corporation
Planet of the Apes copyright 1967-2001 APJAC Productions Limited
I understand that there was a role for you in the TV series but you declined. Can you recall what the role was and what your reasons were for not taking it?

Nobody told me what the role was or might be. They just asked me if I would join them and I said no, thank you. And as I have said many times since, I loved making the Apes films but thank God I was killed in the third so I wouldn’t have to go through that make-up process again!

Tim Burton’s re-make for or against?

I’ve heard that it’s not a re-make of the original but taking a different track altogether. And if that’s true, I’m not against it.

Has anybody approached you for help or advice regarding the re-make?

No.

Are you surprised at the level of interest and affection shown by Apes fans throughout the world notwithstanding the lean years since the end of the TV series?

Not really, it’s incredible the amount of fan mail I’m still getting relating to Apes/Zira. As time goes on, different generations. And I think it’s quite understandable. They are very special films.

What do you do with yourself these days?

Enjoy what I can, family, work when it comes. When it doesn’t, books, theatre, concerts, museums, whatever.

Thank you, Kim, for your time.
FROM EARTH TO THE PLANET OF THE APES

SCROLLS COMMENT - Matthew Price shares with us below some of the fruits of his labours over the past months. If ever there was an example of using what is available to fantastic effect, Matthew is it. Anybody who is in any way inspired to take up modelling having read this issue of Scrolls will not, after reading Matthew’s article, ever have the excuse that they don’t have the materials available. It has been a joy to see Matthew’s work and the combination of initiative and sheer talent is truly inspirational.

GORILLA AND ORANGUTAN

I used clay collected from the local cliff top to create these busts. This made the two projects very inexpensive. The wet clay was roughly shaped into a head shape and left to partly dry making it easier to work with.

It was then moulded and sculpted into the features of the face, painted stones were added for the eyes. The bust was then left to fully dry. Any cracks that appeared were filled in with further clay.

When the bust was completely dry the heads were painted with poster paints. Details on the head of the Orangutan were darkened to show up the features of the face. Varnish was used on the face of the Gorilla to highlight the features and give the face that gorilla skin gleam. As the clay does tend to crack and crumble after a while I always take a photograph of the finished work as a memento.

The stunning results (why is it all passport photographs look alike?!).

GENERAL THADE

The clay bust of General Thade was sculpted by the same methods as the previous Gorilla and Orangutan busts. To achieve the white “beard” of General Thade I attached fibres from string.

SCARECROW

The body of the scarecrow was created from twisted coat hanger wire. The figure was adorned with rag and a piece of old plastic pipe was used as the armoured chest plate. A plastic bottle and string were fashioned into the head.

General Thade as quiet as you are ever likely to see him.

Worzel Gummidge was never like this!
Ape Kingdom

The Hermit Part Three

Story & Dialogue: John Roche
Art: Wayne Tully

Getting into Ape-City wasn’t too difficult...

THUD

And finding where the wrecked ship was being held wasn’t a problem. That many gorillas had to be guarding something!

Now comes the tricky bit.

How do we get through them?

This remote control from my ship will probably work fine on this one - we use them for space walks.

If the armaments are intact on that ship I can guide and fire them...

Blowing the doors and our hairy friends away!!

No, no killing! That’s what got your kind into this mess in the first place. Ape does not kill ape. Just deal with the doorknob

OK, but I’m a little bit rusty with these things.

Whirr-clik
BOOM!

You were only supposed to blow the bloody doors off!

Welcome to the self-preservation society!
OK, whilst I've got a serious problem with number four; my name is Michael!

OK, Michael! Where now?

Now, Galileo, we head for the stars!

Michael worked like a man possessed...

Will it still work after all this time?

And soon we were strapped in...

When man built, he built to last!

Except civilisations, obviously!

Do you want to come on this trip or not?

Yes... I think so...

To be continued...
Deadeye - The Bounty Hunter
Sculpted by Sean Nagle
Purchased from Village Comics, New York.

Background on the Subject.
This kit was the first POTA project from the hands of my favourite sculptor, Sean Nagle, a very talented man who, like myself, seems to have a soft spot for all things simian. Nagle never fails to deliver an impressive looking sculpture whatever the subject and Deadeye is no exception. It’s my guess that the inspiration for Deadeye came from a character called Tonus who appeared in several issues of the now cancelled Planet of the Apes comic by Malibu Press. There are some differences between Tonus and Deadeye but even more similarities.

