

SIMIAN SCROLLS ISSUE 21 CONTENTS

- 03 MY MISSION
- **05** CHAD LEWIS... VISIONARY
- **07**_ FLASHBACK 1972
- **08** PUSHING BOUNDRIES
- **12** HOW IT WAS SHOT
- 13 THE BRAZILLIAN CONNECTION
- 15 A CHAMBER FIT FOR A KING
- 22 DREAM COME TRUE
- **24** CHAD ROOK... A DEFECTIVE GRENADE
- **26** GINO ACEVEDO
- 32_ TIM TUOHY... A FRIGHTENING MOMENT
- 34 WITNESS OF THE APES
- **36** MY MUM
- **39** CHELAH HORSDAL
- **40** THE ROAD TO RUIN

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My Mission... By MAURICE

Thank you, Maurice, for finding time to speak with us about your new book. Is writing something that has always called to you or was there a specific spark that lit the flame?

When I realized that humans could save words for later, use them to remember what happened long ago, I knew apes must do the same. I invented my own picture-signs to do this, first, and also used a little human writing. You may remember my early work, "Ape not kill ape". But then I met the human boy, Alexander, he showed me how writing could tell a much bigger story. Later, I thought I should make a record of what Caesar did, for his son Cornelius.

Do you mentally sign your narrative or do the words flow easily?

I think in hand-talk first, then make the signs into written words.

Do you prefer sign, glyphs or letters as a mode for communicating your thoughts?

Each is good for different things. Sign is good for talk-atthe-moment. Glyphs can be understood by any ape, but mostly express simple things or recall stories already known. Letters record exactly and can tell stories never heard before.

What is your target audience... is this a book for Apes, Humans or all sentient beings?

All. But since writing the book, we haven't met many humans who can talk or read. So mostly for apes, I think.

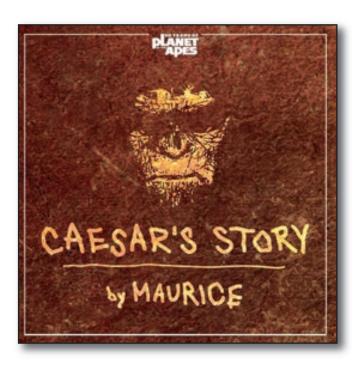
Has your signing background influenced the syntax of your paragraphs?

First write like sign. Think make human-like think-thing same later. First, I write like I sign. Then I think about how a human would write the same idea, with more detail.

Were your editors Human and was it a smooth journey to your final draft?

No, humans are terrible editors. When they see a book they mostly make faces and fling their feces.

Whilst a movie featuring intelligent simians might seem unlikely to get a Hollywood greenlight, has there been any talk of selling the movie rights? Who would you like to play you?



Moving Pictures? Like Koba did. Hard to train humans to play their parts. We would have to talk for them. Or maybe apes could act as humans. Interesting idea to make movie from my book. Maybe even more apes would learn Caesar's story that way.

I think Chantek would make a good Maurice, but I hear he died.

Would you ever consider branching into science fiction... Planet of the Humans, for example?

We had that already. I was born on Planet of the Humans. It might be that way again one day, I don't know. But my mission is to write the history of our people, not make things up. Too many made-up stories already. Some say Caesar was born human and turned into ape by medicine. Others say he was born full-grown from the stone floor of our prison. Many untrue stories are told. This is one reason I wrote this book.

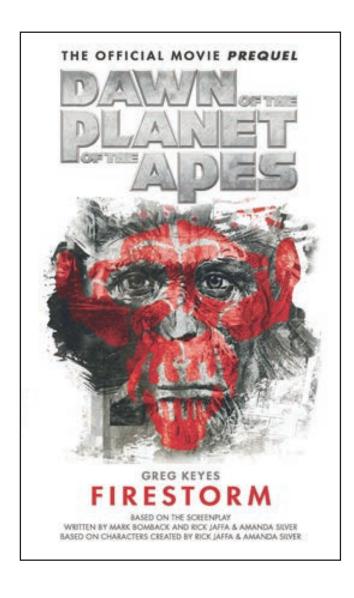
Do you regard yourself as a trailblazer for Apes writers? 'Me, Cheetah', was an interesting foray into Chimp biography a few years back and we may be on the threshold of a new era of Simian Sagas... would you welcome that?

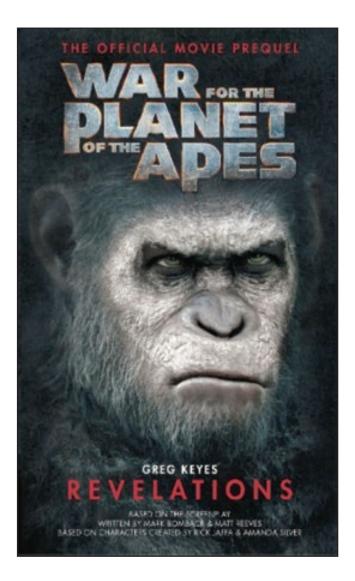
I think most writing will be done by apes from now on. I think we should write, to remember our past and plan our future. Whether I am remembered for this does not matter. It is the story that matters. I am the teller, not the tale.

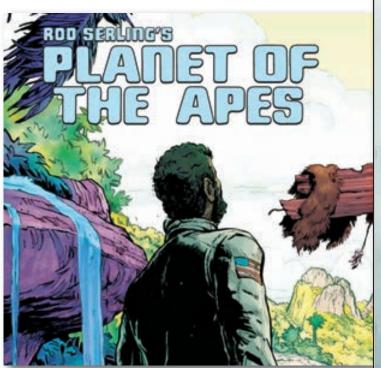
Are your royalties for the book to be paid in hard cash or fruit?

My book is self-published and not for sale. But my preference would be fruit. Durian, mango, banana, in that order.

Hope that wasn't too onerous and best wishes to your pet, Greg.









Having earned his hairy spurs on Kong of Skull Island, Chad Lewis stepped up to the daunting challenge of illustrating Rod Serling's original concept for the Planet of the Apes. The resulting Planet of the Apes Visionaries with Dana Gould is a breathtaking triumph and wonderful new lens through which to view the core concepts of Apes.

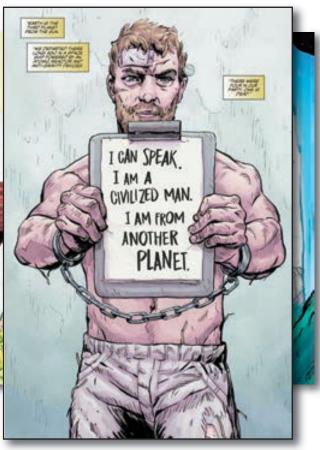
How did you get the Apes gig---were you a fan already?

I landed Planet of the Apes graphic novel after working with BOOM! on a Kong standalone. We were talking apes properties and my style fit with Dana's vision.

You have a track record with illustrating animal characters, from Skin Walkers Ranch through to Gods of Skull Island... is this by accident or design?

I love illustrating animals! And always have. Looking at my portfolio I realize my favorite pieces all have to do with anthropomorphic critters. BOOM! Has some really great artists tackling crossovers. If you get the chance to see Jonas Scharf's War For the Planet of the Apes he does great work with everything ape. I consider myself lucky to tackle the project I did.

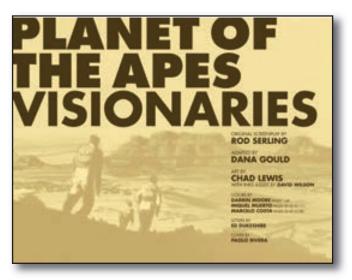
How have you approached the design for the Rod Serling adaptation? How difficult is it to present Apes in a modern environment?



For me, Serling's Twilight Zone offered a comprehensive blueprint for the tone and creative direction of this project. The original script Dana adapted was set in modern day 1960's so we tried to stay true to that aesthetic and tone.

As an Apes artist, you are swinging on the same vine as some artistic legends, including Tuska, Alcala, Trimpe, Sutton etc. Have you had a chance to dip into that legacy?

Totally! I've always been a big fan of the Planet of the Apes comic world and was familiar with the tremendous talent associated with it. Upon accepting the job I took a serious look at the huge treasure trove of talent and was particularly intimidated/inspired by George Tuska's work. His mastery of crowded scenes and concise action is something to behold.





Who are your artistic heroes?

I'm always expanding that heroes list but the first names that come to mind are; Eduardo Risso, Ralph Meyer, Tonci Zonjic and Darwyn Cooke.

Were you working from a detailed script?

Dana had the huge task of taking a really detailed script and converting it into comic format and I'm grateful because by the time I was given the script, he had it streamlined and really accessible.

How does it feel to be part of the Apes Family and part of a franchise that is celebrating half a century since the release of the original movie?

I grew up with Planet of The Apes as a big part of my childhood and when paired with Rod Serling, (whose Twilight Zone I was obsessed with) I consider myself really lucky to be part of the franchise.

Thanks, Chad!

You're very welcome.

Do you think Serling's original script could still work cinematically? Oddly enough, the only cinematic 'modern Apes' appear at the end of the Tim Burton movie, arguably the best bit of an otherwise disappointing movie!

Yeah I really do. This script is as Dana says, part political thriller and in my opinion has a really great unique energy to it that would translate well to the big screen.

Do you think the Apes concept, and Serling's vision of it, still holds relevance for our world today in terms of our attitudes to strangers and political secrets?

One of the main themes of Planet of the Apes: Visionaries, is alienation. As our hero struggles to find his place in an unwelcoming and alien world, we are presented a timeless portrait of what it means to be isolated. A sentiment I think holds particularly true today.







FLASHBACK 1972!

Clifford Madamba Sr

Hey all!

I was a gorilla on horseback in Beneath the Planet of the Apes, and both a gorilla and a chimp in Conquest for the Planet of the Apes.

