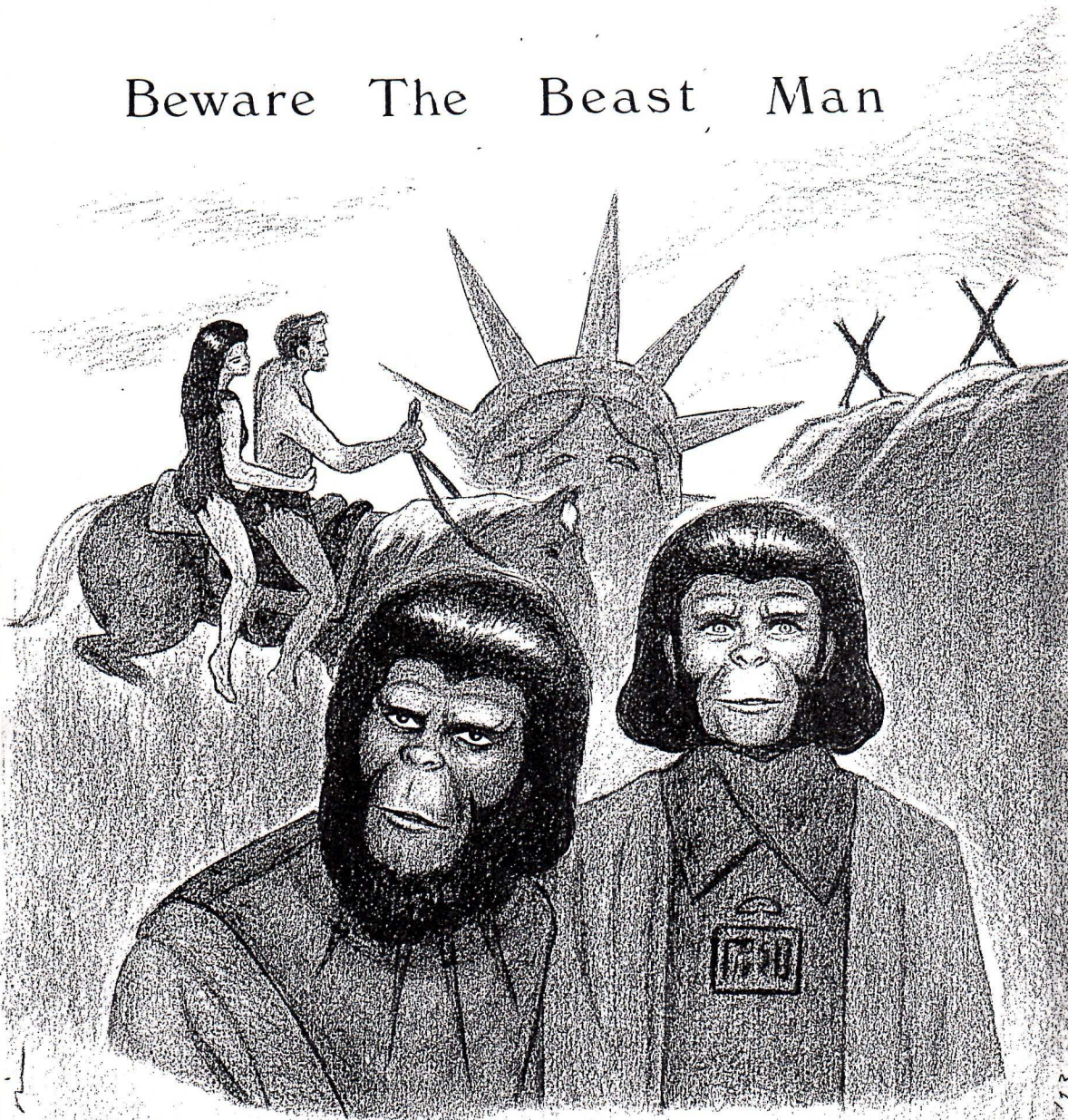


APE CHRONICLES

The International PLANET OF THE APES fan club magazine

Beware The Beast Man



PLANET OF THE APES

STARRING

RODDY MCDOWALL • CHARLTON HESTON

KIM HUNTER • MAURICE EVANS

Issue #9

July 31st 1993

\$3 US/Canada

\$4 UK/Overseas

In this issue:

The TV Show-
An Appreciation

Can Animals Think-
fascinating article
reprinted from
Time Magazine
writer Eugene
Linden

Part 2 of our
rare unused
script written
by Rod Serling

Jerry Goldsmith's
'The Hunt'
finally available
on the new
POTA soundtrack

More original
movie ads from
1968

Update on
Adventure Comics

Review of POTA

Veetus

Cover art by
Craig J. Pineo

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EDITOR/PUBLISHER: Terry Hoknes

CONSULTANT/CHIEF ARTIST: Jeff Krueger

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Planet Of The Apes Fan Club which is a non-profit organization
created to promote Apedom!

HIGH COUNCELL NEWS: Well, here we are once again and I hate to
say it but 'late again'. I had fun putting this issue together
but I guess I was late having fun! Just to make things clear for
all of you dedicated members, A years membership does consist of
6 issues of Chronicles which does not have to mean 12 month period
strict. I would prefer it that way but all it comes down to is the
fact that you paid for your 6 issues. So whether we are early or
late on our shipping dates your membership will not run out until
you get your 6 issues. I apologize for messing up our schedule bu
have no fear this magazine is not going to fold. I am still very
dedicated to always getting it out. My only problem has been
my normal job/life conflicting with my schedule. As you know
Ape Crazy is not included in this package and my fellow writers
should be caught up for the next shipment. They will have big news
for you this fall. I'm not going to say a word until then. On
the good side we are gong to have a spectacular xmas issue with
something new and bright as xmas lights glowing. More info on this
also later on. Chronicles #10 should hopefully be out September 30th
so please send articles to me by the 20th if possible. Will someone
please write me an article on Caesar! Jeff Krueger has a fine-tuned
ear and has heard a number of familiar voices in commercials to check
out: Claude Akins does AAmco, James Naughton does a number of ads
including Wishbone and for a car company and Charlton Heston is now
doing Sea World in California. Meanwhile check out the character
Victor played by Eric Bradden every weekday on the Young and Restless.
Another reminder for you to check out the brand new Kamandi comics
with POTA related storylines and of all things, Superman guest
appears in the future during issues #4 and #5 which are now out.

REVIEW

Planet of the Apes, 20th Century-Fox has made a splendid film for the subteen-agers who relish funny apes, violence, and heavy-handed, would-be-sophisticated jokes.

Discriminating adults, however, for whom the film was primarily intended, should be forewarned: They, too, may be sometimes diverted, but they will essentially be betrayed. The premise of life on another planet is a great theme, and the first fifteen minutes, in which four American astronauts are on their way to it, are full of the supergadgetry and awesome suspense that mark the best science fiction. Through a sky of eerie wonders and limitless reach, the space capsule makes its two-thousand-year voyage of interstellar light-time with two white men, one Negro, and one woman (for breeding). Suddenly there is a violent landing, superbly photographed, in a lake; the men scrambling from their sinking capsule, with its cargo of the now-dead blonde (she doesn't look a day over 1999 years), and making their way through a lonely magnificence of rock-strewn desert until they finally come upon life. Life in vegetation, life in a group of primitive humans, life in the brutal presence of the uniformed, gun-toting apes who become the astronauts' masters.