Inside the Box.
Just two pieces... The body and the right hand gripping a rifle. Although the rifle is well cast it is badly sculpted and lets the kit down badly. I don’t know what reasoning allowed this obvious fault to go un-corrected but it will need to be dealt with.

My Concept.
I spent a few days deciding upon how I was going to present the kit. I narrowed my ideas down to two. A ruined city scenario would have Deadeye in the midst of some post apocalyptic rubble with his raised leg leaning on some shattered stairs. (One of Deadeye’s legs is raised as he was originally intended to have been posing over the body of a dead human.) The “Base camp” scenario would have him at his camp site preparing for another day of hunting humans. I decided on the Camp site scenario and set about assembling some bits and pieces to make the base interesting.

Making The Base.
I bought myself a wooden base from a local hobby store and first of all finely stippled “Artex” all over it to simulate the sandy terrain of the Forbidden zone. For some time I seriously considered a little “Dolls House” fire that when connected to a battery would simulate a live fire but eventually abandoned the idea feeling that it would look too gimmicky and only detract from the character himself. A very worn branch found over the local woods was cleaned, sealed and stained to give Deadeye something on which to rest his leg. A “wooden” crate from a “Crash Bandicoot” toy was adapted to represent Deadeyes supplies. A spare 25mm Dragon Skull was stuck onto the last few vertebrae of a Halcyon Alien tail (Complete with “stinger”) and made the interesting remains of a long dead “mutant snake”. At some point in the past this “snake” had been caught and perished in a steel trap (made from a small hair clip.)
The main accessory, base wise, would be a scratch built Scarecrow. One of my favourite scenes from early in the original movie is when the three marooned astronauts discover some scarecrows and realise for the first time that they are not alone. There was something very disturbing about the sight of those scarecrows and the element of foreboding that they projected was something I wanted to capture with Deadeye.

For reference I used a pre-production painting rather than the movie that showed three primitive scarecrows that had been seemingly lashed together without too much finesses. This seemed to fit in well with my own skills and thus encouraged I made a crucifix out of two twigs and tied them together with gardening hemp. Several, very small, thin twigs were tied to the arms to represent crude fingers then all the joints were reinforced with drops of superglue. I found a very coarse woven rag and roughly shaped it over the crucifix skeleton then sprayed it with several generous coats of sealer to stiffen it up and get it to hold its shape. Between coats of sealer I “pebble dashed” the rag with sprinklings of (dry) tea leaves. I know this sounds bizarre but this was the best material I could find to reproduce that leathery tree bark look of the rags that the primitive humans wear in the movie.

I aged the rags with washes of various earth shades and ended up with something I thought was pretty close to what I had intended. The finishing touch was a human skull.

I had decided that Deadeye was a freelance scout for the Military similar to the Native American scouts whose talents were employed by the U.S army in the old West. Unlike his military brethren Deadeye wears his hair in a pony tail and in keeping with my “Indian scout” notion I made a couple of feathers to be woven into his hair.

It was now time to address the problem of what to do with the gun. I had since seen a photo in which the builder had customised the existing gun into a high powered hunting rifle with telescopic sights. This wasn’t I felt true to the “backwards technology” that the Apes in the movies tended to use. A fancy rifle was out and something of equal visual interest was required.
For a while I was really keen on the idea of a bow and arrow which again tied in with the "Indian scout" idea but I just couldn't make it work without some major resin surgery, so by way of a compromise I decided upon a hunting crossbow. A bonus from this decision was that I could use most of the existing rifle as a foundation for my alterations.

The rifle was shortened and re-shaped. A trigger was added along with a strap and a "run way" for the crossbow bolts to sit upon prior to being fired. The actual "Bow" section was made from bits and pieces of spare vinyl and basically glued to the stock. The bow string was made from fuse wire. I also made about six small bolts (arrows) from the stems of cotton buds, cocktail sticks and tiny bits of cardboard for the flights. (Which keep falling off!)

Painting Deadeye
Although Deadeye's appearance is in many ways uniquely his own I wanted a definite thematic link to the Ape movies so I stuck with the purple and black colour scheme of the movies with the exception of his waistcoat which was made to look like brown leather.

Conclusion
Easily the best Ape related kit on the market. I can't rate this one highly enough.

Dave B.
A MAKE-UP LESSON FOR APES
by Steve Edwards

Many of today's make-up artists working in the field of special make-up effects pinpoint the beginning of their fascination with make-up as being triggered on first seeing Planet of the Apes. I personally, as a kid, first became aware of the Apes through the popular television series and was instantly hooked. I quickly became interested in the techniques behind their creation. This spawned a passion for creature make-up which in turn lead to many teenage years spent in the garage creating Apes, Werewolves and the living dead. This article, however, only touches upon the basics in the making of a simply slush mould prosthetic appliance make-up. I would strongly advise anyone interested in attempting make-up effects to obtain one of the many excellent reference manuals dedicated to this art.

