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Only U.S., Australia and New Zealand funds accepted. Please inquire for wholesale rates on Photo Guidebooks. **DUE:** Don’t want to cut coupon? Write order on separate piece of paper.
I can’t write these STARLOG editorials at the office. They are too personal and require too much uninterrupted concentration. I have to be alone. Totally.

So here I am, alone with my typewriter and the blank wall before me—putting my thoughts onto paper—hoping to formulate sentences in such a way that they speak clearly to other humans.

But no one is here to speak to. I am alone...

So, I have found that as I write, a feeling forms in my subconscious. A feeling of a presence. I am imaging my words at that presence. That someone.

I can test my ideas. I can sense reactions. I can feel what that someone needs to understand, and all this helps direct my fingers and focus my thoughts. In other words, I imagine my “ideal audience” in the form of one person who lives with me during the writing of each piece. And that person becomes the soul to whom the piece is dedicated, because he/she was the guiding spirit of it.

Last issue, my editorial titled “Dreaming” was dedicated to a fellow Texan by the name of Greg Theisen. As I wrote about seeking happiness, about yearning for what you want in life, about building big dreams and then making them come true—Greg was the soul to whom I spoke.

I never know why a particular someone forms in my mind as the presence to whom I am speaking. It isn’t a conscious choice on my part. It just happens, but it always happens correctly. Often, I don’t identify the someone until after I’ve finished the piece, edited it and thought about it.

Sometimes, that someone is a person I know, usually a friend—but sometimes, it is someone whose name I don’t even know. Sometimes, it is a fan I’ve met at a convention, and all I recall is a special face, a question, something that person did which didn’t register at the time but stuck solid in the basement of my mind.

I always try to be open to strangers, because I have discovered on so many occasions that they are giving me things which I am unaware of at the moment. Often, I think they give me nothing more than a brief encounter with a new individual—yet, occasionally I find myself (maybe months later) talking to that person as I sit alone with my typewriter and the blank wall before me.

But Greg was not a stranger, nor a nameless face. He was an important friend who had affected me in a tremendously positive way. And he had done it, not so much by conscious intention, but simply by his existence.

He was more genuinely fun-loving than anyone I have ever met. He had a range of talents and interests which were endless. He had a supercharged energy which was infectious to everyone who knew him. He was totally unique because he had refused to sand himself down by so much as a millimeter from the rough-edged, delightfully different shape that was his nature.

As the old expression goes—he was high on life!

You’re noticed by now that I am speaking of him in the past tense. Only a few days ago, I learned that Greg fell, in a freak accident, broke his neck and died instantly.

He was 20 years old.

He never saw “Dreaming” in print.

I wrote that editorial for all young people of great potential—people with unusual capacities for wanting much from their lives—people who are pleasure-hungry, curious and exploratory—people who have the courage and the integrity to hold on to whatever good qualities make them unusual. In other words, it was intended to offer encouragement to those among our readers who are the best and most life-loving.

Greg was the someone who embodied the essence of all that.

My imagination is not fertile enough to picture the magnificent things he might have brought into existence and added to our world. Losing someone of that quality and that potential fills me with almost-unbearable pain.

Fortunately, I sent Greg a copy of my manuscript, so he was able to enjoy the personal dedication.

Now, I want to dedicate last month’s editorial publicly because I want to pay tribute to a person who inspired me to inspire others. His love of life is alive within me!

When someone radiates a positive spirit of such high energy that he permanently affects my life—I think that is a very special someone.

Greg Theisen was one of those magical humans, and I weep profound tears that we will not have the pleasure of watching him make all his dreams come true.

—Kerry O’Quinn/Publisher
CAPTAINS OUTRAGEOUS

I am a bit confused about the very end of Star Trek IV. We have Captain Kirk and Captain Spock. According to the Wrath of Khan novelization, Sulu is also a Captain. Since Captain Terrell died in Star Trek II, and Chekov was the first officer, are we to assume that he is also a Captain? If so, then the new Enterprise is one starship with four Captains. The next movie should be Star Trek V: The Quest for the Captain's Chair, with a scene of Scotty exclaiming, "I can't change the laws of physics. The chair can only hold one at a time. It can't take the pressure." Uhura will be exasperated as she tries to get the Captain to the bridge and all four show up. Of course, McCoy will say, "I'm a doctor, not a Captain!" One starship with four captains does not seem logical.

Jim Porto
Seneca Falls, NY

Dare we mention that Scotty was promoted to Captain of Engineering in Star Trek III?

AT THE MOVIES

... Reading the Communications section through dozens of STARLOG back issues, I discovered that most letters came from people picking apart movies or TV series, praising or disparaging them for this reason or that, analyzing sloppily or in great detail the story, the special effects, the direction, the music, the actors and what have you.

One question sprung to mind: Why?

A movie is either good or bad. It's the end product— as a whole—that matters. If the film is good, all those flaws will, by the end, have been gobbled up by the film's overall qualities. If the film is bad, then it's not worth discussing in the first place.

I have the impression that many people these days go into a movie as pre-claimed critics, not planning on seeing a movie but on judging it. Me, I go and see a movie to be entertained. I didn't notice any different head designs on the aliens or similarities between ALIENS' musical score and that of other motion pictures. But I did see one hell of a good movie. I'll probably get a lot of flack for this, but, to me, ALIENS was the best movie to hit the screen last year. I had fun.

Period.

I don't understand why we should be dissecting these films like we do. They're no big deal, after all. When you start to analyze them, you're bound to find flaws (and more and bigger ones than you might think). I've seen Star Wars five or six times since it premiered 10 years ago, and though it is still my all-time favorite film, I find flaws there. George Lucas is right in calling it "just a movie." The fact is, I've seen it once too often. TV shows or movies aren't meant to be seen several times over (or at least not several times in a row). I mean, you can't tape real life and play it back again, can you?

So, please guys, don't dissect. I realize that criticism is necessary and that there are some lousy movies out there. I'm not blind, believe me. I can see flaws too, I guess they just don't bother me so much. And why should they?

Karel Smolders
Belgium

WELCOME "GUESTS"

...I think every Star Trek fan has felt a tinge when he or she notices a Star Trek guest star in another TV show and says, "Hey, that's what's his name!!"

Guest stars touch viewers almost as much as the show's regular stars. Thanks to Frank Garcia, Mark Phillips and STARLOG for reminding us that Bruce Hyde, Craig Huxley and Lee Berger (all interviewed in STARLOG #12) are still a part of the Trek universe.

Catherine Tipton
Sioux Falls, SD

NO GRAPEs

...I was truly surprised at the ire that Stephen Collins’ interview (STARLOG #104) aroused in the Communications section of STARLOG #11.

The article was an extremely well done interview with a man who is not only a very talented actor, but very professional as well. Nowhere in that interview did I get the impression that he was expressing "four grapes" or that he was talking down any of the people involved with Star Trek. He simply stated the facts that every Trek fan is aware of—Star Trek: The Motion Picture was not the easiest film in the world to make.

Marilyn Johansen
Eden Prairie, MN

BRANDON FANDOM

...I've heard of Henry Brandon of course, but I never thought I'd interview him with him would appear in STARLOG. I read it quite avidly. The next time Babes in Toyland is on, I will pay close attention to Brandon's portrayal of Barnaby.

As for Brandon's bemoaning the fact that he never got to play handsome heroes, at least his villains were always the handsome ones!

Elizabeth Dewar
Hartland, MI

...What a delightful surprise to read Dan Scapparelli's article, "Memories of Fu Manchu" on the career of villainous Henry Brandon (STARLOG #14). I'm a good friend of Henry's through our association in The Sons of the Desert, the international organization which celebrates Stan Laurel and Oliver Hardy, and his first starring role as evil Silas Barnaby in Babes In Toyland eternally endears him to us.

I've heard Henry tell many a Hollywood story about his acting career, yet I still learned a new thing or two from the article. One story Henry told me recently which I thought would be of interest to STARLOG readers took place just a few years ago. It seems a pal of Henry's was working with Leonard Nimoy on the casting of Star Trek III: The Search For Spock, and the pal came to Henry for advice on a problem. Nimoy, he explained, was agonizing over the casting of a crucial part, that of T'lar, the Vulcan Priestess who steals Spock's "katra" back in his rejuvenated body. Nimoy wanted someone imposing, of grand stature... and had no idea how to fill those requirements. Henry's immediate thought was, "Why not use Judith Anderson?" Judith and Henry's longtime friendship went back through decades of playing in Meidas together, and Nimoy's casting confederate thought this an excellent suggestion and immediately went back to Leonard with it. Nimoy's subsequent meetings with Dame Judith led to her being cast in the part. One of Henry's cherished memories is the day, a few weeks later, when Judith called him and announced in her deep, cultured tones, "I was fitted for ears today!"

Rick Greene
Encino, CA

SHE GOT THE BEAT

...Thank you for including the photo of Jane Wiedlin in the Leonard Nimoy interview (STARLOG #14). As a longtime fan since her Go-Go's days, I was pleasantly surprised to see her too-brief appearance in The Voyage Home. In fact, now that she has been in Trek as well as Clue (with guest stars Tim Curry and Christopher Lloyd), and will soon be featured in a fantasy film starring Amy Irving, perhaps you could see your way clear to interview Wiedlin, if she would be willing.

Peter Heinsohn
Lombard, IL

LET THIS BE YOUR LAST BATTLECRUISER

...in their Fan Network article in STARLOG #12, Gigi Porter stated that filming for Star Trek
IV took place aboard the "battlecruiser" U.S.S. Ranger which would appear as the U.S.S. Enterprise in the movie. However, the U.S.S. Ranger (CV61) is a multi-purpose aircraft carrier of the Forrestal class and not a battlecruiser. And the U.S.S. Enterprise (CVN65) is a multi-purpose nuclear-powered aircraft carrier. In addition, there are no battlecruisers (CB) currently in service in the United States Navy.

Richard LaBen Jr.
New York, NY

"GALILEO" SHUFFLE

... I'm writing with some additional information concerning the Galileo Shuttlecraft from Star Trek (STARLOG #112).

The shuttlecraft (only one was built) was constructed at a cost of approximately $40,000 in 1966 for Desilu Studios by AMT Corp., in Phoenix, Arizona, in return for the right to produce and distribute a Galileo Shuttlecraft plastic model. A separate interior set was also built by AMT for filming interior shots. This set has moveable walls and was considerably larger inside than the exterior mock-up. The designer and supervisor of the construction was Gene Winfield, later renowned for his work on the Blade Runner vehicles.

The total cost of the restoration project was $11,000. The shuttlecraft is now in Indio, California, just east of Palm Springs, where an interior is being constructed by Carlos Rivera.

Stephen Haskins
Galileo Owner
1889 Caminito Brisa
La Jolla, CA 92037

PAYING DUES

... Thank you for the Fan Network section in STARLOG and for the opportunities it gives us fans and fan clubs to contact each other and share information.

However, #112's fan club listing has The Federation Council dues as $12.50 initial and $6 yearly. They are actually $1.25 initial fee and $6 yearly. I hope the "inflated" price didn't put too many people off from contacting us.

Bernadette Voller, Secretary
The Federation Council
23871 Newman Road
Corvallis, OR 97333

"IMAGINATION" JURY

... I was glad to see Kerry O'Quinn's From the Bridge, "Imagination on Trial" (STARLOG #113), concerning the "textbook trial" in Greenville, TN. I, along with many, many other Tennesseans, was saddened that such an occurrence took place in our state.

I must differ with O'Quinn on one point, however—the statement that "The attempt to censor ideas...assumes that humans are stupid—that they are incapable of making up their own minds." From my point-of-view, it is the exact opposite: Those who attempt to censor ideas know that humans are quite capable of (continued on page 72)
SPACE POLICE, EARTHBlastERS & EARTH 'STAR TO THE RESCUE

The prospects of science fiction television are looking up—with a promising increased quantity of projects, though that is, of course, no guarantee of quality.

Star Trek: The Next Generation premieres the first week of October with a two-hour episode scripted by Gene Roddenberry & Dorothy Fontana. The series, broadcast at a reported $1.1 million per episode, is presently set to air on ABC of the 15 U.S. TV stations carrying the original Star Trek in syndicated reruns (with more station clearances yet to come). Needless to say, the new mission's stories will be shorter than in the past; Paramount is keeping seven minutes of each hour to sell as national advertising, with an additional five minutes being allotted to the stations for local commercials. That's 12 minutes of ads!

Ruby-Spears, the animation house, is developing a two-hour live-action pilot for possible syndication in 1988. It's Earth-blasters.

In the meantime, Anderson-Burr Pictures has produced a one-hour live-action pilot, Space Police. Producers Gerry Space (Space: 1999) Anderson is using "galactronics," an improved "supermarionation" technique for this $1 million initial episode. The premise: a NYC cop and his alien partner battle extraterrestrial crime in a specific space precinct some 100 years in the future.

Walt Disney Productions has Earth 'Star Voyager, a $10 million, four-hour mini-series which will be broadcast in two parts on ABC's Disney Sunday Movie this fall. Earth 'Star may also spawn a regular series. James Goldstone—who directed the Star Trek pilot "Where No Man Has Gone Before"—is helming Earth 'Star from a teleplay by Ed Spielman and Steve Lawson & Cynthia Darnell. Set in the year 2087, the mini-series focuses on a specially selected crew who are dispatched on a long space odyssey on board the ship Earth 'Star Voyager to seek out brave new worlds for possible colonization by Earth. In this case, their fantastic voyage is dogged by treachery and the usual cosmic dangers. Duncan ("V") Regehr, Peter Donat, Brian (Short Circuit) McNamara and Julia (Revenge of the Nerds) Montgomery head the cast.

People: John Carpenter has apparently ended the vacation from Hollywood filmmaking he announced in STARLOG #115. Carpenter has signed a deal with Alive Films to make four new movies for the small independent company noted for such releases as Kiss of the Spider Woman and Trouble in Mind. The association gives Carpenter much greater control of his projects, in decided contrast to his recent unsatisfying relationships with such major studios as 20th Century Fox and Columbia. Carpenter will also score all four movies—with the soundtracks due out on Alive Records. It isn't known if Escape from LA, the sequel to Escape from New York which DeLaurentis Entertainment Group had earlier announced, is included in the Alive quartet.

Leonard Nimoy's latest turn behind the cameras comes in Three Men and a Baby, Disney's American remake of Coline Serreau's French comedy, Three Men and a Cradle. James Orr and Jim Cruckshank scripted, adapting Serreau's original screenplay. The film, which may yet get a title change, stars Tom Selleck (STARLOG #92), Ted Danson and Steve Guttenberg (STARLOG #98, 110).

Walter Koenig has scripted In Search of Steven Spielberg. It's a teen comedy which may be lensed in Canada.

Genre TV: Time and Again, the Jack Finney novel, is being developed as a four-hour TV mini-series by Universal, under producer John Epstein and writer Al Ruben. Finney, of course, penned The Body Snatchers, which was filmed twice, in 1956 and 1978, as Invasion of the Body Snatchers.

Saban Productions is piloting Bio-Man. It's a live-action half-hour prospect for yet another syndicated series involved with a toy company (Galoob Toys). Bio-Man is aimed at a September 1988 launch.

Tales of Tomorrow, the SF anthology series from the '50s, may be making a comeback. World Media Productions is eyeing a revival of the show for syndication.

Character Castings: Kirstie ('Star Trek II') Alley (STARLOG #102) and Clancy (Highlander) Brown (STARLOG #106) co-star in Mountain King, an upcoming Disney/Touchstone release, with Sidney Poitier (who's once again acting after years of not directing). Roger (Under Fire) Spotswoode directs.

Back to the Future's Christopher Lloyd stars with Theresa (Black Widow) Russell in Track 29, a psychological thriller scripted by Dennis (Dream Child) Potter. Nicholas (Man Who Fell to Earth) Roeg directs, again teaming with Russell, his actress wife. Cyndy Lauper and Jeff Goldblum (STARLOG #85) are the psychics bound for comedic adventure in Vibes. Peter Falk co-stars. Goldblum has the role originally intended for Dan Aykroyd.

Jean (Return to Oz) Marsh returns to the genre in Lucasfilm's Willow, the epic fantasy being directed by Ron Howard. She's the villainess of the film which MGM/UA will distribute next June.

Bill Paxton of ALIENS takes the lead in Pass the Ammo. Paxton and Linda (Crocodile Dundee) Kozlowski play two young lovers who become involved with a corrupt evangelist. Tim (Legend) Curry (STARLOG #106) and Annie (Ghostbusters) Potts co-star.

Kirstie Alley will co-star in Mountain King with Sidney Poitier and Clancy Brown.

FILM FANTASY CALENDAR

Listed below is a release schedule for upcoming SF/fantasy/horror movies and selected animation and adventure films. All dates are extremely subject to change, with movies deemed especially tentative denoted by an asterisk. Schedule changes are reported in the "Updates" section of Medialog.

July: Snow White and the Seven Dwarfs (re-release), The Living Daylights, Superman IV*, RoboCop, House II.
Summer: The Fox and the Hound (re-release), Beauty & the Beast, The Emperor's New Clothes, Dora 'Time on Planet Earth, The Caller, Deadstalkers 2, Gor*, Ghoulies 2, Near Dark*.
September: The Princess Bride.
October: Flowers in the Attic, Sister, Sister, Pumpkinshead, Hidden.
Christmas: Batteries Not Included, Empire of the Sun, Dirty Harry V, Cinderella (re-release).
Paul (ALIENS) Reiser (STARLOG #114) co-stars in American Date with Martin (Innerspace) Short. Bob (2010) Balaban (STARLOG #89) has joined the cast of Ironweed, which stars Jack Nicholson and Meryl Streep.

Nancy Allen, soon to be seen in RoboCop, is also starring in Sweet Revenge. Michael (Q) Moriarty, Jenny (An American Werewolf in London) Agutter, Theodore (Darker Than Amber) Bikel and Carol (Night Stalker) Lynley co-star in the supernatural thriller Dark Tower.

Jamie Lee Curtis (FANGORIA #15) toplines A Fish Called Wanda. This comedy also stars John Cleese (who scripted, STARLOG #96), Kevin (Silverado) Kline and Michael (Time Bandits) Palin.

Sequels: Sam Raimi, the man who brought moviegoers the bizarre horrors of Evil Dead and Evil Dead II, is on Brooksfilms/20th Century Fox's short list of possible directors for the projected Fly 2. Mick Garris (STARLOG #99) is scripting.

In the proposed Cocoon II, to be filmed next spring, the aliens and the aged return. The characters played by Don Ameche & Gwen Verdon, Hume Cronyn & Jessica Tandy, Wilford Brimley & Maureen Stapleton come back to Earth, unaged, five years after the events of the first Cocoon, to complete a special mission and reunite with those left behind (including, apparently, Jack Gilford). Richard & Lili Zanuck and David Brown are once again producing the follow-up, with all the actors noted reportedly reprising their roles.

Other sequels to sit around waiting for with keen anticipation: Deathstalker III (but first, there's Deathstalker II, due out this (continued on page 62)
Mel Brooks has updated his image of politicians to fit the times—expect this Chief of the Galaxy to "Skroob the people."

Mel Brooks has updated his image of politicians to fit the times—expect this Chief of the Galaxy to "Skroob the people."

In space, no one can hear you laugh... maybe.

That black, empty vacuum out there may be in for a new dimension in sound if Mel Brooks has his way. Brooks, the writer and director of such notable parodies as Young Frankenstein, High Anxiety, Silent Movie and Blazing Saddles, has turned his eyes skyward, with a $22 million send-up of science fiction entitled Spaceballs.

While the big budget and effects may be in the Star Wars category (legendary matte artist Albert Whitlock, for example, came out of retirement to work on the film), Brooks and co-writers Thomas Meehan and Ronny Graham have trained their lasers on the funny bone.

Combining elements of Star Wars and countless other SF films, Spaceballs features Bill Pullman (the dim-witted Earl in Ruthless People) as Lone Starr, traveling the galaxy in an interstellar Winnebago with his friend and companion Barf the Mawg—a half-man, half-dog ("I'm my own best friend") played by John (Splash) Candy.

Other familiar-sounding cast members include Ghostbusters' Rick Moranis as Dark Helmet, Daphne Zuniga of The Sure Thing as a luggage-conscious Druish Princess, and the combined talents of Joan Rivers and mime Lorene Yarnell (voice and movements, respectively) as the princess' golden robot/servant, Dot Matrix.

And, of course, Brooks turns up in multiple roles, as Yogurt, a pointy-eared mystic who "dispenses wisdom with fruit at the bottom," and as President Skroob, the cor-
rupt leader of Planet Spaceball. Describing him as “their very forgetful president,” the director acknowledges that the name “Skroob” is an anagram for Brooks.

Spaceballs marks an important milestone both for Brooks and his active production company, Broorksfilms. The actor/producer/writer/director hasn’t sat in a director’s chair for six years, since History of the World, Part I.