I actually started in the business when I was 6 years old, in 1954 in "Miss Sadie Thompson", with Rita Hayworth and Aldo Ray. I played the chief's son.

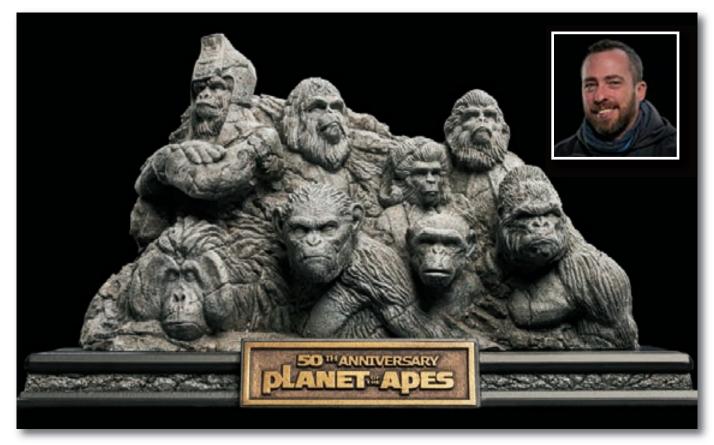




I did many bit parts in many TV shows and Movies, many Playhouse 90's, Studio Ones, Wagon Train, The Millionaire, Westward Ho the Wagons, Andy Burnett, Ironsides, The Mod Squad and many more.

When I turned 18, I started doing stunts, mostly on horses, for; Beneath the Planet of the Apes, The Professionals, The Streets of Loredo, The Magnificent 7 Ride Again, the remake of Lost Horizon and Joe Kid, to name a few.

The girl in the pics is my wife of now 48 years. She was able to come on the set to watch us film. The reason I was in a pullover mask and not the full appliance is because I needed three days to rest my face from having had the appliances



Pushing Boundries with Mauro Santini

Mauro Santini started at Weta Workshop in 2011 as a prop maker. He has since worked on films such as The Hobbit trilogy (2012-2014), Elysium (2013), Chappie (2015), The BFG (2016), Warcraft (2016), The Great Wall (2016), and Ghost in the Shell (2017). Since 2015, he has been busy sculpting collectibles such as the 50th anniversary tribute "Apes through the ages." and the mini epics range of caricatures.

Thanks to those civilised apes at Weta Workshop Simian Scrolls have managed to secure an exclusive, one of a kind, very limited edition interview with Mauro.

Hi, Mauro! How did you discover you had a flair for sculpting – when did this skill first manifest?

After years and years of drawing, I found that sculpting was a way to improve my skills. For me, it was an exciting new challenge.

Do you remember the first piece of sculpting work you were actually paid for?

To be honest, I don't! It was probably twenty years ago. I'll never forget my first ever sculpture though — it was a gargoyle.

Can you describe the first few minutes of beginning a new sculpture. What's the first thing you do?

I think a lot before I do anything. I close my eyes and materialise a sketch in my mind. After that — pencil and paper, and then it is time to model!

Do you work best in isolation or surrounded by others?

For me, working completely isolated is ideal, but not when you need to collaborate! So partially isolated is a good middle ground.





What's your secret weapon (or your single favourite tool?)

Hmmmm... I think my secret weapon is not a tool. Instead, it's my passion for collectibles. This is the pillar of my inspiration.

Do you have any heroes – who inspires you and why?

In the first steps of my career, my inspiration was Martin Canale and Pablo Viggiano – they are incredible Argentinian artists. Now, I'm surrounded by amazing artists here at Weta Workshop. It's impossible not to be inspired!

You often find people endure a day job to finance their real passion – is this true for you?

No, I'm very lucky. My work is my passion, and it pays the bills!

How do you know when a sculpt is finished? Is it dictated purely by a deadline?

It is a little of both: personal satisfaction and deadline. I'll probably never think the sculpture is finished, but the deadline gives me a physical time to stop.

There's a big difference between creating art for yourself and doing it for others; Is there ever any conflict between what YOU want and what THEY want?

Nice question! Sometimes, you need to realise there are different parties involved and that flexibility is a great virtue but a difficult one to achieve!

When you look back at a piece of work, are you a typical artist in that you only see what could have been improved?

That's a big "YES" from me!

ABOUT 'APES THROUGH THE AGES'

Is the original sculpt the result of rolling up your sleeves then getting your hands dirty with tools and a ball of clay or did you have the help of laser scanning and 3D printing?

The original idea was to make a hoard of ape warriors around an iconic symbol by using those from just the original films... but, the workshop didn't really like that particular idea! After that, I played with different alternatives with quick 3D mock-ups, but none of these achieved the message I wanted. A colleague at work [Mark Dewes] then suggested the final idea. I created the design and sculpted digitally in Z-brush following Mark's idea - once it was approved it was printed and Steven Saunders carried out the finishing by adding a great level of detail.

There are so many wonderful characters from the Apes mythos (both old and new). Who had the final say in which characters went in and who were left out?

There was some brainstorming when the project started, with many concepts put forward. It was a collaborative decision.

Did you volunteer for the project and how familiar were you with Planet of the apes (POTA) before you started?

I was chosen and I'm not complaining about it at all! I loved the movies and I'm proud to be part of it!

You also created the 'mini epic' caricatures... Was the sculpting process much different?

Yes. For me, the Mini Epics are more relaxed and unstructured.

Are you limited in any way by what you can sculpt vs what is demanded by the later manufacturing process?

Yes, but just by box size and practical considerations such as the balance of the figure and the material it will be produced in. These limits are a natural part of working with collectibles and they do not bother me.

Are there likely to be any additions to the POTA range? (General Ursus seems conspicuous by his absence).

Hahaha, if the people love them... yes!

Do you have any preference for the 'classic' 1967 prosthetic apes or the modern CGI versions?

I think both are great in their own way, in their own context.

FINAL WORDS

'Ape Mini Epics' or 'Apes through the Ages'... which is your favourite piece of work and why choose this particular one?

My favourite was working with the original three characters, Cornelius, Dr Zaius and Zira. Probably because I felt the same feeling that the original artist on the 60's experienced! The idea of not being restricted by hyper realism and having the freedom to create something unique, with tons of personality. I love them!

Art is how we express ourselves... do you express yourself in other ways?

No, my last drop of expression will be in art.

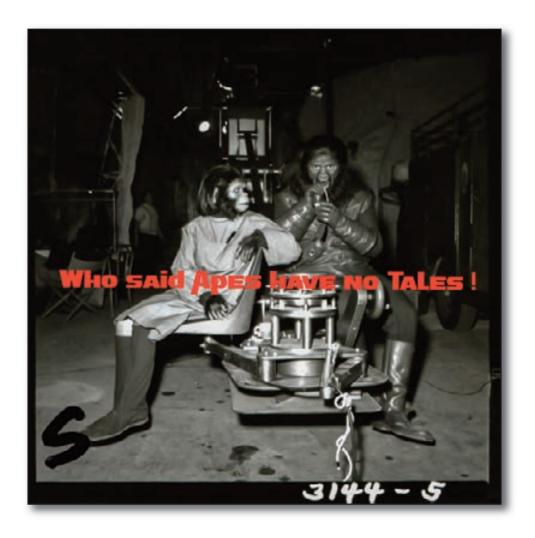
What's your advice for people who want to get started on the sculpting path?

Study! – software is just a tool. Make sure to have references, focus and push any boundaries to the limit!









Planet of the Apes... regarded as one of the most iconic science fiction franchises.

Who hasn't heard the famous quote "Take your stinking paws off me, you damn dirty ape!" or seen an image of the half-buried Statue of Liberty?

But...

Who has heard about the prank that director Franklin Shaffner didn't find amusing at all or how some strange finger-nail marks suddenly appeared on Charlton Heston's neck?

Who said Apes have no Tales! is a collection of previously untold stories from the filming of the original 'Planet of the Apes' film and three of it's four sequels ['Beneath the Planet of the Apes', 'Conquest of the Planet of the Apes' & 'Battle for the Planet of the Apes']... as witnessed first hand by Erlynn B Carbajal [Botleho].

Erlynn not only had the honour of being involved in four of the five films but, was one of John Chambers' earliest models used for the creation of the now legendary ape prosthetics.

Join Erlynn as she takes you behind the scenes and shares these truly unique tales!

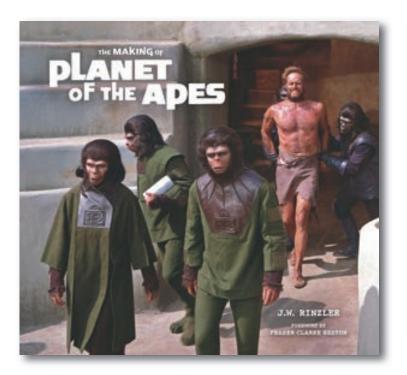
Who said Apes have no Tales!

80 pages including numerous 'never seen before' photos and a foreward by Bobby Porter.

Release Date: April 2020

Price: TBD

For more details contact: Dean via dean1961preston@gmail.com



How It Was SHOT



I was terrified, as I wrote in the intro; it turned my world upside down at the time...

You have described Apes as 'radical'... in what particular way do you feel Apes might have re-written the rules for science fiction?

I see it as being radical more in the sense of society, not sci-fi, though it had a big effect there, too. What POTA showed was quite radical in terms of race relations. Writer Michael Wilson in particular injected a lot of wry humor and politics into Boulle's tale.

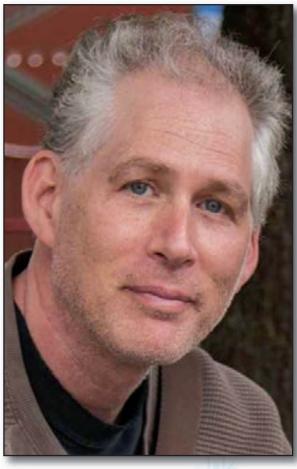
Your book looks at the process and mechanics for creating Apes... how do you even begin to start such a Herculean task?