The model for this ape make-up is my good friend Chris Morley who allows me to test the majority of my make-ups on him, meaning that I readily have his plaster face cast available. On to this face cast I begin to rough out the proportions of the ape facial appliance using an oil based clay called Roma Plasteline. When this rough is completed I then go over the entire sculpture refining the details. Then by placing a sheet of cling film over the clay, begin to add the skin textures. The cling film aids in softening the lines and textures pressed into the clay. A sturdy clay wall is then constructed using an inexpensive water clay, within one inch around the entire completed sculpture. This wall will assist in retaining the plaster during the mould making. I then spray the ape sculpture and clay walls with a mould releasing agent, and begin to make ready the plaster. A base coat of plaster is carefully brushed over the sculpture, capturing the fine details. More plaster is then scooped over the entire sculpture until it resembles a large meringue. Plaster soaked hessian scrim is then laid over this to add reinforcement.

The mould is then set aside to allow the plaster to harden. When the plaster is cold to the touch the mould is loosened from the sculpture and with gentle pressure applied, removed. The resulting mould is cleaned of any remaining clay and is now ready to receive the latex. To make the slush appliance, a pre-vulcanised latex is used. Latex is slowly poured into the mould until the mould is half filled, the latex is then gently swilled around the entire surface of the mould as being coated.

The latex is then poured from the mould set aside, allowing any excess latex to drain before repeating the process. Each time the mould is filled with latex it adds thickness to the mask forming inside. When cured the latex becomes yellowish in colour. This is dusted with talcum powder, preventing the mask sticking to itself and is gently peeled from the mould.

The resulting ape mask is then trimmed and made ready to apply to the model. To save time in the make-up chair, I generally pre-colour the appliance using rubber mask grease paint and apply any facial hair. The appliance is then fixed to the model's face with medical adhesive and the edges blended. Before the rest of the face is made up with more rubber mask grease paint. The completed make-up is powdered and the wig fitted and dressed. Our ape is now ready to go and hunt down some pesky humans!

A special thank you to Chris for his invaluable help and patience with the make-up for this article.

The end result!
MODELLING ON THE PLANET OF THE APES

Between 1973 and 1975 ADDAR Plastic Model Corp. released a total of 10 Planet Of The Apes plastic construction kits.

Ranging in price between $40 - $75 they can prove to be a tad expensive for collectors wishing to build these model kit’s.

Now Polar Lights have re-released 4 of the original ape kits, Cornelius, Dr. Zira, Dr. Zaius & General Ursus at an affordable £13 each.

A set of figure kits consisting of Cornelius, Dr. Zaius, General Ursus, Dr. Zira, General Aldo, Caesar, Stallion & Soldier, were followed by the Super Scenes line. Tree House, Cornfield Roundup, & Jail Wagon were 3 card and plastic dioramas set in a clear plastic bottle.

All 4 kits come in colour boxes with the original ADDAR box art on them and include construction sheets.

For those of you that maybe fancy building your own ape kit and aren’t used to the modelling world, here I will give a brief introduction to building Dr. Zira,

The plastic parts come on what is known as sprue. These parts need to be cut off carefully with a hobby knife. It is best to build in stages i.e. left arm, right arm etc. so as not to get parts mixed up, wrong way round etc. As each part is removed from the sprue the edges can be cleaned up with a file. I devide the kit into 4 subsections for ease of painting later these being the base and walls, Zira herself, the chair and the plant.

To glue these Polar Lights kits together I find it is best to use liquid polystyrene
cement such as Mek-Pak. Parts can be held together with elastic bands whilst the glue dries.

If you so wish seam lines can be filled with model filler such as Milliput, a two part putty. Mix equal amounts until blended together, keeping your fingers wet so as not to get too gummed up with filler. Then roll a small ball of putty into a sausage shape and apply to the desired area you wish to fill smoothing down with water. When dry the seam lines can be lightly sanded with fine wet and dry sandpaper.

So now you have the 4 basic sections completed it is time for painting.
I give all parts a coating of primer, i.e. Halfords acrylic grey primer and let them dry for 24 hrs.

There are many paints on the market from enamels and acrylics to oils.
The easiest to use for the beginner are probably enamel paints made by Humbrol, though I use a variety of techniques mixing enamel, acrylic, inks, oils and pastels to give the effect I am after.