In between, however, Brooks the mogul has been exceptionally busy, executive producing The Elephant Man, Frances, 84 Charing Cross Road and the recent genre efforts The Fly and Solarbabies.

For the record, Brooks confirms that a sequel to The Fly will take wing, and—just for those of you who were interested—Solarbabies II won’t.

Yes, Brooks says, Mick Garris (STARLOG #99) is working on the first draft of a script and Fly producer Stuart Carfield will again fill that capacity on the sequel. Further details, alas, remain in the larval stage.

Brooks himself, 60, hatched on New Year’s Day, and there has been plenty of noise and hoopla surrounding his arrivals ever since. A writer for the classic television series Your Show of Shows with Sid Caesar, Brooks broke into films with The Producers and hasn’t looked back.

Taking time between editing sessions and private screenings of Spaceballs, Brooks elaborated on a wide variety of topics, including fantasy film cliches, how he (and others) go about editing his films, the merits of being 15, the price of fame and how even he has to wait for a table in fine restaurants. Since it was near dinner time, the last subject seemed the logical place to start.

MEL BROOKS: What do you want from my life? Do you know how busy I am?

STARG: That’s the price of fame, isn’t it?

BROOKS: No, no. Fame is the price of doing your job well. They make you famous and then, they bug the shit out of you. I’ll tell you, the funniest part of being famous is when you go to a restaurant—a very good restaurant—and everyone stops eating and they notice you and chatter excitedly about you being there.

Everybody knows you, except the head waiter, who doesn’t know who the hell you are and says, “Sir, people have been waiting for 20 minutes”—and you’re just another short, middle-aged person that they don’t want to serve.

That’s the irony of fame, but I can live with it as long as they pay me well and let me do my work.

STARG: How did you settle on the title Spaceballs?

BROOKS: Years ago, when we first coalesced the vapor of this insanity, we thought Planet Moron would be a good title. About a year after we started writing it, a movie came out called Morons from Outer Space.

We fished around and I said, “We need a smashing one-word title—something that has the word space in it and something that says ‘Screwball,’ because it’s a screwball comedy.” I came in the next day with Spaceballs, and we just switched everything from Planet Moron to Planet Spaceball.

STARG: Is your character, President Skroob, similar to the governor you played in Blazing Saddles?

BROOKS: He’s more cunning and more diabolical, more together. The governor in Blazing Saddles was a cross-eyed idiot. It was my view of administrators at the time.

Now, I know that they’re more cunning and clever, and they are really more dangerous. But, he’s just as funny as the governor.

STARG: What made you decide to return to directing on this particular film, after a six-year hiatus?

BROOKS: I always, always direct the films that I write. The director is, in a strange way, the film’s author, even if he’s not the screenplay’s author. You don’t want to give your screenplay to a stranger. It’s dangerous. Much of this stuff is very subjective, and he might misinterpret it.

You know, it took two-and-a-half years to write Spaceballs, and in between, I appeared in and produced To Be or Not to Be.
That took a year out of my life. Also, I am very active, as you know, with Brooksfilms, so I just had to sandwich everything in.

I was looking for another Blazing Saddles, and I figured, what is the most sensational genre that I have not yet sunk my teeth into, and lo and behold, it was space. It was right under my nose—or right above my head, actually. I've got a big nose, so it could have been there, too.

STARLOG: When you were putting Spaceballs together, were you concerned about the timing of its release at all?

BROOKS: No, the space genre is just getting where it's going. It's more than just movies: Space is on every peripheral medium. It's on television all the time—in commercials, cartoons. It's the most au current genre there is.

And, I've been very lucky about Star Wars. The trilogy keeps playing non-stop on cable, and now it's available on home video. It's just ripe for fun.

STARLOG: We assume that the Lucasfilm people aren't going to come sweeping in with their lawyers.

BROOKS: The Lucas people were just upset about one aspect of Spaceballs. They didn't think that it was fair for us to do a take-off and then merchandise the characters, which would kind of resemble them.

As far as doing a parody though, of Darth Vader and that sort of thing, it's no problem; in fact, they're doing our sound work. All the guys who worked on the Star Wars films are just hysterical. They can't believe Rick Moranis as Dark Helmet.

STARLOG: Obviously, some of your best films have been parodies, like Blazing Saddles and Young Frankenstein—

BROOKS: This is really Blazing Space.

STARLOG: Does that go back to Your Show of Shows?
BROOKS: Exactly. We were in the vanguard of satire on television. We were doing Japanese movies, and there were maybe 14 intellectuals in New York and Los Angeles who knew what a Japanese movie was. Here we were talking to 50 million Americans about Japanese movies. It was crazy, but we did it because we loved them.

STARLOG: That really seems to be the prerequisite. You have to like what you’re satirizing.

BROOKS: I respect all the genres that I’ve parodied. I respect Alfred Hitchcock and I became great friends with him before he died. I loved High Anxiety and me running under the birds.

I think that George Lucas realizes that I love his work. I really do. He’s profoundly talented. His movies are landmark movies.

You can’t make fun of things that aren’t worth making fun of. They turn to jello and melt.

STARLOG: So, what’s left after this?

BROOKS: There is another genre left to me that is very popular with the kids, which is something I did seriously as a producer with The Fly.

STARLOG: Do you mean horror?

BROOKS: Yes, I did Young Frankenstein, but that was a monster, not a horror picture. Something like The Hitcher, or Freddy Krueger, the Elm Street trilogy.

STARLOG: Do you really get into science fiction? Did you run back and watch a bunch of SF films before writing Spaceballs?

BROOKS: I always loved the space movies. Even when I was a kid, I was a Buck Rogers fan. All these great powers and immortality, it’s a wonderful world to inhabit.

STARLOG: With Spaceballs, how much of it is a specific spoof of Star Wars and how much is general to the genre?

BROOKS: It’s the whole genre, but a great deal of it is attributed to Star Wars. I would say 50 percent is Star Wars, and the other 50 percent you have to divide up between Star Trek, ALIEN, Planet of the Apes and a million others.

STARLOG: How do you think fans will approach the film?

BROOKS: Well, when I write a film, I audition it. I send it to a class at UCLA and I say, “Mark it.” I sent a copy to my son, Nicky Brooks, who writes science fiction—horror things, and I say distribute this script among your friends and have them mark it.

By “mark it,” I mean if you like a joke, put a check. If you like a scene, write a note about it, and give me a one-page criticism of the whole script.

You get 300 write-ins. Of course, you give away all your jokes, but you do get incredible input. You find out if something is a private joke or if it travels, like good wine. In that way, your film gets graded by hundreds of good young minds who love film.

Then, we make the movie—that’s easy to say, of course. You’re ready to go to the hospital by the end of pre-production, and that’s the day you start shooting. It’s crazy. I go into training like I’m a middleweight fighter, just to get physically healthy so I can get through it.

When the film’s done, we screen it. I have the secretaries bring their kids, and I have my young son, who’s 15, invite some of his friends.

The 15-year-old is really, for me, today’s target audience. They’re very bright, they know a lot, they go to a movie wanting to enjoy it. If they’re over 40, they’re much more discerning, and that’s why Brooksfilms are alive—so I can make movies especially for the over-40 crowd.

Sometimes, like The Elephant Man, they cross over and attract everybody, but I don’t care about that. I’m very happy when it just pays for itself. Everybody says, “We want kids from eight to 80,” and that’s just bullshit!

STARLOG: When you’re writing, though, do you have to write just to please yourself?

BROOKS: Oh, you can’t write for anybody but yourself, but what you can do is edit for everybody but yourself. That’s the difference. Young people will tell you whether it stinks or whether it’s terrific. Those early audiences do more cutting than I do.

STARLOG: And so far on Spaceballs?

BROOKS: My batting average is very good. We had some ideas for some rogue, insane scenes, and they went for them!

Sometimes you can write something, like I did for Silent Movie, and just be baffled by the audience’s rejection of it.

I did a scene called “Lobsters in New York.” It was a crazy scene. There was a restaurant, Chez Lobster. You walk inside, and there was a lobster holding menus. He was wearing a tuxedo, and he nodded to two beautifully dressed lobsters, who came in and sat down at a table.

A lobster waiter came over and they ordered and went over to a tank and there were a bunch of humans swimming around in it. It ended with them catching a couple of screaming people.

I thought people would love it. They didn’t hate it, but I didn’t get a laugh. They just smiled all the way through, so I left the scene out of Silent Movie.

STARLOG: Over the years, you’ve become more involved as an executive and producer with Brooksfilms. Can you see that cutting into your hands-on involvement?

BROOKS: I’ve been driven to do that by something in me—probably the need for more rent. [Laughs.] I have to confess, though, it does take away from “hands-on” fun. Now that I’ve directed Spaceballs, it was nice to get into the mud again and roll around in it—being embroiled in film again, palpably and physically as well as emotionally. I’ll probably do another real soon, as a director.

But, there are many me’s, and I’m trying to get them all together.

STARLOG: On Spaceballs, John Candy had to go through some pretty severe makeup for his role as Barf the Mawg. Did he know the job was dangerous when he took it?

BROOKS: No, and he didn’t realize he was going to have to wear 40 pounds of machinery on his back to work his tail and ears. Poor guy, but he was a trooper. He

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On the Bridge
—& Those Who Serve Behind It

You know how you hear about the "army of carpenters, painters, electricians, etc." necessary to make a TV show come to life? I just got trampled by that army. I went over to visit the sets of the first episode of Star Trek: The Next Generation, which are spread across three soundstages—and I haven't seen such a big crowd since the last time someone hosted a free lunch for the Writers' Guild. The only difference was that these people were all working as hard as they could. The smell of sawdust and paint was everywhere. Workmen were hanging from catwalks, standing on ladders, crawling through narrow spaces, reaching, climbing, painting, hammering, sawing, measuring....

The spirit of the crew building the new Enterprise is extraordinary. They know that this is a special job and they have brought a great deal of pride and caring to their work. They are delighted whenever anyone from the front office stops by; they love to hear us go "oooh!" and "ahh."

It's just a preview of what the audience will be saying in another few months.

The bridge of the new Enterprise is on Stage 6. It's actually two feet smaller than the old bridge. As originally designed, it wouldn't fit in the only soundstage available for it. This caused some worries for Herman Zimmerman, Art Director; but he finally figured out how to put the bridge in the soundstage. (See attached cartoon by Andy Probert.)

According to the writer/director's guide:

The Command Area of our bridge is a semi-circle of control seats where the Captain and his next-in-command and advisors are located. Just ahead of this are two Forward Stations, "OPS" and "CON" positions. These stations are often manned by Data and Geordi La Forge. (Yes, the Enterprise is being driven by a blind man. Hey, space is empty; what's he going to hit?) When either Data or La Forge leave their stations, they're promptly replaced by supernumerary officers who will be referred to by the nicknames of these stations.

The rear of the bridge has a raised semi-circular area, separated from the Command Area by a railing which is also a set of console stations. This is the Tactical Console. At this position, Tasha Yar plus any necessary assistants are responsible for weaponry, defensive devices (shields, etc.) plus ship's internal security.

The rear wall of the bridge is an additional set of duty stations called Aft Consoles. These five stations represent functions which will also be ordinarily unsupervised unless called for by a story situation. From left to right (facing aft), these are:

1) Emergency Manual Override. A set of basic and simplified controls from which many ship's functions can be managed in the event of main computer failure.
2) Environment. Life support and related environmental engineering functions.
4) Sciences. Used by researchers, science officer, mission specialists, and the like.
5) Sciences. Additional console to allow researchers to interact with each other.

On the stage-left side of the bridge are two turbo-lifts and a door leading to the Captain's Office. On the right side of the bridge is a door leading to the bridge head and washroom.

The forward part of the bridge is a large wall-sized holographic "viewer." This main viewer is usually on and will dominate the bridge and the action as the original framed viewscreen could never do.

Just behind the bridge is a large room filled with comfortable furniture and lined with huge windows facing rearward and giving a spectacular view of the aft top portion of the saucer section and the rest of the starship. This lounge has complete food facilities and is often used as an observation deck and retreat for bridge officers.

On the left side of the bridge (facing forward) is the door leading to the Captain's Office. Also known as the Ready Room, it has an auxiliary turbo-lift and the Captain's private head and washroom.

The Ready Room is intended as a private place for the Captain, offering both a confidential place to work and convenient rest; but it serves a second and equally important dramatic function: It can also be used for personal and private conversations.

On Stage 9, you'll find the rest of the Enterprise sets: the corridors, the sick bay, the Captain's Cabin, the engine room, the old bridge....

Well, not exactly.

We've dismantled most of the forward part of the bridge set that was used in the Star Trek movies. (Don't worry, it has all been carefully marked, labeled and stored on Stage 5. It'll be put back together when they need it for Star Trek V. Star Trek V will not be a musical. William Shatner will direct. Harve Bennett will produce. But nobody has told either one of them yet that we've dismantled their bridge. Shh! It's a secret.)

What is being built around the framework of the movie bridge set is a third bridge set. This one is the "Battle Bridge." You will see it in the first episode of the new
series—and you will see why the new Enterprise needs two bridges.

Star Trek: The Next Generation will premiere the first week on October. It will be on Saturday nights in most local TV markets.

Oh, yes—one more thing: By the time of our new series, the Federation will have made peace with the Klingon Empire!

* * *

Who are some of the people responsible for Star Trek: The Next Generation? I'm glad you asked that question. As of this writing, here are some of the people who will be bringing the new series to you:

Gene Roddenberry, Executive Producer
Creator of Star Trek. "The Great Bird of the Galaxy." What else needs to be said?

Robert Justman, Producer
Bob Justman has worked on more than 35 motion pictures and at least 550 TV episodes, pilot films and movie for television, including Magnuder and Loug, McClain's Law, Man From Atlantis, Dr. Kildare, The Outer Limits, Mission: Impossible, and the original Star Trek TV series.

Richard Berman, Producer
Vice President, Longform and Special Projects for Paramount Network Television. Formerly Executive Director of Dramatic Programming, overseeing the epic mini-series Space and Wallenberg: A Hero's Story, as well as ABC's top-rated MacGyver. Berman has also been responsible for overseeing the production of such series as Cheers, Family Ties and Webster.

Bob Lewin, Producer
Bob Lewin has worked as a writer and producer on many TV series, including The Paper Chase, Baretta, Call to Glory, Starsky and Hutch, McMillan and wife, James at 16, Don August, Cannon and Bracken's World. He has written episodes of Mission: Impossible, Gunsmoke, The Wild Wild West, Mod Squad, Kung Fu, Medical Center, Dr. Kildare, 12 O'Clock High, Daktari, Rawhide, I Spy, Streets of San Francisco, It Takes a Thief, The Fugitive, The Rifleman, Mannix, Hawaii Five-O, The Big Valley, Bonanza, The Name of the Game, Kolak, Mr. Novak, Run For Your Life, Serpico and Judd for the Defense.

Herb Wright, Producer
Herb Wright has worked as a writer and/or producer on series and mini-series such as The Thorn Birds, Stingray, Hunter and McCloud.

Maurice Hurley, Producer
Hurley's best known credits include: Supervising Producer on The Equalizer, Executive Story Editor of Miami Vice.

Dorothy C. Fontana, Associate Producer
D.C. Fontana has more than 100 credits as a writer on such diverse TV series as Star Trek, The Waltons, The Six Million Dollar Man, The Streets of San Francisco and Dallas. She has served as story editor on Star Trek, Fantastic Journey and Logan's Run.

Bill Theiss, Costume Designer
Three-time Academy Award nominee (Bound For Glory, Butch and Sundance: The Early Days, and Heart Like a Wheel), Bill Theiss is no stranger to Star Trek; he designed the costumes for the original Star Trek TV series. He has designed costumes for many plays, including The World of Ray Bradbury and The Wonderful Ice Cream Suit. Films he has worked on include The Pink Panther, Harold and Maude, Who'll Stop the Rain, Goin' South, Kidco, The Man with One Red Shoe, Hickey and Boggs and Pretty Maids All in a Row. His TV series (and pilots) include Genesis II, Planet Earth, The Disney Sunday Movie and Nine to Five.

Herman Zimmerman, Art Director
Herman Zimmerman has been the Art Director for a number of successful movies, TV series and mini-series, including: The Word, Rumor of War, Tales of the Unexpected, The Burning Bed, Silence of the Heart, Cheers, Webster, Brothers, Land of the Lost and Down and Out in Beverly Hills.

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It's not his fault if those normal guys keep getting mixed up with airplane-killing gremlins, teenage nuclear terrorists, and jolly old men with flying reindeer.

But whether it's his fault or not, it's happen-

pening again. In his newest film, Universal/Amblin's Harry and the Hendersons, directed by Bill (Timerider) Dear, the actor plays yet another normal, ordinary Joe—which means that weirdness is just around the corner.

"I play the father of two kids, an ordinary man who has to deal with the ordinary problems and issues in our lives," Lithgow explains. "Then, our family is put in an extraordinary situation. The movie is about how we respond to that extraordinary situation."

OK, that description sounds like any TV seriousness. It isn't just a silly comedy about a creature stuck in a house.

The reason that's possible, the actor says, is because both the comedy and the drama are based on honest human emotions.

"At our most farcical, we don't really depart from reality," Lithgow observes. "We behave in very farcical ways, but that's probably how you would behave if this creature were in your house and for various reasons, you had to hide him from the world. Harry and the Hendersons has show-stopping bellylaughs, but by the same token, it's a tear-jerker. It'll break your heart in very unexpected ways."

Or maybe those ways won't be so unexpected. After all, this isn't exactly the newest story around—and didn't a certain film about a lonely extraterrestrial offer the same kind of bellylaughs and heartbreaks just a few years back?

"I'm sure the comparisons with E.T. are something that everyone at Universal and Amblin want to discourage, because they
Acting! Genius! The Master Thespian (Jon Lovitz) and his esteemed mentor Baudelaire (John Lithgow) strike an intense pose on Saturday Night Live. Aahhh, but they're only acting!

The Manhattan Project "certainly aspired to more than just a comic impact," Lithgow relates, adding that he loved the movie which co-starred Christopher Collet.

"Acting is a real exuberant, entertaining thing to do," Lithgow observes. And he demonstrated that entertaining flamboyance in Buckaroo Banzai.
As a painfully shy man, Lithgow fell in love with "The Doll" and won an Emmy for his Amazing Stories performance.

don't want it to look like a ripoff," Lithgow comments. "But it is in that genre and it does evoke that very strong feeling."

**Hairy Houseguest**

Like E.T., Harry and the Hendersons requires its actors to emote opposite something that isn't human. But for Lithgow, that wasn't a problem.

"I'm working with a very human actor in the role of Harry, Kevin Peter (Misfits of Science) Hall [STARLOG #101]," Lithgow explains. "I have a very warm relationship with him personally, and he's a very good actor. We're extremely fortunate, because he brings enormous warmth to the character of Harry in his body English."

Of course, there's a limitation to how much Hall can do—after all, his face is covered with a Rick Baker-designed mask, which is manipulated by technicians. To allow the actors to develop a rapport, Lithgow rehearsed with an out-of-costume Hall before bringing in Baker's crew.

"We really had to make the scenes work relating to him as a person," Lithgow says. "It's a good thing he's such a fine actor."

When the mask went on, Lithgow had to work out the scenes with six new actors—who were all playing Harry's face.

These are the Lectroids from Planet 10: Vincent Schiavelli, Lithgow and Christopher Lloyd.
"It's a companionship between Kevin, Rick Baker and Baker's crew, the people who created his face. They all work with me on whatever scenes we have together. It's like six people creating a dialogue between two characters.

"We developed the rhythm over a pretty long period of time," Lithgow continues. "Fortunately, we started with easier scenes and warmed up to very long dialogue scenes. All the dialogue is ours, of course. But it's like they must know exactly the nuances of every single expression on his face. It's fascinating. As it turns out, it's incredibly easy working with Harry. His face is more expressive than most actors I've worked with."

Which is not to put down the actors Lithgow is working with in this film—he's wild about all of Harry's cast. "Melinda (Close Encounters) Dillon plays my wife and she's just as loopy as I am," Lithgow says. "In the film, that is—I won't comment on her in real life. Don (Cocoon) Ameche [STARLOG #17] plays old Whitewood, a burned-out anthropologist who long since gave up looking for this creature, and he's a wonderful person for that part. When you have an actor we've all watched since he was young, it gives wonderful poignance to a part like this where his age and his lost years are a very important part of his impact. It's like Melvyn Douglas' role in Being There."

But with all these veterans around, Lithgow saves his highest praise for a relative unknown. "David Suchet, a character actor from England, gives reality to what is certainly the most far-fetched character in the film—the villain, a French-Canadian hunter who has spent his life tracking this creature," Lithgow says. "When I first read the script, I said, 'Come on, who's gonna buy this?' But David makes this character not only real but funny—and dangerous. An amazing achievement."