So far, so fine. But from then on it's kiddie time. The apes, see, think they're superior to man. Man is an animal, see, who is dangerous and kills his own kind and has to be domesticated and castrated and brain operated for purposes of ape research.

Now, this is a perfectly good, simple inversion-joke and in the hands of truly imaginative thinkers and writers could have been a murderously funny indictment of our own "civilization." Instead, the joke is beaten to death in comic-strip terms. In spite of their ugly mugs and manners, the apes speak a precise though colloquial English, and you can't help pitying such excellent actors as Maurice Evans, Kim Hunter, and Roddy McDowall having to twitch their simian masks and shuffle their simian way through two hours of this charade.

Charlton Heston, as the single astronaut left (the Negro was killed and then stuffed for a museum exhibit of natural history—get it?—and the other fellow, minus brain, is a

vegetable), has a great body for acrobatics, wonderful teeth for grinning or menacing, and the ability to survive very rough treatment and come out ahead. At least, he manages to escape his ape captors and ride off into the sunset with a very dumb girl (she can't speak), who was previously thrown into his cage. In the final fade-out on a beach of surpassing beauty, he comes upon the ruin of the Statue of Liberty waist-deep in the sand.



UPDATE ON ADVENTURE COMICS

Malibu Graphics consisting of Adventure, Eternity, Malibu and Malibu Ultraverse began as the now defunct Malibu Comics. Explains art director Tom Mason, 'The decision was made in late 1987 to combine the Malibu and Eternity titles under the Eternity masthead and move the editorial offices out to California. Dave Olbrich, Tom Mason, and Chris Ulm hold the same positions they held with Malibu. In the years since then, Malibu Graphics has added a new imprint, Malibu Ultraverse, that features a writer-created interrelated superhero universe.

According to Mason, Malibu's publishing philosophy is simple. 'I try to publish the kinds of comics I like to read—and even more importantly, I try to publish the kinds of comics that Dave, my boss, likes to read. That's my secret of success in this business. At the moment, Adventure seems to be on hold but is not officially shut down. There has been no single comic put out by them in the last ½ year.

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in an ARTHUR P. JACOBS production
PLANET OF THE APES

A world gone mad!

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I must admit, I love the old 'POTA' tv show. Not the cartoon series but the live-action CBS series. You know the one I'm talking about. It had Roddy McDowall and cheesy sets and ran just under an hour. Remember?

There's an interesting paradox about the Apes show. Most POTA fans don't seem to like it (is hate more appropriate?) but there's also an undercurrent of regret that it was cancelled. I'm the opposite—I enjoyed it and I'm glad it was cancelled early.

I wonder how much of the negative response to the show was based on what it isn't instead of what it is. Many people try to compare it to the movies, which is unrealistic. Sure, it would be nice if the budgets and time spent creating the episodes were the same as the movies. But actually, 14 hours of entertainment were created in the time it takes to make a 2 hour (or less) movie. That's much less time to write scripts, rehearse actors, build sets and polish the mistakes.

In other words, it's television. Some would say, well, POTA shouldn't have been on television. That's immaterial, it was on television. Was it a good tv show? Setting aside the movies and being realistic about what television is...yes it was.



Perhaps I'm biased because I was basically introduced to the Apes concept through the TV show. I'd seen 'Escape' but had not seen any of the other stories in movies before the show had come and gone. So I judged the movies based on what I liked in the show instead of vice-versa. It was nice to see the scope broaden in the movies. But I found I did not enjoy the characters and stories in some of the movies as much as I did in the tv show.

I often hear the show lacked originality. Of course it did. It's based on the 'Planet Of The Apes', as are the sequels. If someone wants originality, there's always David Lynch. But for flat-out copying, the other movies are much more guilty. 'Beneath' is mostly a verbatim rehash of the first movie while 'Escape' is basically a reversal. 'Conquest' and 'Battle' broaden their ideas but their budgets were cut to justify it.

The tradition continued with the tv show. The producers had even less money and much more time to work with. Their solution was to concentrate on creating a society and characters. The movies were good at showing the big events, while the show was concerned with the small (and inexpensive) things. I think they compliment each other.

The show continues the style of the movies, warning modern society about it's ills, while at the same time satirizing them. The added time gives the show a chance to be more specific. In its short history, the show



Man... hunted... caged... forced to mate by civilized apes!

World Premiere

Today

of an unusual
and important
motion picture
from the
pen of
Pierre Boulle
author of
"the Bridge
on the
River Kwai"!



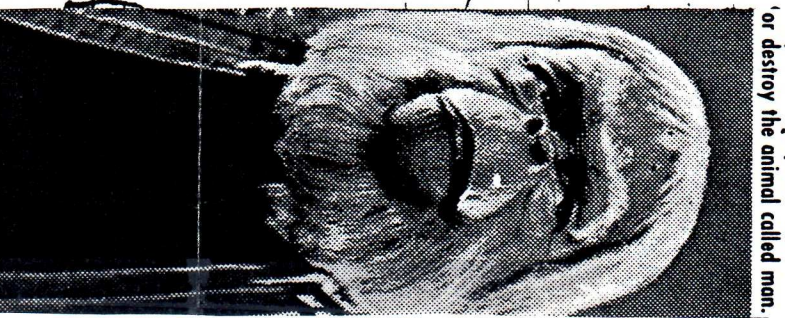
This is Commander Teylor, Astronaut. He landed in a world where apes are the civilized rulers and man the beast.



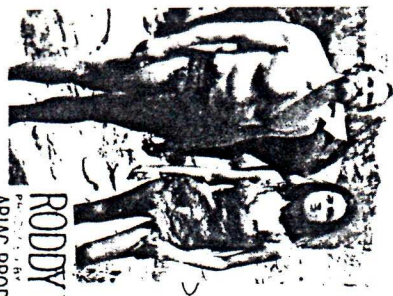
New York Times
THURSDAY FEB 8, 1968
This is Marcus, Head of security police. His specialty: violence and torture.



This is Nova. The wild human animal captured and selected for special mating purposes.



This is Dr. Zaius. Brilliant scientist. Only he has the power to save or destroy the animal called man.



A world
gone
mad!

CHARLTON HESTON

in an ARTHUR P. JACOBS production

PLANET OF THE APES



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12:15 2:30 4:30 6:30 8:30 10:30

by Jeff Krueger



VEETUS

covered a wide range of subjects, including gambling, sports slavery and ignorance towards disease. What I enjoyed about it was that it had the time to delve into relationships (ape-human, ape-ape, ape-government, etc.). This is the advantage the series had over the movies. The movies had some wonderful interaction, like Cornelius-Zira, and Caesar-Cornelius II, but the series was able to develop more interesting ones. A Good example of this is 'The Trap' where Burke and his gorilla enemy, Urko, spend almost an hour together without weapons. All they start with is the knowledge that they need each other to survive their underground tomb. The give-and-take of personality is the best I've ever seen in a POTA story dealing with a gorilla.