Find a good picture of the subject you are going to paint as painting guides with these model kits cannot be trusted. As with this Zira kit, orange dress!!

If using enamels give the pot a good stir.
Apply the paint and wash out the brush in thinners between colours.
To highlight detail an effect called dry-brushing can be used. Using a flat brush wipe off almost all the paint and then lightly stroke over the desired area to be highlighted i.e.

the folds in the dress or the wrinkles on the face.

To add depth to your kit use a wash of colour created by either thinning down enamel or use Citadel inks to wash colour into the low lying areas of the model i.e. the wrinkles on the face or the wood pattern on the chair.

Once painted spray your model with matt varnish to seal the paint.

Finally assemble your component parts to finish off your model.

I hope this has been of some help to budding model builders. If you need any help please don’t hesitate to contact me at;
ian@ward34.freeserve.co.uk.
Happy building!!

Ian Ward
We’ve all been indoctrinated by puny human reviews of the new film in all of the film magazines and newspapers. The only review you need, indeed the only review Hollywood and the whole World needs is the definitive objective assessment of that well-known film critic, our very own Urko Unsworth. You have been warned.

You humans don’t half make a fuss about films or movies or whatever you call them. But I do like factual historical films so I went along to see Planet of the Apes for myself, to see how accurate an account it portrays. It wasn’t much fun sitting with smelly humans for two hours but, as this planet is overrun with them, I didn’t have much choice!

The film makes a poor start. How on earth are we expected to believe that intelligent humans could fly machines in space?? However, this is put into perspective when Leo, the human ast-ro-naught, is unable to pilot his space pod and crash lands on a nearby planet. How appropriate in fact that Leo had set off to rescue the supposedly lost chimp Pericles. Yet Pericles is the only one who makes a successful landing on the planet.

Things soon pick up once the human has landed on the planet. Almost immediately he is caught up in a human hunt. Great stunts here as the apes swing down from all angles to round up the human vermin. The humans are chased out of the jungle only to find the ape leader Attar waiting for them. Well that’s how it should have been. Unbelievably the leader of the ape army is General Thade, a chimpanzee!!! Everyone knows that gorillas are the strongest apes. And that a gorilla would be the commander of the ape army. For the general to be a wimpy chimp is absurd.

The human prisoners are then taken to the ape city to be sold off as slaves. This is definitely one of the best parts of the film. Childhood memories come flooding back as a group of gorilla youngsters throw stones at the caged humans. Lovely to see the youngsters having fun!

Its great to see a whole variety of weird and wonderful characters in the city. Gorillas, chimps and orangutans all going about their daily business. It made me feel homesick.

The film gets even better as we meet Ari, the sexy female chimp. Wow is she hot stuff! I stood up and beat my chest repeatedly, hoping she would notice me. Its a good job Mrs. Urko wasn’t with me. She would have made me sleep out with the humans for a week!

Next we meet Limbo the slave trader. This orangutan is a great character. He treats humans with the contempt they deserve and the scene where he brands Daena, the human female, is superb. You can see the pain on her face, just brilliant. It reminded me of my days in the academy!

As gorgeous as Ari is, I can’t excuse the way she interferes to stop the branding of the other humans. The director could surely have expanded on this and let us enjoy more human suffering. Ari buys Leo and Daena and they are taken back to her father’s house, Senator Sandar.

This gives us the chance to see what General Thade is made of. I was very sceptical of a chimpanzee general but I must admit I started warming to some of his ideas. He seems as keen as I am to rid the planet of the filthy human monstrosity. However even his charm doesn’t win over the lovely Ari, who is obviously saving herself for a real ape like myself!
The film moves along quite nicely until, inexplicably, the humans are allowed to escape. The security of General Thade's army is shameful as the humans are allowed to walk out of the city virtually unchallenged. Aided by the lovely but traitorous Ari, the group of apes and humans head off to find Leo's spaceship so that he can be rescued. General Thade is obviously angered by the negligence of his troops in allowing the prisoners to escape and vows to hunt them down. However, before he does this he says farewell to his father, who sadly passes away. But not before he tells his son of the preposterous notion that humans were once the masters and apes the slaves! He also shows Thade the secret of the humans' power, a gun. Thade now knows how dangerous the humans are and embarks on a crusade to wipe them from the face of the planet. A most noble crusade even though I say so myself!