Lots of research!

Over time we have never ceased to be surprised by how the Apes saga continues to turn up new info, photos and anecdotes. Did you have to discipline yourself to keep the task manageable?

Not really; we were able to get most of what was available into the book.

George Lucas has suggested that Apes opened the door for Star Wars... do you see a link between the franchises?



Definitely. As mentioned in the book, Fox saw Chewbacca as a giant ape.

How is it possible that, half a century later, people are still writing books about Apes?

It's a great story, well told, with great production values and music... most things went right for the film. Brilliant casting helped.

Where do you stand on classic John Chambers against WETA CGI?

Not sure what you mean, but I'm in favor of mixing disciplines. Actors in an animated movie is not very interesting. Ideally, big vfx films should use every trick in the book.

One of the downers of CGI is the lack of behind the scenes pics of Apes messing around! Whilst being a very serious premise, do you think the sheer FUN of the classic Apes movies remains part of their enduring charm?

Yes. The cast and crew of POTA seemed to have worked hard, but to have kept their sense of humor, led by Franklin Schaffner.

Will Apes ever go away?

Everything has a half-life.



Planet of the Apes:

The Brazillian Connection By Saulo Adami

Planet of the Apes (1968) is my lifelong project of cinematic archaeology. I have watched the motion picture only once as a spectator, but hundreds more times as a researcher.

Since the publication of *Homem não entende nada!* Arquivos secretos do Planeta dos Macacos (2015), I had wanted to publish a book exclusively dedicated to the Planet of the Apes TV series (1974). That book is now a complete review of the TV series, with behind-the-scenes stories, episode guide, curiosities and brief biographies of the actors Roddy McDowall, Ron Harper, James Naughton, Mark Lenard and Booth Colman.

More than that, it's a new declaration of my love for this theme, which I have been researching for 45 years and on which I have published eight books to date! For 2023, I am preparing the publication of *Planet of the Apes: Revealed Archives*, a work in three volumes written in partnership with my friend Eduardo Torelli, author of, *When the Apes dominated the Earth* (2020).

Brazil is country that has had many books published by researchers of this franchise. I thank the invitation of my friend, John Roche, for this opportunity to allowe me to write freely on the subject and present a complete retrospective of all the books written by Brazilian authors. All these books await for translators able to convert them into English language versions. Are you one of them, human?

O ÚNICO HUMANO BOM É AQUELE QUE ESTÁ MORTO!

The only good human is a dead human!

Author: Saulo Adami.

Publishers: S&T Produções (Itajaí, SC) / Editora Aleph (São

Paulo, SP), 1996. Cover art: Vagner Vargas.

Synopsis: The result of 18 years of research, the book tells the Ape Saga's behind-the-scenes story (1968-1973), the TV series (1974 and 1975) and their versions for comic books (1974 onwards).

DIÁRIOS DE HOLLYWOOD: UM BRASILEIRO NO PLANETA DOS MACACOS

Hollywood Diaries – A Brazilian on the Planet of the Apes.

Author: Saulo Adami.

Publisher: S&T Editores (Itajaí, SC), 1998.

Cover photo: Jeff Krueger.

Synopsis: The Saulo Adami's trajectory as a researcher and writer, linked to Planet of the Apes. The book, in Portuguese and English, chronicles his travels to the United States of America as a guest of Stacon 1998 (Pasadena, CA) and as a guest of Jeff Krueger (Anaheim, CA, 1999), when he met the archives of Arthur P. Jacobs and went through the makeup experience (applied by Bill Blake), with original costumes by Roddy McvDowall.

PERDIDOS NO PLANETA DOS MACACOS

Lost on the Planet of the Apes.

Authors: Saulo Adami and Angelo Junior.

Publisher: Clube de Autores (Joinville, SC), 2013.

Cover art: Angelo Junior.

Synopsis: This publication brings together comic books with art and script by Angelo Junior and original tales by Saulo Adami, inspired by Planet of the Apes movies and TV series.

HOMEM NÃO ENTENDE NADA! ARQUIVOS SECRETOS DO PLANETA DOS MACACOS

Man has no understanding!
The Planet of the Apes Secret Archives

Author: Saulo Adami.

Publisher: Editora Estronho (São José dos Pinhais, PR), 2015.

Cover art: Vagner Vargas.

Synopsis: The most complete work published on Earth on the subject. From Pierre Boulle's book to the 20th century productions. From Arthur P. Jacobs' movies to the comic books. From the TV series to the pocket books. Exclusive interviews with actors and technicians who built their history until 2015.

TALKING APES

Author: Saulo Adami.

Publisher: Editora Estronho (São José dos Pinhais, PR), 2018.

Cover art: Graham Hill.

Synopsis: The book, entirely in English, narrates the trajectory of Saulo Adami as a researcher on the subject, and tells the history of the screen test produced by Arthur P. Jacobs in 1966 to present the motion picture idea to Twentieth Century-Fox Film Corporation executives.

A INVASÃO DOS MACACOS

Invasion of the Apes

Author: Saulo Adami.

Publisher: Editora DTX (Curitiba, PR), 2018.

Cover art: Graham Hill.

Synopsis: Selection of short stories written by Saulo Adami (1997-2001), inspired by the movies and characters. His short story Invasion of the Apes was awarded in Porto Alegre, Rio Grande do Sul, in 2019.

PLANETA DOS MACACOS: HUMANOS DEVEM MORRER!

Planet of the Apes: Humans must die!

Author: Saulo Adami.

Publisher: Editora Estronho (São José dos Pinhais, PR), 2020.

Cover art: Pete Wallbank.

Synopsis: The Planet of the Apes TV series history.

QUANDO OS MACACOS DOMINAVAM A TERRA

When the Apes dominated the Earth

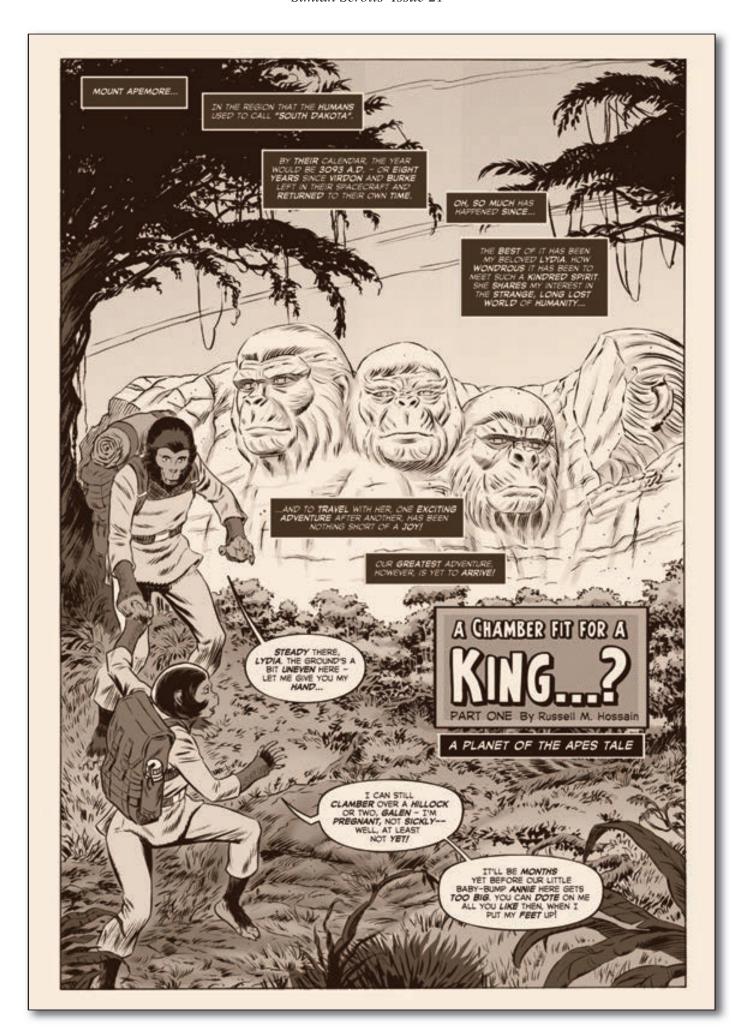
Author: Eduardo Torelli.

Publishers: Vermelho Marinho (Rio de Janeiro, RJ) / Editora Estronho (São José dos Pinhais, PR), 2020; second edition,

revised and updated. Cover art: Jay Rogers.

Synopsis: A complete review of the motion pictures, TV series and comic series (1968-2017), including critical analysis: how the Planet of the Apes saga changed the pop culture and reinvented the Evolution to satirize the human race.





































































GALEN

Name: Galen

First Appearance: Planet of the Apes TV Series (1974)

Species: Chimpanzee (Simiae Chimpanzee Regnanis*)
*The term 'Pan Troglodytes' was discarded some time

after the Apes rose to power.

Place of Birth: In or close to Central City, in what was known

as "The United States of America".

Height: 5' 9" (at full extension, if stood upright like a human)

Weight: 155 lbs Eyes: Brown

Known Relatives:

Ann (Mother, Deceased), Yalu (Father), Veska (Second Cousin), Augustus (Third Cousin).

Galen is anecdotally said to be a descendant of Caesar the First, and by extension, a descendant of Cornelius (see entries on Caesar I (Milo), Cornelius), though no documentary evidence exists in the Ape Archives supporting or refuting that claim.

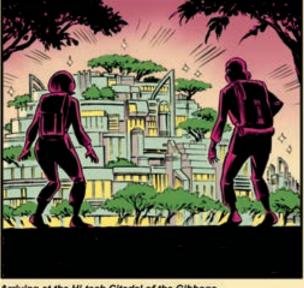
Legal Status: Citizen of Central City with a Criminal Record, now Pardoned (see entires on Security Chief Zako, General Urko I (Deceased).