One of the best relationships is between Virдон and Burke, the astronauts. They seem to be a sore spot to many people but I don't understand why. They are certainly not copies of Taylor and Brent, except for being astronauts. They are likeable characters who are necessary to carry the tv show. Taylor works in the movies but would be too rough for a weekly series. Brent was bland and it is an insult to Burke and Virдон to compare them.

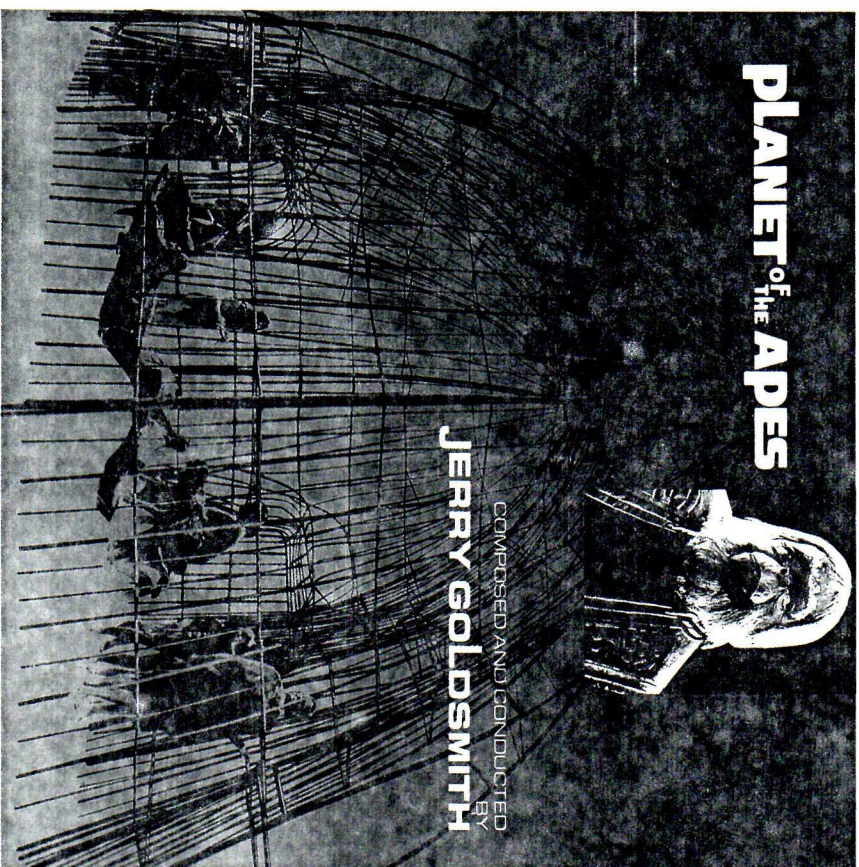
Burke and Virдон are 2 of the best developed characters in the whole POTA. Virдон may wear on some people because of his idealism and nobility. Sometimes his character is laughable but in an endearing way, much like McCoy on 'Star Trek' saying stuff like 'He's dead, Jim'. His hunger to get back home is moving to me and his encounters with families similar to his own provides POTA with some of it's best episodes. Meanwhile, Burke is the perfect counter point. His jokes about situations are fun and totally believable (as opposed to some of the awkward lines penned by Charles Marshall for humor.)

And yet, Burke is able to crack

Virдон up (as much as Virдон can crack up) and Virдон can make Burke take things more seriously. I've had relationships like this. These astronauts are able to make the silliest plot involving and much of that is thanks to the commitment of the actors, even without much rehearsal.

I could go on about many aspects of the series, both pro and con. Since there is more time involved in the show than the movies, cartoons or comics, I think other fans should search out the show and comment on it. They are available as tv movies (2 episodes each, chopped together) with ridiculous titles that take longer to say than the show lasted. Look for them and judge it as a tv show, not a movie. Also, don't be tripped up by the first episode, which is a copy of the movie. It gets better.

To make it easier to understand where people think the show failed and succeeded, send in comments on your favorite and least favorite episodes. Here are mine:



The original vinyl release appeared in 1968 and was a large enough seller that it even entered the American BILLBOARD TOP ALBUMS chart peaking at #196. The original album featured lengthy liner notes by Charlton Heston where he talks about the importance of the music in the film. PR5023SD Project 3 Records was the original catalogue number. The new release of the album on CD, marks the first time that 'The Hunt' is available to the public on this album. The second movie also had a soundtrack album which did not sell as well as its predecessor.

IN MEMORIAM: Arthur P. Jacobs-1973
Maurice Evans-March 12, 1989

Rod Serling-1975 Franklin Schaffner-July 3, 1989
James Franciscus-July 10, 1991

The 'POTA' TV SHOW cont.

FAVORITE _ The Legacy - This episode takes place in a destroyed city (like on of my other favorites, 'The Trap') and deals with the starving humans that live there. I like that it shows the forgotten who have fallen through the cracks of ape society (not unlike ours). Even though they are oppressed, the humans in other episodes still have purposes in life, even if it is just as slaves. These humans live in the worst of conditions and the apes could care less. In fact, it helps the apes bribe a human child into being a surrogate son to the captured Virdon. This is to help lead Zaius to Burke and Galen. The plan is that Virdon will spill his guts to other humans in a family situation, so the child and a female are kept with him in his captivity. These close quarters give Virdon and his 'family' a better chance to understand each other's worlds, similar to what was done in 'The Trap'. This episode also provides the only clues to what life was like when the world belonged to humans in the series. The astronauts discover a machine that contains the knowledge mankind learned during it's reign. Thus this episode contrasts how far man rose with how low he has fallen. There is an epic feel to the storyline and the episode has a nice look (in fact it was used in the tv show trading cards).

LEAST FAVORITE - Tomorrow's Tide - There is an interesting subject somewhere in this episode about how the apes harvest the sea, but the plot falls flat, the ending is false and the part dealing with the real threat in the episode (sharks) is laughable. The slave aspect is interesting but it was done better in 'the Liberator' episode. Tomorrow's Tide has a personal footnote to me because a few months after it originally aired I was turned from a POTA fan into a shark fan thanks to 'Jaws'. This episode combined the 2 subjects. Another bad episode, 'Up Above The World So High' is paired with this one in the last tv movie, 'Farewell to the POTA'. I recommend skipping that movie.



Alright, I like the tv show. So why am I glad it was cancelled? Because a concept like POTA is a tricky subject to continue as a series. If it had continued I'm sure there would have been some gems but it would have been very easy to make the show terrible. Let's face it, the Apes concept is limited. The series showed some ingenious ways to expand the premise but they could not go to a different plane every week like 'Star Trek'. The later episodes tend to get weaker and show they were heading for trouble. The makeup would have eventually gotten sloppier (but they did a terrific job of makeup continuity for a weekly series!) and the storylines would have repeated ad nauseam. In short, the show would have been as bad as it's reputation says it is.