Meanwhile Leo and his group finally reach his spaceship, the Oberon. However, the spaceship is nothing but some ancient ruins, thousands of years old. Leo is devastated to find out that, when he went missing the Oberon went searching for him. They tracked him down to the right planet but, unfortunately for them, travelled back thousands of years in time. His friends are long since dead and the apes they had on board soon overpowered the humans. This resulted in the apes evincing in to the masters and the humans are now the slaves, as it should be! Not surprisingly, the site of the ruined spaceship is revered as a holy place. Calima, the place of creation where Semos, the first ape, breathed life into all other apes.

All is not going well for Leo. Not only are his hopes of rescue shattered, but General Thade and his ape army are closing in on them. All is set for the finale, a stunning battle between apes and humans.

Seeing Thade and his troops lining up for battle makes me proud to be an ape. The hairs on the back of my neck rise. And those on my face, arms, legs, chest ........

The puny bunch of humans look no match for the awesome ape army. Thade sends in the first wave and they move in ready to crush the humans. However, human sorcery sets a cruel trap for the advancing apes. Leo has rigged the Oberon to explode when the first wave of apes approach and a sickening sight of butchery unfolds.

To Thade's credit this doesn't deter him and he leads the second attack himself. At this point I am really starting to admire Thade and his ruthless but commendable obsession with obliteration the human race. In the most exhilarating scene in the film he takes off his helmet and strikes an approaching human full in the face, sending him sprawling to the ground. Then he lifts his helmet high in the air and drives the pointed end straight into the body of the human. Awesome! The apes now have the upper hand and Thade is mercilessly executing humans like there was no tomorrow. What a joy it is to behold!

What a shame that the carnage is halted by the appearance of another space pod, this time piloted impeccably by Pericles. The apes hail Pericles as the returning Semos. Pericles immediately makes for the Oberon, closely followed by Leo and Thade. Thade beats up on Leo for a while and, when Leo's gun falls loose in the fight, Thade is the first to reach it.

In a tense finale Thade is just about to shoot the human when Leo uses more of his underhand trickery to trap the general. Thade then orders Attar to kill Leo but Attar refuses because Thade has lied all along about the origin of the apes. Attar should realise that Thade did this for a good reason. Humans have to know their place. If they think they are better than apes then you are going to have problems. Thade is left cowering under a desk. A tragic end for a worthy ape general.

The film loses its way a bit when the apes and humans decide to live together in peace. How sickening! A better ending would have been Thade slaughtering all the humans and then taking the beautiful Ari for his bride! Leo decides to try and get back to his home planet in the space pod. I think I would have left too rather than remaining on a planet where apes and humans live together in harmony. Urgh! But the film atones for the defeat of Thade with a brilliant ending. Leo finds his way back to Earth only to find it is now ruled by apes!

Leo has found his way back to Earth, but not the Earth he comes from. This is an Earth in a parallel universe. An Earth where Leo didn't defeat Thade. An Earth where Thade was the victor. This is more like it. The human scum is now well and truly trapped on the planet of the apes!

I love a film with a happy ending!!
General Urko Unsworth
(assisted by his human slaves, scribe Roy Mitchell and artist Ian Ward)
REST IN PEACE, JOHN CHAMBERS

Not only did the Academy of Motion Picture Arts and Sciences create a special Oscar for John Chambers, they hired a chimpanzee, in a tuxedo, to hand it over. The presentation seemed entirely appropriate in recognition of the ground-breaking work Chambers had done designing the make-up for the original Planet of the Apes. The film had been turned down by every studio in Hollywood for fear audiences would not take talking apes seriously. Chambers successfully transformed actors of the calibre of Roddy McDowall into simian versions of themselves and the end result was one of the biggest hits of 1968, a classic that more than holds its own against the current remake.

Chambers is a cult figure in Star Trek circles too - probably the only person whose place in television history was secured by a single pair of ears. But then Mr. Spock’s ears rival Mickey Mouse’s as the most recognisable in 20th Century popular culture. Chambers is regarded by many as the father of modern cinema make-up, he inspired a generation to take up the craft and helped persuade the Academy that the make-up artists should have their own Oscar.

But movies were not his first career. He was lured by the promise of Hollywood escapism, only after years of pioneering, and sometimes heart-breaking work with disfigured war veterans, producing artificial ears, noses and even whole faces.

Chambers was a big, straight-talking, happy-go-lucky man, born in Chicago, and fiercely proud of his family’s Irish roots. He trained as a commercial artist, designed jewellery and exhibited as a sculptor before the Second World War, in which he served as a medical technician. Cosmetic surgery was in its infancy, Chambers helped develop new rubber compounds and prosthetics, and established a reputation as a miracle worker.