Group Affiliation: Formerly allied with the human astronaut fugitives Virdon and Burke (see entries on Virdon, Alan J., Burke, Peter); briefly a member of the Ape Supremacist group known as The Dragoons whilst on a mission to infiltrate them.

Occupation: Formerly a student. Currently a researcher and adventurer. In a far-flung future timeline, Galen is bestowed the mantle of 'High Lama' by the Mountain Apes of the Temple of Kygoor.

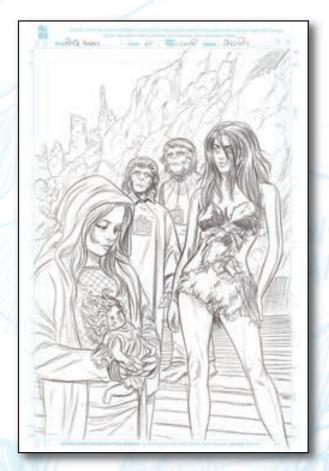
Notable adventures post-'Planet of the Apes' TV series:
(see individual entries for:) The Citadel of Gibbons, The
Mysterious Mandrill Count, The Spy from Out-of-Time, The
Diary of Phyllis & Jinn, The Deadly Satellite, Collision of the
Planet of the Apes ('Planet of the Apes' Multiverse crossover
event).

Galen under the thrall of the mysterious Mandrill Count.



Arriving at the Hi-tech Citadel of the Gibbons.







Dream Come True

From Madman to X-Force, Silver Surfer to iZombie, Mike Allreds's artistic creative spacecraft has explored many universes.

We were thrilled that ,thanks to BOOM! Studios, Mike was able to touchdown on the Planet of the Apes and that his emergency transmission managed to get through to us.

Bob Larkin, Ken Barr, Earl Norem, Rich Buckler, Herb Trimpe Pablo Marcos... Mike Allred are all legendary cover artists for Planet of the Apes! How does it feel joining such a magnificent tribe?

It's a childhood dream come true. Until Star Wars came along, Planet of the Apes was my cinematic pop culture touchstone, and all that came with it: Toys, cards, comics, magazine, posters, etc...

Is it at all daunting to approach the cultural icon that is Planet of the Apes?

Nope. It's too much fun to allow my brain to go to such places.

Your URSUS covers take in a swathe of classic Apes moments, from the Lawgiver to the Alpha Omega Bomb, Zaius and the doll and 'take your stinking paws off me'... is it a fun sandbox to play in?

Infinitely fulfilling!

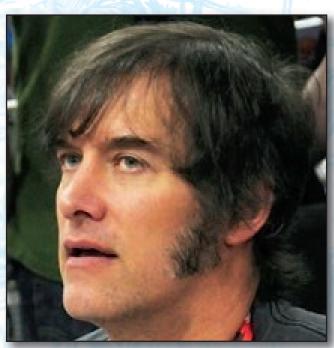
Are you familiar with any of the earlier comics incarnations

of Apes, particularly the Tuska, Ploog, Alcala, Sutton, Trimpe masterpieces that Doug Moench scripted?

YUP! Again, I sought out anything and everything POTA related.

Do Apes present a different challenge for an artist in terms of conveying Ape emotions?

Nope.





Your covers for the two BOOM! Specials are... special. The cover for POTA: The Time of Man with your depiction of classic and re-boot Novas is just lovely. How do you go about covering, in one page, 50 years of Apes?

I had an insane crush on Linda "Nova" Harrison. She was also in a Batman TV show episode back in the day. So I was locked and loaded for the chance to draw her.

Your cover for the second special, POTA:The Simian Age, contains a joyous mash up of John Chambers and WETA Apes. Do you have a preference for either era?

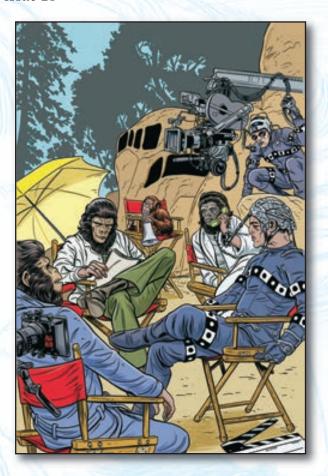
No contest. I love the original films with an irrational passion. The first two films especially (again, NOVA!). Fun fact: The Ape reading the script was my way of weaving in another Apes passion. I'm a HUGE fan of The Monkees, and I referenced a photo of Micky Dolenz backstage reading a script and then drew him in Ape makeup. I do weird things like that to give myself a big kick all the time

POTA with BOOM! Studios has seen wonderful crossovers with Star Trek, Green Lantern, King Kong and Tarzan. Given that there has already been a crossover with Trek and X-men, would an Apes / X-Force book work??!!

Why not?

Your clean lines and perfect graphic style (allied with some stunning colors--hmmmm, wonder WHO did those....) really suits Apes. Is there any hope of your doing interiors on an Apes story one day?

Not any time soon. My schedule is BANANAS! I was barely able to squeeze in the covers.



Do you realise that , from now on, whenever I watch Taylor getting the water hosing, I will now be hearing, instead, 'It's a Madman...A MADMAN!!!'. Many thanks for visiting the Planet of the Apes---please come back soon.

Thank you for your interest!





Chad Rook... a Defective Grenade

In the novelisation of War for the POTA, Greg Cox describes Boyle... 'Boyle, was volatile at the best of times. A pale-skinned human with short yellow hair and perpetually angry eyes, Boyle was like a defective grenade; you never knew when he might go off.' ... Does that tally with your own feelings about Boyle?

I think it matches up perfectly. He's a character who was affected very negatively in the war against the apes and he has no problem showing his hatred towards that. He's vicious, full of hatred and trigger happy. Not the best recipe for a "friendly guy", haha.

How did you get the part?

I actually had SEVEN auditions for this role. The first four auditions were actually for the Ape Character, "Winter". I even went to "ape school" with Terry Notary (who trains all the actors to act and move like apes). And I always joke that I must have sucked at it because right after that they asked if I would read for Boyle. So after three more auditions for the character, I guess they got sick of seeing all my auditions and decided to finally give me the role. Haha, this industry.

Was it a difficult shoot on location?

The adrenaline rush of being on such an epic set with that many background performers acting alongside you, it's almost impossible to not have been caught up in it all to realise how tough the filming situations actually were. It was in the heart of a Canadian-Winter and it was night shoots in Vancouver. Basically that means it was always either cold or freezing, you were always tired (because we constantly filmed until four or five in the morning) and you were always wet (from the rain and snow). So other than that... it was actually pretty damn fun.

Does performance capture present special challenges for the non-perf cap actor?

HUGE challenges. Any time you deal with CGI or motion capture or green screens, it is completely up to you to sell everything around you. You need to envision everything around you and that adds a huge weight on top of a performance sometimes.



Andy Serkis, in his POTA mo-cap suit, finds time to pose for a selfie with Chad.

Did you have any special 'boot camp' preparations for the role?

Yes we actually had a few days of military training. Basically a lot of marching drills and weapon handling. I felt like a G.I.Joe action figure!



Was Woody Harrelson a benevolent leader to you guys?

I honestly (and unfortunately) didn't see Woody that much off set. And when we were together it was on set working so I didn't get to develop much of an offset relationship with him. BUT, I will say that when he is on set, he is a workhorse, an amazing talent that I loved to watch and work alongside and he genuinely is one of the nicest guys. Basically, everything that you think Woody Harrelson would be like... he is.

Did you get the chance to see Andy Serkis and the other guys in action/interact with them?

I actually worked with Andy quite a lot on set and it was and still to this day is, one of the coolest experiences I've ever had. He is without a doubt one of the best actors I've ever worked with and he IS the kindest person in the world. He is genuinely a true talent and they need to make an Academy Award category for Motion Capture because he truly deserves one.

What are your impressions of Matt Reeves as Director... it was clearly a monumental movie to undertake.

I'll make it short on this one. Matt Reeves is and always will be the smartest guy on set. Pure brilliance.

Was there any evidence of species hanging with their own species on set--in the original movies, chimps stuck with chimps at meal times!

Haha, I think it's just common. You start to become friends with those you hang out with and so therefore, you associate and interact with them more.

Was Boyle a good guy or a villain? The film has been described as an exploration of morality and Boyle was in a world we'd hope not to visit.

I think that Boyle was ultimately considered a "bad guy" because of his lack of morals, his hatred and his willingness to kill the apes (and then brag about them). BUT, if your family and everything you ever held close to you was wiped away because of the apes "virus"... you might feel a bit of hatred towards it to. So... does feeling emotions and acting out irrationally make you a "bad guy"? Who knows?

Any ambitions to do some performance capture yourself?

I would love to if the right opportunity and role came my way. I love anything that makes me use my creativity and motion capture definitely challenges that. So, hell yeah I would.

What does the future hold for Chad of the Apes... and would you return to the franchise if the chance arose?

Of course I'd return!! I was raised watching the old-school, Planet of the Apes and to be a part of something that was special to me personally... you can't beat that. As for what's coming up? Please check out my current TV Series, *Siren* and the upcoming Horror Film, *Extremity*. They're some pretty fun roles that I'm currently working on.







Gino, We're guessing you didn't leave school and apply for an ad in the local paper - So how did you come to be where you are now?

Ever since I can remember, I have always loved monsters and monster movies - even though they scared the crap out of me and I would have terrible nightmares! But later, they became my friends.

To this day, some of my favourite characters are still the Classic Universal Monsters. The Creature from the Black Lagoon was my all-time favourite... that is until I saw the original Planet of the Apes when I was about seven.

I already had a fascination of apes in general, but when I saw this film where the apes could TALK!... Well that just blew my mind!

Whenever we would go to the zoo, I would always go straight to the apes section. I would be the kid with his face up against the glass trying to talk to the apes, because I just "knew" they could talk just like in the movie! But I was disappointed when they didn't respond and I figured it was only because other people were around and they didn't want to give themselves away! But my passion for monsters, apes and love for animals in general only grew as I got older, especially for the apes!