Farfetched Fantasies
Lithgow shouldn't be too amazed—after all, he has also spent most of his career making far-fetched characters seem real. He endured a "Nightmare at 20,000 Feet" for Twilight Zone the Movie (which he discussed in STARLOG #75). He battled Buckaroo Banzai as the insanely hilarious Dr. Emilio Lizardo and flew into space to solve the mystery of the Monolith in 2010 (STARLOG #93). And in Amazing Stories, he bought a very special toy, "The Doll."

Then, there's B.Z., the crooked toy manufacturer out to bankrupt old Saint Nick in the multi-million dollar fantasy bomb Santa Claus, a role he took to please his young children.

"I was pretty disappointed in Santa Claus," Lithgow admits. "I had hoped it would be a more stylish and magical film. When I saw it, I realized with great disappointment and regret that the people behind Santa Claus had lost track of children. The idea was to make an epic for kids, and I think they forgot about the 'for kids' aspect.

That's a dangerous business."

But, Lithgow says, he had fun making the movie. He enjoyed working with co-stars Dudley Moore, and took pleasure in the broadness of B.Z. the baddie—who, he insists, was not based on Richard Nixon.

"If anything, it was sort of Bob Haldeman and John Erlichman, an amalgamation of the two," Lithgow says. "But at the same time, I thought of playing a Disney cartoon villain; I almost tried to be animated."

The failure of Santa Claus didn't bother Lithgow, but the dismal box-office of his next genre piece, The Manhattan Project (STARLOG #105) did come as a blow.

"I had high hopes for The Manhattan Project," the actor laments. "I loved the dialogue, how it swells. It's a wonderful idea."

Harry & the Hendersons, says Lithgow, is a "tear-jerker that will break your heart in very unexpected ways."

Though he enjoyed working with elfish Dudley Moore, Lithgow notes, "I was pretty disappointed with Santa Claus."
Joseph Sargent of Sharks & "Star Trek"

The director of "Jaws: The Revenge" recalls arranging "The Corbomite Maneuver" & planning "Colossus: The Forbin Project"

BY EDWARD GROSS

"Star Trek was filled with imagination and substance," says Joseph Sargent, who directed one early episode, "The Corbomite Maneuver."

He is one of a handful of directors comfortable behind both the television and motion picture camera. His TV credits include the recent Space mini-series (STARLOG #94) and various episodes of The Invaders, The Immortal, The Man from UNCLE and many other series. Sargent also helmed The Marcus Nelson Murders (the Emmy-winning Kojak TV movie pilot), Sunshine, Tribes, Hustling and The Taking of Pelham One Two Three.

He calls Pelham "the toughest film I've ever done," but admits that Jaws: The Revenge is his biggest and perhaps riskiest.

"At first mention of Jaws 3, 4 or whatever," the director notes candidly, "you tend to feel like you're dealing with used clothing. But this movie is such a departure from the two previous Jaws in that we're dealing with more of an emotional base where you can more easily empathize with the characters, which is why we've all responded so enthusiastically."

This enthusiasm, which has spread throughout the film's cast and crew, is a bit surprising considering the project's genesis. Jaws: The Revenge began—with a phone call—in October 1986. It premieres summer 1987. The speed at which the project has come together is unprecedented, particularly since this is a $23 million film with extensive underwater photography.

"This is probably the quickest gestation of any project, I think, in film history," Sargent concurs. "I got a call from [Universal President] Sid Shenberg in October and he suggested I do the new Jaws—to which I laughed. But then he said the magic words: 'We want a quality people picture, not a shark picture.' That was an interesting challenge. Essentially, he wanted a return in quality to that of the original Jaws. That made it another challenge. He gave me carte blanche by saying, 'Joe, you're the producer and the director. Go out and put your team together.' So I did, and was fortunate enough to get Michael de Guzman to write the screenplay.

"We had very little to go on to begin with, so we began to pile 'bricks' one on top of the other, until all of these lovely disconnected elements began to take on a form and a shape. Pretty soon, the piece's emotional content began to solidify, and before we knew it, we had a very interesting clothesline on which to hang all these elements. Originally, we started with nothing more than the death of Sheriff Martin Brody, since we knew Roy Scheider [STARLOG #90] couldn't do the picture due to another commitment. So, we focused on Ellen Brody [Lorraine Gary, Shenberg's actress wife] and her feeling that the shark, in effect, had a vendetta against the family, thereby introducing a whole mystical aspect to the shark."

from the depths of the ocean to the far reaches of outer space, director Joseph Sargent has made a point of favoring character over concept, human passion over action/adventure. This approach to his art has become his trademark, as can be witnessed in Jaws: The Revenge, an episode of the original Star Trek TV series and his cult classic, Colossus: The Forbin Project.

EDWARD GROSS, veteran STARLOG correspondent, reports for New York Nightlife and FANGORIA. He profiled Richard Mathaun in STARLOG #120.

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"We had a completed script five weeks from the first phone call," Sargent continues. "When you think that the average project takes two years to get from an original conversation somewhere in the Polo Lounge to the time it gets in front of the cameras, it's really pretty amazing. I was in production about three months after the first phone call. It's unheard of, but it all fell into place so quickly and I was so fortunate to get the right crew. It's one of the finest film crews I've ever worked with."

**Jaws** Breaker

Sargent's general approach has been to act as though there had been no previous sequels to Steven Spielberg's *Jaws*, and that this movie, essentially, is *Jaws 2*.

"I would tend to hope that people look at this film that way," the director agrees, "although there were excellent moments in *Jaws 2* in the fact that it furthered the Brody family's growth. The boys were a little older, and the family more firmly established. This is almost like a very short miniseries where we take the characters a few years down the road."

And what can moviegoers expect from Bruce the Shark's return this summer? Details are not quickly forthcoming, but Sargent doesn't mind whetting fan appetites by speaking in generalities.

"With *Jaws: The Revenge,*" he reveals, "the audience can expect a much more terrifying and more spectacular shark doing rather spectacular things, and they can expect a very identifiable and heartwarming emotional story since it deals with a woman whose whole family seems to be deteriorating, and her obsessive belief that there is a vendetta against them on the part of the great white shark. The people content is what turns me on. I'm not turned on by cops, chases and too much melodrama. But I am by relationship stories."

The original *Star Trek* TV series fit the director's criteria perfectly and Sargent was involved right at the point when NBC greenlighted the show. His sole effort was "The Corbomite Maneuver," which guest-starred Clint Howard as the physically childlike but intellectually superior Balok.

"They had done two pilots, but somehow they didn't quite work," Sargent says. "Fortunately, they chose mine [the next show filmed] to open up the series. The comforting thing is that I had a hand in shaping the characters. For instance, they had an Asian, a Scotsman and an alien. I suggested that they have a black female communications officer. Gene Roddenberry instantly jumped on the idea because it provided an interesting balance."

Sargent, however, had a differing view of that logical "alien," Mr. Spock.

"Leonard Nimoy was unhappy because his character was without emotion," Sargent laughs. "He said, 'How can I play a character without emotion? I don't know how to do that. I'm going to be on one note throughout the entire series.' I agreed with him and we worked like hell to give him some emotional context, but Gene said, 'No way, the very nature of this character's contribution is that he isn't an earthling. As a Vulcan, he is intellect over emotion.' Leonard was ready to quit because he didn't know how he was going to do it.

Then-child actor Clint Howard guest starred as Balok in "The Corbomite Maneuver," directed by Sargent.
Humorously enough, after I saw Star Trek IV, I called him and we discussed the ironies of life. If he had quit, he wouldn’t be anywhere near where he is now. Not only is he a household symbol, but he’s also a very high-priced director.”

**War Breaker**

Despite only directing one episode, Sargent’s feelings about Star Trek and what it was trying to do are very succinct.

“’I’m not a science-fiction fan because after a while, it gets into a sameness,’” he announces. “But Star Trek was filled with imagination and substance. Each episode had that distinctive added dimension to it. It’s science fiction with something to say, along the lines of Ray Bradbury, who I think was a big influence on Gene Roddenberry in terms of making the stories say something as well as provide entertainment. That’s why Star Trek has been so enduring. It’s not just because the characters are fun and appealing, which they are, and not just because somebody’s beaming somebody else up, but also because they’re beaming up something little more important than action and adventure.”

The same could be said for Sargent’s only science-fiction film, Colossus: The Forbin Project (STARLOG #113), a chilling view of the future in which a man-made computer quite literally takes over the world.

“’I’m always amazed that Colossus has become such a mini-cult film,’” Sargent observes. “But it confirmed what I began to suspect when we started shooting, which is that events since then have proven that man was not only carrying the terror that computers might take over, but he was also fearful that they might not take over. That seemed to be a funny kind of epilogue to The Forbin Project. It occurred to me right after finishing the movie, before the first cut, that we had the wrong theme. Deep down, we really are afraid that the computers might not take over, might not give us leadership and might not make up for the fact that we simply can’t find a way to live with each other.

“Look at how much trouble it is to get Mikhail Gorbachev and Ronald Reagan to agree on the most basic, simplistic kind of arrangements to get rid of that bomb,” Joseph Sargent states emphatically. “If we had two computers in place, one Soviet and one American, and they linked up, and refused to release any missiles, refused to go to war and forced us into peace, it would be an intriguing possibility. At this point in history, I would welcome a resolution like the one we have in The Forbin Project—let a machine take over and make us do what we’re quite obviously incapable of doing.”
"I don't know if I've ever played a character who's close to me," says Karen Allen.

She remembers Marion, chasing the "Raiders of the Lost Ark" with Indiana Jones & falling in love with an alien "Starman."

With her auburn hair, freckled face and emerald colored eyes, Karen Allen is anything but the typical screen heroine. She may not have displayed the screen presence of Sigourney Weaver, the range of Kathleen Turner or the power of Meryl Streep. Yet, Allen has impressed audiences in a number of diverse roles with an attribute that is totally hers, an idiosyncrasy that may be overlooked at first, but is actually quite rare among today's female stars.

It's called spunkiness.

Allen has brought an element of spunkiness to all her movie roles, from her screen debut in National Lampoon's Animal House to such overlooked Allen outings as The Wanderers, A Small Circle of Friends, Split Image and Until September. And certainly Allen's distinctive style has contributed to the success of Raiders of the Lost Ark and Starman, her two most popular genre films.

One wonders, then, if the real Karen Allen is anything like the strong-willed, sexy women she becomes on film. "I don't know if I've ever played a character who's close to me," confesses Allen. "There have been some elements of myself in different roles. Sometimes, I show one side of myself and then completely conceal the other."

Reader & Writer

How the 34-year-old actress chooses her diverse parts isn't all that simple. "It's a very instinctual relationship, a reaction to something in the script," she says. "I read a script and ask myself, 'Is this a story I
With scenes like this one, is it any wonder Karen Allen is glad she's not signed for future Indy Jones expeditions?

want to tell? An actor is really a storyteller, and sometimes, the story being told is as important as the character in the story.

"Sometimes, I look at a character and say, 'I don't know the first thing about this person, who she is, and where she's coming from.' That fascinates me. I know in order to get there, I have to do my work, to think through, in psychological terms, who this person is, and examine her whole thinking process. Sometimes, you recognize certain elements of yourself that you didn't know were there.

"I also write biographies of my characters - ever since Animal House, I even do some research into the background if it's important. I create the character's history, who her family was and other things. It really does help."

Allen's own background could be the basis of one of her film characters. Born in a small southern Illinois farming community, she spent her first 10 years traveling around the country with her FBI agent father, her mother, and two sisters. The family settled in Maryland, but she left home at 17 and moved to New York to study art and design. Allen returned to Maryland and enrolled at the University of Maryland to study writing. She soon left there to travel to Mexico, Central America and several countries in South America. "I studied many different things in college," Allen recalls. "I took art, then psychology and several literature courses. But I guess I never really liked the structure of education. I always relied on my own ways of learning. I was more comfortable following those."

Her interest in theater actually began when she came back to the U.S. after an extended period of travel and saw the experimental Polish Theater Laboratory in Washington, D.C. After taking acting classes, she began performing with the Washington Theater Lab. Following four years with several Washington and Maryland-based theater groups, Allen headed to New York to pursue career acting. She studied at the prestigious Lee Strasberg Institute and made a short, award-winning film, The Aftermath.

"When I arrived in New York," the ac-
tress recalls, "I made a serious commitment to work in theater. I went to a number of theater auditions."

Film called her away from the stage and Allen made her 1978 screen debut in National Lampoon's Animal House. She played Katy, the level-headed college girl who keeps trying to get her boy friend Boone (Peter Kiegert) to make a firmer commitment to their relationship. Shot on a small budget with a cast of then-unknowns, Animal House surprised audiences with its off-the-wall gross-out humor. It went on to become one of the most popular comedies of the decade, earning more than $200 million worldwide at the box office.

"I knew the film had a wonderful energy," Allen recalls. "The actors I worked with were wonderful. None of us anticipated, however, what sort of hit Animal House would become."

**Circles of Friends**

Animal House brought Allen into the Hollywood spotlight, and she was soon cast in The Wanderers, another youth-oriented tale. Based on a novel by Richard Price and directed by Philip (The Right Stuff) Kaufman (STARLOG #16,77), The Wanderers was a colorful, satiric and often violent look at New York gang life in the early 1960s. Allen played Nina, a guitar-toting Bronx high school student who hung out with a tough, but likable, Italian gang called the Wanderers.

Released on the heels of Walter Hill's controversial gang war opus, The Warriors, The Wanderers quickly vanished from theater screens. Over the years, Allen reports, it has found its audience. "It has become a cult film," she observes. "It's incredible. In London, there's a whole following around The Wanderers. It's an amazing phenomenon."

Although The Wanderers failed at the U.S. box office, it did show Allen in her first starring film role. Her work caught the eye of director Rob (Scandalous) Cohen, who cast her in A Small Circle of Friends.

With a title taken from a popular song by Phil Ochs, the film depicted the relationship between three Harvard students during the turbulent 1960s. Allen played Jessie, an artist romantically involved with both journalism major Brad (Midnight Express) Davis and med student Jameson (Simon and Simon) Parker.

The movie drew harsh criticism, and was never given wide theatrical exposure. Like The Wanderers, A Small Circle of Friends has since extended its coterie of fans through cable and videocassette release.

Many critics found the movie somewhat naive in its attitudes about the tumultuous decade. They claimed the story lacked depth, especially when it dealt with the period's important issues, like Vietnam, changing sexual mores and campus unrest. Allen, however, admires the film and still supports it today.

"Much of the backlash from critics had do with the fact that A Small Circle of Friends tried to make a statement," Allen suggests. "Rob Cohen and [writer] Ezra Sacks felt that the revolutionary passion that came from that era had dissipated in a frightening sort of way when Vietnam was over. Thus, Jessie and Jameson Parker's characters became conventional. She was an artist who became radicalized, then later became a lawyer. He was a guy who wanted to become a doctor, but became a psychologist. Both became seemingly dispassionate people."

"I think there was a backlash because there wasn't enough distance between the '60s and 1980 when the film came out. Some recent films about the era haven't been as shocking because of when they've been released. But I don't think the ultimate film about that period has been made yet."

Following A Small Circle of Friends, Allen took on roles in a few films and in something she does rarely, television. She appeared with Al Pacino in William Friedkin's controversial Cruising. And she starred in a mini-series reworking of John Steinbeck's East of Eden.

In 1980, Allen was cast opposite Harrison Ford as heroine Marion Ravenwood in Raiders of the Lost Ark, directed by Steven Spielberg and produced by George Lucas. Spielberg cast Allen after being impressed with her performance in A Small Circle of Friends.

The part of Marion required Allen to attempt a different style of acting. She was asked to partake in physically demanding, action-oriented sequences. And the production would take her to a far away place the well-traveled actress had never thought of visiting: Tunisia, located in Africa's Sahara desert.

"It was all new to me," she muses. "I never made a film like that one before. Harrison, of course, was very experienced and comfortable with the physical acting since he had done Star Wars, I came to it fascinated and very eager. But I really didn't know how to do that kind of work on film."

"The acting really becomes technical. You really have to work with the camera, as opposed to forgetting that the camera is there and trying to get some emotional depth. Instead, you have to look at the camera and figure out how to move an object across it, how to move within the frame, while creating some kind of feeling at the same time."

Though she admired actor Harrison Ford, who starred as the dashing adventurer Indiana Jones, she never really got too close to him. "I worked with him for four months, but I really didn't get to know him well," explains Allen. "He was very professional and very good to work with. At times, there's a thing with actors where you get along wonderfully and become lifelong friends. Then, there are times when you work with people and barely get to know them at all. I guess I didn't get to know Harrison too well."

**Allies & Aliens**

Instead of accepting to similar heroine-type roles in other large-scale Hollywood movies, Allen decided to tackle more in-
timate parts which allowed her to expand her acting abilities. After several smaller films and some New York stage work (which she discussed further in BEST OF STARLOG #6), Allen returned to sizable Hollywood productions in 1984. In the romantic SF fantasy Starman, directed by John Carpenter, she played Jenny Hayden, a recently widowed woman who encounters—and eventually falls in love with—an alien who has taken on the form of her late husband. Jeff Bridges was nominated for a Best Actor Oscar as the extraterrestrial visitor.

Today, Allen says making Starman was one of the most pleasurable experiences of her screen acting career.

"Jeff was a dream to work with," she notes. "He was the sweetest person in the world. We hit it off right away. The first time we met, he came over and gave me this big hug, and said, 'it's great we're working together.'"

Allen also holds director John Carpenter (STARLOG #48, #92, #100, #109, #115) in high esteem. With a record of past efforts like Halloween and The Thing, Carpenter's sensitive directing hand and skill with actors turned out to be something of a surprise.

"John worked very well with Jeff and I," Allen says fondly. "He was very supportive and very much wanted us to create this special relationship between characters. John also has a terrific crew of people he uses all the time which helped to make the set very comfortable."

Allen says she has difficulty watching her performances after her work has been completed. She often sees changes she would have liked to have made when she takes another look at a movie a few years after its original release. The role of Jenny Hayden in Starman posed an especially difficult problem for the actress. Yet, she's pleased with the way things turned out.

"I'm very tough on myself," Allen admits. "I look at the most minute details with each role. I was happy with what I did in Starman—at least in terms of creating a 'What if' situation."

"The 'What if?' was 'What if my husband died, and I woke up in the middle of the night and saw this infant growing into a man who turned out to be my dead husband's body who actually turned out to be an alien from another world?'

Allen pauses.

"You don't know how any human being would behave under those circumstances," she continues. "The problem for an actress is how to create a believable sequence of emotions from this stage beginning to the point where the characters believably fall in love with each other. The love has to remain even during chase scenes and things like that."

"I felt, in some ways, Jeff and I were successful in creating that relationship. But I still look at Starman and cringe and say: 'I wish I had done that scene differently' or 'I wish I had taken more time here.'"

**Movie "Menagerie"**

Although Allen hasn't been highly visible to moviegoers over the last two years, she has been extremely busy. She has three films set for future release. There's Terminus, a French takeoff on Mad Max, which stars Allen as the driver of a computer-guided truck called Monster. Allen is only featured in the first half of this futuristic road flick. Also completed is Backfire, a suspense yarn, directed by Gilbert Cates and co-starring Keith (Trouble in Mind) Carradine. In a change-ofpace role, Allen plays a woman who is accused of murdering her husband.

Allen welcomes the opportunity to play someone so unusually complex. "There are more interior, deeper emotions and elements to this character," she says. "Like this woman, I have different sides to myself that are very fierce. Of course, I would never be driven to murder, but it's interesting to find a character you can understand, to learn how somebody could be motivated to do such a thing."

She has also been involved in two stage productions which have proven to be very special to her. During the spring, Allen returned to Off-Broadway theatre for a presentation of The Miracle Worker. This time, however, Allen played teacher Annie Sullivan to a younger actress' interpretation of Helen Keller. Allen essayed the character that Jane Alexander and Ellen Burstyn had so impressed her with several years ago when Allen portrayed Helen in Monday After the Miracle.

In a recent restaging of Tennessee Williams' classic The Glass Menagerie, Allen played the demanding part of the sad, crippled Laura at New England's Long Wharf and Williamstown Theatres. Joanne Woodward also starred as Laura's mother, dominating Southern belle Amanda Wingate. The production's success led to a new film adaptation, directed by Woodward's husband, Paul Newman, and featuring Allen, Woodward, John (Making Mr. Right) Malkovich and James (TV's Planet of the Apes) Naughton, set for September release.

The Glass Menagerie's evolution from stage to screen has been unusual. "Paul Newman came to see us from time to time," recalls Allen. "Then, we started to get all these offers to take the play to London, New York and other cities. At the same time, Joanne really wanted to put it on film. We were contacted by Showtime, HBO and American Playhouse, but the Williams estate wanted too much money for the rights, so it wasn't possible to do it for TV."

When Newman decided he wanted to direct a film version of the play, according to Allen, the money was quickly raised.