But the work took a huge emotional toll and he felt too much was expected of him. He was able to use his artistic gifts to recreate faces, but there was no technology at the time to animate the features, and he was deeply affected by the hopes and despair of victims and relatives.

He thought his work with prosthetics might open doors in Hollywood and in 1953 he secured a post with NBC television. He worked on such enduring TV series as Lost in Space, The Munsters, The Outer Limits and Star Trek. One of his biggest challenges was working with Paul Newman on the boxing drama The Battler when he had to add cuts and bruises to Newman’s features, almost as quickly as they would have appeared naturally, because the programme was going out live.

Planet of the Apes was to prove an even bigger challenge. There as a Hollywood tradition of actors in ape costumes and masks, but usually these were comedies or B-movies, and they were not normally required to speak. But Planet of the Apes was set on a world where evolution had been turned upside down, humans were dumb and chimps, gorillas and orang-utans were the superior species. Chambers had to devise a new type of make-up in which the ape lips would seem to form words.

When it came to the ability of the subject to express emotion, Chambers knew, from his experience as a medical technician, the difference between a mask, that covered the whole face and individual false features. He and his team worked round the clock to perfect designs, using plaster likenesses of the actors’ faces as the starting point. Make-up was glued, piece by piece,
to the actors’ skin. Part of the face was painted, but otherwise left exposed, enabling actors to wrinkle their faces and express emotion. In the course of his work he developed new adhesives, new non-cracking paint and a new type of foam rubber, which allowed heat and sweat through. Initially the make-up process took five or six hours, and it never came down below three or four. Actors had to turn up in the middle of the night, so they would be ready to shoot in the morning, and often slept as make-up was applied.

Whenever producers were faced with a particularly daunting make-up challenge they would invariably think of Chambers, who often worked uncredited on specific assignments. He designed Tony Curtis’s false nose in the Boston Strangler and Richard Harris’ false chest in the western A Man Called Horse. Harris has pins inserted into his chest and is hoisted into the air in a gruelling American Indian ritual. Other films included The Island of Dr. Moreau and Brian De Palma’s Phantom of the Paradise.

In 1967, the year in which Planet of the Apes was filmed, two researchers captured on film what was purported to be footage of Bigfoot, America’s equivalent of the Abominable Snowman, walking in California woods. It was long rumoured it was a hoax, with Chambers supposedly responsible for the outfit, an allegation he always denied, claiming he would have done better.

Latterly he was confined to a wheelchair by a stroke and paralysed on one side. He remained a great talker and story-teller, and an Irish tricolour brightened his room at the motion picture industry hospital in Woodland Hills, California, not far from the Fox ranch, where he worked on Planet of the Apes. He is survived by his wife Joan.

John Chambers, make-up artist, was born in Chicago on 12th September, 1922. He died in Woodland Hills, California on 25th August, 2001

BRIAN PENDREIGH

This obituary appeared originally in The Times 1st September, 2001 and is reproduced here with Brian Pendreigh’s kind permission.

SCROLLS TRIBUTE

Every reader and contributor to Simian Scrolls will have been desperately sad to hear of the passing of John Chambers. As well as being an inspiration to the Hollywood make-up industry, John has inspired the minds and talents of Apes fans and amateur enthusiasts throughout the World. This issue of Scrolls is the clearest possible testimony to that. Issue 2 of Scrolls last year contained the culmination of a wonderful project which was thought of by Dave Ballard, namely a card to thank John Chambers for all of the joy he has given us over the years. Pete Wallbuck did some wonderful original art work for the card and that is reproduced here. The messages of love and appreciation came in from all over the World and we know that John Chambers enjoyed the card and appreciated it because Brian Pendreigh saw it displayed on John’s dresser when he visited him. I know we all felt privileged to have had the chance simply to say thank you. We all extend our sincerest sympathies to his wife, Joan.

GOD BLESS, JOHN CHAMBERS
WOW, what a year! The new film finally arrived and we have no less than two reviews in this issue. What did you all think of it? Whatever you thought of it, good or bad, let Scrolls know as we’re planning on featuring more on the new movie in the next issue.

Lots of letters have been received saying nice things about issue 3. In particular, everybody was seriously impressed with Pete Wallbank’s cover art work. Space on this occasion is simply too tight to include all of the letters received in and, rather than favour any one letter over the other, let’s just say we seem to be doing some things right but there is always, always, room for improvement. A massive thanks to all of our contributors in this issue. The quality of the contributions is there for all to see. Wayne Tully, who contributed the good bit of “The Hermit” on pages 29-32, namely the art work, is planning on putting out his own Fanzine, “The Cult”. Wayne is looking for contributions in the way of stories and artwork and you can contact him at 13, Patrington Garth, Bransholme, Hull, HU7 4NZ. Stories with a science-fiction/horror theme are especially sought after.