When I was 18 and just out of High School in Phoenix Arizona, my old grade school teacher



put me in contact with the husband of a student teacher he was working with who owned a Company in Phoenix called, "Imagineering". The gentleman who owned the company was Larry Liff and he was the guy who invented "Vampire Blood and Evil Vampire Teeth" for the Halloween market for kids. I used this stuff all of the time as Halloween was my favourite time of the year, even better than Christmas!

Anyway, I met with Larry and showed him my drawing portfolio which was filled with Dungeons and Dragons and Barbarians. Not quite what he was looking for, but thankfully he gave me a chance in his factory - first in the production line packaging the things that I used to beg my





parents to buy for me at Halloween! I was in heaven! I worked on the production floor for about six months and it was an amazing experience to see how these products were made. I truly felt like I was Charlie from "Charlie and the Chocolate factory" walking into Willie Wonkas' factory!

Later, Larry had me join the R&D Dept and I started to train myself how to sculpt Halloween masks. Around this time I was introduced to another gentleman who was friends with Larry and who was a very well known Hollywood makeup artist named Barry Koper, who at the time was the Head of the Makeup Dept at CBS Studios in Hollywood California. Barry would come out to Phoenix every year to apply the new makeups for the Halloween Catalogue that would be photographed in Phoenix.

When I first met Barry (who was a mountain of man standing 6'6") I think that I reminded him of when he was young and getting started and because of this Barry took me under his wing and taught me a huge amount about makeup and prosthetics. I would then later go to Los Angeles to visit him and he would introduce me to the great makeup legends like John Chamber's, Dick Smith, Stan Winston, Rick Baker and Greg Cannom. These were some of the biggest makeup names in the business! What is also amazing is that Barry knew John Chamber's and was actually taught by him during the Planet of the Ape's TV series!

I would continue to visit Barry over the years, and I really wanted to make the move to come to LA, but the issue I had was that my mother had cancer and I was so afraid that something would happen to her if I was away. But my Mom was so great - she knew that I had this passion and drive, and she was always pushing me to go, but I would always make up excuses as to why I shouldn't. So I was happy to stay in my "Willie Wonka Halloween-land" for now.

A bit later on Barry offered me an opportunity to come out to LA for a short period of time when he worked at NBC Studios in LA doina prosthetics for a TV show hosted by Dick Clark called "Friday Night Surprise". This was to be a take-off of a show that was done in the 60's called "Masquerade", which was an audience participation show where well known celebrities would come on stage in makeup and dressed up as other famous celebrities. Then, through questions, the audience would have to guess who these celebrities were! I got the chance to make up the great Alan Hale and Bob Denver from the classic TV show, "Gilligan's Island". I made up Gilligan, "Bob Denver" as Mae West and Alan Hale Jr. as " WC Fields". After I finished this show, I had 2 weeks left of leave before I was to go back to my Halloween factory in Arizona.

During this time I was asked by David Miller, (who created the first iconic look of "Freddy Krueger") if I would be interested in working with him and the crew on Nightmare on Elm Street part 5. Of course I said YES!! I was in Heaven, and would call my Mom every night to check in on her and tell her about all of the exciting things I was doing! She was so happy and excited for me that I was finally doing what I loved. Sadly, while I was working on this film, I received a call that my mother had passed away. At first I was so angry with myself that I was not there to be with her, but later on I found comfort knowing that she left this world knowing that I was happy doing what I loved doing.

After working on Nightmare 5, I then moved too LA to work on films such as Alien 3, Death Becomes Her, Independence Day, Men in Black and many more!

It was during the time I was working on Spawn, that Richard Taylor [from Weta] travelled over to LA scouting for people to take back to New Zealand for the re-make of King Kong. We had a meeting and spoke at great length about what I had worked on and about their plans on King Kong and, he asked if I'd be keen to come out to NZ for three months to see if I liked it.



As it happens, the studio pulled the plug on King Kong, however, Richard contacted me again with regards to another project that he wanted me to consider... The Lord of the Rings!

So, I went out to New Zealand for the three months and I've been here ever since, now twenty odd years later!

You worked on all 3 films 'Rise', 'Dawn' and 'War'. How cool is it knowing you're now part of this superb franchise?

It's been like a dream come true! I've been a fan since I was a kid and never in a million years did I think I'd be a part of the whole thing! It would have been nice to have been part of the originals but Mum and Dad didn't get their act together fast enough! LOL! But, at least this way, I've been a part of it with the remakes.

When we got the green light for the show my colleagues and friends got in touch thinking that there'll be lots of make-up involved and I had to tell them that it was all going to be digital!

The description of the apes was that they're not really humanoid, like the originals, they're still just like apes, although, there is a bit of humanism to them - and even with the best make-up effects we wouldn't have been able to capture all the subtle nuances that these guys can capture digitally"

If it hadn't been for the success of Gollum, then I think we might have been in a different place! But, because of that and other things since then it really was the only option.

IMDb lists you as 'creative visual effects art director/texture supervisor'. For our sake could you go into a little more detail about these particular roles and what they involved?

I oversaw the Weta Digital Textures Dept. for eight years and loved it! Digital effects was such a new learning experience for me but it was my background in practical effects and my eye as an artist that got me that role of HOD.

I was able to bring new insight to the digital world from a practical perspective. With the help of some very talented colleagues at Weta Digital (Sergei Nevshupov, Jess Cowley and Keven Norris) we developed a way of taking a life cast of a person's face (a process that I had done many times for makeup effects) and pouring a translucent silicone over the surface of the cast. Once the silicone cured, we could then peel it off and it was the thickness of a latex glove, but because it was translucent, when you held it up to a light, you could see all of the skin details it captured. Then we would scan this piece at a very high resolution and take it into Photoshop

and make adjustments to the contrast to bring out the pore details. Next we would send it to the textures dept. to use as a map for all of the skin detail. This was a major breakthrough and was how we created life like skin detail for the first Avatar film.

Reproducing a human likeness will always be a challenge. Creatures will always be secondary. We all know what we look like, and when we see someone on the street with some sort of difference in their facial structure, your eye will always notice it.

I have always been fascinated with faces in particular. I have over 250 faces casts of famous actors and interesting people, that I have collected over my career. But I have friends who have many, many more! As makeup artists, we trade them like baseball cards!

Which, out of the three 'new' Apes was the most challenging for you?

I think it would have to be 'Rise'! We'd taken Gollum to a certain point but we had to take this well beyond Gollum!

The big advantage that I had was my background with physical effects and my collection of all my apes material such as great hand, feet and face casts, so we were able to utilize them & scan them, 'cause you know – there's nothing better than the real thing!

If you had to select one shot that summed up Weta's Apes, what would it be?

I was just blown-away by Bad Ape! I've got to be honest with you, when I first heard about that character and saw some of the designs that Aaron Sims Company had done on him I thought; really... errm, I'm not sure about that!

I'm so glad that I was wrong! He's my favourite I'd love to see a full show with just him! It was just a fantastic performance by Steve Zahn.



For his character and look we worked from designs that were done by Aaron Sims Company, but, we added our nuances too him as well, things that the director wanted changed and, he just became just a real character! He was so natural and perfect!

Is there a specific point in the process where it stops being data and you recognise an actual character taking form?

It's a real cool process and I still get very excited about it! At the beginning, you'll see a very rough 'puppet' By that I mean it's just a basic form and doesn't have any kind of expression - it's strictly for the animators to be able to use. This is taken from the information provided by the performance capture. Then, later, the fur, the skin texture and all that kind of stuff is added and it slowly starts coming to life!

Initially they don't do all of that because it's expensive and very time consuming and if it doesn't get approved it would have to be done again! So they try and get all the animation approved first and, then they can start adding details after that, however, at the same time, the development department would have already started on doing the skin texture, fur etc.

We also have a neutral expression head of each character on a turn-table that kind of spins around for different lighting scenarios. The light will actually spin around the models so that we can see how those textures work out.

Are eyes the most difficult thing to CGI?

On the digital side of things eyes have made huge leaps over the past couple of years. Back when we did the very first apes film there's a shot with the baby Caesar drinking from a bottle and the camera goes right into the eye and you can see little specs of colour and other stuff... This was pretty ground breaking back then but since and with the last Apes film they'd spent a lot of time on them. We had eye specialists come in and talk to us about the stratus and other little things that make an eye an eye! How the muscle fibers inside the iris work which, we then put into 'our' digital eyes to help give them more depth than ever before!

Have you had the opportunity to see Sir Peter Jackson's Ape collection in person?

Yes! It's very impressive! If readers look-up Adam Savage Mythbusters on YouTube there's a number of clips showing Peter's collection!

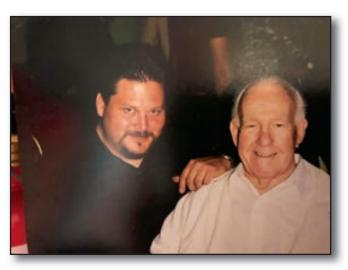
As good as yours?

Haha! Peter's got a few more things than me! The one thing that he doesn't have is the Greystoke piece that I've got!

Should there be any more Apes movies would more evolved Apes present new challenges from the CGI front?

Sure it would be a challenge but even with the technology we have now, we could definitely do it! The clothing would be a whole new challenge!

You've had the great honor of meeting John Chambers... how did that come about ?



I met John through Barry Koper. Barry worked on the Apes TV series with Tom Burman and John. John took Barry under his wing and taught him a lot of things. They became very good friends. I think I met John on his birthday or another special event that they were having for him. I remember John coming in on his wheelchair and Barry giving him a big hug then Barry kindly introduced me! I was so nervous I almost sh*t my pants!

Can we chat about Weta Workshop's Planet of the Apes collectibles? Have you had any involvement with them?

A little bit... they contacted me as they knew I was a huge fan and had lots of reference material. I provided them with lots of photos that I had got from my dear friend Bob Burns back in LA and other tons of stuff.