FMT 8006D

On *Planet of the Apes* ... and "THE HUNT"

There have been several releases of this landmark score, issued first on LP from the Project 3 Records label and kept in print for almost twenty years. A cassette followed, and a compact disc from that label was made widely available. An issue on CD from Japan (mastered from an LP) has also been issued.

For this special release, Intrada has returned to the original session tapes for the first time. As was expected, the tapes had suffered the aging process, and in order to work from them it was necessary to engage a state-of-the-art digital editing company with complete sound restoration capabilities. Some of the original stereo masters were recorded on multiple reels of 35MM magnetic film and required synchronizing prior to the mix. Other tracks were stored on "multi-track" units that needed remixing to two-track stereo. By working with these various elements we were able to balance the center channel information more accurately than had been done previously and allow for a number of percussion devices heard in the rear center of the large orchestra.

Now to the real gem of this new release: "THE HUNT." Here at Intrada this has become the single most requested piece of previously unreleased music by Jerry Goldsmith. Accompanying one of the most terrifying visual images in cinematic history, (the apes' first appearance on horseback), this piece, featuring the unique sound of a ram's horn, remains one of the most exciting, unrelenting cues in the repertoire of a composer known for his action music.

"THE HUNT" opens with a jagged musical figure underscoring a tribe of humans attempting to escape. The music utilizes a ram's horn, a piercing wail that cuts through the entire orchestra. As Taylor (Charlton Heston) and the other two astronauts struggle to escape, capably the music increases in complexity. Prominent amongst the percussive effects are the xylophone and vibra slap, and in particular, a cello, a Brazilian drum head device with a rod inserted in the middle of it, producing a startling imitation of the sounds of apes.

Immediately following the dense and aggressive material, this cue points to the first real satire in the film with a shot of the apes returning from the hunt, their human quarry hanging bound from poles. As the apes laugh, posing for snapshots, the score becomes transparent, an emphasis on two-part writing for low strings over percussion. Behind this is another unique sound, a descending figure for bass slide whistle.

Much has been written about this score, the complex percussion writing, the vivid musical portraits of barren landscapes and of a world turned upside down. Perhaps, because of the Echoplex (used to create the echoing effects of the *Pizzicato* strings, etc.) the score is often discussed incorrectly as utilizing electronics. There are a number of unusual sounds heard, but mainly through a creative use of the large orchestra. They include harmonies in the strings, numerous bowing techniques, and uncommon performance criteria such as having the French horn players reverse their mouthpieces and blow air through the horns. The greatly expanded percussion section includes piano, the above-mentioned cello, xylophone, vibra slap, bass slide whistle, and an array of instruments both standard (snare drum, bass drum, tympani, wood blocks) and uncommon, like stainless steel mixing bowls.

One of the most innovative and influential scores ever written, it was so praised in 1968 that it received an Academy Award nomination for "best score." Written just a little more than a decade after Goldsmith began his directing career, the score remains a major landmark today. It is perfectly summed up in a 1988 quote from the late director Franklin J. Schaffner:

"The chase sequences in that picture ... are some of the most original writing for motion pictures that I've ever heard, and that form of his in *PLANET OF THE APES* has been oftentimes ripped off by other composers and I understand well why they might do it because it stands even today as an extraordinary model for inventiveness and persuasion in motion pictures."

Music by Jerry Goldsmith



VEETUS



by Jeff Krueger

1. MAIN TITLE 2:13
2. THE REVELATION 1:34
3. THE CLOTHES SNATCHERS 2:38
4. THE HUNT 5:10
5. NEW IDENTITY 2:04
6. THE FORBIDDEN ZONE 3:06
7. THE SEARCH 4:56
8. THE CAVE 1:19
9. A BID FOR FREEDOM 1:21
10. A NEW MATE 1:05
11. NO ESCAPE 5:17

Album Produced by: JERRY GOLDSMITH

Executive Producer: DOUGLASS FAKE

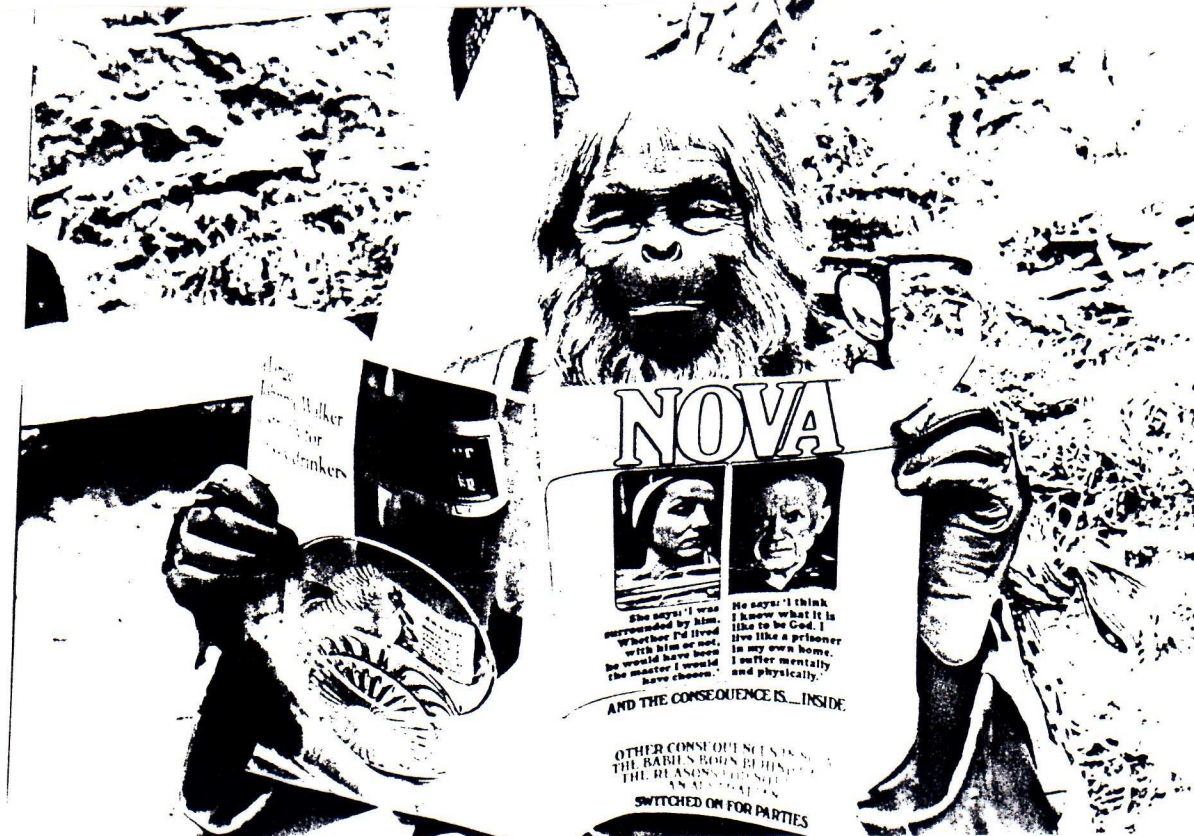
Orchestration by: ARTHUR MORTON
Original Recording Engineer: VINNIE VERNON
CD Remix Engineer: JOE TARANTINO
Digitally Edited and Mastered at FANTASY STUDIOS, BERKELEY, CA
Art Director: JANINE WEBB
Assistant to Mr. Goldsmith: LOIS CARREUTH
Special Thanks to: MARY ANN FAKE, JOE CASSAR,
JEFF JOHNSON, FRED LOWELL, BRUCE MEEKE and GERALD WONG