Certainly, the character of Laura doesn't fit into the typical Allen mold. But, strangely enough, Allen says she can identify with the lamed, troubled girl.

"It's not a part of me I choose to show very much, but there are elements of her that are in my makeup as well," Karen Allen says. "Laura is not exactly who I am, but I certainly do feel close to her."
From trailer editor to cult film favorite, Joe Dante has added his wry sense of humor and copious imagination to the catalog of fantastic film favorites for 10 years. He continues the trend with the Steven Spielberg presentation, Innerspace. Starring Martin Short, Meg Ryan and Dennis Quaid, this comedic romp features science-fiction themes with a nod toward the sillier side of past epics. In the honored tradition of Fantastic Voyage and The Incredible Shrinking Man, Innerspace answers the question, "What if you could shrink a man to the size of a corpuscle?"—adding, "And inject him into a neurotic supermarket clerk?"

In the following interview, Dante shares his observations and sharp wit while discussing his current and past films and what it takes to stay afloat in Hollywood.

STARLOG: Innerspace is your third time out for Spielberg after Twilight Zone and Gremlins?

JOE DANTE: Actually, it's my fifth—I did two Amazing Stories segments.

STARLOG: That's quite a track record.

JOE DANTE: I guess they needed somebody to do the pictures Steven wasn't going to do. I think Gremlins was the first one—to this day, I don't know what possessed him to hire me.

STARLOG: Possessed is an interesting choice of words.

JOE DANTE: He liked Piranha—which was good because Universal was threatening to sue because it seemed like such a rip-off of Jaws. Which it was. Steven saw the picture and said, "No, no, no. It's OK. Don't sue." If it wasn't for him, that picture would never have been released and I wouldn't have a job.

STARLOG: You must satisfy what he wants to see or he wouldn't keep bringing you back.

JOE DANTE: Actually, Steven got involved in this project after I did. Before Mike Finnell and I did Explorers, we sat down with producer Peter Guber and he told us this idea [about a miniaturized explorer becoming trapped inside another human]. I said, "Well, that sounds a lot like Fantastic Voyage." He said no, it was different. He went off and hired a writer to do his story. I did read a script based on that story by a young man named Chip Proser whom I met briefly one day. Mike and I thought, "Well, this isn't going to happen—we'll have to find another picture."

In the meantime, Peter's partner Bruce Berman, an executive at Universal at the time, moved over to Warner Bros. Peter and Bruce took the project over there and hired a different writer, Jeffrey Boam—the guy who scripted The Dead Zone and The Lost Boys. He's a terrific writer and he wrote a wonderful script—completely the opposite of the first.

It was everything we talked about: imaginative, funny, clever and the gimmick in it was played down so that it wasn't a rip-off of another picture, it was a separate entity.

STARLOG: So, how did Spielberg become involved?

JOE DANTE: Everybody at Warner was so enthusiastic about it, they thought it would be a perfect picture for Steven to "present." They took the script over to him to see if he liked it and he did. I imagine if he didn't like the director—he probably could have had me replaced.

STARLOG: So, it really was your baby?

JOE DANTE: No, it really Peter's baby. I actually had less input than I usually do because when I was presented with the script, it was already terrific. Why fix it if it wasn't broken? We made the changes that we always do, those things that normally come up, but no big changes. There are two writers credited, but Jeff Boam really wrote the picture.

STARLOG: Did you always have Martin Short in mind for the lead?

JOE DANTE: Kind of, yeah. Martin was just about the first person whom we saw. It got narrowed down to a couple of people and when we met Martin, he seemed like the character. Just a regular guy, sorta wimpy, a hypochondriac—not like Ed Grimley, but somewhere between Ed Grimley and Michael J. Fox. That's pretty much the way Martin plays it. He's a wonderful guy to work with.

It's rare that you look forward to work because you know someone's going to be there who will surprise you—or that something different is going to happen. There was a real feeling of improvisation on this set and everyone worked well together. It wasn't people trying to grab lines for themselves—it was people trying to make the scenes better by giving their lines to someone else. It was very positive.

STARLOG: Is that unusual?

JOE DANTE: It's really not that unusual for me, but I've seldom worked with a more copacetic bunch of people.

STARLOG: Do you two share the same "language" when it comes to comedy?

JOE DANTE: Yes, basically. See, Marty had just come off Three Amigos and I don't know how happy Marty was with what he did in that picture. He was unhappy about the amount of stuff cut out of Three Amigos which related to his character. He found himself playing a character who was a little inexplicable until the movie's end when you find out that his character used to be a child star. The backstory was eliminated and may have caused Marty to be more wary about his performance in Innerspace. He wanted his character to "come off" in this picture so he would constantly ask, "Is it too big?" "Is it not big enough?" "Haven't we had him fall down an awful lot?" Where, in reality, I think people will be surprised at how restrained yet how funny his performance is. It's not a heavily slapstick performance—it's realistic within the character's confines.

STARLOG: Strangely enough, he has said that he didn't know how to play "broad."

JOE DANTE: Oh, he has been known to play broad on occasion. And it's the contrast between his character and Dennis Quaid's that's one of the interesting things about Innerspace. When you think about it, that's pretty much the picture's concept: One type of guy inside his opposite and the only way he can get out is to make the other guy more like himself.

STARLOG: Like making Silly Putty stand up on its own.

JESSIE HORSTING, LA-based writer, is the author of Stephen King at the Movies (STARLOG PRESS/NAL, 39.95). She visited the set of Innerspace in STARLOG #120.
DAV: Exactly. Dennis is a real hero type. He has the chameleon-like ability to resemble different actors in different respects. Sometimes he looks like Jack Nicholson, sometimes he looks like Harrison Ford. Sometimes, he looks like his brother Randy Quaid. It’s really weird. But in this picture, he’s as good or better than anything I’ve ever seen him in.

STARLOG: He has had some bad luck with movie roles.

DAV: Yes. Everyone thought Enemy of Mine [STARLOG #102] was going to be a better picture—and it wasn’t—and Dreamscape [STARLOG #81], which I think is a better picture than he thinks it is. His Dreamscape character was kind of a callow guy, though.

The problem we had with Dennis’ character in Innerspace was that it was written for an older guy, kind of a burn-out case. There was even talk of getting Clint Eastwood to take a few weeks off from being mayor. But then it started seeming too little presence. But I think the Kentucky Fried name is owned by the Zuckers and I guess it couldn’t be called that. So, they called it “Untitled” while they were shooting it. Then, they were going to have a contest to have somebody name the picture.

I came up with one I liked—Best Picture of the Year. When anybody reviewed it and named the title, you could use that for the blurbs, y’know? Rex Reed: “Best Picture of the Year…” Roger Ebert: “Best Picture of the Year…”

Well, anyway, they didn’t go for that. So, they’re calling it Amazon Women on the Moon, which I think is a suicidal mistake.

STARLOG: It would definitely keep my mother at home.

DAV: It might keep me at home. It sounds like a picture you’ve already seen. But they insist on calling it that.

But it was fun for me because it was one of those non-union, el cheapo productions somewhat like the stuff I used to do for Roger Corman. The script made me laugh out loud, which is rare. They offered it to me, John Landis, Carl Gottlieb and Peter Horton. They asked us to pick what we liked best and do it and then they would stick ’em together. It was great. There were many neat people involved and I got to hire a whole bunch of my friends and work with several other people I hadn’t met in a real fast and dirty kind of movie. And we really could do what we wanted. It was fun. I don’t know if the fun is communicated or not, cause I haven’t really seen the movie.

STARLOG: You seem to feel strongly that they’re making a fatal error with the title.

DAV: I do, but there’s nothing I can do about it. It would be different if I was the director, but I’m not. I’m one of five directors—John is the producer along with Bob and they like it. I’ve told them I think it’s a big mistake, but they don’t, so…

What do I know? One of us will be proved right. I just can’t imagine most people going to see a movie with that title. I don’t think most people will get the joke because it sounds like a straight picture. It sounds like there’s an actual, serious movie called Amazon Women on the Moon, and when you do a funny ad for it, it’s going to look like Morons from Outer Space—which no one was interested in seeing.

STARLOG: You could argue that it’s too much of an in-joke.

DAV: Well, yeah! There’s in and there’s in. There are many in-jokes in the movie, but they don’t get in the way of the real jokes. The title is an in-joke that gets in the way of the whole movie. That’s the way I feel. By the time this interview comes out, I’ll either have been wrong—or the movie will be on television already.

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Before Dennis Quaid was chosen as the Innerspace micronaut, the mayor of Carmel, California was considered.
a picture—and most of them are working, which is another problem. And you don’t want to have to go to your Tom Selleck's—your television people—because there's something about TV stars that doesn’t work on film. Poor Tom Selleck is a perfect example. None of the pictures he has made have been that bad—I liked Runaway—but there's something about the persona of a guy you can see on TV for free: No matter what he’s playing, he looks like the same character you can see every week for free. He was the original choice for Indiana Jones in Raiders of the Lost Ark and he lost it because of the TV series and he never really recovered from that. No one’s really sure why.

STARLOG: If you knew why people liked what they liked, it would take most of the guess work out of filming.

DANTE: Yes and no. If we knew what everyone would like, then that’s what everyone would make, but it doesn’t mean everyone can make that sort of film. I can see certain kinds of films becoming popular—say Vietnam films after Platoon’s success—but I wouldn’t be able to make those. I didn’t go to Vietnam. There are so many people who’ll be able to make better pictures out of that material than I will. You can’t just go out and make whatever is popular—not only do you not know what’s going to be popular, but chances are what’s popular isn’t what you do well.

STARLOG: I don’t think anyone would argue that what you do well is the kind of movie you’re doing—though, judging by the script, Innerspace is a lot less appliance heavy than your other films.

Quaid proved to Dante that he had the “right stuff” to boldly go into Innerspace.

DANTE: A lot less appliance heavy. When we ran Innerspace without the effects, it worked just fine. If anything, we'd have to be careful where we put the special effects, because when the character stuff is working, you don’t want to stop it for some spectacular moment that would impede the picture's flow. At this point, it's kind of long. I'm a believer in shorter movies, but Innerspace is so complicated and seems to move so fast, we've been unsuccessful in trying to find much to cut out of it.

STARLOG: And you still have FX to add.

DANTE: Yes. Before Steven left for China to film Empire of the Sun, he said, “You'll have to face it. The picture's going to be between 115 minutes and two hours. That's the way it's going to have to be.” It makes me nervous, though.

STARLOG: Why? Do you think people are going to get twitchy before it's over?

DANTE: No, they won't get twitchy. The people we've shown it to have all had a good time—nobody's looking at their watches. It seems to play fine. But personally, it makes me nervous. If a picture is two hours long, it better be damn good.

STARLOG: Ten years ago, nobody thought two hours was too long.

DANTE: No. It's not that. It's just that many of my favorite films are only 70 minutes long.

STARLOG: Like what? Bambi Meets Godzila?

DANTE: Like The Black Cat. That's only 65 minutes. House of Evil's only 87 minutes. On the other hand, Citizen Kane is two hours long, and I sat through that.

STARLOG: Not to mention Citizen Kane has virtually no spaceships.

DANTE: That was made before ILM went into business. Dennis Muren is supervising Innerspace’s FX with the regular gang up there in Marin County. I don't want to mislead you—there are many effects in this film. In fact, after Steven saw the picture, he added more—as is his wont: “Oh, this is good, but let's do more.”

And the funny thing is, most of the additions are the very things we cut out when we were budgeting. The budget was going to be too high and we didn’t want to spend all that money, so we cut a bunch of effects and then Steven saw the picture. He thought it would be great if we put a bunch of effects back in. And so we did. He can do things like that, and it's one of the great things about working with him. He tends to be able to get what he wants.

STARLOG: He's a great buffer.

With a little help from their friend, Jack (Short) and Lydia (Meg Ryan) team up against the baddies.
Innerspace is not another Fantastic Voyage, it’s humor in a jugular vein.

DANTE: Yes. He has a great relationship with most of the studios because he does want them to be happy. He doesn’t want to force things on these guys that they don’t want. He wants to make successful movies that everybody likes and makes the studio happy and makes him happy and makes the audience happy.

Who could argue with that? It sounds fine to me. The only differences you have with Steven are honest differences about
what audiences will really like—or whether what you intend to do is really best for the picture or not. And it always boils down to what's best for the picture. It becomes a subjective point-of-view as to who is right. Sometimes, he's right. Sometimes, I'm right. It has worked pretty well.

**STARLOG:** He has moved into a position where he can exert a great deal of influence—and does.

**DANTE:** Of course. But you could give that argument for Harry Cohn or Orson Welles. The fact is that very few of us work for ourselves. You always work for somebody else. Very rarely do people get as successful as Steven. He's able to work for himself while working for other people—but don't think that when he goes off to China to work on *Empire of the Sun* and all the money that's behind it, don't think he doesn't feel a tremendous sense of responsibility to the people spending the money and paying his check. If he comes back and they don't like the ending, he'll have to seriously consider if he wants to go with that ending. Power always has its limitations and there's always a pecking order.

If I had made this picture without Steven, then I probably would have had to deal with a studio as an entity throughout the picture, rather than with Steven.

**STARLOG:** Which would have been less pleasant.

**DANTE:** Not that it would have been less pleasant—it's just more difficult because a studio is not any one person. It's several people or committees or groups of people who all have different ideas. That's why I've often compared working with Steven to working with Roger Corman. I've been lucky—working for Roger, there was one guy and whatever his idiosyncracies may have been, you could start figuring them out. You could find out what he liked and what you liked that he liked and what divergences there were, and you could start diplomatically to try and make the picture you both wanted to do. It's the same with Steven. And they're both filmmakers. Roger has forgotten more than most filmmakers know. And believe me, he's forgotten plenty.

**STARLOG:** So, it turned out that *Innerspace* is the picture both you and Steven Spielberg wanted to make?

**DANTE:** Yeah. There's a great deal I could tell you about this picture, but I don't think I'm supposed to.

It is in color. It hasn't been colorized, although we're having the work print colorized. Vernon Wells is in the picture and he's very good. Fiona Lewis [STARLOG](continued on page 64)
The Guests of "Trek"

MELVIN & CAESAR BELLi: "AND THE CHILDREN SHALL LEAD"

A ttorney Melvin M. Belli is one of the most celebrated lawyers in America today. He has participated in scores of landmark cases, and has numbered among his clients the famous and infamous. He may be best-known as the defender of Jack Ruby, the man who shot John F. Kennedy’s assassin Lee Harvey Oswald. Belli has faced many formidable opponents in his day, but none so dangerous as Captain Kirk and Mr. Spock. Like Sherlock Holmes, Belli has always had a “flair for the dramatic,” and Star Trek provided him with a stage outside the courtroom arena.

Belli made his TV debut October 11, 1968, in the episode entitled “And the Children Shall Lead.” The attorney essayed the role of Gorgan, the villain in this third season offering. His son, Caesar Belli, played Steve, one of five space orphans in the segment.

As the story opens, it’s Stardate 5029.5. The Enterprise receives a distress signal from a Federation expedition on the planet Triacus. When the starship arrives, Kirk and a landing party discover all the adults have committed suicide. Five children survive, but show little concern or emotion over the tragic loss of their parents. It turns out the children are under the Svengali-like spell of an alien named Gorgan (Melvin Belli). The rotund alien produced such anxiety in the parents that he induced them all to take their own lives.

In the finale, Kirk and Spock break Gorgan’s power by showing the children tapes of their parents. When the orphans at last begin to display grief, the alien has no outlet for the hate he so freely exported to others. As the evil rebounds on him, Gorgan melts into a hideous mass of deformed flesh and dematerializes forever.

Ensnatched behind a desk in his San Francisco offices, Belli, now 80, says he can’t recall who originally contacted him about the show. “I honestly forget who called me,” he admits, “but I do remember they were initially interested only in Caesar to play one of the children. Once my son was cast, somebody thought it would be a great idea to have me as the villain. I accepted immediately.

“I enjoyed myself immensely,” the fam-
ed lawyer continues, “and I was struck by the professionalism of William Shatner, Leonard Nimoy and all the rest. They were very professional—but were imbued with a great sense of fun.

“The most fun for me personally was my ‘melting’ death scene. Even though they had taken casts of my face much earlier, the makeup required for the scene still took the better part of the morning. They would shoot for a time, pause, then take me back to makeup to make me look more hideous. I remember they built up my nose with putty and made my jowls sag with each successive stage. Then, it was back to the soundstage to shoot some more.”

The mere mention of Star Trek taps a rich vein of memories for Caesar Belli. Now 29 and a lawyer in his own right, he was only 10 at the time of the episode’s lensing. The experience was a lasting one and transformed him into a confirmed Trekker. “Dad and I were on the Paramount lot for about a day. Even

Although he’s celebrated attorney, it is Star Trek which made Melvin M. Belli a familiar face.

The children decided not to follow when the Gorgan (Belli) revealed his true nature—or was it his consultation fee?
CLOUD WILLIAM OF "THE OMEGA GLORY"

Roy Jensen left behind a powerful image in "The Omega Glory" as the physically imposing Cloud William, leader of the Yangs, who were engaged in a savage civil war with the aggressive Kohms.

"As a young actor, 'The Omega Glory' was one of my first guest starring roles and it was a pleasure to do. There were no problems at all. And, of course, at that time, Star Trek was one of the best shows on the air," observes Jensen, who, as Cloud William, learned the meaning of what he was fighting for after Captain Kirk explicates their "worship words" (a mangled preamble to the U.S. Constitution).

"I've seen many episodes of Star Trek and they were always good," says Jensen. "They can't be dated. However, I haven't seen 'The Omega Glory' in awhile."

Nevertheless, the actor recalls Irene Kelley, who played Cloud William's "Woman" Sirah with affection. "It was the first time in my acting career that I had ever had a leading lady," he says. "She was beautiful, just lovely—not that it did me any good!"

Jensen fondly remembers the working relationship he had with William Shatner and guest star Morgan Woodward, who played the devious Captain Ronald Tracey. "Bill Shatner was a real gentleman and a profound pro," says Jensen. "And as far as Morgan is concerned, we're good friends today. I've worked several times with him—you've just got to watch your P's and Q's with Morgan."

He admits that recognition from his Star Trek role has been an infrequent thing. "I was out of the country when 'Omega Glory' originally aired, making a film down in Mexico, so there was no immediate feedback." And the actor, who appears blond as Cloud William, thanks to a dye job he received for a Man from U.N.C.L.E. segment, is actually dark-haired.

Some of the most rewarding praise Jensen receives for his work in Star Trek and other projects comes from his fellow actors, "who will sometimes see you in something and compliment you on a nice job."

Jensen, now working on a series of videos spotlighting travel tips to various nations, has made it a point to watch the Star Trek films and he has liked what he has seen. "I have seen them all," he says. "When George Lucas made Star Wars, that was a tough act to follow. However, the Star Trek films are entertaining and that's what it's all about."

Although Jensen has appeared in such films as Soylen Green, The Way We Were, Paint Your Wagon and Chinatown, the versatile actor may be more familiar to fans from reruns of such genre fare as The Outer Limits, Voyage to the Bottom of the Sea and The Invaders, where he played an alien who literally vaporized guest star Suzanne Pleshette in "The Mutation."

"I really like playing the nasty heavies," Roy Jensen confesses. "And I've always enjoyed working and paying the bills. But as I get older, I wouldn't mind some roles where I can play a nice Daddy or Grandpa! After all, Hollywood is still a dream world."

"I really like playing the nasty heavies," says Roy Jensen, a guest in Star Trek past

One of the children who followed had no choice. Caesar Belli, portraying a Triacus orphan, ended up with his father cast as the villain.
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ROLL OUT THE "SOLARBABIES"

A

lan Johnson, who made his direc-
torial debut with Mel Brooks' *To Be or Not to Be*, roller skates into a
post-apocalyptic, drought-stricken future with the Brooksfilms production of *Solarbabies*, $79.95 in Dolby surround stereo, VHS and Beta Hi-Fi from MGM/UA Home Video. Ambitious animation effects by Richard Edlund's Boss Film Co. out-
shine the performances by juvenile leads Jami Gerz, Jason Paaric, Lukas Haas and Peter De Luise, who play athletic orphans attempting to find fellowship with a glow-
ing, globular visitor from outer space, Richard Jordan, Charles Durning and the ever-evil Sarah Douglas (STARLOG #111) co-star. Music is by three-time Academy
Award winner Maurice Jarre.

CBS/Fox Video has announced a special price break on a collection of science fiction, adventure and horror titles. Marked down to a new, low price of $29.98 are: *The Empire Strikes Back*, *Carrie*, *Cat's Eye*, *The Return to Boggy Creek*, *The Omen*, *Demien—Omen II*, *The Final Conflict*, *Alien*, *Sanctuary of Fear*, *The Night Stalker*, *Young Frankenstein*, *Hound of the Baskervilles* (1959), *The Day the Earth Stood Still*, *Rollerball*, *Wargames* and *Iron Eagle*.