COMPEITION TIME! As you will see in the middle of this issue there is a thank you card for the wonderful Kim Hunter as well as our own exclusive interview with that lovely lady. Following on from that, Dean Preston, the man behind it all, has offered a signed photo of Kim Hunter as a prize for a competition. If you want to win this excellent prize, the competition is to come up with an ending which is either much better or much worse (or indeed both!) than the one finally used in Tim Burton’s 2001 re-imaginaition of Planet of the Apes. Artwork or brief storylines are fine and the Editor’s decision will be final. Entries need to be in by no later than 31st March, 2001. APES RULE!!!

Dean Wilkinson has about 40 Apes Marvel 1970s comics for sale. Anybody interested should get in touch with Scrolls and the details can be forwarded on.

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THE SANCTUARY.
ESCAPE FROM THE MODELLING ON THE PLANET OF THE APES

There have been a number of kits based on the so named ICARUS, the spacecraft that brought Taylor to Earth's future and then the three chimpanzees back to present day Earth. Kits have come from Monsters In Motion and Skyhook Models which is the version I will be building here.

Cast in two resin parts, ship and a water base, I first cleaned up any seam lines with wet and dry sandpaper. Then any air bubbles were filled with Magic sculpt, a two-part putty, and any small holes wiped over with Liquitex modelling paste. After again rubbing down, the whole model was given a bath in hot soapy water to get rid of any mold release and grease.

As I was going to build a diorama featuring the scene at the beginning of ESCAPE with this kit I first sprayed the ship and base with white acrylic primer. 24 hrs later I re-sprayed the ship with Citadel white. Next the ship was sprayed sparingly with a light grey and then with white to give a bit of tone to the starkness of colour. The nose cone was masked off and painted brass and the window areas masked off and painted black. The windows themselves were then given a coat of Tamiya clear green. This was then sprayed with satin varnish.

Decals were then applied. Two USA flags under and over on the leading fins. The words UNITED STATES were then applied down the centre of the ship. Blue and red stripes were applied behind the cockpit at the appropriate position. This was sealed again with satin varnish. Charcoal was ground down on sandpaper and then using a brush applied for the effect of re-entry burns. Again this was sealed with satin spray varnish.

For the base I used an old photo frame that the supplied base just happened to fit, although there was a space, which I filled with polly-filler and stippled to match the water effect of the kit's base. This was then painted with a deep green and Tamiya clear blue painted over the top of this for depth.

3 Airfix astronauts were used for Cornelius, Zira and Milo. I chopped off the head of one of the Ape-o-naughts and re-sculpted an ape head in its place. These were then painted to match the suits worn in the movie and stuck onto the base in one corner. White glue was then applied and
sand sprinkled on to simulate a beach.
The Icarus was then glued into position.
Finally I used EZ Water, a resin based product that melts when heated, and poured this around the ship to simulate water.

Skyhook Models can be contacted at:

Skyhook Models, PO Box 327, Carmichael, CA 95609 Fax; 714.577.8865

An excellent feature on the Icarus spaceship can be found in Sci- Fii & Fantasy Models International issue 38.

Ian Ward

THE ICARUS :- BEHIND THE SCENES.

Only ever referred to as Air- Force One on the POTA’s gum cards, fan Larry Evans named the sleek spacecraft that took Taylor and crew to an upside down world as the Icarus, and the name has stuck ever since.

The ship was designed by Bill Creber, production designer on POTA’s, and Holdereed Maxy, set designer on the film. A large full scale as well as a 4 foot miniature were built, of which the nose-cone is brass unlike the full size version.

The inspiration for the Icarus was the McDonnell Douglas Wingned Gemini or a re-entry vehicle called the Dyno-soar.

The original spaceship model was 12’’ tall and built by Constantine Moros.

The full size prop was anchored into position with 4, 55 gallon drums filled with cement and filmed in water over 300ft deep.

The original miniature Icarus now rests in Bob Burns movie museum.
The original ship having long rotted away on the Fox back-lot.
Reznheadz: Ape Conqueror
Sculpted by Sean Nagle 1/8th scale.

I first laid eyes on this in the pages of the American magazine “Amazing Figure Modeller”. It was just a tiny black and white picture almost lost among some others but nevertheless I collapsed on the floor shaking and frothing at the mouth with excitement.