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Since antiquity, philosophers have argued that higher mental abilities—in short, thinking and language—are the great divide separating humans from other species. The lesser creatures, Rene Descartes contended in 1637, are little more than automatons, sleepwalking through life without a mote of self-awareness. The French thinker found it inconceivable that an animal might have the ability to 'use words or signs, putting them together as we do.' Charles Darwin delivered an unsettling blow to his doctrine a century ago when he asserted that humans were linked by common ancestry to the rest of the animal kingdom. Darwinism raised a series of tantalizing questions for future generations: If other vertebrates are similar to humans in blood and bone, should they not share other characteristics, including intelligence? More specifically, did the earliest humanlike creatures, who split from the ancestors they shared with apes between 5 and 7 million years ago, already possess a primitive ability to form plans, manipulate symbols, plot mischief and express sentiments?

Even to raise these questions challenges humanity's belief that it occupies an exalted place in the universe. Moreover, scientists have historic reasons to be skeptical of claims concerning animal intelligence. At the turn of the century, a wonder horse named Clever Hans wowed Europeans with his apparent ability to solve math problems, expressing his answers by tapping a hoof. Dutch psychologist Oskar Pfungst ultimately showed that Hans was merely responding to inadvertent cues from his human handlers, who, for instance, would visibly relax when the horse had tapped the proper number of times. When blindfolded by Pfungst, Hans ceased to be so clever.



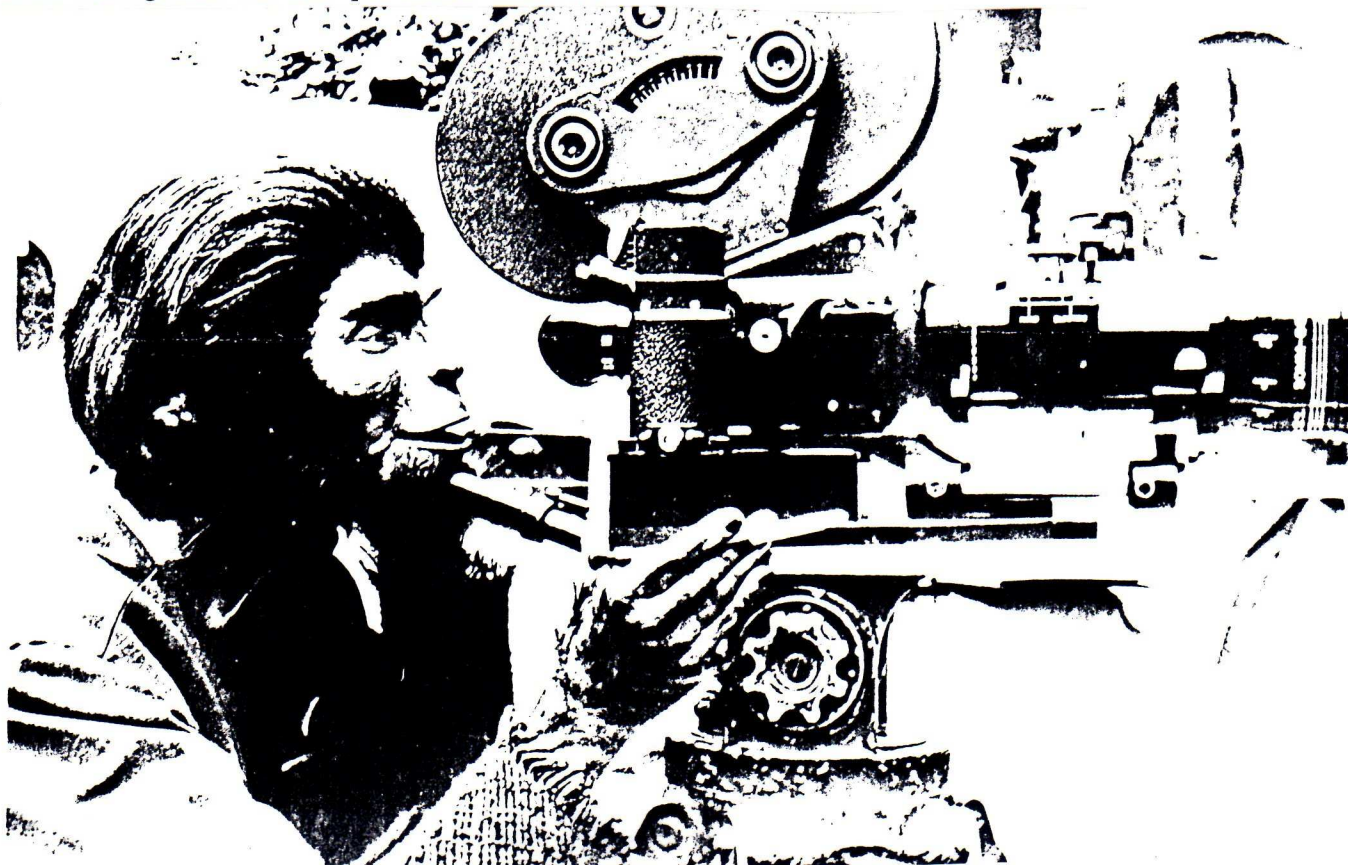
Not surprisingly, then, accounts of the first language experiments with apes in the 1970s produced one of the most fractious debates in the history of the behavioral sciences. Washoe the chimp and Koko the gorilla became famous for their linguistic feats using sign language, but scientists argued bitterly over the significance. Did the 'speech' of these animals reflect a genuine ability to think symbolically and communicate thought, or was it largely the result of rote conditioning or of cuing—a la Hans—by trainers?

Skepticism carried the day, and researchers who had dedicated their lives to working with the apes saw their work dismissed as a mere curiosity. So chilly was the climate that many young researchers left the field.

But the skepticism also served as a challenge. A number of scientists launched innovative probes of animal intelligence, while those who remained in language work designed careful experiments to meet the objections of critics. Their aim is to determine, as precisely as possible, what animals know and how well they can communicate it. The result is that animals are once again talking up a storm, as well as demonstrating other intellectual skills. Most scientists now take seriously the flood of new evidence suggesting that other species share with humans some higher mental abilities.