Can you tell us a little more about some of the POTA collectibles available, especially the fabulous new Limited Edition General Ursus figure and the 'Apes Through The Ages' statue?

General Ursus is a magnificent 1:6 scale figure and limited to only 500! It was sculpted by Weta Workshop artists Jane Wenley and Brigitte Wuest. It shows Ursus standing atop of a mound with a territorial flag in one hand and a rifle raised above his head in the other! It's a beautiful piece!

'Apes Through the Ages' was beautifully sculpted by Weta Workshop artists Mauro Santini and Steven Saunders. It's a highly detailed miniature statue that features eight legendary apes [Ursus, Zaius, Zira, Cornelius, Maurice, Rocket & Luca] designed in the Mount Rushmore style.

Mauro also sculpted all the vinyl Mini Ape Epics which include Caesar and Koba [from the latest films] along with Zira, Cornelius and Dr Zaius!

Does Weta now hold a license to produce "Classic" Planet of the Apes?

I think it was specifically for the 50th Anniversary.

How can our readers purchase these wonderful Weta Collectibles ?

All these collectibles can be purchased through the Weta Workshop website via:

https://www.wetanz.com/brands/ planet-of-the-apes

Moving away from the 'Apes'... You've worked on many huge blockbusters ['King Kong', 'Lord of the Rings', 'Avatar'] which, do you consider as your most 'memorable' and why choose this particular one?

If I had to pick one it would have to be 'Lord of the Rings'! At the time, it was very fresh and different and I was able to be so involved with everything... from the design stand point to being on set and applying make-up onto the actors!! Whereas back in LA - as I wasn't at the time part of the union - I was only able to work in the workshops and not go on the sets. So working alongside the likes of Christopher Lee [doing his nose], Sir Ian Mckellen and doing Liv Tyler's ears was such an incredible experience and opportunity!

There was one time when I was doing a test make-up on Christopher Lee putting on his nose with a brush stick and these extremely tiny tweezers and he was just talking all the time and just couldn't sit still but, I just didn't have the heart to ask him to sit still just for one minute so that I could finish my job because he was telling such great stories whilst sitting in the chair! A true legend!

Visual Effects, Actor, Make-up Artist... any preference?

Mmmm, the acting thing was fun but, I think I'd prefer to stay behind the camera! It would have to be a split decision between getting my hands dirty as a make-up artist and the new challenges of digital visual effects.

How far can CGI actually go? Could we see old classics like Citizen Kane, Casablanca etc. re-done in CGI, using original likenesses?

Yeah, I think so! It's getting closer and closer every year with the advancements of technology. I don't think it's quite there just yet but, it's not too far off! I think it's just around the corner! It's all moving incredibly fast!

You met Prince Harry and Maghan Markle recently [October 2018] how was that for you?



Haha... he got to meet me! It was cool! I'd met William a few years ago when he came over to Weta Workshop when I was still there.

My daughter [Ruby] wasn't too keen at first, I said to her "You do want to meet Prince Harry, don't you?" she said "Yeah!" Then I told her that I had this great idea, to put her in make-up as a chimp! Her initial reaction was "Ahhhh, Dad! I don't want to have that sticky stuff all over my face! I'm going to get pimples!". Again, I said "You do want to meet him, don't you?" "Well, Yeah" was her response, so, I asked her "How much will this cost me then?" "\$100 bucks" was her answer!... She got it!

The whole thing went of great, they spent about 10 mins with us - it was pretty quick! Ruby held a photo of herself so they knew what she actually looked like under the make-up. Harry thought it was really cool and asked if he could touch her face! So, Ruby has now been touched by a Prince!

Finally, when you find the time, how do you relax?

Errrm drink wine! Haha!!

Oh yes, just one more thing... a "bucket list" thing of mine is to be in an Apes film! Now where do I sign-up?

Haha you'll need to have a chat with my Liz!

Gino, thank you very much indeed!

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MARCH 2019

Tim Tuohy recreates a frightening moment in his life that he is now entirely comfortable with

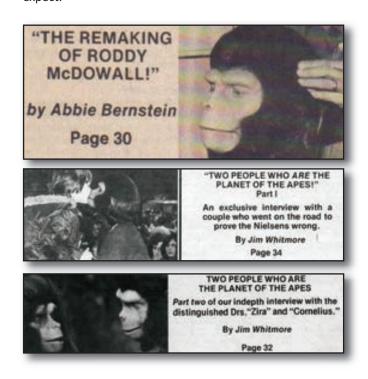


All stories have a beginning and this one is no exception. However, the beginning was not when my professor assigned this project. The beginning was when the 4:30 Movie, a broadcast staple of WABC-TV from New York City, aired their semi-annual Apes Week Marathon. In the days before VHS, DVD, Blu-Rays, and online streaming; this simian cinema fest was eagerly anticipated. I would scour the weekly TV Guide, always on the lookout for either the Planet of The Apes or the Gamera Marathon. But this isn't about a flying turtle it's about Apes, so let's continue...

I remember sitting in my parents third floor apartment living room in Jersey City. The TV tuned to channel 7 at 4:29pm—I wasn't going to miss any of it. I remember the sheer excitement and awe I experienced every time I watched them. I cannot recall if they were aired in order and although the original is a true classic, my favorite was "Beneath The Planet of The Apes," a very unpopular decision but I'll keep it.

So...when I was much, much younger and The Planet of The Apes TV show was airing on WCBS-TV; there were these traveling actors who would go around the country, visiting department stores dressed up as Apes. My mother had found out that "Galen" from the TV show would be appearing at our local Great Eastern/Valley Fair. I was beside myself. I couldn't wait. It would fall upon my father to take me and herein begins a laughable and probably entirely predictable tale.

I was familiar with the whole concept of the "Apes" being actors in makeup. Thanks to Marvel Comics' black and white PoTA magazine, I had seen images of Roddy McDowall having his "Galen" makeup applied (Vol. 1, No. 8, May 1975). I had read the articles about two actors who went around the country doing exactly what I was going to see (Vol. 1, No. 12, Sept. 1975 and Vol.1 No. 13, Oct. 1975). I knew what to expect.





The day came and I remember jumping into the backseat of my father's Chevrolet and heading down to the store. My anticipation built the closer we drove to our destination. We parked and made our way into the store. "Galen" would be signing autographs in the toy department. It was a department that I knew quite well and this would make the location in the store even more special.

As we got nearer to the setup for the autograph line, my emotions began to strangely shift. What started out as overwhelming excitement began to turn to nervous anxiety. The queue had us going up and down two aisles of toys. Smart marketing, there!

Then, I saw him!

After my Marvel career had unceremoniously ended in downsizing, I went back to college to become an Art Teacher. At Marvel, I was very popular with the interns. I started out as an intern and all through my time there I was lucky enough to have people who eagerly shared their knowledge of comics, both production and history, with me. There were some editors who thought an intern's sole purpose was making photocopies and opening the mail. I wasn't one of those editors.

Teaching had never been a thought in my mind until it was pointed out to me by a former girlfriend of how much of my day was spent teaching the interns about comics. Nineteen years later and I'm still teaching so she must have been onto something.

I looked at this college go-around in a whole new light. The younger me saw school as more of a burden than a learning experience. Now that I was older, I saw my professors—except for one (LOL); in an entirely different light. They were here to help me become a teacher and I wanted this to be more successful than my previous career.

One of my classes was Illustration—a simple yet rigorous course. The professor was the perfect taskmaster for me. He had a knowledge of comics, was a member of The Society of Illustrators, and wanted me to push myself past my comic book leanings. One of our projects was a mouthful: "Create An Image Of A Frightening Moment In Your Life In A Style You Are Not Comfortable With."

What!?

I spent a lot of that first class working on sketches and ideas. All of those got tossed to the circular file. Finally, I hit upon a memory that legitimately frightened me. I started sketching out the image and then began to really refine it in my lame attempt to be John Byrne inked by a hybrid of Terry Austin and Josef Rubinstein. It was then my that my professor reminded me, "Style You Are Not Comfortable With."

"Galen" was there. Sitting there. "GALEN!" The makeup was amazing. It really looked like "Galen." I could hear him. He sounded like "Galen." I knew it was an actor. I knew there were no such things as talking apes.

I. STILL. FREAKED.

My professor stood behind my shoulder as I hunched over the drawing table. He seemed amused by the concept and wondered where I was going with the composition. I played around with a ton of different "camera" angles. One centered on my face but gave the viewer nothing more than the back of "Galen's" head. Not interesting. The professor came up with the perfect solution—flip the camera. I did that but still wasn't happy. It wasn't until I swallowed my pride and dove fully into the memory that I hit upon something he and I both approved of. I sketched myself hiding behind my father.

I looked for any escape. Any way out. But there was no place to go. There were people behind me, shelves of toys on either side; the only way out was in front of me. My father was a bit confused. This whole thing was my idea and now I wanted to leave. I was clutching onto his leg for dear life. While, at times, my father was not the most nurturing, he really stepped up to the plate that day. Calming words were said. Reassurances were made and a deep breath was taken.

I had drawn my small self, hiding behind my father sort of peeking out. I worked really hard to give "Galen" a bemused look; like "C'mon kid, I'm not gonna bite." My professor was very impressed at how I went from my initial idea to a version we both liked. But now it was time to draw it in a style that was, "Uncomfortable." I fought the urge to be that Terry Austin/Josef Rubinstein clone I desperately longed to be and instead chose to not use any tools except for a pencil and brush. Not even a ruler touched that paper!

I walked up to "Galen" with a weak smile on my face but I did make it to the table. Through the makeup "Galen" smiled at me and asked my name. All the fear and anxiety completely left me. I told him my name and we made quick small talk. I got an autographed picture (Which eventually was horribly water damaged in a basement flood and had to be thrown out!) and turned away now with a broad, happy smile on my face.