Laserdisc fans have a special treat in store for them with MCA Home Video's latest release in its Classic Encore series: the ultra-

zany *International House* (1933) with an ab-

solutely stellar cast romping through a Mon-
ty Pythonesque fantasy. Set in Art Deco
China, a mysterious Dr. Wong (Edmund
Brees) has just invented a new television
device called a radioscope, which can
"materialize anything, anytime." As a
demonstration, Dr. Wong attempts to tune
in New York City's six-day bicycle race, but
gets various vaudeville acts instead. Never-
theless, representatives of the world's big-
gest electric companies flock to Wu-Hu and
its famous International House Hotel to buy
up the rights. Bela Lugosi, general manager
of the Moscow Utility Company tries to out-
bid Stuart Erwin of the American Electric
Company and others from Berlin Lens and
Optical. Hotel manager Franklyn Pangborn
defends his hostelry against the onslaught
with his usual prissy aplomb, but when
W.C. Fields tops the bidding by landing his
autogyro (an early helicopter with wings that
also carries a small automobile as a "spare")
on the hotel roof, precise wit becomes ab-

surdist mayhem. Others in the cast are:
George Burns and Gracie Allen (the hotel's
doctor and nurse—heaven help you), Ster-

rolling Holloway, "Baby" Rose Marie, Col.
Stoopnagle and Budd, Cab Calloway with a
chorus line of "The Cellophane Girls,"
Rudy Vallee and real-life socialite Peggy
Hopkins Joyce. Side one is CLV and side
two is CAV format. Chapter stops mark the
musical numbers and the theatrical trailer is
included. Sound is monaural, CX encod-
ed, $29.98.

Two Burt Lancaster adventures are part of
a new "Screen Legends" series of

the last surviving print was found in a
Toronto film vault. *The Prisoner Lost
Episode* ($29.95) contains more than two
dozen differences in this alternate version of
"The Chimes of Big Ben," including: dif-
ferent theme music, additional scenes, alter-
nate takes, additional dialogue, and a clos-
ing, symbolic explanation of the Penny-
farthing bicycle.

Three Claymation shorts by Academy
(continued on page 71)
The actor reveals that the Man of Steel is still just a man as he faces his most personal conflicts in “Superman IV.”

Inside the Metro Sport Club, Christopher Reeve confers with director Sidney (Iron Eagle) Furie. Director of Photography Ernest (Passage to India) Day joins in the conversation, as the three try to determine the best way to shoot the upcoming scene. Next to them stands a large Nautilus machine, with weights and equipment cluttering one end of the long room; nearly a dozen weightlifting extras lounge about, waiting for a cue.

At the far end of the room, a crowd of young, beautiful women in leotards stand by, waiting to begin another round of aerobics in the background of the shot.

The conference ends, and Furie calls for the camera to roll. Reeve—in baggy sweat-suit and familiar glasses—becomes Clark Kent, well-intentioned klutz. In front of his editor/girlfriend Lacy (Mariel Hemingway), one of the exercisers hands Clark a heavy set of weights—which Clark proceeds to drop. “No pain, no gain,” scoffs the jock.

After bidding Lacy farewell, Clark decides to pump a little iron on his own when the yuppie bully asks, “Clark, can you hand me those weights?” With a devilish
The Daily Planet’s new City Editor, Lacy Werfield (Meriel Hemingway) gives mild-mannered reporter Kent (Reeve) some tips on how to loosen up.

twinkle in his eye, Kent offhandedly tosses the weights to the bully—who crashes to the floor, astonished.

Clark Kent shrugs his shoulders innocently, and quietly comments, “No pain, no gain…”

Furie shouts “Cut!” and Kent/Reeve teasingly thumbs his nose at the other actor, and says, “Nyah, nyah!”

**Behind Steel Cameras**

While the unit takes a break to allow the camera crew to change positions, Reeve walks to the other side of the room, past the rows of mirrors on the wall, which have been carefully tilted so as not to betray the film equipment and workers. He takes a seat on the floor, leans his back against the wall, and reflects on his motivation to return to the title role in *Superman IV*.

“I felt we should make a movie in which my personal feelings about Superman—and what he should do—could be used,” says
Reeve. "Having played the character now for 10 years, I know him pretty well, and I thought that would be a good place to start. What would I like to see Superman do if I were going to one of these movies? Well, that started it out. I wrote the story upon which the screenplay was based; Mark Rosenthal and Larry Konner did the hard work of actually facing the blank sheet of paper in the typewriter—they really wrote the script. I have since written a couple of extra scenes, but basically, the script is theirs."

His interest in behind-the-camera procedures apparently increasing, Reeve admits he has growing inclinations in that area, and takes every opportunity to learn. "I've been preparing for quite a while to be a director," he explains. "I've been directing some second unit on this one. Also, Sidney and I collaborate on things. I usually come in and help him stage the scenes and suggest camera shots and stuff because I really feel that I know how to make this particular material work. He's being very generous as, in effect, the new kid on the block. Although he has more than 30 years experience as a director, he has a very nice attitude toward taking suggestions from people who've been around here awhile."

And, on Superman IV, there are a large number of veterans returning, among both cast and crew. All of the Superman regulars are back, including Gene Hackman (Lex Luthor), Jackie Cooper (Perry White), Marc McClure (Jimmy Olsen) and Margot Kidder (Lois Lane—this time on hand for the entire story). Reeve says the shooting has all the feel of a homecoming.

"In Superman III, Margot ended up going off to the Bahamas for some assignment, so it's nice to have her around!" he notes. "It's nice that the Daily Planet is in place. Those are the kind of signposts along the way that people who come to see a Superman film enjoy—they'll know that the team is in place.

"Gene Hackman is brilliant in this movie! He actually steals it right out from underneath me!" Reeve laughs. "He's very charming and funny. I believe in the theory of 'Get the best people around here that you possibly can and you'll look better.' Some stars want to make sure there's nothing but..."
incompetents around them, so they'll look better. But it's really good to have the best co-stars and supporting actors everywhere, and we'll all end up looking better."

Filming on the current adventure comes 10 years after the cameras turned for the original Superman, but Reeve is puzzled to consider the Man of Steel's evolution over the years.

"I don't know how he has changed—probably in intangible ways that I couldn't appreciate. Somebody who has watched all the movies could probably tell me. The standing joke is that it now takes me three steps to get off the ground, where it used to take only one," Reeve laughs.

"I look at Superman IV as the unmasking of Superman, with much more emphasis on Kal-El, the being from Krypton. It becomes clear in the film that both of his identities are a job—both Superman and Clark Kent are personas that he has to become for other people. At the film's heart—what we really pay attention to—is who he is underneath, which is Kal-El. The basic emotional change is that Superman feels he is one of us now, not a visitor anymore. As soon as someone feels they belong somewhere, rather than just visiting, it completely changes the whole range of actions they take, in terms of being responsible for their new home.

"The most exciting scene, storywise, is Superman speaking to the United Nations. He tells delegates from all over the world and a packed gallery of observers that he is going to rid the world of nuclear weapons. We shot that a few weeks ago, and it went pretty well."

**Down Memory Lane**

Reeve says he is also excited about a new scene they have recently written, which he hopes there will be time to shoot.

"It's a sequence where I take Lois Lane on a flight across America. Lois is Superman's point of contact with the human race, and when he has a very difficult decision to make, he confides in her. As Clark, he tells Lois he doesn't want to go to this dinner that they're going to—he says he has a lot of thinking to do. He says, 'Can we go get some fresh air?' and Lois thinks they're going to go out the front door. Instead, Clark takes her by the hand and walks out to the balcony. She says, 'Clark? It's not that bad! Don't do it, Clark!'

"Still holding hands, Clark and Lois go right over the side of the building. Lois drops like a rock and Clark passes through the shot. Then, suddenly," Reeve whistles and motions with his hand, "he courses up as Superman and catches her—but he still has his glasses on. He's doing this to let Lois know who he is. She gets it, and of course, all the memories of their love together [from Superman I & II] come back.

"Superman takes Lois flying around over Maine, the villages of Vermont, the wheat fields of Kansas, the Grand Canyon—and they return to the apartment. He tells her she's the only one he can talk to, and he needed to be with her. He thanks her, then kisses her to make her forget, and comes back as Clark. She says, 'Why am I standing out here freezing my butt off?' And they go back out the door.

"To me, the most important part of the script is this poignancy, a man who is trapped underneath other peoples' needs and expectations," Reeve confesses. "Although he wears it with a great deal of grace, nevertheless, it has got to weigh on him—that's what we're looking for in this film. It's not sad, it's not ponderous—there are many laughs. There are probably more laughs in this film than in all of the others put together," says Reeve, though he anxiously points out that these laughs are not the same kind as those in Superman III.

"The humor in Superman III was parody," he says. "Those were jokey laughs. Superman IV contains what is, I think, genuine humor."

One significant change in the latest Superman movie is the Man of Steel's relationship with Lois Lane. Here, he explains, they have become friends, rather than lovers.

"They change from lovers to almost sister and brother. There's no way that relationship—having given up his powers for her, fallen in love, and turned the world back—they can't get married and move to Westchester. It must be an impossible romance that he keeps very fond memories of—and there probably won't be anybody else for him. He also finds out, in this film, that even as Clark, he can't have Lacy," Reeve explains, swinging his Clark Kent glasses by one hand.

As for the future, Christopher Reeve is entirely non-committal, and pleads innocence regarding plans for a Superman V.

"I haven't given it a moment's thought," he says. "I would rather take Superman films one at a time!"
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STELLA STAR MEETS THE TWO DOCTORS

Exploring the possibilities of expanding her career to this side of the Atlantic, fantasy film's First Lady Caroline Munro (STARLOG #57, FANGORIA #48) combined two weeks of successful meetings with American agents and casting directors with appearances at three October SF conventions, in Trenton, NJ, Baltimore, MD and New York City's Infinicon. Along the way, she encountered genre notables James Doohan, George Takei, Paul (Blake's 7) Darrow, and a pair of Doctors Who, the late Patrick Troughton (pictured here with Munro) and Peter Davison.

Munro's next scheduled appearance will be at the 13th Annual Atlanta Fantasy Fair, on July 31-August 2, 1987, at the Omni International Hotel and the Georgia World Congress Center, in Atlanta, GA. Other guests include makeup FX wizard Tom Savini, author Robert Bloch and STARLOG Senior Correspondent Steve Swines. For further information, write to: The Atlanta Fantasy Fair, 482 Gardner Road, Stockbridge, Georgia 30281.

101 THINGS TO DO AT A CON

Spend the afternoon hanging out at the art show.

Art: Mark Alan Chernoff

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—R.S. Sean O'Halloran

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Oconomowoc, WI 53066

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In Delta City, RoboCop (Peter Weller) is the law.

DELTA CITY
THE FUTURE HAS A SILVER LINING.

Peter Weller
Code Name: RoboCop

By ERIC NIDEROST
It's a hot afternoon in Dallas, Texas, and a summons has just arrived to interview a robot. Mechanical men aren't much for socializing, so an offer like this one is hard to refuse. The rendezvous is taking place on a downtown street, near a cluster of corporate highrises that proclaim this city the financial nerve center of the Southwest.

The robot in question is really Peter (Buckaroo Banzai) Weller, playing the title role in RoboCop: The Future of Law Enforcement, Orion's new $10 million action/adventure. Although he's known in the business as an actor of "James Dean" intensity, Weller certainly looks relaxed at the moment. He lounges in a barber chair inside a trailer while two makeup artists hover around him.

"I'm putty in the hands of the masters here," says Weller, pointing to makeup wizards DuPuis and Mixon. "I have my coffee, read my script, they go to work, and that's it!"

Cyborg Birth

Outside, it's a blistering hot day with temperatures in the 90s, but inside the air-conditioned trailer, Weller is insulated from the rigors of the Texas climate. The actor is bare-chested, save for a towel draped across his shoulders, and the lower half of his body is clad in loose-fitting sweat pants. His feet are encased in loafers, the heels of which are propped against the metal footrest of the makeup chair.

But it's Weller's head, not his body, that gives the visitor pause. His facial transformation from human being to RoboCop is almost complete, and the overall effect is impressive. Once in full makeup, only his eyes, nose and mouth are his own; the rest of his head is covered in foam latex appliances. A maze of robotic parts protrude behind his ear, with metal conduits that inexplicably end in a wall socket plug! A "shaven skull" rises above his eyebrows, flesh-colored to simulate the pitiful remnants of a man.

The bald pate is perfectly smooth, save for a bullet hole in the right temple. A grim souvenir of his character's assassination, it looks like a miniature moon crater with fissures radiating star-like from its center. It may not seem possible, but Weller looks even more bizarre in this half-finished state. A curious white line encircles his countenance, the boundary zone between his actual skin and the latex appliances. As time goes on, this telltale line vanishes as DuPuis and Mixon cover it with makeup.

The actor for today's action is located on the 56th floor of the Renaissance Tower, a prominent downtown skyscraper. The makeup trailer is parked on a nearby street, dwarfed by the immensity of the steel-and-concrete canyons all around it. To get to the set, Weller must walk about 50 yards on a public street, enter the Tower's lobby, then wait until an elevator is available to whisk him to the 56th floor. No attempt is made to hide his Robo features during the journey from trailer to set. Just what the briefcase-toting businessmen think about a robot walking the streets of their city—no mention having to rub shoulders with one while waiting for an elevator—is unrecorded.

RoboCop provides Weller with a golden opportunity to showcase his acting skills. He has a dual role in the picture; at first, he is Murphy, a good cop and family man in Detroit. Then, in a gruesome experiment concocted by an all-powerful corporation, he is killed and turned into RoboCop, a cybernetic law officer. Technically, Robo is a cyborg, part human and part machine, enabling Weller to inject some subtle shadings into his overall screen portrait.

"I feel good about playing a robot," Weller explains, "in that I'm playing a human being who has been transformed into a cyborg. Aside from the action-adventure, the corruption, corporate machinery gone berserk, and so on, the heart of all this is a morality tale. It's like

As an actor, it was Weller's challenge to transform a human being into a robot without resorting to mime techniques.

Beauty and the Beast, or the Tin Man of The Wizard of Oz. It's a great little jewel of a human story."

Robot Life

Weller didn't have to audition for the part, a fortunate turn of events for the lanky actor. "Actually," Weller laughs, "I haven't had an audition for eight years! I've never been a good auditioner; I don't 'read' well. I've more or less B-sed my way into all the good parts I've done. Besides, anything I had to sit down and read for, I never got anyway!

It was a meeting of minds, not formal auditions, that landed him the role of Robo: "I knew director Paul Verhoeven's work, and he knew mine. Actually, he was one of the directors I wanted to work with in the next 10 years. We sat down and talked, and his vision of the picture paralleled my own. However arrogant it sounds, I'm at the stage of the game where I don't necessarily want to do a film if the director isn't on the same wavelength."

Working on RoboCop during the early stages of the production was personally frustrating, physically taxing, and emotionally exhausting. The ink had scarcely dried on Weller's contract before he plunged headlong into a grueling four-month preparation for his role. As he recalls, "I worked with a mime for four months. We wanted to take a human being and transform him into a robot, walking in a suit in such a way that was stylized, attractive, yet computerized and mechanical without being 'mimelike.' In essence, we wanted to have some humanity breathe through this robotic thing."

The filmmakers mutually agreed they needed a unique robot costume for Weller.

The silver avenger (Weller) dispenses his futuristic brand of justice.

46 STARKLG/August 1987
Officer Murphy (Weller) is assassinated to create the invincible RoboCop—like a phoenix from the ashes.

Peter Weller sees RoboCop as a morality tale in which he has been cast as The Wizard of Oz’s Tin Man.
Eric Niderost is a contributing editor to Military History and World War II. He visited the RoboCop set in STARLOG #117.

preparation, and the wonderful wealth of talent we have available, we're going to make it work." Well, they got Rob Bottin down here along with a couple of engineers who made the suit. We spent 10 hours one Sunday on the problem, and within this single day, we succeeded!

When Weller is in costume, it seems all the effort was worthwhile. As fully revealed, RoboCop looks like a cross between a medieval knight and C-3PO of Star Wars fame. Dark blue armor covers his chest down to his ribcage and also encases his arms and legs. His midriff is "bare," revealing some of the cyborg's inner workings (really a foam latex inner costume). The suit is literally topped off by an egg-shaped helmet that covers most of the actor's face. The most medieval-looking item in the entire get-up, the helmet, is pierced by a narrow visor slit.

Over the weeks, Weller has developed a positive affection for his metallic alter-ego, and can scarcely remember a time when he wasn't wearing a robot suit. "I really hated getting into the suit," he observes. "The first five days, it was constraining, claustrophobic, and hard to work with. It took them hours to bolt me in, and it was as much of a pain in the ass for these guys [DuPuis and Mixon] as for me.

"But now," he quickly adds, "it has become fun. I don't know what life is like if I'm not in the suit. When I'm acting in it, I feel everything's groovy, and my life is in order. I'm starting to feel like one of those prisoners who are so used to life in jail, they can't wait to get back!"

Despite his newfound compatibility with the Robosuit, there still have been some touch-and-go moments along the way. "Believe me, acting in this," he says, pointing to his prosthetics-covered face, "is a dream compared to acting with the helmet. You should have seen me the other day. I had to walk down stairs into a disco through smoke and 80 extras, descending at a 45° angle with two inches of vision through the helmet! It was the hardest thing I ever did!"

Banzai Death

Though he has appeared in only a handful of films to date, one of them, The Adventures of Buckaroo Banzai: Across the Eighth Dimension, has become a cult classic (which he discussed in STARLOG #86). Weller had the title role in the effete opus, portraying a half-Japanese surgeon/rock singer with a taste for derring-do. Though audiences and critics drove Banzai to box office hari-kiri, it has since gained new life on video. The film's growing popularity has caught everyone—Weller included—by surprise. "I wasn't aware of the cult appeal," he says with a shrug. "While we were making it, we were certainly in the middle of something bizarre. We didn't know what it was—but it was fun!"

Weller pauses, and as the memories flood back, his features stretch into a broad Robosmile. "I love the rock & roll scene in Banzai," he exclaims, "and I love all the stuff at the picture's end. Christopher Lloyd [STARLOG #2] and John Lithgow [STARLOG #3] are old buddies of mine, though in that picture, they play my enemies. When I was in the Shock Tower, I never laughed so hard in my life! They had to stop the takes on that segment over and over because of the banters between Lloyd and Lithgow. Lloyd was filling himself full of Fritos, and Lithgow was spitting in my ear about shocks to my auditory synapses." Weller believes poor handling, at least in part, was responsible for the film's initial failure. "It just didn't sell the press or publicity it needed," the actor observes, "and the picture got lost in the shuffle." Weller would love to do a sequel to Buckaroo Banzai, but says the concept is "tied up in litigation." He doesn't explain further, nor does he have much comment in regard to Heroes in Trouble, the projected TV series reminiscent of Buckaroo Banzai. "Ohhh," he cries in mock anguish as he grips the makeup chair, "TV is stealing from us! It happens all the time!"

It's nice to recall past pictures, but at the moment, RoboCop is the focus of all his attention. Sometimes when he speaks, Weller assumes the guise of Murphy/RoboCop so completely that you can't tell where he leaves off and the fictional hero begins. It's also hard to say if the actor is under the spell of a good makeup job or is merely flexing his Method-trained memory. "I was raped, man!" he cries, a note of indignation rising with the volume of his voice. "They killed me on purpose and put me in this machine. It's an emotional catharsis when I discover I once had a wife and a child and they're gone. When Nancy Allen tells me who I once was—and it's not available to me anymore..." Weller's voice trails off into inaudibility, as if he is drained by the revelation.

Besides action/adventure, RoboCop offers a subplot which serves as an allegory about today's corporate world. The main corporation in the movie, not only controls the police but also finances the crime that makes the robotic cops necessary.

"That's the key," Weller says forcefully. "The guys that shot me are part of the military-industrial complex. These 'powers that be' manage the police force and are also behind the cybernetic cop idea. They are also the people who are feeding the drug wars, so they can build more robots and fight the drug wars they themselves created! All these people are guilty—not only the people who shot me, but the people who made me, too. When they realize that Robo has found out the truth about them, they try to kill me."

He is pleased to be in a movie that offers more than formula action-adventure. As Peter Weller observes, "It's a light action script, and very commercial, but its very center, the core is discovery—the sadness that this guy's life was taken away and he was instilled into a killing machine. But the wonderfulness is that he starts to discover what he once was, and pursues it like a dream. In the end, to a degree, he wins it back."
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RAY BOLGER 1904-1987

He could while away the hours conversing with the flowers, consulting with the rain.


Bolger was the last surviving Wizard of Oz star. He is survived by his wife of 57 years, Gwendolyn.