No animal has done more to renew interest in animal intelligence than a beguiling, bilingual bonobo named Kanzi, who has the grammatical abilities of a 2½ year old child and a taste for movies about cavemen. The 12 year old pygmy chimpanzee lives with a colony of other apes in a cage complex on the wooded campus of the Georgia State University Language Research Center, near Atlanta. Under the tutelage of psychologist Sue Savage-Rumbaugh, he makes his desire known either by pointing to symbols printed on a laminated board or by punching the symbols on a special keyboard that then generates the words in English. While Kanzi cannot speak (apes lack the vocal control to form words), he understands spoken language.

In the time-honored fashion of ambitious young interns, Kanzi became involved in language experiments by catching the boss's eye. Savage-Rumbaugh noticed that the young ape was learning words she was struggling to teach his mother Matata. The language was a system of abstract visual symbols developed by Savage-Rumbaugh's husband Duane Rumbaugh during his first language experiments with chimpanzees. "If Kanzi could learn without instruction, I wondered, Why teach?" says Savage-Rumbaugh. From then on, Kanzi learned language much the way human children do: by going through the ordinary activities of his day while humans spoke in English and pointed to the appropriate lexigrams on the portable boards.



Kanzi soon began using the lexigrams as a means of communication, requesting games, treats and activities. Eventually he learned to combine 2 or more symbols to convey his desires. When, for instance, he wanted to watch a favorite movie, Quest For Fire, he would ask for 'Fire TV' (Kanzi also adores Greystoke, a Tarzan movie).

Kanzi's most noteworthy achievement has been to demonstrate a grasp of grammatical concepts such as word order. Savage-Rumbaugh and psychologist Rose Sevcik created an extended experiment to compare the ape with a 2 year old girl named Alia in responding to commands expressed in 660 spoken English sentences. The sentences combined objects in ways that Kanzi and Alia were unlikely to have encountered before: 'Put the melon in the potty,' or 'Go get the carrot that's in the microwave.'

Through most of the experiment, Kanzi and Alia were neck and neck. At the end, however, Alia's language skills began to outpace the bonobo's, while Kanzi's grammatical comprehension topped out at the level of a $2\frac{1}{2}$ year old. Though not impressive by human standards, even the toddler level implies vastly more sophisticated abilities than critics have acknowledged.

In truth, Kanzi's achievements are no greater than those claimed for Koko or other subjects in early language studies. His real significance is that scientists are more willing to accept the results as valid because of the tight controls used during the studies. For instance, a 1 way mirror prevented Kanzi and Alia from seeing who gave them commands, while those tracking what the ape and toddler did in response wore earphones to prevent them from hearing the requests. Each sentence was also utterly new to both ape and child. The young bonobo has thus helped break a 2 decade deadlock during which language experimentation with animals was paralyzed by concerns that the animals were responding to cues from their trainers rather than demonstrating true abstract abilities.



If animals indeed have the capacity to understand and manipulate symbols, the question then becomes why and when did they develop it. For answers, scientists have turned once again to chimps, who both in the wild and in captivity show the ability to formulate plans and make tools. Kanzi has been most helpful in this regard.

In an experiment supervised by Nicholas Toth of Indiana University, Kanzi watched as a favorite treat was placed inside a box. The box was then locked, and they was placed inside another box tied up by a cord. It added up to a Houdini-like challenge for the chimp: how to get to the treat.

But inside his cage, Kanzi had the makings of a tool that could solve the riddle: some pieces of flint he had selected during an excursion to the countryside. No sweat! By slamming the flints against the concrete floor, the chimp created knifelike chips, which he used to cut the cord and free the key. He then used the key to open the other box and grab the treat.

Toth notes that in several runs through the experiment, Kanzi always used the chip to cut toward himself, an observation that might help Toth better understand the first tools of *Homo habilis* some 2 million years ago. 'For a stone age archaeologist like myself, seeing this is almost like a religious experience,' says Toth, whose university awarded Kanzi a prize for providing the most insight into the origins of technology.

Observations of apes in the wild provide further insights. In the Tai forest in the Ivory Coast, Swiss biologist Christophe Boesch points out a flat piece of granite with 2 small hollows on the top. The rock has marks from heavy use for some purpose. 'If an anthropologist came upon this in the forest,' says Boesch, 'he might think he had found a human artifact.' Instead, it is used by chimpanzees for nut cracking. The chimps place a panda nut in one of the depressions and then smash it with a smaller stone. Boesch has watched a mother chimp instruct her young in the art of nut cracking.

Still, toolmaking does not entirely explain why apes, humans and other animals developed big brains. Gorillas, orangutans and bonobos are roughly the intellectual peers of chimps but rarely resort to tool use. Nor does the need to build tools fully account for the enormous expansion of human brainpower during the past million years. As recently as 100,000 B.C., *Homo sapiens* were using only the crudest tools, even though their brains had already reached the present size—large enough to put men on the moon, probe the basis of matter and tinker with the genetic code. Because big brains need a lot of high-calories food and require large craniums, which makes childbirth difficult, scientists have looked for other evolutionary pressures to account for their development.

The answer may be politics, which is hardly confined to human society. Scottish psychologists Richard Byrne and Andrew Whiten believe chimps are positively 'Machiavellian' in their efforts to acquire power within a group. In the Mahale Mountains in Tanzania, for instance, Japanese primatologist Toshisada Nishida observed 1 male chimp shift his support between 2 more dominant males who needed his allegiance to maintain power. The bigger males curried favor with this artful manipulator by allowing him access to fertile females. When a ruler began to take him for granted, the canny old chimp would shift allegiance to the pretender, thus ensuring himself continual access to mates without fear of attack from his superiors.

In the complex game of social chess played by chimps and other primates, having the intellectual skills to anticipate a rival's moves and engage in deceit is a distinct advantage. Consider the double deception observed at a feeding station in Tanzania's Gombe Stream Reserve. A wild chimp had the luck to be alone next to a feeding box when it was opened by remote control. Noticing that another, more dominant chimp was approaching, the first one closed the box and moved nonchalantly away until the 2nd chimp moved on. Once the interloper was gone, the first chimp opened the box to claim the food. The second chimp, however, had cleverly hidden himself just out of



sight and triumphantly returned to snatch the bananas. There are enough examples of such ape trickery to suggest that perhaps Koko really was lying when she made the signs 'Kate there bad.'

A crucial question raised by such devious behavior is, to what degree does an animal actually understand what's in its rival's mind? If an animal knows when another creature is misinformed or has valuable knowledge, it gains an enormous advantage. In the late 1980s, a pioneer of animal-language work came up with an ingenious way of probing this question.

David Premack actually devised his simple test to study children. First, a child is shown a tableau in which a little girl named Sally puts a marble in her bag and then leaves the room. Before Sally returns, another girl, Ann, takes the marble from Sally's bag and puts it in a box. The child is then asked where Sally will look for the marble when she returns. 3 year olds will point to the box, because that is where the marble is; but 4 year olds understand that Sally has the mistaken belief that the marble is still in her bag and that she will look for it there.