I got an "A" on my project.

Witness of the Apes

An interview with ROHAN SATYANAND

Hi Rohan, I'm guessing you didn't leave school and apply for an ad in the local paper that read: "Wanted: Lead witness Camera operator and Mocap video engineer for Weta"! So how did you come to be where you are now?

After graduating from the Avalon Film and TV School, I started on live "Outside Broadcast" television. That's where you shoot with multiple cameras and cut between them with a vision mixer, the output of which goes to broadcast.

Making live TV is a great way to understand the value of maintaining professional networks, being part of a team all working towards a common goal, and remaining calm under pressure. It is also an excellent mix of the physical, creative, problem-solving and logical, with no two days being the same.

Occasionally large studio feature films would get made in Wellington and I started to get called in to help in the Video department at Stone St. Studios. On a film set, the Video department takes an output feed from the production camera(s), and displays the image on monitors placed around set for cast, crew, director etc to view.

While working in this capacity on Avatar, I met Dejan Momcilovic, Malik Jayawardena, Ben Murray and Jake Botting from Weta Mocap, and occasionally helped them with their set-up work. I worked alongside them again during the pickups shoot for The Adventures of Tintin and then again during the Hobbit trilogy. I was only too happy to help when they asked if I would come and help them with Dawn of the Planet of the Apes.

Was the original APES franchise something you were already familiar with?

I had seen and enjoyed the original 1968 film as a kid, but I haven't seen any of its sequels or the TV series.

You worked on both 'Dawn' and 'War'.... how cool is it knowing you're now part of this superb franchise?

Well, I am a small cog in a colossal and complex machine, but yes It's cool to work on projects that people connect with, to help to make content that people feel passionate about.

On 'Dawn' you were Lead Witness Camera Operator and on 'War' you were the Mocap Video Engineer. Can you describe in laymans' terms what these positions entailed?



Witness cameras are used to provide visual context for the post production facility. Artists working in Mocap tracking, Camera tracking, and so on use the footage from witness cameras to help them gain a broader understanding of on-set conditions.

I would talk with the VFX Supervisor and the Mocap Supervisor about their requirements, then work with my of operators to cover the set with our cameras. As well as this, I record all video feeds available live so that the footage is available on Weta's network without delay for artists to begin work.

In 'War', the forest scenes were very Vietnam-esque... how difficult were those location shoots?

We shot those scenes early on, out in a forest to the east of Vancouver, near Coquitlam. It was very steep terrain and



very muddy and we were using 4WDs to get people and gear up and down the gully. I remember some arduous cable runs there, and a lot of rain. There was some interesting wildlife too: I saw some black bears, a mother and cub wandering around across the valley from our truck, and also some deer came walking through set one day!

Do you have any anecdotes or amusing stories relative to the making of 'Dawn' or 'War'?

One location on 'Dawn' we were shooting on a freeway onramp that had been abandoned since Hurricane Katrina. The bayou was slowly reclaiming this narrow strip of road and we were surrounded on all sides by thick, teeming swampy jungle. There was a snake wrangler there who preceded us and was also there while we were shooting. His job was to collect or try to chase away the multitude of hazardous fauna, namely rattlesnakes, water moccasins and alligators. When asked what he'd do if a rattlesnake got him on the hand, he said that he would make his way to the nearest skill-saw!

If you had to select one shot that summed up Weta's Apes, what would it be?

Maybe Caesar, Maurice etc riding horseback along the beach in 'War'

How easy is it for you to spot your own individual work in a finished movie - do you ever see a scene and think 'Man, that was difficult to do!'?

Oh yeah all the time. Most of 'War' was difficult to do and I vividly remember every hardship! Lots of snow and rain!

From a technical point of view 'War' was the best yet! What new techniques were used to achieve the impossible again AND what "newer" techniques are in the 'pipeline'?

In the 3 or 4 years between shooting the latest two movies, technology advanced as it inevitably does. When shooting 'War' we had more cameras, shooting higher resolution at faster rates. All of the in-house software for mocap was more tightly tuned. Dejan Momcilovic, the Mocap Supervisor at Weta, is always striving to get the best possible data, so he keeps the department continuously motivated to chase leads and tease out ideas. Every job there are new techniques and more-evolved technology to come to grips with. It's an exciting place to work.

Why didn't the Academy give Apes the Oscar for any of the trilogy? it seems ridiculous to us that Apes didn't nab it!

Well I guess I'd agree with you but I'm biased. The films that won were also good!

John Chambers blazed the trail with Apes, and WETA have picked up the baton and run with it into undreamed of new territory. Where are your dreams taking you next, technology-wise?

Augmented Reality is a bit of a buzzword and I'm not the only one who is fascinated about how this technology could change narrative techniques.

You've worked on many other huge blockbusters ['The Wolverine', 'Avatar', 'The Hobbit'] which, do you consider as your most 'memorable' and why choose this particular one?

For me it's hard to pick between The Adventures of Tintin (Amblin 2011) and The BFG (Disney 2016). Both are extremely ambitious and adventurous films. For me they were both very technically demanding, with lots of problem solving and lateral thinking. Both have Spielberg in charge, who I think is among the greatest filmmakers of our time.

How did you get involved with The Deaf Studies Research Unit [DSRU] and please could you enlighten us all about this wonderful project?



I was helping another Wellington camera operator Mike Rathbone with this one. Victoria University's linguistics department wanted to make an online dictionary for NZ Sign Language. The most effective way to do this is with video, so we helped film thousands of words and phrases over several weeks. A long time ago now, possibly 2010?

What's next for Rohan Satyanand and when you find the time how do you relax?

Still waiting to hear about the next job really. Rumour has it there is quite a large franchise returning to Wellington in 2019 so I'll be hoping to get involved there. Outside of work, I generally just love being at home with my wife and two boys, digging in the garden or mucking round at the beach.

Interview between DEAN PRESTON & ROHAN SATYANAND [OCTOBER 2018] © Dean Preston



My mother sadly passed away in 1993. I was quite young but I remember she was extremely sad around that time - with a broken heart - which, I believe, ultimately lead to her tragic death - she was only 47!

She was a Beauty Queen and had won multiple beauty contests – which, is how the part of Lt. Stewart in 'Planet of the Apes' came to be offered to her. She had also appeared on-screen alongside none other than Elvis Presley in 'Speedway'.

She was a very simple lady who loved God and her children. She was very 'old school' and quite strict on morals and manners. Mum was a kind, loving, caring and selfless lady. She loved any and all traditions that brought her family together. Christmas, Easter, even the the tooth fairy!



MY MUM by Debora Anne Abal

She always made sure that our holidays were amazing with camping, water skiing, sitting around campfires and picking berries. She was very supportive of both my brother and I.

I remember her joking that she still got the odd "very small" check for her part in 'Planet of the Apes'. It wasn't worth more than the stamp they sent it with!

Here's a little bit of trivia... Mum was actually pregnant [with me] during the filming of Apes! So I too got a ride in that Spaceship!

As a kid I thought it was all so very cool. Now she is not only my sole claim to fame – she's also my idol.

I believe she was the best mom anyone could of asked for and I'm happy to do anything I can to keep her alive in spirit for my kids and in pictures for her fans.

She is greatly missed.







Rise of the Planet of the Apes was a sleeper hit and one of those special breeds of movie... a successful re-boot of an established franchise. How did you get the role?

The good old fashion way of auditioning alongside a collective of fab actors in Vancouver. It was cast by two of our best casting directors in Vancouver, Coreen Mayrs and Heike Brandstatter.

Your character, Irena, is actually described as 'Russian' in earlier versions of the script... was that ever suggested to you? How is your Russian accent?

I don't recall anything about an accent being requested, though we are going back almost ten years. Which is fortunate, as my Russian accent sounds a little like Borat.

Your role is actually pivotal to the drama within the Rodman household... you convey the up and down nature of Alzheimers and also, in despair, resign after three years service when Charles cuts his hand. That scene is pretty brutal and you own it... was it tricky to play?

It wasn't. It was beautiful. John Lithgow is such an extraordinary talent. Really all that was required was being present with him. Well, that and some very specifically choreographed action beats. Those moments are always well thought out by a Stunt Coordinator to ensure they're safe.

How wonderful is John Lithgow as Charles Rodman? He gives a harrowing depiction of Alzheimers in the movie and later, voices your character's pained comment that it's 'no way to live'.

Chelah Horsdal

Chelah Horsdal plays the role of Charles Rodmans' care assistant, Irena in Rise of the Planet of the Apes.

She began her acting career in 2002 and studied at the Lyric School of Acting in Vancouver.

She has since appeared in over 75 commercials and multiple TV series, including genre favourites; Stargate SG-1, Criminal Minds and Battlestar Galactica. Her film credits include, Aliens vs Predator - Requiem, Elegy, and Possession. Her most iconic role to date is, of course, that of Helen Smith wife of Reichsführer John Smith in The Man in the High Castle.

He is a gift. And so is Andy Serkis. He was in our scenes wearing the full Caesar mocap suit. His physical transition from Andy to Caesar was something to behold... just a staggeringly talented man.

How was it working with James Franco who played Will Rodman... he comes across as a pretty intense actor?

He was lovely. He was quiet, kind, focused and prepared. Can't ask for more than that in a scene partner.

Were you at all familiar with the Apes legacy and how does it feel to be part of such an iconic franchise?

I grew up watching Charlton Heston and Kim Hunter in Apes so it's pretty cool to play a small part in the mythology as an adult.

Rupert Wyatt, the Director, had a vision for the movie that he succeeded in putting on screen... was it an enjoyable set to be on?

It was. He was also great during the audition, really working with actors and exploring the scene. That's always appreciated during the utterly unnatural process of auditioning.

Was there intense secrecy about scripts?

So far as I can recall, I don't think I was given the complete script to read...I believe I was just sent my pages.

Would you ever want to play an Ape?