Raymond Wallace Bolger was born on January 10, 1904 in Boston. The sad-eyed performer first learned to dance from a bank night watchman who had been a professional tap dancer. After his first Broadway appearance in 1926, the gangly hooper entertained stage, film and television audiences in a career spanning 55 years.

Of The Wizard of Oz, Bolger said, “I knew that I was taking part in a strange kind of adventure.” That adventure included bombing with the critics when the film was first released in 1939. Nevertheless, the picture finally redeemed itself when it began annual TV broadcasts in the 1950s, eventually becoming an American institution.

Although acclaimed for his erratic physical footwork by dancers such as George Balanchine, Bolger always thought of himself as a comedian who only danced for laughs.

His genre credits included the villainous Barnaby in Disney’s Babes in Toyland (1961) and, more recently, as the android Vector in the “Greetings from Earth” episode of Battlestar Galactica.

Yet he will be best remembered for his portrayal of a singing, jumping, dancing bale of straw that won over a little girl from Kansas and young souls around the world—without any brains, but with a lot of heart.

—John Sayers

DANNY KAYE 1913-1987

The sound of “T-pocketa, t-pocketa” still echoes, the chalice from the palace still holds the brew that is true, and the inchworm still measures the marigolds, but the actor who made those sounds and phrases famous is no more.

Actor/singer/dancer Danny Kaye, who starred in a number of fantasy-related films, died of heart failure on March 3, 1987 in Los Angeles, after a bout with hepatitis. He was 74.

The Brooklyn-born performer broke into films in 1944 after a career on the Borscht Belt comedy circuit and on Broadway. Among his genre performances are the title roles in The Secret Life of Walter Mitty (1947), based on James Thurber’s tale of a daydreamer who leads an adventurous life in his imagination; The Court Jester (1956), a tale of a clown who becomes a hero and frees a kingdom from tyranny; and Hans Christian Anderson (1952), a fictionalized biography of the great Danish fairy tale author.

On television, Kaye played Captain Hook in a 1976 production of Peter Pan, opposite Mia Farrow; and Geppetto in a later version of Pinocchio. Among his last roles was an appearance in 1986 on The Twilight Zone as “The Paladin of the Lost Hour.”

—Patrick Daniel O’Neill

In his visit to The Twilight Zone, Danny Kaye was the “Paladin of the Lost Hour.”
T he passing of Gardner F. Fox on December 24, 1986 ironically came after his greatest creation, the parallel Earths concept of the DC Comics Universe, had been abolished. Fox, pulp writer, SF and historical novelist and comic-book scripter, was one of the stellar lights of both the Golden and Silver Ages of comics.

A law school graduate, Fox was sidetracked from a legal career when a schoolmate, DC editor Vincent Sullivan, offered him work in the new comic book industry. Applying his legal expertise, Fox created crusading District Attorney Steve Saunders for Detective Comics. As costumed heroes overran the field, he conceived Sandman, Starman, and the original Hawkman and Flash. As an early Batman scripter, Fox wrote the 1939 story in which Batman first fired a gun—leading to the editorial edict that forbade Batman from ever again resorting to firearms. Fox’s greatest Golden Age creation was the combining of DC’s many superheroes into the Justice Society of America, which ran in All-Star Comics from 1940 to 1947.

Fox also wrote for the pulp magazines Weird Tales and Planet Stories. He scripted the very first barbarian comics character, the Conan-inspired Crom the Barbarian, whose four-color adventures appeared in a 1950 pulp, Out of This World Adventures. For other comics lines, Fox created the Face, Skyman and others.

When superheroes fell on hard times in the ’50s, Fox supplemented his comics work with a string of novels, beginning in 1953 with a historical fiction called The Borgia Blade. But science fiction was the writer’s first love and through the ’50s and beyond, he penned many SF novels. Fox also created the Kothar the Barbarian and Kyrik, Warrior Wizard paperback series.

The introduction of a new Flash in 1956 heralded the beginning of the Silver Age of comics and Fox became one of the leading architects of that new era.

“Late in 1959,” Fox once recalled, “I was thrilled when editor Julius Schwartz gave me the assignment of reviving the Justice Society as the Justice League; a year later came the revival of another old favorite, Hawkman—and then, the Atom.”

Aside from superheroes, Fox was one of the major contributors to Schwartz’s now-classic comics, Strange Adventures and Mysteries in Space. For the latter title, Fox created Adam Strange, a modern version of Edgar Rice Burroughs’ John Carter of Mars. Strange, Earth archelogist, is periodically teleported to the distant planet Rann, where on each visit, he faces a new superscientific menace to that planet’s inhabitants.

In a story called “Flash of Two Worlds” (Flash #123, September 1961), Fox applied the pulp SF concept of parallel Earths to DC’s universe and revolutionized the company’s continuity. In that story, the modern Flash accidentally warps over to “Earth-2,” home of the original ’40s Flash. Their successive teamings gave rise in 1963 to yearly Justice Society/Justice League of America crossovers. Fox effectively integrated DC’s 1940s past with its ’60s reality and bridged the gap between the Golden and Silver Ages. DC only recently overhauled their official milieu, combining Earth-1 and Earth-2, eliminating duplicate heroes, and launching a third version of the Fox super-team idea, now called simply The Justice League.

The brilliant, logical and inexhaustibly imaginative work of Gardner Fox left an indelible mark in the world of comics. His death reinforces the sad fact that for DC comics, an era has truly ended.

—Will Murray
LanceHenrikson

Call Him Chameleon

He's an actor of many changes—whether anecdotal cop facing a formidable "Terminator," nocturnal nomad prowling "Near Dark" or innocent android battling "ALIENS."

ByJaneGaelRafferty

a little bit stagey, why don't I put my hand over somebody else's hand and that involves more people. It makes it an event."

Henrikson, reflecting upon Bishop's position with the Colonial Marines, observes, "I see him as somebody who is basically a servant without being servile; a companion to labor. At this time in history, it would be demoralizing for a human to be around someone who is being subservient. That's why they call Bishop an Executive Officer, which is just a fancy title for planetary maneuver. He's not a Marine, he's a part of the ship, the Sulaco.

"He doesn't carry a weapon, there's no way. Because if you give an android a weapon, you're getting into another area entirely. You can make a weapon that can shoot itself, like the smartgun, but you don't give an android a weapon. There's a vast difference."

However, Henrikson (previously interviewed re: ALIENS in FANGORIA #55) is quick to point out that Bishop can take charge if necessary. "But only in a life-threatening situation," he cautions. "It would only be for a moment, like the scene where Ripley was going to move Hicks and I stopped her and said, 'No, we have to get a stretcher.' Bishop finds a way to get around things. It's like saying, 'Look, there's a fly on the ceiling,' and while the guy is looking, Bishop just goes ahead and does it.'"

As an artist who never stops learning

ForLanceHenrikson, who portrays Bishop, the "artificial person" in ALIENS, his role as an android was an interesting and challenging one.

"I had two months before I started filming, so there was plenty of time," Henrikson says of his preparation for the film. "I used it all, believe me. If there was more to Bishop, more of a story about him, you would find out incredible things.

"My biggest problem was having to follow two exceptional performances of androids. Rutger Hauer [as Replicant Roy Batty] in Blade Runner was excellent, and I loved Ian Holm’s work as Ash in ALIEN. We didn't have the same problems. Holm had to give the audience tips so that it all added up at the end. That's a terrible spot for an actor to be in."

With ALIENS, there was some question regarding how to present Bishop to the audience. "Jim [Cameron, writer/director] and I talked for a month on the phone—he was already in London—to try to figure out the best way to introduce Bishop," Henrikson explains. "We had an idea about him being alone, while everyone else was in hypersleep, tending to meters and buttons and doing a thousand, thousand push-ups. You see this lonely figure in this ship by himself. We realized that doesn't do much storywise, and then we came up with the knife.

"I practiced that quite a bit. Then, when we got onto the set and finally were ready to shoot the scene, I dragged one of the other guys into it [Bill Paxton]. I said, 'Jim, this is

JANEGAELRAFFERTYis a Michigan-based freelance writer. This is her first article for STARLOG.
him, the world is xenophobic. He's an alien to anything alive. He must be as careful as, say, a black man in South Africa, where you make a mistake and you're out. You're either replaced or you're destroyed.'"

Bishop had an innocence that intrigued Henriksen. "I felt that he was only eight to 10 years old, mechanically, so I gave him the emotional life of a 14-year-old," Henriksen notes. "I was basically playing myself at that age. There's the knowledge that you have your whole life ahead of you to learn, yet there's always that vulnerability to the powers that be."

Vulnerability is also one of the realities of an actor's life. Henriksen muses ruefully over the numerous times his part in a film has ended up on the cutting room floor. "The lag is the problem," he says. "If you're doing a play, you get some instant gratification, or if you're winning the World Series, it's happening right at that moment. But with a movie, you do it and then you wait six months or longer to see it. When you realize you've been cut out, it's a stun. I worked for three months on Close Encounters, then got cut out." The same thing happened when Henriksen portrayed Wally Schirra in The Right Stuff. "Which was," he explains, "a great movie to work on. I loved it, but the result just wasn't there."

Android Dreams

Henriksen—who discussed The Right Stuff in STARLOG #78—received more time on screen in Nightmares, Jim Cameron's Piranha II: The Spawning and Choke Canyon, none of which were box office or critical hits. And he enjoyed his role in Terminator, Cameron's earlier hit, as Vukovich, the cop who never gets to finish telling a story. "Oh, God, that was so much fun! Paul Winfield [Lt. Traxler] and I joked that the relationship between those guys would make a great TV series."

"They're going to do a second Terminator," Henriksen reveals. "You never see me die, so I was telling Jim Cameron that it could start in the hospital with me covered with scars saying, 'Look, if this guy came once, he's gonna come again...'."

With the success of ALIENS, 20th Century Fox is also eager for another sequel. The way was left open by Cameron's deft touch at the film's very end. "You can hear the facehugger scampering across the screen. Cameron did that on purpose," Henriksen says, noting that there is a possibility that Bishop could return in a sequel. "If there's a good script, I would love to do that part again. There's so much more to do."

"I would like to get into the whole concept of how and why androids are made. Bishop is not biological, he wasn't built in an organic way. If you can imagine your own nerve synapses as being silicone—more of a plasmatic gate to conduct the electrical impulses. The synthetics are very advanced, but they aren't organic yet. Jim and I were talking and realized that although Bishop is very advanced, we don't see him as the end-all in terms of an android. Jim loves the whole concept of androids. If you could ever put psychology into a solid form, building a human would be it."

ALIENS reunited Henriksen with Stan Winston, who won a special visual effects Oscar for his work on the film. Winston (FANGORIA #56-57) created both the Terminator cyborg and the effects for Mansion...
of the Doomed, a film Henriksen laughingly characterizes as "a movie I don't talk about." Henriksen will be starring in Pumpkinhead, a horror film co-scripted and directed by Winston.

Winston's effects for the Alien Queen's attack employed "every technical device you could possibly use in a movie, from the oldest to things never before used. I never saw so much talent being exercised on the same soundstage," Henriksen says, slightly awed by the memory.

"The last scene took almost two weeks to shoot. It was like being in the center ring at Ringling Brothers Circus. There I was, cut in half, lying on the floor, covered with milk and yogurt, looking up at the 15-foot queen. Above and behind me, this big dropship is smoking. The only thing missing was a guy on a trapeze swinging down!"

Feeling at home with his craft, Henriksen literally metamorphosizes into his characters. "A director friend calls me 'the chameleon' because, somehow, depending on what's happening with the person I'm playing, I really change something. I do it organically. Sometimes," he muses, "I see my own films and say, 'God, I don't know who that guy is.'"

"I'm trying to keep instant recognition at a distance as long as I possibly can. I don't want the audience to be taken out of a movie because they know who I am. I would hate to become as familiar as cornflakes because it hurts your storytelling a little bit.

"The weirdest thing is happening. Even when I have a beard, people recognize me as Bishop. So, I'm in big trouble now. I don't know how I'm going to get out of this one."

Henriksen grew the beard for his lead role in Survival Quest, an independent production that he finished filming last fall. "It was an exciting piece for me because of the mountain climbing, which I was terrified to do. Fortunately, I had a really good climber training me. I had to overcome my fear. The whole film had that aspect, where everyone had to overcome something.

"Survival Quest is about people from all walks of life who go out into the wilderness for a month with a guide. They confront themselves about what the meaning of life is for them. I take a group out and the adventure begins...."

Having interacted with strong female characters in many of his films, Henriksen affirms that he likes competent women. "I like the idea of a matriarchal system, which, by its nature, is pretty good for men. It provides a natural nurturing process, which works, especially in acting, and I think there's a lot of room for women directors in this business. My last film, Near Dark, was with a woman director, Kathryn Bigelow, who co-wrote it with Eric [The Hitcher] Red. It's produced by Steven Jaffe, who is a real gift to the industry. But Kathryn Bigelow—that's a name to remember."

**Maul in the Family**

_Near Dark_ is a delicate mix of romance and adventure, with a touch of the super-natural carefully blended in. "It's one of the most original scripts I've ever worked on," Henriksen states. "For two hours with a film, you can create any kind of world as long as you have set the parameters for it. This movie asks the audience, not so much to keep an open mind, as to be ready for an experience."

Near Dark reunited Henriksen with his ALIENS co-stars, Jenette Goldstein, who portrayed Vasquez (STARLOG #15) and Bill Paxton (Hudson) as a band of roving immortals. "It's very rare that you go from one movie to another as a group. As a result, we were much more than an ensemble. We came in with such strength after working together in ALIENS," Henriksen observes. "It was very powerful to be part of it."

"I play Jesse Hooker, the leader of the family. He's a romantic who has outlived his era. He has seen all the changes take place and his version of romance die terrible deaths." Reluctant to linger on the tragedy of immortality, Henriksen continues, "Bill plays my right hand man and Jenette is my girl friend, who was a flapper in the '20s and came with me gladly.

"The family members are nocturnal nomads—wanderers, very much like the Romany. In fact, the word I used to describe anyone who wasn't one of us was _gajo_ [not-Gypsy]. Their main purpose is to keep the family together."

"They have to eat, but they're like wolves (continued on page 71)

The android dissects an Alien facehugger. Ironically, "For him, the world is xenophobic. He's an alien to anything alive," Henriksen states.

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The sexy "Blake's 7" villainess admits her hidden desire to get amorous with Avon & reveals how she tapped her way into John Nathan-Turner's heart.

You are undoubtedly the sexiest officer I have ever known," Servalan is told in an early episode of Blake's 7. Both male and female fans of the show seem to agree. The British science-fiction series tried to give villainy a new look and succeeded beyond its wildest dreams with Servalan, Supreme Commander and would-be President of the evil, corrupt Federation.

As originally conceived, the ruthless Supreme Commander, dedicated to becoming Galactic Dictator and destroying terrorist forces such as Blake and his seven, was a male in uniform, a kind of establishment Rambo. But from this concept emerged the delicate-featured, exquisitely gowned but utterly heartless Servalan.

"The interesting thing about playing Servalan," says Jacqueline Pearce, the actress who essayed the role, delightedly, "was that Terry Nation [the show's creator and main writer] said he couldn't write for women. When Servalan started out, she was a he! Terry woke up one morning and said, 'No, she should be a she.' So, he changed in midstream and I think that's why she's so interesting, because she does have male characteristics as well as female. And that makes Servalan a total human being."

But the character's male aspects might have overwhelmed the female if it hadn't been for what Pearce calls her "utter lack" of diplomacy. With her hair styled in what at the time (1978) would easily have been perceived as a man's cut, Pearce discovered the costume the producer wanted her to wear was "a military, safari-type outfit," she describes. "Jackets, trousers, jack-boots—and a riding whip!"

Being, as she observes, not the most tactful of people, Pearce's immediate response was to tell him, "If you dress her like that, with this haircut, you might as well cast a man." Fortunately, the producer agreed with her suggestion that going in the opposite direction—making her appear ultra-feminine—would make the character doubly dangerous. "Because if you look one way and act another," the actress notes, "people don't really know what to expect—and that is drama."

Although she acknowledges that Servalan is the series' villain, Pearce is quick to point out that she doesn't view the character as thoroughly evil. "As Servalan and I developed as human beings, we fed each other. She has enormous vulnerability—which is a very different thing than weakness. I'm sure she had weaknesses, I don't know what they were." She laughs, "If Servalan had any, she certainly wasn't giving them away." Pearce herself was, she admits with characteristic directness, "a completely different person before Blake's 7. I was extremely quiet and shy and didn't really know who I was. Servalan was, in a sense, my alter-ego. I found out a good deal about myself through her. She was a very misunderstood woman."

While filming the show, Pearce discovered that, to some extent, women directors were "probably more sympathetic," she says. "They didn't see Servalan as quite so black and white. They weren't threatened by her as the men were, and they probably had a greater empathy for what I was trying to do." Although no
Despite Pearce's insistence that "she was a very misunderstood woman," Servalan set out to conquer the galaxy with sheer ruthlessness and an unerring fashion sense.

Blake's 7 script ever emphasized what Pearce perceived as the character's true vulnerability. "We got quite close with 'Sand,' the Tanith Lee script," she explained. Servalan had been rejected at 18 after a traumatic love affair and built the image as a defense," Pearce explains. "Only those who are sensitive to that, who can see through that, can get through. And that's true—I think we all do that in life."

Life played a part in creating the dialogue for "Sand" as well. One day during filming, Steven (Tarrant) Pacey asked Pearce why she was looking so happy and she explained that she had just bought a houseboat in Chelsea. But, he protested, he also lived on a houseboat in Chelsea. Smiling up at the handsome young actor, Pearce said, with a Servalan-like smile, "Gosh, Stevie, I'm the girl next door!" Without a moment's hesitation, he replied, "If you're the girl next door, I'm moving!" Pearce told this story to Tanith Lee—who proceeded to write the exchange into the script as part of a scene between the boyish exuberant Tarrant and the sophisticated Servalan that Paul (Avon) Darrow (STARLOG #116) describes as "a bit like introducing the Bride of Frankenstein to Andy Hardy."

"The only character who probably could have coped with Servalan actually being the girl-next-door was Darrow's character, Avon, the series' occasional hero and immutable gadfly. Terry Nation (STARLOG #106, 117), at the start of Blake's 7's third season, implied that there could be some kind of relationship between Servalan and Avon. Both Darrow and Pearce regret that possibility was never really developed. "I always saw Servalan and Avon as opposite sides of the coin. He was the only man who could interest her, and she was the only woman who could interest him," she notes.

Darrow has remarked that Avon admired Servalan because he knew he could never trust her—and he could deal with that! During the series, sporadic problems arose with new writers, unfamiliar with the Blake's 7 characters, scripting "their own ideas of the characters which often bore no resemblance to what they were really about," according to Pearce. "We had div-
different writers all the time, and they didn’t always understand what you had to do,” she says. “If you have a Terry Nation or Tanith Lee script, you have no problem—they’re such wonderful writers—but unfortunately, not everybody writes like them.” As a result, the cast often altered the script, adding or subtracting material. In the third season episode “Aftermath,” a scene between Avon and Servalan appeared totally bland (and most uncharacteristic) until director Gerald Blake, Darrow and Pearce took it in hand. Lines that were tame when delivered from across the room took on new significance as Avon and Servalan exchanged them and wound up in a passionate—if not exactly loving—embrace.

Pearce is also familiar to Doctor Who fans for her role as Chessene, the Androgum—an animalistic creature artificially evolved to a higher order—in “The Two Doctors.” Although also a villainous part, Pearce approached it differently because the character was so clearly alien. “I was fascinated by being an Androgum,” she says, “by the fact that she had these operations but could revert back as she did—as soon as she saw a bit of blood, she went crazy. But I had never seen a Doctor Who episode in my life when I did it. And now, I’m a great fan. They’re a wonderful crew, I love them. They welcomed me with open arms. I felt had always been there—it was very special.”

Producer John Nathan-Turner (STARLOG #82, 101), having worked with Pearce in “The Two Doctors,” typically decided to cast against type, asking Pearce to play the Fairy Godmother in the 1985 Christmas pantoimime production of Cinderella. The Christmas pantomimes are a uniquely British entertainment. Based on traditional tales, they combine new characters, old vaudeville jokes and routines, familiar songs, boys played by girls, and women (such as the ugly step-sisters) played by men. They customarily star well-known television actors.

Cinderella had been produced in 1984 with Peter (The Fifth Doctor) Davison (STARLOG #102) playing the role of “Buttons” and his wife, Sandra (Hitchhiker’s Guide to the Galaxy) Dickinson as the Fairy Godmother. The 1985 season’s production would see Doctor Who veterans Colin (The Sixth Doctor) Baker (STARLOG #105) as “Buttons,” Nicola (Pere) Bryant as Cinderella, Mary (Romana) Tamm as Prince Charming, and Anthony (The Master) Ainley returning as Baron Hardup. Pearce had, she chuckles and says emphatically, never done pantomime before and, she observes, “I don’t think you can have two actresses more dissimilar than Sandra Dickinson and Jacqueline Pearce. There was no way I could do the Fairy Godmother like Sandra. I don’t have a voice like hers, for one thing!”