Psychologist Daniel Povinelli at the University of Southwestern Louisiana has conducted a number of experiments that adapt Premack's test for primates. In one version, chimpanzees had to choose which of 2 humans would be better at helping them find some hidden food. While the animals themselves could not see where the food was being hidden, they could observe that only 1 of the 2 humans had a full view of the process. When asked to choose a helper, the chimps overwhelmingly chose the human who knew where the food was hidden.

Just as 4 year olds have an insight that 3 year olds lack, chimps have an advantage over lesser primates. When Povinelli tried his experiment with rhesus macaques, the monkeys proved unable to distinguish between the human who knew where the food was and the one who didn't-even after 600 attempts.

Psychologists concoct some absurd situations to plumb the depths of chimp insight. For instance, one experiment has the apes observe 2 handlers deliver cups of juice. One accidentally spills juice on the floor; the other overturns the cup deliberately. When asked to choose a handler to deliver their next cup of juice, chimps prefer the clumsy person, suggesting that they are aware they are better off with a klutz than with a helper with evil intent. Again, in analogous experiments capuchin monkeys appear to be less shrewd. The



animals will, pitifully, continue to put their trust in a human helper who eats rather than delivers their food, even after he or she has stuffed himself 150 times with the monkeys' treats.

To Andrew Whiten, the striking difference between monkeys and chimps supports the notion that within primates there is a 'mental Rubicon—not the familiar one with humans on one side and everyone else on the other, but with man and at least the apes on the same side.'

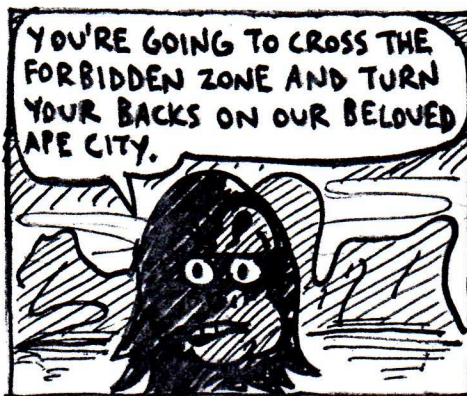
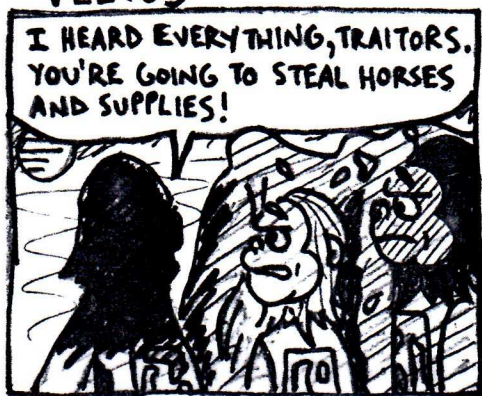
Even if some other creatures have crossed this mental Rubicon, human analytical abilities remain vastly superior to anything demonstrated elsewhere in the animal kingdom. In virtually all studies of animal intelligence and language skills, performance plummets as more elements are added to a task and as an animal has to remember these elements for long periods. By contrast, humans can call on vast working memory.

Many evolutionary scholars suspect that as ancient human groups became larger, the need to keep track of ever more complex social interactions was what really pushed the human brain toward superiority. Both dolphins and chimps have very complex interactions, but the intricacy of their social world pales beside the lattice of entanglements that characterized human society as early Homo sapiens banded together to gather food and defend themselves. In Somalia today, warring clans identify friend or foe by demanding that those accosted recite their ancestry going back many generations. It is easy to see how similar challenges in antiquity might have driven the development of brainpower.

It does not lessen the grandeur of the human intellect to argue that it evolved partly in response to social pressures or that these pressures also produced similar abilities in 'lesser' creatures. Instead, the fact that nature may have broadly sown the seeds of consciousness suggests a world enlivened by many different minds. There may even be practical applications. Studies of animal cognition and language have yielded new approaches to communicating with handicapped and autistic children. Some scientists are pondering ways to turn intelligent animals like sea lions and dolphins into research assistants in marine studies or into lifeguards who can save the drowning upon command.

If the notion that animals might actually think poses a problem, it is an ethical one. The great philosophers, such as Descartes, used their belief that animals cannot think as a justification for arguing that they do not have moral rights. It is one thing to treat animals as mere resources if they are presumed to be little more than living robots, but it is entirely different if they are recognized as fellow sentient beings. Working out the moral implications makes a perfect puzzle for a large-brained, highly social species like our own.

VEETUS



KOVAK

I give it to you as possibility.
If there were an honest-to-God
time warp that you encountered
in Deep Space -- what does that
suggest to you?

VIRDON

(reluctant but
fascinated)

Stanley -- you'd have to be
dead drunk or out of your mind
to accept a hypothesis --

KOVAK

I'm not asking you to accept
it. Just live with it as a
possibility for a minute.

CLOSE SHOT - VIRDON

13

who rises from the sand and stares at him.

VIRDON

If there were a time warp --
(a beat)
-- then the question wouldn't
be where we were...

He looks around the barren landscape beyond the water, then
to Kovak.

VIRDON

...the question would be when.

CLOSE SHOT - KOVAK

14

KOVAK

(with even more
intensity)

Assume, like Taylor and the others,
that we start from a fixed point.
We move from A to B. During that
trip, distance is in miles. But
you hit a warp --

He draws a line across the sand with a piece of stick,
then stops and moves the stick back to where it began.

KOVAK

-- then suddenly...we're back
where we started.

CLOSE SHOT - VIRDON

15

His eyes narrow. He swallows.

VIRDON

I don't like that possibility.

(a beat)

That would mean that --

(looks around)

-- we're either a million years before...

KOVAK

Or a million years after.

(a beat)

What I'm suggesting as the possibility, Allan, is that this could be earth.

ANOTHER ANGLE - KOVAK

16

as he moves over to Virdon, takes the piece of metal from him.

KOVAK

Earth as it was...or earth as it will be.

The two men stare at one another.

VIRDON

(tightly)

You have just been indulged, Doctor, and that's all you get for this mission.

(a beat)

Let's go.

SERIES OF SHOTS - THE TWO MEN

17

as they walk, look, check, record.

DISSOLVE TO:

INT. COMMUNICATIONS ROOM - ANGLE ON SPACE
VEHICLE - NIGHT

18

Kovak sits in front of a scanner screen, half dozing. He's jarred to attention by Virdon's VOICE.

VIRDON'S VOICE

Stan? You read me?

Kovak leans forward to adjust one of the knobs under the screen to bring it into clarity.

ANGLE ON THE SCREEN

19

Illuminated against a dark lunar landscape is Virдон. He carries an electric torch which casts an incredibly bright eerie light around his immediate vicinity.

KOVAK

Audio and video -- you're beautiful.

VIRDON

That ridge just to the north of us -- it isn't volcanic. The black stuff is some kind of lichen.

KOVAK

So come home. I've got your supper ready.

VIRDON

Punching out now. On my way.

ANGLE ON THE SCREEN

20

as Virдон starts off to the left as if turning back, then stops abruptly.

ANGLE ON KOVAK

21

KOVAK

What is it, Allan? You see something?