I was so enthusiastic about this kit that I took, what was for me, the unprecedented step of ordering direct from the States. To cut a long story short I shopped around and managed to secure a good deal and about ten days later, with a wonderful sense of anticipation I ripped open my parcel to examine the contents:

Ape Conqueror is a resin kit in 9 pieces. The horse is hollow cast and is supplied as one large piece, so too is the base. The remainder is made up of the torso of the rider, right and left boots, right and left arms and two saddle bags. The total height from the bottom of the base to the tip of the rifle is about fourteen inches. I have to say that on handling the pieces the quality was less than I’d come to expect from both Sean Nagle and an original American kit. It is still a very nice piece and I have seen far, far worse but it was going to need a significant amount of preparation before building and painting could commence.

This kit is about 30% base, 50% horse and 20% rider. I decided I would treat it as three separate projects (Base, Horse & Rider) and concentrate on one at a time. I also decided before work began that as the Gorilla riders fairly dark paint scheme was already pre-determined I wanted his horse and the base to be lighter.

The base
I completely drilled out an existing hole where one of the horses hooves slots into the base. This gave me a small opening into which I could pour and fill the base with plaster of Paris.

This gave the whole thing a respectable weight and would serve as a good, solid foundation for the kit. There are “pegs” on three of the horses hooves that locate into the base. After dry fitting them it was obvious that some putting, to fill the small gaps would be required. I wrapped the hooves in cling film (Saran wrap), located them into the base and puttyed around the gaps with modellers putty. Once the putty had hardened, thanks to the cling film I was able to remove the horse and was left with three perfect male and female joins for relocating after painting.

I sprayed the base an overall sandy brown then added darker, “earthy” shades. As with all terrain it was a case of constantly reminding yourself to remain random and not let yourself fall into the trap of creating patterns where none should be. Moss and vegetation were picked out in “organic” colours and just a touch of Railway scenic lichen was glued here and there. Finally I glued a piece of black foam sheeting to the underside of the base so it wouldn’t scratch any shelves when it was ready to display.

The Horse
I experimented with a white horse but just couldn’t get it to look natural so eventually gave in and went for a chestnut, reddish-brown colour scheme. I used an airbrush almost exclusively to paint with as conventional brush techniques failed to give me the subtle shading that would make or break the finished effect. I used my Burmese cat as a living reference for colour and the way light falls on hair and even transferred his “pointing” onto the horse.

Now I’d never attempted a horse before and hadn’t really been looking forward to it but I was pleasantly surprised at how well things came together. I painted all the saddlery and straps to look like Black leather so it would contrast better against the horses body. I started to pay a bit more attention to real horses (Stop giggling at the back!) and took notes of things like the colour of their hooves and markings on their faces etc.

The two saddlebags just lay flat against the horse so I took the precaution of pinning them. (Drill a small hole through the bag into the horse-insert and glue a metal pin) These were then painted in brown leather.

The Rider:
The way in which this kit is cast gives you the bottom half of the rider, minus feet, already perched in the saddle. Although I had to paint the bottom half (Basically his trousers) while attached to the horse I had the luxury of being able to paint the top half and the boots before final assembly. All I had to do was ensure a good dry fit before commencing to paint.

After painting the boots and top half were glued on without any problems and all that remained was to scratchbuild a few more bits of livery such as reigns and a lasso.

Conclusion
This is an impressive chunk of resin. The 1/8th scale is a wise choice because at 1/6th it would have probably ended up at about three feet high and a price tag of about a squillion pounds. My only criticisms are that at first glance it seems more of a kit of a horse and less than that of an Ape rider. Construction is fairly straightforward with no real trials along the way but perhaps not the best choice for a beginner.
This kit is Sean Nagles 2nd kit based upon the Planet of the Apes premise. The first was the, in my opinion, superior "Deadeye the bounty hunter" Ape Conqueror would seem to be a study of General Ursus from Beneath the POTA perhaps issuing a challenge to the Mutants that dare to live in the Forbidden Zone. Ursus has always been a popular choice for sculptors having been tackled at least three times before (Addar/Niser/Classic sculptures) There must be something about that metal plated battle jacket that artists find hard to resist.

If you have an existing interest or are thinking of taking up Modelling as a hobby, DRONE - The bi-monthly publication of the Film and Television Model Club - is packed with tips and reviews from the modelling world. Drone often features POTA related articles. - Contact Andrew Hall, 172, High Hope St, Crook, Co-Durham. DL15 9JA - Tell him we sent you and he'll take good care of you.