“John asked me if I would like to do it, and showed me the video from the year before. I said, ‘Well, I can’t sing or dance.’ ‘That’s all right, darling,’ he promised me, ‘you won’t have to.’ So, I went in on good faith, thinking the part would be written in such a way that I wouldn’t have to sing or dance. I saw the video a few months later, and I saw myself ripping my skirt off [as the Fairy Godmother breaks into a flashy tap dancing number] and ‘Tapping my Troubles Away,’ and I don’t know how it ever happened to me, I will never forgive John Nathan-Turner.” But would she do it again? “Absolutely. It stretched me,” she says exuberantly. “Doing things you can’t do, that terrify you, is the only way to grow.”

Part of her enjoyment in doing the pantomime came from the freedom the cast felt to play jokes on each other, such as one aimed at Anthony Ainley (STARLOG #82). “He had to announce to the audience that somebody had won a Honda motorcycle—whoever had this particular number under their seat—was to please come up on the stage. Of course, no one had that number because there weren’t any motorcycles at all. But somebody that night had put the number under four different seats! Suddenly, all these people came up on stage, demanding this motorcycle!” She laughs. “Poor Tony! Not fair! He managed very well, though.”

So, with her hair somewhat longer, her career in television and theater continuing, Jacqueline Pearce goes on, approaching every job with a dedication that Servalan would recognize and appreciate. “My feeling is that you give 100 percent to everything that you do. If your attitude is ‘Take the money and run,’ then you run and you don’t take the money. There are too many talented people out there who are not working and who would be very grateful for the opportunity to work and give it everything they’ve got.”

Yes, some TV shows do change people’s lives. “I was a completely different person before Blake’s 7,” Pearce reveals. “I was extremely quiet and shy and didn’t really know who I was.”
(continued from page 9)
fall), Wizards of the Lost Kingdom II and Barbarian Queen II.
Interestingly, Laurel Entertainment has registered a title long-rumored to belong to the last Dead film, Twilight of the Dead.
Return of the Living Dead—Part II, the producers proudly announce, isn't a sequel, but a sort of continuation of the theme of the first Return (itself a kind of follow-up to Night of the Living Dead). James Karen (FANGORIA #54) and Thom Mathews (FANGORIA #59)—who starred in the first Return—and died (in the flick) are back as new but similar characters (gravediggers who confront the re-activated dead).
Plans continue for yet another follow-up. It's Phantasm II, sequel to the 1979 hit.
Speaking of other ghastly encores, there's Poltergeist III. Reprising their original roles in this sequel are Heather O'Rourke (as Carol Anne) and Zelda Rubinstein (as the celebrated Tangina). This sequel takes the entire story to Chicago—where the film will be shot on location—but the series' original stars, Craig T. Nelson and JoBeth Williams, won't be on hand for the continued hauntings. Tom Skerritt and Nancy Allen are the new leads. And what gets haunted? The 70th floor of a skyscraper. Gary (Wanted Dead or Alive) Sherman directs from a script he co-wrote with Wanted collaborator Brian Taggart.
Universal Pictures is planning a sequel to its 1974 Sensurround sensation Earthquake, which leveled Los Angeles through the magic of special effects. This time, the disaster's up the coast in Earthquake: San Francisco.
The Deep II or Return to the Deep is still, at least at this time, on Columbia's list of prospective film projects.
Fantasy Films: Empire Pictures is working on a full slate of genre low-budget flicks. These projects include: Transformations; Dream Invader; Vault (a $3.5 million yarn about a billionaire's quest for the secrets of immortality); Skeleton; Catacombs (set in the burial chambers of Rome); Ghost Town; Deadly Weapon (not to be confused with Richard Donner's Lethal Weapon—a kid armed with an anti-matter gun terrorizes a small town, scripted and directed by RoboCop co-writer Michael Miner); Quadrant (SF); and Cellar Dweller (horror comics come to life as FX wizard John Buechler directs a cast including Dynasty's Pamela Bellwood, Ben Casey's Vince Edwards and The Munsters' Yvonne de Carlo). Northeast Kingdom is a $15-$20 million fantasy thriller that Bob (Murder by Decree) Clark will helm. It chronicles a young boy's exploits with a band of monsters.
William Dear, currently represented in theaters with Harry and the Hendersons, is slated to spoof UFOs with Saucer. Phil Austin and David Occhena penned the script which Dear may direct.
Another Turnabout-styled fantasy comedy is in production. In Vice Versa, a $10 million Columbia film, it's divorced yuppie Judge (Beverly Hills Cop) Reinhold who ends up magically switching identities with his son, Fred Savage of The Boy Who Could Fly. Dick Clement and Ian La Frenais scripted the December 11 release. The similar Like Father, Like Son, a fantasy comedy from Tri-Star (a studio partially owned by Columbia), features a switcharoo between pop Dudley Moore and kid Kirk (Growing Pains) Cameron.
Adventure is the name of the game in De Laurentiis Entertainment's forthcoming China Marines (a Raiders-like yarn to be

This is the world of Robojox, where trained champion athletes control giant robots (whose metallic boots are seen in the background) and battle each other to the death to determine the fate of nations.

AT WAR WITH THE "ROBOJOX"

After a trio of horror films for Empire Pictures—Re-Animator, From Beyond and Dolls—director Stuart Gordon is bringing his considerable talents to the science-fiction genre with Empire's most ambitious film to date, the futuristic fantasy Robojox, currently in production in Los Angeles. "It's set in a post-nuclear era," says Gordon, "although it's not Mad Max. It's 100 years after a nuclear war. The world has rebuilt itself to some degree, but things are still pretty shaky. People have decided they're never going to allow another war to take place, so now all international disputes are settled by giganti robots fighting it out, piloted by what we call the robot jockey or robojock representing their entire country. They sit in the robot's head and are a combination of warrior and astronaut, the best of the best.
"Their entire country's fate rests on their shoulders. These battles take the place of football games as well as warfare. It's like the Super Bowl every time these guys come out. I think it's an interesting metaphor.
"Robojox is inspired by those Japanese robot toys," Gordon reveals. "The idea occurred to me from looking at the illustrations on the boxes, with the maintenance crews scrambling over these giant robots. It's a ready-made fantasy that no one had really tapped into yet, just waiting for a chance to
helmed by *Cobra's* George Cosmatos and *Cobra Verde* (an "exotic" adventure with a Brazilian setting directed by Werner Herzog). Klaus Kinski stars.

*The Giant Rat of Sumatra* is the latest Sherlock Holmes movie in development. This case, of course, pits the Great Detective against that legendary creature mentioned briefly in the Holmes canon. Michael Lindsay is scripting.

Aliens seem to be on a real crime spree in two different New Line Cinema productions. In *Stranded*, the aliens kidnap a grandson (Maureen O'Sullivan) and her granddaughter. Joe (Brother from Another Planet) Morton (STARLOG #00) co-stars in this upcoming release. Meanwhile, *Hidden* chronicles evil aliens' mishaps as they take over various humans' bodies. Michael (Flashdance) Nouri and Kyle (Dune) MacLachlan (STARLOG #89) co-star.

Scores: John Barry will once again score James Bond's latest mission. Barry and the Norwegian rock trio a-ha will co-write the theme song for *The Living Daylights* (which a-ha will perform).

**Animation: ALF** gets down and gets animated for NBC Saturday mornings this fall. The new *ALF* cartoon will feature the gourmet cat lover's adventures before he came to Earth—as well as his relatives. The spin-off will be produced by DIC Enterprises (whose animation expertise includes *The Real Ghostbusters* and Saban Productions, partnered with Allen Productions (which does the live-action sitcom). Also in development is a live-action *ALF* movie, whose storyline would apparently take the popular alien from Melmac to Earth.

There's also *The Little Archies*—from DIC Enterprises & Saban—in which younger versions of the redheaded teenager and his pals frolic to the rock soundrack on NBC Saturday mornings. The partnered companies are also working on a live-action two-hour TV movie, *The Archies, for possible NBC primetime airing.*

*The Greatest American Hero* failed to return last fall—in a distaff version—when NBC passed on a live-action revival of the old ABC series. Now, Stephen Cannell Entertainment is preparing yet another *Great American Hero* for TV. This one, of course, is an animated version targeted at Saturday morning.

Cannell Entertainment is working up *Dinosauriers,* yet another race of dinosaur heroes, for possible syndication in fall 1988.

**Updates:** *Made in Heaven,* the angelic romance between Tim Hutton and Kelly McGillis, has been rescheduled for a fall release.

The *Scanners* series pilot, to be written and directed by David Cronenberg, will be a two-hour TV movie.

*Twilight Zone* is back on the air this month—with repeats as well as the previously unaired segments being broadcast on CBS, Thursday at 10 p.m.

*The Adventures of the Brave Little Toaster* apparently won't be released by Columbia after all. The animated feature based on the Thomas Disch short story is looking for another distributor.

And just who will direct *The Shadow?* The latest in the line of filmmakers announced to bring the classic crimefighter to the screen is Todd Holland, a veteran of *Amazing Stories.* Will he be the director who finally makes *The Shadow?* That's a question that can be answered in two words—who knows?

—David McDonnell

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**STARLOG:** Tell us about the film’s hero, Lone Starr.

**BROOKS:** Well, he’s played by Bill Pullman, who played the idiot in *Ruthless People.* I think it was very brave of us to pick a guy who played an idiot and make him our leading man, but he turned out to be sensational.

**STARLOG:** Did you have to do much desert shooting?

**BROOKS:** It seems that in every space movie, they’re always in the desert. Don’t ask me why, but they spend a great amount of time there.

Anyway, 'cause they go there, we go there. Lucas went to Yuma, Arizona for *Return of the Jedi,* and North Africa [where *Star Wars* was partially lensed] was too far away, so we went to Yuma.

We went in October or November, figuring it would be a little cooler there. It was the hottest three days America has ever withstood, and we were right there in the middle of it.

It was something like 140 degrees. Cameras were melting. You take an ice cube, you put it on your head, and by the time you get it there, it’s just hot water.

**STARLOG:** Can you compare *Spaceballs* to anything else? There have been other SF spoofs, but mostly low-budget fare.

**BROOKS:** No, this is big stuff. We’ve got a weird picture. It’s *The Wizard of Oz* in space. It’s a bunch of people trying to get back home, and they keep running into bad guys—including a gangster named Pizza the Hut, whom they owe money.

**STARLOG:** *Spaceballs* co-writer Thomas Meehan said you’ve written more than 1,000 pages and had enough material to do three or four films. Is this a genre you would come back to parody again?

**BROOKS:** You never know what the future holds, but I think in this first one, “we’ve really exhausted the great space dishes. I don’t know if we’ve overlugged any clichés, but it would be very difficult to come back and do a *Spaceballs II.*

**STARLOG:** Well, when you talk about making movies for 15-year-olds or thereabouts, that speaks to many **STARLOG** readers.

**BROOKS:** It’s important! Who else will wait in the rain to see a movie? These days, the doctors and dentists who love Mel Brooks wait for the cassette. That’s why I’ve got to corrall these youngsters and show them what a big, gleaming, crazy, witty comedy is all about.

**STARLOG:** Do you have a parting shot? A life’s philosophy you would like to share with us?

**BROOKS:** Yes. My life philosophy is this: If you really want to see *Spaceballs* on the first day, get there the day before.
In 2086, two peaceful aliens journey to Earth seeking our help. In return, they gave us the plans for our first hyper-drive, allowing mankind to open the doors to the stars.

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These are the Adventures of the Galaxy Rangers.

"It started out as an SF action-adventure in space about a police force," explains Robert Mandell, the syndicated series' creator/producer and ITC Entertainment vet. "It really evolved because the show needed a handle. The basic story of Rangers—the idea of having two aliens coming to Earth looking for help—was always there. And in the back of my mind, I guess, I always knew it was based on The Magnificent Seven and Seven Samurai, but the obvious never hit me.

"I was very lucky to meet a guy named Bob Chrestani, who was an agent for William Morris," Mandell continues. "I showed him the presentation, which was then called Beta Force. He loved it and immediately signed the project representation. It was Bob who brought the obvious to my attention. He said, 'Well, what's your story?' I told him two aliens come to Earth—Seven Samurai, Magnificent Seven. And he said, 'Well, you're crazy. It's sitting right in front of you. It's a space Western. It has all the classic Western themes, the main one being justified violence, which is what all Westerns have been built on—lawlessness, new frontier and pioneers..."
exploring unknown territories.' Once we had the space Western hook, things suddenly started to click. We developed the *Galaxy Rangers* name together. The response I began to get from various financing groups was totally different. It was as if I came up with the greatest thing since Star Trek."

Like the characters of that *Wagon Train* to the stars, Mandell wanted to make his Rangers as real as possible. "Throughout the series' run, we tried to base an episode on each Ranger to show their background," notes Mandell.

"The leader of the group, Zachary Foxx, was always our straight-ahead West-Point mentality soldier. He is always doing things by regulations. We designed him to be in direct conflict with Shane Gooseman [the group's shape-changer]," adds Mandell, "who doesn't do anything by the book. He's our Dirty Harry.

"It was very important for me to set their characters from the beginning so that the interaction between the four Rangers would be very strong and the dialogue could reflect a little bit of the characters' histories and personalities without being obvious. For example, the conflict between Zack and Goose has helped establish their backgrounds.

"Zack was never our most colorful character and we played off that quality. Because he comes from a world of perfect order, he likes to see things in certain ways, but in reality, nothing works that way—especially in the whole new open universe he now can explore."

**When Rangers Clash**

Continuing his conservative characterization, Foxx is the only Ranger who is married with children. Mandell, though, did throw a wrench into the man's seemingly simple life.
"We wanted Zack to have his own personal conflict and that turned out to be his bionics," Mandell explains, noting a certain irony. "He never really trusted machinery or hardware, but then he has an accident where suddenly, it is machinery and hardware that saves his life. Now, he has this internal conflict with how to deal with his own bionics.

"We never really got a chance to explore that too much," Mandell says, "because along came Goose. Since he turned out to be such a colorful figure, we started catering more stories toward him. Supertroopers was such a great concept in its own right—the last of the genetically bred soldiers who Goose grew up with in a training camp. He was the one Supertrooper who developed compassion and true human emotions. And due to a bizarre experiment, all the other Supertroopers went crazy, revolted and broke away, forming an evil force. Gooseman stayed on with the Bureau of Extraterrestrial Affairs (BETA) and eventually became a Galaxy Ranger.

"Because of his background as a Supertrooper, the Board of Leaders didn't really trust him. The only way they would let him become a Galaxy Ranger was if he became a bounty hunter and went out and brought all the other Supertroopers back in. His conflict then is that he has to capture all his friends—dead or alive. Of course, that fit so well into the Western theme. "Niko has been kind of a special character for us because we wanted a female lead who would be able to handle herself as well as the men," Mandell remarks. "She has psi powers, her abilities range from telekinesis to constructing force fields. But the concept is still that all the Rangers' powers are based on natural abilities and amplified by a computer implant in their brains. The Series Five Brain Implants are charged by these energy chambers—the Rangers stand in. The amplification lasts a certain amount of time depending how powerful the charge is. So, even the Rangers don't really know how far they can push their powers.

"The only Ranger we couldn't cover was Doc," says Mandell. "He turned out to be one of everybody's favorite characters, and
The four unique individuals who comprise the Galaxy Rangers are (left to right) the bionic-powered Zachery Foxx, computer "Doc" Walter Hartford, genetic chameleon Shane Gooseman and the psionic Niko.

Other characters that populate the series are Buzzwang, a courageous, break-dancing robot Ranger; Maya, the rebellious Princess of Tarkon, a planet that disdains all technology; Lazarus Slade, a Southern gentleman scientist bent on world domination; Daisy O'Mega, a sweet lass with a thick brogue and a penchant for crime—she leads the villainous Black Hole Gang with a swarthy knave named McCross; and Mogul the space sorcerer, whose evil deeds are thwarted by his incompetent assistant Larry.

Some characters worked better than others and some just didn't work. "I hate to say it, but we had many problems with Captain Kidd," says Mandell of his alien space pirate creation. "We never could find the right place for Kidd. Originally, he was designed as a strong villain and then he turned into our Harry Mudd. We mostly ended up using Kidd in comic relief situations."

The Queen of the Crown, meanwhile, is more like the queen in Disney's Snow White gone cosmic. "She is certainly one of the most evil characters in the series," Mandell agrees. "The Queen has this mammoth galactic empire and things aren't going quite well for her. She had her forces spread so thin that if she doesn't act soon, her empire is going to start crumbling. So, she begins to experiment with psycho-crystal technology, which is a great way to take the souls from species and use their life forces to create Slaver Lords. The Queen is able to use these ghost forms as spies. She can see and hear through them. This way, she can stay right in her castle and maintain control."

"Her only problem is that she can't find a life force strong enough to power the Slaver Lords. Most of the aliens she has tried just don't work. Suddenly, some humans show up and their spiritual force is so strong that she finds that she can use one of them to create a very powerful Slaver Lord that will last a long time. She becomes obsessed with hunting humans." The first two episodes of the Galaxy Rangers series, "Phoenix" and "New Frontier," recount how Zachary Foxx lost part of his wife's essence to the Queen's psychocrypt.

"I tried to create a very strong universe because I figured up front I was doing 65 episodes," Mandell explains. "I didn't want to do a typical format show where every day the same thing is happening. I knew it was a dangerous approach in dealing with young kids because they like the repetition. I tried to make the stories as diversified as possible. For example, many episodes don't have all four Rangers in them. And that's unheard of in animation strips. Some episodes don't feature any Rangers, spotlighting instead, Foxx's children and the Kiwis.

Among Mandell's writing staff is Brian Daley, who helped embellish the Star Wars saga through radio adaptations and Han Solo novels, as well as other noted authors. "The project's story editors, are Owen Locke, head of Del Rey Books, and Chris Rowley. The three of us mapped out the initial elements of the universe. Through Owen, I've met several of the Del Rey writers. We started bringing in other writers, including Brian Daley," Novelist Tom De Haven scripted Goose's bounty-hunting exploits in "Galaxy Stranger" and "One Million Emotions" in which the Rangers chase after an alien sculpture which assails its bearer with a range of feelings; Lucia Robeson, bestselling author of Ride of the Wind contributed "MistWalker," based on an adventure of the real-life Texas Rangers. Jimmy Lasino, another Del Rey writer, penned the no-holds-barred "Birds of a Feather" that utilized many of the Rangers' rogues' gallery in pursuit of Bubble Head, a Memory Bird in possession of the Super-trooper juice formula.

"In addition to writers who had experience writing books, I also wanted to get new writers involved to infuse the stories with some new ideas and characterizations. I avoided accomplished cartoon writing people as I did the typical actors for cartoons," Mandell explains. "I wanted the natural quality of an actor's voice portraying the character as opposed to the commercial-

The viest villain from the Rangers' rogues' gallery is the life force stealing Queen of the Crown.
oriented announcerish style that most producers feel comfortable with just because the audience can understand every word they say.” It was this thinking that garnered Jerry (F/X) Orbach his first animated role, voicing Zachary Foxx.

Toys Aren’t Us

The producer’s method of drafting more writers for the series proved a bit unorthodox. “I took ads in the New York Times, The Village Voice, circulated some flyers and put up some posters in colleges,” Mandell says. “At the time, it seemed a bad idea because I was suddenly swamped with thousands and thousands of submissions. Of course, how do you choose writers based on a little sample? It was almost impossible.”

But Mandell and staff were in a race against time to produce 65 episodes within a one-year time limit and pushed on. “Owen, Chris and I started weeding through the stuff,” he recalls. “And we did manage to find a pretty good group. We had to accept many scripts that were not necessarily as polished as we would have liked them to be, but we had the flexibility to modify the script throughout the whole production schedule. So, as long as the plot was there, I could put the script into the storyboard phase, and then modify it again during the actual recording session.” What became advantageous to the producer was his method of recording dialogue—the actors perform the script initially as a guide for the animators in Tokyo, but the final soundtrack is comprised of the actors “looping” their lines along with the finished episode.

“It’s more expensive and more time consuming,” admits Mandell, “but you can’t compare the results. It’s like apples and oranges. The actors get to see the characters and the situations they’re in. The illusion is so far heightened, that it is worth the time and money.”

Though Mandell earned the luxuries of time and money, he still lacked the one thing that would have made producing Galaxy Rangers simpler—a toy deal. “The most unusual thing about Rangers is that it is the only daily strip (airing once a day for a five-day period) to get produced without the major support of a toy company,” he says. “There are now toys, but the licensing came after the show went into production. When I put the concept together in January 1984, the idea of strip production was just becoming very big.”