ANGLE ON THE SCREEN

22

Virдон hurriedly moves off to one side, his torch picking up trees, boulders, fauna, then he stops and turns to face the screen.

ANGLE ON KOVAK

23

KOVAK

What is it? What do you see?

ANGLE ON THE SCREEN

24

Virдон holds out his torch. ZOOMAR INTO the screen until we're close on four makeshift wooden crosses. From one of them hangs an astronaut's helmet. The ZOOM CONTINUES right on INTO the worn, weathered, almost obliterated name on the helmet. It reads "Taylor."

CLOSE SHOT - KOVAK

10

25

rising. It takes him a moment to speak.

KOVAK

Oh, my dear God!

(a beat)

Stay right there, Allan. I'm coming out.

DISSOLVE TO:

EXT. PLAIN - DAY

26

It's a gray early morning light emphasizing the loneliness -- the uninhabited quality of the place.

ANGLE ON THE FOUR CROSSES

27

the astronaut's helmet swaying slightly in a crying wind.
CAMERA PANS OVER TO:

ANGLE ON KOVAK AND VIRDON

28

Some entrenching tools lie on the ground and lined up, in almost perfect symmetry, are the reconstituted skeletal figures lying in a row, disinterred.

ANGLE ON KOVAK

29

as he moves from one to the other.

MOVING SHOT - WITH HIM

30

KOVAK

Male. Caucasian. Age approximately thirty-one.
Lead remnant in the rib cage --

VIRDON

Gunshot?

KOVAK

Most likely.

(moves on to the next skeleton)

Male. Caucasian. Age twenty-eight to thirty.
Same cause of death.

(moves over to the third figure)

Male. Caucasian. Age approximately twenty-three.

(bends down closer to the skeleton)

Broken neck.

Cont.

He looks back toward Virdon who closes his eyes and shakes his head. CAMERA PANS BACK TO Kovak who stops over the fourth skeleton and just stares.

VIRDON

Male. Caucasian. What age?

Kovak has to swallow before he responds.

KOVAK

I'm going to give you an educated guess.

VIRDON

(nods)

Go.

KOVAK

(looking down at the skeleton)

Female.

VIRDON

Female?

He moves over to Kovak's side, looks at the skeleton then at Kovak, shaking his head.

VIRDON

There were no females on that crew.

KOVAK

Like I say...this is an educated guess.

(a beat)

Allan...these are the bones of an ape.

The CAMERA STARTS A SLOW PULL BACK on the two men until it reaches a point where INTO THE FRAME steps an ANTHROPOIDAL FIGURE, partially dressed, his back TO THE CAMERA.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

EXT. PLAIN - HIGH ANGLE SHOT - THE APE - DAY 31

standing above Virdon and Kovak. It opens its mouth, raises both hands.

REVERSE ANGLE - LOOKING DOWN - THE ASTRONAUTS 32

both transfixed. Novak pulls his gun out of his holster. It's a reflexive, fear-ridden act. He has pressed the trigger while the gun is still traveling upwards in an arc.

ANGLE ON THE APE 33

It lets out one fearsome SCREAM, clutching at its neck, then falls forward, tumbling down the side of a dune to land at the feet of the two men.

ANOTHER ANGLE 34

as Kovak hurriedly moves to the ape's prostrate body to examine the wound of the apparently lifeless animal.

VIRDON

Dead?

KOVAK

(quickly examining)

Not quite.

(then probing deeper)

About a millimeter away from the trachea -- then out the back over here.

(he looks up)

But it sure messed up things on its way.

He rises, stares down at the body, his voice shaking.

KOVAK

I don't know why the hell I shot him. I looked up and there he stood with his big damned hands out --

VIRDON

(interrupting, his voice sharp)

Save it for a critique. Look at this.

Cont.

He kneels down by the body, pulls up on the ragged shirt worn by the ape; then he twists the rope that's around the ape's neck, revealing a severed end just above the knot. He looks up at Kovak.

VIRDON

Somebody owns this thing. I don't want to be around when 'somebody' comes looking for him.

KOVAK

Allan --

Viridon nods.

KOVAK

At least we know there's a 'somebody' civilized enough to own a pet.

VIRDON

(grimly)

And to put four sets of bones in the earth. There's such a thing as being too civilized.

He looks toward the four skeletons, then back down to the ape.

VIRDON

We've got to get this thing out of here.

The two men lift the apes and start carrying him off.

DISSOLVE TO:

INT. SHIP - NIGHT

35

A small cubicle of a room full of all kinds of gear, including medical. The ape is on a small, portable fold-up table and Kovak is just finishing wrapping a bandage around its throat. Viridon, who's been watching, moves into the periphery of light over the table and looks questioningly at Kovak, who finishes the bandaging and turns to him.

VIRDON

Good job.

Cont.

KOVAK

(looking down at
the ape)

Skilled, huh? Call me if you
ever need a bullet removed from
your throat...or on the other
hand, if you want me to put one
in. I'm the new Renaissance man,
Colonel. Lefty-righty -- shoot
'em, cure 'em!

VIRDON

(intensely)

I preferred your optimism. The
guilt complex doesn't become.

KOVAK

(with a shrug)

You pays your money, you takes
your choice, Colonel. I can be
all things to all men. The
Great Healer -- or Quick-Draw McGraw.

At this moment the ape moves slightly on the table and
both men stare at it. Virdon takes a step closer to the
table and stares down at the ape's face in repose; then
he lets his eyes move over to the shirt and rope that
are draped over a metal railing.

VIRDON

How do you figure it? Zoo maybe.

KOVAK

Or somebody's pet, like you said.

MOVING SHOT - VIRDON

36

over to the shirt. He picks it up, stares at it.

VIRDON

(his voice musing)

Why do I get this feeling we
should just batten down, fire
up the engines and get the hell
out?

(he turns to Kovak)

Apes.

KOVAK

What do you mean -- 'apes'?

Cont.

VIRDON

One of the skeletons was an ape.
And this poor, punctured little
bastard over here -- he's an ape.
This bloody place is so ape-
oriented, I get a feeling the first
human we see will be either Tarzan
or Jane.

There is a sudden restless motion of the ape on the
table. Both men turn to it.

ANOTHER ANGLE - KOVAK

37

as he reaches into a drawer for a syringe, holds it out
to the light, moves over to the ape.

VIRDON

Will that quiet him?

KOVAK

(as he injects the
needle into the ape's
arm)

This would quiet a hippo. It'll
also keep it from pulling the
bandage off its throat.

ANGLE ON VIRDON

38

as he moves to the opposite side of the table and looks
down at the ape.

CLOSE SHOT - THE APE

39

It opens its eyes and stares up at Virdon.

UPSHOT - VIRDON

40

as he looks down into the ape's face.

CLOSE SHOT - THE APE

41

as the eyes stay open...for a moment, locked. It opens
its mouth but makes no sound at all, though an effort
does show; then gradually the eyes close.

ANGLE ON THE TWO MEN

42

VIRDON

It figures.

Cont.