Of course I would!! Two of my friends have played apes in the most recent outing for the franchise, Aleks Paunovic and Sara Canning. They both had an incredible experience with the movement training.

Chelah, You're an absolute star. Sincere thanks for taking the time and giving such insightful answers. We hope to see you as an Ape one day!

Thanks John. Wishing you all the best.



The Road to Ruin

"The Apes ship sadly occupied only a few minutes screen time of the films in which they were portrayed. Yet these brief appearances are actually stunning examples of motion picture art direction and they were executed under the conditions of increasingly limited budgets."

Phil Broad

What's in a name?

This is my attempt to chart the history of the full-sized prop that was used as Charlton Heston's spaceship in *Planet of the apes* (1968). To be clear, this isn't a fictional history of the spacecraft, nor a discussion of the six-foot studio miniature (used for the long shot sinking scenes) or the interior set built back at the Fox studios.

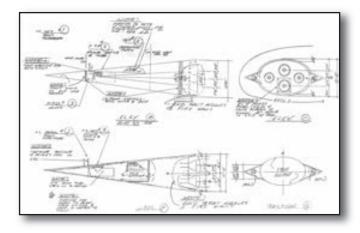
This spacecraft was never identified (on screen) by name but, over the years it has managed to amass quite a few. Some script and production notes refer to it as a 'recovery craft' and the bubble gum cards that were released to tie in with the movie back in '68 named it 'Air force One'. With the arrival of the internet POTA fans started to connect around the world and the name 'Icarus' (suggested by Larry Evans) quickly gained in popularity, so much so that it started to be used on merchandise and in comics books. I guess, like me, Fox didn't care for the name as in 2008 they re-released the five movies on Blu Ray as a 40th anniversary boxed set. Among the special features, especially filmed for the collection was a short movie, 'A Public Service Announcement from ANSA'. In which the ship is named the 'Liberty 1'. I think that's a better name and it's interesting that the movie now begins with one form of Liberty and ends with another... are Fox that clever?

Fox and the internet can call it whatever they want but for this little monkey I'd rather preserve that element of mystery so for me, it will always be; 'the ANSA Spacecraft'. What I want to do here then is chart the approximate 10 year life span of the full size, twenty-six foot, steel prop, that was physically built and used on set for those sequences filmed at Lake Powell, Arizona, in May 1967.

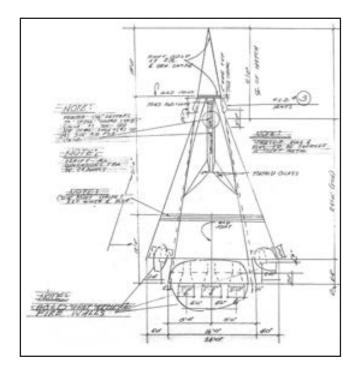
Grand Designs (circa 1967)

The design of the ANSA spacecraft is credited to Oscar winning art director and production designer, William J. Creber (July 26, 1931 – March 7, 2019). Creber was also largely responsible for the design of the Flying Sub in Voyage to the Bottom of the Sea and the Gemini 12 for the unaired pilot of the 1960s Lost in Space (The design was later revised by Bob Kinoshita and re-christened the Jupiter 2).

With regard to the ANSA spacecraft, Creber has been quoted as saying; "Having come off Lost in space I'd had enough of saucers and wanted something more realistic". His inspiration came from real life spacecraft. Says Creber: "We wanted something that wasn't just a capsule. So, as I looked



Actual blueprint circa 1967



around, I noticed this sort of 'Paraglider' idea and that seemed a bit more futuristic. We hit on our initial design and just carried it through to completion. We did a couple of sketches of how it would look floating. Franklin (Schaffner – Director) liked it and Arthur (P. Jacobs – Producer) bought it so we just did it. We didn't spend a lot of time designing it. It didn't go through a lot of changes because there wasn't much time to get it thought out. We just tried to emulate what NASA was doing back then".

Drawings were made and a twelve inch prototype was submitted for approval. "The back end was pretty vague because we always knew that area would be under water. It was never going to be seen so the rear became unimportant."

After approval, detailed blueprints were drawn up and the construction of the full sized prop commenced. It consisted mostly of a metal frame covered with two layers of thin sheet steel. Inside there was only a simple platform for the actors to stand on so it would appear there really was an interior when they were seen climbing out of the sinking ship. The blueprints specified the ship was to sink and surface at the lake on command, so it needed a great deal of strength to survive the loads this would place on it. During filming this feature was never actually utilised but the mock-up had already been built to spec and it had been built to last.

The full-sized prop had a counter-balance weight (to get the prop to sit at the required angle in the water), floatation devices and compressed air hoses to provide the bubbling effects seen around the sinking vessel. There were four anchors that were cabled off in different directions because of the wind. The anchors comprised of fifty-five, gallon drums filled with cement. These anchors would be set, all ready for the next day's shooting only for the crew to return and find the whole rig had shifted and floated off to a new location! Creber remembered "We had a devil of a time keeping it where we wanted it. In the end we tied off the shorelines with pins. That ship was filmed in over three hundred feet of water. It was a bit dangerous at times".



Life after Apes (circa 1969)

After filming the prop would have been returned to the Fox studios where it may have been left on display for some time before being called back into duty for Fox's adaptation of Ray Bradbury's 'The Illustrated Man'. This strange movie consists of a series of short stories told by Rod Steiger as a drifter whose whole body is covered with illustrations. 'The Long Rain' features four astronauts who have crash-landed on Venus where it rains all the time (A bit like London). In the course of the story the astronauts, while hiking toward promised shelter discover they have walked in a full circle and returned back to their crashed ship. This ship is none other than the full-sized prop from POTA sporting a brandnew paint job and writing on its side that designates it as now belonging to 'The Unified States of Earth'.

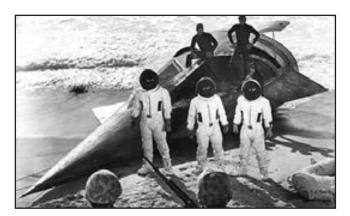


Apes live - sequel required! (circa 1970)

Proving that you can't keep good prop down it was used again for *Beneath the Planet of the apes* and for the sequel the prop now stood in for a second craft that has been sent to rescue Taylor and his crew. This craft has also crash landed - this time on land in the wasteland known as the Forbidden Zone. Those among you paying attention will by now have noticed a definite pattern starting to emerge regarding the questionable landing capabilities of this craft!



The front end of the prop in 'Beneath' is identical to how we saw it in the original movie, but it has now been extended at the rear with charred wreckage to suggest what was once a tail end. This wreckage consisted of suitable existing parts that were scavenged from the Fox backlot including a landing strut from the "Jupiter 2", and an engine nozzle from a real missile.



Back to Earth: (circa 1971)

For years I wondered if the full-sized prop seen in the opening of Escape from the POTA was the same as that used previously or if a new, smaller version had been built specifically for this third film in the series. With the luxury of being able to pause and study the Blu Rays and knowing the movie was very tightly budgeted I now firmly believe it is the same prop, albeit with a number of modifications, the most obvious being the addition of a 'gull-wing' hatch on the side of the ship. This incarnation of the ship is notably shorter and I think that can be explained by the prop-masters having to tidy up the damage they had inflicted to its rear end for 'Beneath'. Rather than reinstate and clean up this portion of the ship it was quicker and no doubt cheaper to just amputate! We have to remember back in those days no one could have foreseen eager eyed fans pausing individual frames from different movies released years apart and making comparisons.

During filming the prop encountered some real-life trauma when the crew took it out to the beach to film it being dragged to shore for the pre credit sequence. The tow line snapped and the prop then tried to make an 'Escape' all of its' own, colliding with some rocks in the process! The brunt of the damage was to the underside and this can be clearly seen on screen during these sequences and during the main title credits where the ship is being transported on the back of an army truck.



Swan-Song: (circa 1974)

The prop's last on-screen appearance was for the first episode of the Apes TV show 'Escape from Tomorrow' where it again crash-lands (Not really a surprise seeing as it has no landing gear or visible means of propulsion!) This time a dark grey dome has been added to round off the back of the ship (possibly supposed to be a heat shield – if so it re-entered the atmosphere the wrong way around?) and a small recessed control panel (to open the hatch) has been inset into one of the wings. It may be that after it's encounter with the rocks some additional repair work along with a fresh paint job was needed to make the prop screen-worthy or it might just be the poor definition of the TV broadcast quality image but it seems the words 'United States' and the circular escape hatch are no longer present. Otherwise it is clearly the same prop as previously seen in 'Escape.'

Wherefore art thou? (Circa 1975-78)

'Escape from tomorrow' was the last time the prop was used for filming and from this point things get a little more vague. So where did it go from there? In the 70's the typical fate for such things was for them to end up as landfill or to just be allowed to just rot in some studio backlot.

For many years the ultimate fate of the POTA ship had remained unknown. After having played its part in the TV show it appears it was abandoned and left to the mercy of the elements in an outside storage yard on the studio backlot. There it lay untouched until around '75 when it was 'rediscovered' by fans who were able to photograph it in a very sorry state.



The Fox ranch would have later been cleared of any movie sets or props when Fox sold the land back to the state of California in '76, but no one could specifically say what happened to the ANSA ship.

Then, in 2016, two photos emerged courtesy of Apes fan Bill Ritchie. They were taken around 1978, by photographer, Walter Cotton and showed how the prop was being used as a motel sign in Flagstaff!

Although it had been repainted all the familiar details, including the damage to the underside caused by its collision with the rocks and the 'heat shield' added for the TV show are clearly visible.

It's inconcievable that anyone would recreate the prop just to repaint it and then use it as a sign, so this then is the last known resting place of the full sized ANSA Spaceship prop.

Sadly, some time after these images were taken it is said a windstorm toppled the prop/sign causing irreparable damage and no one can say what happened to the resulting wreckage. The most likely explanation is that, being made of metal, it was simply sold as scrap.

Dave B