“The syndication marketplace was just starting to explode in ’84 because of the success of He-Man & The Masters of the Universe. He-Man really set the trend for producing animation with heavy toy company involvement. Toy companies have always been involved in Saturday morning animation, but never to the extent that they were producing 65 half hours of animation. It’s an extremely expensive endeavor. The average cost per strip has been somewhere near $15 million, which is a phenomenal amount of money—it’s like the budget for a major motion picture. Most companies that

get involved are really looking for the big toy hit, because it’s the only way a financier can expect a return.”

Mandell admits there are some advantages when a producer has a toy company backing his project. “Toy companies commit a certain amount to advertising and that whole media support of a product. That media awareness can make or break a show. It has hurt Galaxy Rangers to a certain degree because we went on the air without any of the media hype that shows like Thundercats or Brave Starr have gotten.”

Eventually, Tom Battista of ITF Enterprises, who had Americanized Voltron, put Mandell in touch with the Gaylord Production Company. “The Gaylord people got involved not because there was a toy company behind it—they hoped to get a toy company—but because they liked the show’s feel. They thought it was going to be an exciting adventure show for kids.”

But the producer had more than youngsters in mind for his demographics. “I wanted to put enough into the show, so that it would not only spill over into a teen market, but that parents could watch and enjoy it with their kids.”

With 65 episodes behind him, and his own NY-based company, Trascom Media, Inc., formed, Mandell is aiming for another shootout with the financiers on his current projects. “Kaduna Memories is an SF detective story which takes the classic Phillip Marlowe elements and puts them in a science-fiction setting,” Mandell remarks. “It’s similar to what Blade Runner did, but it’s not as dark or heavy. The lead character is Felix McTurk, a private eye who is looking to be a super detective, and he falls in a situation that is out of his control. There will be an extensive use of computer animation because in the world of 2180 there is a whole other universe called Cyberspace. Chris Rowley and I developed the concept.

“I also own a property called Erdihahn based on a book by Robert F. Young—not the Marcus Welby actor,” he adds.

“Unfortunately, Young passed away and won’t be able to see the book’s fruition. It’s a terrific story, kind of a combination of Indiana Jones and Time Machine. And the third project, Musikins, is for younger kids. It’s about a young group of musicians traveling across a fantasy land looking to discover the ‘lost sounds.’”

At this point, Mandell is only waiting for the time to be right to produce his dream project, Larry Niven’s Ringworld. “In order to be done right, Ringworld would have to use a major motion picture with a combination of puppetry, cel animation, computer animation, live action—a full range of effects.”

The producer sees the upcoming Who Framed Roger Rabbit? the Steven Spielberg-Robert Zemeckis project which combines live action and animated characters as a positive sign. “This is where filmmaking is going to be headed,” Robert Mandell says. “There is no reason why a really solid action-adventure film cannot be done in animation. Anything can be done in animation if done well. If the elements that go into making the product are competently done, and the illusion is created and held through 90 minutes, there is no reason an animated adventure film can’t work.”

At the controls of The Adventures of the Galaxy Rangers is creator/producer Robert Mandell.

McCross is the leader of the Black Hole Gang, terrorists of small frontier worlds.
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who take the weakest of the herd. Many of the people we take were asking for it—begging in fact. The family performs what might be considered a service, but not for mankind," he comments wryly. "More of a cosmic service."

In order to keep recognition at bay and become the character, Henriksen usually changes his hair color for each role. No change has been as dramatic, however, as the one he endured to portray Hooker. "My hair was almost white and I wore it in a pigtail down my back," he says. "I had fingernails that were about an inch-and-a-half long, and when I walked the streets this way, people would step back and get out of the way. It was a great look, though. Jesse was a classic."

To help get into character before filming, Henriksen rented a car and drove to the location in Arizona, picking up hitchhikers along the way. "I stayed in character and would say things like, ‘Roll me a cigarette,’ and give him a tobacco pouch. The guy would roll one with great difficulty, and I would say, ‘You call that a cigarette?’ and then throw it out the window. Or, I would tell him to turn the radio on, then say, ‘What kind of stupid music is that—turn it off.’"

"I wanted to see how much you can subtly say to somebody before they start getting scared." He sighs, "You know, after three hours, this huge guy, who could probably have crushed my head, was begging to get out of the car. I felt so guilty for what I had done that I gave him 30 bucks, all the money I had in my pocket."

Henriksen realizes, in retrospect, that tormenting a hitchhiker might not have been a really good idea. "When I think back on it, I get a cold sweat," he confesses, "but, then, we all got into the film in a very organic way.”

An accomplished screenwriter, Henriksen currently has two scripts in which he plans to star: Tracer Pierce, an SF-based action/adventure story, and Rocket Man, which he wrote four years ago and is as "passionate" about today as when he first wrote it. Showing zest for the project, he says, "If there’s a film where I really want to kick ass, Rocket Man is it. It’s a reaction to my disappointment with what didn’t happen in The Right Stuff.”

Henriksen characterizes Rocket Man as soft science fiction with the focus on characterization, rather than hardware. "There’s this phenomenon of people who postpone their lives, their dreams. Rocket Man is about such a man who is finally pushed into completing something, and as a result, emerges as a healthy human being.”

Leery of self-praise, Lance Henriksen admits, "If I was ever asked if there is one thing I would love to have done, Rocket Man is it. With this one, I’ll really be able to prove whether I should do this work, or be out of it—either one.”

**Videolog**

Award winner Will Vinton have been gathered in a single videocassette, The Little Prince and Friends ($19.95). This 90-minute program includes "The Little Prince" (1979), “Rip Van Winkle” (1979) and "Martin the Cobbler” (1976)—all produced using Vinton’s extraordinary dimensional animation technique.

"The Little Prince" re-creates Antoine de Saint Exupery’s famous modern fairy tale with narration by Cliff Robertson. "Rip Van Winkle," narrated by Will Geer, received a 1979 Academy Award nomination for Best Animated Short Subject. A special highlight is Vinton’s stunning dream sequence with Rip tumbling through the sky, encountering a series of objects-come-to-life who impart their special wisdom to him. "Martin the Cobbler" is based on one of Leo Tolstoy’s best known stories, "Where Love Is, God Is," retold by narrator Alexander Tolstoy, the author’s 94-year-old daughter.

Walt Disney Cartoon Classics is a collection of Disney animated shorts, which have never been released on video. Each volume is priced at $14.95 and contains three shorts. Here’s Mickey (27 minutes) includes: "Mickey’s Garden" (1933), "Orphans Benefit" (1941) and "Mickey’s Birthday Party" (1941). Here’s Donald (22 minutes) includes: "Wide Open Spaces" (1947), "Crazy with the Heat" (1947) and "Donald’s Ostrich" (1937). Here’s Pluto (23 minutes): "Mail Dog" (1947), "Pantry Pirate" (1941) and "Springtime for Pluto" (1944). Here’s Goofy (22 minutes): "For Whom the Bull Tolls" (1953), "Lion Down" (1950) and "Knight for a Day" (1945). Silly Symphonies (25 minutes): "Water Babies" (1933), "Toby Tortoise Returns" (1936) and "Three Little Wolves" (1936).

Three stories from Rudyard Kipling’s The Jungle Book feature animation by Chuck Jones. "Mowgli’s Brothers" and "The White Seal," both narrated by Roddy McDowall and "Rikki-Tikki-Tavi," narrated by Orson Welles, have been released on three separate videocassettes by Family Home Entertainment. Each title runs about 30 minutes; $11.95 each.

This month’s popcorn bomb, They Came From Beyond Space (1967), stars Robert Hutton, Jennifer Jayne (remember her in The Crawling Eye?), Zia Mohyeddin, Bernard Kay and Michael Gough in a zinger about aliens who take over people’s bodies, intent on manipulating their brains to save their own planet. Hutton is protected by a silver plate in his skull, so it’s up to him to save the world. The copy on the box promises: "They turn women into robots, enslave men and make cities into places of terror!” Directed by Freddie Francis from a screenplay by Milton Subotsky. It’s $59.95 (talk about brain manipulation) from Embassy Home Entertainment in Hi-FI mono.
making up their own minds, and that is what scares those who would censor. They are afraid that those persons they try to "shield" from views opposed to their own personal ones will, if exposed to other viewpoints, choose to believe something other than the "approved" interpretation. Such people do not wish their children to learn to use their imaginations because the children might ask (or think), "What if?"

For the record, I am a devout Christian who sees no conflict whatsoever between the Biblical account of creation (the religious narrative) and the scientific evidence of the actual creative process. Whenever anyone tries to argue this issue with me, I simply tell them, "The Bible tells us why God created the world, the scientists tell us how He did it."

Linda Anne Watson
Sparta, TN

...I actually do agree with most of Kerry O'Quinn's From the Bridge (STARLOG #113) but not on one paragraph in particular. I wonder what O'Quinn knows about Christianity and America. America, if one looks at its history, was founded as a Christian nation. Consider our Pledge of Allegiance: "...one nation, under God, indivisible...". Consider also the fact that the Pilgrims and Puritans came to this land to worship their God as they chose. Perhaps a better way for O'Quinn to have written a paragraph would have been: "...There is a fundamentalist, right-wing Christian movement alive in this country...". There is quite a large difference between most Christians I know and the right-wing fundamentalists represented by Vicki Frost. I am a Christian; I consider myself a conservative, but I know many who would consider me a left-wing liberal compared to fundamentalist Christians. However, I deplore censorship. I dislike anyone telling me how I can think and feel and what to read or watch on television.

I am not someone who wants to control what other people and their children can read and learn, whether in or out of school. I am not a person who tries to control how and what other people worship. I may agree in principle with what Frost is trying to do, with the goal she has—to teach her children the values she has lived by and which have been a source of comfort to her—but I cannot condone her actions.

Nor can I agree with Kerry O’Quinn when he lumps all Christians together and compares them to Nazis. That idea is abhorrent to me, and I’m sure I’m not alone! Most ‘movements’ don’t last 20 years, let alone 2,000, and the millions who call themselves Christians don’t feel they are crazy to cling to a belief that brings them comfort and hope. That’s really what Christianity is all about, after all. And when you think about it, hope is what science fiction is about, too. There’s not such a vast difference as O’Quinn seems to think. Just a little something to think about, I hope.

Paula J. Mulvey
Richland, WA

For the record, the phrase "...under God..." was only added to the Pledge relatively recently—after World War II.

...Frost’s intent is not to ban any books or to prevent other children from reading them, but only to exercise her parental right in guiding the educational and spiritual development of her child. She is in court only to secure her right to have alternate reading material available for the child.

Therese M. Podoske
Los Angeles, CA

...Doubtless, Vicki Frost lives her life surrounded by the products of human imagination. People who dared to conceive of previously unimaginined wonders have shaped her life. Such wonders include cars, telephones, immunizations against disease, all our modern "conveniences," but most notably the greatest idea conceived by humanity—that each person is an individual who has the right to be as he or she will. Frost, blindly overlooks the most obvious. She only can appear in court to espouse her ideas because people with imagination cleared the path for her.

Julianne Tanski
Chula Vista, CA

...Does Frost believe that God Himself has no imagination? If so, where did the world and all its infinite diversity of creatures come from? In whose image (imagination) were we made?

I feel pity that Frost and those who think as she does have limited themselves so harshly. Even more do I feel for their children, who apparently have lost the right to choose which will not be allowed them—such friends as Jim Kirk, Bilbo Baggins or Elijah Baley. I shudder to think of what I would have had my own good parents limited my freedom of imagination so.

Marsha D. Bell
Odessa, TX

TO REVIVE COLOSSUS

...I was delighted that you ran an article on Colossus: The Forbin Project (STARLOG #113), a movie I’ve long held to be a little-known masterpiece of science fiction. If this gem still isn’t available on video tape, are any companies planning its release? What can I do to help get it released? I hope others who have seen the film and feel likewise would respond, too—this film deserves recognition!

Thomas Crain
Wayne, NJ

"CAGE" COMMENTS

...To my mind, "The Cage"—the first pilot of the Star Trek TV show, which I’ve seen recently on videocassette—has such a high level of artistic excellence that this single episode should be rated along the ranks of celluloid science-fiction classics such as Forbidden Planet and Metropolis. So, why not make the new Star Trek TV series take place immediately after the events of "The Cage"?

This new show, first of all, would not run the risk of having the major characters hated by (most of) the audience. Captain Pike and Mr. Spock are such well-established characters in Star Trek that the audience wouldn’t think that this show would be anything else but Star Trek. The prospect of casting new people for the two characters (as well as Number One, Yeoman Colt and Joe Tyler) is very intriguing. In fact, it would be such a waste to let such wonderful characters (aside, of course, from Spock) exist for only one episode. Wouldn’t it be interesting to find out how Pike’s and Yeoman Colt’s relationship would have developed? Or the friendship between Pike and Spock? It would also be fascinating to learn how a 1980s female audience would react to Number One—and of course, should Paramount ever decide to go along with this suggestion, Star Trek fans would decide for themselves once and for all, who would be the better captain of the Enterprise—Christopher Pike or James T. Kirk.

Jose Zulueva
Jersey City, NJ

...I enjoyed "The Cage" with a different Enterprise and crew. The early style made you feel like you were right there, whipping through space. It’s the best trek of all. I really enjoyed Jeffrey Hunter’s Captain Pike more than James Kirk. Much of Kirk’s style is hard to swallow. Hunter would have been a better captain for the Enterprise than Kirk. It’s too bad Hunter didn’t make it into the series.

And the quality of "The Cage" was mind-blowing. From black and white to color, to see "The Cage" was, to coin a phrase, fascinating! Brian Hunter
Orlando, FL

WHERE ARE LINDA & LAN?...

...Cannon’s decision to leave Supergirl out of future Superman movies is poor indeed.

Why? First, Helen Slater is a delight to watch and a powerful young leading lady.

Second, it would seem the series is abandoning continuity. OK, Supergirl’s back on Argo City, Jimmy Olsen and Lucy Lane have promised never to quit her, and Clark Kent’s cousin, Linda Lee, Supergirl said she was Clark Kent’s cousin. So, Clark/Superman is bound to hear about Linda Lee.

Superman IV should have either included Supergirl or shown us a very confused Clark. But of course, it won’t do either.

This mess can only be cleared up by a confirmation that somehow, Superman IV occurs before Supergirl. I don’t know how they’ll explain Lana Lang’s disappearance though. She only just started working for the Daily Planet in Superman III! The flu? Death? Or worse, “Lana Who?”

Alan Steel
Camberwell, London, England

BETTER COLORIZED THAN RED?

...I have a suggestion that could make Paramount Pictures some money. By using the new computer recoloring system, they should change the gaudy red uniforms in Star Trek II and III to a more neutral color and then sell them on cassette to fans like myself who believe the gaudy red color is a distraction and an embarrassment.

R. Wilson
Willagee, WA

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W e’re breaking out the rice, dishing up the canapes and uncorking the champagne here at the STARLOG offices. We’re celebrating yet again.

OK, I admit it. We seem to do that frequently around here, what with anniversaries, special salutes and the like. The catering bill is getting enormous and I’m growing tired of those itty-bitty crackers with Cheez Wiz spritzed all over ’em, but we really do have fine reasons to celebrate.

First off, our special congrats to longtime correspondent Mike Clark and his wife Jody. They’re the proud parents of a brand-new daughter, Carrie Leigh Clark, their first child, born not so long ago, on April 15.

You haven’t seen Mike’s byline in the magazine lately, not since his much-praised interview with Guy Williams in issue #14. Like many freelancers, Mike has another job—he serves as Director of Video Operations at Columbia Pictures Television—which limits the number of articles he has time to write. That hasn’t stopped him. Look for Mike’s long-overdue update chat—just completed and skedded for STARLOG #124—with the man behind Space: 1999, Gerry Anderson.

Meanwhile, that same April 15, ABC aired an episode of its low-rated but well-produced Spenser: For Hire in the usual Dynasty time slot. The segment, "If You Knew Sammy," was the first TV script sold by two other longtime STARLOG contributors, West Coast Correspondent Lee Goldberg and his collaborator Bill Rabkin. Previously, the pair scripted .357 Vigilante, a so-far-unproduced action film for New World Pictures (based on the paperback series written by Lee as "Ian Ludlow" for the since-defunct Pinnacle Books). Anyhow, in this segment, Spenser (Robert Urich) and his sidekick Hawk (Avery Brooks) find themselves trying to save the life of Sammy Backlin (Soap’s Sal Viscuso), urban vigilante-turned-obnoxious bestselling author. They get some help from his publicist, Randy Lofficier (an "in-joke" name, portrayed by Big Trouble in Little China’s Kate Burton).

Bill and Lee have sold a second Spenser script, complete with a few other "in-jokes," which will turn up this fall if ABC renews Spenser (no decision at press time). Meanwhile, they’re writing Blade for New World, a prospective movie adventure featuring the heroic vampire hunter created by Marv Wolfman and Gene Colan for Marvel Comics’ Tomb of Dracula.

That’s why you’ve been seeing fewer stories by both Lee and Bill in STARLOG. The same thing applies to a number of other contributors: Like Randy & Jean-Marc Lofficier—they’ve been working in comics (Renegade’s French Ice and the Modibus collections from Epic) as well as scripting episodes of various animated TV series (Duck Tales, Real Ghostbusters, Bionic Six). There are also fewer pieces from Brian Lowry, now with The Hollywood Reporter, ...from Senior Correspondent Steve Swires, who’s reviewing films for the very same Hollywood Reporter, ...from Bob Greenberger, whose controversial assessment of Star Trek novels (#112) drew lotsa mail and prompted Bob to try his own hand at a Trek novel, now underway for Pocket Books. They’re all real busy.

Let me also note the addition to our regular correspondents of the ever-reliable Marc Shapiro (one of the quickest-on-a-

deadline writers I’ve encountered) and Jean Airey & Laurie Haldeman (the co-authors of Travel Without the TARDIS, who know more about Blake’s 7 and Doctor Who than any human should). We’ve also had stellar contributions from FANGORIA retrospective specialist Tom Weaver (who, to paraphrase Joe Dante, has forgotten more about SF films than most of us will ever know) and noted genre historian Bill Warren (who knows everything Tom ever theoretically forgot). You’ll be seeing more articles from all five.

Sound like enough to celebrate? Well, it isn’t. I’ve saved a quartet of events for the finale as we gather the rice and pour the champagne. Why? Weddings, of course.

August 1 is the matrimonial date for Eileen McCabe and Edward Gross. He’s the Director of Field Promotions for NY’s United Artists Theaters and a STARLOG correspondent. She’s a special education teacher on Long Island.

One week later, in West Virginia, it’s the big day (August 8) for John Sayers and Betsy Orndoff. She’s a high school home economics teacher in Virginia. He’s the Managing Editor of The Videodisc Monitor, a trade industry bible, as well as co-author of the STARLOG SF TRIVIA BOOK and a STARLOG contributor.

Then, in a theater near you, on August 22, amid the popcorn and jujubes, it’s wedding bells for Susan Avallone and Carr D’Angelo (Yes, they are getting married in a New York City movie theater! Really! Honest!) She’s the Managing Editor of the trade publication Library Journal (and the daughter of mystery/ SF/novelization author Michael Avallone). He’s the Managing Editor of STARLOG (but you knew that). How will they ever get along? They’ll manage.

And then, on Halloween, it’s time for a trip down the aisle by Eddie Berganza and Cheryl Warren. He’s a longtime STARLOG Contributing Editor and aspiring filmmaker. She’s a counselor with Planned Parenthood and a frequent STARLOG interview/research assistant.

So, join me now in offering a bit of the bubbly—our congratulations, our greetings, our thanks—to all these writers, editors and teachers, to all these friends.

Bring out the Cheez Whiz.

—David McDonnell/Editor (May 1987)

Next Issue: Martin Short heads into the debriefing room to reveal a few of the outer secrets regarding that fantastic voyage his pal Dennis Quaid took to the anatomical reaches of Innerspace.

And director Paul Verhoeven unwinds with a few tales of his adventures in futuristic law enforcement, backing up that half-man, half-machine, RoboCop, in the never-ending war against crime.

Plus, more on Bond, James Bond: . . . David Gerrold’s latest view of Star Trek: The Next Generation . . . classified ads . . . reader letters . . . even indical! It’s all part of the surprise we’re calling STARLOG #122, on sale Tuesday, August 4, 1987.
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STAR TREK IV SOURCEBOOK

The Star Trek IV Sourcebook contains detailed information on the "Politics of Genesis Project", "State of the Federation", "Uniform Code of Military Justice", the many aliens shown in the movie, prototype ships, articles on the sovereignty of member states, a review of security procedures, a timeline of STAR TREK history, and where FASA products fit in. The real highlight of this book is the 16-page color section depicting alien members of the United Federation of Planets and giving brief descriptions of their origins.

The Star Trek IV Sourcebook is a must for the serious fan/gamer who wants to keep up with the ever-changing universe of Star Trek. (2224)